# The Paradox and Contradictions in Cultural Value and Exchange Worth of Anatolian Hand-crafted Wool Felted Textiles

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Dedicated to the memory of my mother and father,
Selmin and Sedat Gurisik

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# Abstract

This thesis seeks to explain the development and implementation of a new model, methods and process of practice required for the rejuvenation of hand crafted wool-felted textile making customs and practices of the Anatolian region of Turkey, which mediates tradition in a contemporary context.

In progressing the aims of the research project underpinning the thesis it was necessary to undertake both field work, learning the felt makers' practices, and to undertake empirical design-based product trials which provided insights into the culture and creative potential of the felt making activity thus facilitating the development of the new model of practice.

Therefore the thesis examines not only the nature and context, both historical and contemporary, of felt makers and felt making practice in Anatolia but also presents ethnographic and theoretical discourse intended to argue and justify the approaches adopted in the development of the new model of practice and a verification process of its effectiveness.

The thesis interrelates strands of changing contexts; research record and theory discourse and argues that the new model of practice enables sustainability and displays ethical responsibility appropriate to, and commensurate with, the felt making culture of Anatolia and its traditions.

The thesis argues by demonstration that the perception of an object is determined by location and level of consciousness, which can be reflected upon and, through re-design involving aggregation of qualities and values, purposefully represent an object

and recreate its lost aura's root from tradition, transposed into a new diversity of perceptual responses.

The thesis concludes that mediatory actions implicit in the new model of practice need not adversely impact upon the traditional culture of the makers in terms of lifestyle choices, since reciprocal exchange is a local transaction, which proffers evolving tradition as cultural values to a diversity of external locations and levels of consciousness. This open-ended mediatory action of anonymous hybridisations will continue by the intervention of other designers through evolutionary integration to elevate the status of the culture object and its related craft activity.

# Glossary

**Aggregated Qualities:** The Oxford Dictionary provides sub-clause conceptual definitions for both words separately and in the case of the notion of 'Aggregation', "*A total considered with reference to its constituent parts; a gross amount"* has been selected. In the case of 'Qualities', "*An inherent or distinguishing characteristic; a property; Degree or grade of excellence"* is considered appropriated. Therefore, in this context 'Aggregated Qualities' combines definitive notions relative to mediatory design action designating visible and invisible physical quality combinations in resultant objects.

**Anthroposophy:** It is a system of beliefs and practice based on the teachings of R. Steiner maintaining that by correct training and personal discipline one can attain experience of the spiritual world. In another words, 'Anthroposophy' is a path of knowledge, to guide the spiritual in the human being to the spiritual in the universe…

**Anthroposophist:** Those who experience, as an essential need of life, certain questions on the nature of the human being and universe, just as one experiences hunger and thirst.

**Anatolia:** Asian region of Turkey, it is usually considered synonymous with Asia Minor, a peninsula in south-western Asia.

**Arteology:** The terminology of the science of artefacts, involving the designated design elements of material, function, structure, economy and aesthetic. For the purpose of this thesis the theory classifies visible qualities, which are the physical components of the object, as well as secondary invisible qualities, which are the

transcendental qualities of the object sustaining the notion of aggregated qualities as practical linkage.

**Aura:** A distinctive but intangible quality that seems to surround a person or thing can be considered as a subjective value judgment. Within this research project, it refers to an emotional aspect evoked by visible qualities of the focus object, which vary through subjective perceptions, reflecting the levels of consciousness.

**Connoisseur:** A person with expert knowledge or training of informed and discriminating taste, but within this research this designation relates to or infers a personal knowledge/skill creating specific value judgments associated with worth and value.

**Culture Object:** The totality of the socially transmitted behaviour patterns, arts, beliefs, institutions, and all other products of human work and thoughts, traits, and products considered as the expression of a particular period, class and community, or population. In this case felted object as cultural identifications.

**Derivative Objects:** An asset that derives its value from another asset. In this case it relates to resultant products, which are consequences of mediatory action constituted by designation of aggregated qualities thereby regaining the loss traditional aura of the focus objects transferred to contemporary culture.

**Derivative reputations:** Relative to the former, existing values adding new qualities facilitate the creating of new reputations according to the recipients' value judgments.

**Essential Nature:** The Oxford Dictionary defines essential as, *"The fundamental or the central nature of something or some one* and nature as *forces and processes that*

*produce and control all the phenomena of the material world: the' laws of nature'.* In this case the combination links both the focus object and its makers within time/space relationship. It is also used relative to identities in cultural evolution or in some cases according to levels of alienation from cultural continuity.

**Ethno-history:** The study of , in particular, native or non-Western peoples from combined historical and anthropological viewpoints, which are using written documents, oral literature, material culture, and collected data to evaluate ethnographic observations.

**Ethno historical observation:** The field study observations based upon the ethno-history method related to Anatolian felt makers.

**Fluxus:** A continuous flow: A flood of cultural, artistic/aesthetic experiential changes according to levels of consciousness in society.

In Latin, 'Fluxus' literally means 'flow' and 'change'. Similarly the related English word 'flux' is used variously to mean 'a stage of continuous change', or 'a fusion'

**Focus Object:** In terms of Anatolian felted textiles a focus upon more than utility, functioning as artefact, directed toward a particular point or purpose of convergences radiating something perceptible by one or more of the senses, especially by vision or touch; a material thing, thereby focusing attention by feeling, thought, or action.

**Ghazal:** A kind of Oriental lyric, and usually erotic, poetry, written in recurring rhymes

**Hallac:** the travelling cotton or wool fluffer, who works with bow and mallet.

**Haqiqa:** An Arabic word, it means 'way' or 'path' and, in the Sufi tradition of Islam is conceptually related to Haqiqa (reality) or Truth, the ineffable ideal that is the pursuit of the tradition. Thus one starts at the Sharia the exoteric or mundane practice of Islam and adopts a tarika (later tariqua) towards the Haqiqa. A tarika is usually a Sufi (i.e. mystical), sometimes semi-secret, order of Muslims (followers of Islam). A tarika has a Murshid or Guide, who plays the role of leader or spiritual director of the organization.

**Homozygous:** Having the same alleles at one or more gene locus, on homologous chromosome segment, allele, is one of two or more alternative forms of a gene that arise by mutation and are found at the same place on a chromosome; Oxford Dictionary. This genetic term is used in this thesis metaphorically to refer to the cultural meme propagation in mutated versions.

**Humanization of Time:** Appropriated from G. Debord. In this case used to indicate the felt makers' level of self-consciousness which, conditioned by the differing functions of lifestyle and responses to cultural shift and overlap of their creative practices as a 'mean of life', keeping social roots.

**His-story:** History as narrated story. A non-gendered term which, is intended to differentiate between the history of the felt makers and that of the culture as a whole

**Iconography:** The representational, symbolic meanings of the motifs, which are conceptualisation of the visual vocabularies, reflecting the cultural identity of the symbols' belonging to communities.

**Kephenek:** The traditional shepherds' coat, popular in the Middle East and North African cultures. There is a major symbolic dress code which represents the cultural identity of the nomads and pastoral people of the Anatolian communities

**Mediatory Action:** Refers as the designer/mediator's intervenes by working in proximity, involving knowledge exchange resulting in the production of derivative objects according to the specifics of reciprocity within differing cultural locations. Discussed in the context of 'rejuvenation of the creative memeplex in multifunctional practices'

**Memes:** A unit of cultural information, such as a cultural practice or idea that is transmitted verbally or by repeated action from one mind to another. (The philosophy of memes by analogy with 'gene') Dawkins term for an idea considered as a replicator, especially with the connotation that memes parasitize people into propagating them much as viruses do. Memes can be considered the unit of cultural evolution. Ideas can evolve in a way analogous to biological evolution.

**Memeplex:** Meme complex, by which a system of memes operates in certain aspects of the culture, e.g. 'design memeplex' according to Langrish J.

**Molla,** One of the higher orders of Turkish judges; also, a Turkish title of respect for a religious and learned man

**Object-subject relationships:** In this context the Anatolian felted textiles' sociability in the internal and external cultural locations; it reveals ways of reciprocal negotiation.

**Personal Knowledge:** Distinct from Tacit Knowledge since it is held by a specific individual.

**Psycho-geography:** The study of the effects of geographical setting, acting directly on the mood and behaviour of the individual. This may be consciously managed or not.

**Product action:** Something produced by human or mechanical effort or by a natural process. Product action refers to specific methods of production and understanding/appreciation of the 'product' reflected through process technologies in terms of cultural locations

**Self-Fashioning:** The phrase borrowed from Clifford J. which defines the evaluation of the methodologies of the earliest field studies by pioneers such as Malinowski B. and Conrad J.

**Surname-I Humayun:** The publicly celebrated circumcisions and wedding ceremonies provided the platform for the demonstration of the best high-culture artefacts and products, which constituted the standards of the period agreed by the guilds' masters.

**Swarm Object:** a consequences of the empirical creative practices through designating aggregated qualities, constituting offspring products and artefacts, which are other than those intended leaded towards evolving quality notions for the subsequent derivative objects.

**Tacit Knowledge:** The concept of tacit knowledge comes from scientist and philosopher Polonyi M. The tacit aspects of knowledge are those that cannot be codified, but can only be transmitted through personal experimentation, by observing others, and/or being guided by an instructor. Tacit knowledge has been found to be a crucial input to the innovation process. A nation's ability to innovate depends on its

level of tacit knowledge of how to innovate products i.e. conduct research, develop prototypes of new products and processes, adapt these prototypes into models for mass-production.

**Tariqua:** It is a religious order of the dervishes and a differentiated sect of the mystical path of Islam.

**Thing-in-itself:** Kantian terminology clarifies the transcendental qualities, which are the invisible qualities of 'object' within another degree of transcendental perception of object-subject relationships. ...'*The intellectual conception of a thing as it is in itself, not as it is known through perception, The of itself unknown and unknowable rational object, or thing in itself, which is distinguished from the phenomenon through which it is apprehended by the senses, and by which it is interpreted and understood*"...(Philosophy of Kant).

**Trait:** A distinguishing features, as of a person's character, a genetically determined characteristic or condition: "*a recessive trait*" and a stroke with or as if with a pencil. A slight degree or amount, as of a quality; a touch or trace: '*a sermon with a trait of humour'*

**Trans-formation:** Alternative aggregated qualities achieved by readjusting proportionality according to function whilst retaining authenticity, sometimes used in association with trans-position

**Trans-position:** Refers to alternative perceptions of aggregated qualities introduced as art memes to existing cultural objects in new locations, some times associated with transformation

# Chapter One
# Introduction to the Research

## 1.1 A Philosophy for Felt

'The rejuvenation of the dormant, embodiment of the revival of essential values'

As a basic necessity for life support used every day, by the nomadic people who first made it, 'Felt' fabric has become indicative not only of a dependency raw woollen material but also a medium for communication of the culture, its values and it legacy through time (see Chapter 2).

'Decorated felts' write a distinctive language over and above practical usage, which speaks to us of an intuitive creative force expressing beliefs, visions and a completely different space where the 'own way of existence' holds its own specific sense of mystery.

We encounter in this fabric a primal nature, dormant we believe in our own sensibilities, which nonetheless speaks to us of our own human evolution, evoking forgotten symbolic values of moral belief and the search for spiritual meanings. The Felt fabric is a kind of affirmation, irrespective of the felt makers' perceived naturalness, of their harmonious exaltation within a 'right time' continuum.

Believers throughout the ages, in retreat from the relentless march of progress, which relegates ecology to a pastoral ideal and nature to resource, have venerated as essential to spiritual wellbeing the rejuvenating paradigms of wool in its simplest humanised fabric form.

The freedom to live in an accord with humanity requires that an individual must identify with the values of the group as a kind of collective security, which supports individual endeavour towards the pursuit of enlightenment and fulfilment of tangible personal and spiritual goals, at the same time inhibiting decadence and fragmentation.

In its collective endeavour industrialised society has neglected the latter and the new reality of sustainability demands an imperative to respond to the aesthetic evocation of former values embedded in the fabric inheritance of our ancestors.

## 1.2 Research context

The title of the research project is 'The paradox and contradictions in the cultural value and exchange worth of Anatolian crafted wool felted textiles'. It developed/was formed from a primary critical analysis of the contemporary problem based upon a long association with the centre of felt making at Afyon. This involved a fifteen-year period of revisiting and learning the craft's skills, primarily consisting of in a series of practices, based on imitation, demonstration and situational observation. The realisation that information transfer from the cultural object has embedded qualities which related to the folkloric aspects of the region, resulted from a slowly developing relationship, affected by the differentiated levels of cultural consciousness, between the author and the regional master craftsmen. The only communicative tool was the common language both verbal and in terms of common skills in contrasting cultural aspects related to cultural identities. This latter activated barriers and slowed down the process of forming mutually beneficial relationships.

From these communication difficulties, compounded by the gap between two different cultures of a single, nationality, a series of unresolved questions were evidence of the contemporary problem. This realisation helped to define the shape of the research activity's attempt to find answers to the questions.

The socio-cultural and economically conditioned craft activities' decline inevitably created a defensive human reaction, which resulted in a degree of alienation of the secluded sub cultural community from the mainstream external hegemonies.

This defensive strategy or enforced choice is embedded in and reflected throughout the felt-makers creative practices, customs and belief systems. The traditional non-secular consciousness makes itself felt through resistance to revolutionary modernist cultural changes. The differentiation of the secular and non-secular impacts upon relationships nationwide and requires a delicate one-to-one negotiation between individuals. However, as a result of time and effort for the sake of the continuum of symbiotic working conditions, tolerance and respect for each individual's space has created the rationale for this project.

## 1.3 Aims

The aim of the research is to develop a new design-based model of practice, informed by a contextual investigation of existing craft activities of the Anatolian felt makers, whose traditions have been in decline because of socio-cultural and economic changes.

The cultural value of their traditions is of increasing significances in the context of globalisation however; their interaction with external communities inhibited by a lack of innovation. The model must therefore maintain traditional lifestyle and embedded qualities at the same time provide relevant products reflecting contemporary needs.

A series of empirical tests will comprise relevant value-added design with aggregated qualities embedded in a collection of derivative objects to test the developing model and demonstrate a theory-practice relationship in the rejuvenation and/or reciprocal exchange of the felted artefacts.

The research also aims to explain and minimise paradoxes and contradictions in the cultural and economic values caused by the different levels of perception of the external viewer, through facilitating diverse circulations to the culture object in different exchange scenarios in various cultural locations. In this way it will demonstrate that the felt making is still an appropriated medium.

The lost/forgotten 'aura' of Anatolian felted textiles will be regained through the exposition of a collection of derivative objects reflecting contemporisation of the traditional process techniques (cultural inheritance) designated by the contemporary transformation product and design strategy. Achievement of this requires an implementation method of working in proximity utilising the features of the model.

It is also an important extension of the model of practice to promote refined definitions of 'tradition' relative to Anatolian felt making as cultural reference and inspirational resource, whilst maintaining the authenticity of the regional cultural identities as diversities within the current globalisation movement.

## 1.4 Objectives

The research surveys the socio-economic and cultural factors accelerating the current decline in the craft activity and collecting comparative ethnographical contemporary and historical data about culture-object and the lifestyle of the regional felt makers to provide the appropriate criteria upon which to develop a new design-based model of practice.

It seeks to implement the model through empirical creative practices of contemporary product actions of the craft activity and evaluate the outcomes in terms of impact on

products and the process technologies of the Anatolian felt makers related to different levels of acceptance requirements.

It will further test the resultant products against criteria established and extracted from the survey related to different levels of products.

Verification of the outcomes of the application of the model and resultant products will be in the form of acceptance in different levels of socio-cultural economic locations occasioned by a series of exhibitions, commissions and speculative placements.

## 1.5 Justification

A growing realisation of the problem of declining craft activity, and its culture object, felted wool textiles motivated the intervention of the mediatory actions defined as object-based relationships. The emphasis on the object-based quality of the relationship is ethically correct and an important issue for the classification of the mediatory action (see Chapter Five). The object's transposition and product-actions are achieved without any undemocratic reinforcements and/or sanctions. There was no attempt to change the life-style or cultural systems of the regional craftsmen or to alienate them. The reconciliation of the defensive strategies of the craftsmen allowed their cultural heritage to be preserved. The necessity for rejuvenation justifies the rationale for the research according to the context of regional, national and global cultures.

The instinctive personal relationship between felted textiles, their makers and their users relates the practice based research activity in a subjective reality of 'self-

fashioning'[1]. In the first instance, this notion of 'self-fashioning' is personal knowledge (see Section 4. 3) an intervention activated to change an object's substantial being by designating additional qualities intended to introduce it with the reappearances of the forgotten persona into selected cultural locations.

It was hoped that the re-presentational experience within reciprocity would motivate perception of the value judgements of selected cultural locations to reclaim the lost aura for more than utilitarian purposes. The hypotheses for the research activity dealt with both the human sciences and process technologies. The empirical personal knowledge of creative practises brought to the research the needs for explicit knowledge related to the collected data, and the necessity for a better understanding of the problem. Therefore a specific combination of the qualitative and quantitative approaches was required.

## 1.6 Methods
### 1.6.1 Qualitative

The functional approaches of cultural and historical materialism[2] provided a realisation of the artefacts and the folkloristic qualities their craftsmen seek to embody within them. Field observations are intrinsic to this approach and enable a deeper level of

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[1] The term "*Self-Fashioning*" is borrowed from the book of Clifford J. "*Predicament of Culture, 20th Century, Ethnography, Literature and Art*", in terms of mediator methods, it defines the evaluation of the methodologies of the earliest field studies by pioneers; B. Malinowski, and J. Conrad, Harvard University Press, ISBN: 0-674-69842-8

[2] **Historical Materialism:** *A major tenet in the Marxist theory of history that regards material economic forces as the base on which socio-political institutions and ideas are built (Oxford Dictionary).* **Cultural Materialism:** *Is a scientific research strategy that prioritises material, behaviour and ethical process in the explanation of the evolution of human socio-cultural systems.* Marvin Harris, *who is the originator and has been the main Figure in cultural materialism, first introduced it in "The Rise of Anthropological Theory". He insists that the primary task of anthropology is to give causal explanations for the differences and similarities in thoughts and behaviours of human groups.*

involvement and awareness of the ethical issues of dealing with the isolated sub-cultural group of craftsmen.

In consideration the method of production evaluation can be aided by empirical trials through the involvement of the researcher, focusing on precisely and in detail upon the realities of the conditions yielding critical analyses from the perspective of related expertise.

This latter method requires multi-disciplinary analysis by implementation of the combined theories of 'Cultural and Historical Materialism'. This analysis helps to establish an appropriate comprehension of the paradoxes and contradictions in the cultural value and exchange worth of the focus object.

An extended literature search of William Raymond's[3] more recent discussion of cultural materialism was mainly explored issues of alienation and reintegration, along with the conflict between academic and working class cultures. Williams rejected the traditional Marxist cultural perspective, whose reductionism, by emphasising only the economic aspects creates limitations connected to the realm of art and design ideas throughout society.

It is intended that the literature will be used to establish a critical framework that will . enable, through the analytical process a precise set of evaluative criteria which can be used to construct the appropriate theoretical models for new and future practices contributing to the resolution of the research questions related to the future of the craft activity.

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[3] Williams, R. W. "*Culture and Society 1780-1950*", Colombian University Press Sept. 1983, ISBN 0-231-05701-6

Culture is viewed as a basic component of an evolving social process; nothing is static, fixed, or predetermined because all of life is an active and evolving process. Culture is a way of life, the lived texture of any social order. In addition to that, Williams rejected the traditional boundaries between high culture and low/popular culture, and called culture 'ordinary'[4] because it is fundamental to each individual in every society. Communication is the integral part of culture because ideas, meanings, experiences and activities are transmitted through language, in the form of certain communication rules, models and conventions. He believed that language is a socially shared, reciprocal activity that is the basic element of all material social practices. Communication within and without the manufacturing culture is also an issue the literature will assist identifying the specifics problems and indicate the solutions. Helpful in this situation are Clifford's perceptions as he charts the evolution of anthropological attitudes and methods[5].

*Anthropology is interested in the other and at the same time remains altogether. (Alien to the Other) In the best of cases anthropology speaks well of the other, but with very few exceptions anthropology does not speak to the other and Anthropological 'scientific method' is the decay of dialogue, the sustained, cultivated, and epistemologically enforced atrophy of dialogue... Anthropology never listened to the voices of 'alien cultures', it never learned from them, rather it studied them; in fact studying them, making sense out of them, making a 'science' about them, has been the modern method of not listening, of avoiding listening, to them. The Other's empirical presence as the field and subject matter of anthropological discourse is grounded upon his theoretical absence as interlocutor, as dialogic colleague, as audience"...McGrane (1989: 127-8) worked with the materials collected by missionaries, explorers, or*

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[4] Edwards, P.The essay, "*Culture and cultural materialism*", July 1999,

http://www.users.zetnet.co.uk/amroth/scritti/williams.htm

[5] Clifford J. " *Predicament of Culture, Twentieth-Century Ethnography, Literature and Art*", Harvard University Press, ISBN: 0-674-69842-8

*colonial officers. Later on ethnologists were especially interested in cultural evolution; Julian Steward argued that cultural similarities of the different cultures reflected similar adaptations to similar environments. Others like Claude Levi-Strauss have argued that they reflect fundamental similarities in the structure of human thought, in terms of 'Structuralism'*

James Clifford borrowed Williams' classification in his essay of "*On Ethnographic Self-Fashioning*" to define the forces that create cultural changes such as *Industrialism, social conflict, and the rise of mass culture.* He also considered that, '*high colonial societies should understand the increasingly accessible diversities of the planet as a dispersible totality. The mapping of the world's human arrangements as distinct cultures asserts that things hold together- separately".* [6]

This notion of togetherness within separated diversities indicates that the regional cultural identities are considered increasingly important in the globalisation movement which underpin multiculturalism. And it is for this reason that an approach to qualitative evaluation has been adopted which takes into consideration linkage or coincidence between separations, which allows a formulation for togetherness.

The outcomes of Williams' qualitative research activities into the human sciences facilitated the development of a methodology, which supported the decoding of the embedded invisible qualities of the focus object, which related to the regional culture and folkloric aspects revealed throughout the ethno historical survey in Anatolia (see Chapter 3). The representational iconographies of the motifs, the visual language of the surface decorations embody significant cultural values, which relate to specific cultural identity.

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[6]Ibid, Clifford .J, " *Predicament of Culture, Twentieth-Century Ethnography, Literature and Art*", Harvard University Press, ISBN: 0-674-69842-8

His anthropologists' field studies and collected objects revealed the indigenous craft objects and established a certain common visual language of 'abstract' which directly borrowed from the 'other cultures', from the faraway domains of the 'primitive'[7]. Although these colonialist activities and attitudes have differentiated rationales, they have in common that they reflect and derive from a fundamentally Western cultural, which was ethically inappropriate and not relevant to the research activity. They enabled the spread of certain established aesthetic experiences for the cultural values of 'peasant art' and its vernacular implying hierarchies in creative contribution.

Ethno-cultural approaches derived from functionalist theories of cultural and historical materialism provides an incentive for analytical research into the craftsmen's differentiated levels of consciousness which reflect the time and space relationships. The felt makers' product actions were inevitably technically altered by the impact of the 'rise of mass culture', 'Industrialism' and 'social conflict' over time accelerating during the republican revolution whilst at the same time there cultural identity remains substantially the same. This disruption in the cultural evolution continuum is related to reciprocal cultural values, which become dislocated from the majority new cultural norms.

## 1.6.2 Quantitative

The economic exchange worth of the object is another significant aspect of the research which seems to be composed of differentiated value judgments in a system, clarified by comparison of the object with standards of 'Quantification' relative to properties for other similar items. The material, structure and inherited process

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[7] Ibid.

technologies as physical components of the focus object, create the substantive being, which also constitute the physical qualities to be perceived as visible qualities by the human senses. These can be measured and quantified according to sensory judgments of tactile, strength, elasticity and so on. These will be applied to the empirical trial outcomes, in relation to the comparative criteria determined by the established textile quality standards of the tests.

These traditionally integrated products of existing creative practices and the physicality of their resultant objects will be reassessed with the empirical test results in order to establish 1ideal new archetypes, exemplifying comparative criteria derived from a multiplicity of factors physical and temporal. This will allow verification that these new products are true hybridised objects between the traditional craft objects and contemporary products/artefacts referred to later on as 'Swam objects' (see Glossary).

The hypothesis proposes that re allocation of contributory factors once established will allow the resultant products to be circulated in different cultural environments.

It is also proposed that such outcomes would be harbingers of the possibilities of using hybridization as a strategy for a revivalist approach to dormant values.

It is hoped that the employed methods are an appropriate means of achieving a legitimate process of research within the frame of the research objectives; hypothesis resolution and answering associated research questions. What is the nature of felt as a cultural object? What kinds of research methodologies need to be implemented? Is decline a localised issue?[8]

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[8]What kind of relationships benefits the future of the regional craft activity? Which requisite process technologies are indispensable within Anatolian felt making activity? What are the major contributions of the research project? What are the relationships of craft-design-art objects within the creative practices of trans-position and trans-formation processes? Which

## 1.7 Summary

### 1.7.1 Actualisation of the problem

The preliminary meeting with the old master felt maker in Afyon, his subsequent skill and information exchange required observations on a deeper level of engagement required sensitivity towards their contemporary situations related to the craft activity and its resultant products. Therefore, in the first instance, internalisation of the conditions of their culture and a focusing upon the design activity employed by them were synthesised by the interaction of the author. It is important to stress that role of the author changed relative to the requirements of the research. At the beginning observer to apprentice, later from researcher to collaborator and mediatory designer; exponent advocate towards the end; the nature of the discourses reflected an appropriate diversity of tone.

One of the research hypotheses [9]suggests that deconstructing the craftsmen's history and selecting the historical factors which create the contemporary problem, will enable the reconstruction of a better understanding of the possible future resolutions for craft activity, embodying histories without recourse to tradition alone.

To this end information obtained will evidence and underscore the critical role of the embedded cultural values of the region, represented in the culture object and augmenting those utilitarian values which are restricted to a socialising function within past value systems.

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aggregated qualities selected for trans-positioning and trans-formation processes? How could derivative objects bel categorised?

[9] Hypothesis: The comparative notions of the history in terms of cultural evolutionary consciousness and the consequential product actions and resultant objects provide the specific code system to better understanding the symptoms of the contemporary problematic

Beginning with this approach, a historical survey of the craft activity facilitated analysis predicated on comparison of the oral and written histories, the former a primary factor in heritage communication from generation to generation. The reliability of the storytellers' narrated affirmations about the relationships of past and present, could be regarded as subjective but '*The past carries with it a temporal index by which redemption is referred to*'[10]. According to Benjamin's definition of history, the notions of history, and related facts of object-subject relationships associated with this research argument, offer redemption.

The role of traditionalist consciousness within a sub-cultural community is discussed in relation to theories and models within certain selected parameters seen as levels of alienation from the general dominant culture.

These mental considerations of the prospect of a general decline of the object-subject relationship indicate a problem in the integral complexity of society's collective consciousness raising schisms rather than cultural diversities in the social context.

The first hypothesis leads to a sub-series, sequentially governing the research process and leading to a coalescence of theory and practice. The model is a result of the empirical trials, implementing cohesion in the integrated consciousness of the mediator and regional craftsmen, reflected in the derivative objects whose roots are in the focus object.

This second hypothesis identifies the object as a being constituted by its visible and invisible qualities. Its representational aura is perceptibly varied by the specific time and space relationships in different cultural locations selected for testing.

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[10] W. Benjamin, 'Illuminations', 'Thesis on the Philosophy of the History', translated by Harry Zorn, Pimlico edition 1999, London ISBN: 0226904350

The additional notions of the history and geographical differentiation in physical migration of the nomadic group and the interaction of the object's transmigration into different cultural locations signified the coding system for the mutually influential object-hybridization.

Ultimately, it is argued that this enables a decoding of the current level of consciousness that exists within the existing object code system. This is essential in a process of historicizing the object and its creator, retaining its essential nature while at the same time re-locating it in different contemporary humanisation of time locations.

## 1.7.2 Conclusions

The resultant methodology used in this research is therefore constituted through combining the quantitative and qualitative methodologies, which in neither instance are within a standard hybrid form which is related to self-fashioning.

The qualitative methods comprise the following: Ethno historical observation and listening to the storytellers[11] in the field studies in terms of learning in a master and apprentice environment and decoding the layers of the cultural aspects of the regional folklore, which reflect as embedded invisible value based qualities in the culture object/ focus object.

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[11] Storytellers: Masters, or old relatives/visitors who have been experienced in regional felt making recollect the good-old-days of the craft activity and share anecdotal information through working in the workshops. Masters, in particular, justify the authenticity of their techniques through story telling about the genius of heir old masters' and their individualist contributions to the craft activity. The oral history and folkloric aspects of the regional culture as collected data provided a deep level of involvement and responsibility for the mediatory action.

A long period in the field working in proximity and in symbiotic mediatory action with the regional craftsmen allowed the accumulation of a series of memorable incidents involving prior personal knowledge and skills exchanging. This resulted in the transformation of the implicit knowledge into recorded explicit knowledge embedded in products but only revealed in their subsequent deconstruction.

The quantitative research methods involving physical components and processes of craft making, which affect the physical qualities of the resultant object, are recorded as outcomes of empirical trials using established traditional materials and process technologies. These are subsequently re-evaluated against contemporary product action and usage requirement. Alternative or modified permutations in properties of the wool and its process technologies enable incorporation of additional felt making techniques constituting the notion of the aggregated qualities (see Section 5.6.0) in further trials. The known quantitative characteristics of traditional products set a measure against which an array of new responses to design briefs in terms of the new physical values can be assessed as being positioned relative to the measure. Each new product can also be evaluated against new usage requirements, which differ according to function, location and established standards. The result of the laboratory testing at the Technical University of Istanbul of an ideal tailoring fashion fabric sample evidences the optimum achievement of required physical qualities in quantitative measurements. (see Chapter 5) It was only necessary to accurately position one optimum fabric against the traditional measure since all other fabrics would naturally fall above or below.

The literature survey of the history, cultural studies and process technologies provided the link between theory and practice and qualitative and quantitative methods. This supported the multi disciplinary object based design strategies, which consisted of the mediatory action.

Chapter Two
'The historical context of Focus Object and its craftsmen's

humanisation of time'

## 2.1 Introduction,'Which history tells this story'

Marx has encapsulated the relationships between 'man' and 'history' as relating directly to his nature in his phrase. *"History is itself a real part of natural history, of the transformation of nature into man".* This can be put forward as one way of describing the art and craft activity of man, within the essential nature of both he himself and his associated creative practices. Craft-objects are embedded in the specific know-how, process technology and cultural designations of a period; they exemplify a particular folkloric item, as a micro-contribution, but are also a representation of and/or incremental evidence of the 'humanization of time' as inheritance for the subsequent generations, within the concept of cultural continuity. Therefore, they are way of 'making' history.

Esther Leslie's essay [12] extends and supports this view by suggesting that ..."*Walter Benjamin's theory of the object in the industrial age, replete with images of craft practices. Pot throwing and weaving appear as paradigms of authentic experience and the processes of memory...the storyteller takes what he tells from experience, his own or others, and makes it the experience of those hearing the tale. True experience conceived as close and practised knowledge of what is at hand. The hand touches, has practical experience of life... To touch the world is to know the world"*...This implies

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[12] Leslie E. "*Traces of Craft Walter Benjamin*", The Journal of Design History Vol.11 No.1, 1998

that experience, which is gained from learning to know the world, is also history that can be in the hand that makes it.

The intermingled notions of time, history and the humanization of time (see Glossary) are relevant issues which have been selected as prime and constant aspects of the Anatolian felt-maker's way of life and will appear as key factors throughout this thesis in differing contexts. In addition, humanization of time indicates the felt makers' historical consciousness, which has been conditioned by the differing functions of their life and responses to cultural shift and overlap.

In contextualising the historical development of the 'focus object' (see Glossary) relative to its makers this Chapter will endeavour to clarify, in relation to selected key historical factors, those issues, which inform and/or impact upon this project's main concerns, of the paradox of the cultural value exchange worth of felts notably those of sub-culture status within the host culture and other hegemonies.

Dealing in a retrospective manner, but selectively extracting evidence from natural and human sciences, an objectivist approach will be complemented by selected subjectivist theoretical references, which in combination enable an argument to be built in the form of a cohesive ethno-historical observation (see Glossary) evaluating the effects and relevance of key historical facts.

The question of what methods and criteria have to be used in order to detect the origins of those factors in history is summarized in relation to the previous chapter, and the notions of 'Total-Quality' in terms of 'Aggregated Qualities' (see Glossary) discussed. Also subsequent chapters further illuminate the process of creating felts using Marx's and later Benjamin's definitions to establish determinants. In reviewing the history of the evolution of a culture, which for centuries might be regarded as nomadic and/or

feudal, much remained unchanged for much of the time therefore moments of precipitant changes must be significant but these have either not been recorded as such in early history or were never recorded at all. In cases such as this the only recourse for recovering data is in the areas of general folklore, travellers' tales, transaction records of institutions (courts, religious, guilds) and oral history.

Therefore, some of these significances are a guide to moments of change in time or the moments when the temporalization of man as effected through the mediation of a society is equivalent to a humanization of time. The approach focuses upon locating the impact of key cultural changes defined as when the unconscious movement of time manifests itself and occurs as historical consciousness.

## 2.2 This history

The first historian of the ancient Greeks was supposedly Herodotus of Halikarnasus (Region of the Southern West coast of Anatolia, Bodrum) and his three '*Histories'* are accepted as the first history of humanity. Later, some chroniclers of history who were also travellers recorded their experiences/impressions independently and/or semi-dependently in accordance with the requirement of a patron or commission. In relation to the history of felt we should be clear that in our knowledge of the life of its makers, there is no absolute fact, only deduction based upon the information gathered.

There are many references and some evidence indicating that felt has been produced everywhere there was animal husbandry, particularly if sheep were herded. These pastoral communities of the region, extended families of nomads, used their animals from hoof to horn as the main commodity items for their survival[13].

Fig: 1 Map of Anatolia

The main research activity has been concentrated around the inner-land of Western Anatolia (see Map of Anatolia); specifically the regional felt makers of Afyon, Izmir-Tire and Konya. These groups of folkloric artisans' aesthetic approaches are significant since felt production is overlaid through a multiplicity of 'historical consciousness occurrences' impacting upon lifestyle systems. This distinctive lifestyle system is described in Debord's essay as, "-*Cyclical time already dominates the experience of nomadic populations because they find the same conditions repeated at every moment of their journey: Hegel notes 'the wandering of nomads is only formal because it is limited to uniform spaces. The society, which, by fixing itself in place locally, gives space content by arranging individualized places, thus finds itself enclosed inside this localization. The temporal return to similar places now becomes the pure return of time in the same place, the repetition of a series of gestures'...* [14]"

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[13] Krader L., "Studies in Human Ecology, a series of lectures given at the Anthropological Society of Washington" 1957 Pan American Union, "Culture and Environment in Interior Asia Museum of Mankind Library, Social Monographs, III, H6/KUL (SOCIAL) 24249

[14] Debord G. E., "Society of the Spectacle", 1967," Situationists International","...*an international political and artistic movement, originated in the Italian village of Cosio d'Arroscia on 28 July 1957 with the fusion of several artistic tendencies, which traced further influences from Dada,*

It could be argued that these series of repetitive gestures differentiated by the effects of psycho-geography (see Glossary) results in the emergences of individualists.

Felt makers had a complicated background of human ecology in transactions from Asia to Minor Asia (Anatolia). Nomadic /semi-nomadic cultures and sedentary communities became divided from a common root at an early stage in evolution, which in some instances allowed this research to document the differentiation of these cultures.

## 2.3 Felt in the archaeological record

From the 'Bronze Age' up to contemporary period selected key facts will be clarified in a chronological order predicated on the contextual influences of the economic, religious and cultural development of Ottoman Empire into the Republic of Turkey. This historical survey retrospectively collected data in a linear manner in terms of Turkic culture's evolution reflecting the time and space relationships through the notion of history as cyclical. The cultural system of the beliefs and philosophy of life relate to Eastern philosophies such as Buddhism, Manichaeism and later Islam. The complexities of the different cultural layers have this primary notion in common, having evolved within the integrated totality of cultural systems. The Marxist philosophers emphasise only the economic aspects of the culture, relative to the labour value as a demarcation, but this research takes into consideration the individuals' micro contribution in their creative practices. The deconstruction of this totality to identify the historical influences of these cultural locations through the material culture

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*Surrealism and Fluxus.* The journal Internationale Situationniste defined "situationist" as "*having to do with the theory or practical activity of constructing situations*".

G. Debord and the Situationist International: Text and Documents, The MIT Press (July 7, 2002)
ISBN: 0262134047

enables a better understanding of the present circumstances of the product action according to reconstruction of the design strategies (see Chapter 5).

Fig. 3-Pazyryk, felted wall hanging

Revealing the speculative theories and disputes of the cultural inheritances between Anatolia and Central Asia as currently discussed in anthropology is not the main concern of this research. However in as much as the Turkic Cultural continuity shows many aspects of paralleling and close relationships through cyclical time and space relationships, felt making is one of the major commonalities. In the cultural settlements in Central Asia and Anatolia various felted objects were found by Rudenko and Dr.Mellart (see Fig: 2 and 3). Although there are many contradictory explanations about all these archaeological objects, they indicate and prove that felt making as a significant craft activity goes back to the Neolithic period of history.

Fig. 2-Pazyryk, felted saddle

These discoveries in Central Asia and Anatolia demonstrate the high level of techniques and craftsmanship of the period and also provide evidence of the way in

which felt making was a medium for multiple designations in terms of product design, suggesting categories of utility and applied art.

These material culture artefacts exemplify separations in values, which generally reflect their history. They are the first and best examples of the felted objects as important evidence in terms of the cultural continuity and connection within the period that they represent.

Many archaeological excavations in Anatolia and in Asia found felted artefacts. The 'Pazyryk'[15] mound in the Siberian-Altai Mountains contained remarkably well-preserved objects, due to the permafrost and absence of air. The contents of the two hundred and twelve tumuli included a prince's tomb where two great felted wall hangings and saddle-covers were found indicating a perception of felt as a high status artefact in the culture of this period.

This collection, now housed at the Hermitage Museum in Leningrad Museum contains many samples of felt objects such as mane covers (equestrian regalia), women's head wear and masks all reflecting the ingenuity and high skill in manipulation of the material and requisite felt making techniques. In this case, one of the earliest stages of human civilisation was indicating a sophisticated lifestyle.

This wide range of objects are not just economic utility items on the one hand or decorative ornamentations on the other; they are 'products of tradition', part of lives of their people and they have imposed on them a high level of iconography (see

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[15] Pazyryk: A local name for a valley in the Altai Mountains in Siberia. It has many Bronze Age borrow-like tomb mounds of larch logs covered over by large Cairns of Boulders and Stones. These borrows are called 'kurgans' –a word of Turkic origin. Sergei Ivanovich Rudenko beginning in the 1920 excavated some of the tombs and found immaculately preserved cloth saddlers, felted rugs and the oldest pile carpet and other splendid objects.

Glossary). Also they are 'instruments of fetish objects' since every cultural system of this time had mystical connotations, mainly the belief system (Shamanism) related to the magic.

All these artefacts were not merely products helping to sustain their owners' worldly nomadic journey across the earth. The symbolic meanings of these artefacts are the historical exemplifications of the humanization of time in terms of felt making in the nomadic culture they represent, expressing the gratitude and thanks given to nature, always potentially a threat but with which they sought to live in a harmonious relationship.

Further archaeological objects were demonstrated in the exhibition of 'Frozen Tombs'[16] at the British Museum in 1978/9. Amongst these items were thirty mixed media objects displaying different techniques incorporating felt. They have a very different generative origination as wood and leather structures decorated with mixing a variety of felt making techniques such as appliqué and mosaic. The four swan idols (see Fig. 4) were very well preserved and were obviously utilised in the folkloric narrative associated with tales of the essential nature of the nomadic lifestyle, since the swan is a creature of migratory and or nomadic instinct/habit or mystical imperative[17] (This is the author/mediator's personal interpretation).

Fig. 4- Felted swan object

[16] Rudenko S. I.,"Frozen Tombs of Siberia" The British Museum, Museum of Mankind Exhibition on Nov.1978-Feb.1979, Frozen Tombs of Siberia: The Pazyryk Burials of Iron-Age Horsemen, *"Technology and Culture"* Vol. 12, No. 2 (Apr., 1971), pp. 332-334 The Johns Hopkins University Press

[17] Prof. Dr. Atasoy N., The usage of felted objects as fetish objects in shamanic rituals is a cause of controversy, but later on in Islam, these artefacts' representational symbols and the

Once again, these interpretations are consistent with the cultural appropriateness and embodiment in the focus object of the lifestyle values of the period and the circumstances of the makers.

The essential nature of the felt making practices relative to the culture in which they operated remained unchanged for centuries since the nomads have a psycho-geography (see Glossary) located in time.

The dimension of time relates to the cycle of return to place on a continuum of seasonal repetitions. Unbounded and free to follow the seasons without reference to manmade boundaries of geographical locations there was no need for its definition or conceptual formulation. Likewise, difference or differentiation was a cultural phenomenon rather than an inter-cultural differentiating factor. This latter concept only emerged later with the development of language currency related to sedentary settlement which is in itself a recognised humanisation of time.

This next major key historical impact did not occur suddenly. It was a gradual process initiated by contact with and the criss-crossing of regular trade routes which were counter directional. These were not only opportunities for exchange of goods but also culturally interactive and influenced cultural/lifestyle change.

Chinese written sources first reported and identified some of these nomadic tribes as different in as much as they were 'barbaric' and explained their influential similarities and common traits (see Glossary) as Turkic amongst the scattered groups/communities in and around the whole Central Asia.

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mystical meanings were defined in her book "Dervish Ceyizi", (Dervishes' Trousseau), Published by T. C Minister of Culture, 2000 Istanbul, ISBN 975-7510-06-8

In this stage of the survey the wide and controversial definitions of 'nomad' need to be clarified and an explanation given of which specific one will be used throughout of the research activity. The Shorter Oxford Dictionary defines nomad as 'one, who moves from place to place to find pasture; hence, one who lives a wandering life'…In Anthropological literature 'nomad' is often used in the derived sense and includes anyone who moves pursuit of a live hood. Casimir and Rao (1992) extended this category to include hunters, gatherers, traders, smiths, entertainers, fishermen, etc[18]. According to these definitions the survey has concentrated on the Central Asian Turkic groups who migrated to Anatolia, and further away into Eurasia.

The 'essential nature' was present again here and reflected in the descriptions we have of the Turkic nomads' time and life, which still exists today. Usually the 'Yurt' (foldable tent) had a plain black or white felt for its exterior cover, with very colourful, vividly decorated; and elaborately appliquéd felt objects used for interiors.

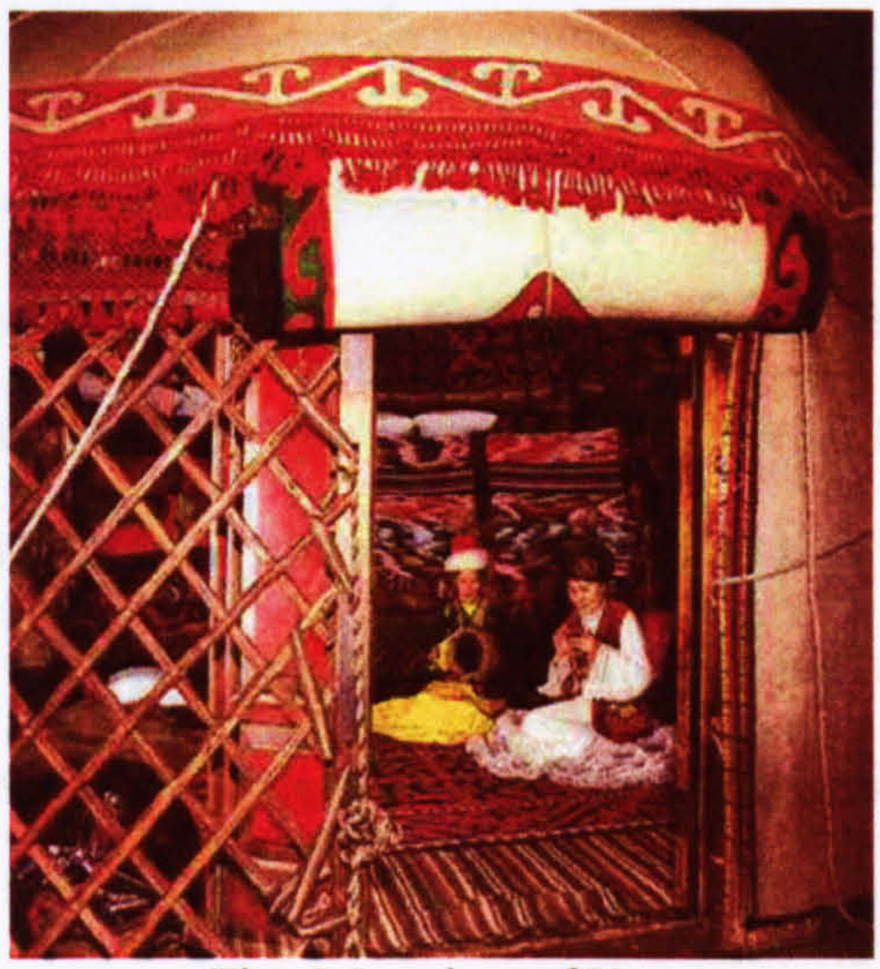

Fig: 5-Interiors of Yurt

Interior objects included cushions, wall hangings, floor coverings, carpets, kilims, and saddle covers, and headwear decorated with very elaborate motifs, inspired by the

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[18] Lancaster W. And F., *"Who are these Nomads? What do they do? Continuous change or 'changing continuities'*, 'Culture and Economy', Edited by P. Stirling 1993,published by The British Institute of Ankara

landscape and nature of their environment (see Fig. 5). Highly stylised ingenious interpretations of animals and vegetation reflect the intimate awareness, appreciation and respect for surroundings brought about by living in close dependence upon nature[19].

Their Shamans had two main kinds of rituals. If as fortune-tellers, they were asking friendly/un-known souls some information for the community's future they would be contacting mostly underground souls, or celestial objects of the sky.[20] However this wide statement can be, consider as a huge generalisation; Hoppal and Keith defined this cultural phenomena of the complex belief system through ethno semiotic codes[21]

The motifs and symbols used in the decoration reflected these two aspects as continuing themes[22].

## 2.4 History on the Silk-Spice roads

The silk/spice route from China to the Roman Empire was the first kind of boundary or un-natural psycho-geographical location for the early Turkic nomads[23]. Stretching east to west some 4,000 miles, it linked China to the Roman Empire but it had existed in some form for centuries prior to its formal recognition. The primitive transportation of goods and adventurous travellers journeying by camel-caravans, and stopping for rest in buildings called caravansaries, created dangerous conditions for goods and patrons

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[19] Grayaznov M., "South Siberia, Ancient Civilizations", Publisher: Barrie & Jenkins 1969 ISBN: 0214651282

[20] Eliade M., "Samanizm", translated by I. Birkan, 1983 Editions Payot, ISBN 975-533-258-8

[21] Hoppal M. and Keith D. H., "*Shamans and Cultures*", PP Editors Ltd, 1993 Budapest

[22] Introduction to Turkic History, (10 volumes), Prof. Dr. B. Ogel, T.C Kultur Bakanligi Yayinlari-Ankara, 2000, ISBN 975-17-0872-9, 2000

[23] Wild O., "The Silk Road", 1992, http://www.ess.uci.edu/~oliver/silk.html, The Silk Road Foundation, http://www.silkroadfoundation.org/toc/index.html.

but also the first physical obstacles to migration as well as new reference points for the nomads.[24]

Over time, these locations encouraged the nomads to linger, staying longer and longer periods and rupturing the time space normality in the cycle of nature which they followed (the thin end of their becoming increasingly sedentary). Over a long period, semi-permanent or extended temporary encampments were the consequence, resulting in ribbon settlement along the length of the trade route, where trade-focused centres would later become villages, towns and cities.

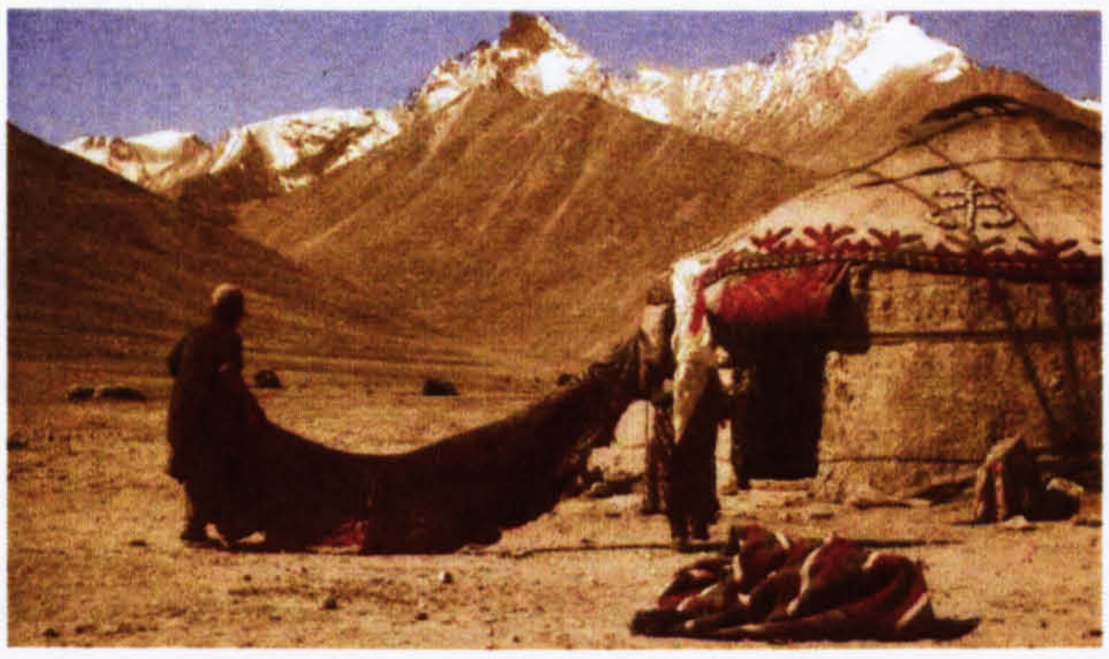

Fig. 6- Kyrgyz Yurt in the mountains

The histories of the eastern parts of Interior Asia have involved the economic interrelation of three different ethnic groups; (see Fig: 6) earlier Turks, later Mongols on the one side, Chinese on the other. The western parts involved a relatively more homogeneous ethnic distribution.

Neither nomadic pastoralist nor sedentary farming in interior Asia and adjacent lands are whole and independent economies. Each is dependent on the other for a part of subsistence and each practises a small amount of what the other does, agriculture among pastoralists, and animal husbandry among farmers. The agriculture of the

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[24]Ibid, Prof. Dr. Ogel B., "*Introduction to Turkic History*" (10 volumes), T.C Kultur Bakanligi Yayinlari-Ankara, 2000, ISBN 975-17-0872-9, 2000

nomads is ephemeral; it is not necessarily practiced every year. The husbandry of the farmers is generally transhumance; the stock driven to pasture directly associated with the farming village. At this point in time, the dynamic of the region can clearly be seen as predominantly sedentary.

For an understanding of the region and its internal relations, the second kind of exchange, that between nomads and the farmers, is most important. The nomadic herdsmen and the sedentary farmers together form an interrelated whole; neither composes an independent economy. In Eastern and Western Turkistan, the sedentary farmers and the nomadic herdsmen are both within the area itself.

If specialization of function is regarded as the criterion for judging the degree of maturation of a pattern here the Mongols have specialized for a millennium in herding; the broadest possible circulation of goods interacted with the North Chinese farmers meeting the needs of each by exchange or booty raid and war. If, however, a self-sufficient system of productivity is chosen as the criterion of higher development, then the small-scale patterns of Turkistan, east and west, may be regarded as the more highly developed. The Turkic pastoralists[25] associated with them together form small units of productivity and exchange.

The felt artefacts of this period consequently have a higher volume of exchange but also difference in appearances and quality or type dependent upon whether they are nomadic, semi-nomadic or sedentary, which reflects the 'cultural origins/change imperatives' of the trade requirement. There developed an intercultural or multi

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[25] Krader L., the essay, "*Culture and Environment in Interior Asia*", "Studies in Human Ecology", a series of lectures given at the Anthropological Society of Washington, and a joint publication of A.S.W. and the Pan American Union, 1957

cultural hybridisation considerably 'extending the visual language and iconography' in an explosion of creative practice.

## 2.5 Turkic Nomads: Moving into Asia-Minor/Anatolia, notions of psycho-geography

Notwithstanding the focus of the trade routes, nomadic Turkic tribes had started to build adobe ramparts, living a semi-sedentary lifestyle with their tents/yurt in variant proximity with to settlements of bivouacs (semi-permanent shelter). Much of the nomadic culture remained unchanged, for example, its shamanism manifest in human sized felt sacks or effigies hung on poles creating an effect in the wind like flying men and intended as a boundary marker and to protect the village from malicious souls. The factor of mutable boundaries was a flexible response to change but later inflexibility in boundaries would lead to a significant culture shift.

Having devised these markers for the settlements they also became subsumed in the nomadic part of their lives in as much as they were portable chattels, which represented borders or camp boundaries in multiple locations. This might be interpreted as a mobile psycho-geographical location.

Simultaneously the so-called barbaric Turkic nomads and their felt making migrated to Europe as far north as Hungary between the $10^{th}$-$13^{th}$ centuries propagating their cultural values and lifestyle.

According to some classical historians, these Turkic tribes and their cultural artefacts came from the middle of Asia with a pedigree of two thousand years and therefore, although settled west of the Caspian Sea, they should be regarded as Eurasia-tic rather than European.

However, the status and gravities of this emerging Turkic culture and its regional powers were gathering in strength and influence. By the time of the Tu-Ki (551-774), and the Uighur Empire[26] (744-840) historians view the more rapidly changing Turkic dynasties as sedentary and national, no longer only nomadic and contributory to the humanisation of time and having cohesive cultural lineage.

From the end of the first millennium B.C. 16th Century, Interior Asia supported three kinds of trade. First, was the trans-continental, the area serving the great trade route, a line transmitting goods and ideas across the Asiatic continent, from the Middle East and Europe to China and which conversely had very little local impact? Second, the indigenous trade was the movement back and forth within the Interior of the Asian region, among its different segments of commodities created within the culture. The third was a targeted export and import flow of transport and communication carrying specific commodities necessary for the expansion of the developing state and also reflecting commensurate cultural influence based on diplomacy and religious evangelism. Another relevant factor in the consolidation of the by now semi-sedentary Turkic culture, as its geographical location drifted and expanded, was the benefit of an agrarian system.

Significant at this stage of change impact was some degree of specialization of labour on the micro scale of economic practice. The pastoralists did not farm, the women and the poor or captive males were the ones who farmed in the nomadic village. Similarly, the farmer of Interior Asia does not tend the herd, but leaves this task either to young people or to specialized herdsmen within the farming community.

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[26] 'Uighur Empire': A member of a mainly agricultural Turkic people who inhabited the Xingjian region in China; lived through the early transformation from being nomadic into sedentary cultural location

The large-scale specialization of productivity is an east Asiatic pattern; the small-scale specialization is West Asiatic. The Turks who moved from east to west within Interior Asia did not invent a new pattern; it was there before them. During the first millennium B.C., the Persian satrapies of interior Asia were based upon agricultural cores of great fertility.

## 2.6 Nomads' sedentary his-story in Anatolia

The ebb and flow of the tide of nomadic migration of the Turkic and other distinct cultures throughout Asia and into Asia Minor resulted in large and small residual pools or oases of semi nomadic /sedentary geographic locations.

The settlement in Anatolia was in some respects a conduit or riverbed accommodating a flow of cultural migration. Although predominantly Turkic it was constituted from layers upon layers of intercultural formation in a complex intermingling. It is crucially important that this study should not create the impression that sole or individual cultural or national ownership of any specific artefact or cultural signifier should be attributed to the Turkic culture. This would be to misrepresent the constantly shifting influences in this still volatile area. It is important not to suggest or argue Turkic cultural bias in presenting this ethno-historical survey.

The period of the 10-century AD is generally understood as the period of most significant change for the nomadic peoples of the region, occasioned by the migration and settlement in Anatolia (Rum Seljuk 1063-1308). Success and prosperity in Anatolia where the rule of the Seljuk, previously displaced from north of the Caspian (Azerbaijan) 1038-1194 by the Turko-Mongol invasion was a privilege consequential upon their relations with the resident Byzantines.

"The Emergence of The Anatolian Seljuk Idiom", the Seljuk period in Anatolia was a time of reconciliation and synthesis with earlier cultures. The years when the Turkmen tribes began to pour into Anatolia (see Fig. 7).

Fig: 7 Map of Republic of Turkey

The Eastern Roman Empire was entering a period of military, social and cultural disintegration. Nevertheless, the Seljuks found the traces of the empire's remarkable achievement in their new lands, and these influences were incorporated into the great cultural heritage of their own former homelands where, over the previous 500 years, Islamic culture had interacted with the ancient artistic heritage of the region. This was leading to the emergence of a common stylistic character throughout the Islamic lands[27].

The process of change influenced the history of Turkic culture in Anatolia in terms of geographical consciousness relative to the permanent inhabitants' socio-economical impositions and sanctions. These conditions created conductive reactions which osculated with their instinctive survival strategies, the process Debord goes some way

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[27] Olcer N., "The essay of "*Anatolian Seljuks*" , "The catalogue of Turks Exhibition," Edited by David J. Roxburgh, Royal Academy of Arts London 2005

to explaining in his "Spectacle Society". "*The society, which, by fixing itself in place locally, gives space content by arranging individualized places, thus finds itself enclosed inside this localization*" The escape from confinement in localisation in part strengthens notions of identity but also leads to a desire to break physically out of the constraints.

One analytical perspective might be to understand their generation-to-generation accumulative living practicalities, Turkic language homogeneity and extrovertly ferocious nature. These were advantageous aspects in their 'humanization of time', processes which facilitated their movement into the sedentary social structure within a uniquely distinctive cultural identity.

Their whole communication and social mechanism relied on 'tradition', which was continuously regenerated by each segment of the restrictive social hierarchy, obeyed by every member of the community[28].

In the absence of any formalised educational structures for the re-generation of Turkic culture, 'tradition' was reinforced within a narrative format for passing on significant information, knowledge and skills from one generation to the next. This learning and teaching activity created and generated wide intertwined networks, disseminating by storytelling and oral history. The favoured and practical method for archiving/humanisation of the life and times was by retaining and recalling past experiences held in the memory and teaching by vocal repetition. Consequently, narrating folkloric legendary songs and stories as styles, formalising every particular regional aspect of the his-story of the culture, resulted in a 'performatic qualities in ritual practice in storytelling arts' in Anatolia, which had thematic and formative

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[28] Prof.Dr Ogel B, "Introduction to Turkic Cultural History" II Volume (Turk Kultur Traihine Giris) by, Ankara T.C Cultural Minister Press 200

characteristics connecting the wider nomadic traditions of Central Asian via the shamanic religion.

Among the most popular and famous series of stories of the period, the "*Dede Korkut*" (Granddad Korkut's Stories) depicted 11th Centuries Turkic village life, which indicated also the significance of felts in the socio-economic status quo.

The socio-economic value judgement of the class system of the early sedentary settlements of Anatolia was symbolised by felt, in as much as that when their chiefs (Khans) inherited their positions they were wrapped in a felted rug and thrown up in the air three times amid cheers and much salutations in order to ensure a better fortune and prosperity during the dynasty.[29]

Folklore was recorded in the form of written inscriptions on clay tablets developing the first Turkic lexical description of 'memory'. This is significant evidence of the impact of change. These early written texts were generated indigenously from the essential nature of the culture. Later writings were in a different linguistic script (Arabic Farsi representing words of Turkic speech phonetically).

After much opposition Turkic groupings in Anatolia in the11th Centuries embraced Islam and these early Islamic communities maintained close contact with the Christians and Jewish people of the Eastern Roman Empire (Byzantium) resulting in mutual influences. One consequence of this influence was newly created religious sects and interdenominational marriage leading to the giving of dowries and inheritance. They gave black or white felt[30] tents to newly married couples as a trousseau. The white ones (this was the symbol of wealth, power, of the richness of the parents; the

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[29] Anonymous, "*Stories of Dede Korkut*", describe the early Anatolian folkloric culture and lifestyle in 12 volumes of the legendary ballads written in verse. 'Dede Korkut Masallari', Edited by Ozgu Celik, Published by Say Yayinlari, Istanbul 2004 ISBN: 9754684650

[30] Ibid, Bilder, Prof. Dr. Ogel B., "*Introduction to Turkic Cultural History*", Volume III

need for frequent change of white covers was costly) used bone powder to give a shinier effect, while black ones were painted with very colourful vine leaves and grapes[31].

The Seljuks had traditionally mixed religions such as Shamanism, Buddhism and Manichaeism and settling in fixed society was a very big change, but their previous custom and usage of felt and felt making with the other cultural aspects were integrated within their newfound circumstances.

In this sedentary situation the new built wooden, or/and stone houses had many of the former trappings of their former nomadic culture. Hanging small magical idols made of felt as other materials, such as bones, fabric called, brother of the masters' and mistresses' soul were primarily to guard the owners of the house, and bring prosperity into their lifestyle.

Between the 11th and 13th Centuries, the Moslem religion had developed several religious sects, philosophic distinctions and practices. In a great mission, the evangelists spread their theology around creating sects 'tarikat' (see Glossary) in Anatolia. The religion was the most important catalyst uniting the small and scattered tribal groups of Turkic people, at the same time preserving individual distinctiveness within the Diaspora. Religious teaching on this scale required the written word to become widespread. This marked a sea change in the manner with which cultural heritage and tradition was communicated generation-to-generation, or a turning point in the marginalisation of the nomadic traditions in favour of the sedentary way of life.

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[31] Ibid, Smith, Prof. Dr. Ogel B, "*Introduction to Turkic Cultural History*", III Volume, T.C Kultur Bakanligi Yayinlari-Ankara, 2000, ISBN 975-17-0872-9, 2000

Inevitably, this further distanced them from their 'essential nature' in the process of 'humanization of time'.

It was this innate sensibility coupled with many of the socio-cultural developments in the social infrastructure and the mission of Islam and its scholarship, which was a prime motivational force for ultimate unification under the same flag, designating them as Ottomans in the region.

## 2.7 The History of Felt in the Ottoman Dynasty

A Turkmen tribe of Osmanogullari, Osman Beyligi (Osman and his sons) having begun the reformation of a federation of principalities in Anatolia to the east of the Byzantine border founded a dynasty later labelled by historians the Ottomans. The geographic location of this principality and the weak state of Byzantium were both factors in the rise of Ottoman influence and strength, establishing a state within the Islamic world by the 13th century[32].

Stanford J. Shaw's brief summary clarifies the social structure of the Empire;" *The functions of the ruling class were limited to exploiting the resources of the empire, largely for its own benefit; expanding and defending the state and maintaining order; and preserving the faith and practice of Islam as well as the religions of all the subjects of the Sultan. For these purposes the class was organized into four administrative institutions: that of the palace, which was in charge of housing, supporting, and maintaining the Sultan and making sure that the system worked; and those of administration and finance, the military, and culture and religion. The vast*

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[32] H. Inalcik, "*The Ottoman Empire, The Classical Age: 1300-1600*", Published by Phoenix, London 2000, ISBN 1 842212 4420

*subject class was left to carry out all other functions of state through autonomous religious communities called millets--for the Jews, the Armenian Christians, the Greek Orthodox Christians, and the Muslims--and through artisans' guilds and popular mystic orders and confederations, which together formed a substratum of popular society"...*

The Nomadic ideal and traditions were not totally displaced during these formative years of the development of the empire; rather to the contrary, trans geographic mobility was a positive asset to Ottoman Beys (precursors to the Sultans) in progressing their crusade. Although, their state, a tented community, accompanied their army, the Ottomans' established permanent markers in the form of mosques, theological schools (Medreses), Caravansaries, and hospitals (Imaret) in addition to those of their predecessor the Anatolian Seljuks. These provided tangible signs of permanence and authority in a sea of fluctuating but driven forces for the humanisation of time. Such forces necessitated systematic organisation, which not only underpinned the military machine and wheels of state but also the unprecedented creative production of the display of central power and authority. This was for artisans and nomadic self-sufficient communities 'the beginning of the end' of their connection to essential nature and led to the inevitability of alienation.

Nomadic culture produced felt for utilitarian purposes, very little being exchanged in bartering or gifting formats, organized product actions, in terms of economic reciprocal exchange activity. The nature of their sedentary life style and cultural changes in classification of the labouring in society created a handcraft activity as felt making amongst the other groups of artisans. As a consequence of this evolutionary change, the felt maker separated from the folkloric production, which had been mainly practiced by the female members of the society and this switched to being practiced by the male groups in the organized workshops in Anatolia.

The Ottoman guild system (called *esnaf*,[33] *hirfet*[34] or *lonca*[35]) was actually a continuation of the *akhi* organization with this difference, which the independent and powerful position of the guilds in the thirteenth and fourteenth centuries weakened under the centralist system of government of the Ottomans.

The government usually respected the decision of the guild. There are indeed many instances in which the guilds imposed their own choice instead of a *kahya* favoured by the local authority"[36].

The alienation from essential nature consequential upon the humanisation of time is potentially dangerous in a structured society if that society does not encourage and appreciate the individual's place and contributions. Society is, in this philosophy of the state, divided into the ruling class who are not engaged in production and consequently pay no taxes and the subjects who are engaged in production and pay taxes. The latter is subdivided into city-dwellers engaged in commerce and industry and peasants engaged in agriculture. In the Middle Eastern states, included within the borders of the Ottoman Empire as it developed, the belief prevailed that the peace and prosperity of the state depended on keeping the members of each class in their own place[37]. The highly complex structure of the Ottoman Guild system was one of the manifestations of this philosophy.[38]

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[33] Esnaf: Small scale trader, street hawker, artisans' guild
[34] Hirfet: Trade of craft
[35] Lonca: The system of guilds
[36] Prof. Dr. Inalcik H.and Quataert D. "Economic and Social History of the Ottoman Empire", Volume I: 1300-1600, Published Cambridge University Press 1994, ISBN 521 57455 2
[37]Prof. Faroqhi S. "Subjects of the Sultan, Culture and Daily Life in the Ottoman Empire", Published by I. B. Tauris & Co Ltd 2003 London ISBN: 185043 7602
[38] Ibid, Inalcik, H, Donald Quataert, "The Economic and Social History of The Ottoman Empire",

By developing commercial centres and routes, encouraging people to extend the area of cultivated land in the countryside on the one hand and expand international trade through its dominions on the other hand, the state performed its basic economic functions in the empire.

Social inclusion in the urban centres was counterbalanced by social exclusion in the rural economy. The rural economy products were therefore not appropriate for the developing urban culture difference. There was therefore an increasing need for the development of what might be termed a new urban production, however, because of the circumstance of wealth and other power imperatives, this issue was not fully addressed and would later exacerbate the eventual decline of the Empire.

Whilst the Ottomans continued to improve and build architecturally important cities, such as their capitals at Bursa and Edirne, converting rural settlements into urbanised environments with palaces, theology school complexes with their mosques and hospitals, paradoxically the military headquarters and therefore, by implication, the mobile Ottoman court during campaigns still consisted of pre-fabricated tents.

These settlements laid out in response to logistic strategies and designed in hierarchic ordering, were well-finished infrastructures able to be assembled quickly. They impressed and often even demoralized any and every opponent, especially the Sultan's tent complex that was a marvel of richness and sophistication[39]. They were made from high value textiles to which were added colourfully designed materials. Their special surface decorations were elaborately embroidered appliqués, with structural techniques reminiscent of traditional nomadic tents, Yurt.

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[39] Prof. Dr. Atasoy N. "Otag-I Humayun", "*The Ottoman Imperial Tent Complex*", Published by Mepa, Istanbul 2000, ISBN 975-6845-05-8

Fig: 8- tented settlements

Lower-ranked service tents such as 'hamam' (baths), 'gusulhane' (loos) and 'ashane' (canteen) were basic. In their plain cotton-canvases and off white/ecru felted wool materials they were much more similar to the silhouettes of the nomadic style. Heavy felted bathing-tents were highly insulated (one of the physical qualities of the material), as keeping them warm was necessary. Their users had to wash themselves five times a day before worship (Namaz) to maintain their purity. According to some historians, this religious sanction of frequent washing is the main reason why the Ottoman army was never destroyed by any epidemics[40] as many other armies of the period were and throughout history (see Fig: 8).

[40] Ibid, Prof. Dr. Atasoy N. "*Otag-I Humayun*", "The Ottoman Imperial Tent Complex", by, Mepa, Istanbul 200, ISBN 975-6845-05-8

Murat Bey I (erroneously called Sultan) first organized the standing Ottoman army in the late 14th century, and this lasted until 1826, altogether about 450 years. The term in Turkish, Yeniceri means new troops, indicating exactly what they were in the beginning: an alternative to the old regular army, which recruited by prisoners of war or, other Beys' skilled male youngsters.

The main need for the Bey/sultan to form the Janissary corps was the weak point of an army previously assembled from free men from many different tribes from areas often wide apart. These men were loyal normally to their own tribal leaders, and also leaders often were tempted to oppose the power of the sultan, and to find allies among the main enemies of the Ottoman Empire[41].

Janissaries were conscripts recruited from the youths of Christian families located in the Balkans. After their conscription, they were defined as the property of the Sultan, and therefore required practically to convert to Islam. These young men were taken from their homes at an early age, before adolescence.

This conscription system called 'Devsirme' was an important human resource not only for military purposes, but a source of other expertise such as artisans, architects and even high-ranking palace courtiers. The training and education given in the Palace Court enabled/helped these young men to achieve very high levels of refined life-style, however they were also subject to restricted rules limiting their freedom. In the first couple of centuries of the establishment of the Janissary, they were forced into celibacy (but this would later change).

They were alienated by this new identity and executive reinforcement of their representational determination as pre-designated "humanization of time". Despite of

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[41] Ibid, Prof. Dr. Inalcik H. "*The Ottoman Empire History, The Classical Age: 1300-1600*"

all these strict rules, the important reward was enjoying the high living standards and social status, which gave logic and force to their loyalty to the state. Throughout their training, they were taught to pay their allegiance to the Bey/Sultan.

Over time, the Janissaries were so successful that they grew into one of the strongest and most powerful institutions in the empire. They could exercise this strength to influence policy and to defend their own interests. From the 17th century they staged many palace coups to exercise this power. But this would eventually be the main reason for their downfall since their strength made them dangerous to the Sultan, and when the final battle over power came, the Janissaries lost, and all their troops were killed or banished.

This unique group were taught to follow the dictates of the dervish saint Haji Bektash who had blessed their first troops. Bektashi served as a kind of chaplain for Janissaries. In this and in their secluded life the Janissaries resembled Christian knightly orders like the chivalrous order of St John of Rhodes.

Fig: 9- Janissaries costumes

In the first crowning ceremony of the Janissary (see Fig. 9), Haji Bektash in blessing them offered them the off-white felted headwear, Bork, for which they became famous. Felt not only served them as their head wear but also this massive population of soldiers' had boots and layered protective jackets made of felted wool material. Felt also served as non-inflammable work-wear and insulating material keeping away the effects of excessive heat during the process of cannon moulding.

Not only in the military was there this inevitably symbiotic relationship between theocratic philosophies and the ruling class, it influenced every institution in what was by now a non-secular state system. The administrators, who were very closely controlled by the Sultan's chief advisors, had their personal secretary, called 'Molla' (see Glossary). These officials usually represented and/or practiced some or other type of special religious pathway or were members of religious sects. They also acted as chief guardians and were main nurturing resources of the establishment figures called Tarikats,[42] who were a very influential strong group in the civil Ottoman his-story of society.

Nurhan Atasoy in her book "Dervish Ceyizi" (Dervishes' Trousseau), and some comparative studies reveals that the Dervishes and the tarikats' practices had some diversity within their main theological philosophies. In general their life styles and practice may be regarded as directly related to the focus object of this research and its craftsmen's creative practice, in terms of their 'essential nature' (see Section 3.6.0).

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[42] Ibid Prof.Dr. Inalcik H. "The Ottoman Empire, The Classic Age: 1300-1600, Popular Culture and the Tarikats, Mystic Orders"

Fig. 10- Felted objects from Dervishes' Trousseau

The predominant religious theology emerging at this period therefore was a mixed form of mysticism. Felted textiles chosen to represent their practices (see Fig. 10) symbolised simplicity, essential to reach up to the nothingness (non-material spirituality), which it was thought, was the reality, the one and only truth of the light.

Fig. 11- Dervish meditating on felted rug

Focus objects accumulated mystic qualities, but they were also symbolic, representational aspects of the minimalist life style, and purist substances of 'essential nature' ('the-thing-in-itself') the transcendental qualities constituting certain demands by certain philosophies of 'Haqiqa' (see Glossary) through nothingness. (see Fig. 11).

The variety of strategies devised by religion, the military, the state apparatus and civil society located felted textiles and products as consumables, and cultural objects in a restricted state controlled system throughout the Ottoman period. Some regions such as Jewish Thessalonians were required to pay their annual taxes in quantities of felt commodities instead of gold-currency, a kind of exchange, bartering felted material as

Fig. 12- Tin Roofs of Topkapi Palace Museum

tribute. In the Fifteenth Century Mehmed II conquered Constantinople and changed her name to Istanbul. Consequently the young naturally reformist Sultan set about reinforcing artisan skills, encouraging them to migrate into the city, (without regarding their origins), and built a new palace, not only for residential purposes, but also creating a cohesive and authoritative centre for connoisseurship which also quality controlled the whole production of the empire.

The Topkapi Palace, constructed on the coast, (Seraglio Point) of the Bosphorus (a strait connecting the Black Sea and the Sea of Marmara. 18 mi. (29 km) long) contains a complex of luxuriously built pavilions with corrugated conic and domed shaped roofs reminiscent of the nomadic ancestry residual in felt-tents. Ironically, under the tin-roofs of these pavilions is 60,000 square-metres of felt used for insulation purposes (see Fig. 12).

For some crafts the introduction of quality control was a benefit. For others it was the beginning of a slow decline. It is interesting to note that, to some extent, felts were increasingly being utilised as infrastructure support for the empire as in the examples given whilst at the same time hanging on as items of status and high culture.

The archive of the Topkapi Palace Collections reveals the extent to which there was a purposeful support of process technologies in setting up notions of qualities and trademark in every commodity (see Chapter 5) Benefits accrued to the felt makers in the short term but did not prevent their eventual decline at the onset of the industrial revolution.

After sixteen centuries, the declining period of Ottoman Empire as a non-secular theocratic state came under the influence of scholastic reactionary groups of theologists, who were against some of the reforms the Sultans accomplished, such as the adoption of new technologies and philosophies in terms of their responsibilities for the 'humanization of time'.

Almost all of the Sultans subsequent to Mehmet II had been subject to the protestations of rebellious sectarian interests allied in a binary oppositional violent group of forces. The theologists' concerns were that the continuing reformist movement, imitating the West, or counterfeit Westernisation/ modernism would cause their cultural identity to

degenerate. They saw it as an attack on their Islamic rights of belief, which was against the Sharia, (the law based on the Koran). This unnecessarily created violent by the rebellions weakness and internal uncertainty, which caused conflict with Western imperial powers, particularly the Russians and the British[43].

However, relationships with other imperialist powers as the industrial era progressed were generally good in terms of trade, scientific discoveries, which related to technological progress, as they reconstructed the humanization of their time, under the philosophies of enlightment. In the context of this revolution occurring in western Europe a more stabile and underlying mutual understanding between the Ottomans and their neighbours was characterised by the supply of raw material and some specific artefacts, textile goods produced by the regional craftsmanship of artisans, as semi-processed commodities, which did not require high process technologies to produce. Conversely the exchange trade with Europe was typified by the importations of technology based upon know how, weaponry, pharmaceuticals and education. Key amongst these were the railway, other engineering projects combined with communications, improvements in printing technology, and military based telegraph systems. The westernisation process continued apace but the social changes which accompanied equivalent reforms elsewhere did not materialise within the Ottoman state system.

The Ottoman regime was invited by the organisers of the Great Exhibition of World Trade, which took place in London's Crystal Place and Olympia in 1851[44], to present displays of their raw materials and art/craft objects. The fair organisation and British Royal Standards Institute were very impressed by the Turkish Court presentation of

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[43]Prof. Faraqhi S., "*The Ottoman Empire and the World Around It*", Published by London, 2004, ISBN 1 84511 122 2

[44] Dr. Lardner B. G. Brown, "*The Great Exhibition, and London in 1851*", reviewed by Longmans 1852 London

commodities and this resulted in the award of many 'Gold Medals' on behalf of Queen Victoria. Of particular note amongst the artefacts and commodities displayed were felted textiles/objects, which were winners of several gold medals.

The Sultan Abdulaziz, the first to travel extensively in Europe, took the collection to London. He travelled in his exclusively designed customised train compartment dressed in his western-styled uniform. He ordered the construction of an extravagant new palace in the modernistic luxurious style of the period in Western Europe. This new Dolmabahce Palace[45] ironically later became the residence of the founder of the Turkish Republic Kemal Ataturk. Abdulaziz, regardless of the financial deficits and internal political instabilities of the empire, also could order a "conservatory", a greenhouse from the same construction company which built the Crystal Palace. He was not much later exiled and killed in Thessalonica by the theological opposition groups led by his Mollas who used his extravagance as an excuse to take action against the policies of Westernisation he pursued.

The urbanised population of the empire already started to interact with the western cultures quite independently of the state, and the educational authorities could not openly admit the need and their support for secular teaching in schools. They hesitated to create opposition to the Mollas, but they did allow European missionary organisations to open their schools in their own languages French, German and English (both American and English Schools). These schools remain to the present day and were at their most influential in the post Crimean period when they offered an alternative education in language and culture. Turks took advantage and this might

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[45] "The Dolmabahçe Palace" (*Dolmabahçe Sarayı*) is a palace in Istanbul, located at the western, European side of the Bosphorus. The palace served as the administrative center of the Ottoman Empire from 1856-1923, later, it served as a residence for Ataturk

covertly have had far-reaching consequences for the theological state since it threatened the old order by fostering awareness of social reforms in the rest of Europe.

Irrespective of the internal politics as the Ottoman state declined, its reputation abroad was sustained through the aesthetic of Orientalist movement. This impacted upon European Art as manifest in the adoption of Ottoman kaftans and headwear (Turkish turbans) modelled for the painters which were thought also to have stimulated a kind of decadence creating ever newer art movements. In Vienna, influenced also by the ever-present Turk, Mozart had already written various piece of music in Turkish rhythm and style. His most famous was called the '*Turkish March*'. Romantic writers such as Flaubert and Pierre Loti wrote their memories of Constantinople and for the opening celebration of the Suez Canal in Egypt the Ottoman Pasha commissioned to G. Verdi to compose a legendary opera for the region, which became '*Aida*'[46].

Inside the Ottoman state the decline continued since the cultural and socio economic gap between rural and urban interests of the empire increased, fostering resentment and identity crises. Each of the multi-cultural communities was trying to hold on tightly to their identities and origins by ownership of traditionally inherited regional authenticities. There was at the time no notion of "national" and therefore no notions of nationality, as yet only the notion of subject of the Sultan and by implication the unity of Islam. Society divided into opposing groups, as westernisation and the ever-increasing secular state forced the more conservative traditionalists into isolated/sub-cultural life styles. This created less tolerance and a climate of frustration and disillusionment resulting in sectors of chaos in the previously well-regulated mechanisms of social cohesion.

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[46] "Khedive", from Persian for 'lord' was a title created in 1867 by the Ottoman Sultan Abd-ul-Aziz for then the governor of Egypt, Ismail Pasha who commissioned G. Verdi to write an opera based on a legendary Egyptian ballad.

The instabilities resulting from the paradoxical contradictions in cultural and economical value changes set the scene for further decline during the following period, for the focus-object and its craftsmen's life style in the twentieth century during and after the First World War. However the craftsmen and their felts his-story would later take a turn and be preserved and re-emerge as the Empire disappeared and its territories, much reduced, were re-formulated to re-appear transformed by and into the new and vibrant Turkish Republic situated in Anatolia/Turkey.

## 2.8 Conclusion

The Anatolian felt makers' route, from their origins in Central Asian Turkic nomadic groups of tribal communities, their history of a journey of endurance has been reconstituted from the effects and impacts of key historical and location factors. These have provided a platform to reveal a contemporary problematic of paradoxical economic and cultural value changes affecting the status and reputation of their felted textiles.

Achieving a comprehensive understanding and appreciation of the cultural distance travelled by the felt makers allows the perception of 'essential nature' for the purpose of this thesis to be established as residing in their nomadic origins. Also the notion of the 'humanization of time' within the contemporary cultural norms of the national culture and occasioned by interaction with other cultural mediations requires a philosophical explanation since there is apparent dislocation between the situation/circumstances of national culture relative to their own.

The storyteller, traveller, merchant, shaman, theologian, teacher, scholar, etc; each of these has created time zones, impacting upon the degree to which there has been interaction but also alienation.

Contextualization of this multi-layered creative process and the relationships narrated between creator/maker and mediated narrator has revealed through analysis the paradox of compliance with and rejection of the imposition of boundaries and complex socio-economic structures. These have impacted upon the nature, appearance and quality of the artefacts, in a fixed style, or specific manner in tradition reflecting a humanization of time, which can be perceived as a time warp.

The outcomes of the research in Topkapi Palace Museum have revealed evidence of the Court's mediatory actions in its commissioning of specific artefacts within a representational context of high-cultural values and taste. These commissioned products resulted in the perception of qualities related to high cultural values in the felt maker's competence. This issue is directly analogous and therefore related to the nature of future practice and discussed later (see Section 5.5.1.4).

Fig. 13 Parading felt makers and tanners
"*Surname-i Humayun*"

The guilds' chief masters and Sultans had very close relationships[47] and for every ceremonial occasion they organised their guild members to parade and demonstrate their latest artefacts/products to the Court in a virtually created working space on carts, like medieval mobile-theatre carts, while the Sultan viewed the proceedings (see Fig. 13). As mentioned before, the mediatory action of the Court in commissioning the high-cultured artefacts from the well establish workshop was an expression of support, economically, religiously and governmentally for the craft activity. At that point, in time therefore there can be said to have been substantive harmonisation between the felt makers and the broader culture.

This survey aims to review key changes in the felt makers' history and their effects, enabling the creation of a sample of visual and/or verbal cultural vocabularies necessary in order to establish an evolutionary position/location. In tracing and developing those vocabularies, constructed not in terms of words in written language, but in visual codes evolving throughout his-story from the nomadic to sedentary, the mentality of traditional behaviour patterns is related to cyclical time and geographic consciousness.

Psycho-geographical notions of location and time relationships were fractured by the humanization of time; wherever they go there is a sedentary culture in opposition to their own nomadic characteristics. This confrontation reveals their level of alienation through their product-action, which contributed to the consumption process through trade while at the same time continuing their micro-cultural output.

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[47] Prof. Dr. Atasoy N, "Surname-I Humayun", Published by KocBank, Istanbul, ISBN 9752960006
The publicly celebrated circumcisions and wedding ceremonies provided the platform for the demonstration of the best high-cultured artefacts and products, which constituted the standards of the period agreed by the guilds' masters.

These Turkic nomadic tribes' survival approaches directed their humanization of time, but as their horizon expanded through their mobility and external influences from other cultures, the whole traditional continuity radiated in completed circles from their nucleonic centre. In time, they started to be subsumed by the evolutionary linear pattern of the socio-economic and cultural mutations.

The simultaneous impact of unified written language and consolidation of their theological disciplines transformed them into a patriarchal social structure exposing them to many varied civilizations combined with intercultural activities.

The boundaries, sanctions, rules and legislation of the developing sedentary society increased the gap between the classes. Their variously intermingled value judgements relative to social needs for felted products decreased rapidly, which will later shed light on the notion of quality being a holistic but multi-facetted variant relative to consumer levels and a specific humanized time zone.

Ever increasing seclusion/isolation from society is a level of alienation, which impacted upon the morale, and self esteem of the felt makers and has been perpetuated to the present day to a greater or lesser extent.

Contemporary conditions and key factors that affected paradoxical contradictions in cultural and economic value exchanges relative to their history will be considered in parallel through the field study which follows. Therefore, the survey of the regional creative practices is set in a recent historical context of his- story beginning in 1923, which was the last and most traumatic of recent events before the present day.

Felt making and the makers' situation will be evaluated against a critique located within deconstruction, which draws upon the same notions revealed in this Chapter and

clarified in the conclusion to the next, and complemented by criteria developed in the human and physical/natural sciences, in particular ethnography and process technologies.

# Chapter Three
# 'Ethno-historical observation in cultural continuum'

## 3.1 Introduction

The previous chapter described the circumstances of socio-cultural and economic change which resulted in a dislocation for some nomadic groups and an absorption into a sedentary urban system within the Turkic Ottoman Empire for others. This occurred over a period of time when Turkic culture was transformed from small loose knit groups of nomadic tribes through staged development into a diaspora and Empire stretching from Hungary to North Africa, resulting in inevitable cultural transactions and assimilation in terms of cultural diversities. The process continued up to and including the decline of empire and the chapter concludes at a point where the westernisation process and external and internal pressures for modernity and evolutionary change to the imperial system caused a void presided over by foreign powers at the end of the First World War, 1914-18.

The natural consequence of this process was the rise of Turkish nationalism which, in order to bring about a liberation of what is now modern Turkey returned to its roots at the beginning of empire and re-grouped the disenfranchised alienated nomadic tribes.

This chapter takes up the "his-story" (see Glossary) from this point onwards until the present time, shifting the emphasis from the general to the specific by analysis of data collected in field study research. This research contextualises and evaluates the data collected from a perspective of multi-disciplinary observation of varied regions in Anatolia. Traditional regional artisans exemplify in their creative practices individualist micro-contributions to their existence, the period of 'humanization of time' in their production of wool-felted textiles/objects.

By deconstructing the multi-layered relationships between the craftsmen's production (the micro contribution) and the cultural realities of their life relative to the continuum of the cultural evolution, it becomes possible to elaborate significant criteria: the factors within oppositional circumstances. They generated impact and change effect processes leading towards isolation in the national identity and, in addition, alienation from their essential natures.

Decoding these external and internal hegemonic powers which create the current problems also contributes to the clarification of the paradoxical contradictions in the economic and cultural exchanges of their craft production.

## 3.2 His-story of the Field Study Observation

The Field Study observation selected three regions to enable a comparison of different problems, in terms of the categorisation of the differentiated product-action relative to alienation created by the differentiated levels of consciousness. The study will enable the opening up of an argument from analysis in the context of human sciences and production technologies. These contexts are mainly utilised in product design and applied art disciplines as areas of theory or philosophical discourse, to formalise practice-based research by creating links between the human and materialistic aspects of culture.

These pluralistic relationships represented in between ethnographic[48] observations and technological process [49] enable further discussion of the psychical and physical qualities alluded to earlier, which imprint designated significances upon specimens of the focus object and are related to the concept of 'aggregated qualities' (see Glossary).

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[48]M. Hammersley & P. Atkinson, *"Ethnography", 'Principles in Practice'*, published by Routledge London, ISBN 0-425-08664-7

This notion of 'aggregated qualities' determines physical/visible qualities, which relate to the raw material and implementation of process technologies together with the metaphysical components (thing-in-itself), invisible qualities, related to diverse representational motifs, from the designated aesthetic experiences of the surface decorations (see Chapter Six).

The socially based period of observing the felt makers' creative practices permitted observation of the important felt making techniques and laid the foundation for a better trust and understanding. Being part of the craftsmen's community and working as an apprentice in their workshops facilitated the collection of data to clarify the regional product actions and resultant focus objects.

*..." As Todorov says only by speaking to the other – not giving him orders but engaging in dialogue – can I acknowledge him as subject, comparable to what I am myself. ... Anthropology has been an extremely subtle and spiritual kind of cognitive imperialism, a power-based monologue, a monologue about alien cultures rather than, and in active avoidance of, a dialogue with them..."*

Scholars like Bronislaw Malinowski believed in living in the actual society for a considerable period, simultaneously participating in and observing the social and cultural life of the group, as a method to facilitate wider plausible explanations for cross-cultural similarities, by the definitions of diffusion and independent invention as mutually exclusive and competing theories[50].

In order to construct and organise the field study/ethno-cultural observation in the region more rigorous guidelines were needed for the survey, and questions selected for the interviews. As a conceptual base for tackling issues, such as language, religion,

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[50]Clifford J., " *The Predicament of Culture*," Harvard University Press, Cambridge, Massachusetts and London, 2002, ISBN 0-674-69843-6

history, personal skills, and the creative activities' technology were layers of the cultural segments, which formalised the structure of the society. Hegelian Cultural Theory classified and defined it in terms of the de-constructive approach to enable conclusions to be derived from the divisions of the criteria.

The field study research collected information and deconstructed a range of possible situational experience. The outcomes discussed here will establish the criteria, which inform the categories presented in the conclusions to the chapter, relative to the individualised conditions of each of the craftsmen and workshops.

The Anatolian felt-makers accomplished their independence in the context of the introduction of fast and radical revolutionary reforms, according to the dictates of social and political reconstruction and the activities of building a nation. As they were subjects of the Sultan in the previous imperial system, the new introduction of parliamentary democracy and the notion of becoming a nation were philosophically modernist[51].

It is debatable whether the reforms that took place in the revolutionary period involved minorities in decisions being made about the future. Although the intention was to create a democracy in the event the Turkish republic underwent a period of uneasy transition, and it took many years to establish the present day democracy. The intended consequences of the ensuring cultural reforms were in evidence at every level of life such as unifying the language, changing the alphabet, building up constitutional law, and establishing the new dress-code system, all of which were aimed at creating a Europeanized nation from the destroyed Empire.

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[51]Stanford S, "*The History of Ottoman Empire and Modern Turkey*" published Cambridge University Press 1977, ISBN 0521291666

The republican reform process also closed-down all the religious sects and their dervish lodges (Tekkes), whose influence had extended out of religion into politics, creating factions in terms of a traditionalist, and backward looking theocracy. The felt makers, in particular through their associations with these sects, lost further craftwork. They used to supply their costumes and religious regalia, but not any more. This was yet another attack on the felt makers and their existence as traditionalists. They were increasingly out of synchronization with the changing of the notions of humanization of time, in terms of new product-actions and pushed into a further level of alienation.

The felt-makers' economic and social decline was accelerated by the major loss of the activity of "Fez" making and they were unable to renovate/reconfigure their cottage industry process-technologies to produce western-styled felt-hats, which were preferred by the state. Inevitably, the first ten years of the reforms created many cultural and economic changes and anomalies. For felt makers the 'Fez', which was forbidden, became a symbolic anathema. Instead of traditional headwear, which was caricatured as a disreputable archetype of Ottoman cultural identity, western-style hats were introduced to the public. The 'Fez' which had been exaggerated abroad by the "Orientalist" artists and western 'Romantics', (Gustave Flaubert, Pierre Loti, and Eugene Delacroix who saw it as romantic and exotic) was abandoned[52].

The Turkish Republic was concerned to build a secular parliamentary democracy, but was unable to justify taking action to transform its people's non-secular way of life through marginalizing religious authority. Whichever minority groups within different ideologies might be destroyed in the process the consequence was that there developed a bigger and bigger social-gap between those who could adjust to the new paradigm

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[52] ibid, Stanford S., "*The History of Ottoman Empire and Modern Turkey*" published Cambridge University Press 1977, ISBN 0521291666

and these who could not or did not want to. These were subsequently regarded as enemies of the state[53].

As previously explained the socio-economic and cultural gap between the western and eastern sides of Turkey occasioned a vast internal migration from the rural to the urban/city-centres. This movement created a reduction in animal husbandry and agricultural activities, which obliged peasants to move as a non-qualified work force towards the western side of the country where the urban centres were located. This un-balanced demography of a deserted pastoral landscape of the eastern regions became a breeding ground for political opposition and stimulated the Kurdish independence movement. This not only created negative effects on regional felt makers' potential business but also further reinforced the inevitable downward spiral into deeper poverty and under-developed conditions.

Up to the Second-World-War, the Anatolian felt-makers wholly handcrafted their products. Later on, however, individuals, notably in the Afyon region, began to produce their felts with the use of mechanical presses, which later began to be adopted by other makers nationally. The previously inherited solidarity amongst the felt makers inherited through their guild systems speeded up the process of these general technological reforms circulating more easily through shared experiential learning and improvisation. The Second World War period led to industrial development in Turkey, since many of the persecuted Jewish-German academics and technocrats migrated to the country, bringing their expertise with them.

Notwithstanding all of those contemporary contextual issues raised by modernity and the republic, in order to fully comprehend the particular nature of the conditions pertinent to the socio-cultural and economic position of the felt makers, it is necessary to understand some of the underlying facts about the traditions they were trying to

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[53] Ibid,

uphold. To a certain extent, this relates to the issues raised earlier in respect of the notions of geography and their impact upon psycho-geography. Also of importance are the east/west location and the rural/urban contrast, which was not uniform and has often been oppositional to the progress of modernism. An illustration of this was the creation of a new capital city, Ankara, located in the middle of rural Anatolia and strategically placed to take the ideas of the republic eastwards.

The author was the key researcher and worked with a volunteer assistant, using two digital cameras and a borrowed car. The volunteer assistant was an expert in the field of documentary recording (lighting/play director, photographer,) and the researcher was responsible for written record of the content of the interview. The digital camera data had sound recording, which verified the accuracy of the written documentation. The total mileage travelled was two thousand seven hundred miles, visiting seven locations to interview twelve craftsmen, over a period of fourteen days.

The focus was to clarify and exemplify the diversities of the humanization of time through felt makers' products, which reflect their attitudinal participations (micro-contributions of selected areas, and product-actions). Whether the felt makers have agreed or disagreed with binary oppositional hegemonies which alienate them from their essential natures, the study of these changes helps to develop definitive facts as a result of the analysis of data formalising their present situations.

Four felt masters were selected as representing a cross-section of the Anatolian survey. Preliminary analysis of the data gathered suggested that relative to the thesis argument and propositions these four were the richest source of information in as much as they contained all relevant factors generated by the other interviewees and additionally their individual situations span the spectrum or scale from alienation to assimilation by degree.

Consequently this field study journey facilitated further relationships for working collaboration with new felt-makers, such as those from Izmir/Tire and Konya. The Afyon felt-makers had been providing facilities and technical support for the last twenty years as cited later in this thesis, constituting the creative practice element of the empirical work.

## 3.3 General introductory information

The field study research extended from Balikesir in the west to Mardin in the Southeast of Turkey, near the Iranian border. It comprised a round trip through seven different regions, surveying workshops and interviewing craftsmen. Visual documentation was also recorded and edited for the purpose of various exhibitions.

In terms of anthropology, it is important to note the time when the field visits took place, the general seasonal period of the harvest, weddings, and circumcision feasts, which figure prominently in the cycle of the people's lives. This period is the strongest economic point in their calendar, allowing time for celebration. The felt makers took a major part in the celebrations since in some areas they provided felt floor coverings and cushions for these outdoors community events.

In the absence of a proper list of the regional felt makers the survey progressed based on their local and professional knowledge and networks residual from the guild system. Names and addresses were collected through recommendations from one to another. Some of them were obtained from the International Felt Makers Association members, during the Kyrgyzstan Symposium, previously attended as part of the research process.

Defining and differentiating the notions of technique, and technology, and their implementation through the craftsmen's creative practices will be clarified later. The physical qualities embodied in the object through its making are inseparable from the metaphysical qualities of the resultant artefacts because the symbiosis of creative practice and self-definition are for the felt maker one and the same.

In general every felt maker needs to hone his skills in wool sorting and has advanced knowledge about the physical properties of their raw materials' (verified specimens), regionally and even nationally. These skills are tactile (see Fig. 14)

Fig. 14-wool sorting in Afyon

the sensual memory of the hands, fingers, eyes and nose, utilised to evaluate quality, appropriateness and potential results.

The process of felting technically is the same as many others in the region as is the half felt cut stencil decoration technique, which is widespread throughout Anatolia. Years of practice have rendered these aspects of felt making inherent and automatic, therefore the visual expression of self-identity like the mirror image of the negative/positive (yin/yang) relationships are often revealed in their patterning. This also demonstrates that they never waste any felted pieces as leftovers of the cut pieces are used too.

The specifics of observation with questions and answers enabled the accumulation of detailed information formalised in the field study, which reference to raw materials, personal history, technology of the process line and personal techniques, which were reflected in the finished objects. The indigenous people's interaction with their

environment and evidence of each individual's personal relationships with their sources of raw materials were researched, and these plus tools and machineries prompted fundamental questions.

The journey of observation progressed from the west to east. The general characteristic of the creative practices in regions is affected by similarly mixed socio-economic-cultural influences, but the level of consciousness of the individual craftsmen and the diverse products' usage values and culture-object differentiations directed the order of the written report of the survey from east to west.

Although each felt maker is individual and differentiated within his peer group and culture they are part of the social fabric of their societies, while operating alone in the making process. Sometimes they deal between regions as a cooperative buying organisation. In the immediate past (until the 1970's) they circulated different wool from specific centres by maintaining a twice-yearly tradition of wool-exchange markets associated with festive celebrations. Later on, wool producers abandoned these traditions of wholesale business relationships in favour of a monopoly of bulk purchases of raw material for the industrial process of carpet making. The felt makers' economic strength to buy in bigger quantities diminished. Therefore, these historically traditional, festive wool markets disappeared from Anatolia.

Some of the felt makers engaging also with other commercial activities gave up their craft activity in favour of wool-brokerage; acting as merchants, they bought at cheaper prices to monopolise wool stocks. They paid in advance asking for big discounts in certain periods when pastoral people's economic desperation led to their dependency upon this kind of urban socio-economy.

The undermining of the position of the felt makers was a result of external pressures combined with collusion from within their ranks in the process of humanisation of time

changes by some of the other felt makers. Their institutions in the form of guilds were also damaged by the renegade actions of their peers.

### 3.3.1 Raw Material

In the normal course of events, the small wool producers would take their stock to sell to felt-makers directly and individually for cash or, alternatively, they would give some amount of wool and take some felted goods in return. This bartering still exists as a form of commerce in most part of Anatolia. Also, in the peasant existence, the competitive dealing between felt makers and villagers in this bargaining process in relation to local wool suppliers' has always been both a stubborn and tricky part of every day business, so much so that it has been a thematic subject for local legends. The hidden challenge over and above the requirement for extra earnings from these transactions was the very real social service of creating new materials for story telling in local village teahouses. They usually tell these kinds of stories about how an artisan/craftsman in his premises can be cheated by uneducated peasants. This made for communal laughter but also made for good gossip and it was important that the victim of the deception or butt of the counterpart/felt-maker became aware that the community held him up for ridicule.

Usually suppliers bring their wool, in partial quantities three times a year, in sacks combining a mix of qualities. The time of delivery coincides with the spring, summer and autumn cropping seasons. The first spring cropping from the newborn animals is regarded as the most valuable wool for felt making and is simpler to process. That wool has no pre-felted conditions through exposure to climatic changes, as it has not been in the open air during the summer and autumn. After the winter there is often a difficult financial period for the wool producers and therefore, paradoxically this better

quality wool often sells for a lower price because the felt makers are aware of the financial difficulties of the producers and are thereby in a stronger bargaining position. This may be considered exploitative behaviour on the part of the felt makers but the economic reality of diminishing markets and diminishing activity leaves them with no options but to squeeze the margins.

In order to redress this apparent disparity in the bargain, where the supplier is to be paid by the exchange of a felt in the transaction, the suppliers bring wool for felt making, which is kept wet to weigh heavier. Since the felt making takes some time during which the wool dries out the consequence is that the supplier makes a net gain by virtue of the felt made weight for weight being worth more than the original wet wool.

This practice combined with the business of the sack filling, placing the worst quality at the bottom hidden from view with the best wool at the top, are well known and form part of the ritual of bargaining. So the felt-maker when he dips his hand to emerge with a few handfuls of wool examples should be able to guess the qualities ratio of the bulk of the contents of the sack, as well as the moisture content. After he buys the wool, he has no right to complain.

The animal fleece from outside to inside consists of three different layers of wool varying in fineness of fibres and length. The outside layer, which is the most exposed to the climate changes of heat and wet, is relatively coarse and is pre-felting thereby creating a natural additional weather protective function. The middle part has less coarse, softer but still long fibres, which insulate the animal by trapping air to maintain temperature transferring body warmth. The inside section of the fleece, which is nearest to the body of the animal is the softest and has most crimp. The crimp or natural spiralling of the fibre as it grows is tighter at the early stage of development and straightens as the growth matures. It is an important physical characteristic

because it improves or enhances felt's ability to afford greater opportunity for fibre interlocking.

### 3.3.2 Usage

These thicker and shorter tangled fibres are suitable for hardwearing/long durability fabrics such as carpet underlay. In certain traditional applications, such as the shepherds' coats the courses fibres are sandwiched between mediums or fine fibres either to bulk out the fabric or because it provides insulation porosities in the finished garment or other products where it is a requirement. The 'Kepkenek', 'Aba' (shepherd's coat) is usually made from medium layer fibres suitable for soft-handle fabrics. Prayer rugs, cushions and mattress fillings use the same quality. The best quality, the inner layer of fine fibres, facilitates easier feltibilty and softer resultant fabrics, such as felted waistcoats, hats, and cushions. Since felt making utilises the properties of wool by creating conditions whereby the fibre cohesion is enhanced to extremes via a sequence of processes involving the use of tool and or equipment, it is important to consider the distinguishing features of process conditions and tools in the context of these workshops.

### 3.3.3 Felt making tools and equipment

Fig. 15- fleece spreader

Fig. 16-clippers/scissors from Afyon

Every felt maker uses the fleece spreader tool, (called "Catal", "Ok", or "Sepi"), (see Fig. 15) which is made from the finest twigs of mulberry or rose trees and acts as an extension of the hand. From a handle five or six branches tied with leather straps, radiate out from the centre, like human fingers. When an apprentice qualified as a master, he would be given one of these, which symbolises the master-ship, and nobody else would be allowed to use it again.

They also use a special kind of scissors, which are made of cast-iron, and of ancient design with a cutting action of clippers or shears (see Fig. 16).

Fig. 17- boiler from Afyon

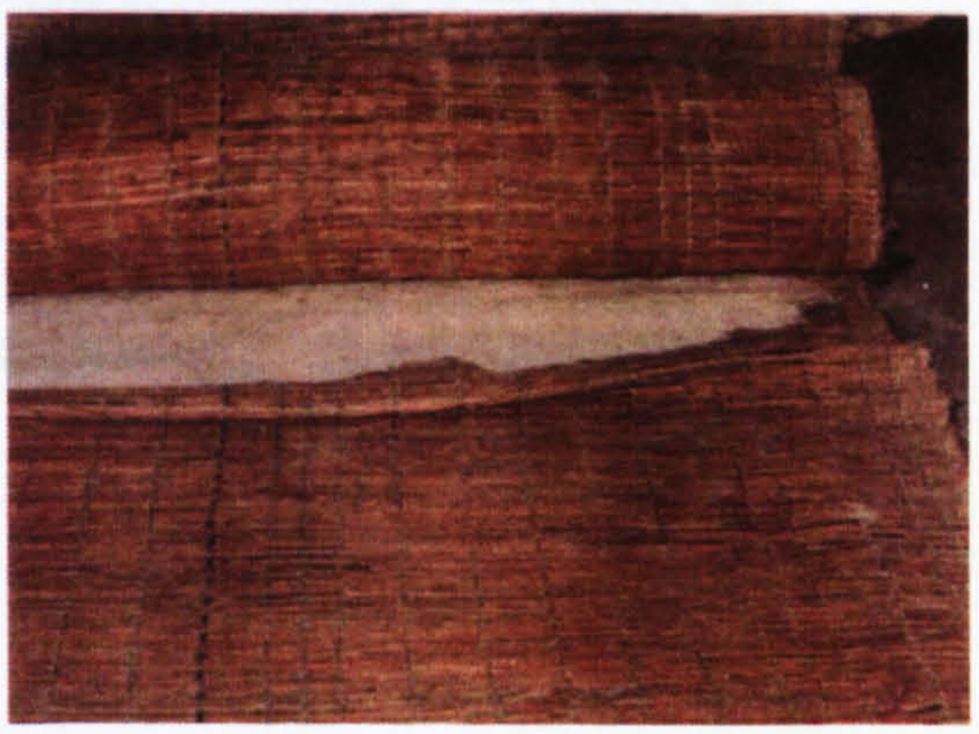

Fig. 18- felting mat from Afyon

The felt makers straw-mat and hot water boiler are individually designed pieces of equipment and the method of production varies according to the region and the wealth of the craftsmen. For example usually, the basic hand-dying facilities occupy the corners of the workshops, (see Figs. 17 and Fig. 18) which is not ideal since it leads to cross contamination of both felt product and fibre colouration.

Fig. 19- dyeing facilities in Izmir/Tire

Fig. 20- combing machine from Izmir/Tire

Felt makers' workshops in Anatolia after the Second World War were gradually mechanized by installing presses, which worked by electrical motors, and small combing/carding machines to produce half-manual felted textiles in massive quantities more easily. These machines are uniquely represented in Anatolian felt making, but did not influence the inherited traditional techniques of felt making in the region, they simply afforded increased speed of production and were a status symbol. The technical equipment of the pressing and combing machines show similarities but again the ways of usages and maintenances are differentiated according to the individuals, region to region (see Fig: 20).

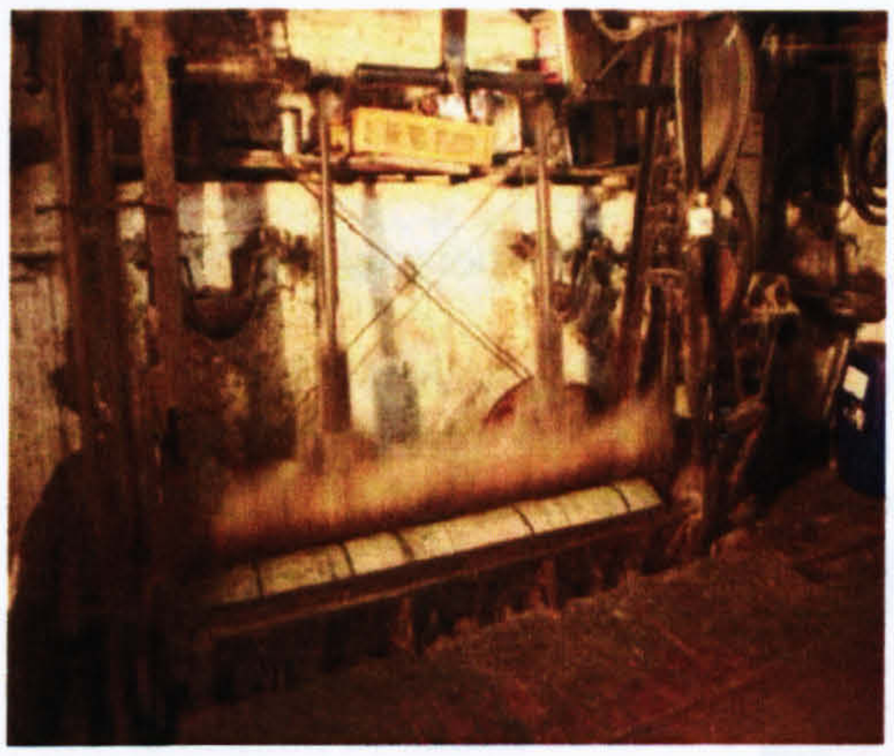

Fig. 21a- workshop interior from Western Anatolia

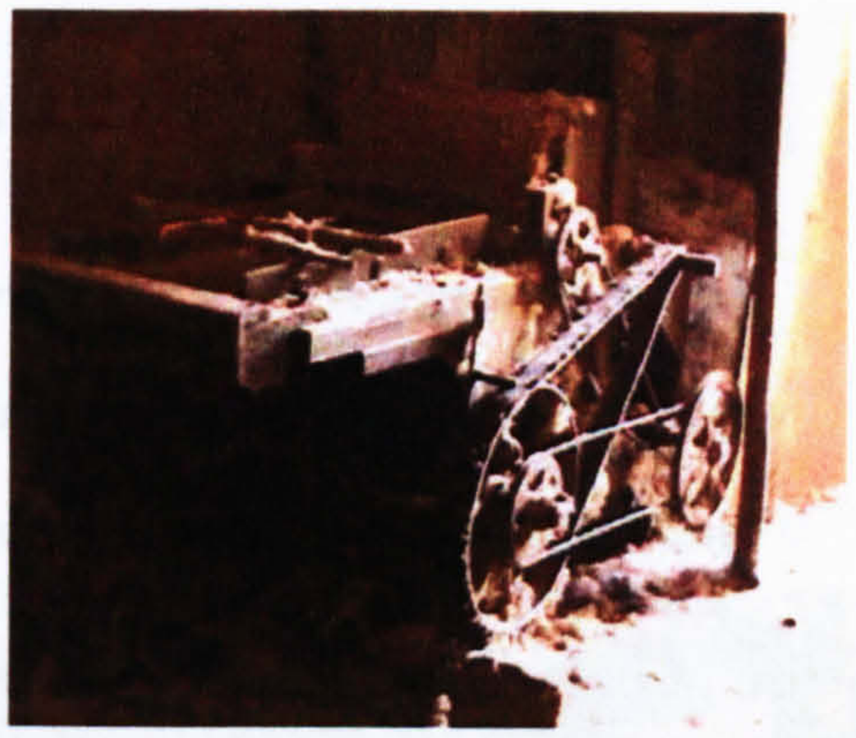

Fig. 21b- workshop interior from South Eastern Anatolia

These regional cultural differentiations reflected upon the machine-man relationships, affecting the resultant felted objects and related product actions. The felted products of south east of Anatolia are harsher and contain more natural fibre contaminations than those of the western parts, where the rundown conditions of the workshops display similar conditions (see Figs. 21a and 21b).

Somehow, this technological evolution created a further disadvantage distancing felt makers from their essential nature by increased levels of alienation. Because of that technological change was not sufficient to enable them to compete with fully mechanized industrial felt producers' quality and quantity level, which was a challenge for these craftsmen.

This never completed and misguided attempt at modernization had negative effects upon felt makers' socio economic lives, in terms of authenticity and relating to the alienation process away from the essential notion. Also they lost enthusiasm and became convinced that any change they accepted would create degeneration and confused hybridisations of their cultural identity and lifestyle.

## 3.4 the report of Mardin Felt-makers

In telling this his-story of the felt makers, the research journey analyses the creative practice of felt-makers in Anatolia beginning in the furthest south eastern part of the country and gradually moving towards the west, finally concluding in the Balikesir region. Relative to the humanisation of time it represents the historical journey from nomadic nature to sedentary urban re-adaptation and as a result of many socio-economic and political interruptions the eastern area is more backward than the western one.

Fig. 22- Mardin, old-city

Visiting the border city of Mardin was the last stop of the field-study and was suggested by Ramazan Talasik a felt-maker from Urfa revealing information not previously documented or known that the city had a recent history of felt-making activity although it was recorded that this old city had an historic felt making tradition.

Mardin was situated on the Silk Road and had been for seven thousand years renowned as a key-trading centre, because of the production of high quality commodities in its multi-cultural workshops. Many minorities such as Kurdish and Arabic Muslims, Syrians and Armenian Christians representing different sects co-existed in the city to contribute to its richness and diversity. Also, the city's commercial and agricultural activities were major reasons for its wealth and differentiated cultural identities were reflected in its craftsmanship and constituted a vast variety of specialist art and craft

objects renowned throughout the world. It should be stated that UNESCO also lists Mardin as a 'World Heritage Site' (see Fig. 22).

To this day labyrinth of shops in its old market still demonstrate the cultural harmony of its past in a high density proliferation of jewellery, textiles, wood and metal carved artefacts; some carrying their material culture values from antiquity, some newly produced. There were no felted objects apparent in the market.

On arrival, it was discovered that the anticipated contact, a master Syrian Catholic felt-maker, Suryani felt maker Hanin had died some time earlier. However, his son retained the stock and was keeping the workshop located in the old-market open to visitors as a tribute to his father and a kind of museum to the felt-making skill. In discussions, it was suggested that, there was an old felt-maker, living in a small town called 'Derik' some 35 miles away that might have some current felted goods and would be important to interview.

He also suggested that some old felted textile specimens (rugs/hangings), which represented high culture items comprising goldthread embroideries, were retained in some of the churches' archives around the district and could be seen by a permission of the authorities. Because the research survey purpose was concerned with "Living Anatolian Felted Textiles traditions", the visit to Derik's felt-maker and subsequent interview was given first priority.

## 3.4.1 Personal his-story of Cemil Kazanci

Cemil Kazanci who has lived and worked all his life in Derik, is a seventy-five year old Kurdish felt-maker, occupying the last remaining workshop in the city.

His age is speculative; his known age is at least five years more, because of military service, and the obligatory beginning age of primary school. Usually native people of the district obtain a birth certificate for their children a few years after they are born. However, it is speculated that the reason for the delay might be in order to defer military service and/or have longer access to the mature child's labour in the fields or workplace. It might also in the past have to do with infant mortality rates and nomadic movement and traditions prior to the relatively new citizenship responsibilities established by the republic.

Although not in frequent use, his workshop, which was behind the vegetable and fruit market, could only be accessed by the intervention of the local Armenian tailor who collected Cemil Usta (Master Cemil) from his home nearby. His old age, hearing difficulties, and lack of the Turkish language necessitated communication by translation via local people. In his long career, he supported himself entirely by felt making. At its height, the workshop supported several apprentices and produced a wide variety of local products. His recently modernised (within the previous nine years) mechanically equipped workshop had felt making and steaming presses in common with others in the Anatolian region, except that his equipment was considerably newer and obviously had not been used much since its installation.

## 3.4.2 Trading conditions

In discussion, it was revealed that his last ever commission for felts was a large order of rugs for a local client who it was explained appeared to be forward ordering for later sale using the felt maker to finance materials and making costs. Upon this discovery, the maker halted production and retained the stock. It subsequently emerged that this approach to commissioning work was commonplace and created considerable

economic management difficulties for small business craft operations. On the plus side if there is trust and finance available for this type of forward order when the cycle is complete it does usually result in regular orders and an even seasonal income.

Fig. 22a-rug by Cemil Kazanci, Mardin

## 3.4.3 Specimen description

The commissioned pieces referred to consisted in the main of brightly coloured, bulky motifs within randomly spaced pattern lying outs, on ecru/natural wool coloured backgrounds, approximately 1.07 m by 3.20 m. The exuberant energetic patterning and juxtaposition of contrasting colours contained within the design and decoration of the pieces were examples of the regional tradition, especially in its customized notions of organising colour (permutations and alternative colour way choices) in accordance with their aesthetic value judgements.

The resultant style of these examples in reflecting the culture can be categorised as being characteristic of a special mix of Kurdish or Persian and Arabic and Mongolian influences (see Fig. 22a).

These traditional embodiments were observed in every diverse aspect of cultural artefact in the regional environment, for example in their church mosaics, mosques tiles and floral patterns of the textiles used in women' garments. There were also particular styles and manners of headdress using many different coloured scarves, tied in a precise sequence, which represent and defined the specific social/marital state of the women who wear them. These folkloric elements demonstrate a high degree of boldness and confidence in the use of contrasting bright colours in a complementary way at all levels in their designs.

The commonality of use of these dressing styles in the everyday social life of the women, regardless of whether gathering for a wedding or a funeral, or going to work in the fields, is everywhere in evidence. All their garments have similar patterns within their vivid primary colour code of intensely decorated textiles.

The only exceptions utilising subtlety of colour are to be found in their faded shades usually identifying age and condition rather than an alternative stylistic choice. At times of religious or national holidays, women and children have new outfits, which signify the current social and economic status of the male head of the family according to how colourful the newness their new clothes appears to be.

The nature of social structure in big extended family units generally determines that each social ceremony or celebratory gathering turns out to be of massive proportions occasioned by the obligatory invitation to relatives. These contemporary social customs from a tribal way of life were reminiscent of the practices descended/inherited from their nomadic ancestors.

Inevitably, some evolutionary technologies touch and impinge on their contemporary life such as printed and woven fabrics, motorcars and buildings, all of which are trade items. However many of these inhabitants of the region re-connect with their residual past on special occasions by sheltering under black goat-wool tents (adopted by Arabic nomads, Bedouins) or one of the many replacements, which was one of felted yurt, with floor coverings and cushions of highly decorated felted textiles. Also, felted horse/camel packsaddles have decorations representational of culturally iconographic motifs inherited from their ancient Kurdish, Persian and Mongolian his-story. Transportation by horse, camel and mule still play a large part in their personal and trade travel modes.

Unifying terms might be found in the fetishist qualities of the nomadic as well as the sedentary tradition, which show similarities with their history and origins relating to their Central Asian routes.

Observation of the Mardin women's face-tattoos, the trance like ritualistic body movements of their folkloric group dances and use of the human voice as a distinctive instrument complementing rhythmic instruments, highlights just how much remains of cultural importance derived from Central-Asian shamanism in contemporary regional folklore.

Storytelling accompanied by percussive instruments such as tambourines and drums is still present, evoking the traditional qualities of the shamans' transcendental ritualistic journeys into the spiritual world. Traces can still be recognized through everyday craft activities such as the copper beater, the hot ironworker smiting the metal, the silversmith planishing and the woodcarver chipping at the block as the gossis, tell old

stories or sing their trade ballads, which are mostly about love and the beauty of the female. Felt makers likewise have chant sounds and ritual making movements evoking dance while trampling the wool in the compressing roll. These traditionalist narrations of thematically similar legendary aspects build up a strong personal engagement, or immersion through the mimetic transfer of skills cumulating in tacit knowledge. In differentiation of the regional socio-economic and cultural life style, this distinguishes this late feudal existence from the majority.

### 3.4.4 Technology/technique

Mardin had been a very important centre for silk and linen woven textiles production since the Byzantine period. The high quality of its fabrics was regarded as equivalent to those famously created in Damascus, Syria, which we now call Damask fabrics. Evolutionary changes brought about the introduction from China of "Draw looms" and these, combined with improved dying techniques and woven fabric making, marginalized felt making restricting it to the rural and peasant utilities supply levels of usage thereby altering its nature and resulting in the production of more heavy duty, durable qualities of output. The raw material and process technologies remained under-developed but appropriate to the required applications as described.

There was no facility for observing any production of felted textiles in Mardin consequently the survey of stock felts only enabled clarification, analysis and speculation as to their intentional qualities relative to end use. They had properties of thickness and stiffness resulting from a long felting process rendering them suitable for the latent rural/semi-nomadic/pastoral life style of the indigenous people.

The extra thickness (2.5-3 cm) and stiffly compacted felting of the floor covering materials would not have allowed there to be rolling of more than one piece of a time. Tactile qualities combined with stiffness and prickle effects indicate the durability and strength of pieces, which originated in the local wool's physical qualities, such as fibre-shortness and fibre-coarseness, which led to pilling, and undesired tactile qualities.

In discussion, the felt-maker explained that he used a certain amount of leftover wool from the process of pelt cropping in between the layers of back and front of the felted rugs. This technique of shepherd coat making goes back to the very old days of felt making when the felt makers were working next to pelt curers, who supplied this greasy, short fibre-length, and curly, crimped wool, which has a high level of feltibility for a better felted result in a short felting time. However many felt masters deny that they use this wool in their textiles as its unpleasant/fleshy smell, greasy surface and tacky handling will give it away.

The short coarse fibres, the diameter of which varies between 25-41 microns, govern the physical properties of the local regional wool. It is seldom used in hand spinning because woven/knotted carpet production has never been a major feature of craft activity. Neither has there developed an industrial spinning capacity in the region.

Local wool was used for domestic purposes such as knitting socks and filling mattresses and felt making was not a widespread craft activity in the region after the switch from pastoral to agrarian culture. Some nomadic "wool-fluffers" used only bow and mallet. The bowstring was not unlike that used in many weapons and was made from dried animal tendons or intestines. The mallet was a basic carved wooden tool for wool combing. Those who did this job, still called "Hallac" (see Glossary), used to travel from village to village and repaired damaged mattresses by refilling them with

to others they represent closeness to an essential nature, and are intentionally freer and representing individualist diversities and interpretations in style.

## 3.5 The report of Urfa felt makers

Urfa is the second southeast city of Anatolia visited for field survey purposes. The city's official recorded history begins around 2000BC, and constituted many different cultural elements, where, after Alexander the Great, and Byzantium the religions of Christianity and Islam have peacefully coexisted side-by-side, with many theological schools and their prophets building up the specific mystic reputation of the city. The strategic and life enhancing bank of the river Tigris [54] was another reason for the civilizations being located and evolving within the city. Urfa is still a feudal culture and the overlords manipulate their subjects with the rationale that they are poor and hungry and therefore have no time or opportunity for sin.

God blesses the overlords for keeping them in their sinless state which by implication suggests that the poor subjects are also blessed. Urfa was on the Silk Road, and has been a very important centre for commercial activities in Anatolia (see Fig. 23 and 23a). Located on the Syrian border and also having close proximity to

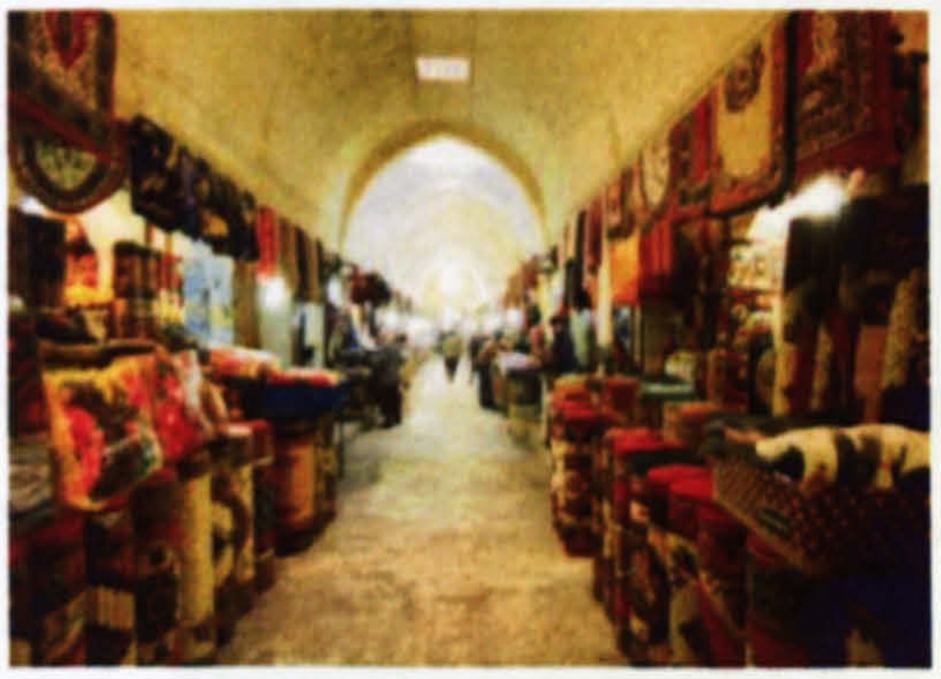

Fig. 23a- Textiles at the covered market in Urfa

[54] Tigris: A river of southwest Asia rising in eastern Turkey and flowing about 1,850 km (1,150 miles) southeast through Iraq to the Euphrates River. It was a major transportation route in ancient times.

freshly washed and hand-carded wool fibres. These traditional and seasonal (mostly in spring) travellers, the "wool fluffers" had as their main function the purchase of the first/spring cropping of lambs' wool. The fluffing was a diversionary tactic, albeit useful, as it gained them access to the wool herders. They were perhaps the forerunners of the merchant classes, creating a kind of wool stock exchange, which was for a long period commonplace throughout most of Anatolia.

The aesthetics and physics of the felted specimens were due to the felt makers' liberated attitudes and specific abstracted technical approaches. That is to say, the craftsman practiced his skill in an intuitive anarchistic manner reflecting the attitudes of the culture in which he practiced. These felted textiles could be considered to have relationships with the modernist movement in Western art in as much as they are abstract references to original forms taken from nature. Certain familiar flora and vegetation experienced throughout the nomadic experiences in various geographical locations had to have been sources of inspiration stripped down to a minimal essence in their interpretation of the decorative style. These multi-culturally differentiated methods of abstraction before and after Islamic influences are a wider more debatable issue, which is briefly explored in Chapter Five, personal creative practices.

Spontaneous accidents in production, such as bleeding of excess dye in the coloured fleece were in a harmonious but random way blended into each other, a consequence of the steam finishing process. They created half-toned mid colours in watercolour effects. Critically speaking the results might seem to some to be sloppy or ill conceived;

Hüseyniye Çarşısı

Fig. 23- Huseyniye market in Urfa

the river Euphrates[55] combined the two important aspects for this city's socio cultural specificity.

The local culture follows a similar pattern to that of Mardin, except Urfa has been more scholastically and religiously conscious and at the same time semi-nomadic customs and traditions have been observed. People still live within extended families of nomadic origin reinforced by a corrupt contemporary evolved version of the feudal system.

Some tribal clans in villages consist of the chief wise man and his three or four wives and two generations of forty children and grandchildren as an extended family.

The big covered marketplace has a special quarter for the carpets, kilims, and felted-rugs alongside a variety of modern machine woven synthetic floor coverings and domestic textiles. The cheapness of these latter items combined with the practicalities (easy care), durability and bright colour combinations, suit the regional taste and economy (see Fig. 23a)

There has been increasing demand in contemporary households for these products, which has consequently been paralleled in a decrease in demand for felted goods[56]. As the old sedentary settlements enlarged they included migratory minority groups such as

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[55]Euphrates: A river of southwest Asia flowing about 2,735 km (1,700 mi) from central Turkey through Syria and into Iraq, where it joins the Tigris River to form the Shatt al Arab. Its waters were a major source of irrigation for the flourishing civilizations of ancient Mesopotamia.

[56]The survey by interviewing shopkeepers/masters and comparative research of the old and contemporary photographs of the covered market place are evidential outcomes of the fieldwork

Turkish, Kurdish and Arabic ethnicities each contributed to the evolving culture of Urfa.

In more recent times the central authorities have been implementing policies aimed at eliminating the possibility of ethnic regional conflict and terrorist action brought about by the Kurdish separatist movement, which disturbed the stability of the local economy. The enforced settlement of the nomadic groups exacerbated the problems of the city increasing its population without providing an infrastructure or employment possibilities. Extremely difficult geographical conditions, together with a severe climate and compounded by political intervention, pushed this region deeper into poverty.

The demographic pattern of the Kurdish population in the region is now more sedentary than that of their remaining nomadic brothers who still seasonally travel over a vast area around the Taurus Mountains[57]. The nomads have these days to work in peasantry jobs such as cotton, sugar beet and tobacco picking; they also weave baskets for sale and domestic use. Therefore, the sedentary Kurdish aesthetic dominates the market place.

Their material cultural specimens, although similar to those of the other nomadic group namely the Turkmen Yoruks who as previously discussed are of a different ethnic origin, are in their crafts activities considered more limited in scope.

In every level of socio-economic transactions some of the Kurdish families are by virtue of tradition allowed to keep their 'beneficiaries', or other families working in a tied condition. Although not exactly slaves or serfs, these poorer people remain uneducated and without any form of collateral. Every change in political power and

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[57] Taurus Mountains: A range of mountains in southern Turkey extending about 563 km (350 miles) parallel to the Mediterranean coast it rises to 3,736.6 m (12,251 ft) and has important mineral deposits.

policy of the central government, still manages to contrive a socio-economic framework in favour of the dominant and powerful families, who in effect own this group of underprivileged people

This creates a general regional psychology of independently anarchic characters and a very specific skepticism, which is manifested in pessimistic reactions to any suggestion of change in society. Ironically, the poor Kurds of this region resist any alterations of the balance of power even though it may improve their lot. Their lack of education, religious beliefs and sceptical attitude all conspire against them and any possibility of future improvement in their condition. They are transfixed in a static and inappropriate humanization of time paradoxically consistent with their essential nature.

The mythological mystic pessimism in their music, folkloric songs and dances have been nurtured by nomadic dynamics, which unbalanced power between the minorities of the region creating strongly signified dramatic themes about his-story of broken families and guest workers, or the victims of traditionally persistent individual actions such as the contentious 'honour killings'.

Large families still preserve their nomadic traditions through the cycle of rituals and feasts for special occasions. As in Mardin and the rest of Anatolia on occasions such as weddings, religious holidays, funerals and circumcision ceremonies, people gather, sheltering under their tents of woven black goat hair, locally called 'Kil'. Large felted rugs are used as floor coverings and cushions as places to sit. Felt makers are commissioned work to produce these type of large sized (1.30m by 2.5m) thick and very stiff felted rugs on a regular basis.

These products are strictly utilitarian or functional in concept, but there is a notion of quality quite different from that in city life. The locals see the felts as occasion and

place specific. The main functional purposes of these pieces are that they should last long, and make these Spartan empty interiors a little bit more opulent and also illustrate the power of the family to which they belong.

Other products of the felt makers in Urfa include prayer mats, shepherds-coats (one-piece hooded cloaks), cushions, and under felt for carpets, usually in natural colours. The large sized and thicker fabric is consolidated from the local coarse wool fibres.

The felt maker's quarter is next to the tannery workshops. Wool scrubbed from the pelts in processing, as opposed to clipping from the live animal, is a useful by-product of the tanning process and is utilised for the middle layer of fibres incorporated in the felted pieces in this region too. Usually the felt pieces produced in this technique keep the strong and unpleasant smell of sheep, flesh, acids and salt for a very long time. This smell pervades the entire area and is retained on the clothing of the workers.

Felt making in Urfa declined rapidly after these 1970's, and today (2003), there remain only six workshops, two of which have entirely hand made production while the rest use mechanical equipment. Some heritage tourists visiting the region are charged fees, directly or indirectly to observe the craftsmen's creative practices.

Using the owner of the local souvenir shop as a tour guide and contacting felt maker masters through his contacts, eased the process of building up field relationships. Initially the felt makers were reluctant to allow any kind of survey of practices in their workshops.

The owner of "Euphrates-Kilim" was also a collector of felts and had a large collection of specimens of felted objects from Nomadic-Kurdish tribes, which were different from the previously described examples of Yoruk felt, enabling the author to record differentiated felt making.

Two of the six Urfa felt makers were profiled. The first is a maker who processes every aspect of his felts by hand and the second has a degree of mechanisation in his workshop for part of his processing. The two were chosen for surveying and interviewing because they represented different stages of evolution in their craft practice.

## 3.5.1 Personal biography of Ramazan Talasik

Ramazan Talasik's workshop has been active since 1958 when he was acknowledged as a master and therefore it was appropriate that he acquire his own establishment and took on apprentices of his own. His workshop is one of the two remaining workshops in Urfa still using handcrafted techniques. His dark, dusty and very small workshop is used for wool sorting, fluffing, motif and wool layering and for making rolls prior to felting. The subsequent processes of trampling and washing were carried on outside the small workshop and undertaken on the forecourt in the open air. He stores his stock of finished felts in other premises some distance away from the historic covered market where his workshop is located.

His son, Ercan Talasik who is twenty-four years of age is his fifth and last apprentice, before his father and master's anticipated retirement. Ercan has been working for twelve years, together with another part-time assistant felt-maker who is already retired, and only comes in for two days a week, when they need another pair of legs for trampling the big rolls of felt.

Whilst talking to Ercan privately on the way to his father's storage place to survey the stock, it was revealed that he was presuming that he would become a master before his marriage. This view of events seemed to suggest that although he was not yet a master-

apprentice, as a son of the owner he could be allowed to become a master before being a master-apprentice.

This would not be the normal procedure but within the pragmatics of this flimsily financed but viable family business whether or not this hope comes to pass will depend upon the will of his father/master.

The son genuinely respected his father/master, and made very good tea, but according to his master, this had no relation to his tea making skill, it was the best quality of tea, which was smuggled from Sri Lanka to Syria then to Urfa.

This may or may not give some insight as to the nature and dynamics of their working relationship but it seems to be reflective of the general attitude. Despite the occasionally observed friction, their working relationships in the workshop were one of mutual respect.

3.5.1.2 Trading conditions

Ramazan's workshop usually produced work on commission from rural countryside housekeepers of the feudal masters. Tourist souvenir shop owners buy some smaller pieces, which are easier to carry while travelling. Very rarely, they produce for stock. However, as a result of the team discussions from time to time, it was usually Ercan's suggestions for stock production that became those most easily sold - a confirmation of his assessment of the market potential.

Although their preferred trading arrangements were cash in advance, they did occasionally barter wool in exchange for felt. Their proximity to the bazaar coupled with their low rent and long occupancy of the workshops all helped to support their activity.

There was a viable climate of reasonable turnover and regular orders based upon a diversity of products. They appeared to have liquidity and assets; however it was stated that in reality it was doubtful whether the workshop could support more than two families; in the event that Ramazan was supposed to retire he still needed to work to contribute to their communal prosperity. Development and or survival of this felt maker is dependent upon what happens when and if Ercan takes over his father's commitments.

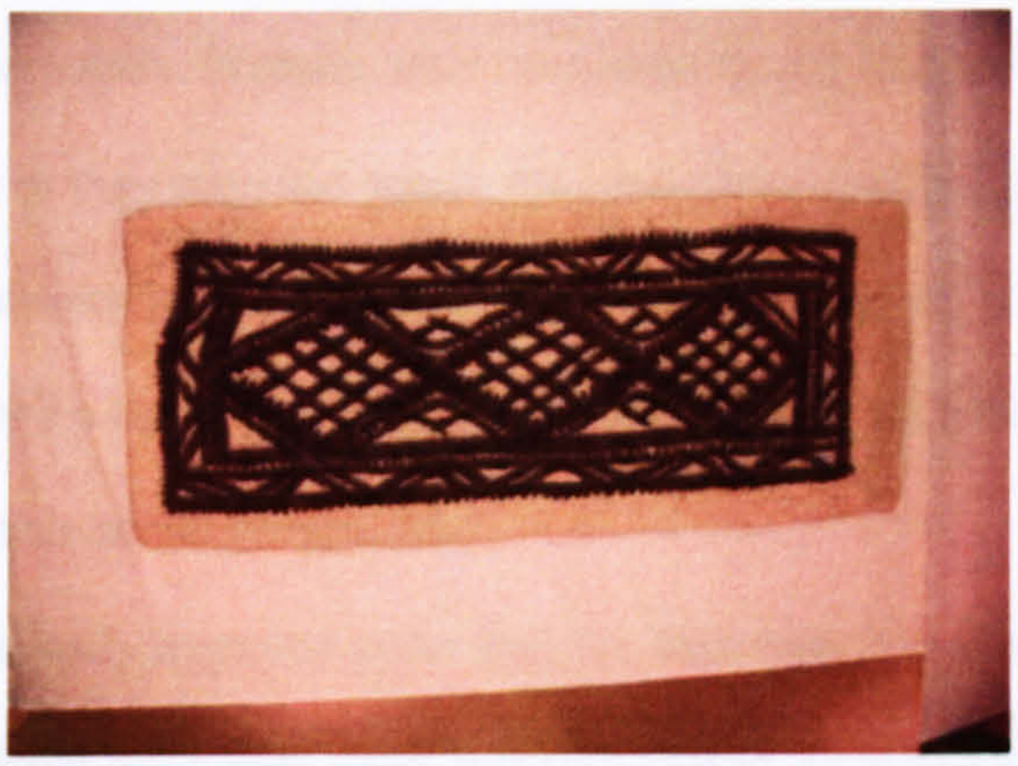

Fig. 23b- Prayer rug by Ramazan Talasik, Urfa

3.5.1.3 Specimen descriptions

The long and narrow felts, usually 0.85 x 1.82m, were produced from local sheep's wool in its natural colours. The hot and dry regional climate affects the physical qualities of the wool, which is cropped from over-fat animals, bred for their meat. The local wool's greasy and coarse fibres are easy to felt and produce very compact fabrics.

The off-white natural colour of the backgrounds of their patterns are decorated with grey tones coloured motifs, which create a very minimalist harmonious effect, reminiscent of contemporarily, styled floor coverings. These textiles (see Fig. 23b) contrasted with the ones in the local bazaar, made from synthetic fibres, which

comprised bright phosphoric colours and pseudo traditionalist decorations/motifs.They were quite alien from the colours and patterns of the bazaar goods.

3.5.1.4 Technology and techniques

As previously stated, the hand-made felt making techniques of Urfa are similar to those found throughout the region, originating in Central Asia and passed on via generations of descendents. Women, after consolidating the fibre rolls by tethering behind the horses as they travelled across the open plains finally finished the felts by using their forearms and kneeing them, produced the felt making in its nomadic origins. This produced a lighter felt but the subsequent sedentary artisans who followed the tradition were male social groups, who

ritualistically trampled under foot the fibre rolls into a more solid structure. They considered these felts weak, and not durable, so referred to them with fragile, feminine connotations 'Kiz Kecesi' (trampling felt from Kyrgyzstan and 'girl's felt'. 'kiz kecesi' ;see Fig. 23c and 23d).

Fig: 23c- trampling felt from Kyrgyzstan

Fig. 22c- "Girls' Felt" from Urfa

The hand carding/fluffing of the fibres (the straightening or regular evenness process) by bow and mallet excludes a lot of unwanted contamination of the wool in the form of organic material or other dirt. As the wool is spread on a backing fabric the action of the fluffing precipitates the heavier contaminants to drop onto and be collected in the cloth.

They usually use heavy cotton twilled backing cloth allowing the maker to lay cut half-felted motifs out prior to covering them evenly with fluffed fibres, instead of using the heavier straw-matt, which most of the other regional felt makers have been using for mechanical machine processes. This has become a necessary practical adaptation for hand made techniques relative to the decoration of felts.

The predominant technique used in decorating felt objects are by the application of half-felt cut stencil motifs. Usually referred to as the mosaic technique this is often varied or supplemented by a drawing with fibre splashes technique. This involves the use of wool stripes or tubes of hand rolled fibres, which can be laid onto the piece to be decorated to form lines.

Other distinct characteristics emanate from the use of synthetic/chemical dyes: in primitive conditions of less heat than required coupled with the shortage of rinsing water, these create unpredictable and accidental results of colour bleeding on to the surfaces of the resultant fabrics. This spontaneous differentiated additional effect in patterning may be seen by some as an accidental value or added aesthetic. However, according to the guide and collector previously mentioned the domestic tourist customer rejects this quality. On the other hand, external visitors from Western cultures are happy to accept the effect as qualitatively a signifier of regional individuality.

## 3.5.2. Personal biography of Nuri Karci

Nuri Karci's whole family have practised felt making for many generations in the city. This workshop was established by him and reflects his approach, which broke with tradition to the extent that it is one of the largest mechanically equipped workshops in this old covered bazaar. Having had no formal education other than training as a felt-maker his ability to assimilate reformist ideas and implement new policy is all the more remarkable. His hospitality and his high level of communication skills, which facilitated interesting discussion as he explained the differences in the felt making market, also highlighted his distinctiveness.

Usually when tourist guides bring groups of tourists to their workshops the felt makers are expected to pay a demonstration fee for this privilege. Part of this fee is returned as commission to the guide if the felt maker sells any products to tourists. Since this procedure became general, the felt makers are unwilling to demonstrate their practices and procedures to non-tourists. However, again Nuri demonstrated his uniqueness by assuming a much more relaxed and flexible attitude in as much as he was willing to demonstrate the creative practices of his team without discussion of financial considerations. It only emerged later that there was an open invitation to tip his workers for their services, which obliged the researchers to comply without him appearing to have any self-interest. This way of presenting himself, which is both engaging and shrewd, can be interpreted ambiguously. On the one hand, it was a manifestation of lack of materialistic concerns reflecting his high moral values; on the other hand, it was an opportunist tactic, which reflects the regional character previously suggested.

An interesting insight reflecting this regional ambiguity, which possibly underpins many poorer communities operating collective subsistence economies, is evidenced in the family history. Nuri's master was his father; he had a side occupation of bringing snow from the mountains in special felted cases. He developed this trade with the city-centre before the refrigerator was invented and became popular. His father who provided the snow for sherbet making and the nationally popular recipe of thick and creamy hand-made ice cream chose as a meaning for the family name assumed at the behest of the republic Snow Seller. The ice cream consists of buffalo cream and powdered wild orchids bulbs brought from the same mountains and in effect being a free commodity/ basic raw material. This dubious enterprise, which only required physical transportation of commodities on donkeys along mountain paths shared with those who smuggled goods across borders, had several associated consequences. On the plus side, his father's generation had intimate knowledge of the mountain terrain invaluable in the republic's war of independence and acknowledged later in the title 'Sanli Urfa' (Glorious Urfa). On the down side this proximity to criminal activity both justified any means of survival, however unprincipled (the law of the jungle), at the same time developing a cleverness (gutter cunning) later re-presented as virtuous initiative. This paradoxical ambiguity/self-illusion however it is justified does to some extent help to explain the separateness from the state resulting in a degree of alienation.

Nuri has been working for thirty years as a felt-maker, and has had four apprentices; only two of whom remain in this craft activity within the city. It appears they left his training to open their own businesses, the other two having joined the seemingly endless stream of guest workers in Germany. Now he has two master-apprentices, Ali and Halil Karadag, who are brothers and who were transferred to him from his colleague because the other felt-maker's workshop had to be closed down the previous

year. These archetypes of solidarity, interchange and unity, still strong and continually reinforced in daily actions, are as residuals of the former guild system.

3.5.2.1Specimen description

Most of the felted samples which they produced, were hanging on the workshop's walls to demonstrate their skills. They have much in common with other felted products of the region in terms of style, colour usage and surface decoration showing parallel techniques. However, this workshop was displaying more verity in its representation of regional/ traditional motifs.

Fig. 23e- Felted rug fom N. Karci's workshop in Urfa

The raw materials were local wool within its natural colour spectrum used in the same

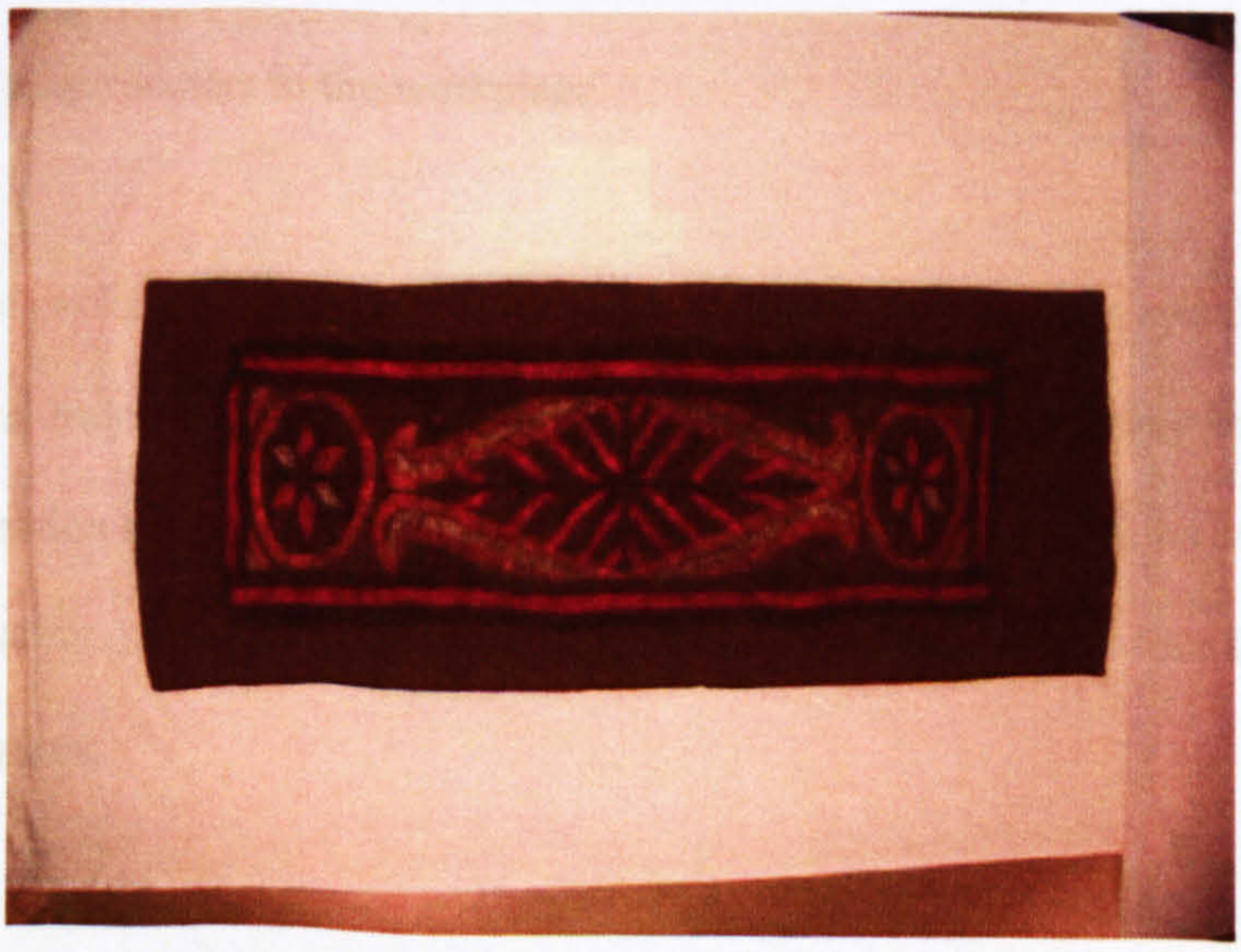

Fig. 23f- Felted rug bv N. Karci

manner as other felts made in local workshops. They follow their traditional way of creating patterns by adopting a free and spontaneous minimalist approaches, placing large bold decorative motifs in bright colours on a background of natural tones (see Figs. 23e and 23f).

The patterns created by Nuri's team were given names signifying their symbolic masculinity and folk cultural origin. They selected nomenclature such as 'nut' (as in nut and bolt),

'commissar star' (the name of that motif symbolised a subtle anarchic/rebellious criticism of the authority of the Turkish Republic which abolished their cross-border smuggling commercial activities). Also 'walking stick', 'long-tobacco-pipe', and 'rooster-crest, crop or wattle', which were represented the male social domain and/or names having masculine connotations.

The heroic, male notions in local Kurdish tradition are further reinforced in the creative climate of the workshop. National and international male aspirant role models such as actors, singers and football-players are elevated to iconic status in the photographs displayed on the walls. The macho references are blatantly restated to the extent that they keep roosters in the workplace.

These cocks are specially bred to be trained as vicious fighters, and the part of the special training practice is to take them away from the hen thereby stimulating aggression and temperament. This incorporation of leisure pursuits extending the male habitation of the workplace says much about the separateness of the lifestyles of the two sexes.

### 3.5.2.2 Technology/technique

Fig. 23g- Lining of the shepherds' coats

Nuri's brother was in charge of a section of the workshop, where they were completing the finishing process of waterproofing shepherd coats by sewing synthetic materials (potato sacking material, see Fig: 23g) to the outer side. They believed that this was a major innovation, which would be an evolutionary feature, increasing market demand and popularity of the traditional shepherd coats.

In the recent past, they had been trying very hard, by providing this bright coloured and distinctive uniform like protective garments for the herdsmen. Emphasising shepherds' visibility through distinguishing colour codes in a dangerous landscape would theoretically reduce the possibility of their becoming military or anarchist targets. Unfortunately, gunmen were not deterred from shooting or reassured of the innocence of those wearing the protective colours, correctly assuming that they could also be used as camouflage for wrongdoers. The subsequent decline in herding in this danger zone also heralded a decline in the purchase of protective work-wear.

Fig: 23h- dusty condition of workshops

The extreme hot climate and bad conditions in the environment of the majority of local workshops combined with the general behavioural traits of impatience/frustration and bad temper in interpersonal relations affects their self-control whilst using tools. This Hoyrat (rough/coarse clumsiness) characteristic of the male from Urfa was reflected in the felt makers' motivation for the adoption of machinery/technology or mechanisation to improve quality and increase production capacity.

However, well intentioned, the implementation of mechanisation was quickly subverted by their inaccurate maintenance and bad usage, creating a negative effect upon their resultant fabric requirement.The wool fluff covering Nuri's workshop, as much as other contaminants were detrimental factors in their dusty interiors. Polluted air mixed with the unpleasant smell and animal detritus created difficult respiratory conditions (see Fig. 23h). Furthermore, the machinery's burnt-on grease resulted in poor re-felting procedures.

The raw and unfinished appearance of the felts incorporating residual vegetable matter, animal scurf and other contaminants together with the coarse raw material, altogether limited their functions and desirability. They were therefore restricted for use as utility items in the rural environment or as collector's item for some connoisseur or example of material culture in a museum context. Having said this, it should be pointed out that the characteristics of these felts have a certain appeal to those who seek and appreciate the ideal notion of authenticity of indigenous ethno-cultural evidences in respect of endangered lifestyles. This is a legitimate view and concern, which is gaining ground in political circles in Turkey presently, not least in the wider European context relative to policy on regional diversity.

This localised situation has wider cultural implications as it is used to describe a particular style of songs in the regional folklore. As a musical terminology representing all those notions of "roughness/coarseness and clumsiness", the genre is known by the name of 'Hoyrat'. In the recent past the felt makers used to sing these kinds of songs whilst they steamed their felts at hamams[58] (Turkish baths).

These textiles are representative of the regional cultural identity consisting of highly stylised visual vocabularies exaggerating an attitudinal characteristic of these indigenous people, which is also reflected in their folklore. In every other aspect, they have not produced diverse or alternative techniques or technologies in their felt making processes. These felts and felt makers can be said to have embodied the folkloric elements of the region in as much as they contributed to building up a certain reputation for eccentric, original and inherently exciting peripheral specifics, which attracts great admiration from the domestic and international tourist trade. [59]

3.5.2.3 Trading conditions

The kind of security problems referred to earlier together with the re-organisation of cross-border commercial activities by the international law restricting animal herding have demolished pastoral life in the region. Consequently the negative affects of changing socio-economic factors impacted upon the felt-makers' market, beginning a decline in their potential business opportunities in recent years.

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[58]In the past, the felt makers' guild system used to build their own "public baths" or took over the nearest already existing one for the final steaming process of their creative practice.
[59] Many funding schemes of the European Community are already allocated for the creative energy revivalist projects to improve the handcrafts activities, in order to increase the socio-economic productivity in the Southeast Anatolian regions. Also, many national and international civil groups and tour operators are organising theological and cultural tours in these regions, where inevitable socio-economic and cultural interactions create an associated improvement in the economic and cultural value exchange worth.

In Urfa as in Mardin there was a specific regional political energy and very un-balanced socio-economic power differentiations. Increasingly pastoral and peasant people (they were sedentary settled people, not nomadic tribes) started to migrate to the big cities, preparing to be non-qualified workers and live in very underdeveloped ghetto communities of sub cultural minority groupings in what, in Turkish, are referred to as megapols.

Consequently, the replacement of the nomadic way of life, reflecting their essential nature in the unbounded criss-crossing of the region, by inter-urban economic migration of fixed boundaries alien to them has led to a dislocation of and disillusionment for the people. The authoritarian imposition of a specific humanisation of time which in its non-negotiability excludes inter cultural and material cultural exchanges, in effect reduces the creative contribution of these people to the residual trappings of an undervalued earlier period regarded as primitive.

The felt makers are therefore constrained by the political, socio-economic and perceptual impositions severely restricting their market and trading potential. The traditional way of trade in an agro-pastoral cross border, late Ottoman linking Persia, Syria and Afghanistan opened up and maintained a large geo-populous market in which felted products had relevance and resonance. This new constricted situation within the republic, in particular for this region, was not pump-primed with socio-economic reform such as retraining for inward investment towards an industrialised economy. In part, this was a result of deliberate neglect by the government combined with the local feudal authorities' desire for regional autonomy.

Today's trade conditions are for some in a state of transition or flux, which affords opportunities for the beginning of the end of the decline in the felt makers' fortunes.

Eco-tourism, co-operative craft initiatives, new product development and public-private investment in international and inter-cultural activities all create an atmosphere of alternatives and counter decline.

## 3.6 The Report region of Konya

*"Come, come again, whoever you are, come!*

*Heathen, fire worshipper or idolatrous, come!*

*Come even if you broke your penitence a hundred times,*

*ours is the portal of hope, come as you are."*

*"Come; come over, more over, how long this brigandage? As you are me and I am you, how long this discrimination of you and I, We are light of God! Why this separation among us? Why light escapes from light? We are all from the* same *yeast, our brains and heads too...* *Mevlana Celaleddin-I Rumi*[60]

This theological attitude is born out of the Sufi Muslim sect and is the foundation of their belief. It is of importance in its underlying concepts since it framed the specific character of the region known as the Plains of Konya and has an obvious impact upon the felt makers and their lifestyle. In developing a theoretical base upon which to build a model of practice to propose resolutions to the research question, this theology will be discussed and used to exemplify non-linear cultural evolution (see Chapter 4). Konya has had many historical names such as, Koniah, Konieh, Konia, and Qunia; and has also been known as Iconium. Konya, one of the most important cities for felt

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[60] Translated by Barks C. and Moyne J., "The Essential Rumi", Castle (Mar 1998), ISBN 078580871X

Mevlana Celaleddin-I Rumi (1207-1273 Konya) was a philosopher and mystic of Islam, but not a Muslim of the orthodox type. His doctrine advocates unlimited tolerance, positive reasoning, goodness, charity, and awareness through love. To him and to his disciples all religions are more or less truth. Looking with the same eye on Muslim, Jew, and Christian alike, his peaceful and tolerant teaching has appealed to men of all sects and creeds.

making in the central plateau of Anatolia, was the third survey site of the research study.

The many ancient remains give Konya the atmosphere of a museum city. Because of its locations in the centre of the Anatolian steppe, it used to be one of the most important trading centres on the Silk Road. The fertile land around the city means Konya is also the heart of Turkey's farming industry, the major crop of which is grain feeding the nation and providing trade surpluses.

Konya has been one of the most important Turkish-Islamic religious centres since the eleventh century when the Selcuks converted to the 'One God' faith, Islam.
In their beliefs, the Sufi religious sect and their predecessors have many intersecting traditions. Of particular relevance was the practice of 'Sema' in their rituals, which is based on a philosophy connecting earth and sky, which has much in common with the naturalistic beliefs of Central Asian Shamans. There is a possibility that the spread of these kinds of intersected traditions was achieved by the memes of the Turkic nomadic cultural group's migration to Anatolia.

Fig. 24-Whirling Dervishes in Sema

Steeped in tradition, it is one of the most conservative and religious places in the country and best known as the adopted home of Mevlana Celaleddin Rumi, the Sufi mystic who founded the Whirling Dervishes sect. The city these days still contains traces of the former lodge of these dervishes, who dressed in white robes and long felt hats calls 'Sikke', whirling and rotating around the floor, performing the 'Sema'[61],

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[61]Sheikh Abdul Aziz, "Rumi and Whirling Dervishes", Sheikh Abdul Aziz; online reading, www.sufismjournal.org/historywhirling.html
'Sema' represents a mystical journey of man's spiritual ascent through mind and love to "Perfect". Tuning towards the truth, his growth through love, deserting his ego, finding the truth and arriving at "Perfect", he returns from this spiritual journey as a man who reached maturity and greater perfection, so as to love and to be of service to the whole of creation, to all creatures without discrimination of belief, race, class or nation. From a scientific viewpoint, we witness that contemporary science definitely confirms that the fundamental condition of our existence is to revolve. There is no object, no being, which does not revolve, and the shared similarity among beings is the revolution of the electrons, protons and neutrons in the atoms, which constitute the structure of each of them. As a consequence of this similarity, everything revolves and man carries on his life, his very existence by means of the revolution in the atoms, structural elements of his body, by the circulation (revolution) of his blood, by his coming from the earth and returning to it, by his revolving with earth itself.

which is the dance accompanied by Mevlana's "ghazal"(see Glossary) songs (see Fig. 24).

This religious dance in which the dancer with the great love of God [62] is believed to attain divine unity by holding one arm to up to the level of the Creator, enabling him to become a mediator, and transmitting divine energy, by revolving in circles and also at the same time evolving in the linear evolutionary pathway of human life.

The energy is received by the human mediator's arm (one needs to ascend all seven of the hierarchic stratums of the sky, enabling one to reach the highest level of the true love, the 'Perfect'), which is a litany of supplication through his essential nature, which belongs to the earth/underground.

The mystical ritual/transcendental dance (the dwelling journey of the soul) has an individual orbit as being nurtured by the love of the Perfect One's energy which enables communication with the other beings and creatures and should be shared in equality, without any discrimination, regardless of their race, class or beliefs[63].

This transcendental ritual defined the human life in a certain period as a mediating action, which refers to the individual's humanization of time, tuning in to different elements on earth and taking strength from the divine energy source in the sky.

Lavoisier's[64] the Law of Conversation in chemistry theory "The Law of Conservation of Energy states that, *"energy cannot be created or destroyed, but can change its form"*. In the history of cultural continuity, differentiated humanization of time zones

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[62]Chittick C. William, The Autobiography of Sams-I Tabrisi, "Me & Rumi", Translated, Introduced and Annotated by Published by Fons Vitae, ISBN-1-887752-52-8

[63] Celaluddin Rumi, "The Essential Rumi" Translated by C. Barks and J. Moyne, Published by H. Collins, New York 1995, ISBN 0-06-250959

[64] "Lavoisier", French chemist (1743-94) regarded as the founder of modern chemistry, T.O.D

evolves by layering one upon the other and, as one of the cultural aspects; religion is redefined by relaying common myths' cyclic movements on top of each other.

This historical context, together with other more practical reasons such as the requirement that Sufis' headwear be distinctive at that time, utilised the ancient moulding or shaping capability of felt manufacturing techniques to exploit the city's craftsmen's skills. Further, it established Konya as one of the most important centres for not only the felt makers but also the attendant skill applications of its craftsmen in carpet and Kilim weaving at the same high level of excellence.

The high cultured craft-objects and artefacts of the region exemplify the patiently enhanced craftsmanship of the sedentary culture's enduring activities in a specific, flexible and transformative manner. This overt introversion displayed the character of the culture in its paradoxical contradictions of the ebb and flow in between being traditionalist/conservative and adaptable opportunists.

### 3.6.1 Ikonium': Personal Biography of Mehmed, Rabia Girgic, and Sons

Research in the Konya region was conducted in relation to an extraordinary character whose specific personality is very well known to other felt makers in Konya but is also recognised in certain international circles of connoisseurs/artisans. His name is Mehmed Girgic, but his workshop and label use the name "Iconium" which is the ancient word for Konya.

Mehmed Girgic was born in 1953 in Konya where he has been training in felt making since the age of ten. Felt making was his family's business; therefore, his grandfather

and uncles trained him as an apprentice. Although he had to give up felt making for a period of time because of a decline in the craft economy, he did however remain in textile production and began to produce mainly flat-weaves kilims and carpets for sale in the region.

In questioning him about his work, its context and recent his-story, it was realised that his uncomfortable and restless reactions to direct or detailed interrogation necessitated the adoption of an alternative strategy to elicit information. Questions were replaced by transferring attention to observed or volunteered aspects of his personal techniques and the professional interrelationships with other felt-makers in Konya. He was a very skilful storyteller, narrating different anecdotes, offering information, in episodes, about the local culture and folklore whilst he was demonstrating his felt making techniques. Not asking direct questions allowed him to become more relaxed and communicative in many ways, however it became clear that, self-conscious of his status or standing in the community, he wished to control the way in which the specificity of the felt making activities in Konya was portrayed.
It emerged that his close contact with other artisans and through the International Felt Makers Association, his travels to visit them in their studios, cultural environments and his organisation of workshops, were sources of turmoil in his career.

He admitted that organising very many influential experiences built up his lost confidence and gave him enough encouragement to start to produce felted textiles once more. The general pressures of these external influences and the moral support received were inevitably directing him towards favouring conversion to entirely handmade felt making production, which he became convinced could enable him to exploit his resources in a more beneficial way. He therefore concentrated more and more on hand made felt, in a more serious way and started to organise workshop

courses, cultural tours, accommodating supposedly ethno authentic experience for many tourists at his premises.

He re-created and equipped facilities, which reflected a genuine folkloric culture of felt making and its evolution in an environment consisting of tented habitats.

He established a reliable and large team of organised helpers consisting of his seven sons (see Fig. 24a) the oldest of whom, Mustafa, had been training for fourteen years and become a master-apprentice.

Fig. 24a- Mehmed with his sons at work

The latter was able to fill any gap in any situation or area of activity where problems might arise and his willingness to please his father may well have inhibited him from fulfilling his own ambitions.

Mehmed Girgic's character and personality also reflects the spectrum of the cultural specificities of his city of Konya. The paradoxical contradictions involved in the sedentary life style and the different layers of cultural hybridisation have all been synthesised by his exposure to the regional presence. He has also adopted a veneer of global enculturation. This can exemplify a prototype of an intercultural model, which could be used against influence change and re-adaptations to external imperatives. This happens in order to obtain an agreed and acceptable compromise level of positive assimilation.

Mehmed's popular nickname "the Lunatic Felt Maker" was given to him because of his bad tempered, fiery, disagreeable and reactionary character, and additionally his extremes of risk taking in his experimental techniques. His bravery in the newness of his creative practice and extraordinary resultant products combined with his personal relationships with outsiders conspired to underline his general reputation for being alienated, or outside the traditional norms, and thus perceived as abnormal and crazy. Mehmed compounded his "lunacy" as far as taking a second wife, Rabia, who is an Argentinean woman who later converted to Islam, and changed her original name from Rebecca, concerned his peers.

His sedentary lifestyle in combination with his contribution to humanization of time through participating in his local culture was ruptured by accepting invitations to western culture institutions, which nurtured his personal and derivative expression in skill development overlaying additional differentiated creative responses. Mehmed worked side-by-side with the material culture authorities in Konya (the city is defined by British ethno-cultural experts with whom he associated as an open air museum) and the European designers, amateurs and professional artisans and tourists. This enabled him to re-adapt his sensibilities according to the different situations in which he increasingly found himself with the sensibility of a mediator. His experiences seeded newness into the Konya felt-making environment, where he began to feel privileged and/or superior, affecting his behaviour to the extent that his peers regarded him as conceited and unpredictable.

He literally lives in his workshop, and works ten or twelve hours a day. His family, friends and foreign fan club keep visiting him in his workshop, attended by significant hospitality.

If he felt insecure and restless after he judged his visitor's behavioural pattern and questions, he stopped demonstrating his creative practice, even, in some cases asking the visitor to leave his workshop.

## 3.6.2 Technology/Technique

'Iconium' is set-up in two different workshop arrangements. The first and the oldest of these is the large workshop incorporating a hidden back garden situated on the outskirts of the city where he has the facilities of a dye house, carding machines and felt making presses. The second handmade workshop is located in the centre of Konya in the tourist souvenir shopping area. Mehmed built two traditional nomadic tents, 'Yurts', in his hidden garden, where he also created a space for the fake-antique textile finishing process of sun fading and washing his kilims and carpets. The lived in, old and antique look of his kilims and carpets is an important visual aesthetic in the illusion of authenticity he wishes to present to fulfil the insatiable tourist demand. He controls a large regional sub-contracted production of co-operative weavers and their looms located in the nearby villages. His wife adapts traditional designs, transferring the drawings on to draft paper as guidelines for the local weavers.

His two sons supply raw material/wool and cotton for these looms, and frequently they control the quality of the ongoing production. They complete the final finishing processes such as washing, clipping/shaving at their workshop.

Mehmed himself buys vast amounts and varieties of qualities of wool from different regions of the country, according to the type and quality of the product required. Whether a prayer mat, runner, carpet, kilim and/or felted textiles are needed the diversity of quality and quantity of these wools is both an asset and an investment.

"Iconium" uses the hand spinning techniques of the local women in their home environment for his flat-weaving activities. This indicates that he encourages self-sufficiency in the rural communities, which continue to practice their inherited traditions of embodied skills regardless of where they are located, secure in the patronage of trade with his business.

His team, which he calls the craft-squad, dye wool fibres according to the colour charts of natural/vegetable dying methods, which facilitate but also limit the colour ranges produced. Most of the recipes were achieved as a result of his empirical experiments, were given by experts or were methods nurtured by the local people's additional preparations of traditional recipes for homeopathic remedies. The healers' inherited knowledge of herbology offers alternative medicines as treatments for illness perpetuating the preferred shamanic traditions in parallel to contemporary medicine.

The oral tradition of information sharing was an empirical method for creating an environment of teaching and learning activity[65]. Through the fieldwork, this was expressed by willingness to become a participant in the storytelling sessions. The author was trying to find hidden information from the style of dramatisation of these narrative events. They were like other folkloric performances, reflecting the personal interpretations of regional characteristics by storytelling methods.

Usually the important information or the description of inherited techniques was craftily camouflaged and interlaced in between meaningful critical remarks (not necessarily truthful facts) or ethically correct lessons. This equates the creative practice in felt making to extemporisation in music in as much as there is just sufficient information/instruction exchanged as to require the recipients to fill in the gaps with their own interpretations or readings from the physical gestures being made.

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[65]Prof Faroghi S., "*Subjects of the Sultan, Culture and Daily Life in Ottoman Empire, Part II*, the essay, "Art, Readers, Writers and Storytellers", Published by Tauris &Co Ltd. London 2005, ISBN 1 85043 7602

Mehmed Girgic collects his own herbs and roots for his own experiments and he has regional agents in the field who collect for him. Some of his agents are old women who bring specific plants in bunches to his workshop throughout the seasons of the year. They try to give him their personal recipes, which change according to their mood or memory and often the variants may include additional ingredients or different processing detail. Occasionally a divergence totally from the original is suggested. This may or may not be based on new improvements, which are a consequence of experience in usage. There is evidence of commitment to a single master from these agents, and perhaps because of Mehmed's reputation for an experimental approach to dyeing and colouration together with his interests in natural dyes, which is well known, he attracts the best suppliers.

These culturally diverse individuals and their counterparts within the region are typified by, on the one hand, the deeply traditional rural person in folkloric costume and headwear, speaking a specific dialect. This contrasts, on the other, with other more urban tones with a cynical smile belying a respectful attitude, comforting the old lady by asking all sorts of questions about her family life. Farming was an important topic for mutual discussion in such encounters enabling dialogue between the different layers of the regional culture to become an opportunity to find out what each knows, and what each has been hiding.

Mehmed usually keeps secret the specifics of his experiments, especially the sensitive information about mordant and or colour fixation processes which is the most crucial part of the process and use of natural dyes. He believes that 'magic-of-the-craft' is the essential ingredient for having the most significance effect upon the resultant shades of the colours.

Until he is satisfied with his new recipes, he withholds them from everyone, keeping them as confidential internal stories. Even his most reliable confidant, his eldest son Mustafa, gets access to the recipes only after Mehmed has refined, altered and improved them in order to minimise the risk factors of their predictability in use.

According to Mehmed, the natural/vegetable dying methods of colouring represent in the shades and brightness a 'real nature' which is radically different from the harsh brightness and un-natural shades of the chemical, acid-dyes colourings achieved for other purposes. He uses chemical dyes very rarely, and unless the colour shade is crucial as it might be in colour matching, then he prefers changing the shade or the colour to one he sees as natural and preferable. He has built his technology according to natural vegetable dyes' in his methods and equipment to the extent that he has acquired big open stainless steel dye vats allowing longer times for dye fixation/mordant reaction on the wool.

Master Mehmed's authoritarian attitude in the workplace by contrast to others of the region could be considered to have resulted in him having one of the cleanest, best kept, accurately maintained organisations throughout the whole of Anatolia. Inevitably, his workshop offered pleasant working conditions. The environment for felt-making activities and his quality control was an imperative, which secured his market position and recognition for the provision of fine goods and services.

In discussion, he did admit that even though he had all the tightest controls possible, his authoritarian attitude did not completely eradicate from his team some technical mistakes or accidental results. Within the process, however, these caused minimal resultant bad effects and in fact in some cases, where natural dyes were preferred, some degree of lack of control of the results. Differing shades in colour matching were

advantageous, giving an additional value to the hand made aesthetic while at the same time broadening his colour reference scale to a larger range than other felt makers use.

He uses very clean and freshly woven straw-matting for laying out his cut half-felted motifs/stencils, and the wool for the main body of the felted facility, which was made available for all of the other felt-makers preparing their wool. Technologically this piece is named the background to the patterns. There is an additional carding and combing workshop with better and bigger carding machines provide a further refinement in their making capability. The resultant wool was fine and even spider-web-like, which, continuously streaming from the doffing blade is automatically gathered into a roll, which could be of indefinite length.

Observing Mehmed in various different circumstances whilst he was felt making, facilitated comparisons and evaluation of his techniques and personal skills, which demonstrated significant changes according to his audience and the product he was endeavouring to make.

The generally extrovert and performing nature of his personality could be recognized. He showed the extent to which he was influenced by the ritualistic aspects of his regional culture.

In one situation he would work (give a demonstration of wool spreading) half-naked, with his 'ok' which is the name given to the tool for spreading fine wool layers in an even distribution. In talking about the why and how of using the craft tool to achieve the best results he explains, 'Just like a violin bow, you should hold it from one end allowing it to swing in the air along its length.' He then demonstrates this action by picking up and carrying with the very fine wool fibres deemed acceptable and thereby creating, through exact rhythmic agitations, even layers of pre-interlocked fleece with a certain degree of entanglement in the desired directions.

Mehmed, in his controlled voice, gestures and by his recollected anecdotes conveys information in a manner very much evocative of the master class of an artist who might give many a spontaneous version of an improvised performance of a set or similar theme. He did not like to be interrupted and asked questions during these demonstration/performances, therefore he encouraged note taking and/or the audience to wait until he was finished before he answered or responded to any possible query.

The artistic style of demonstration of his creative practices has many of the qualities of performance which narrate the specific nature of his relationships with the tools and materials. He was personalising the instruments by giving them certain characters by naming and talking to them. In this way he was treating his tools and machines as if they were his performing marionettes. Altogether, they were playing a game with the raw-material/wool within a strangely domineering but also caring manner. This performing game enables him to proceed purposefully towards a surprising finale, where the resultant fabric appears to become a substantial artefact/object completed systematically.

Observing this engaging man-mechanics-material show and listening to every stage of the maestro's flattering and/or threatening directives to his tools or to the raw material was like watching the materials in his hand being transformed into a whole being, a substance. It was a living experience, exemplifying creative practice and the final resultant artefact relationships in terms of deconstructing their specifics and norms, which constitute their aggregated qualities of visible and invisible inherent and embedded essence. His intuitive response and immediate reaction to a dynamic state displays a precision in decision making which is both practiced and insightful in

relation to the physical and behavioural characteristics of material in their transformation from one state or condition to another.

His tacit knowledge is based on experiential repetitions, which have facilitated the evolution of his personal skills. His tactile, sensual qualitative responses are harmonised and compliant with the action of nature and his human inclination in harmony with the interdependence of matter and energy. His openness in receiving this positive energy and his personal qualities, which are affected by Konya's psycho-geography, transmit it onwards to wider circles.

### 3.6.3 Specimens' description and the analysis of style

Mehmed's well-kept archive consisted of photographs from his-story in a retrospective order of previously produced artefacts. By compiling this album, (studied by the designer/mediator) he gave clear indications of what kind of inspirational sources he had drawn upon whilst producing these artefacts.

Their frequent changes of style in terms of varied colourways and surface decoration revealed a close relationship with the periodic changes in his personal life his-story, reinforced by him narrating facts and comments for each photograph.

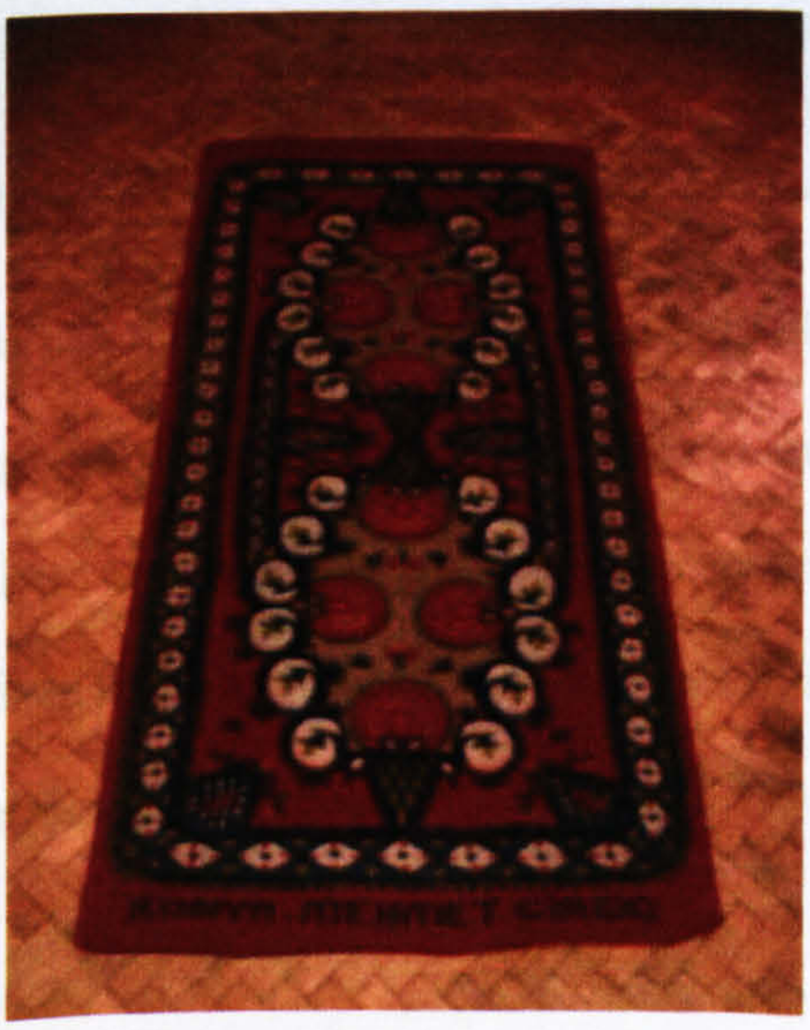

Fig. 24b- a rug from Ikonium

These items had a distinctively specific stylisation and/or simplified abstraction, which was driven by and a consequence of the limited visual vocabularies allowed by the form of surface decoration techniques in felt making. In general, the fragile cut-out pieces of half-felted stencils are difficult to

manipulate for shapes of particularly curves, ellipses and parabolic motifs. Furthermore, the high percentage of shrinkage factor in processing creates certain effects of visual distortion in the final representation of the motifs brought about by disturbing the proportional balances of form/size relationships. In whatever way, these technical limitations had impacted upon the formalised configuration of specific designs created from a common visual language.

It was not the intention of the regional felt maker masters to use the full capacity but rather it was to personally interpret and stylise within their experimental approaches, stretching and elevating to demonstrate the maximum alternatives, which could be seen as distinctively "Iconium". Folkloric aspects of his regional culture have always been Mehmed's main sources of inspiration (see Fig. 24b). However, his overall surface decoration of felt exemplifies differentiated designs for his gradual alienation through a process of his varied integrated viewpoints, first as an indigenous man, second as an externally influenced man, and thirdly as a man who returns to re-visit his own culture.

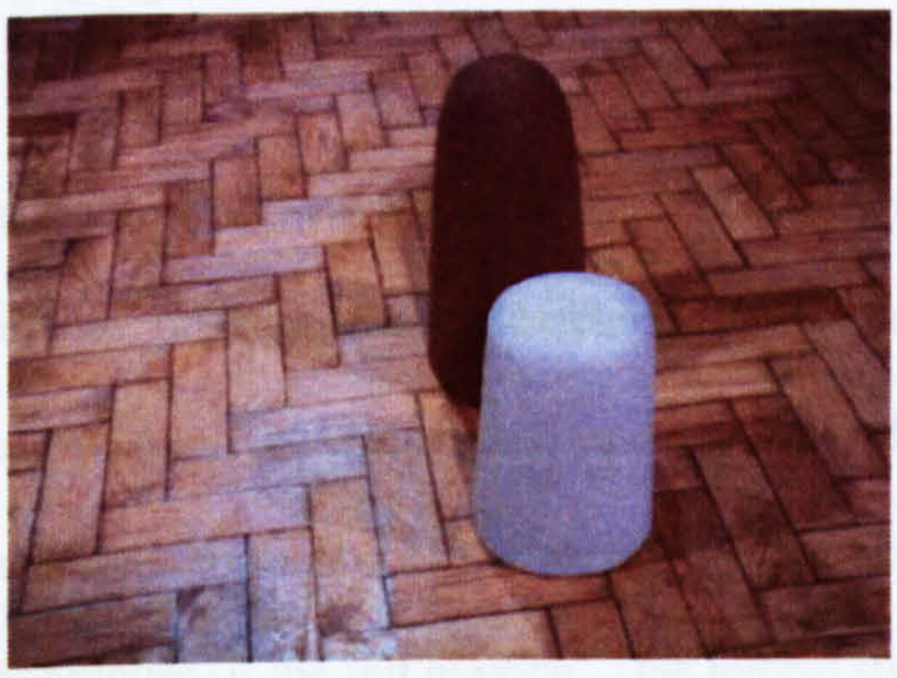

Fig. 24c- Sikkes from Ikonium

He can transfer all his experience from his visual journey memoirs into an emblematic, symbolist documentation applied to his regional craft.

There are several distinguishing characteristics of Iconium's fine quality artefacts (see Fig. 24c), which are for the most part rigid and densely felted. The wool objects have a minimum of pilling with optimum tactile qualities because of the heavy press finish

applied to the surface. Their deep and saturated colours from natural dyes are well fixed and there is minimal colour bleeding as a consequence of the well-equipped washing facilities (relative to the other felt makers), which further add to the softness and cleanness of his resultant fabrics.

These physical aspects are reinforced by a distinctive approach to the decoration of each piece.

His external intercultural activities, encapsulated in the various commissioned pieces he is often asked to produce, have resulted in him making fine, patient and skilful surface decoration nurtured by his Argentinean designer wife. He combines her native South American cultural references with others from the west, notably North America and Europe.

This specific hybridisation of native/traditional with the external hegemonies of contemporary/global culture paradoxically created new notions of abstraction in every layer of his design mechanisms.

In his dealing with advanced surface decoration techniques, notably flat-woven textiles, he is constantly searching for a common accumulation of motifs collected or archived to support his experimental trials. He has endeavoured to transfer, translate and transform some of the woven specimens' features into the surface decoration techniques of the felt making. This hybrid style draws together borrowed images and tries to present a common traditional reading.

The period of the Art and Craft Movement and in particular the work of William Morris holds great appeal for him to the extent that his approach emulates Morris in reverse. Somehow, in complement to or in astute analysis of Morris, this breaking of

the boundaries from both sides of the fence relative to intercultural exchange evokes familiarity, which reassures and comforts patron and artist alike[66].

In the context of Mehmed's commissioned work, "West is looking to the East" and recognising the existing process technologies and, according to the notion of "*art for everybody*", the indigenous as primitive led Morris to elevate indigenous art and craft objects into high cultural artefacts. This transposition and/or transforming action was effected by changing the certainties of circumstances or the criteria of the visible and invisible qualities (notions of 'aggregated qualities').

### 3.6.4 Trading conditions

"Iconium" is a nationally and internationally well-known applied art, craft centre with manual, and semi mechanised textile production, which is eco-friendly. The family company has a web page and accepts orders on-line alongside commissions from International customers.

Mehmed's production forces are family members and therefore, labour costs are low. Under the local authority's promotional support for handcrafted activities, his workshop rent is subsidised. This combination of circumstance means that his overheads are extremely low. His his-story and reputation allow him a freedom and respect which ensures that he can adopt any new initiative which takes his fancy.

Mehmed's products include floor-coverings, hats/Sikke and hangings for resale via another internationally well-known company called "Cocoon" situated in Istanbul. The owner Seref Ozen, is something of an expert on Central Asian textiles and his

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[66] McCarty F., "*William Morris, A life for Our Time*", Published by Faber and Faber, London 1994, ISBN0-571-17495-7

connoisseurship has enabled an important collection of carpets, kilims and miscellaneous textiles of "Tribal Art" to be gathered together.

Mehmed's showroom in Konya is in the middle of the city-centre, where the other souvenir shops and gifts shops are located. As mentioned before, his friendly personality and hospitality created a very popular and pleasant atmosphere for tourists, who visit his showroom to experience his textile museum, like a private family collection. There are also many small items produced for easy transportation aimed exclusively at the tourists.

However, his local market items are less profitable and not the mainstay of his business.

He provides product information or product identity cards, which are well presented/printed acting as a quality-certificate for each of the artefacts he sells. He usually keeps in touch with his customers after the business transaction is complete but he reinforces the relationship with them by formalising a kind of special membership club for the owners of his artefacts, regularly communicating with them by email and newsletter.

Additional income is generated by organising cultural tours and accommodating tourists in his business premises (also his home), which also links to his customers' club. His visitors from abroad also invite him to run workshop programmes in their countries. His reputation as a handmade felt-making master creates a stronger position for him to continue in his creative practices and give him a value added advantage over other makers. More recently, he has diversified further and begun teaching at the local technical high school in Konya.

On completion of the survey of Iconuim, Mehmed facilitated visits to other workshops at his insistence, viewing himself as the leader of the other makers rather like the head of an old guild. The other more traditional makers view him with bemused tolerance in his self-appointed role whilst acknowledging that the activity he generates within the community has some beneficial spin-off for them. His insistence on providing a guided tour to the other makers in Konya led by his eldest son Mustafa, resulted in a choice limited to his favourites and to him trying to convince that the rest of the workshops were identical or similar to each other.

### 3.6.5 the other felt makers' workshops in Konya

Of the four other workshops visited in Konya each produce a similar range of products to a standard, qualities related to similar processes in the region.

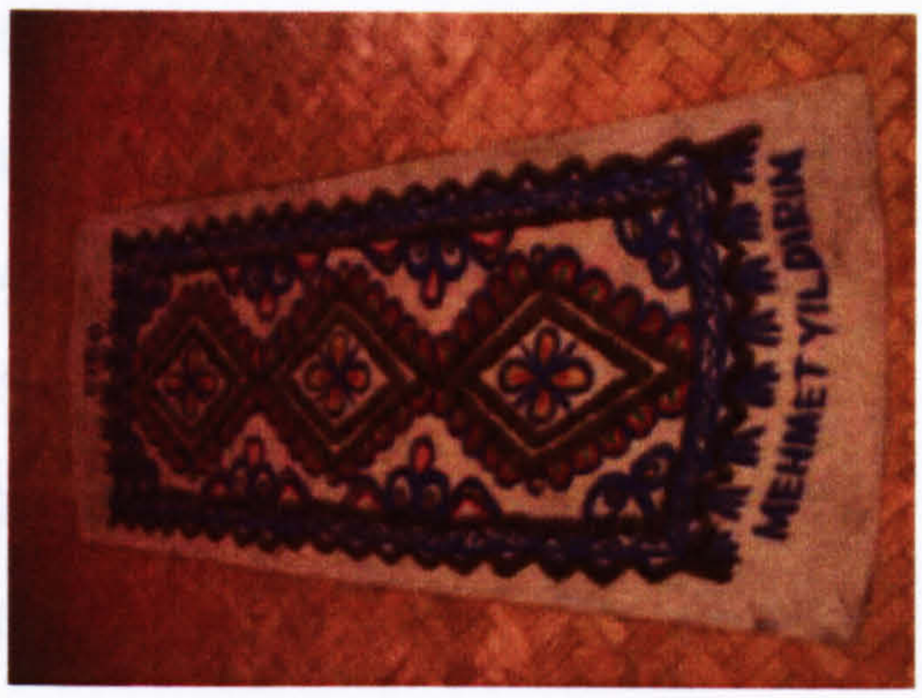
However, the general environmental condition of the workshops with regard to their raw materials and process techniques determines the quality of specimens which were by comparison considerably lower in quality, range and standard to those of Ikonium regarded by most independent opinion as the most cultivated of cultural locations.

The owners of these workshops were hospitable and willing to show their archive of previously produced felted pieces, which were stiff, dirty, heavy and clumsy next to those of

Mehmed's work. In the opinion of some, they might be viewed as naive at worst or authentic at best, but they were of a different order and fixed tradition or were authentic utility items.

Coexisting side by side as they did with the products of Iconium they referenced earlier times and origins, which contemporary usage values more as cultural than having any economic exchange worth.

Fig. 24d- Rug from another workshop, Konya




The names of the makers were enciphered at the bottom of each piece, intended to indicate difference (see Fig. 24d) within a general or regional style. The placing of the signature indicated also the correct viewing angle thus controlling the way the audiences/purchaser or viewer looked at the piece.

This harked back to the pre-secular days when rugs/mat's were used for praying and it was therefore important that the pieces should be directional.

The off-white backgrounds of the pieces were decorated with red, green and blue linear motifs some of which were in-filled with the same primary colours. To the casual observer these decorative styles are reminiscent of those felted textiles from the South East of Anatolia except these appear to be more influenced by the traditions of iron/metal work of the Seljuk and Hittite periods. However, these patterns are also representative of an approach to design, which has its origins in the folklore of the region revealing Turkmen and Mongolian cultural influences. The patterns are for the most part natural stylisations of floral forms placed in an order of borders with centres, and have a strong association with the patterns of flat woven and knotted textiles. Abstracted animal representations might also be used but only selected significant parts such as the ram's horns. This signifies power and strength, which allude to

prosperity since in pastoral societies wealth is measured in head of sheep. The longevity of nomadic traditions becomes apparent when the pattern is studied.

## 3.7 Report of Afyon felt makers' workshops

The second survey of felt makers focused on the Central Anatolian region and the city of Afyon which is important since felt-making activity existed as long ago as the early Turkic nomadic settlements were established in the 10th century[67]. The city's correct and full name is Afyonkarahisar and is associated with the ancient black stone castle and with the opium plant, which was a vital cash crop produced in the region. The city's history began in 7000 BC with an unbroken line of civilisation from the Calcolithic period to the Late Bronze Age, Hittite, Phrygian, Roman, Byzantine, Seljuk and finally the Ottoman dynasties. The city is relatively prosperous under the republic but it is deeply rooted in its rich cultural heritage which is nostalgic, traditional and conservative.

The city is situated in west central Anatolia near to Konya where the Sufis established their theological centre. This exerted much influence upon Afyon because of the importance of Turkish Islam in the past but also due to those devout worshippers in the region following the establishment of the republic.

The felt-makers were as stated the first group of craftsmen to establish their guild in Anatolia (11th century) as Akhi organization and their founder Ahmet Yasevi was living in Afyon. His guild movement started as a parallel to the Dervish sect. Akhi in

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[67] The historical information from the City Museum's archive and interview of the director, who was hoping to write a book on the general hand craft activities in Afyon. Unfortunately, he was a victim of the disagreement between the local authorities and the central government and sent to a different museum (Antalya). His unexpected death interfered with the completion of the book. His family were not available for comment, since they were of the opinion that the local authorities responsible for his unfortunate end.

their particular practice were a theological pathway of Islam, which was mainly based on a brotherhood consolidating craftsmen and artisans in their trade activities. Consequently, felt-makers developed a social status placing their craft activity on a high level of respectability and relative prosperity in the early stage of their history.

This research is not concerned with the gender issue of Anatolian crafted textiles; the focus of the survey only considers the craft activity within the workshops as a male activity. Inevitably, there are female felt-makers in the nomadic groups such as Yoruk, and studio craftswomen in urban settlements, but they are not included in the scope of the research.

Thus, the wife of Ahmet Yasevi, Fatimi Hatun, was organising meetings to exchange skills in the female communities of the weavers, embroiders and yarn twisters at the same time in Anatolia, and her movement, 'Fatimiler' was one of the earliest of such movements known in history.

## 3.7.1 Personal biography of Serafettin Arpaozu & his sons

'Arpaozu' was one of the oldest and best known of the Afyon felt workshops and their trademark product was the Kepenek, synonymous with the label of the old Felt Makers Street of the city. Serafettin was very well respected and a dedicated master contributing much to the felt makers art. Even so, he had unfortunately to close down his ninety-five years old family business practice in 1994. Seraffettin Arpaozu was getting old and his production team of three sons did not want to run the family business any longer. They separated and chose different professions in the same town. According to Anatolian family traditions' of hierarchy and inheritance, the eldest son is supposed to take over as master from his elderly father. In this unfortunate case, his

son was not suitable and therefore could not take on the responsibility since he himself needed to be cared for and looked after as he was disabled.

Although unable to make felt, Serafettin utilised his talent and that of his eldest son in their new business venture, which was the production of more eco-friendly detergents. By mixing synthetic based chemical soaps with natural fluid materials derived from olive oil, and thus cutting down the proportion of chemicals and increasing the natural ratio, he believed that the resultant product would useful and make a valuable contribution, which he thought might be appreciated by his 'creator', 'Allah'.

In the event all was not lost to felt making since all the assets have value the workshop equipment was transferred through negotiated transaction to enhance the resources of a neighbouring business, which was that of a felt making relative Kocatas.

### **3.7.2** Personal biography of Yasar Kocatas

The felt-making workshop 'Kocatas Kececilik' has been actively producing for ninety years. The present master, Yasar Kocatas, is the third generation and sole remaining survivor of the once prosperous felt-making dynasty. Although he has a son, he had not followed his father's trade and like others in the city he sees the activity as being in a long and slow terminal decline from which there are few prospects remaining.

In 1984 the street named after the felt-makers (Kececiler Caddesi) had twenty-four workshops, but by 2005 only six shops remained to practice felt making. Even these workshops have been forced to diversify, but some still have their primary business interests in wool trading/brokerage with felt products as their subsidiary professional activity.

Yasar Kocatas was born in 1950 in Afyon, and his father Sukru was his master and also a relative of Serafettin Arpaozu previously referred to in this section of the survey.

Yasar's father, who never knew his own father because he was killed during the war of independence/ republican war, had consequently to be taken on as apprentice by the Arpaozu's workshop. He later became one of the popular felt making masters, and as a wandering felt maker/wool fluffer (carder), he repaired and pre-carded the wool-mattresses of the time before the new spring wool production mattresses were invented in the region. There were many supposed scandalous stories surrounding those seasonally nomadic travelling felt makers as they intervened socially in the secluded communities they encountered. Like the journeymen of old, they brought new values and cultural perspectives to the more remote regions in an age of relatively little communication with the wider world.

He was the only son among the three daughters; his father did not allow him to be educated, but his sisters were sent to a teacher training college, and they are still teaching at primary school. In the early years of the Turkish Republic, there was a lot of encouragement/reinforcement of teaching as a highly respected profession for women[68].

Yasar Kocatas first left his hometown at the age of twenty to undertake his national service, since when he has only travelled to Mecca for the Hajj or pilgrimage. He has

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[68] The reforms in changing the Ottoman Alphabet into new modern Roman Letters with its ramifications coupled with a policy to increase national levels of literacy, utilized other art forms as propaganda and teaching methods, such as writing, theatre and heroic painting. Stanford J.Shaw, "History of the Modern Turkey" Cambridge University Press (October 29, 1976) ISBN: 0521291631

always needed reasons of crucial importance for travel since he does not like the consequent environmental changes disrupting his secluded lifestyle.

His father/master's theological values and ethical notions, framed by Muslim religious values informed and educated his personal and professional life. In his own words, he says that, *"I considered myself a very lucky man, who had been influenced by the great guidance of my father and my master. If there is any strength or specific skills in my creative practice, I owed a lot to those disciplinary and directional ethical values, which enabled me to see the correct light of being a good human being within internal peace, which my master's teaching fulfilled".*

This was the proud principle of his life; even though a skilful felt maker, having the mastery of his craft was of secondary importance set against his spiritual aims. He thought that there were many technically good and professionally successful masters around the region, but one has to be a good human being in every aspect of life. The main reason for being in this world was not only to produce quality goods. Rather that should be considered as a secondary contributory factor in life. While one should be able to demonstrate a series of actions and reactions as a good human being within every aspects of morality in our daily encounters at a more materialistic level, we should consider the mystical dimensions of life too.

*His culture established the general criteria of minimalist lifestyle without an excessive level of materialistic ambition in professional interactions, which he endorsed. However there were some instances of a subverted, and hidden, side of the commercial activities, which falsify their adherence to the principles of Islamic justice because underneath there is a concealment characterized by a multiplicity of minor tricky commercial practices.*

*This view was not my subjective personal perspective, but it was reinforced by his local criticism as heard in discussion and in workshop banter. Although, his wording has been adapted, the views expressed are his own.*

3.7.2.1 Trading conditions

Fig. 25- Yasar Usta with his 'Kepbenek'

Y. Kocatas has some customers left in the rural areas of Anatolia, where he sells kepeneks (see Fig. 25). He also receives commissions from other regional villagers in Turkey as a whole.

The bartering system still exists within local business practice however recently he has been able to supply some produce in the form of tourist gifts/souvenirs, which are supplied to shops in the Grand Bazaar in Istanbul, where barter is only a token preamble to cash transaction.

He has inherited ownership of his workshop and some other properties, which bring him some rental revenue, to supplement his income. He still manages to pursue his business of felt making through a pattern of expenditure minimalised in line with his lifestyle choices.

Some bargaining happens between the felt makers and their peasant customer suppliers of wool who usually come to the city on local market days whether they have a stall selling their products or not.

This event becomes a special social occasion, since for them shopping is a mix of things of sometimes dubious benefit in as much as rural folk are often looked down upon. This fractiousness may lead to provocative or confrontational situations, which they purposefully create, designed to be turned to their advantage. This anarchistic strategy to counter prejudice is expected by others and is developed to ensure their perpetual disgruntlement.

The gap in prosperity and privilege between country peasant and city residents is historical in its origins and the peasants are determined to demonstrate that the facts of history do not necessarily indicate inferiority. Any petty calculated advantage they can achieve is seen as a small victory over the dominant group.

An often-quoted example of an urban arrogance towards the "Out of Towner" relates to the status of women. Women or children who can sell products on the stall in the open market cannot easily go in and out of the local felt maker's workshops for any reason. There was a recorded incident of a felt maker asking a woman customer if she did not have a husband to come and bargain instead of her, thereby reinforcing the traditional male adversarial role. It was also observed during the survey that some of these bargaining discussions turned into argument, which recalled the history of previous matter between those involved and resulted in them diversifying debate to such an extent that it had no business connection anymore.

In the situation observed the customer was offered a glass of tea regardless of the level of friendship, to prove the hospitality of the felt maker. Tea is ordered from the local teahouse, interlinked by the relatively advanced technology of the walki talki system.

There is generally no direct payment to the young tea-boy, who brings the tea glasses on a metal tray, constructed with three arms connecting each corners to the central ring which he carries by one of his fingers. This theatrical gesture is a pointed display of clever balancing which both signifies the dynamic of the bargaining process and the ritual/ceremonial role of the tea in the socio-economic transaction.

Although it may seem as though the generosity of the tea dispensation by the felt maker knows no bounds, the economic realities dictate that the felt maker has to control his tea expenditures and therefore adopts a plastic token account system with the tea supplier. These both reinforce the trade notion of mutuality with his tea supplier while at the same time enabling the felt maker to honour his hospitality commitments without interrupting his negotiations.

There are variable levels of hospitality; for example when a customer who is well known to the felt maker arrives to discuss a purchase there is a marked attitudinal change in the way he is received.

A customer, who might for instance husband a large number of animals or might pay in advance or even have a suitable daughter of marriageable age for a male relative of the felt maker, could be offered as much as a traditional lunch, this might consist of meat and vegetable on open bread they call 'pide'. The felt-maker in this instance would buy minced meat from his friendly butcher himself and take it to the bakery. The baker provides the vegetables and charges for both cooking and provisions.

Fig. 25a- Felt makers in Afyon, 1960

In recollections of 'the good old days', the trade and business practices were clearly different (see Fig. 25a). In those much more prosperous days, they could afford to employ young apprentice boys who would bring the homemade lunches from the masters' houses. If any customer appeared at lunchtime, he was invited to join that communal feast. Yasar's father told him that when he was an apprentice, his master's wife would secretly tip him for those lunchtime services.

Trading conditions in Afyon have never been solely or wholly about the cash economy, there has always been a social element governed by appropriate protocols, differentiating the status of customers within the predominant cultural ethos. As the felt making businesses' fortunes declined they tried as much as possible to maintain appearances since to do otherwise would suggest that they were losing a grip on either their status or their adherence to the spiritual/humanist values they espoused.

3.7.2.2 Technique and technology

'Kocatas Kececilik' is housed in a very small two-story workshop in one of the side streets of the felt makers' quarter in Afyon. His two presses, hot water stove, wool fluffing and felt-making facilities are located on the ground floor where he has to deal with his customers and visitors in this very small space of 7x4.5m; furthermore its disorganised use of processes only allows him to produce fabrics in limited continuity of lengths. He also prepares motifs and the layout of the background wool for his felted

pieces in the same space. The wood and stone materials of the old building, consisting of dusty beams, crumbling walls with the damp patches covered with layers of half-felted wool and dust-collecting cobwebs contribute to a chaotic environment, which mitigates against orderly production.

The small, airless and dirty environment exacerbating the unwanted physical qualities had negative effects upon the production of the resultant fabrics, which were very difficult or sometimes impossible to cleanse by the conventional flat-washing facilities. The smell and the filth of those unwanted components, combined with the burnt oil from the machinery used during the process of production penetrated into the every layer of the wool, and kept appearing all over the supposedly finished felts.

Fig. 25b- Felt storage in Afyon

The combing/carding machine is located upstairs, where he also has some storage space for his raw wool. It is likely that the ambient environmental conditions here are similarly chaotic. It is off limits to visitors. Recently he hired an additional small storage space in the old historical Seljuk's caravanserai (see Fig. 25b), which was offered and opened up as a promotional act of support for the regional craft activity by the local authorities.

Y. Kocatas' hot water system and steaming press was different from the other workshops. His log-fired heater facilitated the transfer of steam into the felted roll

through fine pipes. The two external sides of the roll were controlled by re-adjustable metal flaps, which produced a straightened and firmly felted selvedge according to the length of roll required.

In Afyon the regional technique for motif making uses strips of half-felted wool to create shapes forming well-controlled curves and circles in the soft geometry. In Yasar Usta's fingers the half-felted strips quickly turn it into spiral shapes; he then uncoils it placing it onto the straw-matt in continuously intermingled composition of soft curves by stretching certain points as co-ordinates and easing the wool strip to represent the shapes he had designated from the store within his memorised image bank. His skill and touch for the motifs' placement and the soft continuity of the repeats, especially on the corners of the composition became an exact symmetry in the harmonic complexity of the finished felt piece.

Y.Kocatas' surface decoration technique draws its elaborately drawn motifs from his memory bank of images classified by their symbolic meanings and selected according to the designated purpose of each finished item. For example, the arch of the prayer rug, the flower fountain of the wall hanging, and the muscularly plain emblematic signs of the shepherd coat still exemplify his local cultural 'living tradition' within the region as a whole.

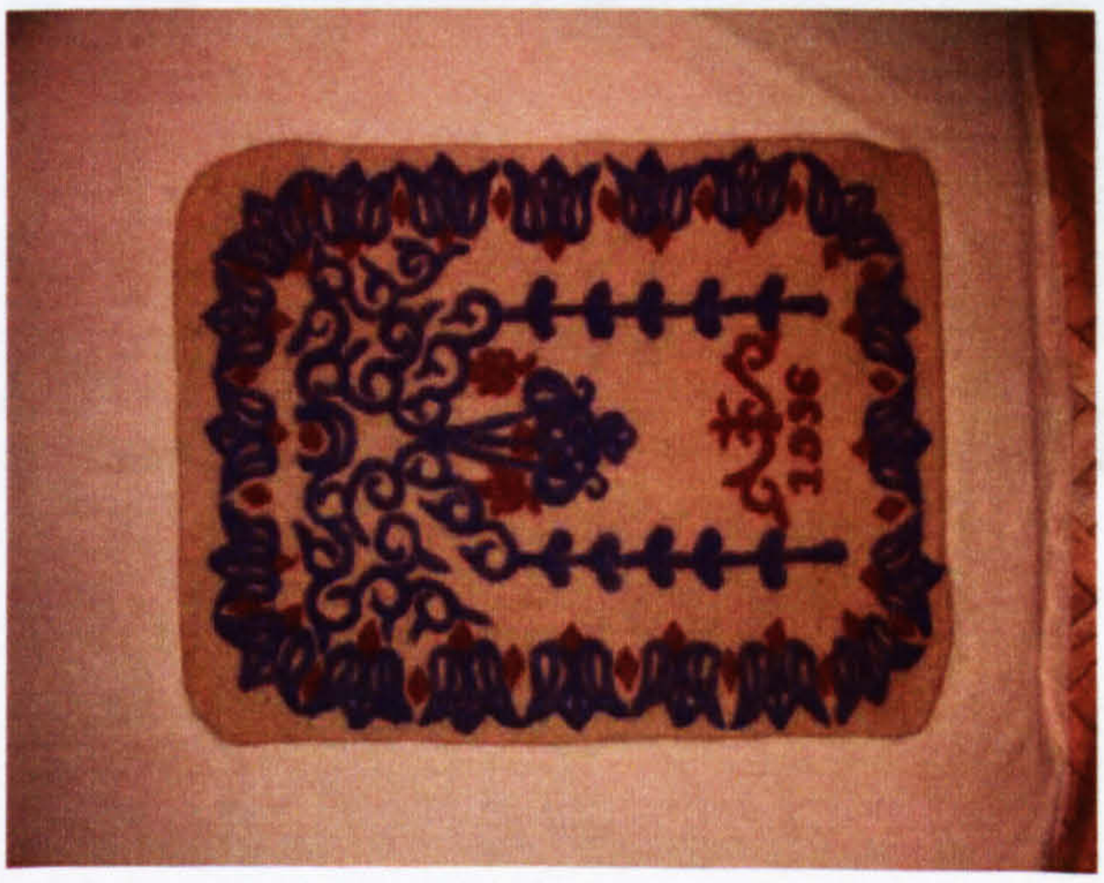


Fig. 25c- the memorial date on prayer rug

These representational signs and signals in repetitive actions in his creative practices have been embodied into his personal skill, which is formalised by many nostalgically conditioned fixations to generate images which go beyond stylistic description. These silent inner motif memorising exercises are also reminiscent of the his-story, which relates to the people he remembers with great respect and admiration. He seems to think aloud whilst he works: his storytelling is a detailed account of when and how, under which circumstances his forbears first laid out their motifs within their own interpretations and versions, which he calls original motifs. Most of the vocabulary of motifs is kept alive in his mind by many memorable his-stories, which he associates with them and he therefore remembers easily many similarities, differences and significances (see Fig. 25c). He believes that he should be true to memory and any additions or changes or even new versions of these mostly memento mori would be disloyal to the people whom he recollects. One example of his sense of the importance of occasion and significant recollection is the signing of attributions, particularly his master/father whose date of death is inscribed on any piece which carries his motifs.

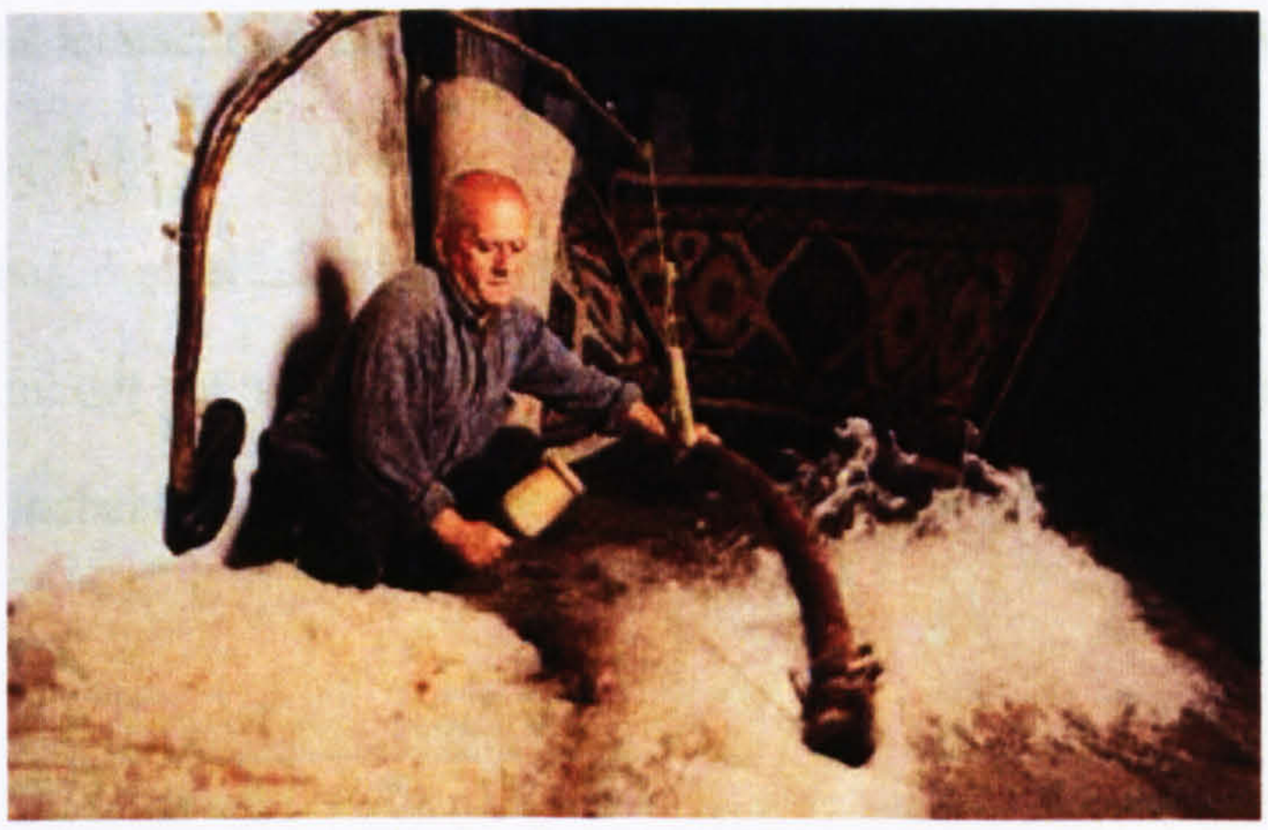

Fig. 25d- Yasar Usta at work

His psycho-location of not only his father's place in his-story but also all those who went before and all those to follow are pronounced. He also recollects his father's narrations of anecdotal information about felt making years before he was born.

Y. Kocatas was the only felt maker/master left in Afyon who could use the bow and mallet for wool fluffing. Even this useful method of fibre cleansing did not solve his fibre contamination problems (see Fig. 25d).

However subtly there might have been some evolutionary modifications in different versions of what must now be considered classic or antique motifs, but felt makers always acknowledge the obligation to the past masters. By obeying faithfully the rules of design and individual spirit of each motif both to verify his own mastery of his craft in humanisation of his own time in his own creative practices whilst paying tribute to his masters, the felt maker consciously maintains generational continuity. In theory, the felt masters of Anatolia secretly agreed not to use each other's motifs, but in practice, it was impossible not to be inspired/influenced by others in such a small group of people, learning their trade skills by a process of memorization. So, various levels of influential interaction were common between the masters and apprentices[69].

As stated Y.Kocatas uses half-felted and dyed cut wool strips for drawing wool on wool. He and his master Sukru Usta were well known for their successful decoration finishing touches in their process of soft curved form/images placed in each corner of a felted rug.

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[69] The information gained from informal meetings and interviewing other felt maker masters indicated that there had been secret agreements not to use each other's original motifs in the period of guild rules, which were followed by the regional masters. Later on, however, to define all those anonymously folkloric pattern's original founders was very impractical. They all bring their individual interpretations into these repetitive variations of the same team patterns.

Fig. 25e- Yasar is motif making

These constructive and formalist ways of composing with motifs of linear drawings using very limited colours (only the primary tones of red, green and blue) with half-felted wool stripes, (see Fig. 25e) suited his competence since it emerged through his confession in conversation that he is colour blind. In compensation for his disability he has a keen tonal acuity, which is helped considerably by his wool sorting practice, where shades of ecru, to dark-brown are subtly varied and require clarifying visual distinctions in separations (he does not used these mixed shades in one piece of felt). This results in a more detailed palette of shades than any other wool stores or felt workshops encountered in the region.

From his theological standpoint he does not necessarily consider natural contaminant particles as 'dirty' or unwanted. Rather they were optional and/or the inseparable parts of the nature of natural wool and there was no need to exorcise them. Inevitably, the natural contaminants were to be found in every locale and process environment from the field to the workshop to the finished product. For him this evidence of the natural origin and the authenticity engendered thereby are as important as the presence of earth on organic potatoes. He argues that natural contaminants such as lanolin (natural wool grease) are extremely important in both the processing (lubricating the fibres thereby facilitating interlocking) and in finishing (improving water repellence/abrasion resistance thereby adding to durability). For him and his product range, which is mostly furnishings such as floor coverings, the tactile quality is not of significant importance in comparison with the other durability requirements.

### 3.7.2.3 Specimen description

Y.Kocatas has his product photographic archive too. The resultant fabric motifs were collected together in retrospective order, demonstrating the his-story of the workshop (see Fig. 25f).

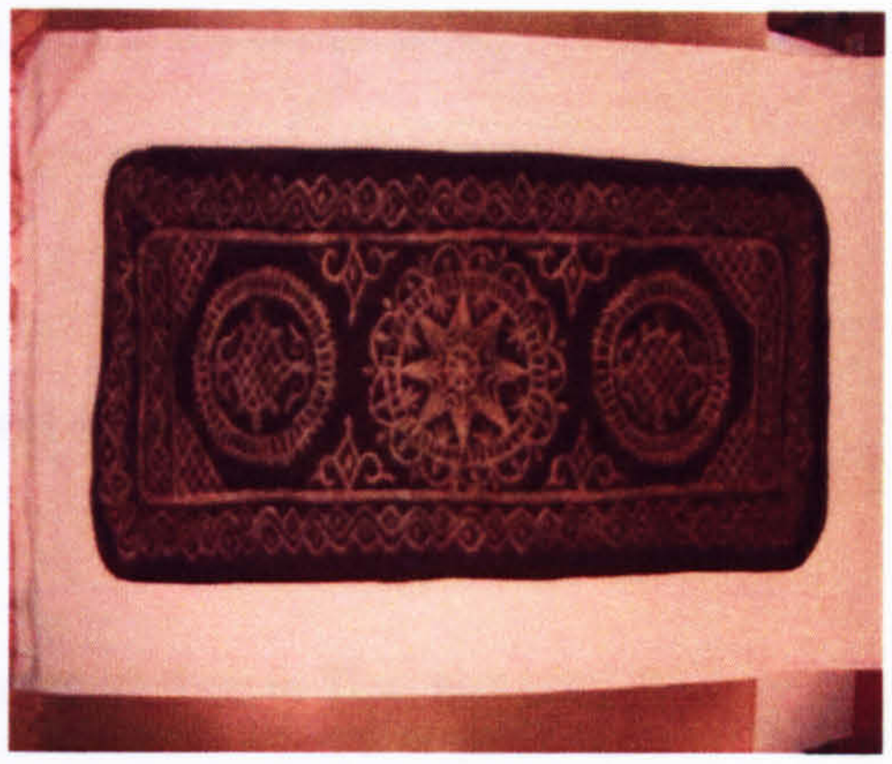

Fig. 25f a rug by Y. Kocatas Afyon

He uses this reference book to describe his motifs to the customer to get their confirmation for the final motif (design) of the piece; otherwise, he designs from his memory.

As mentioned before, women do not work in Anatolian felt making activity, unlike every other textile activity: embroidery, knotted weaves of carpets and kilims are all female activities. Creating motifs, choosing colours, designing and making felt have traditionally been a male profession in Anatolia. Although the gender issue is not considered in this research activity, as mentioned before, in every region of Anatolia, felt making motifs are designated in signification of the cultural aspects, which relate to the male-world. Their anonymously dedicated names or linear geometric designs and definitive simplistic layouts have been, and will continue to be transmitted by the master to apprentice from generation to generation.

## 3.8.0.The report of Izmir/Tire

Tire is fifty-five km from Izmir towards Ephesus (Selcuk) on the tourist route in the Western Anatolian region. The town's long history related to the Ancient Greek, Lydian civilisation of the city of Ephesus, the large and flourishing commercial and

cultural centre built near the main river estuary in the region. Only the ruins of this civilisation remain since earthquakes and the resultant shift in the coastline has left the city some considerable distance inland.

## 3.8.1 Personal biography of Cemil, Mehmed and Arif Con

Cemil Con, the owner and master of the most important workshop in Tire, was born in 1950 and his father was his master and formerly supervisor of this family business. His work-team comprises his two sons Mehmed and Arif together with their part time worker Omer Usta. Omer was a felt-maker master who unfortunately had to close down his own business selling his carding machine to his prospective new employer Cemil Con. Although a master in his own right Omer had to restart his career as the master's apprentice, which circumstantially allowed Cemil to have more time to spend on his personal interests in agricultural and pastoral seasonal pursuits in the high plateau. Cemil's life style could be observed as a 'resumption' of a certain type of the seasonal/semi-nomadic routine of the rural Anatolian peoples, undertaken in keeping with their traditional roots such as having a second residence or tent accompanying animal husbandry on the high plateau. In this way, he, like others, keeps in contact with his inherited culture of agrarian and pastoral traditions.

The three mythological fruits (olive, grape and fig) and the resultant olive oil and wines, hold a specific cultural significance in as much as they frequently appear in the architectural carving in archaeological excavations and are still to be found as decorative motifs on textiles including felts and other decorative artefacts.

However during the Ottoman period after Tamerlane the cultivation process, with respect to agricultural produce, was influenced by the nomadic Turkic groups in as

much as their by now Islamic life style required adaptation into alternative produce. They stopped producing wine gradually (some underground wine producers were however known by the local people) in favour of boiling the grapes to make the kind of molasses that was the main energy source for old and young alike. This new emergent sedentary culture of Islam, transformed the vineyards into the production of grapes appropriated for drying (raisins) and molasses making.

This example of enforced attitudinal diversions resulted from the Arab invasions, who, by enforcing their religious conversion radically changed the intrinsic culture of the region, differentiating socio-cultural activities as humanization of time, creating new/transformed ecological changes, relating to indigenous people's perceptions of the psycho-geography, during the evolution of agrarian sedentary culture.

Cemil has fig and olive orchards and vineyards, a herd of goats and many other animals on his plateau estate, where he maintains a pastoral economy bringing produce to the town-centre proudly demonstrating his rustic heritage. He can often be seen on his old fashioned tractor, full of saplings with his favourite goat running behind him. Once he kept a female goat, named Sevinc (Joy) as a pet for four years and he used to talk to her, but unfortunately, she was infertile, and could not breed any more. She was getting old and useless, he had to kill her and explained the situation to his four years old grandson, who had to eat the goat with his eyes full of tears. His father regarded this as part of the boy's education bringing him to a realisation that every being has a certain use or value according to the natural rules of their essential form of life.

Cemil's elder disabled son Mehmed was the official owner of the company and Cemil arranged this in anticipation of his own death. In case of such an event any resulting conflict with his younger son Arif, who graduated from an out of town University, would be averted ensuring Mehmed's future security. Mehmed's disability does not

inhibit his functionality in the felt making process within the workshop. He is very much interested in cars and automotive mechanics, which make him ideal to be placed in charge of the presses and carding machine maintenance since he is capable of exercising great care and patience in these tasks. By keeping him in the workshop, Cemil also ensures that the other craftsmen cannot disturb him by making him the butt of their brutal and cruel jokes.

Arif (see Fig. 26) is a thirty-five year old married man (not arranged). He has a business administration degree from Trabzon University (the fifth largest city of Turkey), where he first met his wife. He has a side business of hiring metal plates, cutlery, and cooking amenities for the big family gatherings of weddings and circumcision ceremonies in the region. These social community gatherings for these kinds of celebrations still hold much importance in rural life. They are opportunities for reminiscence and the reinforcement of tradition, and follow the rituals laid down by their nomadic past when extended family gatherings on special days reinforced group identity and bonds.

Fig. 26- Arif and Omer Usta at work

Arif's community sense and group feelings were further formalised by the influences of the social practices of one of the religious cults (non-secular organizations regarded as unpatriotic and underground) the leader of which had to live out of Turkey (in U.S.A). They covertly sponsored his higher education by providing communal dormitories creating a devotional environment of good Muslim practices, which are

perceived as effectively beneficial for human beings. The state in outlawing this organisation evidently had other views. This aspect of Arif's upbringing serves to illustrate that these kinds of alternative organisations exert influence upon the harmonious demographic equilibrium in a context of social engineering, which has occasioned a large socio-economic and cultural gap between rural and urban life in Anatolia.

The policy of propagating limited higher educational opportunities has created a great movement from the rural to the urban centres, causing anxieties. Some of the more scholastic families of the young were concerned that the younger generation might lose cultural or community values and not want to come back and live under the traditional patriarchal rules of family society. These nuanced variations within the concept of non-secular secularist-related movements are intended to provide a secure and isolated life protecting the inexperienced youngsters from arguably civilised but, in their eyes, life experiences considered alien and western.

## 3.8.2 Trading conditions

Arif returned to work in his father's felt making workshop, with his young and enthusiastic energy, and his awareness of cultural inheritances, creating a positive attitude and environment for the family business's growth and expansion.

As mentioned before Tire is on the tourist route to Ephesus, and the west coast with its many Classical Greek ruins, which increased the popularity of the town. In addition to that, some regional guest workers came back with capital from Germany and Holland, and invested in renovating some historical buildings and inherited culture, establishing a new set of value judgements. This even attracted some outsiders to settle in the town

and have more externally interacted relationships, bringing more tourists to town increasing growth. The realisation of these different value judgements and increasing appreciation of the area for the artefacts associated with the regional cultural identity and folklore become another aspect of the local economy and some antique shops were opening next door to the felt maker's workshops.

Arif's notions of solidarity and charitable practices helped to re-organise some of his family members, and extend the business, in terms of souvenir/gift shop activities. One of his retired tailor uncles (a former guest worker in Germany) started to cut and sew some felted waistcoats, and an adventurous brother-in-law collected antiques, which combined with the felted artefacts of rugs, mats, and carpets. The whole antique shop opened a few shops down the same street, in the felt making quarter of Tire.

Arif has been in very close contact with the local authorities, which have been brought many foreign visitors to his workshop to see how felt making is practiced as a craft activity. There are usually some small items in display, which tourists can easily take back.

Arif also had been producing commissioned artefacts for some shops in the Grand Bazaar in Istanbul but he was worried about being exploited, and stopped using his craft skills for others, but only for himself. For a while, he became obsessive and paranoid and excluded many people from his circle regardless of their influence or value. Fortunately, his wise and experienced father Cemil intervened before it was too late and remedied the damage.

As a family business, the Con felt-making workshop has a web page, where they demonstrate many samples of their products, which are explained by the text, proudly written in the Turkish language only. Hopefully, they will manage to include an English version to elevate their reputation in the external market too. There is a lot of oral history and legendary information about regional felt making and the motifs are

valuable information for the general public interest. The introduction of virtual reality as a platform to demonstrate and exhibit their facilities by on-line shopping was another significant aspect of the paradoxical contradictions of the cultural and economical exchange of the differentiated value judgments. Whatever conservative and non-secular theological beliefs they have, contemporary technologies (invented by the Western cultures) and their advantages have been accepted in their daily lifestyle.

Arif periodically produces extra felted pieces for stock in addition to his commissioned orders. These are sometimes exactly the same pieces, or with modified colours and motifs, in variations on the same theme. This means of production allows him to accumulate a collection, which educates and reassures any visitor or customer's eye by demonstrating the quality of the products. There are even some pieces, which he refuses to sell in this collection. Furthermore, he keeps some commissioned pieces, which were never paid for to expand this collection.

This family workshop is right in the middle of the street where they have a weekly, open-air bazaar, which many villagers/peasants and settled outsiders from the surrounding area and its holiday destinations visit for shopping every Tuesdays. On bazaar days the workshop always does a lot of business, which only allows them to demonstrate how they produce felt in set-up sessions, but not regular production. This traditional socio-economic transaction of shopping one day a week in the bazaar generates a multi-layered commerce from bartering to borrowing and/or hiring. Although bargaining is still the enjoyable ritualistic side, socialising in shopping, Arif does not allow any aspect of it in the workshop, and refuses to deal with any customer on that level.

He does not buy local wool, or produce felt in exchange for wool, so his customers are not villagers or peasants, who deal with some older felt masters in the market. His raw

material, wool is from Odemis or Balikesir, where there is an established carpet and flat-weaving industry and its suppliers send him his sheared and washed wool in two qualities. The first quality wool is cropped from skins, which is the nearest to the animal's body consisting of softer and shorter fibres in a much cleaner condition. The industrial scraping however leaves some skin and fats with the fleeces thus creating a bad unwanted bad/unwanted smell, which is exacerbated later on during the dyeing and felting process by the heat and damp. Its catalyzing effects for easier feltibility and additional strength for extra durability keep it in favour with the felt makers of this region too. The second quality wool is Anatolian with shorter and thicker (35-61 micron average) fibres, which is suitable for hand spinning and carpet making or/and kilim weaving. In the felt making process, it is a filling material in the middle layers, creating firmer and thicker substantial body for floor coverings and prayer mats.

Fig. 26a- Prayer rug by Con, Tire

## 3.8.3 Specimen's Description

This workshop has very diverse product arrangements, in terms of functional specimens and weight and thickness of the felted textiles.

Their various sophisticated shades and the shadowed tones of natural vegetable dyes have created a different look (see Fig. 26a) and represent a more contemporary iconography of the traditional motifs in the soft geometry of the vegetation and floral forms. The intricate linear qualities of these motifs were controlled not only by

cutting the half-felted stripes, but also pulling, snapping and shredding actions which created similar brush marks and more intermingled layers with the base-ground colours. Although their products vary, thick and fine qualities are produced. They have stopped producing shepherds coats, and very heavy-duty floor coverings.

The finer felted textiles for waistcoat materials, door and chair-mats are their regular products, smaller souvenir objects in circles themed for the tourist, ellipses and squares of unusually diverse shapes.

The characteristic surface decorations of the carpets were mainly concentrated in the central (umbilical) part of the piece rather than at the corners, and bordering around the item. This geometric surface division and the specific motifs, in terms of layout have characteristics which are reminiscent of the Turcoman and Mongol cultural influences in the region.

### 3.8.4 Technique and technology

The warm climate and the longer sunny days give a longer and easier felt-making season in Tire. These conditions facilitate open-air drying and easier dyeing facilities, which speed up the preparatory periods of the felt making process.

The wooden floored two-storied ancient building of the workshop has an average technology, which is not different from that of any other Anatolian felt makers, except their steaming process is not done in the press, so they have to spray with soapy hot water more frequently than other felt makers do. They do not use a straw-matt, their mats being machine woven from synthetic materials, which have regular repeated stripes, and checks, which helps in guiding the motif laying out process, but it also

creates a visual distorting by the interference of the background pattern with the original felt motifs. They have 2-metre wide presses, which allow them to produce wider felted fabrics in longer lengths. Altogether, the technology is suitable for the production of fine quality fabrics good enough for garment lengths.

They use mainly natural/vegetable dyes, which have more subdued colours in subtle and neutral shades, in minute, nuanced differences. They have built up a good palette by experimenting in long run periods of dyeing. More and more they are move away from bright colours towards natural dyes only for their neutral/ earthy colours, in response to the external feedback from the tourist and experts, who have visited them. Also some difficulties with the importation of some raw materials such as tropical worms, tree-barks, and indigo stones created a scarcity for these bright colours, which explains why they have sometimes been using chemical dyes to enable them to achieve the desired results.

The educated young felt maker's ambitiously experimental approaches are reflected in the many differentiated products, which in Tire existed only in this workshop. Their fabric can be produced in many fine thicknesses, and the cleaner environment of the workshop facilitates a production line for high quality material.

The technique of wool spreading using small carding machines next to the wool-spreading floor facilitates more even layers as a result of the rapid use of the fluffed fibres, before they have been interlocked due to sitting/waiting for a long period in the hot climate.

Omer Usta, who was previously a master of felt making has a very special technique of using the wool spreading tool (cubuk). He handles it by the jointed point of the radiating extensions, and uses it as fan, and as a result of frequently repeated flicking movements little by little the fibre spreads like fish-scales overlapping. This technique

never allows any unexpected weak point or hole in the resultant fabric, which is crucially important if it is finer and it has the thin quality of the clothing weight required for fashion purposes. Also he has an old, traditional way of finishing his felted products, by beating with a thick wooden pole in every direction to balance the even stretchiness. Wool felting relies on the shrinkage of the fibre, which will generally not be even and balanced in every direction across the felted piece. The felt makers sometimes control it by pressing the finished product under the hot furnishing (finishing?) presses. All these alternative finishing processes were introduced after the machine press period of felt making in the region. However much they try to control the selvedge of the felted panels under the machinery, the unpredictable directions of the shrinkage causes twisted effects on the resultant fabrics.

## 3.9.0 Report of Balikesir region, the place and local culture

Balikesir is a city in the northwest of Anatolia, south of the Sea of Marmara. It has very rich minerals and agricultural trade connections. The city has various industries apart from felt making; cotton textiles, leather goods, and rugs are popular products which have been produced historically in the region as craft industries.

The history of the city is ancient and it has attracted many diverse cultures. The psycho-geography of the region facilitates many diverse mythological legendary tales[70], which relate to art and craft activities and nomadic cultural aspects of the inhabitants in the regional his-story. In particular the presence of Mount Ida[71] at the

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[70]Campbell. J. *"Hero with a Thousand Faces, The"* Published by Princeton University Press 1990, ISBN: 0691017840

[71] Mount Ida, the other name is "Mount of the Goddess" its located in ancient Troy. The Turkish name, Kaz Dagi, is still related to the Anatolian, Mother Goddess of the Kibele, which is the Great Goddess, Cybele, and the Mother Goddess who is often called Mater Idea, "The Idean Mother".

edge of the city established the infrastructural base for formalising certain attitudes by recognizing the didactic meanings of and adopting into daily life these mythological narratives[72].

Fig. 27- Museum of Ethnography Tahtacilar

The Turkmen Shiite group called 'Tahtacilar' (the name came from their main profession,

which was dealing with wood and living a nomadic lifestyle in the forests of Mount Ida) became sedentary, but were reluctant to lose their authentic cultural identity in this new lifestyle. So they collected their material culture objects and opened the first privately owned ethnography museum in the Turkish Republic (see Fig. 27).

They exhibit many textile utilities, artefacts and tools enabling the younger generation and tourists to reflect on their history of creative practices and inherited cultural identity. This collection of objects narrates the legendary history in terms of anonymous heroes/heroines and their humanization of time resulting in many layers of appreciation and perception, which are different to classical notions of the material culture and museums. One can observe similar textiles and costumes as living objects worn around the villages and in some house interiors.

This living museum environment and still life demonstration of all those objects altogether did not create the cold/reserved and morbid qualities of some classical

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[72] J. Campbell, "Myths to live by", Penguin Books, 1993, ISBN 0140194614

museums interiors. The lively dynamics of the living traditions and the illustration of the conceptual relationships with the past and present allowed people to experience more than an anthropological field study report. There was no reinforced imposition of sanctions by the socio-economic and cultural, hegemonies powers. It was like a cultural monument, landmark or totem which not only addresses the individual members in the group, but also the outsiders' desire to understand the social-consciousness, and multilayered perception of the notions of tradition (see Chapter Six) and its space in contemporary creative practices.

These tribes with nomadic roots show comparatively different cultural aspects from the other regional Turkmen nomadic tribes such as the group called 'Yoruk'. According to Dr. Boehmer's research, these nomadic tribes of Karakoyunlu[73] 'those who have black sheep' Yoruks are scattered around with the identically same black goat hair tents and folkloric costumes in Anatolia. Balikesir has some of these pastoral tribes and their weaving culture and felted textiles have been culturally influential in the region. Apart from the semi nomadic/sedentary tribes, Tahtacilar, there is also another minority group with authentic Yoruk nomadic roots living in the Balikesir region.

They are becoming less nomadic and losing many of their traditions, but still weave kilims with the patterns and colours particular to the clan and region to which they belong, and experts have accepted these artefacts as tribal culture. The style of dress of these nomadic herdsmen has changed and though some men can still be seen in the black shaggy goats' hair capes, more and more have adopted western style dress. The women more traditionally wear the 'Salvar', the baggy trousers and short jacket,

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[73] Karakoyunlu are the Turkmen tribal confederation, principality, which ruled Eastern Anatolia, and even most of Iran in in14$^{th}$ & 15$^{th}$ centuries. They also fought with Tamerlane's army. They are still in existence in Anatolia in modern Turkey. They live as nomadic tribes in summer pastures high in the Taurus Mountains and their winter pastures (qishlak) are on the Turkish coast east of Antalya.

usually in a colourful floral material, and on their heads a scarf creatively arranged and knotted, so it looks almost like an elaborately styled hat.

Yoruks are not gypsies, and they do not wander the length and breadth of Turkey, but have definite routes and areas in the lowlands and highlands bordering the coast. They are a proud people who have been left behind in rapidly modernising Turkey and their traditional routes and rights would appear to have been overlooked as roads are cut through the country and developers snap up property.

Karakoyunlu Yoruks produce and use decorated felt as floor coverings in their black goat-hair tents as well as in their heavy coats, which they call Kepenek. These felt coats provide excellent protection from the rain and cold. As a raw material, they use only the summer wool, which has shorter fibre than winter shearing. Shearing is usually done in September and the sheep are first washed but the wool fat (lanolin) remains, which help to create the thickness and the quick feltibilty in the process. Felt making is a female activity in these groups of people and women have a prominent role in the Yoruk life-style. The oldest woman in the family manages the tent (similar to Central Asian Turkic tribes), and the women are the 'mainstay of the tent' as the Turkish expression has it. They give birth to children, play host to visitors, weave the tents, saddlebags, and make felts. They also milk the animals and sew cloths, wash the newly sheared fleece and goat hair, spin and dye it, and turn it into small multi-coloured articles. They light the fires in the tents, cook the meals and make the bread. Men guard the camp, and make trips to the market and town, for the local villagers to earn some extra cash.

Yoruks have very rigidly formed moral values. Whatever their livestock provides they use it up to the limit. When a goat is slaughtered in the uplands, they save the horns to

peddle later to some gypsy in the valley, the gypsy will carve the goat horn into a dagger blade, and pay for it with a bracelet, knife or ring. They use the entrails of the animal they have slaughtered and clean them in order to store butter or wool. On the clan's return to the uplands they barter items with villagers for molasses, pomegranate juice, chickpeas or raisins.

They do not move lineally from one area to the next. Instead they practice transhumance, which is the annual migration of the herds from the Anatolian Plateau to the mountains. This is very important to the Yoruk as they change from a subsistence culture to one which is capital based. What is striking and unique to these nomads is that they have changed their systems to whatever will earn them money. One-year one tribe may be sedentary, selling wool or their beautiful kilims and felted textiles, and then the next they will be moving along with their sheep. The pattern though remains that in each area where there is a plain and a mountain range you will usually find the Yoruks.

Observing the felt makers in the Balikesir region, the close similarities between these nomadic and sedentary cultures were existent. During the discussions with the master felt makers in the city centre; they were rather hesitant to explain the historical background of their craft and its relationships to nomadic culture.

The felt makers in the town centre have stopped making decorated felt with motifs; only plain industrial felt is made now. Because their price level is not competitive with the machine fabricated felt, their market has been taken over by the bigger industrial set ups. There have been some misguided industrial development policies in the town: cement factories next to the nature sites and tourist resources; a military jet factory and its quality control aprons built very near to the world famous lake which accommodated thousands of kinds of migrating birds, which have stopped visiting

because of the resultant noise pollution. Also the felt makers' workshops have been moved to the new industrial zone of the city where industry, hand crafted activities and artisan production lines have been intermingled with homogenous prefabricated units which cannot be modified to the individual workshops' requirements. This speeded up the process which decided some felt maker masters to close down their business, as they could not pay the deposit needed to move.

## 3.10 Conclusion

In this chapter, the ethno-historical observation of the divertive aspects of the 'humanization of time' and resultant objects in the context of product actions and process technologies revealed the impacts and effects of the paradoxical contradictions in cultural and economic exchange.

It will also facilitate the process of selecting mechanisms for clarifying value judgments and the required design briefs for designating additional specimens, derivative qualities for product improvement, which can be clarified as the aggregated qualities (see Chapter 5).

The importance of any minority, for the global movement of unified cultural hegemonies and continuity, depends upon all those elements as pieces of a puzzle which when complete depict a totality in terms of cultural habitats and effective environmental factors. These created or embodied classifications in resultant objects and their relationships within their social groups generate symbols and icons, which can be decoded according to the established theoretical values of each culture or according to universal or common recognition.

This realization process of craftsmen's existing creative practice and its relationships with its resultant object derives criteria from its own cultural heritage but it also facilitates the resulting cogent restraining links within future design action.

"... *Everywhere we remain un-free and chained to technology, whether we passionately affirm or deny it; but we are delivered over to it in the worst possible way when we regard it as something neutral; for this conception of it, to which to day we particularly like to do homage, makes us utterly blind to the essence of technology*"...
Martin Heidegger, *(The Question Concerning Technology)*

The nature of observation of the subject, craftsmen in their creative practices of producing 'focus objects', creates a platform for multi-layered subject-object relationships which, by reference to previously defined philosophical theories, enable a better realization and clarification of both physical and psychical qualities.

Furthermore these two binary oppositional qualities and the human factors of the activity constitute a multi disciplinary approach by combining human and natural sciences together, embedded in the resultant object.

Therefore an understanding of the symptoms of the problem of survival, in terms of sub-cultural communities shrinking or disappearing within the reinforcements of national and international cultural boundaries as a result of the globalisation movement, should be detectable in the processes, methods and iconography used in the construction of their felted focus objects when decoded and compared to contemporary requirements.

..."*The resident master artisan and the travelling journeyman (researcher) worked together in the same rooms; and each master had been a travelling journeyman before he settled down in his hometown or elsewhere. If peasants and sailors were past*

*masters at story telling, the artisan rank was their master class. It combined the lore of faraway places, such as a much-travelled man brings home, with the lore of the past, as it best reveals itself to residents of a place"... Walter Benjamin, "The Story Teller"*[74]

The empirical trials-based relationship with theoretical mechanisms is discussed later on in relation to notions of the aggregated qualities according to different value-judgements.

Furthermore, trialling the implementation of various aggregated qualities upon the focus object inevitably creates derivative objects. These can be clarified by other suggested classifications (art-object) as an alternate co-modification process. (see Chapter 5 ).

The felt makers particular way of life can be understood in terms of relationships with other craftsmen and related his-stories, and personal interpretations of the collective conscious. Variations of the oral histories and folkloric improvisations need to be sieved through criteria but the subjective reality of the research activity will have a certain amount of impact upon this totality. Therefore, the external observer/researcher is more than the transmitting element conveying information within a reciprocal relationship.

Technological homogeneity and similarity of machinery are common factors in Anatolian felt-makers' workshops, but their layouts and maintenance differed in terms of the specifics of man-tool-technique relationships, which are affected by regional climate, location and human characteristics. The habitual differing relationships also

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[74] Benjamin W., "The Story Teller", essay from "Illuminations", Edited by H. Arent, Translated by H. Zorn, Published by Random House, London 1999

offer a measure of protection for personal psycho-geography and humanisation of time existing in their creative practices.

Re-emphasising these new myths and their myth-logically strong his-story narrative themes established a new understanding and attitude to clarify nature-culture relationships in terms of binary oppositional notions of human beings' humanization-of-time activity and its paradoxical contradicting relationship with the alienation process of the essential natures.

The specific mechanism was the stylisation of nature emanating from lifestyle experience, using its distilled visuality by re-represented versions in the resultant artefacts' decorative sources as generally common in the tradition of Anatolian craftsmen's creative practices.

This field study observation offered a tool in the form of a visual lexicon verbally communicated and documented with which to read and decode these stylisation nuanced differentiations in an objective way valuable in the creative practice element of this research. The visible and invisible qualities of the resultant objects (here referred to as derivative objects) which originated from the implementation of the objective design methods identify the necessary Aggregated Qualities (see section 5.4.4.).

In order to be able to select appropriate mediatory action, the technical skills and pertinent information for investigation, it was necessary to deconstruct the mediator's personal interpretations of the tacit agreements, acceptances or concealed cultural norms. It was also necessary to know what to accept within the limits of another's practice knowledge base. Regional common value judgements grew/grow in those who

had/have no education from schools but have been trained and their behaviour is therefore formalised by their folklore.

The field observation of the felt maker's creative practices revealed the skills and important techniques of felt making; these socially based preliminary contacts were positive catalysing factors of being in the craftsmen community, and working as an apprentice in their workshops (see Chapter 5).

The negative physical qualities of the natural dirtiness and raw finishing of some fabrics produced were locally and nationally deemed undesirable. They might however be accepted according to certain criteria of authenticity and originality where they are representational of the cultural identity of rural Anatolian pastoral lifestyle. Therefore, these objects, declining in terms of current demand, should be redefined as artefacts, traditional cultural objects, which reflect the living traditions.

Regardless of their qualitative and quantitative worth in reciprocity, their preservation through conservation open museums of the craft activities does not integrate the felt makers and their products into a contemporary continuum of their cultural evolution. The designation of the aggregated qualities as a method of reviving the lost aura of the focus object does, in addition, lead to transposition and transformation from craft object into artefact/art object.

The open-air living-museum of ethnography may preserve not only a regional and/or national but also an international cultural heritage, which specifies an exemplification for humanization of time but does not affect the alienation process and essential nature relationships in terms of survival against binary oppositional hegemonies.

# Chapter Four
# 'Theory practice related analysis'

## 4.1 Introduction

This chapter discusses issues associated with relations between the creation of focus objects and their reception and is therefore intended to formulate the theoretical underpinning for models and mechanisms in "Object– Subject Relationships". The aim of this chapter is to discuss theories which may help to model and balance values between negative notions of alienation from essential nature and the humanization of time, and a reformed personal knowledge transmitted through the object by a new self awareness relative to collective consciousness.

*"...My work would be a free manifestation of life, hence an enjoyment of life. Presupposing private property, my work is alienation of life, for I work in order to live, in order to obtain for myself the means of life. My work is not my life". "...Our products would be so many mirrors in which we saw reflected our essential nature[75]."*

In the quotation above Marx defines the relevant issues and thereby the problematic elements in how craftsmen relate to the results of their labour in a context of industrial change. The creative practices of the regional craftsmen and their Anatolian felts are by his definition in a state of decline and are in need of redress in the form of actions to halt this regressive condition.

His observation/analysis forms a relationship between theory and practice which informs our understanding of the dynamics of the creative process relative to cultural compatibility.

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[75] Karl Marx (18841- Capital Vol. 1), http://en.wikipedia.org/wiki/Marx's_theory_of_alienation

A conscientious effort is required to define and clarify the relevance of the internal creative culture to the external contexts using a theoretical infrastructure to explain the multi layered relationships of the focus object, its craftsmen, the designer/mediator and the recipient.

The theoretical underpinning is suggested to justify a systematic approach to disentangling the focus objects' unbalanced economic and cultural values in the reciprocal exchange activity. The external recipients' various levels of consciousness cause misconceptions as to the intended values embedded in the focus object. These different time and space related cultural locations in terms of perception could arise from circumstantial changes in transformation and/or transposition of the focus object. This mediatory action creates derivational products reconstituted from aggregated qualities within the framework of design theory[76] (see Glossary).

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[76] The theory classifies the aggregated qualities as, firstly, visible qualities, which are the physical components of the object; secondly, invisible qualities, which are the transcendental qualities of the object. The designated design elements of "material", "function", "structure", "economy" and "aesthetic" sustain the notion of aggregated qualities. Arteology is the terminology of the science of artefacts as defined by Pentti Routio, University Art and Design, Helsinki, http://www2.uiah.fi/projects/metodi

Arteology: The science of artefacts, it gathers knowledge about artefacts, e.g. on their ...

- Usability, function
- Beauty, attractiveness
- Meaning, message
- Ecology, value
- Safety

Methods of Arteology:

- Finding information in texts
- Planning an empirical project, demarcating, definitions, models gathering and empirical data
- Descriptive study, analysis, assessing the findings, forecasting, reporting
- Normative study, developing an activity, developing a product, artistic research, science of design

The regional craftsmen's product-action has been overshadowed by the "progressive" technologies of mechanically mass-produced products and the hegemonies of the market strategies. The consequences of this economic and cultural exchange worth accelerated the loss of the original traditionally established aura of the focus object.

The disruption of the cultural evolutionary dynamics of the individual's creative practices exercised freely in society and existing as a 'means of life' (humanization of time) reinforces alienation from the cultural continuum.

The universal aspects of inherited regional cultural identities become the primary elements in opposition to 'unification' created by the globalization period and possible hegemonies of assimilative movements. These regional and peripheral products reflect the various levels of alienation from their maker's 'essential nature' (see Glossary).

## 4.2 Culture Object – Focus object

The field study, ethno-historical observations, facilitated clarification of the multi-layered cultural interactions and interpretations relating to regional craftsmen's ideas, language-dialects, and skills, moral and aesthetic values, defined through their creativity and passed on through replication from generation to generation. The awareness of the focus object as process mentioned previously indicates that there are many related definitions between culture objects to the cultural systems in society.

Leslie White (1900-1975) considered that for analytical purposes culture could be considered as a three-part structure composed of subsystems that he termed "*ideological*", "*technological*", and "*sociological*". This is a similar classification to that of the biologist, Julian Huxley (1887-1975) who identified three components of culture: *'mentifacts'*, '*artefacts*', and *'sociofacts'*. Although these subsystems are

identified by their separate components, they are the system of culture in total as they are integrated. Each reacts on the others and is affected by them in turn. White elaborates Huxley's system as follows:

*"The ideological subsystem consists of ideas, beliefs, and knowledge of a culture and of the ways in which these things are expressed in speech or other forms of communication. Mythologies and theologies, legend, literature, philosophy, and folk wisdom make up this category. Passed on from generation to generation, these abstract belief systems, or* ***"mentifacts"*** *tell us what we ought to believe, what we should value, and how we ought to act. Beliefs form the basis of the socialization process. Often we know - or think we know - what the beliefs of a group are from their oral or written statements. Sometimes, however, we must depend on the actions or objectives of a group to tell us what its true ideas and values are. "Actions speak louder than words" and "Do as I say not as I do" are commonplace recognitions of the fact that actions, values, and words do not always coincide . . .*

*The technological subsystem is composed of the material objects, together with the techniques of their use, by means of which people are able to live. Such objects are the tools and other instruments that enable us to feed, clothe, house, defend, transport, and amuse ourselves. We must have food, we must be protected from the elements, and we must be able to defend ourselves. Huxley termed the material objects we use to fill these basic needs* ***"artefacts"*** *The sociological subsystem of a culture is the sum of the expected and accepted patterns of interpersonal relations that find their outlet in economic, political, military, religious, kinship and other associations. These* ***"sociofacts"*** *define the social organization of a culture. They regulate how the individual functions relative to the group, whether it is family, church, or state. There are no "givens" as far as the patterns of interaction in any of these associations are concerned, except that most cultures possess a variety of formal and informal ways of*

*structuring behaviour. Differing patterns of behaviours are learned and transmitted from one generation to the next*[77].

Huxley's classification of the object in relation to basic need is only useful in determining their natures within specific contexts. In terms of a master and apprentice environment, the focus of learning is shifted to the process of making itself, and tradition, which might seem to be fixed, takes care of the classification and needs no reference to outside function. However, in selecting Huxley's classification of culture it must be acknowledged that this systematic disregard or reverence for fixed tradition is contradictory. It will be argued later when discussing, for example, the work of Ikonium, that it is related to notions of integrated self consciousness and it is symbiotic not contradictory in the context of authenticity or the contemporary culture object.

These quoted definitions of culture; its consequential interactive product-actions and its reciprocal (economic and cultural values) exchange activities permit construction of the notion of the "culture object" (see Glossary). The embedded visible and invisible qualities represented by the object, which become a symbolisation of the regional cultural identity, provide the consideration as a culture object.

The culture object and focus of this research, 'Anatolian felts', represent the embodiment of the multi-layered cultural significations of the region to which they belong. This primary contribution of the craftsman, throughout his humanisation of time in his-story is regained or negated when affected by cultural interactions with the differentiated value judgements of the recipients' perceptions.

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[77] "The Theories of Culture", "Annual Review of Anthropology" magazine vol. 3: 73-97, publication date October 1974

The empirical data collected from the field study has established and defined differentiated product-actions relative to the folkloristic aspects of regional cultural identity. These "folkloristic" qualities of the regional culture are represented by very specific connotations through a wide variety of usages of felted textiles, associated with specific cultural identity in terms of the rural lifestyle. The continuity of the established tradition has been replicated by the oral history; storytellers modified legendary ballads and songs and dances, which, when learned by the individuals' observation and imitation of each other, constitute a form of social learning.

These folkloristic elements and their representational differentiations, in terms of dress code, food, ritualistic notions of singing and dancing nurtured by the communal gatherings of weddings, circumcisions and funeral ceremonies, also facilitate widespread imprinting of "tradition" upon every level of the community. Although, the product actions of felted textiles have been in decline in Anatolia, folkloristic and mystical qualities are still represented more by them than utilitarian items in these ceremonies. The people gather in tents, which felted textiles representative of specific groups have decorated, and their dress code (hunters/fisherman shepherd, and heavy-duty workers) consists of defined styles through the different motifs of the accessories and headwear. (see Section 3.5.2.2)

This analytical study reveals further multi layered object-subject relationships in its detailed analysis of the roles played by the physicality of the craft-object itself and the embedded qualities consequently given by its maker as they relate to the external recipient in the reciprocal exchange of cultural and economic interaction[78]. These can be represented in any form and level of exchange of the material culture including

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[78] Featherstone M., "*Theory, Culture and Society Explorations in Critical Social Science*" Published in Association with: The TCS Centre, Nottingham Trent University 2006 http://www.sagepub.co.uk/journal.aspx

observation, gift, trousseau and inherited family collections, and connoisseurs' artefacts relating this analysis and the proposed logic of this chapter to other symbolic icons of national cultural identity such as Hungarian felted hats, Mexican straw hats and American leather cowboy hats.

Souvenir, nostalgic and gift objects constitute the culture object's 'derivative reputation' which is built up through the exchange transactions and these are controlled by the cultural and economic policies of the internal and external ruling hegemonies[79] of the art and craft objects' markets. Thus, the culture object with its derivative reputation as an entity becomes a focus object, which develops intricate object-subject relations, transformed by intermingling the series of differentiated aesthetic experiences, purposefully created to trigger the perceiver's different levels of consciousness.

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[79] Ruling Hegemonies: After the industrial revolution, varied national cultural policies were demonstrated in International Fairs in London (World's Fair in Crystal Palace 1851) and Paris (Exposition Universelle 1889). For instance, Hungary built a whole craft village, not only to exhibit a selection of craft-objects, but for also to exemplify the makers' life style, habits, and food, folkloric elements of the culture; in Paris, Eastern craft-objects and "peasant art" provided potential natural material sources (raw material) for progressive Western industries. The realization that folkloric objects could be profitable as well as serving as a new breath for people who wanted an alternative to the synthetically created concrete-jungles of the western lifestyle. William Morris and his friends established the ideologies of "going back to nature", art for everybody as revivalist notions (The Art and Craft Movement in England). These activities generated a bigger emphasis upon changing the value judgments of craft objects, which shifted from being indigenously made, ethnographic objects into artefacts. The general fascination with "other cultures" was exacerbated by the increased connoisseurship values of these collected items. Many anthropologists took more risky field studies independently from colonialist activities. All these historical aspects of the discoveries of the other traditions and cultures under the name of "primitive" or "tribal" (in this research these terminologies are replaced with "indigenous art") related to the "modern" by the recognition of artists and critics, such as Picasso, Leger, Appollinaire. (See: "Predicament of Culture", J. Clifford, "History of the Tribal and Modern" p195) The indigenous craft-objects are not only exhibited in the ethnographic museums, but the Museum of Modern Art (MOMA) in New York has also featured half a dozen exhibitions under the name of "Primitivism in 20th Century Art: Affinity of the Tribal and Modern".

## 4.3 The notions of personal knowledge

Of the two main knowledge types, the explicit in terms of focus is often perceived as preferable since it favours empirical factual enquiry leading to enlightenment and is related to science-based cultures. However, when considering cultural inheritance, the wills and urges of implicit (tacit) knowledge [80] could justifiably motivate the instinctive desire to learn.

The backgrounds to differentiated knowledge are personal and often inhibit inter-personal relations (Tacit Knowledge, see Glossary). In the context of the research, therefore it is important to define and discuss the significance of knowledge differences which impact upon the communication process needed for mutual understanding and reciprocal interaction in creative practice exchange.

The 'focus object' was a substantial part of the attempt in this research project to enable perceptual awareness beyond the facts of this craft activity. Trying to become more aware of hidden qualities of the 'Thing-in-itself' (see Glossary) required an acknowledgement (by the designer/mediator) of the felt-making craft as an appropriated medium and /or design tool representing personal knowledge irrespective of any favoured or preferred knowledge type.

The epistemological clarification of tacit knowledge theory[81] infers the related notions of tradition and contemporary issues in culture fused in action.

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[80] Polanyi M., Personal Knowledge, and H. Prosch, "Meaning", Published by The University of the Chicago 1975 ISBN: 0-226-67295-6

[81] Sveiby K. E. http://www.sveiby.com/Portals/0/articles/Polanyi.html "Essay about Polanyi M. Tacit Knowledge" Dec 31-1997
*"...In each activity, there are two different levels or dimensions of knowledge, which are mutually exclusive: Knowledge about the object or phenomenon that is in focus - focal knowledge. Knowledge is used as a tool to handle or improve what is in focus - tacit knowledge. The focal and tacit dimensions are complementary. The tacit knowledge functions as a background knowledge, which assists in accomplishing a task, which is in focus. That*

*"...An art which cannot be specified in detail, be transmitted by prescription, since no prescription for it exists. It can be passed on only by example from master to apprentice... This restricts the range of diffusion to that of personal contacts, and we find accordingly that craftsmanship tends to survive in closely circumscribed local traditions..."*

These kinds of learning and teaching activities, vernacular aspects of regional craft objects production, have been disappearing, often as a result of contemporary industrial conditions:

*"... Art that has fallen into disuse for the period of a generation is altogether lost. There are hundreds of examples of these, to which the process of mechanization is continuously adding new ones. These losses are usually irretrievable...*[82]"

The practice based research activity grounded in the mutuality of the master and apprentice relationship is illuminated by specific situations devised to link tradition with contemporary applied art creative practices. The revisiting of declining orders of inherited traditions within the collective consciousness of cultural integration, and shifting them into perceptual representations of the regional cultural identity (while interacting with contemporary design practice), contextualizes the mediatory action of the research project.

The exchange of differing levels of personal knowledge involves access to other disciplines such as 'Ethnography', 'Anthropology', 'History' and the 'Process

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*which is tacit varies from one situation to another. For instance, when reading a text, words and linguistic rules function as tacit subsidiary knowledge while the attention of the reader is focused on the meaning of the text..."*

[82]Polanyi M. Personal Knowledge, Towards a Post-Critical Philosophy, Published The University of Chicago Press, 1974 U.S.A ISBN: 0-226-67288-3

Technology of Wool', all implemented as theoretical research tools for problem solving and the resolution of specific issues to enable better understanding. However, the most important aspect in personal knowledge exchange is the use of appropriate mechanisms for transmission from one object type to another. This aspect is discussed in Chapter 5, but of significance also is the aspect of knowledge exchange known as social learning: *"To learn by example is to submit to authority. You follow your master because you trust his manner of doing things even when you cannot analyze and account in detail for its effectiveness. By watching the master and emulating his efforts in the presence of his example, the apprentice un-consciously picks up the rules of the art, including those which are not explicitly known to the master himself. These hidden rules can be assimilated only by a person who surrenders himself to that extent uncritically to the imitation of another."*[83]

In pursuance of this notion of social learning, the hidden rules can emerge as a social force with regard to embedded qualities in the derivative object, reflecting the cultural origins and traditions as practices in a continuous evolution. This additional realization of a concept of sociality requires an understanding of its implications for derivative objects relative to the focus object.

## 4.4 Social embodiment in focus object

A focus object, although regarded in the context of this thesis as a culture object may also within exchange be regarded as a commodity since the multiple layers of significance which constitute the essential nature of culture can be reduced to single levels of perception such as representation, which is likewise an element in co-

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[83] Ibid, M. Polanyi, "Personal Knowledge"

modification. The reductive perception is yet one more contributory factor creating paradox.

In A.Appaduari's clarification of the notions of commodities for example, the focus object is more than a commodity, a culture object, it personifies and includes the history of the traditions from which it sprang.

*"Commodities like persons have social life in order, in the society..."*[84]

This statement infers that the object has '*socialite*', as have human beings in their societies, and might therefore be a useful tool or concept for a better understanding of the commodification process for trans-positioning the commodity through an associative implication, into an artefact or an art object.

This complex model of perception of what is perceived, and who is the recipient within a level of consciousness inhabits a qualitative and quantitative value judgement, which allows us to define different reciprocal exchange actions as a cross socializing of these items encapsulating sociality. As previously stated they are therefore formative affects embedded in the sociality of the cultures between which the objects have been exchanged.

Their social potential comes from their varied exchange activities, which have been differentiated reciprocally from culture to culture, according to the social beliefs, politics and psychology of these peoples' value judgments. This differentiation of value judgements indicates mostly unpredictable paradoxes and contradictions in

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[84] Appadurai A. "*Commodities like persons have social life in order, in the society...*" " The Social Life of Things", "Commodities in Cultural Perspective", Cambridge University Press 1986

cultural and economical exchange. These value judgments are important factors in terms not only of engineering society's cultural identities but also the formalisation of the levels of consciousness.

The inner and outer sociality of objects is a significant factor relative to their creation and therefore in the context of reciprocal exchange in derivative actions the relationships become pivotal.

All the players in the research activity can be conceptualized as being situated at different corners of an equilateral triangle to prevent possible future injustices caused by the external reciprocal activities. Although, the characteristic of this model of relationship is hierarchic, dedicating the apex to the focus object, the common catalyst for the relationships, brings equality into the human side of the interaction.

In mapping the social factors in the reciprocal actions which created derivative objects in the creative practices trials, it is helpful to devise a model of these relationships irrespective of the proportional input of the shared experience brought to the resultant mediated actions.

However, the principal characteristic of this triangle is the 'focus object', its substantial evolutionary journey from the past into the research period and the planned future. Consequently, derived routes and influential circumstances as external relationships which become important aspects of this journey, intentionally transform the 'thing-in-itself' (see Glossary) in progress.

The regional craftsmen and the researcher occupy the two bottom corners of the model. This exemplifies their distinct and different perceptions of the representational 'focus object' in terms of changing the conditions of the phenomenon and intentionally

organizing different ways of affecting the perceptions and views of the external recipients.

The focus object's derivation, in terms of transformation or the trans-positional states led to certain exchanges between the researcher and craftsmen.

This three-cornered cooperation model began as a representation of the master and apprentice relationship, but later in the research period. Inevitably, it developed through the mutually influential creative activities of both sides; designer and regional craftsmen (see Chapter 5) and the resultant collection of the derivative objects.

The statement of Appadurai has been used to inform the specific selection of approaches to different product-actions through objects (see Chapter 5) derived from the 'focus object' and its external object-subject relationships with those from outside the reciprocities of the original model.

The notion of 'focus object' in the research activity derived from the object, which generally describes something intelligible or perceptible by the mind, something by one or more of the senses, especially by vision or touch, a material thing. Commodities, which are economically exchangeable objects, are things with particular types of social potential, distinguishable from 'products', 'goods', and 'artefacts' but only in certain respects of cultural location and from a certain point of view.

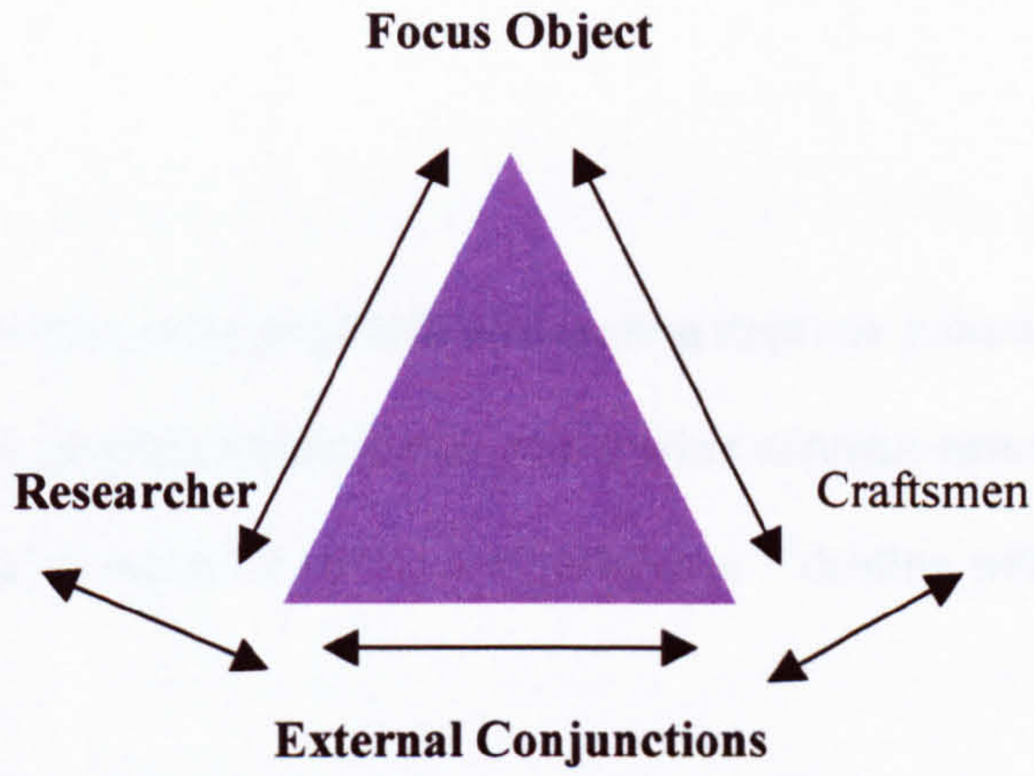


Fig. 28- the diagram of relationships

The consequence of accumulating the resultant products through these obligatory divisions and distributing them between three partners indicated how much this organically formalized interrelated three-cornered model was needed (see Fig. 28).

## 4.5 New metaphor relating to evolution of culture

The analyses revealed the paradoxes and contradictions in economic and cultural exchange of felted textiles which leads the felt-makers as a community into a self-generated seclusion, apart from the rest of society.

There are also folkloristic factors, which functionally unify the group and act collectively on each member, generating the distinct regional cultural identity. Felt makers in Anatolia are distinguishable minority groups, who have similar beliefs, dress code, inherited narratives and oral his-story. They run workshops using similar equipment and their environments reflect their standards and life style. They mostly know the same songs and ballads, which can be related to the roots of their craftsmanship.

However, paradoxically these specifications evoke attention in diversities, for while some people become the target for further macro- cultural assimilation others, who are supportive of their craft objects (micro contributions), are admired for their craft work and associated secluded lifestyles which need to be preserved as contributory to the universal heritage as archetype.

These inherited memories, a series of self-propagating imprints transmitting cultural information stored in people's minds/brains, are in other contexts named "memes" a term first introduced in Richard Dawkins' book *'The Selfish Gene'*[85] dealing with genetic inheritance.

He suggests that the 'meme', as a unit of cultural information has some resemblance to the 'gene', the unit of the genetic material. Dawkins, whose background is as a biologist relates genetic theory to cultural evolution by the Darwinian approach of natural selection rejected by some ethnographers and social anthropologists. His theory is the most appropriate for contextualizing the cultural evolutionary influences on the Anatolian felt makers' craft activity. It provides a solid base for classifying the roles of these differentiated cultural patterns, which also create sub-cultural characteristics of the groups of craftsmen. Later John Z. Langrish[86] clarified that memes are not units, but patterns of ideas. He applied these influential ideas in terms of product design activity and product actions. The differentiations of memes have a fundamental role in the cultural changes via natural selection in a very similar way to genes' biological changes, not necessarily progressive but evolutionary according to Darwinian Theory.

Meme as well as its derivative 'memesis' mean 'memory' in the Greek language. Meme systems generate expansion in cultural transmission by 'imitation' and adaptation of the new ideas within certain degrees of mutation through each individual's personal interpretations as they pass from one mind to another. The biological basis of human behaviour, which has commonality and is inherent, should be distinguished from socio-biology and social learning, which can be seen as communal or collective and self determined. There are clearly related parameters

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[85] Dawkins R. "The Selfish Gene", 1989 edition: Oxford University Press, ISBN 0-19-286092-5

[86] Langrish J. Z. Differentiation of design memes, Manchester Metropolitan University, JLangrish@aol.com, http://jom-emit.cfpm.org/1999/vol3/langrish_jz.html date etc

which define that the intermediary activities of working side by side with craftsmen facilitated memeplex exchange throughout this research activity.

Generally, in animal behaviour, it has been observed that for example the young in learning groups develop their survival behaviour not only through inherited genes but also by imitation of the adults. This social learning through socio-biology and socio-psychology is one of the main issues in the learning and teaching process and is later clarified through analysis of the resultant objects pertinence to or impact upon the embodiment of memetic /cultural changes.[87]

## 4.6 The process of memes and memeplexes

As mentioned before, Langrish believes that memes are of different types and are biological entities not physical-type particles. Inevitably, the different types of memes have different ways of competing and different ways of being transmitted and changed. Memes' replication[88] process happens within certain degree of mutation and modification, propagated by the transmission process in cultural interactions. The Anatolian felt makers' minds operate in terms of their genetically stored information (tacit knowledge can be genetically stored, then progressed into explicit knowledge, the circumstances of social learning, sharing and communication becoming important factors) and personal skills are memorised and represented in their traditional lifestyle. The memes transfer and transform from one mind to another in diverse forms, mainly by imitation and social learning activities through the medium of the creative practices of their craft object making, tool inventing and maintenance in their communal setting.

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[87] Blackmore S., "The Meme Machine", Oxford University Press, Inc New York ISBN 0-19-286212-X, 1999

[88] *Replication: The process by which genetic material, a single-celled organism, or a virus reproduces or makes a copy of itself:* replication of DNA (Oxford Dictionary).

The stronger genetic replicators have more chance to propagate, stay alive, and survive whilst the other members of the genetic pool die out in time due to natural selection. Accepting that, cultural environments provide different circumstantial conditions for the memes' survival though evolution. The dynamics of the human body-brain-mind activity of memetic replication in certain levels of mutation and competition for survival depend upon the individual human factor within the specific culture as a meme-pool, affected by the psycho-geography of the locations, beliefs and religious structures. In fact, the mind of the individual can be taken as a micro meme-pool in the macro meme-pool of the cultural environment.

The cultural interactions of the human-brain activity, nurtured by certain ways of narrating stories, singing legendary ballads, designing tools and body language, form part of the felt makers folklore. These folkloristic aspects of the regional cultural identity are formalised through propagation of the memetic replications. In some circumstances, their survival can be supported by the highly restricted social sanctions upon the new generations.

Memetic evolution like genetic evolution cannot happen without mutation, which if it proves better at replication will become more common and therefore have a greater chance of being further replicated. A mimetic complex is referred to a 'memeplex' (see Glossary). A religion (collective) and a faith (individual) are appropriate examples for explaining the memes' survival, spread in mutation for better or worse within a modification process over the decades in differentiated geographies and cultures.

*"The key to every man is his thought. Sturdy and defying though the look, he has a helm*

*which he obeys, which is the idea after which all his facts are classified. He can only be reformed by showing him a new idea which commands his own*[89]*".*

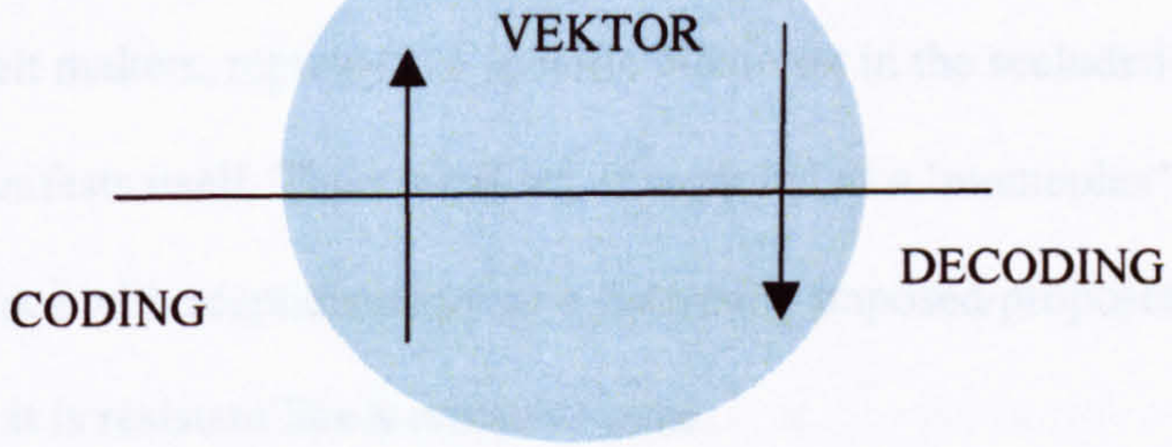


Fig. 29- the diagram of the life cycle of a meme

However, as mentioned before, a meme is cognitive, an information-structure which enables replication using a host by influencing its behaviour and thus promoting replication. The decoded new meme causes the infection (the new idea is metaphorically described as 'infection' by Dawkins) of its host, mind/brain and introduces a coding of it. This thereafter undergoes a form of modification through a process which establishes the demonstrable outcomes externally, facilitating a new platform (as a meme-pool) for further transmission and propagation (see Fig 29).

The lifecycle chains of imitation of these cultural information units flow in infinite tides back and forth. This tidal movement relies on the individual's mind assessment process. The science-fiction author, Stanislav Lem[90] described it: "*Thoughts, like fleas, jump from man to man. But they don't bite*

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[89] Emerson R. W. (1803-1882) Reading on line, The Literature Page, http://www.literaturepage.com/

[90] Stanislaw L. is a Polish, science fiction author who wrote; "Mars Man", "After Eden" "Solaris" and "Astronauts".

*everybody*[91]." The processes of the human mind lead to existential moments of choice; decision-making is a crucial moment for the future destiny of these pieces of cultural information; whether they will survive or die-out in the continuum is directly related to their impact upon consciousness.

Traditional theological faith-based consciousness, as in the case of some of the Anatolian felt makers, represents a specific meme set in the secluded culture where it manifests itself. Their mind-set, if regarded as a 'memeplex' or meme pool, examines with scepticism any new externally imposed/proposed idea/meme; it is resistant like a recessive gene.

The operation of this internal mechanism is resentful, defensive and/or reluctant in its tacit acceptance of these impositions/propositions and consequently does not provide a favourable environment for natural replication. The system's incidental hesitations in accepting or inherent resistance to any change interrupt the propagating process. These kinds of hostile conditions are a case of cultural inhibition, resisting any possibility of change to the life-style or exposure to the unknown. The dogmatic mind-set in resisting but not rejecting slows, dilutes or sterilizes the action of the new memeplexes to an extent regarded as sufficient for the preservation of the former level of consciousness.

More tangibly, the scholastic theocracy disagreed with the hypothesis of Darwin's theory of 'natural selection' in terms of genetic replication in the process of propagation, according to the monotheist religious principles embedded in Islamic belief. It is predisposed to understand that everything is controlled by the divine power

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[91] "*Memes, and Related Ideas about the Evolution of Culture*", Online reading, http://cscs.umich.edu/~crshalizi/notebooks/memes.html

of a 'Creator'. Science is therefore seen as subversive to their way of life while underpinning the secular state in which they are obliged to reside in contradiction of their faith. In its non-acceptance of the scientific theory together with a total disregard for any notion of the future or progress, their philosophy created discontinuity, disrupting the continuum of the cultural evolution for some groups.

However, the perception of some others in their value judgements suggests that preservation of the inherited/traditional cultural identity, which appears "on hold", is perhaps poised for a resurgence. The recessive meme in this instance does not however indicate an inability to adapt for propagation/replication but rather its resistance strengthens resulting in reduced effectiveness and dormant reserves.

The French sociologist Gabriel Tarde describes 'Imitation' as "*to copy the observed behaviour of another individual*"; therefore the memetic propagation process could not take place without the brain's effective assessment of the key aspects of the imitated behaviour; what to copy and why to copy as well as its potential benefits.

This assessment, the individualist selection process (imitation) of the human body-mind-brain activity is complicated and relates to a person's genetic construction, cultural environment, the inherited and the already existent value judgements throughout history, in terms of the individual's humanisation of time.

Reformist social engineering activities, for the purpose of cultural unification, imposed imported memeplexes (however modified) which increased the probabilities of weaker transitions and replications since rubbing up against pre-existing meme-pool systems such as religion is liable to weaken each to the extent that resolution would be inhibited.

The exchange activities (cultural or economic) are observable events. The purposes are variable and the maker/purveyor may not have the same intent or needs as the purchaser. As a memetic system, the reciprocal action of a culture specific meme cannot conduct itself in a transaction without the presence of adaptation. This encounter of two memeplexes in a transaction will inevitably bring forward the necessary adaptive meme facilitating reciprocal action. Implicit in the adaptive meme attraction is a mutational imperative. In human/psychological terms, this would be the drive or desire to possess the object, control the transaction, and capture its value.

The complex of the exchange action involves the external/internal element of the subjective human motivation, incorporating its criteria as different value judgments and thereby creating apparent paradoxical contradictions. Each of the elements is at the same time temporarily but simultaneously compatible and incompatible as each takes from the other from within the other's value system. This sequence or process of memeplex confrontation affects both in as much as there is a transmission of a meme as the object is transferred from one cultural location to another. The differentiated cultural value is carried in the meme which may or may not ultimately create a stronger new memeplex in the space it created.

This pre-existing discussion of memetic systems taken from the evolution of genes and memes is considered an important notion related to 'essential nature' because it links evolving cultural continuity to natural selection, which in some cases is interrupted by the 'orthodoxy'.

When a reactionary traditionalists movement represents a sub-cultural attitude of mind set against the general majority memeplex there is no adaptation. However where agreement and participation accord with notions of progress as in the 1923 Revolution in the Turkish Republic, modernist changes create internally paradoxical contradictions

in terms of reciprocal activities of the economic and cultural value exchange worth. These two fractional groups (one in agreement and the other one not) live side by side under the same national cultural identity, but with a great recessive gap of dormant isolation.

The idea of the dormant memeplex or meme will be explored later and issues extrapolated by reference to the 'Spiral Dynamics' first introduced by Dr. Clare W. Graves[92].

Don Beck[93] later recognized the systemic nature of the spiral and the way it simultaneously can represent the organizational development of human history and the values of each individual as represented in his diagram of progressive movement of memeplex (the spiral diagram of the differing levels of the consciousness)[94].

Beck's model can be used to locate the problematic consciousness of the secluded/subculture group of Anatolian Felt makers in terms of the cultural evolution in humanity relative to other consciousnesses which reflect their levels of existence. All levels are simultaneously present to a lesser or greater extent, but some are dynamic and others may be dormant. The recessive tendency of the felt makers' memeplex runs counter to Graves' theory that "*the psychology of the mature human being is an unfolding, emergent, oscillating, spiralling process marked by progressive*

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[92] Cowan C., Todorovic N. and William R. Lee Created and Maintained http://www.clarewgraves.com/home.html

[93] Wilber K. "*A Theory of Everything*" An Integral Vision for Business, Politics, Science, and Spirituality Published by Shambhala Publications, Inc., Boston, MA. 2000 ISBN: 1-57062-724-X, http://www.cop.com/info/toerevw.html

[94] D. E. Beck and C. C. Cowan, "Spiral Dynamics" Blackwell Publishers 2002, ISBN 1-55786-940-5

*subordination of older, lower-order behaviour systems to newer, higher-order systems as mans' existential problems change*[95]".

The felt makers' theologically strong memeplexes created the dominant allele, which acts against new memes recessively and so maintains strong traditional routes, according to their faith's 'essential nature'.

A slow process of assimilation via the modification of memes is more likely to sustain tradition and inhibit alienation whereas rapid assimilation moves a greater distance from essential nature and the way back is therefore more tortuous since traditions have to be reinvented. Because recessiveness is counter to natural selection in its speed of operation it coexists with other memeplexes as a paradox.

## 4.7 The spiral model of development of consciousness and culture

Beck's open-ended spiral of concentric circles graphically depicts the general notion of the cyclical time of her/his-story, in terms of the humanisation of time, which constitutes the period from birth to death of individual generations relative to the human/culture continuum.

At the point at which its cycle is completed each of the circle reaches a point of recurrent connection to the new enlarged circle where the subsequent humanisation of time describes an evolutionary pathway and level of consciousness mediated by the recessive genes' homozygous (see Glossary) contribution. The individual circle's continuum thereby fluctuates as a movement in the spiral dynamic.

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[95]Dr. Clarken R. H., "Unfolding Pattern of Human Development", Northern Michigan University, online reading, http://www.rabbanitust.org/paper2004/Unfolding

In other words, the leaps/shifts build up the evolutionary 'spiral model of the development of consciousness and culture[96]' via expanded units of the "cyclical time circles", layering a progression generated/driven by reciprocal human activities.

The continuous line of the pyramid is a visual representation in a three-dimensional graphic, with a tunnel inside which the constituent cyclical time circles spin in continuity, the inner a spiral movement from generation to generation of human evolution follows the contour in a dynamic of recurrence. This necessary clarification places into context the eastern notions of history in terms of faith as a potent reaffirmation of the death-and-birth cycle in relation to human spiritual life. This his/her-story has further notions, more related to the idea of destiny in the secluded felt-makers' reactions to life.

For these people, the traditional consciousness level of human evolution is the preferred from of existence reinforced through group selection over time and fixed responses to circumstances resulting in the life cycle of the Anatolian felt makers. In thus focusing on the theological side of their human culture, the influence of these actions establishes the specific cultural identity reflecting traditions and their preservation in their memories as strong memeplexes.

Although some of these traditional memes which have descended over long periods of time must have been received as new memes, more recently the static resistance and recessive manner of the memeplex in its rejections of alternative new memes has ascribed general negative, bigoted connotations to the notion of evolutionary traditions.

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[96] Don Beck's spiral model has been adopted from the management theories of the total quality and a better understanding for the perceptual aspects of the "value judgment" of the perceiver, in terms of object-subject relationships through reciprocal exchange activity of the focus object.

Whilst the younger generation rejects tradition regardless of any rational evaluation the old generation holds on and sacrifices its evolution in favour of preservation. This creates inter-generational clashes and gaps of inner paradox contradicting adherence to static values. This attitudinal instability also weakens the ability of the existing meme-pools to offer a suitable environment for the new, but apparently traditional, memes to propagate thereby destabilising traditional values.

The general physiognomy reflects the propagation of certain strong (selfish) genes with very little modifying replication, thereby fragmenting memes in the meme pool supporting evolution and maintaining strong essential values in cohesive identity in the original

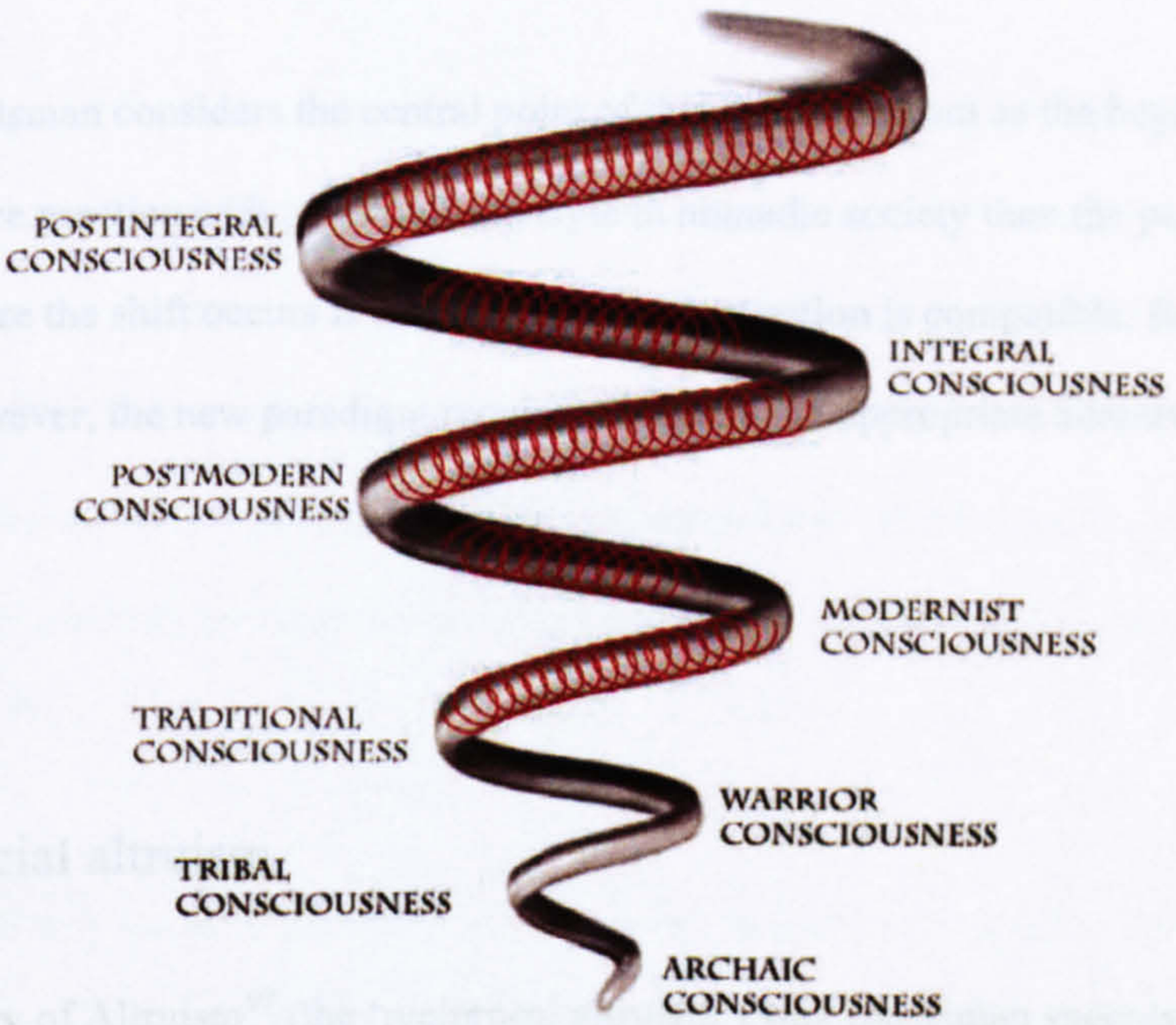


Fig: No: 30 Spiral diagram of consciousness

memeplex. The corrupted or interrupted evolution becomes revolutionary and can only shift if the essential base of the spiral shifts along its baseline.

The criteria for notions of progress in the changeable movements, which evolve through self-existence, the state of consciousness, which creates the self-will in acceptance of new memes simultaneous to the established memeplex (see Fig. 30).

But the psychology of mature human beings is an unfolding; emergent, oscillating, spiralling process marked by the progressive subordination of older, lower-order behaviour systems to higher order systems as man's existential problems change. These systems alternate between a focus upon the external world, with attempts to change it, and focus upon the inner world, and attempts to be at peace with it. Inevitably, the effectiveness of the individual's psychology of 'inner-self' increases in the higher ordered segments of the human consciousness.

If the craftsman considers the central point of this spiral diagram as the beginning of the creative practice with a pastoral life style in nomadic society then the point in the cycle where the shift occurs is that at which product action is compatible. Beyond this point, however, the new paradigm requires different and appropriate adaptive product actions.

## 4.8 Social altruism

The Theory of Altruism[97] (the 'reciprocal altruism') was Darwinian speculation in 1871; the idea that if a man aided his fellow men he might expect to get aid in return carries resonances from the 'Karma' notion of Buddhism. This basic altruistic principle existed in the past: the Ahi movement of the felt makers' guild in its activity of

[97] Blackmore S. Description of reciprocal altruism is kinship of a group or family membership, which relates to the secluded sub-cultural community of the Anatolian felt makers' guild system and its beneficiary sanctions.

solidarity and brotherhood is an Anatolian example of 'group selection' which parallels 'natural selection.

In this context, alongside progressive, accumulative or indeed cyclical consciousness and commensurate product action there are levels of value and meaning. Altruistic behaviour in supporting or facilitating the perpetuation of existing levels of memeplex is based upon shared values.

A hundred years after Darwin, Robert Trivers asked how animals that reciprocated a friendship for each other by the sharing of surplus resources in good times in the hope of getting help in the bad times[98] might benefit.

*"... Gratitude, friendship, sympathy, trust, indignation, and feelings of guilt and revenge have all been attributed to reciprocal altruism, as has moralistic aggression, or our tendency to get upset over fairness. If we have evolved to share resources with other humans, but to make sure our genes benefit, then our feelings are the way evolution has equipped us to do it. On this theory not only moral sentiments, but also ideas of justice and legal systems can be traced to the evolution of reciprocal altruism...[99]"*

The 'beneficent norms' transmitted in these reserved groups as altruistic attitudes by "*Be good to your close cultural relatives*", and '*Be good to those who act like you*' increase the desirability of the meme's imitation by the others. Under the kin selection of traditionalist and religious memetic systems there is a much better chance to replicate and create resistance of established meme pools against new memetic systems thus perpetuating traditionalist values.

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[98] Ibid, the vampire bats, share the blood meal for the survival of the weakest.
[99] Blackmore S., "The Meme Machine", Oxford University Press, Inc. New York 1999, ISBN 0-19-286212-X

Religion has a different set of memes, which in complexity and infectious ideas of promotion of ecological and moral goals promise a future both optimistic and secure. Descriptions of a reassuring heaven and its pleasures or the terror of "burning in hell" create strong memeplexes likely to replicate as "selfish memes" to generate successful perpetuation.[100]

*..."These religious memeplexes supply answers to all sorts of age-old human questions, "Where do we come from? Why are we here? Where do we go when we die? Why is the world full of suffering? The religion's answers may be false but at least they are answers. Religious commitment may give people a sense of belonging... Rejecting the faith means turning away from Truth: converting others means giving them the gift of true faith..." (R. Dawkins).*

*..."Beauty inspires the faithful and brings them closer to God. Some of the most beautiful buildings in the world have been constructed in the name of Buddha, Jesus Christ, or Mohammed... Deep emotions are inspired to the point of religious ecstasy or rapture, which then cries out for – and receives - an explanation. The ecstasy is real enough, but from the memes' point of view, beauty is another trick to help them reproduce..." (S. Blackmore)*

Thus far, the discussion has related to the socio-cultural conditions which create a suitable environment for the memeplexes' lifecycle in the collective consciousness of the cultural evolution as a macro-contribution to human brain-mind activity. Where, then, is the micro-contribution of the individual and to what extent is it activated in terms of acceptance/rejection through the modification process of the new memes. The individualist's role-playing in the community in creating a willingness in the others to

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[100] Ibid, Blackmore S., "*The Meme Machine*", Oxford University Press, Inc New York 1999, ISBN 0-19-286212-X

imitate establishes a collective consciousness through the individualist consciousness based upon the same principles.

This micro inner-self activity of decisive authoritarian consciousness relates to the memeplex propagating the new memes, within the rest of the functions of the human body-brain-mind system. This enables the discovery of the external world according to the levels of self-consciousness and of existence.

Relative to the research arguments, these unbalanced value judgments of the decisive inner-self activities are differentiated in the perception of the object's visible and invisible qualities. They are not a mysteriously arbitrary activity in the reciprocal cultural and economic exchange transaction. They are instead definitive classifications of the culture and its resulting interactive product-actions and its reciprocal (economic and cultural) exchange activities. This enables the construction of criteria or embedded principles from and into the object itself, representing the object-subject relationship reflected in the culture object.

## 4.9 The subject perception in object-subject relationships

The analyses of the object-subject relationship require a review from the subject's point of view, relative to its maker's intention. The external subject as individual can be differentiated according to the social/economic levels of the society; for example consumers from the same

culture, or outsiders (domestic or external tourists, material culture connoisseurs), who would be influential in the reciprocal exchange activity.

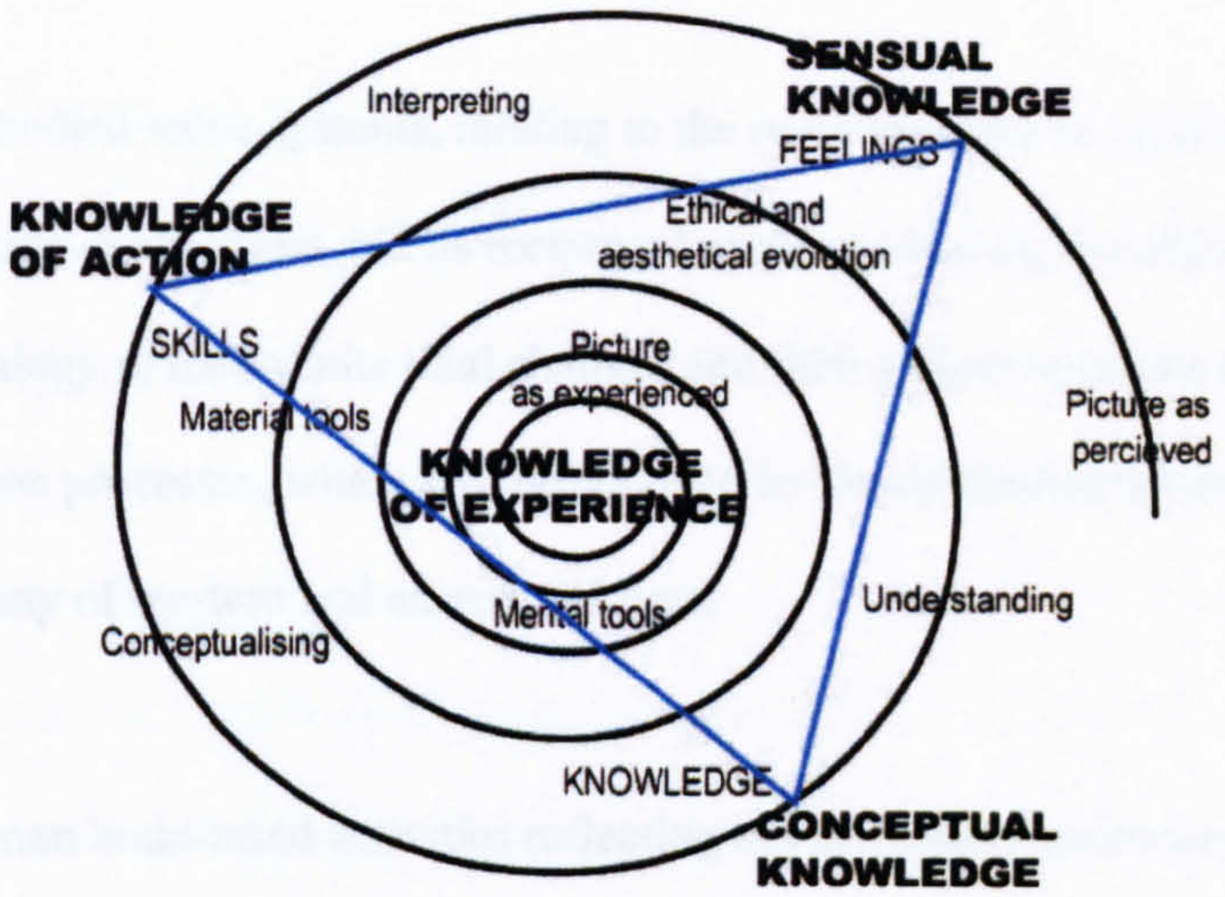


Fig: 31, Diagram of a study of an artistic image

As mentioned before a specific iconic culture-object can spawn notions of 'derivative reputations'[101]. This occurs where the subject's choice and decision making varies as a result of the previously accumulated memes and might be read as, or pertain to, a base, its future function/usage related to the maker's designated purpose for the product. In extreme cases it may not bear any relationship to that previously mentioned.

The object is supposedly composed of constituent parts of binary oppositional elements, notionally the physical and the psychic, transcendental properties (invisible qualities) that create an observable event, as it is perceived by the senses, the noumena (a thing-in-its-self) as opposed to the phenomenon. This has for the purposes of this thesis been previously referred to as 'focus object', referring to a craft object which in its terminology concisely explains and compels us to perceive the embodiment of the total aggregated qualities of the object, which are 'more than' any other felted wool artefacts (see Chapter five).

[101] Derivative reputations: That which is given by those who perceive, a kind of mimetic process (W. Benjamin) created after a perception of the post-existentialist recognition.

In terms of the embodied value systems, relating to the regional creative practices of Anatolian felt makers' craft-object and its reciprocal exchange activity would be clarified by the analogy of the infinite tidal changes and their effects upon the object's reciprocal perception processes, which will be decoded by the differentiated memetic systems in the variety of western and eastern cultures.

Many layers of human brain-mind activities reflecting the previous experiences of the subject as her/his-story, and level of consciousness constitute the perception of the artefact, art-object, and/or craft-object relating to the object recognition.

Arteologists and behavioural psychologists have moulded object discovery and perception. The diagram of Marjo Rasanen (1993), describes the way of learning, knowledge gaining in general; it graphically describes the rigidly constructed triangle of knowledge (Sensual, Conceptual, and Action) within the centre of 'Knowledge of Experience' as the necessary elements for the completion of the process of perception. Regardless of any anomaly, this graphical description illustrates primarily a study of an artistic image (see Fig. 31).

The external layer of the spiral diagram, where the subject perceive the picture, relates as a process of personal understanding, interpretation accumulated through previous experiences and according to the evolutionary level of consciousness/existence.
All these elements are based on the perception action of the accumulated qualities of the perceiver who is going to make decision as qualitative and quantitative value judgments relating to the objects' visible and invisible qualities. This creates inevitable paradoxes and contradictions in terms of a reciprocal exchange activity. This diagram also facilitates a clear graphical description from outside to inside, perception of the completed artefact to designation of connections, which formalises the notions of the value judgement in terms of sustaining the object but revealing the value judgment of the subject.

The first level of this process is the visual perception. After it is completed, the brain-mind activity of inner-self processes it according to the diagram's expanded circles, layers in the spiral dynamic. This hierarchic layout describes an idealistic representation of perception, which is not always the case in real life. The procedure of perception activity varies at different levels depending on the level of personal consciousness, which has been formalised and influenced by the collective consciousness of the cultural evolution, regardless of the object's aggregated qualities.

This visual perception is as a form of consciousness alongside the senses, consisting of the ability to detect light and interpret it as 'seeing'. It is the perception known as sight or naked eye vision, which is related to a specific sensory system.

This consciousness of seeing objects is the visual perception clarified by Susan Blackmore in her book 'Meme Machines' "*... Light enters the eye and is focused on a layer of light sensitive cells. The output from these goes into four layers of cells in the retina, which extract edges and brightness discontinuities, enhance differences across boundaries, change the coding of colour information from three receptor system to one based on pairs of opposites, and throw away a great deal of unnecessary detail. The part-digested information is then compressed and passed along the optic nerve into the thalamus inside the brain. As the information passes through it is at some times and places coded like a map, with neighbouring positions corresponding to neighbouring locations in the world, but, at some times and places, as more abstract information about shape, movement or texture. Throughout the system here there are numerous things going on at once. From the visual cortex, outputs go off to other parts of the*

*brain, for example, those dealing with language, reading, speech, object recognition and memory...*"[102]

Scientific explanation of the visual perception of the "focus object" is more clearly recognised from the other senses, such as touch and smell in a holistic contribution to the subjectivist human brain-mind activity.

The object recognition in the act of perceiving is therefore a personal action and is related to the subject's level of consciousness in terms of her/his level of cultural evolution, which leads to subjectivity, a constituent of decision-making, which in terms of relating to invisible qualities affects the level of acceptance. If any of these parameters, changed, the characteristics of the exchange activity would therefore be varied accordingly.

Blackmore also explains that this subjectivist inner-self activity of the brain-mind action happens independently, without any central mechanisms.

Contemporary neuroscientists believe that there is no 'Cartesian Theatre' (a former concept for the mechanics of self) where any sensory information coming into the brain does not go to an inner screen where a little self watches it. If it did, the little self would have to have inner eyes and another inner screen and so on.

Dennet argues for 'benign user illusion' whereby the brain produces multiple drafts of what is happening as the information flows through its parallel networks. One of these drafts comes to be a verbal story a person tells to him/herself, which includes the idea

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[102] Blackmore S, "*The Meme Machine*", Oxford University Press, Inc New York, 1999 ISBN 0-19-286212-X

that there is an author of the story, or a user of the brain's virtual machine. Blackmore pursues this idea: "*So maybe this is all we are; a centre of narrative gravity; a story about a persisting self who does things, feels things and makes decisions; a benign user illusion. Illusions do not have locations. Our error is to think of the self as separate, persistent and autonomous like Dennet Claxton think that the self is really, only a story about a self. The inner self who does things as illusion...*[103]"

These western philosophical discourses develop notions of self-consciousness, inner-self mechanisms, which differentiate states of the human-mind, and also clarify the notion of selflessness. These discourses nurtured in parallel also relate to the eastern esoteric disciplines, in which notions of the mind's ability to enter a state of selflessness as a result of ritual/meditation are accepted. These reside within the psyche of the makers of the focus object and consequently their creativity can be thought of as meditation and transcendental and representing a specific level of consciousness which is embodied in the resultant artefacts irrespective of usage, perception or its 'derivative reputations'.

Both altruistic approaches hope that by establishing less individualism and more 'selflessness' in their societies, the human mind will be lifted up to the 'integrated consciousness' level of the "spiral of consciousness" when applied to social engineering. Universal uniting, regardless of any kinship, as a part of micro organism of the macro-organism of nature is one of the facets of Sufism, which is significant in relation to the makers of the focus object but is also a prerequisite for most social structures or cohesions.

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[103] Blackmore S., "The Meme Machine", Published by Oxford University Press Inc. N. Y. 1999, ISBN 0-19-286212-X

The eastern philosophies manifest in the religious sects' rituals, which purposefully follow their conviction that, through their meditative exercises, the human mind can aspire to the divine level thorough 'nothingness,' a kind of ecstasy. These levels of human ability, transforming through transcendentalist satisfaction, a kind of conscious unconsciousness accompanied by minimal interest in worldly material possessions, represent a disintegrating self-consciousness indicative of closeness to the 'divine creator'[104] facilitating infinite inner peace and happiness. This paradoxically contradicts the inner selves manifest as product activities and is at odds with the processes of human consciousness differentiated from the western self-consciousness.

The different evolutionary levels of existence/consciousness between the cultures of the felt-makers supposed subjectivity (eastern traditional) and the so-called objectivity (western) presents a series of paradoxes and contradictions (yin-yang). This facilitates a comparative evaluation by the criteria of an ethically correct 'Orientalism', that is one which acknowledges the 'west looking east' or 'back to the future' and the "east looking west" or 'forward to the past'.

The rapid economic and technological evolutionary processes affecting the social structure of western societies and the realization of the need for more spirituality in notions of the 'communal' (post integral) lifestyle are reflected 'altruistic memes' promoting more solidarity and less selfishness of the individuals.

Even though the intentions are similar (altruism) the differentiation process builds diversities in the integral consciousness of the west, but the level of consciousness in the eastern cultural (specifically amongst the felt makers' culture) locations, had

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[104] Chittick W. C. Translated Introduced and Annotated, Me & Rumi (what?), "The Autobiography of Shams-i Tabrizi, Published by Fons Vitae, ISBN-1-887752-52-8

oscillated in a cyclical movements between the traditionalist and feudal consciousnesses.

This cyclical mediation[105] in enabling them to reach their divine creator facilitates through 'nothingness' a form of holistic integration in the micro-levels of their life. Integral consciousness derived from the unconscious state is a deeply personal purification of the spirit which when carried forward to the macro (socio-cultural or economic) levels shelter that which is differentiated as evil or undesirable spiritually in the material world. However, against a material world, it is collectiveness in spirit but not in collective action; it therefore differs from the western integral consciousness in the macro, which is a form of collective consciousness of the material culture.

Although, these levels of existences are predicated upon similar contrasting factors, both existentialist approaches entail alienation from the essential nature through a process of deviation. The elementary need to connect with their essential nature, at every evolutionary level of consciousness in whatever manner it is employed, is not of interest here.

In the dynamics of their open-ended spiral of spiritual experience there is a tidal movement within modernist and/or revivalist mores, which reflect the influential effects of inter cultural relations inhibiting interaction with the new meme of the contemporary globalisation movement. Culture to culture there can be no meeting but individual to individual there is much in common, particularly in the arena of shared values and degrees of alienation.

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[105] Anatolian felt makers close relationship with the "Sufi" tariquat and their rituals, previously described (See Ethnographic Observation section Konya) as Swirling Dervishes. Their one foot centred spiral movement around themselves, on their inevitable orbital route which shifts them onto a progressive stage of losing self-consciousness to complete the seven stages which comprise the "Sema" ritual.

## 4.10 Values and perceptions in inter cultural relations

According to the '*Economic subjectivist theory'* of Carl Menger[106], "*value is a feature of the valuer and not of the thing being valued. That is, things do not have* inherent *value, but have value only insofar as people* desire *them*". This indicates that the subjective desirability in economic exchange creates a product-action, which becomes a constitutional cultural activity of designing, making, manufacturing for reciprocal exchange.

In the social production of their existence, men inevitably enter into definite relations, which are independent of their will, namely relations of production appropriate to a given stage in the development of their material forces of production. The totality of these relations of production constitutes the economic structure of society, the real foundation on which arises a legal and political superstructure and to which correspond definite forms of social consciousness. The mode of production of material life conditions the general process of social, political and intellectual life. It is not the consciousness of men that determines their existence, but their social existence that determines their consciousness. [107]

The static or recessive meme dominance memeplex (state of traditional level of consciousness) of the Anatolian felt makers determines their spiritual existence not the

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[106] Menger C. (1871) in "The *Principles of Economics"* describes the notion of subjective value replacing the labour theory of value. According to Menger, "*Value is the importance that individual goods or quantities of goods attain for us because we are conscious of being dependent on command of them for the satisfaction of our needs*". New York University Press, 1976)

[107] Contributed Paper at the International Conference, "*Einstein meets Magritte*", Brussels, May 29-June3, 1995, http://pespmc1.vub.ac.be/Conf/EinmagAn.html Coren R. L. Report on the "Einstein meets Magritte Conference", "An interdisciplinary reflection on science, nature, human action and society" http://pespmc1.vub.ac.be/Conf/Corenrev.html (who contributed it?)

social existence, although it has an impact which creates a separate mode of material life away from the general process of social, political, and intellectual life.

In general, the spiral is a dynamic movement whose direction is from the centre point to the external cycle in outward movement relative to the model, but in the case of the Anatolian felt makers the direction is the opposite way around from the external into the centre. This is generational, and the stability and slowness of their social existence both repels the young and attracts the mature in as much as the differentiated modes of production in material culture is compatible with revisiting, tourism and trends within post integral consciousness.

The focus object is a representational culture object in its origins, together with the roots of its belonging, the cultural location and embodied qualities resulting from the older hierarchic memeplex when compared to other cultures. It has moved to a further level of consciousness in the model with a differentiated existence level of diverse consciousness. This will inevitably create a new set of problems.

Advanced communication facilities stimulate the existing need for discoveries, and the urge of the designer/mediator nurtured by the contemporary intercultural curiosity generates activities. These are also accelerated by the migration of the socio-political and economic ideas and necessities of the different ethnic groups – all of which have conspired to create dynamic confrontations. However, whilst these movements are breaking existing boundaries in terms of hybridization, and/or resistance of the regional cultural identities to change, new parameters and value judgments relative to new sets of notions of levels of existence emerge; collective consciousness, if it exists, causes paradox and contradiction in reciprocal exchange activity.

Don Beck 's theory of Spiral Dynamics mastering Values in Leadership and Change explains the relationship between individuals' personal psychology and existence reflecting up on the collective consciousness. *"The physiology of the mature human being is a folding, emergent, oscillating, spiralling process marked by progressive subordination of older, lower-order behaviour systems to newer higher order systems as man's existential problem change"*[108].

## 4.11 Conclusion

*Human values are not fixed, and man's nature is an open, constantly evolving system. It is a system, which proceeds by quantum leaps from one steady state to the next through a hierarchy of order in a progressive or evolutionary manner.* [109]

The cultural evolutionary 'spiral model' described in this chapter suggests that the tidal oscillations within each diversifying level of existence/consciousness in the different geographical and cultural locations at any given time result in unbalanced value judgments of object subject relations. This causes the derivative reputation of the focus object to be either obfuscated or reduced in socio-cultural or economic value and exchange worth.

The rapid spread of the homogenized memeplexes in a globalisation process of international, ostensibly altruistic, intervention, augments natural selection by reductive dilution of regional authenticity in communities.

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[108] Beck D., and Cowan C. "Spiral Dynamics, Mastering Values, Leadership and Change", Published by Blackwell, Oxford 1996

[109]. Dr. Graves C. W. *"The Never Ending Quest"* Edited by Christopher C. Cowan and Todorovic N. "ECLET" Publishing (2005) ISBN: 0972474218

Therefore, in order to sustain within this new context the former humanisation of time it is important to consider ways in which to re-activate a separation of collective and individual consciousness. It is proposed that a reinstatement of the former orders of behaviour in a revised behaviour system related to the craftsmen and their practices might interrupt the spiral oscillation referred to and thereby cause a shift towards addressing their existential problems. It is also suggested that their problem with existential changes and responsive solutions to these should be pursued in a context of human free will, brain and mind activity in a continuum of the traditional memeplex through its rejuvenation.

Whilst certain minority groups in society such as some felt makers exist within the differentiated levels of consciousness which constitutes the hegemony of modern Turkey, they are located in the main on the level of traditional self-consciousness, whilst the majority moves on to a modernist collective consciousness. Factional social bickering causes further fragmentation between the sub-cultural groups and majority culture. This increases the gaps; east to west, rural to urban, rich to poor and distracts/undermines social engineering initiatives and the homogeneity of the desired national cultural identity. Contradiction and paradox are endemic and a natural response to the assimilation process.

The reciprocal altruistic memes of gratitude, friendship, sympathy, indignation and feelings of guilt and revenge as moralistic aggression or human tendencies to get upset over issues of fairness all create more solidarity and isolation amongst these minority groups resulting in instinctive survival reactions, which reflect upon the focus objects, as cultural assets embodied by their creative practices.

Perceptual recognition of the focus object takes place according to perceiver's self and/or collective consciousness and value judgments. According to these external

perceptions, the craftsman/makers embed invisible qualities in the focus object. Therefore the differing level of existence and cultural consciousness are not balanced.

Consequently, the external observers impose the derivative reputations upon the focus object which occupies the central point in the relationship. The maker has an intention, which is often not perceived by the external viewer, thus creating varied, opposite and/or dual reputations. Diverging from the original intent these cause paradox and contradiction, which can only be resolved by some kind of appropriate reciprocal action.

The appropriateness of these reciprocal actions relates to the objects' sociality, which is complemented by the cultural origins from which they were generated and as created reproduced environments achieved by intermediary action to ease and influence the external viewer's perception. Intermediary actions therefore take many forms such as ritual, transaction, collaboration, intervention, and transposition relative to the formulation of the focus object, which facilitates the reciprocation of different memeplexes, and oscillations within different levels of consciousnesses

Theory offers a conceptual basis from which to describe the situation and conditions of the felt makers relative to the problem of their products, and or inherited product actions. Consequent upon explanations and analysis of the contemporary conditions drawn from the personal knowledge of the author relative to professional practice in the arena of textile design, the practice part of this research project presupposes that a model for implementation enacting general and specific mediatory action for both creative practices and the transposition of the focus object can be devised. Towards this objective, elements to be contained within any propositional model of creative practice relative to the conclusions drawn in this chapter must be identified and discussed and distinguished from usual professional design process models

# Chapter Five
# Mediatory creative practice and derivative objects

## 5.1 Introduction

At this point in the thesis, it is necessary to discuss in general terms the nature and process of mediatory action relative to the creation of the derivative object and also to address through discussion specific examples of the transposition of the diverse product and the transformation of the craft object into art object in the context of this research.

The study of the focus object's reciprocal exchange activity, as well as the analysis of the focus object based relations provides a better understanding in terms of the notions of the derivative reputations.

Derivative reputations are created by the completed transposing and/or transforming of the artefact into an art object; by re-designating the environmental and substantial qualities associated with the different cultural locations subsequent to or transposed through the mediatory action.

This chapter therefore will evaluate the mediatory creative practices of the researcher, in terms of emphasizing dead, dying or dormant memes within the residual memeplex by reinventing the new transmission possibilities for the replication and/or propagation of cultural/economic memes in a mechanism related to derivative reputations. It is hoped that if this process is successful these memes will contribute to or precipitate the creation of desirable or strong vectors to raise the focus object's dormant diverse reputations by rejuvenating a meme which will act as a medium or tool for expressing contemporary socio-economic and cultural product-actions. This will be achieved

without losing the authenticity of the focus object and consequently its craftsmen's essential nature with the minimum alienation process.

The various reciprocal activities caused by the unbalanced value judgments and different perception levels of consciousness precede the declining product actions for the focus object and its craftsmen's social life. These complicated notions of *so* many mirrors that reflect cultural characteristics, the cultural embodiments of invisible qualities by the product as evolving components (not necessarily in progress, but in change) according to socio-cultural and economical dynamics. Taken as an archetype, cultural inheritance of symbolic imagery derived from the past as inherited, collective experiences, these objects reflect many aspects of 'essential nature' but are, at present, alienated from a contemporary socio-cultural technological context in terms of what we now consider the theoretical notions of product design, artefact, and/or art object. Also these strongly designated socio economic and cultural principles have been reinforced by national and international hegemonies, in terms of the cultural interaction in globalisation, through the progressive aid agencies and consultancies provided by the assimilation programs.

However, in as much as this research relates to the nature of crafted objects/products within transferable cultural locations and also comparative contexts, the Anatolian handcrafted wool felted textiles, located in their traditional cultural locations reflect their craftsmen's cultural identity. This consists of many layers of folkloric aspects of the regions, such as particular usage values in terms of dress code, mystical connotations and certain emblematic significances of the rural lifestyle, which was devalued to become a number of sub-cultural communities with their secluded cultural identities.

This chapter conceptualizes and establishes a dynamic relationship with particular creative practices relevant to culturally specific 'focus objects' and in relation to designed or made objects aimed at equalizing value and worth exchange across cultures.

In order to achieve this, the chapter begins with evidence of the analysis of the nature of objects in a general sense relative to the cultural and personal knowledge meanings they embody.

It further attempts to explain the basis upon which the notion of tradition related to these issues has evolved in the creative practices associated with the culturally specific focus objects.

There is also relative to value and worth the introduction of the notion of differentiated qualities and 'aggregated qualities', a combination of notions of physical qualities, which embody qualities of the components and the designated aesthetic qualities of the object. In other word, these notions clarify the quantitative and qualitative qualities of the object.

The chapter concludes by explaining the theoretical rationale for the personal creative practices as a case study of contemporary derivative products and their social beings in different cultural locations.

In conceptualising mediatory creative practices, the need for which was intimated in the previous chapter, the motivation and driving forces of such interventions can be stated. In the first instance, for many of those who perceive the focus object, the innate qualities embodied in it form the prime attraction.

The derivative objects, created by a combination of fabrication and resourcefulness, and assembled in an awkward or impromptu manner in knockdown conditions within a poor and minimalist environment of ill equipped workshops, all of these are more than a great inspirational source for many designer/makers or would be intermediaries.

The alluring possibilities of felt making, demonstrated by the multifaceted product-actions, shed light on the focus objects' potential for the additional/newly transformed and/or trans-positioned versions of it. The actions provide more than a sustained medium of admiration and possibly seed new design memes to propagate derivative tools in different creative practices.

The personal knowledge resulting from the empirical trials of creative practices and based upon new product design briefs for the derivative versions of the focus object might also be sufficient to facilitate future mediatory relationships between the focus objects, their maker and the mediator/designer in joint creative practices. It is hoped that such driving motivations will enable reconciliation of different levels of consciousness through dialogue, to better articulate an understanding of the paradoxical contradictions of the craft activity of Anatolian Felt Making which have already been realised.

Intercultural revisiting of levels of traditional consciousness triggered the mediator's need to discover traditions and inherited culture, which have been omitted or forgotten in previous surveys.

Either deliberately or by coincidence this reciprocal action of revisiting precipitates meme transmission. Such possibilities in a process of designating additional specific qualities resulting from the focus object's variations can be nurtured through, for example, the mediator's memeplex. The regional craftsmen and the mediator's

differentiated memeplex systems created instantaneous paradoxical contradictions, which necessitated a period of mutual reciprocal transmission action by mediatory mechanism, allowing an analytical approach to resolve and or explain the issues.

Any coming together of theory and practice as a result of the revisiting tradition and the realisation of the folkloristic and fabricating memeplex of the craft activity is a hybrid reciprocal product action, which can diminish authenticity thereby obscuring the original intention of evocation. It should be stated that this is not an inevitable consequence if consideration is given to the integrity of the traditional consciousness.

Representation of the cultural aspects of the regional, sub-cultural identities, and exposing them nationally and/or internationally creates another set of cultural and economic paradoxes and contradictions while the reciprocal exchange activity proceeds. This also creates specific altruistic responsibilities and ethical commitments, which are illustrated in the following brief personal case study in terms of comparative analysis of the derivative versions of the focus object in relation to the established design theories and product actions. Any contributions to setting up new memeplexes, which influence new product-actions or interrupt the cultural evolution continuum might also be factors which perpetuate alienation.

## 5.2 Aims and Objectives of the mediatory action

### 5.2.1 Aims

The aim of the research is to develop a new design-based model of practice, informed by a contextual investigation of existing craft activities of the Anatolian felt makers, whose traditions have been in decline because of socio-cultural and economic changes.

The cultural value of their traditions is of increasing significances in the context of globalisation however; their interaction with external communities inhibited by a lack of innovation. The model must therefore maintain traditional lifestyle and embedded qualities at the same time provide relevant products reflecting contemporary needs.

A series of empirical tests will comprise relevant value-added design with aggregated qualities embedded in a collection of derivative objects to test the developing model and demonstrate a theory-practice relationship in the rejuvenation and/or reciprocal exchange of the felted artefacts.

The research also aims to explain and minimise paradoxes and contradictions in the cultural and economic values caused by the different levels of perception of the external viewer, through facilitating diverse circulations to the culture object in different exchange scenarios in various cultural locations. In this way it will demonstrate that the felt making is still an appropriated medium.

The lost/forgotten 'aura' of Anatolian felted textiles will be regained through the exposition of a collection of derivative objects reflecting contemporization of the traditional process techniques (cultural inheritance) designated by the contemporary transformation product and design strategy. Achievement of this requires an implementation method of working in proximity utilising the features of the model. Product actions of the craft activity and evaluate the outcomes in terms of impact on products and the process technologies of the Anatolian felt makers related to different levels of acceptance requirements.

It will further test the resultant products against criteria established and extracted from the survey related to different levels of products.

Verification of the outcomes of the application of the model and resultant products will be in the form of acceptance in different levels of socio-cultural economic locations occasioned by a series of exhibitions, commissions and speculative placements.
It is also an important extension of the model of practice to promote refined definitions of 'tradition' relative to Anatolian felt making as cultural reference and inspirational resource, whilst maintaining the authenticity of the regional cultural identities as diversities within the current globalisation movement.

## 5.2.2 Objectives

The research surveys the socio-economic and cultural factors accelerating the current decline in the craft activity and collecting comparative ethnographical contemporary and historical data about culture-object and the lifestyle of the regional felt makers to provide the appropriate criteria upon which to develop a new design-based model of practice.

It seeks to implement the model through empirical creative practices of contemporary actions of the craft activity and evaluate the outcomes in terms of impact on products and the process technologies of the Anatolian felt makers related to different levels of acceptance requirements.

It will further test the resultant products against criteria established and extracted from the survey related to different levels of products.

Verification of the outcomes of the application of the model and resultant products will be in the form of acceptance in different levels of socio-cultural economic locations occasioned by a series of exhibitions, commissions and speculative placements.

## 5.3 Realization of Focus Object's implicit qualities differentiated in perception

The mediator/designer was introduced to the new regional cultural environment and perceived the superstitious and mystic attitudes and resonant imageries of their craft and represented through the regional storytellers[110] (felt makers) orally delivered his-stories. This created a mutual engagement begun through the narrative and performance of the craft-object.

Some of these verbal narratives were complemented by felt makers' physical actions of fabricating and this somehow caused the focus object to reflect more than its existence as a utility item embodying invisible qualities through performances which served to augment the substance of the remembered experience. Also the substance of the physical qualities and representational visual qualities of the iconography intensified the effects of this folkloric performance stimulating the different senses.

These regionally specific folkloristic aspects were unknown to the mediator in the first instance, but they can be sensed by his collective consciousness. The consequences of revisiting culturally differentiated locations and their culture-objects generated another level of perception upon the designer's object-subject relationship. This action directs the 'mimetic faculty' of any human being towards decoding the confronted memeplex, and selecting the particular design memes according to the perceptual subjectivities (see: Chapter 4, Propagation of new design memes).

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[110] Benjamin W. Relates the craft activity and storytelling as parallel activities in which, like a performance, the artisan while making the craft object narrates many folkloristic aspects embodied from the cultural environment

The mediator's face-to-face experiences of regional folklore demonstrated the felt-makers' hidden mythical fears and this facilitated self-recollection in terms of the nature culture relationship.

The representational qualities of the focus object transmitted a series of cultural memes within sensory experiences, which somehow bridged the gap in the levels of subjective existence, within each individual's cultural evolution.

L. Wittgenstein described some natural occurrences such as death, madness, dreams, and natural being noticed by, and understandably marvelled at by ordinary people. Although these things have always been there and still are today, primitive people marvel at the spirit of natural phenomena. Even though today lightning is more commonplace or less astounding than 200 years ago, the fear of natural phenomena as primitive superstition still continues. Current scientific explanations and human knowledge cannot protect the craftsmen from similar kinds of fear.[111]

In the region of Anatolia, a craft object can became the illustrative testimonial of the regional/ sub cultural craftsman's his-story, the gospel truth of the authenticity and sub cultural manuscript of the performing experiences. The exemplification of mystical and theological values of cultural objects significantly defined in the book by Nurhan Atasoy, "*Dervishes' Trousseau*".

*"...In the case of the art object, a most sensitive nucleus – namely, its authenticity – is interfered with whereas no natural object is vulnerable on that score. The authenticity*

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[111] Wittgenstein L., "*Culture and Value*", edited by G. H. von Wright, translated by Peter Winch. Published by Blackwell Ltd. 2002, p. 8.

*of a thing is the essence of all that is transmissible from its beginning, ranging from its substantive duration to its testimony ..."*[112]

However, W. Benjamin's intentions were different (he was emphasising the destructive qualities of the mechanical reproductions in terms of the original artwork). His clarification of the notion of 'aura' constitutes the totality of the representational qualities, the aura of the art work/object's specifics; it is useful for the purposes of argument to suggest that the concept of the focus object's aura being there, existing, but its contemporary perception has been differentiated by the new readings "... *if changes in the medium of contemporary perception can be comprehended as decay of the aura, it is possible to show its social causes...*" Furthermore, he explains that, "...*The uniqueness of a work of art is inseparable from its being imbedded in the fabric of tradition. This tradition itself is thoroughly alive and extremely changeable. An ancient statue of Venus, for example, stood in a different traditional context with the Greeks, who made it an object for veneration, than with the clerics of middle ages, who viewed it as an ominous idol. Both of them, however, were equally confronted with its uniqueness, that is aura...*"[113]

According to Benjamin's definition of the aura as a 'unique phenomenon of a distance however close it may be' it represents the formulation of the cult value of the work of art in categories of space (the notions of psycho-geography and the level of existence/consciousness of the evolutionary model of the spiral) and time perception.

The focus object Felt, as a specific object, in its earlier period served in a ritual in certain sects of the Islam. Originally, the contextual integration of art and tradition

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[112] "*Illuminations*", "*The work of Art in the Age of Mechanical Reproduction*", W. Benjamin, Pimlico edition 1999, London page no: 215
[113] Ibid, p.217

found its expression in mystical quotations. As Benjamin expressed it, "... *the unique value of the authentic work of art has its basis in ritual, the location of its original use value...*"[114]

This cult/fetish associated with beauty is recognizable even today when ritualistic events are secularised through contemporary social structures, but it was (and still is) more significant in the secluded sub cultural craftsmen's community where the focus objects develops its sociality through the additional mystical values.

So far in assembling the realisation process of the focus objects' intrinsic qualities, clarification has been related to the 'work of art', but as a craft object, the definitions of felted textiles have separate terminologies. Generally, in the regional culture, art objects' traditional qualities are also constituted by authentic values of the traditional perceptions attributed to them as hermeneutic works of art, so felted textiles could appropriately be referred to as a form of art embodying representational qualities within the frame of the region's cultural notions.

The focus object embodies the felt makers' traditional consciousness, within the notions of authenticity and the cult of beauty (this notion will be discussed later on in this chapter in terms of other artists' work). Subsequently they have been surrounded by secularised cultural perceptions, which lead to decline of the usage value of the focus object. There are still exists however other level of acceptance and understanding of these artefacts' traditional usage value in terms of instinctive responses.

The differentiation occasioned by social changes has resulted in a perceptual shift, which created a negative effect upon the felted textiles' value memes, which moved

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[114] "*Illuminations*", "*The work of Art in the Age of Mechanical Reproduction*", Benjamin W., Pimlico edition 1999, London

away, and/or died out, weakened by the new/strong transmitted memeplex in Anatolian felt making activity. Living in a modern urban environment and utilising the mass-produced, practical and contemporary artefacts is one of the many other examples.

It is not the remit of this chapter to clarify this decision-making activity and its deep psychoanalytical analysis of the desire to become subserviently involved in these phenomena. Using this applied art as a medium within the mediatory creative practices, new designations throughout the design trails will be clarified, in terms of aggregating derivative reputations to the focus object to perform within new scenarios.

It is hoped that these creative practices and the variations of the focus object will indicate that these intermediary activities are more than self-exaltation, and will be an exemplification of the specific object-based relationship. In addition others may imitate the admirable and strong dormant memes as another contribution to craft activity.

### 5.3.1 The new design memes, the notion of aggregated qualities

The realisation period of the focus object's physical and psychic qualities facilitated rudiments of the process technology, raw-material relationships, and methods of surface decoration in representational motifs of the focus object's craft activity, felt making in the region of Afyon.

As mentioned before, craftsmen's product-action relies on their memory, which is the main source of information, influencing most aspects of their life from worshipping to

craft activities. This is how they learn, and how they practise in life (their humanisation of time).

The cognitive psychologists dealt with epistemological issues of 'memory' and its classifications as perceptual experiences in short and long term memories. Such 'representational memory' is the most appropriated notion presenting 'learning mechanisms' in this design practice empirical research activity. It will be adopted as 'representational design language' in this argument and it refers to a catalyzing transmission of different memes by the mediatory interaction. The grammatical rules of the creative practices were organised and clarified in terms of broad design-briefs for new product-actions with different functions as derivative objects. In general, the creative practices of the regional craftsmen indicate that felt making process technology relies on 'representational memory'[115] action, which inherited traditional methods had primary authentic values were not contemporarily appropriated.

Memory is 'an immediate knowledge of something past' or 'the mind's awareness of past perceptional experiences themselves'. Also, 'it offers the cognitive function of remembering, the physical site of retention and custody of sensory experiences of the past' (Oxford Dictionary). Both are complementing definitions of regional craftsmen's process technology in terms of product-action. After the awakening period, the designer mediated by referring to his 'reminiscing memory;'/mimetic faculty to transmit the recollected memeplex. This action inevitably related to his accumulated memes, which were perceived experiences formalised by the external culture and the result of his previous educational background.

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[115] Edited by Tulving E. and Craik Fergus I. M. "The Handbook of Oxford" Oxford University Press, USA; 1st edition (May 1, 2000) ISBN: 0195122658

Memory and mind relate in term of storage spaces. This section will consider and clarify as part of the object-subject relationship, how and why the recollection actions start to activate the representational memory, according to the level of perceived subjectivities of the self-existence.

These epistemological clarifications of the realization process of the object in its many differentiated levels of substantiality indicate that the object is a sociable thing, and it reflects the embodied cultural qualities derived from its maker/designer.

## 5.3.2 Realization process

The history of the mediatory actions is an intermediate stage where the main purpose requires tracing and testing of the existing qualities and personal interpretations through learning the craft activity[116]. This makes it possible to provide the focus object with additional /innovatory derivative reputations.

Initially, existing raw material and process technologies were taken as a given and directly implemented through the craft activity; consequently the physical qualities (sensuous recognitions, touching/smelling/seeing) and substantiality of these derivative products were subsumed in the focus object with only subtle visual differentiations.

However, these and their own visual aspects created representational diversities, which gathered differentiated perceptual specifications and had already begun to rupture the origins of the focus object.

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[116] Ibid, Edited by Tulving E. and Craik Fergus I. M. "The Handbook of Oxford" Oxford University Press, USA; 1st edition (May 1, 2000) ISBN: 0195122658

These new, derivative visual qualities (abstract according to regional craftsmen's perceptions) reflected a level of alienation, which was considered as either a contingent mistake and/or a peculiar hobby to cure the frustrations of the urban man.

## 5.3.3 Mediating strategy

Considerations of the 'Aura of the focus object' previously revealed an optical effect which, like gas or dust surrounding an object, both obscures and sometimes reveals and thereby fascinates or tantalises. This is often reflected via folkloristic aspects and representational qualities creating feelings of awe. These feelings initiate subconscious engagement, which in the context of memplex transmission results in initial interaction and or imitation decided by mimetic faculty. Later this leads to decision-making and directs considerations of the mediatory action through introducing the object based design memes under the concept of aggregated qualities.

Within the interacted relation of the mediator there begins the responsibilities and ethics of the reciprocal exchange activity and the decisions are made which precipitate practice as rehearsal for the possible future activities within the larger circle of the outsider (the future proliferation of the new meme). These new design memeplexes demonstrated an autonomous action, which was separated from the regional felt maker's focus object (but within derivations of the same routes). These suggestive resolutions facilitated a recollection of the lost aura and clarified notions of tradition within the evolutionary dynamics of the integrated consciousness.

The regional craft making process does not rely upon design reading or interpretation of the pre-sketched ideas; it employs direct methods of drawing on wool with wool by cutting stencils, or shaping the pre-cut strips of wool to present their traditional motifs following faithfully their passed experiences of surface decorations tracing. In other

words, they never change the design briefs for their products, but the usage, cultural and economic values are changed according to the social changes. Introducing them to working for different design briefs and demonstrating that these can be resolved in the same way as their traditionalist approaches, but more integrated with the contemporary understandings produced a series of derivative objects, acceptable to all levels of society. This his-story making process of current humanization of time by creating derivative objects and circulating them through new cultural locations was a adventurous journey which facilitated experience sharing and a build-up of new memories, according to selected strategies.

Rigidly prescribed traditional motifs, clarified according to their representational symbolic meanings, are mostly kept in the memory of the craftsmen and recollected whenever needed for appropriate purposes.

## 5.3.4 Observing and imitating

This process of craft making, taken as a method for design practice by the mediator in an intermediate action, consists of new sets of colours of wool and stencils, and cuttings reflecting representations of the different cultural background. In art practice as any other creative activity that which is first learned is remembered and utilised as a basis for more complex development.

In this respect recollection of Matisse's paper cutting techniques was the closest parallel for the craftsmen's motif making methods and iconographies. Implementing this derivative drawing medium reinforced the limitation of intermediary surface decoration know-how mediated from a different origin. In some way the mediator's explicit knowledge, although gained by previous experiences offered hybridization of the western iconography with the eastern one. As with Matisse, this result of

'reminiscing memory' of visual references, a personal interpretation of the far-off cultures' mystical qualities, was still a traditionalist method of pattern making. The 'west-looking-east' (Matisse was collecting Orientalist fabrics to use as visual materials for his paintings' representational surface decorations) attitudes of 'Orientalism' occurring in the original geographical and cultural locations lent first-hand authenticity to the mediator's practice, leading the way to personal interpretations in image making.

The mediator's awareness of similarities in the simplification to essence of the abstract imagery of other indigenous people's surface decorating styles and techniques, revealed similarities between the Anatolian felt makers and, for example, Oceanic cultures, Native Indians, and African art. These were important references for inspiration during his apprenticeship period of learning how to make felt.

These results from empirical trials only enabled some formal changes, which provided representational surface decoration and differentiated colours whilst the remaining physical qualities[117] (uneven density, tactile qualities, pilling and shedding) of the focus object were unchanged.

Previous knowledge of the contemporary technology of the wool industry facilitated a set of criteria whose application enabled direct and intentional changes, such as differentiated raw materials, finishing treatments and alterations in the agents and methods of dyeing for specific required qualities of the resultant artefacts.

The notions of aggregated qualities are constituted by the physical and psychic (visible and invisible) qualities according to these new empirical creative practices (mediatory

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[117] Moths have demolished the whole collections of work from that period. Only these visuals are available.

action) for designating the optimum qualities reflected by a collection of fabrics. These generated enthusiastic reactions from the mimetic faculties of the external observers. As has previously been explained, aggregated qualities are a necessary notion because the relationship to the objects embedded in an art object has many levels of reactions from the external observer in terms of first impression and reception.

Once achieved, these specifically modified variations, related to international perceptions embodied in the focus object, form new aggregated quality exemplars. This mediatory product-action allowed a generic replication process to begin. These suggestive memes additional to the existing memeplex are initially activated to attempt propagation and represent origins of a harbinger of future hybridisation circulating in the national/international connoisseurs'/material culture arena. These arbiters provided critical evaluation of the focus objects and the additional versions as work in-progress trials and suggested additional product semantics.

"*Perceptions of the inner substance of the things can only be acquired through practice.*" (Joseph Beuys)[118]

Initiating circulatory action precipitated in the current consciousness of the mediator possibilities for further propagation from the external memeplex in terms of aggregated qualities (visible and invisible). This action alluded to the positive reactions of the external observers and the impact of these upon the mediator as designer in the form of self-generated meme transmission.

The joint processes for completion of these contemporarily aggregated quality textiles/artefacts represent a communal micro dynamic, a creative stimulus, within

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[118]Beuys, Joseph: "Actions Vitrines Environments" Tate Modern Exhibition Cataloge Mark Rosenthal, ISBN 1854375857

which those specific circumstances of the region can begin to operate and impact upon the macro-dynamic.

As mentioned before, in the Anatolian region an apprentice traditionally has to show a great respect to the elder master requiring suppression of his egocentric self-consciousness during the training period. The insistence upon this dogmatic rule in every practice obliges obedience in following the techniques of the master, even though some of the resultant fabrications are problematic, causing faulty products. Proving their worth in a strict regime of mannered rules requires strategies which will convince the master to accept a modification, and/or application of any newly established variants.

Inevitably in such circumstances there were some incidents in which the mediator had to work separately whilst implementing alternative techniques for the achievement of aggregated qualities. This occurred mostly in physical qualities, which related to material, process technologies and finishing treatments of felted textiles. In these situations the designer was trying to ignore the resistant attitudes of the craftsmen derived firstly from folkloric habits and later reinforced by religious tradition.

The resultant objects' conditions reflected the beneficiary sides of the aggregated qualities in terms of the dominance of adaptive memes over the recessive ones which acknowledged the traditionalist attitudes.

These concrete resultant objects allowed comparisons to be made. Even though the evidence of improvement was apparent, sometimes stubborn traditionalism precipitated prevarication through inappropriate justifications of old methods and techniques.

Anatolian felt makers' memes transmission system relies on exchange principles and individuals' interpretations of narratives. These resultant 'argumentative sagas' reflected the custom of the "imam" preaching at the end of each Friday's rituals in the mosque.

The 'imam' sermon, or traditional oral method of learning and teaching activity within the context of religion and worship, embraces a variety of issues from politics to art and science critically analyzed by and according to intermingled personal and Islamic sanctions opposed to secular justifications of every aspect of day-to-day life. This theocratic manner of transacting a way of life although utopian in concept is too often confrontational and difficult to implement pragmatically in a mainly secular modern state. It is easier in the micro than the macro environment and consequently acts as reassurance against alienation in the setting of local identity.

This method of discourse also facilitates the maintenance of society under nonsecular traditional influences replenishing the old traditional memeplex by repetitions. Some may regard these clichés in formal, well-rehearsed, theology-based rhetoric as inhibiting the possibility of the strong genes of the young generations from supporting or showing sympathy for these adaptive memes.

The notions of tradition, in terms of a fixed time and space related to the humanization of time and the psycho-geographic aspects of the possibility of change, are often a limitation upon the freedom of the individual's consciousness, which could not therefore easily be shifted into a majority collective consciousness, liberating creativity without mediation.

The same systemic limitations also create many differentiated small minority/sub-cultural communities which, having differentiated levels of alienation, are

consequently affected by the uneven value judgments causing paradoxical contradictions in any reciprocal activity.

Inevitably the focus object's cultural and economic exchange worth will demonstrate/reflect paradox and contradictions in every layer within the society.

Related to contradiction and paradox in external memeplexes this also highlights the limitations of individual memes' mediation to memeplex as opposed to meme to meme mediation. It is suggested that meme selection in compatible reciprocity brings about exchange/modification through supporting the adaptive meme in a memeplex. To some this might be considered a subversion of the natural cultural processes in the case where the external supportive meme originates from within a related memeplex. The subversion then becomes either a matter of empathetic assimilation or latent consciousness shift.

In Benjamin's description of the modernist art and design actions in the famous essay "The Work of Art in the Age of Mechanical Reproduction"[119] the total function of art is reversed, instead of being based on ritual, it begins to be based on another practice – politics. This statement can easily apply to this regional cultural location. Where the art and craft activity of the focus object is lost, the practice of rituals and mythologies mainly relies on the religiosity of life. Attempting to preserve the ritual of craft practice and enduring the consequences in the secular state makes it necessary to become political and convince the craftsmen that the new memes were strongly related

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[119] "*Illuminations*", Benjamin W., edited and with introduction by H. Arendt, translated by H. Zorn. Published by Pimlico edition 1999 ISBN: 0712665757

to their traditional craft rituals which had been lost as a result of religiosity in a vacuum[120].

The political connotations in these derivative objects do not appear openly but through the transposition of traditional ritualistic notions into a new secularized conceptualization designated by the replacement of the original fetishist qualities by different ritualistic dimensions. For these new artefacts, there is a possibility of becoming free entities to socialize in the different cultural environments. These possible new reciprocal exchange activities were reflecting diverse product actions by implementing certain policies as a form of exclusion from the specific community's non-secular political consciousness.

This issue of these mediatory creative practices is important for defining the methodology of these actions. This is reflected in neutral and objective attitudes of intentional non-interference in the region's cultural value judgments, by positive reinforcement of much of the different consciousnesses.

The mediatory action of the designer's introduction of a selection of specific modernist notions and representing them in product action as a new memeplex transmission system was verified. These were embodied in the resultant objects by the craftsmen's creative practices for the external recipients' perceptual recognition in reciprocity (see Fig. 52- The verification table).

Mediation in the reciprocal process is without any prior agenda of imposition and thereby a facilitating mechanism for an optional/alternative differentiation level and secures a confidence in new/generative process methods. A further significant

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[120] It was a tradition in the period of the Ottoman Empire that conservative groups of people used to rebel and managed to reinforce the resistance to any reforms.

implication relative to external recognition of the derivative versions of the focus object has been a catalyst for speeding up the development of a positive reciprocal relationship with the craftsmen. Also the independent creative practices actively pursued in close proximity to collaborative reciprocal action afforded an opportunity for osmosis.

In this way, the experience related memory of the mediator and the felt-makers' histories in the memory related experiences are brought into the reciprocal actions, occasioning reflected product-action. The object-based classification of these actions in terms of the introduction of aggregated qualities draws heavily on the experience related memory of design theory which is based on mediatory creative practices.

## 5.4 Product Actions Synthesis

The designer's experience of the mediatory creative activities facilitates an intentional deconstruction and classification of the complicated perceptions of the external level of cultural consciousness in subjective value judgments. This causes paradox and contradictions in the reciprocal exchange activity.

Mutually derivative objects also impact upon their process technologies, introduced as additional diverse inputs and implementation of the meditative agreements. This action of altered process technologies reflects upon the resultant objects. They can be perceived and recognised under the main groups of design objects, artefacts and art objects. They are diversifying constituted by intentionally controlled percentages of the art designated through other design elements as aggregated qualities.

Specific categories of external perceptual awareness were designated related to the external memeplex systems to be transmitted to the focus object, but not necessarily to

the craftsmen's lifestyle. Through a different consciousness, evidenced in a reciprocal activity of mutually adaptive behaviour as in meme transfer, the level of understanding was sufficient to achieve multiple resolutions in product action.

The two main designated categories of value related qualities (visible and invisible qualities) as adaptive meme systems were not differentiated in the consciousness of the craftsmen since they were not precisely aware of them; instead, product action trials, which in some instances were associated with utility and/or aesthetics, brought about a latent recognition.

Through the practice trials these two different categories were transposed through the practice trials into the semantics of the external cultural levels of value judgments, which according to the mediator's memory were differentiated in two ways. Firstly, product-design exercises, providing the derivative versions of the focus object in terms of established design activity elements and secondly, shared actions, more difficult to perceive on the part of the felt makers, but eventually emphasising the different aesthetic experiences at the levels of consciousness, and facilitating a transformation, and/or trans-positioning of the focus object into conceptually different notional concepts of artefact. How these objects were exhibited, and which qualities designated for what purposes were more clearly shared between mediator and the regional craftsmen.

Although generally the two categories were separated, in some specific circumstances they were intentionally integrated to permeate as a transfusion for the emerging cultural environments.

Relative to the notion of product-design any activity has principles of material, function, structure, economy and aesthetic as specific components which equate to

"value added" in the actions of the design discipline. In terms of these principals, the designer in the context of external culture can usually be presumed by specific examples of the products to have evaluated the level of mediation of the interacted activities.

In progressing and developing the product action, it became necessary to consider the impact upon the focus object and its material/physical differentiations.

To summarise, the reciprocal mediatory action, which resulted in derivative versions of focus objects as a consequence of the personal creative practices of the designer/mediator, will clarify the process and provide a model of interaction and or culture/knowledge exchange and embodiment.

## 5.4.1 Clarification of objectives of the mediatory action

The main aim of the mediatory action was the maintenance of traditions, which introduces a general product design approach, demonstrating attainable new identities of the derivative products, which receive a balanced value judgement in external situations.

In this approach the traditional and folkloric qualities of the object influence the aggregated qualities, which re-generate the lost aura of the focus object. The initial mediatory action within democratic reciprocity and responsibility targeted the focus object independent of the makers' traditional lifestyle and customs. Therefore the object based implementations introduced, as commissions existed in parallel proximity to their daily rituals.

Whilst working together with felt-makers in regional workshops, the outcomes of mediated observation in the cultural environment determined the specific decisions in the revivalist approaches towards the new derivative product-actions and resultant objects. This freely independent work-condition of non-compromised trials facilitated introducing new and extreme design memes (cultural genes) into the craftsmen's subliminal realisation. The voluntary apprenticeship of the mediator excluded any possible hierarchic issues, therefore reciprocity, and the mutual expectations between the differing social existences of both, established trust and equality in creative practice.

## 5.4.2 Differentiation of knowledge

Introducing the external memeplex, which related to the design theory's qualities without any complication of the convoluted process technologies and/or materialistic requirements, demonstrated a series of new possibilities in the product and process and opportunities for the craftsmen. The findings of the ethno-historical observations facilitated a reciprocal knowledge exchange throughout the mediatory action.

In exchange, the craftsmen explained and demonstrated in the finest details their felt-making techniques within a performance of story telling. The designer as mediator's habitual memory of 'making', object manufacturing within designated qualities, was a familiar aspect of the design experience relative to the personal skills that had been formalised by education and training. The reciprocal exchange of the different memorised skills was the common factor of this mediatory action.

The traditionalist consciousness, denying all questioning in a repetitive manner, and obeying the inherited and memorised product actions and process technologies of the

craft activity was in sharp contrast to the mediatory action introducing a different approach.

The traditionalist means of designating the aggregated qualities in the parallel activity, by questioning targeted functions, usage values and marketing level as substantial prerequisites, shed light upon the object's design brief, thereby manipulating and triggering by action a balanced judgment of values which could then be perceived as difference.

### 5.4.3 Interactive involvement in making

The felt makers' skill and mastery of process technologies, demonstrated in their environmental situation of master and apprentice relations, was also recognised in the designer's questions and subsequent striving to articulate solutions. The subsequent empirical trial requirements and the associated technical difficulties partly caused by the limited facilities of the workshops, resulted in only partial suggestions or primary solutions' relative to origins and related to level of consciousness.

In subsequent trials the designer's attitude to the craftsman favoured their suggestions but later introduced practical alternative process methods, or resolved problems that could not otherwise be resolved. Implementing aggregated qualities in a total acknowledgement of their original contributions, but with different levels of consciousness related to the designs knowledge base exposed other possibilities.

Inevitably, advice and suggested alternative fabrication was discussed at each stage of the continuous progress of the trial created a mutual expectation and trust within reciprocity. For example the designer working in a distant environment and then having to send prepared panels to the regional workshops for completion resolved the

need for preparations and different facilities which were not available to them (e.g. working on tables, longer hours for stencil cutting and fibre drawing).

Every new derivational trial related to the traditional focus object, at the same time reflecting the next possibility for another derivative object. New or additional qualities for aggregation could be implemented upon traditional felt objects and making methods, without the degeneration of the originals. Ultimately therefore these would be considered by the craftsmen as harbingers of the future of their craftsmanship.

Inevitable different levels of the personal skills in the ways the regional craftsmen practised their craft show variations relative to their natural genetic structures and inherited social learning fostered repetitiveness in product action.

Some variations occurred however in the form of the open-minded attitudes relative to creative practice and agreeable dispositions outside the stricture of their own training. This afforded the empirical trials considerable latitude as external events made a contribution to the trial outcomes and their perceptions of the need to continue.
In terms of the design brief, the designer's mediatory action was constructed according to the research objectives of knowledge exchange. The mechanics or techniques relative to decision making for criteria selection of the material, size, and structure and necessary lay out of the surface decoration for the each object later described as aggregated quality were discussed.

Designer participation in the actualisation of the objects, by accompanying and assisting the craftsmen while they were felting and all which that entailed, was pivotal. Documentation either observed or recorded, questioning and consistent engagement with the craft-activity facilitated a collaborative interaction devoid of introduced hierarchy or stigma disrupting their norms. Adverse reactionary or disagreeable

psychological side effects could have aggravated the usual autocratic masters' repressive mannerisms thus creating negative interferences.

This kind of detailed information gleaned through time based observations about human psychology and interpersonal dynamics might be considered as merely 'episodic information' not directly relevant to the research project, however comprehending these culturally nuanced significances in the craftsmen's daily life affords a perspective upon the embedded invisible qualities of the cultural objects. The value of acquiring these reflections of and or tuning into the social mores of this secluded group facilitated a better appreciation and comprehension of the collected data from the field observation, which was without the dynamic context of motivational creative forces. Listening throughout to their folkloristic stories, which related to the focus object, facilitated a better appreciation of the invisible qualities of their focus object enabling an exposition of derivative qualities hidden within episodic variations (see Chapter 3, Ethno-historical observations). Using craftsmen only as production mechanisms would not have yielded such important insights, which are so vital to the transmission process.

### 5.4.4 The Progress of the Practical Work Related to the Relationships with the Felt-makers

The evolving relationship between the researcher and the Anatolian felt makers began in 1984 in Afyon with a curiosity to learn their craft skills after a coincidental meeting with the most senior master craftsman in the felt makers' quarter. Occasional meetings at weekends followed this collaborative work continuing until his workshop transferred ownership to his cousin in 1990.

This period of personal skill acquisition in felt making by demonstration provided intimate insights into not only practice methods but also the ancient learning system of apprenticeship in a social environment. In this circumstance and period awareness, fascination and appreciation of the values of this secluded culture, its craft activities, and beneficial mutual experiences generated respect and commitment on the part of both participants.

The following period from 1990-1997 was spent working with a younger master (Yasar Kocatas of the Afyon workshops) in a different workshop in the region, where earlier, elementary technical facilities combined with commensurate retrospective/nostalgic attitudes and methods in his product action gave witness to, and indication of, a certain reasoning causing the problem of decline in craft activity.

Consequentially the laid back, relaxed and highly tolerant attitude of the master, which encouraged more rapid decline, further compounded the prevailing socio-economic disadvantaged circumstances paradoxically also allowing a memes exchange transmission between the master and researcher (see, Chapter Four).

Midway through this period a shift occurred whereby it became possible to begin negotiations establishing a set of empirical trials of design ideas demonstrating patternmaking techniques originating outwit the regional culture, which later metamorphosed into a new ritualistic event.

The different resulting products narrated additional stories to the traditions of regional folklore and demonstrated integrated memes exchange within a certain hybridisation which was recognised, accepted and owned jointly.

Opening up these primary products to external expertise and receiving optimistic critiques encouraged a different level of involvement which progressed to mediation through academic research, in order to reveal the complexity of this paradox and contradictions in cultural value and exchange worth of subject-object relationships.

In 1997, the research project proposal was submitted for registration for a research degree at Central Saint Martins College of Art and Design in London, the aims and objections of which are stated in the introduction to this thesis.

Ostensibly, the reason was to address the issues of decline and unbalanced external perceptions of the values of both the cultural product and craft practices of the felt makers, and seek alternative strategies to reverse decline.

By 1999, research had commenced on two fronts and had deepened the respect for, and significance of the work of the felt makers.

In surveying international material culture archives in museums and historical literature to provide contextualisation of the creative practice resolutions, it became apparent that the height of the cultural value in contribution of the felt makers coincided with the apex of the Ottoman Empire and thereafter the decline began.

Collecting contemporary Anatolian felted textiles for the British Museum's anthropology department in 2001 was another key point in the research but also in its promotional and educative impact upon the self-esteem of the felt makers it cemented an optimistic resolve in both partners who committed to collaboration in the research degree project. This enabled the felt makers to have confidence in the propositions brought forward and to work enthusiastically if a little cynically towards achieving the

objectives. Trust was finally established, which enhanced the vision, since the existing felt making skills and craftsmanship, evidenced by the collected artefacts in different qualities were seen as comparable to those which had produced the best historical examples.

In 2003/4, association with material culture curators and contemporary design managers further supported and provided appreciation for the work of the project and the interim findings of joint promotions resulted in exhibitions and participation at international trade fairs. Inevitably, this enabled a degree of separate public relationships for each partner, simultaneously nurturing mutual and independent benefits for both, since the expectations and purposes of each are different. The human conflicts and disputes were minimal; in fact, they acted as productive challenges to the evolving future of the project objectives.

A concentration on the theoretical issues of the research project and commencement of the writing up of the thesis created a period of altered priorities in terms of mutual creative practices, which became more individually selected projects, occasioning less frequent interactive relations. These non-negative happenings facilitated the acquisition of separate and independent commissions acting as verification of exchange practices and different products formally achieved in proximity.

The different levels of consciousness of the craftsmen in their creative activities enabled them to establish a new reputation stimulating national and international demand for their products. This verifies their current self-sufficiency and survival methods, which have been established as a consequence of the project, sustaining traditional continuity and reaffirming their contributions in their humanisation of time towards a secure and independent future for their craft activity.

One final gesture establishing equal status between master craftsman Yasar Kocatas of the Afyon workshops and the researcher was a symbolic bestowing of the 'ok' or wool-spreading tool, signifying the recognition of mastery of felt making and proffering freedom of the workshop.

## 5.4.5 Working in Proximity

In the first instance due to restriction in facilities there were restrictions in the exposure to the designer's methods. Later for a variety of reasons there was a realisation on the part of the craftsmen that the designer needed additional nearby resources such as those previously stated. There can be speculation as to the motivation to provide such resources amongst which might be issues such as revealing the mysterious methods of the designer by close scrutiny, personal concern as to the designer's welfare, or awareness of impending public revelations of collaborative interaction. Whatever the reason, the additional reciprocal exchanges subsequently allowed more equal/balanced relations, fostering acceptance of mediatory actions.

The mutuality of exchange resulted in shared knowledge, which as a pool does not exclude or include the input of all available knowledge's from each participating consciousness. This is solely a situation pertinent to creative practices and is consistent with the most ancient forms of knowledge transfer, familiar as social learning to the craftsmen and therefore posing no threat to their traditions. This notion of confidence building spans the differences in consciousness by integration rather than reinforcement of speculation in terms of future possibilities.

In terms of the experiential synthesis, an analysis from this point permits critical perspectives applied to the creation of a model for multi functional rejuvenation in that

the new creative or design location established becomes a site of actual mediation realised in derivative objects.

## 5.5 The Model for Rejuvenation of the Creative Memeplex in Multifunctional Practices

In formalizing continuous 'knowledge sharing' a format is a prerequisite for proposing a model for multifunctional applied art and craft activities, which is constituted from the research analysis of the survey reflecting the different situations in which the craftsmen find themselves. The conceptual frame for the model is based upon notions of memeplex transfer set out as previously discussed, which in its representation allows a space for shared knowledge drawn from differing cultural situations without interference from the existing cultural norms. In these locations it is possible to create variant focus objects and further, through a process of aggregation, generate resultant derivative products, which can later be subject to verification. The verification process proves the degree to which meme transfer has occurred thereby going some way to dispelling paradox and contradiction in value and worth and evidencing an altered level of consciousness relative to the humanization of time. The parallel consciousness does not negate or disrupt the prevailing levels of consciousness or the concomitant humanization of time.

The model is, therefore, constructed in two main parts and is dependent upon several strategic protocols for interaction in each of the separate parts or phases of implementation as explained in the preceding sections of this chapter.

The implementations of the model should permit cultural inheritance of the dormant energies re-activated as exemplifications of a wide range of product applications from fashion and textiles to interior design objects and artefacts, processed by the mediatory

interactive creative practices. It should also have universal application where such problems exist.

Previously hypothesized but not as a functional schema, the compact summary of the conclusive stages clarifies and encapsulates within a unifying model the whole research process in terms of facts and results.

In developing a model for practice (see Fig. 32), a simple adoption of arteology and design theory and methods is expounded within the field of industrial or commercial production technologies. This facilitates renewed attention, through both internal and external reciprocity. This oscillatory characteristic of the mediatory action by bridging the traditional-contemporary and regional-global oppositions consciously elevated the product action and design memes transmission thus providing balanced quality-related values. The resultant objects' physicality embeds all these considerations in a set of characteristic recognizable as within but not solely of the tradition but maintaining it and evolving from it.

Central to the model is the mechanism for the traditional to contemporary design memeplex transmission. This is the theoretical side of the mediatory action providing the new design memes to be transmitted, and exemplifying possibilities in terms of product and product-actions and resultant diversities external to the masters' social-life-style.

The second and practical part of the model infers a requirement for a series of empirical trials demonstrating the connections to and concerned with various modalities of perception for targeted external levels of perception/reception e.g.: observer, buyer and connoisseur, varied values, which exemplify the initiative action. The notion of resolving the object's derivative beings by designating different qualities

throughout the controlled trial actions (in other words, designing) according to purposes was a new experience for the regional craftsmen.

In this primary level of interaction, the mediatory action enables the regional craftsmen to become aware that the tradition is not a fixed time and space related notion, it is living phenomenon, which evolves from generation to generation. It is practiced as humanization of time currently exemplifying designated new reputations for the empirical trials' resultant objects. This involves dissemination of the design-memes, alongside the regionally accustomed products. This might set the trend for new future traditions. The masters realized that they could and would contribute to the future of the tradition.

It should be noted also that relative to this point, in the conclusion to the thesis there is a diagram indicating the location of these paradoxes of consciousness which illustrate the gaps between fixed tradition and living phenomenon which assist in setting the parameters for mediatory action.

These empirical trials achieve offspring products, or swarm objects (see Glossary), constituted by implementing the different quality-notions relating to the technological research findings. These breed design strategies leading to new aggregations according to the related aesthetic and economic experiences resulting from the reciprocal exchange activity. Theses objects should be differentiated from the derivative objects since they exist only in the realm of the workshop practice or craftsman achievement as opposed to those which are released to external evaluators. Later stages of the research involved submitting a collection of these objects to critical evaluation within practice-theory relationships and these necessitated adopting terminologies from arteology by they are referred as 'derived objects' (see Fig: 32).

Through the mediatory action, the introduction of the design-memes to the existing cultural location with empathy and understanding, acknowledged the importance of the craftsmen's free creativity. Within democratic circumstances and social learning activities, the new design-memes were propagated. Also, the democratic aspect of this object-based intervention provided circumstances for mutual attraction and the imitation or acceptance of demonstrated design memes within certain levels of modification. This kind of introduced, applied then verified meme transmission also minimalized the assimilation and alienation resulting from felt makers' fear of losing authenticity and the original cultural identity of the community.

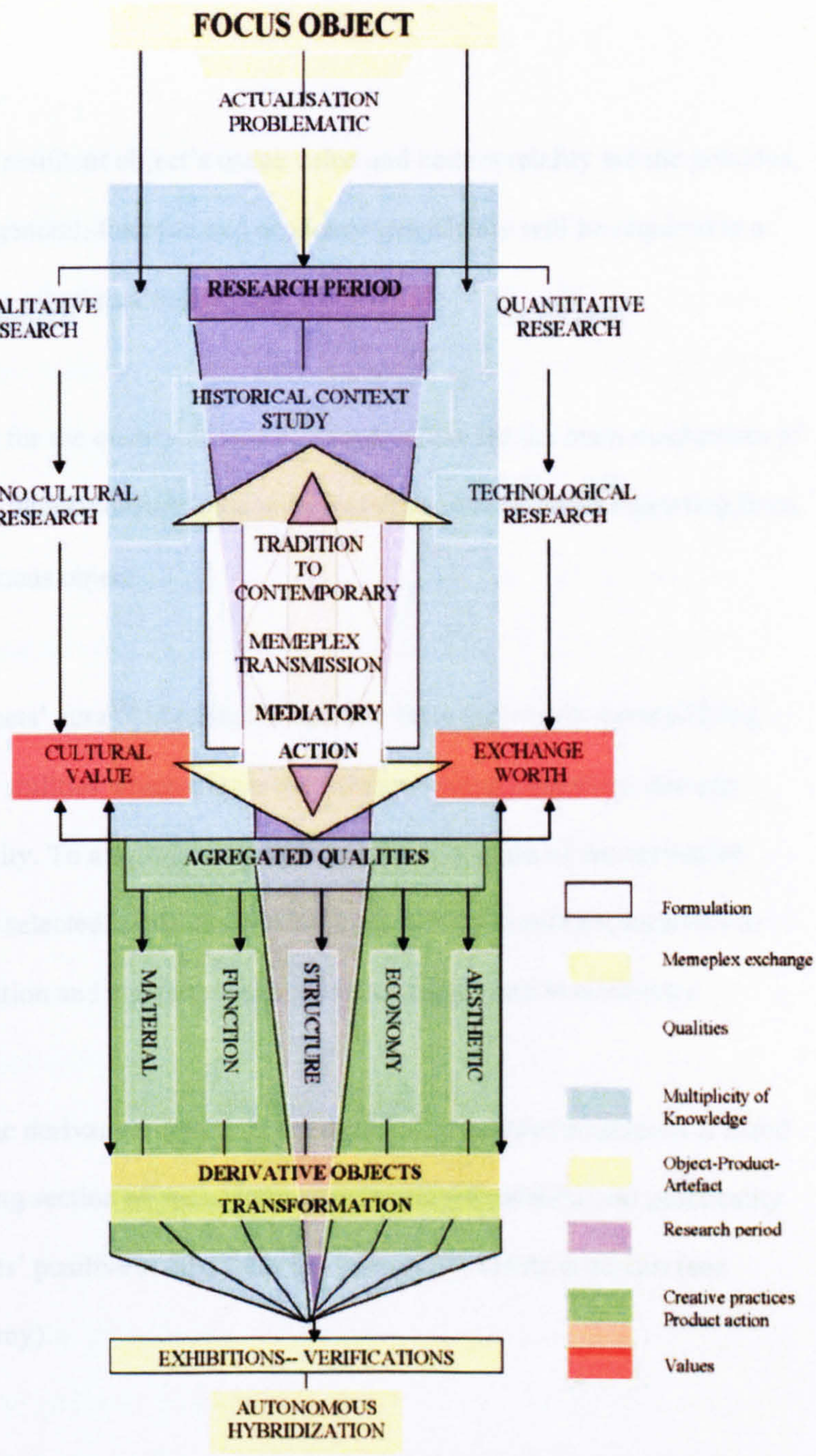


Fig. 32- Rejuvenation of the creative memeplex in multi functional craft activities

The traditionalist consciousness of the community will see the provided design-memes, which are tested and verified, as modified adaptations for the resolutions not as threats to their customs or/and lifestyles (see Fig: 32).

The notion of aggregated qualities, as a changeable and controllable mechanism, which in accordance with the desired values is encompassed in design briefs, infers a relational-aesthetic experience, physical qualities designated by various combinations

in multiplicity. If the resultant object's usage value and commerciality are the precious, physical qualities in general, function and economy specifically will be required to a greater extent than the other qualities.

These considerations for the quality related balanced values are the main mechanism of the mediatory action, which constitute the notion of derivative objects originating from the traditions of the focus object.

These derivative objects' aura[121] is related to specific facts and results exemplifying the designated social abilities which trigger the balanced value judgments through perceptional reciprocity. To a certain extent controllable personas of the derivative objects circulating in selected levels of consciousness belong to cultural locations as integrated transmigration and create more stable value judgments in continuity.

The verification of the derivative objects in different reciprocal circumstances is listed in the final, concluding section of the chapter. The model's feasibility and practicality are proven by the tests' positive results from the various marketing practices (see Section 5.5.4, Economy).

Contemporary co-modifications of the art objects as another marketing practice such as material culture exhibitions facilitate the transformation process of the craft object into an art object. Although historically the anthropology related activities of collecting artefacts from far-away cultures established ethnographic surrealism, which influenced artists in the 1920's, the relationship of the displacement and transformation actions referred to in this model differ. Using these culture-objects as ready-made artefacts is a

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[121] Clifford J. "*Predicament of Culture*", "Twentieth-Century Ethnography, Literature and Art", Harvard University Press 2002, ISBN O-674-69842-8

primary stage of appreciation (an optimistic view, but a clarification of the intentions of these colonial actions is not relevant to the current research argument)

J. Clifford explains how surrealist artists (like Duchamp) used to make frequent visits to the Marche aux Puces, the flea market in Paris to collect ready-mades, object savages from the primitive/tribal art. This close relationship of anthropology and art, as an admiration for the far-out cultures' objects (object savage) as primitive art Displacements in twentieth century, stripped of their functional context (they were necessary furnishings for the avant-garde studios in Paris.).

Furthermore, artists like Picasso, Giacometti and Brancusi established a connection by bridging the gap between tribal art and modernist artistry within readable abstractions influenced by these collected culture-objects. These integrated approaches, facilitating the platform for discussion of denominated titles like primitivė or tribal art, are ethically wrong notions, which limit usage potential for the integration without discrimination and/or assimilation in harmonious multicultural tolerances.

The colonial attitude of the 1920s later, in the globalizing and homogenizing movement with its unification of civilizations, exemplified external interference for cultural assimilation through economical aid and advisory movements in far away cultural settlements.

There are several exemplars of economically underdeveloped countries trying to use their regional craftsmen's traditional know-how and the existing product actions made accessible to the external aid and support organizations in the hope of economic benefit. These projects ignore the embedded cultural values of the indigenousness craft-activity and consequently establish new product-actions according to the external

market demands (even if not at a high-level). Doing so unbalances the value judgments and will damage and destroy the aura of the culture object.

Part of this research involved attendance at the International Felt Symposium in Kyrgyzstan 2001 his high-lighted the ethical issues surrounding these problems and it was with this in mind that the development of the model was constructed as less intrusive and disruptive of traditional cultural continuity. This conference report does not form part of the thesis or appendix but it is available for consideration and scrutiny in public records. These kind of degenerated object-beings, as derivational objects disassociated from their origins in mass production quantities, cause market saturation with badly hybridized products.

These issues of fair trade do however have long-term implications for the craft activities in terms of autonomous hybridized products with embedded qualities derived from the integrated indigenousness of the regional craftsmen as universal cultural inheritances.

In proposing this model consideration has been given to all those aspects that seem in conflict and result in value and worth transactions being incompatible with trans-positional exchange. In testing the model, it is of the utmost importance to secure the compatible transposition of the resulting objects as derivatives and therefore product actions were initiated in specific circumstances relative to perceived and appropriate levels of consciousness in differing humanizations of time within integration.

As can be seen in the second part of the model the product action process begins with the mediation set in a relationship within testing parameters following value and worth qualities. In revealing both the product action and the designations relative to the parameters it was necessary to establish trial briefs, which sought to suggest

resolutions that could be presented for real life evaluation in appropriate humanisations of time and consciousness levels. The first consideration chosen after mediation therefore was the first aggregated quality parameters, namely the raw materials involved. What now follows is an exposé of the development of the practice testing of the model according to the various constituent parts of aggregation related to value-based quality products.

## 5.5.1 Aggregated Qualities in Product Action

### 5.5.1.2 Material

Whilst realising the physical quality limitations of the local wool, which was satisfactory for its previous local applications in terms of its new applications it was a necessary to consider, how improvement or greater flexibility in usage parameters might be achieved.

Traditionally, wool is mixed but usually only for economic reasons in order to produce cheaper products, so people can afford to consume the resultant goods. In this sense they did not consider the notion of improved physical qualities.

Anatolian wool-fibre has the characteristics of thick, short and high crimp factors , which create a prickly, and hard, finished fabric with limited tactile qualities. It is advantageous for the creation of some floor/wall coverings where hardwearing properties are required, but for any other textile purposes such as body-wear/clothing designations, it is too coarse and not appropriate. The regional animal breeds produce wool-fibres which are suitable for carpet and kilim weaving.

Previous attempts to hybridise sheep to produce fine wool in local conditions did not provide the positive results expected. The conditions of geographic climate and the local husbandry methods had a negative effect on these attempts and this resulted in local formers reverting to the primary production of meat breeds.

In theory, any protein fibre can produce felt, but traditionally Anatolian felt makers never tried to use anything other than sheep wool; furthermore they spread rumours that cashmere, angora, and/or certain type of mohair were not suitable for felt making. The traditional folkloric memes enmeshed in the felt making culture convinced them that trying to work with these fibres created difficulties.

Later on, the traditional skills of wool mixing were utilised to mix wools imported from South America, Australia, and New Zealand for the specific object's quality requirements. The trails' practicality and the 'feltibility' of these new fibres provided a diverse range of resultant objects suitable for the contemporary usage values of the urban-life-style and different cultural settlements representing the integrated consciousness (see Fig: 33).

Fig. 33- Mixtures of the felted wool and woven fabrics

Additional aggregated (physical) qualities constituted in the resultant objects were surface shine, soft touch, controllable elasticity and homogenous fabric thickness

without any extra felting time, and effort. Therefore, the regional felt makers were convinced that the new wool could provide variations of products for differentiated purposes and usage values. The only disadvantage was in the costing, which could be counterbalanced by added-value factors arising from the additional design parameters by the designation of the aggregated qualities (nowadays they have started to use imported Merino Wool Fibre for certain products).

Aside from changing the percentages of the wool fibre, the use of woven fabric in between the layers of felt material was a traditional way of increasing the fabric's stability and strength in every direction. This traditional approach of hidden mixing of woven materials into a felted textile was taken a stage further by the use of woven fabric as a backing on which to appliqué felted motifs giving transparency and opaque contrasting layers for an original lightweight fabric suitable for other purposes.

The possibility of exploring and experimenting with surface decoration enabled a great many effects to be achieved by mixing these materials with different shrinkage qualities in

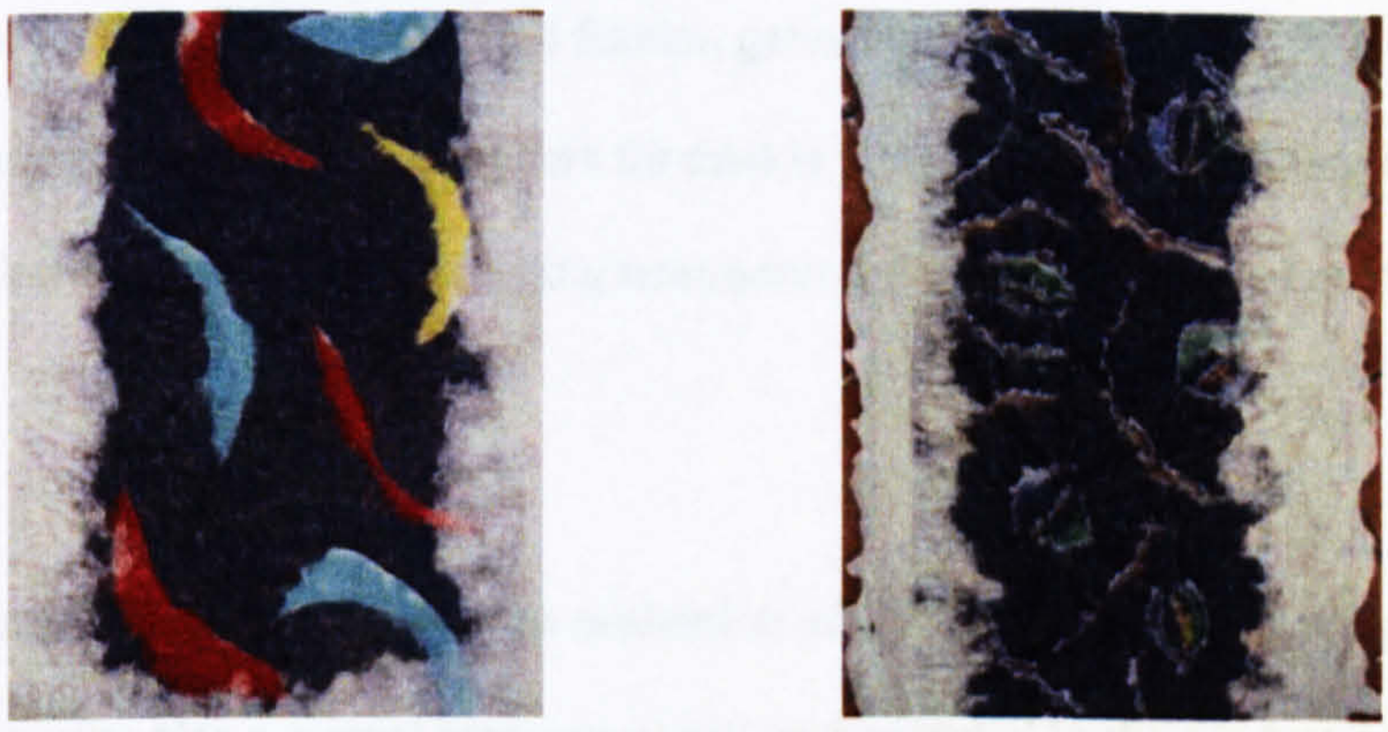

Fig. 34- Denim/cotton and wool mixed felted textiles

various permutations. Making felt incorporating these contrasting shrinkages resulted in the diversified products, which were thinner, less heavy, with more controllable elasticity. Some of these new products also yielded better draping qualities offering possible fashion applications.

Empirical tests of these fabrics with different shrinkages led directly to experimental work with a more focused approach to shrink factored materials. The process method and technique details are discussed in the next section. A series of trials were undertaken using embossed pre-washed cotton/denim in combination with wool as ground in felting. This creates an interlocking finished structure cohesive to both component surfaces (see Fig: 34).

Fig. 35- Felted fashion garments

These experiments were intended as testers for double surfaced fabrics, resulting from later differentiated techniques and finishing treatments anticipating improved quality outcomes.

It is worth restating that the process of re-evaluation of alternative fibres as a reciprocal meme exchange was also a mutual aesthetic experience essential in the product action relative to aggregated qualities which built up a concrete exemplification for the derivative properties of the focus object. Again, the reciprocation in terms of consciousness was at a craft level of material manipulation rather than at the level of awareness of potential exchange worth (see Fig: 35).

5.5.1.3 Function

Anatolian felted textiles have been utilised for many thousands of years as headwear, shepherd coat, floor coverings, and packsaddles for camels, horses and donkeys, as well as industrial insulation, filtration and metal/marble polishing tools more recently.

In progressing the empirical trials, consideration was given to the need to introduce new possibilities for a cultural or economic memeplex. This led to the reinforcement and/ or resurrection of the genetically selfish/strong memes, which had been forgotten, or camouflaged by sedimentation from the layers created by repetitive consciousness causing a high level of alienation distancing from the focus object's essential nature.

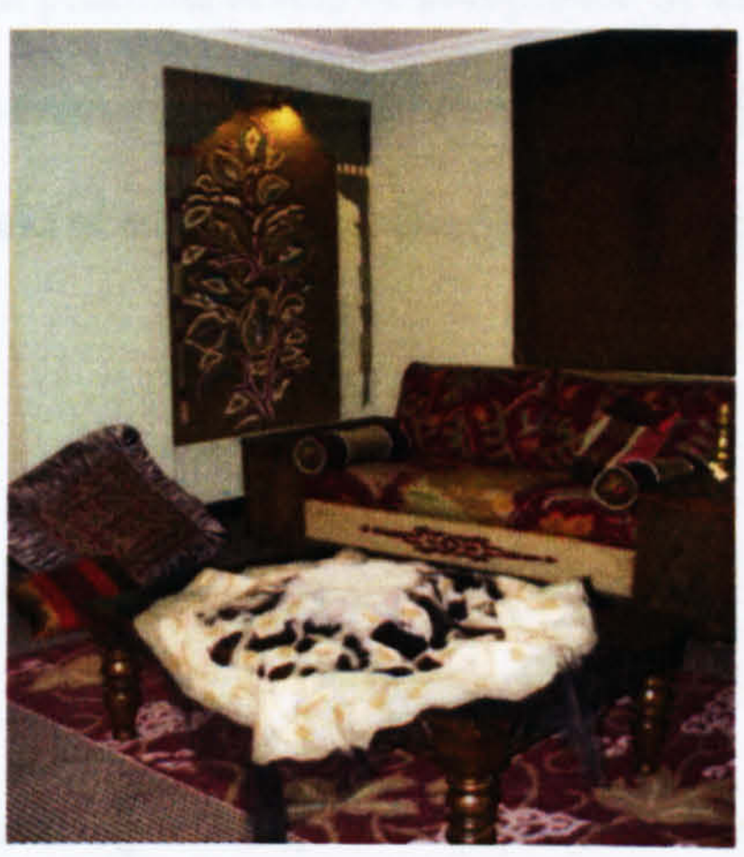

Fig. 36-interior design artefacts

The additional functions and applications introduced were not entirely new, being were reminiscent of the old ones, within the modified action taken, which reflected the historical utilitarian usage values, but shifted them into a new paradigm of different cultural environments. This intentional performatic mythologizing acts to motivate the current value judgments in contemporary consciousness. The new functional suggestions were as a method of transmitting the design meme to propagate these derivative objects. This was in addition to the traditional felt making memplex.

This revivalist approach can be evaluated as part of the meditative practice in bridging the traditional to contemporary differentiations of object usages, but it has, furthermore, intentions to demonstrate the ways and methods of agitation of the dormant energy of the focus object and its different values.

These early trials of garments and interior design artefacts brought some commissioned projects, which facilitated a better and more precise measurement of market acceptance. Also, these actions were researching directions for the future creative practices using differentiated variations of the focus object (see Figs. 35 and 36).

This initial interaction with potential levels of acceptance in the resultant external memeplex evaluation also served as partial verification of the intention. This aspect is discussed later in the context of mediation action relative to derivative expectations in Chapter 6.

5.5.1.4 Structure, process variation impact

As previously, stated felt making techniques were programmed for heavyweight thick and long durable fabrics in the regional Anatolian workshops. The harmony of material

Fig. 37- High skilled wool settling

and technique can be observed, and the resultant fabrics are a consequence of it. Any changes in process technologies will inevitably impact upon the nature of the product. Generally, felted textiles are created by layers of wool fibre being interlocked and trampled to become compact by the catalysis of the heat, damp and alkaline and/or acid environments. The general structure of the fabrics relies on the even spreading of the wool by masters (see Fig. 37)

. The layers of homogenous density affect the substantial body of the resultant fabric. Crucially, this important element gets more difficult to control for the thinly layered density of finer and continuous fabrics. This quality is one of the significant aspects for mastery of the craftsmanship.

Changing the design brief for fabric structure required a negotiation for finer thicknesses in even densities, which were difficult and required considerable experimentation. In the first instance, the production was uneven resulting in fabrics with holes and uneven thicknesses. Eventually each master grasped the new technique and the subsequent quality of the density improved.

The finishing processes such as the use of the local furniture maker's lamination press were an optional solution. Facilitated by the heat and heavy pressure it produced a homogenous thickness as well as a glazed effect from the heat abrasion that removed surface fibres smoothly. Creating the number of fabric lengths sufficient in a single batch for an overcoat or two-piece suit benefited from post fabric finishing techniques as extended product action. Appropriated finishing technologies from the industry were investigated and selected with the intention of suggesting that the felt makers might consider co-operative projects where their product was a base for others to utilise in further processing, and in the second instance to progress unfinished products to finished lines linked to modern postproduction actions.

The garment production company provided access to the resources of the most contemporary fabric finishing equipment. Their fabric development team had experience of dealing with some wool textile finishers for circular knitted jersey fabrics. Including these fabrics in their production line completed the research trials for the felted textiles. It facilitated the use introduction of appropriate finishing treatments from available industrial technologies; these comprised washing, drying, glazing and calendaring alongside the application to the material surfaces of coating agents such as liquid silicon to minimize pilling or shedding.

Increasing the spectrum of the physical qualities to a level sufficient for established commercial standards could be argued as an interference disturbing the authenticity of the focus object (see the result of laboratory test from the Technical University of Istanbul). The finishing treatments for these hand-made craft-object's was completed by industrial technologies, giving them properties equivalent to fabrics produced for commercial lines. It can be argued that this action exemplified for some an idealistic means of reciprocal activity related to fair trade. Hopefully it is reminiscent of the lost qualities, the nostalgic notions of the hand made aspects of 'art and craft activities' and are beneficial by mediating between the hand-made and mass production[122] adding to aggregated values and reducing levels of alienation.

In addition to these intermediary attempts of mixing hand-made and industrial techniques, symbiotic interactions will be beneficial for the craft activities. The exclusively created examples will be spread to the masses later, by introducing the aesthetic of patterned surface decorations to the existing non-woven textile industry. Since they produce only uniform plain textiles for high-tech use, this harmoniously accorded product-action excludes the unfair competition between the small product

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[122] McCarthy F., "William Morris", 1856-59, page 110 Published by Faber and Faber 1994 ISBN 0-571-17495-7

capacities of craftsmen and big industry, which might be considered as a destructive action. The creative consciousness and self-confidence of the producer, buoyed by tradition and cultural continuum within renewed ideas of sustainability, will always nurture and feed the industry with distinguished taste anticipating the coming demands of connoisseurship. It is argued that limited or exclusive batch production will provide sufficient nourishment channels for the business of craft activity, prosperity and inclusion.

These cross-memeplex product actions result in artefacts which are a controlled hybridisation related to artistry and process technologies; genealogically these constitute the contemporary history of the focus object and its makers' future activities.

5.5.1.4 Mixed medium processes

Research in the Topkapi Palace Museum archives shed light on similar implementations of remedial methods and strategic mechanisms for bridging the gap between high/low culture objects. Felted textiles decorated by the use of valuable pelts, and embroidered surfaces with gold threads and stones such as pearls, are examples of the once venerated makers' skill directed by elitist value judgments.

Fig: 38-Restaurant interior from London

As an extension of the process parameters, and reciprocal product-actions mixing with decorative elements are embedded in the products. The dual aspects of combining traditional and contemporary products resulted in an exhibition/conference and facilitated an opportunity to verify both. Also promoted various other commercial design interactions for commissioned projects, such as restaurant interior in London/Piccadilly (see Fig: 38).

In re-presenting these formerly cultivated techniques to rejuvenate the diminished aura of the focus object by aggregating qualities according to elitist usage and aesthetic value recognitions, consideration was given to applying wool-felted textiles such as hand painting, gold leafing and using silk appliquéd motifs and decoupage (cut-outs) to enabled the creation of finer weight/lacy fabrics. These techniques were the results of experimentation, which sought ways of implementing the aggregated qualities, thus facilitating additional varieties of the focus object.

These fabric constructions and finishing treatments combined with structural and surface decoration in their motif making. However, applications of the stencilled motifs were two-dimensional; the surfaces were three-dimensional in the final forms. This influenced the creation of high-cultural perceptual value judgments. Throughout, these empirical mediatory practices facilitated the derivative products within contemporary product-actions in terms of artefacts classification. The reflection of the memories within the current consciousness was demonstrated by the results of the mediation action, which facilitated frescoes, sculpturesque-objects and hangings. These diversified artefacts opened up dormant possibilities for the future of the focus object in an oscillating manner, intended to share the personal deja vu leaping back and forth between the traditional and integral consciousnesses in the cultural continuum.

### 5.5.1.5 Representation of the continuum of culture

As previously mentioned, research into the Topkapi Palace Museum's archive of the Palace Courts produced evidence of value added felted artefacts relative to the origins of the focus object, demonstrating that there had been an historical precedent of evolutionary elitist value judgements. This evidence was demonstrated both as a mechanism and as an imperative by the contemporary meditative action, in product actions appropriate to this research.

Mediatory action is either reciprocal information exchange, experienced within the master-apprentice relationships (storytelling) or specific intervention in derivative product-actions reflected by the personal interpretations of the mediator (in the latter case his personal accumulated memory, tacit knowledge and background education transformed into explicit knowledge and reflected in the decision-making and resolutions for the specific product actions).

There are close parallels from the past with the commissioning by the Ottoman courtiers of the workshops that were trusted to use traditional art and craft activity and produce artefacts using high quality materials exclusive of western design philosophies and disciplines. The commissions were in response to the specific artefact and directed by the craftsmen's process technologies, which were exemplified by the previously donated gifts intended as primers for patronage. These selected objects were often commissioned for celebrations of special occasions for the Sultan (weddings, circumcision ceremonies etc).

The briefs were specific in terms of function, material and structure and in the historical context of the Ottoman Palace Court and an early example of the design process.

Unfortunately, post-revolutionary culture in Turkey excluded natural selection in evolution during the intermediary period by attempting transmission modification via revolutionary new memeplex and thus creating an unnecessary gap between old and new, between traditional and contemporary. Furthermore, each coming generation looked upon traditions with hesitation and/or disregard, with the notable exception of those who were conservative reactionaries. To these a considerable debt is owed in as much as a certain level of traditional consciousness remains in the culture, albeit seen as regressive.

The responsibilities in creative practices of the mediator as designer obliged him to demonstrate the former influences of his humanisation of time upon the focus object throughout product action and its derivative artefacts.

Relative to the mediation process a dualist approach of split personality in oscillation was the inevitable behaviour of a designer/mediator who 'comes and goes' between traditional and contemporary consciousness. The resultant differentiated product-actions are thereby conditioned by the mediator's essential nature, which coincidentally is constituted of previous experiences from a nomadic family background living as a minority sub cultural community in his own country. Furthermore migrating to the west for the purpose of design education impelled a trans-positional personality. This mature second nature, spontaneous and unbalanced in cultural continuity in itself, creates paradoxical contradictions, which empathise and tacitly recognise the inconsistency of value judgments in differing cultural

environments[123] The mediator's innate sensibility enabled immediate engagement in foreseeing the specific problems of the craftsmen related to the focus object, which subsequently became the foundation for the meme transfer.

The idea of exhibiting the archives felted antiquities which had never been previously displayed, was an attempt to reconstruct the lost aura of the focus object in order to influence a higher order of appreciation offering a chance to shift current value judgments and expectations.

The 'Reflected Inherited Tunes', 'Felt it Again' exhibition which took place at the Topkapi Palace Museum in 2003 aimed to demonstrate the series of resultant focus objects, the outcome of the revisited cultural routes and the traditional aspects of the craft practices synthesised by the mediator as designer relative to his own history. Although determined by his brief the results displayed interacted with the cultural heritage and were reflective of the level of delivery and the engagement of the mutated traditional techniques of the craftsmen.

If the process of making an artefact structurally narrates the memory of traditional fabrications, and designating currently necessary aggregated qualities, the rest of the design aspects (aesthetic experience, and altered material varieties) can represent the contemporary consciousness that triggered the different perceptions of object values. This justification of the product-design action was aiming to balance the paradoxical contradictions in terms of cultural and economic value judgments in the reciprocal exchange activity.

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[123] Designer/mediator's creative practices in 'Textile and Fashion' export business in Turkey/Istanbul and designing for intercultural performance art projects provided to experiences for the differentiated levels of the value judgments, without any prejudices and bias favours. The colour physiologies, motifs and surfaces relationships and even the layouts of the decorative units vary according to the cultural backgrounds' influential effects upon the formalisation of the level of consciousness.

The responsibilities in demonstrating different product actions in terms of the elimination of paradox and contradictions in cultural and economic exchange values worth of the focus object were constructed by designating the necessary proportions of the aggregated qualities. These were clarified and realised by deconstructing the existing qualities of the derivative products and/or art objects in every stage of the research activity. In terms of the antique felted artefacts within the exhibition, the masters took the criteria accepted as the design brief from patiently recited details.

An appreciation of the visually powerful elements of the traditional interior architecture of the Topkapi Palace apartments created an urge to designate a contemporary voice within the harmony of its environment. The site-specific solutions determined the selection of appropriated methods and techniques from a variety of earlier formal archetypes of traditional felt making, and purposefully set out to bridge the gap between the high/low cultural arenas, deconstructing their boundaries.

The conceptual themes and visual representations of these artefacts reflected different discourses, which relate diversely to the Islamic codes of aesthetic experience and the mystic iconography of the traditional product action throughout of the historic period (surveyed in previous chapters of this thesis). At the same, time the techniques; material treatments, and finishing fabrications were selected because of their relevance to the contemporary consciousness' product actions.

The three significant examples of work need to be defined in detail for the purpose of explicit implementation of traditional techniques transposed into contemporary felted artefacts directly derived from influences of site-specific evocation in elements reminiscent of the lost traditional aura of the focus object. The first exemplar was the two felted artefacts (the wall-hangings) fabricated by the "Kati" paper cutting technique, which although not previously directly implemented within the craft of felt making was originally a technique applied mainly for decorating religious books.

Fig. 39-'Kati' techniques in the felted wool wall hanging

A curious combination of dried flowers and cut out templates in paper these graphically representational narratives came originally from the holy-lands (in fact some dried flowers in the specimens held at the Palace archive were actually brought from Mecca). There were however in Persian and Ottoman cultures similar felt making techniques where clipped/cropped motif making traditions created three dimensional elements as independent forms extending from a two dimensional background. (see Fig. No: 39).

The seamless garments are the second example; the traditional process applied to traditional shepherd coats and hats, which influences the making of caftans. This technique has a similar geometric system to the Japanese Origami paper folding-art but

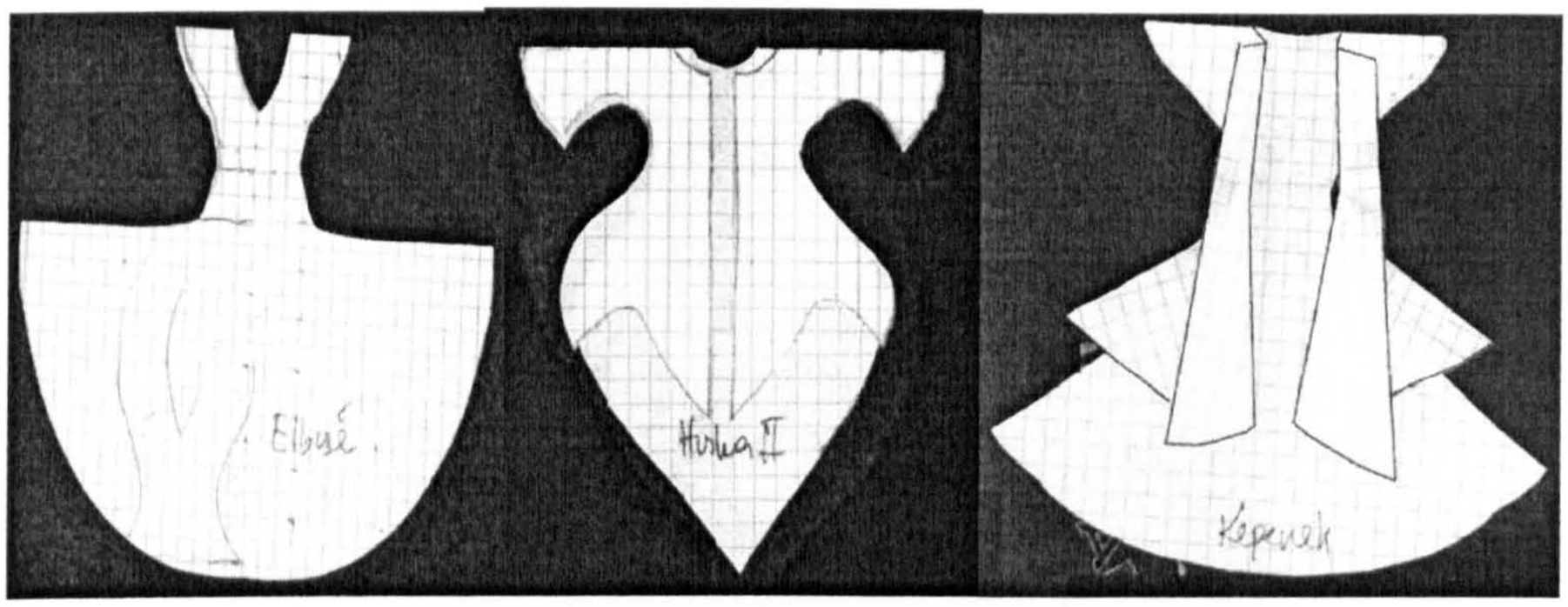


Fig. 40- Two-dimensional plans of the sculptured costumes

differs in as much as some edges have to be fused to enable the three dimensional structure constituted by the folded two-dimensional layers to be permanently anchored. The difference also reflects the cultural and religious philosophy of Turkey as opposed to Japan. In sketching and modelling the caftans' the pattern-cutting requirement was for open-plan fabrication where the felts consequently had fused seams.

This was the first incidence of a process technology being developed specifically to execute the design proposal. (see Fig. 40). This was not in contemporary consciousness a difficult experiment to implement, however it had to be recognised for its intrinsic cultural significance relative to the levels of his-story and also its appropriation and re-appropriation through the self-humanisation of time.

The surface decoration of these garments in terms of engineered design methods will be defined in the aesthetic section. These traditionally fabricated derivative artefacts, the costumes, represented symbolic characters reminiscent of memorized appropriated personalities in their former codes of dress. Relative to the specific site of the exhibited work and the mode of presentation, which was kinetic, they ritualised a notion of the time cycle, which derived from the rituals of the 'Sema'.

Fig. 41- Sculptured objects

The third example implicit in the sculpturesque objects also related to the traditional fabrication technique of felt makers in hat making, but in this case the resultant objects' cocoons, shells and structures are directly imbued with the qualities of the material's physical components (see Fig. 41).

In creating a perceptual evocation of embracing, protecting, camouflaging and enveloping, contrasting with emergence and rejuvenation the viewer is required to interact beyond the level of appropriation of skill and craftsmanship.

The contemporary changes in the conceptual notions of the felt object as sculptures evolved through various experiments with techniques and materials. Resolutions were directed from specific classification and justification of sculpture consolidated by the extended level of aesthetic qualities in different stylisations.

### 5.5.1.6 Aesthetic

Whilst further clarifying the notions of aggregated qualities some light should be shed on the definitive differentiations of object classifications such as craft, design and art objects; this in terms of perceptions of socio-economic and cultural values by which product action is triggered. The general discourses about art versus craft and usage values against aesthetic values are excluded; only the multi layered notion of the "aesthetic experience" is taken into consideration and implemented to define the subjects' perception of the objects' transcendental qualities, which can also be phrased as invisible qualities and the 'aura' previously discussed.

..."*As the subject is now understood, it consists of two parts: the philosophy of art, and the philosophy of the aesthetic experience and character of objects or phenomena that are not art. Non-art items include both artefacts that possess aspects susceptible of aesthetic appreciation, and phenomena that lack any traces of human design in virtue of being products of nature, not' humanity*'[124] ...

Although artistry in the designation of aesthetic quality has an essential role to play in causing paradoxical contradictions through its subjective value judgments, the viewer/consumer's consciousness in its decoding through analysis of time and space relations and their formation of social value judgments also influences the recognition of the aesthetic quality.

From these previous personal experiences of the subject will derive the sensual perception and appreciation of the intrinsic quality which cause pressures to impose cultural identity on the object, throughout the level of the consciousness of the subject.

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[124] Budd M., "Aesthetic", http://www.rep.routledge.com/article/M046#M046P1.1 and Budd M. "*The Aesthetic Appreciation of Nature*" Oxford University Press, USA, ISBN: 019928699X

Once understood, the analytical approaches direct the mediatory intervened action to the extent that they constitute a memory based personal aesthetic experience which, accumulated over time represent a level of consciousness (as tacit knowledge) that will be reflective throughout of the value added subjective solutions. In the intentional selection of connotations, which implemented rejuvenation and/or a transformation process upon the derivative objects' classification, the main aim was to decrease and stabilize the paradox and contradiction in value judgments through providing unified reciprocal aesthetic experiences.

Paradoxical contradiction may well be to a greater or lesser extent inevitable in any transaction regardless of the objects' constituted qualities. These may be created by the subjectivity of the different permutations of the union of the intellect and senses, in a situation of cross-cultural migration.

This designated element of the aggregated qualities in relation to the mediatory action of the designers' reflection of the modified memorised experiences and cross cultural links relates to the trans-positioning action of the crafts object into an art-object, a work of art with its own entity or autonomous aura.

Diffused object and subject relationships in terms of representational consciousness cannot be excluded from society and its time space related cultural environments. Regardless of the object designation, whether craft object or artefact, every man-mechanical-made fabrication created within certain styles constitutes a certain level of craftsmanship (it is arguable whether good or bad) and conversely the craft/design object has a certain amount of sublime artistry, which reflects the representational consciousness.

At this level, perhaps because of religious theology or the nomadic agrarian feudal existence and its pastoral roots, the Ottoman stylisation of artefacts is consistently influential in the work of the felt makers, in their non-art natural representations. In contemporary consciousness, other influences inform the aesthetic experience.

All aesthetic experience of the art or non-art (nature) seems to be informed and dependent upon the exercise of taste, which has a close relationship with the morality and value judgements of the individual as a completed being. Furthermore, the psychological aspects of their personalities defied classification. Some rare cases, which relate to psychological specifications, are excluded from the research area (Gestalt psychology).

In a re-classification, the mediatory design activity of experimenting with 'aggregated qualities' led to the creation of a series of new interpretational iconographies, representative of the 'Turkic traditions' aesthetic experiences translated from a specific vantage point (previously explained) and transformed by contemporary readings relative to different cultural perceptions.

These new objects constitute representational cultural aspects from the levels of the archaic to the traditional consciousnesses, and finally exemplify the post-modernist integrated consciousness by acknowledging an apolitical equality without any reference to any particular period of Turkic cultural history. This was the main principal of these design practices in new product actions.

The motifs of these new approaches to surface decoration were purely demonstrating the forms within similar traditional stylization techniques. This was true except for the fact that the designated roles of these motifs' identity and the colour codes were the within personal interpretation and functional dramatization, narrating the memorized visual aesthetic experiences accumulated from the individual his-story of the mediator.

These sources of inspiration for translation and/or personal interpretations, accumulated by value of generative codes derived from the combination of the eastern and western decorative art and craft traditions, were a cyclically re-visitation of the habitual memory of the designer/mediator who has aesthetic experiences in both cultural locations.

Deconstructing this generative code system of visual elements affecting the traditions of the past culture and the new memes deriving from contemporary factors facilitates the new readings of the visual language, introduced by the interpreted, pertinent design memes as vocabulary units.

It is like the aesthetic values of poetry, which have nothing to do with its written form of meaning or interpretation; instead the words, combined with the style of the vocabulary permit the readers to 'meet' with the poet as an experience and 'taste' his world, a glimpse into his inner space (see Fig: 42).

Fig. 42- the tent fabric of Chintemani Restaurant

"*The taste of the apple... lies in the contact of the fruit with the palate, not in the fruit itself*"[125]; thus deconstructing the cultivated sensual experiences' generative code systems of aesthetic values facilitates the construction of the new codes (memeplex) according to the designated briefs for the artefacts.

This process of existential being within object and subject, relative to reciprocities in the cultural mechanisms, directly relates also to the individuals' level of consciousness and ability to designate the aggregated qualities in the specific context selected.

Even though the triggering strategies in product action may be merely a two-dimensional design/creative device, they have diversified capability if transposed into three-dimensional resolutions in the organic shapes. There are examples fashioned in the felt reminiscence of cocoon, cortex and elements of ovum which suggest/infer a concept of matriarchal hierarchies. The mediated direction re-evaluates the aesthetic value code and its order system of elements, mythologizing the focus object according to artistic mutations to be experienced by the different sensory perceptions and altering notions of the usage values.

Further differentiations emerge in the series of artefacts designed by the same product actions, within the contemporized versions of the one motif 'Chintamani', which are assembled from the mutated variations related to periods and geographies throughout Turkic cultural history.

The naïve stylization methods of far eastern Chinese opera/performance supported the creation of the mystical environment wherein the storyteller narrates a retrospective journey of the motif related to Buddhism and its rituals related in pre-Islamic terms to the Ottomans' Islamic stylization system of the natural forms' representational

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[125] Borges J. L. Foreword to *'Obra Poetica' quated in, Juhanni Paallasmaa, ' 'The eyes of the skin'*, Polemics, London: Academy, 1996

classifications in terms of meaningful hierarchy. However, this system has symbolic orders in itself, but in this design activity deconstructed elements of the retrospective versions of the same motif have been represented by the transformation of the contemporary consciousness reflecting the humanization of time.

Fig. 43- Ceiling panels of the Chintamani restaurant

These contemporary representations function as ceiling panels (see Fig: 43) and wall hangings creating an exotic interior within an interior, for a level of consciousness which crosses the cultural divide in both space and time, while evoking a natural aesthetic.

These testimonials are perceived in different cultural environments. The design activity helped to mythologize the object's aesthetic value in a series of narratives, the 'story telling' actions distinguish the integration of the identified subject-object relationships and the intention justifies a fusion of locations.

This recollection of the essential nature of the focus object, such as eating under the felted tent but in a different time and space, creates a visceral aesthetic experience but also provides the cross cultural reciprocity of the union of the sensory and intellect.

## 5.5.2 Transformation, trans-positioning actions in art-practices

Whilst the felted artefacts described in the interior design project required specific details, they resulted from aggregations determined by intentional product actions within selective appropriate parameters of recollection.

The participation in a group exhibition as part of community activity in an Anatolian regional art festival generated environmental problems of a different order and level of consciousness demanding different solutions, artefact outcomes and aesthetic sensibility. In this area, the identification of high levels of pollution of a natural heritage site which was important for rare breeds of migrating birds resulted in a set of actions aimed at addressing a decline not only of the population of birds but also of visitor interest year on year.

Issues resulting from the mistakes of the local authorities in terms of ecological and environmental planning changed the route of migrating birds and thus rejecting natural selection. In terms of analogy, this could be said to mimic and be reminiscent of

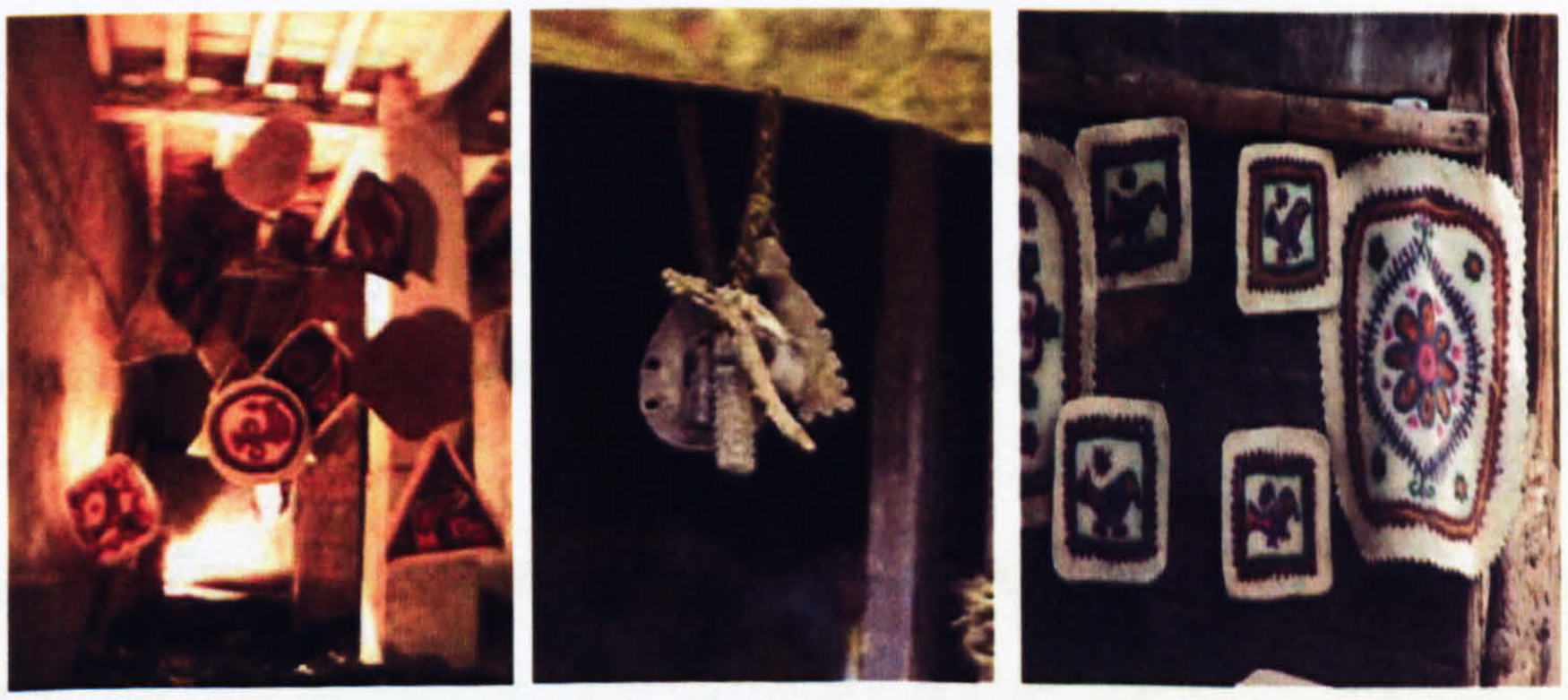

Fig. No: 44- the genesis of the 'Nomadic Traffic' installation

situation of the felted textile makers. Recollections of the emblematic representations of specific birds' imagery by a group of felt makers precipitated mediatory action in building a totemic mobile emphasizing notions inviting viewers to ritually recollect the birds' ancient migratory route while at the same time paralleling the felt makers' alienation from their original nomadic routes, away from their essential nature. Route and traffic control were suggested in the form of the individual elements in the resultant mobile

The mystical/fetishist qualities and stylization of the bird image of the focus object recollected shamanic rituals in its totemic notions. This was done by hanging circles, triangles and rectangular forms of felted pieces, as if they were fetish objects, conceptually to compile the cultural continuity of the Turkic history supported by the external environment of sound, light and movement.

'The Nomadic Traffic', installation (see Fig: 44) embedded conceptual relationships within the object's layers of mystical qualities, by re-aggregating in an oscillating manner, around the use, the ritualistic and aesthetic values of its history, which facilitated relocation, activating a different object classification. The recasting of the traditional roles of these objects facilitates a temporary new performing platform for the object within and around the new cultural environment, acting as a trajectory to begin observation, perceptual change and re-action to the work, completing the trans-formation process from separate crafted item to integrated art.

The new differentiated levels of cultural consciousness affect the viewer's subjective perceptional value judgments by the re-captivated aura of the focus object, which had been forgotten as a weakened memeplex once extinct.

The physical qualities of the wool-felted objects reflecting the associated notions of

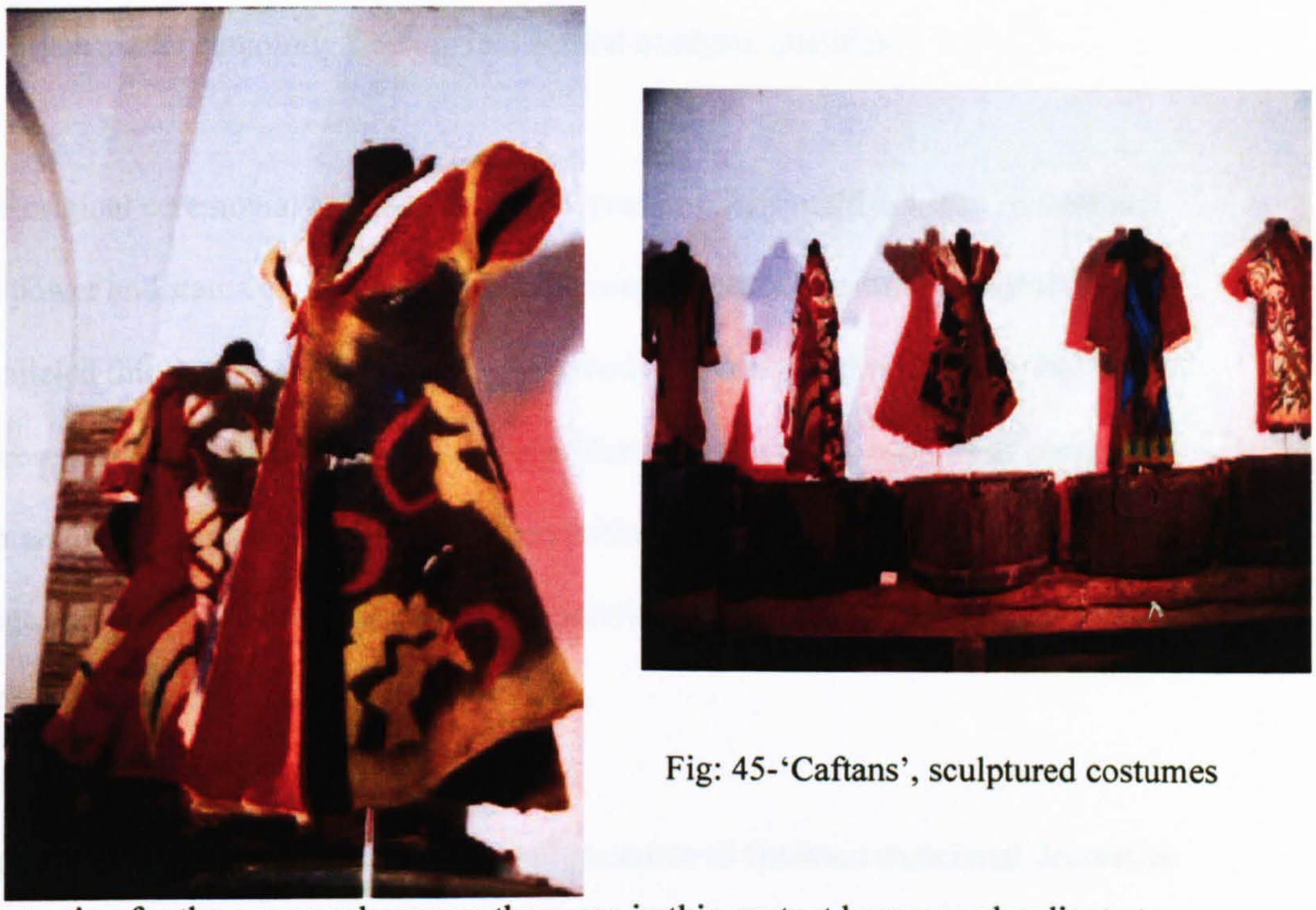

Fig: 45-'Caftans', sculptured costumes

protection for the person who wears them can in this context become subordinate to transposition. The energy radiation of the cortex of this third skin from crispy/hard rigidity, with less drape ability to camouflage the body in a specific sculpturesque manner, inspired certain three-dimensional solutions, in forms of amorphous geometry, soft curves, and the natural forms, such as cocoons and shells, as well as sculpturesque garments.

These three-dimensional frames of mind inspired by the traditional hat or shepherd coat, directed mediation toward the representation of uniquely constructed body conscious forms, which were free standing, constructed within sculptural behaviours. This adaptation of traditional fabrication of the craft activity transformed into a series of body conscious forms, and these constituted a simple geometry of the traditional garments called 'Caftans' (see Fig. 45).

Although these objects were in basic traditional shapes, the surface decoration and pattern designation in the engineered concept moved into a different abstraction with the brush marks conjointly flowing into natural aesthetic qualities.

The original ceremonial garments had conceptual monumentality, which represented the power and status of the Sultan. The new contemporary resolution resurrected and paralleled this designated function in utility body covering, substituting symbol with representation in a natural aesthetic. The evolution of this focus object had been in numerous circumstances extrapolated into further levels of the aesthetic experience and usage values, but a close contact with its essential nature, the object shepherds coat (Kephenek), was in this instance maintained.

These seamless garments' surface decorations relate to Ottoman traditional decorative art. As general inspirational sources, their antecedents were in the forms of floral motifs of the tiles and the traditional architectural features of the domes/arches and columns were extracted from the miniatures' naïve and flat/two-dimensional forms. This non-westernised perspective stylization applied within a certain abstraction and constituted a personal interpretation exemplifying a post-modernist, integrated consciousness.

## 5.5.3 The focus object's transformation

The sculpturesque objects and costumes related to mediatory action exemplify the level of consciousness pertinent to trans-positioning and/or transforming action from craft object to artefact.

The general characteristics of the artefacts were reinforced in specific environments of sound and movement ('mobile-ability') realised against the values derived from the postmodernist art-movement 'Fluxus', thereby embedded within and around a 'performatic' dynamic.

J. Beuys explained the major characteristics of the movement as follows: *'The Fluxus'*[126] *artists held a mirror up to people without indicating how to change things. This is not to belittle what they did achieve in the way of indicating connections in life and how art could develop"*[127].

Implementing such dynamic notions from the contemporary art movement and designating multi-layered new actions into the stillness of the existing traditional energy, into the static situation of the focus object and its craftsmen's life-style was an intentional intervention with which to test the resultant derivative objects from the point of view of external perceptual reactions. Introducing these new aggregated reputations to transmit and agitate the cultural meme-pole by different aesthetic experiences (as new memes) to the traditional craft object facilitated the transposing and/or trans-positioning activities.

It was intended that encounters within the agitated conditions and circumstances, under which the derivative object would trigger sensual perceptions which would relate to its previously embedded transcendental representational aura.

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[126] A continued flow; a flood of cultural, artistic/aesthetic experiential changes in the consciousness of the society

[127] *"Fluxus has endured not so much as a movement but as a sensibility, a way of fusing certain radical social attitudes with ever-evolving aesthetic practices. Initially received as little more than an international network of pranksters, the admittedly playful artists of Fluxus were, and remain a network of radical visionaries who have sought to change political and social, as well as aesthetic, perception*". http://www.writing.upenn.edu/~wh/saper.html

The previously accumulated personal or individual knowledge/experience brought to the encounter constitutes a personal aesthetic experience, which is likewise evoked and/or supported by designating artistic solutions through various performance art happenings. In sustaining the visual criteria built up conceptually, the necessary supportive effects of light, sound and props play on the sensory receptors resonating physically and intellectually.

The selected aspects of the aura of the focus object, which characterise this object-subject performance, represent designated qualities perceived within the reciprocity of the sensory consciousness and/or unconsciousness and are related to the viewers' level of existence, as a triggered imagination.

These aesthetic experiences create the minimal paradox and contradictions in a reciprocal cultural exchange where it inhabits and/or is evocative of the territory of shared essential nature.

These presented memeplexes to propagate/transmission within generative notions of even and unified socio-cultural interaction were necessary in German society in terms of humanity rather than nationality. They were providing optimum solutions; the multi functional tool for the social engineering activities is independent of the former nationalistic tendencies. However, the traditional influences like Goethe's romantic philosophy, J. Beuys was a follower of anthroposophist and activist Rudolf Steiner[128] can be identified, and these new theories have evolutionary modifications reflecting the cultural continuity.

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[128] (1861-1925) R. Steiner was a Hungry/Austrian social philosopher who investigated theosophy and founded anthroposophy.

Re-representing the embodied symbolic meanings of the felted objects by extracting them from a context of religious ritual before re-formalizing them into secularist aesthetic experiences designated new conceptual meanings. The "free imagination" of the individual interaction with the felted objects defined new categorizations for the product-action. This transformed new gestures and performing qualities towards a perceptual change relative to the aesthetic experience, differentiating object-subject relationships genealogically in continuity throughout the artist-story.

The conceptualization of three-dimensional work in terms of extended art concepts helped to elevate not only ontological clarifications, but also the epistemological specifications aggregated to the derivative objects which were the result of the mediator's creative practices.

Marcel Duchamp was the first fine artist, to declare the trans positioning and/or trans-formation of the craft object into an artefact through his creative practices129. Later on, found objects (they called ready-made) and multi-disciplinary installations with collectivist approaches in specific contextualization expanded the boundaries of the notion of sculpture into installations, art actions and organized site-specific solutions.

Beuys, considered a modern alchemist and a shaman, used the natural objects' substantiality by relating the transcendent, invisible qualities to the conceptual freedom of the individual consciousness, the responsive abilities of every man's creativity to contribute to the collective social consciousness.

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[129]M.Ducham, French-born modernist artist and a leader of the Dada movement, he was the first artist to exhibit commonplace object as art. His paintings include *Nude Descending a Staircase* (1912).

His drawings and extended art actions were directed towards achieving socio-political and cultural changes to activate and mobilize peoples' imaginations not as moral imperatives, but introducing different aesthetic experiences, *which as enlivened beings enable preparatory internal engagement or responses, which by their exclusion residual entrenchment regenerates an energy exhibited in its natural representational reformulation, in reconciling alienation*[130].

Other artists such as Brancusi and Eva Hesse, have used soft geometries and different materials for sculpturing purposes to represent varied contextualization of creative practices.

There was no intention of undertaking comparative studies and/or producing justifications to clarify the necessity for these derivative objects, until the mediatory actions resulting in artefacts. The later actualisation of the relationships between object and subject experiences purely relates to material-based physicality and focus objects' transcendental (invisible) qualities. This creates a series of confrontational aesthetic

Fig: 46-Felted panels of the Topkapi Palace Museum's chimneys

[130] Harlan V., Clairview, "What is Art, J. Beuys, Edited essays, published in London 2004, ISBN I 902636597

experiences, necessitating a re-formalization of direct evaluation and conceptualizing perceptual clarifications/justifications as realized in derivative artefacts.

Physicality, although invested in materiality, is also a presence and relationships to location evoke memory and impact upon aesthetic experience when re-evoked. Related to this in determining a mediatory action by covering the Topkapi Palace Museum's chimneys with felted panels (see Fig: 46) impacted by re-classifying an artistic manifestation within contemporary installation-art, but one with different representational connotations relative to the essential nature of the focus object in local culture.

In the Turkish language/culture, there is a phrase "*If one is not invited to go in the front-door then one knows how to wriggle in down the chimney*" and this describes the reinforced difficulties of acceptance and rejection, testing expectations or reinforcing alienation.

Relative to the Ottoman Court, felted textiles were only accepted as low-culture objects within the original quality standard levels required and therefore considered as non-aesthetic since their appearance was dismissed as belonging to the pastoral/rural and therefore outside the experience of the Court's level of consciousness.

Panels were created which bore the symbolic sign-like language of flag, a statement of defiance by visual references to folklore. The connotations of signs are internationally well known and relevant in this context as a victorious determination to invade, establishing new rules of acceptance.

These panels' were located at the highest point attached to the chimneys of the Palace roof inhabiting situations which facilitated visibility when seen from the sea which itself spans a mystical space between Asian and European. This self-advertising of itself by its own artefacts is for the felt making culture a visceral experience and for those outside the culture there was recognition of a territory evoking both respect and foreboding.

Verification of this classical method of cultural transposition in the transformation of craft-object into an artefact was given by the subsequent inclusion of felted artefacts within an international group exhibition of modern art in the German Z.K.M (Zentrum fur Kunst Moderniche) museum gallery in Karlsruhe.

The new classification in its mediatory action constituted "verifications" which, in the context of the thesis, are a vindication of the felt makers' traditions in their justification of cultural continuity.

## 5.5.4 Economy

The particular circumstances of the mediatory actions' enabled an elevation (of felted objects?) to a higher economic level in the reciprocal exchange activity; this reflects upon the increased added values and positive effects reflected in a willingness to pay a higher price and generate product demand in the different market environments.

The internal economy of the craftsmen and the mediator began with the small but steady orders of the craftsmen augmented by an estimation of the daily payments for hiring the workshop facilities and added workmen's remuneration. There was no conflict about these cost transactions but later as the product actions began to increase,

different objects produced by endeavours that are more skilful techniques caused some disquiet and discussions. The resultant gradual increases and sometimes exaggerated estimates of the unit prices signified tacit acknowledgement by the craftsmen of a higher economic exchange value for these derivational objects. This consciousness shift raised expectations of the derivative objects consequent upon reciprocal action.

The external economic circumstances within which these objects eventually proved the market demand (through commissioned projects and individual orders) extend the possibilities for diversification of the focus object in many other environments, increasingly affecting the boundaries of acceptance and value in exchange worth.

Although there was no particular market research, the survey of demand for these objects in external economic actions generated new reputations in different cultural environments. Consequently, the commissioning of felted products for the interior decoration of the London restaurant named Chintamany was a first for felted textiles at a higher level of commercial exchange activity.

It was also an opportunity to test level of acceptance for the aggregated qualities' in the specific requirements of the environment (the hygiene, comfort, and dining functions whilst being entertained in the restaurant). It was the first opportunity to observe/evaluate these felted artefacts' 'socialising' in the representational level of collaboration next to other contemporary design objects.

This internationally well-established operation in its satisfactory results stimulated positive dynamics facilitating the repair of lost self-confidence in both parties, the intermediary activity for both the craftsmen and the mediator.

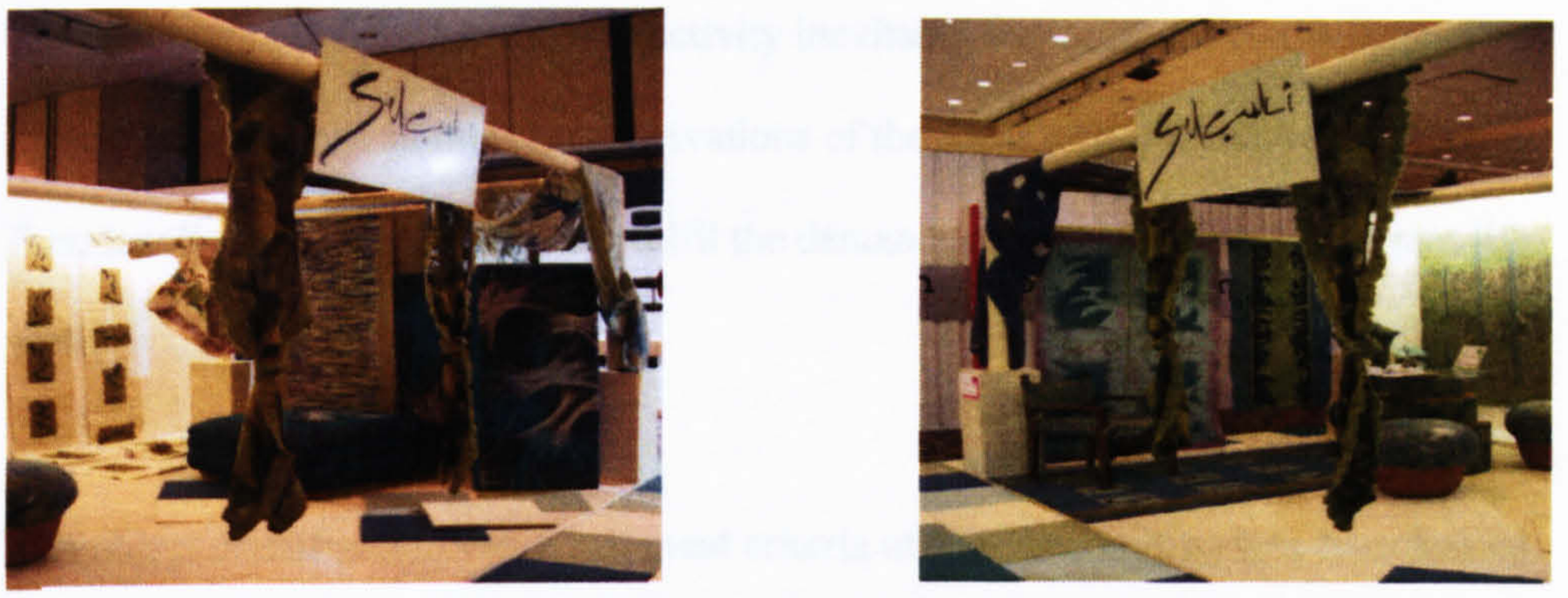


Fig. 46- 'Selcuki' the first bran-name of the stand in International Design Fair

It also acted as verification process in as much as the orientation of the reciprocal product action had been a declared intent primarily in the mind and experience of the mediator, raising expectations in the minds of the craftsmen. These aims/aspirations were vindicated by this verification of the mediatory action in reciprocal product action predicated on strategies to disperse contradiction and paradox.

Furthermore the decision was taken to design an entire interior where the objects and furniture would be produced by these derivative versions of the focus object, participating in the International Design Fair in Istanbul by the brand name Selcuki (see Fig. 46). This action of testing the evaluation of market researching activity for the felted textiles also allowed the new set of derived products.

These representational design narratives suggested a number of new thematic possibilities such as panels, wall/floor coverings and hangings, stretch ceiling fabrics and upholstery textiles. However, working with the same medium as a design tool rather than creating limited arrangements of artefacts was a risky action, but the unique characteristics of the personal interpretations generated possible derivations of the focus object compiled within a harmonious environment.

The commercially based reciprocal activity inevitably demonstrated multi-faceted cultural transactions so that these derivations of the focus object could be accepted functionally in urban interiors and fulfil the demands of consumers with different life-styles.

The object classification value judgment criteria of high/low culture was transformed into a more stabilised and evenly equalized value judgements by the appreciation and the acceptance of the public, which represented the various different segments of society.

These different ways of using felted textiles opened new contemporary venues for the commercial activities in a more than revivalist manner, such as solving the specific design requirements for the audiovisual room's isolation problem. It was a public reminding of the physical properties of the focus object.

In this design, the consumer was introduced to another new suggestion for utilising felted wool material. It involved specifically sized and coloured modules of felted wool squares with self-adhesive backings creating a carpet-kit for the consumer which could be used to create individual patterns.

This interactive mediatory exchange activity reiterated the useful versatility of the focus object, and produced positive reactions from the different levels of the cultural and economic consciousness, thus justifying the mediatory actions (see Fig: 47).

Fig: 47- displaying the carpet kit

## 5.5 Verifications

There are two interrelated aspects of verification, which are in the first instance related to the model; namely rejuvenation of the creative memeplex in creative practices, and secondly that the results of those creative practices, the derivative objects, are in themselves verifications through the external perceivers' level of consciousness. That the verification of the model and the verification that the resultant objects have fulfilled the desired requirement in as much as they have shifted the level of consciousness from one location to another both in the consciousness of the craftsmen and the external perceiver can be understood and observed through a manifestation of the derivative objects. The latter also raises the issue of verification of the focus object via its transposition through derivative objects, artefacts represented within national and international sectors of material culture ranging from contemporary art events to design and craft exhibitions.

These events sharing knowledge of the transitions involved in the production of resultant object representations were seen as testing conditions for multiple layered value judgements, both economic and culturally related, exchanging worth as a consequence of mediatory action. The situations varied from Museums to International Design Fairs to commissions within other design projects for specific environments, such as restaurants and hotels, where the product design briefs have rigid requirements.

The series of commercially based commissioned interior projects and production of fashion fabrics for an internationally established designer could be considered a form of verification of these derivative objects at a certain level of marketing. All design briefs were directed towards specific required outcomes but were not documented as such but were rather enacted via the processes described in Chapter 4.

The improved physical qualities and suggested new usage values in terms of the functionality and additional sociality of the derivative objects proved that implementation of aggregated qualities, particularly the physical qualities, were appropriated. Organizing exhibitions and academic based activities of seminars with derivative objects in material culture arenas recalled the lost cultural aura.

These rejuvenating experiences triggered and balanced the dormant cultural values of the focus object, and facilitated dissemination as newly transmitted memeplex systems for future craft making?.

In each of the descriptions of mediated product actions described so far, the event and locational appearance of the resulting derivative focus objects to some extent verifies the actions undertaken since it signifies acceptance of the results. However, there are certain issues which it is proposed would, if properly addressed, constitute a model of verification and ensure a natural adaptation.

The reputations of the new products representing contemporary consciousness exemplify the varieties of new interpretations which have the freedom to attract and influence new generations, as well as other artists and designers in an opened ended time and space related future of actions.

Fig. 48- Felted-overcoat from R. Ozbek collection

Public relations activities in the general sphere of material culture co-modification and art exist in contemporary society as a channel of communication and promotion and are the modern equivalent of the storyteller/designer activity (the oral narrative tradition) and therefore a natural adjunct to mediation.

Specific magazine interviews and articles accelerated the general interest and facilitated the faster transmission of these suggestive reputations as a new support strategy for product actions in a reciprocal characterization.

The acceptance of the derivative products in certain markets established more predictable value judgments when supported by acceptance in other areas of expertise such as for example in the case of the internationally well-known designer Rifat Ozbek who commissioned fabric lengths for his Milan collection (see Fig. 48). It was elicited by indirect contact via the media and previously publicised activities.

The increase in the possibilities of recollection of the lost aura enabled re-engagement with traditional value judgments in the context of contemporary cultural environments resulting in certain levels of attraction and acceptance manifested by imitation/admiration. The variety of presentations of the derivative focus objects which were high profile in the context of contemporary events stimulated creative practitioners in the field of art and design to adopt the medium of felt, but these are not critically analysed in this context. Nevertheless, their actions to some extra extent verified and confirmed its acceptance in the renewed levels of appreciation through their mediatory actions.

The resulting regenerative resolutions, in the form of derivative products reflecting the

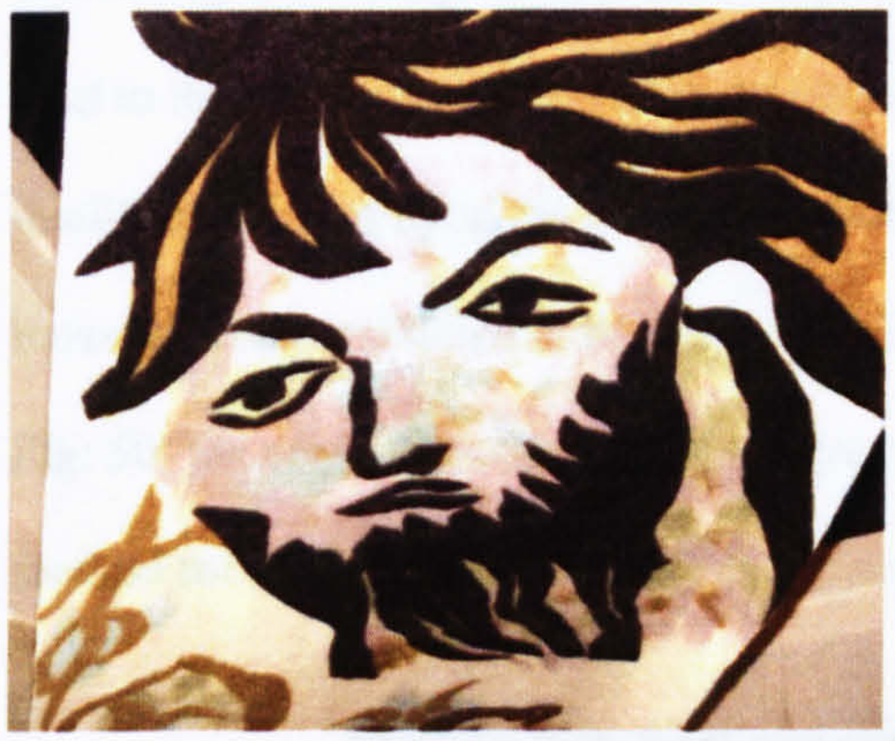
focus object's inherited traditions through their product-action, were motivated and tempered by different considerations which, relative to reciprocal action, in some cases perpetuated paradox.

Demonstrations given at a series of workshops in the higher education institutes between the felt making masters and art and design students were set up/organised/planned by the national authorities to promote regional collaborated interactions, also stimulated investment by the craftsmen in new portable machinery and apparatus for specific training in processes.

Relative to recognition of the masters' status, in honouring their contribution to national culture, the Culture and Tourism Ministry initiated an official document of registration.

The occasion chosen for the initiation of the register was a national exhibition of practices by masters following the precedent set by the Topkapi Palace Museum Exhibition and conference, "Reflections of Inherited Tunes" which had included and acknowledged their reciprocal actions.

The last verification element was embedded in the exhibition at the Modern Art Museum in Germany (where in Germany – why is this not in a footnote as you used for the first part of the dissertation – in fact there have not been any footnotes for a long time), "Call Me Istanbul", this was perhaps the most significant acceptance of the craft objects' trans-positioning, and/or transformation process into artefacts. Although acceptance motivated participation in this event it delivered in its product action a totally new and different approach to the fusion of artistic notions to the aggregated qualities.



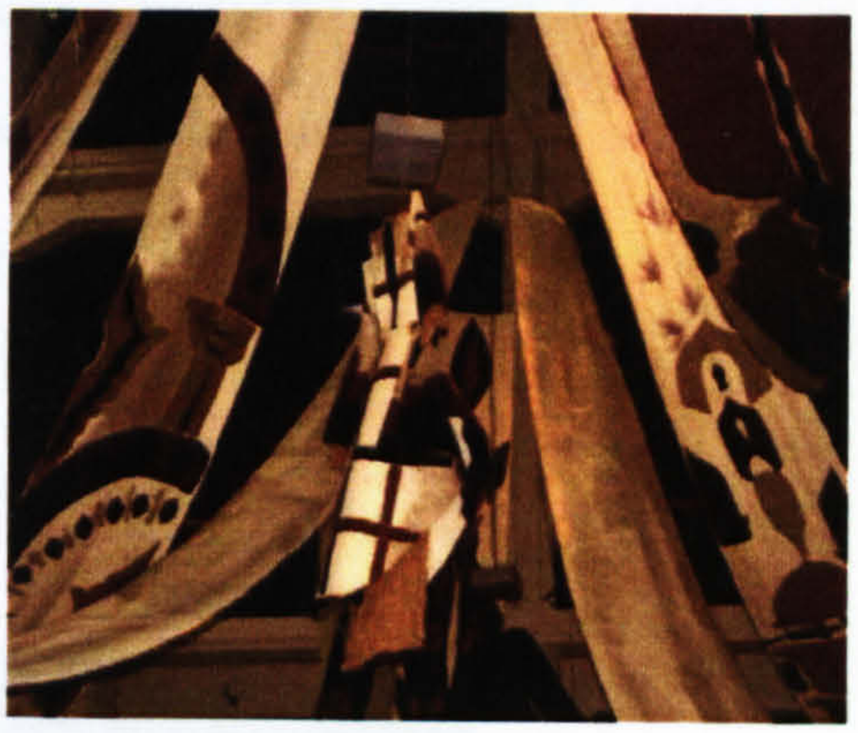


Fig. 49- the details from 'Call Me Istanbul' Exhibitions

The qualitative approach concerning high quality products was supportive of the aesthetic experience of the whole installation in as much as the assembled characterised art objects represented the specific environment. The aesthetic experience within the viewers' consciousness was fused into Istanbul by moods captured by creating audiovisual representations, such as specific sounds of the city, representation of characters of the mobile costumes and the notions of monumental sculptures created. (see Fig. 49).

This artistic creative practice facilitated opening new arenas in which to re-evaluate the focus object in terms of the process technologies of non-woven products in further abstract product objects existing outside the current range of classifications.

Exhibiting the conceptual and visual aspects of the products of the regional craftsmen next to the derivative objects of the mediatory actions demonstrated the aggregated qualities affecting upon the products. Selected stages of the project were retrospectively exhibited at the Latheby Gallery of University of The Arts London (see Fig: 50) the comparative layout of the event was intended to exemplify the designation method for the proportional usage of the design aspects

Fig: 50- Letheby Gallery Exhibition in London

(Material, function, structure, economy, aesthetic) according to the differences in the levels of the consciousness between the designer and their makers this negotiation within the transactional mediation eliminated the paradoxes and contradictions of the economic and cultural exchange worth in the reciprocal exchange activity through recollecting the familiar themes and narrating them through knowledge sharing. This also reflected the integrated level of consciousness of the cultural locations.

The journey of the product was demonstrated through episodes related to the sections of the model of the rejuvenation of the creative memeplex. The two-roomed venue was connected through demonstrating the continuity of the experiment within the same medium, felted wool. The work in progress manner allowed an open-ended future for the craft activity or collaborative interaction with the mediator. The verification list of events and locations reflects the level of consciousness related to humanisation of time and demonstrates reciprocity in the mediatory product action thereby minimizing paradox and contradictions by acceptance and consumptions of balanced value judgments.

The cultural background within which mediation in product action occurs is within the context of post-revolutionary republican policy. The consequences of this are interrupted continuously, consisting of a periodic cyclical process of intermittent reinforcement of adaptive memeplexes. This different process, unlike the linear evolutionary process of progress which results in homogeneity, create unbalanced value judgments because of slippage in the humanisation of time.

An inevitable result of these unbalanced value judgments between traditional and contemporary consciousness created confrontational situations favouring different sections of the society, which separated and isolated each from the other as sub-cultural groups or minorities. This revolutionary cultural context and background of understanding of the material culture and its disciplines is a prerequisite for mediatory interactions.

Some contemporary cultural polices exemplifying both assimilation and paralysis of some regional cultural identities should be evaluated and critically examined cautiously since some results and outcomes of some interventions are suspect and

perhaps indicative of negative attitudes towards the material culture of the traditional regions.

The realization of the difference between evolutionary and revolutionary progress created a major methodological differentiation, and a positive relationship with the material culture disciplines directed a new level of understanding and relationship.

The method of creating tradition and appreciation of it would be succeeded by awareness of current consciousness, and its product-actions would deliver to future generations an open-ended memeplex as a living mechanism to propagate.

Transmission within a necessary time and space relationship of the new memes of tradition in a linear evolutionary progression enables the maintenance of the cultural continuum, a table of verifications for the derivative objects, classified according to event, product actions and acceptance value categorizations.

However, the first and supportive reactions of the material culture disciplines facilitated higher credibility, acceptance as external value judgments provided new commissions/projects in specific design briefs, although the revivalist and nostalgic reputations did not optimally fulfil the mediatory actions. The open-ended reputations leading for progress and transmission should have more independent derivation from the origins of the focus object. (see Fig. 51)

| Event | Product Action | Acceptance Value |
|---|---|---|
| British Museum | Collection of Anatolian Felts | Material Culture |
| Topkapi Palace Museum Exhibition | Creative Pr actice Mediating Transposition | Inheritance |
| International Design Fair | Implementing Aggregated Qualities | Representation of Cultural Continuum |
| Chintamani Restaurant | Mythologization within Aggregated Qualities | Interior Commodity |
| Z.K.M Exhibition | Trans-positioning within Creative Practice | Artefacts |
| Bandirma Art Festival Exhibition | Representation and Assembling | Installation Art |
| Rifat Ozbek Milan Collection | Aggregated Quality Focus on Contemporary Technologies | Fashion Commodity |
| Hali Magazine Article | Evaluation of Conference and Exhibition | Connoisseur Scholarship |
| Skylife Magazine Article | Interview of Practices' Influence | |

Fig. 51- Table for the verifications of the mediatory creative practices

Introducing different sets of cultural consciousness to the memeplexes only in the product action as an adaptation of the culture thereby naturalized all other aspects of cultural life from worshipping, learning and thinking to free choice. The engagement of adaptive memes in a reciprocal process opens the culture to a natural evolution originating from within the memeplex rather than being predicated on external pressure. Further supporting evidence relative to the detail of creative actions and verification is available although not reported in this thesis.

## 5.6 Conclusions

This chapter has, through its reference to, and analysis of the case study and/or series of product actions, demonstrated and verified the purposes and practicalities of the mediatory action for realisation of reciprocal exchange interactions related to more evenly balanced values.

The awareness of the focus object's aura as an inseparable notion of being, embedded in the fabric of tradition, with its folkloristic aspects, and substituting subtractive qualities, directed the series of empirical mediatory actions. The implementation of different levels of consciousness provided the new reputations in terms of new product actions creating the resultant derivative objects. By differentiating the proportion of aggregated qualities and changing the cultural locations these empirical trials catalyzed the transformation process of craft-object into artefacts.

The main guiding method for these empirical work-in-progress trials was the notion of aggregated qualities which was complemented by designating within necessary levels of visible and invisible qualities. This had the purpose of readjusting the external value judgements with the consequences of reciprocal activity of the economic and cultural exchange worth of these derivative objects.

Using felt making as a medium and aggregating derivative reputations to the focus object in its derivative performable personifications within new cultural scenarios was the main intention of these empirical art and design exercises defined throughout this chapter.

These creative practices and the variations of the focus object indicate that intermediary activities are not only a self-satisfaction, but the exemplification of the specific object-based relationships, which facilitate the stimulation of new admirable and strong dormant memes to be transmitted by imitation or modified acceptance for replication and propagation. This could be acceptable as one of the contributions to open-ended progress towards the future cultural continuum.

These epistemological clarifications of the realization process of mediatory action in its many different levels of existence as an object facilitated the conclusion that the object is a sociable thing, and it has embedded conductive sanctions as cultural and economic qualities. They reflect the level of the consciousness not only of its maker/designer, but also the recipient/observer.

In terms of the new cultural and economic situations set up to demonstrate mediatory creative practices, a collection of fabrics were created as derivative objects these stimulated a positive dynamic reaction from the mimetic faculties of the external observers.

Aggregated qualities as a necessary notion has previously been explained because in relation to the object it implies an embedding into an artefact, a state which has many levels in both its inception and reception of expectations.

The achievement of these specific variations to relatively modified international perceptions is embodied in the focus object through new aggregated qualities which allow the beginning of a generic replication process. Thereafter propagation of the suggestive memes is initially attempted by derived objects which are harbingers of circulation in the national/international material culture arenas. Whilst these evolutionary derivatives of the focus object act as arbiters between the different levels of consciousness of the cultural environments, they also proffer additional product semantics as open-ended work-in-progress trials. However, they were verified as appropriate in their transposed new cultural locations relative to the objectives of the brief as proposed.

## 5.6.1 The Progressive Impact on Regional Felt-makers' Product.

In progressing the research project it was inevitable that various stages would necessarily impact on both the regional felt makers and their products in accordance with the existing differences in levels of consciousness, with each master individually perceiving and appreciating the benefits of the mediatory action. This would not only become evident in the curiosity and discussion associated with information exchange and demonstrated techniques in the workshops, but also embedded in the derivative objects.

Therefore, there was a progressive attitudinal impact related to repositioning the self-esteem/perception and interpersonal approaches when dealing with those external to their community. The practice model was primarily for the process of aggregated qualities and the five design features, precipitated by external interaction, had an impact upon their product.

Appreciation of these diversities, allowing individuals the free will to create in democratic ways against the cultural and socio-economic hegemonies of the globalisation movement, is another big impact of the research project upon the craft activity and its resulting artefacts.

In general, these new derivative objects, rooted in their authentic traditional processes and practices, exhibit embedded value based qualities in terms of the five design features of aggregated qualities. This facilitated not only the awareness of their own limitations in variable qualities but also demonstrated that, given flexible changes as evolving notions related to different usage values and designated according to targeted cultural locations, they might reposition their new products. Such flexible changes as might be required would only have a minimal affect upon their products and practices rather than traumatically confronting their competences and capabilities.

The five design features of the aggregated qualities are material, function, structure, process technologies and aesthetics, which proportionally adjusted according to the required qualities to fulfil the specifications for each specific product resolution.

Any resulting derivative object reflects through proportional aggregation an embedded verified perception of that which is appreciated by the external viewers. The impact of this experience persuaded the felt makers to open themselves up to external influences secure in the knowledge that they could introduce new practices without endangering their authenticity.

## 5.6.2 Production method improvement

### Quality and variety

For example, the felt makers started to use industrially scoured, smaller micron Merino wool, which enabled them to produce finer, cleaner felted fabrics with better tactile qualities. Some of them as cooperated groups even organised to buy in bigger bulk for a better commercial deal direct from the exporter, who had been introduced through the mediatory action.

Producing diverse products with different functions and usage values enlarged the vision of the regional craftsmen in terms of product variety and selective adaptation according to the specific market requirements. Previously most of the felt makers produced souvenir artefacts, easily transportable by the domestic or external tourists. Rarely, some collectors buying bigger rugs or hangings organise a shipment of delivery.

Keeping well organised workshops in clean environments facilitates the accommodation of visitors for demonstrations of the process of felt making in the manner of performance edutainment, which has become a new/recent tradition; previously the skill of the master craftsmen had been maintained as a secret to outsiders.

## 5.6.3 Interacted relationships gains

Their experiences of information sharing throughout the mediatory action and finding out about design memes exchange in process techniques allowed a better relationship

in the community; elevating the productive synergy lost after the disappearance of the guilds system.

### 5.6.4 Physical Properties

Obediently repeating the traditional craft techniques by recollecting their old master's directives within scholastic manners, without introducing additional imputes to the craft activity for the sake of keeping their authentic lifestyle and regionally secluded cultural identity was a general attitudinal custom before the mediatory action. Awareness that changes in their product-actions and process technologies were not affecting their social life and authenticity of the cultural identity eased their recessive-ness to allowing transmission of the introduced design memes in certain modifications.

The resulting contacts with industrial textile finishing techniques (such as continuous washing, pressing and gazing, which were implemented on some of the derivative objects) exemplified the different qualities.

### 5.6.5 Aesthetic Impacts, Style and concept

The iconography and surface decoration techniques, and motif-making methods have been specified according to their masters' former traditions and they hesitated to experiment with new patterns or motif-making techniques. This prohibited activity was considered antagonistic and disrespectful to their masters. When they realised that one of their responsibilities as contemporary masters was to create their own handwriting by innovative additional patterns in order to keep the continuum of the craft activity, they started to interpret various visual themes within their traditional methods.

Although the outcomes of these experiences were considered new, the stylisation within minimalist manners and the consequences of implementing the same traditional method of shaping the cut stripes of half-felted panels, complemented each other's harmonious aesthetic representation.

These varieties in surface decorations also encourage other customers or designers to commission the specific artefacts within their personal preferences for the new themes and colour-ways, which create a diverse business for the craft activity.

# Conclusions

## 6.1 Introduction

For this thesis to maintain its claim to originality, it is important to review its various conclusions resulting from analysis of experience, records and creative actions taken following the chronological stages of the investigation.

The research issues and notions were predicated upon a long involvement with one specific felt maker in the Anatolian region of Turkey at Afyon. This association fuelled the research, in as much as it brought about the realisation that if this traditional way of life was to be strengthened and maintained some sort of template or model action should be initiated as 'knowledge sharing', mediating between the felt makers and their wider environment.

Any such actions should be based upon research appraising the state and nature of the existence of the felt makers in the region and an actualisation of their historical

traditions (see Chapter 2). The disjuncture in terms of product actions and resultant products related to consciousness (see Chapter 3), led to discussion of the cultural theories and knowledge whereby the problem could be both understood and contextualised (see Chapter4). Finally, the concept was applied within an ideal model of practical application, which was verifiable in order to resolve the problem (see Chapter 5) by testing the theoretical justifications claimed for the originality of the new conceptual approach discussed in this chapter.

## 6.2 Paradox of consciousness

Contemporary situations with regard to the focus object and its makers in terms of classification of levels of consciousnesses are graphically represented in the diagram of paradox of consciousness, which also reflects a degree of alienation related to the parameters of the collective consciousness and the humanisation of time. The different value-related levels of self-consciousness are considered as memes defined relative to the other coordinates; these have resulted in the craftsmen being placed in various degrees of alienation.

The three selected felt making workshops located on the chart to illustrate the principal are the main felt makers who were collaborated with closely for the realization of the mediatory action referred to in relation to the proposed model (the model of rejuvenation of the creative memeplex in multi-functional practices).

The placing of the regional workshops was not intended to create antagonism or un-productive competition between the teams of felt makers. The different locations reflected the level of alienation enabling the evaluation of the craftsmen's actualisation and appreciation of the mediatory action. Each workshop acts as a meme pool and presents the specific characteristics relating to the transmitting dynamics of the design

memes throughout of the mediatory action; this is related to the felt master's level of consciousness.

The spiral dynamics theory (defined in Chapter 4, see Fig. 30) was used to construct a new diagram of the locations for the self-awareness related to the humanization of time and collective consciousnesses within the evolutionary momentum of Turkic cultural dynamics in continuum. These coordinates of the locations also reflect the level of alienation of the craftsmen.

The contemporary situation of Turkic culture amongst the international and/or global movements are outside the immediate constraints of the research in terms of its objectives and the considerations are indicated in the diagram as 'post-republic'. In terms of their levels of consciousness, each of those felt-makers selected from the various locations within the Turkish Republic, could be considered as varied meme pools, reflecting the different memeplexes contradicting the humanization of time and collective consciousness of the social majority. In plotting positions on the diagram consideration was also given to the recessive nature or otherwise of the differing meme pools at opposite ends of the scale which also establishes a mid point position. Therefore the diagram, in plotting only three of the nine felt makers surveyed, is founded on actual collaborative participatory actions related to differing levels of consciousness associated with specific outcomes of the research discussed here.

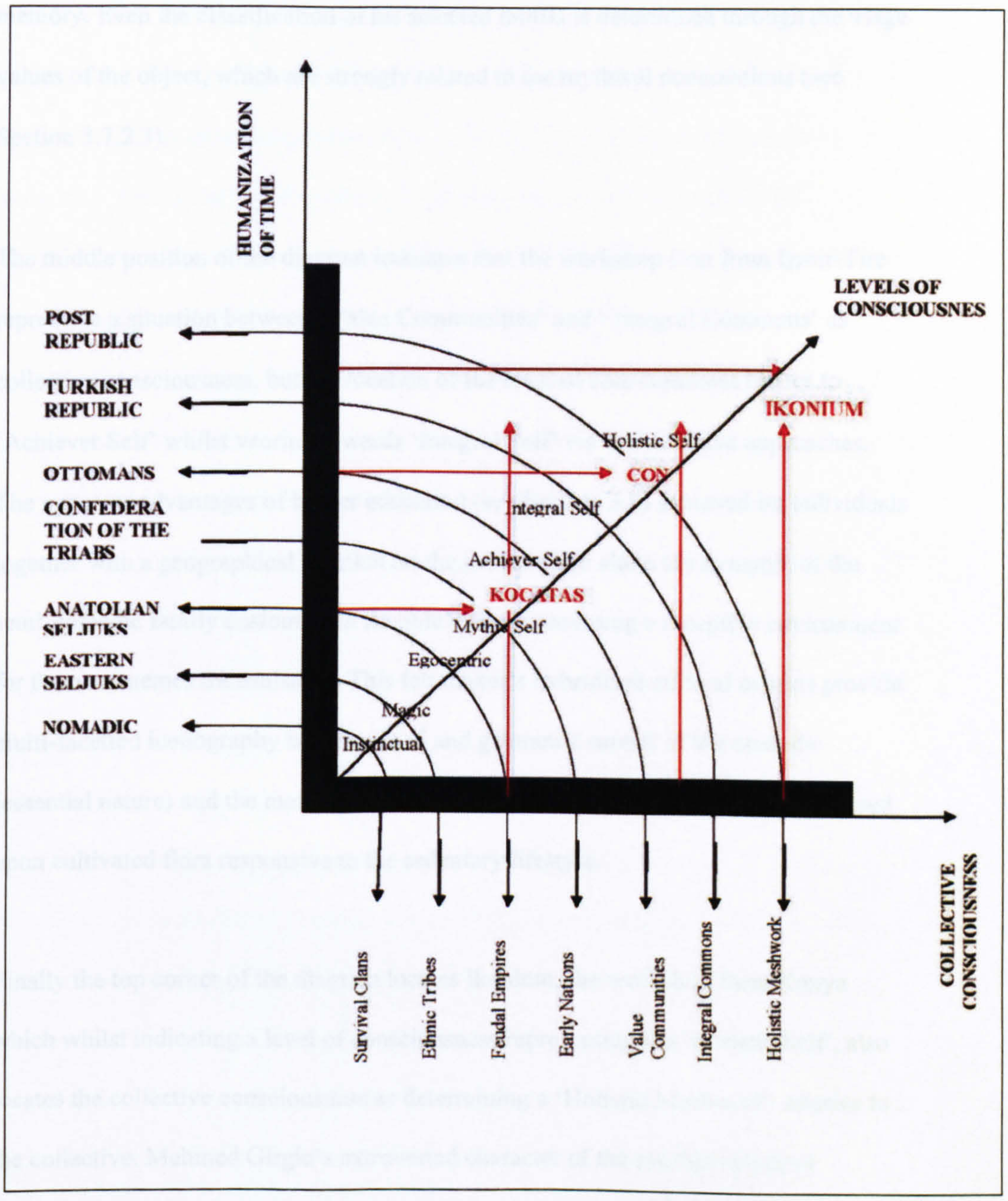



Fig: 52- Locations for the different self-awareness and levels of consciousness

For example, the product action of the Kocatas workshop from Afyon demonstrates the cultural memes representing the level of consciousness, 'Mythic Self', and relates to the traditions of the Feudal Empires' collective consciousness. These recessively fixed attitudinal cultural specifications are reflected as embedded qualities (visible and invisible) in the resultant objects. This notion of authenticity is constituted by the fixed representational iconography and reproduced through the felt maker's retentive

memory. Even the classification of his selected motifs is determined through the usage values of the object, which are strongly related to the mythical connotations (see Section 3.7.2.3).

The middle position of the diagram indicates that the workshop Con from Izmir-Tire represents a situation between 'Value Communities' and ' Integral Commons' as collective consciousness, but the location of the level of consciousness relates to 'Achiever Self' whilst veering towards 'Integral Self' via traditionalist approaches. The apparent advantages of higher education (see Section 3.8) achieved by individuals together with a geographical location on the tourist route alters the dynamic of the semi-nomadic family customs in a flexible manner providing a receptive environment for the new memes transmission. This felt maker's hybridised cultural aspects provide multi-facetted iconography between hard and geometric motifs of the nomadic (essential nature) and the more agrarian periods fostering soft decorative forms based upon cultivated flora responsive to the sedentary lifestyle.

Finally the top corner of the diagram locates Ikonium, the workshop from Konya which whilst indicating a level of consciousness representing the 'Holistic Self', also locates the collective consciousness as determining a 'Holistic Meshwork' relative to the collective. Mehmed Girgic's extroverted character of the multiple facetted personality, which under the Sufi influences through integrated life-philosophies formalises the multi-cultural 'Holistic Self' thus reflecting collective consciousness in a manner pertinent to a post republican humanisation of time. This would represent an ideal resolution point achieving minimum alienation, eliminating much paradox and thereby obviating much of the need for mediation.

The multi-disciplinarian approaches adopted in this case were constructed to create felted objects mostly for a world cultural defined in western philosophy whereby the individual cultural contribution needs be evidenced and is appreciated while

simultaneously delivering the main Sufi message of "... *equal beings we could be unified under the cosmic family*[131] ..." and enabling him to achieve distinctive stylisations. Personal interpretations reflect the high level of appreciation of the integrated 'traditional folklore' through his humanisation of time, as a micro contribution to the cultural continuum. It is worth noting that a move to symbolic representations and formal orders allowing multi cultural integration in an abstract realm such as decoration need not disrupt the actuality of the real and lifestyle realm (see Section 3.7). The importation of external influences in this instance is mediated through multiple imperatives mostly associated with the production of tourist commodities and it is difficult to detect the incorporation of the ongoing historicity of linking felt with telling stories and myth. Mediation is by its nature reciprocal and reciprocity in this case operates on the level of externally generated overlay or displacement. The ideal reciprocity would require equal acceptance or familiarity embedded and recognised in the object as some universal truth or essential nature revealed in the telling. Mediating the acceptability of culture object as commodity is a different issue to mediating practice as a consequence of facilitating a shift in self - consciousness which preserves lifestyle as in collective consciousness and essential nature relative to a fixed humanisation of time of others. It is suggested therefore that the approach adopted in this thesis differs from others in as much as it addresses issues associated with shifts in consciousness in a context of ongoing historicity.

The three workshops illustrate a mutual understanding and willingness to become a participant by providing the limited technical facilities for the mediatory action indicating awareness that paradox or a problematic inhibited their evolution or development which necessitated action (defined in Chapter 5). The consequence of individuals' awareness was receptiveness to meme transfer; the nature of mediatory

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[131] Hawkins S., "The Theory of Everything" *The Origin and Fate of the Universe*" published by New Millennium Press 2002, ISBN 1 –893224-79-1

action was determined by the coincidence of the three elements indicated in the diagram. Therefore the characters and propensities of the individuals (see Chapter 3, Personal Histories) and the strengths of the workshops directed the levels of their involvement through dividing up the production line and experiments of the derivative objects. The diagram relates to this in as much as the convergence points of intersection of the directional arrow relative to the distance away from the humanisation time line indicates the mediation requirement. The differential order of mediation is greater or lesser according to the distance from the intersection and descends from Kocatas to Ikonium.

### 6.2.1 Developing Responses to Paradox in Levels of Consciousness

Given the situation plotted in the diagram and based upon the findings of the investigations and the level of receptiveness to collaboration, it is argued that the established forms or precedents set for intervention were inadequate and inappropriate to the aims of the research project (see Section 5.5). Therefore the nature of intervention and or mediatory action needed re-evaluation, and new or alternative models created, both to analyse specific situations in terms of theorising existing practices and to develop strategies which facilitate different actions appropriate to the potential for relocation of the different consciousness levels of individual felt makers.

The distance from the axis on the diagram, where humanisation of time, collective copiousness and self-consciousness meet or coincide, to the point of actual humanisation of time determines the micro contribution needed relative to the macro dynamic.

The individual felt makers' direct questions when trying to find out the reasons for the intentional diversions of the mediatory action in terms of selection of classified product

and related workshop indicated their awareness and actualization of expectations from reciprocal and or mediatory activity.

The collectively produced derivative objects for the Felt It Again Exhibition demonstrated the comparative skills of the felt-masters through different humanizations of time and their levels of consciousness, when considered in relation to the felted antiques of the Topkapi Palace Museum archives. Decoding the memeplex systems of the inherited cultural traditions and aggregating the contemporary design memes provided new code systems to transmit through mediatory action.

Because the team of masters was not informed about the final stages of the derivative objects and which artefact had been produced by which felt-master was unknown, they could not evaluate the personal contributions before visiting the exhibition.

The consequences of the self-critique provided realizations of the personal strengths and weaknesses for the product actions and the technical facilities of the workshops. Also experiencing the products of other workshops provided grounds for them to make personal-resolutions in terms the future activities of their own creative practices. Temporary relocation and contextualisation of the nature and contribution relative to their work and themselves was a vital element in stimulating or accelerating the receptiveness to and transfer of design memes.

In particular, awareness of the high quality of the antique felted artefacts next to the contemporary trials seeking to regain the loss aura, through varieties of the optimum qualities demonstrated the necessity of the mediatory action. Also deciding to share the mediatory action with national and international visitors of the Topkapi Palace Museum was a form of verification provided to expand the possibilities for further transmission of the design memes aggregated through the mediatory action.

Relative to this confirmation later distinctions were realised in as much as the Museum authorities, the Turkish Minister of Cultural gave each of the craftsmen a beneficiary identity card proving national recognition of the craftsmen's contribution. This acceptance was related to the enlightened receptiveness of the makers and their contribution towards a better understanding of the notion of 'tradition' as a revolutionarily and evolving cultural location shift or dynamic process outside personal lifestyle.

The differentiated levels of consciousness of the craftsmen was evaluated mainly through the mediatory action relationship, but in total, their cultural contributions relate to different lifestyles as a series of experiences reflected in the embedded qualities of the derivative artefacts. As mentioned before, the aesthetic (see Section 5.4.6) experiences as lifestyle within different levels were etched in the human mind (as personal memories) and activated according to the circumstantial recollections of consciousness.

The motifs of the surface decorations in Anatolian felt making reflect these recollections through a series of retrospective examples of simplified geometric abstractions fixed in memories, representing the humanization of time relative to the level of self-consciousness demonstrated in the diagram (see Diagram 53).

The visual codes of Anatolian Folklore are built up from the integration of the contributions of the different cultural segments, layered on top of each other in totality as an old custom formalised a collective consciousness of tolerance and appreciation for the open-ended evolutionary future of the creative practices of the craftsmen. The intervention of the mediatory action has already appreciably impacted upon existing

paradigms, and while the critical evaluation of this is not part of this research project, it is however evidence of the meme transmitting.

The cultural influential scopes of the mediatory action as an new experience provided differentiated design memes, exchanging the vocabulary of the traditional decorative motifs which can narrate integrated thematic stories, in multi functional creative practices. Whether on the carpet, or felted rug, the ancient ram-horn or carnation or Ottoman tulip and zigzagging border are inevitably inseparable parts which represent the contemporary cultural identity of the focus object and its makers in the future. Therefore, it is argued that the analysis of the conditions of paradox in the levels of consciousness model, coupled with the new model of rejuvenation of the creative memeplex delivered in a unique process, prove the effectiveness of a strategic approach to mediation. Once enacted, this enables self-perpetuation in a verifiable and reaffirming new dynamic continuum of tradition at the same time retaining the self-identity of the makers. Therefore it both explains the paradox and provides resolutions to progressively eliminate the alienation and facilitate a better future projection for the creative activities of the craftsmen.

## 6.3 Relationships

All design is to some extent a mediation process whereby the various elements of aesthetics, production capability, and economics and so on compete for their proportion as is required in the brief. In a free market, designs which cannot compete are relegated to waste and their production capacity is often dispersed in the resultant commercial collapse. Reassembling or replacement takes place through improved product capacity then a steady diversification and rejuvenation process. Exceptionally the integrity of the production capacity is maintained by individual and personal commitment. The products of this endeavour are often anachronistic. Therefore in

situations where the maintenance of production capacity is either underused, losing momentum or in decline and or its products are perceived as paradoxes of tradition, a different design strategy is required to fulfil the untypical brief of rejuvenation of productive capacity. Described as dormant energies of both the object and the production process the rejuvenation, relative to those involved in this research project, requires acceptance of worth and value being categorised by something other than economic viability.

The designer/mediator's method of product-action proposed, delivered and verified in the context of this research is occasioned by using the combination of existing traditional process technologies and the additional methods as a result of providing assistance as an apprentice to master craftsmen leading to a creative discourse with practice. Usually an apprentice brings little or nothing to the knowledge exchange and consequently can ultimately only produce derivative products, which dilute the creative gene pool. The notion of apprenticeship introduced in this process is one in which reciprocity is key to a definition of shared knowledge.

The joint processes for completion of the resulting textiles/artefacts/ felt products, within aggregated qualities represent a community micro-dynamic of creative stimulus within which the specific circumstances of the region can begin to operate and impact relative to the macro-dynamic.

This method of discourse also facilitates the maintenance of society or a form of social order underpinning the secluded traditionalist influences while allowing a replenishment of the old traditional memeplex by implementation of newly modified design memes relative to the prevailing cultural consciousness, thereby providing integration with other levels of consciousness.

Some may regard as clichés the formal, well rehearsed, theology-based rhetoric as inhibiting the possibilities of the strong memes of the rising generation from being able to support and reinforce or rejuvenate in response to adaptive memes. In practice, this is an essential ingredient and rehabilitates those excluded within traditional values as a dynamic force.

The notions of tradition, in terms of the fixed time and space related relationships of humanity in its humanization of time and psycho-geographic location offer the possibilities for change in a revolutionary context which are often regarded as a limitation upon the freedom of the individual's consciousness related 'self-creativity'. The same systemic limitation also creates many differentiated small minority/sub-cultural communities which, having differentiated levels of alienation, are consequently affected by the uneven value judgments causing paradoxical contradictions in any reciprocal activity.

Therefore, it is suggested that without mediatory action it would not be possible to go any way towards shifting the majority consciousness in recognition of the importance of liberating individual creativity, thereby evolving and maintaining collective units of accumulating cultural identity.

The process technology of the 'focus object', felt making, referred to as the existing creative practice of the regional craftsmen and taken as medium for series of empirical tests and trials, suggests a multi disciplinary approach utilising both design theories and process technologies, enabling the recording and use of codified explicit knowledge. Formalized by established theories, and ratifying them by fact and reason relationships in terms of continuity, the argument of the research project necessitates engagement with this declining craft activity in order to interpret the focus object as a culture object which permits decoding.

It is worth restating that the process of re-evaluation of alternative fibres (material), process technologies (structure), as a reciprocal meme exchange of mutually differentiated essentials in the product action builds up a concrete exemplification for the derivative properties of the focus object. Again, the reciprocation in terms of exchanging the levels of consciousness was at a craft level of material manipulation rather than at the level of awareness of potential exchange worth. Although these derivative objects' closely observed and realised similarities enabled the craftsmen to relate to them until the verification happened, their final usage values, cultural and economic exchange worth was a mystery to them.

Introducing these design memes to traditional process technologies and products within fixed consciousness regardless of the reciprocal exchange activity and its consequent values facilitated these additional diversities. These kinds of cross-sectional interactions between the product design and studio-craft creativities are exemplified in the contemporary industrial applications.

The cultural background within which mediation in product action occurs is that of the post-revolutionary republican policy. The consequences of this are interrupted continuity, consisting of a periodic cyclical process of intermittent reinforcement of adaptive memeplexes. This differentiated process, unlike the linear evolutionary process of progress, which results in homogeneity, creates unbalanced value judgments because of humanisation of time slippage.

*"... The division between the studio crafts and design is no longer as sharp as a divorce. There is some interesting evidence for this in that for the last thirty years succession of high-status designers such as Ettore Sottsass, Andrea Branzi and Daniel*

*Weil have merged the studio crafts with design in their pursuit of more 'humane' design..."* [132]

The notion of more 'humane' design, an improved humanization of time activity marrying craft-design and technology by symbiotic transactions to bring the cultural values into the commercial part of the exchange activity, is not new. However, its role in individual practice differs in respect of the socio-cultural and economic context. These notions have not been considered before related to rejuvenation and the maintenance of traditions in this field of enquiry or strategies for their implementation developed. They are however, a significant component of this claim to originality.

It can be argued that increasing the spectrum of the physical qualities to a level pertinent to establishing commercial standards adopted from the technological research findings is an interference action affecting the authenticity of the focus object. However, these hand-made products resulting from the finishing treatments completed using industrial technologies achieved equivalence to those produced wholly on commercial lines in terms of both fabric properties and aesthetics. It can therefore be argued that this action of exemplification is for some an idealistic means of reciprocal activity, relative to fair trade, which hopefully reminds of lost qualities, nostalgic notions of the hand-made aspects of the art and craft activities. These beneficial transactions mediate between hand-made and mass production[133]adding values and reducing certain levels of alienation from the contemporarily produced products consumed by the majority living a modern urban lifestyle. This can be understood as a reintroduction of lost quality, which the focus object underwent as a consequence of

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[132] "The Culture of Craft", Status and Future, Edited by Dormer P. Manchester University Press, , 1997, ISBN 0 719046181date

[133] Gogarty A. "*Remediating Craft*" The paper was presented at a symposium called 'Consequence of Material,' held at Red Deer College, Alberta, Canada, June 11-13, 2004. http://www.craftculture.org/archive/gogarty1.htm

the long and terminal decline. This kind of re-acquaintance with a lost aura (of qualities) by action involving the introduction by other means of protection is a significant characteristic of the mediation process as defined in the model.

It is argued that a dualist approach, oscillating between traditional and contemporary consciousness, results in the differentiated product-actions conditioned by a mediator's essential nature (coincidentally being constituted of aesthetic experiences from a minority sub cultural nomadic community). A familiarity with trans-positional replacement dynamics, which matured as second nature, spontaneously recognises and innate unbalanced cultural continuity in an empathetic and tacit reconstitution. The inconsistency of innate sensibility enabled immediate engagement and in foreseeing the specific problems subsequently benefited the reciprocal foundation of meme transfer through a specific object-subject relationship. The importance and specificity of this requirement in the mediation process is also a required characteristic of the intervention.

The other segment of the mediatory action is the trans-position/trans-formation process of creating art objects out of craft objects by transferring conceptually differing representations to expose the functions of artefacts by embedding invisible qualities throughout the craft processes. The physicality of the felted materials was not a ready-made action, but the recollection of the rejuvenation of the dormant energies from the previously experienced traditional art forms supported it.

Frescoes, sculptured objects and hangings that demonstrated the traditionally digested memories and exemplified the current consciousness of mediatory action were offered as open-ended dormant possibilities for the future of the focus object. Constantly changing relationships were intended to share the personal 'déjà vu' between the traditional and integrated consciousnesses in the cultural continuum.

The conceptual themes and visual representations of these artefacts reflected different discourses, which relate diversely to the Islamic codes of aesthetic experience and the mystic iconography of the traditional product action throughout the historic period surveyed in previous chapters of this thesis. At the same time the process technologies, material treatments and finishing techniques were designated, as well as product actions from the technological research outcomes. The exhibition of derivative objects in selected secular cultural locations eliminated the retrogressive connotations of the tradition.

Perceptual expectations in different cultural environments require a mythologizing of the object's aesthetic value in a series of narratives, the 'story telling' actions usually thought of as advertising, to distinguish the integration of the identified subject-object relationships. The intention justifies an infusion of cultural locations within derivative personas. Relative to the subject of this thesis it is therefore significant to acknowledge that the conceptual underpinning takes account of representation.

Re-representing the embodied mystical/symbolic meanings of the felted objects by extracting them from the agrarian ritualistic mystiques into re-formalized more secularist contemporary urban aesthetic experiences, gives rise to new conceptual meanings for the felted objects/artifacts. They represent the new categorizations for the product-actions and the aura deriving from the focus object. These transformative new gestures and performatic qualities of the perceptually changed aesthetic experiences of differentiated object-subject relationships are genealogically exemplified throughout the artist's story.

## 6.4 Summarized discussion and critical evaluation

...*"Scientific questions may interest me, but they never really grip me. Only conceptual and aesthetic questions have that effect on me. At bottom it leaves me cold whether, scientific problems are solved; but not those other questions"*[134]... L.Wittgenstein (1889-1951)

Gaining knowledge through the combined resources of technology and the human sciences provided resolutions to the research questions, but this process of assimilation did not take place wholly in parallel with the construct of the thesis argument. The mediator's design background was a strong influential factor leading to selection of only the technological knowledge related to the concept of the improvement of the aggregated qualities. There was no direct relationship between the current technologies of non-woven textiles and high-tech innovations. As an ethical issue, introducing these contemporary implementations into traditional craft activity and its resultant objects would create a high degree of interference, which causes greater alienation from the authenticity of the craft culture. Dealing with the traditional craft culture and being concerned about maintaining the authenticity of the embedded cultural values created a requirement for minimum implementation of technological sciences.

The structure of the thesis is not predicated on gaining the support of quantitative research findings such as statistical surveys, figurative tables and lists of critical evaluations. Collecting data facilitates the development of criteria enabling comparative evaluation with the standard levels of the physical qualities. In other words, the concept of the 'Aggregated Qualities' arose from the technological research, defining these quality related values in association with measures for control, and limitation set in place consolidated by the mediatory design/making action.

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[134] Wittgenstein L. "Culture and Value", edited by G. H. von Wright, translated by, P. Winch, Blackwell Publishing Ltd. London 2002

The knowledge-sharing format, the model of the role of mediatory action and the derivative object's design specific were sustained by the visual documentation, which is also supported by the descriptive analyses of the theory practice related outcomes from the designer's creative practices as a series of case studies.

Organizing these case studies in order to test the theory related practice stages of the model and evaluating the results identified from the living laboratories determined the positive dynamics of the mediatory action. Every commissioned project emphasized, within the frame of the design brief, the specific design aspects in terms of visible and invisible qualities such as functionality, durability, aesthetic nostalgia, material culture and connoisseurship. Aggregated qualities as design tools in relation to these projects facilitated more imaginative scenarios for experimentation with derivative objects. Also these varieties of accumulated derivative objects circulating in different cultural locations propagated strong design memes facilitating the speedy transmission.

Representing the derivative objects in different layers of the society and national and international cultural locations stimulated other designers/makers to use 'felt making' as a design tool as a medium to reflect their personal interpretations.

## 6.5 Conclusion

In recounting the arguments it was hoped to clarify in the first instance the differences in levels of consciousness and thereby indicate the originality of a specific kind of mediatory action relative to this reciprocal interaction with the felt makers and their products, directed towards resolving their problem In the second instance, it was to suggest a specific model and method that would facilitate the most appropriate and effective mediation between value related qualities and exchange worth.

It emerged from the research analysis that a strategic approach in mediation and creative practice was also a feature characterizing the proposition put forward. Whilst aggregation of qualities in derivative objects transforms their significance this cannot be achieved relative to traditional handcrafted felts with integrity and continuity of tradition and without the establishment of the clear set of relationships discussed elsewhere in this thesis.

Without establishing them on a secure foundation with due respect for and understanding of the traditions that are the inheritance of the craftsmen and their culture, any subsequent derivative objects would not gain transposition acceptance. The area in the model where memeplex transmission occurs, facilitating adaptation and integration in a reciprocal exchange, requires both the mediator and mediatory action to be contained within a frame of mind and proximity primarily aimed at respectful sharing of knowledge.

The restoration of the product aura within the autonomous hybrid was a key objective of this research and of its contribution to knowledge. It has been propelled towards its ends by the underlying philosophy that cultural traditions in their diversity shape our integrated cultural identities in the aura's location. Furthermore, that mediation harmonizes the levels of consciousness, reducing alienation by reciprocal exchange, repositioning the autonomous aura of the focus object in its derivations in relation to the appropriate humanization of time.

## 6.6 Post-research activities related to the mediatory action in continuity

The research is not complete unto itself and therefore more work in this area should be undertaken. Notwithstanding the developments following the commencement of the

project and the thesis whereby the craftsmen's contribution has been recognized by the government representing incorporation into a different level of both consciousness and humanization of time, their products remain authentic.

Assembling the motifs of Anatolian felted textiles into a reference album has been one of the secondary aims of the project. Considerable numbers of regional motifs have been collected from felt makers' personal archives, whether by hand sketching or photographic techniques documented throughout the field observation, and the completion of such a book will be a post-research activity for the future. Supporting evidence relating to the research contains initial work and will be available for examination.

Experience gained throughout the research will make possible the reading of the traditional visual language of the representational iconography of felted textiles, which embodies invisible qualities formalised into a vocabulary system and thereby enabling a better dialogue and understanding of the regional cultural identities of the multi-cultural locations.

As mentioned before, the cultural and socio-economic complexity of certain remote regions of Anatolia indicates non-homogeneous data and a big demographic gap in different life-style standardization, which creates fractional social groups, causing conflicts. Also these paradoxical contradictions lead to unbalanced value judgments, which this research activity endeavors to clarify through the specific case of the creative activity of a declining group of craftsmen and their products.

In terms of the creative industries, rejuvenation of inactive craft activities (dormant energies) is not only an important factor for regenerating economic sources, but also the therapeutic aspects of the practices creates positive effects on human psychology.

They facilitate a higher level of satisfaction for the individual humanization of time in society. It is another form of education unit, with which many developing countries are familiar in terms of their previous traditional customs.

Therefore in selecting a pilot region for the implementation of the "multi functional applied art and craft activity model", it is necessary to combine with other craft activities to produce artifacts, free of assimilative and degenerated hybridization strategies for creating kitsch souvenir objects to saturate the market. A second post-research activity would to organize a group of people in a community project and after the realization period to leave it to evolve within the regional culture in more natural circumstances. This can be considered as a contribution focus for future mediatory action of the kind proposed in the thesis.

*The current non-homogeneity of Turkey's socio-economic and cultural circumstances is increasing as result of the turbulent negotiations with the European Community, which gives rise to many doubts and queries about the contribution of these peripheral groups in the future. If any exemplification of a leap to a higher level of consciousness is needed as an indicative sign for implementation or action it is believed that this research provides sufficient groundwork and evidence to support the future projects proposed.*

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