

EVALUATION OF PRODUCTS THROUGH THE CONCEPT OF NATIONAL DESIGN:  
A CASE STUDY ON ART DECOR MAGAZINE

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## **ABSTRACT**

### **EVALUATION OF PRODUCTS THROUGH THE CONCEPT OF NATIONAL DESIGN: A CASE STUDY ON ART DECOR MAGAZINE**

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This study examines the ways in which the concept of 'national design' informs evaluation of products and their designers, through the example of the field of industrial design in Turkey and the recently influential design magazine Art+Decor. For this purpose, first of all, 'evaluation' is analyzed as a means in which meanings are imposed on products, and as a tool in struggles for positions and status within the field of industrial design. Then, the role of 'nationality' in such a function of evaluation is investigated. Finally, a case study is provided, in which the employment of the concept of 'Turkish design' in evaluation of products and designers is analyzed within the texts published in Art+Decor magazine between 2003 and 2005.

Keywords: Product evaluation, Industrial design, Good design, National culture, Turkish design

## ÖZ

### ÜRÜNLERİN ULUSAL TASARIM KAVRAMI ÜZERİNDEN DEĞERLENDİRİLMESİ: ART DECOR DERGİSİ ÜZERİNE BİR VAKA ÇALIŞMASI

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Bu çalışma 'ulusal tasarım' kavramının ürünlerin ve bu ürünlerin tasarımcılarının değerlendirilmesinde kullanılış biçimlerini, Türkiye'de endüstriyel tasarım alanı ve bu alanda son dönemde oldukça etkili olan tasarım magazini Art+Decor örneği üzerinden incelemektedir. Bu amaçla 'değerlendirme' kavramı, ürüne anlam yüklenmesinde ve endüstriyel tasarım alanındaki pozisyon ve statü mücadelelerinde bir araç olarak analiz edildikten sonra, bu şekilde tanımlanmış bir değerlendirme işlevinde 'milliyet' kavramının rolü incelenmiştir. Son olarak, bir vaka çalışması dahilinde, Art+Decor magazininde 2003 ve 2005 yılları arasında yayımlanmış metinlerde 'Türk tasarımı' kavramının ürün ve tasarımcıların değerlendirilmesinde kullanılışı analiz edilmiştir.

Anahtar sözcükler: Ürün değerlendirmesi, Endüstriyel tasarım, İyi tasarım, Ulusal kültür, Türk tasarımı

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## CHAPTER 1

### INTRODUCTION

#### 1.1. Problem Definition

##### *Introduction to the Problem Area*

In the introduction to Design Issues' 1997 issue which focused on design criticism, Nigel Whiteley asserts that "interpretation has replaced evaluation as the critic seeks to deconstruct meaning and values rather than to judge them." (Whiteley 1997) Although this is generally correct, one can still encounter routine claims to good -or even best- design and designers, whether in design fairs, competitions, exhibitions or magazines. In these media, the process of evaluation of products survives, albeit not as an explicit and transparent agency of design criticism.

The fundamental question that motivated this study was how the above mentioned process of evaluation functioned in the absence of such design criticism; and the question becomes intelligible only when products are considered as occupying certain positions in a larger field of industrial design.

In Turkish context, industrial design has become an extensive and complex field of practice and research; a domain occupied by various stakeholders such as educational institutions, business structures (design consultancy companies and in-house departments) and professional organizations (including ETMK, Tasarım Konseyi and a number of on-line forums and mail lists). In addition to these are the popular media, consisting of a number of popular or professional magazines, a few newspaper pages and TV programs dedicated to industrial design. Within this complexity a network of power relations exists, within which various statements are presented and contested by each and every stakeholder. These statements supply the answers to the questions what is industrial design and what is not, who is a designer and who is not; as well as what good design is and who is a good designer.

For instance, while certain manufacturers would attempt to define industrial design as

marketing oriented styling, educational institutions with architectural traditions would favor a more architectonic understanding of design practice. Or, in design press with architectural or interior design origins, designers of electronic equipment, furniture or ceramics -even those with artistic attitudes- are admitted as designers; while 'designers' of car tuning and modification would be excluded from the definition. Such exclusion need not be, of course, explicit: it can be either implied by the definition or through simple lack of interest. Eventually, this discursive field is where products are evaluated, judged and promoted as 'good' or 'successful' designs, following the definitions regarding what industrial design and good design are.

As Turkish industrial design community is articulated to the international market, it is this battle of definitions that grows even more ferocious. It becomes more and more important to establish which product is to be evaluated as a good and successful design -or otherwise, unsuccessful and incompetent. At this point, the concept of 'Turkish-ness' emerges as an effective evaluation criterion for such labor. Many products are judged with regard to how well they reflect 'Turkish values', others with regard to how they represent Turkish designers and promote Turkish design abroad.

This study argues that such an understanding of 'Turkish design', moving forward from a particular assumption of 'Turkish culture', implying a 'Turkish designer' who is born into such a version of Turkish culture and a coherent 'Turkish style' which the mentioned designer is responsible for and capable of, has been an essential and decisive element of the discursive territory that informs the definition of industrial design in Turkey.

### ***Purpose of the Study***

The idea of Turkish design has been a crucial topic of discussion in the last decade of Turkish design community. A number of outstanding examples would be sufficient to illustrate this trend: The very title of Adesign Fair 2004 was "From Turkish Delight to Turkish Design"; in Istanbul Design Week 2005, two separate panels were established, one regarding "the recent rise of Turkish Design" and the other "returning to Ottoman culture for design"; and finally in the recent 3. Ulusal Tasarım Kongresi – with the title 'Discussing Design in Turkey' – established in Istanbul in June 2006, four articles were concerned with Turkish identity.

The purpose of this study is not to participate in these ongoing discussions towards positing or affirming another version of 'Turkish design'. On the contrary, this study aims to emphasize that national cultures and corresponding styles, Turkish culture and Turkish design in this case, are actually discursive constructs, albeit important constructs from which various positions and statuses are derived and which, in turn, feedback design practice in a more or less coherent way.

### ***Focus of the Study***

Aimed at this direction, the study focuses on how national design styles inform the designerly evaluation of products towards bestowing certain designs and designers with particular statuses. Evaluation criteria supplied by the Turkish design discourse were selected as a case study in this regard.

It is obvious that it is primarily my professional involvement with this discourse that motivated the selection of the subject of the case study; yet, the fact that Turkish design is a concept that is eagerly and actively discussed offered me an extensive field for observation as well as a rather ripe area upon which exerting influence and direction is still possible.

As explained in detail in the introduction to the case study, the popular design magazine, *Art+Decor*, was an influential media in this field especially between 2003 and 2005, and thus, a valuable source for the study. This is because *Art+Decor* has promoted itself as, first, an industrial design magazine among and as opposed to the variety of lifestyle magazines in publication, and second, as a patron of Turkish design by the exhibitions it organized. Therefore, the case study is established on *Art+Decor* in order to be able to cover the common attitude towards Turkish design in the Turkish industrial design community.

### **1.2. Notes on the Study**

#### ***A Note on Terminology***

In every study on industrial design, a note on terminology seems indispensable. This is due to the above discussion on how design definitions are contested within the field of industrial

design: The very definition of 'design' is the organizing and delimiting principle of the field. Therefore, whether the term preferred in this study is 'industrial design', 'product design' or solely 'design', it implies a deliberate choice in this regard: Basically, the term 'industrial design' corresponds to the design of mass produced products, while with the term 'product design' the necessity of industrial methods is removed, and limited production and facilitation of crafts methods to these ends are included in the definition. The more generic term 'design' is used to cover the design of all three dimensional objects, including unique objects (hand-crafted or ready-made) and even artistic creations – to the extent that it incorporates other design professions like graphic design, interior design and fashion design.

Regarding the theoretical discussions in this study, hence, it would not be theoretically correct to favor one of the above terms; it is, instead, suggested that the limits of the field are vague; that is, the field is open to attempts of inclusion and exclusion. Selection of the term 'industrial design', then, gives reference to the departmental conventions (as in METU Department of Industrial Design), rather than such a preference; and, the omission of the prefix 'industrial', when used with terms such as 'designer', 'good design' or 'design magazine', is, for the most part, for the convenience of the reader.

In the case study, however, the definition of 'design' that is preferred by the *Art+Decor* magazine is separately discussed in chapter 4.

### ***A Note on Translations***

Unless otherwise noted, all translations of Turkish texts from *Art+Decor* magazine are by the author. Due to the extensive number of texts translated, and for the sake of reader's convenience, Turkish originals are provided in the appendix, rather than accompanying the translated texts.

### **1.3. Aim of the Study**

The aim of this study is to make an inventory of the ways in which concepts of national design styles motivate the evaluation of products, through the Turkish design example. A discursive analysis will be conducted on the issues of *Art+Decor* magazine that are published between the years 2003 and 2005 to substantiate the theoretical claims

presented towards this end.

#### **1.4. Structure of the Thesis**

This study is basically composed of two parts; the theoretical study and the case study. By the conduct of the former it is aimed to establish a framework upon which the latter is constructed.

In the next chapter, which is the first part of the theoretical study, the idea of 'evaluation of products' was discussed. It was attempted to define 'evaluation' as a tool for meaning making activity; and further, it was discussed that such an evaluation is always in relation to a 'field': Following Bourdieu's theories on fine arts and literature, the idea of 'a field of industrial design' was discussed. The stakeholders of such a field were indicated with an emphasis on the roles they play in the evaluation of products.

Within the same chapter, the methods by which products are evaluated were identified. The stress was on textual techniques, and in this regard, Barthesian terms, *anchoring* and *relaying*, were borrowed.

In the chapter 3, having clarified 'evaluation' as a tool and its significant role in the field of industrial design, a brief literature review was conducted regarding how the idea of 'nationality' has informed industrial design practice thus far. Accordingly, the much-discussed concept of 'culture', with an emphasis on the idea of 'national culture' was discussed.

Finally, in the chapter 4, after a short introduction to the discourse analysis methodology, the case study was presented. In the first part of the case study, the discursive field defined in *Art+Decor* magazine was explicated. The definitions of design and designer favored by *Art+Decor* were identified and discussed through original texts published in the magazine. In the second part of the case study, it was attempted to answer the main question of the thesis: Through a discursive analysis on *Art+Decor*, it was investigated which criteria are derived from the ideas of Turkey, 'Turkish culture' and 'Turkish design', and how these criteria are employed in the evaluation of products and designers.

## CHAPTER 2

### THEORETICAL STUDY: DESIGNERLY EVALUATION OF PRODUCTS

#### 2.1. Evaluation of Products As Meaning Making

Products are given cultural meaning in two ways. The first one is by connecting the product with 'semantic networks' or discourses; so that the product is associated with the range of meanings in that network or discourse. Accordingly, the meaning of the product is either expanded or posited. (Du Gay et al. 1997)

For instance, a typical Braun product is associated with 'the discourse of German design' through certain formal elements of its design – such as the white color of its surface material or its simple form – or through its advertisements. Based on this connection, the product is further connected to a network of meanings that surrounds it, such as the discourse of functionality or hygiene, as well as the discourse of Italian design – through its difference from German design.

Being subject to social practices is the second way in which a product is made culturally meaningful (Du Gay et al. 1997). The stirring and sipping sounds that accompany the practice of drinking tea from a tulip glass not only give the product its character and cultural significance, but also create a ritualistic practice that is considered strictly connected to 'Turkish culture'. In addition, appropriation of products in new contexts is capable of endowing the product with new meanings or challenging existing ones: When reused to store cold water in the refrigerator, whiskey bottles lose their reference to 'Irish-ness.'

In this rather narrow sense of the term 'practice', this second way of making meanings often takes place during the product's consumption and mostly depends on rituals of consumption, use or appropriation. Then, the first method is located, to a large extent, in the production phase and it is certainly motivated by the marketing strategies facilitated during its production and promotion.

As discussed in this study, evaluation of products in terms of their designs belongs to the former category: It should be considered as a method to posit the meaning of a product by

connecting it to certain discourses or networks of meaning. For example, when a product is evaluated as 'good design' due to the creative solutions it incorporates, it is with regard to a 'discourse of creativity' that the product is situated as 'good'. Use-related criteria such as 'comfort' or 'ease of use' may seem to escape this discursive dimension; however, it is the discourse of ergonomics that informs the evaluation, then.

## **2.2. The Field of Industrial Design**

This evaluation process, which will be called briefly 'the designerly evaluation of products' from now on, is therefore, always in relation to discourses in circulation within the field of industrial design.

The field of industrial design is, following Bourdieu's conceptualization of the field of fine arts and literary works, composed of the works themselves, in other words, products, as well as several texts talking about them: "political acts, pronouncements, manifestos or polemics." (Bourdieu 1993b, 30) Every product occupies a position among other possible positions in the field and it is given meaning with regard to it. It is this very range of possibilities that define what meanings a product can bear or how it can be judged.

However, the meaning or the value of the product is not to be found solely within the intertextuality of other products and their discursive universe; this field is also a site of struggle between real actors, where every stakeholder strives to impose a dominant definition of industrial design and designer -to specify who is a designer and who is not- in order to effect the dispersion of position-takings within the field. So, what is at stake during these struggles is the boundaries of the profession as well as the dominant criteria of evaluation which would define the value of the works, and in turn evaluate products as 'good designs' or otherwise. (Bourdieu 1993b)

### **2.2.1. Mediators**

Bourdieu emphasizes the function of mediators, "publishers, critics, agents, *marchands*, academies and so forth", in producing the meaning and value of products (Johnson 1993, 9). Taking part in the field of industrial design besides the products, the texts the mediators produce take on this fundamental function of meaning making and evaluation. Therefore, it is highly expectable that mediators like design magazines do not occupy neutral positions

from which they deliver their objective critiques for products; on the contrary, design journalism is strongly connected to manufacturers through sponsorships and advertisement income. In these media; news, criticism and promotion regarding products are often intertwined and inseparable. (Kapucu and Ariburun 2006)

Kapucu and Ariburun (2006) present this observation as a consequence of the fact that in Turkish media a "culture of criticism" has not been developed yet. However, this is exactly the way in which mediators define an important position in the field: the 'critic-promoter.' It is important to recognize that what this position offers is beyond the simple monetary gain acquired from the advertisements. Bourdieu (1993b, 36) argues that while publishing a critique about a work, "critics declare not only their judgment of the work but also their claim to the right to talk about it and judge it." This is how the mediators in the field actively participate in the struggles for definitions and aim for certain positions within it: By supporting the establishment of the criterion of 'Turkish style' as a dominant criterion in the field of industrial design, *Art+Decor* aimed for a position which can be called 'the patron of Turkish design', while some other magazines like *Maison Française* still prefers struggling towards becoming an authority on life styling (see also the discussion on 'patron status in the case study, chapter 4.3.2).

### ***The Field of Restricted Production in the Design Field***

To situate Kapucu and Ariburun's above mentioned criticism about Turkish media in the established framework, Bourdieu will be referred again. In the context of artistic production, Bourdieu (1993c) suggests that the criteria for evaluation of products are different in what he calls the "field of restricted production" where the relative autonomy of artists enable them to develop their own criteria for evaluation of artistic products as opposed to the criteria in circulation in the larger "field of large-scale production," where production is organized for "non-producers of cultural goods."

*The autonomy of a field of restricted production can be measured by its power to define its own criteria for the production and evaluation of its products. This implies translation of all external determinations in conformity with its own principles of functioning. Thus, the more cultural producers form a closed field of competition for cultural legitimacy, the more the internal demarcations appear irreducible to any external factors of economic, political or social differentiation. (Bourdieu 1993c, 115. Emphasis added.)*

Similarly, the criteria for designerly evaluation in circulation among designers in practice or

in academies are quite different from those facilitated in the production of its products for consumption. The modernist criterion 'truth to material', for example, is a criterion that surely belongs to the former field while 'market success' should be taken mostly as external.

The discrepancy between these two groups of criteria can be best exemplified by the 'good design' discourse predominant in Europe between and after the two World Wars. While the proponents of 'good design' offered "the well-known tenets of truth to materials, the unification of form and function, aesthetic simplicity, and the expression of the modern age" (Sparke 1994, 68-69) as the principal criteria for evaluation of products, public was developing its own alternative criteria, and it was this public taste that manufacturers increasingly turned to.

Nevertheless, the two sets of criteria are never totally detached, neither can they be completely isolated. External factors powerful in the field of large-scale production are 'translated' into terms of the smaller field. For instance, the emerging need for 'design' in products aimed for export triggered a search for 'authentic Turkish forms' in tea glasses or Seljuk ornaments. In turn, the criteria in the field of restricted production slowly leak into the larger field. Mediators in the larger field – 'critic-promoters' like popular design or lifestyle magazines, TV programs on style, newspaper supplements – often facilitate similar but relatively superficial and unsophisticated versions of those criteria in circulation within the former field.

Tomes and Armstrong (2002) call these criteria which are "reduced to slogans or adjectives" as 'truncated versions'. These are not systematic, instead they offer "a kind of shorthand" based on "a repertoire of stock phrases" through which the criteria used in the former field "filter into the small change of routine description", namely, the circulation of criteria in the field of large-scale production. In this regard, the frequency of positive evaluation of products with adjectives such as 'funny', 'intelligent' and 'surprising' in popular design magazines are, basically, shortcuts to the recent 'design and emotion' or 'experience design' movements, which have their origins within the discourses in the field of restricted production.

Typically, the autonomy of the designer is much weaker than that of the artist; therefore, the field of restricted production within the field of industrial design is more strongly connected to the criteria facilitated in the marketing of the product. In Turkey, this

autonomy is even weaker; so it is unlikely that media speaking directly to and for this smaller field will appear and survive. So far, a few magazines like *Art+Decor* or *Domus M* have undertaken this mission, albeit only partially. Even these failed in maintaining their critical position in time or simply disappeared, due to this lack of autonomy as well as the limited scope of its audience compared to the Italian design community or to architecture, for instance. As a result, communication within the field of restricted production of industrial design in Turkey have been relying largely on mediators in the field of large-scale production and, to some extent, media of other disciplinary fields like architecture or interior design.

### **2.2.2. Designers**

Yet, there still exists a semi-autonomous field of restricted production among designers, where more or less authentic criteria of evaluation are developed, used and contested. Even so, this autonomy depends mostly on the status of a 'creator-designer', rather than a firmly established academic tradition. This status defines the designer as a subject who is responsible for the product as a whole, as its 'creator', regardless of external factors (new manufacturing methods made available for production, innovative marketing strategies used in promotion, etc.) or other professional actors involved (engineers, managers, workers, etc.). This can be observed in the way in which design history becomes a history of designers from Charles Eames to Philippe Starck.

When translated into the field of large-scale production, this position of the 'creator-designer' is transformed into the position of 'star designer'. This position is a transposition of the 'Romantic artist' archetype into the field of industrial design; 'star designers' are supposed to be gifted with 'creativity', therefore they are free to be largely whimsical – and even undisciplined; because, they are supposed to depend on 'inspiration' in their works. Bağlı (2006) explains the resulting designer position as 'the creator of unreal and fantastical objects with an almost magical touch.'

Both statuses ('creator-designer' and 'star designer') are, thus, informed equally by the concept of creativity: On one hand, 'creativity', whether taught or innate, is what distinguishes the 'creator-designer' from other professionals and even from other designers. Even though it is certainly under-defined and ambiguous, it is generally considered the essential quality of the designer. On the other hand, it is also the distinguishing property

that differentiates the 'star designer' from his/her 'inferior' colleagues.

In this regard, 'stardom' and accompanying 'creativity' are the key criteria for evaluation of products and their designers; especially within the field of large-scale production of industrial design. For instance, photos of designers that do not comply with documentary photographic conventions imply 'playfulness' and even 'madness' -which are parts of the discourse of creativity- and thus situate the designer as a creative individual and his/her product as a unique and fantastical creation (see Figures 1 and 2).

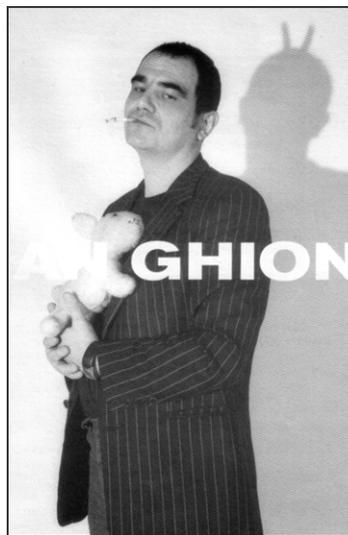


Fig. 1 (left) Through the eccentric pose of the designer, Christian Ghion, 'creativity' is implied. (Source: Christian Ghion 2003)

Fig. 2 (right) Designer, Ali Bakova, in a similarly unconventional pose. (Source: Everything is Under the Sun 2003)

Eventually, each individual designer is the product of the position he/she occupies or aims to occupy within the field and his/her 'habitus' which refers to "the social conditions of his production as a social subject (family, etc.) and as a producer (schooling, professional contacts, etc.)." It is in this encounter that both the designer and his work are produced, given meaning and value (Bourdieu 1993a, 141). In this context, designer is an active subject in a battle of definitions to con-textualize and inter-textualize the product and oneself as its designer with regard to the dispersion of positions within the field of industrial design. Thus, when designers talk about their products (in interviews, presentations, advertorial texts, etc.) they are also talking about themselves, declaring themselves the

designer of the product. Indeed, the rhetorical tactics they facilitate in order to posit the meaning of and the evaluation criteria for their products also work to establish or affirm their own positions.

Now, it is crucial to state that it is not the subject of this discussion to question whether designers are 'really' creative or not in their actual practices; rather, it is important that creativity is a distinguishing property within the field of industrial design. It is the discourses in this autonomous field that declare the designer as 'creative' – or more precisely, constitute these creative designer positions – in terms discussed above.

### **2.2.3. Government Policies and Politics of Good Design**

Governmental organizations take their places among the stakeholders of the field of industrial design as well, mainly for execution of larger-scale policies regarding trade, copyrights, etc. Towards these ends, they participate in the site of struggle for definitions – as Burall's well-placed question regarding the British context implies: "How could any organization given the task of improving by all practicable means the design of the products of British industry avoid trying to define what was good and what was bad design?" (Burall 1997, 37)

Commercial interests, especially the problem of maintaining trade efficiency, are the most obvious among the possible motives of governmental organizations to engage with the field of industrial design (Lubbock 1995). In recent Turkish context, for instance, design is presented as a solution against what is called the 'Chinese threat', meaning that in the international marketplace competition with Chinese products can only be won through product differentiation by industrial design.

#### ***The British Good Design Discourse***

The much-discussed 'British good design discourse' offers an even better example. The Design Council, previously the Council of Industrial Design, was established with the justification to assist and guide British industry to design better products in order to ensure its success in world markets. However, the council has often been criticized in that it largely failed in this declared mission and that it was unsuccessful in creating any commercial benefit for British economy. It was argued that this failure was due to the strategies it

adopted or even its position as the official critic. (Burall 1997)

According to Lubbock (1995), always working against the fashionable and the popular, the council strived for another mission, if failed in the former: The practices of the Design Council were concerned less with the commercial success of British products than their social and ethical implications. The British good design discourse was a part of more general political agenda which goes back to 18<sup>th</sup> century aspirations of social engineering:

Therefore there seemed to be an intimate relationship between good design at all levels from teapots to cities, founded not merely upon some general aesthetic 'good taste' but upon a more profound and far-reaching political will to control and direct the development of society. (Lubbock 1995, xv)

Hayward (1998, 224), too, agrees that even before the establishment of the Council of Industrial Design, preachers of British good design adopted a "quasi-eighteenth century notion of good taste" against luxury; but, this happened in the context of the inter-war period Europe where the belief that economic progress and national efficiency would be ensured by a well-designed society prevailed.

The Council of Industrial Design actively evaluated and selected British-made products using criteria such as "efficiency, sound construction and attractiveness." These criteria seemed simply 'common sense' owing to their non-technical and accessible language; but, they also acquired their authority through this seemingly neutral relation with everyday experience of its users (Hayward 1998, 223). Furthermore, ambiguity of the terms like 'attractiveness' or 'efficiency' indicates that the British discourse on 'good design' was established on a belief in universally compatible aesthetic and social standards. Within these terms, the institution engaged itself in the practice of evaluation and selection in order to affirm its role as an authority over public taste regarding industrial design and to ascertain the distribution of these universal standards from that authority.

### ***The Politics of Design***

Such engagement of good design discourse with politics is neither limited to the British field of industrial design nor to government agents: The Deutscher Werkbund in Germany, the Austrian Werkbund in Austria, the Svenska Slöjdföreningen in Sweden and the Japanese Industrial Designers' Association in Japan are all government-sponsored institutions while Den Permanente in Denmark and the Museum of Modern Art in the United States are

independent organizations with similar motives as the British Design Council (Sparke 1994). It is also not limited to professional institutions: In the inter-war period, like-minded allegiance to politics could be observed in the works of avant-garde designers and architects and in the egalitarian ideals of the Bauhaus school, too.

Contemporary academic structures engage with politics, as well, by conducting research studies or developing educational policies towards political ends. 'Design for the disabled', 'design for minorities', 'sustainable design' and 'design for under-developed countries' are all subjects on which significant study is directed in academic institutions. Through such study, academic or educational institutions aim to develop and distribute criteria for evaluation of products mostly within the field of restricted production.

### **2.3. Mechanisms of Evaluation**

Thus far, the field of industrial design is outlined with its subfields (the field of restricted production and that of large-scale production) and actors, some of which were examined in detail, and the role of the criteria for designerly evaluation in circulation within the field was emphasized. In this section, an inventory of the ways in which these criteria function will be made in order to lay bare the mechanisms of evaluation employed within the field of industrial design.

#### ***The Rhetorical Nature of Evaluation***

In the first section of this chapter, it was asserted that the evaluation of products was essentially a meaning-making process by which products were connected to the intertextuality of the discursive field of industrial design. Also it was discussed how various stakeholders had claims on the meanings of products in order to occupy important positions and gain status within the field.

In accordance with this framework, the titles of 'good' or 'successful' design are defined as the outcomes of the stakeholders' evaluation practices, not as substantial qualities of products. They do *refer* to such qualities, such as when a product is judged regarding its 'ease of use'; even so, the product first needs to be judged by the criteria of 'ease of use' and within the discourse of ergonomics to be situated as 'good design' as such: When the same product is judged in terms of its emotional connection with its user, it may not be

'good design' anymore.

### **2.3.1. Product Semantics as a Strategy**

However, this separation of the evaluation criteria from the materiality of actual products should not be taken to mean that products are totally unconnected to their terms of evaluation. On the contrary, today products are more aware than ever of their public and professional reception (in other words, their evaluation within the field of large-scale production and that of restricted production respectively) in addition to their terms of use.

Today, it is one of the critical roles of designers to ensure the 'proper' reception of products by whatever design tools available; namely, by manipulating product's form, color, interface and the like. Athavankar (1990), in his study of the 'semantic profiles' of product categories, emphasizes the role of designers as to inscribe the terms of proper reception upon a product in cognitive terms. Products are, indeed, "compound semantic statements" with links to functional or 'primary' semantic categories such as 'camera-ness' and 'secondary' links such as those that define a product as a "1980s portable professional Japanese video camera" (Athavankar 1990, d20-d24).

In similar terms, starting from its conception to its external styling, products are designed with the proper criteria of their evaluation in mind. So, as mentioned in the first section of this chapter, designers are, indeed, active players in the field and bestow meaning upon products not only aiming their end use, but further in relation to the dispersion of positions within the field.

Many toothbrushes, for instance, carry pseudo-functional visual elements with references to 'ergonomically designed-ness' but which are actually far from functional, such as textured surfaces that imply easy gripping or spring forms that seem to increase the flexibility of the handle (Berkman 2002). These design decisions do not target end use, they are rather elements that aim to influence the evaluation of product as 'ergonomically designed' in the market. The recent 'Signal Air' toothbrushes, which copy the visual language of inflated soles of sports shoes, is a marginal, yet clarifying example of this tendency.

This example of toothbrushes corresponds to an attempt to posit the criteria for the evaluation of products in the field of large-scale production. In the field of restricted

production, similar attempts are encountered often in, but not limited to, avant-garde products. For instance, the colorful surface finish and the unconventional geometry of the Carlton bookcase, designed by Ettore Sotsass for Memphis, are references to its terms of evaluation: It is to be evaluated as opposed to the modernist ideals – simplicity of form and omission of surface decoration – with its counter-functionalism and celebration of texture and form. It is, evidently, a mode of communication aimed for the field of restricted production (see Figure 3).

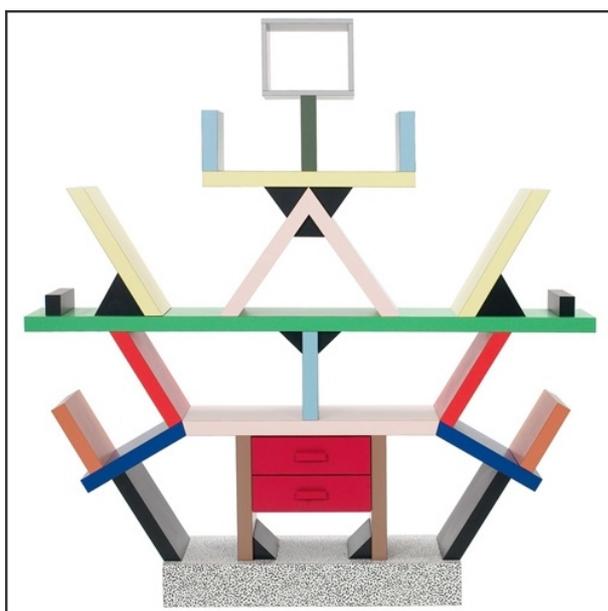


Fig. 3 Carlton bookcase by Ettore Sotsass (source: <http://www.treadwaygallery.com/>)

Yet, designers are almost never the final authority on the evaluation of a product with their design decisions. In this regard, the criteria facilitated in the evaluation of products act as 'a rhetoric of judgment', external to the actual product. Every stakeholder of the field would like to engage in the struggles to determine the 'good design' with every method accessible, so such 'rhetorics' may function through various media sometimes to approve, sometimes to challenge the design decisions made in the actual process of designing. However, evaluation criteria are never merely parasitic articulations of discourses to the products from outside the realm of design practice; on the contrary, as discussed above, various methods relevant to the struggles within the field are often facilitated to situate the otherwise slippery position of the product.

### 2.3.2. Textual Strategies: Anchoring and Relaying

In terms of the textual microstrategies that are facilitated in this regard, the Barthesian concepts 'anchoring' and 'relaying' will be consulted, which Barthes identifies as the interplay between linguistic and iconic messages.

#### **Anchoring**

According to Barthes (1985) signifiers in an advertisement are of three kinds. The first one is "a non-coded iconic message" which corresponds to the denotative level of the image, or in other words, whatever is depicted in the photograph or the drawing that instantly yields to perception. The second one is "a coded iconic message" or the "cultural message" which consists of the connotations of the image. Finally the third message is the linguistic message or simply the text.

Images are polysemous entities, both in the denotative (such as in the ink tests) and connotative levels; which means that they open up to several chains of meanings among which the reader of the image can select some (Barthes 1985). However, especially in advertisements where meaning is intentional and the signification needs to be controlled, language is used to orient the meaning towards the intentional.

[T]he text *directs* the reader among the various signifiers of the image, causes him to avoid some and to accept others; through an often subtle dispatching, it teleguides him toward a meaning selected in advance. (Barthes 1985, 29)

Barthes calls this function 'anchoring' and emphasizes that its main function is to elucidate the meaning of the image, albeit selectively. Such selectiveness implies that anchoring is actually "a means of control" and a repressive -and ideological- function upon the freedom of the image's chain of signifieds. (Barthes 1985)

According to Barthes (1994) products are 'polysemous' too, which means that they permit several different readings by its users. Therefore, the concept of 'anchoring' can be imported to the context of products and it can be asserted that *when visio-textual material like interviews, reviews, advertisements, press releases, exhibition handouts, etc. are juxtaposed to the product, they function upon the product as 'anchors'*. So this process, in

which texts act upon the product to posit its meaning, will be called 'anchoring'.

In the context of designerly evaluation as well, 'anchoring' can be said to have been employed when actors of the field of industrial design -such as designers, advertisers or critics- use textual means to underscore certain aspects of products, in order to designate the criteria by which they will be evaluated. In fact, it can be further argued that it is one of the crucial functions of interviews conducted with designers about their designs. Talking about design decisions made and the priorities considered during the actual design process, designers introduce the version of 'reading' they favor, thus provide the proper criteria of evaluation for their designs.

Not only interviews, but also every text that claims to be explanatory about the design of a product attempts at an anchoring process. However, for these texts which aim to criticize, interpret or re-contextualize the product's meaning, the concept of 'relaying' must be introduced.

### ***Relaying***

In the threefold signifier system Barthes (1985) identifies, relaying is another way in which linguistic elements aim to control the meaning of iconic messages. This time, these two messages are complementary: Linguistic message is not only responsible for the elucidation of the meaning of the iconic message, instead the final message is produced at a higher level of unity called the 'story'. Relaying differs from anchoring by this supplementary meaning extraneous to the image that is born out of the 'story' of the final message. Cinema or comic strips are Barthes' (1985) examples to media where relaying undertakes a decisive task.

Collections, themed exhibitions and such narratives that facilitate anachronistic or retrospective readings of products or radically contextualize them can be surely told to be using 'relaying' to situate the products. Special dossiers published in magazines to gather various dissimilar products under the same theme can be illustrative examples of this function. When, for instance, several products are selected and displayed under the title "*2003'te dünya ne tasarladı?*" (2003) (What did the world design in 2003?) the article attempts a narrative that evaluates multiple products in terms of their nationalities.

One last point to note is that it is difficult, indeed, to distinguish whether it is 'relay' or 'anchoring' that is employed in any specific case. Even in the seemingly obvious selection of examples above, these two functions are interwoven.

### **2.3.3. Textual Strategies: Vocabularies of Appreciation**

Tomes and Armstrong (2002) observe mechanisms similar to 'relaying' in design criticism and journalism. They define the principal role of critics as to persuade their readers to adopt certain ways of looking, experiencing and finally appraising products. These ways are called 'vocabularies of appreciation' and they are the terms in which every design movement communicates with the public, to the extent that it constitutes its own public. Through these vocabularies, movements declare their discontents with the preceding movements and their unique answers to the problems of the field.

#### ***Example: Design and Emotion and its Vocabularies of Appreciation***

Tomes and Armstrong (2002) give Adolf Loos and Reyner Banham as examples to illustrate their arguments, yet 'design and emotion' movement may offer a more recent example. By offering a vocabulary of appreciation, the movement certainly aims to constitute a public of designers who are aware of emotional aspects of products.

The ongoing critique on how antedating approaches did not satisfy what is now called the 'emotional needs of users' helps position the movement within the field of industrial design. 'Design and emotion' movement thus sets itself as a reaction to the former movements, arguing that their limitations do not answer the new sensibilities brought by the new approach. Accordingly, it defines the former approaches and their products as 'engaging in a lesser extent with their users' (Hummels 1999). Within this framework, new criteria of evaluation are put forward, such as "emotionally intelligent" and "rich in emotional content" (Wensween 1999), through the use of which, products are evaluated as either 'good' or 'bad' designs. New methods and strategies are invented to evaluate and calculate their success, such as the 'PrEmo' instrument by Desmet (1999); so that it is possible to question how well products "elicit", "allow for", "communicate", "recognize" and "have" emotions (Gaver 1999).

The new form of design criticism that is born out of a new movement also positions the

product in a particular version of design history, where the innovations of the movement are the driving force (Tomes and Armstrong 2002). In other words, regardless of their distinctive conditions of existence, products and designers are juxtaposed to form a new history and evaluated in new terms, that is, with the recently emergent criteria for evaluation. This opens up the possibility of a retrospective reading of products and designers in new terms: Due to such historical quality of evaluation criteria, a product can not only be judged in diverse terms during (and after) its lifespan, but also it can be rediscovered as a pioneer of the new-born movement, or an historical icon, etc. The anachronistic attribution of Christopher Dresser as a modernist designer is an example among many in design history.

#### **2.3.4. Technologies of Representation**

How a product is represented as an image is significant as well, in establishing how it will be evaluated. Photography is one of the most resorted among such media, that is the media for representation of products, and it owes this popularity to what is generally referred as "the myth of photographic truth."

This much-discussed myth concerns the immediate persuasive effect of a photograph in that it is an "unmediated copy of the real world" (Sturken and Cartwright 2001, 16). Of course, taking pictures is an activity that requires selection and framing as well as adjustment of range, light, focus, speed, etc., but all these decisions on the photographer's part are considered belonging to the connotation level. In other words, there is assumed to be an immediately accessible and objective evidence of reality beyond the decisions of the photographer, "as if there were at the (even utopian) outset a raw (frontal and distinct) photograph, upon which man might arrange, thanks to certain techniques, the signs resulting from the cultural code." (Barthes 1985, 33).

This myth of the objectiveness of the photograph – or in Barthesian terms, the existence of a message without a code called the 'denoted message' – makes the cultural meanings intended by the photographer look "natural" and objective. (Barthes 1985) So this makes the photograph a valuable tool in the printed design media, as well. Photographs of products in brochures, exhibition boards or magazine pages, thus, help establish the proper criteria for evaluation effectively.

Regarding commercial photography, Ewen (1990, 51) draws attention to the way interiors are "conventionally photographed devoid of people, devoid of evidence that people have been there: stark, uncluttered (or stylistically cluttered)." In this manner, living spaces are rendered lifeless, only to reinforce a stylistic representation of society, namely, "a rendition of society as defined by surfaces and commodities." Thus, the interiors are presented as commodities and objects of style.

Bağlı (2006) follows that the sterile and ideal environments in which products are photographed in design magazines make them objects of desire; magical objects detached from actual production and as well as everyday use. Such omission of actual users from the photographs, or their substitution by idealized, plastic human bodies, and replacement of the settings with white infinite backgrounds are conventional strategies facilitated towards these ends (see Figure 4). In this manner, the aesthetic qualities of products are emphasized and the criteria to be used for their appreciation are offered in stylistic or aesthetic, if not artistic, terms.



Fig. 4 White infinite background is an important photographic convention in design magazines. (Source: Section of a page from *Art+Decor* magazine.)

Different methods of visualizing products offer discrete opportunities. Representations prepared by computer aided design (CAD) programs, such as images of mesh models or high quality rendered images, encourage the products to be evaluated in terms of latest technology while sketch drawings or illustrations made with markers imply originality of the design or creativity on behalf of the designer (see Figures 5 and 6).

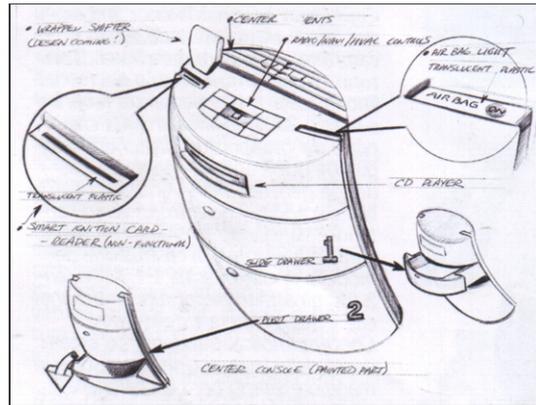
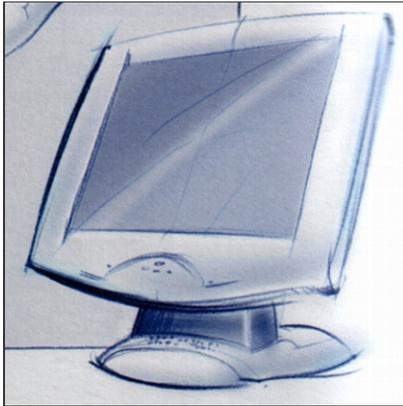


Fig. 5 (left) Sketch for 3M 'M150 Touch Monitor' by Mirzat Koç. (Source: Ertan 2003)

Fig. 6 (right) Dashboard sketch for Nissan Quest. (Source: Gandini 2002)

### 2.3.5. Other Strategies

Besides product semantics, textual anchoring and representation, there are, indeed, several other ways to situate the proper criteria of evaluation for products. It is possible to address a number of these, if not to explore in detail.

- Formal relations of images and texts in printed media can be claims to meaning. Most notably, juxtaposition of the product with the image of the designer or his/her signature is a conventional practice. So, the qualities of the designer is reflected onto the product, or vice versa (see Figure 7).
- The spatial strategies in exhibitions or museums can function as such. For instance, placing products upon plinths grant them the status of art and encourage the employment of an artistic mode of evaluation.
- Juxtaposition of several products – even without texts – may initiate a function similar to 'relaying' as interpreted above. The resultant parataxis is capable of

forming a narrative of its own, through which the products can be evaluated in certain unexpected ways: When a collection of products is gathered which embody coincidental appearance of facial figures, as in the collection 'Face to Face' (Krautter 2000), they are all invited to be evaluated in 'pop' terms regardless of the singular connotations of each product.



Fig. 7 Advertisement of 'Sense' for Vitra by Defne Koz. The photo, signature and handwriting of the designer accompanies the product's photo. (Source: *Art+Decor* 126, 17, full page.)

Certainly the list can be extended, but what was aimed at this chapter was not being exhaustive regarding these methods; instead, it was intended to provide an outline of how certain meaning-making mechanisms work to establish proper criteria of evaluation for a product. Furthermore, most of these strategies work together on products in an interlocking fashion so that they are inseparable from both their physical form and the positions they occupy within the field of industrial design.

## CHAPTER 3

### THEORETICAL STUDY: THE CONCEPT OF NATIONAL DESIGN

Thus far, it was reflected on how evaluation took place within the field of industrial design, and it was aimed at explicating its modes of operation –how it operates, through which methods, to what ends. So the theory of evaluation invites the following question: What are the criteria for evaluation that are disseminated in this field and that utilize the strategies summarized above. An exemplary collection of criteria is already provided above: Products can be evaluated as 'creative' (seeking novelty and originality in design solutions), 'ergonomic' (or comfortable), 'usable' (with regard to its ease of use), 'emotionally satisfying' (as inquired by the 'design and emotion' movement), 'efficient', 'sound' and 'attractive' or 'socially responsible' (as in sustainable design or design for the elderly, the disabled or for minorities). Or finally, as the main question of this study suggests, they can be evaluated in terms of their relation to categories of 'national design' (Turkish design, German design, Japanese design, etc.) in accordance with the corresponding and -broader discourses- on nationality; such as the discourse of German-ness, the discourse on Italian-ness and so on.

The last criterion, that is, the criterion regarding nationality, is as complex as it is widely used. In fact, it can be argued that the global field of industrial design is primarily organized into national categories: German, American, Italian, Japanese, Spanish and Scandinavian styles are, for instance, 'design styles' considered noteworthy in terms of their "impact[s] on design decisions and consumer choice" (Vickers 1992). The concept of Dutch Design can be a recent addition to this short list: it has certainly become a recognized category in the international arena.

The differences between these national categories are -almost conventionally- explained by their particular 'cultural characteristics': For instance, Italian and Spanish design styles owe their originalities to their "rich cultural heritage" (Vickers 1992), while Du Gay et al. (1997, 69-70) observes that Japanese design is often believed to embody certain characteristics peculiar to Japanese culture, such as "compactness, simplicity and fine detailing." The concept of Turkish design is, as well, almost always discussed in relation to an authentic Turkish culture.

It is clear, then, that in order to elucidate the rather complex ways in which these nationalities inform the practices of evaluation of products, a short recourse to the vast range of debates on the concepts of 'culture' and 'national culture' is inevitable.

### **3.1. Nation and National Culture**

It was previously asserted that evaluation of products worked through meaning-making practices, that is, imposing and anchoring cultural meaning. To understand the concept of nationality in this framework and to answer the question how it is mediated through cultural meaning, the definition of nation must be reconsidered: In these terms, nationality is not merely an institution of legal citizenship, it is furthermore a "symbolic community which creates powerful – and often pathological – allegiances to a cultural ideal" (Evans 1999, 1). Therefore, the concept of nation always implies the existence of a 'national culture', embodied in the so-called 'way of life' specific to the nation. Only when understood as such, the idea of nation can be interpreted in terms of the meaning-making practices that define, re-define and utilize it.

#### **3.1.1. Culture as 'a Whole Way of Life'**

This understanding of culture as 'a way of life' was observed and traced by Raymond Williams (1958) as opposed to the *traditional definition* that culture is the "best that has been taught and said" in a given society (Arnold 1971), referring to "the general state of intellectual development in [that] society as a whole" (Williams 1958, 16). This latter definition implies a 'high culture' and puts an emphasis on the effect of classic works in 'high arts' -literature, philosophy, painting, sculpture, etc.; while, according to the former, *anthropological definition*:

culture is a description of a particular way of life, which expresses certain meanings and values not only in art and learning but also in institutions and ordinary behaviour. The analysis of culture, from such a definition, is the clarification of meanings and values implicit and explicit in a particular way of life, a particular culture. (Williams 1961, 41)

In this definition of the term 'culture', Williams (1995) observes the idea of a general 'spirit' which produces that culture as a unity: It is called the 'informing spirit' of that culture. It can be of ideal, religious or national origins, but in either case, it is regarded "manifest over the whole range of social activities" (Williams 1995, 11). Although the concept can be

traced back to the early 18<sup>th</sup> century, Williams clearly states that it is part of this anthropological understanding of culture at least into the second half of the 20<sup>th</sup> century.

Defining, for example, the Japanese as 'austere and traditional' in every aspect – in their social organization, in their approach to industrial design and so on – is to designate the 'informing spirit' of the Japanese culture as such. Acknowledging German 'rationalism' or Italian 'playfulness' are, as well, similar attempts to define the essences of respective cultures.

### **3.1.2. Culture as a Coherent Unit of Analysis**

However, existence of culture as such a coherent unit emerging around a generalizing spirit is highly doubted today. Couldry (2000) suggests that dividing the cultural domain into such separate, coherent and authentic national cultures is problematic in two terms: First, in terms of its internal coherence, the concept gives birth to problems of ethnic discrimination. This is because establishing that there exists a specific culture within a specific territory simply excludes other communities living in the same area. Hall (1999, 41), similarly, argues that even the phrase 'whole way of life' arises two important questions: "Whose *way*? Which *life*?"

It has been the main function of national cultures which, as we argued, are systems of representation, to *represent* what is in fact the ethnic hotch-potch of modern nationality as the primordial unity of 'one people'; and of their invented traditions to project the ruptures and conquests, which are their real history, backwards in an apparently seamless and unbroken continuity towards pure, mystic time. (Hall 1999, 38)

Second, in terms of its external relations, namely, the relation of a specific culture to the other cultures, Abu-Lughod (1991) argues that, in its anthropological sense, the term 'culture' is "an essential tool for making other": It establishes the distinction between 'self' and 'other', such as -but not limited to- the distinction between the 'Orient' and the 'Occident' as in Edward Said's (1979) analysis of the Orientalist discourse. Furthermore, such an understanding of 'culture' naturalizes distinction. When defined as 'cultural difference', separation (and the accompanying discrimination) of groups of people is "given the air of self-evident" (Abu-Lughod 1991, 143). Regarding the Japanese context, Du Gay et al. (1997), too, observe the discourse that specifies the Japanese culture as one of conformity and tradition and indicate that it functions, primarily to define the Japanese as

the 'other' for the West.

### **3.2. National Culture and National Design**

Despite all the problems it poses, the concept of 'national culture' is so widely disseminated that 'national design styles' are constructed and justified by national categories and their related 'informing spirits': Following the observations of Vickers (1992), design in the United States is informed by the "American exuberance", Scandinavian design by their "powerful social ethic", Japanese design by an "elegant austerity", German design by a strict "rationality," etc.

The following example is very illustrative of this function: In an interview for *Made in Holland*, the official design publication of Ministry of Economic Affairs of Holland, Jeroen Verbrugge, the Dutch designer, asserts that creativity is part of the national identity of Dutch designers, as opposed to the French or the German:

The Dutch designers are naturally open in a way that fosters creativity. We're much better at looking at problems without preconceptions than the French or the Germans, for example. They have a harder time loosening their grip on things. (Verbrugge 2005, 11)

Obvious in these examples is that 'national design styles' do not communicate directly the tangible local habits of a community; rather, some stereotypical and abstract approaches are derived from them. In other words, singularity of national design styles are not *direct* manifestations of local preferences (such as the sanitary practices, color preferences, symbolisms, etc.) specific to that particular national community; but, they are stylized, 'mythicized' versions.

#### ***National Myths***

To understand this process of stylization of the vernacular, 'myth' is a helpful term: Barthesian 'myth' is a semiological system, one of second-order signification, that is, where a 'sign' is re-signified by a 'concept'. One of the much-cited examples in 'Myth Today' (Barthes 1972) is the photograph of a colored French soldier saluting the French flag. In that myth, the photo, being already a sign in itself, is signified by the 'concept' of French imperialism, and starting then to express the singular meaning that "all her sons, without any colour discrimination, faithfully serve under [the French] flag." (Barthes 1972, 124)

Another one of the now-traditional examples is the Basque chalets in Paris: When encountered outside Spain, in Paris region, Basque chalets signify -what Barthes calls- 'basquity': Appropriated by a 'myth', that is, becoming the 'form' of a myth, the Basque chalet is deprived of all its historical and technological motivations, it is rendered ahistorical and magical, thus empty, so that it can be filled up with the myth. It becomes the essence of 'basquity'. (Barthes 1972, 124-125)

Elsewhere, Barthes mentions 'Italianicity' as a myth taking place in pasta advertisements: Starting from the "tricolor (yellow, red, green) print of the ad" to "the Italian assonance of the name Panzani", the ad both serves the construction of and utilizes the myth. However, for these connotations depend mainly on "a knowledge of certain touristic stereotypes", the myth would probably be mostly incomprehensible for the Italian reader of the ad. (Barthes 1985, 24-25)

Both the examples of 'basquity' and 'Italianicity' are significant in terms of the preceding discussions: It is not merely that 'others' see the historical reality of a community in these reduced (and touristic) terms; but further, products aiming to signify such a mythical nationality are designed, in turn, to meet these expectations. For this purpose, 'national design styles' appropriate the contemporary life in a community by extracting stereotypical objects from it and making them subject to myths of national style. National icons, such as the Harley Davidson and denim clothing in the United States, aristocratic British clothing such as the Burberry and the Aquascutum in the United Kingdom (Vickers 1992) or 'hamam' and tulip-shaped tea glass in Turkey, are created and utilized in this manner. For instance, tulip-shaped tea glass is, just like the Basque chalets, stopped in time, so that it exists as a mere three dimensional form without history, memory or rationality; only then it can signify 'Turkish-ness'.

With the help of such stylistic treatments, products that are not even designed or made in that country can be named after the national design style. Italian and Scandinavian styles are, for example, so well established that they have both become almost global terms to evaluate products. Philip Starck is such a figure: Despite his French origin, he is one of the most popular design celebrities of Italian design style.

### ***Traditions of Style***

One last comment on national design styles is on the use of the concept of 'tradition'. According to Said's (1979) theory of 'Orientalism,' the East is always pictured as stationary in the past as opposed to the Western idea of progress. Therefore, the idea of tradition, as related to the Eastern societies, is considered a timeless essence and a 'national informing spirit' without history.

Resorting one last time to the Japanese example, how Zen Buddhism, Bonsai or tea ceremony inform Japanese design stylistically is, in this regard, connected to national culture and the idea of tradition. While the 'American tradition of exuberance' is often explicitly related with the fierce consumerism of the inter-war period, Japanese style is without origin or explanation; natural and essential. Du Gay et al. (1997, 71) explains this idea of tradition as;

a sort of umbilical cord stretching from the present – in the shape of the Walkman and other 'modern' products – to some point of origin in the dim, distant past.

In Turkish context, as well, the debates on Turkish design depend on a similar understanding of 'tradition.' The roots for Turkish aesthetics are sought in 'tradition'; and, this is another reason for repeated references to stereotypical traditional icons; such as in the redesign of tulip shaped tea glass by Erdem Akan (see Figure 8, see also Akan 2004). This argument will be examined in chapter 4.3.3, within the discussions regarding the concept of Turkish culture promoted in *Art+Decor*.

### **3.3. Conclusion: National Design as a Criterion for Designerly Evaluation**

The concept of national design with its inevitable relation to the idea of a coherent and unified 'national culture' and 'national tradition', as summarized above, are often utilized by the mechanisms outlined in the previous chapter. Products, texts and images with references to 'nationality' are produced and promoted, to create and occupy various positions within both the field of restricted production of industrial design and the field of large-scale production. In the former, the struggle to establish an 'authentic national design style' or to occupy a significant post in the dispersion of positions offered, take place; while in the latter, many stakeholders of the field benefit from the concepts to fulfill their

economic, social or professional agendas; from promoting the 'national design' for economic success in international markets to the promotion of singular products as conducting 'national' characteristics.



Fig. 8 The redesign of tea glass by Erdem Akan incorporates the traditional curves of the tulip shape without apparent change. (Source: *Art+Decor* 140, 75, full page.)

The Turkish field of industrial design is a field with its unique set of relations and characteristics; which will be examined in the following chapter through a case study on *Art+Decor* magazine. Yet, every national community with claims in the international field of industrial design has to, in some way, deal with the concept of nationality and its influences on design styles. This is not only because local identities are strongly influenced by 'national identities', but also because the international field is primarily organized into national styles, as discussed above. Therefore, the Turkish field is not unaccompanied in its emphasis on nationality: in the international arena it is just an exemple, albeit unique.

## CHAPTER 4

### CASE STUDY: *ART+DECOR* MAGAZINE AND THE CONCEPT OF TURKISH DESIGN

#### 4.1. Introduction

The principal aim of this chapter is to utilize the framework that was constructed in the previous chapters. Accordingly, it is intended to observe in a case study how the concept of national design informs the evaluation of products in designerly terms and how it provides the field with related criteria for evaluation. Turkish field of industrial design is taken as an exemplary -but also as a very interesting- field, and *Art+Decor* magazine, a very influential stakeholder in this field, is subjected to a textual analysis. In doing so, the foregoing theoretical discussions and the established framework will be put to test.

However, this engagement with the Turkish field is not solely for the theoretical insights it will provide: It is also aimed to explain the increasing influence of the concept of 'Turkishness' upon this field; together with the sources and mechanisms used in the never-ending debates on 'Turkish design style', combined with recent efforts towards founding a tradition of 'Ottoman aesthetics'.

##### 4.1.1. On the Method of Analysis: Discourse Analysis

Towards these ends, 'discourse analysis' is the selected method of the case study. Originally associated with the work of Michel Foucault, discourse analysis is, today, a general method in the analysis of documents. It mainly "approaches the study of language and texts as forms of *discourse* which help to create and reproduce systems of social meaning" (Tonkiss 1998, 245), instead of depending on readily established categories such as 'book' and 'oeuvre'. So, before analyzing the sources at hand, a brief introduction to the terms used by the method; such as 'discourse' and 'statement' seems essential.

##### ***Discourse and Statements***

In terms of discourse analysis, 'discourse' is defined rather broadly as "a group of statements which structure the way a thing is thought, and the way we act on the basis of

that thinking" (Rose 2001, 136), and more precisely as "a formation that consists of all that are expressed, represented or meant, (that is, 'statements' which may or may not have been said or written) around some objects" (Teymur 1982, 21). Named after its theoretical objects, examples include 'medical discourse', 'psychological discourse', 'discourse of sexuality', 'environmental discourse' as well as 'design discourse'.

Language, organized into such discourses, is not assumed to reflect a transparent reality: It, instead, constructs and organizes a social reality, in which, certain "institutions, norms, forms of subjectivity and social practices are constituted and made to appear *natural*" (Tonkiss 1998, 245-247). In this regard, discourse analysis is never 'penetrative'; it does not aim to excavate the so-called real meaning behind the surface appearance of texts. (Rose 2001, 138-139; Foucault 1972, 6-8)

### ***Discourse Analysis Methodology***

In this case study, discourse analysis is not employed in the strict sense of a Foucauldian 'archaeology of knowledge', but as a general method for textual analysis used in a variety of disciplines. In the former sense, the study would have to engage with the overwhelming project to analyze the dispersion of statements that constitute the inter-textual field defined by the 'Turkish design discourse' as a *question in itself*. It would aim to theoretically observe the object of the discourse, its structure, operations, relations, status and effects (Teymur 1979). However, this study is a discourse analysis in limited terms. It is used only to note certain statements regarding 'Turkish design' and their interrelations, as well as how they relate to the struggles within the field of industrial design.

A second, yet more general, differentiation is offered by Rose (2001), who observes two distinct patterns in the conventional uses of discourse analysis: The first one is called 'discourse analysis I' and it engages with the rhetorical organization of discourses, like this study does. And the second is 'discourse analysis II', which is primarily interested in social practices, institutions and human subjects and their production of and by discourses. Of course, it is not possible to draw strict lines between the two forms; but, roughly, the latter form of discourse analysis is more compatible with Foucault's original works, while the former permits a wider range of applications.

Rose (2001) and Tonkiss (1998) provide a more-or-less coherent methodology for discourse

analysis I:

- Identifying 'key themes' (recurring words or images) is surely the first step; so that their interrelations can be observed (Rose 2001, 151-153). An example from the key words identified in this study is the concept of 'interpretation' (*'yorum'*), as in 'the interpretation of the tulip shaped tea glass' (see the discussion in chapter 4.3.3).
- Among these key themes, discourse analysis is particularly interested in "claims to truth, or to scientific certainty, or to natural way of things" (Rose 2001, 154) as well as in how a particular discourse "constructs blame and responsibility, in how it constructs stake and accountability, in how it categorizes and particularizes" (Rose 2001, 150). The category of 'Turkish designer' is such a category that depends on responsibility (see the discussion in chapter 4.2.4).
- However, the appearance of the discourse as a uniform and univocal entity can be deceiving: Discursive formations, first, have to deal with their internal inconsistencies and, second, to contest alternative opinions and definitions (Tonkiss 1998, 255). This can be seen in the rhetoric attempts to reconcile the individualistic notion of 'creator designer' with the responsibilities of belonging to a 'national culture' (see chapter 4.2.4).
- Apart from uniformity, discourses may not even be logically or structurally coherent either; they have 'interpretative flexibility' to fit several discordant situations (Rose 2001, 155-156). An example from the case study is the concept of design culture and its adaptability to various subjects (see chapter 4.2.2).
- Silences, gaps, (Tonkiss 1998, 258) invisibility and absences (Rose 2001, 157-158), namely all that is not mentioned in a text, are valuable sources for insights, too. Exclusion of particular professional areas from the coverage of industrial design is an illustrative example (see the discussion of design definition in chapter 4.2.1).
- One final methodological note regards the position of the speaker, namely, the social authority -or contrarily, marginality- inscribed in that position (Rose 2001, 158-159). Defne Koz's position as a popular icon makes her statements significant; but no more than those of Stephano Giovannoni, for instance.

#### **4.1.2. On the Object of Analysis: Significance of Art Decor Magazine for Industrial Design in Turkey**

It has already been asserted that *Art+Decor* was an influential stakeholder in the field of industrial design in Turkey, and that it is this influence that made *Art+Decor* a valuable object of study. Before starting its analysis, the historical terms in which *Art+Decor* obtained such influence shall, thus, be noted. For this purpose, a brief history of *Art+Decor* is presented below, following Kapucu and Ariburun's (2006) study of popular design media in Turkey.

##### ***Brief Institutional History of Art+Decor***

After the magazine, *Vizyon Dekorasyon*, dating 1991, *Art+Decor* is the second oldest lifestyle magazine published in Turkey. Starting its life in 1993, it is in the same line as Italian magazines such as *Casa Vogue*, *Interni* and *Abitare*. However, after the introduction of lifestyle magazines with European origins, such as *Maison Française* (1995), *Marie Claire Maison* (1997) or *House Beautiful* (1998), *Art+Decor* could not maintain its leading position in the increasingly competitive market; neither could it answer the needs of the changing design scene especially after the year 2000. Eventually, in 2003, these triggered its transformation into a 'design magazine', or more precisely, a magazine of design, architecture and art: With revisions to content, graphic design and a committee of advisers composed of academic and professional figures from various design disciplines, the magazine assumed a "design culture focused approach." But soon, not being able to satisfy publisher's expectations of profit, *Art+Decor* assumed a more and more populist position and finally closed down in 2005. (Kapucu and Ariburun 2006)

But especially in this last period, that is, from the first issue under Kapucu's editorship published in December 2002 to its last issue of November 2005, *Art+Decor* was the numero uno design magazine in Turkey; however frequently criticized, it was one of the most influential institutional positions in the field of industrial design. This was not only due to its wide distribution, but also because of the significant series of events it organized or sponsored; including the ADesign Fair series and the Istanbul Design Week 2005.

### ***Change in Priorities and Approach***

The peculiar course of development can be traced from within the magazine, as well. In her first editorial to *Art+Decor*, regarding its new look Kapucu writes;

The 'enchantment' that is reflected in every page of the magazine has met the concepts, design and art. . . .

The magazine in your hand is the familiar *Art+Decor* of ten years; however, it is more dynamic and austere with its visual design, photograph quality, its size and paper... Approach to all subjects 'through a design perspective' is reflected not only in the content, but also in the appearance of the magazine. . . .

From this month on, we will publish booklets reinforcing our *design culture focused attitude*. The first one, 'From the Point to the Line: Story of The Perfume Bottle' is filled with interesting information on how fashion and art movements have been reflected on perfume bottles from the past to this day. (Kapucu 2002. Emphasis added.)

At this point, *Art+Decor* aimed to promote an understanding of design, which can be appropriately called 'idealist': Similar to her criticisms of later *Art+Decor* and its populism (see Kapucu and Ariburun 2006, 428-434 *passim*.; see also chapter 2.2.1, discussion on mediators), Kapucu advocated the role of design media in dissemination of 'design culture' and an understanding of 'design for people'; as opposed to that of 'design for consumption'. Historical accounts of design icons, articles on art, or those concerning pedagogical problems of design education are all introduced to *Art+Decor* as a part of such transformation.

An example to such articles, in the same issue, Kart discusses the importance of sketching as a pedagogical phenomenon:

Sketching, which is so important in production, is not taken seriously in the education; not as much as technical drawing. Can something as obviously subjective as sketching be taught? Certainly, yes! Because, the sketching skill develops with exercise; it is a familiarity, a method of transporting the idea onto the paper; an agreement signed up with the mind. (Kart 2002)

In the later issues, *Art+Decor's* emphasis shifted; but, the course of development of its approach to design did not proceed along identifiable ruptures; rather it was an evolution of attitude and aims. Accordingly, eight months later, Buğdaycı followed from the same line of thought and the same term 'enchantment' (tılsım):

AD is trying to follow a distinct route in publishing. It has grasped that we are at the beginning of an era in which the word 'design' has an 'enchanted' meaning. *This idea is based on creativity.* After decades marked by production, marketing and information, 'creativity' reigns in the 2000s. Design is the most important instrument of creative thinking. Design, not limited to arts and objects anymore, is becoming *the creative condition of producing trends and brands*, becoming an important matter concerning mechanisms of production. (Buğdaycı 2003b. Emphasis added.)

And, eventually Buğdaycı's argument concludes on the importance of 'creativity', and especially creative marketing. In addition to such emphasis, *Art+Decor* became more and more concerned with the concept of "Turkish-ness" towards the end of its career.

The more-or-less evident change in attitude noted as such, the case study below will engage *Art+Decor* and its discursive territory as a whole object. This is because, as it will be clarified later, during its three years in publication, *Art+Decor* tackled the same problems in similar terms; that is, in as much variation as the interpretative flexibility of the discourse allowed.

#### **4.1.3. Implementation of the Study**

The object and the methodology of the case study were summarized above; now, the way in which the actual case study was implemented will be briefly explained.

Prior to the case study, a pilot study was conducted in order to establish an elementary framework and to determine the possible keywords and themes upon which the case study presented here would be constituted (for the results of the pilot case study, see Kaygan 2006). In the pilot study, a relatively smaller selection of material was used, that is, only seven issues of *Art+Decor*, but those with especially illustrative articles concerning the series of events organized by *Art+Decor*; namely, AD Tasarım Günleri-I, ADesign Fair 2003, ADesign Fair 2004 and Istanbul Design Week in 2005. This selection offered a smaller and more manageable collection of statements; yet, it provided valuable insights regarding the general patterns of dispersion in the discursive field.

Depending on the the rather roughly drawn framework obtained from the pilot study, the case study was implemented, this time with 23 issues and 5 magazine complements; corresponding to two-thirds of all issues published after the reformation of the magazine in December 2002. As the first step, all articles were scanned for references to key themes,

including interviews, editorial and calendar pages and except advertisements. Later, these were sorted into collections of statements, corresponding to keywords.

The starting keywords were,

- regarding *Art+Decor*'s approach: patronage, trends, approach;
- regarding the definition of design: marketing, pleasure, value in itself;
- regarding the designer subject and his/her evaluation: authority of comparison, cooperation, events, geography, objection to nationality, creator-designer, pride;
- and finally, regarding the products and their evaluation: exact copy, appropriation, ottoman, istanbul, interpretation, Turkish culture & style, other cultures.

Finally, in accordance with the methodological points listed above, definitions, categorizations, and their claims to truth; and also, construction of subjects with certain responsibilities that were attempted in these statements were observed. Moreover, the relations between these statements; namely, alternative opinions and the way they are contested or reconciled, as well as themes and concepts absent in or excluded from discussions were determined. In this manner, the collection of key themes grew and a new and more detailed framework was established.

In the case study that will be presented below, all quotations are extracted from *Art+Decor* magazine, and translated by the author. Originals are presented separately in the appendix.

#### **4.2. Analysis of the Discursive Territory Defined by *Art+Decor* Magazine**

In order to start a critical analysis of evaluation of products in *Art+Decor* magazine, the discursive territory it defines must be examined: It must be explicated what *Art+Decor* prefers to talk about, in other words, which discourses are at work in relation to the texts; accordingly, which discursive objects are attempted to be constituted and which subjectivities are established.

Or, put simply: What is the design, who is the designer and how is the Turkish design defined in this territory? The first section of the analysis is devoted to investigate the answers to these questions according to *Art+Decor* magazine.

#### **4.2.1. Preferred Definition of Design**

The importance of design definition has already been noted in the introduction; it is definitely the most important organizing principle of discourses on design. This is why the design definition in *Art+Decor* is so important for the rhetorical organization analyzed in this case study.

##### ***Professional Location of Design***

First and foremost, in *Art+Decor* magazine design is taken as a marketing function. However obvious, this observation is still of principal significance: By such definition, design is posited neither as an architectonic profession like architecture (which would require the products to be criticized in their internal terms and structures), nor as a part of research and development in industry (which would necessitate discussions regarding materials, manufacturing technologies, and problems of professional practitioners).

When design is interpreted in a marketing perspective, the designer's work definition is established accordingly. Most of the time, instead of architects, graphic designers and marketing experts are declared as the colleagues of the designer: It was never declared that the years-long allegiance of architecture and industrial design was broken, on the contrary, works of architects and interior designers took place in the magazine until its last issue. However, these became more and more marginalized in their separate sections, as the industrial designer was declared as part of a new community; that of 'creative industry'.

ADesign Fair is of utmost importance for Turkey. The first reason is that it is already late. Secondly, it is about *the definition of 'design'*. *Design should be considered as a part of the creative industry*. An original idea or an operation can be copyrighted and this creates an international value of commerce. (McMillen 2003. Emphasis added.)

This transformation of roles is often stated explicitly, too; such as when the aims "to bring design as a factor of creating trends and brands to public attention" and "to underline the role of design in creating the brand value of products" are counted among the missions of ADesign Fairs (Buğdaycı 2003a). The responsibility of design is, in this manner, defined in terms of "trends and brands", specifically, trend setting and construction of brand identity through products. This refers back to design practice: The field of practice of designers is not the user interfaces, nor the terms of production as much as it is the marketing

strategies of manufacturing companies. Moreover,

according to Donegani, designer is not a person who can draw beautifully and who can bring an aesthetic approach; s/he goes beyond these. Designer determines novel strategies for the company. . . . While declaring "you can even be a trend setter in the international arena", Donegani states that it is indispensable for companies, especially those which intend to go out into foreign markets, to meet the designer. (Tanglay 2004)

Donegani's schema emphasizes the role of design in marketing to such an extent that the designer is held responsible for the general product strategies of companies, as well. Relegating aesthetic modes of designing to the status of 'beautiful drawing' is certainly a rhetorical attempt to this end, namely, to emphasize the significance of trend setting and innovatory strategical planning as the designer's field of practice.

### ***Design for 'Added Value'***

How does design function as a part of marketing strategies of companies? In this regard, the concept of 'added value' is a much resorted one. In a review of the exhibition, 'Sınırların Ötesinde' (Beyond the Borders), the concept is used to evaluate the contributions of ETMK (Endüstriyel Tasarımcılar Meslek Kuruluşu) to the field of industrial design:

Demonstrating *the added value generated by Turkish design* by organizing exhibitions, and striving to enhance Industry-Designer relations for the last 15 years, Endüstriyel Tasarımcılar Meslek Kuruluşu, has brought the creative force, an indispensable element for export, into public attention, with an award besides this special exhibition. (Sınırların ötesinde 2003. My emphasis.)

So, the principal contribution of design to manufacturers is this 'added value', which eventually enables successful export. Accordingly, whether for export or general market success, sales figures are expected to be an important criterion for evaluation; but they are not. Sales figures are totally absent from discussions of design and 'added value'. This is because contribution of design is believed to be more than 'mere' increase in the quantity of sales, it is also a matter of quality. In other words, design does not only *create* 'added value', but further it *is* an 'added value' itself.

### ***Design as 'Added Value'***

The declared role of "ADesign Fair as a common ground for companies, brands and creators

that aim differentiation through their *design identity*' (Buğdaycı 2003a. Emphasis added.) is an important statement that advocates articulation of a 'design identity' to brand identities through products. In these terms, design becomes a marketing *element*, besides its role as a marketing *function*.

There are, indeed, several manufacturers in the Turkish field of industrial design that define themselves as 'design companies'. For instance, despite their titles, Budun Design Company and B&T Design are not 'design consultancies', but actually manufacturers. Even without the word 'design' in their titles, some manufacturers are well known with their 'design identities' (for example, Nurus) due to their strong relations with the field of industrial design. Yet the term 'design company' is not favored much by *Art+Decor* in an atmosphere where design is to be promoted as a standard marketing function for all manufacturers, rather than as the quality of a few, therefore the term is largely avoided and the idea behind is criticized:

According to Mirzat Koç, when manufacturers spread the idea that working with a designer is a privilege, they actually degrade the significance of design and prevent it from becoming a part of daily life. (Ertan 2003)

Not only in the term 'design company', but also in the terms 'design object' and 'design products' the word 'design' corresponds to an understanding of 'design as a value in itself'. In these terms, it is frequently used as an adjective, and so, it has an adjectival function, it indicates a quality of its object. This brings up the question what design means as a quality, a value in itself. Uçar (2002), making a reference to the slogan of *Art+Decor*, and later the title of the exhibition 'AD Tasarım Günleri – I', "Tasarım bir tılsımdır" (Design is a talisman/magic), defines design as such a value:

Magic is a mysterious power, it is secretly differentiated from commonplace thoughts, commonplace objects, commonplace entities. To notice its existence you have to be able to comprehend it. You have to be receptive to comprehension. You have to develop your perception. In dealings of production and consumption, this is the most neglected phenomenon. They try to be noticed and to get consumed right away and then to be produced more only to be consumed more. (Uçar 2002)

Uçar's argument criticizes the significance attributed to quantity in production and consumption, and thus, emphasizes the almost magical quality of design.

#### 4.2.2. The Idea of 'Design Culture'

'Design culture' is a fundamental term associated with the idea that design is a value in itself. Therefore, the notion of design culture is generally referred to in discussions regarding the 'education' of the society, the masses and manufacturers about the value or significance of design. So it is used almost interchangeably with the term 'design consciousness'.

There are, roughly, three instances of its use in *Art+Decor*, namely, 'design culture' for professionals, the masses and consumers.

##### ***Design Culture for Professionals***

Firstly, the concept of 'design culture' is used in professional terms, that is, regarding the professional dealings of manufacturers and designers (or if it is about in-house designers, those between management and design department). Ertan (2003), in an interview with Mirzat Koç, who is introduced as a Turkish designer working in the United States, complains that:

[comparing design in USA to Turkey,] we cannot go without making an assessment of our weak *design consciousness*. Looking at the conditions of native designers and the number of realized products in this country, I ask Koç: 'Do the management of those companies you work with, have a really different understanding of design?'

The answer hints at the huge difference: 'In America it is not so necessary to advocate product design. Therefore we do not spend much time *to explain ourselves*. . . . In Turkey, it is a pity that all this time is spent *explaining the significance* of design to employers! (Ertan 2003. Emphasis added.)

In, Koç's statement two modes of this professional issue are indicated. The first one is the persuasion of manufacturers regarding the significance of design profession, and the second one is that employers are not acquainted with the work of the designer; they simply do not know how designers work, what they need as inputs, etc. Therefore the designers have to 'explain themselves'. Such explanation, however, often becomes the project to impose a 'design culture' upon the 'uninformed' manufacturers.

It is not necessary to limit the discussion to 'design'. *The increase in the importance attributed to the creative processes in production and consumption*

*relations; this is important. This necessitates a structural change in the culture. In our country, the process that started with the influence of market conditions should be digested and directed, in order to proceed further. (Malhan 2003. Emphasis added.)*

### ***Design Culture for Quality of Life***

The second use of 'design culture' is with reference to the general quality of life, which is distributed through 'well-designed products'. This increase in quality is not necessarily due to immediate use or interaction related problems that 'well-designed' products solve; in fact, the criteria for evaluation of products used in this regard are rarely use-related. Instead, the idea of 'design culture' as such, reflects the modern ideals regarding design as a drive for 'cultural development' (*cf.* chapter 2.2.3 for discussion on design, good taste and general development of society in Britain example):

When the underground was first opened, I rode it and felt like I was not in Istanbul. And the people did not seem like Turkish people. Everybody was offering their seats to me. Men were quite classy, everybody was looking at each other, some people were reading books while others listened to music. It was as if the underground were in London. Now, we are back to what we were. But, a location or a good design, a nice environment or anything made in a diligent manner has great impact on people's attitudes. . . . I believe that design should reach as many people as possible. Societies need this for development. (Kanpak 2004)

Thus 'design culture' is posited as a contemporary form of 'good taste' against the taste of the uninstructed public; manifest in the antagonism between London and Istanbul in this case. Such a positioning gives the designers a higher position with respect to the 'masses': The idea of 'quality of life' has its roots in this taste-based inequality.

Yet, adding another twist into the argument, this idea that design is an agency for increasing the quality of the users' lives is often placed *against* the argument that design has become an unreachable entity:

In all these processes that one goes through, I guess, there is a point shared by everyone who has set his/her heart on design or those who has become or is willing to become a designer. It is 'to be able to create a shared culture'. To be able to increase the coefficient of shared culture in the society. *To be able to posit design, not as a special, unreachable thing; but an element which is always with us during our lives and which continuously increases our quality of life.* (Demir 2004. Emphasis added.)

In Demir's argumentation, what we argued above to be the cause is put in opposition to the

effect. In other words, it is argued that 'design as an unreachable entity', is opposed to the 'idea of design as a means to improve the quality of life'; although, we had already argued that the latter was the cause of the former.

This apparent confusion has a reason: In Demir's statement, it is attempted to sidestep the criticism that design, in its higher position, becomes separated from the public, especially the consumers. But the causality that is observed above (that is, the fact that this higher position is established when design is posited against the common taste of the masses, as a quality in itself) is never acknowledged. Therefore, the answer to this problem is never offered as a turn to a 'Papanek-esque' understanding of design, for instance, which would require the designers to leave their elite positions behind. Rather, the answer is given within the possibilities of the discourse: The solution is to channel 'design consciousness' down to the 'masses' and to construct a public that is aware of the merits of design, only after which 'the total quality of life in the society' will increase.

### ***Design Culture for Consumers***

A slightly different, but overtly connected, understanding of 'design culture' corresponds to a particular consumption pattern and a community sharing it. According to Arınc,

[d]esign is a culture, a lifestyle; it is a different perspective on life. When you get that perspective, it means that you have followed the rabbit in the Alice in Wonderland, and stepped into the 'Store of wonders'. Suddenly, your home, clothes, favorite places, entertainment style, and your hobbies begin to speak 'the language of design'. Your life gets full of colours, textures, forms and the excitement of new projects. (Arınc 2003)

Design, then, refers to a 'distinct point of view', even a particular 'culture', a way of life. In this regard, introducing the consumer with 'design' is to subject them to this way of life; namely, the experiences offered by 'design objects'. According to Buğdaycı (2005), one of the important accomplishments of Istanbul Design Week was that

thousands of families in Istanbul took their children with them and went on a tour on the bridge, which was both surprising and fun, and which flashed a new light in their worlds of perception.

According to the first estimate, 60,000-70,000 people toured the bridge. Istanbul Design Week sowed the seeds that will spread design culture to the base, into the city. (Buğdaycı 2005)

To understand the terms of Buğdaycı's argument, the status of elements of 'surprise' and 'fun' in the contemporary design discourse shall be noted. Indeed, in contemporary design discourse the idea of 'pleasurable experiences' is argued to be the most important contribution of design to users' lives. Buğdaycı continues by insisting that

[p]robably one of the most important benefits of the fair was to show that design could bring color, variation and aesthetics into the lives of a wider public *without sacrificing function*, as opposed to the perception that the concept of 'design' as distant and arrogant. (Buğdaycı 2005. Emphasis added.)

In Buğdaycı's statement the need to counter the most wide spread criticism that the idea of 'pleasure', (in this case, provided by 'color, variation and aesthetics') overrides the priority of function, is observable. Because this criticism implies that the notion of 'pleasure' is merely a motivator of consumption, the idea that pleasurable aspects of products can enhance the quality of life of the 'wider public' is offered as a countervailing argument.

Pleasure is also argued to be an effective tool to reach consumers. Kart (2003a) states that the recent interest of designers in ready-made objects, for instance, is due to their effect that 'they make users smile':

What is mentioned here is not only to refer to private memories, to make the users' eyes fill with tears and to invite them to open their wallets; it is also to make the users smile. A dining table with bicycle wheels, named 'Fast food', a coffee mug with a catch, bookshelves made of a wooden ladder... Each one of these, undoubtedly, aims at surprising the user first; the way lips spread onto the cheeks comes after that surprise. It is, of course, much easier to persuade the user who smilingly touches your product to use and purchase it. (Kart 2003a)

In Kart's statement a hesitance, similar to Buğdaycı, is reflected, as well. The above-mentioned criticism that final use and function should be the aim of design is brought to terms with the manufacturer's interest in profit: Purchase is presented as the *telos* of 'smile', albeit hesitantly.

To sum up, the term 'design culture' almost always comes with the suggestion of a top-down transfer of values, but within the flexibility of the discourse it can become the advocacy of 'design consciousness' for either manufacturers, the public or the consumers. Eventually, it is aimed towards competition with, or leveling the Turkish society with, the Western societies -like design in the United States according to Ertan (2003), or London underground as argued by Kanpak (2004).

### 4.2.3. Designer Subject Roles

Within the design discourse certain subjects are constructed as well; and the most noteworthy of these is the designer, of course. Two of the positions in which designer is situated are already mentioned above, such as the designer as a part of creative industry, or the designer in a higher position vis-à-vis the public.

#### ***Creator-Designer***

The first one of these, that is, designer as a creative professional, is already proposed when design is interpreted in marketing terms. Beyond that, the 'creativity' of the profession is still a fundamental concept for *Art+Decor*'s definition of designer. So, the category of 'creator-designer', and the accompanying concept of 'star-designer', were already discussed in chapter 2.2.2. Both categories can be observed in the discursive field defined by *Art+Decor*.

These are a pair of shoes. / You put them on quickly before going out or before exercise. / You can take out the cleats and use them as walking shoes. / Dirk Bikkembergs designed them this way. (Bursa et al. 2003)

In the above extract from the article by Bursa et al. (2003), for instance, the product is defined as what Bikkembergs has designed 'this way': the accent ("*işte böyle*") hints that the shoes are considered as the manifestation of the designer's thoughts, a product of his will-to-design. In this regard, designer is the 'creator' of the product; and the absence of engineers, marketing policies, decision-makers in the company, etc. is notable in this and other similar statements.

Therefore, the product's success is believed to be in the designer's hands: According to Uçar (2003), "for whoever and whatever, or in whichever time [the product] may have been formed, it is the attitudes, principles and priorities of the designer at the very beginning that determines immortality [of the product]".

It was observed and stated above that within the analyzed discourse, the term 'design' is compared with 'magic' (*cf.* Uçar 2002), and asserted as a quality of its own, which can bring pleasure, fun and surprise to people's lives. If design is presented as such a 'magical' quality, and if products are at the designer's disposal, the designer must be a 'magician' and

the products must be the manifestation of this 'magic'. Following the same line of argument, Uçar argues that

[o]f course, extraordinary creators are necessary for extraordinary creations to appear. And magic is never ordinary, but it can make an ordinary object extraordinary. Magic is in the attitude of the designer, it is not a powder so that you can decide whether to add it or not. *It is related to how much the designer can be himself*, it is in whatever he secretly transfers to this which you do not know of. (Uçar 2002. Emphasis added.)

This 'magic', in other words, 'the attitude, principles and priorities of the designer' have their roots within the designer him/herself. In simpler terms, the capability of realizing good and successful designs is considered a merit, and this merit is called 'creativity'.

### ***Designer as elite***

A second way in which designers are constituted as subjects is as people of 'good taste' and 'high culture', compared to general public. To look into the agenda pages of *Art+Decor* can offer significant insight in this regard; because, displayed events are considered potentially attractive to designers; their possible hobbies, interests and preferences.

Events of high art; art exhibits, dances, operas, etc. occupy the most space in *Art+Decor's* agenda pages. This is, for the most part, due to the intended involvement of *Art+Decor* in art, as declared in the subtitle "Design + Architecture + Art Magazine". However, the same involvement with art forms of 'high culture' is observable in the emphasis on jazz and classical music, only to be disturbed by alternative rock and electronic groups, especially those with cult status (such as Swayzak, Rebel Moves, Depeche Mode, Massive Attack). This preference hints at the supposed socio-economic location of designers in society; as well as their supposed status as intellectuals: Popular music is not included, nor is Hollywood. The apparent opposition between art cinema and popular cinema is thus reiterated, and designers stand on the more 'intellectual' side of the distinction, preferring the European or Cuban cinemas, for example.

#### **4.2.4. Designer as a National Subject: Turkish Designer**

To summarize the observations thus far, within the design discourse reproduced by *Art+Decor*, design is argued to be, first and foremost, an 'added value'. The designer, in

turn, is the professional responsible for the inscription of this value upon products. Owing, exactly, to this fact that design is considered a value in itself, design and designer as its advocate, are given a higher (intellectual, professional, cultural, etc.) status than that of the public.

In this context, the designer is given one last role that is significant to the discussion presented here. Endowed with the responsibilities related to his/her national identity, s/he is constituted as a *national subject*.

### ***Nationality in Art+Decor***

It was also discussed previously, in chapter 3, how the discourse on industrial design organized the field into national categories. *Art+Decor* reproduces this aspect of the field precisely:

Where do the Norwegian designers meet? Which seminars do those in South Africa attend? What do the Slovaks design? Every country's view of design is different, of course. Is there a richer guide than the Internet to trace these viewpoints? (Kart 2004c)

Illustrated in Kart's statement, it is not only established design styles with widely promoted categorical aspects which are acknowledged by *Art+Decor* (such as the German, English or Japanese design styles); but *every* country is considered to be necessarily possessing a peculiar design understanding -not regarding whether in that country there is a concern for promotion of national design or not. Therefore, nationality is believed to be, and constituted as, a universally legitimate factor for tabulation of products and designers:

We met hundreds of designers and thousands of products in 2003... They were all connected to design with diverse roots in various lands. So we searched for the best designs that have flowered in the middle of the much-discussed issue of 'global market and local values'. We asked the world: Who designed what in 2003? (2003'te dünya ne tasarladı 2003)

In this manner, all products of 2003 are categorized into national categories, inevitably traversing all other possible categorizations; for instance, by product type (electronics design, furniture design, etc.) or by purpose (prestige products, prototypes, products for serial production, etc.). Thus, without respect to the actual terms in which products were designed, they are re-interpreted in national terms (*cf.* chapter 2.3.2, the discussion on

relaying). In an interview published in *Art+Decor*, designers of Çilek Furniture, who are

designing products which do not sacrifice aesthetic criteria in the name of being industrial, resort to comparison while drawing the character portrait of their collections: "Sturdy, industrial and safe as the Northern European furniture; having as much conceptual depth as the Southern European furniture." (Şener 2004)

Comparing products of Çilek with stereotypical aspects of national categories, this statement indicates another function of such categorization in national terms: It also occludes the possibility of subcategories, such as use (children's furniture, dining room furniture, etc.), material (furniture made of chipboard, made of wood, etc.), market (niche market, economical furniture, etc.) or style (modern, classic, avant-garde, etc.).

### ***Turkish Design and Turkish Designer***

Such conventions of categorization justifies the way in which designers in Turkey are given the status of 'Turkish designers': Although the notion of 'Turkish designer' seems completely natural and simple, it is a constructed and rather sophisticated concept. It owes its naturalness to the already acknowledged idea of citizenship in a national state and the accompanying idea of 'national identity'; yet, it is a far more complex construction.

This is because the term 'Turkish designer' does not simply mean 'designer with Turkish nationality', but further 'designer of anything considered Turkish'. The latter finds its terms of justification in the former; but in fact, the in latter's terms, the association established between the concepts of 'Turkish design' and 'Turkish designer', is quite similar to the one between 'furniture design' and 'furniture designer'. It connotes the existence of a specific object, namely, 'Turkish-ness', and specific conditions, methodology and approach regarding that object; while, on the designer's part, it implies specialization on that object and the approach specific to it.

In other words, similar to the way in which 'Turkish design' does not simply correspond to 'design made in Turkey', the notion of 'Turkish designer' is not a designer of Turkish origin. Instead, the term describes a designer of those goods, values, properties, etc. which are considered Turkish. So, these 'Turkish designers', existing in a field which is organized in national terms, are considered professionals on all that is Turkish.

### ***Geography as a Metaphor of Nationality***

What is the relation of designers to nationality, so that they are considered readily proficient on 'Turkishness'? Never explicitly answered, this question is often countered by a 'tree' metaphor: It is stated that designers of various national origins have, like trees, "diverse roots in various lands" (2003'te dünya ne tasarladı 2003): The metaphorical use of language works to, first, cover up the question how a designer is influenced by a 'national culture', and second, to confirm the uniformity of 'national culture' within the national territory, which is now reduced to 'land' or 'geography'.

Particular geography, particular culture, particular approach... This series of associations is reproduced in Kart's (2003b) article on 'chair', which, according to Kart,

connects designers who come from diverse geographies, various cultures and modes of perception which are divided by distinct borders; it takes place in each designer's past – just like an indispensable exercise. (Kart 2003b)

Accordingly, these 'distinct borders', in other words 'geographies', are considered where 'national cultures' are cultivated, within which specific approaches are rooted. Thus, geography provides a link to past and traditions. R. Gökyay (2004) answers the question regarding the future route of 'Turkish design' as follows:

As the final owners of Anatolia, we have to understand this geography's past well. It is possible to see the accumulations from the cultures that had lived on these lands in architecture. I believe we will see them in industrial design, too. (R. Gökyay 2004)

As Gökyay's statement puts, the designers do not only inherit a particular understanding of and approach to design, but they are further given a certain responsibility; that is, responsibility of Turkish designers to search for values in this 'geography' and appropriate them. This is, certainly, only one of the many expectations from this subject role, and it is a part of the discursive operations that endow designers with accountability and status as 'Turkish designers' (see chapter 4.3.3.2 for a discussion of these responsibilities in more detail).

### ***Influence of 'Other' Cultures***

The authenticity of a designer's own 'national culture' is believed to be dependable enough

for it provides him/her with the tools (approach, methods, resources, style) to deal with products in a creative way; yet, the so-called 'influence' of multiple cultures is considered even more valuable. Living in foreign countries or working with customers of various nationalities are, in this regard, interpreted as being subject to 'other' cultures. Through this contact with the 'others', designer is believed to be influenced by their culture. Defne Koz (2004) lists her inventory of 'cultural influences' as follows:

I'm a Turk. From Turkey I went to Italy for education. Later I settled there and it was the first time I was really influenced by a culture. . . .So, this is my world: Turkish roots, Italian influences, work experience with other cultures of Europe, interesting contacts with the Far East and America, a third continent where I spent half of my life, America and customers here and there... (Koz 2004)

If the 'cultural background' of a designer has multiple cultures involved, this creates a similar advantage, as in Dixon:

Tom Dixon is one of the most well-known designers in the world. Although he was born in Tunisia, he has been living in London since he was four years old and he uses the advantages of having a Lithuanian mother with French origins and an English father, in his designs. With roots that reach such diverse geographies, his products are, *inevitably*, the synthesis of different points of view. (Çoban 2004. Emphasis added.)

In Çoban's argumentation, on one hand, it must be noted how the repeated metaphors of 'tree' and 'geography' present their outcome as 'inevitable', how it is implied that the supposed reflections of the designer's background on his products are natural and crystal clear. On the other hand, it is argued that this 'synthesis of diverse cultures' gives Dixon his unique approach to design, providing him with new points of view. It becomes an advantage, moreover, a factor for originality in the field.

### ***Contesting the Characteristics and Responsibilities Brought by Nationality***

However, the category of 'national designer' does not go uncontested. It is, on the contrary, one of the most explicitly debated subjects in *Art+Decor*. The most diffused argument, in this regard, is denial of determination on the basis of individuality. As reported by Barandır (2004), for instance, "Kerem Küçükgürel believes that the best skill a designer could get is the ability to alienate even from himself; and that the geography and the conditions are not determinant in being a good designer." Then, it is argued that the designer is beyond, or has to overcome, determination by external conditions. This is in the same vein as the myth

of the 'creator-designer', who, supposedly had to look in himself and nowhere else for creative power, as discussed by Uçar (2002, 2003).

This does not necessarily abolish the validity of the categories of national designer; instead it may shift the emphasis. Arad (2004) opposes Kart's statement that an inclination to ready-made products is one of the common characteristics of Israeli designers as follows:

I will tell you why. There is no industry there. Moreover, this is not limited to the Israeli; many young designers tend to use ready-made today. People from the same school have similar tendencies, of course. They have some influence on each other... Yes, I am sure, they have a certain approach. But, this is not my concern. I am concerned with the man, the individual. It does not make any difference for me whether s/he is Turkish, Israeli, or American. Do you now, for example, Ali Tayar? He is not a Turkish designer, nor an American one: He is Ali. (Arad 2004)

Arad argues that the approaches associated with nationalities are not essential, they are rather sensibilities imposed by socio-economic conditions. Then, he underlines individual qualities; he states that what makes Ali Tayar himself is not nationality, but his individuality.

Arad's authority in the design field is so strong that, in return, in the editor's introduction to the same issue of *Art+Decor*, it was attempted to reply to Arad's statement. The conflict was covered over by interpreting Arad's opposition as a warning that one shall not fall into the traps of nationalism. Stating as "as Arad says, there is no 'nationality of the designer'", Buğdaycı (2004a) redefined the mission of *Art+Decor* as "a design odyssey . . . which does not fall into the traps of nationalism and which is universal."

By contesting national identities, it was not merely determination by external factors that was denied, but the statements further include denial of responsibilities regarding nationality.

I would not like the designer to belong to a country. Turkish designer, French designer... This is something written on the ID card. They ask what we add in from Turkey, it is us I add in from Turkey! You do not have to add in something from your country only because you belong there. (Kurhan 2003)

Kurhan's argument offers the reduction of the idea of 'Turkish designer' to a lesser definition, 'a designer from Turkey'; yet still, national bonds are not rejected. The designer is still considered belonging to the community, even possibly a pride for the community;

but, not obliged to adopt an approach which is intrinsically Turkish or facilitate forms and concepts which are considered of Turkish origin.

Another way in which the influence of nationality of the designer on design activity is contested is observable in the following statement by Segers (2004):

[In the future,] [t]here can be small changes, but I do not think that German design style will change a great deal. It is not necessary to see it in negative terms. . . . In BMW there are 200 designers employed; Americans, Italians... But when you look at the product, you can see that it is German. I see it as an attitude, and do not want it to change, actually. (Segers 2004)

The idea that designers of various nationalities can work together to reproduce another nation's design style is presented as a proof that 'German design' as an attitude do not necessarily have roots in designers' biographies. Contrary to the previous examples, the emphasis is here not on individuality, it is instead accentuated that design styles are separate attitudes by themselves.

It is a typical statement for manufacturers of large companies, where a lot of in-house designers are employed and individual deviations from the brand image are not tolerated. Segers, as the chief of design department in Gaggenau, represents such a position, as opposed to the previous statements uttered by free-lance designers.

### ***Other Geographies***

As exemplified already by the categories 'Northern European' and 'Southern European' (Şener 2004), national boundaries are not the only 'geographies' considered to have a 'culture' of themselves that can influence design. It is not basically contesting national styles, rather it is a different, and sometimes innovative, application of the concept to larger or smaller communities. It is best illustrated by the following extract by Tanglay (2003b):

It is always Milano that comes to mind regarding Italian Design. However, in the south there are designs at least as successful as the Milanese. For example Sicily! The roots of Aurea Associates, where Franco Agnello, Anna Grazia Giuffrida, Roberto Licata and Angelo Santangelo have gathered, reach Italian waters. This minor difference in geography almost influences the design style; the austere style of the company is arguably an interpretation of minimalism. Wood and iron are the constant preferences of material of this approach, which is especially discernable in their bathtubs and showers, and which 'reflects a typical Mediterranean style'. (Tanglay 2003b)

Mediterranean style, as a category that traverses national boundaries and the difference between Sicily and Milano are proposed in this statement. A number of others mentioned in *Art+Decor* can be briefly listed as Anglo-Saxon, Orientalist, Far Eastern or Southern African approaches, while, for instance, Gaziantep and İzmir are Turkish cities that are argued to have unique qualities that influence the designer in unique ways. Yet it is observable that; although not depending directly on national divisions of territory, these concepts mostly respect them, to the extent that they are actually derived from national categories.

### **4.3. Analysis of Evaluation of Products and Designers by Criteria Based on Turkish Design**

The discursive territory covered in *Art+Decor* was analyzed in the section above; in this manner, statements dispersed in the field and their interrelations, as well as the concepts, systems, categorizations and subjects defined -and thus constructed- by this system of dispersion were expounded. In fact, this discursive territory is what makes evaluation of products possible as follows. So, in this second part of the case study, the terms in which products are evaluated as 'good' and designers as 'successful' will be analyzed, within the framework studied in the first part.

#### **4.3.1. Marketing Turkish Design**

##### ***Turkey as a Brand Name***

For the study of evaluation of products in national terms, one of the most important implications of the definition of design analyzed above, is that Turkey and the concept of Turkish-ness are handled in terms of marketing; as 'added values': Turkey is aimed to be established as a brand; while Turkish-ness becomes a quality that is marketed along with the products. This quality is offered as a unique ambiance, another pleasurable experience for -especially- the international market. To make a brand out of Turkey, to devise a brand identity for it, Mutlu argues that Turkish identity must be designed and marketed *like a brand*:

[A]t this point, I think, the main product is Turkey. I am not talking about making tourism advertisements. Italy has become a brand name, so are Paris and London. Then, Turkey has to promote itself, too. Our country has to exist in the world with its own identity. And this particular identity has to be beautiful, lovely, attractive and interesting . . . The country has to be designed from the start. Turkey has to

be built all over again with its aesthetics, architecture, products and culture, and it has to become a brand name, and a good one. (Mutlu 2004a)

In this sense, Mutlu's argument has one important implication: Turkey is to be a designed product; and, for it is 'our' country, Turkey's development as a brand is a duty of 'us'. In other words, those given the position of Turkish designers have the *responsibility to design* Turkey.

Similarly, it is constructed as a national duty to market Turkish design, as well. Yalman (2004a), for instance, states that;

[d]esign, which is still immature in Turkey, has started to construct an identity with these fairs. Turkish design is hardly known. The most important reasons for this are our lack of self-confidence, and the fact that we cannot improve and reflect ourselves. We still follow the examples of Italian, American, Scandinavian and Far Eastern design; we look down on our own culture. We should look into our essence, we should search for the new inside ourselves. (Yalman 2004a)

Then it is a collective responsibility to give Turkish design an identity to promote it abroad. The argument that unfamiliarity of the international market with Turkish design is due to 'our lack of self-confidence' has a significant function in the endowment of designers in Turkey with such responsibility: It re-contextualizes that which is determined to be a problem, as resulting from a common aspect of 'Turkish people'; namely, *our* lack of self-confidence, *our* admiration of the West, underestimating *our* own culture, etc. Once stated as a common problem with common reasons, it is declared evident that it has to be overcome collectively.

This is an important theme altogether; because it is the critical (almost central in structural terms) discursive formation to which the collection of statements analyzed in this chapter are articulated. It defines the way in which 'Turkish designers' are made accountable for 'Turkish design', and provides the justification for the terms in which they refer to Turkey, 'Turkish-ness' and 'Turkish culture'.

### ***Making Istanbul a 'City of Design'***

Similar to this is the mission "to make Istanbul 'the center of design' in the region of Eastern Europe, the Balkans, the Middle East and the Eastern Mediterranean" (Gürel 2004). As part of the efforts to promote Turkish design, Istanbul is important both as a strategy

and a resource.

Its strategical value is due to its establishment as a focal point for Turkish design; following the ongoing and government-sponsored promotion of Istanbul as the symbol of Turkey in general. Repeating the above-quoted statement of Mutlu (2004a) in a different context, Yalman (2004a) asserts that Istanbul needs to undergo reformation as a 'design city' to successfully undertake this project; and that it is a collective task for designers:

Istanbul is one of the most beautiful cities of the world with all it has. It is necessary to connect Istanbul with design and to show the world that it is an exemplary city. Instead of reflecting our past as it is, we should redesign the city in terms of architecture, city planning, outdoor furniture, concept and idea, and we should learn to live with design in order to locate Istanbul among the cities of future. (Yalman 2004a)

Its value as a resource is even greater; even when based merely on its touristic significance and popularity abroad. For now, it is important to indicate the role of Istanbul in promotion of Turkey; other implications as a resource will be discussed later, in chapter 4.3.4.1.

#### **4.3.2. The Duty of Representing Turkish Design**

Through the idea of a 'Turkish culture' that is considered inevitably linked to designers' all professional decisions and preferences, designers are constructed as subjects, as 'Turkish designers'. Justified through their nationalities and personal histories, such construction confers a range of responsibilities and access to certain statuses on designers. Defined as such, designers are appraised and honored as long as they realize their duties, that is, the promotion of Turkey and Turkish design, as well as Istanbul.

##### **4.3.2.1. The 'Representative Status'**

In its most basic level, this duty is fulfilled by mere representation of Turkey in international fairs or exhibitions. The exhibit titled as "Design from East to West / Designers from Turkey" by ETMK, participating in the Tendence Lifestyle Fair 2004, with the mission to represent Turkey (Barandir 2004b) is a recent significant example.

I am in Frankfurt to witness how Turkish design went abroad with pride and success. In order to see the 13 objects elected from Turkey for the Tendence Lifestyle Exhibition 2004, a Friday morning I enter the Messe Frankfurt with

impatience. . . . Turkish design exhibit appears in front of us; austere and all white, as one of the largest and the most elegant exhibits. It is a really prideful scene. . . .

Interest of both the media and visitors in the Turkish exhibit is extensive. The TV channels, DW and RTL, increase this interest by showing Turkish designs in their programs where they demonstrate the most interesting products in the fair. (Yalman 2004b)

Illustrated in the almost epic narration of the article, Turkish design exhibit is presented as a prideful event. Also there is a slight emphasis on the general interest in the exhibited products; in this manner, the exhibited products take their share of this pride, being elected for the representation of Turkey abroad and having accomplished their responsibilities by attracting the media and the visitors' attention.

This status that the products gain by successfully representing Turkey will be called the 'representative status'. It is certainly a criterion for evaluating products in positive terms; so, the significant point here is that not only they are elected to represent Turkey because they are 'successful designs'; but also *they are evaluated as 'successful' because they are representing Turkey, regardless of their terms of election.*

#### **4.3.2.2. Individual Success at International Level**

For products to achieve representative status, it is not necessary for them to participate in collective events to promote Turkish design or Turkey. Even at individual level, products which are judged 'successful' abroad are considered representing Turkish design. In fact, this is frequently practiced in *Art+Decor*, and the terms in which such status is granted varies. To name a few;

- acquiring international design awards, such as the 'Sumo' chair by B&T Plus (Selçuk 2004b);
- participation in international fairs, such as the 'Flov' by Mirzat Koç (Ertan 2003);
- selection to a fair catalogue, such as the 'Fer Sandalye' by Adnan Serbest Mobilya (Selçuk 2004c);
- invitation to design museums in foreign countries, such as the 'Jenga' chair by Reha Erdoğan (Bu tasarım Avrupa yolcusu! 2004);
- and export to developed countries, for instance the fact that the 'Cube Kanepesi' by Yankı Göktepe had orders from American and Japanese manufacturers (Selçuk 2004d).

Even the total number of Turkish participants in a fair can be a matter of proper representation of Turkey:

43 Turkish participants, including Lamp 83, Fersa, Emfa, 2D, Elektro Motor, İközler, Veksan and Aytaç, gave Turkey an eighth place among other countries. While many small to medium scale companies are closing down in Europe, this participation should be considered a success. (Kıyak 2004)

Assignment of representative status is surely an attempt to anchor the criterion for evaluation of products, designers and manufacturers. When the the product is introduced as a representative of Turkish design abroad, it is implied that the product should be evaluated as a 'good design', depending both on its success in its representative duty and on the fact that it was deemed successful by international authorities. As a matter of fact, this mode of evaluation always suppresses -or, at least predominates- other criteria, even those according to which the mentioned foreign institution (the selective committee of the competition, the fair or the magazine) evaluated the product as such.

#### **4.3.2.3. Authority of Foreign Institutions**

Yet, this still implies a transfer of authority of evaluation to that institution: The power to select the 'good' and the 'successful' is left to foreign institutions by attempting neither to re-evaluate the product nor to criticize the criteria of evaluation that the institution favored. Such trust in foreign evaluation of products indicates the general authority of foreign, especially Western (European and American), institutions within the design discourse in Turkey.

In fact, this basic antagonism between the Turkish and 'other' nationalities is a fundamental element in the organization of the discursive field. Comparison with, and even imitation of, successful national styles (such as the Italian, German or Japanese) are frequently made in the Turkish field of industrial design. Yalman's (2004a) above-quoted criticism that Turkish designers should stop following other examples is meaningful in this regard: It is a widespread critique that advocates the constitution of an original and authentic Turkish design.

For the sake of convenience, the 'representative status' and reference to foreign institutions, styles, etc. can be simply positioned on two ends of the antagonism: they can be thought of as two opposed positions, albeit not contradictory:

In the first few years, we were really sorry that people, seeing our product and design quality, thought that we were an Italian company; and later, could not believe it was real, when they learned that we were a Turkish company. (Aysan 2004)

Aysan's (2004) statement exemplifies a rather complex, however very familiar, position with regard to this antagonism. While the supposed quality of Italian products are transferred onto the mentioned products by comparison, 'being sorry' becomes the excuse with regard to Turkish designers' responsibilities. In other words, while deriving the aspect of quality from one side of the antagonism, the statement refers to the fulfillment of national duties on the other side.

Comparison with Western counterparts is repeated in the evaluation of events; in this case, the ADesign Fairs, as well. First of all, it defines itself, and sets its goals with regard to these counterparts: Regarding the ADesign Fair 2003, for instance, it is argued that;

. . . there is still way to go in order to reach the success world fairs obtain. This is because, it has been years since countries like Italy, Germany and England have given up thinking of fairs as merely display areas, and have started to organize panels, seminars and shows that support the exhibition areas. (Türkiye 'tasarım haftası'na kavuşuyor 2003)

Furthermore, such comparison is employed as a justification for certain decisions that were made during the organization of the fair. Bakova (2004) answers the question whether organizing the exhibition in two separate buildings will cause any problems as follows:

In fairs abroad, free-lance designers, *trend areas*, places where events like panels, case studies and workshops are organized are independent locations. More specialized and institutionalized brands are in a separate location. (Bakova 2004)

Another way in which this antagonism is facilitated for evaluation is by establishing the designer as an authority of comparison: When designers compare the foreign, namely, design in foreign countries, foreign products, foreign fairs, etc., it is also a claim to their authority to compare these; as in the way Koç compares design in United states to design in Turkey (Ertan 2003).

#### **4.3.2.4. Cooperation Theme**

'Cooperation' is a fundamental concept that accompanies the idea of 'representation'. The

fact that responsibilities are defined in collective terms rather than individual makes the idea of 'cooperation' an indispensable element. Yalim (2004) continues the narration of the Turkish exhibit in the Tendence Lifestyle Fair 2004, where Yalman (2004b) has left:

Clarity and austerity of the exhibit attracts people entering the hall just like a magnet. Everybody wants to converse, even if a few words, and to get information. Some simply congratulate but the exhibit is always full. *Those who came to the opening promote both their own products and the products of those who could not come.* Usually, there is either a TV shot or a magazine news or a serious commercial negotiation is going on; business cards are exchanged. Business relations are established with England, Spain and Italy. (Yalim 2004. Emphasis added.)

Yalim's statement emphasizes the collective nature of the effort, as well as the pride. It is observable how individual gains are suppressed or re-appropriated for a common cause, through and for the idea of cooperation. It is practiced to the extent that cooperation becomes a matter of self-sacrifice. For instance, in the extract below, Ülkü (2004) explains the significance of the election and subsequent publication of their interior design project in an international magazine;

This is a publication that promotes us, as an office, abroad. However, it is more important that such a project exists from Turkey. It does not matter if it is us or someone else. (Ülkü 2004)

However, this idea of cooperation is often supported by the argument that it will produce commercial profit, as well:

So, this is completely a war. So, it is openly a war. Here, we are sitting side by side. There is the Koleksiyon company, us and a few more other companies from Turkey. We may compete among ourselves in the domestic market, but abroad we have to support each other. So, if Koleksiyon goes and sells goods in England, I am going to be able to sell goods, too. This is because, a fact of Turkish brand appears there. (G. Gökyay 2004)

Gökyay (2004) uses the metaphor of a 'battle', where the battlefield is established by design companies. This metaphor's main function is to emphasize the idea of unity and cooperation; and victory is not only a source of honor, but also commercial power.

#### **4.3.2.5. Patronage**

One final concept to be introduced in this regard is 'patronage'. It is not primarily a mode of

representation, but it is, indeed, strongly associated with it and the idea of cooperation. Simply, when an institution or an individual protects, supports and/or sponsors any event which is considered beneficial to Turkish design, it (or he or she) can be said to have attempted for a 'patronage status'. Absence of overt monetary gain is important, for this pioneer, sponsor or patron role is assumed as apart of a cooperation -of course, except profit obtained through indirect terms, such as publicity and advertising; yet, even these are absent at the discursive level.

*Art+Decor's* such intensive engagement with the promotion of Turkish design ultimately positions the magazine as a 'patron' of Turkish design. Buğdaycı (2004c) indicates this fact and states that

[a]ll these would not have existed without *AD*. So, we said that: First there appeared a design magazine. Later came the Design Fair. The magic of design was spread to Istanbul. *AD* always pioneered. (Buğdaycı 2004c)

The statement firmly establishes this role of *Art+Decor*, designating the magazine accountable for the success of the fairs. Moreover, in her following statement, Kart (2005) emphasizes how *Art+Decor* patronizes Turkish designers:

AD is at ease.

To be able to prove that Istanbul Design Week will be revolutionary for not only this city, but also Turkish culture... To notice how fascinating Turkish designers are, when given the opportunity; to witness the way in which they shoulder world-famous designers' amazed glances, while the existence of 'Turkish design' was questioned only three years ago... And for its own part: To aim at one goal since the beginning, and finally to succeed. (Kart 2005)

According to Kart's argument, then, the magazine has given Turkish designers the chance to prove their capacity. In almost a motherly attitude, the writer sympathizes with them.

However, it is not only *Art+Decor* that obtains status through patronage. Other sponsors of events related to Turkish design, ADesign Fairs and Istanbul Design Week 2005 in this case, are eligible, as well. Lineadecor was, for example, one of the sponsors of Istanbul Design Week 2005:

As Lineadecor, it is one of our most important goals to create difference and to open up to the world by stressing Turkish traditions, our culture and our authentic style. We are together in this project because our mission coincides with that of

Istanbul Design Week '05. It is a significant investment for both design and the city, and we are proud to be a partner to this investment. (Su, kent ve Lineadecor 2005)

Even some individual designers when they, for instance, express their wish to patron young Turkish designers – such as Mirzat Koç (Ertan 2003) – attempt for the 'patron status'.

#### **4.3.3. Turkish Culture as Resource**

It was indicated above that the idea of a national culture is indispensable for discussions regarding national design styles (see chapter 3.2 and 3.3). 'Turkish design' is not an exception to this pattern: The idea of Turkish culture is frequently resorted to in discussions regarding Turkish design. It is, in fact, a fundamental part of the argument that criticizes the authority or significance attributed to foreign design styles, and accuses its proponents of imitating Western products or design styles. Instead, this argument proposes the establishment of an authentic and original 'Turkish design' by depending on 'Turkish culture' in this regard (see Yalman 2004a).

In this context, it is considered important to have recourse to 'Turkish culture' to discover an authentic essence or identity, or authentic values, motifs, objects, etc.; and to make use of it in the construction of 'Turkish design'. The statement below, extracted from an editorial in *Art+Decor*, is invaluable in illustrating this argument:

Every culture wants to be both discernible and distinct in the global context, by stressing its own identity, motifs and symbols. The way to do this is to look into one's own roots without complex, and to interpret what one takes from these roots in a global vision. Without surrendering to the superficiality of nationalism or touristic approach, our duty is to find the intersection of a global approach and local symbols. To dig out one's roots, those that one has lost, or is about to lose; to bring them into daylight and to pass them through the filter of the post-modern world... This is the important skill. Additionally, it is to benefit from the energy of the land we live on, to approach it with love. (Buğdaycı 2004b)

Buğdaycı's statement reproduces several significant relations between concepts and arguments representing several positions in this discussion; namely, the discussion on how Turkish design will be facilitated in the construction of an original Turkish design style and identity.

- First of all, it is argued that 'one's roots' -in other words, culture- is a reservoir of

originality. Similar to the way in which a designer's 'cultural background' is an important factor for individual creativity (see chapter 4.2.4), Turkish culture is said to be presenting various values for the originality of Turkish design style. Therefore, to excavate these roots -and to make use of 'the land we live on', in this manner- is necessary so as to achieve originality and discernibility in the global field.

- Secondly, resulting from this necessity, there is the idea that Turkish designers are responsible for the continuance of those 'cultural values'. In the statement above, these values are defined as 'those that one has lost, or is about to lose'; underlining their fragility and the designer's duty to recover and preserve them is underlined.
- Thirdly, so as to fulfill this duty successfully, the need is indicated to abandon any 'complex' about Turkish culture. In this manner, the statement sides with the criticism of imitation of the Western and the search for authenticity in 'one's own roots'.
- Finally, the statement attempts to include the essentialist approach, (discussed in chapter 4.3.3.3) which takes a critical stance against mere stylistic appropriation of Turkish products; by warning against what Buğdaycı calls 'nationalism' and the 'touristic approach'.

It is in this context that Turkish culture and various elements which are supposed to constitute it are appointed as proper resources for the establishment of a 'Turkish design'; and in turn, Turkish designers are given the responsibility to conserve Turkish culture. Furthermore, Şekercioğlu (2004) accentuates the significance of these as *opportunities* for Turkish designers:

Designers from any country can design products that are appropriate for today. But it must be realized that products and details of life, formed under the influence of various parameters in the geography we live on in lengthy periods of time are like jewels that designers carry in their pockets in order to process. We are those with the capability to do this in the best way possible. If we don't, others will. (Şekercioğlu 2004)

It is argued that these "products and details of life" will yield to Turkish designers; therefore their utilization as resources is an opportunity that should not be missed. Bakova (2003) calls them 'originalities' ('*orjinallikler*') and lists them as *divan*, sofa, turquoise, dervish, harem, Turkish bath, felt, *döner* kebab, *İznik çinisi*, Turkish delight and fez.

In another article, Bakova (2004) mentions the importance of turning these 'originalities' into 'fashionable concepts': Of course, these elements are considered opportunities for marketing, besides being values to be excavated and preserved. Malhan (2003), for instance, argues that it is Turkish designers' mission "to discover, process and communicate our characteristics which possess added value." So, these 'cultural values', whether they are called 'characteristics' or 'originalities', are considered resource for designers and 'added value' for products and manufacturers -with a notable reference to the emphasis on marketing.

#### **4.3.3.1. Inventory of Turkish Culture**

Before proceeding onto the evaluation practices, favored definition of Turkish culture in *Art+Decor*, and the possible resources to be obtained from such a definition shall be discussed; so as to extend beyond Bakova's inventory of originalities. Primarily, the concept of Turkish culture is an eclectic construction: Several elements from several distinct concepts are collected under the term; such as Anatolia and Central Asia in geographical terms or Ottoman, Seljuk, or Hittite civilizations.

Moreover such anachronism is even presented as a virtue: Tokcan (2004), for instance, praises Turkish identity for it is sustained by rich resources. As a discursive concept, being neither structurally nor historically coherent; references to Turkish culture depends on and facilitates, at most, pseudo-historical arguments. Such remarks on history are rather claims to historical -and therefore, scientific- truth; and they are primarily justificatory practices.

Carpet, which is a gift of Turks to the history of culture, is a source of inspiration for both classical and modern designs, by its weaving techniques and motifs. To express the place and significance of carpet in our culture, it is sufficient to state that the first carpet woven on earth was found in the excavations executed at the foot of Mt. Altai. (Yılmaz 2004)

#### ***Special Status of the Ottoman and Istanbul***

Despite such shortcomings, it will still be helpful to note some of those elements which constitute the definition of Turkish culture. The most influential element in this definition is the so-called 'Ottoman heritage'. Products such as turban and divan, concepts like harem and Turkish bath; in fact, most of the products associated with the idea of 'Turkish culture',

are considered to be of Ottoman origin.

Beside this priority given to 'Ottoman' concepts; Istanbul, as the capital of the empire, is inevitably linked to such an 'Ottoman heritage'. Then, together with the plans to convert the metropolis to a 'design city' discussed above, it can be argued that the idea of Turkish culture is dominated by an Ottoman-Istanbul heritage.

An example among many is the series of Gaia&Gino products by Karim Rashid. While stating that the products are interpretations of Turkish rituals and traditions, all 'inspirations' are based on the Ottoman-Istanbul line observed above. According to Barandır (2004a), the series includes 'Morphescape' tableware, "inspired by the silhouette of Istanbul"; 'Cali' vase, which "takes its form from Ottoman calligraphy", 'Ottofamily' salt and pepper pots whose "caps are inspired by old Turkish faucets", and '7 Hills' fruit plate with "reference to the geography of Istanbul, which is founded on seven hills" (see Figure 9 and 10).



Fig. 9 (left) 'Cali' vase by Karim Rashid (Source: Barandır 2004a)

Fig. 10 (right) 'Morphescape' tableware by Karim Rashid (Source: Barandır 2004a)

The priority given to cultural elements categorized under Ottoman concept is so strong that it is even criticized because of its nationalist emphasis. Sür (2004), for instance, criticizes the tendency to accentuate the nationality in use of 'local tastes' and argues that

[i]n Turkish culture, there is an image with Ottoman emphasis which originates from the fact that we cannot express ourselves by forms. Local tastes must be expressed without attributing anything national, without exaggerating it, in a

universal language, by telling people something they do not know. (Süer 2004)

### ***Anatolian Civilizations***

Another distinct concept is the 'Anatolian heritage'; although it is more often than not excluded from the definition of Turkish culture and generally categorized under the title 'Anatolian civilizations'. It is still incorporated in certain instances; especially in the context of crafts, such as ceramics and glassworks; yet it is never done with the same enthusiasm with regard to Turkish culture and Turkish design. For instance, not a concept related to Anatolian civilizations can be found in Bakova's list of originalities.

Products which appropriate such concepts are often not even evaluated by criteria related to Turkish culture. Hittite-inspired furniture by Kabaş, for example, is just considered 'a new style':

Kabaş, who exhibited 'Tarhu' cupboard, 'Walwa' mirror and 'Nesa' carpet from his collection in his exhibit at the fair, has created a new style by combining furniture and bronze reliefs from the Hittite Civilization, which has lived its most glorious period between 1660 and 1190 BC. (Mobilyada Hitit etkisi 2005)

This example is also important to indicate once again the special status of traditions identified with the Ottoman and Istanbul: Turkish culture, as a construct, is eventually the product of a process of selection, exclusion and hierarchization.

### ***Other 'Roots'***

Even so, the concept of Turkish culture is, as mentioned above, a very inclusive concept. As long as it is properly proposed, several products can be molded into the concept, within the flexibility of the discourse. Certain other Anatolian values, like carpet weaving and felt; Seljuk motifs, as in Şah cutlery by Can Yalman; or Middle Asian elements, such as the art of *ebru*, which is argued to have its origins in the Central Asia (Tanglay 2002) are other potential 'roots' for Turkish design to benefit from.

Finally, in addition to such historical elements, certain contemporary practices -and again, products- which are considered unique to Turkey and Turkish people are involved in this idea of Turkish culture. *Simit*, tea and even soccer are examples in this context. However, they are in a rather inferior positions compared to, especially 'the Ottoman traditions'.

### ***The Idea of Tradition***

The continual recourse to roots and traditions as such indicates, also, an Orientalist (as proposed by Said 1979) understanding of Turkish culture. This was discussed briefly in chapter 3.2, and it was argued that tradition as an essential quality without a discernible cause or a beginning was especially attributed to Oriental national cultures. Accordingly, in opposition to Western ideal of 'progress', the 'Orient' is, thus, assumed to be stationary in the past.

This unchangeable and rootless quality of tradition is reflected in Akan's explanation of his product, the redesign of tulip shaped tea glass (see Figure 8).

Maybe no form is as 'Turkish' as the tulip shaped tea glass. This glass, which is the main actor of Turkish tea rituals, is known to be of here, no matter where and how it has come. It is one of us to such an extent that we forget its quality and it often seems natural and normal to us, until 'the foreigner' once again reminds us of how beautiful and special this glass is... I have developed a project around this *traditional and 'unchangeable'* form. Despite our mostly Western outlook, thank God, our feelings and thoughts are still Eastern. What could better express this unusual state in between than a hybrid form with a straight exterior and a tulip shaped interior? (Akan 2004. Emphasis added.)

#### **4.3.3.2. Strategies of Interpretation**

Turkish culture, defined in these terms, presents certain elements to be utilized as resource for design practice; and certain related criteria for evaluation of the resulting products. The first strategy in this practice is 'interpretation', which is basically the processing of those elements; namely, the objects, motifs, techniques, etc. which are considered cultural values. It can be as simple as reproduction of objects of historical significance, such as the '*Balıklı Parfüm Şişesi*' ('The perfume bottle with fishes') by Paşabahçe, which "was ornamented with decorations belonging to Seljuk and Ottoman periods between 12th to 15th centuries" (Özgün 2003). Or it can be the re-application of ornamentations on new products. *Ebru*, *çini*, Ottoman calligraphy and certain ornamentations with Ottoman and Seljuk origins can be counted among the examples (regarding the reapplication of *ebru*, for instance, see Tanglay 2002).

### **Modern interpretations**

Or as another strategy, modern interpretation of cultural products can be counted; that is, their redesign with contemporary materials, or in simpler forms. 'Tom' armchair by Ahmet Kaleli is an illustrative example of this method:

Cylindrical and braided cushion we can recall from *alçak sedir* [a low divan], the traditional Turkish furniture, is very effective for the comfort of 'Tom' armchair. Additionally 'Tom', which resembles Bauhaus period armchair designs with its use of stout leather and stainless steel, is a distinguished combination of Turkish and Western approaches. (Selçuk 2004a)

Establishing associations between the product and an object which is considered to be associated with Turkish culture, in this case the braided cushion, is a favored strategy of interpretation. Then, the product is called a redesign of *alçak sedir* (see Figures 8, 11 and 12). Also, the reference to the antagonism between Turkish and Western approaches is noteworthy. Both Bauhaus and *sedir* are appropriated primarily as stylistic conventions, and 'Tom' armchair works as a mediator between the two styles.



Fig. 11 (left) 'Tom' armchair by Ahmet Kaleli. (Source: Selçuk 2004a)



Fig. 12 (right) A modern interpretation of tea tray by Defne Koz. (Source: Kart 2004b)

In the so-called modern interpretation of traditional concepts, it is not only simplicity and material innovations which are offered, but occasionally rationalization of forms and motifs are attempted, as well. 'Şah' cutlery by Can Yalman (see Figure 13) is a proper example:

'Şah', designed by Can Yalman and his team, is an interpretation of the motifs which ornament Seljuk architecture. Researching the mathematics and aesthetics of the stone engravings, with 'Şah' Can Yalman has added a modern approach to the repertoire of traditions... (Küçükgürel 2004a)

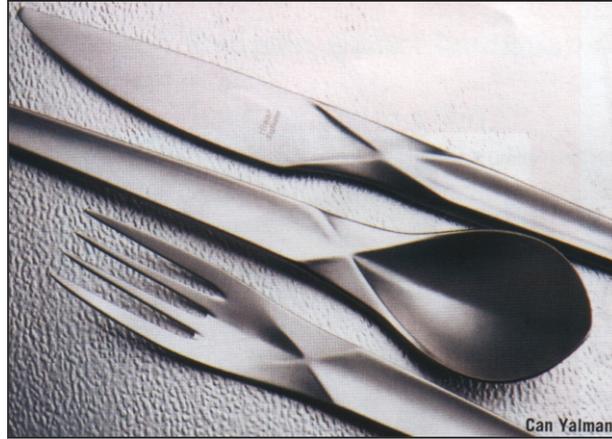


Fig. 13 'Şah' cutlery by Can Yalman. (Source: Küçükgürel 2004a)

### ***Promotion of Turkish Culture***

It is evident how Selçuk's statement *anchors* the criteria for the 'Tom' armchair's evaluation, while Küçükgürel's works in a similar manner for 'Şah' cutlery. In both examples, the article indicates a reference in the product form to Turkish culture, which could otherwise either be misinterpreted or even go completely unnoticed by the product's audience. In this manner, the audience is directed to evaluate the products positively for their proper representation of Turkish design.

Kart (2004a), for instance, introduces İdil Tarzi and her 'Hamam' collection by the part they take in the promotion of Turkish fashion:

A designer who promotes Turkish fashion in European cities such as Paris and Düsseldorf, proceeding with the support of İTKİB: İdil Tarzi. . . . İdil Tarzi is reminding global market of Turkish culture, once again. (Kart 2004a)

Promotion of Turkish culture abroad is, according to Kart's statement, considered as another responsibility that Turkish designers are to fulfill. Therefore, it is another way in which products depending on interpretation of 'cultural values' are evaluated positively; namely, because they have successfully promoted Turkish culture in the international field of design.

Otherwise, these 'cultural values' which are capable of providing 'added value' to Turkish products will not only remain unused, but furthermore these opportunities will be completely missed. Selçuk (2004e) points to how 'others' are also in search for such original concepts:

Participation of Turkish companies to this concept, which is a very precious opportunity to promote ourselves for us Turks, who have the most popular bathing culture in the world, is a matter of curiosity... Giving examples from the words of every foreigner we met in the fair, 'I want to come to Turkey and go to a hamam!' and the Italian company who was showing off by products inspired by Turkish *hamam* culture; it looks like it is only a matter of time before we lose *hamam* to Italians just like we have lost *imambayıldı* to the Greek. (Selçuk 2004e)

Struggles for an original and authentic Turkish design style are also, as argued by Selçuk, struggles to discover and make use of these originalities. In this manner, it is crucial that it is Turkish designers who discover and utilize these.

#### ***Dedicated Search for Potential Resources***

These processes of interpretation and redesign are generally argued to involve the search and discovery of these 'values'. Thus the search for usable elements in 'Turkish culture' is an excavation which is itself a source of status, in addition to its results. Once again recalling Malhan's statement (2003) that it is Turkish designers' responsibility "to discover, process and communicate our characteristics which possess added value", it is designers' responsibility to find and recover traditional elements.

Therefore, revival and preservation of the elements of Turkish culture are valued in particular. Discovery and the effort put into the research is, as in the statement above, considered significant contribution to Turkish design.

Çini Vakfı, which have 're-discovered' through lengthy research the *İznik çinisi*, which had disappeared towards the end of 16th century together with all its secrets, has brought it back into our lives. (Tanglay 2003a)

#### **4.3.3.3. Essentialist Approach to Turkish Culture**

Although, this approach, which is roughly called an 'idealist approach' in this study, can also be categorized as one of the above-listed ways in which ethnic objects are redesigned; it

was preferred to handle it separately, because it also contests the redesigning approach. As in the statement by Mutlu (2004b) below, the idealist approach focuses on the experiential essence of the Turkish life style, its atmosphere:

It is thought that "if I reproduce a motif belonging to Turkey . . . with a material such as plastic, then I would have changed its genetics and made it European." But . . . we must observe the essence of the product. What is there in the nature of that product, really? What are the oriental curves belonging to that product? We can experience the product's place in the society, its terms of existence, the sensations it gives to us, and present it again accordingly. I mean, we must try to understand the atmosphere that product belongs to. (Mutlu 2004b)

In this manner, this understanding accuses redesign approach of being superficial. Instead, this approach gives priority to an abstract essence that informs products in an almost subconscious manner; and that will be inevitably observable in products by Turkish designers. Aksu (2004) emphasizes this aspect of a Turkish design, while criticizing Turkish designers on the other hand:

The 'Turkish-ness' of Turkish design has not yet appeared. I cannot see the Turkish character in a design by Turkish designers. Now if you look at the works of a Japanese designer, there is always a Japanese character in his/her design. So, you always see something in it, whether it is German or French. Now I cannot observe this condition in Turkish design. Perhaps I have to look closer, but I have not yet seen any. (Aksu 2004)

The above mentioned 'Şah' cutlery by Can Yalman can be counted among the products of this approach, albeit partly; because of the fact that this approach advocates a search for the 'essence of Seljuk ornaments', to arrive at a mathematical understanding of them, rather than merely appropriating Seljuk motifs on the products. Or how Birsal utilizes the concept of 'Turkish hospitality' as an anchor for evaluation can be an example, with the way it interprets a concept rather than directly an object. According to Özdemir (2004),

the main theme of Resolve office system which Birsal designed for Herman Miller, and which we even saw featured in the movie 'Minority Report' is 'embrace', and Birsal pictures it as two people approaching each other arms wide open. Birsal, states that the sensitivity of Turkish hospitality is behind creating usable, ergonomic and healthy designs and that she did everything she could in her design, as if she was trying to make a guest who has come to her house comfortable. (Özdemir 2004)

#### 4.3.3.4. Contemporary Turkish life

This is a second way in which redesign approach is contested within the discourse of Turkish design. Unlike appropriation and redesign of objects which are considered historically significant for Turkish culture, contemporary habits, rituals or products considered unique to the way of life in Turkish society are used as a resource for Turkish design. In this regard, Şekercioğlu (2004) expressively states that “[d]eciphering products belonging to Turkish culture by redesigning would not provide contemporary Turkish products with a new approach. The reason is that diverse life styles are hybridized rapidly in diverse civilizations.”

Therefore, resources and inspirations are sought within contemporary Turkish culture, like football (Küçükgürel 2004b), coffee (Tanglay 2003a), or “our food culture which takes part in our daily lives such as *simit* [a kind of sesame pastry], stuffed mussels, Turkish delight, *çiğ köfte* [a kind of raw meatballs], sunflower seeds, corn” (ADesign Fair start alıyor 2004).

#### 4.3.3.5. New values, new interpretations: Innovative Strategies

Apart from the specific and much-resorted strategies to anchor products' meanings and evaluation in terms of Turkish culture, discursive field allows innovative articulations of meanings and new strategies. Two examples will be sufficient to illustrate such adaptability: design of the new bottle of Yeni Raki by Gamze Türkoğlu-Güven, and the 'Slow-food' project by Erdem Akan and Dilara Erbay. Regarding the former project, Türkoğlu-Güven (2005) employs a comparison:

Whiskey has attained a bottle with a distinct identity. When whiskey is mentioned, square-shaped bottle is thought. Cognac is presented in a round, plump bottle. *Raki*, which we call 'our national drink', had a package which was no different from an ordinary alcohol bottle. (Türkoğlu-Güven 2005)

Türkoğlu-Güven's statement resorts to a rather complicated method to evaluate the bottle as a product of Turkish culture: It, first, posits whiskey and cognac as foreign beverages with strong identities inscribed into their packages, then puts them in opposition to *raki*, emphasizing the idea that it is the authentic Turkish alcoholic beverage. This rhetorical move is very critical so as to give the bottle a cultural significance; and, this significance is transferred from the cultural meaning of *raki* as a drink onto its package, through a comparison with packages of certain foreign drinks. Through this anchoring maneuver,

namely, the assignment of a new meaning and accordingly a new status related to 'Turkish culture', the *rakı* bottle is considered to be deserving an equally designed identity.

A similar strategy is observable in the latter example, the Slow-Food project, whose aim was, according to Selçuk (2005), "to create new tastes by combining recipes in Turkish food culture 'which need time and effort' with experimental cuisine." As its title suggests, the project aims to put 'Turkish' slow-food in opposition to the Western fast-food; in order to create an emphasis on the characteristics of 'Turkish food culture', thus Turkish-ness.

#### **4.4. Conclusion to the Case Study**

To summarize the observations in this second part of the case study; first, there are some collective missions explicitly presented or implied in the definition of the relation between Turkish designer, Turkish design and Turkish culture. These missions greatly influence the terms of evaluation of products with regard to these concepts. They are, namely,

- promoting Turkey as a brand abroad,
- establishing and promoting Turkish Design as an authentic and original style,
- researching, reviving, utilizing and promoting Turkish culture and the cultural values and symbols related to it,
- and finally making Istanbul a city of design.

Towards these aims, three more-or-less discernible strategies are developed. Even though they cannot be separated with clear lines, these are

- interpretation of objects, product concepts or ornaments considered having historical significance for Turkish design, including their reapplication, appropriation, modernization or rationalization;
- the idealist approach, which advocates discovering the essence of Turkish identity;
- and finally utilizing elements, that is, objects, concepts, habits and beliefs, from contemporary life in Turkish society.

Accordingly, designs are evaluated in positive terms

- through the 'representative status', that is, their success in representing Turkey and Turkish design abroad, which is often supported by the idea of cooperation, no matter

whether the representation depends on a collective event or an individual success;

- by comparison with the foreign -especially the Western- countries, designers, design styles, cultures, etc., and through their authority of evaluation;
- through the 'patron status', namely, the patronage, sponsorship or mere support of collective events regarding Turkish design or individuals successful in international field;
- and eventually, by their contribution and achievements in discovery, revival and preservation of certain cultural values; and especially their promotion abroad.

## **CHAPTER 5**

### **CONCLUSION**

In this final chapter, after a brief overview of the study, conclusions derived and insights obtained through the study will be discussed. Moreover, any shortcomings will be stated, indicating opportunities for future studies on the subject.

#### **5.1. Overview of the Study**

The focus of this study was to investigate and analyze the criteria provided by the idea of nationality and accompanying terms, 'national culture' and 'national design style', for the evaluation of products in designerly terms. For this purpose, the idea of evaluation was to be surveyed and situated as a meaning making and anchoring practice with regard to a field of industrial design.

In the second chapter, it was this question that was tackled. First, the stakeholders in the field that engaged in the evaluation practices on products were named:

- mediators (critics, reporters, magazine editors, academics, theoreticians) and their composite function as 'critic-promoters',
- designers and the 'creator-designer' and 'star-designer' positions, in addition to the way they function as mediators,
- and finally professional institutions (government-sponsored or not) which act as the official authority on taste.

Then, resorting to Bourdieu's theories on the field of artistic production, the field of industrial design was presented as consisting of two separate but interrelated fields: the restricted field and the field of large-scale production. This helped indicate the essential difference and the continuous two-way transfer between the former field, composed of popular magazines, manufacturers, consumers, etc., and the latter, which includes academies, theoreticians, and designers.

Finally the various ways in which these stakeholders attempt to posit the evaluation criteria of products were listed as follows;

- by product semantics, that is the inscription of criteria into the product's three dimensional form, texture, sounds, terms of use, etc. by the designer;
- anchoring or relaying of a certain criterion within the polysemous surface of the product by textual means, that is, in interviews, panels, exhibition catalogs, advertisements, etc.;
- including the product in certain vocabularies of appreciation, which correspond to important design movements, and to impose the way of reading peculiar to that movement on the product;
- representation of the product, by means of studio photography, illustration, sketching, CAD imagery etc.;
- mere juxtaposition of visual and textual elements with the product,
- or organizing them in formal sets of relations, as in a magazine page or exhibition poster;
- and eventually, the spatial strategies used in the exhibition of the product (or its prototype, or its scale model) in its three dimensional reality; such as expressive lighting, use of plinths, etc.

In this manner, a theoretical framework for designerly evaluation of products was established. To sum up, during the process of evaluation, various methods listed above are used to posit a proper reading upon the polysemious surface of products, so that a particular criterion, which is derived from the discursive field of industrial design, is anchored on the product. By this anchoring strategy, the product's terms of evaluation are controlled. (see Figure 14)

The third chapter included another literature review as a preparatory exercise for the case study: The idea of culture, focusing on 'national culture', was surveyed in this chapter. In addition, the way in which these national cultures relate to the idea of a national design style was investigated; namely, informing spirit of cultures, mythicizing the vernacular, and stylization of traditions. (see Figure 15)

Eventually, in the fourth chapter, the case study was conducted. Collections of statements about the idea of nationality found in *Art+Decor* magazine were subjected to a discourse analysis, so as to observe how this relation that was surveyed in the third chapter, that is, the relation between nationality and design, is manifest in the Turkish field of industrial design.

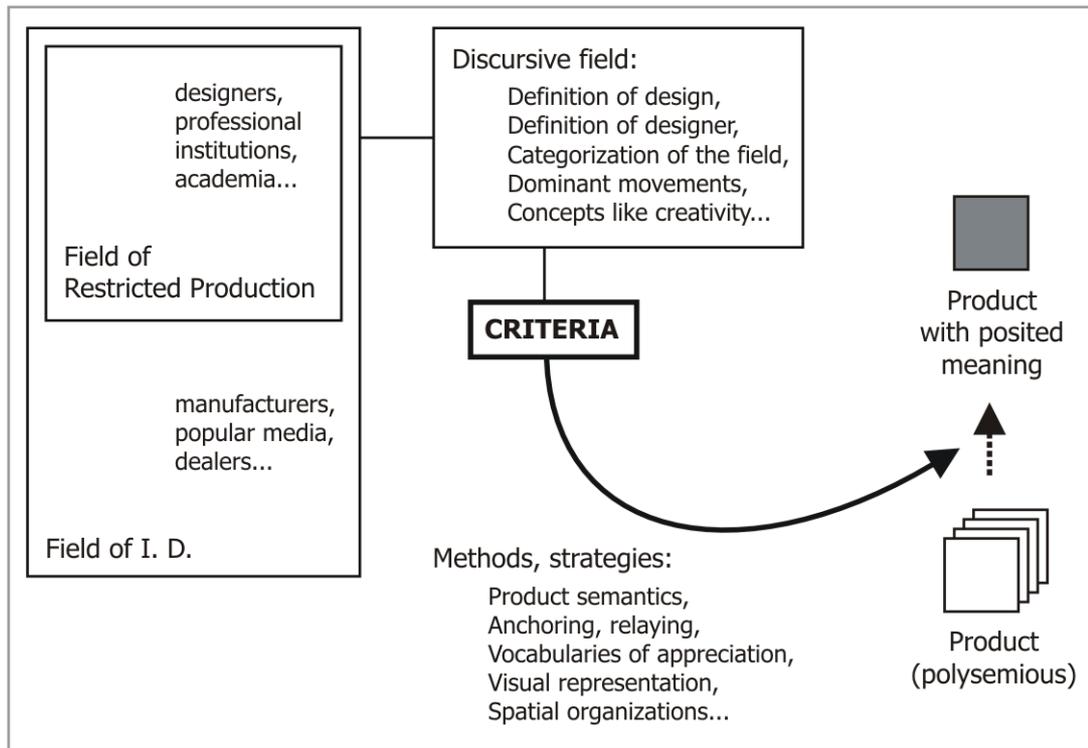


Fig. 14 Diagram demonstrating the theory of evaluation discussed in chapter 2.

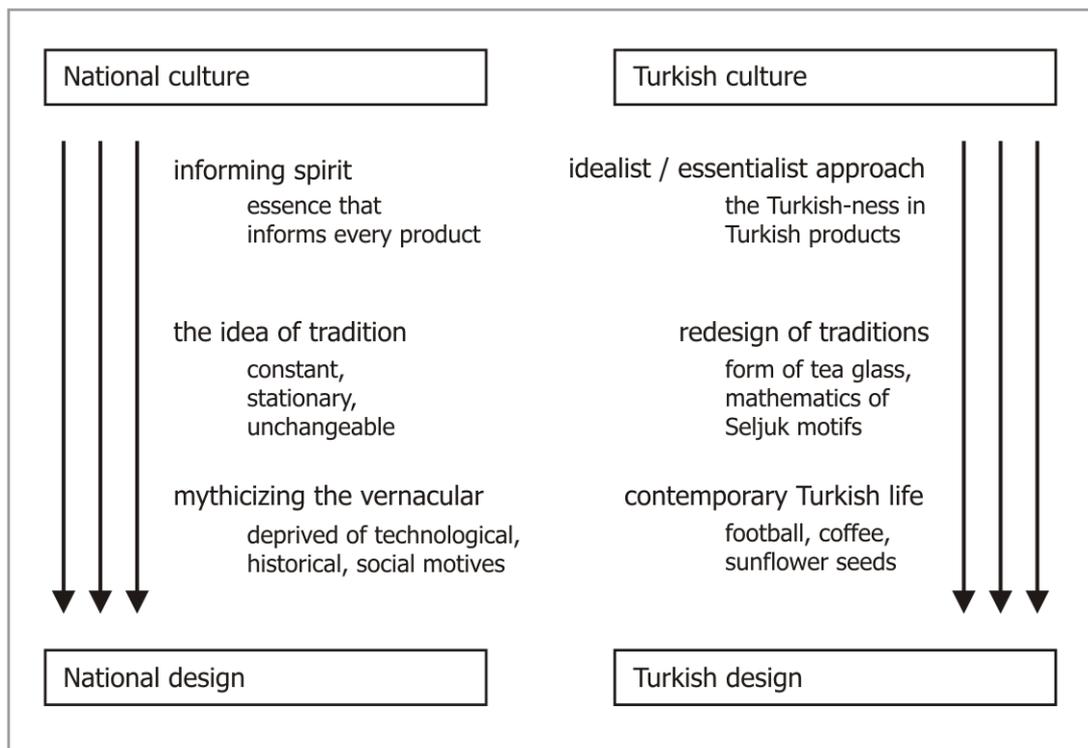


Fig. 15 Diagram demonstrating the three ways in which the idea of national culture informs the notion of national design, and the corresponding observations in the case study.

In the first part of the case study, however, before this question was engaged with, certain concepts fundamental to the rhetorical organization of the discursive territory that informs and is informed by *Art+Decor*, were to be investigated. In this manner, the study also questioned the taken for granted definitions; design, designer, Turkish design, Turkish culture and 'Turkish-ness' and attempted to explain their terms and conditions of existence. These definitions were;

- 'design' as a marketing *function*, responsible for construction of trends and brand identities, in especially the global market;
- and 'design' as a marketing *element*, an 'added value' for manufacturers and products, as used in 'design products' or 'design companies';
- 'design culture' as a particular form of consciousness, namely, 'design consciousness', specific to designers, implying the permeation of this consciousness down to the people, and the education of people about the significance and value of 'design', as in design culture for manufacturers, consumers and the masses;
- 'designer' as a creative individual and professional, positioned as the 'creator-designer';
- 'designer' as an elite in cultural terms, in accordance with the above-mentioned definition of 'design culture';
- and eventually, 'designer' as a 'national designer', particularly Turkish designer, who is informed and influenced inevitably by the culture s/he was born into, in addition to those s/he has lived in or has been exposed to.

The last definition was especially critical for the rest of the case study, whose overview was provided in bullet points above in chapter 4.4. To sum up, in the second part, the main question of the study was discussed by analyzing certain statements published in *Art+Decor* for the way in which nationality informed the evaluation of products. In accordance with the framework established in chapter 2, it was observed that two sets of criteria were used to bestow status upon products: (see Figure 16, *cf.* Figure 14.)

- First, the evaluation of a product is controlled by making use of the responsibilities of the subject position, Turkish designer, namely, the promotion, sustenance and progress of Turkish design, culture and identity; as well as the discovery, revival and preservation of certain cultural values;
- and second, by benefiting from those 'cultural elements' considered Turkish in origin; whether of historical or contemporary nature.

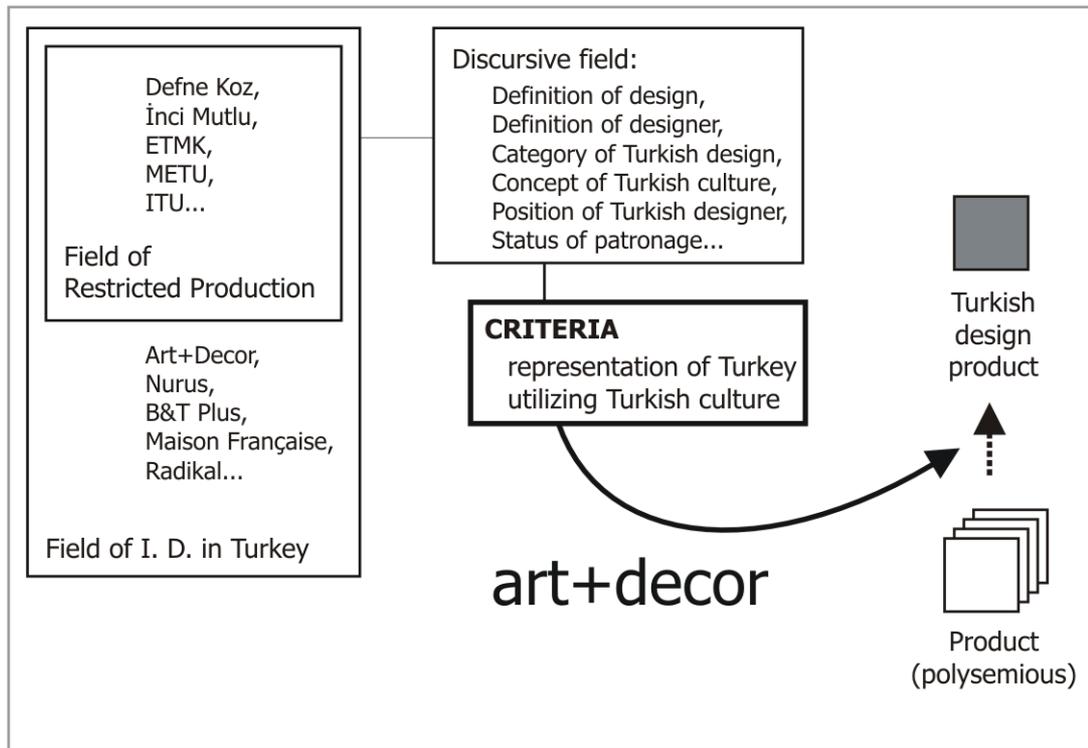


Fig. 16 Diagram demonstrating the process of evaluation in the field of industrial design in Turkey as an example for the theory of evaluation discussed in chapter 2.

## 5.2. Further Conclusions

However, besides making a more-or-less comprehensive list of these criteria and strategies of evaluation facilitated, the study presented an important conclusion: By pointing towards actual positions that stakeholders occupy in the field, as well as discussing their conditions of existence, the study also indicated the roles products undertake in the internal communication between designers; that is, in the field of restricted production. In other words, stated as such, the products are not only responsible for high sales figures and profit for the manufacturer, or for providing use value, pleasure or a higher standard of life for its users; but furthermore, they answer or refer to certain discursive demands, certain modes and criteria of evaluation in this secondary field, both in their actual designs and by their (especially textual) presentations.

This is why the role of creators of these criteria (schools, academies, theoreticians and so on) and their mediators (the media, primarily) are so indispensable. However, it was also demonstrated in the case study, how designs are evaluated, almost completely, by implicit

processes, in order to conclude that *review, as a practice, is an immediate necessity for the field of industrial design*; and that, creators and mediators of designerly criteria for evaluation of products are more responsible and capable of such practice than that is considered possible in the contemporary field of industrial design.

### **5.3. Shortcomings and Opportunities for Future Studies**

The first and most critical shortcoming of this study is regarding the audiencing of the discursive statements discussed here. The analysis of the ways in which readers of *Art+Decor* interpret, contest, facilitate and appropriate the statements in the magazine is definitely the counterpart to this study in which the discursive territory and the way certain definitions and subjectivities are constructed and reproduced in it, were analyzed in a rather one-sided manner. This is certainly a common criticism of discourse analysis, but, according to Bennett,

[t]his reflects a decision, made for a combination of theoretical and practical reasons, to focus on a particular delimited object of study, rather than an erroneous belief that the ways in which users and audiences relate to the discursive properties of cultural institutions can simply be read off from those properties themselves. (Bennett 1998, 12)

In the theoretical study (chapter 2.3) an extensive list of mechanisms, strategies and methods in positing the criteria for evaluation of products were listed. However, in the case study, the focus was on textual strategies, and especially 'anchoring', because of the *Art+Decor's* restrictions as a medium as well as the fact that nationality as a criteria for product evaluation was mostly engaged textually.

Yet, for this analysis to be complete, the use of these other strategies shall be investigated separately. This is necessary, firstly, in order to explain the terms and conditions in which they are utilized, their particular effects and consequences. Also it would be complementary for this study, secondly, to analyze how these specific methods are facilitated with regard to the concept of Turkish design. Visual representation of Turkish nationality on products is, for instance, an especially interesting and influential one of these. Such use of product semantics was already discussed in a few occasions, such as the modern interpretation of tulip shaped tea glass or 'Tom' armchair, however, the subject demands further investigation.

Another opportunity for future studies regards various other evaluation criteria; 'pleasure', 'creativity' and 'austerity', to name a few from the case study. To trace down the conditions of existence of such and similar criteria in the discursive field of industrial design can present invaluable insights.

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## APPENDIX

### ORIGINALS OF EXTRACTS AND QUOTATIONS

Due to the nature of the study, it is deemed especially important to present the originals: So, the following are the extracts and quotations from *Art+Decor* in their original language which were translated by the author and presented in the chapter 4. They are arranged in order with their citations in the references.

#### **2003'te dünya ne tasarladı? 2003.**

Yüzlerce tasarımcıyla tanıştık 2003'te ve binlerce ürünle... Bambaşka topraklarda, farklı kökler bağlıydı hepsi tasarıma. Biz de o çok tartışılan 'global pazar-yerel değerler' tartışmasının orta yerine filizlenmiş en iyi tasarımları aradık. Dünyaya sorduk: 2003'te kim, neyi tasarladı?

#### **ADesign Fair start alıyor 2004.**

Budun Design sponsorluğunda simit, midye dolma, lokum, çiğ köfte, çekirdek, mısır gibi günlük hayatımızın içinde yer alan yiyecek kültürümüz özgün tasarımlarla Istanbulcular ile buluşacak.

#### **Akan 2004. Tasarımın izini süren dergi. *Art+Decor* 140, November, 64.**

Belki de hiç bir form, ince belli çay bardağı kadar 'Türk' değildir. Nerden ve nasıl gelmiş olursa olsun Türk çay ritüellerinin baş aktörü bu bardak doğma büyüme buralı bilinir. Hatta o kadar bizdendir ki, onun farklılığını unuturuz, bize doğal ve sıradan gelir çoğu kez, ta ki 'yabancı' bize ince bellinin ne kadar güzel ve özel olduğunu tekrar hatırlatana kadar... Geleneksel ve 'değiştirilemez' bu formun etrafında, bir proje geliştirdim. Oldukça batılı dış görünüşümüze rağmen, çok şükür duygu ve düşüncelerimiz halen doğulu. Bu garip 'ara hal' durumunu dışı düz cam içi ince belli melez bir formdan daha iyi ne ifade edebilirdi ki?

#### **Aksu, S. 2004. Tasarımın cazibeli yolculuğu. *Art+Decor* 140, November, Paneller Konferanslar Özel Eki, 88-96.**

Türk tasarımının 'Türk'lüğü daha ortaya çıkmadı. Bir Türk tasarımcının yaptığı tasarım içinde, Türk karakterini göremiyorum. Şimdi bir Japon tasarımcının işlerine

bakarsanız, getirdiği tasarımın içinde her zaman bir Japon karakteri var. Yani Alman olsun, Fransız olsun, her zaman içinde bir şey görüyorsun. Şu anda bu olguyu Türk tasarımında göremiyorum. Belki, daha iyi bakmam gerekiyor, ama şimdiye kadar göremedim.

**Arad, R. 2004. Ben bir trend düşmanıyım. Interview by U. Kart. *Art+Decor* 135, June, 88-91.**

[Kart:] Mesela sizin de doğduğunuz ülkeyi, İsraili alalım. İsraili tasarımcıların ortak noktaları olduğu aşikar; hepsi ready-made kullanıyor, daha da fazlası...

[Arad:] Neden olduğunu söyleyeyim; orada endüstri yok. Üstelik bu sadece İsraililerle ilgili değil; şu anda genç tasarımcıların pek çoğu ready-made'e yöneliyor. Aynı okulda okuyan insanların ortak özellikleri olur tabii. Birbirlerini etkiliyorlar... Evet, eminim, belli bir yaklaşımları vardır. Ama ben bununla ilgilenmiyorum; insanla, bireyle ilgileniyorum. Benim için Türk olması, İsraili, Amerikalı, fark etmiyor. Ali Tayar vardır mesela, tanıyor musun? Ne Türk tasarımcıdır o, ne de Amerikalı; Ali'dir."

**Arıncı, Z. 2003. Markaların en iyileri. *Art+Decor* 125, August, 128-136.**

Tasarım bir kültür, bir yaşam tarzı, hayata değişik bir bakış açısidir. O açığı yakaladığınızda, Alice Harikalar Diyarı'ndaki tavşanı kovalamış ve 'Mucizeler dükkanına' adım atmışsınız demektir. Birdenbire eviniz, giyim kuşamınız, favori mekanlarınız, eğlence tarzınız, hobileriniz 'tasarımcı' konuşmaya başlar. Hayatınız; renkler, dokular, formlar, yepyeni projelerin heyecanıyla dolar.

**Aysan, B. 2004. Mobilya'da yeni formlar, eğilimler... *Art+Decor* 135, June, 110-117.**

Herşeyden önce ürün ve tasarım kalitemizi görüp bizi bir İtalyan firması sanmaları ve ardından Türk firması olduğumuzu öğrenip, inanılmaz bir şaşkınlıkla bunun gerçek olamayacağını düşünmeleri, bizi ilk seneler çok üzdü.

**Bakova, A. 2004. ADesign Fair 2004. Interview by S. Barandır. *Art+Decor* 134, August, 46.**

[Barandır:] Fuarın iki ayrı mekânda yapmanın ne gibi zorlukları olacak ya da olacak mı, ne dersiniz?

[Bakova:] Yurtdışı fuarlarda serbest tasarımcıların, *trend area*'ların, panel,

konferans, *case study* ve *workshop* gibi etkinliklerin yapıldığı yerler bağımsız mekânlardır. Daha uzmanlaşmış, kurumsallaşmış marka olanlar ise ayrı mekânda olur.

**Barandır, S. 2004c. 'Tanıdık' düşünceler. *Art+Decor* 134, May, 54.**

Bir tasarımcının kazanabileceği en iyi özelliğin, kendine bile yabancılaşabilme yetisi olduğuna; iyi bir tasarımcı olmak içinse coğrafya ve koşulların belirleyici olmadığına inanıyor Kerem Küçükgürel.

**Buğdaycı, A. 2003a. ADesign Fair 2003 yaratıcı enerjiyi ateşledi. *Art+Decor* 126, October, ADesign Fair 2003 Özel Eki, 4-5.**

ADesign Fair'i, tasarım kimliğiyle farklılaşmayı amaçlayan firmaların, markaların ve yaratıcıların mecrası, hatta bir tasarım portalı olarak kurguladık. . . .  
Tasarımı moda ve marka yaratmak açısından kamuoyunun gündemine taşımak . . .  
tasarımın ürünün marka değerini oluşturmaktaki rolünün altını çizmek

**Buğdaycı, A. 2003b. Editörden. *Art+Decor* 124, July, 7.**

AD, dergicilikte farklı bir çizgi izlemeye çalışıyor. Tasarım sözcüğünün 'tılsımlı' bir anlam kazandığı bir dönemin başlangıcında olduğumuzu sezen bir kavrayışa sahip. Bu düşüncenin temellerini yaratıcılık oluşturuyor. Üretimin, pazarlamanın ve bilginin damgasını vurduğu onyıllardan sonra, 2000'li yılların tahtına 'yaratıcılık' el koyuyor. Tasarım ise yaratıcı düşüncenin en önemli enstrümanı. Tasarım artık sanatla, objelerle sınırlı kalmıyor, moda ve marka yaratmanın en önemli yaratıcı koşulu haline gelerek endüstriyi, üretim mekanizmalarını ilgilendiren bir mesele haline geliyor.

. . .

Neşeli olmaktan uzaklaşan bireylere yeni deneyimler yaşama hazzı veren tasarımlar başarılı oluyor. Kaybolmaya yüz tutan kahkahayı, şaşkınlığı, biraz arsız tonlamaları, rutine, normale meydan okuyan yaratıcılığın, muzipliğin tesellisini, ancak baktığımızda, kullandığımızda içimize neşe veren, 'keyifli' tasarımlarla buluyoruz.

**Buğdaycı, A. 2004a. Editörden. *Art+Decor* 135, June, 13.**

Elbette Ron Arad'ın dediği gibi 'tasarımcının milliyeti' olmaz. Evrensel, milliyetçiliğin tuzaklarına düşmeyen, ama elitist, snop bir tavra da sırt çeviren, yenilikçi ve

kendine özgü renkleri barındıran bir tasarım yolculuğuna çıkabileceğimize inancımızı, dış dünyaya yönelik bir vizyonla dile getirdik bir yandan da.

**Buğdaycı, A. 2004b. Editörden. *Art+Decor* 138, September, 9.**

Her kültür kendi kimliği, motifleri ve simgelerini ön plana çıkartıp küresellik potasında hem farkedilir olmak, hem farklı olmak istiyor. Bunun yolu da kendi köklerine komplekse kapılmadan bakabilmek, oradan aldıklarını bir dünya vizyonu içinde yorumlamaktan geçiyor. Milliyetçiliğin, turistik yaklaşımın yüzeyselliğine teslim olmadan, küresel bakış ile yerel simgelerin ara kesitini bulabilmek asıl işimiz. Köklerinin, kaybettiklerinin, yitirmek üzere olduklarının üzerini eşeleyerek, gün ışığına çıkarmak ve post-modernist dünyanın filtresinden geçirebilmek, asıl beceri bu. Ek olarak, yaşadığımız toprağın enerjisinden faydalanmak, ona sevgiyle yaklaşabilmektir.

**Buğdaycı, A. 2004c. Editörden. *Art+Decor* 139, October, 13.**

Bütün bunlar *AD* olmadan var olamazdı. Biz de dedik ki: Önce bir tasarım dergisi ortaya çıktı. Arkasından Tasarım Fuarı geldi. Tasarımın sihri İstanbul'a yayıldı. *AD* hep öncülük yaptı.

**Buğdaycı, A. 2005. İstanbul'u tasarımla buluşturduk. *Art+Decor* 151, October, 58-59.**

Ama asıl önemlisi, onbinlerce İstanbullu aile, çocuklarını alıp hem şaşırtıcı, hem eğlenceli, hem algı dünyalarında yeni bir ışık yakan bir geziye çıktılar köprüde. İlk tahminlere göre köprüyü 60-70 bin kişi gezdi. Tasarım kültürünü tabana, kente yayacak tohumları ekti İstanbul Design Week. Fuarın belki de en önemli kazanımlarından biri, tasarım kavramının insanlardan uzak, biraz tepeden bakan algılamasının yerine daha geniş kitlelerin hayatlarına, işlevsellikten uzaklaşmadan renk, çeşitlilik, estetik getirebileceğini göstermesi oldu.

**Bursa, G., U. Kart, C. Cömert, C. Balkan and I. Akarsu. 2003. Neyin uçuk olduğunu kim söyleyebilir ki? *Art+Decor* 128, November, 86-89.**

Bu bir ayakkabı. / Spor yapmadan, sokağa çıkmadan önce geçiriveriyorsunuz. / Ayağınıza. / Tabanındaki kramponları çıkartıyor, yürüyüş ayakkabısı olarak kullanabiliyorsunuz. / Dirk Bikkembergs işte böyle tasarlamış...

**Çoban, H. 2004. Diğerleri gibi düşünmemeye çalışıyorum! Interview with T. Dixon. *Art+Decor* 131, February, 54.**

Dünyanın en çok tanınan tasarımcıları arasında ilk sıralarda yer alıyor Tom Dixon. Tunus'ta doğmasına rağmen dört yaşından beri Londra'da yaşıyor ve Fransız asıllı Litvanyalı bir anne ile İngiliz bir babaya sahip olmanın avantajlarını tasarımlarına başarıyla yansıtıyor. Kökleri bu denli farklı coğrafyalara uzanınca ürünlerinin de bambaşka bakış açılarının sentezi olması kaçınılmaz tabii.

**Demir, Y. 2004. Melek şeytanla dans edebilir mi? *Art+Decor* 140, November, Paneller Konferanslar Özel Eki, 78-86.**

Bütün bu geçirilen süreçler içerisinde, sanırım tasarıma gönül vermiş, tasarımcı olmuş ya da olmak isteyen herkesin paylaştığı bir nokta vardır diye düşünüyorum. O da 'bir ortak kültür yaratmayı başarmak'. Toplumdaki ortak kültür katsayısının yukarı çekilmesini başarmak. Tasarımın özel, ulaşılmaz bir olgu gibi değil, yaşamımızda her anımızda, yanımızda olan ve yaşam kalitemizi sürekli artıran bir unsur haline gelmesini başarmak.

**Ertan, M. 2003. 'Dokunmak, görmekten daha önemli'. Interview with M. Koç. *Art+Decor* 126, September, 70-76.**

Mirzat Koç'a göre, firmalar tasarımcıyla çalışmanın ayrıcalık olduğu fikrini yaymakla aslında tasarımın önemini indiriyor, günlük hayata mal olmasını önüyor.

. . .

Erken zamanda sanayileşmiş bir ülkede -ABD'de- endüstri ürünleri tasarımı sürecini Türkiye'dekiyle kıyaslamak haksızlık olur. Ancak, bu coğrafyanın kültürüyle yetişmiş, ana diliyle düşünen bir tasarımcının rekabetin zirvesindeki deneyim ve başarısı hakkında sevinirken, cılız endüstriyel tasarım bilincimize dair bir değerlendirme yapmadan geçemiyoruz. Bu ülkede hayata geçmiş ürün sayısı ve yerli tasarımcı durumuna bakıp Koç'a soruyorum: 'Çalıştığınız firma yöneticileri tasarıma çok mu farklı bakıyor?'

Cevap aradaki uçurumu anlamaya ipucu: 'Amerika'da ürün tasarımının avukatlığını (çığırkanlığını!) yapmaya çok fazla gerek yok. Dolayısıyla kendimizi anlatmak için zaman harcamıyoruz. . . . Türkiye'de ürün tasarımının önemini işverenlere anlatmak için harcanan zamana yazık!..

**Gökay, G. 2004. Tasarımın cazibeli yolculuğu. *Art+Decor* 140, November,**

**Paneller Konferanslar Özel Eki, 88-96.**

Yani, bu tamamen top yekun bir savaş. Yani, resmen bir savaş. Burada, yan yana oturuyoruz. Koleksiyon firması var, biz varız, birkaç firma daha var Türkiye'de. Biz, yurtdışında, kendi içimizde bir rekabet yapabiliriz, ama yurtdışında birbirimize destek olmalıyız. Yani, Koleksiyon gider İngiltere'de mal satarsa, ben de gidip mal satabileceğim. Çünkü, Türk markası olgusu çıkıyor orada.

**Gökyay, R. 2004. Tasarımla buluşan güçlü adımlar. Interview by A. S. Selçuk. *Art+Decor* 139, November, 94-96.**

[Selçuk:] Peki, Türk tasarımı hangi yönde ilerlemeli sizce?

[Gökyay:] Anadolu'nun son sahipleri olarak, bu coğrafyanın geçmişini çok iyi anlamamız gerekiyor. Bu topraklarda yaşayan kültürlerin birikimini mimarlıkta görmek mümkün. Endüstri ürünü tasarımında da göreceğimize inanıyorum.

**Gürel, A. 2004. ADesign Fair Danışma Kurulu üyeleriyle, fuarın ikinci yılındaki hedefleri ve üstlendiği sorumluluk üzerine söyleştik. *Art+Decor* 136, July, 46.**

Bizim amacımız İstanbul'u Doğu Avrupa, Balkan ülkeleri, Ortadoğu ve Doğu Akdeniz Bölgesi'nde 'tasarım merkezi' yapmak ve bu şekilde yerleştirmektir.

**Kanpak, A. 2004. Melek şeytanla dans edebilir mi? *Art+Decor* 140, November, Paneller Konferanslar Özel Eki, 78-86.**

Metro ilk açıldığı zaman, bindim bir baktım, İstanbul'da değilim. Bu insanlar da Türk değil. Herkes bana yer veriyor. Beyler gayet sık, herkes birbirine bakıyor, birtakım insanlar kitap okuyor, birileri müzik dinliyor. Sanki, Londra'da metro. Şu anda, yine eski halimize döndük. Ama, bir mekanın ya da iyi bir tasarımın, güzel bir ortamın, özenle yapılmış bir şeyin insanların davranışlarına inanılmaz etkisi oluyor. . . . Tasarımın mümkün olduğu kadar çok insana ulaşması gerektiğine inanıyorum. Toplumların gelişim için buna ihtiyacı var.

**Kapucu, B. 2002. Editörden. *Art+Decor* 117, December, 9.**

Derginin tüm sayfalarına yansıyan 'tılsım', tasarım ve sanat kavramlarıyla buluştu. .

. .

Elinizde tuttuğunuz dergi, on yıldır yakından tanıdığınız *Art+Decor*, ama görsel tasarımı, fotoğraf kalitesi, boyutu ve kağıdı ile daha yalın, daha dinamik... Ele alınan tüm konulara 'tasarım perspektifinden bakan' anlayış sadece içeriğine değil

artık görünümüne yansıyor. . . .

Bu aydan itibaren derginin yanı sıra tasarım kültürü odaklı çizgimizi pekiştiren kitapçıklar da yayımlamaya başlıyoruz. İlk kitap, 'Notadan Çizgiye: Parfüm Şişesinin Öyküsü' dünden bugüne moda ve sanat akımlarının parfüm şişesine nasıl yansıdığını aktaran ilginç bilgilerle dolu.

**Kart, U. 2002. Düşünce(li) Karalama Defterleri. *Art+Decor* 117, December, 72.**

Üretimde bu denli önemli olan eskizin eğitim kurumlarında teknik resim kadar ciddiye alınmadığı bir gerçek. Öznelliği böylesi aşikar bir konunun eğitimi verilebilir mi? Kuşkusuz! Eskiz yeteneği tekrarla geliyor çünkü, düşünceyi kağıda aktarmanın yöntemi bir tanışıklık, akılla imzalanan bir anlaşma.

**Kart, U. 2003a. Ready-made tırmanıyor. *Art+Decor* 129, December, 64-67.**

Sadece anılarıyla bağlantı kurmak, gözlerini yaşartıp cüzdanını açmaya davet etmek değil tabii burada sözü edilen; gülümsetmek de var işin içinde. 'Fast food' adı verilen bisiklet tekerleği takılmış yemek masası, mandallı kahve fincanı, tahta merdivenden kitaplık... Bunların her biri kullanıcıyı önce şaşırtmayı hedefliyor hiç kuşkusuz; dudakların iki yana doğru gerilerek yanağa yayılması ardından geliyor. Gülümseyerek ürününe dokunan bir kullanıcıyı kullanmaya kışkırtmak, satın almaya ikna etmekse çok daha kolay haliyle!

**Kart, U. 2003b. Sandalye uçmaya yarar. *Art+Decor* 124, July, 54-57.**

[Sandalye] [a]slında apayrı coğrafyalardan, bambaşka kültürlerden, birbirinden keskin çizgilerle ayrılmış algı biçimlerinden çıkıp gelmiş tasarımcıları bile bağlayandır; her birinin geçmişine -tıpkı yapılması gerekli bir alıştırmaymış gibi- yerleşir.

**Kart, U. 2004a. Kendine iyi davrananlara: Hamam! *Art+Decor* 131, February, 47.**

Paris, Düsseldorf gibi Avrupa şehirlerinde Türk modasını tanıtan, İTKİB'in desteğini alarak yoluna devam eden bir tasarımcı: İdil Tarzi. . . . Dünya pazarına Türk kültürünü bir kez daha anımsatıyor İdil Tarzi.

**Kart, U. 2004c. Sanal alemin tasarım "merkez"leri. *Art+Decor* 137, August, 137.**

Norveçli tasarımcılar nerede buluşur? Güney Afrika'dakiler hangi semineri izler? Slovaklar neler tasarlar? Her ülkenin tasarıma bakışı farklı tabii. Bu bakışın izini

sürmek için internetten daha zengin bir kılavuz var mı?

**Kart, U. 2005. Editörden. *Art+Decor* 151, October, 11.**

AD, müsterih.

İstanbul Design Week'in yalnızca bu kente değil, Türk kültürüne de yeni ufuklar açacağını gösterebilmekten... Türk tasarımcıların fırsat verildiğinde ne kadar baş döndürücü olduğunu farketmekten; 3 yıl önce 'Türk tasarımı'nın varlığı tartışılırken, bugün dünyaca ünlü tasarımcıların hayret dolu bakışlarını müthiş bir olgunlukla sırtladıklarını görmekten... Ve kendi adına da: Baştan beri tek hedefe baş koymaktan, en sonunda başarmaktan.

**Kıyak, A. 2004. Işığın yeni oyuncuları. *Art+Decor* 135, June, 18-19.**

Lamp 83, Fersa, Emfa, 2D, Elektro Motor, İkizler, Veksan, Aytaç dahil 43 Türk katılımcı, Türkiye'yi ülke sıralamasında 8. sıraya oturttu. Avrupa'da bir çok küçük ve orta ölçekli firma kapanırken, bu katılım başarı sayılmalı.

**Koz, D. 2004. Sınır tanımayan tasarımcı. Interview by C. San. *Art+Decor* 140, December, 100-103.**

Türküm, Türkiye'den İtalya'ya okumak için gittim, daha sonra oraya yerleştim ve orada ilk gerçek kültür etkilenmesini yaşadım.. . İşte bu benim dünyam: Türk kökler, İtalyan etkilenmeler, Avrupa'nın diğer kültürleri ile iş deneyimleri, Uzakdoğu ile ilginç kontaklar ve hayatımın yarısının geçtiği bir üçüncü kıta, Amerika ve orada burada müşteriler...

**Kurhan, E. 2003. Fuzuli bir iş moda, imaj satıyorsunuz. Interview by U. Kart. *Art+Decor* 129, December, 82-85.**

[Kart:] Mısır'a dayanan kökler, çocukken yapılan onca seyahat... Bu kadar farklı kültürle tanıştıktan sonra daha kolay cevaplayabilirsiniz tabii. 'Global pazar-yerel değerler' konusu çok tartışılıyor. Siz ne düşünüyorsunuz bu konuda?

[Kurhan:] Ben tasarımcının ülkesinin olmasını istemem. Türk tasarımcısı, Fransız tasarımcısı... O kişinin kimliğinde yazan bir şeydir. Bize Türkiye'den ne kattığımızı soruyorlar, Türkiye'den kattığım şey biziz! Bir ülkeye ait olduğunuz için oradan bir şey katmak zorunda değilsiniz."

**Küçükgürel, K. 2004a. Sofranın son yıldızları: 'Famia ve Şah'. *Art+Decor* 139,**

**October, 24.**

Can Yalman ve ekibinin tasarımı 'Şah' ise Selçuklu mimarisini süsleyen motiflerin yorumu. Taş oymaların matematik ve estetiğini araştıran Can Yalman, 'Şah'la gelenek repertuarına modern bir bakış eklemiştir...

**Malhan, K. 2003. ADesign Fair'e doğru. *Art+Decor* 124, July, 36.**

Konuyu 'tasarım'la sınırlamak gerekli değil. Üretim ve tüketim ilişkilerinde yaratıcı sürece verilen değer artması önemli. Bu yapısal bir kültür değişimini gerektiriyor. Ülkemizde bir anlamda pazar şartlarının getirdiği etkilerle başlayan süreci, kültürel anlamda sindirerek ve yönlendirerek yol alınabilir. *Katma değer'e* sahip özelliklerimizi keşfetmek, bunları işlemek ve iletişimini yapmak durumundayız.

**McMillen, P. 2003. ADesign Fair'e doğru. *Art+Decor* 124, July, 36.**

ADesign Fair, Türkiye için çok önemli. Birinci neden, geç kalınmış bir konu. İkincisi, 'tasarım'ın tanımıyla ilgili. Tasarımı yaratıcı sanayinin bir parçası olarak görmek lazım. Orijinal bir fikir ya da icraat olduğu takdirde bu tescil edilebilir ve uluslararası boyutta ticari bir değer oluşur.

**Mobilyada Hitit etkisi. 2005. *Art+Decor* 151, October, 93.**

Fuardaki standında koleksiyonunun, 'Tarhu' içki dolabı, 'Walwa' ayna ve 'Nesa' halıdan oluşan parçalarını sergileyen Kabaş, Anadolu'da M.Ö. 1660-1190'da en parlak dönemini yaşamış Hitit Uygarlığı'na ait bronz rölyefleri mobilyalarla birleştirerek, yepyeni bir tarz yaratmıştır.

**Mutlu, İ. 2004a. Tasarım hayatın tümünden besleniyor. Interview by H. Yaylâlı. *Art+Decor* 140, November, 108-111.**

Tasarımcıların kafasında şöyle bir şey var: 'Ben bu kültürü araştırayım, oradan bir değer bulayım, bunu modernize edeyim, hatlarını düzleyip modern göstereyim ve bu kültürü Avrupa'ya sunayım' diye. Gerçekte böyle bir şey yok, çünkü bu noktada asıl ürün Türkiye bence. Turizm reklamları yapmaktan bahsetmiyorum kesinlikle. İtalya kendisini bir marka haline getirmiş durumda, Paris ve Londra da öyle. O zaman Türkiye'nin de kendini tanıtmaya ihtiyacı var. Ülkemizin kendi kimliğiyle dünyada yer alması gerekiyor. Bu farklı kimliğin de güzel, sevilen, cazibeli ve ilginç olması gerekiyor. Mesela, kültürümüze ait olan değerlerin yok olması ve buna hiçbir

şekilde aldirmama, günü kurtarma, samimiyetsizlik gibi duygularla biz ülkemizi dünya arenasında fark edilebilir bir noktaya getiremeyiz. Bunun için önce kendi yakın çevremize, sokağımıza, oradaki değerlere bakacağız ve hiçbir kazanç beklemeden onu açığa çıkarmaya çalışacağız. Ülkenin baştan tasarlanması lazım. Türkiye'nin estetiğiyle, mimarisiyle, ürünüyle, kültürüyle yeni baştan yapılandırılması, bir marka haline getirilmesi gerekiyor, ama iyi bir marka! Ne zaman ki Türkiye kendi markasını oluşturacak, kendi değerlerine saygı duyulmasını sağlayacak, o zaman Türk kültürüne ait bir değeri, diyelim ki bir tesbihi çok değiştirmeden, tasarlamadan, kendi samimi değerleriyle birlikte bir Alman'ın, Amerikalı'nın elinde görebilsin. Türk tesbihidir belki ama, diyelim ki koluna takıyordur.

**Mutlu, İ. 2004b. Tasarımın cazibeli yolculuğu. *Art+Decor* 140, November, Paneller Konferanslar Özel Eki, 88-96.**

'Türkiye'ye ait bir motifi ... plastik gibi bir malzemeyle yaparım, o zaman onun genetiğini değiştirip Avrupalılaştırmış olurum.' diye düşünüyor. Oysa ki, ... ürünün özüne inmeliyiz. O ürünün gerçekten doğasında ne var? O ürüne ait oryantal kıvrımlar nedir? Ürünün toplumdaki yerini, varoluş biçimini, bize verdiği duyuları deneyimleyip one göre onu yeniden sunabiliriz. Yani ürünün bulunduğu atmosferi anlamaya çalışmalıyız.

**Özdemir, G. 2004. Birsell ve Koz'dan kadınca kodlar. *Art+Decor* 132, March, 56-59.**

Örneğin, Birsell'in Herman Miller için tasarladığı, hatta 'Minority Report' filminde de yer aldığını gördüğümüz 'Resolve' ofis sisteminin ana teması 'kucaklama' ve Birsell de bunu birbirine kollarını açarak yaklaşan iki kişi olarak resimliyor. Birsell, kullanışlı, ergonomik ve sağlıklı tasarımlar yaratmanın ardında Türk misafirperverliği inceliğinin bulunduğunu ve tasarımında evine gelen bir misafiri rahat ettirecekmiş gibi elinden geleni yaptığını söylüyor.

**Segers, R. 2004. Marka gücü el işinde gizli. Interview by U. Kart. *Art+Decor* 134, May, 58-60.**

Ufak değişiklikler olabilir ama, Alman tasarım çizgisinin çok değişeceğini zannetmiyorum. Bunu olumsuz görmenin gereği de yok aslında. Otomotiv endüstrisine bakalım; işin endüstrisi İtalya'dan Almanya'ya geçmiş durumda. Ve bu

da bir kanıt aslında, bir değişim olması gerekmiyor belki de. BMW'de 200 tasarımcı çalışıyor; Amerikalı'sı da var İtalyan'ı da... Ama ortaya çıkan ürüne bakıyorsunuz: Alman. Bunu bir tutum olarak görüyorum ve değişmesini istemiyorum doğrusu.

**Selçuk, S. A. 2004a. Bauhaus'ta sedir etkisi. *Art+Decor* 135, June, 34.**

Geleneksel Türk mobilyası alçak sedirden hatırladığımız, silindirik ve örgülü sırt minderi, 'Tom' koltuğun rahatlığında çok etkili. Bununla birlikte, kösele ve paslanmaz çelik kullanımıyla Bauhaus dönemi koltuk tasarımlarını anımsatan 'Tom', Türk ve Batı çizgilerinin seçkin bir kombinasyonu.

**Selçuk, A. S. 2004e. Tasarıma İtalyanca yorumlar. *Art+Decor* 139, October, 84-89.**

Dünyanın en popüler banyo kültürüne sahip biz Türkler için kendimizi tanıtmak adına biçilmiş kaftan değerindeki bu konseptte Türk firmalarının katılımı ise merak konusu... Bu fuarda tanıştığımız her yabancı'nın 'Türkiye'ye gelip hamama gitmek istiyorum!' sözleriyle, Türk hamam kültüründen esinlenilmiş ürünleriyle sükses yapan İtalyan firmasını örnek olarak verirken, 'imam bayıldı'yı Yunanlı'lara kaptırdığımız gibi, 'hamam'ı da İtalyanlar'a kaptırmamız an meselesi gibi gözüküyor!

**Selçuk, A. S. 2005. Slow-food hareketi. Interview with E. Akan and D. Erbay. *Art+Decor* 151, October, 121.**

Projenin amacı, Türk yemek kültüründe yapıyı 'zaman ve emek isteyen' tarifleri deneysel mutfakla birleştirip, yepyeni tatlar yaratmak.

**Sınırların ötesinde. 2003. *Art+Decor* 126, October, ADesign Fair 2003 Özel Eki, 62-65.**

15 yıldır Türk tasarımının yarattığı katma değeri sergiler düzenleyerek ortaya koyan ve Endüstri-Tasarımcı ilişkilerini güçlendirmeye çalışan Endüstriyel Tasarımcılar Meslek Kuruluşu, dışarıdan olmazsa olmaz bir öğe olan yaratıcı gücü bu özel serginin yanı sıra ödülle de gündeme getirdi.

**Su, kent ve Lineadecor. 2005. *Art+Decor* 151, October, 76-77.**

Lineadecor olarak Türk geleneklerini, kültürümüzü, özgün tarzımızı öne çıkartarak farklılık yaratmak ve dünyaya açılmak en büyük hedeflerimizden biridir. İstanbul

Design Week'05 ile misyonumuz örtüştüğü için bu projede birlikteyiz. Hem tasarım, hem kent adına çok önemli bir yatırım ve biz de bu yatırıma ortak olmaktan gurur duyuyoruz.

**Süer, Ö. 2004. Tasarımın eğlenceli yanı. *Art+Decor* 140, November, Paneller Konferanslar Özel Eki, 40-45.**

Türk kültüründe, kendimizi form olarak ifade edemememizden kaynaklı, Osmanlı ağırlıklı bir imaj var. Yerel tatların, milli bir şey yüklemeyen, onu abartmadan, evrensel bir dille, insanlara bilmedikleri bir şeyi anlatarak ifade edilmesi lazım.

**Şekercioğlu, K. 2004. Tasarımın serbest yüzleri. Interview by K. Küçükgül. *Art+Decor* 138, September, 56-59.**

Günümüze uygun ürünleri her ülkeden tasarımcı tasarlayabilir. Fakat fark edilmeli ki, yaşadığımız coğrafyada uzun sürelerde ve çeşitli parametrelerin etkisiyle şekillenmiş ürünler ve yaşama ait ayrıntılar tasarımcının işlemesi için cebinde taşıdığı bir cevher gibi. Bunu en iyi yapacak yetide olanlar biziz. Biz yapmazsak başkaları yapacak. . . .

Türk kültürüne ait ürünleri yeniden tasarlayarak deşifre etmek çağdaş Türk ürünlerine yeni bir yaklaşım kazandırmayacaktır. Sebebi de farklı yaşam tarzlarının, farklı medeniyetlerde süratle melezlenmeye devam etmesi.

**Şener, Y. 2004. Tasarlarken çocuklaşıyorlar. *Art+Decor* 131, March, 56-57.**

endüstriyel olmak adına estetik kriterleri göz ardı edilmemiş ürünler de tasarlayan ekipler, koleksiyonlarının kişilik portresini çizerken kıyaslamaya başvuruyor: 'Kuzey Avrupa mobilyaları kadar dayanıklı, endüstriyel, güvenli; Güney Avrupa mobilyaları kadar konsept derinliğine sahip.

**Tanglay, Ö. 2003a. Çini'de çağdaş yorumlar. *Art+Decor* 119, February, 18.**

16. yüzyıl sonlarında tüm sırlarıyla birlikte yok olan İznik çinilerini uzun araştırmalarla yeniden 'keşfeden' Çini Vakfı, hayatımıza yeniden kazandırdı.

**Tanglay, Ö. 2003b. 'Duş Teknesi' ne kadar sadeleşir? *Art+Decor* 125, August, 11.**

İtalyan tasarımı denilince hep Milano gelir akla. Oysa güneyde de en az Milano kadar başarılı tasarımlar var. Örneğin, Sicilya! Franco Agnello, Anna Grazia Giuffrida, Roberto Licata, Angelo Santangelo'nun bir araya geldiği Aurea

Associates'ın kökleri İtalya sularına uzanıyor. Coğrafyadaki bu ufak farklılık tasarım çizgisini de etkiliyor adeta; firmanın yalın çizgisi minimalizmin bir yorumu diyebiliriz. Özellikle küvetleri ve duş teknelerinde dikkat çeken ve 'tipik bir Akdeniz adası havasını yansıtan' bu yaklaşımın sadık malzeme tercihleri ise ahşap ve demir.

**Tanglay, Ö. 2004. Başarının sırrı tasarımda sinerji. Interview with D. Donegani. Art+Decor 134, May, 34.**

Oysa, tasarımcı, güzel çizim yapabilen, estetik bakış açısı getiren insan değildir Donegani'ye göre; bunun çok ötesine geçer. Şirket için yeni stratejiler belirler. . . . 'Uluslararası platformda trend belirleyici bile olabilirsiniz' derken, özellikle dış pazara açılmak isteyen firmaların tasarımcıyla tanışmasının şart olduğunu belirtiyor.

**Türkiye 'tasarım haftası'na kavuşuyor. 2003. Art+Decor 126, September, Tasarım İktidara! Özel Eki, 8-9.**

Pazarın canlı kalması için böyle toplu organizasyonlar düzenlemek neredeyse zorunlu artık; hele de Türkiye söz konusu olunca. Fakat dünya fuarlarının elde ettikleri başarıya ulaşmak için bir arpa boyu yol gitmek gerekiyor daha. Çünkü İtalya, Almanya, İngiltere gibi ülkeler fuarları sadece teşhir alanları olarak görmekten vazgeçeli, sergi salonlarını destekleyen paneller, seminerler, şovlar düzenlemeye başlayalı yıllar oluyor.

**Türkoğlu-Güven, G. 2005. Üçgen vücutlu rakı. Art+Decor 151, October, 90.**

Viski kimlikli bir şişeye kavuşmuş. Viski deyince akla kare şişe geliyor. Konyak ise yuvarlak, dolgun bir şişede sunuluyor. 'Milli içkimiz' olarak nitelediğimiz rakının ise ispirto şişesinden farklı olmayan bir ambalajı vardı. (Türkoğlu-Güven 2005)

**Uçar, Z. 2002. Tılsım: Tasarımcının gizli gücü. Art+Decor 117, 82-85.**

Elbette sıradışı yaratımların ortaya çıkması için sıra dışı yaratıcılara gerek duyulur. Ve tılsım asla sıradan değildir, ancak çok sıradan bir nesneyi sıra dışı bırakabilir. Tılsım, tasarımcının duruşundadır, o bir toz değildir ki, koyup koymamaya karar verirsiniz. O, tasarımcının ne kadar kendi olabildiğiyle ilgilidir, ne kadar farkında olmadığını size gizlice aktardığı şeydedir.

Tılsım gizli bir güçtür, sıradan düşüncelerden, sıradan nesnelere, sıradan

varlıklardan gizlice ayrılır. Onun varlığını farketmek için anlamamız gerekir. Anlamaya açık olmanız gerekir. Algılarınızı geliştirmeniz gerekir. Üretim ve tüketim ilişkisi içinde en çok göz ardı edilen de bu olgudur. Onlar hemen farkedilip tüketime ve daha çok üretip, daha çok tüketime neden olmaya çalışırlar.

**Uçar, Z. 2003. Zamanın ölümsüz tanıkları. *Art+Decor* 118, January, 58.**

Tasarımın zaman içinde yok olup olmayacağı, şüphesiz ki, içeriğiyle kurduğu ilişkinin sağlam, doğru ve başarılı olmasına bağlı. Ne kim için yapılmış? Bu da önemli. Ama her kim ve ne için, hangi zaman kesitinde biçimlenmiş olursa olsun tasarımcının baştaki duruşu, ilkeleri ve öncelikleri belirliyor ölümsüzlüğü.

**Ülkü, J. 2004. Frame'de iki Türk. Interview by Barandır, S. *Art+Decor* 137, August, 47.**

Ofis olarak bizi dışarda tanıtan bir yayın bu. Ama daha önemlisi, Türkiye'den böyle bir projenin var olması. Biz ya da başkası, farketmezdi.

**Yalım, Ö. 2004. Türk tasarımı Frankfurt'ta. *Art+Decor* 139, October, 82.**

Standın berraklığı, sadeliği hole girenleri mıknatıs gibi çekiyor. Herkes bir-iki cümle olsun konuşmak, bilgi almak istiyor. Kimi kutlamakla yetiniyor, ama stand hep dolu. Açılışa gelenler hem kendi ürünleri hem gelemeyen tasarımcıların işlerini tanıtıyor. Çoğu kez de ya bir TV çekimi ya bir dergi haberi ya da ciddi ticarî bir görüşme söz konusu; kartlar alınıp veriliyor. İngiltere, İspanya, İtalya'yla iş ilişkileri kuruluyor.

**Yalman, C. 2004a. ADesign Fair'dan çok umutlu. Interview by S. Barandır. *Art+Decor* 137, August, 44.**

Türkiye'de daha emeklemekte olan tasarım bu tip fuarlarla kendine bir kimlik yaratma sürecine girdi. Türk tasarımı pek bilinmiyor. Bunun en önemli sebepleri; özgüven eksikliğimiz, kendimizi geliştiremememiz ve yansıtamamamız. Hâlâ İtalyan, Amerikan, İskandinav ve Uzakdoğu'yu örnek alıyor, kendi kültürümüzü hor görüyoruz. Özümüze bakmalı, yeniliği içimizde aramalıyız. . . .

İstanbul dünyanın, sahip oldukları açısından en güzel şehirlerinden biri. İstanbul'u tasarımla bağdaştırarak dünyaya örnek bir kent olduğunu göstermek gerekir. Geçmişimizi olduğu gibi yansıtmak yerine yenilikçi, geleceğin kentlerinin arasında yer alması için şehri mimari, kentsel tasarım, şehir mobilyası, kavram ve düşünce

olarak yeniden tasarlayıp tasarımla iç içe yaşamayı öğrenmeliyiz.

**Yalman, C. 2004b. Tendence neyi gösteriyor? *Art+Decor* 139, October, 78-80.**

Türk tasarımının yurtdışına gururla ve başarıyla çıkışını görmek için Frankfurt'tayım. Tendence Lifestyle 2004 fuarı için Türkiye'den seçilmiş 13 tasarımı görmek için sabırsızlıkla bir cuma sabahı Messe Frankfurt'tan içeri giriyorum. . . . Türk tasarım standı yalın, bembeyaz, en şık ve en büyük standlardan biri olarak karşımıza çıkıyor. Gerçekten gurur verici bir görüntü. . . .

Türk standına hem ziyaretçilerin hem medyanın ilgisi büyük. DW ve RTL kanalları Türk tasarımlarını fuardaki en ilginç ürünlerin çekildiği programlarında göstererek bu ilgiyi arttırıyor.

**Yılmaz, B. 2004. Modern Halı Manzaraları. *Art+Decor* 131, February, 102-105.**

Kültür tarihine Türkler'in armağanı olan halı, malzemeleri, dokunma teknikleri ve motifleriyle bugün de klasik ve modern tasarımlara esin kaynağı oluyor. Halının yaşam kültürümüzdeki yeri ve önemini ifade etmek için, yeryüzünde dokunmuş ilk halı örneğinin Altay Dağı eteklerinde yapılan kazılarda bulunduğunu belirtmemiz yeterli.