DESIGN CONSULTANCY IN TURKEY: A STUDY ON THE BUSINESS STRUCTURE, SERVICES AND CLIENTS

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

MÜZEYYEN SÖZEN

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF SCIENCE
IN
INDUSTRIAL DESIGN

FEBRUARY 2007

Approval of the Graduate School of Natural and Applied Sciences

_____
Prof. Dr. Canan Özgen
Director

I certify that this thesis satisfies all the requirements as a thesis for the Master of Science.

_____
Assist. Prof. Dr. Fatma Korkut
Head of Department

This is to certify that we have read this thesis and in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Science.

_____
Assist. Prof. Dr. Naz A.G. Z. Börekçi
Supervisor

Examining Committee Members

Assoc. Prof. Dr. Gülay Hasdoğan (METU, ID) _____

Assist. Prof. Dr. Naz A.G. Z. Börekçi (METU, ID) _____

Assist. Prof. Dr. Fatma Korkut (METU, ID) _____

Inst. Dr. Canan E. Ünlü (METU, ID) _____

Seda N. Tezsezen (SELEX A. Ş.) _____

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: Müzeyyen Sözen

Signature :

ABSTRACT

DESIGN CONSULTANCY IN TURKEY: A STUDY ON THE BUSINESS STRUCTURE, SERVICES AND CLIENTS

Sözen, Müzeyyen
M.S., Department of Industrial Design
Supervisor: Assist. Prof. Dr. Naz Börekçi

February 2007, 149 pages

Design consultancy is a service that is given by professional designers to clients to respond to their design requirements. In Turkey, design consultancy services are given through design firms since the 1980s, mostly founded by the early graduates of industrial design.

This thesis is carried to recognize the firms that give service in design consultancy sector, to identify the given services as design consultancy and to determine the conditions of design consultancy sector in Turkey through a survey made on the design consultancy firms in Turkey. A questionnaire is prepared to investigate the history of design consultancy firms, their profession fields, their client firms' sector types, scope of services, the profession's advantages and disadvantages, the problems and opinions consultancy is carried out in Turkey. The survey also investigates the structure of design about the future of industrial design sector. This survey also inquires how design consultancy firms, given service types and sectors of client firms in detail. Twenty

design consultancy firms responded to the questionnaire. The study indicates that, design consultancy service types by the firms are mostly product design, concept development, project drawing, project management, interface design and field tests.

Keywords: Industrial Design, Design Consultancy, Design Consultancy Services, Design Consultancies in Turkey.

ÖZ

TÜRKİYEDE TASARIM DANIŞMANLIĞI: FİRMA YAPISI, VERİLEN HİZMETLER VE DANIŞMANLIK HİZMETİ ALAN SEKTÖRLER ÜZERİNE BİR ÇALIŞMA

Sözen, Müzeyyen
Yüksek Lisans, Endüstri Ürünleri Tasarımı Bölümü
Tez Yöneticisi: Yard. Doç. Dr. Naz A.G.Z. Börekçi

Şubat 2007, 149 sayfa

Tasarım danışmanlığı, müşterilere tasarıma yönelik ihtiyaçları doğrultusunda tasarımcılar tarafından verilen bir servistir. Türkiye'de tasarım danışmanlığı, özellikle 1980'lerde mesleğin ilk mezunları tarafından kurulan tasarım firmaları ile verilmeye başlanmıştır.

Bu çalışma, Türkiye'de endüstriyel tasarım danışmanlığı yapan firmaları inceleyerek, tasarım danışmanlık sektöründe hizmet veren firmaları tanımak, tasarım danışmanlığı olarak verilen hizmetleri tanımlamak ve ülkemizde tasarım danışmanlık sektörünün durumunu saptamak amacıyla yürütülmüştür. Çalışmada, tasarım danışmanlığı hizmeti veren firmaların bu işe ne zaman ve nasıl başladıkları, uzmanlık alanları, hangi sektörlere tasarım danışmanlık hizmeti verdikleri, verdikleri hizmetin kapsamı, bu işi danışmanlık sektörünün geleceği konusunda neler düşündükleri, yapılan anket çalışması

yapmalarının getirdiği avantajlar ve dezavantajlar, karşılaştıkları problemler ve tasarım ışığında değerlendirilmiştir. Bu tez çalışması, tasarım danışmanlığı hizmetinin Türkiye'de nasıl yürütüldüğünü ortaya koymak amacıyla hazırlanan anketin sonuçlarından bahsetmektedir. Araştırma, tasarım danışmanlığı firmalarının kurucuları veya firmada çalışan tasarım danışmanlarına uygulanan anketlerle, tasarım danışmanlığı firma yapılarını, verilen hizmet türlerini ve hizmeti alan sektörleri detaylı bir şekilde irdelemiştir. Çalışmanın sonucu göstermektedir ki, ürün tasarımı, konsept tasarımı, proje çizimi, proje yönetimi, arayüz tasarımı ve alan testleri en çok verilen servis türleridir.

Anahtar Sözcükler: Endüstriyel Tasarım, Tasarım Danışmanlığı, Tasarım Danışmanlığı Hizmet Türleri, Türkiye'de Tasarım Danışmanlığı.

To my lovely family…

ACKNOWLEDGMENTS

I can not express my appreciation enough to Assist. Prof. Dr. Naz Börekçi for her guidance and patience throughout the process, as well as her encouragement, moral support and motivation. It would have never been like this without her.

I would like to thank Assoc. Prof. Dr. Gülay Hasdoğan for her support and valuable criticism related to the questionnaire used in this study. I would also like to thank Assist. Prof. Dr. Fatma Korkut, Prof. Dr. Alpay Er, Assoc. Prof. Dr. Özlem Er, Seda Tezsezen, Mine Hoşgün Soylu and Özgür Kayhan for their support and suggestions for the thesis. I owe gratitude to all of my respondents who give responses to the questionnaire for sharing their thoughts and feelings with me sincerely.

I am also indebted to my company Selex Komünikasyon A.Ş. and my manager Önder Albaş, my colleague for their patience, support and tolerance.

I owe gratitude to my cousin Hülya Yorulmaz and my friends Çınla Akdere, Yücel Devellioğlu, Seda Kara, Özge Ertoptamış and Gözde Pehlivan for their moral support.

I offer my special gratefulness to my dear family members, who always been with me. My most sincere thanks goes out to my family, my mother Hanife, my father İbrahim and my sister Müge Sözen, my grandma Ayşe and my grandpa Mehmet for encouraging me and for believing in me until the last second. Thank you for being. They supported me with all their existence even at my most desperate and hard times and kept me going. They never stopped supporting me whenever I needed help. Last but not least, I would also like to thank my husband İbrahim Alparslan for his love, encouragement, moral support, patience and tolerance.

TABLE OF CONTENTS

ABSTRACT iv
ÖZ vi
ACKNOWLEDGMENTS ix
TABLE OF CONTENTS x
LIST OF TABLES xiv
ABBREVIATIONS xv
CHAPTERS
1 INTRODUCTION 1
1.1 Significance of the Subject 1
1.2 The Aim of the Study 2
1.3 The Scope of the Study 2
1.4 Research Questions 3
1.5 Structure of the Thesis 4
2 INDUSTRIAL DESIGN AND DESIGN CONSULTANCY 6
2.1 The Terms Industrial Design, Design Consultancy and Industrial Designer 6
2.2 Importance of Design 8
2.2.1 Design as a Competitive Tool 8
2.2.2 Design as a Culture in Companies 10
2.2.3 Managing Design 10
2.2.4 Design Process and Its Staff 11
2.2.5 Promotion of Design 14
2.3 Design in the World 15
2.3.1 Design in Britain 18
2.3.2 Design in Korea 20
2.3.3 Design in China 22

2.4 Findings from Literature 24
3 DESIGN CONSULTANCY IN TURKEY 26
3.1 History of Industrial Design in Turkey 26
3.2 The State of Industrial Design in Turkey 29
3.3 Contribution of Design to Competition Power 34
3.4 Industrial Design in a National Meaning 36
3.5 Design Consultancy as a Profession in Turkey 38
4 FIELD STUDY 40
4.1 Aim of the Research 40
4.2 Methodology 40
4.2.1 Pilot Study 41
4.2.2 Selection of the Firms 42
4.2.3 Methodology for Interpreting the Data Obtained 42
4.3 Evaluation of the Results 43
4.3.1 Firm Structure, Work Description and History 45
4.3.2 The Areas of Expertise of the Firms 53
4.3.3 The Contact Methods of Firms with Clients 57
4.3.4 The Promotion Methods of Firms 59
4.3.5 Production Facilities 62
4.3.6 Sector Types 64
4.3.7 Types of the Design Consultancy Service 69
4.3.8 Types of Realized Projects 73
4.3.9 Size of Client Firms 77
4.3.10 Differences in Design Consultancy Services Taken in terms of Client Firm Size 79
4.3.11 Advantages of Owning a Design Consultancy Firm 81
4.3.12 Expectations from the Government, Design Consultancy Sector, Firms and Universities 84
4.3.12.1 Expectations from the Government 84
4.3.12.2. Expectations from the Design Consultancy Sector 86
4.3.12.3 Expectations from Firms 89

4.3.12.4 Expectations from Universities 92
4.3.12.5 Other Suggestions 94
4.3.13 Problems of the Design Consultancies 95
4.3.14 Future of the Design Consultancy Sector 99
5 CONCLUSION 103
5.1 General Discussions 103
5.2 Research Questions Answered through Literature Review 104
5.2.1 The Definition of Design Consultancy (How is design consultancy defined and what do design consultancy services comprise?) 104
5.2.2 The State of Design Consultancy as a Business in Turkey 104
5.3 Research Questions Answered through Field Work 105
5.3.1 The Types of Services Given by Design Consultancy Firms in Turkey 105
5.3.2 Types of Services According to The Size of The Client Firms 106
5.3.3 The stories of design consultancy firms in Turkey 107
5.3.4 Problems of Design Consultancy Firms related to External Factors 108
5.3.4.1 Acknowledgement of the Profession 108
5.3.4.2 Economic and Governmental Problems 110
5.3.4.3 Clients' Approach 110
5.3.4.4 Designers' Rights 112
5.3.4.5 Time Management and Planning 112
5.3.4.6 Media 112
5.3.5 Problems of Design Consultancy Firms related to Internal Factors 112
5.3.5.1 Lack of Pricing Policies 113
5.3.5.2 Design Education 113
5.3.5.3 Lack of Communication between Consultancies and their Clients 113
5.3.5.4 Regulations for Design Competitions 113
5.3.6 The Advantages and Disadvantages of Running a Design Consultancy Firm in Turkey 114
5.3.7 The Differences Between Junior and Senior Design Firms 115
5.4 Implications of Findings on Design Consultancy in Turkey 121

5.5 Recommendations for Further Work 116
REFERENCES 118
BIBLIOGRAPHY 122
APPENDICES
A. PILOT QUESTIONNAIRE 124
B. MAIN QUESTIONNAIRE IN TURKISH 126
C. MAIN QUESTIONNAIRE TRANSLATED INTO ENGLISH 131
D. AREAS OF EXPERTISE OF THE JUNIOR FIRMS……...136
E. AREAS OF EXPERTISE OF THE SENIOR FIRMS……..…137
F. CONTACTING CLIENTS TO INITIATE BUSINESS (JUNIOR FIRMS)..... 138
G. CONTACTING CLIENTS TO INITIATE BUSINESS (SENIOR FIRMS)..... 139
H. WAYS IN WHICH JUNIOR FIRMS PROMOTE THEIR BUSINESS……..140
I. WAYS IN WHICH SENIOR FIRMS PROMOTE THEIR BUSINESS……141
J. PRODUCTION FACILITIES OF JUNIOR FIRMS..... 142
K. PRODUCTION FACILITIES OF SENIOR FIRMS 143
L. SECTORS FOR WHICH JUNIOR FIRMS HAVE GIVEN DESIGN CONSULTANCY SERVICES 144
M. SECTORS FOR WHICH SENIOR FIRMS HAVE GIVEN DESIGN CONSULTANCY SERVICES 145
N. TYPES OF DESIGN CONSULTANCY SERVICES (JUNIOR FIRMS) 146
O. TYPES OF DESIGN CONSULTANCY SERVICES (SENIOR FIRMS)..... 147
P. SIZE OF CLIENT FIRMS (JUNIOR FIRMS)..... 148
R. SIZE OF CLIENT FIRMS (SENIOR FIRMS) 149

LIST OF TABLES

Table 4.1 Demographic Information of the Firms ……..……44
Table 4.2 Business Duration of Firms as a Design Consultancy…….……....45
Table 4.3 Areas of Expertise of the Firms……..…… 55
Table 4.4 Ratios of Means for Question 3……..…..56
Table 4.5 Contacting Clients to Initiate Business……....58
Table 4.6 Ratio of Means for Question 8…….58
Table 4.7 Ways in which Firms Promote Their Business……....60
Table 4.8 Ratio of Means for Question 9…….……....61
Table 4.9 Production Facilities of the Firms……63
Table 4.10 Ratio of Means for Question 10…….……....64
Table 4.11 Sectors for which the Firms Have Given Design Consultancy Services…...67
Table 4.12 Ratio of Means for Question 12…….…68
Table 4.13 Types of Design Consultancy Services……..…....71
Table 4.14 Ratio of Means for Question 13…….……72
Table 4.15 Projects Types Mentioned by Design Consultants for Question 14……..….75
Table 4.16 Types of Services Given by Design Consultancies for Question 14……..76
Table 4.17 Size of Client Firms……..…..77
Table 4.18 Ratio of Means for Question 15……...….……78

ABBREVIATIONS

CID	Council of Industrial Design
ETMK	Industrial Designers Society of Turkey
EU	European Union
ICSID	International Council of Societies of Industrial Design
IDSA	Industrial Design Society of America
JIDPO	Japan Industrial Design Promotion Organization
KAID	Association of Industrial Designers
KIDP	Korea Institue of Industrial Design Promotion
METU	Middle East Technical University
NIC	Newly Industrialized Countries
OECD	Organization for Economic Cooperation and Development
OEM	Original Equipment Manufacturer
R&D	Research and Development
SME	Small and Medim Size Enterprises
TDW	Turkish Design Web
UK	United Kingdom
US	United States

CHAPTER 1

INTRODUCTION

1.1 Significance of the Subject

Turkish industry is a developing industry. In time, branding, competition, qualified products, innovations, technological improvements, corporate identity, raw material resources, well equipped human resources, research and development, design process compared to manufacturing process, international quality and other sufficiency certificates are needed for the continuity of projects and business in the Turkish market and especially for Turkey to take a place in the global market.

At this point, designers and design consultancies are required. The industrial design profession in Turkey has gained significant importance. Nowadays, manufacturers in Turkey aim to create their own brands and to provide requirements of international standards through design. But this is difficult without investing in research and development and industrial design through designers and engineers.

It seems that industrial design is still not well understood and established in firms' structures by the producers in the whole meaning. Unfortunately, most producers in Turkey think that design deals with the form and aesthetics of a product, and does not contribute further.

1.2 The Aim of the Study

In Turkey, design consultancy is not as advanced and does not cover all services that this sector offers in countries where design consultancy is developed. It is observed that some large-size companies prefer buying design consultancy services from firms from other countries with a rising demand. Companies that do not have in-house design departments or design teams but need design consultancy can not find any address to consult on how to contact designers. Also, it seems that services offered by design consultancy can not be utilized effectively by the companies in Turkey. For these who have to answer the companies' design requirements with only their in-house design teams might be difficult, and may sometimes remain insufficient. At this point, it can be said that there is a gap between the design consultancy offered in Turkey and the fulfillment of the design requirements of companies.

The aim of this study is therefore, to gain information about design consultancy services in Turkey, to analyze the strengths and shortcomings of this business, to find an answer to how design consultancy in Turkey can be brought to a better situation.

Design consultancy business in Turkey is a new business which has a history of about 25 years. Some firms have been in the business for a long time; there also are newly founded design consultancy firms. Another aim is to investigate the differences between senior ve junior design consultancy firms and understand how design firms who have been in the business for many years and firms that are recently founded differ in the types of services given, and sectors worked for.

1.3 The Scope of the Study

The study has three main parts:

1. A literature review conducted to explain the current situation of industrial design profession, design consultancies, their business structure, service types of these

consultancies and their clients both in Turkey and other countries. It describes the identification of design consultancy service and the scope of industrial design consultancy service in the world and especially in Turkey.

2. A survey inquiring the experience, comments and opinion of design consultants and/or designers who work in a sample selection of design consultancy firms in 2006 in Turkey.
3. A commentary that demonstrates the findings of the study under the light of knowledge that is obtained from literature review and conducted survey.

1.4 Research Questions

The study tries to investigate the situation of design consultancies and their business structures, their service types and their clients. In order to reach this goal, the study will concentrate on literature review and a questionnaire as methodology. Main questions, which guided the researcher throughout the literature review, are as follows:

- How are design consultancy and the services offered by design consultancy defined in countries that have contributed largely to the development of this sector?

- In Turkey, what is the state of design consultancy as a business?

- In Turkey, how is design consultancy defined?

- How do design firms who have been in the business for many year and firms that are recently founded differ in the types of services given, and sectors worked for?

Some questions to be addressed by the survey are as follows:

- What are the stories of design consultancy firms in Turkey?

- Which types of services do design consultancy firms in Turkey give?

- How do the types of services vary according to the size of the client firms?

- What are the design consultancy firms' problems?

- What are the advantages and disadvantages of running a design consultancy firm in Turkey?

1.5 Structure of the Thesis

This thesis is comprised of five chapters. The aim and the importance of research subjects and outline of the thesis structure are explained in the first chapter.

In the second chapter, the definition and historical background of industrial design and its necessity are given. How industrial design arose as a business in different parts of the world is described. The definition of design consultancy and its significance in the world is given. The cases of Great Britain, Korea and China are briefly mentioned. Design's role in business competition, its process and its team members are explained in this chapter.

In the third chapter, the history of industrial design and design consultancy business in Turkey are explained.

The fourth chapter describes the survey conducted for this study. The methodology is clarified and explained by detailing the research framework, the selection of questions in the questionnaire, questionnaire design and the selection of design consultancies as a sample group. The findings of the survey are also presented in this chapter. This chapter exposes the outputs of the survey and discusses some of the main questions of this study by giving details with statistical results and objective discussions.

In the final chapter, general findings and the conclusions drawn from the study are presented with the help of literature review and the findings of the survey. The research questions are answered.

CHAPTER 2

INDUSTRIAL DESIGN AND DESIGN CONSULTANCY

2.1 The Terms Industrial Design, Design Consultancy and Industrial Designer

This thesis work is directly concerned with the industrial design consultancy firms and industrial design consultants in Turkish industry. Before this, at the beginning of the research, there is a need to review some of the definitions which are related with industrial design and design consultancy.

WIPO (World of Intellectual Property Organization) defines industrial design as the ornamental or aesthetic aspect of an article produced by industry or handicraft.

IDSA (Industrial Design Society of America) defines industrial design as follows: 'industrial design is the professional service of creating and developing concepts and specifications that optimize the function, value, and appearance of products and systems for the mutual benefit of both user and manufacturer' (IDSA, 2006).

Similar to the definition of IDSA, ICSID (International Council of Societies of Industrial Design) defines industrial design as 'a creative activity, which is the central factor for innovative humanization of technologies and the crucial and economic change' (ICSID, 2006).

According to Er (2002), industrial design aims to construct physical and functional relations between products and people. On the other hand, industrial design aims to address the expectations of firms' profit demands and consumers' symbolic and functional demands from the product by using creativity and innovation. With these aspects, industrial design as a profession and discipline is understood as an expression of such a transformation of human intelligence, creativity and imagination into a product.

According to IDSA, industrial designers often carry out consultation on a variety of problems that have to do with a client's image in addition to supplying concepts for products and systems. These assignments may include product and organization identity systems, development of communication systems, interior space planning and exhibit design, advertising devices and packaging and other related services. Their expertise is sought in a wide variety of administrative arenas to assist in developing industrial standards, regulatory guidelines and international quality control procedures to improve manufacturing operations and products. In this sense, tasks of designers and design consultants are not easy.

IDSA believes that industrial designers develop a variety of concepts and specifications, and make analysis and synthesis of data guided by the special requirements of the client or manufacturer. Industrial designers work to prepare clear and concise recommendations through drawings, models and verbal descriptions.

The industrial designer's contribution reflects on products or systems that relate with human characteristics, needs and interests. This contribution requires specialized understanding of visual and tactile qualities, safety issues and concern for the user. Education and experience in anticipating psychological, physiological and sociological factors that influence and are perceived by the user are essential industrial design resources.

IDSA mentions that, industrial designers also maintain a practical concern for technical processes and requirements for manufacture, marketing opportunities and economic design recommendations use materials and technology effectively, and comply with all

constraints, and distribution sales and servicing processes. They work to ensure that legal and regulatory requirements. Industrial designers, as professionals, are guided by their awareness of obligations to fulfill contractual responsibilities to clients, to protect the public safety and well-being, to respect the environment and to observe ethical business practice.

According to British Design Initiative (2004), companies who work as design consultancies should take great care to address the business needs of the potential client, to understand the problems and create an appropriate solution, but even so the essence of the client-designer relationship is the tension between the creative world of imagination and ideas and the hardnosed reality of the bottom line.

2.2 Importance of Design

According to Rassam (1995), there is no doubt that, many companies reach success with their good design works. Also many companies improve their performance through the use of design. Rassam points out that everything that we use is designed. According to him, the key point is whether we want our products to be designed properly by the best-trained people. He also mentions that, design and innovation are essential tools to add value and differentiate a product.

2.2.1 Design as a Competitive Tool

In the past, there have been many different aspects which had an important role for buying a product in the world. In the 1950's price was important; in the 1970's and 1980's quality was preferred primarily by the customers. From 1990's on, design has become essential for competing in market for the companies. The companies that understand the strategic value of design can be successful.

Chung (1998) mentions that a growing body of companies all of the world, from Tokyo to Detroit or Milan to Munich, have discovered that industrial design could be a powerful weapon in the early 1980s. In time, design has become one of the most

important criteria to buy a product in Korea. According to a survey, which was made in 1998 in Korea, brand image (44.7 %) and design (29.1%) were ranked as the most important factors to select consumer electronic goods. Price that was known as the most important criteria for buying ranked third with 26.3%. According to this survey, design was the most sensitive selecting criteria for teenagers with 43.2%; brand image with 36.1% ranked second and price with 21.7% was third.

Rassam (1995) mentions that in time technology became an acceptable, easy and cheap tool for products and thus quality and design became competitive tools for products.

Rassam says that instead of product design, companies that prefer to use good design in packaging and corporate identity may be following a wrong strategy. According to him, if the product is less exciting or performs less than its packaging and if it does not measure up to the image inherent in the company's visual identity, the company will be unsuccessful and the public will become disillusioned. And also he believes that using good design in only parts of the business will lead to failure and design brings the most rewards if it influences every aspect of business activity.

Rassam states that in Japan, businesses use design as a strategic tool. The companies use design as a key part of their strategic thinking. They will set a specific product target, based on a concept, performance features and appearance. The industrial designers and engineers will then work towards that end; at the result the design will become a focal point for everything. Rassam also mentions that many designers are used in this strategic appreciation of design.

On the contrary, as Rassam (1995: 5) points out, '… designers are still too often seen as quick-fix commercial artists, rather than problem solvers who can achieve an end result that is focused, disciplined, … and which makes money'. Nick Butler (cited in Rassam, 1995) also emphasizes that companies hire designers for commercial reasons.

Philip Gray (cited in Rassam, 1995) a director at design consultancy mentions that design should be used as a business tool to help companies sell their products better, not be used for winning awards or to put designers' names in lights.

2.2.2 Design as a Culture in Companies

Dr. Chris Floyd (cited in Rassam, 1995), European Director at the US management consultancy Arthur D. Little, says that design has become part of the companies' culture and they can recruit good designers, which in turn strengthens the culture of design and for this reason the companies' images of themselves will determine how they see design.

According to Rassam, creating a culture in which good design will improve and be exploited is an important tool for successful product development and strong trading performance. He recognizes that, in the mid-1980s, James Fairhead's idea was that the companies all used design to differentiate their products and strong corporate cultures that were conducive to good product design (Fairhead, 1987; cited in Rassam, 1995).

Rassam is aware that building an innovative corporate culture is an elusive exercise for most companies. One of the reasons is that many organizations are still dominated by competing groups of professionals whereas successful companies discourage interdepartmental rivalry and encourage loyalty to the company as a whole. The other reason is based on importance of right culture. The managers can be able to design and should not be disconnected from it but also they should know what they are doing in strategy, marketing and other areas.

2.2.3 Managing Design

Rassam (1995) points out that not only is design important in improving performance but also how the process of design and development is managed is essential. Effective design and an effective design process are becoming more essential as companies and functions and professional categories.

The speed of change in responding to competitors and to consumer preferences is another factor for him. According to Rassam, all the best financial controls and best marketing knowledge in the world without design capability will count for nought.

2.2.4 Design Process and Its Staff

According to IDSA, industrial design services are often provided within the context of cooperative working relationships with other members of a development group. Typical groups include management, marketing, engineering and manufacturing specialists. The industrial designer expresses concepts that embody all relevant design criteria determined by the group. It can be said that design is a family of professions.

The design process may be in complex structure and it has an impact on many staff that might be central to an organization's business. James Pilditch (1987, cited in Rassam, 1995) recognizes in his book, *Winning Ways*, the significance of seeing design as a total activity. He says that the world's winning companies are giving a central role to design, superior function sitting above the other departments which has to understand design, and therefore see how what they do impacts the design of the company's products. According to Pilditch, design becomes a total activity, which involves everyone at its best. This idea may trouble a lot of people.

> 'Engineers think they are designers, because they can develop a product that works… industrial designers think they are the ones to develop products, not engineers who have no idea what customers want. Also marketing staff who cannot design have strong ideas about a product and selling it too (Rassam, 1995: 12)'

Different groups of people within a company's structure may think they know what makes good design and what is more and they may have very different ideas of what design really involves.

Rassam mentions that trying to bridge these differences and get different professional people to work together in teams and using their unique competences can be difficult for most companies and the companies who succeeded in doing so accept that it can be a lengthy process.

Gorb (cited in Cooper and Press, 1994) said that design includes the work of people from a wide range of disciplines. According to Cooper and Press, to classify design begins with the differentiation between engineering design and art-based design. The designer who is also educated about engineering is equipped with skills to solve complex technical problems. They describe an industrial designer as a person who uses an art and craft derived education to design the visual elements of new products. In the simplest sense, the engineer is known to make the product work, while the industrial designer makes it sell.

Barlow (cited in Cooper and Press, 1994) gives an example that shows the differentiation between engineering designers and industrial designers. Engineering designers ensure that the electronic components are configured to perform their task, while the industrial designer gives the product visual appeal and effective ergonomic qualities. He explains that the range of design disciplines involve a spectrum of increasing technical sophistication, with aesthetics at one end, and advanced technological systems at the other. Design professions run from fashion and textile to graphics and packaging, furniture and product design, architecture and mechanical and electronic engineering.

According to Walker (cited in Cooper and Press, 1994), design takes its roots from the crafts, and integrates art and science. According to the former Design Council Director Ivor Owen (cited in Cooper and Press, 1994), the separation between engineering design and industrial design has been one of the most damaging issues in manufacturing industry. The differences between engineering and industrial designers are based on different educations, modes of thought and aptitudes, manifested in a departmental separation within most companies.

Gorb (cited in Cooper and Press, 1994) identifies the key fields of design that contribute to a company's activities for requirements of management. These key fields of design are product design, environmental design, information design, and corporate identity design.

Pugh (1996) describes partial design and total design. According to Pugh, partial design describes the many activities for achieving successful product development. These activities are engineering design, industrial design, and corporate identity design. Total design means the necessary systematic activity and long process, which continues from specifying of user needs and/or target market to the selling of the product and satisfying of the user/customer (Pugh, 1996).

According to Pugh, engineering design involves research and development of new products. Industrial design involves the development of products with aesthetic, ergonomic and functional concerns. Corporate identity design focuses on branding, cultural identity, image, advertising, corporate logo, literature, interiors and so on.

According to British Design Initiative (2004), for a client company, choosing the right designer is vital. The role that the design company will have in creating a company's products, services, and offer its brand, identity and market position, is crucial.

To carry out a project, clients also have some responsibilities about managerial activities and design activities, besides designers. According to Tzortzopoulos *et al*. (2006), clients are responsible from business operations, identifying stakeholders, understanding construction process and procurement, project management (client representative teams) and decision making (sign-offs budget, changes) in managerial activities. On the other hand, they are responsible from building vision, project and design brief, requirements, user information and a wider community in design activities to reach project objectives and priorities.

2.2.5 Promotion of Design

Design strategies or policies are variable from country to country. Chung (1998) mentions that some countries have well prepared scenarios to promote design, others have not. Some countries prefer to imitate the advanced nations' design strategies to avoid waste of time and expensive research costs. Design strategy characteristics can be related with a country's economic, cultural and political environment.

According to Chung, there are two conceptual models to promote design. One of them is a government initiated model and the other is civilian initiated model. If the government plays a central role to promote design, the model is considered to be government initiated.

Great Britain is a typical example of the government initiated model. The government was deeply involved in the promotion of design. Besides, some professional design associations have played very active roles in this promotion, such as Chartered Society of Designers and Design Council (CID) since the 1940s in UK. Many countries have followed the UK model to promote design. Japan Industrial Design Promotion Organization (JIDPO), Korea Institue of Industrial Design Promotion (KIDP), Malaysia Design Council and others are shown as good examples even though their characteristics are different according to Chung.

On the contrary, United States (US) is given as a typical example of the civilian initiated model. There is no government funded national design promotion organization in the US. Industrial Designers Society of America (IDSA) has played a central role as a civilian initiated model since 1960s. At the beginning, the need was examined to establish a national design organization, yet it was then stated that there was no urgent need to have a national design organization.

Chung mentions that there is lack of the relationship between design promotion organizations and the professional design community in some countries. Some design promotion organisations are isolated from the design community. He emphasizes that, the most important thing is a proper understanding of the role of design promotion organisations. Design promotion organisations and design professional associations have to be partners and not competitors.

Another type of design strategy model is pull-push concept. Chung mentions that, the government-pull/civilian-push model is appropriate for the developing countries. The model begins with government initiative followed by a variety of civilian activities.

2.3 Design in the World

According to Cooper and Press (1994), design has evolved as an industry in its own right. The use of design expertise by companies grew significantly during the 1980s; they were far more depending on the use of designers as external consultants rather than employing them as in-house designers. In their opinion, this situation created advantages for both users and providers of design skills, by creating business opportunities for the rising numbers of design college graduates and bringing movement to design industry. On the other hand, some have argued that there also occurred a shallow view of design and an unripe industry, which was highly vulnerable to recession. For example, the uncontrolled rise of Britain's design industry led to its sudden fall in the 1990s. This experience provides important key points on how design is viewed and its probable future contribution to the economy.

Cooper and Press point out that, the role of the designer as consultant rather than employee, was defined by the pioneering American industrial designers of the 1930s, such as Raymond Loewy and Walter Dorwin Teague.

In time, design's contribution was more recognized by the American industry and then employers began to establish in-house design teams, usually based within engineering departments, translating the designers' function as market driven jobbing stylists to in-house designers. This situation created a trend, which emulated in post war Japan.

In his paper titled Development Patterns of Industrial Design in the Third World: A Conceptual Model for Newly Industrialized Countries, Er (1997) states that industrial design is recognized as a powerful tool in today's global market. Nowadays, industrial design plays a critical role in competitive global market. Er emphasizes that the relation between design activity and competitive performance of companies is acknowledged in the industrialized market economies of the Japan and West. According to him, design is an activity in which market information is transformed into beginning ideas which is called design concepts and technical specifications. Product design is identified as a strategic process in the market place. Er found that, there is no sufficient information about development of this strategic industrial activity except in the core countries of the global economic system.

Sulfikar Amir (2002) states that the lack of awareness of industrial design was the main problem hindering it in becoming an important issue for the government in his paper titled Industrial Design in Indonesia: Education, Industry, and Policy. Also, he emphasized that the government could not accept the correlation between fine arts to which industrial design in Indonesia was strongly associated, and industry. The problem would disappear if industrial design became associated with technology. He concluded that, industrial design could be initiated by including industrial design in technological oriented schools, not be initiated in arts oriented ones.

Er (2001) states that the development of industrial design education in the periphery is not a simple replay of what happened. According to him, design education in the periphery was delayed in meeting the professional practice in the industry.

He stated that, the advantage of delay is not a new concept and it is included in history and economics to explain the unexpected rise of the countries. Besides, there is a key point in this text which is based on the statement that the new energy of design would come from the periphery of the design world. This is an optimist approach but it may be true. There are a lot of examples of this hypothesis such as Italian design after the Second World War, which is given as example in this paper also. Er also states that, nowadays, the political dichotomies between the center and the periphery have been weakened, while the cultural and economic interaction has increased. According to Er, globalization has the potential power of turning the local peculiarities of the periphery into global opportunities. He concludes his paper with the following sentence, "In the age of globalization, it appears that everything in the periphery is not necessarily peripheral!". If there is a potential, it should be used in the periphery. Our geographical, technological and cultural differences may be great potential sources and opportunities to create alternatives for us.

An interview with Gui Bonsiepe conducted by Fathers (2003) points to many key points about design in the periphery. All of them are very important and they include meaningful messages. According to Bonsiepe, design should be done in the periphery and not for the periphery. He emphasizes that, design problems can only be resolved in the local context, and not by outsiders coming in for a stopover visit which is a kind of short-term consultancy job. He states that "The center knows nothing about the periphery, and the periphery does not know anything about itself. After all, we live in different places, but in one world (56)"

He also believes that, the only alternative nowadays can be found within the system of globalisation and he claims that there always are alternatives opposite of the dictum, which is called TINA (There Is No Alternative). He noticed that, finance driven policies, which are preferred for development policies by peripheral countries, do not take into account local industrialization, local needs, and local populations.

According to Bonsiepe, the design questions have shifted from a material culture to an information culture based on information technology. He focuses on the importance of information technology and communication. He believes that communication and information technology from a designer perspective puts people in the center and the peripheral countries' government plans should include these technologies. Also, he notices that, design is far more rooted in the academic sector than in professional practice in all the countries of the periphery.

Britain, Korea and China were investigated as examples about design promotion and development activities. These countries were chosen because of some specific reasons. In Britain, design promotion activites were carried out successfully by the government after World War II. Britain has a much longer history and is one of the innovator countries to promote design by government supports. In this sense, to investigate Britain was essential. On the other hand, Korea has been carrying out design promotion activities since 1990s. They achieved to create their own brands such as LG, Hyundai and Samsung. Korea is an instructive model to show a successful case for policy makers. China is an extreme example concerning with design promotion and development activities. To locate specific policies is difficult in China.

2.3.1 Design in Britain

Cooper and Press (1994) mention that, graphic design and illustration played an important role in the development of the British design profession. Actually, its post war evolution was shaped by state policy, popular culture and close ties with the retail industry rather than by the requirements of industry. Graphic designers founded the Society of Industrial Arts in 1930. Their work was much needed during the Second World War and with the need for propaganda. The Ministry of Information assembled a team, the Design Research Unit, specializing in packaging and exhibitions, giving rise to Britain's first modern consultancy.

The role of industrial design as a competitive factor was also recognized by the government and not by the industry. The creation of the Council for Industrial Design in 1944 and two major exhibitions, “Britain Can Make It” in 1946 and “Festival of Britain” in 1951, had the aim of promoting design in British industry.

In 1955, Conran was established as a consultancy to promote design in Britain. In 1990, Conran Design was sold to French company, but in that period establishing of Conran is very successful example in UK design industry.

A chronological summary of the history of industrial design in UK is derived from Cooper and Press (1995) in the following.

Council of Industrial Design (CID) was established in 1944. Design Council works on also engineering design at the beginning of the 1970s. To provide the best use of design by the UK is one of the aim of Design Council. By the mid 1970s Conran, Olins and AID consultancies earned half their turnover outside Britain. CID was renamed as the Design Council in 1972. In 1982, Thatcher government profiled design policy and Prime Minister’s design seminars were held for industrialists. Design Council was restructured in 1994.

The Design Council is supported by the government in Britain. Rassam (1995) mentions that the Design Council’s main duties are the commissioning of research projects related with design topics, emphasizing design effectiveness for improving and creating competitive areas, delivering design effectiveness messages to persons concerned with design, and supporting the Education and Training Foundation.

Despite these efforts to support and promote design in the UK, Nick Butler, one of Britain’s most successful industrial designers and design consultants, says that “Design doesn’t seem to be part of our culture” (cited in Rassam, 1995: 1).

Mary Lewis has had similar experiences. She said that "we are not demonstrative, and design is demonstrative by its nature. In abroad, people get more excited about design and our clients tend to respond more emotionally. In the United Kingdom there is a more grudging approach to design" (Rassam 1995: 2). According to Professor Bernard Taylor, Danish, German, French and Italian people are noticeably more design-conscious (Rassam, 1995).

According to Rassam, in the United Kingdom, different people perceive the word 'design' in different meanings. He mentions that the word has become over-used. 'Engineering' and 'engineer', 'design' and 'designer' have lost their original, narrower meaning. Meaning of these words has become diffuse and the understandings of the related professions have become mixed. According to Rassam, politicians have used design to enforce the image of their parties, but people in business, especially UK manufacturing have been slow to take design's important role on board.

2.3.2 Design in Korea

According to Toronto Staff Report (2006), after the Asian financial crisis, the Korean government has made massive investments to promote design on both the demand and supply sense. The government provided more design education, created incentive programs for design investments, organized a national design week to support their manufacturing sector and develop home-grown original brand manufacturers (OBMs).

Korean industry was based on exports of goods in 1960s, 1970s and 1980s and their competitive advantage was provided through price and low wage levels. The Asian financial crisis of 1997 caused to finish their advantage in labour-intensive manufacturing and the Korean Government and firms tended to put design at the center.

According to Chung (1998), as a result of the rapid industrialization, the term "design" has started to be used more frequently in Korea in the 1990s. The mass media have increasingly featured design and relative issues. Even, some television programs were

very successful to convince the Korean government and the management of Korean corporations of the need to create a national design agenda that would promote the establishment of Korea as a world class design nation. Design has become a matter of discussion in everyday life.

The government-pull and civilian-push model has allowed to prepare the strategic scenario for transforming Korea into a world class design nation. Five major strategies for promoting the Korean Design Industry are following:

1. Proclaiming /declaring a government desire to improve the design industry as one one of the national key in the 21st century.
2. Preparing a infrastructure for design industry.
3. Supporting design abilities of both corporate inhouse design groups as well as design consultancy firms.
4. Reforming the design educational system for improving well educated designers with various skills and experiences.
5. Consolidating design related regulations to protect original design and to prohibit design plagiarism.

Chung emphasizes that there have been remarkable changes in design promotion in Korea. The role of government has been most apparent in Korea since the end of 1950s. However, the role is less direct compared to design professional organizations.

The strategic scenario was prepared by the Committee for Globalization Policy. The new Design Promotion Act was formulated for taking effect in 1997. The Korea Institue of Industrial Design Promotion (KIDP) was established at the beginning of 1997 on the basis of this act. KIDP can now concentrate on the promotion of design. The civilian design association is now more active in Korea. The Korea Association of Industrial Designers (KAID) has initiated a variety of activities.

KAID also has been very active in collaborating with Asian industrial design associations such as China Industrial Designers Association and Japan Industrial Designers Association. KAID is a professional member of ICSID since 1983. Mutual collaboration between KIDP and KAID has grown increasingly to improve Korean design. The governmental and civilian sector have worked to be the driving force for Korea to transform itself.

2.3.3 Design in China

According to Dilnot (2003), China is becoming the beneficiary of manufacturing that may take place in five or six centers in the world. Each of them has different issues such as market research, design, production, distribution and retailing. The location of industry in the world depends on various aspects such as a combination of increased availability and ease of flow of goods, information and wealth from geography and from a need to locate production within the core areas of consumption and cost. Older industrial nations in the world are Britain, Germany and United States. Hong kong has provided the gateway through the efficiency of global shipping and transportation networks, the ease of the flow of commercial information and the fluidity and efficiency of capital markets. The astonishing point is that China's industrial position is similar with European countries' especially Britain's industrial position around 1900-1910.

Dilnot mentions that China will be important during the next twenty five years as the new world center of production in other sense China is the workshop of the world. Developments in China indicates that the world is at the beginning of a permanent transformation of the global production location. Manufacturing will be essentially an Asian or Chinese enterprise.

The British and German and USA industrial revolutions were based on production. At the end of World War I, the problems related with mass production were solved. Dilnot also emphasizes that, the mobilization and organization of production was developed in World War II.

In the fact that the world wars provide postwar developments in the world. In 1945, the potential economic problem of the future was how to manage demand. This is understood by United States and Western European countries except Russia. China could not learn easily in his opinions.

The most important structural problem is demand management and creating demand for the products. To create a demand and market share are won by advertising, marketing, design, managing the total product cycle. Nowadays, economies of production reduces the cost. Manufacturing can not add value. Cost of production is minimum compared to cost of product development. Dilnot believes that the prodution is nothing and development is everything. The problems of production can be solved. Dilnot says that the purchasing companies will work to drive down profit margins to the point where profit in manufacturing alone will be difficult to achieve. If China is not to be reduced simply to being a low cost factory for the western economies, China will have to develop its own capability to manage and create demand. At this point, a key role for design will appear. According to Dilnot, if China using its population has opened itself up to the world , the world in turn has entered China.

Dilnot thinks that capitalism is an appropriate subjective to desire with material consumption delivered through the market. Dilnot states that industrial design is not good in China at least in the short term. If the industry is dominated by export oriented production and determined form the outside, there is no sufficient space for the original and innovative reconfiguration of products according to him. Product design is a kind of adaptation of existing product types to fill the market niches. Dilnot emphasizes that the design model is not innovation but it may be a copy or a strategy pioneered long ago by manufacturers in China.

According to Toronto Staff Report (2006), China has over 400 post-secondary design schools and 10,000 graduated students in each year. Low wages and cheap currency exist in China, however China has been unable to adapt a design-centered

comprehension. They are not appropriate for a world leading position because of their insufficient innovative centered design activities.

Dilnot says that "R&D" means replication and duplication. The copy economy tend to cheapen and operationalize the role of the designer in China.

He says that "Here, design is given low priority and status. The possibility of the designers' contribution to the early stages of the product development process is scarcely understood" (Dilnot 2003:13). Dilnot states that in China, design is in peripheral moment in the production of goods whose configuration is determined elsewhere. He believes that to establish a mature design profession in China today is very difficult.

2.4 Findings from Literature

This literature survey indicates that, industrial design is, as a profession and discipline, an expression of a transformation of human intelligence, creativity and imagination into a product. It is also indicated that, design consultancy is a service that is given by designers to clients to respond to their demands on design. These demands may include product and organization identity systems, development of communication systems, interior space planning and exhibit design, advertising devices and packaging and other related services.

Design consultancy service scope and client portfolio is different depending on the economic, geographical and cultural aspects. BDI (2004) describes the services of design consultancy to include the following: product analysis, competition analysis, investment analysis, market research, technical research, project brief and brief detailing, concept development, product design, interface design, project drawing, ergonomic analysis, field tests, technical support, logistic support, engineering, project management, cost accounting, cost analysis, brand and selling strategy, organizing

seminars or workshops, prototyping, preparing for production and pilot production, application, production, production follow-up, assembly, quality control, storage, shipping/transportation, promotion and design of advertisement materials and assessment of customer satisfaction.

Industrial design services are often provided within the context of cooperative working relationships with other members of a development group. Typical groups include management, marketing, engineering and manufacturing specialists.

CHAPTER 3

DESIGN CONSULTANCY IN TURKEY

3.1 History of Industrial Design in Turkey

Er (2002) emphasizes that, industrial design as a profession and a discipline is recent in Turkey. Industrialization has been developing since 1960s, and professional training has been carried out since 1970s. But the existence of such a profession in Turkey, and its necessity has been questioned until early 1990s.

The paper titled US Involvement in the Development of Design in the Periphery : The Case History of Industrial Design Education in Turkey, 1950s-1970s (Er *et al.,* 2002) is primarily based on an extensive review of the external dynamics in the initiation of industrial design education in certain peripheral countries from 1950s to 1970s. The paper examines design promotion programs established and funded in the periphery by the US Government. The nature of the US involvement in spreading industrial design education in the specific case of Turkey is elaborated. The authors emphasize that the introduction of industrial design in many countries in the periphery is related with cultural and political aspects. Industrial Design is thought of as a political force in the past in Turkey. During the Cold War, industrial design emerged as a tool in the significant aid program that the U.S. Government used to win support from the uncommitted developing nations such as Turkey. It included the transfer of some technical knowledge and skills to developing countries.

USA needed to establish its influence in politically uneasy countries, to promote capitalism as a system superior to communism by using industrial design factor during Cold War.

Besides, there are some optimistic approaches about design education. Er (2002) mentions the history of industrial design education in Turkey in his paper titled "An Introduction to the History of Industrial Design Education in Turkey". He states that industrial design education has existed for about 31 years, however it became part of the Turkish public agenda for about 45 years. This paper consists of the chronological development of Turkish industrial design education since 1950s and reviews the nature of industrial design education in Turkey. According to Er, industrial design education in Turkey has the experience with many achievements and failures too. He states that, in industrial design education in Turkey, the main problem is funding and its continuity. He states that this problem can be solved with the increasing interest of the industry. He believes that the Turkish industrial design education is lucky with its student quality. In the 1990s, Industrial Design had become a very popular subject and department in universities. Therefore, the demand for industrial design departments increased. He said that, the students are highly motivated, hardworking and receptive candidates to become creative design professionals.

> "With her rich cultural heritage, a very suitable geographical location where the West meets the East, and her young population, Turkey, and especially the city of Istanbul has the potential to become a regional center of innovative and dynamic design education. This, however, is possible only when we can create conditions to sustain an informed academic and professional design network at national and international levels" (Er, 2002: 6)

As mentioned, the concept of industrial design education comes to Turkey in the 1950s. Industrial design as an academic professional discipline starts in the 1960s. The universities accepted industrial design as a discipline and they have reached an educational standard in the world scale.

On the other hand, industry has accepted the importance of industrial design in 1990s. If the international legislations had not forced the industry to develop industrial design concepts of their own, it would have not been developed as now.

The following chronological account is a summary of the history of industrial design in Turkey derived from Er and Korkut (1998).

In 1955, American industrial design firms were assigned with a duty in scope of the aid program which was organized by International Cooperation Administration in newly developed countries (allied countries with the USA). Their task was to help selling of newly developed countries' traditional crafts products. Peter Muller prepared the aiming projects for Israel, India and Turkey (Pulos 1988, cited in Er and Korkut, 1998).

In 1957, Applied Fine Arts Institution of Higher Education (Tatbiki Güzel Sanatlar Yüksekokulu) was established in Istanbul. The academy included the departments of graphic arts, decorative drawing, ceramic arts, textile arts, furniture and interior architecture. It was later on connected to Marmara University Faculty of Fine Arts (Kucukerman 1970, cited in Er and Korkut, 1998).

In 1960, Republic of Turkey Ministry of Industry and American Agency for Industrial Development prepared a joint program for developing industrial design in Turkey. But, this program could not be implemented (Asatekin 1979, cited in Er and Korkut, 1998).

In 1969, in scope of the AID Development Program, American designer David Munro was assigned to establish a department of industrial design in METU (Reid 1978, cited in Er and Korkut, 1998). Industrial design was given as an elective course in the Department of Architecture. This application continued until the establishment of the Department of Industrial Design in 1979.

In 1972, American News Center and METU organized an exhibition on industrial design. In this exhibition, the development of industrial design in the West was explained and the projects carried out in the elective course of industrial design in METU Department of Architecture were exhibited.

In 1978, British Designer John Reid who prepared a report about situation of industrial design in newly industrialized countries for United Nations Industrial Development Organization visited Turkey and the report was published in same year (Reid, 1978, cited in Er and Korkut, 1998).

In 1978, Industrial Design Association (Endüstri Tasarımı Derneği, ETD) which was supported by special sector and led by Eczacıbaşı was established in Istanbul. In 1984, Industrial Design Association (ETD), which was established in 1978, was closed due to interruption with association works following the 1980 coup. In 1988, Turkish Society of Industrial Designers (ETMK) was established in Ankara.

In 1995, ETMK participated in the preparation of a decree for the protection of industrial designs executed by Republic of Turkey Ministry of Industry and Turkish Patent Institute. The decree was published in June 1995. In 2006, ETMK was again invited to participate in the preparation of the law for the protection of industrial designs.

3.2 The State of Industrial Design in Turkey

The following summary is derived from Er and Korkut, 1998. According to Er, in spite of the co-existence of industry and designer in Turkey, there are some reasons for industrial design to stay behind as a profession. The main problem is lack of competing market conditions in Turkey requiring a creative activity such as industrial design. Er (1998) recognizes that, competition is a reason for existence, and the basic element connecting industry and design. Some developments such as liberalization of markets, customs union, increase of exporting have forced industry in Turkey for competition since 1990s. Beginning of 2000s, in some sectors at least, industrial design in the basic

sense, has been understood as the importance of pyhsical aspects for a product to compete. According to Er, the future of industrial design in Turkey is based on different and complex dynamics. Turkey's politic and economic stability in near future, development of Turkish industry in following years, integration of different sectors with global markets, roles that Turkey will play specified by global economy are some of the macro dynamics which affect industrial design in Turkey's future. Also, there are variables that affect industrial design; these are qualified and widespread education, professional organisation, efficiency of promotion and support mechanisms, industrial design profession's intellectual potential and so on.

There is no doubt that, cultural wealth which exists in Turkey is an important material for developing and improving industrial design. Er mentions that, we are not sure how we use our cultural wealth for developing industrial design. We are not experienced about this subject.

In the past, industrial design education was isolated from new technological and methodological developments. This problem has been tried to be solved during the last decade. Nowadays, well experienced and qualified designers are trained in Turkey in the professional and intellectual sense. With the development of communication technologies and increasing opportunities, students are prepared effectively for being introduced to professional dynamics exterior of school. This improvement forces industrial design education to transform for re-construction at undergraduate and graduate level. Some Turkish designers abroad, have gained reputation with their work. These examples led the Turkish industry to take industrial design into consideration. Er (2002) states that, well educated, updated and highly motivated human resources support the positive expectations of the future of industrial design in Turkey. Beyond these positive events, there are some dynamics at a macro level that affect the future of industrial design in Turkey.

Globalization transforms the economic, cultural and social patterns at national and local level. All the same, besides threatening the future of industrial design in Turkey, globalization also provides some opportunities. These opportunities are the transformation of cultural differences into an element of design identity. On the other hand, globalization means integration of capital beyond national borders.

According to Er (2002), current encouragement mechanisms could not provide a direct support for industrial design in Turkey. In Turkey, R&D (Research and Development) supporting programs are accepted to be one of the most important technological and innovative policys tools as mentioned in this paper. Er believes that, there are no concrete applications for using of industrial design in Turkish industry. Er suggests some policy proposals, based on two titles: advertisement-encouraging and information-consultancy. Er concludes that, a design policy, which includes Er's suggestions, should be determined depending on export and investment encouraging policy and integration.

Hasdoğan (1994) brings to our attention another aspect, which plays an important role in the design profession in Turkey. It is about protecting intellectual property rights through laws related to designs and patents. Hasdoğan emphasizes the importance of international brands and protection laws, and states that, "Possessing a greater place in the international markets will require Turkey to introduce a design protection law and to integrate a policy which promotes creative design in the industry." She also emphasizes that design protection laws are the strongest sanction to stop pragilarism in the SMEs (Small and Medium Size Enterprises). Besides, Hasdoğan says that the design protection law can break the dependency on international brands in big scale manufacturing firms also. After this paper was published, the Turkish government issued some intellectual property rights protection laws. Intellectual property rights and some relevant protection laws play a greater role in competition in the local and global market.

In 1960s and 1970s, it was possible to discuss industrial design and product development projects in automotive industry. But today, except one or two examples, the industry has lost its national characteristic, because foreign shareholders have bought the majority of the shares. Therefore in the Turkey branch of multinational firms, the occurrence of design activities depends on the division of labor and the responsibilities assigned to the branch. Similar cases exist in some sectors which require big capital and technological investment. The only alternative for a surviving firm may be to become global. To make this decision is risky and needs the investment of capital, therefore not all firms could realize this plan. If the firm realizes this transformation, the firm's industrial design activities will decrease. Consequently, this process causes the new product design and development ability to weaken in middle or long term for the automotive industry (Er, 2002).

How the electronics and white goods industry will take its stand within globalisation depends on the strategies it will develop against the threats and opportunities that globalisation brings (Er, 2002). Competiton and market shares in the national market, exporting enterprises and branding efforts will be important for guiding product design and development activities.

Moreover these sectors have had difficulties in investing in industrial design for some period because of the difficult competiton conditions in the national market. However, for Turkish firms to compete in the global market depends on high cost marketing and branding efforts, rather than industrial design. According to Er (2002), in near future, it seems that Turkish design in these types of sectors depends on the strategies that a few of these firms will follow. Unfortunately, these firms' past experiences related with taking commercial risk for design and developing new products do not support positive scenarios. Some large scale firms which produce by using standard technologies and need high level investment can be included in these types of firms. These firms accept industrial design as an ordinary industrial activity and they use industrial design in contemporary standards.

On the other hand, they do not employ experimental and courageous design strategies, which could provide a leap for the firm. Because of the low risk taking capabilities, strategies targeting the national market and conservative management approach, these firms are far from the targeted level considering the future of industrial design in Turkey.

The above analysis by Er on the large size enterprises that need high technology or large investment, does not reflect a positive scenario about industrial design's future in Turkey, according to him. In future, even though industrial design may remain dependent on these sectors, it will continue to exist as a profession. But in this position, it seems that, the profession and discipline will be comprehended as a routine and marginal industrial activity and may not have a bright future. On the other hand, the increasing importance and role of SMEs in innovation in global economy and as design sources provide hope for the future. SMEs' structural problems and weaknesses are well known. However, globalization provides some opportunities to SMEs. SMEs can start to produce a product based on design and innovation inputs and they can be flexible and dynamic. If the SMEs reach the basic quality standards, which is required by the market, they can take the risks that could not been taken by large size enterprises, attempt the courageous design and innovative product trials and enter the branding process in global market without higher cost by using vicious tactics. Especially, the entrepreneurs which carry design vision or SMEs established by designer entrepreneurs can have a big role in transformation of Turkey's cultural wealth to powerful design identities for niche markets. Well-educated and well-equipped designer entrepreneurs with vision may lead SMEs with traditional production skills to realize global opportunities. There are some examples in this direction. However, according to Er (2002), there are some conditions for this positive scenario. Industrial designers should have the knowledge and skills to have a role as entrepreneur-strategist and young generations should been equipped these knowledge and skills. We should widen our approach into a professional/disciplinarian approach that creatively interprets life styles and the design of systems that products belong to, rather than mainly focusing on products, with their form, color, tissue,

material and production. To provide a future for industrial design, we should redefine industrial design.

3.3 Contribution of Design to Competition Power

According to Er (1997), nowadays, there are more competition about products and firms in global markets. Firms must develop different and new methods to differentiate their products from their competitors'. Differentiating products through quality and price is commonly used today, but these characteristics started to loose their differentiating effects as they have become standard in the global market. According to Er, quality is a mandatory condition for selling the product. On the other hand, price is standardized related with the quality. Today, these two concepts loose their function to differentiate. This development brings forth industrial design for differentiating products and industrial design can be evaluated as a serious and new competition element. Er emphasizes that design is an effective tool for creating differences and adding value. Functionality, endurance, reliability, visual attractiveness, usage convenience, quality are the competition tools which are based on design and not on price. These competition tools aim to provide the product's function at maximum level within the quality and safety standards. If these components provide different and superior characteristics from the competitors' products, they can be important and essential competition tools in international trade arena (Er, 1997; Er, Ö. 2001).

Er mentions that the attribute of design for differentiating products in whole is a crucial point in competition. To create added value, to differentiate by using design are fundamental foundation stones in creating a brand. Brand is a visual and conceptual statement for recognizing the product, service, or firm from among their competitors. Creating brand has a vital importance for contract manufacturing firms in newly developed countries, which participate in international markets following low price strategies.

According to Er, these firms will be able to be permanent in global market if they can improve their own brands. Export through contract manufacturing can not constitute a permanent foundation for national competition power with the low profit margins and the raising number of contract manufacturers. For this reason, to improve and develop a brand by using design is an essential tool for national competition power (Er and Er, 2000).

Er (1997) states that according to OECD countries, design is the center of innovation process. Commercial success of the manufacturing firms is related with specifying of the customer needs in market, supplying of new products with an appropriate cost in a short time, which cover these customer requirements. Design is a central tool of the new product development process. Product design and designer's role in new product development projects is creating product concept and idea, supporting this concept by using sketch, drawing, prototyping and providing integration and communication between team members whose professions come from different disciplines.

According to Er, traditionally, industrial design's duty is supporting marketing and engineering functions in the firm by making the product's appearance attractive. However, industrial design, in a broader sense, constructs the relationship between the user and the product in the visual and functional senses.

Er (2002) mentions that, design is a strategic process. The attributes that are approved and preferred by the user/consumer are specified in the product design process. Also, decisions are given on costs following the manufacturing and sales process in the product design process. Decisions given in the product design process affect the sales price of the end product and also the maintenance and repairing costs.

According to Er (2002), it seems that, Turkish industry does not recognize industrial design as a competition tool and does not use it effectively. The first step may be trying to form a national design policy for changing the mentioned approach. The participation

of the universities, related ministries, representatives of industry and some platforms such as Industrial Designers' Society of Turkey (ETMK) should be provided. Design policy should be created in parallel with the economic and industrial development strategies in the long run. Before creating this policy, research should be made on the needs of design and brand development in Turkey, examples of design policy models in the world should be examined and a valid strategy should be specified.

3.4 Industrial Design in a National Meaning

Er (2005) mentions that, design is one of the increased values in Turkey and the augmenting interest of the media is a sign of this. TV programs on design and designers and illustrated articles on design in newspaper supplements have served to bring together a crowd of people with design.

According to Er (2005), because of the ungratified hunger of media for the visual, popularity of design is comprehensible. If design is understood as the mysterious creative activity that aesthesizes consumption, and the visual stories of the creative people and outstanding objects behind this, design is an essential material for the communication and marketing sectors. For this reason, the interest of media can also be seen as related to the communication sector using design for its own needs.

Communication and marketing sectors begin to insert the term design in Turkish society's daily life by defining this term in the context of consumption. Although these activities affect the society's consumption power little, it seems to become widespread that design is comprehended as a "value" in the context of consumption. Design presents a rich material for communication needs directed with consumption and marketing, because industrial design exists at the strategic intersection between production and consumption. Because of the communication sector's own specific needs, one or two brands' marketing strategies and media's unbalanced impression power, the understanding that equates design in Turkey with luxury and elite consumption and reducing of design to an advertisement strategy would be injustice and a misfortune.

Er (2005) mentions that, design is not only a consumption component, but also the total of knowledge and skills, which has increasing potential to our national competition power and social prosperity. In this sense, industrial design should be understood as a genuine area of expertise and the process of creating added value with their own working processes, methods, technologies, professional pronunciation and communications. Industrial design can be defined as the planning of visual, physical, functional, psychological contact points that exist between the product and user in the product development process. Industrial design realizes reconciliation, which provides profit for the manufacturer and utility for the user by using innovation and creativity. At the end, the sales price of the differentiated and value added product will increase or else the consumer/user will be persuaded to pay a higher unit price for the product.

Er (2005) emphasizes that, in last decade, industrial design in global market is comprehended as one of the basic elements for differentiating, by using innovation in competitive countries and their firms in the world. When price and quality are standardized, innovation becomes the single component of differentiation in competition. Recently, the subject discussed is “design and innovation economy” instead of “information economy”. Nowadays, each sector in the Turkish industry needs design, because dynamics of international economy and the difficult conditions of global competition put pressure on Turkey for gaining knowledge and skills in creativity and innovation to survive in the economic sense.

According to Er, Turkish industry has already some weakness about innovation. Especially, talent and motivation for taking risks for innovation is not strong enough in firms born and grown in closed and protected market conditions. Design is based on the ability of taking risk for innovation and management skills. Designer’s imagination power cannot contribute to national competition superiority without firms taking risks. Design should be evaluated as a firm strategy. But, in Turkey social impression and level of consciousness about design is lower than required.

Opposite of quality, branding and technology, design is not comprehended at the social level. Design exists either as a cosmetic element under technology, or as hidden and anonymous at the outskirts of branding. However, design deserves to be comprehended as a basic element for transformation of the results of technological developments into useful, original and profitable products.

As long as it is used efficiently and systematically, design is an effective tool for increasing competition superiority in each sector and segment of our national industry. Especially, SMEs could use design very effectively for creating innovation and differentiation. This is a clear social opportunity for Turkey's serious and urgent national problems such as employment. Using design effectively exists as a "national issue" in the agenda of governments and public opinon in some countries such as Korea and Finland which are our competitors in international markets. Nowadays, approximately thirty developed and newly developed countries including the UK have official design policies.

Establishing the understanding of design as a source of national superiority, namely as a national issue, will only be possible with the contribution of design sector (designers, profession organizations, universities), industry and policy makers working simultaneously. The prerequisite of this is the media and public opinion in Turkey to understand industrial design in a more balanced and totaliterian way than today.

3.5 Design Consultancy as a Profession in Turkey

There currently is not much work or research carried out on the design cunsultancy business in Turkey. All the same, it is possible to make some observations. In 1980s, some newly graduated industrial designers preferred to establish their own firm. In time, most of them worked on various subjects and gave a design consultancy service in natural sense. The other group preferred to work as a designer in different SMEs or large size firms. Afterwards, some designers from this group established their own design consultancies with their experiences and know-how aggregations.

It is indicated there is lack of profession organization and lack of communication between designer and client in Turkey. Manufacturers are forced to communicate designers. On the other hand, design consultancies emphasizes that manufacturers do not prefer to take design consultancy service.

There is no governmental support or promotion on design. There is no design strategy or design policy in Turkey. The studies and works about intellectual property rights are carried out by ETMK' support and effort.

Unfortunately, there is no sufficient printed material on design consultancy in Turkey. The few articles which may constitute a resource for this particular thesis are those by Alpay Er and Özlem Er, which mainly discusses the issues of design in small-size enterprises in Turkey. Also, some thesis works are conducted in similar but not direclty related topics. One is by Özgür Kayhan (supervisor: Assoc. Prof. Dr. Özlem Er), about whether there exists a design project brief in Turkish design practice.

CHAPTER 4

FIELD STUDY

4.1 Aim of the Research

A survey was carried out to identify how design consultancy is defined by the professionals involved in the design consultancy sector, to specify which services are given under design consultancy and to locate design consultancy firms in Turkey. The survey also aimed to investigate how design firms who have been in the business for many years and firms that are recently founded differ in the types of services given, and sectors worked for.

The questionnaire involved questions to gain information on the following subjects; history of the firm and background, firm size and organisation, number and background of staff employed in the firms, design services offered by the firms, the professional fields of interest or expertise, experiences in conducting design consultancy business, problems encountered and personal opinions on the future of design consultancy in Turkey.

4.2 Methodology

The technique of the survey was chosen as questionnaire. First a pilot questionnaire was sent to specify the main questions and their structures, and to observe the design consultants' approaches to this study. After receiving feedbacks from the respondents,

the questionnaire was developed and modified. The main questionnaire was sent to a selection of design colsultancy firms.

The questionnaire involves demographic questions to obtain information on the firms and to categorise them in terms of background and expertise involved. The questionnaire consists of multiple choice questions, and open ended questions.

4.2.1 Pilot Study

Before the main questionnaire, a pilot questionnaire was conducted (Appendix A). The aim of this was to try out the questions to be asked in the main questionnaire. For the pilot questionnaire, design consultancy firms' and designers' names and contact details were obtainted from the database of Industrial Designers' Society of Turkey (ETMK). The questionnaire consisted of 14 questions about firm background, firm size and organisation, number and background of staff employed in the firms, design services offered by the firms, the professional fields of interest or expertise, experiences in conducting design consultancy business, problems encountered and personal opinions on the future of design consultancy in Turkey. The questionnaire was sent as an attachment via e-mail to 50 design consultancy firms. The reason for sending the pilot questionnaire to 50 firms was to be able to predict how how many design firms would give response to the final questionnaire, to see how many firms approve that they are in the design consultancy business, and to investigate whether the questionnaire is effective or not. Seven design consultancy firms gave response. The questionnaire was developed and modified with feedback from the professionals.

In the final questionnaire, the sequence of the questions is re-arranged and the structure of the questions are changed. Many of the open-ended questions were transformed into multiple choice questions in the main questionnaire. Also, some new questions were added; in the final questionnaire there are 21 questions. The most important point of these feedbacks is that some firms identified their firms' responsibilities and work

descriptions different from the design consultancy business' scope and content, and did not answer the questions. Thus, the main questionnaire was not sent to these firms.

The final questionnaire was prepared with 21 multiple choice and open ended questions, and 10 demographic questions. The questionnaire is given Turkish and in English in Appendix B and C.

4.2.2 Selection of the Firms

Following the pilot study, ETMK Database was searched again and sixty design consultancy firms were specified to send e-mail that included the questionnaire. The firms were specified based on their project backgrounds, work descriptions and client structure. The list was extended by talking with Gülay Hasdoğan who was at that time president of ETMK. The specified firms' web pages were searched and their work and profession profiles were determined for a cross check and update of contact details. Finally, design consultancy firms and design consultants were searched by the different digital portals to add to the list (www.dexigner.com, www.tdw.com). By talking on phone with most of them, their working areas were asked and the questionnaire was sent to this specified group. Besides, the questionnaire was sent to the initial group which gave response to the pilot study. On the other hand, the respondents gave some reference designer names and design consultancy firms. These were also added to the last list.

The questionnaire was sent to the sixty design consultancy firms. The questionnaire was addressed to one related person who may be a designer, manager or shareholder (such as an associate or a business partner) in the design consultancy firm. From the total of 60 firms, 20 design consultancy firms responded.

4.2.3 Methodology for Interpreting the Data Obtained

The questionnaire consists of demographic questions, multiple choice questions and open-ended questions. Demographic questions' responses are kept for reference; and

only the degrees of the respondents are taken into consideration. Multiple choice questions are evaluated by Likert-scale consisting of five degrees: Never (1), Rarely (2), Sometimes (3), Many Times (4), A lot (5). Given responses are transformed into total scores and then mean values are determined in each question or question sections. The scores are transformed into bar charts for ease of interpretation. At the end of the determinations, the comments are given by considering these scores. Open-ended questions are evaluated by trying to translate as accurate as possible, and transfer the responses as objectively as possible without changing the wording.

4.3 Evaluation of the Results

The 20 design consultancy firms that responded differ from each other in terms of professional background, history, experience, firm organization and area of expertise. Some of the firms have been in business for a long time, the others are newly founded. Some of the firms are established by newly graduated designers, some of the firms are established by experienced designers. These experienced designers have worked freelance or in other companies in past.

From among the 20 firms, two of them have been in business for one-and-a-half years, three of them have been in business for two years, two have been in business for three years, three have been in business for four years, one has been in business for five years and one has been in business for six years. At this point, there is a big refraction from six years to nine years. One has been in business for nine years, two have been in business for 10 years, one has been in business for 11 years, two have been in business for 12 years, one has been in business for 15 years and lastly one has been in business for 35 years. A summary of the demographic information is given in Table 4.1.

Table 4.1 Demographic Information of the Firms

	Geographical Location	Years in Business	Gender of Respondent	Background (Degree)	Has Showroom or Not	Has Production Facilities or Not
Firm A	Ankara	1,5	Female	Industrial Design	Not	Not
Firm B	Istanbul	6	Female	Industrial Design	Not	Not
Firm C	Istanbul	5	Male	Interior Architecture	Not	Has
Firm D	Ankara	3	Male	Industrial Design	Not	Has
Firm E	Istanbul	35	Male	Interior Architecture	Has	Has
Firm F	Istanbul	11	Female	Industrial Design	Not	Has
Firm G	Istanbul	15	Male	Industrial Design	Not	Has
Firm H	Izmir	4	Male	Industrial Design	Not	Has
Firm I	Istanbul	9	Female	Industrial Design	Not	Has
Firm J	Istanbul	10	Male	Industrial Design	Has	Has
Firm K	Istanbul	12	Male	Architecture	Not	Not
Firm L	Istanbul	10	Male	Industrial Design	Not	Has
Firm M	Istanbul	3	Male	Industrial Design	Not	Has
Firm N	Ankara	2	Male	Industrial Design	Not	Has
Firm O	Istanbul	4	Male	Industrial Design	Not	Has
Firm P	Izmir	12	Female	Industrial Design	N/A	Has
Firm R	Istanbul	1,5	Female	Industrial Design	Not	Not
Firm S	Izmir	4	Male	Industrial Design	Not	Has
Firm T	Istanbul	2	Male	Industrial Design	N/A	Not
Firm U	Istanbul	2	Male	Industrial Design	N/A	Has

As seen in Table 4.2, 12 firms have been serving as design consultancy for one to six years. The other eight firms have been serving for nine years and more. Because the refraction (between six to nine years) between the firms' lifetimes is big, it is decided to separate the firms into two groups. Firms in Group 1 (Junior Firms) have been in

business for one year to six years; firms in Group 2 (Senior Firms) have been in business for nine years and more. In order to evaluate the data from the questionnaires, the two categories in terms of years in business have been used. For privacy reasons, the design consultancy firms are referred to in the thesis with alphabetic characters.

Table 4.2 Business Duration of Firms as a Design Consultancy

Group1	1,5	6	5	3				4					3	2	4		1,5	4	2	2
Firms	**A**	**B**	**C**	**D**	**E**	**F**	**G**	**H**	**I**	**J**	**K**	**L**	**M**	**N**	**O**	**P**	**R**	**S**	**T**	**U**
Group2					35	11	15		9	10	12	10				12				

Group 1-Junior Firms: Design Consultancy Firms in business between 1-6 years:
A, B, C, D, H, M, N, O, R, S, T, U.
Group 2-Senior Firms: Design Consultancy Firms in business for 9 years and more:
E, F, G, I, J, K, L, P.

4.3.1 Firm Structure, Work Description and History

In the questionnaire, some of the open ended questions inquired about the firm history, business structure and professional background. The answers given to these questions are summarised in this section. The questions are as follows:

What is your firm's establishment year?
How long have you been working as a design consultancy?
How did you start to give design consultancy service?
Could you tell your firm's establishment story?
If your firm is based on partnership, what sort of collaboration/work distribution does this partnership involve?

How many people work in your firm?

How many industrial designers work in your firm?

Do you have personnel from other occupation and profession areas, and if so how many?

Firm A:

The respondent is one of the shareholders in the firm and an industrial designer, graduated 16 years ago. The firm was founded in 2004 and has been in business for 1,5 years. There are three shareholders; two of them work as industrial designers and one of them works as an interior architect. The firm began business with designing and manufacturing plexiglass children's accessories.

Firm B:

There are two shareholders in the firm and both of them are industrial designers. Three people work in the firm in total, and the third person is a graphic designer. The respondent is the owner of the firm and has graduated as an industrial designer 9 years ago. This design consultancy was established 6 years ago but before this, the respondent worked as a designer and was shareholder in another design consultancy for around 2 years.

Firm C:

The firm was established in 2001 with three shareholders; the firm continues with two shareholders since 2005 and both of them are interior architects. The respondent is a shareholder and has graduated in 1998.

Firm D:

There are two shareholders in the firm and both of them are industrial designers. The respondent is a shareholder and has graduated in 1995. The firm was established in 1997, and has been acting as design consultancy since 2003. In the respondent's opinion, as all the projects they conducted needed a consultancy service, their business inclined naturally towards design consultancy.

Firm E:

Firm E was founded in 1971. This firm is one of the most experienced firms in this sector and specializes in furniture industry. The firm's structure is different from the others. 20 people work in this firm; two of them are industrial designers and two of them are architects. The respondent is the design manager of the firm and has graduated as an interior architect in 1997. The firm also has manufacturing facilities and showrooms.

Firm F:

The firm was established in 1998, but the respondent has stated that the shareholders have been actively working since 1995. Initially the firm provided project presentation services to various sectors.

There are two shareholders and both of them are industrial designers. The respondent who is a shareholder, graduated in 2000. Six people work in the firm; three of them are senior industrial designers, two are newly graduated designers and the other is office employee.

Firm G:

The firm was established in 1991, but the respondent has been working as a consultant since 1988. The respondent graduated from the department of industrial design in 1988. He is owner of the firm and the only industrial designer in the firm. There is no shareholder in the firm. There is one secretary and from time to time one or two draftsmen carry out work for computer drawing and modeling in the firm. Initially the firm worked as a design consultancy on packaging design then they worked on display stands. They have been working on product display stands and promotional display since 1994.

Firm H:

The respondent graduated as an industrial designer in 1992. The firm was established in 2002 but the respondent has been working as a consultant since 2000. There are three

shareholders: one architect, one mechanical engineer and one industrial designer (respondent). The respondent worked in a factory for a long time before establishing this design consultancy firm. Currently, the firm staff work on industrial design, mechanical design, architecture projects, interior architecture, decoration, export, import and building construction.

Firm I:

The firm was established in 1997. In 2000, the respondent separated from her shareholder and she changed the firm's name. The respondent graduated as an industrial designer in 1987. Following, she designed street furniture and furniture in general. In 1996, with increasing demand for new products from medium and large size companies, some firms commissioned from the respondent product design projects. For this reason, the respondent began to work freelance in 1996. In 1997, the firm worked for promotion products and white goods too. In 1998, the firm moved its office from Ankara to İstanbul. The respondent is manager and owner of the firm since 2000. Besides the respondent, there are three employees in the firm; two of them are industrial designers and one is secretary.

Firm J:

The firm was established in 1996 in Bursa and the respondent is one of the two shareholders. The other is an architect. Five people work in the firm; two architects and two industrial designers. The respondent graduated as an industrial designer in 1996. Initially, the firm realized decoration, interior architecture and architecture projects. With the respondent becoming partner to the firm, they opened an office and started to serve in areas of industrial design. They have been selling their products in their own showroom since 2006.

Firm K:

The firm was established in 1994. There are 16 employees in the firm. The respondent graduated as an architect more than 12 years ago and he is one of the two shareholders

of the firm. At the beginning, two shareholders worked together in another firm and then, they founded their own firm and renewed business in terms of office place and organisation.

Firm L:

The respondent graduated as an industrial designer in 1992. He holds a masters and a PhD degree. He is one of the two shareholders of the firm. The other shareholder is responsible from the administrative tasks. Although in small scale, departments of production, marketing, sales, accounting, logistics, human resources exist in the firm. For this reason, the employees' duties are more than one. The number of employee may change from time to time. Currently (2006), eight people are working in the firm. Three of them are industrial designers, one of them is architect, one of them is graphic designer, one of them is mechanical designer, one of them is accountant and secretary and the last one is manager. Initially, the respondent started his profession by designing products and exhibition/fair design. After 1999, the firm worked on exhibition stands and point of purchase visual and corporate identity projects. The consultancy given is on corporate points of purchase, exhibition stands and systems, and packaging stands. Whereas initially, the respondent worked on projects such as gas stations, white goods sales points, construction, computer and automotive industries, due to the positive effect of his academic background, the firm also was commissioned projects on corporate identity.

Firm M:

The firm was established in 2003. Among the firm's employees are industrial designers, engineers and managers. Nine people work in the firm; six industrial designers, one office manager, one mechanical engineer and patent representative and one design engineer. The respondent is project manager in the firm and he graduated as an industrial designer in 1997.

In his opinion, the development of the design business and new product development's role in competition increased the importance of research and development and design services. In 2002, because of these necessities, this firm was established by three

designers. One year later, this firm became a member of "Technology Holding" companies. Consultancy is described as a one of the service packages of this firm and it serves in product development, product rehabilitation, design consultancy and productivity analysis, with experience gained in various industries.

Firm N:

The firm was established in 2004. There are three people, all of whom industrial designers. The respondent is also manager of the firm. In the past, the respondent worked in different firms' design teams in Turkey and USA. The respondent explains that they established this firm in 2004 to obtain a dynamic and active structure, and since then, they have been giving consultancy service to various firms.

Firm O:

Firm O was established by three designers in 2002 as a design consultancy. The respondent graduated as an industrial designer in 2003; she is founder of the firm and she is working as an industrial designer in the firm. According to the respondent, three graduates of same department working together provide three different points of view. It also eases the process of self-development and makes it easy to share responsibilities in the process. Their team comprises of six people; five of them are industrial designers and one of them is an interior architect. When they were senior students, they began to make bags and accessories. Then, they began to offer design consultancy to some of the textile firms and consequently they gained experience in this work. Nowadays, the firm designs bags and accessories for local and international boutiques and continues to give design and brand consultancy services.

Firm P:

The firm was established in 1994. The respondent is one of the two shareholders of the firm and she is working as manager of industrial and mechanical design. The respondent graduated as an industrial designer in 1986. Besides joint projects and managerial/financial work, two shareholders execute different types of projects to different customers and their work teams are different than each other. However, they inform each other on their projects and if necessary, they share their opinions or take support for solutions. Their professions are different; the respondent is responsible from the firm's brand identity, organization and documentation works and the other shareholder is responsible from the firm's technical-hardware-software needs, research of potential and new project areas and their promotion. In total, eight people work in the firm. There are two industrial designers, three electronic engineers, two mechanical engineers and one secretary who is responsible from the office. If necessary, they take support from two industrial designers who separated from this firm in the past.

The respondent worked in the research and development departments of two major firms for eight years. In 1994, two shareholders decided to establish this firm to form an independent research and development group. The firm which has an interdisciplinary structure, works on industrial, mechanical, electronic, software and hardware design and is equipped to offer solutions to the entire process of product development, from initial idea to mass production. According to the respondent, demands from supplier and client industries had a provocative effect in starting up their business, but besides this, the passion for using their knowledge and experience not only in a same area, but in different sectors, called for the founding of this firm.

Firm R:

Firm R was established in 2004. The respondent is founder of the firm and she graduated as an industrial designer in 1995. According to the respondent, the firms, which the respondent works for are the natural shareholders. She works alone but in all projects around two people support her works. These are generally designers.

She describes other people she works with from the areas of marketing, project management or manufacturing as her solution partners.

The respondent worked on packaging design for one year and architecture and interior architecture for six years. She was partner in an architecture and interior design firm and a showroom selling products of this firm for 6 years. For the last three years, she was project and design manager for major design companies. According to the respondent, design consultancy service is needed in Turkish design sector increasingly. She decided to work on design consultancy as a result of meetings with and discussions between her and her colleagues in the UK.

Firm S:

Firm S was established in 2001. There are two industrial designers in the firm. They obtain expertise from various professions by taking outsourced consultancy services. The respondent graduated as an industrial designer in 1994; he is founder of the firm and is working as an industrial designer in the firm. For the first eight years of his career, the respondent worked as a full time designer; based on this experience he decided to establish his own studio.

Firm T:

The firm was established in 2004. There are two shareholders in the firm. The respondent graduated from university in 1978 (he has not stated his degree). The respondent and his team work on marketing and design service. The other shareholder is responsible from the financial affairs of the firm. Three people work in the firm in total: one industrial designer, one ceramics and glass designer and one graphic designer. In 2003, the respondent started to work as a part time design consultant. One year later, he decided to establish his own design consultancy firm and to expand the service area.

Firm U:

The firm was established in 2004. There is no shareholder in the firm, three industrial designers work together. The respondent is owner of the firm and he is working in the

firm as an industrial designer. The respondent graduated as an industrial designer in 1985. Before founding the firm, the respondent worked for a total of 20 years in three large size firms as designer, senior designer, head of design department and design department manager. He established the firm to share his experience in design and product development process. He also observed the increase in demand for design in the Turkish market and believes he can supply for design demands working as a consultant.

4.3.2 The Areas of Expertise of the Firms

The third question in the questionnaire was: Do you consider your firm to have specific areas of expertise?

Tables D and E in Appendices show the frequency of involvement of the Junior and Senior firms in the various areas of expertise. From the tables, it can be seen that the Junior Firms define their areas of expertise as product design, followed by interior architecture / decoration and then by brand creation.

Senior Firms define their areas of expertise as product design and interior architecture, followed by promotion and stand design. However, for Junior Firms, the least intensive profession area is multimedia design; and for Senior Firms, the least intensive profession area is multimedia design too.

Junior Firms work on product design, web design, multimedia design, creating brand, marketing and rapid prototyping more frequently than Senior Firms. On the other hand, Senior Firms work on interior architecture-decoration, advertising and exhibition stand design and packaging design more frequently than Junior Firms. No firm in Senior Firms mention multimedia design as an area of expertise. Also, it can be seen that they work on web design rarely.

In general, both groups have served product design and interior architecture and decoration at about the same rate. Reasons may be; product design and interior architecture and decoration are more rooted and stronger than the other expertise areas in sector. These expertise areas may more need to take a design consultancy service than the other expertise areas.

Both groups have least served web design and multimedia design. Reasons may be; web design and multimedia design are needed different (technical) expertise. These two expertise areas may not recognize/know the design consultancy service sufficiently.

The other areas of expertise that the design consultancies mention are conceptual design, creating design focused projects, identifying and execution, forming networks between firms, producers and designers. Besides, the design consultancies work on research and experimental projects and they work as a strategic design consultancy about product development. The other areas mentioned are animation, production-application and product displays.

Table 4.3 shows the frequency of involvement of all the firms in the various areas of expertise. Table 4.4 gives the ratios of comparison of the mean values for each area expertise. It can be said that, product design and interior architecture-decoration are the main areas of expertise of the design consultancy firms currently. Moreover, multimedia design and web design are worked on rarely in total.

Table 4.3 Areas of Expertise of Firms

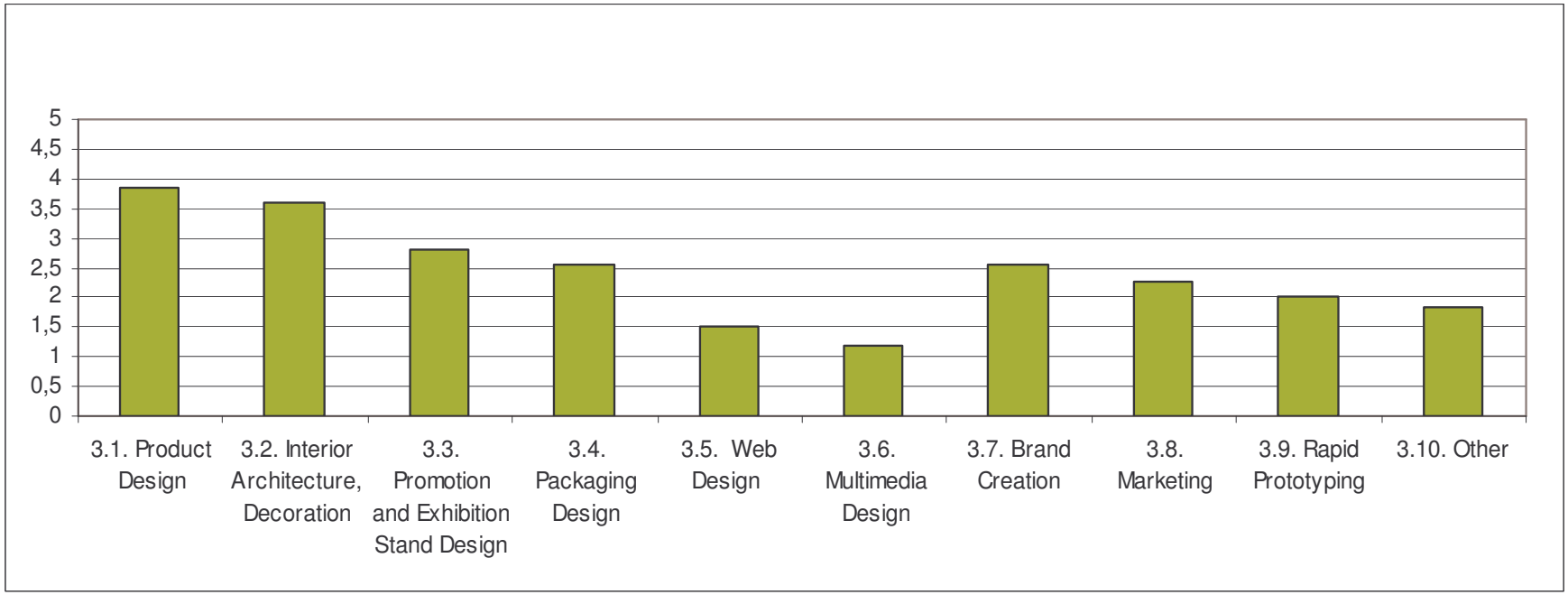


Table 4.4 Ratios of Means for Question 3

Do you consider your firm to have specific areas of expertise?	Junior Firms average	Senior Firms average	**Average**
3.1. Product Design	4	3,625	3,85
3.2. Interior Architecture, Decoration	3,58	3,625	3,6
3.3. Advertising and Exhibition Stand Design	2,66	3	2,8
3.4. Packaging Design	2,50	2,625	2,55
3.7. Brand Creation	2,91	2	2,55
3.8. Marketing	2,58	1,75	2,25
3.9. Rapid Prototyping	2,08	1,875	2,00
3.10. Other	1,66	2,125	1,85
3.5. Web Design	1,75	1,125	1,50
3.6. Multimedia Design	1,33	1	1,20

4.3.3 The Contact Methods of Firms with Clients

Question 8 is asked to obtain information on how the firms initiate business with their customers/clients and the frequency of the methods of initiation:
How do you initiate business with your customers/clients?

Tables F and G in Appendices show the frequency of contact methods with clients of the Junior and Senior firms. It is seen from the tables that for firms in Junior Firms and Senior Firms in initiating business, a customer contacts the firm more frequently. The ratio for this is higher for Senior Firms. There may be some reasons for this situation. Senior Firms are more experienced and approved than the Junior Firms in the sector. Senior Firms may also more known than the Junior Firms, a potential client may know them well.

Junior Firms more frequently contact customers themselves to initiate business with their customers/clients than Senior Firms. There may be various reasons. Junior Firms are younger than Senior Firms; thus the Junior Firms may need to present themselves to the potential clients by contacting customer.

The results indicate that firms contact customers as well to initiate business, but with a far less ratio. Both groups contact customers with the least ratio. Instead, a customer contacts the design consultancy firms most frequently for both groups to initiate business. This may indicate that design consultancy service has become more known by manufacturing clients day by day. This may also indicate that, demand for design consultancy services is augmenting. Besides, supply of design consultancy services may not parallel with the demand for it.

Other ways of initiating business with customers as mentioned are the references and advice of previous customers/clients, meeting with the customers/clients in exhibitions and/or conferences.

Table 4.5 shows the frequency of contact methods with clients of all the firms. Table 4.6 gives the ratios of comparison of the mean values.

Table 4.5 Contacting Clients to Initiate Business

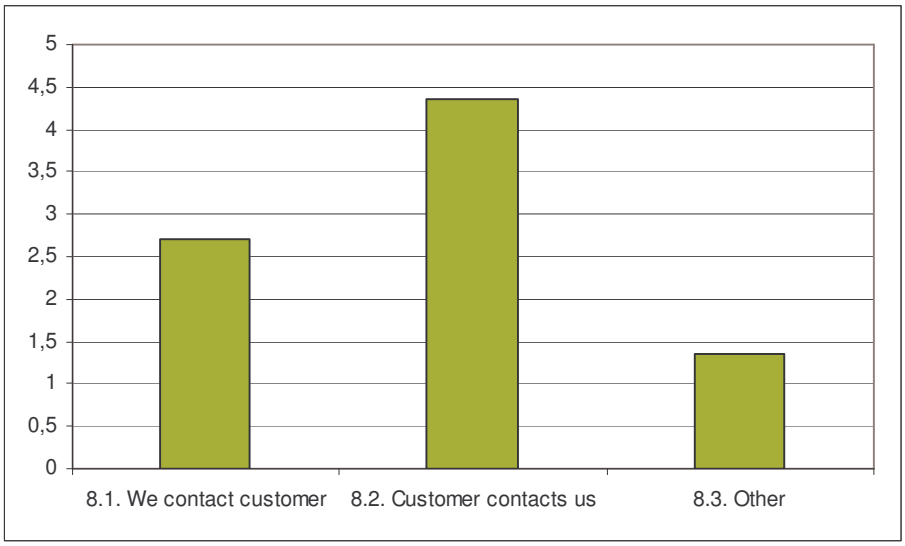


Table 4.6 Ratio of Means for Question 8

How do you initiate business with your customers/clients?	Junior Firms average	Senior Firms average	**Average**
8.2. A customer contacts us	4,08	4,75	4,35
8.1. We contact customer	2,91	2,375	2,7
8.3. Other	1,5	1,125	1,35

4.3.4 The Promotion Methods of Firms

Question 9 is asked to obtain information on the methods that the firms use to promote their own firm to reach customers/clients, and their frequency: Which methods do you use for promoting your firm and reaching your customers/clients?

Tables H and I in Appendices show the frequency of the methods that Junior Firms and Senior Firms use to promote their own firm to reach clients. It can be seen from the tables that for Junior Firms, the most intensive method is forming a network by regularly following related activities. This is followed by use of web page and then by giving proposals. For Senior Firms, the most intensive method is web page. This is followed by giving proposals and then by forming a network by regularly following related activities. In summary, for Junior Firms, "forming a network by regularly following related activities" and "web page" are common methods to present their own firm to reach to customer/client. On the other hand, for Senior Firms, "web page" and "to give proposal" are mostly used compared to the other methods.

As shown in the tables, the use ratios for "web page", "brochures and handbills" and "giving proposal" is higher for Senior Firms compared to Junior Firms in promoting their firms to reach to customers/clients. Junior Firms prefers to use "advertising on magazines and other publications" , "participation to exhibitions", "membership to various digital platforms", "sponsorship in related activities", "forming a network by regularly following related activities" more frequently than Senior Firms. These two groups use "membership to related institution, foundation and associations", "participation to competitions" in almost same ratios. One firm in Junior Firms has also mentioned that, having interviews published in periodicals and sectorial magazines has contributed to promoting the firm (mentioned in the "other" category).

Tables 4.7 shows the frequency of the methods that all the firms use to promote their own firm to reach clients. Table 4.8 gives the ratios of comparison of the mean values for all.

Table 4.7 Ways in which Firms Promote Their Business

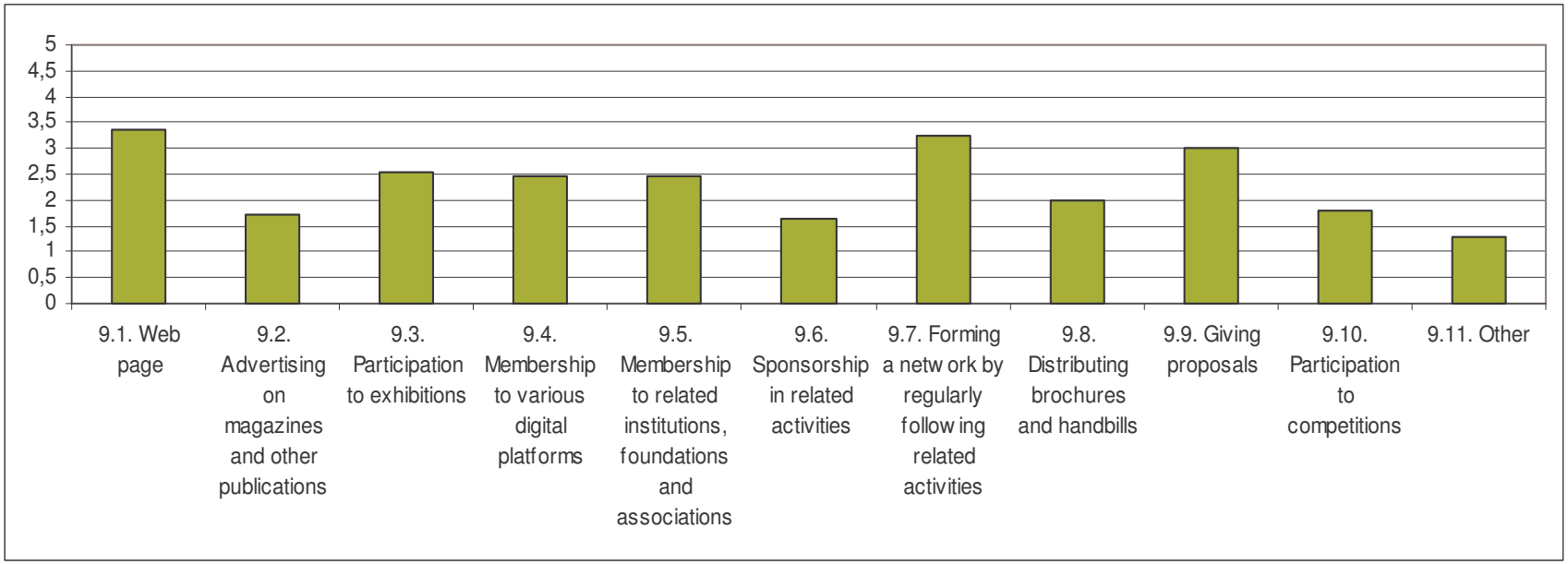


Table 4.8 Ratio of Means for Question 9

Which methods do you use for promoting your firm and reaching your customers/clients?	Junior Firms average	Senior Firms average	**Average**
9.1. Web page	3.08	3.75	3,35
9.7. Forming a network by regularly following related activities	3.41	3	3,25
9.9. To give proposal	2.83	3.25	3
9.3. Participation to exhibitions	2.75	2.25	2,55
9.4. Membership to various digital platforms	2.66	2.125	2,45
9.5. Membership to related institution, foundation and associations	2.5	2.375	2,45
9.8. Brochures and handbills	1.83	2.25	2
9.10. Participation to competitions	1.75	1.875	1,8
9.2. Advertising on magazines and other publications	1.91	1.375	1,7
9.6. Sponsorship in related activities	1.83	1.375	1,65
9.11. Other	1.16	1.5	1,3

Both groups have more used “web page” and “forming a network by regularly following related activities” methods than the other methods for promoting their firm and reaching their customers/clients. Nowadays, web page is a very fast and updated way to reach information on all subjects, thus this method may be used more frequently than the others. The other intensive method is forming a network by regularly following related activities; its reason may be to communicate effectively and easily to reach their customers/clients. Following related activities is an efficient way of promoting business.

Both groups have least used “advertising on magazines and other publications”, “sponsorship in related activities”, “participation to competitions” methods. Advertisement on magazines and other publications may be not effective or sufficient to promote design consultancy firms and to reach their customers/clients, because published material may not reach a wide range of sectors.

4.3.5 Production Facilities

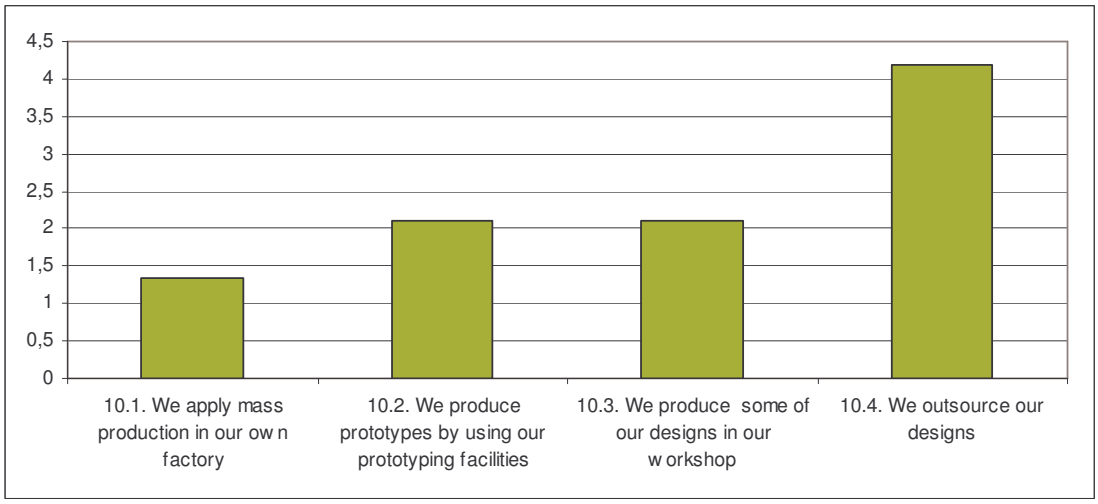
Question 10 aims to obtain information on the firms’ production facilities and amount of their products that are manufactured within these facilities: Do you have any production facilities? How much of your products are produced by these facilities?

Tables J and K in Appendices show the firms’ production facilities and amount of their products that are manufactured within these facilities in Junior Firms and Senior Firms.

The results indicate that both Junior Firms and Senior Firms outsource their designs most frequently. The ratio of outsourcing is higher in Senior Firms. For the other types of production, however, the total ratios are far less. Mass production is the least used. This may indicate that these firms do not have any mass production facilities. All the same, it can be seen from the results that the average ratio for Senior Firms is higher.

Table 4.9 shows all of the firms' production facilities and amount of their products that are manufactured within these facilities. Table 4.10 gives the ratios of comparison of the mean values for all.

Table 4.9 Production Facilities of Firms



Both groups have more used outsources to produce their products than the other facilities. Using outsource may be the most effective way to produce products, as its cost may be appropriate. Both groups least use mass production in their own factory. A mass production facility may be more expensive and difficult than the other facilities. To apply mass production needs technical expertise and knowledge. It also needs technical equipment, background and human resources.

Table 4.10 Ratio of Means for Question 10

Do you have any production facilities? How much of your products are produced by these facilities?	Junior Firms average	Senior Firms average	**Average**
10.4. We outsource our designs	4,08	4,375	4,2
10.2. We produce prototypes by using our prototyping facilities	2,16	2	2,1
10.3. We produce some of our designs in our workshop	2,16	2	2,1
10.1. We apply mass production in our own factory	1,16	1,625	1,35

Both groups rarely produce prototypes in their facilities. Also, both group rarely produce some of their designs in their workshops. All the same, for both options, Junior Firms yields a higher ratio compared to Senior Firms. Although the difference is almost negligeable, it may be possible to mention that there is a tendency for Junior Firms to own prototyping and workshop facilities.

4.3.6 Sector Types

Question 12 is asked to obtain information about the sectors to which the firms have rendered design consultancy services, and with what frequency:
Until now, which sectors in Turkey have you served as a design consultancy firm?

Tables L and M in Appendices show the sectors to which Junior and Senior firms have given design consultancy services. It is seen from the tables that Junior Firms have stated that they have given design consultancy services to the furniture industry mostly.

This is followed by exhibition stands and display and then by promotion products. No firm in Junior Firms has worked as a design consultancy for the toy industry.

Senior Firms have stated that they have given design consultancy services on exhibition stands and display mostly. This is followed by the furniture industry and the promotion products sector. Although, Junior Firms did not serve the toy sector, two firms in Senior Firms have indicated that they have given design consultancy services to the toy industry.

Other sectors mentioned are child room accessories, all decoration works, metro and street furniture, door arms, special designs as web kiosk and postmix machine, exercise tools, stationery and plastic cleaning utensils.

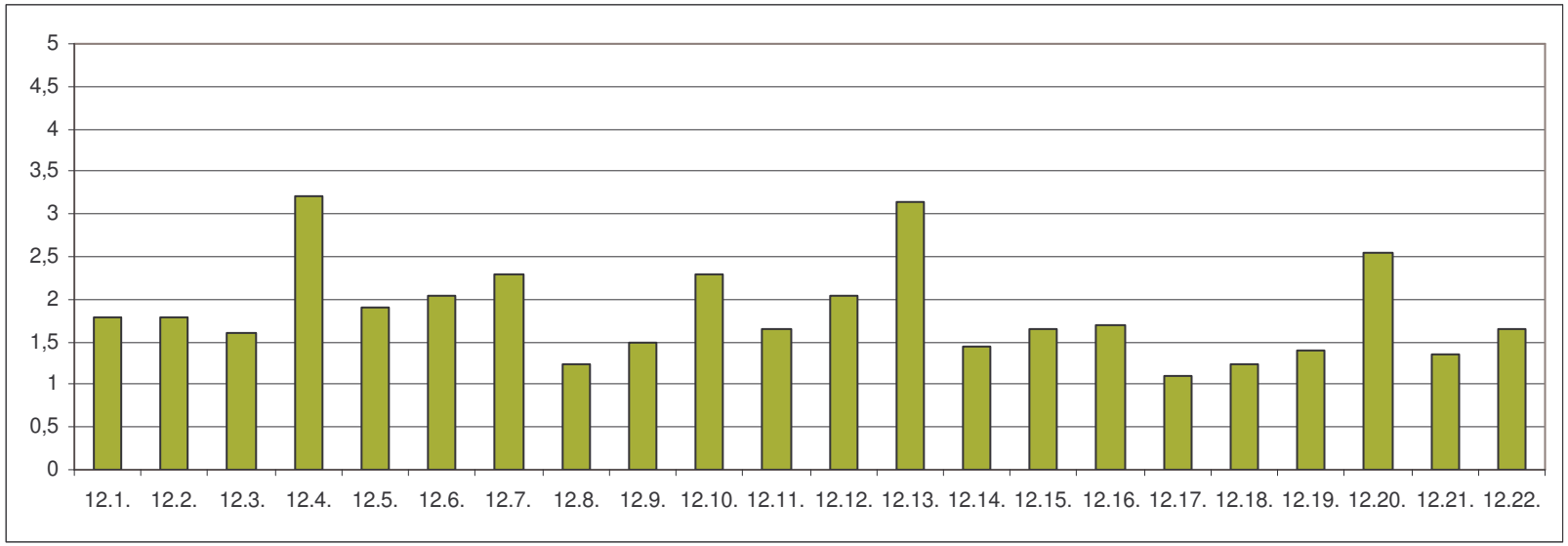
Table 4.11 shows the sectors to which all the firms have given design consultancy services . Table 4.12 gives the ratios of comparison of the mean values for each sector.

In average, design consultancy firms that responded mostly serve for furniture industry, followed by exhibition stand and display manufacturers. Junior Firms have served for furniture industry more than Senior Firms. There may be some reasons. Furniture is a strong and rising industry in Turkey. There are three major regions where woodwork and furniture manufacturing are mostly carried out: Ankara, Kayseri and the Marmara region. Besides large size firms with inhouse designers, most manufacturers are small size enterprises that do not employ designers but may from time to time take design consultancy services. Also, there are some design consultancy firms who mainly work on furniture and have their designs manufactured by small-scale enterprises.

Industrial designers have worked on exhibition stands and displays for a long time, however it seems that this industry is related with the graphicers and/or advertisers. Exhibition stands and displays industry provided to introduce industrial designers in market in 1980s.

Senior Firms have served white goods, automotive, ceramic sanitary ware, communication, exhibition stands and display, tourism, medical equipment more than Junior Firms.

Table 4.11 Sectors for which the Firms Have Given Design Consultancy Services



12.1. White goods
12.2. Automotive
12.3. Ceramic sanitary ware
12.4. Furniture
12.5. Communication
12.6. Electric home appliances
12.7. Electronics
12.8. Defense industry
12.9. Food products
12.10. Packaging
12.11. Glass
12.12. Lighting
12.13. Exhibition stands and display
12.14. Fashion and accessories
12.15. Jewellery
12.16. Kitchen utensils and tableware
12.17. Toy
12.18. Tourism
12.19. Medical equipment
12.20. Promotion products
12.21. Industrial machines
12.22. Other

Table 4.12 Ratio of Means for Question 12

Until now, which sectors in Turkey have you served as a design consultancy firm?	Junior Firms average	Senior Firms average	**Average**
12.4. Furniture	3,41	2,875	3,2
12.13. Exhibition stands and display	2,83	3,625	3,15
12.20. Promotion products	2,5	2,625	2,55
12.7. Electronics	2,33	2,25	2,3
12.10. Packaging	2,25	2,375	2,3
12.12. Lighting	2,16	1,875	2,05
12.6. Electric home appliances	2	2,125	2,05
12.5. Communication	1,66	2,25	1,9
12.1. White goods	1,66	2	1,8
12.2. Automotive	1,58	2,125	1,8
12.16. Kitchen utensils and table ware	1,58	1,875	1,7
12.11. Glass	1,75	1,5	1,65
12.15. Jewellery	1,75	1,5	1,65
12.22. Other	1,5	1,875	1,65
12.3. Ceramic sanitary ware	1,16	2,25	1,6
12.9. Food products	1,41	1,625	1,5
12.14. Fashion and accessories	1,5	1,375	1,45
12.19. Medical equipment	1,16	1,75	1,4
12.21. Industrial machines	1,25	1,5	1,35
12.8. Defense industry	1,16	1,375	1,25
12.18. Tourism	1,08	1,5	1,25
12.17. Toy	1	1,25	1,1

Both groups have served electric home appliances, electronics, defense industry, food products, packaging, glass goods, lighting, fashion and accessories, jewelry, kitchen utensils and tableware, promotion products, industrial machines at about the same rate.

In average, design consultancy firms that responded have least served toy industry, food products, packaging, glass goods, lighting, fashion and accessories, jewelry, kitchen utensils and tableware, tourism, medical equipment, industrial machines. Design consultancy services may not be known sufficiently by these industrial areas in Turkey. Such industrial areas may not exist or may not yet be strong as a sector yet. Or else, they may need special expertised knowledge and skills, and special technical equipped human resources.

4.3.7 Types of the Design Consultancy Service

Question 13 is asked to obtain information on the types of services given as design consultancy in Turkey:
What are the design consultancy services that your firm gives?

Tables N and O in Appendices show the types of services given as design consultancy in Junior Firms and Senior Firms.

From the tables, it can be seen that for Junior Firms, the service most frequently given in terms of design consultancy is product design. The following most frequent service content is concept development and the third one is project drawing. On the contrary, the least given service content is storage for Junior Firms.

On the other hand, in Senior Firms, the service most frequently given in terms of design consultancy is concept development and the following service is product design. Third activity is project drawing. The least given service content is organizing seminars or workshops in Senior Firms.

Junior Firms work to serve for the investment analysis, market research, technical research, project brief and brief detailing, interface design, field tests, technical support, cost accounting, cost analysis, brand and selling strategy, organizing seminars or

workshops, preparing for production and pilot production and assessment of customer satisfaction more frequently than Senior Firms. On the other hand, Senior Firms serve for storage and shipping/transportation more frequently than Junior Firms.

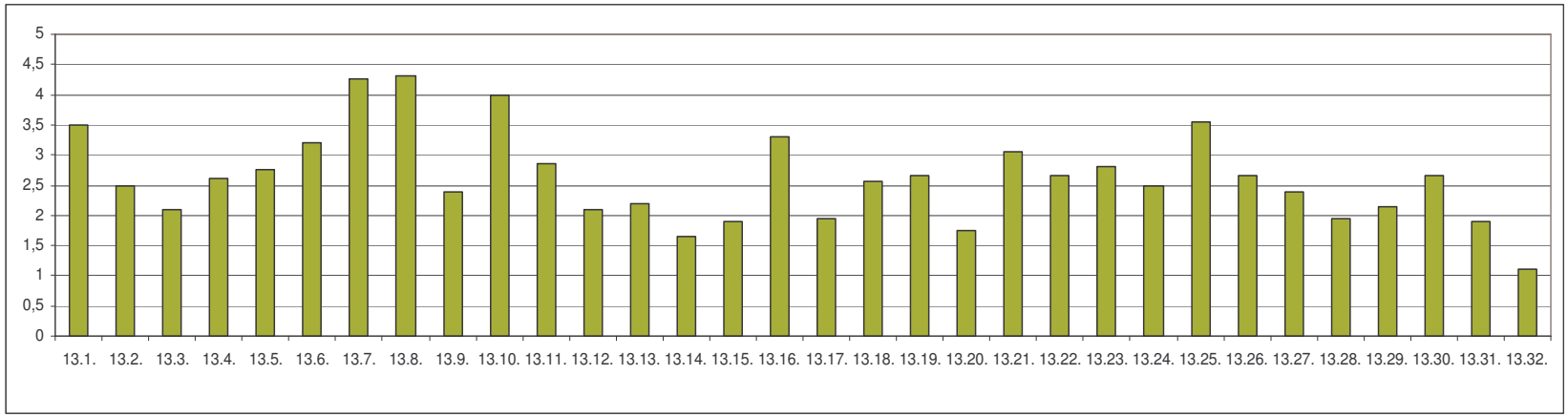
It is observed from the answers that all the services indicated on the questionnaire were marked. There is no empty response. This may show that, design consultancy firms in Turkey offer a wide range of services as defined in the literature. One firm in Senior Firms has additionally stated “strategic design and trend consultancy” as a service offered.

Table 4.13 shows the types of services given as design consultancy by all the responding firms. Table 4.14 gives the ratios of comparison of the mean values for all.

In average, design consultancy firms that responded mostly offer product design, concept development and project drawing in terms of design consultancy service in Turkey. These service types are essential for the continuity of design consultancy sector in Turkey. These are in the main content of design consultancy service and these services help to identify design consultancy and its scope.

In average, design consultancy firms that responded least offer logistic support and organizing seminars or workshops in terms of design consultancy service. Logistic support requires technical support such as replacement components, continuous service, financial guarantee, etc.; and firms may not be equipped to provide such support. Organizing seminars or workshops requires technical and practical knowledge and ability, experience, financial substructure, desire for sharing knowledge and/or experience, empathy, etc. Firms may not be willing to share such know-how, or else, they may not have the time to do so. There may also not be such a demand from firms for workshops.

Table 4.13 Types of Design Consultancy Services



13.1. Product analysis
13.2. Competition analysis
13.3. Investment analysis
13.4. Market research
13.5. Technical research
13.6. Project brief and brief detailing
13.7. To develop a concept
13.8. Product design
13.9. Interface design
13.10. Project drawing
13.11. Ergonomic analysis
13.12. Area/region/field tests
13.13. Technical support
13.14. Logistic support
13.15. Engineering
13.16. Project management
13.17. Cost accounting
13.18. Cost analysis
13.19. Brand and selling strategy
13.20. Organizing seminars or workshops
13.21. Prototyping
13.22. Preparing for production and pilot production
13.23. Application
13.24. Production
13.25. Production follow-up
13.26. Assembly
13.27. Quality Control
13.28. Storage
13.29. Shipping/transportation
13.30. Promotion and design of advertisement materials
13.31. Assessment of customer satisfaction
13.32. Other (Please specify)

Table 4.14 Ratio of Means for Question 13

What does your design consultancy firm offer in terms of design consultancy service?	Junior Firms average	Senior Firms average	**Average**
13.8. Product design	4,16	4,5	4,3
13.7. Concept development	4	4,625	4,25
13.10. Project drawing	3,91	4,125	4
13.25. Production follow-up	3,5	3,625	3,55
13.1. Product analysis	3,66	3,25	3,5
13.16. Project management	3,41	3,125	3,3
13.6. Project brief and brief detailing	3,5	2,75	3,2
13.21. Prototyping	3,08	3	3,05
13.11. Ergonomic analysis	2,91	2,75	2,85
13.23. Application	2,83	2,87	2,85
13.5. Technical research	3,25	2	2,75
13.19. Brand and selling strategy	2,91	2,25	2,65
13.22. Preparing for production and pilot production	3	2,125	2,65
13.30. Promotion and design of advertisement materials	2,5	2,875	2,65
13.26. Assembly	2,58	2,75	2,65
13.4. Market research	3	2	2,6
13.18. Cost analysis	3	1,875	2,55
13.2. Competition analysis	2,66	2,25	2,5
13.24. Production	2,33	2,75	2,5
13.9. Interface design	2,91	1,625	2,4
13.27. Quality Control	2,58	2,125	2,4
13.13. Technical support	2,41	1,875	2,2
13.29. Shipping/transportation	1,91	2,5	2,15
13.3. Investment analysis	2,58	1,375	2,1
13.12. Field tests	2,41	1,625	2,1
13.17. Cost accounting	2,16	1,625	1,95
13.28. Storage	1,58	2,5	1,95
13.15. Engineering	2,08	1,625	1,9
13.31. Assessment of customer satisfaction	2,25	1,375	1,9
13.20. Organizing seminars or workshops	2,08	1,25	1,75
13.14. Logistic support	1,75	1,5	1,65
13.32. Other	1	1,25	1,1

4.3.8 Types of Realized Projects

Question 14 was asked to obtain information on the types of projects carried out by design consultancy firms, the sectors for which these projects were conducted and the types of services given:

What are the major projects, carried out and realised for sectors for which you gave design consultancy?

It seen in Table 4.15 that, most of the projects stated by the respondent firms are based on either furniture design or interior architecture. Consultancy firms, which work on furniture design, serve about office furniture or home furniture. The consultancy firms work on interior architecture also at a high ratio. This may be villa decoration, office decoration, museum decoration, hospital decoration, store decoration, bank decoration, restaurant decoration or factory refurbishment. Another interesting point is that the most popular businesses are interior architecture and furniture design for the design consultants compared to product design or other industrial design businesses. Design consultants work on projects that exist in different profession fields like interior architect and/or graphic design.

These diversities are very interesting. Clients are not manufacturers in general. There is no mass production. The most popular business is to update and re-design of various areas. There are a lot of projects about this field. Designers prefer to work in this field instead of waiting another business from manufacturing firms. To provide the existence of business, designers works on interior architecture and graphic design for clients who do not require any profession.

There is a wide range of diversity in the sectors for which projects are made or deisgn consultancy is given. The most popular sectors are exhibition stands and displays, electronics, packaging design. These are followed by corporate identity projects, and glass products. Exhibition stands and displays do not need mass production. It is worked with modular components in exhibition stands and displays. In general, projects are applied for once. Design consultancy firm follow up to project application. Also, it is observed that most of designers begin to work with

similar projects. Potential clients and clients participate the exhibitions before the manufacturing firms. Exhibition stands and displays sector promote the designers in profession.

Types of realized projects are also asked in questionnaire. Services types in realized projects that can be reviewed in Table 4.16 are graphic design, interior design and related to this, interior design application. These services refer to different professions from industrial design profession. And also, interior design and furniture design are the most popular compared to product design or other industrial design businesses. And what's more, there is no need to mass production to realize these services. It seems that, offered wide range of services can not be realized in Turkey's conditions. There may be no demand to design consultancy firms except of interior design, interior design application and furniture design. Another reason may be that the clients are not manufacturers. Thus, design consultancy firms may have to work in interior design and furniture design fields rather than other industrial design services.

There are many projects that are done for both large size firms and small and medium size firms. But in general, most projects indicated are carried out for small and medium size firms.

Design consultancies serve for many different sectors ranging from packaging and corporate identity to defense, sea craft or interface design. Many respondents mention about their projects that are carried out after 2000s. However some respondents mention about the projects that were carried out before 2000s. Besides, another interesting point is that some respondents mention some projects that were not realized. Both groups of projects may have strategic importance for their firm or they may be an example of satisfactory business conducted in their firm background/firm history for these design consultancies.

Some design consultancies became an expert in their business and they work for specified sectors mainly. For example, office furniture, glass tableware, exhibition stands and displays, corporate identity, and electrical home appliances are the fields

of expertise that draw attention. It is seen from the responses that in some cases, client firms may prefer to work with the same design consultancy again, following successful business collaboration. Or else, the design consultant is a designer that has worked in a particular sector before and is now serving for this sector as a consultant.

Table 4.15 Project Types Mentioned by Design Consultants for Question 14

Project type	Mentioned	Not realized
Furniture design (office)	6	
Furniture design (home)	5 (various)	
Interior architecture	1 (various)	
Villa decoration	2	
Office decoration	3	
Museum decoration	1	
Hospital decoration	1	
Store decoration	1	
Bank decoration	1	
Restaurant decoration	1	
Factory refurbishment	1	
Exhibition stands and display	6	
Electronics	6	
Packaging design (plastic, glass, etc.)	5	
Corporate identity	4	
Glass design	4	
Point of purchase and product display	3	
Medical equipment	3	
Electric home appliances	3	
White goods	2	
Promotion products	2	
Fashion and accessories (Shoes and bags)	2	
Kitchen utensils and table ware	2	
Industrial machines	2	
Interface design	1	x
Machinery display	1	
Control unit	1	
Ceramic sanitary ware	1	
Trash bin	1	x
Graphic application and detail design	1	x
Automotive	1	
Sea craft	1	
Defense industry	1	
Children's accessories	1	
Plastic cleaning accessories (toothbrush)	1	
Door handles and knobs	1	
Clock design	2	

It seems that some client firms or persons prefer the same design consultancy in their projects. For example if the client firm worked with the design consultancy in 2000, the client firm chose the same design consultancy to work with them for another project in 2002. It may be a sign of customer satisfaction and/or design consultancy success.

Some projects were organized as serial projects. These projects are linked in each other and the projects go forward/advance step by step.

Table 4.16 Types of Services Given by Design Consultancies for Question 14

Types of Services
Product design and development
Design management
Concept development
Interface design
Project drawing
Detail design
Production follow-up
Guidance/consultancy
Adaptation for production
Production/prototyping
Production consultancy
Mechanical design
Brand creation
Graphic design
Interior design
Interior design application
Art consultancy
To organize cultural activities

Among the given services defined, which may be found in Table 4.16, are mentioned graphic design, interior design and related to this, interior design application. These services refer professions other than industrial design. The other different services identified are art consultancy and organizing cultural activities, which are also different areas of expertise and may not be considered as a service of industrial design consultancy. As an addition to the types of design consultancy services inquired in the questionnaire, various other services are defined, and these are design management, detail design, guidance, adaptation for production, production consultancy and mechanical design.

4.3.9 Size of Client Firms

Question 15 is asked to gain information on the size of the client firms to whom design consultancy service is given:
Could you give information about the size of client firms and frequency of service?

Table 4.17 shows the scales of client firms to whom design consultancy services are given by all firms. Table 4.18 gives the ratio of means for this question.

Table 4.17 Size of Client Firms

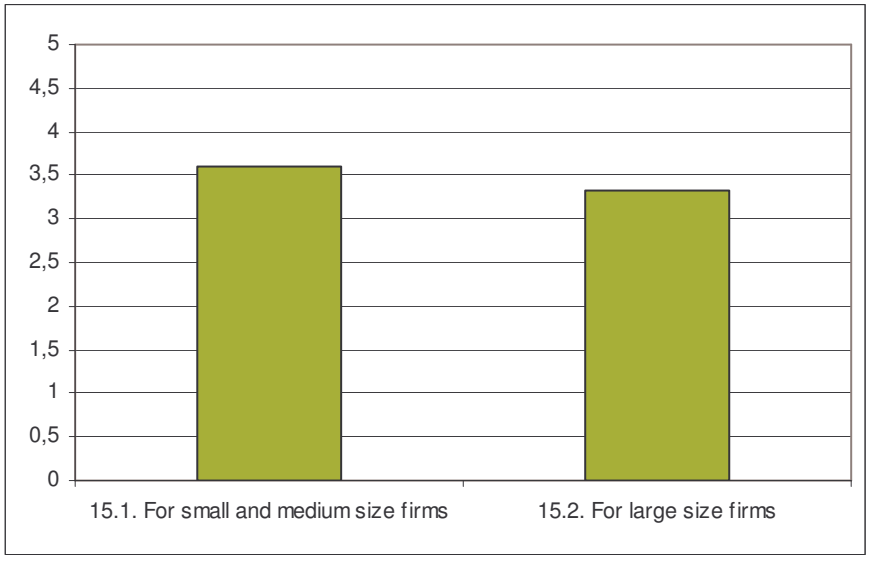


Table 4.18 Ratio of Means for Question 15

Please indicate the size of the client firms to whom you give service as a design consultancy firm?	Junior Firms average	Senior Firms average	**Average**
15.1. For small and medium size firms	2,08	2,75	2,35
15.2. For large size firms	1,66	2,75	2,10

Tables P and R in Appendices show the scales of client firms to whom design consultancy services are given by Junior Firms and Senior Firms. From the tables, it can be seen that Junior Firms serve for small and medium size client firms more frequently than large size client firms. The reasons why young design firms (in Junior Firms) are involved less frequently with large size firms and more frequently with small and medium size firms may be:

- Large size firms may prefer to work with experienced external designers rather than newly founded consultancy firms.
- Small and medium size firms may generally not employ in-house designers, therefore some may be in need to frequently work with external designers to acquire design services. They may prefer young design firms for economic reasons.
- Also, young design firms seem to be more proactive in contacting firms for business (see Table 4.6).

On the other hand, Senior Firms give service as a design consultancy to small and medium size client firms and large size client firms in the same ratio. Senior Firms serve small and medium size client firms more than Junior Firms. Senior Firms serve large size client firms more than Junior Firms, which is very significant. Reasons for this may be the years of experience that firms in Senior Firms have as professionals, being more known in the industry and having developed expertise in an area.

Therefore, it may be said that large size firms from various industries prefer the design consultancy services of more experienced firms. Large size firms may already have in-house designers but from time to time require the services of external designers; this may also be a reason for them to prefer experienced and known design consultants.

In average, firms that have respondent give design consultancy service for small and medium size and large size client firms in about same ratios.

4.3.10 Differences in Design Consultancy Services Taken in terms of Client Firm Size

Question 16 was: How do design consultancy services that you give differ in terms of the size of the client firms?

Project management, product design, project drawing, product identification and analysis, brand and selling strategy, prototyping, market research, application, production follow-up, competition analysis, technical support, to give a brief, preparing for production and pilot production and quality control are the services that are given more frequently for the small and medium size firms. In fact, the small and medium size firms need project management, product design and project drawing services at most. The small and medium size firms generally may not have in-house designers. Besides, they may have not qualified personnel and they may have limited human and financial resources particularly for product development. For this reason, small and medium size firms may take design consultancy to provide project management, product design and project drawing that are essential tools for their existence in market.

Concept development, interface design and field tests are the services that are given more frequently for the large size firms than the small and medium size firms. Concept development for large size firms is the advanced step compared to the product design. If the client firm has in-house industrial designers, from time to time, it may want to take design consultancy on novel concept development. The firms

may not immediately turn these concepts into products but may keep them for future reference. Their in-house designers may develop these ideas partially or entirely in time and according to the know-how of the firms. For this reason, concept development service may be given more frequently for large size firms than small and medium size firms. Interface design may need complex and advanced technology and financial sufficiency. In some sectors, such as white goods, large size firms may not be able to invest on and make radical changes to their production lines. Besides, they may have their production planned for a number of years ahead. When they want to make changes on a product, this may frequently be the interface comprising control panels and displays, which are components that may be applied to an existing line. For these reasons, interface design service may be taken more frequently by large size firms compared to small and medium size firms.

Field tests may also need financial sufficiency and advanced technology so that this service may be taken by large size firms. These may be related to research and development activities of a firm, where the firm is investing time and financial resources on a product, does not want to take risks, and wants to verify the new ideas. Design consultants involved in the design process may be more experienced in conducting a design process and wish to involve field tests for design feedback, in collaboration with the firm. Besides, field tests may involve focus groups where potential customer satisfaction is assessed for future reference. Firms may want to conduct such studies for understanding whether they aim their target group, and to develop marketing strategies. Firms may require such a service from design consultants due to their know-how and experience in conducting the design process, user research, objectivity compared to in-house designers, and as a product development strategy.

Logistic support, cost accounting, field tests, investment analysis, engineering, organizing seminars or workshops, storage and shipping/transportation are given rarely for all firms in general.

Product design, project drawing, concept development, project management, ergonomic analysis and product identification and analysis are given frequently compared to the others for all the firms in general.

4.3.11 Advantages of Owning a Design Consultancy Firm

Question 17 was: What are the professional advantages of owning a design consultancy firm?

Firm A believes that professional satisfaction and support given to understanding the importance of design are the advantages of owning a design consultancy firm.

According to **Firm B**, it seems fine to own a design consultancy firm from a distance, but this is only utopic.

Firm D says that the advantage of owning a design consultancy firm is specifying the client's demands and needs and in this sense, to design and to produce the products or to direct clients to design consultancy firms that are more related to these needs.

Firm F thought that the comfortable working environment is the only advantage of the owner of the design consultancy. The respondent believes that there are no more advantages because of Turkey's economic situation and because design is not understood sufficiently as a kind of service sector. According to the respondent, any intelligent investor would not make investment on design consultancy if the investor's occupation is not related to design.

Firm H thinks that being able to apply the know-how of unrelated sectors to other sectors is the advantage of owning a design consultancy firm.

According to **Firm I**, to be aware of different sectors, different materials and production techniques and to estimate the potential or existing trends' effects on the future trends are the advantages of owning a design consultancy firm.

According to the **Firm J**, the advantages are recieving different technical information (material, production process) from different sectors and being able to update these information and experiences. The respondent believes that serving different sectors helps to elevate and promote professional motivation.

The respondent from **Firm K** believes that design consultancy service can be provided individually and therefore there is no advantage of being an owner of design consultancy firm.

Firm L thinks that they serve design consultancy with production and application concerned with design directly. According to the respondent, they are different from the design firm that serves only design consultancy. Acting as a consultancy besides other services gives their clients and outsources the message that they are in control of the business they are doing. Therefore, this raises the prestige of the firm and its designers.

According to **Firm M**, to be owner of a design consultancy firm allows to follow the sectors and see the firms' commercial disposition, thus providing project collaboration by increasing the connection between the consultant and the market.

Firm N thinks that the increase of production costs, saturation of the world markets and increase of the competition among designers leave the producers in a difficult situation. In the past, people thought that "first we design and it will be produced anyway." Today the product is designed by setting out the selling price. The design consultancies should follow these criteria, and production and production technology closely. The firm, which follows this approach can finish the projects on time with minimum defects and this is important for the firm's continuity.

According to **Firm O**, there is a "productivity of diversity" because of design being unlimited. Design consultancy can be given in every area of design, this allows feedback on many different subjects. Working on various projects ranging from a furniture firm's introduction CD to a sock firm's shop design provides big advantages.

Firm P emphasized that the flexibility of making projects for different sectors provides the dynamics to learn and to search for continuously. Thus, accumulation of rich knowledge and experience can create vision and infrastructure for another project.

Firm R recognized that his/her design consultancy definition is different from the design consultancy defined in the questionnaire. The respondent believes that there will be a separation between firms that provide various services under design consultancy and firms that give consultancy and support about various design areas such as his/her firm. The respondent believes that the firms in his/her field are currently advantageous, all the same, as she proposes new working methods and topics, it is essential to breast the difficulties.

Firm S thinks that the only advantage of being an owner of a design consultancy firm is the possibility of continuously increasing their industrial knowledge and experience. Also, as upper level managers, they have the chance to examine other such organizations.

Firm T believes that the most important advantage is personal progress. Another advantage is to live through any kind of problem individually without breaking from the market.

According to **Firm U**, being able to make designs on different subjects at the same time, allows differences to support one another.

Firm E and **Firm G** did not answer this question. From **Firm C's** answer, it is seen that the question is misunderstood and therefore the answer is irrelevant.

4.3.12 Expectations from the Government, Design Consultancy Sector, Firms and Universities

Question 19 was: For manufacturer firms to see design as an added value and for them to gain information and augment their awareness on design consultancy services, what suggestions would you bring for the following stakeholders to do?

The stakeholders mentioned in this question were: the government, design consultancy sector, firms and universities.

4.3.12.1 Expectations from the Government

According to **Firm A**, the government could specify design standards, which will be respected by all the firms.

Firm C believes that the government must support the design firms' introduction in international fairs and expositions and the government should give support to the design firms like support given to small and medium enterprises in other sectors.

According to **Firm D**, the government should control imitated products strictly and provide tax advantages to firms that produce original products and lastly copyright problems should be solved.

Firm E believes that the government could provide considerate support to the right points.

According to **Firm F**, the government should recognize the value that will be added to the economics and promotion by design's positive effects on export and in this concept the government should provide more encouragement and tax deduction.

Firm G thinks that the government should support Turkey's design works in the economic sense and the government should accept design as a national strategy. Also

the government should work to help create global brands and contribute to national economy. These works should be independent from politics and planned for 10-20 years.

Firm H thinks that design and quality should be a national policy. Tax advantages should be provided to those that design.

According to **Firm I**, the government should generate a politics about design.

Firm J thinks that the government should have a design politics. The government should provide support for the design service such as encouragements that were provided for participation to fairs and exhibitions and for registration and patent processes. The government should take precautions against designers working without paying taxes or without making out an invoice. An arrangement such as authorisation to sign should be activated.

According to **Firm K**, the government should provide security of copyright with laws in all fields and they should oblige research and development.

Firm L thinks that the government should understand that success reached mainly by production in industry is limited success. They should notice that there are design fields besides textile and construction, which can be developed further. The government also should explain the existence of well-equipped and experienced human resources is in sufficient amount to the industrialist and investor.

According to **Firm M**, the government should specify design and the concept of new product development as a policy.

Firm N thinks that the government should support enterprises that serve design and direct them to producer firms. Also, the government should discuss design subject as a national issue, create the concept of Turkish design and introduce it to the world.

According to **Firm P**, firstly, to specify Turkey's design policy, the universities and associations should work more actively in collaboration. They may need to create an institution at ministerial level. Even though design councils are established in European countries, which have small economy, unfortunately in Turkey there is no development like this. The respondent believes that explaining the added value of design at all levels of society, instructing manufacturing firms, providing various supports for design projects, respresenting Turkey in this area, organizing international large-scale events can be possible with a design council.

Firm R thinks that the government should provide all types convenience and support to both firms and designers by funds, design centers, encouragements and laws. These should be followed from ETMK.

According to **Firm S**, the government has to provide encouragements for industrialists about design. Making progress in this situation is very difficult with a comprehension that thinks protecting new ideas means mainly the protection of musical tracks. It is also necessary to solve issues related to BSA (Business Software Alliance) in favour of both sides.

Firm T thinks that the government should enact legislations for the obligation of employing designers in establishments that have a specific production capacity or for applying strict intellectual property rights. Design copying should be prevented.

According to **Firm U**, the government should enact legislations, encouragements and sanctions to oblige manufacturers to work with designers. Financial support can be provided for the design sector and tax ratios can be arranged.

4.3.12.2. Expectations from the Design Consultancy Sector

According to **Firm A**, design consultancy sector could give support to the government to form design standards, which will be respected by all the firms.

For **Firm B**, firms in the design consultancy sector should become organized such as under professional associations.

The respondent from **Firm C** states that he/she is not sure about whether design consultancy exists, therefore he/she has no suggestion in these terms.

According to **Firm D**, the design consultancy firms should evaluate the work/task firstly. If the work/task is appropriate with the design consultancy firm's background, the firm should start to work. Design consultancy firms should do the work correctly or should send work to the related experts. Design consultancy firms should explain every step of the work clearly to the client and direct the client about the results in the right way. Also, design consultancies should demand the price for their service from the customer.

According to **Firm E**, design consultancy firms could explain how design increases the added value to the producers clearly.

For **Firm F**, design consultancies should prepare projects taking into account the firms' capacities and needs, helping small and medium sized firms to understand the positive effects and values on their own enterprise if they work with design consultancies. Design consultancies should participate in related meetings to tell about their profession.

According to **Firm G**, design consultancies should work to compose standards and they should work with cooperation for the organization of the profession.

Firm H thinks that design consultancies should create a professional organization and approval mechanisms at top level. Poor quality products should be given penalty and quality should be awarded. Competition by design should be promoted instead of competition by price.

According to **Firm I**, design consultancies should make widespread promotion of the sector.

Firm J thinks that design consultancies should be able to create professional ethics. A pricing policy to be followed must exist in this ethics.

According to the respondent from **Firm K**, there is not a design consultancy sector in Turkey. However university lecturers and foreign consultants give such a service when this is demanded.

Firm L thinks that design consultancies should do their job well. They should demand fair/acceptable amount of money from the client for their service but they should not forget that knowledge means money. They should create their own market. Also they should offer their analytical studies objectively to their customers or potential customers. They should be able to convey the opportunities, disadvantages, popularity, originality, economy and other results of design consultancy services to clients.

According to **Firm M**, design consultancies should create measurable and useful models by creating economic solutions for businesses and they should introduce these to them.

Firm N thinks that the design consultancies should work as a government support and they should search for the reasons why foreign designers are preferred and local designers should be educated in this direction.

According to **Firm O**, design consultancies should work to augment the level of consciousness and to provide cooperation between the firms.

According to **Firm P**, it is important for ETMK, with its mission of representing the design sector, to work with other professional societies and arrange organizations together. There should be an ETMK stand in sectoral exhibitions. These will be useful to augment the general level of consciousness on the subject. Fairs only on the subject of design do not attract attention as much as believed. In manufacturer firms, one of the biggest problems is not finding an appropriate designer for themselves.

For this reason, ETMK should create an inventory that includes designers, which would be very useful. ETMK could establish standards for the establishment of qualified firms. Augmenting the level of consciousness of manufacturing firms on design should not be considered mainly as creating a design awareness. The manufacturer firms should know who is the design consultant. An assessment procedure can be developed such as a "design audit", in order to regulate people who conduct the business without professional education or who work without making out an invoice.

Firm R thinks that design consultancy firms should serve in high quality and in consistence. They should be consistent about prices and services and should not lead to cut down prices. This is also valid for individual designers. The designer and her/his firm should develop and improve themselves and they should be a step ahead of the client firm.

According to **Firm S**, the designers that work in design consultancies must be in close communication with each other and act together and accept this as a main principle.

Firm T thinks that the design consultancies should be in a position that values creative ideas and that promotes more effectively; however this is directly a financial problem.

According to **Firm U**, design consultancies may apply price policies appropriate with the national realities. A system that can present complete product solutions can be provided by recognizing the lacks of SMEs in engineering and product development areas.

4.3.12.3 Expectations from Firms

According to **Firm A**, the firms could respect and apply design standards determined by the government and the design consultancy sector.

The respondent of **Firm C** believes that consultancies should create platforms to introduce themselves and should be in agreement with each other but he/she does not believe this will be possible. He/she also thinks that all projects should be given consciously by competitions. The respondent does not like privileged relationships. The person who accomplishes the work well should be commissioned with the task; and competition should increase but not economically.

According to the respondent of **Firm D**, client firms should work with the appropriate design consultancies. They should specify the appropriate design consultants or design consultancy firms related with the work and should prefer to work with them. Clients should also know that every design consultancy service has a price and must be prepared to pay for it.

Acording to **Firm F**, the firms should recognize that we are in the last point about copy products and contract manufacturing process and they should realize that receiving design service has a price. In new projects, the firms should adopt an open strategy for risk sharing. They should deliver their needs for support about design to the government in the same platform with design firms.

Firm G thinks that the firms should recognize that design is an added value for their products and convey to the consumer and media much more than what competition requires.

According to **Firm H**, when it comes to the design consultancy sector, a free competition environment will force the firms into using design in any case.

Firm I thinks that the firms should be in close relationship with ETMK now and a design council in the future. They should participate to design activities, exhibitions and they should work to find the most appropriate designer for themselves through internet portals such as Dexigner and TDW.

According to **Firm J**, the firms should accept that they cannot continue in the order they have been using for years and they should recognize that they have to make an

investment for design capital. They should work with appropriate designers not with sculptors, graphic artists and moulders to design new products.

Firm K thinks that all firms design their products themselves as far as they can do. But in the fashion sector, the firms manage to work with both design consultancy and in-house designers.

According to **Firm L**, the firms should teach and advise their managers or responsible personnel the ways of obtaining and meeting design requirements from local sources. They also should emphasize that knowledge is valuable just as much as assets.

Firm M thinks that the firms should understand that competition is not only based on price but also based on innovation and thus they should increase their new product development activities.

According to **Firm N**, the firms work with designers for the purpose of advertising and do not try to attain products which provide solutions in fact. They should learn what industrial design really means and they should benefit from designers in the real sense.

Firm R thinks that the client firms should understand that more budget and time are needed for design services. They should try harder to reach designers and design firms. Projects are reached to an agreement in friends and acquaintances' meetings (in an unprofessional manner). Market research is done rarely.

According to **Firm S**, if the firms have managers that could think in global scale they can understand that they need design. Making progress is very difficult for the firms with the managers who are outdated and who think at local scale.

Firm T thinks that if the firms want to grow and export they should just understand that they have to employ to designers.

According to **Firm U**, the firms should develop a unit to coordinate design works in their structure, they should try to manufacture innovative products, they should benefit from encouragements related with design.

4.3.12.4 Expectations from Universities

According to **Firm A**, universities could give support to form design standards.

The respondent of **Firm C** thinks that the universities should give correct and proper education. Education should aim to feed the mind. Universities should also not create any obstacles for professionals.

For **Firm D**, all the departments in universities related with production and selling should direct their students to design and art history lectures. They should also explain and tell the importance of novel ideas clearly.

Firm E thinks that universities could organize competitions and panels related with the subject of design.

According to **Firm F**, universities should organize lectures and seminars related with market realities to students who will graduate in the near future. Newly graduate students should have sufficient knowledge to create a complete solution in the production process. This is very important especially for SMEs to receive a whole service related to their design needs for them to get satisfied with this service.

Firm G thinks that universities should create more competition, organize conferences and conduct new projects in cooperation with private sector and the government.

Firm H thinks that designers should be prepared better for market conditions. Education duration should be re-organized for 5 or 6 years. Training should be mandatory in industry for one year.

According to **Firm I**, universities should make research and create conceptual projects intended for industry without creating the image of cheap manpower with projects made by students. They should ensure successful students find employment.

Firm J thinks that the universities should update their material and production methods knowledge continuously and they should organize productive field trips with students for this aim.

According to **Firm K,** universities are both acclaimed and criticized and also insufficient, they all the same remain the unique source for this field.

Firm L thinks that when the universities equip students with professional knowledge, they also should teach well students the actual/current market conditions and industrial developments. The universities should emphasize that knowledge is valuable just as much as assets.

According to **Firm M,** besides creating design, universities should provide strengthened education with design management and design trade courses.

Firm N thinks that universities should carry out projects with industry. The universities should give maximum attention and importance to carried out projects and industrial firms should not be mistreated. The projects carried out with industrial firms should not be considered as an educational project. The consciousness and presentation level should be increased.

According to **Firm O,** universities should organize symposiums and prepare students to the market.

Firm P thinks that universities should work actively for a design council. They could organize professional congresses to bring together design firms and to make them act. Student projects should be done with manufacturer firms and with design consultants in certain amouonts. The activities should be organized to place design in society such as exhibitions in the city's busiest roads instead of universities.

According to **Firm R**, some universities educate designers insufficiently in pratice. Although well made in 3D modelling, products are not technically drafted and this leads to designers to disregard product details and production techniques. Design education is unrelated with the real world.

Firm S thinks that universities should give importance to projects that include collaboration between industry and universities. It seems that this is the unique solution at this stage.
According to **Firm T,** universities should educate qualified students.

Firm U thinks that universities should use facilities of collaboration between industry and university at maximum level; they also should make efforts towards development of these facilities. Universities should educate students to have well technical background towards market's expectations.

4.3.12.5 Other Suggestions

According to **Firm D**, instead of trying to solve everything from the basis, engineers and marketing experts should develop themselves in finding details appropriate to new ideas. They should also emphasize innovation more.

Firm F thinks that the professional organizations should help to deliver our (design consultancies, design firms, designers) problems to the government and they should have a more active role in the training of manufacturing firms. Manufacturing firms should be made conscious by recursive and regular meetings, not by only one or two seminars in a year.

Firm I thinks designers should be member to some platforms (non-governmental organizations) such as ETMK and thus they should be able to discuss many subjects and they should be able to produce common action plans and strategies.

The respondent of **Firm S** mentions that professional consciousness and a sense of unity is needed.

Firm T thinks that their most important need is that patent, registration and intellectual property rights should be preserved.

4.3.13 Problems of the Design Consultancies

Question 20 was: What are the problems that you meet as a design consultancy firm?

The biggest problem that **Firm A** meets is sourced from not recognition of design education and not understanding its necessity.

According to **Firm B**, unfortunately, design consultancy is given by manufacturers for free and lacking quality. This is the same in all scale. Design service is given to a person who needs visiting cards or brochures by the printing office. Design service for front-line is given to a person, doing a building construction, by the front-line firm. Design service is given with no money by unrelated people. Selling of the design is very difficult, because in Turkey, design is a bonus of the main project.

For **Firm C**, problems encountered are mainly economic.

For **Firm D**, design service has a price and this is forgotten. The problem is, the price for the service is paid for only and once the product is produced. It is assumed that design consultants do not labour for years such as an advocate or a doctor. Cleints are not willing to pay for design consultancy. They prefer similar products that everybody likes and gets used to in order not to cover a new product's cost and are not open to innovation.

According to **Firm F**, during education, they as designers did not learn what is needed to manage a firm in the commercial sense. For this reason, trying to solve commercial problems by experiment is the biggest problem. Because of their unsufficient commercial knowledge, when they set up their own firm, they feel desperate and alone.

Client firms do not know what design service is and what its advantages/outcomes are. For this reason, the design consultancy firms have to educate to client firms besides their designer mission and thus the design consultants have to spend more effort and energy. The design firms should more support the Industrial Designers Society of Turkey (ETMK) that represents industrial designers, speaks for their ideas and defends industrial designers if it is necessary. By this way, the designers can solve their problems that they meet in their professional lives.

According to **Firm G**, the problems are lack of knowledge of marketing and sales teams and manager positions, not being courageous about novelty and not receiveing the equivalent given in return of a design.

According to **Firm H**, the problem is persuading a client that they need design and overcoming the prejudice of "my products can be sold without design".

Some of the our problems that **Firm I** encounters are: being given an insufficient brief; lack of market research and competitor/rival analysis; taking idea from managers and upper level management and not from the focus group; an authorized person not existing to take responsibility for following up the project; delayed projects because of the unsystematic works, bad time management, and unproductivity; not wanting to pay money for the ideas; bargaining; delaying of the payment by not complying with the contract or not paying; having the name of the employer instead of the designer on design registration forms, either by mistake or for not checking, although is it mentioned in the contract.

According to **Firm J**, there are many problems that may be mentioned under certain categories. 1) The advertisement sector does not have old budgets and they work on product design to expand their service areas but they mainly consider a product's visuality and whether its designers are "PRable" or not. Thus, our society, which has underdeveloped design awareness is conducted wrongly by media and advertisement. 2) Manufacturers are used to compete with prices only. They are aware that they have to produce innovative and differentiable products to continue their existence.

But they do not want to make an investment such as to take a design consultancy service or to employ someone for this work. Instead of making investment, they prefer to have their own moulder to make products similar to competitors' samples.

3) Design is very popular for media too. Most of the people perceive design as an expensive product through the works of media. 4) Competitors of industrial designers come from other profession fields. Everybody is "designer" but some of them are industrial designers. There are graphic artists, sculptors and such in the market that do not know about materials or production methods but state that they are product designers, which cause negative effects on our profession. Sometimes, to know 3Dmax is not sufficient; not only aesthetic but also manufacturable products are needed.

5) Competiton participation should not be open to everybody. For example, interior architects can not participate to architectural project competitions; similarly, only industrial designers with diploma and members of ETMK should be able to participate to product design competitions. Competitions, particularly those that give importance to quantity and not quality, and which may have political interests may also give bad impressions of our profession.

The problems that **Firm K** states are: intolerance for the designer's accumulation, foresight, and the aimed results; and disappointment of clients caused by designers with insufficient skills and knowledge.

According to **Firm L**, the clients do not know that knowledge is as valuable as goods or it seems that they do not understand it. The employer or clients have a tendency to direct and reflect their tastes and user preferences on the design process as pure realities during design and planning of industrial products and services.

According to **Firm M**, the firms are inexperienced about product development activities, they have difficulties in perceiving their service processes. Within an organization the routine activities are not measured in terms of performance and

productivity, as a result, there is difficulty in assessing the productivity of a service received. At the end of a design consultancy service, the designer or design firm must be able to identify the differences.

For **Firm O**, some of the major problems are, a work done not being clearly understood, and its scope not being fully explained.

According to **Firm P**, because of freelance designers who give no invoice and sell their work for a very cheap price, the large size design firms cannot compete financially. Instability in economy; manufacturers stopping investment in times of crisis, no government support such as encouragements for design consultants, high ratios of software and hardware costs and not being able to reflect these costs to a proposal are the other problems. The manufacturers may change the project delivered by the designer according to his own beliefs, and they may not use the designer's name during design registration. In general, many firms realize this process by themselves; the designer is not informed about the developments. Thus, the designer cannot protect his rights.

According to **Firm R**, the problems are not knowing what kind of service is required, ignorance of following and top control mechanisms and experts/specialists, sufficient budgets, scheduling and planning done unrealistically.

According to **Firm S**, the general problem is the existence of firm structures that do not take notice of expertise in Turkey for a long time. This situation makes difficult for the importance of design consultants to be understood by client firms. Nowadays, Turkish businessmen's biggest deadlock is that they suppose they can move globally when they think locally. A major problem for design consultants is to express themselves to these structures. This situation obscures to their professionalism to some extent.

According to **Firm T**, the client firms do not know what they want, think that the service price is very high, do not pay the price for what was accepted, change the design's technical details and put the blame on design for the resulting faulty

product. They also try to manufacture with astuteness and reject technical knowledge.

Firm U believes that manpower planning is a problem: sometimes, there may be five projects at the same time, sometimes there may be only one project. There exist some designers that work for a very cheap price because the design counsultancy sector and regulations have not been established completely yet. The taxes and financial responsibilities are very heavy.

Firm E and **Firm N** did not comment on the problems of the design consultancies.

4.3.14 Future of the Design Consultancy Sector

Question 21 was: What do you think about future of design consultancy sector in Turkey?

Firm A thinks that, every year, the design consultancy sector becomes more powerful and well-known with newly graduated students and enterprenuer firms.

Firm B thinks that, design consultancy sector will be better day to day.

Firm C has doubts on the existence of the design consultancy sector, so did not comment on the future of the design consultancy sector.

Firm D believes that the existence of a need for the design consultancy sector is recognized slowly. But the development of the design consultancy sector will take more time if the government does not support manufacturing.

The respondent from **Firm E** thinks that, Turkey has been improving seriously since the last five years and in the following term, this improvement will appear more clearly.

Firm F states that they have not yet lost hope as a young firm. They believe that all design firms will take their place in the Turkish market with correct planning and communication. But there is a long way to go. The respondent thinks that there is a serious design potential in our country whose manufacturing and economy is developing. This potential has to be noticed by the state and the manufacturing industry and these stakeholders have to work in collaboration towards this end.

The respondent from **Firm G** always thinks positively about the future of design consultancy sector in Turkey.

The respondent from **Firm H** thinks negatively about future of design consultancy sector in Turkey.

The respondent from **Firm I** thinks that the design consultancy sector must develop and will develop very definitely. New generations will work freelance more heartily than the old generations because currently there exists demand in market.

Firm J believes it is not possible to mention of a design consultancy sector in Turkey at the moment. In the mean time, design offices are augmenting in number, causing price competition to rise, resulting in the loss of quality in the services given. It will be possible for the design consultancy business in our country to have a bright future as the result of industry and state becoming more knowledgeable on design. In a far future, this will lead to the rise of design consciousness in the public.

Firm K believes that the design consultancy sector has already begun as a result of obligation. Nowadays, the foreign service groups and persons that benefit best of the opportunities. In our country, acceleration in the sector will be possible with increase of demands of clients and the determination of prices for the services given.

The respondent from **Firm L** thinks that Turkey evaluates industrialization with "having industrial machines" equivalently. This has to be outgrown. It should be understood that actually, industrialization is based on recorded and measurable knowledge. Not owning the machinery but the ability of originating a machine and

then producing it should be comprehended. When this is realized, the design consultancy sector can exist. Nowadays, it does not have the qualitaties to be a sector.

Firm M believes new product development is an inevitable experience for firms. It is also a costly process. In order to compete and to comply with standards applied in the world, firms have to receive professional service for product development from professionals. Therefore, design consultancy service will be an important support point for third generation firms.

The respondent from **Firm N** thinks that the future of the design consultancy sector will be good.

The respondent from **Firm O** thinks that the design consultancy sector will be understood better and it will develop in the following five years.

According to the respondent from **Firm P** in time, qualified firms will increase and they will support manufacturers, particularly those that export. Furthermore, the respondent believes heartily that the design firms can establish the concept of "Turkish design" in the global market.

The respondent from **Firm R** observes that the design market has been developing since the 2000s and in 2005 it experienced a breaking point. It will continue developing and progressing rapidly, although carrying along with many right and wrong attitudes.

According to the respondent from **Firm S**, the design profession has a bright future. The respondent hopes these thoughts will be real.

Firm T states that it is possible to provide development with the importance, which large size firms and firms that want to grow and have a stong financial structure, give to design.

Unfortunately, for the small size enterprises, this infrastructure has not formed yet. In medium and long term, all sectors will comprehend the importance of design. Those that experience difficulty in understanding and move slow will disappear.

The respondent from **Firm U** believes that in the long term design consultancy will reach a dimension where it can be called a sector in the real sense. However, the universities graduate an excess number of designers without planning and considering the business capacity of Turkey.

CHAPTER 5

CONCLUSION

5.1 General Discussions

Industrial design is not an old profession in Turkey. Industrial design is first mentioned with design education. The concept of industrial design education comes to Turkey in 1950s. Industrial design as an academic discipline starts in the late 1960s. To begin with, universities accepted industrial design as a discipline and today they have reached an educational standard in the world scale.

On the other hand, the existence of industrial design as profession in Turkey, and its necessity has been questioned until early 1990s. Industry has accepted the significance of industrial design as a profession in the 1990s. If the international legislations had not forced the industry to develop original designs, it would not have been developed as now. The main problem is lack of competing market conditions in Turkey requiring a creative activity such as industrial design. Competition is a reason for existence, and the basic element that connects industry and design. Some developments such as liberalization of markets, customs union, increase of exporting have forced industry in Turkey for competition since 1990s. Beginning with the 2000s, in some sectors at least, industrial design in the basic sense, has been understood to be more than importance given to the pyhsical aspects for a product to compete. Design is now seen as an added value for products to compete in the local and global market.

The future of industrial design in Turkey is based on different and complex dynamics. Turkey's politic and economic stability in the near future, development of Turkish industry in the following years, integration of different sectors with global markets, roles that Turkey will play specified by global economy are some of the macro dynamics which affect the future of industrial design in Turkey. Also, qualified and widespread education, professional organisation, efficiency of promotion and support mechanisms, industrial design profession's intellectual potential and so on are among the variables that affect industrial design.

5.2 Research Questions Answered through Literature Review

5.2.1 The Definition of Design Consultancy (How is design consultancy defined and what do design consultancy services comprise?)

Design consultancy is a service that is given by designers to clients to respond to their design requirements. Design consultancy business is carried out between design consultancy firms and their clients, who may or may not be manufacturers.

From the literature, it is possible to see various types of services given as design consultancy. These are product analysis, competition analysis, investment analysis, market research, technical research, project brief and brief detailing, concept development, product design, interface design, project drawing, ergonomic analysis, field tests, technical support, logistic support, engineering, project management, cost accounting, cost analysis, brand and selling strategy, organizing seminars or workshops, prototyping, preparing for production and pilot production, application, production, production follow-up, assembly, quality control, storage, shipping/transportation, promotion and design of advertisement materials and assessment of customer satisfaction.

5.2.2 The State of Design Consultancy as a Business in Turkey

By the end of 1990s and beginning with the 2000s, in some sectors in Turkey, industrial design in the basic sense, has been understood to be more than importance

given to the pyhsical aspects for a product to compete. Design is a competition tool to work in the local and global market. In this term, some designers began to work as consultant to help manufacturers with their requirements. Nowadays, there still is not sufficient consciousness and awareness about industrial design. Thus, to carry out design consultancy business is not easy in Turkey.

Design consultancy business needs support from various other professions working together, besides design. Many professional people who come from different backgrounds must be able to work as a team. Therefore, an issue is to provide the common ground for design professionals and other professionals. Another problem is problems of communication between designers and their clients. A major issue is not being able to arrive at a consensus between mutual expectations.

5.3 Research Questions Answered through Field Work

5.3.1 The Types of Services Given by Design Consultancy Firms in Turkey

As it can be seen from the outcome of the survey, design consultancy firms in Turkey give many types of services. The question in the questionnaire and its response related with the types of services given by design consultancy firms, which is analyzed and discussed in Section 4.3.7 need to be reviewed.

All the services indicated on the questionnaire were marked by the respondents. Product design, concept development and project drawing are offered mostly in terms of design consultancy service in Turkey. Logistic support and organizing seminars or workshops are offered at least as design consultancy services. In addition to these services, one respondent mentions another service called “strategic design and trend consultancy”.

At this point, it can be thought that, design consultancy firms in Turkey offer a wide range of services. But in a realistic prospect, the feedbacks are different from this appearance. Types of realized projects are also asked in questionnaire.

Services types in realized projects that can be reviewed in Table 4.21 are graphic design, interior design and related to this, interior design application. These services refer to different professions from industrial design. Besides, from the answers it can be seen that interior design and furniture design projects are the most commonly carried out projects compared to product design or other industrial design projects.

5.3.2 Types of Services According to The Size of The Client Firms

In the responses to the survey conducted, design consultancy firms give design consultancy service for small and medium size and large size client firms in about same ratios. The important point is that different service types are given to different size client firms. Senior Firms give services more frequently than the Junior design consultancy firms for small and medium size and especially large size client firms. Years of experience in relevant professions, being more known in the industry and having developed expertise may be some of the reasons. Therefore, it may be said that large size firms probably have in-house designers and require the services of design consultancy firms from time to time; this may also be a reason.

Another significant point of the research is that the Junior design consultancy firms serve for small and medium size firms more frequently than large size firms. Large size firms may not prefer newly founded consultancy firms. Another reason may be; small and medium size firms may prefer newly founded consultancy firms for economic reasons. Besides, newly founded consultancy firms contact the client firms for business more proactively.

According to the results of the survey, the small and medium size firms require project management, product design and project drawing services mostly. They may have limited human and financial resources and probably not have inhouse designers and qualified personnel especially for product development. This type client firms take design consultancy to provide product design, project management, and project drawing that are essential tools for their existence in local and/or global market.

Types of services change for the large size firms. Concept development, interface design and field tests services are given more frequently for them. Client firms may want to take design consultancy on novel concept development. The firms may keep them for the future instead of turning them into products straight away. They may want to develop these ideas in direction of their strategies, missions and visions.

On the other hand, interface design needs advanced technology and financial sufficiency in general. If the firm has a fixed and complex production line, the firm may not be able to invest on and make radical changes to line instantly. If they want to make changes on a product, this may frequently be the interface comprising control panels and displays.

Field tests need financial sufficiency and advanced technology so that this service may be taken by large size firms. These may be related to research and development activities of a firm, where the firm is investing time and financial resources on a product, does not want to take risks, and wants to verify the new ideas.

5.3.3 The stories of design consultancy firms in Turkey

Although some of the respondents reject that there is a design consultancy sector in Turkey, there is a service and demand interaction between the designer and client firms.

Design consultancy firms' stories are based on designers' stories in one sense. Most of the newly developed design consultancy firms are established by newly graduated students. Newly graduated designers, individually or in groups, may prefer to establish their own firm to serve in design consultancy business and its related activities. Most of the design consultancies are established as soon as the designers graduate.

On the other hand, some of the designers prefer to work in departments of research and development and/or engineering or desigin teams in large size companies and factories. Some of them prefer to work as a designer in small and medium size

enterprises. According to the data, many of the successful design consultants worked as a designer in research and development departments and design teams of different companies. Some of them worked in automotive companies, some of them worked in white goods companies. Ten or fifteen years later, they made a decision to work as a design consultant and to establish a design consultancy firm. By this way, they were able to use their experience and technical and practical accumulation that come from their backgrounds.

It is also seen from the survey that, 11 out of 20 respondent design consultancy firms are composed of industrial designers and some professionals from other disciplines such as interior architect, architect, mechanical engineer and marketing expert. Two firms mention that they require the expertise of various professions from time to time.

5.3.4 Problems of Design Consultancy Firms related to External Factors

According to the research findings, there are many types of problems for the design consultancies. These problems are categorized as follows.

5.3.4.1 Acknowledgement of the Profession

Nowadays, design consultancy service may be given by unrelated people that do not have an industrial design degree therefore no professional qualification. Unfortunately, there is a wrong comprehension that everybody is “designer” but, as one respondent states, “some of them are industrial designers”. Competitors or potential competitors of industrial designers come from different profession fields. There are graphic artists, sculptors, advertisers, etc., and such in the market that do not know about materials or production methods but state that they are product designers. It may cause negative effects on industrial design profession.

The profession is not recognized, the services are not known by manufacturers and/or individual clients. This service should be promoted by the government and institutions to inform manufacturers and potential clients.

5.3.4.2 Economic and Governmental Problems

Most of the design consultancy firms mention that their problems encountered are mainly economic. Respondents also mention instability in economy as a problem and therefore, lack of business opportunities for design consultants in times of economic crisis.

High ratios of software and hardware costs and not being able to reflect these costs to a proposal are the other problems.

A major problem mentioned is lack of government support and encouragements for design consultants. Besides, the taxes and financial responsibilities are very heavy for the design consultancies.

5.3.4.3 Clients' Approach

In Turkey, design is a bonus of the main project. Clients are not willing to pay for design consultancy. Clients firms think that their products can be sold without design. By the way, manufacturers are used to compete with prices only. Some of the clients are aware that they have to produce innovative and differentiable products to continue their existence but they do not want to make an investment such as to take a design consultancy service or to employ someone for this work. Instead of making investment, they prefer to have their own moulder to make products similar to competitors' samples and they prefer similar products that everybody likes and gets used to in order not to cover a new product's cost and are not open to innovation.

Another problem that is mentioned is based on lack of knowledge of marketing and sales teams and/or departments and manager positions in the client firms. These people do not have sufficient courage for novelty. Sometimes, the design consultancy firms have to educate client firms besides their designer mission and this process is fatiguing for the design consultants who have to spend more effort and energy.

The client firms may be inexperienced about product development activities; they have difficulties in perceiving their service processes. When they want to measure a performance and productivity of a design consultancy service received, they are not able to measure or they have difficulty. In similar positions, a design consultancy service, the designer or design firm must be able to demonstrate the differences.

The client firms take idea from managers and upper level management instead of the focus group. This application may causes some deviations from the target. Besides, market research and competitor/rival analysis are not applied sufficiently by the client firms. The clients do not know that knowledge is as valuable as goods or it seems that they do not understand it. The employer or clients have a tendency to direct and reflect their tastes and user preferences on the design process as pure realities during design and planning of industrial products and services.

The other problem is lack of an authorized person to take responsibility for following up the project in client firms.

Some other major problems are not knowing what kind of service is required, ignorance of following and top control mechanisms and experts/specialists, sufficient budgets, scheduling and planning done unrealistically, a work done not being clearly understood, and its scope not being fully explained.

Clients think in a local scale but want to compete globally, they should change their visions. At least, they should accept that they have to work and think with global rules, requirements, standards to compete in global maarket.

The clients think that in general, the service price is very high, may not pay the price for what was accepted before. They may also change the design's technical details and put the blame on design for the resulting faulty product. They also try to manufacture with astuteness and reject technical knowledge.

Besides, not recognising design education and not understanding its necessity by the client firms is another problem. Design consultants' labor and effort are not seen as valid as an advocate's or a doctor's.

5.3.4.4 Designers' Rights

Firms may not use the designer's name and instead use the name of the employer during design registration or the designer is not informed about the developments of design registration process and because of this reason, the designer may not be able to protect his rights.

5.3.4.5 Time Management and Planning

Bad time management is another problem between designers and clients. Delayed projects because of the unsystematic works.

Also, manpower planning is a problem for deisgn consultancy firms aswell, particularly in situations where more than one project have to be carried out at the same time.

5.3.4.6 Media

The way media promote design may also cause problems. Lately, design is a popular subject. Most of the people perceive design as an expensive product through the works of media.

5.3.5 Problems of Design Consultancy Firms related to Internal Factors

Internal factors are lack of pricing policies, design education, lack of communication between consultancies and their clients, regulations for design competitions.

5.3.5.1 Lack of Pricing Policies

Respondents also mention problems that are sourced by the professionals themselves. Some freelance designers give no invoice and sell their work for a very cheap price, the large size design firms cannot compete financially with such cases.

5.3.5.2 Design Education

According to one respondent, having 3DMax skills is not sufficient; not only aesthetic and visual but also manufacturable products are needed.

Also, during university education, potential designers do not learn what is needed to manage a firm in the commercial sense. When they set up their own firm, they can meet problems because of insufficient commercial knowledge.

5.3.5.3 Lack of Communication between Consultancies and their Clients

Some of the problems are based on lack of communication between design consultants and client firms. Giving an insufficient brief, different perspectives, backgrounds and expectations may cause communication problems between design consultants and client firms.

5.3.5.4 Regulations for Design Competitions

A final problem that can be mentioned is the situation of competitions in Turkey. Competitions, particularly those that give importance to quantity and not quality, and which may have political interests may give bad impressions of the profession.

5.3.6 The Advantages and Disadvantages of Running a Design Consultancy Firm in Turkey

The findings in the research show that there are many advantages of running a design consultancy firm as mentioned by the design consultants. These are as follows.

Among the responses given, it may be seen that, the professional satisfaction that design consultants get, is among the major advantages of the business. Having a comfortable working environment, being able to give support for the understanding of the importance of design, and working on various projects and thus getting feedback on many different subjects are among the advantages.

Design consultants are content of being aware of different sectors, different materials and production techniques and future trends and are able to update these information and experiences. As they are flexible in making projects for different sectors and to learn continuously, they accumulate rich knowledge and experience and are able to create vision and infrastructure for future projects. They are able to examine other such organizations. As they run their business they may live through various problems individually without breaking from the market. As a result of this experience, they are able to apply the know-how of unrelated sectors to other sectors.

Design consultancy firms belive they are able to specify the client's demands and needs and in this sense; to design and to produce the products or to direct clients to other design consultancy firms that are more related to these needs.

They are able to follow the sectors and to see their firms' commercial disposition, thus they are able to provide project collaboration by increasing the connection between the consultant and the market.

Running a design consultancty business has its difficulties, and therefore there also are some disadvantages. Some of the firms think that there is not a design consultancy sector in Turkey. They also think that they give some design services but

they are not design consultancy firms. It shows that there is a misunderstanding about design consultancy in Turkey.

One respondent believes that there are no more advantages because of Turkey's economic situation and because design is not understood sufficiently as a kind of service sector. Increase of production costs, saturation of the world markets and increase of the competition among designers leave the business in a difficult situation. Another respondent believes that design consultancy service can be provided individually and therefore there is no advantage of being an owner of design consultancy firm.

5.3.7 The Differences Between Junior and Senior Design Firms

Product design, web design, multimedia design, creating brand, marketing and rapid prototyping are carried out more frequently by the Junior Firms compared to the Senior Firms. Interior architecture-decoration, advertising and exhibition stand design and packaging design are carried out mostly by the Senior Firms.

A customer contacts the firm more frequently especially for the Senior Firms. Junior Firms more frequently contact customers themselves to initiate business with their customers/clients than Senior Firms.

For Junior Firms, the most intensive method to promote their business is forming a network by regularly following related activities, followed by use of web page and then by giving proposals. For Senior Firms, the most intensive method is web page, followed by giving proposals and then by forming a network by regularly following related activities.

Junior Firms have stated that they have given design consultancy services to the furniture industry, exhibition stands and display and promotion products mostly. Senior Firms have stated that they have given design consultancy services on exhibition stands and display mostly. This is followed by the furniture industry and the promotion products sector.

The most frequently given services in terms of design consultancy are product design, concept development and project drawing by Junior Firms. On the other hand, the most frequently given services in terms of design consultancy are concept development, product design and project drawing by Senior Firms.

Senior Firms give service to small and medium size client firms and large size client firms in the same ratio. Senior Firms serve small and medium size client firms more than Junior Firms. Also, Senior Firms serve large size client firms more than Junior Firms.

5.4 Implications of Findings on Design Consultancy in Turkey

This survey indicates that there is the need for professional organizations, government support. Besides, there still seems to be issues of design rights and intellectual property rights to be solved. The survey also points to the need of industrial design education to improve professional skills and technical know-how of design students.

5.5 Recommendations for Further Work

As an addition to this survey, a research may be conducted with the client manufacturing firms who have taken design consultancy services, to be able to compare this survey's findings, and to understand in depth the interaction between design consultancies and client firms. It is also important to know the experiences of client firms with design consultancies.

Besides, industrial design education might be examined, considering this survey's findings. This survey's results indicate that, there is lack of technical knowledge and practical skills in industrial design education especially about commercial knowledge. Also, it is important to find out the requirements of design education, in developing their ties with industry.

There are no projects, which are carried out by government to provide support and encouragement for industrial design. There is no policy or strategy of design in Turkey. A further work could be made to develop a design policy or strategy by similar thesis works that the government might take into consideration.

The government-pull and civilian-push model might be applied for the case of Turkey. The government might prepare a strategic scenario. Design Promotion Act or related acts might take place and be applied. Institutions such as a "Turkish Institue of Industrial Design Promotion" might be established to concentrate on the promotion of design. The civilian design organisations might be encouraged to become more active. Mutual collaboration between government and civilian design organisations might work to grow increasingly to improve Turkish design.

REFERENCES

Amir, Sulfikar, 2002. "Industrial Design in Indonesia: Education, Industry, and Policy". *Design Issues* 18 (1): 36-48.

Asatekin, Mehmet, 2000. "Industrial Design in Turkey Today." Mehmet Asatekin, ICSID News 2/00, April 2000.

Bonsiepe, Gui. 1991. Developing Countries: Awareness of Design and the Peripheral Condition in History of Industrial Design: 1919-1990 The Dominion of Design. *Milano: Electa 252.*

British Design Initiative, 2004. "BDI Professional Tools-PP Professional Pitch: A guide and series of templates designed to significantly reduce or eradicate the need for clients to ask for free creative concepts prior to appointment." PDF file received from BDI, May 2005, info@britishdesign.co.uk, UK.

Chung, Kyung Won. 1998. "Strategies for Promoting Korean Design Excellence." *Journal of Design Issues*, 14 (2):3-15.

City of Toronto, 2006. "Making the Link: Advancing Design as a Vehicle for Innovation and Economic Development." Report pubslihed at: http://www.toronto.ca/invest-in-toronto/pdf. Retrieved: 18 February 2007.

Cooper, Rachel and Press, Michael, 1995. *The Design Agenda: A Guide to Successful Design Management*. UK: John Wiley & Sons.

Cross, Nigel. 2001. "Designerly Ways of Knowing: Design Discipline Versus Design Science." *Design Issues*, 17 (3): 49-55.

Dilnot, Clive. 2003. "Which way will the Dragon Turn?Three Scenarios for Design in China Over the Next Half-Century". *Design Issues*. 19(3):5-20

Er, H. Alpay. 1997. “Development Patterns of Industrial Design in the Third World: A Conceptual Model for Newly Industrialized Countries”. *Journal of Design History,* 10 (3): 293-307.

Er, H. Alpay. 1998. New Product Design and Export Orientation: The role of exports in the acquisition of new product design capabilities by Turkish electronics firms. *METU Conference on Economics II Proceedings, Ankara.*

Er, H. A. 2001. Peculiarities of the Periphery: Industrial Design Education in a Newly Industrialized Context. R. Cooper and V. Branco (eds). *4th European Academy of Design Conference, Design, Designium, Desire Conference Proceedings,* University of Aveiro, Aveiro, Portugal. pp: 26-31.

Er, H. A. 2001. The Advantage or Disadvantage of Delay? - Peculiar Characteristics of Industrial Design Education in the Periphery. L. Collina and G.Simonelli (eds), *Designing Designers - Training Strategies for the Third Millenium.* Milano: Edizioni POLI.DESIGN. pp: 96-103.

Er H. Alpay. 2002. “An Introduction to the History of Industrial Design Education in Turkey. *ITU Industrial Design Meeting IV: ICSID’s Perspective on ID Education, 18 March 2002, Istanbul.*

Er, H. Alpay 2002. “Türkiye’de Endüstriyel Tasarımın Bir Geleceği Var Mı?” Maison Françiase, no: 85, pp 170-171.

Er, Alpay, 2005. " ‘Milli Mesele’ Olarak Endüstriyel Tasarım.” (Industrial Design as an National Concern) Radikal Tasarım Eki (Radikal daily newspaper Design supplement). 13 September 2005, p.12. http://www.etmk.org/modules.php?name=News&file=article&sid=430

Er, H.Alpay ve Er, Özlem. 2002 “Tasarımın Rekabet Gücüne Katkısı: Farklılık Yaratmak – Contribution of Design to Competition: Creating Differentiation.” TurkishTime, May 2002, pp 90-93. http://www.turkishtime.org/mayis/90_tr.htm

Er H. Alpay; Korkut, Fatma; Er, Özlem. 2002. “U.S. Involvement in the Development of Design in the Periphery : The Case History of Industrial Design Education in Turkey, 1950s-1970s.” *Design Issues,* 19 (2): 17-34.

Er H. Alpay; Korkut, Fatma; Er, Özlem. 2002. "Design History Beyond Borders." Paper presented at the 3rd International Conference on Design History and Design Studies, July 9-12, İstanbul Technical University-Kent Institute of Art and Design, İstanbul Turkey.

Er, Özlem, 1997. "Nature of Design Consultancy Work for Newly Industrialized Country Clients." *The Design Journal*, 0 (1): 30-40.

Er, Özlem, 2001. "Endüstriyel Tasarım, Teknolojik Yenilik, AR-GE: Türkiye'deki Mevcut Teşvik Uygulamalarında Endüstriyel Tasarımın Yeri ve Politika Önerileri." *erc/METU 5th International Conference on Economics*, September 2001, Economic Research Center, METU, Ankara.

Er Özlem. 2002. "Endüstriyel Tasarım, Teknolojik Yenilik, AR-GE: Türkiye'de Mevcut Teşvik Uygulamalarında Endüstriyel Tasarımın Yeri ve Politika Önerileri". ITU, Department of Industrial Design, İstanbul.

Fathers, James. 2003. "Peripheral Vision: An Interview with Gui Bonsiepe Charting a Lifetime of Commitment to Design Empowerment." *Design Issues* 19: 44-56.

Gorb, Peter (ed). 1990. *Design Management: Papers from the London Business School.* New York: Van Nostrand Reinhold

Gorb, Peter. 1986. The Business of Design Management. *Design Issues*, Volume 5, Number 2.

Hasdoğan, Gülay, 1995. "New Stimuli for Design Profession in Turkey." *Icograda ICSID IFI Joint Newsletter,* April 1995, p:5.

Industrial Designers Society of America. http://www.idsa.org/webmodules/articles/anmviewer.asp?a=89&z=23 Retrieved: 24 August 2005.

Er H. Alpay; Korkut, Fatma; Er, Özlem (ed). 1998. *Endüstriyel Tasarımcılar Meslek Kurulusu NESNEL 11*. Boyut Yayın Grubu, İstanbul. pp:6-9.

İstanbul Sanayi Odası Kalite ve Teknoloji İhtisas Kurulu KATEK (2003). *KOBİ Kolay Bilgi 2: Endüstriyel Tasarım Kılavuzu.* İstanbul: Istanbul Sanayi Odası.

İstanbul Sanayi Odası Kalite ve Teknoloji İhtisas Kurulu KATEK (2003). *KOBİ Kolay Bilgi 6: Devlet Destekleri.* İstanbul: İstanbul Sanayi Odası.

Danish Design Center (1990). "Success via Design / Designing for Product Success". Danish Design Center & Design Management Institute in collaboration with Harvard Business School. Denmark: Danish Design Center.

Korkut, Fatma, and Hasdoğan, Gülay. 1998. "The Profession of Industrial Design in Turkey: The Correspondence between Education and Practice." *IDATER* 98 Proceedings: 125-131, Loughborough University, UK.

Munro, David K. 1971. "An Outline for the Formation of a Department of Industrial Design." *METU Report*. Ankara, June, 11.

Rassam, Clive, 1995. *Design Council Design and Corporate Success*. Great Britian: University Press, Cambridge.

Tzortzopoulos, Patricia; Cooper, Rachel; Chan, Paul; and Mike Kagioglou, 2006. "Clients' Activities at the Design Front-end." *Design Studies* 27 (2006): 657-683.

World Intellectual Property Organisation. http://www.wipo.int/about-ip/en/studies/publications/ip_definitions.htm Retrieved: 1 November 2006.

BIBLIOGRAPHY

Archer, Bruce. 1999. Design, Innovation, Agility. *Design Studies* 20 (6): 565-571.

Balcıoğlu, Tevfik. 1998. *The Role of Product Design in Post-Industrial Society.* Middle East Technical University Faculty of Architecture Press.

Buchanan, Richard and Margolin, Victor. 1995. *Discovering Design*: Explorations in Design Studies. USA: The University of Chicago Press.

Cross, N 'Design as a Discipline' in D. Durling and K. Friedman (eds.) *Doctoral Education in Design: Foundations for the Future*, Staffordshire University Press, Stoke-on-Trent, 2000.

Dowling, G.R. 1994. *Corporate Reputations: Strategies for Developing the Corporate Brand.* London: Kogan Page Ltd.

Durling David, and Ken Friedman, eds. 2000. *Foundations for the Future: Doctoral Education in Design.* Staffordshire: Staffordshire University Press.

Merle, Crawford and di Benedetto, Anthony. 2003. *New Products Management*. New York: The McGraw-Hill Companies.

Nelson, Harold and Stolterman, Erik (2000). *Design as Being in Service*, w/ Prof. Erik Stolterman, Foundations for the Future; Doctoral Education in Design, Durling, David and Ken Friedman, Eds. Staffordshire University Press, 2000, pp. 23-33.

Özcan, Can. "Reincarnation of Ex-Local Industries: Strategic Positioning of Design in Global Enterprises IYTE." 2nd Conference on Innovative Research in Management European Academy of Management, Stockholm, May 9-11, 2002

Peters, Tom and Lorenz, Christopher. 1990. *The Design Dimension*. Basil Blackwell Publishers, Cambridge.

Pugh, S., 1996. Clausing, D., And R. Andrade, Eds. *Creating Innovative Products Using Total Design*. Canada: Addison-Wesley Publishing Company Inc.

Williams, Pamela. 1998. *How to Break into Product Design*. North Light Books, Cincinnati, US.

APPENDIX A

PILOT QUESTIONNAIRE

Mayıs 2005

Sayın İlgili,

Aşağıdaki sorulara vereceğiniz kısa yanıtlar, yüksek lisans tezim için yürütmekte olduğum, Türkiye'de tasarım danışmanlık sektörüne yönelik araştırmaya katkıda bulunacaktır. Araştırmanın sonunda elde ettiğim bilgileri, eğer isterseniz sizinle de paylaşabilirim. Daha ileriki bir tarihte sizinle daha kapsamlı bir mülakat yapma ihtiyacı duyarsam kabul edeceğinizi umarım.

Ayırdığınız vakit ve değerli katkınız için teşekkür ederim.

Müzeyyen Sözen
Yüksek Lisans Öğrencisi
Orta Doğu Teknik Üniversitesi Endüstri Ürünleri Tasarımı Bölümü
İnönü Bulvarı 06531, Ankara

Tel: 0542 384 01 25 Faks: 0312 210 12 51 E-posta: muzeyyensozen@yahoo.com

Tarih:	
Firmanızın tam adı:	
Adınız Soyadınız:	
Firmadaki göreviniz:	
Varsa lisans derecesini aldığınız okul ve mezuniyet yılı:	

Kaç yıldır tasarım danışmanlık hizmeti veriyorsunuz (Firmanızın kuruluş yılı)?
Firmanız çok ortaklıysa bu ortaklık mesleki açıdan nasıl bir işbirliğine dayanıyor?
Firmanızda kaç kişi çalışıyor ve kaçı tanesi endüstriyel tasarımcı?
Başka hangi meslek ve uzmanlık alanlarından kaçar çalışanınız var?
Firma olarak belli bir uzmanlık alanınız var mı? Kendinizi yetkin gördüğünüz alanlar neler?
Şu ana kadar hangi sektörlere yönelik ne tür projelerde yer aldınız?

Firmanızın verdiği tasarım danışmanlık hizmetleri neleri kapsıyor?

Konsept geliştirme	Proje çizimi
Prototipleme	Uygulama
Üretim takibi	Eğitim; seminer ve/veya çalıştay düzenlenmesi
Diğer	

Tasarım danışmanlığı hizmeti verdiğiniz firmaların ölçek ve yapıları hakkında bilgi verir misiniz?

Farklı ölçeklerdeki firmalar için verdiğiniz tasarım danışmanlık hizmetlerinin kapsamı farklılık gösteriyor mu?

Tasarım danışmanlık sektörünün ve verdiği hizmetlerin, tasarım hizmeti almak isteyen firmalarca yeterince tanındığını düşünüyor musunuz?

Bu firmaların tasarım danışmanlık sektöründen faydalanabilmeleri için neler önerirsiniz?

Tasarım danışmanlığı hizmeti vermeye nasıl başladınız, firmanızın kuruluş öyküsünü kısaca aktarır mısınız?

Tasarım danışmanlığı hizmeti veren bir firmaya sahip olmanın sizce getirdiği mesleki avantajlar neler?

Tasarım danışmanlığı hizmeti veren bir firma olarak karşılaştığınız problemler neler?

Ülkemizde endüstriyel tasarım konusunda katedilen gelişmeler göz önüne alınırsa tasarım danışmanlık sektörünün geleceği konusunda neler düşünüyorsunuz?

Vakit ayırdığınız için tekrar teşekkür ederim.
Müzeyyen Sözen

APPENDIX B

MAIN QUESTIONNAIRE IN TURKISH

OCAK 2006

Türkiye'de Tasarım Danışmanlık Hizmeti Veren Firmalar

Bu anket, Orta Doğu Teknik Üniversitesi Endüstri Ürünleri Tasarımı Ana Bilim Dalı'nda yürütülen bir tez çalışması kapsamında Türkiye'de tasarım danışmanlık sektöründe tasarım danışmanlığı olarak verilen hizmetleri tanımlamak, ve hizmetlerin sektörlere ve firma ölçeklerine göre nasıl farklılaştığını saptamak amacıyla yürütülmektedir.

Ankette verilen bilgiler kişisel veya kurumsal kimliğiniz açıklanmadan kullanılacaktır.

Sorularınız için 0542 384 01 25 numaralı telefonu arayabilirsiniz.

Doldurduğunuz anketi aşağıdaki e-mail adresine ya da faks numarasına gönderebilirsiniz:

Müzeyyen Sözen
Yüksek Lisans Öğrencisi, Endüstri Ürünleri Tasarımı Bölümü
Orta Doğu Teknik Üniversitesi, İnönü Bulvarı 06531, Ankara

Tel: 0542 384 01 25 Faks: 0312 210 12 51 E-posta: muzeyyensozen@yahoo.com

Tarih:	
Firmanızın tam adı:	
Firmanızın açık adresi:	
Telefon:	
Faks:	
E-posta:	
URL:	
Adınız soyadınız:	
Firmadaki göreviniz:	
Varsa lisans derecesini aldığınız okul ve mezuniyet yılınız:	

Firmanın yapısı:

1. Firmanızın kuruluş yılı nedir? Tasarım danışmanlığı sektöründe kaç yıldır faaliyet gösteriyor?

2. Tasarım danışmanlık hizmeti vermeye nasıl başladınız? Firmanızın kuruluş öyküsünü kısaca aktarır mısınız?

3. Firma olarak belirli uzmanlık alanlarınız var mı? Lütfen tablo üzerinden işaretleyerek cevaplayınız.

	hiç	az	orta	çok	çok fazla		hiç	az	orta	çok	çok fazla
Ürün Tasarımı						Multimedya Tasarımı					
İç Mimari-Dekorasyon						Marka Oluşturma					
Tanıtım ve Fuar Standı Tasarımı						Pazarlama					
Ambalaj Tasarımı						Hızlı Prototipleme					
Web Tasarımı						Diğer (*lütfen belirtiniz*)					

4. Firmanız çok ortaklıysa bu ortaklık mesleki açıdan nasıl bir işbirliğine dayanıyor?

5. Firmanızda kaç kişi çalışıyor?

6. Firmanızda çalışanlardan kaç tanesi endüstriyel tasarımcı?

7. Başka hangi meslek ve uzmanlık alanlarından kaçar çalışanınız var?

8. Müşterilerinizle iş bağlantılarını kurarken aşağıdaki yöntemleri hangi ölçüde kullanıyorsunuz?

	hiç	az	orta	çok	çok fazla
Kendimiz müşteriye ulaşıyoruz					
Müşteri bizimle irtibata geçiyor					
Diğer (*lütfen belirtiniz*)					

9. Firmanızı tanıtmak ve müşteriye ulaşmak için aşağıdaki yöntemleri hangi ölçüde kullanıyorsunuz?

	hiç	az	orta	çok	çok fazla		hiç	az	orta	çok	çok fazla
Websayfası						İlgili etkinlikleri düzenli izleyerek çevre ve bağlantılar oluşturmak					
Dergi ve diğer yayınlarda reklam						Broşür ve el ilanları					
Fuarlara katılım						Teklif vermek					
Çeşitli sanal platformlara üyelik						Yarışmalara katılım					
İlgili kuruluş, vakıf ve derneklere üyelik						Diğer (*lütfen belirtiniz*)					
İlgili etkinliklerde sponsorluk											

10. Üretim olanaklarınız var mı? Ürünlerinizin ne kadarlık kısmını bu olanaklarla üretiyorsunuz?

	hiç	az	orta	çok	çok fazla		hiç	az	orta	çok	çok fazla
Kendi imalathanemizde seri üretim yapıyoruz						Kendi işliğimizde bazı tasarımlarımızı üretiyoruz					
Kendi prototip imalat olanaklarımızla prototip üretiyoruz						Dışarıdan altyüklenicilerimiz vasıtasıyla üretiyoruz					

11. Kendinize ait mağaza veya teşhir salonunuz var mı?

☐ Evet ☐ Hayır

Varsa yalnızca kendi proje ve ürünlerinize mi yönelik?

☐ Evet ☐ Hayır

Firmanın verdiği tasarım danışmanlık hizmetleri:

12. Şu ana kadar Türkiye'de hangi sektörlere tasarım danışmanlık hizmeti verdiniz? Lütfen derecelendiriniz.

	hiç	az	orta	çok	çok fazla
Beyaz eşya					
Otomotiv					
Seramik sağlık gereçleri					
Mobilya					
İletişim					
Eletrikli ev aletleri					
Elektronik eşya					
Savunma sanayii					
Gıda ürünleri					
Ambalaj					
Cam eşya					
Aydınlatma					
Fuar ve teşhir standları					
Moda ve giyim aksesuarı					
Takı					
Mutfak ve sofra gereçleri					
Oyuncak					
Turizm ve otelcilik					
Tıbbi gereçler					
Promosyon ürünleri					
Endüstriyel makinalar					
Diğer *(lütfen belirtiniz)*.....					

14. Tasarım Danışmanlık Hizmeti verdiğiniz sektörlere yönelik olarak gerçekleştirdiğiniz belli başlı projeler nelerdir?

Proje	Danışmanlık hizmeti türü	İşveren/Firma	Sektör	Proje yılı	Üretimin gerçekleşip gerçekleşmediği

15. Tasarım danışmanlığı hizmeti verdiğiniz firmaların ölçekleri ve verdiğiniz hizmetin sıklığı hakkında bilgi verir misiniz?

	hiç	az	orta	çok	çok fazla
Küçük ve orta ölçekli firmalar için					
Büyük ölçekli ölçekli firmalar için					

13. Firmanızın verdiği tasarım danışmanlık hizmetleri neleri kapsıyor? Lütfen tablo üzerinden işaretleyerek cevaplayınız.

	hiç	az	orta	çok	çok fazla		hiç	az	orta	çok	çok fazla
Ürün analizi						Maliyet muhasebesi					
Rekabet analizi						Maliyet analizi					
Yatırım analizi						Marka ve satış stratejisi					
Pazar/market araştırması						Eğitim semineri veya çalıştay düzenlenmesi					
Teknik araştırma						Prototipleme					
Proje iş tanımı hazırlama ve detaylandırma						Üretime hazırlık ve pilot üretim					
Konsept geliştirme						Uygulama					
Ürün tasarımı						Üretim					
Arayüz tasarımı						Üretim takibi					
Proje çizimi						Montaj					
Ergonomik analizler						Kalite kontrol					
Alan/saha testleri						Depolama					
Teknik destek						Sevkiyat					
Lojistik destek						Tanıtım ve reklam malzemeleri tasarımı					
Mühendislik						Nihai müşterinin memnuniyet ölçümü					
Proje yönetimi						Diğer *(lütfen belirtiniz)*					

16. Farklı ölçeklerdeki firmalar için verdiğiniz tasarım danışmanlık hizmetleri nasıl farklılık gösteriyor? Lütfen tablo üzerinden işaretleyerek cevaplayınız.

	Küçük ve orta ölçekli firmalar	Büyük ölçekli firmalar		Küçük ve orta ölçekli firmalar	Büyük ölçekli firmalar
Ürün tanımlama ve analizi			Proje yönetimi		
Rekabet analizi			Maliyet muhasebesi		
Yatırım analizi			Marka ve satış stratejisi		
Pazar/market araştırması			Brief verme		
Teknik araştırma			Eğitim semineri çalıştay / düzenlenmesi		
Konsept geliştirme			Prototipleme		
Ürün tasarımı			Üretime hazırlık, pilot üretim		
Arayüz tasarımı			Uygulama		
Proje çizimi			Üretim Takibi		
Ergonomik analizler			Montaj		
Alan/saha testleri			Kalite kontrol		
Teknik destek			Depolama		
Lojistik destek			Sevkiyat		
Mühendislik			*Diğer (lütfen belirtiniz)*		

Türkiye'de tasarım danışmanlık sektörü:

17. Tasarım danışmanlık hizmeti veren bir firmaya sahip olmanın sizce getirdiği mesleki avantajlar neler? Detaylı olarak açıklar mısınız?

18. Sizce tasarım hizmeti almak isteyen yerli firmalar, tasarım danışmanlık sektörünü ve verdiği hizmetleri yeterince tanıyor mu?

hiç	az	orta	çok	çok fazla

19. Üretici firmaların tasarımı bir katma değer olarak görmeleri ve tasarım danışmanlığı hizmeti konusundaki bilgi ve bilinç düzeylerini arttırmaları yönünde aşağıda belirtilen tarafların ne tür çalışmalar yapmasını önerirsiniz? Ayrıntılı olarak açıklar mısınız?

Devlet	
Tasarım danışmanlık sektörü	
Firmalar	
Üniversiteler	
Diğer (lütfen belirtiniz)	

20. Tasarım danışmanlık hizmeti veren bir firma olarak karşılaştığınız problemler neler? Ayrıntılı olarak açıklar mısınız?

21. Ülkemizde tasarım danışmanlık sektörünün geleceği konusunda neler düşünüyorsunuz?

Araştırmam doğrultusunda beni yönlendirebileceğiniz başka tasarım danışmanlık firmaları önerebilir misiniz?

Firma adı	İrtibata geçilecek kişi	E-posta	Telefon	Faks

Ayırdığınız vakit için teşekkür ederim.
Müzeyyen Sözen

APPENDIX C

MAIN QUESTIONNAIRE TRANSLATED INTO ENGLISH

JANUARY 2006

Industrial Design Consultancy Firms in Turkey

This questionnaire is performed for a thesis study that is carried out at Middle East Technical University Department of Industrial Design to identify the services that are given as design consultancy in Turkey and to specify how the services differentiate according to sectors and firm size.

The information in this questionnaire will be used without revealing your personal or institutional identity.

For your questions you can phone 0542 384 01 25.

You can send your filled questionnaire to the e-mail address or fax number below:

Müzeyyen Sözen
Graduate Student, Department of Industrial Design
Middle East Technical University, İnönü Bulvarı 06531, Ankara

Tel: 0542 384 01 25 Fax: 0312 210 12 51 E-mail: muzeyyensozen@yahoo.com

Date:	
Your firm's name:	
Your firm's address:	
Telephone number:	
Fax number:	
e-mail adress:	
URL:	
Your name and surname:	
Your position in the firm:	
If you have a degree, please indicate the university name and graduation year:	

Firm's Structure:

1. What is your firm's establishment year? How long have you been working as a design consultancy?

2. How did you start to give design consultancy service? Could you tell your firm's establishment story?

3. Do you consider your firm to have specific areas of expertise? Please mark on the table.

	Never	Rarely	Some times	Many Times	A lot		Never	Rarely	Some times	Many Times	A lot
Product Design						Multimedia Design					
Interior Architecture, Decoration						Brand Creation					
Advertising and Exhibition Stand Design						Marketing					
Packaging Design						Rapid Prototyping					
Web Design						*Other (please specify).....*					

4. If your firm is based on partnership, what sort of collaboration/work distribution does this partnership involve?

5. How many people work in your firm?

6. How many industrial designers work in your firm?

7. Do you have personnel from other occupation and profession areas, and if so how many?

8. How do you initiate business with your customers/clients?

	Never	Rarely	Sometimes	Many Times	A lot
We contact customer					
A customer contacts us					
Other (*please specify*)					

9. Which methods do you use for promoting your firm and reaching your customers/clients?

	Never	Rarely	Some times	Many Times	A lot		Never	Rarely	Some times	Many Times	A lot
Web page						Forming a network by regularly following related activities					
Advertising on magazines and other publications						Brochures and handbills					
Participation to exhibitions						To give proposal					
Membership to various digital platforms						Participation to competitions					
Membership to related institution, foundation and associations						Other (*please specify*)					
Sponsorship in related activities											

10. Do you have any production facilities? How much of your products are produced by these facilities?

	Never	Rarely	Some times	Many Times	A lot		Never	Rarely	Some times	Many Times	A lot
We apply mass production in our own factory						We produce some of our designs in our workshop					
We produce prototypes by using our prototyping facilities						We outsource our designs					

11. Do you have any store or showroom?

□ Yes □ No

If you have, are they only for your projects and products?

□ Yes □ No

Design Consultancy Services:

12. Until now, which sectors in Turkey have you served as a design consultancy firm? Please mark on the table.

	Never	Rarely	Sometimes	Many Times	A lot
White goods					
Automotive					
Ceramic sanitary ware					
Furniture					
Communication					
Electric home appliances					
Electronics					
Defense industry					
Food products					
Packaging					
Glass					
Lighting					
Exhibition stands and display					
Fashion and accessories					
Jewellery					
Kitchen utensils and table ware					
Toy					
Tourism					
Medical equipment					
Promotion products					
Industrial machines					
Other (please specify).....					

14. What are the major projects, carried out and realised for sectors for which you gave design consultancy?

Project	Design Consultancy Type	Client/Firm	Sector	Project Year	Produced or not produced

15. Could you give information about the size of client firms and frequency of service?

	Never	Rarely	Sometimes	Many Times	A lot
For Small and Medium Size Firms					
For Large Size Firms					

13. What are the design consultancy services that your firm gives? Please mark on the table.

	Never	Rarely	Some times	Many Times	A lot		Never	Rarely	Some times	Many Times	A lot
Product analysis						Cost accounting					
Competition analysis						Cost analysis					
Investment analysis						Brand and selling strategy					
Market research						Organizing seminars or workshops					
Technical research						Prototyping					
Project brief and brief detailing						Preparing for production and pilot production					
Concept development						Application					
Product design						Production					
Interface design						Production follow-up					
Project drawing						Assembly					
Ergonomic analysis						Quality Control					
Area/region/field tests						Storage					
Technical support						Shipping/transportation					
Logistic support						Promotion and design of advertisement materials					
Engineering						Assessment of customer satisfaction					
Project management						*Other (please specify)*					

16. How do design consultancy services that you give differ in terms of the size of the client firms? Please mark on the table.

	Small and Medium Size Firms	Large Size Firms		Small and Medium Size Firms	Large Size Firms
Product identification and analysis			Project management		
Competition Analysis			Cost accounting		
Investment analysis			Brand and selling strategy		
Market research			To give a brief		
Technical research			Organizing seminars or workshops		
To develop a concept			Prototyping		
Product Design			Preparing for production and pilot production		
Interface design			Application		
Project drawing			Production follow-up		
Ergonomic analysis			Assembly		
Area/region/field tests			Quality Control		
Technical support			Storage		
Logistic support			Shipping/transportation		
Engineering			Other *(please specify)*		

Design Consultancy in Turkey:

17. What are the professional advantages of owning a design consultancy firm? Please explain in detail.

18. Do you believe that local firms who want to receive design consultancy know well enough the design consultancy sector and the services that it offers?

Never	Rarely	Sometimes	Many Times	A lot

19. For manufacturer firms to see design as an added value and for them to gain information and augment their awareness on design consultancy services, what suggestions would you bring for the following stakeholders to do?

The government	
Design consultancy sector	
Firms	
Universities	
Other (please specify)	

20. What are the problems that you meet as a design consultancy firm? Could you explain in detail?

21. What do you think about future of design consultancy sector in Turkey?

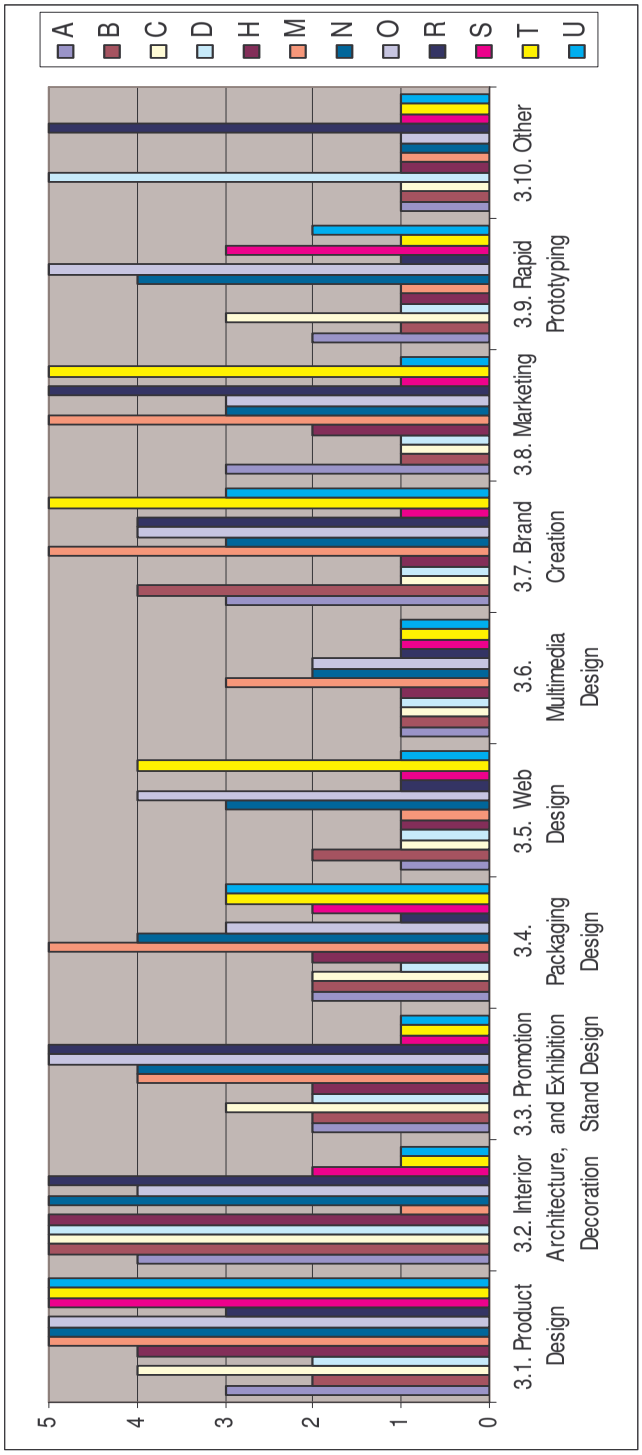
Could you suggest any other design consultancy firms in direction of my research?

Firm name	Contact name	E-mail adress	Telephone number	Fax number

Thank you for your time
Müzeyyen Sözen

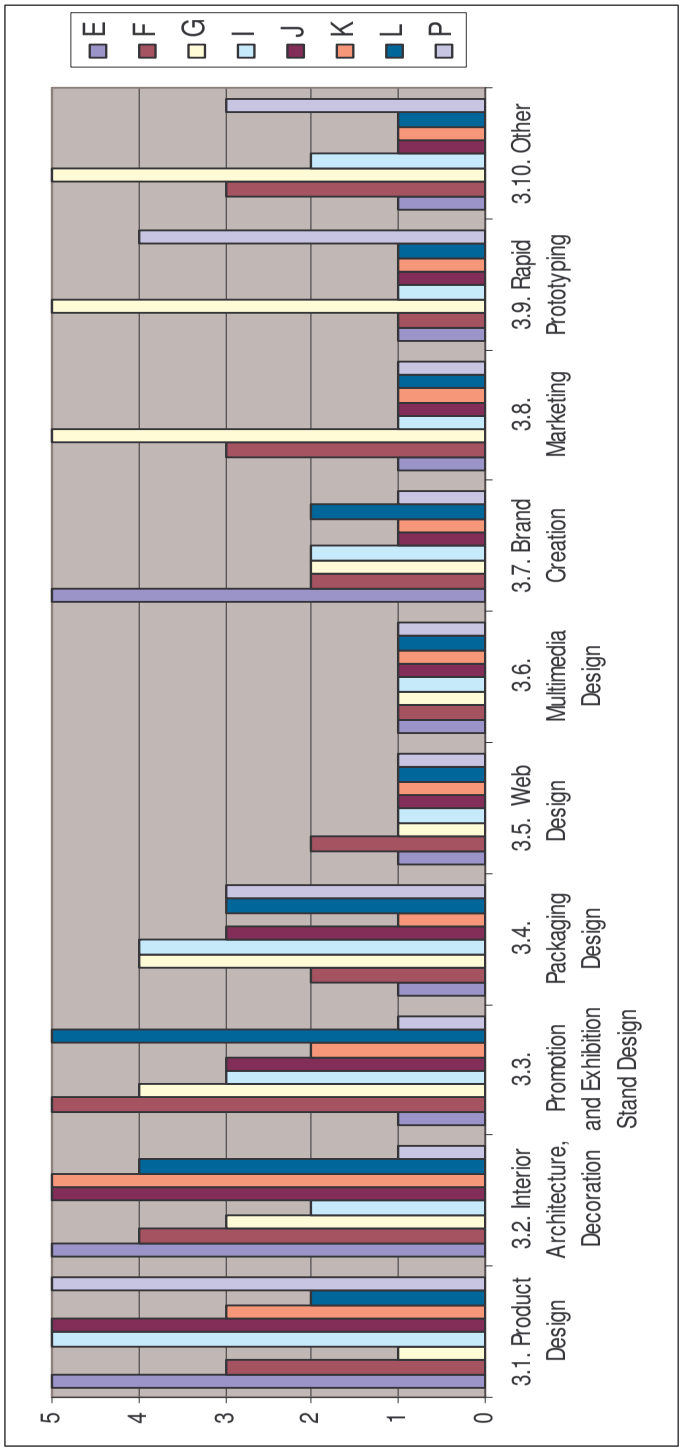
APPENDIX D

AREAS OF EXPERTISE OF THE JUNIOR FIRMS



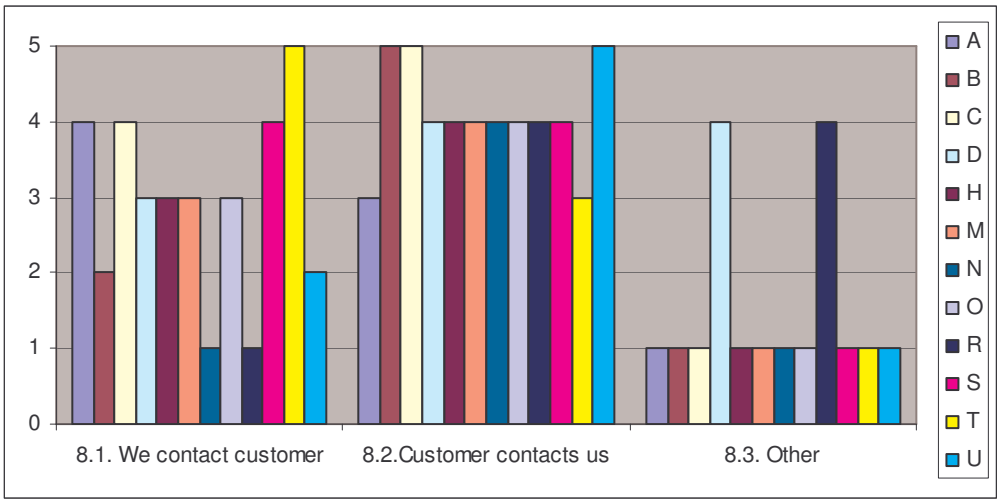
APPENDIX E

AREAS OF EXPERTISE OF THE SENIOR FIRMS



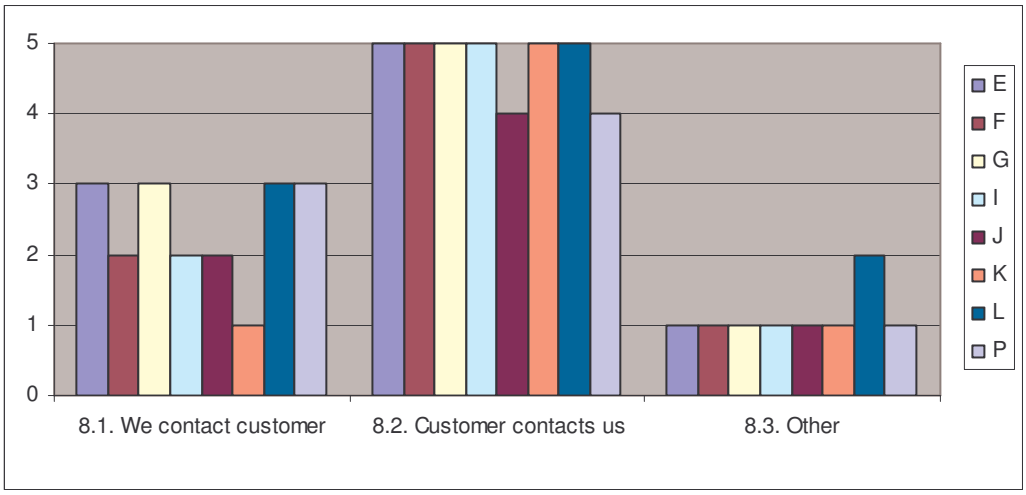
APPENDIX F

CONTACTING CLIENTS TO INITIATE BUSINESS (JUNIOR FIRMS)



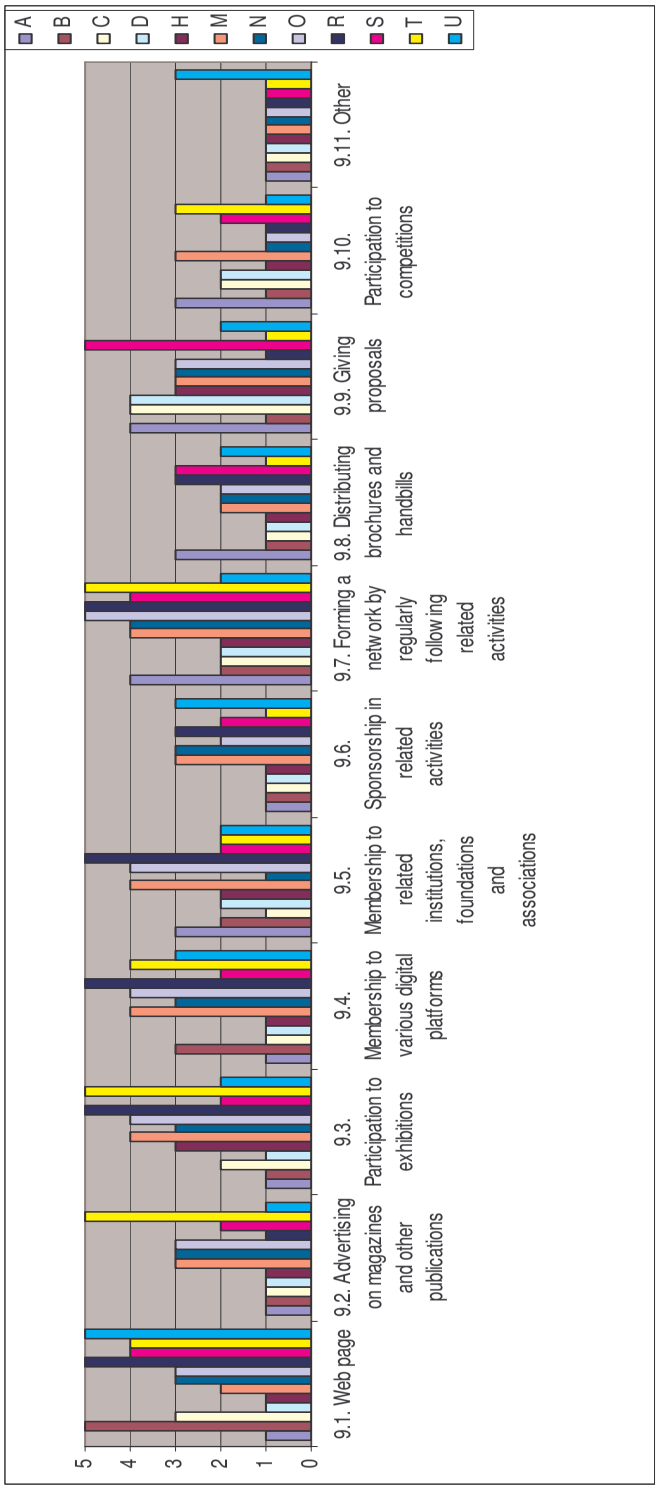
APPENDIX G

CONTACTING CLIENTS TO INITIATE BUSINESS (SENIOR FIRMS)



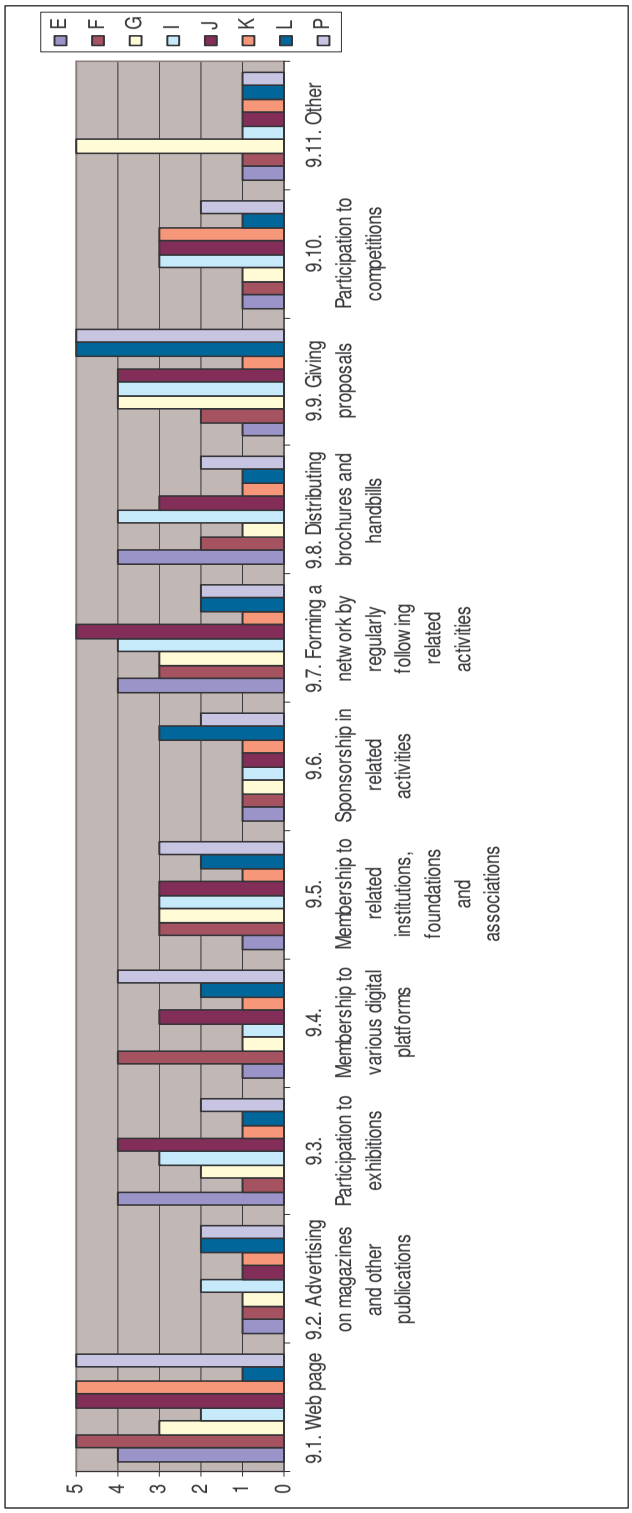
APPENDIX H

WAYS IN WHICH JUNIOR FIRMS PROMOTE THEIR BUSINESS



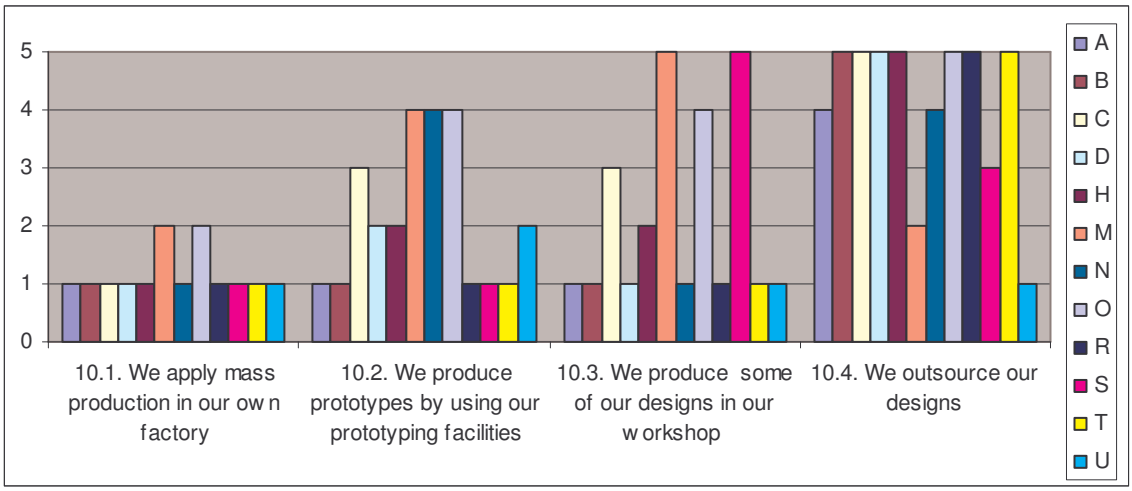
APPENDIX I

WAYS IN WHICH SENIOR FIRMS PROMOTE THEIR BUSINESS



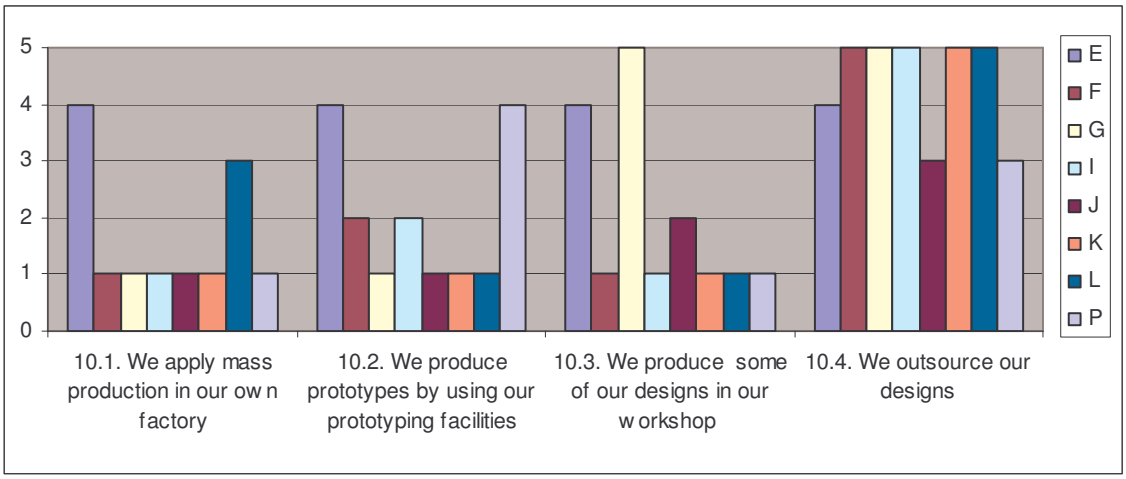
APPENDIX J

PRODUCTION FACILITIES OF JUNIOR FIRMS



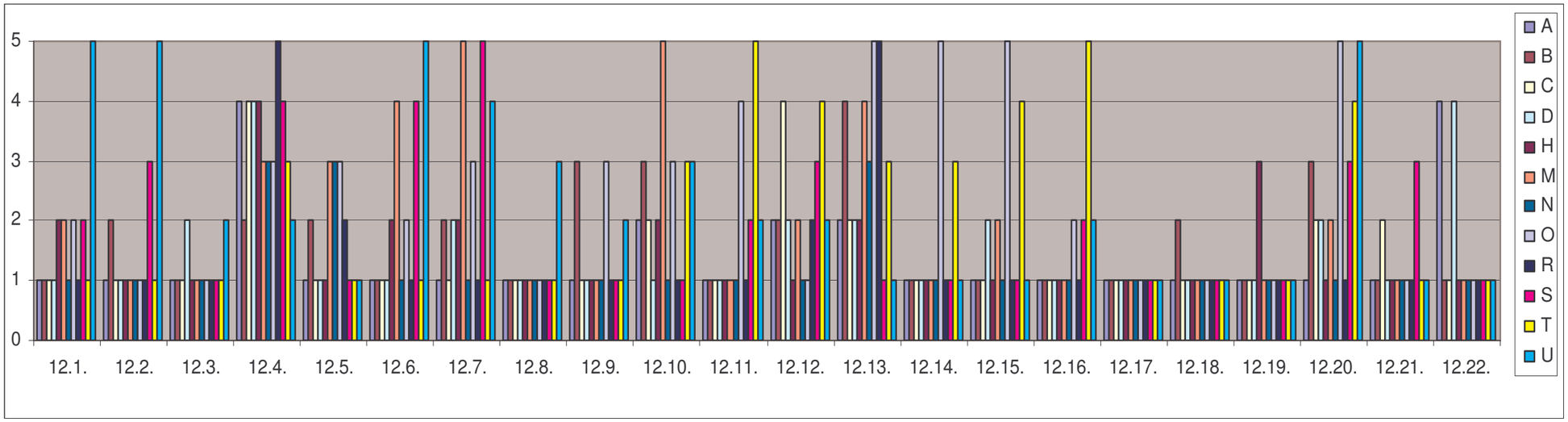
APPENDIX K

PRODUCTION FACILITIES OF SENIOR FIRMS



APPENDIX L

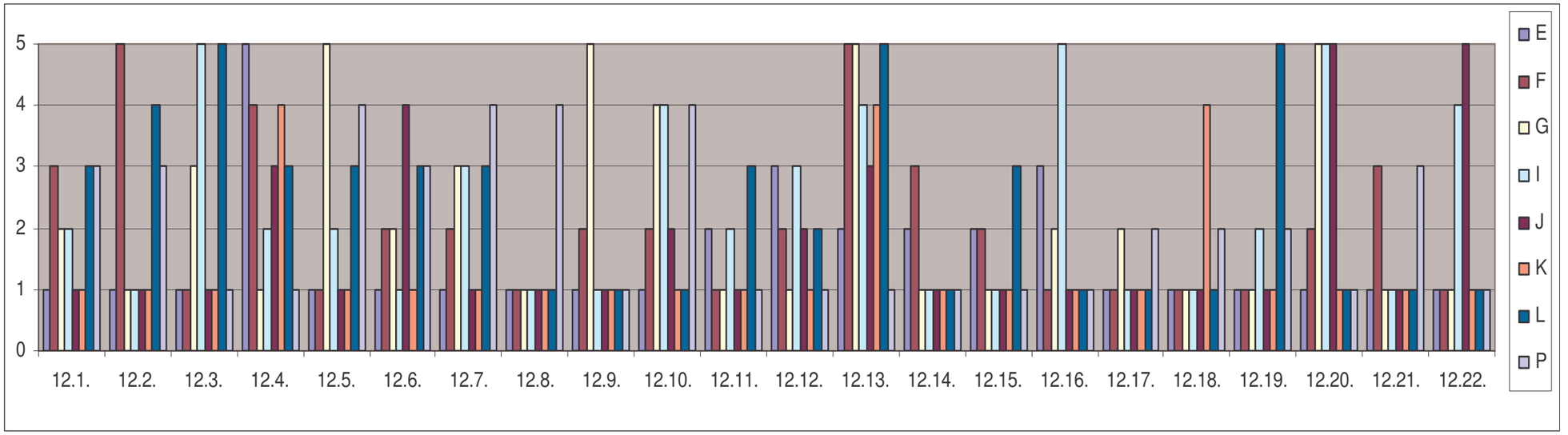
SECTORS FOR WHICH JUNIOR FIRMS HAVE GIVEN DESIGN CONSULTANCY SERVICES



12.1. White goods
12.2. Automotive
12.3. Ceramic sanitary ware
12.4. Furniture
12.5. Communication
12.6. Electric home appliances
12.7. Electronics
12.8. Defense industry
12.9. Food products
12.10. Packaging
12.11. Glass
12.12. Lighting
12.13. Exhibition stands and display
12.14. Fashion and accessories
12.15. Jewellery
12.16. Kitchen utensils and tableware
12.17. Toy
12.18. Tourism
12.19. Medical equipment
12.20. Promotion products
12.21. Industrial machines
12.22. Other

APPENDIX M

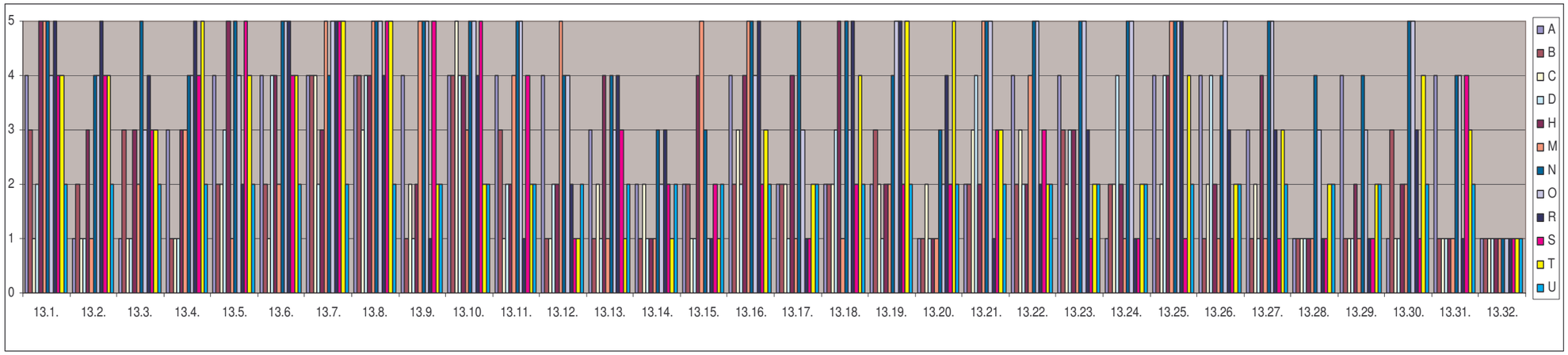
SECTORS FOR WHICH SENIOR FIRMS HAVE GIVEN DESIGN CONSULTANCY SERVICES



12.1. White goods
12.2. Automotive
12.3. Ceramic sanitary ware
12.4. Furniture
12.5. Communication
12.6. Electric home appliances
12.7. Electronics
12.8. Defense industry
12.9. Food products
12.10. Packaging
12.11. Glass
12.12. Lighting
12.13. Exhibition stands and display
12.14. Fashion and accessories
12.15. Jewellery
12.16. Kitchen utensils and tableware
12.17. Toy
12.18. Tourism
12.19. Medical equipment
12.20. Promotion products
12.21. Industrial machines
12.22. Other

APPENDIX N

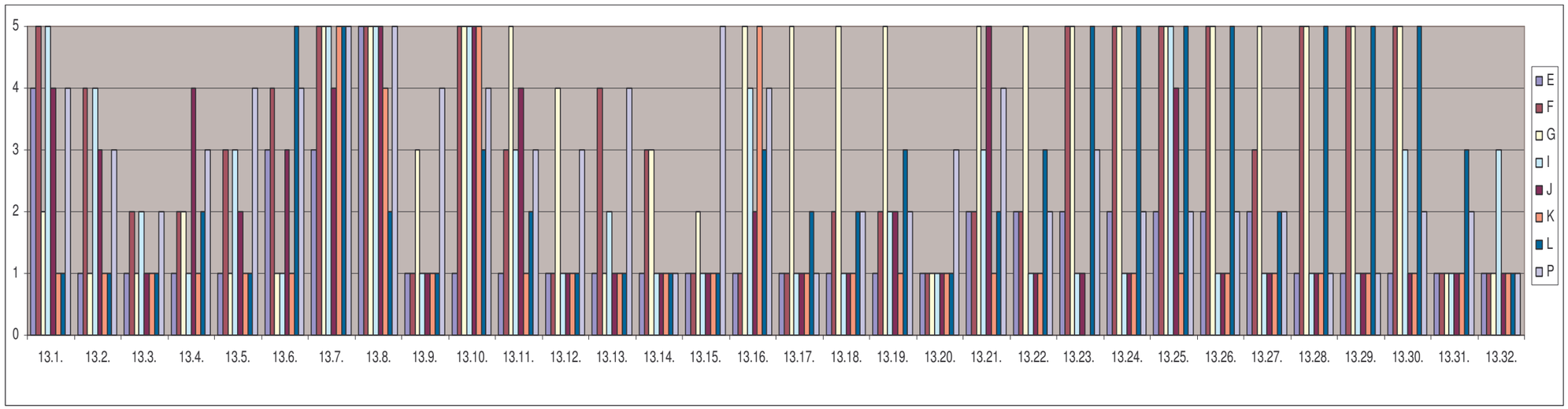
TYPES OF DESIGN CONSULTANCY SERVICES (JUNIOR FIRMS)



13.1. Product analysis
13.2. Competition analysis
13.3. Investment analysis
13.4. Market research
13.5. Technical research
13.6. Project brief and brief detailing
13.7. To develop a concept
13.8. Product design
13.9. Interface design
13.10. Project drawing
13.11. Ergonomic analysis
13.12. Area/region/field tests
13.13. Technical support
13.14. Logistic support
13.15. Engineering
13.16. Project management
13.17. Cost accounting
13.18. Cost analysis
13.19. Brand and selling strategy
13.20. Organizing seminars or workshops
13.21. Prototyping
13.22. Preparing for production and pilot production
13.23. Application
13.24. Production
13.25. Production follow-up
13.26. Assembly
13.27. Quality Control
13.28. Storage
13.29. Shipping/transportation
13.30. Promotion and design of advertisement materials
13.31. Assessment of customer satisfaction
13.32. Other (Please specify)

APPENDIX O

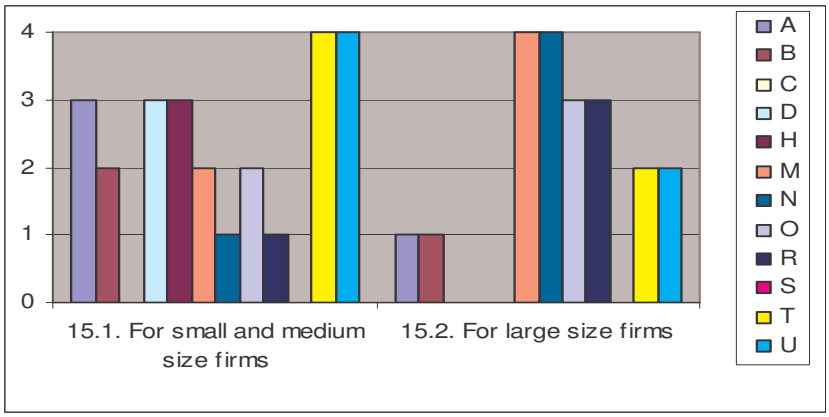
TYPES OF DESIGN CONSULTANCY SERVICES (SENIOR FIRMS)

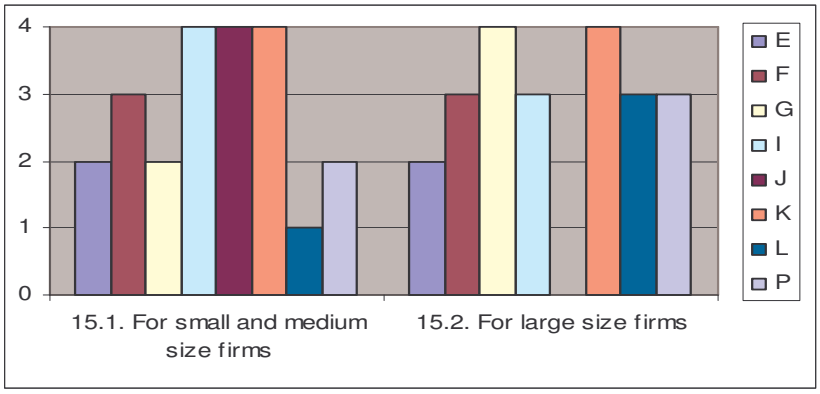


13.1. Product analysis
13.2. Competition analysis
13.3. Investment analysis
13.4. Market research
13.5. Technical research
13.6. Project brief and brief detailing
13.7. To develop a concept
13.8. Product design
13.9. Interface design
13.10. Project drawing
13.11. Ergonomic analysis
13.12. Area/region/field tests
13.13. Technical support
13.14. Logistic support
13.15. Engineering
13.16. Project management
13.17. Cost accounting
13.18. Cost analysis
13.19. Brand and selling strategy
13.20. Organizing seminars or workshops
13.21. Prototyping
13.22. Preparing for production and pilot production
13.23. Application
13.24. Production
13.25. Production follow-up
13.26. Assembly
13.27. Quality Control
13.28. Storage
13.29. Shipping/transportation
13.30. Promotion and design of advertisement materials
13.31. Assessment of customer satisfaction
13.32. Other (Please specify)

APPENDIX P

SIZE OF CLIENT FIRMS (JUNIOR FIRMS)



APPENDIX R

SIZE OF CLIENT FIRMS (SENIOR FIRMS)