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Script analysis: An approach to object-based exhibition

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Abstract
More modern museum approaches to exhibition are based on a narrative interpretation of their collections rather than simple presentation to the audience. In the context of this narrative approach, this study proposes script analysis as a new method, based in the design history field, for the research phase of exhibitions—in particular for those that are more object-oriented. Script analysis is a research method based on the principle of writing and rewriting the scenarios of objects with a continuous flow between the spheres of production, consumption, and mediation. This study examines, enhances, and presents script analysis as a research kit to be fit into the research phase of exhibitions. It also examines as a case study the application of this method in the research phase of an exhibition of a group of objects that took place in an art gallery and analyzes the efficiency of the research kit developed for script analysis. It concludes that script analysis is not only qualified to guide the research process of an exhibition, but also capable of producing diversified data according to the different perspectives of its curators.

1. Introduction

Collections in museums were exhibited in closed displays, mostly in inaccessible positions with "do not touch" labels, until the beginning of 21st century. Upon the ascendance of postmodernism the end of the 20th century, when the concepts of culture, communication, learning, and identity were all on the rise, such a rigid approach to exhibition could no longer be sustained. At present, museums aim to present new perspectives to their audiences by providing more a sophisticated understanding of the relations between these concepts (Hooper-Greenhill, 1991).

In the "post-museum" era, collecting objects has become a secondary concern to creating and sharing new contexts, whose interpretation and reinterpretation has become more of an issue (Greenhill, 2007).

To conform with this more communicative period, museums' main focus has shifted to ensuring a more active and efficient attendance through attractive new exhibitions (Bruce, 2005).

As such exhibitions are representative of the dynamic and changing face of museums, they are vital for the attraction of new and repeat visitors (Lorenc, Lee, Craig, 2007). As museums' sustainability depends on the creation of an emotional connection with exhibitions (Gadsby, 2014), they have adjusted the current themes of exhibitions to catch up with the new era's needs and trends.

In these exhibitions, museums are developing various approaches to exhibition that increase interaction between the curator, collection, and audience by presenting the stories that make up an object rather than the object itself.

In this context, we claim that script analysis, a method used in the history of design, enables us to bring objects in exhibitions to life and alows these objects to, if not 'talk to,' at least gaze back at visitors.

Script analysis is defined by Fallan (2010) as an important tool for understanding how the function, aesthetic manner, advantages, social meaning, and cultural identity of an object are constructed. Through an examination of the concepts listed by Fallan, limited information about an object can be deepened and extended. Script analysis allows us to approach objects from new perspectives of design historiography to reveal their cultural potential, existence in daily life routines, roles, and transformations as actors or actants in networks.

We argue that this method can be employed in the research phase of object-based exhibitions. It enables us to unearth the contexts in which objects have been designed, produced, mediated, and consumed, and thus create a meaningful and effective exhibition.

By importing a methodology from the history of design to exhibition, we intend to bridge design history and museum studies, investigate possible gaps, and present extensive material for museums and exhibitions.

In this paper, we demonstrate the benefits and effectiveness of this method through a case study: we employed script analysis during the research phase of an exhibition project that took place on 12 November 2018 at the Halka Art Gallery in Kadıköy, Istanbul with the collaboration of the Halka Art Gallery and Artship Initiatives.

The gallery offered us six unrelated pieces from their collection and invited us to prepare an exhibition. While some of the objects, e.g. a ewer, a ewer with a basin, and a bowl, were familiar, the rest were not. One of the pieces could not be identified even by the collection's owners.

During the research and preparation phase of the exhibition, the following questions were raised:

- What are the limitations of the objects to be exhibited?
- What are the relationship between these objects?
- How can we deepen the understanding and appreciation of everyday objects on display in permanent collections and temporary exhibitions?
- What potential do the objects have for sharing culture?
- How can we narrate the object from different perspectives?

We agreed that script analysis was the appropriate method for answering these questions in the research phase

of the exhibition because of its layered and inclusive structure.

This exhibition process and composition is a response to the need for cultivating interaction between the findings of the history of design and archival documentation, which includes oral histories and presentation curation.

The aim of this process was on the one hand to use the Halka exhibition a tool for the expression of the history of design and on the other hand to help the static objects in the collection interact with the audience within the defined context of the sharing.

2. Methodology: Script analysis

In the history of design, script analysis is a method related to social fields like sociology, history of technology, cultural anthropology and material culture.

First described by Madeleine Akrich (1992) in the field of the sociology of technology, the method was improved by Kjetil Fallan (2008) and mentioned as a methodological tool in his book *Design History*. Fallan examined the interaction of design history with the social sciences and asserted that different methods from these fields can expand and enrich design history studies, arguing that design history is no longer about the objects and their designers but rather about the history of objects' interpretations and relations with things, people, and ideas.

Script analysis serves as an important tool for understanding how designers and producers, products, and users connect and create an action-meaning sphere; it therefore deals with how artifacts transfer and transform meaning.

To explicate the script analysis method and guide the process, Akrich (1992) and Latour have generated a vocabulary, which was improved upon through the contributions of Fallan:

Script: According to Akrich, script is a metaphor for the use of instructions coded in an artifact; every kind of artificial creation carries a message planned by the designer or producer about its usage and meaning, hence the name for the methodology.

Fallan's additional definitions offer further insight into material culture and semantics, which he believed was lacking:

Physical Scenario: According to Fallan, the physical scenario is the information embedded in artifacts; the physical form and the interface, which carries clues concerning an object's use, forms the physical scenario and has a direct influence on the consumer.

Socio-technical scenario: The socio-technical scenario mostly concerns the symbolic, emotional, social, and cultural references and transformations of the artifact. In general, the socio-technical script involves every kind of an artifact's communication with its surroundings, as well as its transformations via different users, e.g. branding, market status, user recommendations, etc. (Fallan, 2010).

In both design history and the history of technology, the spheres of users and producers are examined separately. According to Fallan, the connection between the two can be established through script analysis. Bruno Latour used the metaphor of a tennis match to emphasize the importance of the perspective of these spheres, arguing that studying from only one of the perspectives is like watching half of the tennis match; both sides should be observed in order to understand the game as a whole (Latour, 1992).

The metaphor of a pendulum can also be used to understand the flow between the spheres of production and consumption. During script analysis, the artifact to be researched is placed on the edge of a pendulum, oscillating between the production and user spheres. As it swings, the pendulum passes through many points between these spheres; a constant flow information can be gathered from this movement. Throughout its oscillation, different uses of the artifact by different actors in various contexts may be observed, and in the end a layered, rich scenario, dominant in both spheres, can be acquired (Figure 1).

In script analysis, there is a crucial flow between the production and consumption spheres and between how the scenario is written and how it is read. This reading process is realized

only if mediation is centered in this sustained flow. Lees-Maffei identifies "mediation" as the third stream after production–consumption models and suggests a new model of production-consumption and mediation. Research on the mediation sphere is an extensive investigation that not only focuses on artifacts but aims to bring their cultural meaning to the surface. Mediation research illuminates the existence of artifacts between the production and consumption spheres and the meanings they carry during the flow (Lees-Maffei, 2009).

Fallan agrees with Lees-Maffei's opinion, asserting that artifacts can be animated through a focus on the mediation sphere. In his opinion, without investigation of the sphere of mediation, an artifact's cultural meaning cannot be uncovered and its full scenario remains unknown. Through writing the script of an artifact in the flow of the production, consumption, and mediation spheres, an artifact can be re-scripted; script analysis can therefore be used as a methodological tool in history of design studies (Fallan, 2008).

## 2.1. Script analysis as a research tool for object-based exhibition

We argue that the script analysis method can be enriched and successfully employed to create object based exhibitions. In exhibitions, the relationships between the objects exhibited needs to be structured clearly to be understood by the viewer. A firm conceptual frame that initially structures these relationships would help the audience to anchor the objects to each other. In this way, we can integrate the conceptualization sphere into script analysis.

As script analysis is suggested as a research method for object-oriented exhibition in this study, objects to be exhibited need initially to have a firm conceptual frame, structuring the relationship between the objects so as to help the audience anchor the objects together while observing the production/consumption/mediation spheres. We must thus add a "conceptualization" layer to script analysis to link objects to each other and to the exhibi-

tion, and thus to the audience.

To schematize this enriched script analysis, we have created the drawing below, which includes conceptualization within the flow between the spheres of "production, consumption, and mediation" (Figure 2).

In the following sections, we will explain what the main layers of this scheme consist of and then present a research kit that can guide curators during the research phase of an object-based exhibition and help them fill these layers.
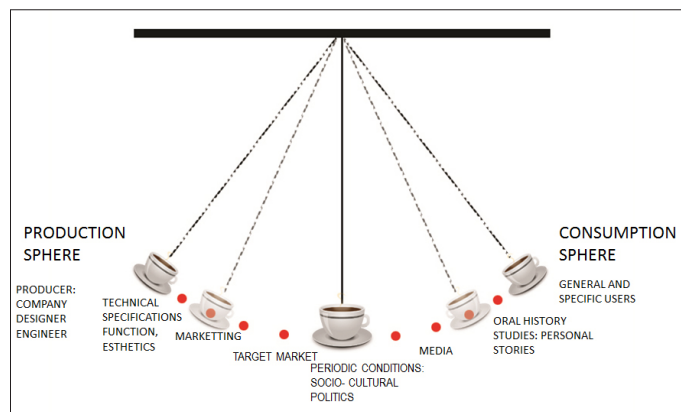
Figure 1. *The scheme portraying the flow between production and consumption spheres.*
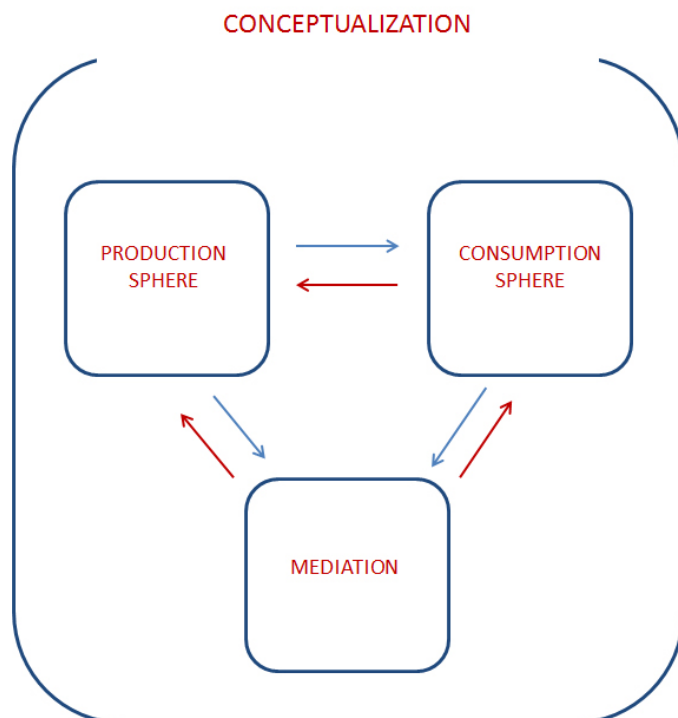
Figure 2. *Scheme communicating relations between the production, consumption, mediation spheres and the encompassing layer of conceptualization.*

2.1.1. Layers of script analysis for object-based exhibition

Conceptualization: Drawing upon various bodies of literature that describe the social, historical, economic, and political particularities of the period(s) in which the objects we intend to exhibit were produced, mediated and consumed, we aim to create a conceptual framework that links these objects.

Production sphere: Using primary and secondary sources, we strive to collect as much information about the production of these objects as possible.

Craftsmanship: If an object involves craftsmanship, interviews with craftsmen can be used as a primary source of information.

Atelier or atelier network: If the object is made in a specific atelier, research about the atelier or the network to which the atelier belongs to can help us collect more information.

Factory: If the object is mass produced, interviews can be conducted with the designers, engineers, or technicians involved in production or from people from the marketing department involved in the mediation of the object. If the factory is not active anymore, corporate records and corporate history studies can be consulted and interviews with experts conducted.

The object: The object itself can offer information about its production, e.g. production technique, place, designer, craftsman, and period.

Consumption sphere: We intend to gather data about the consumption of these objects from both direct consumers and relevant bodies of literature. We separate users into two categories: common users and experts.

Common users do not have a specific interest in the research object, but use it regularly and frequently or know about its everyday use from others.

Experts have a professional interest in the object as historians, researchers, or collectors.

Mediation: We draw upon studies about the various media and places that link the research object and its users (Lees-Maffei, 2009), from advertisements and newspaper articles to product placement in film and product displays in supermarkets and fairs.

2.1.2. Research kit

We have designed a research kit that enables us to fill the layers of production, consumption, and mediation described in the previous section. This research kit would also allow us to obtain data that link the objects we intend to exhibit and further specify their common conceptual framework. In addition, we have created a research kit that can be used for other types of objects and in future exhibitions.

The main components of our research kit are the following:

Identification of the object:
- Etymologic origin: Examination of the meaning of the name of the object in common and specialized dictionaries.
- Regional identity: Investigation of the social and cultural particularities of the region where the object is used.
- Production and consumption period: Exploration of the period when the object is produced and consumed.
- Function: Survey of the functions of the object in different contexts.

Morphological analysis:
- Morphological analysis: structural analysis of the object. The form and parts of the object are analyzed and categorized to reveal its functions (Ritchey, 2006)
- Typical morphological characteristics: Identification of the features that distinguish the object from similar types of objects.
- Morphological evolution: Study of the structural similarities of the object with other objects that belong to the same category.

Technology:
- Production type: Identification of the production technology.
- Material identity: Identification of the materials of the object and their properties.

Object-environment interaction:
- Geographical conditions: Investigation of the region where the object is used and how its particular geographical conditions influence its utilization
- Specific position of the object: Identification of the specific placement of the object and its relationships with other objects.

Object-user interaction:

- User group: Identification of the general characteristics (e.g. age, gender, social status, language, cultural behaviors) of the user group.

- User scenario: Investigation of the usage scenario of the object.

- Ergonomics: Examination of users' interactions with the object.

- Satisfaction: Evaluation of the user's satisfaction with the possession and performance of the object.

- Emotional relationships: Exploration of users' perception of and the meanings assigned to the object (e.g. decorative or status object)

- Regional identity: Investigation of the social and cultural particularities of the region where the object is used

- Historical information: information about the period in which the object is used.

Production:

- Network: Identification of the production or design network to which the object belongs (e.g. atelier network, design movement, designer association, etc.)

- Regional identity: Investigation of the social and cultural particularities of the region where the object is used

- Production period: Identification of the production period of the object and its social and cultural particularities.

- Producer of the object: Research on the producer of the product (e.g. firm, craftsman, designer).

- Production techniques: Survey of the production types and techniques of the object.

Marketing:

- Display: Investigation of the media and activities through which the object is displayed and promoted, including marketing operations like advertisements, sale strategies, and fair attendance)

- Points of sale: Identification of the sales point and the medium through which and space wherein the sale of the object took place (e.g. bazaar, Internet, street sale)

Representation:

- Meaning: Investigation of the meanings that the object carries during and after the period when it is a common presence.

- Representation medium: Examination of the representations of the object in and through various media such as literature, architecture, paintings, advertisements, etc.

- Representation after use: Research on the representation of the object and the meanings it carries after it is no longer used for its main purpose.

- Regional identity: Investigation of the social and cultural particularities of the region where the object is used

2.1.3. The research kit table

This article also proposes that a research kit table be crosschecked during the research phase of the object-based exhibition in order to determine the place of information in the different layers of the script analysis model (Table 1).

This table includes on one axis the research topics and on the other axis the layers of production, consumption, mediation, and conceptualization. We suggest that the table be completed for every single object in the exhibition.

3. Case study: The Halka Project: Researching exhibition objects with script analysis for a pilot exhibition

We realized the case study of this research in collaboration with the San Fransisco-based Artship Initiatives and the Halka Art Gallery. These organizations possess a common collection of objects gathered in the course of their collaboration on cultural studies. We were offered a chance to prepare an exhibition in their gallery featuring a selection of the objects in this collection.

In accordance with the script analysis method we had proposed, the re-

Table 1. Research kit table design.

		LAYERS OF SCRIPT ANALYSIS FOR OBJECT-BASED EXHIBITIONS			
		PRODUCTION	CONSUMPTION	MEDIATION	CONCEPTUALIZATION
	OBJECT				
RESEARCH TOPICS	IDENTIFICATION				
	PRODUCTION				
	TECHNOLOGY				
	MORPHOLOGIC ANALYSIS				
	USER INTERACTIONS				
	ENVIRONMENT INTERACTIONS				
	MARKETTING				
	REPRESENTATION				

search process of the six objects from the Halka Art Gallery and Artship Initiatives collection began with a focus on the eight research kit topics.

The six objects to be researched were a ewer, a hammam bowl, a liquid container, a water heater, a ewer with a basin, and a stove-type water heater (Table 2). The eight topics of the research kit guided the investigation of the social significance of these objects.

Table 2. The objects from the Halka collection to be exhibited in the pilot project

In the research phase of the exhibition we used primary and secondary resources to gather information about these six objects. We consulted dictionaries for the definitions of the objects (e.g. the Eczacıbaşı Art Encyclopedia, the Islam Encyclopedia, and the Art Encyclopedia), and works by Kayaoğlu (1978; 1981; 1993; 1984), Erginsoy (1978), Aktaş (2010), and Ölçer (2002) on copper, copper smithing, and copper ateliers. In October 2018, we conducted interviews with craftsmen in Kapalıçarşı and with users of the objects made there. We read diaries, traveling books, and memoirs by famous travelers and researchers such as Lady Montagu, Abdulaziz Bey, Federico, Julia Pardoe, and Aliz Rıza Bey. We searched for similar objects in museums such as the Istanbul Archeological Museum, Museum of Turkish and Islamic Arts, and Ankara Ethnographic Museum and consulted the online collections of foreign museums such as the British Museum and the Victoria and Albert Museum. We searched for information on such objects in periodicals, literary works, and socio-cultural studies about everyday life in 19th century Istanbul (e.g. Işın 1995; Boyar and Fleet 2010; Gündağ-Pekin 1992; Faroqhi 2005). We examined paintings and gravures of the period in which the objects to be exhibited were both used and unused (e.g. the paintings of Camille Rogier, Celile Hanım, Fazıl Enderuni, Buhari, Nurulllah Berk, and Bedri Rahmi Eyüboğlu). We searched for traces of the second lives of these objects—as heritage and resignified objects—through internet searches, visits to antique shops, and interviews with collectors and current users.

In the following paragraphs are presented a few examples from the research phase to exemplify the way in which we worked with the research kit topics and table—simultaneously studying research topics and entering findings in the research kit table process for each exhibited object.

In the process of filling out the research kit table, abbreviations or a summary of findings can be used as reminders. Highlighting can also be used to indicate matters of import to the exhibition curator. Most importantly, the table must be completed homogenously to inform all layers of script analysis, which is the main purpose for the table's design. A homogeneously filled research kit table is a sign of a content flow between the production-consumption-mediation and conceptualization layers which provides essential data for the exhibition.

Identification:

The research began with the identification of the objects' etymology, period, and geography, in addition to their functions. Some of the objects might be familiar to the researcher; for example, ewers and hammam bowls are very well known everyday objects. For most everyday objects, their definitions in

Table 2. The objects from the Halka collection to be exhibited in the pilot project.

| Ewer | Ewer with basin | Hamam bowl | Water heater | Liquid container | Stove-type water heater |

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dictionaries and other resources include their functions through descriptions of distinctive features, with which the morphological analysis topic of the research kit is concerned: "A ewer is a bellied water vessel with a long neck and a long spout specialized for pouring water little by little for washing hands" (Kayaoğlu, 1981).

The description of a ewer as having "a long spout specialized for pouring water little by little" is key information that explicates the object's cultural history as well as its distinctive features. At this point questions like *why the ewer needs to pour water in "little by little" and how the spout performs this function* would be investigated in the morphological analysis section of the table.

However, there were two objects about which we did not have any information—not even names that might suggest a path for research. One of these objects was a brass container with a lid. For this object, even basic questions of identification and function remained unanswered. To collect clues about such objects may require the identification of its former producers or owners and current users or collectors or knowledge of the locations in which it is currently on display or in use.

In this case, according to an antique shop owner, the object is used in villages near Bolu city (A. Karakulakyan, personal interview, 15th of October 2018). We therefore asked people still living near these villages to identify the object via photograph, receiving information about its period and function. They identified the object as a vessel for heating water, specifically designed for use on stoves and manufactured as a byproduct by stove producers (Ş. Başkoç, personal interview, 20th of September 2018).

Once its basics function was determined, we continued the interview to discover information about the fields in the research kit. In such circumstances, the research kit acts as an unfolding checklist that suggests segments to be filled integrally.

Technology:

Identification of the production and material technologies of an object are other essential research topics to be taken into consideration in its classification or association with other objects in an exhibit. These findings can help to contextualize the objects and can be evaluated under the conceptualization layer of script analysis.

In the Halka Project, it turned out that all the objects were products of craft technology and produced from copper in different copper ateliers but in the same period. Thus copper was listed as a material and its craft techniques listed in the conceptualization axis of the research kit table. From this common data, we were able to produce concepts that would anchor the objects in the exhibition. This method is very effective, in particular for objects with limited information. Such objects can be linked to the exhibition and other objects by expanding the data in the conceptualization axis of the research kit table.

The research kit table ensures a complete, encompassing vision of the data for objects in an exhibition; being able to see all relevant data at the same time can be very useful during an exhibition. Thus even obvious or trivial data should be processed in the conceptualization layer of the research kit table; otherwise it would be difficult to create associations. The elimination of some information in the later processes of the research kit table, however, is inevitable to preserve the unity of the exhibition.

Production:

Under this research topic, the main questions to be raised are who produced the object? *When it was produced? Under what conditions the object was produced? How was it produced? Who designed it?* Especially important is the identification of the production network to which the object belongs; as objects are usually targeted towards a particular type of consumer, such a determination can help identify its social links and status in society.

In his "Metal Ateliers of Anatolia in the Middle and Modern Ages", Kayaoğlu (1992) focuses on Anatolian copper ateliers that produce copper objects for everyday needs in their region, pointing out that every regional atelier network has a production and design

vocabulary of its own that reflects the ateliers' craft techniques as well as the characteristics of the region where the object is produced and used. Kayaoğlu identifies 30 different ewer forms used in Anatolia. The ewer to be exhibited in the Halka collection is identified as a "Gerede" ewer produced in Gerede Ateliers. Copper is the main material for the ewers produced in these ateliers, but a change of material would not affect the production technique. The material indicates the social status of the object's owner; for example, while silver is used by upper-class families, copper is used by middle and lower-class families.

Similarly, the identification of the production network of the water heater, stove producers near Bolu city, emphasizes its relationship with the stove in social life and status, illuminating the object-user and object-environment interaction topics of the research kit.

Morphological analysis:

Morphological analysis focuses on the object and analyzes its structure to reveal either its function or its distinctive features. It also includes the study of structures of similar objects to determine their associations or put the object category on a timeline and to try to identify its cultural markers.

A morphological drawing helps to analyze the main parts of an object and their relationships with its main and sub functions, which can aid in the overall understanding of its design. Moreover, an examination of an object's structural connections with similar objects on a timeline can help to identify distinctive features that would merit emphasis in an exhibition.

In the case of the ewer's structure, the shape of the spout explains how water is poured from the ewer little by little and in such a controlled way; thanks to its curved form, water can be easily directed and poured. The spout is thus determined to be the distinctive part of the ewer which enables its main function. This finding was processed in the morphological analysis axis of the research kit table and was highlighted for emphasis in the exhibition.

Object – user interaction:

The object-user interaction research topic focuses on the characteristics of an object's use, interface, and ergonomics. The meaning that an object carries also falls under this topic; therefore, its investigation also covers a user's emotional associations with and attachments to an object.

The following questions might be asked of a current user:

- Where did you buy the object? When?
- How did you decide to buy it?
- How do you use the object?
- Where do you use this object at home? Where do you keep it?
- Have you ever bought any similar object before?
- Do you like this object?
- Do you have a specific memory involving this object?

If the object is no longer used as initially intended, as is the case with the ewer-basin, information can be collected from:

- historical studies
- diaries of people who lived when the object was in use
- periodicals
- literary sources, paintings, and gravures.

1. Spout
2. Handle
3. Metal Bridge
4. Lid
5. Base
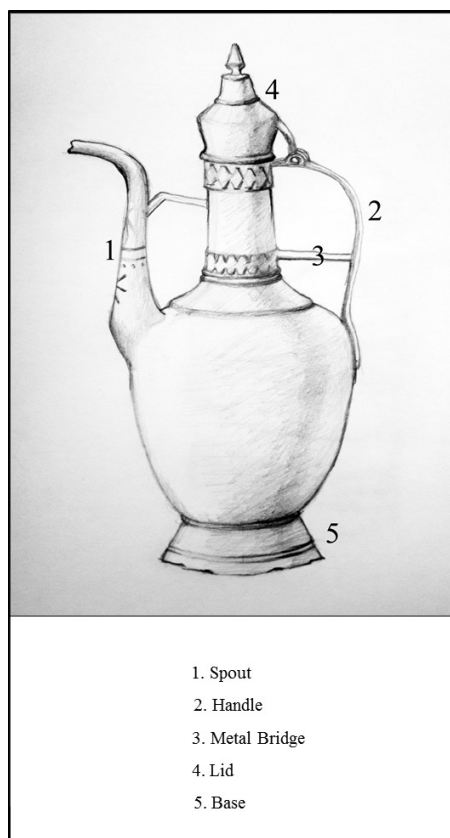
Figure 3. Morphological analysis of the ewer.

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For instance, to gather information about the ewer-basin and its value in social life, we consulted the diaries of Abdülaziz Bey, which portray 20th century social life through descriptions of daily routines, traditions, gestures, clothes, houses, gardens, etc.

He often mentions these ewer-basin objects, describing them as common in dinner rituals and ubiquitous in dowries, and one of the most important vessels of the household. It was an important tool for showing hospitality, used for cleaning hands before and after meals, usually by servants. For Iftar meals in particular (evening meals during Ramadan during which hospitality is paramount), ewers with basins stood out as objects that welcomed guests and displayed the status of their owners (Abdülaziz Bey, 2005). Abdülaziz Bey's detailed explanation on how these vessels were used before and after meals conveniently helps to generate the user scenario of the object. This information is processed in the object-user interaction and consumption axes of the research table kit table.

Painting the object-user scenario also helps to determine the functions of the parts of the objects studied in the morphological analysis.

In the case of the hammam bowl, we consulted socio-cultural studies about everyday life in 19th century Istanbul, during which hammams (public baths) were a common social meeting point. These studies list the main and sub-functions of a hammam bowl as follows:

- Its primary function was as a vessel to take water from a kurna (the basin of a bath) and pour it onto the body

- As an object to save a place at the hammam for somebody else. (Generally, a family member arrived at hammam earlier than the rest of the family to reserve a place nearby using a hammam bowl).

- As a defensive tool that was used wrapped in a loincloth (pestemal) in fights that might occur at hammams from time to time.

- As a percussive musical instrument used in hammam entertainments

- As a container to carry the comb, washcloth, and soap to and from hammam.

- And as a status object reflecting the wealth and taste of its owner.

All these identified features are summarized both in the object-user axis and the consumption axis in the research kit table. This kind of data reveals the meanings that the object signified, as well as its social value. In addition, these details help us to portray object-environment relationships, indicating the specific places and ways the object was used.

Object- environment interaction:
The object-environment interaction research topic is necessary to create a sophisticated atmosphere for storytelling and thematic exhibitions. Identifying the environment and specific place/position of the object in relationship with other objects can inspire interpretations of the object setting in the exhibition.

Studying the lives of people who lived in the same period as the objects, through wills and diaries, may uncover their specific usage and position in their environment. Interviews with people who use or have used them may also be helpful.

Interviews with people living in a village near Bolu who have recently used the water heater object uncovered crucial information about the object's environmental relations. The following questions were asked during the interviews:

- How do you use the object?
- Where do you use the object?
- Where do you keep the object when used and unused?

According to Sema Başkoc, the water heater is set up on the stove as soon as the winter comes and stays there till the spring. The object is used to provide constant hot water for various needs in the house. The water heater has a crescent-shape hollow that matches the stove's pipe so that it does not occupy much space on the stove; it also uses the heat of this pipe to heat the water inside, which means that there is a symbiotic relationship between this object and the stove (Ş. Başkoç, personal interview, 20th of September 2018). This interaction data is processed in the object environment axis of the research kit and the consumption layer of the script analysis layer of the research kit table. As it is a rare object, this information offers valuable interpretation in

the exhibition; it is therefore highlighted in the research kit table.

Marketing:

The marketing topic in the research kit is important for contextualizing the conditions, atmosphere, and medium in which the user and the object first meet.

In this case, as the objects to be exhibited are products of 19th century craftsmanship, we were unable to find information about their marketing strategies in historical studies or periodicals. We therefore conducted interviews with traditional craftsmen working with the same materials or techniques concerning marketing strategies of the past. We interviewed a coppersmith who has an atelier in Kaparlıçarşı, Istanbul. During the interview, in accordance with the research kit topics, various other questions were also directed to the coppersmith in order to fill the gaps in the investigation as well as to check the processed data in the research kit table. For the marketing topic the following questions were directed at the craftsman:

- How do you sell your crafted objects? What are your channels?

- How were these kinds of objects sold in the past? Did they have any special market?

- How do you decide production numbers? Do you receive orders? If yes, from whom?

- How do your customers find your products? How did they do so in the past?

The interview revealed that everyday copper objects are sold in special markets called "coppers' markets" which exist in every city in Anatolia, including Istanbul (C. Kıpırtı, personal interview, 10 October 2018). This information is processed in the marketing, consumption, and conceptualization axes of the research kit table, as it covers common features of all the objects.

Representation:

This research topic mainly concerns the meanings that objects carry as agents through various mediums. Information gathered in this topic usually falls under the mediation layer of the script analysis in the research kit table.

The representations of objects through channels like TV, newspapers, periodicals, novels, paintings etc. are examined.

For example, in this case information about ewers was found in an article by Peyami Safa, which he wrote for the Tan Newspaper in 1936. Safa men-

Figure 4. Detail from "A lady washing her hands with water poured from an ewer with a basin before dinner," a drawing by Camille Rogier, 19th century (Gündağ-Pekin,1992).

Figure 5. "Woman having a bath" miniature, Buhari,18th century, (And, 2014).

tions that Bedri Rahmi Eyüboğlu, a famous painter of his period, was very interested in a ewer bought from flea market as a nostalgic object. Safa notes that he has seen the ewer in question himself and adds "…Like all immature pieces of art, how charming was its expression, so full of surprises that astonish our big technical calculations". In saying so, he compares ewer's aesthetic appearance, coming from its craft culture, with mass produced objects. From his notes, we also learn that craft objects were in high demand in the flea market and that using them as "objects of home decoration" had become a trend by that period (Safa, 1936).

Representation is a broad and valuable research area that has the potential to help in gathering information for other investigation topics.

For instance, from detailed paintings of the 19th century traveler and itinerant painter Camille Rogier we can obtain information on object-user and object-environment interactions for ewers (Figure 4). In the same way, miniatures and paintings depicting hammam culture from different periods reveal the "user scenario" and object-environment information for the hammam bowl to be exhibited (Figure 5-6).

Using the script analysis method, we completed the research kit tables for the six objects we intended to exhibit at the Halka Gallery in the following way.

4. Conclusion and discussions

In this article, we have argued that script analysis is an appropriate method for the creation of object-based exhibitions because its layered structure enables the collection of varied data that can be used to write scenarios that aid in the creation of distinctively themed exhibitions and, furthermore, accommodate and cultivate the differing perspectives of curators.

We have demonstrated the method's fitness to foster sophisticated interpretation through a case study, the Halka project, which consisted of 6 objects to be exhibited without extensive prior information. Since the production-consumption-mediation and contextualization layers of the script analysis are designed to present the whole story of

an object, the detailed research kit tables prepared for each object provided homogenous and in-depth data for the exhibition.

The homogenous and in-depth results of the research phase depended on the principle of flow between the layers of script analysis, as well as its layered structure. The design of the research kit table reflects the continuous flow

Figure 6. *Celile Hanım, "Bath for Women," 1940, (Okkalı, 2014).*

Table 3. *Research kit table for the ewer.*

LAYERS OF SCRIPT ANALYSIS FOR OBJECT – BASED EXHIBITING				
EWER	PRODUCTION	CONSUMPTION	MEDIATION	CONCEPTUALIZATION
IDENTIFICATION	- 19th century copper object - *ābrīk* in Farsi means "object that pours water" - Ewer is a bellied water vessel with a long neck and a long spout specialized for pouring water Little by Little for washing hands - Anatolia - Gerede	- 19th century copper object -Object of craftsmanship - Ewer is a bellied water vessel with a long neck and a long spout specialized for pouring water in drips and draps for washing hands - Anatolia - Gerede		- 19th century - Water vessel - Craftsmanship - Copper
MORPHOLOGIC ANALYSIS	- Distinctive feature: the shape of the spout directs and controls the flow of the water while pouring	- Distinctive feature: the shape of the spout directs and controls the flow of the water while pouring		-Archetype water vessel
TECHNOLOGY	- Object of copper craftsmanship - Application of forging and casting processes to copper plate			
OBJECT - ENVIRONMENT INTERACTION		-It was kept on a shelf in the home, somewhere near the water tap, on the floor near a large water container and near the table during dinner to serve water		-There was no indoor plumbing when the ewer was in use
OBJECT- USER INTERACTION		- It was used in Anatolia by middle and lower class families - The spout and the metal bridge extending to the spout provided an ergonomic grip		- Carried water for chores and bathing
PRODUCTION	- Object of copper craftsmanship - Gerede copper ateliers - 19th century - Copper material -Production methods: The body, lid and handle were forged, the spout was cast			
MARKETTING		-Gerede coppers bazaar		
REPRESENTATION			*Representation after use:* As a design pattern in carpets, fountains - Memoirs and Diaries, (Lady Montagu, Mrs Pardoe) *Representation during use:* -Paintings (Bedri Rahmi, Nurullah Berk), gravings, literature (Peyami Safa) *Present use:* it is used in decorative lighting designs	

between the principal layers of script analysis; while researching one topic, anything found for another can easily be processed in the table. For example, during the identification phase of one of the objects on which we had almost no information, we learned from a user that it was a stove water heater and thus had a symbiotic relationship with another object, the stove. In this way, the data we collected for one of our topics, identification, fell into another topic, that of object-environment. Moreover, as the stove is at the very center of the social life of a village house, this information helped to deepen and direct research concerning the stove and social life. Moreover, during the exhibition's design, the relationship between the object and the stove could be interpreted in such a way as to help the audience understand and connect with this rare object.

Although the research kit table is a useful tool for gathering all essential data about an object, in certain cases, such as the ewer or the hammam bowl, there can be too much information. Highlighting information to be emphasized in the exhibition in the research kit table helps to expedite exhibition design and setup. Moreover, instead of deciding what information is important for the exhibition setup during the preparatory stage, a more gradual selection would provide a more flexible design process. Furthermore, using information from all the layers of script analysis is a crucial strategy that can enable exhibitors to breathe life into objects and construct powerful scenarios for their display.

The conceptualization layer integrated to script analysis is fed from all other layers to establish common concepts that can create relationships between independent objects within an exhibition. When we examined each conceptualization axis of the six research kit tables, we concluded that all of the exhibited objects had their origins in craft traditions, were made from copper during the 19th century, and are related to water in terms of their functions; the concept that anchored all six objects to social life and revealed their authentic value was their connection to water. Therefore, we made water the encompassing theme of the exhibition. In this way, we determined that the conceptualization layer of the research kit can decisively contribute to the selection of the theme of an exhibition.

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