

## 5.3. Is a music scene an unexpected area to carry out a design research?

F. Nur Gürbüz<sup>1</sup> and Çiğdem Kaya<sup>2</sup>

### Abstract

With the socio-economic shifts in the world such as globalization and concerns of sustainability in the twenty-first century, it has been apparent that designers should adapt to new needs, in the sense of production and consumption. Hereby design researchers are obliged to explore new research territories. One of these territories is DIY production. Searching the possible integration ways of DIY ethos with design practice through examining traditionally self-sufficient and DIYer community of independent music collectives is the spotlight of this quest. With their distinctive way of practicing and creating, independent musicians, merchandise designers and producers made it possible to implement research in DIY in independent music, a new research territory. With this aim, a number of participants, all belonging to Istanbul independent music scene were observed and interviewed for their creative processes. This paper examines the formation of a research design which tries to create a design process framework with the certain sustainable characteristics in DIY and crafter practices of a subcultural scene: independent musicians. While examining the contribution of DIY production which arouse as an alternative to mass producing and consuming society and its core values to traditional design practice, locating this research within the existing design discourse and literature is troublesome. The source texts on this particular area merely exist; definitions are not sufficient. Throughout the research period one of the many challenges was locating the almost unstudied subcultural context, in a design research framework. Despite difficulties, concepts emerging from the subcultural context, has opened many opportunities to explain valuable phenomena such as the demand of independency, self-expression, necessity to practice DIY etc.

**Keywords:** music scene, design research, diy, creative communities, independent production.

### 1. Introduction

Globalization and new economy leads a way of a homogenous society which consumes as a living style, but while having its best moments, DIY, the subject matter of this research also comes within this consuming society. Some people were no more satisfied with the same existence field with billions of people; tired of seeing the same commercials, wearing the same clothes, reading the same news. After all they have been blessed with infinite opportunities to choose from and now will be pleased to make some contribution by responsible consuming. The neoliberal policies insisted upon the people a common way of living, bringing a feeling of being trapped and repressed. John Thackara sees the concept as the "failure of new economy" and adds "Dot-commers promoted "anytime, any-where" over and above the here and now—and we didn't buy it" (Thackara, 2006, p. 4).

Previously, the product's success in the market, uniqueness of appeal, global market compatibilities, value against the rivals and, etc. were more important than user's desires. The consumer became the "user". "User-oriented" design approaches covered up "some group of potential users, and is therefore aimed at satisfying some need, desire or economic demand" regarding the aesthetics or the modality (Palmer, 1996:3). Eventually, users' needs became the real

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<sup>1</sup> PHD Candidate, Graduate School of Science and Technology, Istanbul Technical University, Turkey. E-mail: nurgurbuz[at]gmail[dot]com.

<sup>2</sup> Associate Professor, Faculty of Architecture, Department of Industrial Design, Istanbul Technical University, Turkey. E-mail: kayac[at]itu[dot]edu[dot]tr.

focus of designing and also marketing in time. But there was still a space left untouched: what does the user think and feel about a certain product. Today's "an ever more sophisticated, knowledgeable consumer" — is not gratified with the mainstream items available in any store; so that producers and suppliers are "seeking to create products of greater value that better meet evolving needs and desires" (Maciver, 2016). So, design researchers/designers became more active in the social exploration of the product's lifecycle, through emotions and habits of the consumers through focus groups, observations, interviews and survey types to define the problem areas and design more meaningful products. It can also be said that the briefs from a client or the marketing department in a company focused intensively on understanding user's needs and including users in design processes.

More fair and sustainable models of consumption, production and distribution are being sought after. The environmental concerns are no longer the pink elephant in the room. Recycling or tracking for ecological agriculture is not regarded as sufficient solutions. Local strategies are seen necessary. Those new desires for being unique, sustainable and responsible, lead to the rise of late producing/consuming and community movements. Today ethical consumerism contains many levels of ethical action types: Fairtrade, Eat or Buy Locally, Keep it Local, Organic food, veganism and etc. as comprehensive examples. The impact of these movements may govern a whole city, like Slow Cities; or some products are being designed in Cradle to Cradle manner, where it allows products to transform after use and complete a full cycle of life as it was a living organism. It is also argued that the inactive consumer can become the skilled practitioner consumer creating a "meaningful use" (Gunn, W., & Donovan, J, 2013, p. 2). In this framework designers, as intermediary members of between mass production and consumption; can adapt their design practice resulting in more sustainable and responsible ways for designing new products and thus can open new dimensions of better living. Searching for more sustainable and meaningful production and consumption patterns also opens new territories to research through in design education and discourse.

Design theory expanded from traditional industrial design trends and preferences through 2000s. According to Fry (2011):

Change only occurs in two ways: by accident or by prefigures intent (which is de facto design). To choose means knowing how to identify, create and become an agent of change who is able to mobilize design to this end. For non-designers and designers, the potential (rather than the actual) capability of design as an instrument of change needs to be grasped. Specifically, to design against the unsustainable requires the nature of design itself to be transformed. It needs to become a re-directive perspective

Therefore, we need research on new productive and creative communities to see if they would integrate to recent design practice tendencies of practitioners and "untrained designers". So in areas yet not very well known to us as a discipline or discourse material, the first step to take must be to identify the practices, processes, actors in this area. A brief timeline of change regarding involvements of DIY and contemporary craft practices can be seen in Figure 1.

Researchers, Pelle Ehn and colleagues at Malmö, have coordinated participatory design projects with subculture communities. They have been conducting "collaborative culture production" in their lab called STAGE, since 2007 (Björgvinsson, Ehn, & Hillgren, 2012a). In one project, they became the "intermediator" for a "hip hop youth organisation" belonging to a suburban, immigrant community in Malmö to have their voice heard by the mainstream media. Their outcomes were event designs, introducing new communication mediums varying from graffiti to video production. In their research they emphasize (Björgvinsson, Ehn, & Hillgren, 2012) the importance of "design with communities" and not always 'designers are enablers or active actors' sometimes they are just "intermediators". And the outcome from such kind of a research is not limited with "a product or a system design" as always expected. Their work inspires this study to be followed up with new collaborative work with the independent scene members and designers /

design researchers. Independent musicians live in a specific lifestyle, and ethos; have a unique way of existence, which makes them the inevitable focus of this study. Clark (2003) defines the roles of subcultures as: they “may serve a useful function for capitalism by making stylistic innovations that can then become vehicles for new sales”. The DIY cultures create their own economy, consuming and producing behaviour. DIY societies have never ending aesthetic commitment through multifold media; music, visual style, text, actions, products, a conscious way of consuming, their unique sharing economies and etc. Within this context, this study tries to answer two questions; what is behind scenes of DIY of production and can we adapt DIY ethos to designing?



Figure 1: A brief timeline of the changes in subjects and their actors in design profession and education, as mentioned in this paper.

## 2. Towards method: Designers engagement with social sciences' methods and approaches for meaningful design

While the consuming society took a different turn, as shortly explained above, design profession and education also accommodated itself within these new dimensions. Design education system is consisted around industrial production, innovation, business and marketing led type of studios (Wormald & Rodber, 2008; Rothstein, 2005; Weightman & McDonagh, n.d.); aiming students to get prepared for the “professional skills” (Kiernan & Ledwith, 2014) they would need after graduation. While the design profession becomes overwhelmingly complicated covering subjects from industrial production to seeking agency to “change the world” (Papanek, 1985; Mau & Leonard, 2004; Thackara, 2005). The shifts in approaches affected the design education and research fields making design a more complex subject. To solve that we needed more sophisticated methods such as social sciences approaches. Some examples of integrating design research with social science’s approaches may be given as:

- Use of Anthropology in research (observations, focus groups, quantitative or qualitative surveys, interviews and etc.)
- Use of Psychology in research — such as Protocol Analysis.
- Use of Linguistics — such as Content Analysis, Discourse Analyses
- Cultural Probes [Design Probes] (Gaver, Dunne, & Pacenti, 1999), They state it as “a strategy of pursuing experimental design in a responsive way” (p. 22). They took

'inspiration' from scientific methodological approaches with "aesthetical" intentions. They do analyses but not in a very formal way as in social sciences would expect.

- Design Thinking

It can be argued that designers have already been in the field conducting their own research especially by using "observation" as main data source. For more than a decade now, design researchers and practitioners have been formally using social science approaches and methodologies. This has become a necessity after "the borders between design disciplines have disappeared with the different areas of design extending into each other" (Kiernan & Ledwith, 2014) and design got more and more involved with communities and contemporary needs of users (Davis, 2008). In brief, the problems of the contemporary world created more complex set of questions, those required more sophisticated and detailed ways of researching.

These approaches also entered the design studio classes at the same instance that they have been applied in profession. They all become useful to create more meaningful products as design practice became more user experience oriented. Similarly, Participatory Design, where every actors of a design problem comes together to develop ideas, has been part of design research and practiced mostly in the field of social innovation.

Most importantly, the 20<sup>th</sup> century response to the scientification of design processes (Buchanan, 1992) was "The Design Thinking". The systematization of design knowledge accelerated the emergence of Design Thinking principles. In the beginning of 1990's, in professional area "design thinking" have rapidly spread from the first operation space; Institute of Design at Stanford University through international design firm IDEO (Bjögvinsson, Ehn, & Hillgren, 2012b). Design Thinking allowed both designers and design researchers to become active in an interdisciplinary field, rather than handling just the object. Design was used as an intermediary for all the stakeholders' problems and even in organizational development. As Davis states (2008) "this paradigm shift in the focus of the design process from objects to experiences demands new knowledge and methods to inform decision-making. It broadens the scope of investigation beyond people's immediate interactions with artefacts and includes the influence of design within larger and more complex social, cultural, physical, economic, and technological systems".

IDEO coined the term Human Centered Design (HCD) approach. They have launched website called Design Kit<sup>3</sup> where they have published the "Field Guide for HCD" ("Design Kit," 2015). They work with a range from commercial products such as mobile applications to social innovative projects. IDEO uses different methods derived from social sciences, but they do not name them particularly in scientific terms. For example; the sequences of gathering data from observation is defined as "hearing"; understanding, interpreting or analysing the data, throwing out the first concepts and eliminating them is named as "creating"; and, the final implementation part that includes prototyping, testing and etc. is named as "deliver" phases (IDEO, 2011, p. 9). They pay attention to people's needs, experiences and desires inside from a semi-methodological approach of their own design practice for social innovation. Social innovation projects such as Children's Eye Care, aims "develop a scalable system for providing affordable, comprehensive eye care to families (IDEO, 2009). A project called In-Home Sanitation Solutions is developed with sanitary product manufacturing giants to design in-home sanitation solutions in the field of product design oriented research and development (IDEO, 2011). Enzo Mari is one of the first pioneer designers to expand design for social innovation and sustainability. Here, a designer is not just the action taker, but also a participant or an enabler with the participation of "end users, grassroots designers, technicians, entrepreneurs, local institutions, and civil society organizations" (Binder, T. *et al.*, 2011, p. 191).

In this research, aligned with the concerns situated in this section, social science methods were used to explore crafter ethos of DIY production in the field for improvement of traditional formal design processes.

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<sup>3</sup> Retrieved from <http://www.designkit.org/>

### 3. Possible benefits of new DIY craft practices for designers

As stated by Thackara “sophisticated distribution and logistics systems, computer-integrated manufacturing and design, and direct marketing have changed what it means to design, produce, distribute, or sell a product or service” (2008, p. 74). In this regard, designers without fame have little room to practice and their practice may not escape labour exploitation. The DIY craft practices and local markets growing amongst them let us re-imagine a new way to learn about the grey area between objects and their making process. As a result, new type of experiences are created amongst entrepreneurs nowadays to commercialize a unique interaction with the consumer. A brand new “designer/maker/seller personality” (Figure 1) is brought up to the curious consumers life.



**Figure 2: Atölye Yeti at Moda, Kadıköy, Istanbul: An atelier/shop run by a designer who sells hand-made products under Yeti brand, also a seller of other hand-made designer hand-made items.**

Source: Gürbüz, 2016d.

Producing with known sources, reuse and upcycle techniques come in hand to reduce effects on the environment can be regarded as a responsible type of making. It is possible to expand how DIY provides agency from various angles: The globalized economy demands growth all the time at every stage of production and consumption but “Certainly such growth comes at a high price: ever greater economic inequality as well as social instability” (Sennett, 2007, p. 3). In addition to this, according to Atkinson (2006, p. 5), DIY is “democratizing agency”. It gives the person “the freedom of choice” rather than fixed or assumed ways of creating and consuming (Von Busch, 2015). DIY production enables accessibility to goods by making. Self-sufficiency and independency which comes from both from the DIY literature and the original study of this paper are concepts DIYers want to reach (Hebdige, 1979; Spencer, 2008; Luvaas, 2012; Gürbüz, 2016c). But this idea does not mean that DIY is a solo job. DIY Ethos promotes collectivity and community support including virtual communities.

As stated in the beginning of this article, revival in crafts and DIY is curiously researched by designers with more fair and sustainable production and consumption aims. Also there is a new market for DIY and craft products and a new consumer culture, who desires for the independent and the local. As Campbell states (2005) “craft consuming” as “authentic expression of humanity in contrast to the alienating production processes of industrialization”. Within the contemporary DIY culture, crafts bear an important existence. As Spencer (2005) defines, “crafter” taking its roots

from “craft” word, is a person who practices DIY activities and is a “maker”. As von Busch states; they have the attitude of “re-invention of craft” (von Busch, 2006), this approach takes the traditional craft practice to one step further, it relates with art and design.



Figure 3: DIY crafters pop-up stands in DIY bazaar event in Bant Magazine’s office.  
Source: Gürbüz, 2014.

They are creating local economies sometimes just geographically belongs to a neighbourhood or spreads to other cities by online sailing and local bazaar events. Those events are the main consuming space for DIY cultures and also a socializing place for the followers. Another important concept is ‘Craftivism’, which is politically engaged all contemporary craft practices (Black & Burisch, 2010; von Bush, 2006). Craftivism is a form of activism, typically incorporating elements of anti-capitalism, environmentalism or third-wave feminism, which is centered on practices of craft — most notably knitting. Practitioners are known as Craftivists.

#### **4. Methods and material: Participants, data gathering and processing**

As already stated above, this research captures a collection of empirical research strategies and approaches based on social science methods to acquire knowledge from DIY practitioners in independent bands. Thus, the data for this aim was derived from various approaches such as; semi

structured in-depth interviews, participant observation, and media resources about the interview subjects. In a very early statement, Becker and Geer defines 'Participant Observation' as

the most complete form of the sociological datum (...) That is the form in which the participant observer gathers it: An observation of some social event, the events which precede and follow it, and explanations of its meaning by participants and spectators, before, during, and after its occurrence. Such a datum gives us more information about the event under study than data gathered by any other sociological method (Becker & Geer, 1957, p. 28).

The researcher's involvement as an "insider" in the music scene that she is working on must be underlined. Since the first author is a participant of the indie music scene more than a decade she could contact the first participants through her personal involvement in the scene. Some of the participants whose work contained DIY practices were contacted through her relationship with the scene's community. This prior involvement and knowledge helped the research design to be focused in such a complex environment. In addition to this, because the first author knew the band before, when the bands gave examples during interviews the first author was already a witness. This was an opportunity for fact check.

The first interview was with a band 'Kim Ki O'<sup>4</sup>, whose DIY and music practice had been closely observed by the first author for 10 years from the beginning of their establishment. For example, the preliminary data that Kim Ki O is a strictly DIY band comes from her prior participation and knowledge.

Six semi-structured interviews were conducted up to the time of this article. The semi-structured in-depth interviews holds accounts for the foundations of the DIY initiative, explaining their significant DIY practices, their reasons to practice DIY and their views on DIY practice in an elaborative way.

Interviewer (the first author) asked for referrals for snowball sampling (Biernacki and Waldorf, 1981), even though she knew most participants well enough to approach them on her own, the members of the community were polled if there were any DIY activity around the community unknown to the researcher. The interviews are not limited with only musicians, they are conducted in such fashion to involve various types of DIY production. All participants of the study belong to the Istanbul independent music scene. All of them may belong to various specific sub-scenes at the same time; such as Kadıköy Music scene, Indie Feminist music scene, Dub & Reggae scenes, DIY art & Crafts scene etc. Some examples are: a Synth pop band (*Kim Ki O*), a dj/producer duo (*12metreküp* — who built the second Dub Reggae Sound System in Istanbul), a print house (*Big Babolî*<sup>5</sup>, who design and craft hand-printed music posters for albums and events), an album project curated by DIY record Label and production company *OffPrint*<sup>6</sup>.

The interviews were analysed through content analysis. Content analysis does not exactly provide the hypothetical needs of this study. Therefore, the analysis of data can be regarded as adapting linguistic domain as thematic and narrative modes to non-linguistic modes of communication such as album arts, merchandise design, sound system design, hand-made screen print textile design, and etc. supporting content analysis. In some of the cases the outcomes for the DIY practices are products or sometimes events or action models for applying DIY. Taking those outcomes and associating them with the linguistic data which is derived through interviews and observations in the field constitutes the foundations of the analysis. A thematic framework will be constructed through the analysis and assembled through literature reviews including; design, DIY, crafts, DIY, subculture studies for further research.

<sup>4</sup> Retrieved from <http://www.kimkio.org>

<sup>5</sup> Retrieved from <http://www.biqbaboli.com/>

<sup>6</sup> The album consists of 13 songs from Replikas' 2002 album "Dadaruhi" covered by various artists/musicians chosen by Offprint. Retrieved from <https://offprint.bandcamp.com/>.

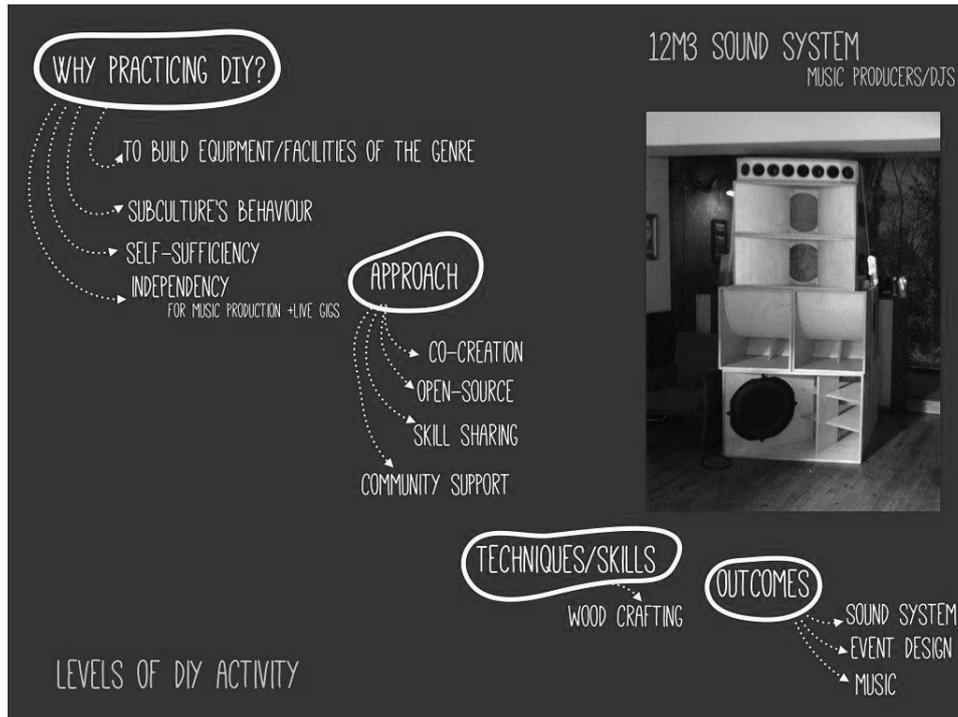


Figure 4: The visualization of 12metreküp's "levels of DIY practice".

Source: Gürbüz, 2016c.

## 5. Findings and further research

The findings of this study indicated two characteristics of DIY practitioners in the music scene. These are "learning by trial and error" and the "lo-fi as aesthetic assets". Lo-fi was originally a recording term, in music discipline, referencing to a lesser quality in recording, abbreviated from "low fidelity" (Garrett, 2013). Nowadays it is also used as a music genre too. In the interviews, participants use some other terms corresponding to lo-fi such as "analogue", "low-tech", "looking like craft", "hand-made" (Grubs, 2016c). The owners of Offprint who self-released a tribute album for Replikas's<sup>7</sup> debut album Dadaruhi's tenth year anniversary. They explain their lo-fi aesthetic choice as;

Back then [during the record sessions of the album], we were under the assumption that we would release this album from a known independent record company<sup>8</sup>, but despite knowing that we agreed we would use an 'analogue' image — like using a craft paper texture in digital printing looking like hand-made- to show that this is an independent production, not an expensive one. Then we figured out we were releasing it ourselves. When in fact, we were actually doing it hand-made, we still used craft paper and hand crafted it (Kayran & Geyran, 2014).

First of all, while practicing DIY and crafts, one gains improvement on skills by doing, most of the times even by failing. Many participants in the study explained their learning process flows with many "trial and errors" they have made through time. In professional or educational fields most of the trial and error parts are secret, only can be viewed behind the scenes of a project (if it is visible to all). But in DIY production, an outcome as an error may be already used by users before the new stable one takes its place (Gürbüz, 2016c).

<sup>7</sup> A renowned Turkish avant-garde rock band. Retrieved from <https://en.wikipedia.org/wiki/Replikas>.

<sup>8</sup> Peyote Music from Istanbul Turkey. Retrieved from <http://www.peyote.com.tr/peyotemuzik>.

[Making a DIY booklet] was first time for both of us. The first few trials were passed by telling each other what we were doing wrong and right. We learned it by doing (Kayıran & Geyran, 2014).

We can see the main reasons of applying DIY as a lifestyle in every interview. An excerpt from Kim Ki O band (Figure 5) interview shows that two women aged 32-33 are applying DIY since they were approx. twelve years old. Also they were seeing themselves living in a specific culture such as 'Punk Culture' (Göl & Sanaç, 2013).

Ekin: Way before undergrad years, I and you [Aiming at Berna] of course were very into DIY practices.

Berna: We were making our own band t-shirts while in middle school [a type of school in Turkey for youngsters at ages 12 to 14]. Applying collages. The undergrad education, both of us are from design and architecture faculties, definitely had helped to improve our skills. But we were already DIY practices way before that. We learned what to ready for a copying centre, the undergrad education made our processes lot easier and faster.

Ekin: How to prepare a demo [in music], how to make a t-shirt, a sticker? Everything must be Do-It-Yourself. There was no way other.

Berna: All those things we made during middle school takes root from Punk culture, Fanzine culture, Collage culture. They were never apart from the music we were listening to. They were tied together; they were the music altogether.

Ekin: And yes, we spent way much time practicing DIY (Göl & Sanaç, 2013).



**Figure 5: An example of Kim Ki O's DIY act: First self-released, strictly DIY album artwork and booklet, made in 2007 for more than 250 hand-made copies sold all around the world.**

Source: Gürbüz, 2016b.

One of the main motivations behind DIY practice is "self-expression", which always relates with "artistic expression" in every example of DIY practice in the study since the participants are all in creative businesses. "Artistic expression" breeds the desire for "autonomy", as their main motivation. Creative process and the outcomes in any of medium, reflects the manifests, motivations and experience of the creators. In other words, a maker reflects own manifestation on

the work as well as the meanings created by the viewers'. Therefore, it can be argued that design gains a craft like quality in DIY practices of music bands spreads to other cities. DIY practitioners of the music scene also refer to the same relation with their work as this study shows (Gürbüz, 2016c). Their motivation is to be understood and accepted through their creative process.

## **6. Opportunities and casualties? Adapting a field research constructed in a music scene into design research**

The main aim of this research was to focus on new emerging and challenging area for design, the DIY practices. This study is focused on DIY production in music scenes. It takes the range of final outcomes, from music merchandise to graphic designs or event designs. Music Merchandises as the subject matter of this study are examples of visual communication of crafter ethos; its aesthetic manifests and declaration.

In Istanbul there are many examples of DIY scenes, individual or collective craft productions (local brands, handmade or atelier production) usually presented in Pop-up sales format, Geek Bazaars, Maker movements gatherings, Vinyl bazaars, Fanzine Bazaars and etc.

Besides being a "democratising agency", providing accessing of design and slower production these visual material contains many other concepts to be identified as crafter ethos as this research proceeds.

The aesthetic values of these DIY outcomes may settle in a range from lo-fi to high end according to the applier's intentions. Still, in design discourse, the aesthetics is a very big argument topic.

We start from the commonplace recognition that 'an aesthetics of design' is always problematic insofar as 'design' and 'aesthetics' refer to divergent traditions of understanding creative activity—indeed to different traditions of such activity—despite twentieth-century attempts to resolve divergence (both in theory and in practice) around slogans such as 'form follows function' (Palmer, 1996: 3).

Usually matching the practitioners own self-expressive and aesthetical manifests. During the process many of the practitioners in the study were content with their most recent project. It also correlates with the self-improvement and skill gaining process to reach one's own aesthetic standards.

But before getting into action research on a subject that is still vague on the account of design studies, we should accept that is a choice of life(style). Most of the implications that are encountered during the study are not some direct intentions for product designing.

As Pelle Ehn and colleagues apply for years; being able to live in a "participatory design community" (Ehn, 2014) and to conduct research within it, is possible and very stimulating for everyone in the design practice. It would be a world changing attitude for many designers and researchers. But it is not always an applicable case in many local settings -such as in Istanbul. To create and research about those types of (natural) communities for starters, you have to be close to one of it or live in it. In Istanbul there are maker communities and atelier/studio craft/design movements present. It is fair to say that; they are not yet in significant communal settings. For example, Maker Movement in Turkey is growing rapidly by organizing gatherings and fairs. As a prominent member states in his recent blog post (Aksu, 2016); they are trying to reach out to more people, especially school children and their families to ground the movements foundations. He counts the community as 50 more or less people and attendees to a public event approximately as 200. The atelier craft/design movement is developing around 'bazaar events' and huge sales gatherings (Figure 6) in major towns of the country. But yet we are not sure if they are becoming communities.



**Figure 6: Souq Bazaar at Bomontiada of new Tekel Factory Building. 14-15 may 2016. Series of All designer (mostly handmade) couture items sales events in various parts of Istanbul.**

Source: Souq Bomonti at Bomontiada, 2016.

Although there are available non-designer/non-maker communities of creativity which cultivate their existence into DIY practices such as independent music scenes. They are organic appliers (and the improvers) of DIY and its ethos. Performing a research inside a subcultural setting is very informative on future researches that can be conducted in creative communities and their practices. Mapping was not a crucial element in the ongoing study (Gürbüz, 2016c) at the beginning; but eventually there was a frame of the big picture of the scene setting of the Istanbul's independent music. One of the main requirements we can borrow from an investigation of a subcultural setting is 'mapping' all the relationships, actors, actions such in a fashion that we would understand the cultural practice and its core operational processes.

As preliminary results show (Gürbüz, 2016c) in the study connected to this paper, the design process of the DIYers does not flow strictly as design processes flow. The design processes chosen to be base mostly follow steps as; finding the problem, research, evaluation (the analysis of the research findings), generating concepts, refining concepts, design, test and implement. DIYers in this study joins the research and the implementation (usually called as test or sometimes prototyping) into same level most of the time. So, the assumptions as design processes move through linear or circular flows cannot reflect the truth at all in DIY practice. That teaches us, conventional ways of seeing "making" as a step-by-step type of action must be discarded. Fitting each other or trying to see traces of each other in their own unique flows was the most challenging thing.

There are signs that the principles of DIY offer us better, more sustainable and ethical practice, which can be easily applicable into studio based education. It has been evident that the theorization of DIY ply between various disciplines and theory areas. As further research, continuation of such theorization is essential for DIY practices to become commonly applicable in design education system. The continuous flow for learning and making evidenced in this research, is essential for designers looking for ways to create massive or micro-level changes.

In addition to these, this study reveals that DIY, a creative cultural system brings shared knowledge, easy accessible practice and knowledge systems which can be applicable right away in design practice. DIY independent music production is a very responsive and transitive type of practice. It has been apparent that DIY subcultures have unique systems of practices and they present rich data of approaches and application methods for design researchers for further research.

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