THE ROLE AND SIGNIFICANCE OF DESIGN EXHIBITIONS IN THE HISTORY OF INDUSTRIAL DESIGN IN TURKEY: 1989-2008

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submitted by **SEDA ÖZÇETİN** in partial fulfilment of the requirements for the degree of **Master of Science in Industrial Design Department, Middle East Technical University** by,

Prof. Dr. Canan Özgen _____
Dean, Graduate School of **Natural and Applied Sciences**

Assoc. Prof. Dr. Gülay Hasdoğan _____
Head of Department, **Industrial Design**

Inst. Figen Işık Tüneri _____
Supervisor, **Industrial Design Department, METU**

Examining Committee Members:

Asst. Prof. Dr. Naz Börekçi _____
Department of Industrial Design, METU

Inst. Figen Işık Tüneri _____
Department of Industrial Design, METU

Assoc. Prof. Dr. Mehmet Asatekin _____
Department of Industrial Design, METU

Assoc. Prof. Dr. Gülay Hasdoğan _____
Department of Industrial Design, METU

Ali Berkman, M.Sc. in Industrial Design _____
UTRLAB (Nanobiz) User Testing and Research

Date: December 22, 2008

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last Name: Seda Özçetin

Signature:

ABSTRACT

THE ROLE AND SIGNIFICANCE OF DESIGN EXHIBITIONS
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Özçetin, Seda
M.Sc., Department of Industrial Design
Supervisor: Inst. Figen Işık Tüneri

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Exhibitions have played a significant role within the dynamics that have been effective in the development of industrial design in the West. Similarly, exhibitions have recently become a significant issue in the history of industrial design in Turkey. This study first looks into the exhibitions in the West and the dynamics that have been effective behind them, and draws an analytical framework accordingly, then presents the historical development of industrial design in Turkey. Through the key factors that have been effective in the development of industrial design in Turkey, this study aims to analyze the relationship between design exhibitions and the development of industrial design in Turkey.

Keywords: design, history of industrial design, Turkish design, design exhibitions, design exhibitions in Turkey

ÖZ

TÜRKİYE'DEKİ ENDÜSTRİYEL TASARIM TARİHİNDE
TASARIM SERGİLERİNİN ROLÜ VE ÖNEMİ: 1989-2008

Özçetin, Seda
Yüksek Lisans, Endüstri Ürünleri Tasarımı Bölümü
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Aralık 2008, 204 sayfa

Batı'da endüstriyel tasarımın gelişmesinde etkili olan dinamikler içerisinde sergiler önemli bir rol oynamıştır. Benzer bir şekilde Türkiye endüstriyel tasarım tarihinde de sergiler yakın zamanda önemli bir konu olmuştur. Bu çalışma öncelikle Batı'daki sergilere ve sergilerin arkasındaki etkin dinamiklere bakıyor ve bu bağlamda analitik bir çerçeve çiziyor, daha sonra Türkiye'de endüstriyel tasarımın tarihsel gelişimini sunuyor. Bu çalışma Türkiye'de endüstriyel tasarımın gelişiminde etkili olan temel faktörler üzerinden Türkiye'deki tasarım sergileri ile endüstriyel tasarımın gelişimi arasındaki ilişkiyi analiz etmeyi amaçlıyor.

Anahtar kelimeler: tasarım, endüstriyel tasarım tarihi, Türk tasarımı, tasarım sergileri, Türkiye'deki tasarım sergileri

To the dearest people in my life:
my mom Hamide and my sister Şeyda

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CHAPTER 1

INTRODUCTION

1.1 Problem Definition

The history of industrial design has witnessed various exhibitions until today and will definitely continue to witness many more in the future. Organized by various partners in different countries, these exhibitions reveal different characters. Depending on their characters, these events had effects in the history of industrial design which can be seen both in the short term and in the long term. However, the first question to be asked is 'why are exhibitions organized?'

According to Alles (1973), exhibitions are marketing tools. This perspective is true for certain types of exhibitions such as trade fairs; however, it is far from understanding the function of exhibitions. It does not explain all the motivating forces behind the organization of all kinds of exhibitions. Studies of the examples of exhibitions throughout the history of design point out the fact that there is a variety of motivating forces behind the exhibitions such as education of public and industry, promotion of the ideals of movements or societies, stimulation of national industries, and national propaganda. Therefore, above all, communication is the main motivation behind exhibitions. Among the various communication media, exhibitions are significant for providing various opportunities in various formats to convey a message. The content of exhibitions which consists of exhibited materials, additional materials such as brochures and catalogs; and complementary activities such as panels, seminars, conferences, awards, competitions, and workshops are used as conveyors of the messages given.

When looked to the history of industrial design in the West, it is possible to see some patterns in terms of the character of exhibitions. Earlier exhibitions organized in the late 18th century in Europe until the *1851 Great Exhibition* were national industrial exhibitions. The main motivation was to improve and stimulate production and trade in order to compete with other nations especially with Great Britain which was the first country that experienced industrialization from the late 18th century onwards. The *Great Exhibition of 1851* was the first international industrial exhibition, and it stimulated a series of international industrial

exhibitions in Europe afterwards. With the international exhibitions the focus on industry shifted to technology and industry. Design was not at the focus of these exhibitions at the beginning; however, it inevitably became a critical topic of discussion in these exhibitions. Even exhibitions created a stimulus for the discussion of the necessity and nature of design in relation to both manufacturing industry and public taste in the 19th century. In the 20th century, exhibitions started to have a more comprehensive scope that architecture and design became a part of their focus. On the other hand, industrial exhibitions were not the only kind of exhibitions. The 20th century witnessed a variety of exhibitions that focus on design and its relationship with production, economy, politics, society, lifestyle, and ecology. Therefore, all these exhibitions acted as one of the significant agents and stimulators for industrial design to emerge, flourish, establish and develop (Heskett 1980, Greenhalgh 1988, Findling 1990, Aynsley 1993, Gubler 1990, Naylor 1990, Auerbach 1999, Raizman 2004).

However, in order to comprehend the significance of these exhibitions and their role in the development of industrial design in the West, these exhibitions must be examined through an analytical framework. This framework can be formulated based on the effective dynamics in the historical development of industrial design in the West in which exhibitions were formulated and organized. These dynamics are strongly related to the roots, nature, and consequences of the 19th century industrialization in the West. They can be categorized mainly as commercialization, industrialization, institutionalization, schooling and professionalization of industrial design, dynamics of consumption, and commercialization/popularization of the concept of design. Therefore, exhibitions carried out the messages and reflected multifarious aspects of these dynamics, influenced the-state-of-the-art, and contributed to the development of industrial design (Heskett 1980, Lucie-Smith 1983, Forty 1986, Kemp 1989, Gubler 1990, Kemp 1993).

First exhibitions in the West such as national exhibitions of industry in the late 18th century in France, Britain, and some other European countries were organized within the dynamics of commercialization and industrialization. These exhibitions expanded in size and scope that they became international. Creating a significant competition among countries, these exhibitions have become one of the main stimuli behind the development of industry and the concept of industrial design. Although they had a focus on industry, they provided the necessary context for the debate about the role of design for the new methods of production. Within the process of institutionalization, schooling and professionalization of industrial design beginning in the late 19th century and throughout the 20th century, new lines of exhibitions which focused on design and its relationship with other issues such as

industrial production, social problems, national supremacy, and national propaganda emerged. Their focus, therefore their contributions differentiated based on the type of institutions they were organized by. On the other hand, the dynamics of consumption and the commercialization/popularization of the concept of design are the forces behind the recent exhibitions in the West emerging towards the late 20th century. These exhibitions have been effective in the popularization and in the consumption of the concept of design itself. Overall, exhibitions have been indispensible elements of these dynamics; therefore they have made significant contributions to the development of industrial design in the West.

On the other hand, when industrial design in Turkey is considered, it is seen that its historical development is closely related to the industrial, economic, and sociocultural dynamics that are specific to Turkey together with the role of government in these. The historical development of industrial design in Turkey, which can only be traced back to 1950s can be chronologically followed as schooling, institutionalization and professionalization of industrial design, consumption dynamics after 1990s, and the characteristics of the process of industrialization in Turkey that has been determining the nature and pace of all these processes. Different from the West, schooling is the initiator of the introduction and the initial development of the industrial design profession. Then, supported by the schooling and later by the consumption dynamics, institutionalization and professionalization of industrial design promoted industrial design in Turkey. Different from its development in the West, industrialization and industrial practice is rather passive than pioneering in the case of Turkey.

Unlike the Western examples, within the relatively short historical course of industrial design in Turkey, design exhibitions were only started to be organized from the mid-1990s onwards in Turkey. In other words, although there were occasionally a few design exhibitions before, the number of these increased notably beginning from the mid-1990s. It can be observed that due to the dynamics that are specific to Turkey these exhibitions became influential for the development of industrial design in Turkey in a relatively short period of time. However, unlike the Western examples design exhibitions in Turkey have not been studied at all until today. Therefore, it is found essential to study the relationships between the development of industrial design and these exhibitions in Turkey. Thus, this study is the first academic inquiry into the design exhibitions of professional designers in Turkey from a historical and analytical perspective, and points out their significance and role in the history of industrial design in Turkey.

1.2 Scope of the Study

This study focuses on the exhibitions of the works of professional designers in Turkey from 1989 to 2008. The aim is to understand the multidimensional relationship between exhibitions and the historical development of industrial design in the West, and through the framework drawn based on the Western examples to understand the dynamics that are specific to the historical development of industrial design in Turkey in order to analyze how design is perceived and/or constructed, presented, and promoted in national and international design exhibitions in Turkey, and to understand and demonstrate the role and the significance of these design exhibitions for the history of industrial design in Turkey.

Research questions of the study are as follows:

- What are the dynamics that are effective in the development of industrial design in the West?
    - What is the relationship between the exhibitions and the historical development of industrial design in the West?
- How did industrial design emerge and develop in Turkey?
    - What are the dynamics that are effective in the development of industrial design in Turkey?
- What are the characteristics of design exhibitions in Turkey?
    - Who are the organizers of these exhibitions?
    - What are the motivations and aims of these exhibitions?
    - How is design positioned in these exhibitions? With what is design related to?
    - How are the exhibited products categorized in these exhibitions?
    - Who is the audience of these exhibitions?
- How does the character of these exhibitions change during time?
- Why is there an increase in the number of these exhibitions during time?
- Why is there such a diversity of organizers of the exhibitions in recent years?
- Why are these exhibitions significant for the history of industrial design in Turkey?
- How do these exhibitions contribute to industrial design profession in Turkey?

1.3 Methodology of the Study

The study is mainly composed of two parts. The first part focuses on developing a theoretical perspective based on the evaluation of exhibitions through the key dynamics that were effective in the historical development of industrial design in the West, the historical

development of industrial design in Turkey and the dynamics effective in this process. The second part of the study focuses on the analysis of the design exhibitions in Turkey from 1989 to 2007.

The study on design exhibitions in Turkey started with a research about the exhibitions through catalogues and media. Realizing that the information gathered from these materials would not be enough for comprehending the scope, role and significance of the exhibitions; it was decided to conduct structured interviews since this part of the research has a clear and pre-defined focus on the process of organization, aims, content, and the effects of exhibitions as seen, aimed, constructed, and experienced by the organizers themselves. Only with two of the organizers interviews were conducted via e-mail due to the problems of logistics and time. The interviewees were selected based on their role in the organization of the exhibitions. Table 1.1 demonstrates the list of the interviewees, the exhibitions they organized, and the method of the interview conducted. Face to face interviews are marked with dark grey colour while e-mail interviews are marked with light grey colour on the table. The questions asked during the interviews were formulated based on the research questions of the study (Appendix A). These interviews were conducted in Turkish, recorded on the computer, and then transcribed verbatim. Besides, the other materials that were utilized during the research such as catalogues, websites, and brochures were mainly in Turkish. If English texts were not available, translations were made by the author. These translations are written in italics throughout the study.

It must also be noted that it has not been possible to examine *Design Turkey Awards 2008* with the methodology explained above since when it was organized the writing process of this study was about to be completed. However, since it was an important event and a significant step in the history of industrial design in Turkey, it was decided to include it in this study as well. Although an interview was not conducted with its organizers based on the interview questions (Appendix A), some information was gathered from the interview conducted with *Gülay Hasdoğan*, president of ETMK in the periods 1996-1998, 2006-2008, and 2008-2010, who was an active figure in the organization of *Design Turkey Awards 2008*.

Table 1.1 Interviewees of the Studied Exhibitions

Interviewee	**Exhibition**	**Method**
Mehmet Asatekin	METU DID 10th Year Exhibition, 1989	
Gamze Güven	Designers' Odyssey '94	
	ETMK Product Design Exhibition within TIDEX '95	
	Designers' Odyssey '98	
	Beyond the Borders 2003	
Adnan Serbest	ETMK Furniture Design Exhibition within IDEMA '96	
Benan Kapucu	Designers from Turkey/Design from East to West, 2004	
Özlem Yalım	Those Who Make Difference by Design in Competition in 2000s, 2005	
	FESorient, 2006	
Sertaç Ersayın	Winners by Design 2006	
	Winners by Design 2007	
Mahsube Gezer	ETMK Product Design Exhibition within KOBİF İzmir, 2007	
Gülay Hasdoğan	ETMK and ETMK exhibitions overall including Design Turkey Industrial Design Awards 2008	
Ferda Paksoy	Designex '99 Industrial Design Exhibition	
Ahmet Buğdaycı	ADesign Fair 2003	
	ADesign Fair 2004	
	İstanbul Design Week 2005	
Ali Bakova	ADesign Fair 2004	
Yılmaz Zenger	İstanbul Design Week 2005	
Aylin Sayek, Dilek Öcal	İstanbul Design Week 2005	
	İstanbul Design Week 2006	
	İstanbul Design Week 2007	
Kesibe Karaosmanoğlu	Street Design Week, 2006	
Selen Akıner, Senem Öcel	İlk in Milano, 2007	

1.4 Structure of the Study

The thesis is composed of five chapters: introduction; theoretical perspective that is based on the evaluation of the prominent exhibitions through the key dynamics that were effective in the development of industrial design in the West and on outlining the dynamics that have

been effective in the development of industrial design in Turkey; information about the design exhibitions that were held in Turkey between 1989 and 2008; analysis of these exhibitions; and conclusion.

The next chapter, chapter two, first provides a theoretical perspective based on the relationships between exhibitions and the historical development of industrial design in the West. Then, it continues with a focus on the historical development of industrial design in Turkey and discusses the dynamics that have been effective in this process.

The third chapter is an informative chapter that provides basic information about the design exhibitions in Turkey from 1989 to 2008 which are the focus of this study. Basic information about the exhibitions such as time, place, organizer, motivation, and aim gathered from the catalogues, media, and interviews conducted with the organizers of the events is given together with some information about the organization process of the events in order to help the reader to understand the spirit of these events better. If applicable this information is followed by the overview of the catalogues and the awards given at these events.

The fourth chapter provides an analysis of the exhibitions that were presented in chapter three within the framework drawn in the chapter two.

The last chapter is the conclusion, which summarizes and evaluates the study and the conclusions made in the previous chapters.

CHAPTER 2

THE ROLE OF EXHIBITIONS IN THE DEVELOPMENT OF INDUSTRIAL DESIGN IN THE WEST AND THE HISTORICAL DEVELOPMENT OF INDUSTRIAL DESIGN IN TURKEY

This chapter first focuses on the evaluation of exhibitions in the history of industrial design in the West beginning from the national exhibitions of industry in France organized following the *French Revolution*, through the key factors that had led to the organization of these exhibitions parallel to the developments in industrial design. These key factors can be derived from the consequences, the nature, and the roots of the 19th century industrialization throughout its historical course in the West (Heskett 1980, Lucie-Smith 1983, Forty 1986, Kemp 1989, Naylor 1990, Gubler 1990, Kemp 1993). These factors can be identified mainly as commercialization, industrialization, institutionalization, schooling and professionalization of industrial design, dynamics of consumption, and commercialization/popularization of the concept of design. Then, the development of industrial design in Turkey is presented with reference to the changes in economic policies, industry, design education, design institutes, and social dynamics in Turkey within the framework of these factors.

2.1 Exhibitions in the Historical Development of Industrial Design in the West

Exhibitions have ever been an indispensable element of industrial design profession. Thus, they have been important part of the history of industrial design in the West. Starting with the exhibitions in France and Great Britain in the second half of the18th century, exhibitions have been a frequently preferred medium for various partners to give various messages to various groups. This lies in the fact that exhibitions are efficient mediums of communication. They not only offer various opportunities for the organizers, industrial/commercial partners, sponsors, and exhibitors, but also for the visitors. Messages change according to the message giver, the message receiver and the context. In the case of design exhibitions, the organizers are the message givers, the aims of the exhibition are the messages, and the target audiences are the message receivers while the context is the general atmosphere of the time such as trends, movements, and tendencies in the field of design, social, economic, and political conditions, and place. In exhibitions, the content which consists of exhibited

materials, brochures and catalogues, and the activities which may consist of panels, seminars, conferences, awards, competitions, and workshops can be regarded as representations/agents of these messages. Therefore, by offering various opportunities to convey messages through visual examples, speeches, and discussions exhibitions become a medium of learning and exchange for the visitors and the participants.

Throughout the history of industrial design in the West, exhibitions revealed different characters with respect to the motivating forces behind them, organizers and their objectives, and the context in which they were organized. Some of these exhibitions were national, some were international; some were in the form of trade fairs while some were exhibitions by design societies, organizations of designers and manufacturers, museums, agencies and ministries of states, and for promoting movements. All these exhibitions have historically played a significant role in shaping industrial design and its relationship with industry, commerce, economy, politics, and society. They were both influenced by the developments of their times and also they influenced the current and future developments.

In design history literature, the history of industrial design in the West is discussed within the framework of the major developments which were the results of the 18th century pre-industrialization and the 19th century industrialization (Heskett 1980, Forty 1986, Lucie-Smith 1983). These major developments are indeed the outcomes of the significant transformations in Europe which can be traced back to the 16th century. As Kemp (1989) argues these transformations are:

> Renaissance of learning (indicating the role of the Classical world and the ancient Mediterranean civilizations); the Reformation, which, though a religious movement, began the break up of existing modes of thought inimical to innovation and the pursuit of material success; and the voyages of discovery whereby, through their superiority in navigation, Europeans began to open up other continents for trade and domination (Kemp 1989, 2).

Kemp (1989) adds that more significantly the transformation of production relations thus that of social relations in the leading European countries was determining. He briefly explains this transformation as the rise of capitalism which "provided the means and the impetus for overseas expansion and prepared the way for the transformation of production and the transition from an agrarian to an industrial society" (Kemp 1989, 2). The capitalist mode of production has created significant dynamics in Europe since the 16th century:

> … competitive market forces compelled individual entrepreneurs to plough back part of their profits into expanding and improving plant and equipment, extracting more surplus from the dependent labour force of wage earners. At the same time they were subject to market forces on the demand side: they had to follow changes in tastes and purchasing power, improve existing products, seek out new ones and continue the drive to reduce costs of production

> through more efficient organization and const reducing methods including new technologies (Kemp 1989, 4).

All these dynamics created the necessary conditions for industrialization in Europe. However, it was such a significant transformation that it resulted in major developments not only in manufacturing processes in particular but also in economy, politics, international relations, and social life in general. Therefore, the analytical and conceptual framework of this study is developed through some key factors that can be defined based on these major developments. These key factors can be categorized mainly as commercialization, industrialization, institutionalization, schooling, professionalization, consumption dynamics, and commercialization/popularization of the concept of design. Among these factors, commercialization which has been effective since the 16th century is the one that initiated the industrialization process in the West. Industrialization led to institutionalization, schooling, and professionalization of industrial design in the second half of the 19th century and in the 20th century. On the other hand, commercialization/popularization of the concept of design, which is a recent factor, developed through the dynamics of consumption in the 20th century. Within these dynamics exhibitions have been effective tools in shaping industrial design and its relationship with industry, commerce, economy, politics, and society in the West. In order to substantiate the argument about these key factors and the role of exhibitions with respect to the development of industrial design within these dynamics, significant exhibitions will be discussed under these key factors in a chronological order (Tüneri 2000).

2.1.1 Exhibitions within the Dynamics of Commercialization and Industrialization in the West

In order to understand the dynamics that motivated the exhibitions in the West, we have to go back to the medieval period. Starting from the Middle Ages, trade in Europe demonstrated growth. Large workshops were established to answer the needs of courts, churches and rich merchants in Western Europe. They produced in quantity with repetitive craft methods. The growth in trade and in size of production units resulted in increase in competition which created a search for a way to attract the consumers. Thus, earlier versions of designers took the stage. In the early 16th century, these designers in Italy and Germany developed pattern books that consisted of engravings of decorative forms, patterns and motifs for repetitive application (Heskett 1980, 11).

As John Heskett (1980) informs in his *Industrial Design*, in the 17th century, nation-states under monarchical governments in the Atlantic seaboard in Europe became the centre of

trade. In France, as a result of the patronage of artists and craftsmen, manufactories financed and controlled by the Crown (for instance *Gobelins* producing tapestries) were established. This served as an example to other monarchs. In this period, mercantilist economic policies, "harnessing and controlling resources, skills and products for the purposes and profit of the states, embodied in the person of ruler", were followed (Heskett 1980, 12). As a result, artistic patronage by the monarchical governments became widely accepted in Europe as well.

In the 18th century, *Meissen* manufactory producing porcelains was established in Saxony. Due to the high costs of porcelain production for the court life, designs with artistic quality and exquisite craftsmanship, new markets were searched to overcome the financial problems: the growing middle class and the export markets. Thus, commercial acceptability became more important than artistic exclusivity. The 18th century Britain differentiated in trade due to the support of the parliament for commercial freedom and private profit and also the commercial entrepreneurs such as *Chippendale*, *Wedgewood* and *Boulton*. These entrepreneurs, motivated to sell, enlarged their productions, used mechanization, innovated their means of production, decreased costs, answered the needs of different tastes with their designs (Figure 2.1) and thus participated in creating a culture of commerce. Furthermore they gave Britain the power to threaten other European countries with developments in production and trade (Heskett 1980, 12-19).

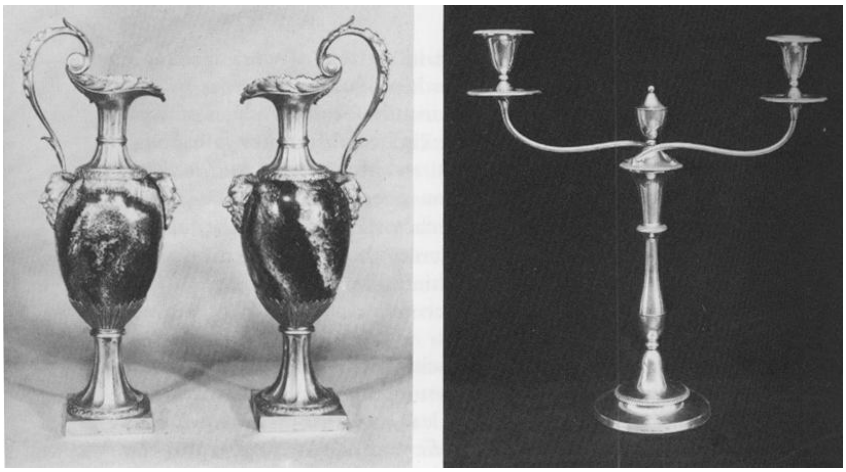

Figure 2.1 Two examples of Boulton's designs demonstrating the variety of its products in style and manufacturing: "feathery rococo decoration of a pair of ewers in Derbyshire fluorspar and ormolu (left), right is a restrained Neo-Classical elegance of a Sheffield plate candelabra (right)" (Heskett 1980, 14).

These developments in Britain in the 18th century caused fear in France:

> The fear of English industries amongst French manufacturers and politicians was becoming acute even in those early days of the industrial revolution, as cheap English goods revealed their ability to penetrate the French market and dismantle home industry. Textiles and ceramic in particular by 1795 were English dominated areas of produce. The growth of the factory system in Lancashire created a surplus which sold cheaply in Europe, alarming indigenous producers everywhere. Dependence upon England for anything was undesirable, but for something as fundamental as cloth it was unthinkable. More wounding than the textile industry, not least in terms of pride, were the activities of Josiah Wedgwood in Staffordshire. By the time of his death in 1795, he had created a ceramic empire that was in the process of bringing the great Royal Factories of Europe, Sèvres included, to their knees. The superior quality of the material, the elegance of the fashionable classical style and the strikingly low cost of Wedgwood ware proved irresistible everywhere (Greenhalgh 1988, 4).

Therefore, British manufactures with their low costs and designs were threatening both the French market and the other markets in Europe which France was also interested. Thus, the importance of design in competition both in the domestic market and in the export markets has motivated France to organize exhibitions after the *French Revolution* of 1789[1]. These exhibitions were organized by government agencies. After the *French Revolution*, with an aim to stimulate the revival of the national manufactories under the royal patronage that were declining, *Marquis d' Avèze*[2] was assigned as the *Commissioner of National Manufactures* in 1797, who in the same year organized a national exhibition displaying ceramics, tapestries, and carpets (Findling 1990, xvi; Greenhalgh 1988, 4; Heskett 1980, 184). It was thought that "a good showing would not only dispose of stockpiled goods but also show the French public that their industry was still intact and capable of competing internationally" (Greenhalgh 1988, 3). The exhibition not only sold the goods but also attracted crowds, therefore, the minister for the interior, *François de Neufchâteau*, proposed an improved concept for a second exhibition which was held in 1798 (Greenhalgh 1988, 4). After this exhibition it was decided to organize exhibitions regularly which became every five years after 1839 (Greenhalgh 1988, 6; Heskett 1980, 184). The government was interested in organizing exhibitions since it was thought that these would stimulate industrialization and help to catch up with the British. To invoke Carpenter (1972), in the catalog of 1798 exhibition it was stated that "products which could be offered in parallel with analogous products of English industry" (Carpenter 1972, 468) were especially preferred. Furthermore,

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[1] After the *French Revolution* the absolutist system of government had been collapsed thus royal manufactories changed patronage (Heskett 1980, 13). With the effects of the *French Revolution* the political change in Europe created similar results for the remaining royal manufactories over the continent.

[2] An aristocrat who was in charge of the three national (formerly Royal) factories, *Sevres*, *Les Gobelins*, and *Les Savonneries* (Greenhalgh 1988, 3).

production of lower priced goods for mass consumption was also encouraged instead of production of luxury goods by the awarding juries of the French exhibitions.

As it appears, the significance of commercialization of production for the economy during the process of industrialization was understood by the French government. *Neufchâteau* tried to motivate the French by associating production with patriotic messages:

> The French have surprised Europe with the rapidity of their military exploits, and must advance with the same ardour on the paths of commerce and of peace… This is not merely an episode in the struggle against English industry, but also the first stone in a mighty edifice which time alone can complete and which will be adorned each year by the joint efforts of industry and commerce (Greenhalgh 1988, 5).

Exhibitions organized by the government were an influential medium to promote these patriotic messages both among the French public and the French manufacturers, therefore, to stimulate both consumption and industrialization. These exhibitions brought action to production, design, commerce, and economy. The stimulus created by the exhibitions both provided jobs for designers and had effects on forms and fashion in design by presenting innovations (Heskett 1980, 184). Furthermore, industry and design became a means of national superiority, thus became an issue of politics as well.

Similar exhibitions were organized in many other countries (Heskett 1980, 184). By the 1830s, exhibitions became common all over Europe (Carpenter 1972, 466). As a country going through industrial revolution, Great Britain also held exhibitions which started in the 18th century. First exhibition in 1760 was organized by the *Society for the Encouragement of Arts, Manufactures and Commerce* (known as *Society of Arts* and *Royal Society of Arts* after 1847), which was founded in 1754 with an aim "to promote improvements in the liberal arts and sciences, manufactures" (Greenhalgh 1988, 7). The exhibition was composed of arts, crafts, and inventions that the *Society* found worthy. Greenhalgh (1988) argues that different from the motivations of the French exhibitions which were based on economic concerns, the exhibitions of the *Society of Arts* were motivated by the "curious dilettantism":

> Paintings, sculptures, architectural models, pumps, ploughshares and weaving looms were displayed together under the communal heading of 'inventions', for the edification of the membership and the enlightenment of farmers, manufacturers and businessmen. Experimentation was encouraged, as was the ideal of making the various branches of intellectual endeavor work in harmony (Greenhalgh 1988, 7).

However, in the mid 1840s the motivations of the exhibitions demonstrated a change. The *Society* decided to hold periodic exhibitions of works of industry with an aim to stimulate industrial growth through competition as in other countries. Thus, in Great Britain as well,

economic concerns started to motivate exhibitions. Annual national exhibitions were organized from 1844 to 1849 by the *Royal Society of Arts* through the leadership of *Francis Whishaw*, *Henry Cole,* and *Scott Russell*. With the 1849 exhibition, *Cole* managed to get support from the government in organizing a quinquennial exhibition of works of industry starting in 1851 (Auerbach 1999, 14-22). However, hearing that the French exposition was proposed to be on international scale, which was rejected, *Cole* had the idea of organizing the 1851 exhibition on an international scale (Auerbach 1999, 22; Greenhalgh 1988, 10). He believed that French manufacturers were not ready for French people to see British products, however, the British manufacturers were ready (Cole 1852, 4). *Prince Albert* accepted the idea of *Cole*, "It must embrace foreign productions…international, certainly", he said (Auerbach 1999, 23). *Prince Albert* stated three reasons for organizing this exhibition: exhibition, competition, and encouragement (Auerbach 1999, 23). Greenhalgh (1988) states the main motivation of the exhibition to be international was economic: "Britain wanted more market, and was confident when the foreigner came he would buy British goods". However, Auerbach (1999) adds more to the motivating forces behind the *Great Exhibition of 1851*:

> It is possible to explain the exhibition only with reference to the men who organized it, most of whom were members of the Society of Arts, which was desperately in need of funds, but had an enduring interest in improving British arts, manufacturing and commerce; and to several economic trends that served as the backdrop for the endeavor and the motivating forces behind it. These include the state of the British economy, which was by no means uniformly or consistently robust during the 1840s, and the system of industrial education in Britain, which was embryonic and widely perceived as inadequate (Auerbach 1999, 9-10).

The 1840s, called as the "Hungry Forties", was a time of economic difficulties:

> There were severe trade dislocations following the repeal of the Corn Laws in 1846 that reflected widespread disjunctions reflected widespread disjuncture within the British economic system. The Commercial Crisis of 1847 was brought about by problems of industrial production and the relaxation of certain trade restrictions, and was exacerbated by the Whig budgets as well as the discount policy of the Bank of England (Auerbach 1999, 10).

Thus, it was hoped that an exhibition of works of industry would better the economy (Auerbach 1999, 10).

In addition to the economic difficulties, the system of workers' education, thus the production of goods both for domestic use and for export was the other difficulties. It was claimed that the artisans of Britain were the least trained while the middle-class manufacturers were the worst educated in Europe. Furthermore, it was believed that Britain had to educate its workers in order to keep up with other nations, especially with France (Auerbach 1999, 10-11). Therefore, it can be stated that the system of industrial education

had an effect on the economy as well. With an aim to improve the industrial education, *Mechanics' Institute* which provided lectures, classes, and books for workers and artisans wishing to learn the practical application of science to art, and organized mini exhibitions; and also schools of design had been formed; but neither became successful (Auerbach 1999, 10). Inspired by the exhibitions of the *Society of Arts*, exhibitions of arts and industry were organized by the *Mechanics' Institutes* after 1837 with an aim to educate working classes and to promote industrial culture (Greenhalgh 1988, 8). These exhibitions proved to be popular with the several millions of people they drew in almost every town of England (Findling 1990, xvii). The exhibitions the *Mechanics' Institutes* organized had demonstrated one important thing: "The *Mechanics' Institutes* did not substantially improve scientific education or British design, they did suggest that industrial exhibitions could be popular and financially remunerative" (Auerbach 1999, 11).

Design schools which were the other attempt of improving the industrial education had been established as a result of the problems in manufacturing:

> By the second quarter of the century, growth rates for major industries were no longer increasing as quickly as they had twenty or thirty years earlier. Many manufacturers … were of the opinion that British consumers did not want British products, and in order to rectify this situation manufacturers began to spend large sums on foreign designers (Auerbach 1999, 11).

According to the report of the *Select Committee on Arts and Manufactures*, British products were inexpensive but sometimes unattractive, and the continental European governments were interested in the education of their artists and artisans (Auerbach 1999, 11). For instance in Prussia there were five design schools educating students for manufacturers in Berlin, Breslau, Konigsberg, Danzig, and Cologne. Students were first educated in drawing, modelling, and perspective and then for two years they specialized in one field of design. Thus, design was positioned as a key element in manufacturing, commerce, and economy. As a result, the first *School of Design* was established in London in 1837 (Naylor 1990, 111-112).

Furthermore, Auerbach (1999) points out consumers as another problem of the industrial education by making a citation from the introduction of the catalogue of the 1847 exhibition at the *Society of the Arts*:

> It is a universal complaint among manufacturers that the taste for good art does not exist in sufficient extent to reward them for the cost of producing superior works; that the public prefers the vulgar, the gaudy, the ugly even, to the beautiful and perfect.

> We are persuaded that, if artistic manufactures are not appreciated, it is because they are not widely enough known. We believe that when works of high merit, of British origin, are brought forward they will be thoroughly appreciated and thoroughly enjoyed. We believe that this exhibition, when thrown open gratuitously to all, will tend to improve the public taste (Auerbach 1999, 12).

Thus, under these circumstances a national exhibition of works of industry, which then turned into an international exhibition as stated before, *the Great Exhibition of 1851*, seemed to be a good choice in order to provide a stimulus to the nation (Auerbach 1999, 12). Auerbach (1999) argues that by organizing an international exhibition it was aimed to make a national assessment of the transformation of British economy. He (1999) states that "even as the exhibition became a means of glorifying and extolling Britain-its economy, its government, its work ethic-it was at heart an attempt to evaluate and improve, through education and example, certain perceived deficiencies in British production and consumption". The objectives of the exhibition were stated as such:

> to bring together specimens of industry and ingenuity of all nations, to encourage the communication of knowledge and the free interchange of ideas and to promote friendly intercourse amongst the different nations of the earth, to furnish a stimulus to talent and enterprise, to provide opportunities for improvement to manufacturers, artisans and mechanics who could use the exhibition to compare productions of genius and skill from around the world, to provide a stimulus to British industry and trade, to provide an opportunity for the artisan to display the results of his ingenuity and industry alongside those of the largest manufacturers, to teach the necessity of united action between skill and capital, and to promote social and international harmony which cannot fail to advance the improvement of the human race (Auerbach 1999, 91).

The exhibition was prepared in four categories: Raw Materials of Manufacture, British Colonial and Foreign; Machinery and Mechanical Inventions; Manufactures; and Sculpture connected with Architecture and Plastic Art Gallery (Auerbach 1999, 23; Greenhalgh 1988, 12). It was held at the *Crystal Palace* designed by *Joseph Paxton* (Figure 2.2-2.3) (Pevsner 1968, Gubler 1990, Auerbach 1999, Raizman 2004).

Auerbach (1999) argues that the main theme that covered all these categories was "education": "educating producers about new materials and processes, educating consumers about new products, and educating a substantial portion of British society about the value of industry, commerce, and mechanization, and the importance of art and taste."

Figure 2.2 *Crystal Palace* (Auerbach 1999, 52)

Figure 2.3 View from the *Great Exhibition* (The University of Kansas, Kenneth Spencer Research Library, The Department of Special Collections, http://spencer.lib.ku.edu/, retrieved on January 20, 2009)

Commerce was another central theme of the exhibition:

> …the exhibition also attempted to turn Britain into a society that produced and consumed in a tasteful way. The finished manufactures reflected the organizers' desire to shape an emerging commercial and industrial society in a particular fashion. The commissioners were concerned about the social and cultural implications of an industrializing society, about the disappearance of craftsmanship and a perceived loss of taste, so they emphasized arts manufactures. The exhibition was a means of influencing the manufacturing process to include design and taste and not just profit. The organizers were educating those in attendance about a certain type of commercial society that comprised both art (culture) and manufactures (commerce) (Auerbach 1999, 108).

Despite the desire to improve the public taste, the organizers were disappointed with the result (Raizman 2004, 53). This is a result due to the designs of the exhibits which lacked an overall principle of design. The architect *Owen Jones* claimed that: "We have no principles, no unity; the architect, the upholsterer, the paper-stainer, the weaver, the calico-printer, and the potter, run each their independent course; each struggles fruitlessly, each produces in art novelty without beauty, or beauty without intelligence" (Naylor 1990, 110).

In the exhibition, there were products of craftsmanship and also products of machines since it was a time when both methods of production coexisted. The exhibition witnessed conflicting ideas about manufacturing. At one side, the British products were criticized for their aesthetic values by the critics like *William Morris* and *Ralph Nicholson Wornum*. *Wornum* claimed that there was a need for education in taste. However, these criticisms were much about the method of production-industrialization, mechanization, and division of labour. At the other side, there were manufacturers like *Nasmyth* who believed that quantity was more important than aesthetics: "if the British goods were sold, than design was not an issue" (Auerbach 1999, 113-118). Thus, the exhibition aroused the debates about production-industrialization and its effects, and the quality of products in all respects, espcially their design aspect, and the quality of products in all respects, espcially their design aspect.

Another significance of the exhibition is the opportunity it created to compare the countries and their productions and also to learn from others. The exhibition confirmed that the design of British household products were behind the continental Europeans'. In addition to this, Britain was behind America in mechanization (Auerbach 1999, 122-123).

> In general, the British, while insisting that American industrial products could not approach those of Europe in glamour and splendor, admitted that they far exceeded European products in utility, in comfort, and in appeal to the great masses. The London *Times,* noting the American eye to the mass market, the emphasis on saving labor and time, on utility and comfort, and on the reduction of cost, declared that "Great Britain has received more useful ideas, and more ingenious inventions, from the United States, through the exhibition, than from all other sources." (Curti 1950, 840)

Although the American exhibition was ridiculed by the British newspapers since the given space was not fully used by the Americans (Figure 2.4), the American exhibits proved to be worthy with the five awards they won (Cunliffe 1951, 122). The *Borden Meat Biscuit*, the *Dick Engine Tools and Presses*, the *Bond Device for Observing Astronomical Phenomena*, the *Goodyear India Rubber*, and the *McCormick Reaper* won the medals for originality of design for America (Curti 1950, 840). The exhibition introduced the "American system" of manufacture: "large-scale manufacture of standardized products, with interchangeable parts, using powered machine-tools in a sequence of simplified mechanical operations" (Heskett 1980, 50).

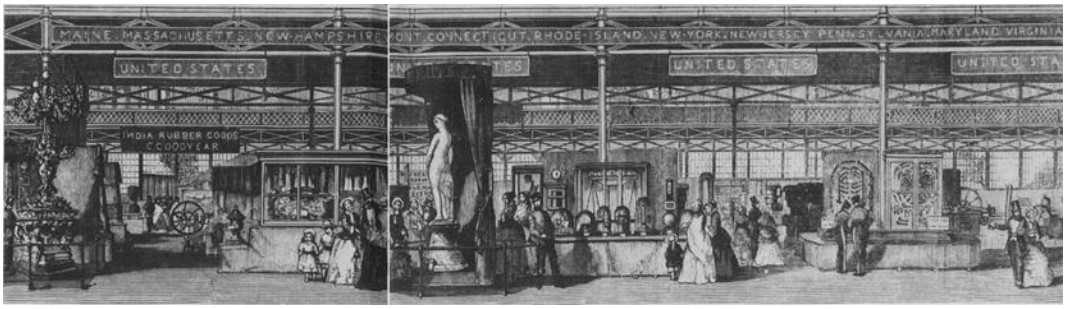

Figure 2.4 View from the *American Stand* at the *Great Exhibition of 1851*
(Heskett 1980, 54-55)

Furthermore, the competition in the category of scientific instruments in the *Great Exhibition* revealed that British dominance in scientific instruments was threatened by France. This picture resulted in criticisms of scientific education in Britain and as a result the *Department of Science and Art* was established by the organizers after the exhibition (Auerbach 1999, 124). Thus, the exhibition served as an arena for all the participating countries to evaluate both positive and negative aspects by comparing and contrasting themselves with the other nations.

The *Great Exhibition of 1851* was considered as a unifying action by some people. *Prince Albert* saw the *Great Exhibition* as an accomplishment, it was "the realization of the unity of the mankind" he said. Furthermore, *Prince Albert* claimed that "In the interests of commerce, wars would cease, all nations would be 'civilized' and therefore productive, and a universal and universalizing commodity culture would signify the brotherhood of men and nations" (Naylor 1990, 110). This opinion of *Prince Albert* was agreed by many people and

the *Great Exhibition of 1851* became a symbol of peace. However, to another viewpoint, it was a war of products and values (Auerbach 1999, 187-189). Auerbach (1999) adds that in promotion of the exhibition in Britain it was introduced as a "giant nationalistic competition that required participation of all Britons". Similarly, participating in this exhibition and the following international exhibitions had been a matter of nations' pride as in the case of America's participation:

> Among the motives and arguments for American participation in overseas exhibitions was the desire to publicize the nation's resources, industries, and social and economic institutions. Sensitive to European prejudices and attitudes of superiority, Americans, at first haltingly, took with increasing seriousness the opportunity to proclaim at the world fairs the national achievements and potentialities (Curti 1950, 833).

Therefore, in the international exhibitions, since the participation was under the framework of nations, exhibitions were also positioned as arenas for expressing national supremacy which became a stimulator for the development of industry and design and support from the governments.

In addition to these, the *Great Exhibition* is significant with the way its surplus was used. There were different ideas about how to use the money: establishing a single college of arts and manufactures, supporting schools of design in the provinces, and using the money for future exhibitions. With the surplus and the additional money the government granted, two estates in *South Kensington* were purchased. On the south-east corner of the estate, *South Kensington Museum*, exhibiting the exhibits given to the *Royal Commission* by the exhibitors, was established. Furthermore, the *Department of Science and Art* was moved to the same location. Later, *Victoria and Albert Museum*, which is the successor of the *South Kensington Museum*; the *Science Museum*, the *Natural History Museum*, the *Imperial college of Science and Technology* and the *Royal Albert Hall* became a part of this educational complex (Auerbach 1999, 197-200).

The *Great Exhibition of 1851* not only expanded the scope of the exhibitions of industry from national to international but also set an examplary framework for the later international exhibitions of industry held in Europe and the USA (Raizman 2004, 51-52). Until the *First World War*, 1914, international exhibitions were held almost every two years in the world (Greenhalgh 1988, 15). After the *First World War*, international exhibitions again got popular with the 1924-1925 *British Empire Exhibition* (Rydell 1993, 3). Some of the international (some are colonial) exhibitions following the *Great Exhibition* until the *Second World War* are 1853 *New York*, 1855 *Paris*, 1862 *London*, 1867 *Paris*, 1873 *Vienna*, 1876 *Philadelphia*, 1878 *Paris*, 1889 *Paris*, 1893 *Chicago*, 1900 *Paris*, 1904 *St. Louis*, 1908 *London*, 1915 *San*

Francisco , 1924-1925 *British Empire Exhibition*, 1925 *Paris*, 1929 *Barcelona*, 1930 *Antwerp*, 1930 *Liège*, 1931 *Paris*, 1933 *Chicago*, 1937 *Paris*, 1938 *Glasgow*, and 1939 *New York* exhibitions (McKendry 1964, 185-200; Greenhalgh 1988, 15; Rydell 1993, 1-3; Gere 1998-1999, 1-56; Dell 1999, 311; Heller 1999, 41-42; Stamper 2004, 227, 229). In 1928, an agreement for the regulations of international exhibitions was signed among ninety-two countries which later proved to be unsuccessful (Greenhalgh 1988, 15). After the *Second World War* the international exhibitions continued to be held: 1964 *New York*, 1970 *Osaka*, 1974 *Spokane*, 1985 *Tsukuba*, 1992 *Seville* (Heller 1999, 43).

The French exhibitions enhanced the concept of international exhibitions. As a response to the *Great Exhibition* of Great Britain, the first international exhibition of France was organized in 1855 in Paris with an aim to demonstrate the achievements of France in commerce and industry (Anderson 1965, 300; Greenhalgh 1988, 14). There were again efforts to portray the exhibition as a symbol of peace; however, the *Crimean War* had shadowed the peace atmosphere the exhibition tried to create. On the other hand, the rivalry between Britain and France still existed but not in the form of a military war but in the form of science, technology and the arts (Anderson 1965, 300). Evaluation of the *1851 Exhibition* resulted in a greater interest in the Fine Arts section which was neglected in *Great Exhibition* when compared to the other sections. It was also an attempt to position France as a country with high artistic abilities and culture. This focus on fine arts continued in the following international exhibitions (Greenhalgh 1988, 14).

The rivalry between France and Britain continued, however, France dominated the exhibitions as a centre where all countries evaluated themselves from 1867 to the eve of the *Second World War*:

> It was Paris which bestowed the elements of flamboyance and lavishness on the tradition, dispensing with practicality and reserve in an attempt to sum up and transform the world. It was the French who broke with the notion of a single huge exposition building in favour of a site with numerous pavilions, including those erected by foreign participants (Greenhalgh 1988, 15).

On the other hand, the USA was another historical figure in terms of exhibitions. Despite the lack of historical examples of exhibitions in the USA unlike in France or Britain, international exhibitions were organized in the USA based on the European examples (Findling 1990, xviii). Exhibitions in the USA exceeded the size and expense of their European counterparts (Greenhalgh 1988, 2). *Philadelphia International Exhibition of Arts, Manufactures and Products of the Soil and Mine* in 1876 is the first American international exhibition. It was organized to celebrate the 100th anniversary of the *American Independence* (Heller 1999,

55). American exhibitions were different from the European examples with the competition among the cities to host the exhibition since it was considered as an achievement in urbanization. Moreover, American exhibitions were different with their focus on entertainment when compared to others (Findling 1990, xviii).

Since the focus of this chapter is on the exhibitions from the perspective of the dynamics of industrialization, and institutionalization and professionalization of industrial design, and to understand their contribution to the development of industrial design in terms of these dynamics, it is aimed to present and evaluate the most significant historical examples along these lines, and understand the common themes that covered these exhibitions.

Starting with the *Great Exhibition* of 1851, as Greenhalgh states "Peace amongst nations, education (especially of masses), progress and trade" (1988, 17) have been the most articulated themes of international exhibitions. In addition, national propaganda has been another common theme.

Despite the attempts of positioning international exhibitions as symbols of peace, they are seen as the war of products. Furthermore, both the *First World War* and the *Second World War* demonstrate that the international exhibitions could not manage to create peace among nations. On the contrary, especially in the inter-war years, international exhibitions, which at the core were based on national rivalry, became arenas for claiming national supremacy in industrial power:

> Governmental support and intervention became more politically assertive in the interwar years, culminating in the Paris International Exposition of 1937, which was physically dominated by the two giant pavilions of Germany and the Soviet Union confronting each other across a main entrance. Both countries included large numbers of industrial goods as part of their attempts to demonstrate the superiority of their system to a large international audience, the number of prizes awarded to them being trumpeted as an indication of national supremacy (Heskett 1980, 184).

International exhibitions with the opportunity of reaching millions of people were perfect places for political propaganda. For instance, the 1939 *New York's World Fair* witnessed the propaganda of Britain for alliance with America in the upcoming war, *Second World War*.

> Yet by presenting Britain in terms that both pandered to America's susceptibility for pageantry, royalty, and a democratic heritage and through an emphasis on imperial reform which helped to defuse U.S. objections to the British Empire, the British Pavilion certainly lubricated the process. The fourteen million visitors to the British Pavilion and the millions more who received free copies of Magna Carta at their schools, saw the royal visit to the fair in their newsreels, or read coverage of the fair in their regional press could not escape exposure to Britain's psychological approach to U.S. isolationism (Cull 1997, 326).

Thus, although it is claimed so, it is hard to position international exhibitions as gatherings that cultivate "peace among nations" but rather as propaganda arenas for countries about the ideas they want to spread both to the other countries and the public.

Education has been another common theme of the international exhibitions since the *Great Exhibition*. The 1874 *South Kensington Exhibition* was wholly based on the theme education as stated in the *Official Guide*: "It must always be remembered that the main object of this series of exhibitions is not the bringing together of great masses of works, and the attraction of holiday-making crowds, but the instruction of the public in art, science and manufacture, be collections of selected specimens". However, with the 1908 and 1914 London exhibitions education was started to be fused with entertainment in the fairs. On the other hand French exhibitions also are significant with their focus on education, especially the 1867 *Exposition* which *Frederic Le Play* organized. This exhibition is considered as a "museum of global explanation" trying "to teach everything to everybody" (Greenhalgh 1988, 19-21). American World's Fairs, on the other hand, became the first ones to offer the tableaux displays that inform the visitors by 1880. Furthermore, academic conferences became a part of the international exhibitions by this date (Greenhalgh 1988, 19-21).

Progress is another theme common in the international exhibitions. *President William McKinly* at the *Pan-American Exposition* at Buffalo in 1901 mentions the relationship of progress and exhibitions:

> Expositions are the timekeepers of progress. They record the world's advancement. They stimulate the energy, enterprise, and intellect of the people and quicken human genius. They go into the home. They broaden and brighten the daily life of the people. They open mighty storehouses of information to the student. Every exposition, great or small, has helped this onward step. Comparison of ideas is always educational, and as such instructs the brain and hand of man. Friendly rivalry follows, which is the spur to industrial improvements, the inspiration to useful invention and to high endeavor in all departments of human activity (Heller 1999, 11; Rydell 1987, 4).

Thus, competition among nations for the economic surplus has resulted in constant progress or at least attempts for progress. It was tried to do the firsts in the international exhibitions. The exhibitions introduced many new products, goods and services. Some of the firsts the international exhibitions have witnessed are listed in table 2.1 (Heller 1999, 41-43). It was also tried to make progress by following the advances and taking lessons. For instance, claiming that American designs lacked modernity and originality, the *Secretary of Commerce* rejected to participate in the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris, however, sent a delegation to the exposition in order to pick some works for a travelling exhibition in the USA (Raizman 2004, 205; Woodham 1997, 79).

Table 2.1 Firsts in the International Exhibitions (Heller 1999, 41-43)

Year	Name, Place	Introduced Product, Good, Service
1851	Crystal Palace (The Great Exhibition), London	First large building constructed of metal and glass; prefabricated, Colt revolver, McCormick reaper
1853	Crystal Palace, New York	Elisha Graves Otis's "safety elevator"
1855	Universal Exposition, Paris	Singer sewing machine
1862	International Exhibition, London	Babbage's calculating machine, Bessemer steelmaking process
1867	Universal Exposition, Paris	Krupp's fifty-ton steel cannon
1876	Centennial International Exhibition, Philadelphia	Typewriter, Bell's telephone, Edison's quadruplex telegraph
1878	Universal Exposition, Paris	Outdoor electric lighting
1889	Universal Exposition, Paris	The Eiffel Tower, Gasoline powered automobile, Iron trussed roof providing vast space
1893	World's Columbian Exposition, Chicago	Ferris wheel
1900	Universal Exposition, Paris	Motion picture
1904	Louisiana Purchase International Exposition, St. Louis	Controlled flight, Advances in wireless telegraph
1915	Panama-Pacific International Exposition, San Francisco	Ford's automobile assembly line, Kodachrome photographs
1929	International Exposition of Barcelona	Sleek, spare Pavilion of Germany, a milestone in modern architecture, designed by Ludwig Mies van de Rohe of the Bauhaus school
1933	A Century of Progress, Chicago	Advances in lighter-than-air craft
1939	New York World's Fair	Television
1939	Golden Gate International Exposition, San Francisco	Atomic energy
1964	New York World's Fair	Electronic computer technology
1970	Japan World Exposition, Osaka	Moon rocks, Expansive roofing supported in part by air pressure
1974	Expo 74, Spokane	Environmental theme "celebrating tomorrow's fresh, new environment"
1985	Expo 85, Tsukuba	Advances in robotics
1992	Expo 92, Seville	Large-scale outdoor air conditioning

Progress was much more symbolized with technology. The exhibitions after the *First World War* focused on the relationship of new technology and future, offering ideas for the future (Greenhalgh 1988, 24). 1939 *New York's World Fair* with its theme "building the world of tomorrow" is a good example for its focus on technology and future:

> The fair's corporate exhibitors vied with each other for the most spectacular vision of what this world might be. General Motors offered the "Futurama" exhibit designed by Norman Bel

> Geddes, in which 28,000 visitors a day travelled on a conveyor belt ride through a projection of the American landscape forward twenty-five years, to a utopia liberated by the automobile. In a similar vein, inside the Perisphere visitors could view a diorama of a future metropolis, "Democracity" (Cull 1997, 325-326).

As listed in table 2.1, the architecture of the exhibition buildings is one of the issues that progress is seen, more importantly sought:

> Many of the buildings of the international exhibitions played a significant role in the development of modern architecture as it developed in the twentieth century. Writers such as Sigfried Giedion, Leonardo Benevolo, and Chris Wilkinson have pointed out that the fairs were closely tied to the history of iron construction. Since they occurred at relatively short intervals and were meant to be of temporary duration, there was a great deal of experimentation in the use of cast iron, and eventually steel, the fairs taking on the role of trial grounds for new methods and materials. Giedion focused his analysis in Space, Time and Architecture on the use of iron vaults to span very large spaces, emphasizing the importance of the Crystal Palace in London and the 1889 Palace of Machines in Paris. Benevolo suggested in Modern Architecture that the buildings of the world's fairs are evidence of the advances made in building techniques during the nineteenth century, preparing the 'means which were to be utilized by the modern movement'. In Supersheds: The Architecture of Long-Span Large Volume Buildings Wilkinson treated each exposition palace as a new 'triumph in long-span construction' (Stamper 2004, 229).

However, among all these themes, trade is the one that is at the core of international exhibitions and Western power than any other (Greenhalgh 1988, 22). The commercialization of production that has been going on in Europe since the late medieval period is the power that created first the national exhibitions and later the international exhibitions. The ability of British products to dominate markets in Europe motivated France for improvements in her production and national exhibitions were used as stimulators for this process. These exhibitions both set an example for other nations in Europe and later for Great Britain and therefore followed by a series of international exhibitions. The international exhibitions stimulated the competition among nations and more countries started to involve in this race.

However, in these international exhibitions design was not at the focus but industry and technology was; although design is at the core of trade and manufacture. Starting from the pattern books in the 16th century, design tried to answer the needs of new methods of production, which became large-scaled and mechanized, and trade by offering diversity for the growing mass market with different tastes and also easy application for new manufacturing methods. Parallel to the developments in trade and production, developments took place in design as well. There has been sustaining debates about how design should answer the needs of this new era. Since international exhibitions served as communication and also competition platforms for countries, debates about design became a significant issue of these exhibitions which later resulted in establishments of new institutions in the

field of design as schools and associations which therefore triggered the institutionalization in design and professionalization of industrial design.

2.1.2 Exhibitions within the Dynamics of Institutionalization and Professionalization of Industrial Design in the West

In addition to the commercialization of production and industrialization from the late 18th century and 19th century onwards, it must also be noted that institutionalization; the emergence of institutes in design and their own institutionalization process, and the institutionalization process of the profession through the institutes, that were established in order to contribute to the development of the profession, that represent the profession, and the process of the formation of every kind of standards and principles in terms of professional practice; and professionalization of industrial design; the emergence and establishment of industrial design as a profession, (Heskett 1980, Tüneri 2000) are the processes that induced the phenomena of exhibitions in the West. On the other hand, exhibitions themselves throughout history contributed significantly to the process of institutionalization and professionalization of industrial design.

As stated before, in Great Britain exhibitions were organized by the *Society of the Arts* and by the *Mechanics Institutes*. Without these institutions and the concerned people in these institutions it is hard to think that these exhibitions would be organized at the mentioned times. Following the *Great Exhibition* the number of the institutions interested in design increased in the world as a result of the increasing significance of industry in nations' power and to resolve the problems associated with industry as design. These institutions were in the form of museums, organization of artists and manufacturers, design societies, governmental departments or agencies, and schools.

As stated before, following the *Great Exhibition*, *South Kensington Museum*, later named as *Victoria and Albert Museum*, was established with an aim to improve design for manufacture (Auerbach 1999, 197-200; Aynsley 1993, 34). Similarly, in many countries museums of decorative and applied arts were established with the encouragement of the governments. In Vienna, in 1864, *Arts and Crafts Museum* was founded while in Berlin *Kunstgewerbemuseum* was formed in 1867 as a private institution and later became the *Royal Decorative Art and Design Museum* in 1879. On the other hand, in Paris, in 1882 the *Musée des Arts Décoratifs in the Palais de l'Industrie* was founded. These museums exhibited both fine historical examples of craftsmanship and also contemporary products with an aim to set example for the industry (Aynsley 1993, 34-35). On the other hand, in

USA *Metropolitan Museum of Modern Art* since the 1920s and *Museum of Modern Art* (*MoMA*) since the 1930s have held exhibitions of modern decorative arts (Raizman 2004, 206). One of their roles was to educate public about design: "Museums promoted modern styles along broadly educational lines, emphasizing the integration of art into the lives of the middle class and the ability of the decorative arts to raise the level of public taste and contribute to cultural progress" (Raizman 2004, 206.). In 1934, the *Machine Art Exhibition* which "acknowledged the contributions of *Dessau Bauhaus* and promoted a more collective, anonymous approach to design for the modern world along the lines suggested by architects like *Le Corbusier*" was organized at *MoMA*. A variety of domestic and industrial products, laboratory equipments, machine tools, medical instruments, kitchen utensils, and tubular steel furniture were exhibited (Raizman 2004, 223). *MoMA* also organized a travelling exhibition called *Useful Objects under Ten Dollars ba*sed on the ideals "suitability to purpose, material and process of manufacture" as a reaction to the commercial motivations in American industrial design. In 1940, *Organic Design in Home Furnishings Exhibition* was organized by *MoMA* with an aim to present how design is capable of answering the needs of modern living by using technology and modern manufacturing methods. Here, the word organic represented the molded forms and materials of industrial processes (Raizman 2004, 232-233). Therefore, it can be stated that in America, museums focused on educational exhibitions which can be seen as a reaction to the commercial focus of American industrial design. However, another role of the museums was to make US propaganda abroad. *MoMA* collaborating with US government agencies organized exhibitions for propaganda in the *Cold-War* era. From 1951 to 1955, *MoMA* organized three exhibitions, *Design for Use, USA* (1951-1952), *U.S. Selections for Berlin Trade Fair* (1952-1954), and *American Design for Home and Decorative Use* (1953-1955), on American mass-produced and handmade objects in Europe with an aim "to build awareness of American design practice, to stimulate trade, and to help persuade Europeans of the high standard of living enjoyed within the United States" (McDonald 2004, 398-399). In 1955, *MoMA* organized *50 Years of American Art Exhibition* in Paris exhibiting industrial goods, paintings, sculptures, film, photography, printmaking, typography, and architecture. With the products of industrial design it was aimed to demonstrate how American designers and producers used mass production for producing aesthetically pleasing items, therefore, to promote American manufacturers and designers in Europe. Thus, the exhibition served as a medium to change the perception of American image of excessive consumerism in France and Europe, and to demonstrate how the USA transformed this industrial power into a modern everyday life enhanced with conveniences of every sort (McDonald 2004, 397-409). This propaganda was made for the sake of trade.

Parallel to the establishments of museums in the second half of the 19th century, the debate about art and industry, which was based on the *Arts and Crafts Movement*, continued spreading to other countries. Towards the end of the 19th century, a new organization started to flourish under the leadership of *Van de Velde*, *Olbrich*, *Behrens,* and others. First, *Artists' Colony* was formed in Darmstadt and later in 1907 the *Deutscher Werkbund*, an organization consisting of artists and manufacturers, was established in Munich as a result of contacts between designers, industrialists, and journalists (Heskett 1980, 88; Guerrand 1990, 75; Lindinger 1990, 88; Aynsley 1993, 36; Raizman 2004, 129). The purpose of the *Werkbund* was stated as "the improvement of professional work through the cooperation of art, industry and the crafts, through education, propaganda and united attitudes to pertinent questions" in the foundation document (Heskett 1980, 88). The *Werkbund* influenced the German manufacturers. The 1908 Munich *Die Austellung* and *1910 Brussels Exhibition* demonstrated this influence, furthermore threatened especially France with the exhibited products resulting in debates about design in France (Aynsley 1993, 39; Dell 1999, 312-313). The *Werkbund* organized exhibitions to promote its ideals. In 1914 *Cologne Exhibition* was held (Guerrand 1990, 79; Heskett 1980, 92; Woodham 1997, 23). It was aimed to demonstrate the achievements of the organization. The exhibition was composed of nearly a hundred buildings and a wide range of crafts-based and industrially produced designs (Woodham 1997, 23). Standardized furniture and household objects, sleeping-car interiors were exhibited in the exhibition (Hauffe 1996, 60). Woodham (1997) states that the exhibited products and buildings were mainly of functionalist aesthetic, however, he (1997) claims that there was also other styles such as *neo-Baroque*, *Jugendstil*, *Neoclassicism*, and *Expressionism*. The exhibition was accompanied with a congress which witnessed the opposing ideas of *Muthesius* and *Van de Velde* about the artistic individuality in design (Guerrand 1990, 80-81). During the war a series of exhibitions in neutral countries were organized by the *Werkbund* (Heskett 1980, 92). Then, in 1927, the exhibition *The Dwelling* (*Die Wohnung*) was organized in Stuttgart, Germany by the architect and designer *Ludwig Mies van de Rohe* on behalf of the *Deutscher Werkbund* (Woodham 1997, 51). It was a result of the interest in the increasing social problems such as homes and inexpensive household fittings for the working class after the war (Hauffe 1996, 61). The exhibition, which was composed of about sixty housing designs by sixteen leading figures from different countries of the *Modern Movement* such as *Le Corbusier*, *Mart Stam*, *J.J.P. Oud*, *Victor Bourgeois*, *Gropius*, and *Mies*, put forward the "International Style" with the stylistically homogeneous products from different countries (Woodham 1997, 52).

The establishment of the *Deutscher Werkbund* not only had an effect on Germany but also on many other countries. Its exhibitions were highly influential for others since they were demonstrating the increasing power of Germany. Austria, Switzerland and Sweden followed Germany in establishing *Werkbund* in their countries in the following years (Aynsley 1993, 38; Lindinger 1990, 88). In Britain, in 1915, *Design and Industries Association* (*DIA*), a private organization consisting of designers, retailers and manufacturers, was founded by some who had visited the *1914 Cologne Exhibition* (Aynsley 1993, 38; Suga 2003, 169). Later in 1918 *British Institute of Industrial Art* (*BIIA*) was founded with an aim ". . . to raise and maintain the standard of excellence in works of industrial art, the product of designers, craftsmen and manufacturers who are British subjects either by birth or naturalisation, and to stimulate the demand for such of the said works as attain to a high standard of excellence" (Suga 2003, 170). In 1920, *BIIA* became a governmental institution by joining to *Board of Trade and Education*. *BIIA* aimed to organize exhibitions of both British and foreign industrial products for educational purposes. Following its establishment, *BIIA* organized many exhibitions in London, and travelling exhibitions outside London and also in foreign countries (Suga 2003, 167-172). Therefore, in the first half of the 20th century the professional institutions started to emerge.

Parallel to these developments in the first half of the 20th century, another significant process of institutionalization took place in the field of education with the establishment of the *Bauhaus* in 1919 in Weimar. *Bauhaus* was established as a result of the incorporation of the *Academy of Art* and the *School of Applied Arts* (*Kunstgewerbeschule*) which were run by *Van de Velde*. *Walter Gropius* became the head of the *Bauhaus*. *Bauhaus* unified all the arts in architecture and promoted the handwork by establishing workshops of metal, wood, fabrics, etc. at the school (Lindinger 1990, 88-89). However, in 1922, the school's manifesto went through a transformation and industrial production became its focus. Later, "development of modern housing" "from the simplest household appliance to the complete dwelling" was stated as the aim of the *Bauhaus* and workshops were positioned as "laboratories" for producing prototypes for industrial production. The school was closed down in 1933. The *Bauhaus* organized exhibitions and published magazines to spread its manifestation. After its shut down, many of its instructors migrated to other countries and made impacts in these countries (Bauhaus Archive Museum of Design, www.bauhaus.de, retrieved on December 17, 2008). Furthermore, it became significantly influential in industrial design education that many new establishing schools followed its education system.

The mid twentieth century witnessed a new process of institutionalization in the form of national *Design Councils*. These institutions were both interested in promoting national industry abroad and also design education (Aynsley 1993, 41). For instance, in Britain in 1944, the *Council of Industrial Design* (*COID*, in 1972 renamed as *Design Council*) was founded under the *Board of Trade* with an aim "to promote by all practicable means the improvement of design in the products of British industry" (Aynsley 1993, 41; Woodham 1997, 17; COID 1946, 5 cited by Darling 2002). Publishing the magazine *Design* since 1949, opening *Design Centers* in London and Glasgow, and organizing exhibitions were among its activities. For instance, it organized the *Britain Can Make It (BCMI) Exhibition* of 1946 which focused both on export and education of public about design. It was organized with a motivation of generating income through trade with overseas (Darling 2002). It was aimed to demonstrate the goods Britain can export to the world and state that British industry had recovered from the war and was ready to export goods needed (Maguire 1997, 29). Parallel to the aim of the exhibition, the products exhibited at *BCMI* were for the purchase by the export market (Darling 2002). The exhibition was introduced to *Trade Associations* in September 1945 as follows:

> The Council of Industrial Design will hold in the summer of next year a national exhibition of design in all the main range of consumer goods – clothing, household furnishings and equipment, office equipment and civil transport…It will represent the best and only the best that modern British industry can produce…[it will be] British industry's first great post-war gesture to the British people and the world (ID/361: Summer Exhibition 1946: Policy Committee Minutes cited by Darling 2002).

Education of public about the scope of design and designer was another focus of the *BCMI Exhibition* (Darling 2002; Heskett 1980, 186). British public, who was not familiar with the concept of design, designer and the need for design, was the target of the educational aims (Darling 2002). In the exhibition, *Design Research Unit*, which *Advertising Service Guild* established influenced by the advertising background of American consultant design practice, presented 'the Birth of an Eggcup', explaining the activity of consultant designer (Figure 2.5-2.7) (Sparke 1990, 183).

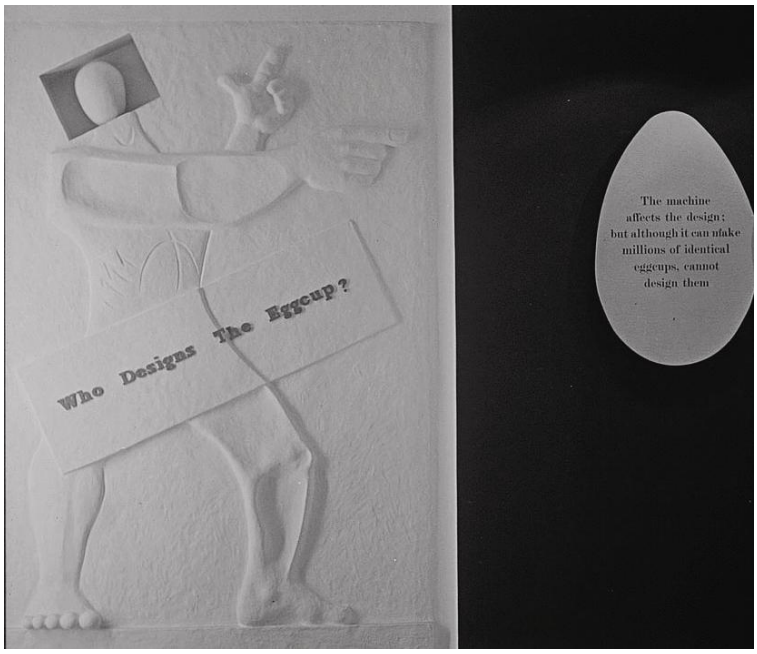

Figure 2.5 View from the *Birth of an Eggcup Stand*[3] (Designing Britain 1945-1975, http://www.vads.ac.uk/learning/designingbritain/index.html, retrieved on August 12, 2008)

Figure 2.6 View from the *Birth of an Eggcup Stand* (Designing Britain 1945-1975, http://www.vads.ac.uk/learning/designingbritain/index.html, retrieved on August 12, 2008)

[3] In the figure it is stated that "Who Designs the Eggcup? The machine affects the design; but although it can make millipns of identical eggcups, cannot design them."

Figure 2.7 Image explaining the working process of industrial designers from the booklet of *Birth of an Eggcup*[4] (Designing Britain 1945-1975, http://www.vads.ac.uk/learning/designingbritain/index.html, retrieved on August 12, 2008)

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[4] In the figure it is stated that: 1. The designer then studies past models and works to improve on them. 2. He makes a lot of sketches bearing in mind the machines and the materials in use. Use in the home and the appearance of the article are considered. 3. Utility, shape, surface finish and color are all considered. 4. He selects what he thinks are the best designs from the dozens he has made. 5. He discusses with the factory management the best of his designs. Criticisms are made and modifications agreed. 6. A model of the design best suited to manufacture is made. 7. Production drawings to which all finished articles will conform are completed. 8. Under the supervision of the designer and engineer a mould is made from the model. 9. The mould finished, the presses are ready to go to work.

As can be followed from the figures, 'the Birth of an Eggcup' tried to explain design and designer to the public. Sparke (1990) states that with *BCMI Exhibition*, it was tried to make Britain design-conscious. She (1990) claims that the quiz for the visitors about the preferred designs was an example of the efforts of *Design Council* for raising the level of public taste. Furthermore, Maguire (1997) argues that "much of its original commercial purpose and would-be purchasing clientele was denied in favor of a more domestically didactic venture". Therefore, this exhibition is much more significant with its didactic character. According to Darling (2002), in the long run, the first attempt to make British manufacturers and public design conscious was successful. She (2002) claims that design became an integral element of retail stores, industrial designer became a significant figure in British design culture, and also several degree programs on design emerged. In the shorter term effect of *BCMI*, Darling (2002) claims that some of the visitors became more design-conscious than before.

On the other hand, similar processes of institutionalization took place in other countries. In 1953, the *Design Council* of the *Federal Republic of Germany* was established while in 1962 a *Design Centre* was founded in Stuttgart. In the *German Democratic Republic*, *Council of Industrial Form* was founded in 1962 while in 1987 a *Design Centre* was established in East Berlin (Aynsley 1993, 41). Furthermore, in 1957 the *International Council of Societies of Industrial Design* (*ICSID*) was established by twelve representatives of national professional design associations with an aim "to protect the interests of practicing designers and to ensure global standards of design". Since its establishment in 1957, *ICSID* organized congresses and seminars in various countries. *ICSID* brings together members from all around the world by offering membership to companies, national design societies, educational institutions and institutions for promoting industrial design (ICSID, http://www.icsid.org/, retrieved on December 17, 2008). Exhibitions have been indispensable tools for the promotional activities of these professional organizations.

The 1950s also witnessed the emergence of national awarding systems (later became international) for good design as a new institution which are *International Forum* (*iF*) and *Red Dot* in Germany, *Good Design Award* (*G-Mark*) in Japan, and *Australian Design Awards* (*ADA*). Later in 1980, *Industrial Designers Society of America* (*IDSA*) launched the *Industrial Design Excellence Award* in America (IDSA, http://www.idsa.org/; International Forum Design, http://www.ifdesign.de/index_e; Australian International Design Awards, http://www.designawards.com.au/, retrieved on December 17, 2008; Hasdoğan and Şener 2006, 66). The common aim of all these awarding systems is that "*increasing the design awareness by introducing qualified and excellent designs to public and industry, as a result*

to improve industry and to contribute the improvement of the society by increasing quality of life" (Hasdoğan and Şener 2006, 66). By establishing standards to be fulfilled by the producers and by exhibiting the awarded products, these awarding institutions became significant actors in the development of industrial design in the West.

2.1.3 Commercialization and Popularization of the Concept of Design

Bonsiepe argues that the meaning of the term "design" has changed through time: "we note on the one side a popularization that is a horizontal extension, and on the other side a contraction that is a vertical reduction" (2006, 27). He continues with a quotation of the architectural critic *Witold Rybczynski* (2005) which is worth quoting here as well:

> Not so long ago, the term 'designer' described someone such as Eliot Noyes, who was responsible for the IBM Selectric typewriter in the 1960s, or Henry Dreyfuss, whose clients included Lockheed Aircraft and the Bell Telephone Company ... or Dieter Rams, who created a range of austere-looking, but very practical, products for the German company Braun. Today, 'designer' is more likely to bring to mind Ralph Lauren or Giorgio Armani, that is, a fashion designer. While fashion designers usually start as couturiers, they—or at least their names—often are associated with a wide variety of consumer products including cosmetics, perfume, luggage, home furnishings, and even house paint. As a result, 'design' is popularly identified with packaging: the housing of a computer monitor, the barrel of a pen, and a frame for eyeglasses (Rybczynski 2005 cited in Bonsiepe 2006, 27-28).

Bonsiepe adds to this argument that:

> More and more, design has moved away from the idea of "intelligent problem solving" (James Dyson) and drawn nearer to the ephemeral, fashionable and quickly obsolete, to formal aesthetic play, to the "boutiquization" of the universe of products for everyday life. For this reason, design today often is identified with expensive, exquisite, not particularly practical, funny, and formally pushed, colorful objects. The hypertrophy of fashion aspects is accompanied and increased by the media with their voracious appetite for novelties. Design thus has become a media event—and we have a considerable number of publications that serve as resonance boxes for this process (Bonsiepe 2006, 28).

As the competition among companies increased due to the globalization, communication and mobility, new methods for gaining competitive advantage became a necessity. In this context, differentiation through innovation is pointed out as the solution and design is promoted as a necessary tool for competition both for the companies and for the countries to innovate and therefore to become more powerful. The increasing importance of design as a strategic tool in product development, competition, and branding in the West suggested design as a new business for other shareholders. Therefore, an increase is seen in design fairs and design publishing. Furthermore, the presentation of the companies through design, promotion of designers as stars or icons, and also promotion of products as design icons have had cultural impacts. Besides, the printed media developed through the household

management in the 1940s and 1950s in the West promotes the aestheticization of daily life. Through all these dynamics the concept of design started to commercialize. Therefore, business areas in the field of design as design weeks in many countries emerged or became even more popular: *Milan Design Week*, *London Design Festival*, *New York Design Week*, *100% Design Tokyo*, *İstanbul Design Week*, *Designmai*, and the like. This also coincided with the emergence of creative industries in the last ten years therefore became more popular. Creative industries are defined as industries based on individual creativity, skill and talent, having the potential to create wealth and jobs through developing intellectual property by the *Department of Culture, Media and Sport* (*DCMS*) in UK. Design is considered among the creative industries as advertising, film and video, architecture, music, art and antiques markets, performing arts, computer and video games, publishing, crafts, software, television and radio, and designer fashion (DCMS, http://www.culture.gov.uk/, retrieved on December 17, 2008; Brecknock 2003, 4). In Europe and UK there is an increasing interest in establishing and maintaining creative industries sectors and establishing creative cities (Brecknock 2003, 4). Today, many countries hold design festivals and welcome the newest designs, designers and producers in the world claiming to be the design capital of the world. Exhibitions contribute to the popularization process of the concept of design by making the cultural reflections of these dynamics visible.

In conclusion, industrial design developed through commercialization of production, industrialization, institutionalization, and professionalization of industrial design, and commercialization and popularization of the concept of design. Studying exhibitions in the West demonstrates that they are more than collection of products. Exhibitions are strategic tools. These exhibitions point out that industrial design is at the core of production and trade thus at the core of economy. From a wider perspective due to the importance of a strong national economy in international politics, design is at the core of politics. Since the earliest exhibitions in France and Britain, design played an important role in stimulating trade and improving the economies of countries. This explains why governments supported and have been involved in institutionalization process of industrial design. Thus, exhibitions point out the importance of collaboration between designers, manufacturers and governments for the sake of the national economy. Besides, they also contribute to increasing the awareness of public and the manufacturers about design for them to appreciate design in use and in production.

2.2 Historical Development of Industrial Design in Turkey

In *Turkey*, the 2000s have witnessed a popularity of design exhibitions. Organized by

various partners in different characters, these exhibitions have put their marks on the history of industrial design in Turkey. However, some questions rise about these exhibitions: Why did design exhibitions increase during the 2000s in Turkey? What is the meaning of this increase? What is the significance of exhibitions for the development of industrial design in Turkey? In order to answer these questions, the development of industrial design in Turkey must be examined.

Bonsiepe (1999) proposes a five-phase framework for defining, determining, and understanding the development of industrial design in the peripheral countries which is based on the fulfilment of the six criteria as management in private firms and public institutions, professional practice, public design policy, design education, design research, and design discourse (that is created through publications) (Table 2.2). However, Er (1997) states that this model was developed through the analysis of data derived mainly from the Latin American countries. Therefore, he (1997) points out that this model does not apply to the other Third World countries. He reconstructs the model of Bonsiepe regarding the *Newly Industrialized Countries* (*NIC*s) in the periphery, which he defines as "the Third World countries where manufacturing has reached 20 or 25 percent of gross domestic product" in his study (Er 1997, 297). Er proposes instead a seven-phase framework for defining, determining, and understanding the development of industrial design in *NIC*s based on the six criteria as development strategy, sectorial scope of industrial design, industrial design at firm level, industrial design education and research, government design policy, and design discourse (Table 2.3).

Table 2.2 Matrix of Design Development (Bonsiepe 1999, 87)

Category 1 Management	**Category 2 Professionalization**	**Category 3 Design policy**	**Category 4 Design training**	**Category 5 Design research**	**Category 6 Design debate**	
No design as a separate area. Products designed by engineers, inventors, managers, and craftsmen	None	None	Informal training	None	None	**Phase 1 Proto-design**
Furniture design	Design autodidactic. Outsider in the industrial system. Seen as cultural mission	Lectures by experts from industrial countries consultancy for government institutions	Experimental courses as workshops with adhoc structures held by qualified engineers and architects	None	Articles on design as cultural phenomenon in avant-garde periodicals	**Phase 2 Embryonic development**
Household objects, simple consumer goods and in exceptional cases capital goods	Search for identity and definition of specific design services	Design centers set up to supplement engineering or architecture courses, tutors trained abroad	Courses set up to supplement engineering or architecture courses, tutors trained abroad	Start of design related courses, ergonomics preferred field of research	Architecture and interior decoration magazines include a section on industrial design and graphic design	**Phase 3 Start of institutionalization**
Scientific instruments and machines, highly complex products	Recognition of professions and associations, firms integrate designers in their structure	Thematic exhibitions, competitions with financial rewards	Specialization, e.g. in transport, theoretical courses	Studies in bionics, methodology and color theory	Special design magazines started	**Phase 4 Expansion and consolidation**
Multi-disciplinary teams, design as strategic factor in corporate policy	Product development in every sector	International competitions, conferences as media events	Differentiated range of courses with adequate infrastructure. Design research as a new profession	Design as the subject of scholarly studies, production of new knowledge	Publication of design books	**Phase 5 Maturity**

Table 2.3 Development Stages of Industrial Design in NICs (Er 1997, 301)

	Development Strategy	Sectorial Scope of Industrial Design	Industrial Design at Firm Level	Industrial Design Education and Research	Government Design Policy	Design Discourse
1 Proto-design Phase	Primary Specialization in Raw Material Export. Pre Industrial Growth (All NICs)	N/A	N/A	N/A	N/A	N/A
2 Embryonic development Phase	Import Substitution 1 (All NICs late 1950s and early 1960s; Latin American NICs, India, and Turkey 1950s and 1960s)	Design-oriented low-scale, low tech industries. e.g giftware and furniture for home use.	Self-formed artist-designer or architects. Outsider to industry. Design as a cultural mission.	Individual courses are created as extension to art or architecture programmes. First ID schools in India and some Latin NICs.	ID is sesn as a sort of development tool, but there is no clear policy about how to use it within an ISI framework. Finance of the establishment of some early design schools.	Articles on ID as a cultural phenomenon appear on art journals. Design is an image of modernization.
3 Emergence Phase	Import Substitution 2 (Latin American NICs, India and Turkey 1960s and 1970s), Export Promotion 1 (All Asian NICs 1960s and 1970s)	Design-oriented, large-scale, investment-driven industries. e.g furniture for home and office use, ceramics and some basic consumer goods.	ID as a tool for 'imitative' product modification. Individual designers employed by firms.	First generation ID teachers with art, architecture degrees or from foreign countries. 4 or 3 years ID degree programmes.	Finance of the ID education on university level. Scholarships for postgraduate education in advanced countries.	In architecture, interior and graphic design journals, articles written by industrial designers dealing with ID as a separate discipline.
4 Development Phase 1	Export Promotion 2 (Asian NICs, Malaysia early 1980s), Liberal Trade Policies (India, Latin American NICs, and Turkey)	Investment-driven, standard technology industries. e.g household appliances and most consumer goods.	tool of systematic product differentiation and adaptation on the basis of product modification (redesign). The recognition	Second generation ID lecturers with mostly postgraduate degrees from advanced countries.	Design groups are incorporated into government agencies in some NICs such as small scale industry promotion, but there is no overall design policy.	In related design journals, special sections or issues on ID.
5 Development Phase 2	Export Promotion 3 [deepening] (Asian NICs 1980s)	Specialized export industries. e.g consumer and business electronics, sports equipment etc.	In-house design teams + use of design consultancy firms. Design as a marketing factor.	Postgraduate ID courses. Faculty staff with professional experience. Localization of ID education starts.	ID is incorporated into some government policies such as export promotion.	Same as above. But ID discourse is differentiated from the others.
6 Take-Off Phase	Global Strategy (Korea …? Since the early 1990s)	relatively more capital and technology-intensive sectors. e.g capital goods	Large specialized ID departments. ID is recognized as part of corporate strategy	design like transportation design Study programmes get a strong theoretical	ID is recognized as part of a national competitive strategy.	Specialized magazine dedicated to ID.
7 Maturity Phase	…?	New product development is practiced in all major branches of industry.	Design as a leading force in company strategy. Product innovation.	Differentiated and fully equipped institutions. Courses contain scientific lecture programmes.	ID as an element of innovation is part of industrial culture. Design centers run by professionals.	Books on ID are published dealing with standard practices, history, theory.

As it can be seen from the table 2.3 Er (1997) argues that Turkey is in the *Development Phase 1*. However, in a latter article, written in 2002 'Does design policy matter?: The Case of Turkey in a Conceptual Framework', Er updates the model for Turkey and proposes a five-phase framework starting from the late 1920s to 2002: *Proto-Design Phase* between the 1920s-1960s, *Embryonic Phase* between the1960s-1970s, *Emergence Phase* between the 1970s-1980s, *Stagnation Phase* between the1980s-to the early 90s, and *Re-emergence Phase* since the 1990s. On the other hand, the developments in the recent history can be comprehended and analyzed better since their effects become more apparent in the course of time. Therefore, an update is necessary for the five-phase framework that Er suggests. Based on the study of the historical data of the developments in the field of economy, social life, and industrial design a six-phase framework; *Proto-Design Phase* between the 1920s-1960s, *Embryonic Phase* between the1960s-1970s, *Emergence Phase* between the 1970s-1980s, *Incubation Phase* between the1980s-to the early 90s, and *Re-emergence Phase* since the 1990s-late 2000s, and *Development Phase* since the late 2000s; can be constructed for defining the development of industrial design in Turkey.

The *Proto-Design Phase* begins from the 1920s with the founding of the *Turkish Republic* and continues to the 1960s. Founded in 1923 on the social and economic conditions of the *Ottoman Empire*, the *Turkish Republic* was not in a good condition in terms of industry and economy. The *Ottoman Empire* had failed to industrialize. Furthermore, she had left a great deal of debt to the *Turkish Republic*. Trade-driven and liberal economy preferred in the early years of the country, shifted to a protectionist and interventionist economic policy due to the insufficiency of capital accumulation and the economic crisis in the world (Kepenek and Yentürk 2000 cited in Er 2002, 176).

> In this period the government pursued state-led policies aimed at a self-sufficient national economy. Public manufacturing enterprises were established in primary consumer goods industries like textiles and food, and in some strategically important industries such as cement and steel. The railway network was nationalized and extended. By the 1940s, *Turkey* was able to produce almost all primary consumer and some intermediate products. Also in this period, the country began to accumulate the technical and managerial experience in operating large scale modern industries (Er 2002, 176).

However, it is not possible to talk about industrial design in the industry or in the education during the1930s and 1940s. On the other hand, education of applied arts as interior decoration, textiles and ceramics had started in the early 1930s (Er 2002, 176-177).

The 1950s, witnessed changes in politics, economy, and industry: a new party won the second multi party election in the 1950; a more liberal, trade-driven policy in the early years of the 50s (Kepenek and Yentürk 2000 cited in Er 2002, 177), then after 1953 again more

protectionist trade policies, abandoning isolationist foreign policy and cooperation with the Western Europe and the US as a result of the Soviet threat were preferred. The 1950s are significant due to the developments in trade and industry: a national domestic market emerged for industrial goods, the number of private industrial enterprises assembling consumer durable goods under license increased (Er 2002, 177; Er et al. 2003, 25).

Furthermore, 1950s are significant with the introduction of industrial design to *Turkey* by the international development program of the *US Government*. The *US Government* has formed *The International Cooperation Agency* (*ICA*) (later renamed *AID, American Agency for International Development*) in order to provide technical assistance to the developing countries in the second half of the 1950s. The main motivation of using this foreign aid program was to prevent the Soviet communism to expand. Design assistance to craft based economies of the selected developing countries was among the topics in this program. *Turkey* together with *India* and *Israel* was among these developing countries. The *ICA* program assigned *Peter Muller-Munk Associates* to provide design assistance to *Turkey*. However, the *ICA* program had failed in *Turkey* as in other countries (Er 2002, 177; Er et al. 2003, 26).

On the other hand, in İstanbul there were some attempts of application of current methods in the field of furniture design and interior design by an interdisciplinary group centered in a circle in State Academy of Fine Arts. The furniture designs were inspired by the modern Western examples in terms of theory and aesthetic values, however, they were original. These designers were mass produced in the workshop conditions and marketed different from the previous periods in Turkey. Therefore, these attempts are significant in terms of the introduction of modern design to Turkish public or contributing to the design awareness of Turkish public although they were restricted to a certain market in İstanbul (Asatekin 1999, 138).

On the other hand, in the education arena there had been some developments in the 1950s. In 1957, in İstanbul the *State School of Applied Arts*[5]was established under the administration of *Ministry of Education* and with the support of German design instructors (Er and Korkut 1998, 7; Er 2002, 177; Şatır 2006, 19). The motivation behind the establishment of the school was "to remove the insufficiencies in applied arts then existing in

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[5] *Devlet Tatbiki Güzel Sanatlar Yüksekokulu, TGSYO;* later in 1982 joined to *Marmara University* as the *Fine Arts Faculty*

Turkey, and creating an institution that would form the base for the future development in applied fine arts" (Şatır 2006, 19). The curriculum and staff of the school was determined by *Prof. Dr. Ing. Adolf G. Schneck* from the *Stuttgart Academy of Fine Arts* who was assigned for this task (Şatır 2006, 19). Thus, the program was under the influence of German design education:

> This school was founded and developed in the style of the German *Werkkunstschules,* a continuation of the *Kunstgewerbeschules,* which were effective in the establishment of the Bauhaus in Weimar Germany. The staff of the *Kunstgewerbeschules* included renowned designers such as Henri van de Velde and Peter Behrens. These schools also were significant in terms of the ongoing "form value" and "economic value" of the industrial design sector of the German economy. They paved the way for this sector's later restructuring. The fact that the establishment and initial development of the system of the State School of Applied Fine Arts was modeled on these institutions clearly shows how industrial design in Turkey has its roots in, and was largely influenced by, the Bauhaus (Şatır 2006, 19).

The reason for the German style of education cannot be explained just with *Prof. Dr. Ing. Adolf G. Schneck,* it has its roots back in 1932. In 1932, *Turkish Government* (*Resit Galip* was the *Minister of National Education*) asked for help about the institutions of higher education from *A. Malche*, a Swiss national who worked in Germany as a professor of pedagogy and also held a political office. As a result, some German professors came to Turkey. After the *World War Two,* Germany with its developments in techniques and technology became a country where *Turkish* students wanted to pursue advanced education. Among these students, there was *Sabri Oran,* who was the first *Headmaster* of the *State School of Applied Arts* and a student of *Prof. Schneck* at the *Akademie der Bildende Künste* in Stuttgart *(Şatır 2006, 19-21)*.

The education at the *State School of Applied Arts* was based on a three-year program until 1962 when a four-year program was started. There were five programs at the school: textile, graphic arts, interior architecture, ceramics, and decorative arts. These programs were based on educating both manual and machine production methods since in Turkey at that time both methods coexisted in the industry (Şatır 2006, 18, 20).

The *State School of Applied Arts* is significant since the steps for industrial design education were taken in the second half of the 60s. Students were sent to Germany for industrial design education. In the opening ceremony of 1967-1968 academic year, it was announced that there were plans to establish an industrial design department. As a result, in the following years, design of objects as lighting units, home and office accessories, hand tools, and hand tools for handicapped were among the subjects in term projects of the *Furniture/Interior Architecture Department* (Figure 2.8- 2.9) (Şatır 2006, 27).

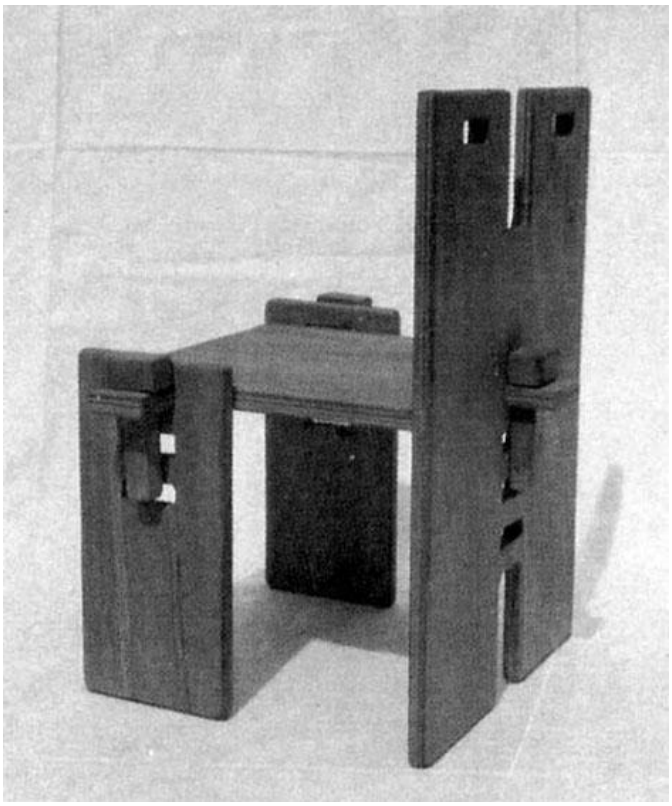

Figure 2.8 Students' work for the academic years1972–76, furniture-interior design department at the *State School of Applied Arts* (Şatır 2006, 26)

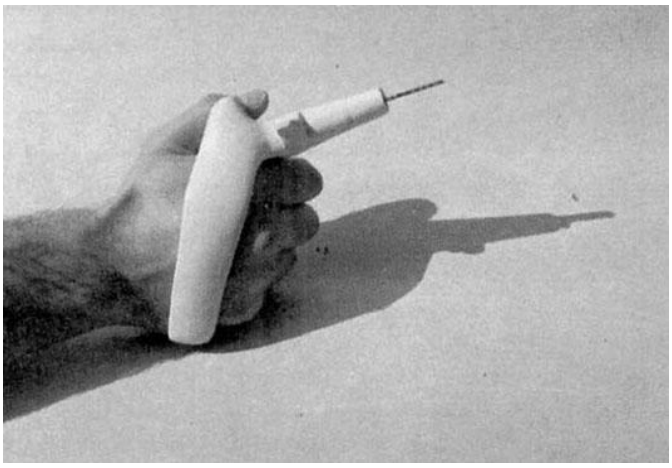

Figure 2.9 Student's work from the academic years1972–76, furniture-interior design department at the *State School of Applied Arts* (Şatır 2006, 26)

The other development in the field of education is the establishment of the *Middle East Technical University*[6] (*METU*) in Ankara in 1956 with the initiative of the *United Nations* (*UN*) and the support of the USA. In June–July 1957, a development plan for the period of 1956-1960 was proposed by *Professor G. Holmes Perkins*, *Dean of the Graduate School of Fine Arts*, *University of Pennsylvania* (1951–1971) and the chief advisor to the *Turkish Government* in the establishment of *METU*. In this development plan, *Perkins* suggested an industrial design department under the *Faculty of Architecture*. However, there was no specified time for the establishment of this department, but it was the first time mentioning about an industrial design department at *METU* (Er 2002, 177; Er et al. 2003, 26-27).

In addition to these developments, between 1958 and 1961, it was tried to establish a product center/design center (both terms are used in the sources) at *METU* through the cooperation of the *Institute of Contemporary Art* in Boston, *ICA*, *Ford Foundation* and the *Turkish Ministry of Industry*, which failed due to the problems in finance and coordination (Asatekin 1979, 84; Er 1993, 34; Er 2002, 177-178; Er et al. 2003, 27-28).

Thus, industrial design started to be a topic in Turkey at the end of the *Proto-Design Phase*. The change in the foreign policy, the cooperation with the USA, resulted in the introduction of industrial design in Turkey. This demonstrates the importance of politics in the development of industrial design.

The second phase is the *Embryonic Phase* which is from the 1960s to the1970s. In May 1960 the *Turkish Military* took over the administration of the country with a military coup. This resulted in a change in the economy politics. *Import Substituted Industrialization* (*ISI*) policy was followed until the 1980s in order to create an industrialized country (Kepenek and Yentürk 2000 cited in Er 2002, 178). *ISI* in *Turkey* was based on three main factors:

i. the protection of national markets against foreign competition through high import tariffs;
ii. encouragement of domestic industrial investment through government subsidies and cheap intermediate goods supplied by the public manufacturing enterprises;
iii. high wage policies in modern industrial sectors and in agriculture, strengthening domestic demand and enlarging the domestic market(Kepenek and Yentürk 2000 cited in Er 2002, 178).

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[6] *Orta Doğu Teknik Üniversitesi*

Private capital also took part in the *ISI* process in Turkey. First mass-produced passenger car under the brand *Anadol*, was produced by *Otosan*, a private enterprise assembling trucks in 1966 (Er 2002, 178).

In this period, consumer durable goods industry was established; however, in this protected environment, instead of investing in technology and design, some manufacturers preferred to transfer the existing products from the international markets (Er 1993, 35).

In this period, there had been developments in the field of science and technology, as well. In 1963, *The Scientific and Technological Research Council of Turkey*[7] (*TUBITAK*) was established. However, despite this initiative in science and technology, the government did not show interest in design (Er 2002, 179). In the field of design, the efforts of establishing a design centre/product centre at *METU* still continued, however, did not become successful due to the problems in funding such a comprehensive project as stated above.

On the other hand, in 1969 a significant development took place in the field of industrial design education that an American design consultant, *David K. Munro*, was assigned for the establishment of the industrial design department at *METU* under the *AID* (former *ICA*) program (Er 1993, 34; Er 2002, 179; Er et al. 2003, 29). Furthermore, from the second half of the 1960s, as stated before under the *Furniture/Interior Architecture* program of the *State School of Applied Arts* in İstanbul product design was implemented into the projects (Şatır 2006, 27).

Thus, this phase is significant with the *ISI* policies the *Turkish Government* preferred which created a protective environment without foreign competition for the *Turkish* industry to establish itself and grow. Moreover, significant steps were taken about the industrial design education.

The third phase is the *Emergence Phase* which is from the 1970s to the 1980s. In this period, it was continued to follow the *ISI* policies. This resulted in the development of industry in *Turkey*: diversity in the manufacturing industry, an increase in the manufacturing output, and the emergence of large industrial conglomerates. *Turkey* was started to be seen among the other *NIC*s as South Korea, Brazil, India and Mexico. On the other hand, the protected and isolated environment resulted in some problems in the industry. As in the

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[7] *Türkiye Bilimsel ve Teknolojik Araştırma Kurumu*

1960s the producers were not investing in science and technology but instead they were copying the products from the international markets by using the catalogues and samples of foreign products (Munro and Denel cited in Er 1993, 35; Er 2002, 179).

On the contrary, there were also some Turkish manufacturers who were interested in industrial design as *John Reid*, a British designer visiting Turkey in 1978 for *UNIDO* (*United Nations Industrial Development Organization*) mission on the state of design in developing countries states: "Although the overall use of industrial design by industry was still very low, it was possible to find some genuine examples of design activity in different industries in *Turkey*" (Reid 1978 cited in Er 1993, 36; cited by Er 2002, 179-180). Er (1993) categorizes the observations of Reid into two. First group is composed of a few large to medium private furniture companies producing for the domestic market and using design. These firms employ architects or interior designers for the task of design. However, design is conducted by copying or adapting foreign design concepts (Er 1993, 36). The second group is composed of the large manufacturing companies: *Türk Traktör*, *Arçelik*, *Profilo* and also the *R&D Unit* of *Koç Holding*. *Türk Traktör* was producing tractors for the domestic market under the license of *FIAT* of Italy. Design in *Türk Traktör*, which was based on modifications for the domestic market, was conducted by the mechanical engineers. *Arçelik* of *Koç Holding*, established in 1955, was producing durable consumer goods for the domestic market. It had a product design department consisted of engineers and one experienced industrial designer. The design process was based on examining existing foreign goods and then transforming them for the Turkish market and the Turkish manufacturing capabilities. The other firm was another durable consumer goods producer, *Profilo*, which was producing under four trade names. The design department was composed of four mechanical engineers and three industrial designers. Reid claims that due to the four different trade names, design was much more based on 'styling'. On the other hand the *R&D Unit* of *Koç Holding,* which impressed *Reid,* was answering the needs of more than sixty enterprises with a staff of engineers and industrial designers (Figure 2.10) (Reid 1978 cited in Er 1993, 36-37). Reid (1978) considered the working process of this unit as an inspiring example for the developing countries:

> This group is practicing in exactly the way such a group should work and its educative effort is an example. It would be worthwhile considering asking them to prepare a paper for the *UNIDO Indian Design Conference* (*Ahmedabad Meeting* in 1979) as a classic example of what properly trained, skilled industrial designers can do for the industry of a developing country. It would come better form them than design experts form developed countries (Reid 1978 cited by Er 1993, 36).

In addition to these companies, Asatekin (1999) mentions that *Paşabahçe*, *ECA*, and *Nurmetal* were also using design in their production process.

Figure 2.10 Newspaper advertisement of *Böcek* (Archive of Mehmet Asatekin)

In the 1970s, significant developments took place in the field of education. In 1973, despite the first attempts and developments at the *State School of Applied Arts* in İstanbul for establishing an industrial design department, it was *İstanbul State Academy of Fine Arts* (*IDGSA*) where the first industrial design department was established. In fact, the interior design department, which had been offering product design projects to students, was renamed as interior and industrial design. The department offered a five-year program giving *MFA* degree. In 1978, it was decided to separate the department into two as interior design and industrial design (Asatekin 1979, 84; Er 1993, 34; Er and Bayazıt 1999, 39; Er

and Er 2006, 88). Furthermore, in 1971 *İDGSA* established a *School of Applied Arts* consisting of industrial design, textile design, and graphic design departments (Akozan 1974, 4). The school offered a year diploma course in industrial design (Er 1993, 34).

The other development in the field of industrial design education is the establishment of the second industrial design department in *Turkey*. As a result of the attempts for the establishment of industrial design department at *METU Faculty of Architecture*, the first industrial design courses were started to be offered to third and fourth year architecture students, and to *M.Arch* program students as elective courses in 1970. In 1972, the first industrial design exhibition 'Industrial Design World[8]' (Asatekin 1999, 139) exhibiting the student works of these courses was organized by the *American News Center* [9]in Ankara and *METU*. However, in 1972 *David K. Munro* left *Turkey* since his contract ended. Moreover, the *AID* withdrew its aids. The establishment of *METU Industrial Design Department* was not accomplished until 1979 due to the political unrest at the time. In 1979, the department was established with the significant attempts of the academic staff who were also engaged with the industrial design elective courses, *Mehmet Asatekin*, *Serim Denel*, and *Güner Mutaf* (Er et al. 2003, 31-32).

The 1970s are also significant with the first design promotion activities. Competitions, seminars, and exhibitions for promoting design in *Turkey* were organized by the industry and the design schools. In 1971, two companies from ceramics/sanitary ware and construction industries, *Eczacıbaşı* and *Or-An*, organized the first national industrial design competition: *Turkey 1970 Ceramic Sanitary Ware Competition* (Figure 2.11-2.12) (Asatekin 1999, 139; Er 2002, 180).

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[8] *Endüstri Tasarımı Dünyası*

[9] In the second evaluation jury of this study, Asatekin stated that this organization was called *United States Information Services (USIS)*

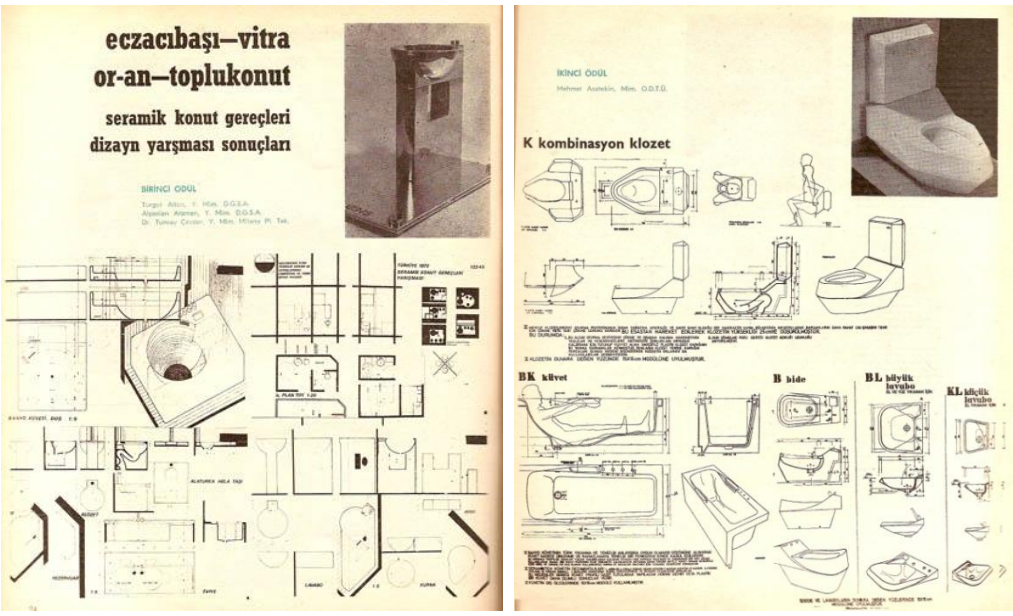

Figure 2.11 1st and 2nd prizes in Turkey *1970 Ceramic Sanitary Ware Competition*
(Yapı Endüstri 5, 24-25)

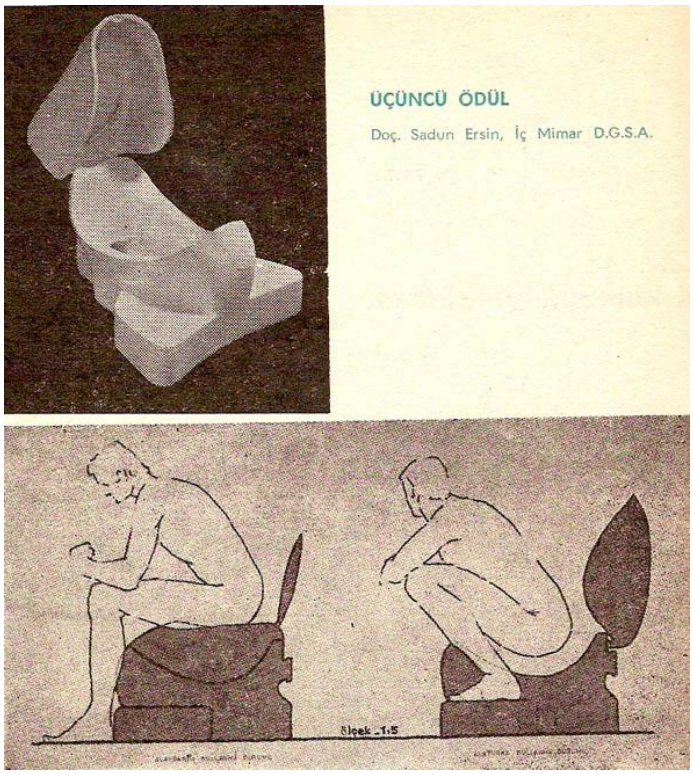

Figure 2.12 3rd prize in Turkey *1970 Ceramic Sanitary Ware Competition*
(Yapı Endüstri 5, 26)

Furthermore, as stated above the first industrial design exhibition 'Industrial Design World' was held in Ankara in 1972. In this exhibition, in addition to the works of students, the development of industrial design in the *West* was introduced (Asatekin 1979, 84; Asatekin 1999, 139; Er 2002, 180; Er et al. 2003, 32). On the other hand, another exhibition 'Design for a More Appropriate Environment to Human[10]' exhibiting the works of interior and industrial design department students of *İstanbul State Academy of Fine Arts* and the *School of Applied Arts* was held in Ankara and İstanbul in 1976 (Figure 2.13-2.14) (Asatekin 1979, 84; Er 1993, 34-35; Er and Korkut 1998, 7; Asatekin 1999, 139; Er 2002, 180-181).

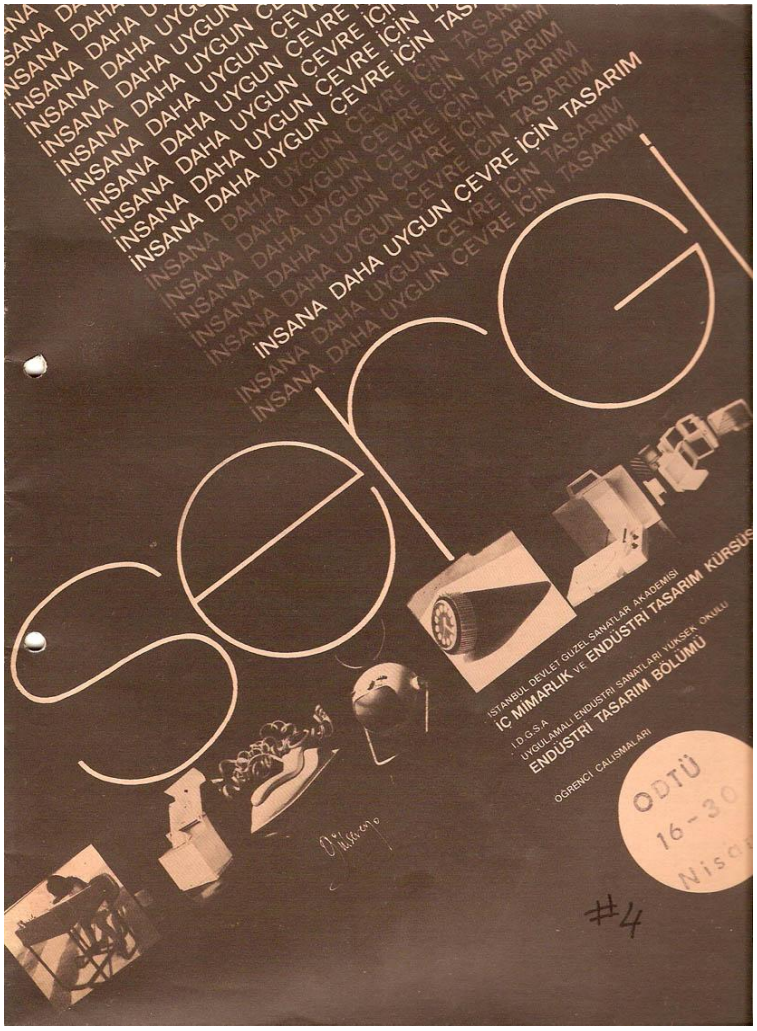

Figure 2.13 Cover of catalogue of the exhibition in 1976 (Archive of Mehmet Asatekin)

[10] *İnsana Daha Uygun Bir Çevre İçin Tasarım*

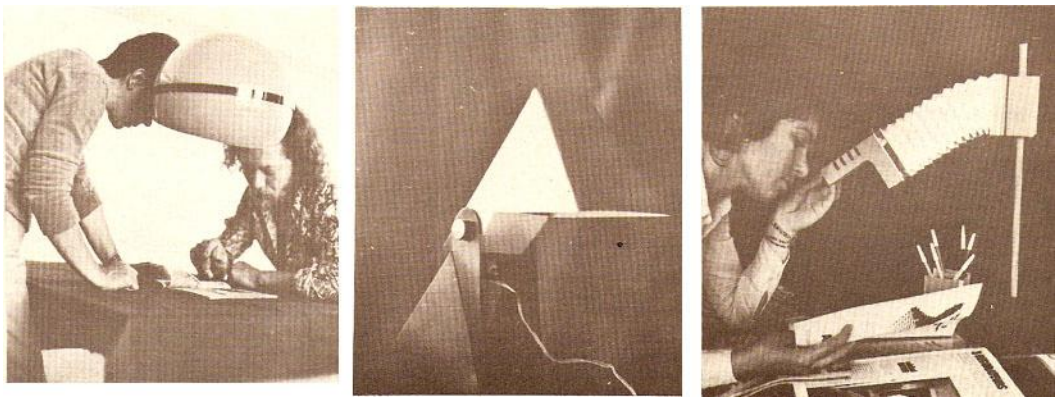

Figure 2.14 Lighting unit designs[11] from the catalogue of the exhibition in 1976 (Archive of Mehmet Asatekin)

Besides the exhibitions, the first industrial design society of Turkey, *The Society of Industrial Design*[12] (*ETD)* supported by an industrial group, *Eczacıbaşı*, was founded in 1978 (Er 1993, 34; Er and Korkut 1998, 7; Er 2002, 180-181; Turan 2006, 375).The first attempts for establishing *ETD* had started in 1974. A group of architects, who had the idea of a society for industrial design, shared their opinion with *Nejat Eczacıbaşı*, founder of the *Eczacıbaşı Group*, since they thought he would be interested in. They were not wrong. *Eczacıbaşı* supported *ETD* not only by being a founder member but also by giving financial aid and by providing meeting saloon at his company building (Eldem 2000 cited in Turan 2006, 376). Thus, in 1978, *ETD* was established by the twenty four founder members, who demonstrate a variety in professions: ten architects, four interior designers, four graphic designers, four industrialists, one engineer, and one ceramic designer. Some of these founder members were also academicians (ETD Regulations 1978 cited in Turan 2006, 375-376). There were not any industrial designers among the founder members. Architect *Nezih Eldem* (2000), one of the founder members, explains this as such: "*At that time everywhere, there were architects. Because architects were educating both industrial designers and city planners and interior designers*" (Turan 2006, 380).

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[11] From left to right lighting units are designed by Hasan Mingü , Metin Onur, and Salim Taşanyürek

[12] *Endüstri Tasarımı Derneği*

The aim of the *Society* was defined as such in the third element of the *ETD Regulations* (1978):

> *to help to improve industrial design profession and the quality of industrial design in investment, manufacturing and consumer goods in industry and to contribute to meeting the needs of public about the industrial design issues and to solving the environmental problems by featuring importance to creative power in Turkey* (Turan 2006, 380).

In the following element of the *ETD Regulations* (1978), how the aim of the *Society* would be realized was defined:

> - *Conducting works such as in education, research, investigation, awarding, demonstration and archiving for industrial design to improve and to be embraced by a larger milieu,*
> - *With this aim to cooperate with the institutions of industrial design education,*
> - *To make supporting attempts for industrial design to become general in the industry,*
> - *Make studies for supporting export in this issue,*
> - *To help research and define form that reflects the natural, cultural and social features of our country in the tourism industry,*
> - *To help solve the environmental problems by creating unity and harmony between the nature and the man made things,*
> - *To work creatively for determining the form characteristics of the produced goods. To make efforts for the features of the goods created by their structural and functional relationships and their appearance to be in consistent unity,*
> - *In goods that appearance is important besides the technologic qualities, to help to solve problems with regard to this,*
> - *Helping the entrepreneurs in hand-crafts sector and guiding them to develop their production with regards to quality and aesthetic values,*
> - *Providing the cooperation needed to create the consistency in environmental interior and exterior design sectors,*
> - *Helping in all ways to develop an effective industrial design profession in our country,*
> - *In order to secure the conformance of the above mentioned goals and activities to universal dimensions and international comprehension, the Society affiliates with the International Council of Societies of Industrial Design (ICSID) and cooperates with national associations who are member of this institution* (Turan 2006, 380-381).

Thus, according to these elements, ETD thought about itself as an advisor to the industry about industrial design. This is also obvious in *Eldem*'s words about the activities of the Society:

> *We went to Kelebek Mobilya, for instance. At the end of the trip, we told their staff about what they were supposed to do, but they could not grasp it well. I said –I talked more than anyone else there because I had dealt with this for 2,5 years in Italy- do not deal with the chair and the couch, just adjust your machines to the production of cabinet. I said, a machine in mass production should only be adjusted for the production of a certain part and only those parts should be worked on that machine in order for various parts to match at the end. Bulk materials were being used for the chairs. A factory working with sheet system can not use bulk material even for its own production; all the settings of the machines need to be changed. But we were unable to explain these. We also tried to explain that mass production was made possible through industrial design. However, the let's do this and that mentality prevailed in Turkey; with that, it is not possible to succeed in mass production (Turan 2006, 378,381).*

ETD, until its close down in 1984, conducted some activities. In1979*, Önder Küçükerman*, *Mehmet Asatekin*, and *Önol Akalın* presented 'Design in Turkey' at the meeting 'Improvement of Industrial Design in Developing Countries' organized through the cooperation of *UNIDO* and *ICSID* in *Ahmedabad National Design Institute* in *India* (Er and Korkut 1998, 8). Furthermore, in 1979, there had been attempts to organize a design seminar together with a design exhibition open to public, and also to make some publications (Asatekin 1979, 84). However, since it is not covered in any studies, it seems that the seminar and the exhibition had failed to be realized. On the other hand, some publications were made (Altıntaş 2000 cited in Turan 2006, 381). In addition to these, *Küçükerman* states that there were some lectures of foreign visitors, conferences were given, and visits were made to industrial corporations. He also states that the *Society* brought together many industrialists as *Nejat Eczacıbaşı*, *Şakir Eczacıbaşı*, *Üzeyir Garih*, *Jan Nahum*, and *Koç Group*. Furthermore, he claims that they had a support form the state; however it is not clear what kind of a state support there was (Gezgin 2003 cited in Turan 2006, 378).

Despite the support of an industrial group, *Eczacıbaşı*, and even a support from the state, *ETD* closed down in 1984. There are two factors about the reasons of this: the indifference of designers to being organized and the *Military Coup* of *1980* (Altıntaş 2000, Asatekin 2006, and Gezgin 2003 cited in Turan 2006, 378-379). In fact the first factor is still a problem among *Turkish* designers. On the other hand, with the *Military Coup* of *1980*, the societies in *Turkey* were started to be strictly controlled (Gezgin 2003 cited in Turan 2006, 379). Thus, it seems that the combination of these two factors resulted in the end of the first industrial design society of *Turkey*, *ETD*.

In this attempt, it is not surprising that *Eczacıbaşı* had supported *ETD*. Today, *Eczacıbaşı* is one of the pioneer companies in Turkey who use design as a strategic tool. Moreover, it is one of the pioneer groups in supporting art and design events. Until now, *Eczacıbaşı* had supported many design events as design exhibitions, design conferences, and design projects at industrial design departments in Turkey. Therefore, it appears that although *ETD* failed to sustain, *Eczacıbaşı* continued to believe in the necessity of design in industry and in Turkey.

Thus, the 1970s witnessed the emergence of design in *Turkey*: design schools, design promotion institutions and activities, and the interest of some manufacturers in design. In other words schooling and institutionalization of industrial design started in Turkey in the 1970s. This is a significant development since without relevant professionals and institutions;

it is difficult to think of development in that field. For instance, in the case of industrial design in Turkey, just after some elective courses on industrial design started to be offered at *METU*, an exhibition was organized. Similarly, following the establishment of industrial design department at *İDGSA* an exhibition was held in İstanbul. With the establishment of *ETD*, industry was started to be informed about design, and publications were made. In short, in an organized way, institutionalization brought action to industrial design arena in *Turkey*, as it happened in the world. Industrial design history was shaped with the activities of institutions of design, educational institutions, museums, societies of design, design magazines and governmental organizations as much as the designs of the industrial designers. On the other hand, in Turkey, at the end of the *Emergence Phase 1960s-1970s*, government was still indifferent to the development of industrial design and took no actions except from establishing design schools. However, in the Ahmedabad meeting in India in 1979, a government official from the *Turkish Export Development Center*[13] (*IGEME*), *Önol Akalın*, presented a paper about the necessity of design in export and IGEME's future plans:

> *İGEME has recognized the importance of design as a vital element for the development of export. As an indicator of this, İGEME plans to organize a national export design meeting in 1979. The aims of the meeting are to introduce the significance and necessity of export design; to form a communication platform among designers, businessmen, and relevant state officials and to create an opportunity to discuss the plans and precautions for the development of export design* (Akalın 1979, 85).

Furthermore, it was stated in the article that *İGEME* then plans to establish an Export Design Center in the near future. However, neither of these plans was realized. Er (1993) argues that it was indeed impossible to execute these plans under the *ISI* policies and the then political unrest in Turkey.

The fourth phase is the *Incubation Phase* starting from the 1980s to the 1990s. However, as stated before, Er (2002) calls this phase as the *Stagnation* Phase. Once again the *Turkish Military* took over the administration of the country in September 12, 1980 (Er 2002, 182). There have been changes in the economy and industry politics in the 80s which were started by the military government and effectively implemented during the Özal period (Işık 1999). This new economic program was explained as such:

> The new Economic Stabilization Programme was announced in January 1980. The main objectives of the programme were a reduction in government's involvement in productive activities and an increased emphasis on market forces; the replacement of an inward-looking

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[13] *İhracatı Geliştirme Merkezi*

> strategy with an 'export oriented strategy of import substitution' (the Government's own words); and the attraction of foreign investment" (Öniş 1998, 128 cited in Işık 1999).

Therefore, the *ISI* policies were abandoned and a liberal economy advocating import liberalization and export promotion was favored. While customs duties on a great number of imports were reduced, direct subsidies were provided for exports. As a result of this new policy, export grew in this term. However, the export policy was based on price competitiveness. Different from the *Asian NIC*s as Korea and Taiwan who followed export-led policies, design was not in the agenda of the government. However, in the late 1980s the need for designers increased in export-led industries as consumer electronics due to the competitive export environments (Er 1997, 303-304; Er 2002, 182-184). From the mid-1980s industrial designers started to establish their own design studios mainly focusing on interior and furniture design and targeting the upper end of the domestic market. (Er 1993, 38).

In the field of education, the number of design students increased which later resulted in an unemployment problem due to the lack of interest in designers in industry (Er 2002, 184). In 1982, at *Mimar Sinan University* (*MSU*, formerly known as *İstanbul State Academy of Fine Arts*), the first MSc and PhD programs in industrial design in *Turkey* were established as a result of the bureaucratic pressures of *Turkish Higher Education Council* [14](*YÖK*) not due to an academic or industrial demand (Er and Bayazıt 1999, 36-37; Er and Er 2006, 89). In 1985 an industrial design department was established at the *Faculty of Fine Arts* (former *State School of Applied Arts*) of *Marmara University.* Later, towards the end of the 1980s, master programs in industrial design were initiated at *İstanbul Technical University* (*ITU*) in 1989 and at *Marmara University* (Bayazıt 1998, 62; Er and Korkut 1998, 8; Er and Er 2006, 89). Another significant development in the academic world is the first national design congress in Turkey 'Designing[15]' was organized at *ITU Faculty of Architecture* (Er and Korkut 1998, 8).

On the other hand, as stated before, in 1984, the *Society of Industrial Design* (*ETD*), which was founded in 1978 in İstanbul, closed down (Er 2002, 184). However, later in 1988, another society of industrial design was formed in *Ankara*: the *Industrial Designers Society of Turkey*[16] (*ETMK*).The *Society* was founded by a group of graduates of the *METU Department of Industrial Design* with the motivation of introducing the profession and

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[14] *Yüksek Öğretim Kurumu*

[15] *Tasarlama-Dizayn*

[16] *Endüstriyel Tasarımcılar Meslek Kuruluşu*

forming and preserving the professional rights (Er 2002, 184; ETMK 2006, 1; Hasdoğan 2008). The aim of *ETMK* was stated as such in the third article of its *Regulation*:

> *to introduce industrial design profession to public, to form and protect the rights and authorization of designers, to strengthen communication and interdependence among professional colleagues, to follow the developments in the world, to work with relevant organizations/institutes on the basis of manufacturer and consumer with an aim to make the presentation of designed quality products to public* (ETMK, http://www.etmk.org/ webstite, retrieved on November 24, 2008).

In the following article, in order to achieve these aims, the activities were defined as such in the Regulation of *ETMK*:

> a. *Organizes meetings, seminars, film demonstrations, exhibitions and fairs, sessions, trips related to professional education, and competitions for establishing social, cultural, and interdisciplinary relationships.*
> b. *To ease the introduction and solidarity/interdependence among members and concerned people, provides opportunity and place; runs these or make them run.*
> c. *Introduces and supports qualified designs through exhibitions and publications, by this way makes the consumer conscious.*
> d. *By contacting with the educational institutions of industrial design, in order to ease the adaptation of students to their future profession conducts study, research, questionnaire and adjustments, provides internship and work opportunities.*
> e. *Works to help solve the environmental problems in its field.*
> f. *Establishes and improves an archive proper to our time for members and concerned people to benefit; works to benefit from all audio-visual broadcast and to make its production.*
> g. *Determines the standards of the minimum wages of designers for their professional services and make the Works to be conducted appropriate to contracts.*
> h. *In accordance with these attempts, works to form a national design tradition and to establish an active "Design Council" in modern sense. With this aim, can cooperate with other institutions (as society, foundation, federation, chamber, and unions), can be members of societies or federations, can be founder of foundation or federation.*
> i. *Establishes business to realize its aim.*
> j. *Cooperates with the international societies or societies in other countries, foundations and other institutions Turkish laws allow, can affiliate with these institutions.*
> k. *Collects help and donation proper to Help Collecting Law and relevant legal provisions, can accept conditional and unconditional wills.*
> l. *The Society, with the decision of the Society Board of Directors, can form platforms with other societies or foundation, union and similar non-governmental organizations in order to realize a common aim in the fields relevant to its aims and not banned with laws (*ETMK, http://www.etmk.org/ webstite, retrieved on November 24, 2008).

When these articles are compared to the articles of the first industrial design society of Turkey, *ETD*, it is seen that they are similar in terms of their aim to improve the industrial design profession in Turkey. On the other hand, some differences are also observed. First, *ETD* was not interested in the rights of industrial designers as *ETMK* did. This can be explained with the fact that none of the founder members of *ETD* were industrial designers and they were mostly academicians. Thus, they were not aware of the problems industrial designers confront in professional environments as much as the founders of *ETMK*. Second, ETD was interested in defining forms in some fields as tourism or in some products as

technologic ones, which gives the impression that the founders of *ETD* related industrial design more with aesthetics rather than a strategic tool for industry.

Therefore, with the establishment of *ETMK*, significant steps for professionalization were taken, which is a result of institutionalization. For the first time, rights and authorization of industrial designers was in the agenda. Since *ETMK* was established at the end of the 80s, the results of its establishment are seen in the following decades.

Furthermore, in 1989, the first industrial design exhibition of professional designers was organized by *METU Department of Industrial Design* exhibiting the professional works of its graduates as a celebration of its tenth year in *Ankara* (Brochure of METU DID 10th Year Exhibition 1989, Asatekin 2008). Again, institutionalization of design education made its mark on the development of industrial design.

Despite the developments in industrial design in education and design promotion, Er (2002) argues that the 1980s must be considered as the *Stagnation Phase* of industrial design in Turkey:

> This is closely related to the government policies of that period which did not encourage investment in manufacturing, and did not promote the development of competitive capabilities of the Turkish industry. In other words, the trade policy was not supported by an appropriate industrial policy. The government simply favored an easy way of export promotion on the basis of relative price competitiveness, which was supported by direct export subsidies. As expected, in this period the government was not interested in design, either (Er 2002, 183).

However, this period can/must be called as the *Incubation Phase* due to some factors. First, it is not fair to ignore the developments in design education and design promotion. All these developments had significant consequences in the following years. With the master and *Phd* programs, industrial design started to become a new research area in Turkish academic world, which is a significant development for the establishment of a discipline. Furthermore, the establishment of *ETMK* had definitely changed the following 20 years of Turkish industrial design arena with its activities. Second, import liberalization policy of the 80s, had effects on the Turkish society while the export promotion policy of the 80s, had effects on the industry, both of which became more apparent in the 90s.

In the 1980s, after the *Military* period, *Turgut Özal*, president of the *Motherland Party* [17](*ANAP*) became the prime minister of the country. Under his and his party's rule, *Turkey*

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[17] *Anavatan Partisi*

witnessed significant changes. As stated before, it was a time when import liberalization and export promotion was preferred. With the liberalization of imports, Turkish society has gone through a social and cultural transformation resulting in new consumption and lifestyle habits (Işık 1998, 1; Tanglay 2007, 7). The Turkish market welcomed the international brands:

> With the entrance of foreign retailers into the domestic market, the Turkish consumer met, for the first time, a more universal range of new technological goods, a more comprehensive variety of retail products, and an international stock of essential and luxury consumer goods (Bali 2002 cited in Tanglay 2007, 8).

In addition to the opening of the market to imports, this period witnessed some more developments: "the emergence of new company holdings, a vertiginous increase in the number of bankers, the birth of a new concept of winning and the rapid growth of the advertisement sector which emphasized new ideals about the brand, image and status of a commodity" (Tanglay 2007, 8). Furthermore, media and finance sectors grew resulting increase in the incomes of businessmen and creating new aristocrats (Bali 2002 cited in Tanglay 2007, 9). Besides, the migration to big cities increased (Erdoğan and Korkmaz 2005 cited in Tanglay 2007, 9). In this period, Turkey went through a period of Americanization (Bali 2002 cited in Tanglay 2007, 8).

In the 1980s, the role of money changed for Turkish people. Before, money was supposed to be saved and used wisely, but after the 1980s, it was supposed to be spent on products and services (Tanglay 2007, 9). This can be explained with the boom of imported products that filled the markets and with the growth of media and advertisement sectors. Pioneered by the elite urban citizens, Turkish people started to change their relationship with money and consumption: "Using luxury cars, going abroad for holidays, or wearing fashionable and branded clothes became social symbols of status. The Turkish urban citizens aimed at reaching Westernized lifestyles and preferred to spend their time in luxurious places" (Bali 2002 cited in Tanglay 2007, 10). This Westernized lifestyle definitely involved the consumption of design as well:

> In the initial opening up to external influences of the 1980s there was great interest in Western models which were valued as examples of Modernism that was aspired to by designers and the social elite that were the consumers of design. These elite, small number and focused in İstanbul, were interested in the Western lifestyle that they saw in their travels and in the new influences brought on by the expansion of media in Turkey. A desire to match the lifestyle of the day in cultural capitals such as Paris, London and New York was the rule. There was relatively minimal interest in the how and what of design; design was as it always had been in Turkey, largely a matter of surface embellishment (Karakuş 2007, 20-22).

Thus, in the 80s, the consumption and lifestyle habits of Turkish society started to change and became more apparent in the 1990s and the 2000s. Turkish society was on the way to embrace the consumer culture which later became a significant trigger for the industry and design. The certain part of the society's interest in design, although as Karakuş (2007) argues was much more about appearance, is also significant.

On the other hand, the export promotion of the 80s had effects on the industry as well, although these effects are observed in the 90s. In this term export was promoted among Turkish manufacturers. In the 90s, Turkish manufacturers confronted with new issues as quality and design which transformed the Turkish industry. Thus, the first steps were taken in this term. Therefore, due to these factors, it is better to call this period as the *Incubation Phase* rather than the *Stagnation Phase.*

The developments in the field of design towards the end of the 1980s increasingly continued in the 1990s, thus, the *Re-Emergence Phase* started. In this term, the export-led strategy and the liberalization of economy continued to be followed. Both export products and the export countries diversified. In this term, the relationship with the *European Union* (*EU*) resulted in developments in industry and trade. Although the relationship with the *EU* for full membership had started in 1964, it was in 1999 when Turkey was pointed out as a candidate country for full membership. In 1996 the *Customs Union*, a free trade zone with common tariffs, was established between *EU* countries and Turkey. Moreover, due to the *Customs Union*, intellectual property rights became an issue in Turkey. In 1996, laws for industrial design registration and protection were accepted. Thus, *Customs Union* had significant developments in Turkish industry, trade and design. The competition in the *European Market* pointed out the significance of competitive elements as technology, design, and quality (Er 2002, 184-185).

Globalization made its mark on this term. In the second half of the 1990s, some manufacturers preferred to join to *Transnational Companies* (*TNCs*) which resulted in disappearance of some Turkish brands. For instance, *Otosan,* the producer of the *Anadol,* the first Turkish car, joined *Ford Motor Company.* In 1976 a license agreement was signed between *Ford* and *Otosan* that *Otosan* started to produce and sell Ford products which increasingly continued in the following years (Er 2002, 185-186; Ford Otosan, http://www.ford.com.tr/, retrieved on December 17, 2008) As a result, instead of investing in Turkish design and Turkish manufacturing to produce Turkish vehicles, it was decided to produce existing models of Ford. Therefore, no other Turkish cars were designed and produced at *Otosan*. With this approach, the potential of industrial design to contribute to

both the business and the country was ignored. Instead, relatively easy and risk-free method was preferred. While other export-led countries enjoyed the profits of investing in design and technology, and so a stronger economy, some Turkish manufacturers did not prefer this. On the other hand, some manufacturers managed to survive. They were first exporting as *Original Equipment Manufacturers* (*OEMs*), but later by integrating design into their competition strategies, they started to become *Original Design Manufacturers* (*ODMs*) such as *Arçelik*, *Beko* and *Vestel*. In this period, also a national innovation policy was formed by *Turkish Technology Development Foundation* [18](*TTGV*). Furthermore, financial support programs for R&D activities were initiated. However, design failed to be an element of these programs (Er 2002, 186).

The 1990s are also significant with the developments in design education (Er 2002, 186). In 1993, an industrial design department was founded at *İstanbul Technical University* [19](*ITU*) and (Er and Korkut 1998, 8; İTÜ, http://www.itu.edu.tr/, retrieved on November 24, 2008). Later, in 1996 another industrial design department was founded at *Yeditepe University, a* private university*,* in *İstanbul* (Er and Korkut 1998, 9). Furthermore, master programs and PhD programs were launched: In 1995, a master program at *İzmir Institute of Technology* [20](*İYTE*); in 1996 a *PhD* program at *ITU*, in 1997 a master program at *METU* (Er and Bayazıt 1999, 43**;** Er and Er 2006, 89). Besides, in 1994 an international symposium on product design '*Design, Industry and Turkey*[21]' was organized by *METU Department of Industrial Design* in Ankara. Later in 1996, the second national design congress '*Universalization in Design*[22]' was organized by *ITU Industrial Design Department* (Er and Korkut 1998, 9). These two events can be seen as a confirmation of the academic and professional accumulation in Turkey (Er 1998, 37). In other words, industrial design was establishing itself as a discipline in Turkey (Er 1993, 31).

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[18] *Türkiye Teknoloji Geliştirme Vakfı*

[19] *İstanbul Teknik Üniversitesi*

[20] *İzmir Yüksek Teknoloji Enstitüsü*

[21] *Tasarım, Endüstri ve Türkiye*

[22] *Tasarımda Evrenselleşme*

In design promotion as well, 1990s are significant. In this period, *ETMK* played a significant role. In this term, *ETMK* started to organize design exhibitions both national and international. In these exhibitions, design awards were given in order to appreciate and encourage designers and producers, and also seminars, panels and competitions were organized parallel to these exhibitions. Furthermore, catalogs were published. In 1994, *Designers' Odyssey Product Design Exhibition* was organized in Ankara, once within *Ankara Construction Fair* and once within the international design symposium at *METU* (Arredamento 1994, 108,111; ETMK 2006, 4; Güven 2008). This exhibition was followed by an international exhibition within *TIDEX International Design Fair* in Taiwan in 1995 (ETMK 2006, 5; Güven 2008). Later, in 1996, *ETMK* organized a furniture design exhibition within *IDEMA* '96 in İstanbul (Catalogue of Product Designers in Turkey 1998 1998, 2). In 1998, *ETMK* organized the second of *Designers' Odyssey Product Design Exhibition* in İstanbul within *4th Office Furniture, Decoration and Accessories Fair* (Er 2002, 186-187; Güven 2008). Moreover, *ETMK* made the attempts to organize the first *Industrial Design Fair* in *Turkey*; however, *IDE Fairs Organizations* organized it, *Designex* '99, in İstanbul (Güven 2008, Paksoy 2008). Parallel to the exhibitions in 1994 and 1998, the catalog of Turkish designers, introducing Turkish designers and their works, were published by *ETMK*. These catalogs were sent to the relevant industrial corporations. Besides these promotional activities, *ETMK* tried to convince the government circles about the significance of design for industry and economy. With this aim, a delegation of *ETMK* managed to have an interview with the *President of the Republic*, *Süleyman Demirel* in 1998. Unfortunately, this attempt failed to materialize (Güven 2008; Er 2002, 187). Later in 1999, some of the *ETMK* members participated in the preparations of the *8th Five Years Development Plan* of *State Planning Office*. However, the reports *ETMK* members prepared had little effect on the final plan (Er 2002, 187).

In addition to these developments, in the 1990s, the changing consumption and lifestyle habits of the Turkish society became more apparent. The credit-cards, advertisements, magazines, shopping malls promoted consumption among Turkish society. Consuming designed goods of famous brands became more important. In this transformation about consuming design in the 90s, magazines had a significant role. The 90s witnessed the introduction of art, architecture, interior design and home style magazines: *Arredamento Dekorasyon*, *Home Art*, *Vizyon Dekorasyon*, *Art+Decor*, *Ahsap*, and the like. These magazines by defining lifestyles and tastes, guided the consumer in her tastes and consumption habits (Tanglay 2007, 12). In these magazines design was positioned as a symbol of modern and Western lifestyle. Furthermore, the guidance of Turkish public by the

magazines about the concept of design resulted in misconceptions of design in society. Far from comprehending the scope of design, in these magazines, design was presented much more related to style and aesthetics (Tanglay 2007, 88-89). It can be argued that since the 90s, design publishing has become another institution in Turkish industrial design arena. However, this institution does not have the idealist approaches of design education institutions or design promotion institutions. Motivated by commercial concerns, the institution of design publishing puts forward a populist consumer culture vision instead of a critical approach.

The popularity of design in media and thus in society increasingly continued in the 2000s. Globalization, mobilization and communication had effects on the developments in design, industry, and society in this term. Mobilization, going abroad, became more common in the society. The spread of the internet in Turkey increased the interaction of Turkish public with the world. The desire to consume design became more common in the society. This was also pumped through the advertisements and publishing. The advertisements claimed that the products had good, modern, ergonomic and personalizable designs whether they did or not. The use of word 'design' started to be used for anything as hair design, eyebrow design, and food design. Design started to be a trend in Turkish culture as well as in other countries. Therefore, the transformation in the consumption habits of the Turkish society started with the liberalization of the imports in the 80s, supported by the globalization, mobilization and communication, positioned design as a trend in Turkey in the 2000s.

In this period, partners other than designers as design magazines, manufacturers especially the exporting ones, fair organization companies, communication companies, and municipalities have started to be interested in design and design related activities. Therefore, in this period an increase in the number of design promotion activities and diversity in the character of design promotion activities are seen. In addition to the transformation of consumption habits in Turkey, the increasing interest in the creative industries for economic purposes is also the reason for the increase in design promotion activities especially in the last few years. Inspired by the developments in the world, which Turkey has been much in interaction since the 90s, creative industries have been seen valuable for their economic value.

In this period, there has been various design exhibitions. In 2003, *Art Decor Magazine* organized an event called *Design Days*, which was followed by a design fair*, ADesign Fair 2003*. This fair was followed by its second, *ADesign Fair 2004*. Then, it transformed into a city event *İstanbul Design Week*, which was held in 2005, 2006, and 2007 (Buğdaycı 2007).

On the other hand, *ETMK* continued to organize exhibitions: In 2003, an exhibition within *ADesign Fair*; in 2004 an international exhibition within *Tendence Lifestyle Fair* in Germany; in 2005, 2006, and 2007 exhibitions within *Marketingist International Fair* in İstanbul, and an exhibition within *KOBİF* in İzmir; in 2008 an exhibition called *Design Turkey Industrial Design Awards* in İstanbul. In most of these exhibitions, *ETMK* continued to reward designers and producers (ETMK 2008, 5-8). Besides these exhibitions, in 2006 *Street Design Week*, an exhibition on the streets of Nişantaşı district in İstanbul was organized by a communication design company (Karaosmanoğlu 2007). In 2006 also a fair, *FESorient*, focusing on the relationship of culture and design, was organized in İstanbul (Yalım 2007). Furthermore, in 2007 an international exhibition in *Milan Furniture Fair* was organized by *İlk group*, a group of Turkish designers and *Nurus*, office furniture producer. Thus, as it is seen, a number of exhibitions were organized.

In addition to the exhibitions, a great number of design competitions were organized, becoming annually, and supported by the industry. In most of these competitions, *ETMK* cooperated with the organizing committees and acted as an advisor for defining the terms and conditions of the competitions.

In the field of education, the number of design schools has increased in this term. Today there are 15 industrial design departments in Turkey. Furthermore, the number of Phd programs has also increased.

As stated above, Er's (2002) analysis of the historical development of industrial design in Turkey is until 2002 since the article was written in 2002. Thus, it ends wit the *Re-Emergence Phase*. Therefore, the question 'has this phase ended or still continuing?' emerges. Although the 2000s demonstrated an increasing popularity of design both in industry, public, media, and education, it can be claimed that Turkey is still in the *Re-Emergence Phase*. Today, unemployment of industrial designers, the imitation of existing products, and the incapability of design management are still major problems of Turkish design. Besides, another problem is that since most of the design related activities take place in İstanbul, it is hard to expect a country-wide effect of these events. On the other hand, some recent developments create a positive atmosphere for Turkish design. These developments are the government's and the industrialists' increasing interest in design. In 2008, *Design Turkey Industrial Design Awards* were given under the *TURQUALITY* program with an aim to reward good design in Turkey. This awarding system was realized with the

cooperation of *Undersecretariat of the Prime Ministry for Foreign Trade*[23] (*DTM*), *Turkish Exporters Assembly*[24] (*TİM*), and *Industrial Designers Society of Turkey* (*ETMK*) (ETMK 2008, 5). In addition to this, an official statement for supporting design in Turkey was accepted by the cabinet and is constituted in April 2008 (Resmi Gazete, http://rega.basbakanlik.gov.tr/, retrieved on November 24, 2008). Thus, based on all these developments it can be argued that Turkish design is now in the *Development Phase* (Table 2.3).

To conclude, in the light of this information, it can be claimed that the history of industrial design in Turkey has developed on four bases and through their interaction: schooling, institutionalization/professionalization, industrialization and the current industrial practice, and dynamics of consumption. These four bases took place in the environment set by the Turkish governments' policies such as following *ISI* policies, export-led industrialization, isolation from the world or getting closer with the *USA* and *EU*. While deciding in these policies, the Turkish governments followed the trends, threats and opportunities in the world, therefore, all these activities took place in the world environment. This analysis can be demonstrated as figure 2.15.

The government's policies of economy had significant effects, both positive and negative, on the development of industrial design. While the *ISI* period, from the 60s to the 80s, helped to create a national industry, it failed to promote design in industry. In the protected domestic market with not serious competition among the Turkish manufacturers, design was mainly unnecessary in industry. Most manufacturers preferred to copy the foreign examples. However, some large manufacturers preferred to use design for different purposes: product modification, styling, and adapting to Turkish market. Although the government preferred to follow export-led industrialization from the 1980s, at first the significance of design for export not perceived much, price competitiveness was preferred. However, the relationships with the *EU* resulted in significant developments in Turkish industry: new concepts as quality, design and intellectual property rights. Thus, from the 90s, design has increasingly gained importance. R&D and investing in technology was supported by the state. Unfortunately, still design is not a part of this support and the state does not have a design policy however decided to support design in export Therefore, instead of nation wide reforms in design in industry, only the relevant industrial sectors or manufacturers have

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[23] *Dış Ticaret Müsteşarlığı*

[24] *Türkiye İhracatçılar Meclisi*

been adapting to the needs of these policies as exporting industries and manufacturers. The focus of design exhibitions on the exporting industries and manufacturers also confirm this. The process of industrialization and the current industrial practice is an important element of the development of industrial design in Turkey.

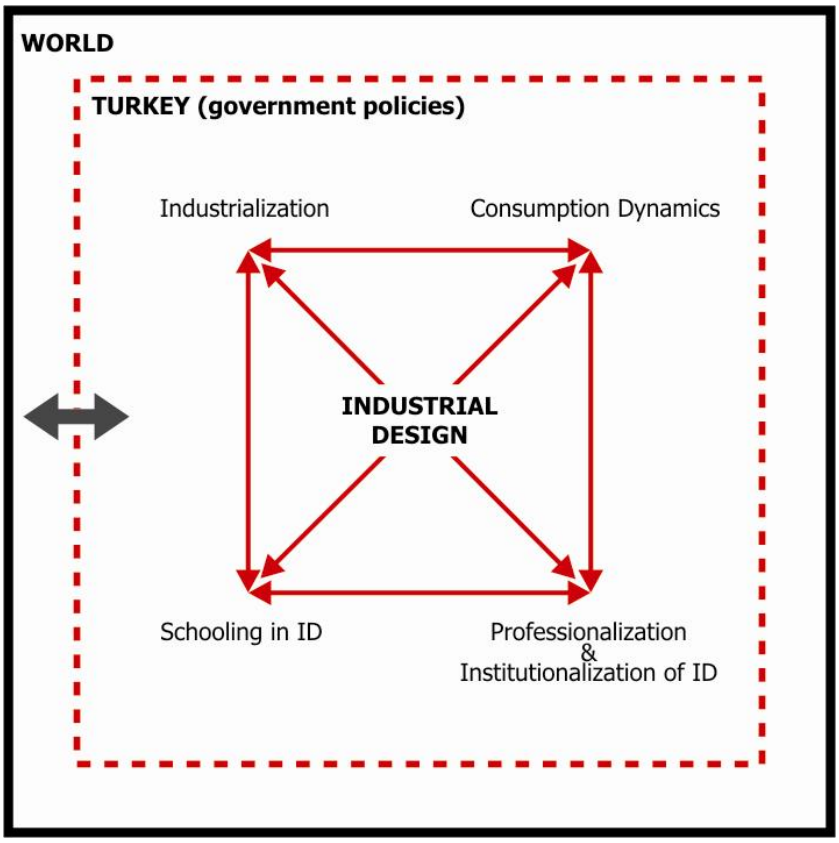


Figure 2.15 Key factors in the development of industrial design in Turkey

Industrial design in Turkey first emerged at the education arena. Industrial design courses and departments were opened before the demand from the industry. Here, the government policies that preferred a relationship with the USA, had effects on the development of industrial design education. *METU Department of Industrial Design* can be seen as a product of these relationships. Then, since the 90s industrial design has increasingly become a popular discipline in education. Today, there are 15 industrial design departments in Turkey. Furthermore, graduate programs in industrial design as master and PhD are also available. However, there are concerns about the quality of education in these departments since some of them do not have academics with a background in industrial design.

Another significant element of industrial design in Turkey is institutionalization and professionalization. Institutionalization in the form of professional society, first started with the establishment of *ETD*, and then continued with *ETMK*. Furthermore, today there are unofficial groups of designers as well. Since the 1990s, institutionalization in design publishing and design fair organization is also seen in Turkey.

Consumption dynamics, on the other hand, has been a significant factor since the 80s. With the liberal import policies, consumption habits of Turkish society have transformed. Consuming designed goods of known brands and expressing the identity through objects became common.

As seen in figure 2.15, these four elements, schooling, institutionalization and professionalization, the process of industrialization and the current industrial practice, and consumption dynamics are interrelated:

Schooling & the Process of Industrialization and the Current Industrial Practice:

The industrial design education provided the necessary professionals for the industry. In time, the needs of the industry were understood and the industrial design education is improved to meet these needs. The industry-university relationships in the education of industrial designers confirm this. Today, some universities as *METU* and *ITU*, conduct design project studios collaborating with manufacturers. Furthermore, the graduates of industrial design programmes also influence manufacturers' perception of perceive design, mostly improve their vision.

Schooling & Institutionalization and Professionalization:

Design societies and unofficial groups of designers consist of industrial designers educated by the industrial design departments. Therefore, schooling provides the necessary designers to fight for professional rights and to introduce and promote the profession. Furthermore, although few, some industrial designers interested in design publishing make contributions to the institution of design publishing which is generally criticized for lack of critical viewpoint. On the other hand, design promotion activities as exhibitions, seminars and competitions organized by these institutions contribute to the education of new industrial designers.

***Schooling-Consumption Dynamics*:**

The relationship of schooling and consumption dynamics is rather passive and sometimes indirect. It is certain that educated designers influence the design perception of people around them and thus their consumption habits of design. Furthermore, through the works of professional designers in their professional lives, consumers start to form a concept of design in mind by conscious or not. However, in Turkey, this is restricted to certain brands or sectors since mostly designers are not allowed to conduct their work as it is supposed to be. On the other hand, the increasing importance of design in consumption, positioned design as an important discipline so that the number of industrial design departments increased considerably in recent years.

***Institutionalization and Professionalization & the Process of Industrialization and the Current Industrial Practice*:**

The design promotion activities of professional organizations try to promote the profession among industry. For instance, the recent design exhibitions of *ETMK* focus on the role of design in competition especially in the export markets. To encourage the use of design and to set examples, manufacturers are rewarded. On the other hand, some manufacturers also take part in these design promotion events as competitions or seminars, which make these events may be more influential for other manufacturers. Besides, there is a significant relationship between the manufacturers and the design publishing. However, this relationship is rather commercial.

***Institutionalization and Professionalization & Consumption Dynamics*:**

Due to the different motivations, institutionalization of industrial design have both positive and negative effects on consumption. While design magazines and some design exhibitions present design as an activity of styling, and design products as tools for identity generation through commercial motivations, professional organizations and their activities present design as a necessary profession to answer the needs and desires of the consumer. However, the activities of commercial organizations are much more influential for consumption dynamics. On the other hand, consumption had also affected the design promotion activities. The changing consumption dynamics resulted in the emergence of new institutions in industrial design.

Consumption Dynamics & the Process of Industrialization and the Current Industrial Practice:

Both consumption dynamics and industry guided each other in design. The industry tried to fulfill the expectations of consumers, while consumers developed new consumption habits with the proposals of industry.

To conclude, exhibitions within the dynamics specific to the historical development of industrial design in the West demonstrates the fact that they are significant elements in this process. Together with this, the increasing number of exhibitions in Turkey and the variety of the characters of these exhibitions motivated the author to study exhibitions in Turkey within the dynamics specific to the historical development of industrial design in Turkey. Furthermore, it is a new subject in design research in Turkey, thus needs to be studied. The following chapter introduces the major exhibitions open to professional designers in Turkey from 1989 to 2008.

CHAPTER 3

DESIGN EXHIBITIONS FROM 1989 TO 2008 IN TURKEY

This chapter begins with an overview of design exhibitions which are subject of this thesis in a chronological order. Then, the chapter continues with an informative part on these design events. Basic information about the events; time, place, organizer, motivation, and aim; gathered from the catalogues, media, and interviews conducted with the organizers of the events, is given together with some information about the organization process of the events in order to help the reader to understand the spirit of these events better. If applicable this information is followed by the overview of the catalogues and the awards given at these events.

3.1 Overview

It is accepted that the first design exhibition open to professional industrial designers on national basis was held in 1989 in Ankara (Asatekin 2008). Therefore the period covered in this thesis starts from 1989 and it ends in 2008. There is no doubt that there have been various events not covered in this study although they are in this time period. However, the main criterion of selecting the events to be analyzed was their significance for the history of industrial design in Turkey. Therefore, the major events studied in this thesis, and their basic information are stated in table 3.1. If it was managed to obtain and examine the catalogue of exhibitions, it is stated with grey colour in the table.

Table 3.1 Exhibitions Examined in this Study

Date	Name of the Event	Venue	Organizer	Interviewee	Catalogue
1989	METU DID 10th Year Exhibition	–	METU DID	Mehmet Asatekin	
1994	Designers' Odyssey	Ankara Construction Fair / METU International Design Symposium	ETMK	Gamze Güven	
1995	ETMK Product Design Exhibition	TIDEX	ETMK	Gamze Güven	

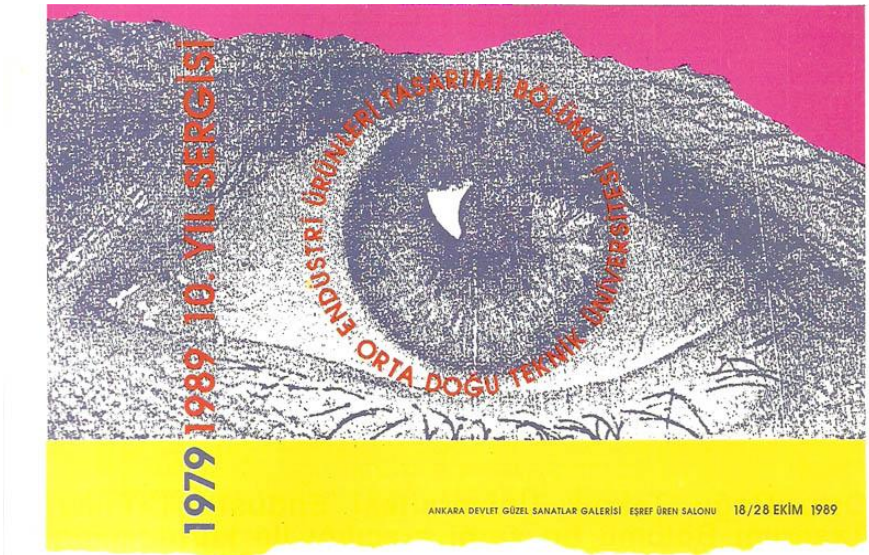
Table 3.1 Exhibitions Examined in this Study (continued)

1996	ETMK Furniture Design Exhibition	IDEMA	ETMK	Adnan Serbest	
1998	Designers' Odyssey	4th Office Furniture, Decoration, and Accessories Fair	ETMK	Gamze Güven	
1999	Designex '99 Industrial Design Exhibition	-	İDE Fair Organizations	Ferda Paksoy	
2003	ADesign Fair	-	AD, İkon Fair Organizations	Ahmet Buğdaycı	
	Beyond the Borders	ADesign Fair 2003	ETMK	Gamze Güven	
2004	Designers from Turkey/Design from East to West	Tendence Lifestyle Fair	ETMK	Benan Kapucu	
	ADesign Fair		AD, İkon Fair Organizations	Ali Bakova Ahmet Buğdaycı	
2005	İstanbul Design Week		AD,dDf, idf	Ahmet Buğdaycı Dilek Öcal Aylin Sayek Yılmaz Zenger	
	Those Who Make a Difference by Design in Competition in 2000s	Marketingist	ETMK	Özlem Yalım	
2006	Street Design Week	-	Sinpa A.Ş, Şişli Municipality	Kesibe Karaosmanoğlu	
	FESorient	-	Özlem Yalım, Vision Agency	Özlem Yalım	
	İstanbul Design Week	-	dDf, idf	Dilak Öcal Aylin Sayek	
	Winners by Design	Marketingist	ETMK	Sertaç Ersayın	
2007	İlk in Milano	Milano Furniture Fair	İlk group, Nurus	Selen Akıner Senem Öcel	
	İstanbul Design Week	-	dDF, idf	Senem Öcal Aylin Sayek	
	Winners by Design	Marketingist	ETMK	Sertaç Ersayın	
	ETMK Product Design Exhibition	KOBİF İzmir	ETMK	Mahsube Gezer	
2008	Design Turkey Industrial Design Awards	-	ETMK, TİM, DTM under Turquality program	Gülay Hasdoğan	

3.1.1 METU, Department of Industrial Design 10th Year Exhibition

Middle East Technical University Department of Industrial Design (*METU DID*) *1979-1989*

10th Year Exhibition [25]was organized by the department on the 18th-28th of October in 1989 at the *Ankara State Fine Art Gallery*, *Eşref Üren Hall* (Figure 3.1) (Invitation and Brochure of METU DID 10th Year Exhibition, 1989). This exhibition is known as the first product design exhibition exhibiting professional works (Asatekin 2008).



O.D.T.Ü. Mimarlık Fakültesi Basım İşliği

Figure 3.1 Brochure of *METU DID 10th Year Exhibition*, designed by *Akın Düzakın* (METU DID Archive)

Mehmet Asatekin (2008), chair of the *METU DID* at that time and the organizer of the exhibition on behalf of the department, says that the exhibition was organized with a motivation of celebrating the 10th year of the department as it can be concluded from the its name. He (2008) explains that thinking that one of the most effective indicators of an

[25] *Orta Doğu Teknik Üniversitesi Endüstri Ürünleri Tasarımı Bölümü 1979-1989 10. Yıl Sergisi*

educational institution is its contribution to the society, he wanted to demonstrate the departments' contribution in 10 years through an exhibition of the professional works of the graduates of the department. He (2008) further adds that they also aimed to contribute to the public awareness of industrial design; therefore, instead of holding the exhibition at the university they preferred a popular place that a variety of people use, a gallery in *Zafer Mall*[26], for the exhibition.

The only criterion to participate in this exhibition was to submit works realized after graduation during the professional life. None of the applicants were rejected as long as this criterion was fulfilled. Therefore, the exhibition was more like a compilation. There was not a pronounced design concept but the visitors could understand what industrial design is, what industrial designers do, from the exhibition (Asatekin 2008).

In a document in the archive of the exhibition, Asatekin (1989) states that there were 149 graduates by October, 1989. Excluding the 1989 graduates, the profile of the graduates was stated as follows: %29 of them were in furniture and decoration sector; %23 of them were in producer companies as product designers; %17 of them were working in other design disciplines as graphic, jewellery, and stage design; %12 of them were working as academicians; %11 of them were following graduate studies or were doing military service; %8 of them were working in fields other than design. Around 30 graduates participated in the exhibition mainly with products from furniture sector. Besides, Asatekin (2008) remembers works from *Vestel*[27](Figure 3.2). %90 of the exhibition was based on two dimensional materials; boards containing pictures and drawings of the products; however, some three dimensional materials were also exhibited (Asatekin 2008).

According to Asatekin (2008) the only difficulty was, not knowing how many people will participate in the exhibition until the last day. However, it is clear from the archive of the exhibition that communication, contacting the graduates, was also a difficulty since it was a time without internet. On the other hand, the organization of the exhibition was supported by the state, industrial corporations, and the university at some level. *Ministry of Culture*

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[26] *Zafer Mall* is located in *Kızılay* in Ankara, which is a very busy spot in the city.

[27] Electronic and white goods producer in Turkey

allocated the exhibition hall free of charge, *Vestel* and *Kelebek Furniture*[28] became the sponsors of the exhibition while *METU Chancellery* organized the opening cocktail (Asatekin 2008; Brochure of METU DID 10th Year Exhibition, 1989).

Figure 3.2 Works of Özlem Perşembe and Murat Yavuz that were exhibited at the METU DID 10th Year Exhibition in 1989 (METU DID Archive)

It is also essential to mention about the reactions of the graduates to this exhibition. Although Asatekin does not remember any feedback from the participating designers after the exhibition, the letters before the exhibition reveal that graduates were happy to hear about this organization, even the ones who would not be able to participate. Furthermore, most of them gave names from their companies for invitations in order to increase the awareness about industrial design in their companies and among industry (Archive of METU DID 10th Year Exhibition 1989, 1989).

[28] Furniture producer in Turkey

3.1.2 Designers' Odyssey '94 Product Design Exhibition

Designers' Odyssey '94[29] (Figure 3.3), the first product design exhibition of *ETMK*, is also the first product design exhibition which was open to anyone with an original design in Turkey. It was organized with the motivation of evaluating what designers have done up to that date. The name of the exhibition was set through a competition and the name "Designers' Odyssey" offered by *Hakan Gencol* was chosen among the alternatives since it was thought that it reflected the adventurous journey that designers have been through. The aim was to organize the exhibition every two years, however, due to the difficulties in organization, it was organized only once after four years (Güven 2008).

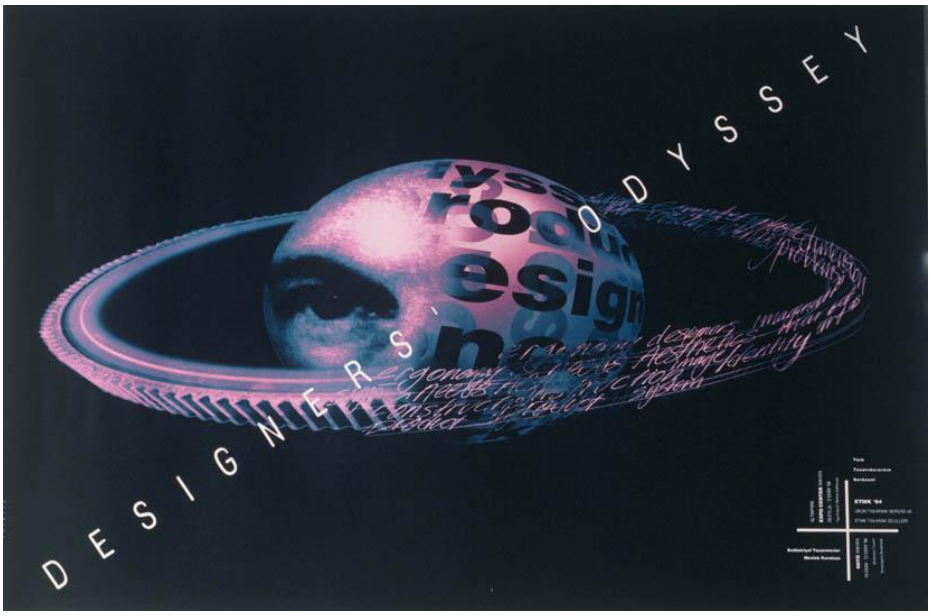

Figure 3.3 Poster of Designers' *Odyssey '94 Exhibition* designed by *Emrah Yücel* (ETMK archive)

Fatma Korkut, *Gamze Akay* (*Gamze Güven*) (the person in charge), *Mustafa Hasdoğan*, *Namık Özer*, and *Filiz Pektaş* were in the organizing committee of the exhibition on behalf of *ETMK* (Catalogue of Product Designers in Turkey 1994, 1994). It is also essential to mention about the volunteers of design students and professionals from *METU* who helped the

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[29] *Türk Tasarımcısının Serüveni '94*

organization committee. The exhibition was realized through the help of some sponsors. Finding the sponsors was the most difficult part of the whole event since it was the period of *April 5 Economic Crisis*[30]in Turkey (Güven 2008). However, it was managed to find sponsorships[31].

The exhibition was first held on the 28th of September-2nd of October in 1994 within the *Ankara Construction Fair* at the *Altınpark Expo Center* (Anon. 1994, 108). Afterwards, it was repeated on the 10th-12th of October in 1994 accompanying the *International Industrial Design Symposium* "*Design, Industry, and Turkey*" organized by the *METU Department of Industrial Design* at *METU Faculty of Architecture* (Anon. 1994, 108; Özgen 1994, 111; ETMK 2006, 4). Güven (2008) states that at first the aim was to organize this exhibition together with the *International Industrial Design Symposium* in order to introduce the potential in Turkey to attending professionals and academicians; however, due to the conflicts between *ETMK* and the symposium organizers, the exhibition was moved to *Ankara Construction Fair*, one of the most important fairs in Ankara, when *The Building Information Centre*[32]gave *ETMK* an area of 350m^2 free of charge. However, Güven (2008) claims that participating in the construction fair instead of an independent exhibition was criticized by some people. She (2008) adds that she does not agree with this criticism since the fair created the opportunity to meet industrialists and public, and provided an insight about the conditions of the industry. Furthermore, she (2008) states that it would have also cost much more. After the exhibition within the *Ankara Construction Fair*, the symposium organizers invited the exhibition back to the symposium; therefore the exhibition was held twice. The negative development at the beginning, turned into an advantage since the exhibition reached a wider range of visitors as public, industrialists, professionals, and foreign academicians by exhibiting twice in different venues (Güven 2008). Güven (2008) also states that by sending almost one thousand catalogues published parallel to the exhibition to general managers and marketing departments of the relevant corporations, *ETMK* reached its target market.

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[30] One of the major economic crises in Turkey that resulted in high inflation, high devaluation, increase in unemployment, and decrease in salaries

[31] *Yapı Endüstri Merkezi*, *Forum Fuarcılık*, *Kelebek Mobilya*, *Koleksiyon Mobilya*, *Aksu Metal Eşya Sanayi*, *Dokap, Eczacıbaşı*, *Atom Kimya*, *Total Aydınlatma-Osram*, *Maars Yapı İç Sistemleri*, and *Balıkçıoğlu Mobilya* were the sponsors of the exhibition (Product Designers in Turkey 1994, 1994).

[32] *Yapı Endüstri Merkezi*

With this exhibition *ETMK* aimed to introduce the professional potential to public by gathering qualified designs and aimed to question design of future. The exhibition covered product design with its widest meaning from art/craft objects to mass produced objects (Catalogue of Product Designers in Turkey 1994, 1994). Thirty-eight designers participated in this exhibition with over than 130 products, prototypes or conceptual projects ranging from art and craft objects to mass-produced products from a variety of sectors such as glassware, accessories, tableware, furniture, and white goods (Figure 3.4-3.6) (Anon. 1994, 108; Güven 2008). Güven (2008) notes that they wanted to demonstrate the wide range of products and sectors that product designers deal with and to tell everyone that design does not belong to any kind of sector. She (2008) also states that it was good to see that there were participators from three available categories of professional practice as design departments of companies, design offices, and entrepreneur designers.

Figure 3.4 View from the *Designers' Odyssey '94 Exhibition* at *METU Faculty of Architecture* (ETMK Archive)

Figure 3.5 View from the *Designers' Odyssey '94 Exhibition* at *METU Faculty of Architecture* (ETMK Archive)

Figure 3.6 View from the *Designers' Odyssey '94 Exhibition* at *METU Faculty of Architecture* (ETMK Archive)

Parallel to the exhibition of the professionals, a student projects exhibition consisting of 45 projects from newly graduates of different universities was organized at *METU* (Anon. 1994, 108).

Catalogue of Designers' Odyssey '94

Parallel to the exhibition a catalogue named *Product Designers in Turkey 1994 was* published. However, it is not exactly the catalogue of the exhibition since it was open to participation of all Turkish designers (Catalogue of Product Designers in Turkey 1994, 1994). The catalogue consists of information about product design, information about *ETMK* and its activities, a preface, and information about designers and their designs.

Under the heading product design, the scope of the concept of product design is mentioned. In the catalogue, the concept of product design is discussed within the following three topics:

> *Meeting the consumers' real needs,*
> *Creating a better competition potential in national and international markets with products of good quality, different than alternatives,*
> *Creating a better future with an attitude which is natural and sensitive to environment and humans and increasing the quality of life* (Catalogue of Product Designers in Turkey 1994, 1994).

In the catalogue, product design is considered as one of the oldest professions. The reader is informed about the similarities and differences of an industrial designer of today and a craftsman of the past.

> *One of the oldest professions of the world is product design. Since Palaeolithic age creating 'appropriateness to usage' and relating needs with 'things' has not changed/ The thing that has not changed since Palaeolithic age is creating 'appropriateness to usage' and relating needs with 'things'. Design problem that arises to meet a need is solved through thought by using existing materials and technology. The first objects of stone or mud shaped in hands of human can be considered as the origin of today's product design. The difference between past and today is the necessity of solving design problem for the use of a vast mass that designer does not know instead of one-to-one relationship of craftsman with his client* (Catalogue of Product Designers in Turkey 1994, 1994).

Then, other differences of craft and product design are analyzed. It is stated that used materials, production methods and marketing strategies are also the differences between craft and product design. The difference between the criteria of design problems of today and the past is also stated (Catalogue of Product Designers in Turkey 1994, 1994). Then, the interdisciplinary character of design is emphasized:

> *The designer, who undertakes new responsibilities against unknown future, limited natural resources, and social alienation, has to develop meaningful and creative ideas. This responsibility can only be assumed through working with other relevant disciplines. Design is an interdisciplinary profession and it has a character that provokes other disciplines. Perceiving design as a separate discipline causes design to isolate and lose its interdisciplinary character by getting stuck in certain parameters. Product design profession, which is tied up with ergonomics which is defined as human-machine interaction, marketing issues, safety factors, and information from ecology and perception, has to create solutions that satisfy needs by interpreting all the data gathered from other disciplines. While these solutions may be a new product (innovative design), they may also be a redesign of an existing product. But, however it is, an invention or a redesign, more production mentality must be changed with 'production of a higher quality, production to real needs'* (Catalogue of Product Designers in Turkey 1994, 1994).

Then, the effect of design on competition for companies and also for countries is emphasized:

> *Since design is directly related to quality and marketing, it is an element that increases competition, brings in new markets, and increases profit. John Butcher, Industry and Commerce Ministry of Thatcher government, has addressed producers in his 'Design and National Interest' declaration as: '…although you success at phases as quality control, finance, production and marketing if you do not have products designed that would satisfy consumers, in the long run you will go bankrupt and many rivals will appear who want to take your place. This is an undesirable situation for national interests because this gap will be tried to be fulfilled with import and not only we will import but we will export labour* (Catalogue of Product Designers in Turkey 1994, 1994).

Furthermore, it is stated in the catalogue that a successful marketing can be achieved by understanding consumers' needs. It is said that today the West is trying to define the real needs of consumers in developing countries to create alternative markets for their saturated markets. Turkey is seen in a good position because it is claimed that Turkey can understand the needs of the developing countries better (Catalogue of Product Designers in Turkey 1994, 1994). It is also stated that design must be considered as an indispensable element of quality. This argument is emphasized with a quotation of *Gordon Russel* from *Design Council* in *UK*:

> *…But as Gordon Russel, one of the directors of Design Council in UK, emphasizes 'Design itself must be considered as an indivisible part of quality, from now on quality should not be considered only as good workmanship and good material. Good design is the quality guarantee for consumer and is a defining factor in the end product'* (Catalogue of Product Designers in Turkey 1994, 1994).

Then, it is stated that design professionals are available to work for the industry in Turkey. The reader is informed about the universities that offer industrial design education in Turkey which were *Mimar Sinan University*, *METU*, *Marmara*, and *ITU* at the time. Furthermore, it is stated that around a thousand industrial designers are working professionally in Turkey (Catalogue of Product Designers in Turkey 1994, 1994).

In addition to the information about product design, there is also brief information about *ETMK*, the organizer of the exhibition: its structure, aims, activities, and future plans. It is

said that *ETMK* is the only association on industrial design that represents the interest of industrial designers and promotes high standards of design in Turkey. Among its activities, product design exhibition and *ETMK* awards, catalogue of product designers, publication of a bulletin called "Tasa", design consultancy services, and studies of professional policies; among future plans, membership to *ICSID*, design consultancy centres project, and design museum project are stated (Catalogue of Product Designers in Turkey 1994, 1994).

In the catalogue, there is also quite an emotional preface by *Zafer Akay* which emphasizes the difficult adventures of designers in Turkey. The preface is as follows:

> The Odyssey of Turkish designers started when they sailed towards business life after a long, enjoyable but tiring education. Some were blown with the wind to distant countries crossing seas and oceans. Some started to work in manufacturing companies, some established on their own. Some followed the 'jingling coin' calls of Sirens, became businessman and forgot about design. Some ate the lotus flowers of theory and philosophy, and settled for a happy life in the land of academia. Some, while working in a manufacturing company, confronted single eyed giant Cyclops, who wanted to disregard all about design. Some managed to convince the Cyclops with presentation techniques and established design departments. Some have taken captive by beautiful nymph Circe in her decoration island. Some managed to escape with furniture designs at hand.
> So, here are the designers that managed to reach the land, after all these adventures…
> (Catalogue of Product Designers in Turkey 1994, 1994)

ETMK Awards at Designers' Odyssey '94

In order to motivate designers and to introduce designers to industrialists, it was decided to form an awarding system, despite the objections claiming it was too early for Turkey (Güven 2008). Güven (2008) states that they had to start at some point and people needed motivation.

Awards were given in three categories: "*ETMK* Design Awards[33]" in the category of industrial products, *ETMK Idea Awards*[34] in the category of conceptual projects, and *ETMK Encouragement Awards*[35] in the category of student projects in order to honour designers creating original works (Catalogue of Product Designers in Turkey 1994, 1994). The jury of the *ETMK '94 Design Awards* consisted of *Mehmet Akbulut* from *Mercedes-Benz*, *Germany*, *Yüksel Güner* from *Eczacıbaşı*, *Prof. Şermin Alyanak* from *Marmara University, Dr. Mehmet*

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[33] ETMK Tasarım Ödülleri

[34] ETMK Kavramsal Proje Ödülleri

[35] ETMK Özendirme Ödülleri

Asatekin from *METU*, and *Hüseyin Bahri Alptekin* from *Bilkent University* (Anon. 1994, 108). In the category of industrial products, *İlhan Erhan* and *Hüseyin Kurtuluş* with food processor, *Aziz Sarıyer* with chair, *Defne Koz* with candlestick, *Oya Şenocak* with whisky glass, and *Emre Kahraman* with package for baby shampoo recieved the *ETMK '94 Design Awards* (Figure 3.7-3.11) (Anon. 1994, 113).

Figure 3.7 *ETMK '94 Design Awards* in the category of industrial products: food processor by İlhan Erhan and Hüseyin Kurtuluş (ETMK archive)

Figure 3.8 *ETMK '94 Design Awards* in the category of industrial products: whisky glass by Oya Şenocak (ETMK archive)

Figure 3.9 *ETMK '94 Design Awards* in the category of industrial products: package for baby shampoo for Emre Kahraman (ETMK Archive)

Figure 3.10 *ETMK '94Design Awards* in the category of industrial products: candlestick by Defne Koz (ETMK archive)

Figure 3.11 *ETMK '94Design Awards* in the category of industrial products: chair by Aziz Sarıyer (ETMK archive)

In the category of conceptual projects, *Hakan Gencol* with button and *Tolgahan Dönmez* with package for peeled garlic received the *ETMK '94 Idea Awards* (Figure 3.12-3.13) (Anon. 1994, 113). In the category of student projects, *Okan Kutay* with folding stool, *Bedii Koş* with wine package, *Aykut Erol* with travelling exhibition, and *Barış Üner* with electrical water heater received the *ETMK '94 Encouragement Awards* (Anon. 1994, 113).

ETMK also gave some appreciation awards. In the category of industrial products, *Kamil Akdeniz* with remote control, *Sertaç Ersayın* with combi boiler, *Tuğba Ülker* with necklace, *Sibel Akçay* with telephone, *Müge Aliefendioğlu* with automatic hand washer, *Bülent Altay* with table, *Seçil Şatır* with paddle, and *Oya Şenocak* with *Slope* glass series and plate recieved *ETMK '94 Appreciation Awards*. In the category of conceptual projects, *Aslı Sinman* with virtual packaging and *Eden Ünlüata* with pack received *ETMK '94 Appreciation Awards*. In the category of student projects, *Haluk Atabek* with telephone booth, *Hümanur Bağlı* with tea set, and *Celal Koka* with sneakers received *ETMK '94 Appreciation Awards* (Anon. 1994, 113).

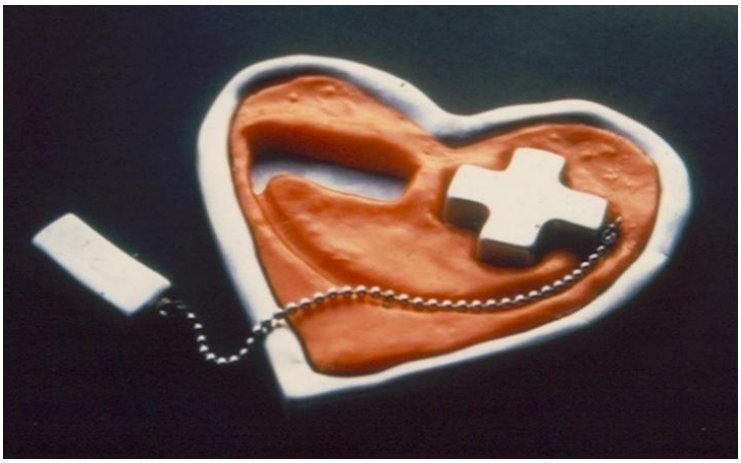

Figure 3.12 *ETMK '94 Idea Awards* in the category of conceptual projects: button by *Hakan Gencol* (ETMK Archive)

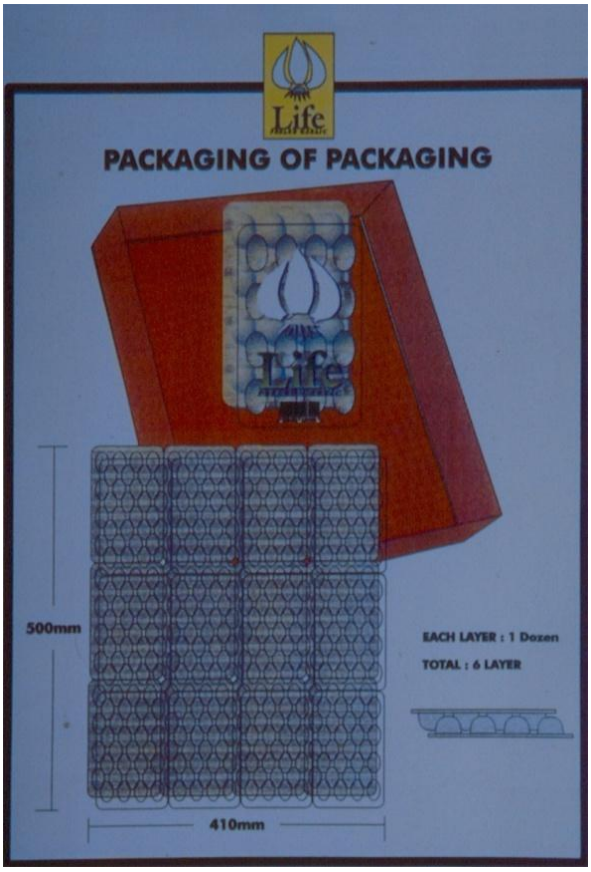

Figure 3.13 *ETMK '94 Idea Awards* in the category of conceptual projects: package for peeled garlic by *Tolgahan Dönmez* (ETMK Archive)

3.1.3 ETMK Product Design Exhibition within TIDEX '95 International Design Fair

Learning that a huge design fair, *TIDEX '95 International Design Fair*, would be held parallel to the *ICSID International Design Congress* 'Design for the changing world towards 21st century' on the 25th-28th of September, 1995 in Taipei, Taiwan, *Gamze Güven* suggested *ETMK* to participate in this fair (Akay 1996, 38; Güven 2008). Thus, with a quite small budget, *Gamze Güven* on behalf of *ETMK* organized the first international design exhibition of *ETMK*, naturally of Turkey as well (Güven 2008). Güven (1996, 2008) states that the exhibition was realized with the remaining money of 1994 exhibition and the support from furniture sector (Figure 3.14).

TIDEX'95

紀 念 狀

CERTIFICATE OF PARTICIPATION

Turkish Society of Industrial Designers
熱心參與民國八十四年「台北國際設計展」
之展出，成效卓著
使該展得以圓滿成功
特頒此狀
以茲紀念

The Organizers of the
1995 Taipei International Design Exhibition
(TIDEX'95)
hereby express their gratitude to
Turkish Society of Industrial Designers
for its enthusiastic participation
in TIDEX'95

黃興國
秘書長
中華民國對外貿易發展協會
中華民國八十四年九月

Secretary General
China External Trade Development Council
September 1995

Figure 3.14 Certificate of Participation, *TIDEX '95* (ETMK Archive)

Güven (2008), states that the aim of the exhibition was to introduce the design potential in Turkey to public since professionals, industrialists, and academicians from all over the world would come to the fair. She (2008) further adds that it was important to say that they were there and to make some international contacts, which was accomplished. Güven (2008) says that it was interesting to see that *ETMK* was the only institution representing Turkey while other countries were represented by design schools, design councils, and design societies while.

Due to the small budget, a 9m^2 stand was rented; therefore slides of participating designs were exhibited instead of real 3D objects in a stand designed like an authentic Turkish tent (Güven 2008; Akay 1996, 39). Around 200 slides were gathered after the announcement for the exhibition. In addition to some of the participators of the exhibition in 1994, some other corporations have also applied for the exhibition. Only works of Turkish designers were accepted to the exhibition while works of foreign designers for Turkish companies were rejected (Güven 2008).

Güven (2008) claims that this exhibition created awareness for all participators of the fair. She (2008) states that while others learned about Turkish design, they learned about design in other countries. She (2008) gives Far East as an example and notes that they have realized that Far East has already constructed design as a state policy and has started to use design as a tool for competition in global market. Güven (1996) emphasizes the difference between Turkey and developing countries like Taiwan, Malaysia, Singapore, and Korea as such:

> *However, when we learned that our neighbour Malaysia had taken a 300 000 USD support from Malaysian government, we realized the fact that the governments in the developing countries like Taiwan, Malaysia, Singapore, and Korea have understood that they can only realize the aimed sale with the difference of "good design" in the harsh competitive environment of the global market and they have started to invest in design* (Akay 1996, 39).

3.1.4 ETMK Furniture Design Exhibition '96

In October 1996, "*ETMK Furniture Design Exhibition* '96" was organized within "*IDEMA '96 Istanbul Decoration, Furniture, and Accessories Fair*[36]" (Catalogue of Product Designers in Turkey, 1998, 1998, 2). Adnan Serbest (2008), vice president of *ETMK* at that time and the curator of the exhibition, states that with the enthusiasm to do something and the motivation of introducing designers in Turkey and their works to visitors, they accepted the offer from *IDEMA '96* organizers to participate in the fair. Serbest (2008) says that he personally believed that presenting ten works of ten selected designers would be better and more efficient. Thinking that those years lacked of symbols to take up as reference, Serbest (2008) notes that he believed in the necessity of giving some messages or forming some examples. From this perspective, Serbest decided to use the manifest of *Bülent Erkmen* about design, which he believes is the best manifest about design up to now in Turkey, as an element of stand design. Together with Gamze Güven, they pasted the manifest on a

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[36] *İstanbul Dekorasyon, Mobilya ve Aksesuar Fuarı*

wall of 13m in width and 3.5m in height. The manifest was also handed out in the fair to visitors (Serbest 2008). Criticizing the tendency to relate design with price, aesthetics and visuality, Serbest (2008) explains the concept of design presented in the exhibition as design how it should be; without decoration and ornament, without bringing over people, with identity and character, with the criteria it should possess. Serbest (2008) states that the aim of the exhibition was to serve Turkish design culture.

Despite his desire to be the curator of the event, the only selector, Serbest (2008) informs that for a democratic approach a selection committee was formed. He (2008) states that they; himself, *Gülay Hasdoğan*, *Fatma Korkut*, *Mehmet Asatekin*, *Alpay Er* and one more person he cannot remember; discussed about the criteria of the selection. He (2008) remembers three basic criteria: modernity, investigative personality, and innovative idea. He (2008) states that after collecting product images from selected designers who want to participate in this exhibition, the committee decided on ten designers and ten works based on the mentioned criteria. Serbest (2008) reports the ten selected designers as: *Defne Koz*, *Aziz Sarıyer*, *Tanju Özelgin*, *Gamze Güven*, *İnci Mutlu*, *Güner Mutaf*, *Arif Özden*, *Faruk Malhan*, *Yusuf* (could not remember his last name), and one more designer he cannot remember (Figure 3.15). Trying to highlight how professional the selection was, he (2008) underlines the fact that eight of these designers are successful designers of today's design business. Then, he (2008) adds that the problem in Turkish design is the absence of traditional events, and the lack of continuity in process. Therefore, he (2008) says that instead of discussing why these designers were selected, we have to discuss the other designers who have not been exhibited in the following years.

Serbest (2008) surprisingly states no difficulties he confronted in this process. Stating that they could not even feel tired due to their enthusiasm, he (2008) claims that all difficulties disappear in the enthusiasm. In addition to a company who provided lighting elements, he (2008) states that he was the sponsor of the exhibition. Arguing that a great deal of money is not necessary to do good things, he (2008) emphasizes the importance of courage, having good materials to present, and the motivation of doing something good.

Figure 3.15 View from *ETMK* stand at *IDEMA '96* (ETMK Archive)

3.1.5 Designers' Odyssey '98: Odyssey of Turkish Designers

"*Designers' Odyssey '98 Product Design Exhibition*[37]" is the second of *Designers' Odyssey* exhibition series organized by *ETMK*. It has an interesting story of organization process. Gamze Güven (2008), organizer of the exhibition on behalf of *ETMK*, states that *Designers' Odyssey* exhibitions were planned to be organized in every two year. However, in 1996 instead of *Designers' Odyssey '96*, *ETMK Furniture Design Exhibition '96* was organized within *IDEMA '96*. During this exhibition *ETMK* developed a relationship with the organizer of the fair, *İde Fair Organizations*. *İde Fair Organizations* accepted the proposal of organizing a design fair made by *ETMK*. This fair was supposed to be organized in 1998 and the second of *Designers' Odyssey* exhibitions was planned to be held at this fair. However, due to the conflicts between *ETMK* and *İde Fair Organizations*, *ETMK* retreated from the event. After serious efforts of finding a new venue and sponsors, *Tüyap* offered *ETMK* a place at the *Office Furniture, Decoration, and Accessories Fair* (Güven 2008). Thus, *Designers' Odyssey '98* was held on the 11th-15th of November, 1998 within the *4th Office Furniture, Decoration*

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[37] *Türk Tasarımcılarının Serüveni Ürün Tasarımı Sergisi*

and Accessories Fair at *Tüyap Beylikdüzü Fair and Congress Center* (Figure 3.16) (Protocol Invitation of Office Design '98, 1998). The exhibition took place at the hall where *İstanbul International Design Meetings* (*IIDE-4*) were held (Güven 2008). Güven (2008) states that they did not like the idea of participating in a sector-specific fair but both *IIDE* and the opportunities *Tüyap* provided were a good thing. She (2008) adds that many office furniture companies started to work with designers after this fair.

Figure 3.16 Poster of *Designers' Odyssey '98 Exhibition* (ETMK Archive)

Gamze Türkoğlu Akay (Gamze Güven), *İnci Mutlu*, *Tanju Özelgin*, *Adnan Serbest*, and *Kunter Şekercioğlu* were in the exhibition committee while *Akay* and *Mutlu* were also organization executives. *Nurus* was the main sponsor of the exhibition. All activities were realized with ga the help of *Tüyap*. Some other sponsorship[38]was also found.

[38] The other sponsors were *Stil Printing and Publishing*, sponsor of printing; *Koleksiyon*, sponsor of paper; *Stars*, sponsor of color separation; *Total Lighting*, sponsor of exhibition lighting, *Aykut Hamzagil*, sponsor of exhibition decoration. Moreover, competition awards were given with the support of *Garanti Bank* (Catalogue of Product Designers in Turkey 1998).

Stating the aim of the exhibition as revealing the status of Turkish Product Design by introducing Turkish designers and their product, *ETMK* invited all designers to the exhibition with these sentences:

> *Industrial Designers Society of Turkey, trying to project the creative power of Turkish Designers in the last ten years, organizes the second of "Designers' Odyssey" exhibition with an aim to witness the (r)evolution of design in Turkey in the world diminishing by combining in the verge of new thousand years. ETMK, invites all designers in order to transform the effort of making the creative power of Turkish Design active in industry to a design tradition* (Invitation of Designers' Odyssey '98 Exhibition, 1998).

The exhibition was organized as if it was a fair with a quite rich and intense program. Güven (2008) explains the concept of this exhibition as exhibiting whatever was happening in Turkey from its professional, conceptual, and student perspectives. She (2008) adds that the exhibition was different from the previous one in its stand design. Stating that some design companies or design departments wanted large areas for stands, she (2008) outlines the fact that people were in need of presenting their corporate identity (Figure 3.17-3.19). The exhibition was open to designers both with personal works and professional works. 107 designers participated in this exhibition with 256 products (*ETMK* 2006, 4).

Besides the product design exhibition, additional events and activities were held such as student projects exhibition seminars, panels, workshops, forums, an award ceremony and an opening party (Program of Designers' Odyssey '98, 1998). Parallel to the product design exhibition, a student projects exhibition (Figure 3.20), open to senior industrial design students of 1997-1998 academic year, was organized. An instructor from each industrial design department was responsible of selecting 10 students' 20 projects (Invitation of Designers' Odyssey '98 Exhibition, 1998). 150 student projects were exhibited at this exhibition (ETMK 2006, 4).

Figure 3.17 View from *Designers' Odyssey '98 Exhibition Hall* (ETMK Archive)

Figure 3.18 View from *Designers' Odyssey '98 Exhibition Hall* (ETMK Archive)

Figure 3.19 View from *Designers' Odyssey '98 Exhibition Hall* (ETMK Archive)

Figure 3.20 View from *METU Department of Industrial Design Stand* at *Designers' Odyssey '98 Exhibition* (ETMK Archive)

The seminar had international guests: *Marianne Frandsen*, *IFI* chairman; *Fritz Frenkler*, former design director of *Frogdesign* and *Wiege Design and Development Company* chairman; and *George Sowden*, one of the founders of *Studio Sowden Design Associates* and *Memphis* member. The speakers of the panel "Today and Tomorrow of Product Design in Turkey and in the World" were *Engin Altaş*, *Prof. Dr. Nigan Beyazıt*, *Defne Koz*, *George Sowden*, *Uğur Tanyeli*, *Tevfik Balcıoğlu*, *Fritz Frenkler*, *Renan Gökyay*, *Hüsnü Karagözoğlu*, *Ömer Madra*, *Faruk Malhan* and *Eren Talu* (Figure 3.21). Furthermore, *Augusto Morello*, *ICSID* chairman, was invited however Gülay Hasdoğan[39]informs that he did not turn up (Program of Designers' Odyssey '98 Exhibition, 1998).

Figure 3.21 Speakers of the panel "Today and Tomorrow of Product Design in Turkey and in the World": *Prof. Dr. Nigan Beyazıt*, *Engin Altaş*, *Defne Koz*, *Fritz Frenkler*, *Tevfik Balcıoğlu, George Sowden*, and *Eren Talu* from left to right (ETMK Archive)

On the other hand, in the student forum "Product Design Education in Turkey" students discussed the differences in schools in Turkey, why they cannot blend, and which school's education method is more successful (Program of Designers' Odyssey '98 Exhibition, 1998; Güven 2008).

[39] Hasdoğan gave this information at the first evaluation jury of this study in September 2008.

Catalogue of Designers' Odyssey '98

Parallel to the exhibition, a catalogue, which was open to all Turkish designers without any restrictions, was published. As in the first *Designers' Odyssey Exhibition* and its catalogue, both art/craft objects and mass produced objects were covered (Catalogue of Product Designers in Turkey 1998, 1998). In this catalogue there is information about industrial design under the headings "Why Industrial Design?", "Role of Industrial Design in New Product Development", and "Industrial Design and Turkish Industry". There is also information about *ETMK '94 Design Awards* and *ETMK* and its activities, an article by *Tevfik Balcıoğlu* "Industrial Design in Turkey: Agenda" together with a draft action plan for the development of industrial design in Turkey, a preface by *Hakan Gencol*, and information about designers and their designs.

Under the heading "Why Industrial Design?" the need of new methods for competition in the globalizing market is emphasized and industrial design is pointed out as a more effective method than price and quality in differentiating products from the rivals (Catalogue of Product Designers in Turkey 1998 1998, 1). The reasons that make industrial design a better competition tool are stated as such:

> *The classic methods of product differentiation as by price and quality are losing ground as these elements have been standardized in the market. While quality has become a must to sell the product, price has started to be standardized in relation to quality, and both are losing their effectiveness in product differentiation. These developments point out industrial design as a valuable tool in product differentiation and this causes design to be regarded as a new and serious competition tool by the business people. Traditionally role of industrial design is regarded as supporting marketing and engineering functions in the company by glamorizing the outlooks of the products. However, beyond the aesthetic appearance of the product in the strict sense, product design covers designing user product relationship in a conceptual, visual, physical, functional and cognitive sense. Therefore industrial product design comes forward as a strong competition tool that companies have to create meaningful differentiation in terms of product. The aim is to provide a competitive advantage by design in a market with similar products* (Catalogue of Product Designers in Turkey 1998 1998, 1).

Under the heading "The Role of Industrial Design in New Product Development" it is stated that "success of a producer company is related to its ability in defining customer needs and developing products for these needs fast with acceptable cost. Design is the central element of this new product development process" (Catalogue of Product Designers in Turkey 1998 1998, 1).It is explained as such:

> *The basic role of industrial design and designer in New Product Development can be summarized as forming the product idea at the beginning and visualizing it at the beginning of the process, providing the communication and integration in the interdisciplinary team in the whole process. In terms of creating and refining the product idea industrial product design is the process where features that make the product economic and profitable for the producers*

> *and desired and advantageous for the customers are defined. This is what makes design a strategic competition element* (Catalog of Designers' Odyssey '98 1998, 1).

Under the heading "Industrial Design and Turkish Industry" new product design and development are stated as knowledge and abilities of the company which are hard to imitate sources of competition superiority. It is claimed that many leading international firms see product design as a strategic process. It is suggested that Turkish industry must use product design in order to compete in the globalizing markets:

> *International competition while motivates companies in the newly industrializing countries like Turkey to internalize skills like new product design, on the other hand it forces them to have existing knowledge and skills through various ways in the developed market economies such as using foreign design consultancy firms. Because of all these reasons neglected product design until recently is a competition element which has to be used in increasing the competition power of Turkish industry in the global market* (Catalogue of Product Designers in Turkey 1998 1998, 1).

This information is followed by the images of the *ETMK '94 Design Awards* and information about *ETMK* and its activities. Then, there is an article by *Tevfik Balcıoğlu* called "Industrial Design in Turkey: Agenda" with a draft action plan for the development of industrial design in Turkey. In this article, Balcıoğlu (1998) claims that industrial design in Turkey has developed significantly in the last ten years. He states the factors that gave rise to this development as such:

> First of all, the number of designers, industrial design departments, graduate and post graduate programmes, design offices, competitions, conferences, fairs/exhibitions, publications, journals and availability of designer products from all over the world have increased considerably in Turkey.
> Increasing diversity and expansion in media, the establishment of Industrial Designers' Society of Turkey (*ETMK*) in 1988 and its activities raised the design consciousness, and elevated notably the recognition and appreciation of the profession.
> Economical factors, such as, increasing per capita income, emergence of a middle class with substantial purchasing power, investments in housing, new interiors and furniture have all contributed to the rise in demand for design activities.
> Meanwhile we notice that shopping habits have changed. Reliable domestic markets for mass produced and high quality consumer goods are now available. Supermarkets and shopping malls including international ventures have opened across Turkey, affecting the whole structure of the purchase and consumption culture. Global products and designer goods have become widely available to the public.
> Joining European Customs Union (1996) and the establishment of Turkish Patent Institute (1994) with new legislation ended the 'free' era of unlicensed production of designed goods (i.e., copying) and again this has increased the requests for new designs.
> In the meantime, the Turkish industry has been penetrating into international markets with globally competitive consumer goods and has begun to realize the importance of original designs as essential parts of competition (Catalogue of Product Designers in Turkey 1998 1998, 3).

Balcıoğlu (1998), states that under these circumstances more industrial designers have begun to design products in various fields of industry. However, he emphasizes that "there

are still major issues to overcome within this pink panorama of 'unavoidable rise of Turkish Design'" (Catalogue of Product Designers in Turkey 1998 1998, 3). Therefore, he (1998) suggests a draft action plan for the development of industrial design in Turkey which outlines the status of design in Turkey (Appendix 2). In this action plan, there are eight major topics which are design awareness, recognition and appreciation, design philosophy, design education, design council, design museum, design association: chamber of Industrial Designers, research and development, and finally job opportunities. Problems are defined within these topics, some suggestions are made and also the partners are defined for each problem.

In the catalogue there is again an emotional preface "Designers' Odyssey '98: Towards a New Adventure" written by industrial designer *Hakan Gencol* emphasizing the difficulties designers come across. However, this preface is much more optimistic than the preface for the *Designers' Odyssey '94* catalogue due to the developments occurred in four years time:

> Where had we been? I think four years ago we were at the concluding sentence of Zafer Akay's preface of the first Designers' Catalogue: "A handful of designers who managed to reach the land after these adventures".
> At that time, a handful of designers, formally trained or not, rational/conceptual, with our short CVs and project samples we presented ourselves to the spectator-clients potential approval.
> Up to this day, who knows how many pencils have been sharpened, how many sheets of sketching papers have been thrown away, how many times fingertips have touched the keyboard, how many sleepless nights mingled because of unrealized dreams…
> Of course, from that time on, 'peace on home peace on earth' did not happen, though some things had been experienced. Customs had been 'united saying united we are strong', special shields were prepared for protecting the consumers, patent legislation had come about saying it's my turn now. Designers, not only the ones who are in this catalogue but all designers have started virtual journeys on www pages, transferred from using pantone pens to photoshop effects and met the flexible world of three dimensional solid modeling programs. They have read the printings with big letters among the newspaper adverts saying " designers are wanted", with some astonishment, an envy without malice and an unintentional smile that they cannot 'design' on their lips.
> As if being 'wanted' was a sign of their being 'convicted' in this professional adventure. This thing called adventure, isn't it a dangerous journey anyway? At that time, there were 45 people in the catalogue. Now, after many adventures, a handful of designers + 62 = 107 designers who managed not only to reach the land but also playing Indiana Jones on the land, who managed to reach the outskirts of the mountain.
> There waits us a road to the peak, which is far away, dangerous and more importantly may be a new adventure (Catalogue of Product Designers in Turkey 1998 1998, 6).

ETMK Design Awards at Designers' Odyssey '98

In the exhibition, *ETMK* again gave *ETMK Design Awards* in the category of industrial products and "*ETMK Encouragement Awards"* in the category of student projects (*ETMK* 2006, 4). Güven (2008), states that the candidate designs for *ETMK Design Awards* had to be produced and be in the market.

In the category of industrial products, among 256 products by 107 designers, *Mehmet Yavaş* with *Karizma* washbasin series designed for *Toprak Seramik*, *Senur Design Group* with *Delfino Hoover* designed with *Arzum*, and *Sertaç Ersayın* and *Ilgaz Kuruyazıcı* from *Demirdöküm* design group with water heater designed for *Demirdöküm* recieved the *ETMK '98 Design Awards* (Figure 3.22-3.24) (*ETMK* 2006, 4).

Besides these awards, instead of *ETMK* Idea Award category conceptual project competition was organized with a theme 'working culture in 2000' with sponsorship of Garanti Bank (Güven 2008).

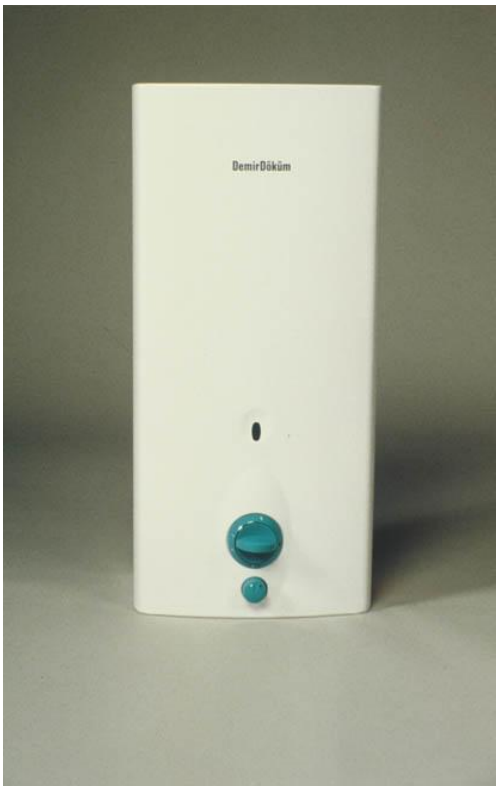

Figure 3.22 Water heater designed by *Sertaç Ersayın* and *Ilgaz Kuruyazıcı* from *Demirdöküm* design group for Demirdöküm (ETMK Archive)

Figure 3.23 Delfino Hoover designed by *Senur Design* Group for *Arzum* (ETMK Archive)

Figure 3.24 *Karizma* washbasin series designed *Mehmet Yavaş* for *Toprak Seramik* (ETMK Archive)

3.1.6 Designex '99 Industrial Design Exhibition

"*Designex '99 Industrial Design Exhibition*[40]", the first industrial design fair of Turkey, was held on the 10th-14th of March, 1999 at *Dolmabahçe Cultural Center* in *İstanbul* by *IDE Fair Organizations* (Brochure of Designex '99 Industrial Design Exhibition 1999). *Önder Küçükerman* was the advisor of the fair (Paksoy 2008). Ferda Paksoy (2008), partner of *IDE Fair Organizations*, claims that with the *Decorist Fair* they organized, they started to encounter with the concept of design more, especially in the furniture sector. She (2008) states that then she started to do some research on design and she started to look into industrial design. She (2008) notes that it was obvious that Turkey will have to meet with the concept of design, therefore, she started to think how they can make an organization, organize a fair or conferences in short, how they can contribute. Then, she (2008) states that through a magazine of *ETMK* she had by chance, she contacted *ETMK* through *Gamze Güven* and *Adnan Serbest*, and they made discussions for a long time on what can be done and where it can go. Paksoy (2008), states that the main structure was discussed with *ETMK*, and they agreed on many points; however, then some conflicts arised. In the end somehow they got together with *Önder Küçükerman* and continued with the project (Paksoy

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[40] *Designex '99 Endüstriyel Tasarım Fuarı*

2008). She (2008) adds that *Gaye Çevikel* from *Gaia and Gino*, and *Nur Akgerman* also contributed the project.

Ferda Paksoy (2008), states that thinking that there would be a blockage if continued with contract manufacturing; the fair was organized with an aim to tell and emphasize what design is, how it is done, and what it brings, both with the participators and the conferences. She (2008) informs that the simplest starting point was to gather the ones dealing with design and investing in design and to create a consensus of opinion and a consensus of action. She (2008) notes that they tried to tell what must be understood from design and explains this as the design must be original, usable, functional, and attainable and the designer must be inspired by the culture he/she lives in and by his/her roots as well as by his/her knowledge. She (2008) further adds that they wanted to tell that a different design of a tea glass or a differently opening lid design would contribute to life and states that they decided to portray design as multidimensional as it is in Turkey, not limited to furniture, textile or fashion design but design in Turkish industry.

Paksoy (2008), states that they defined some basic criteria to be fulfilled by the applicants as being creative, innovative, original, presenting an idea in the most correct way and most beneficial way. However, she (2008) notes that this evaluation was mainly applied to industry by *Önder Küçükerman* and his team, not to ones who have proved themselves. She (2008) adds that the foreign products accepted as design in the world and the ones selling foreign products also were in the fair. Paksoy (2008) explains the preference of exhibiting foreign design products as the effort to set examples for the visitors as students or producers trying to learn something. In other words, she says that the aim was to contribute to the development of local design not to help the import products to be sold. She (2008) also states that they wanted the educational institutes and the professional organizations to participate in the fair.

Paksoy (2008) cannot remember all the supporters of the fair, but states that some participators supported the exhibition by inviting famous international designers in their sector giving the example of *Decorum* which invited *Alessi* for a conference within the fair. However, he did not turn up. In addition to the conferences, she (2008) remembers a competition with an award and some seminars. She (2008) also notes that the main difficulty was to define the concept of the fair and to explain the benefits of participating in this fair to the expected participators.

Booklet of Designex '99 Industrial Design Exhibition

Unfortunately, it was not managed to obtain the catalogue of this exhibition; however, a small booklet of ten pages (Figure 3.27) was found. It consists of images of a variety of products such as computer monitor, seating unit, lighting units, sun glasses, and glassware (Figure 3.25-3.27); some information under the heading "New Products Produced by Industry", and some other texts.

Figure 3.25 Cover of the booklet of *Designex '99 Industrial Design Exhibition*
(Archive of Aysun Aytaç)

Figure 3.26 Image from the booklet of *Designex '99 Industrial Design Exhibition*
(Archive of Aysun Aytaç)

Figure 3.27 Image from the Booklet of *Designex '99 Industrial Design Exhibition*

(Archive of Aysun Aytaç)

Under the heading "New Products Produced by Industry", the issue of new designs and new products is discussed:

> This topic underlines a very common and effective concept that we face everyday in our daily life. In connection with this, users face to another fact that all industrial products they live with in their daily lives rapidly undergo innovations and variations. Moreover, the rate of introducing newcomers is increasing day by day, thus creating a difficulty to the users in following up the innovation and to follow these gets difficult for the users. No doubt that with this increasing rate, the phrase of "New designs for industry" becomes more widespread in daily life (Booklet of Designex '99 Industrial Design Exhibition 1999).

This text is followed by the following text and image (Figure 3.28):

Figure 3.28 From the Booklet of *Designex '99 Industrial Design Exhibition*

(Archive of Aysun Aytaç)

Then the following text appears:

> As a consequence of the ever increasing production rate of the present day industry, numerous negligible facts such as the increase in consumption rate and the multilateral competition among producers, create the need for a very precise reviewing and redesigning every industrial product. Perhaps, the most interesting one among those questions is: What does "New Design" mean? What dose the word "new" point out? Or which feature of the product is "new"? Why and by which methods is an industrial product innovated? (Booklet of Designex '99 Industrial Design Exhibition 1999).

Then it is claimed that "Designex will create an informative platform for the industrial establishments, designers, graphic associations, academician and sectoral publications who continuously re-examine and question the issue of design" (Brochure of Designex '99 Industrial Design Exhibition 1999). Finally, the relevant sectors are stated:" automotive goods, jewellery, accessories, leather products, shoes, stationary, toys, sports materials, security systems, watches, optical products, lighting equipment, furniture, food industry, packaging, glass and metal industry, textile, ready made clothewares, computers, ecological products, electrical, electronic and high-tech goods, housewares, construction materials, commercial and military vehicles" (Brochure of Designex '99 Industrial Design Exhibition 1999).

3.1.7 ADesign Fair İstanbul International Design Meetings, 2003

"*ADesign Fair İstanbul International Design Meetings 2003*" was organized by *Art Decor Magazine* and *İkon Fair Organizations*, on the 10th-14th of September, 2003 at *Lütfi Kırdar Convention and Exhibition Center* (Catalogue of *ADesign Fair 2003* 2003, 3). Ahmet Buğdaycı (2007), editor of former *AD Magazine*, states that everything started with the decision to transform *AD magazine*, a furniture-decoration magazine, into a design magazine as a result of seeing design as an uptrend in Turkey as it is in the world. He (2007) informs that they decided to announce this transformation and to celebrate 10th year of *AD Magazine* with a design event, *Design Days*, which was held on the 29th of January-1st of February, 2003 at *Proje 4L* in İstanbul. Noticing the interest in this event and thinking the difficulties of surviving just as a design magazine, Buğdaycı (2007) states that he decided to organize *ADesign Fair* on the closing day of *Design Days*. Learning the fact that *AD magazine* cannot organize a fair due to legal arrangements, Buğdaycı (2007) reports that he presented this idea to *İkon Fair Organizations*. Therefore the fair was organized by *AD magazine* who was responsible for the concept generation and the communication, and *İkon Fair Organizations* who was responsible for the organization (Buğdaycı 2007).

Buğdaycı (2007) informs that they formed an advisory board consisting of important people and institutes in the field of design. It is stated in the catalogue that the fair was designed with the guidance of this even and transparent advisory board. *Nuri Çolakoğlu*, *Serhan Ada*, *Ali Bakova*, *Yılmaz Aysan*, *Emre Bozbeyli*, *Ahmet Buğdaycı*, *Gaye Çevikel*, *Dante Donegani*, *Ece Ege*, *Alpay Er*, *Sertaç Ersayın*, *Hakan Ertem*, *Güran Gökyay*, *Ali Güreli*, *Gamze Türkoğlu Güven*, *Defne Koz*, *Koray Malhan*, *Paul McMillan*, *Mete Nisari*, *Koray Özgen*, and *Murat Tabanlıoğlu* formed the advisory board. Among the supporting institutions there were *ETMK*, *Industrial Designers Society of Turkey*; *GMK*, *Turkish Society of Graphic Design*; *Advertising Foundation*; *The Chamber of Architects of Turkey*; and *TUSİAD, Turkish Industrialists' and Businessmen's Association* (Catalogue of *ADesign Fair 2003* 2003, 3-13).

Buğdaycı (2007) states that they aimed to provoke by expressing the coming power of design with the pretentious and provocative slogan "design to power". It is also stated in the catalogue that "we wanted to pioneer design sector by saying 'design to power' in 2000s' Turkey where design is at the intersection of all sectors" (Catalogue of *ADesign Fair 2003* 2003, 03). Buğdaycı (2007) claims that it was beyond organizing just a fair but it turned into a manifest. The missions of the manifest were as such: to create a design platform with design competitions, panels, conferences; to put design in the agenda of public from the perspective of creating fashion and brand; to bring designers and producers together; to create consciousness of up to date and innovative design; to underline the role of design in brand value of the product; to foster individual and corporate creativity. Moreover by positioning ADesign Fair as 'İstanbul International Design Meeting' it is aimed to make İstanbul a design city in the long run (Buğdaycı 2007).

Buğdaycı (2007) claims that design was positioned as one of the basic trends which will make its mark on the 21st century. He (2007) also states that regarding design is an element for perceiving life; a multidisciplinary design understanding was preferred. He (2007) claims that the manifest of the fair was based on three issues: First one is the importance of design in branding which Turkey and the industry needs. From a wider perspective, the second one is a lifestyle, a creative culture, Turkey is in need of. Third one is the increasing value of İstanbul. Buğdaycı (2007) argues that they wanted to change the elitist perception of design as products of luxury with expensive prices to an attainable design which is everywhere and a part of life. He (2007) adds that realizing the small design potential in companies they preferred to highlight communication and to make design a subject to talk about by saying 'design to power'.

The program of the fair was composed of panels, conferences, workshops, and awards, exhibitions in addition to the exhibitors. It was planned on the basis of creating a design platform that will gather anyone feeling creative and a platform to talk about rather than just an exhibition (Buğdaycı 2007). It is stated in the catalogue that foreign designers brought the design and architecture vision of different cultures while Turkish designers presented different perspectives in the panels and seminars as 'Industry-University cooperation in industrial design education', 'Jewellery Sector in Turkey', 'Registration and Patent Rights', 'The Role of Brand and Identity in Design', 'Design and Advertising', 'Design Magazine Business' [41](Catalogue of *ADesign Fair 2003* 2003, 9).

The exhibition was divided into four categories: Life Space, Concept, Studio, and Design Aid[42](Catalogue of *ADesign Fair 2003* 2003, 8). It was decided to make a division at the advisory board meetings since it would provide convenience in presentation, perception, and communication (Buğdaycı 2007). Buğdaycı (2007) states that the participators were accepted after evaluation by the advisory board based on the criteria of originality in design, bringing a difference, functionality, practicality, applicability, presenting different solutions, adding a value to the sector (Figure 3.29-3.32).

About the difficulties of organizing this fair, Buğdaycı (2007), emphasizes that it was like managing the impossible and adds that the difficulties would make a book if told. He (2007) states that a month and a half to the fair, they came to the point of postponing or even calling off the fair due to the problems of telling the idea of design to companies and selling the stands. Another difficulty was to find support for independent designers who were important for the fair since they did not have money (Buğdaycı 2007).

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[41] 'Endüstriyel Tasarım Eğitiminde Üniversited Sanayi İşbirliği', 'Türkiye'de Mücevher sektörü', 'Tescil ve Patent Hakları', 'Marka ve Kimliğin Tasarımda Rolü', 'Tasarım ve Reklam', 'Tasarım Dergiciliği'

[42] Yaşam Alanı, Konsept, Atölye, Tasarımcının Köşesi

Figure 3.29 View from *Vitra* stand at *ADesign Fair 2003* (ADesign Fair 2003, http://www.adesignfair.com/adf/default.html, retrieved on December 17, 2008)

Figure 3.30 View from *Autoban* stand at *ADesign Fair 2003* (ADesign Fair 2003, http://www.adesignfair.com/adf/default.html, retrieved on December 17, 2008)

Figure 3.31 View from *Maybe Design* stand at *ADesign Fair 2003* (ADesign Fair 2003, http://www.adesignfair.com/adf/default.html, retrieved on December 17, 2008)

Figure 3.32 View from a jewellery stand at *ADesign Fair 2003* (ADesign Fair 2003, http://www.adesignfair.com/adf/default.html, retrieved on December 17, 2008)

Catalogue of ADesign Fair 2003

Parallel to the fair, a catalogue, consisting of articles introducing the fair and its activities, list of the advisory board, the program of the fair, and information about participating designers, was published.

In the article 'Pioneers of Design are Meeting[43]', the process of organizing this fair, its aims, and the content of the fair is introduced. In the article 'Turkey is reaching its "design week'[44]" *ADesign Fair* is portrayed as a design week that is a competitor to European examples. It is stated that many fairs are organized with an aim to keep the market alive but also argued that many things must be done to gain the success of international fairs. It is claimed that it has been a long time since countries like Italy, Germany, and England stopped seeing fairs just as exhibiting but started to organize supporting activities as panels, seminars and shows. Then, it is stated that important steps have been taken in Turkey in the last five years and among these *ADesign Fair* is pointed out as the most attractive and the last one(Catalogue of ADesign Fair 2003 2003, 8). Then the details of the program are discussed. In the article "'Beyond the Borders' *ETMK* Product Design Exhibition[45]"-, details of the exhibition are given.

Awards at ADesign Fair 2003

There were three award categories as *Beyond the Borders: ETMK Product Design Award*, *ADesign Fair 2003: Design of the Year*, and *ADesign Fair 2003: Designer of the Year* within *ADesign Fair 2003*. Among these awards, *Beyond the Borders: ETMK Product Design Award* was open to participators of *ETMK Beyond the Borders Exhibition* (Catalogue of ADesign Fair 2003 2003, 9). The other two awards were given among all exhibited products or the designers nominated by the firms. These candidates were evaluated by the visitors by filling in the brochures (ADesign Fair 2003, http://www.adesignfair.com/adf/default.html, retrieved on December 17, 2008). With an aim to motivate designers and the sector it was decided to give some awards at the fair, Buğdaycı (2007) says. He (2007) adds that after discussions at the advisory board this awarding system was set. However, he (2007) admits that this

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[43] Tasarımın Öncüleri Buluşuyor

[44] Türkiye "tasarım haftası"na kavuşuyor

[45] *'Sınırların Ötesine' ETMK Ürün Tasarımı Sergisi*

evaluation system was not good since the perception and interest of visitors do not fit with design criteria.

3.1.8 "Beyond the Borders" ETMK Product Design Exhibition

"Beyond the Borders" ETMK Product Design Exhibition was organized by *ETMK* on the 10th-14th of September, 2003 at Lütfi Kırdar International Congress and Exhibition Palace within 'ADesign Fair 2003 İstanbul International Design Meeting' (*ETMK* 2006, 3). The story of this exhibition starts with the plans of organizing Designers' Odyssey 2002 (Güven 2008). Gamze Güven (2008) states that under the *ICSID Regional Meetings* in İstanbul, Designers' Odyssey 3 was introduced to media and public with participation of *Sakıp Sabanci*[46] drawing a huge media interest. However, Güven (2008) reports that with *Nurus*'s[47]rejection to be the sponsor of the 2002 exhibition, the search for new sponsors had started. Then, she (2008) informs that for the sponsorship of the event she met with *TİM* (Turkish Exporters Assembly) who seemed interested in the event but detained *ETMK*, therefore 2002 plans were delayed. She (2008) states that in 2003 learning about *ADesign Fair 2003*, *ETMK* decided to participate in this fair with *Designers' Odyssey 2003*. However, due to the small area, 75m^2, it was decided to adapt a new name and concept to the exhibition. Although now Güven regrets about the change of name since she believes that it was important to traditionalize the exhibition 'Designers' Odyssey', the name of the exhibition was decided as "Beyond the Borders" with a concentration on the role of design in export (Güven 2008). Parallel to this theme the slogan of the exhibition was set as 'No other choice: Industrial Design for Export[48]' (Catalogue of 'Beyond the Borders' ETMK Product Design Exhibition 2003, 2003).

The exhibition was organized by *Gamze Türkoğlu Güven*, *Akın Nalça*, *Turgut Çırpanlı*, *Kunter Şekercioğlu*, and *Can Yalman* on behalf of *ETMK İstanbul Branch*. It was realized through the support of some sponsors. Among them *Vitra* was the main sponsor of the exhibition (Catalogue of 'Beyond the Borders' ETMK Product Design Exhibition 2003, 2003).

26 designers, who are members of *ETMK* with 100 products, participated in this exhibition

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[46] Turkish businessman

[47] Furniture producer company in Turkey

[48] Başka yolu yok: Dış Satım için Endüstriyel Tasarım

with an aim to introduce industrial design which has an important role in the competitive global market, to introduce the potential in Turkey, and to strengthen industry-designer relationship (Güven 2003; *ETMK* 2006, 3). Furthermore, Güven (2008) states that the aim of the exhibition was again to demonstrate the variety of the sectors design is used. She (2008) also states that the aim was also to say that not only the product but also the design service is exported.

Since the exhibition had a theme of the role of industrial design in export, Güven (2008) informs that there were some criteria to be fulfilled in order to participate in the exhibition such as being designed for export or having the potential for export. She (2008) states that there were questions about export to be answered by the applicants as which countries the product is exported to, how many of the product is produced, how many of the product is exported. The concept of the exhibition also reflected to the design of the exhibition stand. Güven (2008) states that due to the concept of the exhibition they wanted to design a compact, fulfilling and surprising stand which was realized as a bigger version of a container used in export with forklift pallets ready to be exported (Figure 3.33-3.34).

Figure 3.33 View from the ETMK Beyond the Borders Product Design Exhibition (ETMK Archive)

Figure 3.34 View from the *ETMK Beyond the Borders Product Design Exhibition* (ETMK Archive)

The same exhibition was also presented in Yenibosna in January 2004 and in Gaziantep in July 2004 within 'Added Value[49]' *Design Exhibitions* organized by *TİM* (Turkish Exporters Congress) (*ETMK* 2006, 3).

Catalogue of "Beyond the Borders" ETMK Product Design Exhibition

Parallel to the exhibition a catalogue, consisting of a preface by *Gamze Türkoğlu Güven* (chair of *ETMK* İstanbul Branch Executive Board), brief information about *ETMK* and its activities, and brief information about 26 designers who participated in the exhibition and their products, was published.

In the preface *Güven* (2003) first informs the reader about the developments in Turkey in the last ten years through an overview of the previous exhibitions:

> *In Designers' Odyssey '94 exhibition, a handful of industrial designers, were trying to tell what their profession serves for to local industry corporations with their prototypes mainly made with their own efforts. As stated in the exhibition announcement, the aim was to "introduce the product design potential in Turkey". In the process developed after Joining the European Customs Union in 1995 industrial designers have started to be sought out employees in the local industry, and in the Designers' Odyssey'98 exhibition they proved their competency with their industrial products. In Turkey in 1990s 'quality mobilization?' has been successfully completed while at the beginning of 2000s 'branding and competition by product differentiation' has been in the agenda. Turkish designers have started to sign on Turkish products competing in the global market, also have reached the status to export design service to foreign manufacturers. From now on in Turkey the era of 'industrial design mobilization' has started* (Catalogue of 'Beyond the Borders' ETMK Product Design Exhibition 2003, 2003)

Based on these developments in the last ten years, Güven (2003) explains the motivation of the exhibition as "from this perspective, it was time to present this development in the field of design to the industry, public and media with Beyond the Borders: *ETMK* Product Design Exhibition. With this meeting what the next step will be can also be defined".

Awards at "Beyond the Borders" ETMK Product Design Exhibition

'Frog' series sanitary ware designed especially for children by *Eczacıbaşı Vitra* was chosen as a product that has the most potential of design for export and awarded with the *Beyond the Borders: ETMK Product Design Award* (Figure 3.35) (ETMK 2006, 4).

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[49] *Artı Değer*

Figure 3.35 Frog series sanitary ware by *Eczacıbaşı Vitra* (ETMK Archive)

3.1.9 Designers from Turkey /Design from East to West

"Designers from Turkey /Design form East to West", the second international exhibition of *ETMK*, was held on the 27th-31st of August in 2004 in Frankfurt within *Messe Frankfurt Tendence Lifestyle Fair* (*ETMK* 2006, 3). This project has started with the cooperation proposal of *Messe Frankfurt* to *ETMK* (*ETMK* 2006, 3). *Benan Kapucu* (2007), project manager of the exhibition on behalf of *ETMK*, states that *Messe Frankfurt* offers this kind of cooperation to another country every year in order to freshen up the interest in the fair. She (2007) informs that *Messe Frankfurt* decided to offer the year 2004 to Turkey and came to *ETMK* for support. She (2007) believes that the reason of the interest in Turkey is the rise of İstanbul and becoming an attraction centre with the increasing interest in design from 2000s. She (2007) further adds that West is on the edge of exhaustion while İstanbul is a raw and virgin place.

Kapucu (2007), states that the exhibition was open to professionals from all design disciplines with produced products or at least with prototypes. She (2007) adds that the exhibition organizer committee; *Demir Obuz*, *Alpay Er*, *Özlem Yalım*, *Oya Şenocak*, and *Benan Kapucu*; decided to form a selection committee to select products based on the criteria as manufacturing technique, originality of design, marketing potential, and relevance to lifestyle. 14 projects of around 25 applicants were found eligible for the exhibition (Kapucu 2007). Kapucu (2007) states that low attendance to the exhibition was the beginning of the difficulties of the whole process. She (2007) believes that the reasons for this are the fact that designers did not understand how serious *Messe Frankfurt* was about this exhibition, that designers are not liable to act jointly, and that some designers with important careers preferred personal exhibitions to group exhibitions.

Kapucu (2007) states that the aim of the exhibition was to introduce Turkish design to international platform and get Turkish designers and foreign brands together; therefore the target market was the professionals visiting the fair. She (2007) adds that since the fair was about lifestyle, the concept of the exhibition was designed around this theme. She (2007) reports that the exhibited products were mainly daily objects of limited production which embellish our life rather than of mass production (Figure 3.36-3.38).

Figure 3.36 View from the Designers from Turkey /Design form East to West Exhibition (ETMK Archive)

Figure 3.37 View from the *Designers from Turkey /Design form East to West Exhibition* (ETMK Archive)

Figure 3.38 View from the *Designers from Turkey /Design form East to West Exhibition* (ETMK Archive)

Benan Kapucu was the project manager while *Özlem Yalım*, *Demir Obuz*, and *Oya Şenocak Akman* were in the *Exhibition Organization Committee of ETMK İstanbul Branch*. *TİM* and *Messe Frankfurt* were the main sponsors of the event (Catalogue of Designers from Turkey /Design form East to West 2004). Kapucu (2007) states that finding the sponsor was another difficulty which was solved at the last minute by agreeing with *TİM*. She (2007) adds that not having a project office and also gathering information form designers for the catalogue were the other difficulties they have confronted during this process.

The same exhibition was presented in Turkey within ADesign Fair 2004 in İstanbul on the 6th-10th of October, 2004. Moreover an exhibition of digital images of this exhibition is organized in Interlight 2004 Fair on the same days (*ETMK* 2006, 3).

Catalogue of Designers from Turkey /Design from East to West

Parallel to the exhibition a catalogue consisting of two articles about the project 'A New Mission' by *Alpay Er* (Chairman of the *ETMK* Executive Board, Istanbul Branch) and 'A bridge

between Cultures' by *Benan Kapucu* (Project Manager), information about *ETMK*, and information about participating designers and their products was published.

In 'A New Mission' Dr. Alpay Er (2004), president of the *ETMK Executive Board*, İstanbul, first mentions the achievements of *ETMK* as an NGO with limited sources but dedicated members since its establishment in 1988, *ETMK*'s new role and the new era it has entered:

> Strengthened by the increasing trust of its fellow designers in its activities and policies, *ETMK* has moved to a new chapter in its short history: the promotion of Turkish design abroad. With this move, the mission of *ETMK* has gained a national character, being a bearer of Turkey's claim of becoming a creative and innovative player of the global economy in the 21st century.

In 'A Bridge between Cultures' Benan Kapucu (2004), explains the dynamics that gave rise to this exhibition:

> As the winds of globalization blow everywhere the catchwords in the world of design are 'creating a universal design based on local values', the crossroads of cultures, branding and competition.
> At a time when new sources of inspiration are sought in the East the role of Turkey, a bridge between cultures, is quite important. Proof of this lies in the fact that in the scope of a special project, Messe Frankfurt included in their event a Turkish design exhibition, chose Turkey and this perspective and used these values as an element of enrichment (Catalogue of Designers from Turkey /Design from East to West 2004).

3.1.10 ADesign Fair 2004 İstanbul International Design Meeting

ADesign Fair 2004 was held on the 6th -10th of October, 2004 at the *Hilton Convention and Exhibition Center* and *Harbiye Military Museum Ahmet Fethi Paşa Hall* in İstanbul (*ADesign Fair 2004* catalog 2004, 0). As the first *ADesign Fair*, it was organized by *AD magazine* and *İkon Fair Organizations* but this time *Ali Bakova* was the curator of the event (Catalogue of ADesign Fair 2004 2004, 2). Buğdaycı (2007) states that the fair was planned to be organized every year at the beginning. However, he (2007) adds that 2004 fair was different from 2003 fair in the sense that it turned into an event with cultural aspects as they described in their manifest rather than a fair. Buğdaycı (2007) states that another difference was working with a curator, Ali Bakova, in addition to the advisory board.

This year the slogan of the fair was set as 'from Turkish delight to Turkish design' after long discussions, Buğdaycı (2007) says. He (2007) explains the idea behind this slogan as the motivation to change the perception of Turkey from Turkish delight emphasizing cute but also traditional aspects to Turkish design emphasizing the creative culture. Buğdaycı (2007) argues that in 2003 they mostly aimed to organize a well-arranged fair but in 2004 they aimed to realize the manifest, to make design projects and to convert cultural aspects into

design. Speaking through the poster of the fair, he (2007) states that they wanted to convert the traditional Turkish tea glass and other traditional things to more creative images and demonstrate that a creative culture is being formed in this country (Figure 3.39). Furthermore, he (2007) claims that they understood the fact that they should use the power of İstanbul and use its cultural layers as a design object if they want to make an international event rather than a small fair since there was not a huge designer mass in Turkey. Therefore, the target market was the people of İstanbul (Buğdaycı 2007). Similarly, Bakova (2008), states that the aim of the fair was to take the first steps of making İstanbul a design city.

Figure 3.39 Poster of ADesign Fair 2004 (Catalogue of ADesign Fair 2004 2004)

Participators of the 2004 fair were selected by the advisory board and curator based on the criteria of originality in design, applicability, adding value to human life, being practical, and functionality (Buğdaycı 2007). On the other hand, curator of the fair Ali Bakova (2008), states that he personally had a criterion as not accepting a product with an undefined

designer, which was neglected with the aim to sell the stands as time went by. He (2008) adds that they wanted the visuals of the products to avoid kitsch ones.

2004 fair was also supported with activities as panels, conferences, design projects, İstanbul projects, workshops, awards and exhibitions. "*The main aim of the program was to provide visitors a fulfilling atmosphere and to make them feel the last point design in Turkey came when they leave*" Bakova (2008) says. Then, he (2008) adds that they tried to create an atmosphere that both gives clues for home decoration to people and creates an opportunity to participate in professional discussions for professionals. He (2008) also states that it also demonstrated that design could address to five senses as dining design or interdisciplinary co-operations could be done like fashion-jewellery-graphic. Furthermore, Buğdaycı (2007), states that projects on certain concepts related to the main theme of the fair, as Marshall design street project, sponsorship project for individual designer, trend design area, dining design project *Somata Sala*, and graduation show, were realized in 2004 different from 2003 fair. He (2007) adds that with *İstanbul Projects* by *dDf* (*Dream Design Factory*) the fair was taken to the street. *İstanbul Projects*, based on the philosophy of *dDf* 'Everthing can communicate', were realized in Sultanahmet and Beyoğlu with an aim to use the communication potential of urban culture to improve awareness of design (catalog 2004, 25). Meetings of art and design, Soğukçeşme street exhibition, ready made, and seminar by Mel Byars were held in Sultanahmet while Turkish fast food on İstiklal Street was held in Beyoğlu. In addition to these, workshops, the first Turkish glass school meets with the design world and design is a game, were organized. Packaging Design Show, UIA 2005 İstanbul Congress Valley Design Competition Show, Design from East to West/Designers from Turkey *ETMK* Design Show, İnci Mutlu Design Show, Advertising Posters Exhibition, and Format D Photography were the exhibitions that took place at ADesign Fair 2004 (Catalogue of ADesign Fair 2004 2004, 24-29).

Buğdaycı (2007) states that due to the new projects in 2004 fair, new difficulties emerged as finding a main sponsor and sponsors for the projects since stand sales would not have financed all these activities. He (2007) reports that they agreed with *Vitra* for main sponsorship and found other sponsors for design projects. He (2007) adds that another difficulty was the reaction of designers to him and *AD magazine* about the character of the fair. He (2007) notes that designers were questioning if the fair was moving towards a cultural project and moving away from design.

Catalogue of ADesign Fair 2004

Parallel to the fair a catalogue consisting of information about the fair as its organizers, sponsor, advisory board, and manifest; program of the fair; details of the activities; and information about participators, was published.

Different from the catalogue of *ADesign Fair 2003*, in this catalogue there is a separate heading as manifest that explains the aims of this fair. The aims in the manifest are almost the same as in 2003 fair. The manifest is as follows:

> 1. To carry the added value of design to the agenda of the public opinion through communication with the media
> 2. To bring together the industry who wants to merge "creativity, fashion and brand" with "original-innovative" designers
> 3. To bring together the spirit of creativity and professional solutions and establish connection in the field of "design"
> 4. To transform İstanbul into an international design center
> 5. To develop design awareness and individual and corporate creativity
> 6. To create an international platform by attracting foreign designers and companies
> 7. To exhibit works with the successful combination of art-handicraft-design and inspire the new generations (Catalogue of ADesign Fair 2004 2004, 11).

Then, there is an article by the curator of the fair, Ali Bakova, starting with the explanations of the word 'design' through etymological, pictorial, and spiritual perspectives. Bakova (2004) states that "designing means pointing at, leaving a trace, noting, underlining, being original, single and unique with all the details and nuances encompassed by these words." (Catalogue of ADesign Fair 2004 2004, 11).Then, he (2004) explains the aim of *ADesign Fair 2004*: "ADesign Fair 2004 is trying to point out to participants and visitors the distinction of being different, and the fusion of design and creativity in a meeting point where they can grow, blossom and bear fruit" (Catalogue of ADesign Fair 2004 2004, 11). Afterwards, he (2004) analyzes the slogan 'from Turkish delight to Turkish design': "I believe that the expression "from TURKISH DELIGHT" defines the starting point of our short design history, the cooperation of industry in pilot projects, the participation of universities in the organization of events, in short, it really summarizes the theme as all slogans tend to do". (Catalogue of ADesign Fair 2004 2004, 11). Then, he (2004) explains the second part of the slogan "to TURKISH DESIGN" by giving successful examples from current Turkish design arena.

Awards at ADesign Fair 2004

Within *ADesign Fair 2004* 'ADesign Fair 2004 Design Award' and '*ETMK* 2004 Young Designer Award' were given (Catalogue of ADesign Fair 2004 2004, 30; *ETMK* 2006, 3). It is

stated in the catalogue (2004, 30) that *ETMK* both formed the participation conditions for 'ADesign Fair 2004 Design Award' and the jury, and also acted as the jury inspector. All participating firms and designers were eligible for the award, and also it was not restricted to any design field. Emphasizing that all the exhibited designs and products are modern, original, and creative, it is stated in the catalogue that the best and most contributing design of the fair will be awarded with 'ADesign Fair 2004 Design Award' (Catalogue of ADesign Fair 2004 2004, 11). Cube by *Tanju Özelgin* for *Birim* received the 'ADesign Fair 2004 Design Award' (ETMK, http://www.etmk.org/, retrieved on August 5, 2008).

On the other hand, *ETMK* gave '*ETMK* 2004 Young Designer Award' to *Demet Bilici* based on the criteria of originality in design concept, functional and aesthetic harmony in design, and the quality of design solutions for the user (ETMK, www.etmk.org, retrieved on December 17, 2008).

3.1.11 İstanbul Design Week 2005

İstanbul Design Week 2005 was held on the 13th-20th of September, 2005 at *Old Galata Bridge* in İstanbul (IDW 2005 catalog 2005). It was organized by *Doğan Burda Rizzoli Magazine Publishing* (owner of *AD Magazine*), *dDf* (*Dream Design Factory*), *idf* (international design fairs) and *İstanbul Metropolitan Municipality* (marketing kit 2005). Designer and artist *Yılmaz Zenger* was the curator of the event (Catalogue of IDW 2005, 2005). The event was realized through the support of various sponsors; however, *Lineadecor* was the main sponsor of the event (Catalogue of IDW 2005, 2005).

In the marketing kit (2005), *İstanbul Design Week* was defined as a more comprehensive platform than 'fair' due to the widened vision of *ADesign Fair*. Buğdaycı (2007) states that with *ADesign Fair 2004*, the fair started to transform into the event defined in the manifest, became something more than a fair, went outside, met people of İstanbul, and made İstanbul a subject of design. Visiting Milano on these days and seeing that İstanbul was becoming more popular, he (2007) states that it should have taken its power from İstanbul. Therefore, the name of the event was changed as *İstanbul Design Week* (Buğdaycı 2007). Claiming that a fair centre cannot create the atmosphere of a design week and make the international impact, he (2007) states that he thought of *Haliç* (a district in İstanbul), meeting point of all cultures, as the place. Then, he (2007) reports that the curator of the event, *Yılmaz Zenger*, suggested the *Old Galata Bridge*, which he accepted. Furthermore, Zenger (2007) notes that he finds it very different and impressive to hold the design week in a design object, Old Galata Bridge also stating that he was not interested in a Design Week

in Hilton Hotel. However, Zenger (2007) informs that it was not easy to impose this idea to *Ahmet Buğdaycı*, *Hürriyet Group* and the *İstanbul Metropolitan Municipality* because the bridge was supposed to be taken to Tuzla. Buğdaycı (2007) states that since *İkon Fair Organizations* did not want to deal with this project, they agreed with *dDf;* however, *dDf*, was not a fair company therefore *idf* was established by dDf.

IDW was composed of *ADesign Fair 2005* exhibiting works of companies and individual designers and other activities as panels, conferences, projects, workshops, awards, exhibitions and shows (Catalogue of IDW 2005, 2005). Conceptual framework of the event was defined as 'water city İstanbul, wet bazaar center Haliç' by the curator Yılmaz Zenger (marketing kit 2005, 7). Emphasizing the importance of water in the development of the city, İstanbul, it was aimed to remind the people of 'being a native of İstanbul' with this theme (marketing kit 2005). Missions of *IDW* was stated in the catalog as follows:

> To transform İstanbul into an international design center; to create an international platform by attracting foreign designers and companies. Handling the city itself as a design object, interpreting and presenting the cultural layers of İstanbul to the world, getting it together with design. Making world İstanbul a "temptation base" that fires the creativity among European cities. Meeting the "industry" that wants to be the "creative brand" with the "Designer" who wants to be"Original-Innovative". Exhibiting the successful work forms in the traiangle of art-craft-design. Carrying the value added role of design to public agenda via versatile media communication. Strengthening the design –city-individiual triangle. Constructing intercultural connector Istanbul as the corporate and experimental center of design. Positioning İstanbul as an international design city (Catalogue of IDW 2005, 2005).

Zenger (2007) complains that as the curator he was supposed to be the only responsible person which could not happen. He (2007) mentions about the event with disappointment since his ideas for the event were prevented. He (2007) states that he was planning to use both sides of the bridge, water, empty industry facilities in Hasköy, and also realize some projects in Balat with an aim to spread the event to the city. He (2007) adds that instead of companies at the second floor he thought of a bazaar where designers from all levels, especially students, could exhibit their work. Furthermore, he (2007) says that he cared more about the designers who have not been on the stage before than the big companies and wanted to give them the opportunity to express themselves. Because he believed that those designers represent the future of design while companies represent today and also it was easy to reach big companies any time through showrooms or media (Zenger 2007). He (2007) states that his plans were rejected due to money issues and also customer wants especially by *dDf*.

Participators were again selected by the curator and the advisory board based on the theoretical framework developed in 2003 (Buğdaycı, 2007). However, Zenger (2007) states

that he looked from a quality perspective while others looked from an economical perspective; therefore both commercial ones and the ones that exhibit right designs were there. He (2007) adds that the selection process did not really work.

Following *İstanbul Design Week*s were not organized by *AD magazine*. Ahmet Buğdaycı, (2007) reports that there has been a change in the management of the magazine which resulted in a new attitude. He (2007) states that the new management wanted to transform the *AD magazine* into a decoration magazine as it was in the past. However, he (2007) says that this idea was not accepted by the employees of the magazine therefore the magazine was closed.

Catalogue of İstanbul Design Week

Parallel to the event a catalog consisting of information about the event as its organizers, advisory board, sponsors; a preface by the curator; mission statement; activities as panels, conferences, projects, workshops, exhibitions, awards; information about exhibitors and individual designers.

In the preface by the curator with the heading 'From the Curator', Yılmaz Zenger (2005) both confesses for not telling the difficulties and risks of this transformation to Ahmet Buğdaycı and feels proud for managing this kind of an event. He (2005) then states that a well-built base for future activities has been created.

Awards at İstanbul Design Week 2005

Editors Choice Awards, IDW Awards as IDW 2005 Design Award and ADesign Fair 2005- *ETMK* Young Designer Award, and Radical Tendencies in Design Competition were the award categories within İstanbul Design Week 2005 (Catalogue of IDW 2005, 2005).

Editors Choice Award was given in two categories as Best New Designer and Best Product-Concept by the jury consisting of editors from the magazines and newspapers of the sector with an aim to create an ownership feeling for design by the common media (Catalogue of IDW 2005, 2005). Yonca Akçay, Eralp Akyol and Cem Yücel from 389g Project Group with 'projects from junk to product' won the Best New Designer Award while Nilhan Sesalan with 'Lüferli Dublex Chair' won the Best Product-Concept (Dexigner, www. http://www.dexigner.com/tr/, retrieved on August 2008). On the other hand, IDW 2005 Design Award was given to 'Nar Bookcase' by Ömer Ünal while ADesign Fair 2005- *ETMK*

Young Designer Award was given to Zafer Uluçay from Cadem (*ETMK*). Buğdaycı (2007), states that there was a difference in the approaches of the juries of these competitions. He (2007) says that *ETMK* looked from the perspective of industrial design while editors looked for communication, excitement, and being sympathetic and cute.

Moreover, selected works of 'Radical Tendencies in Design' competition organized by the Radikal newspaper were exhibited at IDW (Catalogue of IDW 2005, 2005). Zenger (2007) states that the aim of organizing that kind of a competition was to make the support of media right supports meaning that by using their name both a relevance was created and radical designs were encouraged. Yasemin Köse with a portable airbag 'Squeezed Airbag' took the first place, Mahmut Durmuş with a functional dog statue 'Big dog, little dog' took the second place while Renk Dimli with a bedding 'Manual' took the third place (Dexigner, www. http://www.dexigner.com/tr/, retrieved on August 2008).

3.1.12 Those Who Make a Difference by Design in Competition in 2000s

The exhibition 'Those Who Make a Difference by Design in Competition in 2000s[50]' was organized on the 27th-30th of October, 2005 within 'Marketingist 2005 Marketing Fair and Congress' in İstanbul Tüyap Beylikdüzü Fair and Congress Center by *ETMK* (*ETMK* 2006, 2). The aim of the exhibition was to honor industrial corporations that made a difference in competition by design, and form an example for other companies (Figure 3.40) (Yalım 2007).

Özlem Yalım (2007), project coordinator on behalf of *ETMK*, says that they were seeking for exhibition alternatives when she met Marketing Türkiye organizers. After talks with the organizers of the fair, Tifaş and Rota Publishing, Yalım shared the idea of organizing an exhibition at this fair with *ETMK* İstanbul Branch members. Although *ETMK* İstanbul Branch members were not into the exhibition because it was right after Tendence Lifestyle Fair, Alpay Er supported Özlem Yalım and they took the responsibility of the exhibition (Yalım 2007). Yalım believes that Marketingist Fair is a right place for industrial designers because she can neither think of design without marketing nor of marketing without design. She (2007) adds that Design Week is the only event that designers have but it is far from attracting industrialists due to the artistic character of the event. TİM, TİFAŞ and Marketing Türkiye Publishing were the project partners of *ETMK* (Catalogue of Those Who Make a Difference by Design in Competition in 2000s 2005, 2). Yalım (2007) says that Tifaş provided

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[50] *2000li Yıllarda Rekabette Tasarım ile Fark Yaratanlar*

guidance to *ETMK* in finding sponsor because they realized that *ETMK* had a potential but no money.

Figure 3.40 View from *Those Who Make a Difference by Design in Competition in 2000s Exhibition* (ETMK Archive)

The aim of the exhibition was to honor industrial corporations that made a difference in competition by design, therefore, Yalım and Er decided to form a selection platform (Yalım, 2007). A selective committee of academicians, *ETMK* İstanbul Branch and Ankara Headquarters members was formed, which resulted in reactions from designers (Yalım, 2007). The applications were made through the internet by submitting visuals and data about the product's export (Yalım, 2007). The aim of the selective committee was to select the ones that really have differentiated through design (Yalım, 2007). Yalım (2007) especially states that they have made a selection based on their attitude in the market not on their goodness or badness. Ten criteria were set through the analysis of around 50-60 events and competitions from the world:

Providing an obvious functional benefit
Having an innovative and original design concept
Differentiating by aesthetic quality

Providing usability
Changing the user's/customer's perception of the company in a good sense
Creating a brand value or strengthening it
Increasing company's sales
Creating new markets for the company
Decreasing the costs
Increasing the profit (Those who make a difference by design in competition in 2000s, 6-7).

Catalogue of Those Who Make a Difference by Design in Competition in 2000s

Parallel to the exhibition a catalog consisting of an article by Prof. Dr. Alpay Er 'Design: Making a difference for Turkey, an article by Süleyman Orakçıoğlu 'One Day I Designed Something and the World Has Changed', an article by Günseli Ocaklıoğlu 'Who Cannot Differentiate by Design Will Not Be Noticed, an article by Özlem Yalım 'Industry is Meeting Design', information about *ETMK*, and designers participating in the exhibition and their products was published.

Alpay Er (2005) in 'Design: Making a Difference for Turkey' simply defines industrial design as determining the relationship between the user and product in every sense. He (2005) states that since this activity takes place in the market it is expected to bring a utility to the user and profit for the producer. Then, he (2005) claims that industrial design achieves this by innovation and creativity, therefore, the product with added value is much more preferred by the user/customer or user pays more for the product. Furthermore, he (2005) argues that this relationship is going to be the basic competition paradigm of future:

> *The years of 2000s are becoming evident with the strong and increasing signs of design and innovation economy era forcing Turkey to accord with the dynamics of this new era. 'Design' is on the agenda. Because today Turkey, with its industrialist, bureaucrat, consumer from now on is in need of innovation and creativity* (Catalogue of Those Who Make a Difference by Design in Competition in 2000s 2005, 3)

Alpay Er (2005) claims that this exhibition is a new step for the mission of *ETMK*, in addition to introducing ID profession in Turkey and abroad, now *ETMK* emphasizes the competitive character of design:

> *With the exhibition we aim that those who make a difference by design-companies, designers and products-to be noticed by public.. In other words we aim to put the increasing competitive importance of design for our country on the agenda by presenting all the products manufactured in Turkey in 2000s that made a difference by industrial design, gained superiority to public* (Catalogue of Those Who Make a Difference by Design in Competition in 2000s 2005, 3).

Süleyman Orakçıoğlu (2005) in his article 'One day I designed something and the world has changed' mentions about the importance of differentiating and the role design plays in this. He (2005) also states that design is the fairest business to change the world.

Günseli Ocaklıoğlu (2005) states that "global market theory" is realizing itself and draws attention to Turkish entrepreneur in the global competition arena asking the question what Turkish entrepreneur is going to do. She (2005) says that the aim of Marketingist is to make KOBİs, a big part of the economic value of Turkey, to have the necessary rigging not to be lost in this competition. Then she (2005) mentions about the process of the global rivals and the relationship of design with marketing:

> *However, global rivals start production by doing market research; they know how many, how and in what shape they are going to produce before they start production. The product's design is waiting ready somewhere while all this is being done. While they are creating demand for their product, beyond satisfying the needs of consumers they also satisfy in visual sense. It seems that the ones with visual aesthetics sell much more. Their brand awareness increase and they are much more preferred.*(Catalogue of Those Who Make a Difference by Design in Competition in 2000s 2005, 5).

It is clear that Ocaklıoğlu sees design as a tool to increase the sales by increasing the visual quality of the product. This idea may not be wrong but it is obviously far from comprehending the scope of industrial design.

Then, she (2005) states that this exhibition is organized in order to emphasize the role of industrial design as an inseparable element of marketing and it will be organized in the upcoming events.

Özlem Yalım (2005) in her article 'Industry is meeting with design' first mentions about the relationship between competition and creativity. Yalım (2005), states that creativity is a must for competition. She (2005) claims that the strategies developed around creative industries in the 21st century are one of the top topics of the economic progress plans of the countries. Moreover, she (2005) argues that first of all, products which are new and at the same time of good quality and cheap can have a place in the market. She (2005) states that Turkey has to go after these global tendencies.

Then, she (2005) informs the reader about the aim of the exhibition. She (2005) states that this time *ETMK* wanted to emphasize the companies that defined design as an element of their competition strategy. She (2005) adds that they aimed to introduce the ones who invest in design and designer, who shapes the creative industry.

Yalım (2005), states that this exhibition is special with the application, selection, and exhibition methods. She (2005) says that people nominated differentiating designs through online applications based on some criteria. She (2005) reports that 45 products applied for the exhibition holding the criteria of being on the market since January 1, 2000, being in the

product groups that interact with user visually and/or physically. She (2005) states that the products were selected after being evaluated by the professionals who work in the field of design (industry, university, communication, marketing and design) based on the 10 criteria stated under the previous heading and 35 products meeting at least six of them were selected for the exhibition.

3.1.13 Street Design Week 2006

Street Design Week was organized by *Sinpa A.Ş* and *Şişli Municipality* together with the curator Kesibe Karaosmanoğlu on the 22nd-28th of May in 2006 on the streets of İstanbul Şişli district, Vali Konağı Street, Abdi İpekçi Street and Nişantaşı with an aim to bring together young design talents, professionals, producer companies and design enthusiasts of Turkey (Press Release: Heart of design will beat on the streets of Nişantaşı, 2006; Karaosmanoğlu, 2007). It is stated in the press release (2006) that this kind of street events both introduce new designers and make these cities a center of attraction in the field of design.

Karaosmanoğlu (2007) explains that they had the chance to take the permission for making organizations on the streets of Nişantaşı due to the New Year activities they have been doing for some time. She (2007) says thinking that rather than a design event in a fair center, a design event on the streets would gather more people from a variety of age making them think about design; she and Sinpa A.Ş. developed this project and presented it to Şişli Municipality.

The concept of the event was mainly examples developed around industrial design, and exhibited products were mainly of industrial design (Karaosmanoğlu 2007). Participators were invited by the curator and no fee was asked (Press Release: Heart of design will beet on the streets of Nişantaşı, 2006). Karaosmanoğlu (2007), states that they went to the universities as Marmara, Mimar Sinan and known designers for gathering people to participate in the event. She (2007) says that irrelevant designs or designs that could be stolen were eliminated by the jury. It is stated in the press release (2006) that around 70 known designers and many young talents participated in the event.

Reporting three or four thefts during the event, Karaosmanoğlu (2007) sadly states that the main difficulty was to protect the exhibited products.

3.1.14 FESorient 2006

FESorient International Ethnic Lifestyle, Fashion and Design Activities was held on the 22nd-27th of August, 2006 at *Feshane International Fair Congress and Culture Center* (Press Release, 2006). *Özlem Yalım* was the concept designer and event director while *Vision Agency* was responsible of the organization (Catalogue of Fesorinet 2006, 2). *Yalım* (2007) explains that the motivation of *Vision Agency*, fair organization company, for this event was to gain profit. Art historian *Assist. Prof. Dr. Hülya Tezcan*, fashion designer *Cemil İpekçi*, designer *Aziz Sarıyer*, and art and antique expert *Raffi Portakal* formed the advisory board of the event (Catalogue of Fesorient 2006, 1).

Yalım (2007), states that *Vision Agency* contacted with her after *Marketingist Fair* in order to organize an event. She (2007) says that after her visit to international fair, *Maison Objet* where she realized that all the ornaments and patterns that belong to Turkish geography were interpreted by designers creating a huge interest, she designed an event. Thinking of it as a festival with an interdisciplinary vision rather than a fair or an exhibition, she (2007) says that she named it *FESorient*. She (2007) adds that there was a nice irony in the word *FESorient*; 'fes' was both representing the event place *Feshane*, the traditional hat fez and also festival. However, she (2007) states that the main theme of the event was 'orient' covering the all creative works of the geographies except from the West. She (2007) argues that the East generally perceives orient as oriental dance but on the other hand the West perceives orient as Eastern culture.

Yalım (2007) states that *FESorient*, an ethnic, oriental, lifestyle, design and fashion fair covering from *Grand Bazaar* to modernist designer, aims to gather the ones and the activities that take the cultural background as base. She (2007) adds that the scope was to reveal the good designer, the tradesman, and also the ones who were not good enough. She (2007) states that through the perspective of a bazaar that exhibits all the potential, both good and bad, she objects to the idea of selecting very carefully as suggested by the advisory board member *Raffi Portakal*. Moreover, she (2007) claims that seeing each other's work would increase the standard in the next year. Therefore, she (2007) says that she was not uncomfortable of seeing a local municipality exhibition next to an elitist designer.

FESorient was composed of exhibitions, from the masters of design, objekült?, orient, and *Günseli Kato* exhibition; activities, an eastern tale by *Cemil İpekçi* and *Glass Furnace*; seminars, exhibitors, and also conceptual areas (Catalogue of Fesorient 2006, 3). It is stated in the catalog (2006, 12) that the exhibition 'From the Masters of Design' exhibited a tasteful

approach in the culture-product-design triangle by gathering products of above the line brands and designers of Turkish design. *Alev Ebüzziya Siesbye* with Tigris bowl and vase, *Belkıs Balpınar* with Quarks carpet, *Aziz Sarıyer* with İstanbul modular seating unit, *Ela Cindoruk* with Broş, *Faruk Malhan* with İstanbul series, *Defne Koz* with Askı İznik tiles and *Karim Rashid* with cali vase took place in this exhibition (Figure 3.41) (Catalogue of Fesorient 2006, 12-15). The other exhibition, 'objekült' by d.o.t (designers of Turkey), was about the selected objects of Turkish culture as carafe, tea glass, samovar, rolling pin and bath bowl (Figure 3.42) (Yalım 2007). It was aimed to introduce objects answering the needs of our lifestyle, enlighten our identity and lifestyle, and introduce the knowledge. On the other hand, installation 'orient' was the meeting of the invited artists fed by the culture of this land gathering interpretations of Anatolian patterns, inspirations from Hittites, marks of traditional daily life, cult objects with contemporary interpretations. The final one was the Günseli Kato exhibition with a theme of 'East from far to near'. In the activities section Cemil İpekçi with five fashion designers exhibited a fashion show with connotations from Anatolia. Furthermore, glass designs inspired by the traditional glass art were exhibited in a fashion show with designs of Cemil İpekçi (Catalogue of Fesorient 2006, 16-20, 23; Yalım 2007). In the seminars it was aimed to discuss the relationship of culture, aesthetics, design, art and fashion and also 'affects of ethnic culture in creativity' with pioneers of these subjects (Catalogue of Fesorient 2006, 27). There was also a section for exhibitors where designers, tradesman of Grand Bazaar, local municipalities, embassies, nongovernmental organizations, and schools exhibited their work (Catalogue of Fesorient 2006, 33-69). Furthermore, there was a section 'conceptual areas' where objects and rituals of Turkish bath, coffee and traditional market 'bedesten' were exhibited (Catalogue of Fesorient 2006, 74-79).

It was planned to organize the second of FESorient fair in 2007 however it was called off two months to the fair because Vision Agency announced its bankruptcy.

Figure 3.41 From the Masters of Design Exhibition within FESorient 2006
(Archive of Özlem Yalım)

Figure 3. 42 *Objekült Exhibition* within *FESorient 2006* (Archive of Özlem Yalım)

Catalogue of FESorient

Parallel to the fair a catalog consisting of an article by Özlem Yalım 'FESorient', information

about Vision Agency, the advisory board, the exhibitions, the activities, the seminars, the exhibitors, the conceptual areas and the staff was published.

In the article 'FESorient', after mentioning about their vision, Yalım (2006) tells the motivation behind FESorient:

> *We have a vision that tries to learn and improve the culture we live in; both accepts public and that comes from the public and criticizes when necessary; is sensitive to history, aesthetics; prefers to embrace, beautify, enrich rather than to reject with an elitist attitude. For years, many artists, designers and fashion designers naturally have been producing inspired by the geography and culture they live in. Also recently rigorously all designers are inspired by these values or with their own interpretations they reveal various revisions or new products. FESorient arose from the need of introducing this available potential and gaining a meaning under one hat. The potential of bearing a brand power on the international level by gathering productions that have similar starting points, similar concerns and that serve to similar aims has created FESorient* (Catalogue of Fesorient 2006, 4).

Then, Yalım (2006) portrays FESorient as another cultural introduction and commercial project for Turkey in the international arena. She continues with the target market and the expected visitors of the fair:

> *… the main target market of FESorient activities is the global market. In a short time, all trendsetters coming from abroad who are interested in our productions and designs and owners of commercial institutes will be pursuers of FESorient brand. Besides, this event is a good indicator for all native and foreign consultancy firms, media, people and institutions who want to follow the tendency that is cultural, ethnic, and oriental and comes from the East. On the other hand, it has a potential to create an atmosphere to non-governmental organizations working on this subject to express themselves, exhibit their works for domestic-abroad funds* (Catalogue of Fesorient 2006, 4).

Then, she (2006) states that with this project they aimed to guide the affects of ethnic and oriental culture on design and also to be a trendsetter in the long run.

In the article *Vision Agency*, the general manager of *Vision Agency* Muhammet Ali Demir (2006) states that FESorient is a first not only for *Vision Agency* but also for Turkey. He (2006) portrays FESorient as facing of past with today, design with culture; a return to the essence, a search for innocence, an attempt to claim for the values that make us; meeting of products with the history hidden in their soul and facing with our childhood. Then, he (2006) states that the West oriented for new inspirations and İstanbul is a center of attraction with its historical and cultural richness for Western designers. He (2006) continues by stating the aim of the event as mediating the 'meeting of design and culture' and also exhibiting the works of designers who are inspired by ethnic values in an international platform.

3.1.15 İstanbul Design Week 2006

İstanbul Design Week 2006 was organized as the second of *IDW* events on the 12th-17th of September, 2006 at the *Old Galata Bridge* with the theme 'a future for design? Youth, creativity, dynamism' (catalog idw 2006, cover and inside-sayfa no yok)by *dDf* and *idf*. *Hürriyet* and *İstanbul Metropolitan Municipality* were the project partners. Instead of working with a curator, working with a project coordinator, *Önder Küçükerman*, was preferred at this event (Catalogue of IDW 2006). Besides, an advisory board was formed (Catalogue of IDW 2006).

The mission statement of IDW 2006 was almost the same with IDW 2005. There was only one element not included in the mission of IDW 2006 which was 'exhibiting the successful work forms in the triangle of art-craft-design'. IDW 2006 was composed of conferences, exhibitions, a TV project, workshops, designers area, awards, exhibitors, individual designers, corporations and universities (Catalogue of IDW 2006).

Dilek Öcal (2008) from dDf says that rather than exhibiting the products side by side as in a fair, projects that highlight the company through design were preferred. She (2008) states that they created around 150-200 projects for the companies. Aylin Sayek (2008) from dDf, reports that the project coordinator Önder Küçükerman was very helpful in guiding them.

Catalogue of İstanbul Design Week 2006

Parallel to the event, a catalog consisting of information about the event as its organizers, advisory board, sponsors, mission, activities, and participators and also a preface by the project coordinator Önder Küçükerman was published.

In the preface An Old Bridge Hosts a New Environment of Creativity', Küçükerman (2006) first mentions the importance of *Old Galata Bridge* for Turkish design:
Old Galata Bridge has always had a very symbolic meaning for the enlightened future of Turkish design inheritance within the global design competition. The *Old Galata Bridge* was one of the most important industrial products which had a role in the changing process of İstanbul during 1910s, and it has always been valued as a bright design element (Catalog of IDW 2006). Then he (2006) relates today with past by informing the reader about the character of that area:

> If you take this important landmark as the centre and draw a circle with a radius of a few kilometers, you will actually track the sources of creative power, experiences and achievements of İstanbul for thousands of years.
> And today, it hosts an interesting environment where authentic ideas and products of Turkish design and designers gather with a global design experience (Catalog of IDW 2006).

Awards at İstanbul Design Week 2006

Within IDW 2006, awards were given in three categories as *Radical Tendencies in Design Competition*, *IDW 2006 Designer of the Year Award*, and *IDW 2006 Young Designer of the Year Award* (Catalogue of IDW 2006).

Radical Tendencies in Design Competition was organized for the second time in two categories (Catalogue of IDW 2006). First category was open to students or graduates of universities that give four years design education and the second category was open to amateurs (Dexigner, www. http://www.dexigner.com/tr/, retrieved on August 2008).

On the other hand, *IDW 2006 Designer of the Year Award* was given to Aykut Erol who participated with his design 'Line'. *IDW 2006 Young Designer of the Year Award* was given with an aim to motivate young designers participated in *IDW 2006* (Catalogue of IDW 2006). It was given to Seza Yeğin (Dexigner, www. http://www.dexigner.com/tr/, retrieved on August 2008).

3.1.16 Winners by Design ETMK 2006 Product Design Exhibition

Winners By Design ETMK 2006 Product Design Exhibition was organized on the 28th of September and 1st of October, 2006 within *Marketingist 2006 Marketing Fair and Congress* in *İstanbul Tüyap Beylikdüzü Fair and Congress Center*. The aim of this exhibition was to emphasize the advantages product design provides to investors in manufacturing, marketing and sales. 66 product designs from 12 sectors were exhibited in an area of 442 m^2 (Figure 3.43) (ETMK, http://www.etmk.org/, retrieved on August, 2008).

Ersayın (2007), chairman of *ETMK* İstanbul Branch, states that the aim of the Marketingist Fair is to gather brand managers, marketing managers, companies and corporations in this sector, to present new ideas and trends through case studies. Ersayın (2007) explains the motivation of participating in this fair as to get designers and marketing, brand authorities together since they are the ones that would actually give designers jobs and benefit from designers by presenting designers' products to the market through a communication strategy. In this exhibition, Ersayın (2007) says that the aim was to reach products of the 2000s and to accord with the past and to present an equal frame to everyone.

Figure 3.43 View from ETMK Winners by Design, 2006 Exhibition (ETMK Archive)

Ersayın (2007) states that this exhibition was the developed version of the exhibition 'those who make a difference by design in competition in 2000s' which was held in 2005. As stated in the previous parts, there was a selection procedure in that exhibition. Thinking that this selection procedure was not democratic enough, they decided to accept application based on certain criteria and then select some of the products for awarding (Ersayın 2007).

The exhibition was realized through the sponsorship of some corporations: TİM, strategic partner and main sponsor; Tifaş and Marketing Türkiye, exhibition place sponsor; Turkishtime, catalog sponsor; Arçelik, plasma TV sponsor; Koleksiyon, seating units sponsor; Stampa, published materials sponsor (Catalogue of Winners by Design 2006, 2006). Ersayın (2007), states that TİM, strategic partner of *ETMK* from 2004, supported *ETMK* financially but did not intervene in the concept of the exhibition.

Catalogue of Winners by Design ETMK 2006 Product Design Exhibition

Parallel to the exhibition a catalog consisting of an article by Sertaç Ersayın (*ETMK* İstanbul Branch Chairman of Executive Board), information about *ETMK* and its activities, and information about designers and their products was published.

Sertaç Ersayın (2006), in his article 'Who Wins by Design?' points out the importance of creating value and differentiation in gaining advantage in global competition by outlining the dynamics of the last ten years:

> *Creating a difference in the products and services has become the most important element in heading in the global competition at the present day which global competition we have been living for approximately 10 years, free circulation of the products and services, speed of technological progress and its fast sharing, relating consumer behaviors with their living environment more than their economic value* (Catalogue of Winners by Design 2006, 2006).

Ersayın (2006) says that this exhibition is organized with an aim to emphasize the benefits product design for production, marketing, brand management and trade sector. Then, he states the advantages product design provides and the winners:

> *Advantages aren't only about visual innovations or aesthetic analysis. Advantages come out in handling product-user-environment relationship with the mentioned concerns; in personating as a product by creativity and attainable technology. Product, producer, marketer, and end user who consumes/uses are the ones who win through the values that the products manufactured with mass production technologies bring in to the brand/brands they are integrated* (Catalogue of Winners by Design 2006, 2006).

Winners by Design ETMK 2006 Product Design Awards

In this exhibition *ETMK* gave *Winners by Design ETMK 2006 Product Design Awards*. The jury of 'Winners by Design *ETMK* 2006 Product Design Awards' consists of Prof. Dr. İlhan Erhan, Prof. Dr. Alpay Er, Assist. Prof. Füsun Curaoğlu, Assist. Prof. Dr. Fatma Korkut, Assoc. Prof. Dr. Gülay Hasdoğan, Assist. Prof. Dr. Yavuz Irmak, Assist. Prof. Dr. Can Özcan, Sertaç Ersayın and Hakan Gencol. The jury awarded 5 products with *Winners by Design ETMK 2006 Product Design Award* without making any grading (ETMK, http://www.etmk.org/, retrieved on August, 2008).

Gabbiano sink for Cameks designed by Nagehan Kılıçarslan and Kerim Kılıçarslan, İstanbul tea glass series designed by Faruk Malhan, Reptile Tile Series for Çanakkale Ceramic designed by Can Yalman, Thea Switches for Viko designed by Mirzat Koç, Vestel 3220 TFT - LCD TV for Vestel Electronic designed by Pilotfish Design Group took the *Winners by Design ETMK 2006 Product Design Awards* (*ETMK* 2008, 7).

The criteria of awarding were: designerly approach, solutions, finishings, market success, expectations, and competitive advantage against its rivals. The main theme was about making a difference, creating a value (Ersayın 2007).

3.1.17 İlk in Milano

İlk in Milano exhibition was held at the *Zona Tortona*, *Superstudio Piu* during the *Milan Design Week* in Milano on the 18th-23rd of April, 2007. It was organized by *İlk* group, coordinated and sponsored by *Nurus*. It is stated on the website of the exhibition that "Ilk are a number of leading Turkish designers living in Turkey and internationally, noted for their professional accomplishments through the visibility of their works on the global design scene" (İlk in Milano, http://www.ilkinmilano.com/, retrieved on August 5, 2008).

Senem Öcel (2008) from *Nurus* states that leading designers of Turkey have gathered with an aim to organize an exhibition in Milano and came to *Nurus* for sponsorship. She (2008) says that as *Nurus* they have been trying to improve Turkish design for years and this kind of an exhibition would be a first, therefore, they accepted to be the sponsor. She (2008) states that the aim of the exhibition was to introduce Turkish design to the world. It is also stated in the *News* magazine (2007) by *Nurus* that "these individuals get together to show that Turkish design can make a meaningful contribution to global design".

Öcel (2008) informs that *İlk group* has formed an advisory board consisting of *Aziz Sarıyer*, *Adnan Serbest*, and *Yılmaz Zenger* and an executive board consisting of *İnci Mutlu*, *Sezgin Aksu*, and *Can Yalman*. From Nurus mainly general manager *Güran Gökyay* and marketing director *Senem Öcel were* responsible of the organization (Öcel 2008). Öcel (2008) states that *İlk group* has chosen designers who will participate in the exhibition and the idea was to be there with the best products. However, she (2008) adds that later some designers who stated that they want to be a part of this exhibition joined the exhibition during the process of concept generation. The character of the products exhibited in *İlk in Milano Exhibition* was described as "the harmonious synergies of local and universal forms as they transformed into contemporary design through leading-edge technologies and manufacturing processes" (İlk in Milano, http://www.ilkinmilano.com/, retrieved on August 5, 2008). It is also stated in the *News* magazine (2007, 66) by *Nurus* that "the products exhibited in Milan displayed the unique qualities of Turkish design combining the emotional and abstract tendencies of the East and the disciplined rigor of the West in a synergy that is Turkey's unique contribution to design today". *Adnan Serbest*, *Alev Ebuzziya Siesbye*, *Ali Bakova*, *Alper Böler*, *Arif Özden*, *Atilla Kuzu*, *Aykut Erol*, *Ayşe Birsel*, *Aziz Sarıyer*, *Bülend Özden*, *Can Yalman*, *Defne Koz*, *Derin Sarıyer*, *Ela Cindoruk*, *Erdem Akan*, *Faruk Malhan*, *Gamze Güven*, *H. Demir Obuz*, *İnci Mutlu*, *Jülide Arslan*, *Koray Özgen*, *Kunter Şekercioğlu*, *Mehmet Ermiyagil*, *Mehtap Obuz*, *Meltem Eti Proto*, *Mirzat Koç*, *Nazan Pak*, *Nil Deniz*, *Oya Akman*, *Ömer Ünal*, *Sefer Çağlar*,

Sema Obuz, *Seyhan Özdemir*, *Sezgin Aksu*, *Tanju Özelgin*, and *Yılmaz Zenger* participated in the exhibition (İlk in Milano, http://www.ilkinmilano.com/, retrieved on August 5, 2008).

Öcel (2008) states that the concept of the exhibition was based on the idea of shaking the expectation of an oriental design from Turkey since the products were modern; therefore the aim was to reflect this contrast. She (2008) notes that *Sezgin Aksu* had an idea of using local values in the exhibition area while exhibiting modern products, which he did by using modernized Turkish carpet patterns on the floor. Furthermore, *Selen Akıner* (2008) from *Nurus* states that the exhibition covered products from different sectors that tells the Turkish design best and products of designers who work with foreign companies.

Öcel (2008) says that the target market of the exhibition was international design arena; not only designers but also investors were the target market because it was aimed to gather Turkish industrial designers with big companies and also with international media. Furthermore, Akıner (2008), notes that it was also aimed to say to people who were looking for something for their home or office that Turkish design is there.

This exhibition was later held in *İstanbul Design Week 2007* (Catalogue of IDW 2007, 2007).

3.1.18 İstanbul Design Week 2007

İstanbul Design Week 2007 was organized as the third of *IDW* events on the 4th-10th of September, 2007 at the *Old Galata Bridge* by *dDf* and *idf*. *Hürriyet* and *İstanbul Metropolitan Municipality* were the project partners. *Önder Küçükerman* was again the project coordinator of the event. Besides, an advisory board was formed (Catalogue of IDW 2007, 2007).

The mission statement of *IDW 2007* was the same as the mission of *IDW 2006*. *IDW 2007* was composed of conferences, exhibitions, workshops, projects, awards, exhibitors, independent designers, corporations and universities (Catalogue of IDW 2007, 2007). *Dilek Öcal* (2008) from *dDf* states that since 2005 they have been trying to show that design is in every sector not only in industrial design. Therefore, participators of *IDW 2007* were covered in five headings as industrial design, communication design, fashion design, environmental design, and engineering and design (Presentation kit of IDW 2007, 2007). Claiming that since 2005 they started to invest in design more, Öcal (2008) notes that they give more importance to seminars and panels by inviting famous designers they try to get Turkish design and international design together.

About the participation conditions, Sayek (2008) states that the advisory board and the executive board select the participators. She (2008) further adds that for participations they both go to companies and companies come to them.

Catalogue of IDW 2007

Parallel to the event, a catalogue consisting of information about the event as its organizers, advisory board, sponsors, mission, activities, and participators was published.

Awards at IDW 2007

Within *IDW 2007*, awards were given in three categories as *IDW 2007 Designer of the Year Award*, *IDW 2007 Young Designer of the Year Award*, and *Radical Tendencies in Design Competition* (Catalogue of IDW 2007, 2007).

Radical Tendencies in Design Competition was organized for the third time. It was open to undergraduate, graduate, and postgraduate students of industrial design departments, graduates of these departments and professional designers who are members of *ETMK* (Catalogue of IDW 2007, 2007).

3.1.19 Winners by Design ETMK 2007 Product Design Exhibition

Winners by Design ETMK 2007 Product Design Exhibition was organized on the 20th – 23rd of September, 2007 within *Marketingist 2007 Marketing Fair and Congress* at *İstanbul Tüyap Beylikdüzü Fair and Congress Center* (ETMK, http://www.etmk.org/, retrieved on August 5, 2008). Ersayın (2007), states that different from the previous exhibitions in 2005 and in 2006, a design zone was formed around the exhibition, gathering design companies together and creating a stronger identity. Together with this design zone the whole exhibition covered an area of around 700m^2 (Figure 3.44) (Ersayın 2007).

Ersayın (2007) notes that there has been a decrease in the number of participators when compared to the previous years, which he believes is an outcome of the application criteria accepted in 2007 exhibition. Almost 50 products from various sectors could fulfill the application criteria (Catalogue of Winners by Design 2007, 3). Only products produced in 2004 and later were eligible to apply for the exhibition different from the previous exhibition which resulted in the appearance of products of younger generation. In addition to this there were some other criteria: to be registered to *Turkish Patent Institute*, to be designed by a designer or a design company, being through design processes, and having an

employer (Ersayın 2007). Ersayın (2007) states that the theme of the exhibition was presenting the story of the product that has met with a brand and produced; its employer, its brief, its designer, its brand, its success in the market, and the add-value of design (did it sell many, did it compete in a market it could not compete before)

Figure 3.45 View from *ETMK Winners by Design 2007 Exhibition* (ETMK Archive)

Catalogue of Winners by Design ETMK 2007 Product Design Exhibition

Parallel to the exhibition a catalogue consisting of an article by Sertaç Ersayın (*ETMK* İstanbul Branch Chairman of Executive Board), information about *ETMK* and its activities, and information about designers and their products was published.

Sertaç Ersayın (2007), in his article 'To Win by Design' first mentions about the difference of this exhibition from the previous ones. He (2007) states the fact that the participating products were designed in the last two years and furthermore they were exhibited in this exhibition for the first time. Then, he discusses the significance of this exhibition:

> *Presentation of especially new products in the exhibition which would help design industry to become a sector and strengthen its own components and actors, evaluation with a focus on product, brand, market, design data, designer approach and end product is a very important*

> *development. Coming up of the product and its designer in this framework presents the invisible story behind the end product, the superstructure, in short the whole identity of the product* (Catalogue of Winners by Design 2007 2007, 3).

Afterwards, Ersayın (2007) sets the necessary elements of success in national and international competition as distributing the right product and service to the final customer through the right communication strategy and marketing channels. He (2007) says that defining the needs, setting the design data clearly is essential for creating a competitive and innovative design. He (2007) also emphasizes the importance of good management of the brand in perception of the product in the market.

Then, he (2007) suggests a methodology to win by design in the global competition:

> *To win by design, it is necessary to provide enough information on the relationships of brand – market, product – brand, design – brand, brand – target market to designers...Brief and data should not be concerned as a restriction to the imagination and creativity of industrial designers. There is no other way except managing this process right and working in a methodology in the global competition* (Catalogue of Winners by Design 2007 2007, 3).

Awards at Winners by Design ETMK 2007 Product Design

In this exhibition *ETMK* gave *Winners by Design ETMK* 2007 *Product Design Awards*. The jury of *Winners by Design ETMK 2007 Product Design Awards* consisted of *Armağan Birgil* from *Doğuş University*, *Nazan Bora* from *Yeditepe University*, *İlhan Erhan* from *Kadir Has University*, *Sertaç Ersayın* from *ETMK İstanbul*, *Gülay Hasdoğan* from *ETMK Center Ankara*, *Benan Kapucu* from *ICON Design Magazine*, consultant of *TİM Seda Lafçı*, designer *Tanju Özelgin*, *Murat Patavi* ,founder of *Agency Republica*, publisher of *34 Magazine*, and founder of *Haaz Gallery* (*ETMK,* http://www.etmk.org/, retrieved on August 5, 2008).

The jury awarded four products *Winners by Design ETMK 2007 Product Design Award*. *Adnan Serbest* with *Bar* for *Adnan Serbest Furniture*, *Aziz Sarıyer* with *Gull* for *Alparda*, *Faruk Malhan* with *Nardan* for *Koleksiyon*, *Orhan Irmak Design* with package for *İstanbul Glass Series* for *Koleksiyon* took the *Winners by Design ETMK 2007 Product Design Awards*. (*ETMK,* http://www.etmk.org/, retrieved on August 5, 2008).

3.1.20 KOBİF İzmir, 2007

ETMK organized an exhibition on the 9th-10th of March, 2007 within *KOBİF* (*SME Information and Education Fair*) at *İzmir Tepekule Fair Center* with an aim to strengthen the phenomenon of design and designer in İzmir. *KOBİF* was organized by the *Union of Chambers and Commodity Exchanges of Turkey* (*TOBB)* with an aim to gather *SME*s and

solution partners that provide information and service. *Mahsube Gezer*, *Can Özcan,* and *Özlem Perşembe* worked as the exhibition organizers while *Elif Kocabıyık* and *Aslı Çetin* worked as exhibition executives (*ETMK*).

Mahsube Gezer (2008), the coordinator of the exhibition, states that the story of organizing this exhibition has started with the proposal of *KOBİF* to *ETMK*. She (2008) says that the main motivation of the exhibition was to introduce *ETMK* and designers in İzmir to İzmir industry. Gezer (2008) states that with an aim to tell design and designer clearly they had the criteria of being new products at most two years old, produced or good prototypes. Özlem Perşembe from Ege Design; EKOTAM from İzmir Economy Universityi; Mahsube Gezer from Valfsel; Yankı Göktepe from Kavis Design; Gamze Güven from Designbase; Özlem İlhan from Alfemo; Hülya Çelik Papucçuoğlu from Sasanna Design; Özlem Perşembe from Nesne Design participated in the exhibition (*ETMK*). Gezer (2008) says that they tried to emphasize design and designer and also to add value to design and designer therefore they preferred a museum environment rather than a fair environment (Figure 3.46).

Figure 3.46 View from *ETMK Product Design Exhibition* within *KOBİF 2007* (ETMK Archive)

3.1.21 Design Turkey Industrial Design Awards

Design Turkey Industrial Design Awards was realized through the collaboration of three institutes; *ETMK*, *TİM*, and *DTM*; under the *Turquality* programme. It is a design evaluation system formulated with an aim "to make visible the benefits that good design brings to the society and industry in Turkey, by rewarding good design which respects user needs, and provides added value and competitive advantage to the product" (Catalogue of Design Turkey Industrial Design Awards 2008). An exhibition, exhibiting a selection of products and conceptual projects was held on the 22nd of October-2nd of November, 2008 in *İstanbul Antrepo No:5* (Figure 3.47-39) (Design Turkey Industrial Design Awards, http://www.designturkey.org.tr/, retrieved on December 10, 2008).

The awarding system was constructed in two main categories as product design and conceptual design. The first category had twelve sub-categories as packaging, lighting, public and commercial products, building components, electronic equipment, electrical household devices, home and office devices and accessories, sports, hobby, game, and personal products, furniture, transportation, capital goods, and medical equipment and devices. On the other hand, the second main category, conceptual designs was based on a single theme, 'eco-design' (Catalogue of Design Turkey Industrial Design Awards 2008).

After a preliminary evaluation, selected designs in both categories were asked to participate in the exhibition. The final evaluation of the designs was announced on the first day of the exhibition. The product design category was evaluated with respect to three categories as *Good Design Awards*, *Superior Design Awards*, and *TURQUALITY® Design Awards* (Design Turkey Industrial Design Awards, http://www.designturkey.org.tr/, retrieved on December 10, 2008). These awarding categories are explained as follows:

- Good Design Awards: Good design is different from its rivals. It is functional, usable and honest. It responds to the users' needs. It does not harm human health, safety and the environment. Its benefit and cost is proportional. It is detailed for a good quality production. These are the criteria which a good design must fulfil. Good Design Awards are given as a result of the evaluation on sectorial basis considering these criteria.
- Superior Design Awards: If a good design is at the same time innovative or superior in its functionality or visuality, offers new possibilities to its user, contributes to the development of work environment, brand or development of industry, or contributes positively to the society, culture or environment, it is superior in comparison to other designs. Superior design evaluation is made in accordance with these criteria on sectorial basis. Superior design awards are given to the designs, among Good Design Award winners, which fulfill at least one superiority criteria.
- TURQUALITY® Design Awards are given to the outstanding five (5) designs, among superior design awards winners with a Turkish brand (Design Turkey Industrial Design Awards, http://www.designturkey.org.tr/, retrieved on December 10, 2008)

Figure 3.47 View from the *Design Turkey Industrial Design Awards Exhibition* (Design Turkey Industrial Design Awards, http://www.designturkey.org.tr/, retrieved on December 10, 2008)

Figure 3.48 View from the *Design Turkey Industrial Design Awards Exhibition* (Design Turkey Industrial Design Awards, http://www.designturkey.org.tr/, retrieved on December 10, 2008)

Figure 3.49 View from the *Design Turkey Industrial Design Awards Exhibition* (Design Turkey Industrial Design Awards, http://www.designturkey.org.tr/, retrieved on December 10, 2008)

293 products passed the first elimination and participated in the exhibition. After the second evaluation, 39 products were awarded with *Good Design Awards*, 11 products were awarded with *Superior Design Awards*, and 4 products were awarded with *TURQUALITY® Design Awards*. On the other hand, 25 conceptual projects were found eligible for the exhibition while only one of them was awarded with the *Conceptual Design Award*.

Catalogue of Design Turkey Industrial Design Awards

In parallel with the exhibition, a catalogue consisting of information about the *Design Turkey Industrial Design Awards*, the jury, and the participating product designs and conceptual designs was published.

In the catalogue, under the heading 'Design Turkey Industrial Design Awards' first, the state of art of Turkish industry is briefly stated then industrial design is pointed out as a necessary tool for industry. It is argued that the importance of industrial design in competition is becoming much clearer day by day. Then, the relationship of design with society, people, and environment and the way industrial designer works are briefly stated:

> While developing a new product idea, the industrial designer aims to maintain that the product is functional, usable and honest, to foresee that the product does not harm human health and safety and the environment, appeals to the user and responds to his/her needs, balances its cost with its benefits, and to develop appropriate design details for a qualified manufacturing (Catalogue of Design Turkey Industrial Design Awards 2008, 2008).

It is claimed that it is necessary to evaluate the fulfilment of these aspects in order to consider a product as good or not.

To sum up, this chapter presented the design exhibitions of professionals in Turkey from 1989 to 2008 through a blend of information gathered from catalogues, websites, media, and the interviews conducted with the organizers of these exhibitions. This information will be used in the following chapter in the analysis of these exhibitions within the framework drawn in the previous chapter.

CHAPTER 4

ANALYSIS OF THE EXHIBITIONS IN TURKEY: 1989-2008

In this chapter, the exhibitions that were mentioned in chapter three are analyzed based on the themes derived from the historical context of the development of industrial design in Turkey. With this analysis, it is aimed to understand both how design is perceived and/or constructed, presented, and promoted in national and international design exhibitions in Turkey from 1989 to 2008, and to understand and demonstrate the role and significance of these design exhibitions for the history of industrial design in Turkey.

4.1 Evaluation of the Exhibitions within the Historical Context of the Development of Industrial Design in Turkey

In chapter two, the development of industrial design in Turkey was presented in detail. It was explained that industrial design in Turkey has developed through six phases on the four axes and their interaction within the context of Turkey. These four axes are namely schooling; institutionalization and professionalization of industrial design; consumption dynamics; and the process of industrialization. These four axes are determined as analytical themes to evaluate exhibitions presented in chapter three. Therefore, the exhibitions will be analyzed with respect to these four axes and their mutual interaction.

4.1.1 Schooling

Industrial design in Turkey first emerged at educational institutions. First industrial design departments were established at *İDGSA* and *METU* in the 1970s. Since then, the number of educational institutions that have undergraduate and graduate programs in industrial design has increased considerably. These institutions not only educated new professionals but also contributed to industrial design profession by organizing exhibitions, seminars, panels, and establishing relationships with industry. They looked to the issue of education from a wider perspective and aimed to educate public and industry as well. Therefore, schooling in industrial design served as a major force in the development of the profession in Turkey.

Not surprisingly, the first design exhibitions in Turkey were outcomes of educational institutions. *METU* and *İDGSA* organized design exhibitions in1972 and 1976 respectively. However, these were exhibitions of student works. On the other hand, the first exhibition of the works of professional industrial designers was organized by *METU Department of Industrial Design* in 1989 in Ankara. The following exhibitions that were organized by educational institutions were based on student works again. In this section the *10th Year Exhibition* of *METU DID* will be analyzed.

Clearly, first of all, this exhibition is significant for being the first exhibition of professional industrial designers in Turkey. Another significance of this exhibition is, as expected from an educational institution, its idealist approach, which is apparent in its aims. Motivated to celebrate the 10th year of the department, it was aimed with the organization of the exhibition to demonstrate the department's contributions to the society and to contribute to the public awareness of industrial design (Table 4.1) (Asatekin 2008). Asatekin (2008) believes that educational institutions have to contribute to the society. Professionals are one of the main contributions of an educational institution. Thus, in this case, an exhibition of the professional works of its graduates in 10 years was preferred as a medium of demonstrating its contributions (Asatekin 2008). In fact, this was an attempt to prove the necessity of its own existence and also was a search for an approval of the public. Therefore, this aim can be perceived as demonstrating the necessity of industrial design education (Table 4.1). Parallel to this aim, the design approach of the exhibition was based on industrial design. Although *Asatekin* (2008) claims that there was not a pronounced design concept however the visitors could understand what industrial design is, and what industrial designers do from the exhibition, it is obvious that by exhibiting the works of professionals design was positioned and presented as a part of industrial production. Therefore, this exhibition is also significant with its focus on industrial design (Table 4.2). On the other hand, it was also aimed to contribute to the public awareness of industrial design (Table 4.1). By choosing an exhibition hall at a popular spot in the city despite the fact that it could have been held at the university campus, it seems that *METU DID* has taken the responsibility of educating the public as well. Here, it is also worth mentioning that the exhibition venue was at the center of the city that drew a wide spectrum of the public due to also being the major transportation hub. Although design was much more associated with urban elites at that time, the exhibition targeted the ordinary public; therefore, it is also significant with this aspect (Table 4.2). Another significance of this exhibition is that its educational motivations, amateur spirit of the organizers, limited budget and limited opportunities differentiate it from the commercially motivated ones (Table 4.2).

Table 4.1 Aims of *METU DID 10th Year Exhibition*, 1989

	Exhibition	Aim	
Schooling	METU DID 10th Year Exhibition, 1989	To demonstrate the department's contribution to the society To contribute to the public awareness of industrial design	**To demonstrate the necessity of industrial design education** **To increase the level of awareness of industrial design among public**

Naturally, the exhibition made some contributions to the development of industrial design in Turkey. However, Asatekin (2008) with a humble attitude believes that this exhibition does not have certain contributions to industrial design in Turkey. He (2008) states that he does not have any concrete observations. Furthermore, he (2008) adds that he does not think that this exhibition has a role in the transformation of design perception. He (2008) claims that the exhibition connected with a certain amount of public, however, it is not possible to see it as a part of a big development. However, when the year of the exhibition, 1989, is considered, reaching an amount of people with this exhibition must be considered as a contribution. Therefore, introducing industrial design profession and industrial design department of *METU* to public through an idealist approach is a contribution of this exhibition to the development of industrial design in Turkey. Furthermore, demonstrating the potential of the amateur spirit is its other contribution (Table 4.2).

Table 4.2 Significances and Contributions of *METU DID 10th Year Exhibition*, *1989*

Exhibition	Significance	Contribution
METU DID 10th Year Exhibition, 1989	Idealist approach	Introduced industrial design profession and industrial design department of *METU* to public through an idealist approach
	Focus on industrial design	
	Focus on ordinary public	
	educational motivations, amateur spirit of the organizers, limited budget and limited opportunities	Demonstrated the potential of the amateur spirit

Therefore, similar to the first initiatives of introducing industrial design profession to Turkey, the first exhibition of the works of professional designers was also implemented by an educational institution. Since then, although not mentioned in chapter three, educational

institutions on industrial design in Turkey took place in national and international fairs with their exhibitions of student works. In national exhibitions, they both introduced industrial design profession and also made the statement that necessary professionals for the industry are being educated in Turkish universities while in international fairs they promoted design education and design in Turkey. In addition to these, as a result of the increase in the number of educational institutions on industrial design, competition among these institutes increased. Therefore, exhibitions started to be used for promotion of their departments. From this point of view, it can be claimed that educational institutions on industrial design in Turkey, in other words schooling in industrial design, is a significant element in the development of industrial design in Turkey not only by educating professionals but also by educating both industry and public about industrial design, and by promoting industrial design practice in Turkey to world through exhibitions. Thus, as schooling is one of the major forces behind design exhibitions in Turkey, exhibitions that are outcomes of schooling are also a major force behind the development of industrial design in Turkey.

4.1.2 Institutionalization and Professionalization of Industrial Design and Their Interaction with Schooling, Industrial Practice and Consumption Dynamics

Institutionalization and professionalization of industrial design in Turkey and their interaction with schooling, industrial practice, and consumption dynamics are other major forces behind the design exhibitions.

In addition to schooling process in industrial design in the 1970s, institutionalization and professionalization of industrial design in Turkey started in the late 1970s with the establishment of the first professional organization of industrial design, namely the *Society of Industrial Design* (*ETD*) in 1978. It is not surprising that the society was mostly formed by academics. Following the closing of *ETD* in 1984, a second generation of professional organizations is seen in Turkey with the foundation of *Industrial Designers Society of Turkey* (*ETMK*) in 1988 by a group of graduates of *METU Department of Industrial Design*. Since its establishment, *ETMK* has been the only professional organization in the field of industrial design in *Turkey*. In 1998, *ETMK İstanbul Branch* was established. Until now, *ETMK* organized various exhibitions, panel discussions and educational workshops, organized and supported design competitions, and published catalogues and a few journal issues (ETMK 2006, 1). On the other hand, in recent years industrial designers have started to form unofficial groups. *İlk* group is an example of this. The formation of official and unofficial groups can be regarded as a result of the process of professionalization of industrial design in Turkey. It can be regarded as the consequence of the continual professional

accumulation. Thus, in this section, first, exhibitions of *ETMK*, then, exhibitions of *İlk* group will be examined.

ETMK Exhibitions

Gülay Hasdoğan (2008), president of *ETMK* in the periods 1996-1998, 2006-2008, and 2008-2010, states that the main motivations of establishing *ETMK*, lie in the fact that industrial design profession was not known and the professional rights have not been settled. She (2008) adds that "it took us one or two years to realize nothing can be done alone, I guess". Hasdoğan (2008) points out that the main mission of *ETMK* was to form the professional rights and preserve them. However, she (2008) states that in time, the activities that promote the profession have gained importance since it was necessary to establish and to preserve the professional rights. Therefore, with this aim in mind the exhibitions which started in 1994 have continued becoming more frequent. Stating that this mission is improving, she (2008) adds that increasing the standards of the profession is also becoming an aim. Two years ago, *ETMK* set its vision as "to be the leading organization in raising design awareness and providing increases in the demand for industrial design" (ETMK 2008, 4). Under this vision, *ETMK* defined its missions as:

> lobbying, making research, organizing campaigns and events, making publications and establishing collaborations, in order to encourage the use of design in providing added value and competitive advantage for products, support good design and make visible the advantages that it brings, ease access to design services, and increase possibilities of design incentives and encourage their use (ETMK 2008, 4).

Furthermore, parallel to aforementioned vision and mission statements, *ETMK* set its strategy as:

> opening to the exterior world more, orientation towards stakeholders, turning design into politics at macro level, strengthening and diffusing organizational structure, creating harmony and synergy between members, making activities more effective, permanent and sustainable, developing skills for understanding the future, working according to plan (ETMK 2008, 4).

Thus, it can be stated that *ETMK* is an NGO founded to protect industrial designers and to promote the development of industrial design in Turkey. It does not have commercial motivations; however, it has motivations to create professional gains for its members by pioneering the development of industrial design in Turkey. The establishment and surviving of *ETMK* is a significant outcome of the interaction between schooling and institutionalization/professionalization. Without schooling in industrial design, it would be impossible to expect a professional organization devoted to the development of industrial design in Turkey.

Under its vision, mission, strategy and motivations behind its foundation, exhibitions have been indispensible promotional activities of *ETMK*. However, it is seen that there has been a change in the character of the exhibitions *ETMK* organized during the course of time. This change is a result of the changing conditions of industrial design, industry and economy in Turkey which are in fact outcome of the globalization process Turkey has been going through. To understand this clearly, it is necessary to look into the *ETMK* exhibitions in detail. However, since they demonstrate a variety in character, a categorization is necessary (Table 4.3). This categorization is based on the general characteristics of the exhibitions determined by their motivations, aims, design approaches, exhibited products, audiences and partners.

Table 4.3 Categorization of *ETMK* Exhibitions

Institutionalization/ Professionalization	**ETMK Exhibitions**	**Exhibitions in Turkey**	Group 1	Designers' Odyssey '94
				ETMK Furniture Design Exhibition '96
				Designers' Odyssey '98
				ETMK Product Design Exhibition, 2007
			Group 2	Beyond the Borders, 2003
				Those who make a difference by design in competition in 2000s, 2005
				Winners by Design, 2006
				Winners by Design, 2007
			Group 3	Design Turkey Industrial Design Awards, 2008
		Exhibitions abroad	Group 1	ETMK Product Design Exhibition, 1995
				Designers from Turkey/Design from East to West 2004

First, it is necessary to categorize exhibitions of *ETMK* as exhibitions in Turkey and exhibitions abroad. Then, the first group is categorized into three groups: Group 1 is characterized with its focus on the promotion of industrial design profession, group 2 is characterized with its focus on the emphasis of the role of design in competitive global markets, and group 3 is characterized with its focus on the introduction of the concept of good design. On the other hand, the second group consists of only one group which focuses on the introduction of design in Turkey to the world.

ETMK Exhibitions in Turkey, Group 1

As stated above, Group 1 of exhibitions in Turkey is characterized with its focus on the

promotion of industrial design profession. As Hasdoğan (2008) states, *ETMK* exhibitions started with a motivation to introduce the profession. As an overview, she (2008) claims that the initial aims of the exhibitions were to introduce the profession, to introduce the professional potential in the country, and to help designers introduce themselves by exhibiting their works under their names. Therefore, the exhibitions in Turkey until 2003, which are *Designers' Odyssey '94*, *ETMK Furniture Design Exhibition* within *IDEMA '96*, and *Designers' Odyssey '98* together with the *ETMK Product Design Exhibition* within *KOBİF İzmir* in 2007, constitute this group. As it was one by one stated in chapter two, these exhibitions focused on the introduction of the industrial design profession with its all aspects and industrial design professionals in Turkey. This may be simplified as to increase the level of awareness of industrial design in Turkey (Table 4.4).

Table 4.4 *ETMK* Exhibitions in Turkey, Group 1

	Exhibition	**Aim**		
GROUP 1	Designers' Odyssey '94 Furniture Design Exhibition '96 Designers' Odyssey '98 Product Design Exhibition within KOBİF İzmir 2007	To introduce the industrial design profession with its scope, its professionals and their works	→	**To increase the level of awareness of industrial design in Turkey, both among public and industry**

It is not surprising that the exhibitions in the 90s were much more concerned with the introduction of industrial design profession. Although schooling in industrial design had started in the 1970s, industrial design was not a known profession until the 2000s both among industry and public. Probably every designer or design student had mostly funny and sometimes awkward memories of trying to explain the profession to people especially until 2000s. However, the 1990s was a fertile period in terms of promotional industrial design in Turkey since it was starting to become well known issue both among industry and public as a result of the globalization process Turkey was going through. As stated in chapter two, the liberal policies of the government which favored import liberalization and export promotion started the integration process of Turkey with the world. The acceptance of the *Customs Union* in 1996 between Turkey and the *EU* countries pointed out design as a competitive element, and intellectual property rights as a necessity in industry. As a result, industrial designers started to be sought after professionals in industry. This is quite clear in the preface of the *Catalogue of Product Designers in Turkey 1998* written by *Hakan Gencol*

(1998,6): "They have read the printings with big letters among the newspaper adverts saying " designers are wanted", with some astonishment, an envy without malice and an unintentional smile that they cannot 'design' on their lips". On the other hand, the 90s witnessed a transformation of consumption habits of Turkish society. In this term, the design magazines, advertisements, and TV programs guided Turkish society to consume design. Therefore, both industry and public was starting to get familiar with the concept of design. In this context, *ETMK* as a professional organization in industrial design also contributed this introduction however from an idealist perspective. Industry had to learn that industrial design professionals were available in Turkey. On the other hand, public had to learn that design is something beyond styling and does not necessarily be expensive. Here, the exhibition within *KOBİF İzmir* in 2007 seems to be out of this picture. This exhibition as the others in this group had a focus on the introduction of industrial design and industrial designers, however, with a focus on designers in İzmir and SMEs in İzmir.

In these exhibitions, the main design approach was industrial design. Design was positioned as a part of industrial production without any restrictions of sectors (except from the *Furniture Design Exhibition* in 1996 which had a focus on furniture sector), however, without specific topics. On the other hand, the catalogues published parallel to the 94 and 98 exhibitions put a more detailed perspective of product design. In the *Catalogue of Product Designers in Turkey 1994*, product design was positioned as a profession that answers the real needs of consumers, that creates a competitive advantage to companies and also to nations, and that increases the quality of life with its responsible attitude to environment and humans. Furthermore, portraying product design as an interdisciplinary discipline, it was stated that product design is related to ergonomics, marketing issues, safety factors, ecology and perception (Catalogue of Product Designers in Turkey 1994). In the *Catalogue of Product Designers in Turkey 1998*, again a detailed design approach was put forward. For instance, under the heading 'Why Industrial Design?' again industrial design was positioned as a profession that creates competitive advantage for the companies. Also by underlining the fact that "beyond the aesthetic appearance of the product in the strict sense, product design covers designing user product relationship in a conceptual, visual, physical, functional and cognitive sense", the interdisciplinary character of product design, its relation to ergonomics, was emphasized (Catalogue of Product Designers in Turkey 1998 *1998,* 1). Under the next heading 'The Role of Industrial Design in New Product Development', product design was positioned as a central element in new product development process by relating it to both production and consumers. Under the heading 'Industrial Design and Turkish Industry' product design was portrayed as a skill of the company to be used in

competition. Overall, it can be stated that product design was positioned as a necessary profession that should be used by the Turkish industry since it creates competitive advantage to the companies due to its interdisciplinary character which makes it both to understand consumer needs and also producers' and production's needs. However, this was much more emphasized in the exhibition catalogues. On the other hand, *ETMK Furniture Design Exhibition '96* put forward a more idealist approach than the other exhibitions in the group by pointing out how design should be rather than why design should be used with the manifest promoted in the exhibition and the selection of products based on the manifest.

Therefore, this group is significant with its focus on the introduction of industrial design profession with all its scope. However, it is necessary to go over all exhibitions one by one. For *Designers' Odyssey '94*, Güven (2008) states that it is significant since it is the first exhibition open to all professionals in Turkey realized with an amateur sprit though professionally, and it created an opportunity to people who have never had a chance to exhibit their works. Furthermore, it is also significant since the first design awards in Turkey were given at this exhibition. About its contributions, Güven (2008) states that first of all this exhibition increased the self-confidence of designers and their confidence to their profession. She (2008) also states that it was a good starting point for becoming a sector since it created the opportunity to see each others' works and share ideas and experiences. About the role of this exhibition in the change in designer's, industry's, public's or media's perspective of design, Güven talks positively. She (2008) says that some of the companies the catalogs were sent called and congratulated and also wanted to work with designers. For instance, she (2008) mentions about the proposal of *Cem Hakko*, the owner of *Vakko*[51], to exhibit and sell the works of designers at *Nişantaşı Vakkoroma*. Besides, she (2008) claims that the foreign visitors at *METU* had an idea of the practice of design in Turkey parallel to the theoretical perspective of the symposium (Table 4.5).

About *Furniture Design Exhibition '96*, Serbest (2008) states that it is significant with its manifest which has not still been used effectively. Furthermore, its selection process which was based on three criteria as modernity, investigative personality, and innovative idea, is also significant. On the other hand, for the contributions of *this exhibition*, Serbest (2008) claims that people might have noticed this profession (Table 4.5).

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[51] Well-known Turkish company in fashion design

Table 4.5 Significances and Contributions of Group 1 of *ETMK* Exhibitions in Turkey

Exhibition	**Significance**	**Contribution**
Designers' Odyssey '94	First exhibition open to all professionals in Turkey	Increased the self-confidence of designers and their confidence to their profession
	First opportunity for designers who never had the chance to exhibit their works	Was a good starting point for becoming a sector since it created the opportunity to see each others' works and share ideas and experiences
	First design awards in Turkey	Enabled communication and collaboration with companies
	Amateur spirit	Presented design in Turkey to foreign professionals
Furniture Design Exhibition '96	Its manifest	people might have noticed this profession
	Selection process which was based on three criteria as modernity, investigative personality, and innovative idea	
Designers' Odyssey '98	demonstrated that both in-house designers and freelance designers work in the same field	catalog of the exhibition served as a resource for media and companies
	starting point for realizing the importance of design in export	
	Program of the exhibition	
Product Design Exhibition 2007	Focus on designers in İzmir	some participators had some demand
	Focus on SMEs	

About the significances of *Designers' Odyssey '98*, Güven (2008) states that it demonstrated that both in-house designers and freelance designers work in the same field and it was a starting point for realizing the importance of design in export. It must also be noted here that the program of the exhibition was so comprehensive that design was taken into consideration through various mediums as competitions, seminars, forums, and awards. About its contributions, *Güven* (2008) states that the catalog of the exhibition which was sent to almost a thousand corporations was used almost four or five years especially by the media thus designers in the catalog were introduced in the magazines (Table 4.5).

For the *Product Design Exhibition* within *KOBİF İzmir* in 2007, *Gezer* (2008) states that the focus on designers in İzmir was the significance of this exhibition. Moreover, it can be stated that it is significant since it is the first product design exhibition that took place within *KOBİF*, thus, aimed to make contacts with SMEs who are generally indifferent in investing in design. For its contributions, *Gezer* (2008) states that some participators had some demand

(Table 4.5). Therefore, group 1 of *ETMK* exhibitions in Turkey realized the aims of *ETMK* to promote industrial design profession and professionals in Turkey.

ETMK Exhibitions in Turkey, Group 2

On the other hand, group 2 of exhibitions in Turkey is characterized with their focus on the role of design in competitive global markets. As *Hasdoğan* (2008) states for the recent exhibitions, the aim was to show the added value of design to industry (Table 4.6).

Table 4.6 *ETMK* Exhibitions in Turkey, Group 2

	Exhibition	Aim		
GROUP 2	Beyond the Borders 2003	To introduce and to emphasize the significant role of design and designer for companies in competitive global markets	→	**To increase the level of design awareness among Turkish industry and marketing professionals**
	Those who make a difference by design in competition in 2000s, 2005			
	Winners by Design 2006			
	Winners by Design 2007			

It is again not surprising that *ETMK* exhibitions in the 2000s were much more concerned with emphasizing the competitive role of design to industry and to marketing professionals. As a result of the export promotion policies together with the economic crisis in Turkish markets in the 2001, exporting became more significant among Turkish industry. However, in this period the rise of the Chinese producers became a problem for Turkish producers. Therefore, it was a good context for promoting design as a competitive tool for Turkish industry. Therefore, these exhibitions are consequences of both the emerging competitive role of design in the 2000s and also the promotion of design as a competitive tool.
In this period, it is seen that *ETMK* worked with some other institutions in organization of these exhibitions. This cooperation was beyond sponsorship but much more like a partnership. These organizations are *Turkish Exporters Assembly*[52] (*TİM*), *Commercial Specialization Fairs Organization*[53] (*Tifaş*), and *Marketing Türkiye Magazine* (Table 4.7).

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[52] *Türkiye İhracatçılar Meclisi*

[53] *Ticari İhtisas Fuarları A.Ş.*

Table 4.7 Project Partners of Group 2 of *ETMK* Exhibitions in Turkey

Exhibition	Project Partner		
Those who make a difference by design in competition in 2000s, 2005	TİM	Tifaş	Marketing Türkiye
Winners by Design 2006	TİM		
Winners by Design 2007			

The relationship with *TİM* started in 2003 with the *Beyond the Borders Exhibition*; however, *TİM* became a project partner of *ETMK* with the 2005 exhibition. *TİM* represents the regional and sectoral *Exporter Associations and General Secretariats* that serve to exporters and exporter associations in national and international arenas. Its vision is "to realize the change, to design the future" while its missions are "to coordinate between public and private sector institutions, and exporters and deciders; to become the solution center of export and exporters' problems; to represent exporters in national and international arenas; to develop policies for the development of export" (TİM, http://www.tim.org.tr/, retrieved on August 5, 2008). Thus, *TİM* is an organization founded for the sake of exporters and export business. It does not have commercial motivations for itself; however, it has motivations to create commercial gains to its members by pioneering the development of export business. Apparently, the partnership with *ETMK* demonstrates that *TİM* saw design as a tool to improve Turkish export.

Another project partner, *Tifaş* is a fair organization company that aims "to create innovative and high added value fair brands, and be the representative of regional specialization fairs in Turkey and make new co-operations". The vision of the company is "to be known as an innovator fair company, to contribute to the branding process of participating companies and products and to add new specialization fairs to the ones in Turkey" (Tifaş, http://www.tifas.com.tr/, retrieved on August 5, 2008). Besides the *Marketingist Marketing Tools and Services Fair*, *Bursa and East Mediterranean Information and Communication Technologies Fair* are the fairs *Tifaş* organizes (Tifaş, http://www.tifas.com.tr/, retrieved on August 5, 2008). Thus, *Tifaş* is a commercial establishment seeking profit through innovative fairs. The other project partner of *ETMK* is *Marketing Türkiye Magazine*, a magazine about marketing, of *Rota Publishing* which is also one of the organizing partners of *Marketingist Fair* (Marketing Türkiye, http://www.marketingturkiye.com/yeni/default.aspx, retrieved on August 5, 2008; Yalım 2007). Thus, *Marketing Türkiye Magazine* is a commercial establishment seeking profit through publishing about marketing. The partnership of both

Tifaş and *Marketing Türkiye* with *ETMK* signifies the fact that they saw design as a significant contribution to *Marketingist Fair*, thus their business.

These partnerships are in fact outcomes of the interaction of institutionalization/professionalization of industrial design with industrial practice and consumption dynamics. The partnership with *TİM* is an example for the interaction of institutionalization/professionalization of industrial design with industrial practice. Being strategic partners with *TİM* is a significant development since *TİM* represents the exporters in Turkey. In other words, this partnership strengthens the relationship between designers and exporting industries. The existence of *TİM* as the project partner of *ETMK* makes *ETMK*'s activities more persuasive for industrialists. This partnership also signifies the fact that *ETMK* has taken important steps in its own institutionalization process. As derived from the interviews, finding sponsorship for exhibitions was the most difficult task especially in the 90s and in the first half of the 2000s. The exhibitions were realized through intensive personal efforts. However, since the second half of the 2000s, this difficulty has started to lose its importance with the continuing partnership made with *TİM*. On the other hand, the partnership with *Tifaş* and *Marketingist Türkiye Magazine* is an example for the interaction of institutionalization/professionalization of industrial design with the consumption dynamics. Through the consumption dynamics, design flourished as a trendy and innovative business area in the 2000s. Therefore, fair organization companies as *Tifaş* or magazines as *Marketing Türkiye* started to grow interest in design. In this term, these kind of companies supported design exhibitions. Design and design related events became a new business area for them.

Design approaches of the exhibitions in group 2 are parallel to the aims of the exhibitions. The concept of *Beyond the Borders ETMK Product Design Exhibition* was based on underlining the added value of design for export (Güven 2008). However, the following exhibitions preferred a wider approach and instead of focusing on the role of design in export, they had a focus on the role of design in competition in general sense. The exhibition *Those Who Make A Difference By Design In Competition In 2000s* was based on the competitive role of design. In the catalogue of the exhibition, by defining industrial design as a process which determines the relationship between the user and product in every sense, Alpay Er (2005) positions industrial design as a process that creates competitive advantage to the companies, and emphasizes its interdisciplinary character. Furthermore, Yalım (2007) states that design was positioned on the criteria it should possess such as ergonomics, good solutions, functionality, differentiation from the alternatives, drawing the interest of masses. On the other hand, Günseli Ocaklıoğlu (2005), chief editor of

Marketing Türkiye Magazine, puts forward a rather narrow perspective and positions design as a tool to increase the sales by increasing the visual quality of products. She (2005) also states that design is an inseparable element of marketing. In the exhibitions *Winners By Design 2006 & 2007*, Sertaç Ersayın (2007) states that design was positioned as a business area, an action area, a game area which local or international producers should use to be successful in international competition. Overall, design was positioned as a strategic profession that creates competitive advantage in competition whether in national or global markets. This concept was applied to the application criteria of the exhibitions, by answering the questions related to their design process or their export. Therefore, what was argued in the catalogs of the group 1 exhibitions was much more emphasized with the whole concept of the exhibitions in group 2.

Overall, these exhibitions are significant with their focus on the competitive role of design. However, it is necessary to go over all exhibitions one by one. For *Beyond the Borders Exhibition*, Güven (2008) states that the driving force of export, both the export of products and design services, is the significance of this exhibition. About its contributions, Güven (2008) says that it created an opportunity to exhibit the developments of designers and companies, new product categories, and how they can look from the export perspective. Moreover, she (2008) claims that since it was within a design fair, this togetherness created an extra power. Besides, as a concrete example, she (2008) mentions that one of the design companies made cooperation with an advertising agency to design some products. For the role of this exhibition in the change in designer's, industry's, public's or media's perspective of design, Güven (2008) states that the cooperation with *TİM* influenced exporters and some started to invest in design (Table 4.8).

For the significance of *Those Who Make A Difference By Design In Competition In 2000s* Yalım (2007) states that companies, brands, industry and advertising agencies, whoever was working with designer, were the focus of this exhibition rather than designers different from all other exhibitions. It can also be stated that it is significant with its didactic character since it aimed to set examples for the industrialists by only accepting products that fulfill the selection criteria. About its contributions, Yalım (2007) says that there have been designers who made commercial co-operations, although stating that she could not follow well (Table 4.8).

For the *Winners By Design 2006 & 2007*, Ersayın (2007) states that the significance of these exhibitions is the fact that there were not any experimental projects or installations but there were ideas that have met with industry, have turned into products, and have presented to

the market under a brand and it had a focus on the role of design in competition. In fact, all the exhibitions in this group are significant with the exhibited products which were produced and marketed. However, it can also be concluded from the interviews that *ETMK* have started to settle the co-operations with *TİM* that financial problems of organizing exhibitions, which have always been a huge difficulty, have started to be out of the list of difficulties with this exhibition. About their contributions, Ersayın (2007) states that a platform for creating a potential business has been formed between designer and employer with these exhibitions. He (2007) adds that designers had the opportunity to introduce themselves in the marketing world. Besides, he (2007) claims that these exhibitions answered the question of how design can meet with marketing. For the role of these exhibitions in the change in designer's, industry's or public's perspective of design, he does not state any specific contribution, however, he (2007) points out that exhibitions besides many other things as media, the growth in production, the foreign capital, the increase in the number of design schools, the increase in the number of successful designers in abroad, have a role in this change (Table 4.8).

From table 4.8, it becomes clearer that in this term, designers started to make commercial co-operations with companies, which demonstrates the fact that exhibitions were successful in stating the significance of design in competition.

Table 4.8 Significances and Contributions of Group 2 of *ETMK* Exhibitions in Turkey

Exhibition	**Significance**	**Contribution**
Beyond the Borders 2003	Focus on export, export of products and design services	created an opportunity to exhibit the developments of designers and companies, new product categories, and how they can look from the export perspective
		togetherness created an extra power
	Started relationships with *TİM*	commercial co-operations
		TİM influenced some industrialists
Those Who Make A Difference By Design In Competition In 2000s	Focus on companies, brands, industry and advertising agencies rather than designers	commercial co-operations
Winners by Design 2006 Winners by Design 2007	Produced and marketed products (valid for every exhibition in this group)	platform for creating a potential business has been formed between designer and employer
	Settling the co-operations with *TİM*	designers had the opportunity to introduce themselves in the marketing world
		the exhibition answered the question of how design can meet with marketing.

ETMK Exhibitions in Turkey, Group 3

On the other hand, the group 3 of exhibitions in Turkey has just started with the *2008 Design Turkey Industrial Design Awards*. Although, it was prepared as an awarding system, the outcomes were exhibited. With this exhibition, *Hasdoğan* (2008), states that *ETMK* aimed to put forward design from a more idealist viewpoint: "to make visible the benefits that good design brings to the society and industry in Turkey" as it is mainly stated in the catalog of *Design Turkey 2008* (Table 4.9). In other words, this awarding system and exhibition aimed to introduce the concept of good design to Turkey and to promote good design in Turkey (Table 4.9).

Table 4.9 Group 3 of *ETMK* Exhibitions in Turkey

	Exhibition	Aim	
GROUP 3	Design Turkey Industrial Design Awards 2008	To introduce the concept of good design to Turkey To promote good design in Turkey To increase design awareness in the industry and society To increase the value of design To bring designers and manufacturers together To emphasize the place of Turkey in design world To contribute to development of industry, export, international branding and industrial design, and to improve the quality of life	**To increase the level of design awareness among Turkish industry and public** **To improve the status and practice of design in Turkey and Turkish design abroad**

As it was stated in chapter two, good design movement had started in the fifties in Germany and in Japan. The awarding systems were used as a stimulus for improving national industries. It is observed that for the last few years social aspects of production has become a new issue and moreover a trend in production in the world. Today green products, products and services for extreme poverty, and products giving pleasure beyond fulfilling their function are in the agenda of both consumers and producers. Together with technology

and material sciences, design stands out with its focus on these social aspects as well in this term. On the other hand, as clear from the analysis, until now, *ETMK* mainly promoted the advantages design brings to producers but neglected its responsibilities for the society. However, the global context which Turkish industry was following closely was appropriate for the introduction and promotion of a more idealist approach, good design. Therefore, *ETMK* with *Design Turkey* started to promote good design and to guide Turkish producers and public through this path.

Again it is seen that *ETMK* worked with some other institutions in organization of *Design Turkey Awards*. These institutions are *TİM* and *Undersecretariat of the Prime Ministry for Foreign Trade*[54] (*DTM*). This collaboration was conducted under the *TURQUALITY®* program. *DTM*, an institution under the *Prime Ministry*, is responsible for helping to define foreign trade policies and regulating the exporting and importing issues under the foreign trade policies (DTM, http://www.dtm.gov.tr/dtmweb/index.cfm?, retrieved on December 10, 2008). On the other hand, *TURQUALITY®* program is a branding program supported by the state which is unique to Turkey. It supports the Turkish companies that have competition and branding potential in the global markets. Its mission is "to increase export of Turkey by improving strong global brands and to strengthen the image of Turkey and "Turkish product" image through these improved Turkish brands" (Turquality, http://www.turquality.com/4.aspx, retrieved on December 10, 2008). Therefore, with this partnership, it seems that design started to be involved in the state policies. In other words, state has started to comprehend the significance of design in branding and in competition in the global markets therefore in export, which is one of the significances of this exhibition and contributions to the development of industrial design in Turkey. It also demonstrates the fact that industrial design in Turkey has developed enough that the state policies regarding industry and economy started to involve industrial design.

Furthermore, this exhibition is significant with its idealist perspective, by concerning both industry and public through the concept of good design. On the other hand, other significance is its attempt to increase the professional standards by defining some criteria for awarding. About its contributions, it can be stated that the concept of good design entered the agenda of the industry, state and public (Table 4.10).

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[54] *Dış Ticaret Müsteşarlığı*

Table 4.10 Significances and Contributions of Group 2 of *ETMK* Exhibitions in Turkey

Exhibition	Significance	Contribution
Design Turkey Industrial Design Awards, 2008	Focus on good design	the concept of good design entered the agenda of the industry, state and public
	attempt to increase the professional standards by giving awards based on some criteria	
	first exhibition realized through the partnership of a governmental institution, *DTM* and program, *Turquality*	
	state has started to comprehend the significance of design in branding and in competition in the global markets	
	industrial design in Turkey has developed enough that the state policies regarding industry and economy started to involve industrial design	

ETMK Exhibitions Abroad

On the other hand, *ETMK* exhibitions abroad make only one group. These exhibitions focus on the introduction of designers and design in Turkey to the world platform and also getting Turkish designers and foreign brands together for commercial relationships (Table 4.11).

Table 4.11 *ETMK* Exhibitions Abroad, Group 1

	Exhibition	Aim	
GROUP 1	ETMK Product Design Exhibition within TIDEX '95	To introduce designers and design in Turkey to world platform	**To increase the level of design awareness of design in Turkey in the world**
	Designers from Turkey / Design from East to West 2004	To get Turkish designers and foreign brands together	

However, the exhibition *Designers from Turkey/Design from East to West* looks more professional which is a result of having more opportunities in 2004 compared to the opportunities in 1995. As it was stated in chapter three, the exhibition in 1995 was realized through personal efforts and a small budget. The exhibition was based on a slide show. On the other hand, the exhibition in 2004 was organized with the invitation and cooperation of *Messe Frankfurt*, the organizer of the *Tendence Lifestyle Fair* and with the support of other

sponsors. Contrary to the first exhibition, this one was based on exhibiting 3D objects. In both of the exhibitions, it was not aimed to put forward an identity that represents Turkish design, however, the feedbacks of the second exhibition reveals that concept of Turkish design as an identity started to be talked.

Both of the exhibitions can be seen as a result of the increasing interaction of Turkey with the world, in other words globalization. Furthermore, the second exhibition is also an outcome of the new inspirational sources the West is looking for.

Although these exhibitions are in international arenas under national frameworks, their concepts are not based on a national design identity. The main concept of *ETMK Product Design Exhibition within TIDEX '95* was based on exhibiting the works of Turkish designers (Güven 2008). Although it was not aimed to set a Turkish design identity through the exhibited products, only the works of Turkish designers were accepted which can be seen as a result of the fact that *ETMK* represents Turkish designers (Güven 2008). On the other hand, the concept of *Designers from Turkey/Design from East to West*, was based on lifestyle parallel to the theme of the fair (Kapucu 2007). *Kapucu* (2007), states that the exhibition was mainly based on products of limited production which embellish our life. Therefore, here rather than positioning design as a part of the industry, positioning design as a part of life and lifestyle of consumers was preferred. However, it must also be noted that Turkey was promoted as 'the bridge between the East and the West'. In other words, despite the fact that there was not a defined national identity, this statement creates an association of Turkish design both with the elements of the West and the East in the mind. In fact, this was also applied to the design of the exhibition stand. As Kapucu (2007) states, the tassels hanging on the stand represents the visible - invisible game of the East, while other parts of stands with their simple and modern look represents the West.

Therefore, these two exhibitions are significant with their focus on the introduction of industrial design in Turkey abroad. However, it is necessary to go over them one by one. For the *Exhibition within TIDEX '95 Fair*, it can be stated that it is significant since it is the first product design exhibition abroad. Moreover, it is significant since it was again realized through an amateur spirit with extremely small budget especially when compared with the other countries. About its contributions, Güven (2008) states that it created awareness about an unknown topic both for Turkey and others. For instance, she (2008) says that they did not know anything about Malaysian design until this exhibition. Furthermore, she (2008) states that they also realized the lack of design policies in state much better by seeing that Far East has already configured both as state policies and as commercially (Table 4.12).

For the *Designers from Turkey/Design from East to West*, Kapucu (2007) states that it is significant due to its successful effect in the international arena. She (2007) claims that there was a great interest of the foreign media and professionals in the exhibition. About its contributions, Kapucu (2007) states that it was a breaking point. It was aimed to introduce Turkish designers and make some commercial co-operations with this exhibition, which was accomplished (Kapucu 2007). Some of the participating designers as *Can Yalman* and *Oya Şenocak* made commercial co-operations through this exhibition. About the role of this exhibition in the change in designer's, industry's, public's o media's perspective of design, she (2007) states that this exhibition could not contribute forming a design culture in Turkey since there were not enough participation. Moreover, she (2007) says that for the popularization of design, exhibitions have an important role since they are discussed in the media, however, she (2007) claims that a design culture has not been formed through these exhibitions (Table 4.12).

Table 4.12 Significances and Contributions of Group 2 of *ETMK* Exhibitions in Turkey

Exhibition	**Significance**	**Contribution**
ETMK Product Design Exhibition within TIDEX '95	first product design exhibition abroad	created awareness about an unknown topic both for Turkey and others
	amateur spirit with extremely small budget	they also realized the lack of design policies in state much better by seeing that Far East has already configured both as state policies and as commercially
Designers from Turkey / Design from East to West 2004	successful effect in the international arena	commercial co-operations

Therefore, institutionalization in the form of professional society, in other words the foundation of *ETMK*, has considerably influenced the agenda of industrial design in Turkey. The exhibitions are only one aspect of her activities; however, they are perfect cases for reading the development of industrial design in Turkey. These exhibitions mean more than gatherings of products or designers, but they are reflections of the developments in Turkish economy, industry, and society and also in the world. As the analysis reveals, they happen in the context of these developments.

The analysis reveals that the overall aim of these exhibitions is to increase awareness of industrial design in Turkey both among public and industry and also increase the awareness

of industrial design in Turkey in the world especially among industry. For all *ETMK* exhibitions, Hasdoğan (2008) states that they are much more selective in other words they give more attention to professional sufficiency. She (2008) claims that although not those kinds of criteria are set, by being a society of design it implies that it cares about it. Moreover, it must also be stated that *ETMK* exhibitions are significant with their awards. In most of the exhibitions, participators are encouraged with the awards. The awarding creates an example for the designers, industrialists and public. Therefore, *ETMK* exhibitions are significant with their encouraging and didactic characters.

On the contributions of *ETMK* exhibitions, Hasdoğan (2008) claims that these exhibitions bring action to the industrial design profession and its practice. She (2008) says that designers make plans for exhibiting works at the exhibitions. She (2008) also adds that exhibitions increase the level of professional standards. For instance, she states that there have been some criticisms about the awarding as mass produced objects may have less chance in awarding since they have to sacrifice some of the design ideals in this process while designs produced in a workshop environment does not. She (2008) states that designers have the opportunity to share their concerns about these issues both with other professionals and their companies. About the role of *ETMK* exhibitions in the change in designer's, industry's or public's perspective of design, industry or public to design, *Hasdoğan* (2008) states that rather than *ETMK*, other design fairs have been much more effective in popularizing design and also introducing the concept of design to public. She (2008) adds that since these exhibitions do not have the idealist perspective of *ETMK*, design is perceived as something that is extremely fun and enjoying and it makes products cute and fun.

Exhibitions of *İlk* Group

Another exhibition that is outcome of professionalization of industrial design is *İlk in Milano*. As a result of schooling in industrial design in Turkey, the number of professional industrial designers increased in time. For 20 years, *ETMK* exhibitions have been the main medium where industrial designers exhibited their works as groups. However, it seems that industrial designers in Turkey now are seeking alternative mediums for exhibiting their works. *İlk* group is an example for this. It is not a society but rather it is a group of Turkish designers that came together with their own initiatives (Mutlu 2007 cited in Balcıoğlu 2007). It is stated that "*İlk* are a number of leading Turkish designers living in Turkey and internationally, noted for their professional accomplishments through the visibility of their works on the global design scene" (İlk in Milano, http://www.ilkinmilano.com/, retrieved on

August 5, 2008). The *İlk* group came together with an aim to "share their design understanding with the world" (Mutlu 2007 cited in Balcıoğlu 2007). Furthermore, *İlk* sees this gathering as a responsibility for Turkish design. First, the group started with 25 Turkish designers and then the number increased up to 39. It must also be noted that none of the participating designers are in-house designers. Most of them are working as design consultants while the rest is working as entrepreneurial designers meaning producing their own designs. This signifies the fact that design business is establishing itself as a tertiary sector in Turkey. Moreover, as a result of globalization, this tertiary sector does not necessarily target Turkish producers or Turkish market, but also targets foreign producers or foreign markets. Therefore, design service is becoming an export sector, as well.
The first exhibition of this group is *İlk in Milano*. Later this exhibition was held in İstanbul as *İlk in İstanbul* within *IDW 2007*. It was stated that the group had invitations from various design events, however, yet no other exhibitions have been organized.

İlk group worked with *Nurus* in organization of its exhibition. *Nurus* is a leading design based office furniture company in Turkey who has supported design events for many years. In this exhibition, *Nurus* was beyond a sponsor but more like an organizer. Therefore, this partnership may be seen as the relationship between industrial practice and professionalization.

Öcel (2008) states that *İlk* group wanted to open an exhibition in Milano during furniture fair since it is a leading organization in the world. As known, *Milano Furniture Fair* and the parallel activities are the most significant ones where designers and producers launch their new products. During this time, Milano fills with professionals from all over the world. Therefore, it is not surprising that the designers of *İlk,* who came together with an aim to "share their design understanding with the world", chose this spot for their first exhibition. On the other hand, the motivation of *Nurus* in involving in *İlk in Milano* was being the first of its kind. It was the first time a group of leading Turkish designers were planning to participate in an exhibition abroad in this size (Öcel 2008).

İlk in Milano was organized with an aim to introduce Turkish design to the world and to show that Turkish design can make a meaningful contribution to global design (Öcel 2008; News magazine). In other words, the aim was to increase the level of awareness of Turkish design and designers in the world and therefore to make commercial co-operations (Table 4.13).

Table 4.13 Aims of *İlk in Milano*, 2007

		Exhibition	Aim	
Professionalization	**İlk group**	İlk in Milano	To introduce Turkish design to the world To show that Turkish design can make a meaningful contribution to global design	**To increase the level of awareness of Turkish design and designers in the world** **To make commercial co-operations**

On the other hand, the concept of *İlk in Milano* was based on the idea of shaking the expectation of an oriental design from Turkey since the products were modern; therefore the aim was to reflect this contrast (Öcel 2008). This is also clear in the aim of the exhibition: "to show that Turkish design can make a meaningful contribution to global design". It seems that there is a prejudice about Turkish design or designers in the world. This is not surprising since there is a prejudice about Turkey in general, mostly in the West. The judgment of the West about Turkey is mainly based on a Middle Eastern country where religion is the determining factor in daily life. On the other hand, Turkish society does not accept this judgment and tries to change this perception through her actions. Her main statement is that Turkey is a bridge between the East and the West; she has cultural and historical heritage of the East and she is headed towards the West. Therefore, all the interactions with the West are based on changing the misconceptions about Turkey's orientalism and demonstrate that Turkey is a modern combination of the East and West. Öcel (2008) says that designer *Sezgin Aksu* had an idea of using local values in the exhibition area while exhibiting modern products, which he did by using modernized Turkish carpet patterns on the floor. However, the aim was not to present an identity of Turkish design but design from Turkey. Furthermore, *Akıner* (2008) states that the exhibition covered products from different sectors that tells the Turkish design best and products of designers who work with foreign companies. Therefore, it can be stated that design was positioned as an element of national representation and a part of industry without any restrictions of sectors.

About the significances of *İlk in Milano*, *Akıner* (2008) argues that it is the first group exhibition of Turkish designers abroad in this extent. Similarly, *Öcel* (2008) claims that *İlk in Milano* is significant since it is the biggest exhibition abroad. It must be stated that *ETMK Product Design Exhibition* within *TIDEX '95* is the first exhibition of Turkish designers

abroad; however, it was based on exhibiting slides in a small stand. Then, *Designers FromTurkey/Design from East to West Exhibition* was organized in 2004. This was based on 3D objects but the number of participating designers was less than *İlk in Milano*. Thus, *İlk in Milano* is the third exhibition of Turkish designers abroad; however, it is the biggest. Moreover, it is significant for being the first exhibition of Turkish design, initiated by a group of designers. Before this exhibition, there have been exhibitions organized by society of design, fair companies and communication companies, but this was a first. As other significance, Akıner (2008) states that this exhibition had more than 800 media coverage. About its contributions, she (2008) claims that it increased the confidence to Turkish industrial designers or producers and it made us understand that we have to get to know Turkish designers as well. Moreover, she (2008) says that may be this exhibition introduced some designers to the world (Table 4.14).

Table 4.14 Significances and Contributions of *İlk in Milano*

Exhibition	**Significance**	**Contribution**
İlk in Milano, 2007	first exhibition of Turkish design, initiated by a group of designers	increased the confidence to Turkish industrial designers or producers
	Biggest abroad exhibition of Turkish designers	made us understand that we have to get to know Turkish designers as well
	Participated in 800 mediums	introduced some designers to the world

Therefore, as a result of schooling, the number of industrial design professionals increased and started to take actions for the improvement of industrial design in Turkey. They established a society of industrial design, *ETMK*, in other words, they initiated the institutionalization/professionalization process of industrial design. Recently, new groups of designers have emerged such as *İlk*. In this process, exhibitions have been one of the basic mediums of their actions. As the analysis reveals, their actions have considerably contributed to the development of industrial design in Turkey by increasing the level of awareness of industrial design and what industrial designers do and also by promoting industrial design practice in Turkey in the world.

4.1.3 The Relationship between Consumption Dynamics and Industrial Practice and Institutionalization/Professionalization of Industrial Design

Consumption dynamics and its relationship with industrial practice and institutionalization are other major forces behind the design exhibitions in Turkey.

As stated in chapter two, the economy policies of the 1980s which enabled import liberalization, has started a transformation in the consumption habits of Turkish society. The new liberal economy policies allowed the foreign goods in Turkish market, moreover the flow of foreign capital in the form of transnational corporations (TNCs) (Işık 1999, 11). The entrance of foreign goods and TNCs resulted in changes in the consumption habits of Turkish society. This change can be explained with the view of *Sklair*: "… my view is that consumption patterns of the majority of people (not only in the Third World) are ill-matched to their needs because both consumption and needs are generally dictated by transnational practices" (Sklair 1991, 18 cited in Işık 1999, 20). In other words, Turkish society has started to want more than their actual needs. This transformation has been strengthened by the growing media, advertisement, and finance sectors. In the 90s, advertising sector started to become internationalized. Media also went through a transformation in this period. Private channels and also foreign channels started to broadcast in Turkey (Işık 1999, 23-24). Moreover, the 90s witnessed the emergence of decoration and style magazines focusing on the beautification of domestic environment (Işık 1998, 1). All these mediums, the advertisements, TV, and design magazines promoted a consumption culture among Turkish society. Moreover, from the perspective of design, they promoted certain types of living.

The focus on aestheticization of domestic environment has also started to become a subject of fairs in the 90s as well. The potential of design related fairs as a new business area was also noticed by the fair organization companies starting from the 90s. Therefore, in İstanbul fairs as *Decorist* and *İDEMA* which focused on decoration, furniture and accessories for domestic environment were organized. In 1999, industrial design became a focus of the fairs as well with the organization of *Designex '99 Industrial Design Fair*. In the 2000s, exhibitions focus on design became more common and their numbers and organizers increased. Therefore, it can be stated that, since the 90s institutionalization of industrial design has also been in the form of design publishing and design fair organization as well. However, this institutionalization was guided by the consumption dynamics and commercial motivations different from the institutionalization in the form of professional societies which were guided by professional concerns.

However, to survive these exhibitions industry interested in design was also necessary. Therefore, besides consumerism, effective practice of industry was also effective. Especially in 2000s, more companies from Turkish industry started to invest in design. As it was stated, with the economic crisis in Turkish markets in 2001, exporting became more important for Turkish industry. This resulted in invest in design among Turkish industry. In domestic markets, these companies also promoted consumption of design through their advertisements, interviews in the design magazines, and design fairs to sell their products. Therefore, industrial practice in this term also promoted the consumption culture.

Consequently, through the consumer culture evolving as a result of the economic policies of the 1980s together with the increasing interest of Turkish industry in design both suggested design to be a trend and also influenced by this trend. In other words, this period is dominated by the commercialization/popularization of the concept of design in Turkey: consumption of the concept of design itself. The exhibitions which are results of this dynamic are listed in table 4.15.

Table 4.15 Exhibitions that are Outcomes of Consumption Dynamics

Consumption Dynamics	Group 1	Designex '99 Industrial Design Fair	Fair
	Group 2	ADesign Fair 2003	
		ADesign Fair 2004	Fair/City Event
		İstanbul Design Week 2005	Citiy Event
		İstanbul Design Week 2006	
		İstanbul Design Week 2007	
	Group 3	Street Design Week 2006	
	Group 4	Fesorient 2006	Fair

The exhibitions that are outcomes of consumption dynamics can be divided into four groups (Table 4.15). First group consists of the first industrial design fair *Designex '99*, the second group consists of *ADesign Fair-İstanbul Design Week* series, the third group consists of *Street Design Week*, and the final group consists of *FESorient*. This categorization is based on the general characteristics of the exhibitions. On the other hand, another categorization can also be made based on their event type as fair or city event. However, it is better to keep continuing exhibitions together to understand them better.

Exhibitions that are Outcomes of Consumption Dynamics, Group 1

As stated, group 1 consists of *Designex '99 Industrial Design Fair*, which was organized by *İDE Fair Organizations*. It was a company with two partners, *Ferda Paksoy*, who is a lawyer, and *Çiğdem Simavi* (Paksoy 2008). *Paksoy* (2008) states that after working as a lawyer for many years she started working with a foundation that organizes different fairs, exhibitions, and auctions. She (2008) says that afterwards they established *İDE Fair Organizations* and started organizing antique fairs. However, she (2008) claims that their main aim was to organize visionary, trendy organizations which do not exist in Turkey or organize the existing fairs in a more boutique, qualified and elite style that could be international with an innovative approach. However, the company has been closed down (Paksoy 2008). Thus, *İDE Fair Organizations* is a commercial establishment seeking profit through innovative and trendy fairs. In this case industrial design was a trendy and innovative subject for them.

Paksoy (2008) states that the aim of the exhibition was to tell and emphasize what real design is, how it is done, and what it brings, both with the participators and the conferences (Table 4.16). The aim seems quite idealistic. This can be seen as a result of the partnership with *ETMK* at the beginning of the organization process and the existence of *Önder Küçükerman* as the project coordinator. However, it does not change the fact that the main aim was to gain profit through this fair. Here, the important thing was to strengthen the design culture, so that the fair would find its participators and audience every year.

Table 4.16 Aims of *Designex '99 Industrial Design Exhibition*

	Exhibition	Aim	
GROUP 1	Designex '99 Industrial Design Exhibition	To tell and to emphasize what real design is, how it is done, and what it brings, both with the participators and the conferences	**To increase the level of design awareness among Turkish industry and public** **To strengthen the design culture in Turkey**

As it is obvious from the name of the fair, the main concept was industrial design. As a result, design was portrayed as multidimensional as it was in Turkey, not limited to furniture, textile or fashion design but design in Turkish industry (Paksoy 2008). Therefore, this exhibition is significant with its focus on industrial design, in fact, for being the first industrial design fair in Turkey.

Another significance of the fair is as Paksoy (2008) claims the involvement of the industrial corporations that were interested in design by helping to finance the fair. Moreover, she (2008) states that the fair is also significant with the exhibited products which were produced and marketed objects. Besides, she (2008) argues that they did not have much commercial concern in the first fair. On the other hand, about its contributions Paksoy (2008) states that some of the participators had the opportunity to make contacts with some sectors. About the role of this exhibition in the change in designer's, industry's or public's perspective of design, she (2008) claims that it must have had a role in demonstrating the importance of design and been a trigger in competition between companies (Table 4.17).

Table 4.17 Significances and Contributions of *Designex '99 Industrial Design Exhibition*

Exhibition	**Significance**	**Contribution**
Designex '99 Industrial Design Exhibition	first industrial design fair	Participators made contacts with some sectors
	involvement of the industrial corporations that were interested in design by helping to finance the fair	had a role in demonstrating the importance of design and been a trigger in competition between companies.
	produced and marketed products were exhibited	
	did not have much commercial concern in the first fair	

Exhibitions that are Outcomes of Consumption Dynamics, Group 2

On the other hand, group 2 consists of five exhibitions which make up the *ADesign Fair* (*AD Fair*)-*İstanbul Design Week* (*IDW*) series. The exhibitions in this group started in the form of fair and then in time transformed into a city event. The form of the event is not the only transformation this series went through, the organizers of the event also changed (Table 4.18).

As can be seen from table 4.18, at the beginning, the organizers of the *AD Fairs* were *AD Magazine (Art Décor Magazine)* and *İKON Fair Organizations. AD Magazine* used to be a magazine on design, architecture and art until 2003 (Catalogue of IDW 2005, 2005). *Ahmet* Buğdaycı (2007), former editor of the former *AD Magazine*, states that *AD magazine*, former furniture-decoration magazine, was transformed into a design magazine on the 10th year of the magazine within *Design Days* in 2003 as a result of seeing design as an uptrend in

Turkey as it is in the world. However, he (2007) also claims that it was still a new subject for Turkey, therefore, it was difficult to survive just as a design magazine but easier to survive with accompanying modules which happened to be the design exhibitions: *ADesign Fair* and later *IDW*. On the other hand, the change in the management of the magazine resulted in the closure of the magazine in 2005 due to the reactions of the employees to the decision of the new management to transform the magazine back into a decoration magazine (Buğdaycı 2007). Thus, both the motivation of transforming AD Magazine and organizing exhibitions, and also the reason of shutting down signifies the fact that *AD Magazine* is a commercial establishment seeking profit through publishing about design (Table 4.19).

Table 4.18 Organizers and Project Partners of *AD Fair-IDW* series

Exhibition	Organizer	Project Partner	Curator	Project Coordinator
AD Fair 2003				
AD Fair 2004			Ali Bakova	
IDW 2005			Yılmaz Zenger	
IDW 2006				Önder Küçükerman
IDW 2007				

AD Magazine		İkon Fair Organizations		ddf	
Hürriyet		İstanbul Metropolitan Municipality		idf	

On the other hand, *İKON Fair Organizations* became an organizer of the *ADesign Fairs* with the proposal of *AD Magazine* due to the legal arrangements about fair organization (Table 4.18) (Buğdaycı 2007). Motivated by the small share of İstanbul from the international congress tourism, *İKON Tourism* was established in 1991, and *İkon Fair Organizations* was established in 2001 (İKON Fair Organizations, http://www.ikontour.com/fuar/hizmetlerimiz.php, retrieved on August 5, 2008). Thus, similar to other fair organization companies, *İKON* is a commercial establishment seeking profit through fairs. Therefore, for both of the organizations, design exhibitions were not the aim but they were the tools for commercial gains (Table 4.19).

However, with *IDW 2005*, *İKON Fair Organizations* retreated from these exhibitions and instead *AD Magazine* decided to go on with *dDf* (Table 4.18) (Buğdaycı 2007). *dDf* had already organized some projects within *ADesign Fair 2004* (Catalog of ADesign Fair 2004 2004). *dDf*, which was founded in 1993, is a communication design company. It was established with an aim "to form a professional organization to prove that dreams can come true and with a mission of marking the 'Made in İstanbul' stamp as a privilege through the world". In addition to urban communication projects which are the main specialization of *dDf*, product launches, ceremonial events, entertainment organizations, periodical activities, art organizations, promotional campaigns and 3D design are other communication areas of *dDf* (Catalog of IDW 2006, 2006; dDf, http://www.ddf.com.tr, retrieved on August 5, 2008). Thus, it can be stated that *dDf* is a commercial establishment seeking profit through communication design projects (Table 4.19).

However, *dDf* was not a fair organization company and due to the legal arrangements a fair organization company was necessary. Therefore, *idf* was established and it involved in the organization of *IDW*s (Table 4.18). *idf*, *international design fairs*, is a company of *dDf* which was established in 2005 as a result of the decision to organize *IDW 2005* (dDf, http://www.ddf.com.tr, retrieved on August 5, 2008; Buğdaycı 2007). Its main aim is stated as "to promote the city's cultural heritage and urban dynamics while creating the appropriate communication platform" (dDf, http://www.ddf.com.tr/, retrieved on August 5, 2008). It is also said that "idf, with an innovative and extra-ordinary approach gathers sectors' opinion leaders and trend setters into a specially designed atmosphere" (dDf, http://www.ddf.com.tr, retrieved on August 5, 2008). Thus, similar to other fair organization companies, *idf* is a commercial establishment seeking profit through fairs (Table 4.19).

Later in 2006, with the shut down of *AD Magazine*, *dDf* and *idf* went on organizing the *IDW*s. In 2006 and 2007, *dDf* and *idf* worked with *Hürriyet* and *İstanbul Metropolitan Municipality* (Table 4.18). *Hürriyet* is a newspaper established 60 years ago. It belongs to the same publishing company as *AD Magazine*, *DBR*. It is claimed that "acclaimed for its superior journalistic standards, and its up-to-date, accurate and objective reporting, Hürriyet is the first choice of the most prominent citizens in the country" (Catalogue of IDW 2006, 2006). Arguing that it has been a symbol of freedom and objectivity in the Turkish press since its establishment, it is stated that "as a symbol of freedom, and a constant advocate of innovation, original ideas and younger generation, Hürriyet will continue its support for artists, designers, and enthusiasts" (Catalogue of IDW 2006, 2006). Thus, it can be stated that *Hürriyet* is a commercial establishment seeking profit through newspaper publishing (Table 4.19).

The other project partner, *İstanbul Metropolitan Municipality,* involved in the projects since it is the owner of the *Old Galata Bridge*. However, it is stated as project partner with *IDW 2006*. Dilek Öcal (2008) from *dDf* states that seeing the future of the event, *İstanbul Metropolitan Municipality* became the project partner. Sayek (2008) claims that it was more than just letting the use of the logo, but supporting the event actively. Öcal (2008) adds that *İstanbul Metropolitan Municipality* did all the repairs and modifications on the bridge. Thus, it can be stated that *İstanbul Metropolitan Municipality* is a non-commercial governmental establishment (Table 4.19).

Table 4.19 Categorization of Organizers of *AD Fair-IDW* series

Professional Field of the Establishment		**Commercial Establishment**	**Non-Commercial Establishment**
Commercial Bodies	**Fair Organization Companies**	İKON Fair Organizations	
		idf	
	Communication Companies	dDf	
	Media	AD Magazine	
		Hürriyet	
Governmental Bodies	**Municipality**		İstanbul Metropolitan Municipality

The variety and character of organizers and partners of the *AD Fair-IDW* series is worth analyzing. The organizers are from different professional fields (Table 4.19). First, it is significant that this series started with the initiative of *AD Magazine*. As stated decoration magazines became a significant institution in transforming consumption habits of the Turkish society. Therefore, communication became a significant element of this series. As Buğdaycı (2007) states they were in the business of communication therefore they handled the project as a communication project. He (2007) adds that they saw that design in Turkish industry had a small portion; therefore, they emphasized communication. The slogan of the first fair 'Design to Power' is in fact a result of this. By suggesting 'design to power' it was aimed to position design in the agenda of Turkish public and to provoke people to think and talk about design. *AD Magazine* continued to publish about the fair, the participating designers or companies even when the fair ended, and kept the issue alive (Buğdaycı 2007). After *AD Magazine* retreated from the exhibition, *Hürriyet* served as the communication

platform. Since it was a daily magazine it was effective in reaching ordinary public. With the involvement of *dDf* in 2004 fair, the fair started to transform into a city event by organizing projects in the city, therefore, it popularized design among people who would not come to the fair. Later in 2005, *Yılmaz Zenger* became the curator and acted as a key person in this communication project. Without any commercial motivations rather with an idealist approach, Zenger suggested *Old Galata Bridge* as the exhibition place. Holding the exhibition at this spot transformed the fair into a city event and made it possible to interact from a wider section of the public and made this series more interesting and popular among public.

On the other hand, the involvement of *İstanbul Metropolitan Municipality* although seems rather procedural since it owns the exhibition place, it is more than that. We know that there are attempts to promote İstanbul as a city of creative industries. In 2010, İstanbul is going to be *European Capital of Culture*. It is promoted as a competitor to world cities famous for their active cultural lives with its historical background, cultural diversity, and active cultural life. In this context, it is not surprising that *İstanbul Metropolitan Municipality* became a project partner of an international design exhibition in the form of a city event.

Despite the changes in the organizers and curators or project partners, the main manifesto behind these events stayed mostly same, but few additions-exclusions were made (Table 4.20). Positioning design as one of the basic trends which will make its mark on the 21st century, the manifest of the *AD Fair 2003* was based on three issues: the importance of design in branding; lifestyle, a creative culture; and increasing the value of İstanbul. These three bases formed the structure of all exhibitions in this series.

It can be stated that, overall, the aim was to create a creative culture both among public and industry in Turkey and to promote İstanbul as a design center in the world. However, it seems that in five years, this series became more successful in creating a creative culture among public rather than among industry. There is a criticism about these exhibitions due to not being able to attract industry. This lies in the fact that this series is an outcome of the commercialization/popularization of the concept of design which is a result of the consumption dynamics. As stated, the organizers are mainly commercial establishments with commercial motivations. Therefore, they lack the professional concerns of designers. As long as it is a popular event among public, it is good for them.

Table 4.20 Aims of *AD Fair-IDW* series

	Exhibition	Aim	
GROUP 2	AD Fair 2003	to create a design platform with design competitions, panels, conferences	**To create a creative culture both among public and industry in Turkey and to promote İstanbul as a design center in the world.**
		to bring designers and producers together	
		to create consciousness of up to date and innovative design	
		to underline the role of design in brand value of the product	
		to put design in the agenda of public from the perspective of creating fashion and brand	
		to foster individual and corporate creativity	
		to make İstanbul a design city in the long run	
	AD Fair 2004	to carry the added value of design to the agenda of the public opinion through communication with the media	
		to develop design awareness and individual and corporate creativity	
		to bring together the industry who wants to merge "creativity, fashion and brand" with "original-innovative" designers	
		to bring together the spirit of creativity and professional solutions and establish connection in the field of "design"	
		to exhibit works with the successful combination of art-handicraft-design and inspire the new generations	
		to create an international platform by attracting foreign designers and companies	
		to transform İstanbul into an international design center	
	IDW 2005 IDW 2006 IDW 2007	To transform İstanbul into an international design center	
		to create an international platform by attracting foreign designers and companies	
		handling the city itself as a design object, interpreting and presenting the cultural layers of İstanbul to the world, getting it together with design	
		making İstanbul a "temptation base" that fires the creativity among European cities	
		meeting the "industry" that wants to be the "creative brand" with the "Designer" who wants to be "Original-Innovative"	
		exhibiting the successful work forms in the triangle of art-craft-design (excluded since 2006)	
		carrying the value added role of design to public agenda via versatile media communication	
		strengthening the design–city-individual triangle	
		constructing intercultural connector Istanbul as the corporate and experimental center of design	
		positioning İstanbul as an international design city were the aims in the mission	

On the other hand, the slogan of *ADesign Fair 2004* which was 'from Turkish delight to Turkish design' signifies that positioning design as an element of creative culture got more important with this fair. The idea of choosing this slogan was to transform the perception of Turkey in the West which Buğdaycı (2007) claims is 'Turkish delight' into a more creative perception which is 'Turkish design'. Also, with the projects in the 2004 fair as dining design, the interdisciplinary and multidisciplinary character of design was emphasized, and creativity was promoted in every aspect of life. Moreover, in the manifest of *ADesign Fair 2004*, design was related with art and craft. On the other hand, with IDW 2005, more emphasis was given to İstanbul. Design was positioned as a mediator of perceiving İstanbul and also presenting and promoting İstanbul to the world.

The analysis reveals some significance of *ADFair-IDW* series. First of all this series is significant with its communication platform. They emerged from a design magazine, later organized by a communication design company and supported by a daily newspaper. Besides, it is also significant with its evolution from fair to city event and its focus on İstanbul for promoting it as a design city. Due to these significances, this series reached a significant amount of public. Therefore, it is significant with its success to draw public to the exhibition that it is stated that 70 thousand people have visited the first *IDW* (Buğdaycı 2007). As a result of this success, it became an element of Turkish popular culture. This popularity is problematic. At one hand, it is a positive contribution to design in Turkey since Turkish public started to get familiar with the concept of design, on the other hand, it is a negative contribution since 'the concept of design' presented in this series can be considered as a misguidance due to the exhibited products. In fact there are both products of industry demonstrating the serious issues design deals with and also products of experimental projects which portray design as interesting and fun. However, this is a result of positioning design as multidisciplinary as possible. As both Sayek and Öcal (2008) state that *IDW* is significant with its comprehensive character. Besides, the exhibition place *Old Galata Bridge* is another significance of *IDW*s (Buğdaycı 2007) (Table 4.21).

About the contributions Buğdaycı (2007) states that it created a platform that gathers designers and producers and many designers have met with companies and have made co-operations. However, the extent of this contribution needs questioning. He (2007) adds that it created the opportunity for designers to take place in media and reach many more people, which increased in each exhibition. Moreover, he claims that *ADesign Fair 2004* demonstrated how cultural elements can be used in a smart and interesting way especially for foreigners. On the other hand, for *IDW*, Zenger (2007) states that young designers have realized a channel for expressing themselves. Moreover, he (2007) states that design was

taken to the people who would not come to an exhibition in an exhibition hall. Zenger (2007) claims that *IDW* presented an important perspective though became a disappointment since it was not fully realized. On the other hand, Öcal (2008) states that *IDW*'s created the opportunity for people to see and reach design and understand that design is in life and everybody has a designer side and also made many producers understand the role of design (Table 4.21).

Table 4.21 Significances and Contributions of *AD Fairs-IDW* series

Exhibition	**Significance**	**Contribution**
ADesign Fair-IDW	Its communication platform	people started to get familiar with the concept of design
	Its evolution from fair to city event	created a platform that gathers designers and producers
	its focus on İstanbul for promoting it as a design city	many designers have met with companies and have made co-operations
	Success in attracting public	Created opportunity for designers to take place in media and reach many more people
	Element of popular culture	design was taken to the people who would not come to an exhibition in an exhibition hall
	comprehensive character	created the opportunity for people to see and reach design and understand that design is in life and everybody has a designer side
	the exhibition place *Old Galata Bridge (IDW)*	made many producers understand the role of design

On the other hand, group 3 consists of another city event, *Street Design Week*. It was organized by *Sinpa A.Ş* and *Şişli Municipality*, which is a district of İstanbul. *SİNPA A.Ş*, *Cinema Marketing Advertisement Industry and Trade A.Ş*, is a communication company famous for organizing outdoor exhibitions in İstanbul as *New Year Activities* and *Cow Parade* (Karaosmanoğlu 2007). On the other hand, a governmental institution *Şişli Municipality* involves in this exhibition since it is organized on the streets of *Şişli Nişantaşı*. Besides, architect *Kesibe Karaosmanoğlu* was the curator of the exhibition.

Here it is significant that the exhibition was in the form of a city event and it was supported by a municipality as it was in *IDW*. As the efforts to promote cities as cultural or creative centers, there are efforts to promote local districts in the cities. *Şişli Nişantaşı* is one of these

districts promoted with the elitist lifestyle. It is famous for its Art Nouveau style architecture, shops of world wide fashion brands, cafes, celebrities, and luxury cars. In other words, *Nişantaşı* is positioned as a high-end lifestyle center. This lifestyle is defined by consumption of designed products or services under famous brands. Therefore, the support of *Şişli Municipality* for a design exhibition on the streets of *Nişantaşı* is not surprising. This exhibition both address the people living in this district and also positions this district as a popular place in the city with its atmosphere.

Curator of the exhibition, *Karaosmanoğlu* (2007) states that *Street Design Week* was organized with a motivation of bringing design to the people to at least make them think about design. It was aimed to gather young design talents, professionals, producer companies and design enthusiasts of Turkey, and also bring design to people (press release 2006). Simply, the aim was to increase the level of design awareness among Turkish industry and public (Table 4.22).

Table 4.22 Aims of *Street Design Week*

	Exhibition	Aim	
GROUP 3	Street Design Week	to gather young design talents, professionals, producer companies and design enthusiasts of Turkey, and also bring design to people	**To increase the level of design awareness among Turkish industry and public**

About the significances of *Street Design Week*, first of all it must be stated that it is the first street exhibition on design in Turkey. Furthermore, due to being a street exhibition, people who would not come to a fair hall also visited the exhibition unavoidably.

The exhibition is also significant with its design approach. Karaosmanoğlu (2008) states that the main design approach behind this exhibition was industrial design. However, the exhibited products reveal that an interdisciplinary design approach was preferred.

Moreover, *Karaosmanoğlu* (2007) states that it is significant since design students participated in this exhibition and in addition to famous designers in Turkey, new designers were introduced. On the other hand, about its contributions, she (2007) claims that it

demonstrated that young designers are coming in addition to the famous designers and guided the companies that can be sponsor to do something (Table 4.23).

Table 4.23 Significances and Contributions of *Street Design Week*

Exhibition	**Significance**	**Contribution**
Street Design Week	first street exhibition on design in Turkey	demonstrated that young designers are coming in addition to the famous designers
	design students participated in this exhibition, therefore new designers were introduced	guided the companies that can be sponsor to do something

The final group is group 4, which consists of *FESorient*. It was organized by *Özlem Yalım Design Consultancy* and *Vision Agency*. *Özlem Yalım* is an industrial designer who has participated actively in national and international design events and projects for years. She was working as a design consultant under *Özlem Yalım Design Consultancy* at the time of *FESorient*. In 2005, she has formed the organization *d.o.T*, *designers of Turkey*, in order to present Turkish designers abroad. Recently, she has focused on the idea, concept generation, and project management of various design events (Catalogue of FESorient 2006 2006, 83). Thus, it can be stated that *Özlem Yalım Design Consultancy* is a commercial establishment seeking profit through design based projects. On the other hand, *Vision Agency* was a company providing design based solutions for printed and visual media until 2006, which later was interested in organization and brand analysis. In order to provide design based solutions for the customers, *Ema İstanbul Fair Organizations* was established under *Vision Agency* (Catalogue of FESorient 2006 2006, 7). However, the company went bankrupt in 2007. Thus, it can be stated that *Vision Agency* was a commercial establishment seeking profit through communication and design projects.

Yalım (2007) states that her motivation of organizing *FESorient* was using the cultural accumulation of Turkish geography in design. As stated in chapter three, after her visit to *Maison Objet* fair, where she realized the potential of culture of Turkish geography in design, she designed this event. On the other hand, the motivation of *Vision Agency* was to gain profit (Yalım 2007).

With this exhibition, it was aimed to gather the ones and the activities that take the cultural background as base and also to mediate the meeting of design and culture (Yalım 2007;

Demir 2006). Thus, it can be stated that with *FESorient* it was aimed to contribute to the design profession in Turkey by creating a new venue for the ones designing inspired by culture and also to contribute to the Turkish culture by emphasizing the use of cultural background in design.

Table 4.24 Aims of *FESorient*

	Exhibition	Aim	
GROUP 3	FESorient 2006	to gather the ones and the activities that take the cultural background as base and also to mediate the meeting of design and culture	**to create a new venue for the ones designing inspired by culture and also to contribute to emphasize the use of cultural background in design**

The focus on culture was processed with the theme 'orient' covering all the creative works of the geographies except from the West (Yalım 2007). Yalım (2007) states that design is everywhere in life and also is effected by the culture. She (2007) states that this cultural background should not be ignored. Therefore, this exhibition is significant with its theme 'orient'. It is the first exhibition focused on the role of culture in design and gathered only the partners influenced by the culture in their works. Besides, it is significant that design was positioned as a mediator in the cultural introduction of Turkey in the international arena (Catalogue of FESorient 2006, 4). Another significance of this exhibition is its interdisciplinary character. Yalım (2007) states that she does not want to see fashion independent from design, art and craft independent from design. She (2007) adds that how it is expected from a designer without art knowledge to present visuality in his/her design. About the contributions of FESorient, Yalım (2007) states that it was aimed to create awareness about orient, and encourage turning to orient culturally, which she thinks was accomplished at some level (Table 4.25).

Table 4.25 Significances and Contributions of *FESorient*

Exhibition	Significance	Contribution
FESorient	Theme: orient	create awareness about orient, and encourage turning to orient culturally
	design was positioned as a mediator in the cultural introduction of Turkey in the international arena	

4.2 Conclusion

It was stated that process of industrialization, schooling, institutionalization/professionalization, consumption dynamics, and the current industrial practice and their mutual interaction were the dynamics behind the development of industrial design in Turkey. Furthermore, the analysis reveals that these forces have been effective in different scales and levels.

First of all, schooling in industrial design in Turkey initiated the whole process and furthermore supported the institutionalization/professionalization process of industrial design by raising professionals. Through design exhibitions, the educational institutions of industrial design in Turkey introduced the profession, promoted industrial design education, and promoted the industrial design practice in Turkey to the world.

Secondly, institutionalization/professionalization of industrial design in the form of professional organizations acted as a practically significant trigger of the development of industrial design in Turkey. As a result of professional concerns, sincere and idealistic activities were organized for the sake of development of industrial design in Turkey. This dynamic mainly targeted industry since the development of industrial design was based on its approval and reception by the industry. The exhibitions that are outcomes of this dynamic demonstrate an improving character: raising awareness of industrial design in Turkey, positioning design as a strategic competency in Turkish industry, and promoting good design in Turkey and also promoting industrial design practice abroad. There is a parallel pattern between these exhibitions and the development of industrial design in Turkey. This lies in the fact that *ETMK* was successful in reading the context of Turkey in terms of industry, economy and design. As a result, contextually well structured exhibitions have been influential forces in the process of the development of industrial design in Turkey.

Furthermore, institutionalization/professionalization of industrial design in the form of unofficial groups of designers started to emerge in Turkey in recent years.

Thirdly, industrialization and the current industrial practice was rather a slow and passive dynamic with respect to the specific (historical) conditions of industrialization in Turkey. The process supported other abovementioned dynamics but could not be a pioneering force behind the development of industrial design in Turkey. Rather it was forced by the processes of institutionalization/professionalization and consumption dynamics. To be more specific, as the analysis of the exhibitions reveal, introducing the necessity of design in industry has been one of the main aims of *ETMK* exhibitions since its first exhibition. The involvement of industry in the process was managed in 2004 with the partnership of *TİM*. However, industry is still the mostly involved party in the process of learning about industrial design therefore it is not a determining dynamic in the development of industrial design in Turkey.

Fourthly, consumption dynamics became another noteworthy force. The aspects of ever changing consumption dynamics that are specific to Turkey have been effective in commercialization/popularization of the concept of design itself. It resulted in institutionalization process in the form of design magazines and fair organizations or foundation of communication design companies. These institutions used design and design exhibitions as a tool to improve their businesses, to gain profit, to reach their targeted audience. The exhibitions that are outcomes of this dynamic reached wider sections of population by using communication mediums and urban spaces effectively. As a result, design started to become a popular topic among Turkish public.

Finally, the government policies although not directly targeted industrial design had considerable effects on the development of industrial design in Turkey. The liberal economic policies implemented since the 1980s and the globalization process altered the course of the development of industrial design in Turkey. The recent exhibition, *Design Turkey 2008*, demonstrates the fact that government started to grow interest in design as a part of its industry and its economic policies.

CHAPTER 5

CONCLUSION

5.1 Concluding Remarks

This study focused on the design exhibitions in Turkey from 1989 to 2008 within the dynamics specific to the historical development of industrial design in Turkey. By understanding first the multidimensional relationship between exhibitions and the historical development of industrial design in the West, it was aimed to develop a framework to reflect upon the dynamics that were specific to the historical development of industrial design in Turkey. Then, within this framework it was aimed to analyze and understand how design is perceived and/or constructed, presented and promoted in national and international design exhibitions in Turkey, and to understand and demonstrate the role and significance of these design exhibitions for the history of design in Turkey.

Firstly, it was focused on the evaluation of exhibitions in the history of industrial design in the West. The exhibitions were studied through the key factors that were effective in the historical development of industrial design in the West: commercialization, industrialization, institutionalization, schooling, and professionalization of industrial design, dynamics of consumption, and commercialization and popularization of the concept of design. This part of the chapter demonstrated the role of exhibitions in the development of industrial design in the West. Exhibitions were used by different partners for different purposes in different characters. Since the development of industrial design first started through the commercialization of production and industrialization in the West, earlier exhibitions both national and international, had a focus on industry rather than design itself. However, these exhibitions by making the deficiencies, problems, and advantages of the new industrial production methods visible started or stimulated debates around design. As a result, new institutions emerged in order to understand and propose solutions to the issues around design. These institutions also used exhibitions to promote the development of industrial design in the West. With the activities of these institutions, exhibitions' focus shifted gradually from industry to design, and relationship of design with industrial production, social problems, national supremacy, and national propaganda in terms of the degree of

technological and industrial development. Furthermore, the increasing importance of design as a strategic tool for innovation, competition, and branding has been showing its cultural impacts as well. The recent design exhibitions in the West popularized the concept of design along these lines.

Then, the development of industrial design in Turkey was presented with reference to the changes in economic policies, social dynamics, emergence of educational and professional institutions, design promotion events in Turkey. The period between 1923 and 2008 was categorized into six phases with respect to the development of industrial design. This part of the study revealed the key dynamics specific to the historical development of industrial design in Turkey. These key dynamics were schooling, institutionalization and professionalization of industrial design, consumption dynamics, and the process of industrialization.

Focusing on the development of industrial design in the West and in Turkey demonstrated the fact that while industrial design in the West first emerged through the dynamics of commercialization and industrialization, industrial design in Turkey developed through schooling at first. Then, as a result of schooling the next step became the institutionalization and professionalization of industrial design in the form of professional organizations and later in the form of design magazines and design fair organization companies. Turkish industry lacked the vision and the means of pioneering the development of industrial design but it rather tried to adapt to the developments of industrial design first imposed and encouraged by the institutions, then by the changing consumption dynamics during the 1990s, and through the ways that Turkey was involved in the globalization process. Similarly, government policies did not have a focus on industrial design until recently.

On the other hand, the study of the exhibitions in Turkey from 1989 to 2008 within the dynamics specific to the development of industrial design in Turkey demonstrated the fact that exhibitions have been both indispensible outcomes of these dynamics and one the motivating forces within these dynamics (Figure 5.1). The exhibitions revealed both similarities and differences with respect to the similarities and differences of the characteristics of these dynamics. It can be stated that while the exhibitions that are outcomes of the processes of schooling and institutionalization of industrial design in the form of professional organizations put forward an idealistic approach based on industrial design, exhibitions that are outcomes of consumption dynamics put forward a commercial approach based on multidisciplinary and interdisciplinary design. It can be stated that the

exhibitions of the first group reveal an educational character while the exhibitions of the second one reveal a popularizing character. To be more specific, the first group aimed to demonstrate the significance of industrial design mainly for industry from the perspective of education and professional practice. An improvement is seen in the exhibitions that are outcomes of institutionalization: from promotional exhibitions that focus on industrial design in general to exhibitions that focus on the strategic role of design in competition and recently to the ones that focus on good design. Furthermore, they also focused on the promotion of industrial design practice in Turkey abroad (Figure 5.2). On the other hand, the exhibitions that are outcomes of consumption dynamics aimed to create a design culture among public. Communication mediums, urban space, and cultural elements are used to further this popularization process (Figure 5.3). This process resulted in the emergence of the consumption of the concept of design itself. The popularization of design offers both opportunities and threats for the development of industrial design in Turkey. Today design is in the agenda of Turkey, people think and talk about design. Therefore, it is easier to draw attention to design when compared to any other period in the history of Turkey. This popularity can be used as an advantage for promoting design from a professional perspective. On the other hand, the popularization of design also threatens the development of industrial design. Presentation of design through some 'adjectives' such as fun, interesting, and the like, or relating design with art rather than industry results in the misperception of the scope of industrial design. Furthermore, it results in an increase in the number of designers without design education background. Everybody wants to design since it is so fun! The lack of professional background mainly ends up with superficial products. Therefore, the efforts of promoting industrial design as a strategic profession for the industry and a profession that helps to improve the quality of people's life lose its power. In other words, industrial design and industrial designers cannot get the credit for their profession both in society and in industry (Figure 5.4).

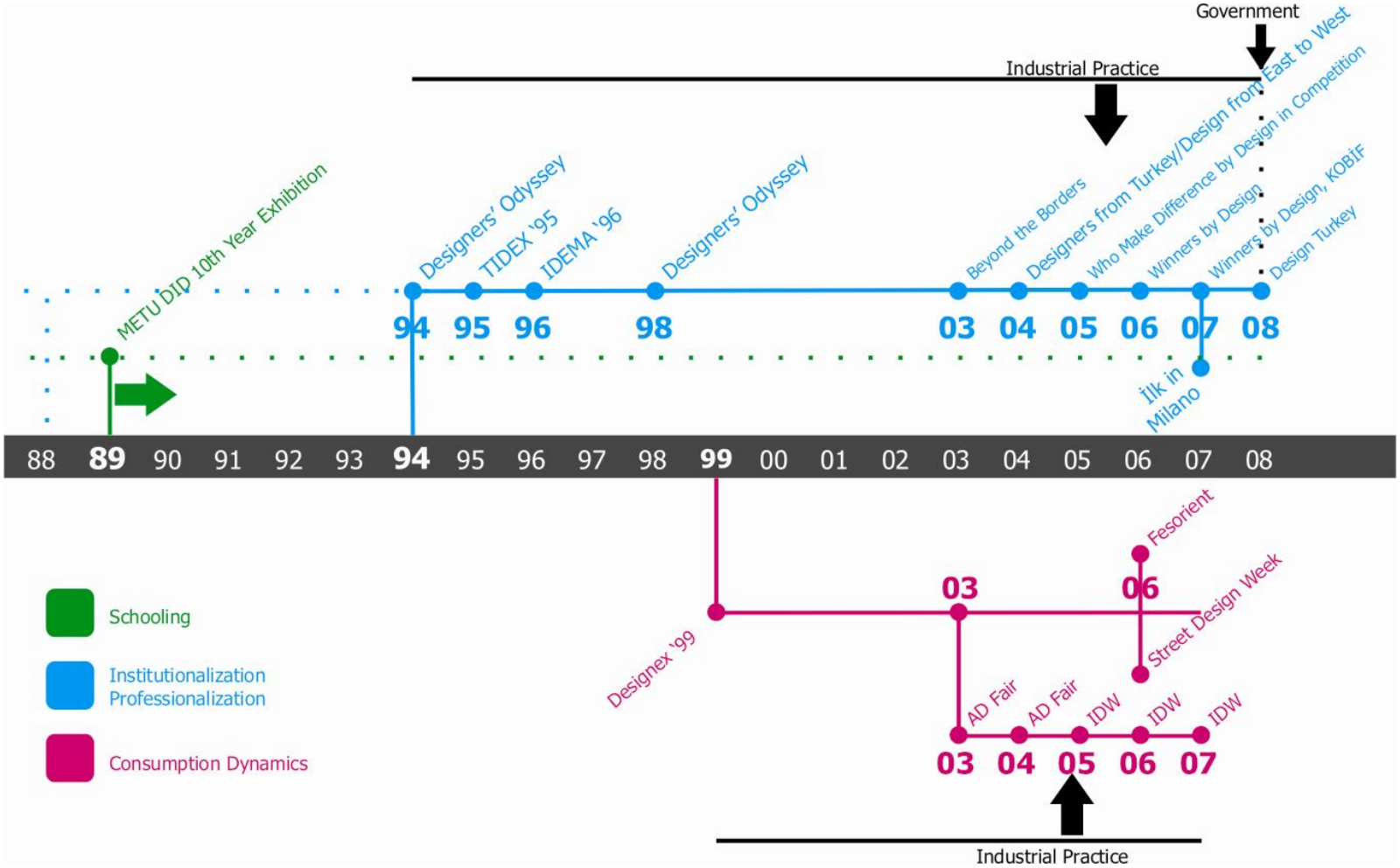

Figure 5.1 Categorization of the exhibitions within the dynamics specific to the historical development of industrial design in Turkey

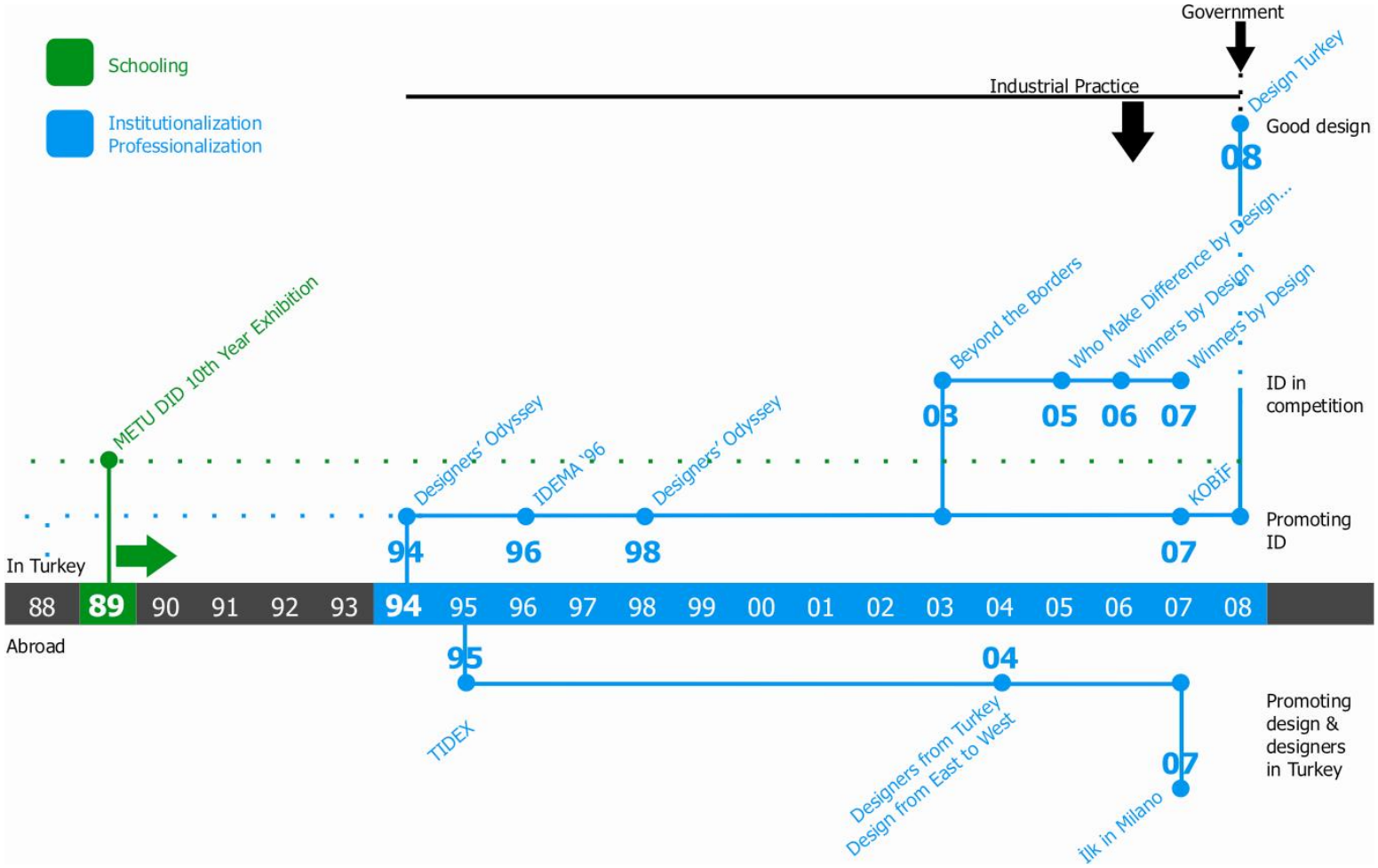

Figure 5.2 Categorization of the exhibitions within the dynamics of schooling, institutionalization/professionalization of ID in Turkey

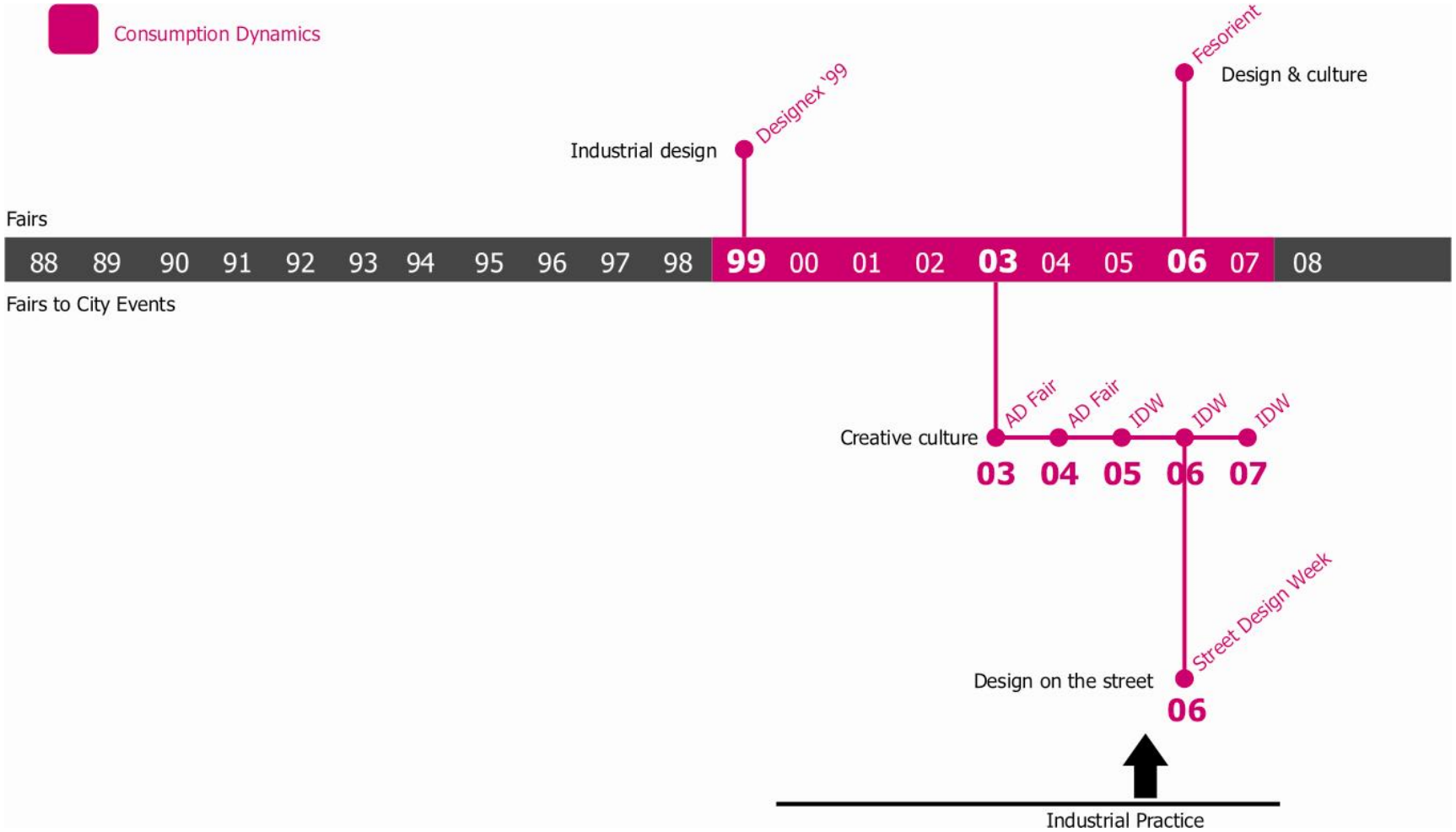

Figure 5.3 Categorization of the exhibitions within the dynamics of consumption in Turkey

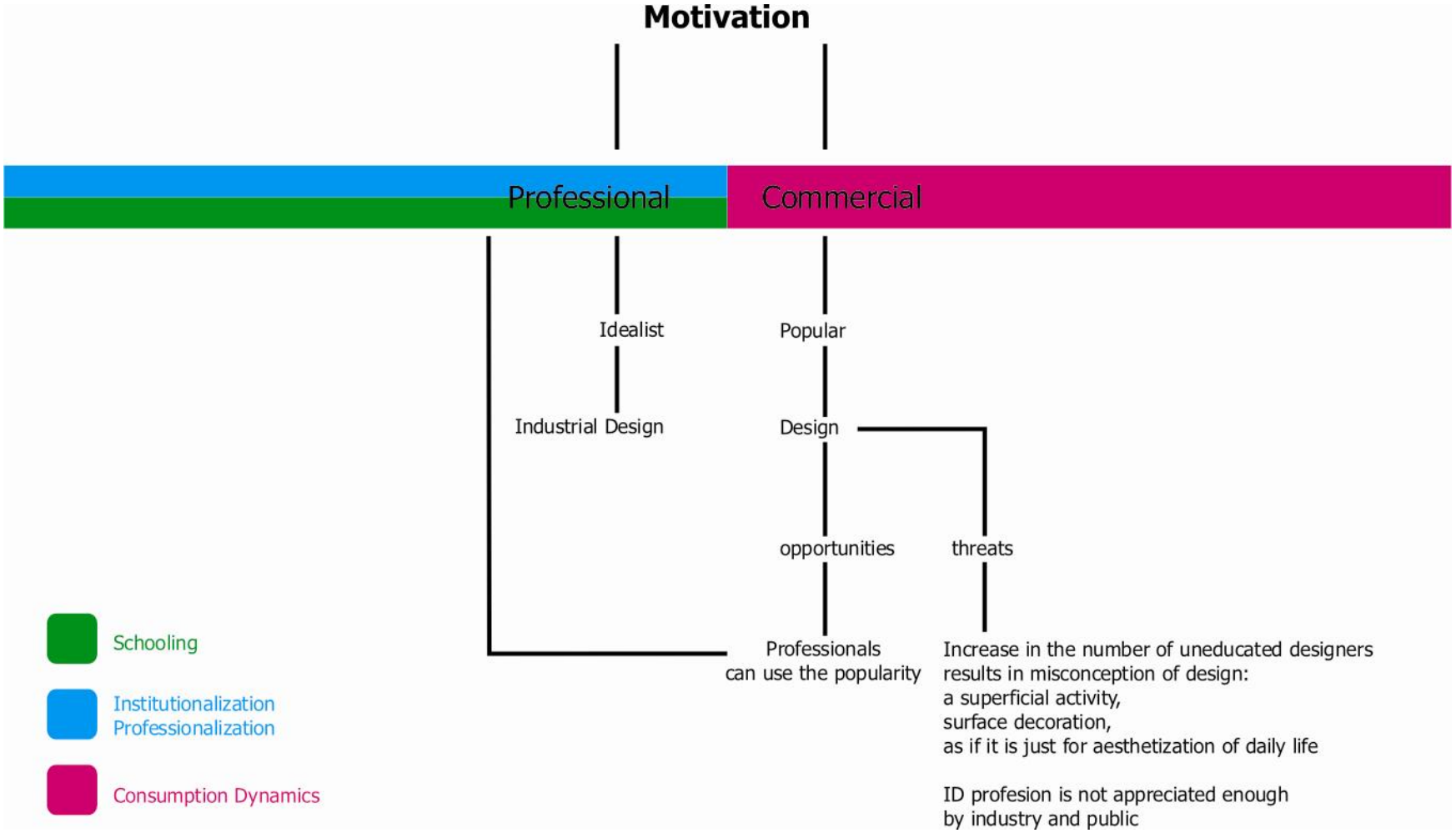

Figure 5.4 Final evaluation of the design exhibitions in Turkey

5.2 Further Research Opportunities

This study is the first academic inquiry into the significance and role of design exhibitions in Turkey; however it definitely presents further research opportunities. First, it is currently a continuing issue. Each year new exhibitions are added to the list of the design exhibitions in Turkey. Some of them will be the continuation of the existing exhibitions while some of them will totally be new. Moreover, the dominant dynamics in Turkey and in the world are changing fast. Therefore, it is an issue to be followed regularly. Accordingly, documentation of these exhibitions should regularly be made.

Second, these exhibitions have both short term and long term effects. However, thinking the timing of this study, it can be stated that the long term effects of especially the recent exhibitions could not have been covered. During the course of time, the long term effects will be perceived much better. Thus, a further study on these effects can be conducted in the future.

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APPENDIX A

Interview Questions

Interview questions were constructed under four headings as the emergence and formation of the exhibition, the character of the exhibition, during the exhibition, and after the exhibition.

The Emergence and Formation of the Exhibition

- How did the idea of organizing this exhibition emerge? What was the main motivation behind its organization?
- Can you give information about the organizers of this exhibition?
- (If they do not have a background in design) Why were you interested in such an event?
- How did you decide on the participating products in the exhibition? Were there any criteria for deciding the participating products? Why did you prefer such a method?
- Were there any other exhibitions you took as an example in organizing this exhibition? If yes, which ones and which features of that/those exhibitions did you take as an example?
- (For the international exhibitions) Are there any specific dimensions you mind in the organization of an international exhibition/an exhibition abroad when compared to the organization of a national exhibition/an exhibition in Turkey? If yes, what are they and why?
- How did you decide on the institutions and people who would support this exhibition?
- Why did you decide on these venues to organize this exhibition in?
- What was the motivation of awarding at this exhibition? What was the strategy you followed at awarding? What can you say about the rewarded products?
- What kind of difficulties have you gone through in the process of organization?

The Character of the Exhibition

- What was your aim of organizing this exhibition?
- How was design positioned and with what was design related to in this exhibition?
- Who was the target audience?

- When you think of the exhibitions organized in Turkey from 1994 to 2007, what do you think is the significance of this exhibition?
- When you think of the exhibition series this exhibition belongs to, how did this exhibition change in time?

During the Exhibition

- What kind of an audience visited the exhibition? Do you think you have reached at your target market? Do you think that the venue of the exhibition is a right place for reaching your aims?
- How was the consistency in the sectors or product categories in the exhibition? What do you were the reasons for the differences in consistency?

After the Exhibition

- Do you think that you achieved what you aimed with this exhibition?
- What kind of reactions/feedback did you get from the visitors?
- What kind of reactions/feedback did you get from the participators?
- How was this exhibition covered in the media?
- When you think of the exhibitions organized in Turkey from 1994 to 2007, how do you think the designer's, industry's, public's, and media's perception of design changed? What is the role of this exhibition in this transformation? Do you think that this transformation is enough or in the desired direction? What do you think must be done in order to have a transformation in the desired direction, what are the deficiencies?
- In time, there have been an increase in the number of the exhibitions and a variety in their character. What do you think are the reasons for this?
- (For the international exhibitions) Do you think that perception of designer's, industry's, public's, and media's about Turkish design has changed after this exhibition?
- How do you think this exhibition contributed to the industrial design profession in Turkey? Do you have any concrete observations? (If it is a sectorial exhibition) have you observed a contribution to the sector? Have you aimed at these contributions at the very beginning?
- Are you planning to repeat this exhibition in the following years? What kind of transformations do you think it should go through? What do you think should be

different? / This exhibition was organized in the following years as well, how did it change in years?

- Why won't it be repeated in the following years?/ Why hasn't been any other repetitions of this exhibition in the following years?

Are there any things you would like to add about this exhibition or other design exhibitions organized in Turkey from 1989 to 2007?

APPENDIX B

A Draft Action Plan for the Development of Industrial Design in Turkey (Balcığolu 1998, 5)

Subjects	**Problems**	**Suggestions**	**Actions by**
Design Awareness, Recognition and Appreciation	Educating Industry: Recently recognized but not wholly appreciated and supported by the majority in industry. Consolidation is the next stage.	Socially organized visits, fairs, exhibition, presentations, conferences, web sites, publications etc., targeting industry	Government, Patent Office, Universities, *ETMK*, Design Consultants, Design Businesses, Design Offices, Design Agents etc.
	Educating State and other governmental and administrative authorities: Design is not well recognized and not wholly appreciated and supported by local, regional councils and many state authorities	Socially organized visits, fairs, exhibition, presentations, conferences, web sites, publications etc., targeting state offices and local councils which should consider employing designers as they employ architects.	Professional bodies, *ETMK*, Universities, Lobbying MPs, Politicians etc.
	Educating public: Although 'dizayn and tasarım' are used in public there is a long way to go.	To use media, publicity, fairs and exhibitions, short summer courses, seminars, conferences etc.	Designers, Media, Journalists, Columnists, Writers, Institutions, Associations etc.
	Educating clients: Many clients neither have a clear understanding of design nor a workable brief.	To spend some time for presentations, explanations and long meetings with clients (charge accordingly). If/when necessary, to organize visits to sites and museums, etc.	Designers, Design Businesses, Design Offices, Design Consultants etc.
	Educating children: There is no design related teaching unit in primary and high school curriculum.	A teaching unit should be incorporated in the curriculum of primary schools to introduce design concepts with some practical elements in it. 'Handicraft lessons' were introducing the craft tradition, why not design now?	State and Government, Institutions, Industry Designers and other 'Design Pressure Groups' as listed above can contribute to the realization of this scheme
Design Philosophy	Lack of a strong identity and perhaps a coherent approach: Bauhaus influence, Modernist, Recently minimalist, Rarely Postmodernist, patchy and hardly original with some exceptions emerging afresh.	To design for future, people, life, fun and pleasure. Design must be functional, creative, politically correct, environmentally friendly, recyclable, technologically sound, sustainable, visually, aesthetically and intellectually rich, meaningful and communicative, global and/or local etc.	Designers, Academics, Educators, Scholars, Theorists, Thinkers, Intellectuals, Philosophers etc.

A Draft Action Plan for the Development of Industrial Design in Turkey (continued)

(Balcığolu 1998, 5)

Subjects	**Problems**	**Suggestions**	**Actions by**
Design Association: Chamber of Industrial Designers (an organization representing designers)	Appreciated endeavours of the *ETMK* need to be expanded with some legal authority and status on the conduct of the profession and for the formal representation of designers.	A more powerful, legally and financially well established, professional and influential organization, with the support of design community is much desirable. A Chamber of Industrial Designers must be seriously considered.	Designers
Research & Development	Limited capital is allocated and the relationship between R&D and design is not obvious for some companies.	To increase R&D budgets and encourage industry to attribute more importance to R&D departments and employ designers	State Organizations Industry Companies etc.
Job Opportunities	There are not many fields where the significance of design is well grasped. All above actions for design awareness will bring new opportunities but it is essential to get recognition in other areas.	To seek work opportunities in: State departments, Industry, Education, Local authorities, Councils, Institutions, Media, Business, Associations, Public and private sector etc.	For wider recognition of design as a profession State and Government Industry, Universities, Industrial Designers' Society of Turkey etc. need to take the lead. Individual efforts should be supported.