

**THE PRESENTATION OF INDUSTRIAL DESIGN IN THE POPULAR  
MEDIA:  
A RESEARCH STUDY ON POPULAR HOME STYLE MAGAZINES IN THE  
POST-1980 PERIOD IN TURKEY**

**A THESIS SUBMITTED TO  
THE GRADUATE SCHOOL OF SOCIAL SCIENCES  
OF  
MIDDLE EAST TECHNICAL UNIVERSITY**

**BY**

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**IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR  
THE DEGREE OF MASTER OF ARTS  
IN  
THE DEPARTMENT OF HISTORY OF ARCHITECTURE**

**JUNE 2007**

Approval of the Graduate School of Social Sciences

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## **ABSTRACT**

### **THE PRESENTATION OF INDUSTRIAL DESIGN IN THE POPULAR MEDIA: A RESEARCH STUDY ON POPULAR HOME STYLE MAGAZINES IN THE POST-1980 PERIOD IN TURKEY**

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June 2007, 114 pages

This study aims to analyze how industrial design as a profession and discipline has been presented to the public in Turkey. The object of the study is constituted by the popular home style magazines which increased rapidly in number through the dynamics of the post-1980 period. These publications have been inspected in the scope of the research and their in constructing and shaping public awareness about design culture has been the focus of the study. The main theme of the thesis is focused on the analysis of Turkish social values which changed after the 1980s and on how the magazines handled the subject of design, and the qualities which they highlighted in the presentation of the products. In addition, the roles which were ascribed to design and to the designers in terms of the newly calibrated consumption values, have also been discussed. The socio-political and economic transformations of the post-1980 period constitute the contextual framework of the thesis.

Keywords: Turkish media, industrial design, consumerism, mass consumption, Turkey in the post-1980 period, popular home style magazines, modernization, consumption values

## ÖZ

### MEDYA ARACILIĞIYLA TOPLUMA YANSITILAN ENDÜSTRİYEL TASARIM OLGUSU: TÜRKİYE’DE 1980 SONRASI DÖNEMDE POPÜLER DEKORASYON DERGİLERİ ÜZERİNE BİR ARAŞTIRMA

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Yüksek Lisans, Mimarlık Tarihi Bölümü  
Tez Yöneticisi: Prof. Dr. Jale ERZEN  
Haziran 2007, 114 sayfa

Bu çalışma, bir meslek ve disiplin olarak endüstriyle tasarımın Türkiye’de topluma nasıl yansıtıldığını incelemeyi amaçlamaktadır. 1980 sonrası dinamikleri ile piyasada sayıları hızla çoğalan popüler dekorasyon dergileri çalışmanın objesini oluşturmaktadır. Yayınlar araştırma kapsamında incelenmiş, bu ticari yayınların tasarım kültürü ve farkındalığı yaratma anlamında oynadığı role odaklanılmıştır. 1980 sonrası Türkiye’sinin değişen değerleri ile ticari dergilerin meseleyi nasıl ele aldığı, ürünleri hangi değerler ile tanıttığı, tüketim değerleri içinde tasarıma ve tasarımcıya hangi rollerin biçildiği tez kapsamında tartışılmıştır. 1980 sonrası döneminin sosyo-politik ve ekonomik dönüşümleri tezin bağlamsal çerçevesini oluşturmaktadır.

Anahtar Kelimeler: Türkiye’de medya, endüstriyel tasarım, kitle tüketimi, 1980 sonrası Türkiye, popüler dekorasyon dergileri, modernizasyon, tüketim değerleri

To the Memory of My Mother Seher Tanglay (1953-2005): The magnificent woman who gave me my first home style magazine, introducing me to the amusing world of design, shaping my passions and dreams and teaching me to fulfill and enjoy the miracle of life...

## ACKNOWLEDGMENTS

Firstly, I am greatly indebted to my esteemed instructor Prof. Dr. Jale Erzen, whose work and lifestyle I admire, whose path I try to follow and who has encouraged me to succeed and has taught me to lead a courageous life. The flame of enthusiasm that I felt the very first day she accepted to become my advisor has never waned throughout my thesis writing process; I always take pride in being her student. I am thankful also to Inst. Dr. Aren Kurtgözü for his support, criticism and advice in establishing the framework of this research in the very first steps; and also to Assoc. Prof. Dr. Gülay Hasdoğan for her support, for the sources she offered and for her sincere approach.

Thanks also go to my spiritual sister Gonca Önder for the everlasting love she shares with me and for all words we have contributed to each other for all those years we spent together. I am grateful to my sister Ceren Tanglay, who has motivated me in all stages of my life; my precious brother Mehmet Tanglay; as well as to my father İbrahim Kamil Tanglay, as he is always proud of me and also for his material and moral support throughout my thesis writing process. My dear friends Zeynep Başer, Zeynep Falay, Orhan Irmak, Deniz Okul, Güneş Okul, Ümit Savaş, Çağla Pınar Tuncel, Koray Tuncel, Seda Temizer Yöntem, Deniz Patlar, Barış Uçaker, Melis Varkal and Altan Yörük, who enrich me with their presence. Without your support this project would never have been a genuine one. Heartfelt thanks go to my friend Ceren Katipoğlu, whose friendship was granted to me by the master program. Without the support we gave each other and our long conversations I do not think we could have finalized our theses with such great pleasure and confidence. I also wish to thank Deniz Öztürk and Serpil Öztürk for standing by me and guiding me. Thanks also go to Evren Akar, who never denied me his knowledge on the operation of the SPSS program.

I would also like to express my attachment to Dr. Yeşim Türköz, for she encouraged me to resume Faculty of Architecture of METU, of which I am proud to be a member, and to take up graduate studies and accompanied me in my attempts. I also thank, for their touches in my life, my distinguished instructor Prof. Dr. Haluk Pamir, thanks to whom I took the first step to the magazines practice; and to Assoc. Prof. Dr. Billur Tekkok, who has enriched my trust in life and in my intuitions since the day I first met her. I also wish to express my gratitude to my distinguished instructor Prof. Dr. Filiz Yenişehirlioğlu, who introduced me to the enthusiasm of teaching, as well as to all my colleagues in the Faculty of Fine Arts Design and Architecture of Başkent University who bore witness to a certain period of my life.

I would like to thank Seda Cantimur, Koray Barış İncitmez and especially David Cedric Bennette, who edited parts of this study and provided supervision in writing.

I also thank to the source of my Mediterranean vigour, the southern half of my blood, which attributes energy to my words, that is, to the dear members of my huge family, all İzgialps who enriched me with their affection.

Finally... Heartfelt thanks go to dear Leon Felipe...

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## **CHAPTER 1**

### **INTRODUCTION**

#### **1.1. The Aim and the Scope of the Study**

Since the 1970s industrial design activity has gained some importance in Turkey, one of the newly industrialized countries. Printed media has played a crucial role in conveying to society that industrial design is essential in contributing to the sector and in constructing a design culture since the media effects public awareness in a potentially vital way. Home style magazines have been the unique media that gives designers, critics and theoreticians a chance to speak out. This is seen most noticeably in Italy where the design culture is embraced by a large public so establishing a remarkable precedent. The design publication tradition was established in Milan in the 1920s and the magazines “Domus” and “Casabella” became the indicators of the modernized design understanding of Italy (Kapucu and Ariburun 2006). In Italy, in the 1930s, theoreticians and critics stated their concerns on design in journals like La Casa, Casabella (Margolin, 1989).

Therefore, this study focuses on the role of the monthly home style magazines in Turkey and how they contribute to the construction of a design culture, as well as their role in raising public awareness on the issue. Design awareness, in general, can be described as being conscious of “good design” and taking it into account as a part of

daily life. This may be enhanced by educating people, familiarizing society with the taste of well-designed objects, making them appreciative of aesthetically pleasing forms of mass-manufactured products and raising an interest in design. The Council of Industrial Design in Britain in the 1940s for instance, made great efforts to “re-educate public taste and make people more critical of poor design.” It is mentioned that “the philosophy of the ‘good design’ movement became institutionalized through design education worldwide (e.g. the German Bauhaus), through museum collections (e.g. the design collection of MOMA, New York, formed in the early 1930s) and through the growing number of specialist design magazines that flourished during the 1950s (e.g. Design, first published 1949)” (Sparke, 2007).

Design as a profession is generally considered to be directly related to capitalism and consumerism which started to appear widely in the Turkish media in the post-1980 period. The aim of this thesis is to find out whether the industrial design profession has been presented to the public in a sufficient manner and whether magazines played any role in improving the consciousness of the public vis-à-vis the industrial design profession and design culture. Throughout the thesis, an examination of the texts, the presentation style of the products and the amount of information provided on the products in magazines will be conducted explicitly.

Studying the development of the profession in Turkey, the extent to which the media has regarded the industrial design as a profession will be carefully investigated. Thereby, the quality of information conveyed by means of the magazines that codify the aesthetic of modern life will be explicated, and the roles ascribed to design will be evaluated, based on the dynamics of the post-1980 period.

## **1.2. The Object of the Study**

This study uses popular home style magazines, published in the post-1980 period as its main focus point. Establishing relationships between design professionals and popular taste, home style magazines have been one of the few modes of expression which have conveyed knowledge to society about this newly received discipline. For this reason, home style magazines have been preferred as the main area of research.

As a matter of fact, no Turkish publications focus directly on industrial design and home style magazines constitute the most widespread media base which informs the mass of non specialized readers in the area of industrial design. Home style magazines focus on the intricacies of interior design and also deal with the different aspects of design.

Popular magazines are directed especially to the middle and upper middle classes in order to make them aware of the current lifestyles. In the magazines, it is possible to confront numerous industrial products whose main target is to satisfy consumer needs. The images presented in these magazines introduce the codes of modern life, reinforce the basic tenets of contemporary consumer culture, and stimulate the dreams and fantasies of desire driven consumers.

It can be argued that modern life is promoted through women, in the sense that home decoration has been defined as an arena for women's engagement (Felski, 1995). As the home has been a specified domain related to them, the primary target audience of these commercial magazines has been women and the general language of the magazines appeals to them. The consumption of home-related goods to decorate the house and indoor arrangements have been widely acknowledged as specifically

feminine roles. Female-oriented texts pretend to improve women's tastes in the line of contemporary design. As shopping has been considered as a female issue, advertisers and manufacturers construct products geared towards women. In this sense, the readers of design magazines can be considered as having a limited perspective with regard to a narrow range of input, however it is necessary to identify that women all around the world were constructed as the agents of modernity (Hackney 2006). Modernity messages were disseminated by the images of modern women. Commercial magazines have played a significant role in propagating the modern design discourse. As Hackney puts it "commercial magazines, I propose, recast home craft as a modern activity and the housewife as an agent of modernity" (2006). The images of modern women have been portrayed in order to promote modern living. Hackney continues, those images were part of "feminized culture of domestic modernity" (Hackney 2006). Especially in traditional societies such as Japan, Egypt or Turkey, representations of modern women using sewing machines, electric home appliances, etc. have played an important role in disseminating the message of modernity. Femininity was the very orbital center of gravity for a dominant version of modernity.

### **1.3. Questions Addressed by the Thesis**

In order to find out about the attitude of Turkish design magazines vis-à-vis product design, the magazines are analyzed in terms of content. So as to observe "the quantity of the information provided" the origins were rooted via the investigation of the answers to the questions stated below. Moreover, the coding scheme applied in the content analysis has been formulated to answer these questions:

- What are the main product groups concerned in the magazines and what is the quantity of the information provided?
- How does the attitude of the magazines differ according to different products?
- What is the quantity of information given about the industrial design profession?
- What percentage of the texts provide information about the designer and does the ratio change according to certain variables? (i.e. : Do variables such as the nature of the product, the nationality of the designer, the brand name, the text format or the relevant section of the magazine have a determining influence on the information provided?)
- How is the role of industrial design presented to the public through home style magazines?

#### **1.4. The Layout of the Thesis**

The socio-cultural and economic transformations of the post-1980 period have been defined as the contextual framework of the thesis in order to expose the circumstances of the period. Therefore, the second chapter briefly mentions the modernization process of the country and the socio-cultural structure changes during this era. The socio-cultural changes after 1980 culminated with the appearance of a multitude of various imported products on the market and the broadcasting of many popular publications. These changes, together with the emerging lifestyle of the new Turkish social elite are central to the analytic and explanatory concerns of this chapter.

In the third chapter, the definition of industrial design as a discipline is the overriding concern of our study. The concerns of industrial designers, their functions, together

with their visions and responsibilities in the production process are highlighted as well as the comments of different designers and design critiques.

In the fourth chapter, the appearance of the profession in Turkey and its developmental process are analyzed. In the first part, the situation in the “newly industrialized countries (NIC)” is dealt with (Er, 1994). Following this, the educational background of the profession, different publications and some activities informing the public about the matter to affect public awareness are scrutinized.

The fifth chapter delves into the methodology employed in the content analysis of the magazines, while also expounding the rationale behind the selection criteria for the chosen magazines and texts which are to be analyzed. Finally, the questions that are to be applied to the texts are also put under the investigative spotlight.

The sixth chapter elucidates the general content and structure of home style magazines, and brief information presenting the analyzed magazines is also given. The seventh chapter is dedicated to presenting the results of the analysis and is conducted, employing the evaluations deduced and inferred from the statistical results.

The concluding chapter shows how these selected publications reflect an important dimension of the profession and what roles are attributed to design. This includes a general evaluation which is based on the results of the analysis. Finally, the manner in which Turkish popular magazines have transformed ordinary products into fashionable, highly sought after items is put under the analytic spotlight, as is the way in which the general public is misinformed about the profession. In the end, we examine the function of design in fostering a culture where consumer values are of paramount importance.

## **CHAPTER 2**

### **THE HISTORICAL FRAMEWORK: TURKEY IN THE POST-1980 PERIOD**

The purpose of this chapter is to analyze the shift towards a liberal economical system after 1980 in Turkey that resulted in socio-cultural transformation, showing how these new developments engendered new consumption habits, and fostered new materialist values in modern Turkish society. Within this framework, the evolutionary role of the media, which increased publicity to consumption patterns and the historical emergence of a multitude of new popular publications are brought under the critical spotlight.

#### **2.1 The Liberalization Experience of Turkey**

In January 1980, a reform package was introduced by the government and Turkey's liberal economic process was initiated, as an overall program of economic liberalization. Until 1980 there were ephemeral attempts at liberalizing, foreign trade and industrialization policies but the reform initiatives of the 1980s marks a turning point in Turkey's globalization process (Şenses 1994).

After developments in the 1980's, the government's economic strategy changed and became outward-looking and market-oriented. The political regime became more liberal and the economic policy changed in the direction of a free market system, signaling a growing commitment to a less regulated, open market economy.

Restrictions on imported overseas products were relaxed for the first time, resulting in an influx of new international consumer brands into the local Turkish market.

With the entrance of foreign retailers into the domestic market, the Turkish consumer met, for the first time, a more universal range of new technological goods, a more comprehensive variety of retail products, and an international stock of essential and luxury consumer goods (Bali 2002). After the military coup in September 1980, a veneer of consumer abundance and superfluous luxury was created on the surface of the Turkish social order, but this merely served to disguise some of the hidden iniquities and injustices within the system.

It should be emphasized that the coup of 12 September 1980 was of cardinal importance in the history of Turkey for it signifies the date of the military takeover to overcome political violence. Şenses explains the impact of the military intervention in the political and economic process as follows: “the military takeover in September 1980 saw the banning of all trade union activity, the suspension of free collective bargaining and strike activity, the imprisonment of a large number of trade union leaders and the introduction of new labor legislation aimed at curbing the power of trade unions in wage determination” (1994).

After the enforcement of military rule, the establishment of new political parties was strictly regulated, and the ANAP (Motherland Party) was founded and came to power. The economic stabilization program, conducted by the then prime minister, Turgut Özal, was also implemented. Important economic characteristics included: the emergence of new company holdings, a vertiginous increase in the number of bankers, the birth of a new concept of winning and the rapid growth of the advertisement sector which emphasized new ideals about the brand, image and status of a commodity.

## **2.2. The Socio-Cultural and Economic Impact of Liberalization**

Liberalization, privatization and globalization resulted in social, cultural and economical transformations in the 1980s and the 1990s. Human migration to the big cities increased, fundamentally altering their demographics and infrastructure. The neo-liberalism of the 1980s accelerated social mobility and relaxed class stratification so providing previously disadvantaged sectors of Turkish society with more professional opportunity. Popular culture was appreciated and cultural accumulation became depreciated (Erdoğan and Korkmaz 2005). Multinational companies entered the market and offered luxurious consumption for those who could afford it. (Alyanak 2001) “Conspicuous consumption became the main venue of symbolic expression for the newly rich”(Sandikci and Ger 2002).

In that period, “the other” and “different” found their space in the arena of this multicultural diversity (Oktay1983). Different consumption groups appeared in order to legitimize and differentiate identity (Sandikci and Ger 2002). These individuals expressed their new social identities through a new mode of consumer behavior.

In the early 1980s, the finance and media sectors together with foreign trade developed rapidly; consequently top business executives and businessmen’s incomes increased. According to Bali “Özal years created new aristocrats” (Bali 2002).

This period of urbanization and modernization transformed and Americanized daily life in Turkey (Bali 2002). The center stage in terms of cultural influence and prestige became the United States, which was previously Europe. Moreover, according to Belge, Turkey’s literacy and numeracy levels were inadequate when compared to the Western world. Turkey had also never experienced some of the cultural upheavals

provoked by artists as in the West; nevertheless She was to absorb the mores and materialism of a mass, consumer society very rapidly (1983).

### **2.3. Transformations in the Consumption Habits of Turkish Urbanites**

After 1980, the Turkish urban citizens who were searching for modernity in consumption witnessed a dramatic change in their shopping habits. Consumerism became a big virtue for the new elites of big cities, contrary to the past generations that were advised to save money and make a virtue out of economizing and frugality. The ideals of the youth were limited to entrepreneurship and success which were increasingly popular concepts in contemporary Turkish society and success was equated with earning money and the nascent culture of the nouveau riche.

A major transformation occurred in daily life, as the liberalization of imports meant products such as Nescafe, Chiquita and imported cheese were displayed on the supermarket shelves for the first time. Elite districts of big cities filled up with luxurious restaurants, bars and cafes. The premiership of Turgut Ozal is acknowledged as the era when consumer values became entrenched in Turkish society. Using luxury cars, going abroad for holidays, or wearing fashionable and branded clothes became social symbols of status. The Turkish urban citizens aimed at reaching Westernized lifestyles and preferred to spend their time in luxurious places (Bali 2002). This was also enhanced by the media which had a big impact on citizens' thoughts and perceptions.

Being a consumer was presented as a virtue and the public was acquainted with the culture of consumption. The fact of being a modern city-dweller was equated with consumption. Installment sale campaigns, bank credits and credit cards had

significantly increased the consumption potential of Turkish citizens. Modern Turkish urban citizens could own products which were previously deemed luxurious. Therefore, new shopping malls became the popular places to visit. Advertisers targeted consumers with high purchasing power as their potential consumer and therefore the media, whose advertising income is crucial, designed the content accordingly (Bali 2002).

Consumption ideology and western inspired philosophies of individualism replaced populism as the new paradigms of urban behaviour. Visualization and entertainment became the keywords of the period's cultural panorama. A variety of goods and services were provoking the desire of consumption (Oktay 1983). The cultural panorama in the aftermath of 1980 signals a major transformation of social values not only in Turkey but world-wide. The concept of "individualization," where the individual perceives herself/himself as the center of all things, and a culture of selfishness, egoism, and self-serving take root as the new paradigms of social interaction. Belge defines the 1990s as the years of pleasure and that prioritise "me" (1983). This is mainly the culture of the west and partly defines western modernity.

From the beginning of the 1980s "lifestyle" became the way of life for the upwardly mobile elites of the period and those aspiring towards social advancement (Bali 2002). Awareness of westernization was enhanced by the lifestyles seen in the popular magazines, newspapers or by the multi-channels of satellite television. To wear fashionable clothes, to own luxury cars, to prefer holidays abroad, became paradigms for the society, since lifestyle was the sum of all this. This conception was not valid for the rich only, but also the middle class was striving to reach this style of living. Since products have symbolic connotations they became evidence of a desire for Westernization. For example in the 1980s, the computer was the symbol of modernity and of the future; in the 1990s these concepts were symbolized by mobile phones.

Liberalization allowed imports, especially Japanese cars to appear in the market. Cars became status and luxury symbols with their aesthetic lines and the comfort they offered. In time, BMW and Mercedes cars became the indicators of economical status (Bali 2002). Turkish citizens began to give more importance to the brands and aesthetic appearance of these commodities.

#### **2.4. New Magazines on the Market**

The increase of competitiveness in the market in the 1990s was partly due to the ramifications of liberalist politics. This competitiveness resulted in an upsurge in the number of new magazines of different publishing groups. Modern urban consumers had been motivated to consume and exhibit decorative and fashionable objects through magazines. Throughout the 1990s many art, architecture, interior design and home style magazines such as Arredamento Dekorasyon, Home Art, Vizyon Dekorasyon, Art+Decor, Ahşap, etc appeared on the Turkish market for the first time. Those popular magazines were influential tools to facilitate mass consumption by making the society aware of current lifestyles and tastes.

## **CHAPTER 3**

### **INDUSTRIAL DESIGN PROFESSION**

#### **3.1. A Definition of Design**

Being a very popular issue, the word “design” may be concerned with furniture, dress, textiles, interior design, architecture, industrial design, graphic design, and even the creative side of engineering. It is possible to see the presence of the word on street or shop signs and advertisements and there are no exact borders between these different uses.

The specific meaning of the discipline and what constitutes it is the subject of intense debate. The limits of the subject and to itemize what kind of work designers perform differ from definition to definition. There are several approaches to the subject and each organization/designer may have different considerations and priorities. It is not a homogeneous discipline that can be defined once and for all. The multi-dimensionality of the issue takes its roots from the diversity of viewpoints.

A design process can be described shortly as defining a problem of finding a form for a certain use or function and proposing a solution to it. According to Papanek “design is

the conscious effort to impose meaningful order” (1971). Hazel Conway gives meaning to the act of designing as “putting ideas into form” (1987).

Design is a complex and multidisciplinary activity which is related with issues of consumption, reception and taste. The discipline of design is also at the center of economic, political and cultural debates. In this study, industrial design is the object of analysis, so necessitating investigation into different definitions. The specific issues that an industrial designer is concerned with will be mentioned in order to draw the borders of the profession from other design professions.

### **3.2. Industrial Design**

We are all surrounded by industrial products from telephone boxes, cameras, washing machines, food processors, high technology products, medical equipment, cars, furnaces, switchboards, shoes or chairs. In its wide definition, the profession of Industrial Design is concerned with designing all consumer products, manufactured to serve a certain purpose.

The industrial design profession developed in the 20th Century and has its roots in the industrial revolution, and the arts and crafts movement of the late 19th Century in Britain. It is directly related with industry as its name implies and stems from the division of labor that created this profession as a necessity. Before the 1950s, 20th-century organizations such as Deutsche Werkbund and Bauhaus affected European trends. The American approach to industrial design had developed through the promotion of stylistic concerns.

Attempts to give all embracing definitions of what comprises the field of industrial design is very problematic, given the fluidity of the field and its unending evolution in the face of social and technological innovation. There are many principles defined for the role of industrial designer. Pevsner, Nelson, Loewy, Mills, Papanek, Norman, Read and many other researchers wrote on the subject.

To begin with a general definition, an industrial designer is responsible for creatively shaping relation between humans and machines. Of the many interpretations of design, Dieter Ram's definition demonstrates the issue simply: "design is the effort to make products in such a way that they are useful to people" (1989). Uniting form and function in a creative way, the industrial designer considers how design looks, feels and works. He/she designs with a diverse range of issues related to technology, industry and social concerns. An industrial designer creates objects that are useful and that serve a specific purpose.

### **3.3. Industrial Designers**

The industrial designer may be working as an employee in a company or may be doing his work as a consultant for various types of clients and products. Sometimes industrial designers are regarded as artists; and the public, as far as the media reflects, see industrial design as a styling activity for the rich, but it cannot be simply reduced to social perceptions. In fact, the designer's vision is not limited with aesthetic knowledge and for many designers, function is the key aspect.

Designers are trained at art colleges or at architecture faculties. Their education includes several presentation techniques for expression ranging from computer modeling to free hand drawing as well as marketing and social sciences. Besides

fulfilling consumer's desires, design solutions proposed by design students are criticized for their conceptualization, safety, ease of use, abusing misuse or overall aesthetic solution brought, since this activity is not only limited to styling.

An industrial designer is a person “bringing equal creativity to all stages of design, from prototype to final multiple forms” (Vickers 1992). Industrial designers should be viewed as individuals who seek to discover the possible relationship between the user and the product. Identifying needs and desires of the consumer, visualizing all these in three dimensional forms, he/she determines the appearance and character of the product with appropriate materials, technology, and production processes. Specialized in three dimensional designs, an industrial designer is aware of social and cultural backgrounds and the ergonomic requirements of the user. Knowledge of the production techniques and the material is also essential for an industrial designer.

Industrial designers are not responsible solely towards users but also towards manufacturers in the sense that they should be respectful to the economical use of sources. This is defined at the website of IDSA as: “Industrial design (ID) 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” (2007).

### **3.4. Concerns of Industrial Designers**

It is expected from an industrial designer to have the consciousness that “this product will be used by someone” and that he or she designs safe, practical, user friendly, ergonomic objects to fit human needs. Products should avoid misuse and fit safety standards. Moreover, the product needs to express itself visually to the user to be

utilized and perceived within three dimensional visual language of form. The designer is responsible for designing in such a way that the object's function is directly understood, which Dieter Rams names as "the self-explanatory quality". According to him, product utility should be understood without instructions (1989). Products should communicate by means of design and the user should understand its specific purpose just by looking at it. The satisfaction and pleasure of the consumer by the visual appearance of the product is also an element of industrial design work.

Moreover, designers also take into account psychological perceptions of the consumer. Cultural context is another issue that a designer should foresee as he/she designs for the masses. Cultural motivation may ignore some particular colors or forms and the public may be resistant to radical shift of forms. G. Vickers give the example of C5 motorized tricycle, designed by Clive Sinclian as a commercial failure as it ignored public taste (1992).

Being aware of human needs, desires and style preferences and considering social factors, the industrial designer should seek for a design solution by thinking of marketing and transpose all these into three dimensional objects. In order to explain what industrial design is, Walker says that "... it occurs at a point of intersection or mediation between different spheres that is between art and industry, creativity and commerce, manufacturers and consumers. It is concerned with style and utility, material artifacts and human desires, the realms of the ideological, the political and the economic" (1995). An industrial designer may also contribute to the market by filling an unrecognized market need. He/she may invent something; and also render older models obsolete, so stimulating a purchasing mentality that always longs for the most modern market creations. To design an appropriate look, to encourage and nurture acceptance of an unfamiliar product or redesigning the common product to look

different may be his/her business. The intention of the designer may be constructing the identity of an object or the identity of a firm by means of products.

To identify the areas of responsibility and their function in a design team, Micheal Tovey defines the particular domain of a designer as: “to represent the market and user requirement in determining the ergonomics and appearance of the product and to integrate market, user and engineering requirements into a whole design solution.” According to Tovey, the industrial designer has two particular functions: “to visualize the product concept” and “to represent alternative design solutions” (1997). Overall, as Buchanan and Margolin put it, design is creating a “framework for human experiences” (1995).

### **3.5. The Complexity of the Issue**

Design is not just a question of taste and style for the industrial designer has a social responsibility and the user’s special needs influence the designer. The field is constituted of various approaches. Violence and crime, for instance, may become the subject of design and some objects may be designed to prevent vandalism. Inventing a product, considering a target group’s bodily limitations such as old people, or disabled people may be the main problem of the designer. Green design, for ecological improvement is another approach that has become socially relevant for progressive designers. Being aware of environmental problems, they tend to produce environment friendly products to minimize damage to nature. Buchanan points out the extent of the subject as: “issues include conservation and recycling, alternative technologies, elaborate simulation environments, “smart” products, virtual reality, artificial life, and the ethical, political, and legal dimensions of design” (1995).

## **CHAPTER 4**

### **THE DEVELOPMENT OF INDUSTRIAL DESIGN AS A PROFESSION AND DISCIPLINE IN TURKEY**

It is necessary to observe the historical background of industrial design in the education sector and industry of Turkey in order to discuss the contribution of popular design magazines to the introduction of the profession to a large public. In this part, the local development of Industrial Design in Turkey will be expounded upon. Firstly, the development of the profession in newly industrialized countries will be introduced so as to analyze the matter within a general context. Some important points about the development of the profession of industrial design in Turkey will be noted. The publications of The Industrial Designers Society of Turkey (ETMK) that document these activities, together with, the studies of Alpay Er, Fatma Korkut and Gülay Hasdoğan are the principal sources on which the research in this section is grounded.

#### **4.1. The Profession in Newly Industrialized Countries**

Turkey falls within the category of newly industrialized countries along with South Korea, Malaysia, Brasil, Mexico and India and others. Since the 1960s, the design activity in these countries has faced the challenge of establishing itself as a recognized profession and with creating the credentials of a fully accepted academic discipline The activity has been imported within the modernization process of the countries without

any industrial background. As it is stated, “industrial design was regarded as a strong visual symbol of modernity” (Er, Korkut and Er 2003). As one of the significant components of modern production, industrial design has been offered as a contribution to social and economic development, to modernize craft production and, to elevate the standard.

As the profession of industrial design makes a difference it provides products for the market that are compatible with economic dynamics. However, industrial design cannot be fully applied to business life and industrial area in NIC; hence it cannot assume a contributory role in the social and economic development.

Er’s survey displays that the most important contribution of industrial design in NIC is “imitating foreign products” (1994). In NICs the crucial role of the design activity is product modification. There is no long-term investment in design. On the other hand, in developed countries, industrial design flourishes by creating new products and by improving the existing ones through measured analysis.

Er states that the main problem in NIC is that industrialists avoid taking risks on industrial design. Therefore, they seek short-term profits by imitating foreign products (1994). The research conducted by Korkut and Hasdoğan arrives at the same result, showing that the industrial design activity in the organizations in Turkey is “concerned with modifications of an aesthetic nature” (1998).

Therefore it can be seen that Industrial design in Turkey is similar to the other NIC, and has been established by the government as a field of training. However, it has not been fully introduced as a “realm of industry.”

## **4.2. Industrial Design in Turkey in the 1960s and 1970s**

Fatma Korkut states that industrial design began to be institutionalized and defined as a profession and discipline in the 1970s (1998). The emergence of a pertinent and suitable industrial design education in Turkey's agenda dates back to the attempts to found the department of Industrial Design at ODTÜ in the 1960s. The seminal text in Turkey, referring explicitly to industrial design, is the 1960s text, "Industrial Design and Our Architecture" written by Doğan Hasol in the 5<sup>th</sup> issue of the magazine Akademi (Korkut 1998).

The first organized exhibitions and panels that introduced industrial design started to gain momentum in the 1970s. The first national design competition, "Ceramic Housing Devices" took place in the same period. In addition, student projects began to be exhibited at the national level (Er, Korkut 1998).

### 1972

IDGSA (Istanbul State Academy of Fine Arts) started its education in the Industrial Design area in 1972 immediately after the establishment of Applied Industrial Arts Technical Vocational School of Higher Education (present Mimar Sinan University). In the same year, American News Centre and ODTÜ Industrial Design Department held an introductory exhibition (Er, Korkut 1998).

### 1973

Herbert Reed's book "Art&Industry: The Principles of Industrial Design" (1934) was published in Turkish by İTÜ Faculty of Architecture (Er, Korkut 1998).

1974

IDGSA Applied Industrial Arts School of Higher Education prepared an introductory brochure.

1976

The students' works of Industrial Design Chair dependent on IDGSA Applied Industrial Arts School of Higher Education were exhibited at the national level. In the same year, the Institute of Industrial Design Research and Publication, dependent on the Department of Higher Decorative Arts at IDGSA was established (Er, Korkut 1998).

1977

The first students in the area of industrial design graduated from IDGSA (Mimar Sinan University).

1978

From the beginning of 1978, industrial design began to be offered as an elective course at ODTÜ in the Department of Architecture. Furthermore, ETD (the Society of Industrial Design) was established in İstanbul in the same year (Er, Korkut 1998).

1979

The undergraduate program of Industrial Design was set up at ODTÜ in the Faculty of Architecture and commenced its education in the 1979-1980 academic year. Also, the Faculty of Industrial Arts was established at IDGSA (Er, Korkut 1998). Therefore, the Department of Industrial design acquired autonomy as an independent department within the faculty structure.

### **4.3. Industrial Design in Turkey in the 1980s**

1981

At 12<sup>th</sup> general meeting of ICSID held in Helsinki, ODTÜ Department of Industrial Design was accepted as a deputy member (Er, 1998).

1982

“The First National Conference of Design” was held at ITÜ Department of Architecture and the conference proceedings were published as a book. The Department of Architecture was established by the Faculty of Architecture at İzmir Dokuz Eylül University, to train students at the graduate level. IDGSA formed into Mimar Sinan University and graduate and post graduate programs were established by the Department of Industrial Design (Er, Korkut 1998).

1984

ETD was abolished.

1985

Towards the end of the 70's, the dual workshop system, as “Interior Decoration and Furnishing” and “Product Design”, was adopted at the State Applied Fine Arts School of Higher Education (present Marmara University, the Faculty of Fine Arts), in the department of interior decoration and furnishing. In 1985, the Department of Industrial Design at Marmara University, the Faculty of Fine Arts (the State Applied Fine Arts School of Higher Education) was established (Er, Korkut 1998).

1986

In the course of the 50<sup>th</sup> year activities of Kelebek Furniture, the research prizes on “Housing Equipment” were awarded and the award-winning studies were published (Er, Korkut 1998).

1988

ETMK (Industrial Designers Society of Turkey), the only organization having operations in the field of industrial design was founded in Ankara (Er, 1998). Among the main aims of the organization was to introduce the industrial design profession to the public. Organizing exhibitions, panels and competitions and supporting the information sharing by means of various publications, the society aims to form a platform to discuss the profession, and at present its activities continue to thrive.

1989

The graduate program of İTÜ Industrial Product Design was activated in the structure of Graduate School of Science (Er, Korkut 1998).

#### **4.4. Industrial Design in Turkey in the 1990s**

Still few designers could perform their profession in its real sense. However, it may be asserted that public-awareness raising activities about industrial design increased in the 90s, and the first books in Turkish on the subject were published. This decade also witnesses closer collaboration between universities and the industrial sector. As evidence of the increasing popularity of the profession in 90's, a variety of unions, organizations and firms organized competitions, such as Vestel Industrial Design Competition (1990), Beymen Academia Furnishing Competition, Kale Seramik 1<sup>st</sup> Sanitary Equipment Design Competition (1997), Beton Birlik Garden Furniture

Competition, Corrugated Cardboard Package Competition, Young Genius Shoe Design Competition, Vestel Golden Square Design Competition (1999) and Ministry of Tourism TUR-ART Giftware Design Competition (1994-97) that was supported institutionally by ETMK and included ETMK special prize.

### 1992

In 1992, the Department of Industrial Design was established as a dependent organ of İzmir Institute of Technology and the Faculty of Architecture. The first publication body of ETMK, “Tasa...” magazine became the most widely published industrial design publication in Turkish history (see figure 1, 2). The magazine, whose first issue appeared in September, 1992 was originally conceived as a biannual publication, but was published three times between the years of 1992-94 as a black and white publication. The magazine, consisting of 22 pages with few visual materials contained letters and comments, research articles and interviews, was distributed to the members and different establishments.

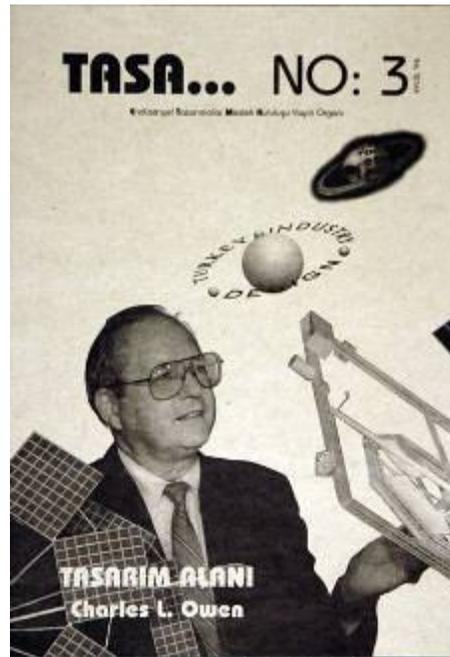


Figure 1 (left) Front cover of “Tasa...” magazine, January 1994, publication body of ETMK  
Figure 2 (right) Front cover of “Tasa...” magazine, September 1994, publication body of ETMK

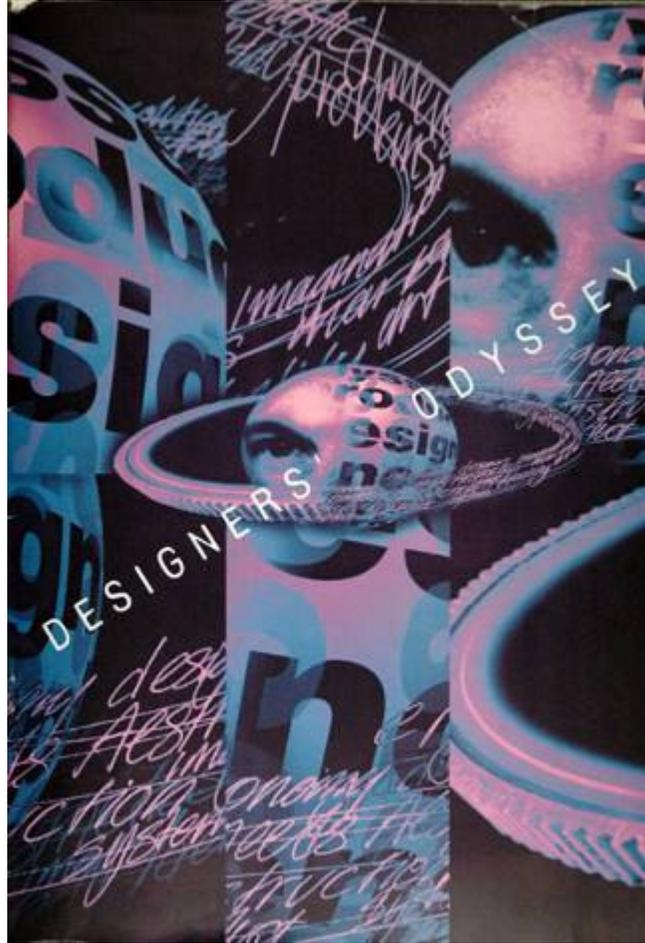
### 1993

The department of İTÜ Industrial Product Design was established at the undergraduate level.

### 1994

The outstanding activity of 1994 was Designer’s Odyssey ’94, the first of the ETMK product design exhibitions. In September 1994, more than a hundred products of 33 designers were exhibited through the activity that occurred along with the Construction Fair at Ankara Altınpark Expo Centre. 11 ETMK’94 prizes were awarded in different categories. Besides, an exhibition catalogue was published (see figure 3). Within the framework of the bilingual catalogue, 45 designers were introduced in conjunction with their products. The catalogue was distributed to a thousand industrial corporations, and range of institutions and libraries. In October 1994, an international symposium called

“Design, Industry and Turkey” was arranged with the collaboration of ODTU-ETMK, where Designer’s Odyssey ’94 was exhibited.



**Figure 3** Front cover of the Designer’s Odyssey ’94 catalogue.  
Akay, Gamze (Eds.) (1994) Designer’s Odyssey Catalogue of Product Designers in Turkey. ETMK.

The symposium proceedings were published soon after. In 1994, ETMK consisted of 130 full members. According to Hasdoğın, in the same year around 750 industrial designers in Turkey graduated from three universities in industrial design training at the

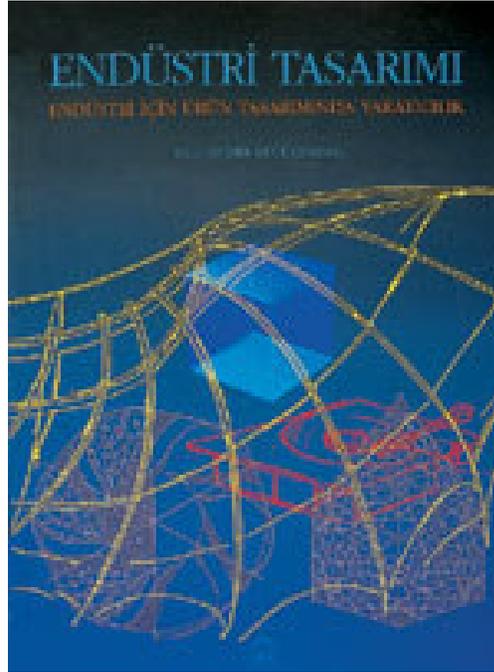
undergraduate level (2006). In 1994, Nigan Bayazits book entitled, “An Introduction to Design Methods in Industrial Products and Architecture” was published by Literatur Yayıncılık.

### 1995

In September 1995, ETMK participated in the Tindex '95 International Design Fair which was held simultaneously with the ICSID '95 International Design Convention in Taiwan, where a presentation of 200 slides was performed. In the academic year 1995-96, İzmir Institute of Technology instituted a graduate level education program. Moreover, a decree to protect industrial designs was enacted in 1995, a weekly program about design culture was broadcast by “Açık Radyo”.

### 1996

In 1996, approximately 1000 students graduated in the field of industrial design (Korkut and Hasdoğan 1998). In November, ETMK Furniture Design Exhibition was held at IDEMA'96 Istanbul Decoration, Furniture and Accessory Fair, marking the first activity of the association in İstanbul. A postgraduate education was commenced by the Department of Industrial Product Design at İTÜ. On 13-14 March 1996, “The Universality in Design: 2<sup>nd</sup> International Design Convention was held at İTÜ Department of Architecture and the convention proceedings were published by YEM Bookstore. In the academic year 1996-97, İstanbul Yeditepe University as the only private university offering an industrial design program, admitted students. Within the same year, Önder Küçükerman's book “Industrial Design: Creativity in the Creation of Product for Industry” was published by YEM Kitabevi (see figure 4).



**Figure 4** Front cover of Önder Küçükerman's book "Industrial Design: Creativity in the Creation of Product for Industry", 1996, YEM Kitabevi.

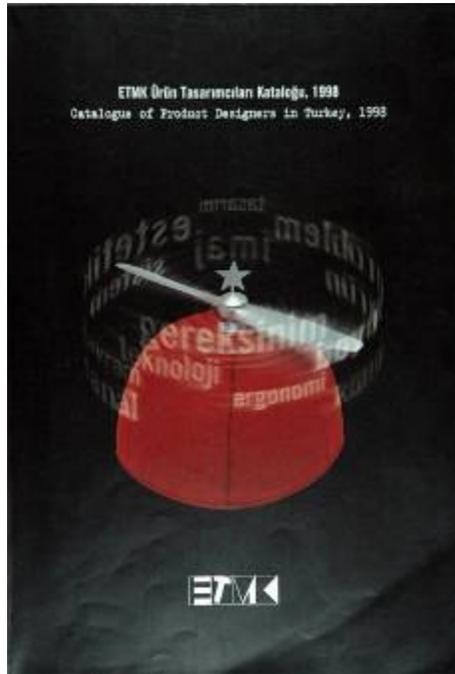
### 1997

The graduate program of Industrial Design was established at ODTÜ. Designer Ali Bakova opened a bag and furniture fair stand called "Form follows fun" at the Istanbul Fashion Fair. Mehmet Asatekin's "The Relations of the Product-Consumer in Industrial Design" was published by ODTÜ Faculty of Architecture Press, and in the same year, the Hacettepe University Timberworks Industrial Engineering publication, "1<sup>st</sup> National Furniture Convention Proceedings" was published. Another publication in 1997 was Önder Küçükerman's "Industrial Design: Steps in Product Design" published by YEM Kitabevi.

## 1998

ETMK had 193 members in 1998. On 11-15 November 1998 Designer's Odyssey '98: The Exhibition of the Adventure of Turkish Designers with the main sponsorship of Nurus was organized at TUYAP Beylikdüzü Culture and Convention Center. Organized firstly in 1994, there were 256 products of 107 designers in 98's exhibition. The three products in the exhibition were awarded the ETMK'98 product design prize. Also, the four projects among nearly 150 student projects in the exhibition were awarded the ETMK'98 encouragement prize, and 1500 copies of a catalogue including 230 products of 107 designers was printed (see figure 5). The bilingual catalogue contained proposals outlining the way in which the discipline of industrial design might be suitably developed in Turkey, together with plans for the establishment of a design museum. The panel under the theme of "The past and present of product design in Turkey and World" was made up of nine panelists and was also held at the same venue. Within the framework of the same activity, the first National Industrial Design Students Forum was organized at İTÜ Department of Architecture. The first competition organized by ETMK, the conceptual project competition, certified by ICSID and IFI was "The working culture in the coming millennium" took place within the activities of Designer's Odyssey '98. On 9-11 November 1998, the first of the inter-university workshops, "Local to Global" was arranged at İTÜ, uniting students and academicians from the department of industrial design from four separate universities. In the same year, the Istanbul branch of the association was opened. ETMK made a presentation to Süleyman Demirel, the current president of the republic, for the establishment of a design council in Turkey and the classification of industrial design in the category of technical services within the concept of Civil Servant Law. "Notes+ Bibliography: The Industrial Design Literature in Turkey" containing the Turkish texts on industrial design and articles and thesis prepared by Turkish researchers until September 1998 was published as the first bibliography. The study was significant as it highlighted the

historical evolution of the profession. As Alpay Er suggests, “publication is the means of information and experience efficiency” (1998). The other essential development in 1998 was that Nesnel which started as a “project of the set of books” was published by Boyut Yayın Grubu (see figure 6). Elaborating on Design education in Turkey, Nesnel, a colored publication of 138 pages was distributed with the July-August 1998 issue of Arredamento. Being half-professional and half-academic, Nesnel braced a variety of topics such as: educational philosophy, the roots of the profession in Turkey, various scholastic articles and popular interviews, and the colored drawings and photos of university projects. Besides, in the same year, the Turkish Ceramic Society organized an Industrial Ceramic Design convention.



**Figure 5 (left) Front cover of Designer's Odyssey '98 catalogue**  
Akay, Gamze (Eds.) (1998) Designer's Odyssey'98 ETMK Designer's Catalogue. ETMK.



**Figure 6 (right) Front cover of Nesnel [1]**  
Er, H. A., F. Korkut, Ö. Er (Eds.) (1998) Nesnel [1] Industrial Design Education in Turkey. ETMK.

1999

An education commission, constituted in October ETMK delivered an opinion to the Higher Education Council (YÖK) concerning the foundation of the Department of Industrial Design offering, a two-year degree at Trakya University, Çorlu Technical Vocational School of Higher Education. In December 1999, the society joined the “The Commission for Specialization (Özel İhtisas Komisyonlari)” constituted within T.R. Prime Ministry State Planning Organization (DPT) during the preparations of the sixth Five-year Development Plan.

2000

The second inter-university workshop, “Living with Disasters” was held with the participation of Turkish and Greek Students on 20-25 February 2000 at ODTÜ.

#### **4.5. General Remarks on the Issue**

Developments explained above shows that education became the leading factor for the existence of the profession in Turkey. The ETMK made many attempts to reveal the importance of design within the market. In an academic and professional sense, Turkish industrial design has gradually moved forward and new group of designers and specialized academicians, trained for local conditions has emerged. When the process is analyzed, the attempts to inform the society and demonstrate the improvement of design become much more evident.

## **CHAPTER 5**

### **RESEARCH METHOD**

#### **5.1. On the Method of Analysis: Content Analysis**

In this study, the manner in which popular home style magazines present industrial design is analyzed, and in order to draw quantitative results the content analysis method is used. Content analysis is a precise, objective and systematic technique in quantitative research, and is applied to the content of the message units. The message unit may take the form of a phrase in a text, a character in a movie or an image in a music video. “Frequency” is the most widely used method of measuring characteristics of the content (Holsti, 1969). This content-based method is widely used to analyze media of public communications. The emphasis is on the message unit and on what it is trying to put across. For the analysis, the units of analysis are defined and measured according to the prepared coding scheme.

#### **5.2. The Surveys Research Methodology**

This is a general study of the magazines to understand “the quantity of information provided” on the products related to design. In this study, texts are thought of as message units and are measured. Hence, in the evaluation of the magazines, solely the texts are included in the analysis. After the selection of the magazines to be analyzed,

the design of the coding scheme and selection of the units to be coded is the next step. Each selected text is considered as one unit, regardless of length and size of the text. Each short paragraph focusing on one issue in a news section is considered as a separate unit; while the entire text in the dossier, market/shopping, research sections are also taken as one unit. The spot text, together with the informative text appearing on the page, is also considered as one unit in production and advertisement pages. Hence, phrases, sentences and whole texts are taken as units of evaluation. Captions and titles in the form of sentences are also included in the evaluation. A sample of relevant data units are obtained by sampling.

### **5.3. The Magazines Selected and the Procedure Followed**

The method used in the selection of magazines consisted of a random sample of one issue from each year of publication. This review was completed between 1989 and 2000, since the first Turkish popular home style magazine in the market was published in 1989 as a result of the dynamics of the post-1980 period. The magazines selected as representative of each year are shown below. Information on the distribution of pages in the analyzed magazines is provided in the appendix.

- 1989 Arredamento Dekorasyon
- 1990 Arredamento Dekorasyon
- 1991 Vizyon Dekorasyon
- 1992 (Ocak) Arredamento Dekorasyon
- 1993 Art+Decor
- 1994 Vizyon Dekorasyon
- 1995 Maison Française
- 1996 Ahşap
- 1997 Home Art
- 1998 Brava Casa
- 1999 House Beautiful
- 2000 Banyo Mutfak

The scope of this research is limited to popular home style magazines. Publications such as Mimarlık ve Sanat, Mimarlık, Arkitekt, Tasarım, ODTÜ Mimarlık Fakültesi Dergisi or Yapı are not included within the scope of this research, since they are not accepted as popular publications. As the aim of the survey is not to compare the magazines but to explore the period, not all the magazines of the post-1980 period have been included in scope of the analysis. These magazines were selected because of their importance in printed media.

The content that is important to this research were the keywords related with the products or the keywords relevant to the industrial design profession. The units to be coded were selected according to the following criteria:

During the analysis of the pages, texts in which the products are in the foreground are selected and listed under such titles as advertisement, article, design pages and dossier.

Irrelevant texts on antiques, interior decoration, reception preparations etc. have been excluded from the research. Texts to be analyzed have been selected at random; while the selection of advertisements has been conducted in the following way: Starting with the first advertisement in the magazine, the survey was applied to every fourth advertisement, so making it a random selection. All news items that exist in design pages and in the lower right-hand corner of the news section on the back page have been included in the analysis. One single coding scheme has been applied to the whole subject in the sections such as production, shopping and almanac. When the system of random sampling brings up products that do not fall under any basic classification, or do not include text, the survey has been carried out with the following example.

As a result of the sampling, 270 units to be coded from 540 pages (including visual material) are defined. Within the scope of this research, these units have been addressed and coded by the author.

#### **5.4. Sampling the Coding of the Units**

A coding scheme relevant to the content of magazines has been prepared to reach specific conclusions through the content-analysis method. After recording the magazine title and the year of publication, the content of the text is coded. The contents of the magazine are classified into various types of texts, such as spots, interviews, news and articles. After recording the format according to this classification, the section of the text is coded. Other information, such as mainclassification and nationality of the products, is also noted for the analysis. After scrutinizing the detailed information on the product using criteria such as material used or visual properties, detailed information on the designer is coded. The selection of the mentioned keywords in the texts are made through a preliminary study of the magazines. The content of the units

are examined with the frequency of the use of these keywords. Detailed information on the designer is measured through the existence of some definitions mentioned on designer such as his/her professional background or his/her style. The length of the text and the format of the visual material accompanying text are also coded within the coding scheme.

In order to demonstrate the coding scheme and its application, the news text in the design pages of the 10th issue of the magazine *Maison Française* is provided below, followed by the coding scheme.

In recent years, mobile furniture, apart from its functionality, is inspiring the designers. Placing industrial castors underneath the furniture is one of the most effective ways of using space. In a century when living spaces appear to be getting smaller, mobile furniture seems to be indispensable.

(captions) Right. The movable tables designed by R. Barbieri for Ycami are offered for sale at the Nişantaşı showroom of Mood Mobilya.

(captions) Left and below. Different color alternatives of the Paesaggi Italiani's mobile cupboard that is reminiscent of the 1960s can be found at Artepe Mobilya (*Maison Française* 1995: 37).

## **CODING SCHEME**

### **Magazine Title:**

- Vizyon Dekorasyon  Arredamento Dekorasyon  Brava Casa  Art+Decor  
 Banyo Mutfak  **Maison Française**  Home Art  Ahşap

**Year:**  1989  1990  1991  1992  1993  1994  **1995**  1996  1997  1998  1999  2000

### **The text is concerned with:**

- Introduction of a Product/s**  Introduction of a Shop/s  Introduction of a Firm/s  
 Introduction of an Interior Space/s  Introduction of a Book/s  Industrial design  
 Industrial Designer  Design team  Artist  
 Competition  Recommendations for readers  Campaign  
 Exhibition/Museum/Fair  Designer (fashion, graphic, interior...)  
 Other  Invalid

### **Format of the text:**

- Spot (advertisement)  Interview  **News format**  Caption  Article  Descriptive text  Other  
 Invalid

### **Section that the text belongs to:**

- News  Market Information/Shopping  **Design Pages**  Research  Dossier  Decoration  
 Advertisement  Productions (to support market)  Invitation/Gastronomy  Almanac  Post  Other  
 Invalid

### **Main classifications of products concerned:**

- Living Room Furniture**  Bedroom Furniture  Kitchen Furniture  Bathroom  
 Office Furniture  Floor/wall coverings  Lighting Equipment  Textile  
 Home&Office accessory items  Home electronics  Household appliances  Jewelry  
 Tableware  Fashion/wear  Other  Invalid

### **Nationality of the products concerned:** **Not mentioned**

- Invalid  
 Import (do not refer to any specific nationality)  
 Is mentioned:

- Turkish  Italian  British  German  The Far Eastern  Belgian  American  Scandinavian  French  
 Dutch  Other

### **Product designers/design team** **Not mentioned** **Invalid**

#### **Is mentioned:**

- Architect  Artist  Artisan  Fashion designer  Industrial designer  **Not-clear**  Other  Invalid

**Texts informs about:**

- Material used    Visual Properties    Design concept    Technical Properties    Price  
 **Brand**    Usage    Dimensions    **Availability (Shop Destinations)**  
 Function    Design Review    Name of the Product/collection  
 Design solutions (form)    Safety    Ergonomy  
 Design Culture    Design education    Design History    **Trends in history**  
 ID profession    Other    INVALID

**Product designer/design team in the text featured**

Quantity of the mention of the names of the Turkish product designers mentioned:

- 1 2 3 4 5 6 7 8 9 10 More

Quantity of the mention of the names of the foreign product designers mentioned:

- 1 2 3 4 5 6 7 8 9 10 More

**NOT MENTIONED** →

**INVALID** →

**Mentioned keywords in the text**

- Product design    Design    Product designer    Design director    Industrial Design    **Designer**  
 **To design**    Invalid

**Other keywords mentioned frequently in text:**

- |   |                                       |  |   |  |
|---|---------------------------------------|--|---|--|
| <input type="checkbox"/> Dynamic                                    | <input type="checkbox"/> Trendy       | <input type="checkbox"/> Technological | <input type="checkbox"/> Beauty/beutiful      | <input type="checkbox"/> Creative                    |
| <input type="checkbox"/> Comfortable                                | <input type="checkbox"/> Luxury       | <input type="checkbox"/> Modern        | <input type="checkbox"/> Prestige/prestigious | <input type="checkbox"/> Quality                     |
| <input checked="" type="checkbox"/> <b>Functional/functionality</b> | <input type="checkbox"/> Safe, safety | <input type="checkbox"/> Pleasure      | <input type="checkbox"/> Famous               | <input type="checkbox"/> Famous                      |
| <input type="checkbox"/> Joy/Happiness                              | <input type="checkbox"/> Elegant      | <input type="checkbox"/> Art/artist    | <input type="checkbox"/> Solution             | <input type="checkbox"/> Pleasure                    |
| <input type="checkbox"/> Unique                                     | <input type="checkbox"/> Style        | <input type="checkbox"/> Ergonomics    | <input type="checkbox"/> Taste                | <input checked="" type="checkbox"/> <b>Different</b> |
| <input type="checkbox"/> Aesthetic                                  | <input type="checkbox"/> Harmony      | <input type="checkbox"/> New           | <input type="checkbox"/> Contemporary         | <input type="checkbox"/> INVALID                     |

**Detailed information about the designer/design team:**

- Education    Professional Background    His/her style    Work process    Design Criteria  
 Inspiration of the designer    Concerns of the designer

**YES** →

**NO** →

**INVALID** →

**Length of the text including visual material:**

- 6 5 4 3 2 1  ½ page    ¼ page    1/8 page    Other    INVALID

**Visual material accompanying text:**

**NO**

**INVALID**

**YES:**

- Product Images**  
 Interior Images  
 Product Model/Drawing  
 Others  
 Image of the designer/design team

## **CHAPTER 6**

### **AN OVERVIEW OF HOME STYLE MAGAZINES**

Many home style magazines, whether foreign-based or local, resemble each other in terms of content and structure. In this part of the study, the common content of home style magazines will be referred to and their relevant parts, subjected to critical analysis. Finally, the essential distinguishing information pertaining to these magazines will be subjected to critical enquiry.

#### **6.1. Generalities Pertaining to the Content of Home Style Magazines**

The plethora of home style magazines on the market are generally adorned with colored photos, and share similar content. Covering the aspects of domestic living, they consecrate attention to kitchen and bathroom layout and to the spatial dynamics of drawing and dining rooms. Floor coverings, kitchen furniture, lighting tools, tableware products, indoor electronics and office accessories generally fall within the scope of these magazines. The most recent products, newly opened stores, artist and designer interviews, exhibition news and shopping suggestions as well as profiles of celebrity homes and advice on decorating are given various degrees of attention, depending on the magazines point of view. A major part of the magazines space is dedicated to photos, illustrating the fashionable, domestic abodes and their indoor aesthetics of different people. Furthermore, as a feminine readership is often targeted beauty and

personal care products are accorded a particular importance. The advertisements featuring in these magazines are like an economic mirror of the general content and encompass commodities such as interior furnishings, state of the art automobiles, textiles, tableware products and cosmetics.

## 6.2. An Overview of the Magazines' Sections

### 6.2.1. News

The snippets of news in the opening pages or thereafter, introduce, with photos and brief texts, newly opened furniture stores and recently launched, products (see the example given in figure 7). Inspired principally by the latest press releases, these pages, although seemingly news orientated, have advertising goals as their overriding objective.



**Figure 7** Seemingly news oriented, this text and accompanying image of 'Koleksiyon Mobilya' has advertising as its overriding objective. (Source: Section of a news page from Home Art Magazine, June 1997)

## 6.2.2. Design Pages

In some magazines, informative, consumer information about the most modern commodities is subsumed under the rubric of “Design” (see the example given in figure 8). A myriad of consumer goods are exhibited separately, from furniture, glass ware, textiles and kitchen appliances, with paramount importance attributed to stylistically innovative items such as lamps, decorative objects, upholstery and the like. Rarely, will reader encounter subject matter such as designer profiles incorporated under this rubric.



**Figure 8** As this introduction to the design pages in *Maison Française* magazine demonstrates, the design pages aim to inform the reader about products that bring stylistic innovations. (Source: *Maison Française*, November 1995, full page).

### 6.2.3. Dossier

By providing information about selected items to the consumer from the perspective of comparative markets, Dossier parts meticulously select advertisements from a designated field. Generally, covering 6-8 pages, they proffer seasonal information for consumer goods whose use is closely connected to the time of consumption: for instance air conditioners in the summertime. Through the dossier topic, the reader is informed about the basic criteria, while also gaining the opportunity to meet with expert views and specialized opinions on the topic. The pieces of information, seen in the photos below mostly convey information about the brand, product name and price and sales place of the goods (see the example given in figure 9).

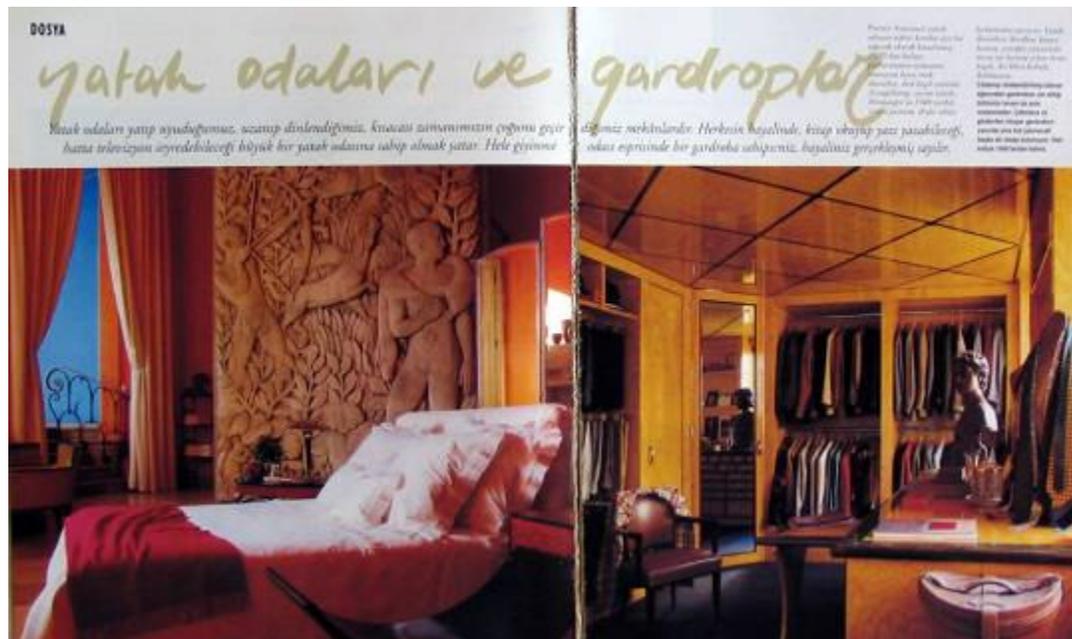
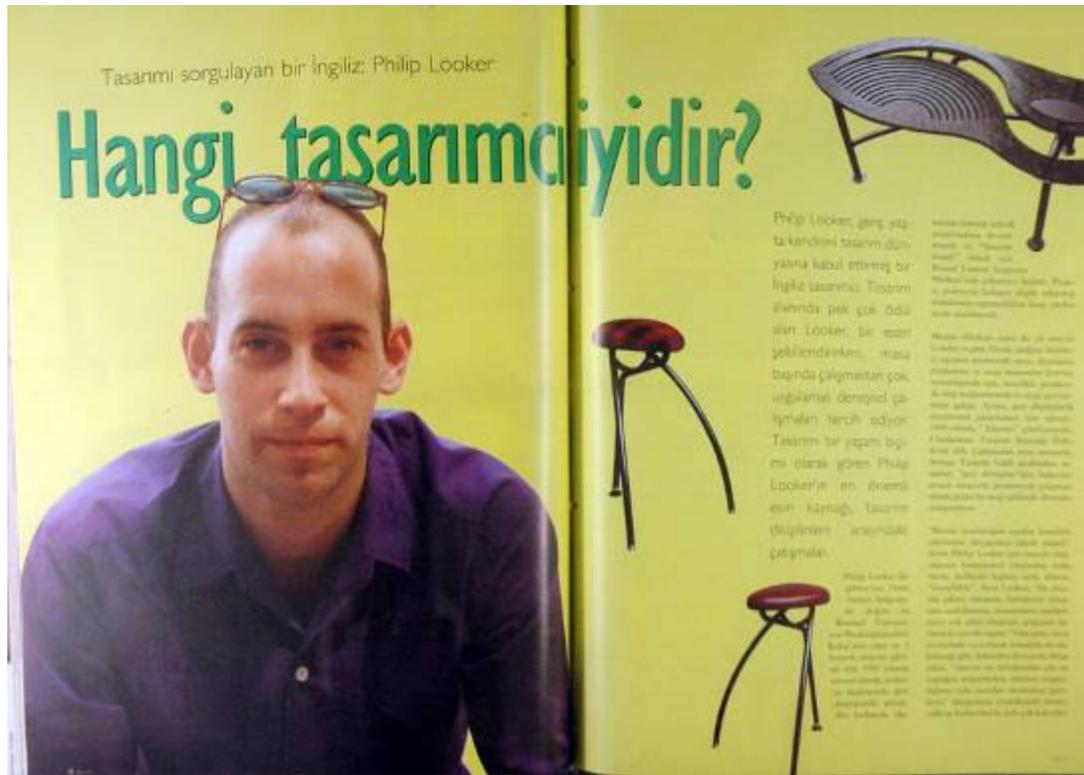


Figure 9 Dossier parts aims to give information about a selected group of objects to the consumer from the market in comparison. (Source: Maison Française November 1995, two full pages)

#### 6.2.4. Informative Texts and Articles

Home style magazines sometimes offer interviews or research articles that include information about professional matters such as architecture, restoration, and industrial design (see the example given in figure 10). Dedicating space to the history of design, or to the bibliography of a designer and their projects, rarely happens the agenda of these magazines.



**Figure 10** An article about British designer Philip Locker. This article is one of the few informative texts that cover industrial designers (Source: Ahşap, September-October 1996, two full pages).

### 6.2.5. Market News

Marketing pages, hoping to provide market information via the medium of comparison to the reader, bring selections from a specific production group and their photos together. While seeking their desired merchandise, the potential consumer does not need to visit various stores for comparative purposes but can fulfill their wishes by browsing in the marketing section of the magazine (see the example given in figure 11).



**Figure 11** This detail from the market news pages of Home Art magazine gives information only on the price of the product and the store in which it is sold. (Source: Section of a page from Home Art magazine, June 1997)

### 6.2.6. Production Pages

In production pages, products are covered in edited photograph compositions and presented to the consumers accompanied by sentimental texts such as “blazing white” (see the example given in figure 12). Decontextualized and divorced from their functional traits, productions are embellished and adorned so as to intensify visual enjoyment, while also portraying a specific lifestyle. In the production pages, unifying concepts such as spring, ethnic motifs, colors, materials and geometric forms conspire to merge the products into visually pleasing compositions. For instance, plastic materials turn into “mischievous children”, ceramic pots bestow the opportunity to touch the world or a townswoman peels the potato on glass dishes on remote mountain sites. The price and sales venues of all products in the photo are identified.



Figure 12 In production pages, products are presented to the consumers as the part of a huge construct of visual enjoyment. (Source: Vizyon Dekorasyon, April 1994, two full pages)

### **6.2.7. Advertisements**

As home style magazines embrace the A1 consumer group and generally women as their target readers, the reader encounters advertisements extolling the functional and aesthetic merits of furniture, bathroom utensils, jewelry, mobile phones and automobiles. Through advertisements positioned in single or double pages or as inserts in the magazine, some products are presented visually with the company's contact information given while others attempt to communicate with superficial and exaggerated definitions such as "magnificent lines" or "fantastic". On the other hand, some products are presented with their technical qualities. The representative image is of great importance for the advertisement for the consumer is drawn to consumption either by means of the real function or visual qualities of the product.



**Figure 13** An advertisement for exported tableware products from Maison Française magazine. In this advertisement the brand name is written in huge print, removing the need for a slogan. This approach demonstrates the value put on brands and imported products (Source: Maison Française, November 1995).

### **6.3. A Comparative Analysis of the Selected Magazines**

#### **6.3.1 Arredamento Dekorasyon**

The first issue of Arredamento Dekorasyon was published in February 1989 by Boyut Publishing Group. The Editor in Chief of this monthly magazine in 1989 was Ömer Madra, while the distributing agency of Arredamento Dekorasyon was “Gameda”. Featuring new designs, interviews with famous architects, new books as an intellectual tune, “Arredamento Dekorasyon” was the first Turkish popular home style magazine on the market. Many writers of the magazine were academic or professionals of the sector. In addition to architecture, art and interior design, other subjects included art history, restoration or industrial design. Its name was changed in the March 1998 issue. Moving away from populism and referring to the changes in its content with intellectual concerns, it is mentioned as “Arredamento Mimarlık.” Arredamento Mimarlık is beyond the research ambit of this study since it is not compatible with the definition of “popular home style magazine”. Unlike other home style magazines, market or production pages are omitted and products are simplistically presented to give exact information to the consumer.



Figure 14 (left) Arredamento Dekorasyon was the first popular home style magazine in Turkish to appear on the market. The July-August, 1989 front cover of Arredamento Dekorasyon magazine is shown above. Figure 15 (right) The February, 1990 front cover of Arredamento Dekorasyon magazine.



Figure 16 The January, 1992 front cover of Arredamento Dekorasyon magazine.

### 6.3.2. Vizyon Dekorasyon

Being a publication of one of the biggest Turkish publishing group, Sabah Yayıncılık A.Ş., Vizyon Dekorasyon started to be published monthly in October 1991. It was distributed by Yayın Dağıtım A.Ş. The Editor-in-chief of Vizyon Dekorasyon was D.

Deniz Alphan. Vizyon Dekorasyon was different from other magazines because it informed the reader about the home style market while also depicting people in their daily lives by publishing photographs of them at auctions or at openings of exhibitions. Houses were photographed and published widely with the images of the owners and the architects responsible for the decorations. None of the writers of the magazine were experts or professionals, since most of the texts and images aimed to inform the reader about the market and the fashionable products for home style.



Figure 17 (left) The October, 1991 front cover of Vizyon Dekorasyon magazine indicates the focus of the magazine on home style issues.

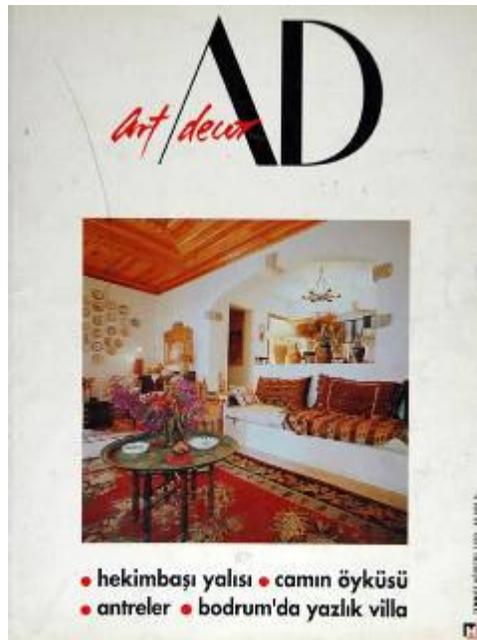


Figure 18 (right) The April, 1994 front cover of Vizyon Dekorasyon magazine.

### 6.3.3. Art+D cor

Another popular home style magazine, Art Decor, started publication in 1993, by H rriyet Magazine Group (H rriyet Dergi Grubu) and was distributed by BirleŐik Basın DaĐıtım A.Ő. Published monthly, Art Decor was unique because of the extensive

coverage it devoted to art, as born out by its name. The Editor in Chief was Akadur Töleğen. In addition, to the new products in home style market, exhibitions, presentations of new books, museums and interior decorations, Art Decor also featured articles about cultural heritage, all branches of art, residence architecture, and travel mostly penned by academics. In each issue, it was possible to find professional academic articles by art and theatre historians, industrial designers, museum directors, artists and decorators.



**Figure 19** The front cover. The July- August, 1993 issue Art Decor magazine, included in the analysis.

#### **6.3.4. Maison Française**

The Turkish version of the French home style magazine, Maison Française made its first appearance in Turkey thanks to Milliyet Magazine Group (Milliyet Dergi Grubu)

in January 1995. It is still published by DMG (Doğan Medya Grubu) and is one of the most enduring home style journals in circulation today. Distribution was provided by Yaysat in 1995, while Fatoş Erbil, was the first Editor in Chief. Subject matter spanned over art, restoration, interior decoration and products in the market. Under the rubric of “Design” the magazine gave information about designers and design news in addition to the presentations of new market launches. “The art of table setting” or “colorful motifs to decorate a party table” are some model headings that one could encounter in the pages of Maison Française. These guides were indicators of the exclusive lifestyles of the rich elite. They also satisfied the dreams of their upwardly mobile readership who aspired to a more elitist lifestyle.



**Figure 20** Front cover of the November, 1995 issue of Maison Française magazine, included in the analysis.



**Figure 21** The June, 1997 front cover of Home Art magazine, included in the analysis.

### **6.3.5. Home Art**

Home Art was first published by Bir Numara Yayıncılık, in September 1995. The content of the magazine was basically similar to the average design magazines circulating in the market.

### **6.3.6. Ahşap**

Ahşap was published in 1995 by “Ahşap Yayıncılık ve Tanıtım Ajansı”, as a bi-monthly and entered the market under the slogan, “research, technology, design and interior architecture magazine”. Ahşap was distinctive as it devoted extensive space to research interests and its wide scope encompassed antique art. In the magazine, Feride Çiçekçiođlu, an architect and scenarist, writes literary essays on architecture that display the visionary ingenuity of the magazine.



**Figure 22** The September-October, 1996 front cover of Ahşap magazine, a distinctive publication that devoted extensive space to research interests.

**Figure 23** The Winter, 2000 front cover of Banyo Mutfak magazine. Although this magazine was devoted to the promotion of bathroom and kitchen fittings, it devoted some pages under the heading of “Design” to new products.

### 6.3.7. Banyo Mutfak

Banyo Mutfak, whose first editor in Chief was Melda Narmanlı Çimen, was published as an appendix to “Arredamento Dekorasyon” from 1990 until 1996. It was first published as a separate magazine in March 1996 and has appeared regularly since then. A seasonal magazine, Banyo Mutfak was a publication of Boyut Publishing Group. Its aim was to present market developments, and show progress in the field of design, and product technology. A unique feature was the avid attention paid to the promotion of bathroom and kitchen commodities, and cross-cultural depictions of kitchens and the history of bathrooms were frequently made available for the target readership which included architects, designers and housewives. Consisting of fewer articles, most of the

texts were composed of quotations from experts' (mostly interior architects or architects) opinions. In order to inform the reader about the kitchen-bathroom market, products of different brands were presented with the statements of the firm directors. In addition to the interviews, news or student projects Banyo Mutfak devoted some pages under the heading of "Design" to new products.

### **6.3.8. Brava Casa**

Another monthly magazine owned by Hürriyet Magazine Group (Hürriyet Dergi Grubu) was Brava Casa, whose first issue was published in October 1997. This was the Turkish version of Brava Casa, a leading, modern Italian, lifestyle magazine whose editor in Chief was Akadur Töleğen. Only the names of the writers of the translated articles were mentioned while all the other texts were published anonymously. Brava Casa offered decoration tips to the consumer by making different suggestions and generally advocated a practical "do it yourself" philosophy to home keeping.



Figure 24 The November, 1998 front cover of Brava Casa magazine, the Turkish version of a leading modern Italian lifestyle magazine.



Figure 25 The April, 1999 front cover of House Beautiful magazine, included in the analysis.

### 6.3.9. House Beautiful

Dedicating most of its pages to home style, House Beautiful was published in 1998 by Bir Numara Hearts Yayıncılık. House Beautiful is very weak in terms of its content, using predominantly visual aids with fewer texts that only superficially broach a narrower range of subjects.

## **CHAPTER 7**

### **RESULTS OF THE ANALYSIS**

All advertisements, articles and interviews have been scrutinized during each individual analysis of the selected magazines. The titles of articles, as well as summaries and relevant sections deemed as important have been taken into consideration. All of this data is recorded and coded on a record sheet and then entered into SPSS. The findings are then used to address the research questions. This chapter focuses on the results of the analysis. Statistical results will be examined and then, general remarks on the presentation styles and the noteworthy points about the attitudes of the magazines towards products will be emphasized.

#### **7.1. Statistical Results of the Analysis**

In this part, the results of the analysis will be presented and their results will be evaluated subsequently.

##### **7.1.1. Text Format and Contents**

The texts differed qualitatively in text length and font size. The length of the texts varied according to the section where they appeared in the magazine. Below are the text categories and approximate text lengths:

**Table 1 Table demonstrating the categories and approximate lengths of the analyzed texts**

FORMAT OF THE TEXT	PERCENTAGE
Advertisements (In general short text and/or spot)	41.10%
News, descriptive texts (Approx. 1/4 – 1 pages of text)	21.80%
Market information, shopping (In general spot and captions)	19.30%
Design pages (Approx. ¼ – 1 pages of text)	5.20%
Research (Approx. 1-4 pages of text)	4.40%
Productions (In general spot, short text and captions)	3.70%
Dossier (Approx. 1-4 pages of text)	1.90%
Almanac (Approx. 1-4 pages of text)	0.70%
Other	1.90%

The content of the analyzed texts in general appears as below:

**Table 2 Table demonstrating the content of the analyzed texts**

THE TEXT IS CONCERNED WITH:	PERCENTAGE
Introduction of a product	61.50%
Introduction of a firm	17.40%
Introduction of a shop	10%
Exhibition/museum/fair	2.60%
Industrial designer	2.60%
Reccomendation for readers	2.20%
Designer in general (graphic designer, fashion designer...)	1.90%
Competition	1.10%
Introduction of a book	0.40%
Other	0.30%

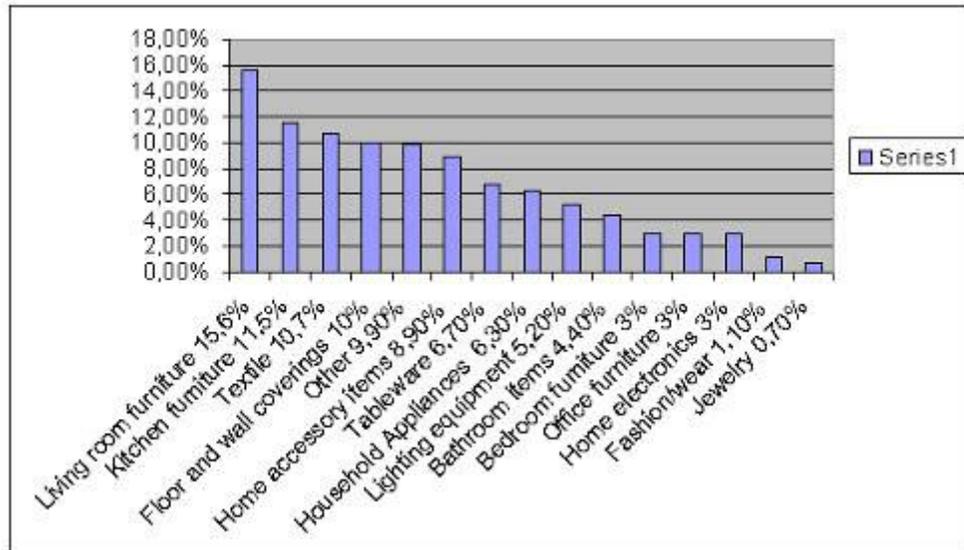


Figure 26 Chart demonstrating the main classification of the products obtained from the research

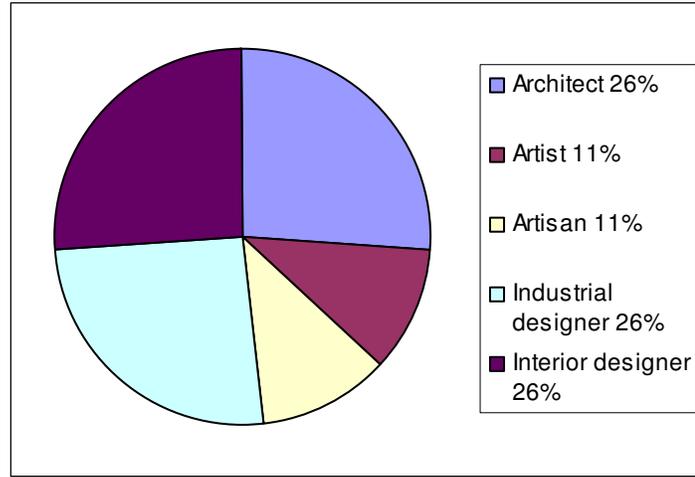
### 7.1.2. MainClassification

The distribution of the products based on the main classification appears as below:

### 7.1.3. Text Contents Related with Design

77.8 percent of the texts do not include any information on the designer of the product.

It also emerges that 63 percent of the texts that refer to the designer don't note the designer's professional group. The remaining 37 percent ranges as below:



**Figure 27 Table demonstrating the designer's professional group.**

The analyzed texts refer to more than 83 designers of which Turkish designers constitute 4 percent. The proportion of the texts that mention words such as designer and product designer and which appear at least once in all the texts are shown below:

**Table 3 Table demonstrating the proportion of the texts that mention the words related with design**

MENTONED WORDS IN THE TEXT	PERCENTAGE
Design	31.50%
To design	15.90%
Designer	11.10%
Product design	3.30%
Industrial Design	2.20%
Product designer	0%
Design director	0%

The analysis of the distribution of the mentioned product groups has been employed in order to discover which texts highlight the designer. Based on the proportion within each product group, the following results are obtained. The proportion of the texts where the designer has been mentioned in the texts concerning the given product has been analyzed.

**Table 4 Table demonstrating the proportion of the texts that mention the designer to all the texts concerning the given product within each product group**

PRODUCT CLASSIFICATION	PERCENTAGE
Fashion	66%
Living room furniture	47%
Lighting	42%
Home accessories	29%
Kitchen	25%
Tableware	16%
Bedroom	12%
Office	12%
Floor&wall coverings	11%
Textile	6%

#### **7.1.4. Information Provided About the Products**

The content analysis of the texts reveals the percentages of the given information about the products within the texts as below:

**Table 5 Table demonstrating the percentages of the given information about the products within the texts**

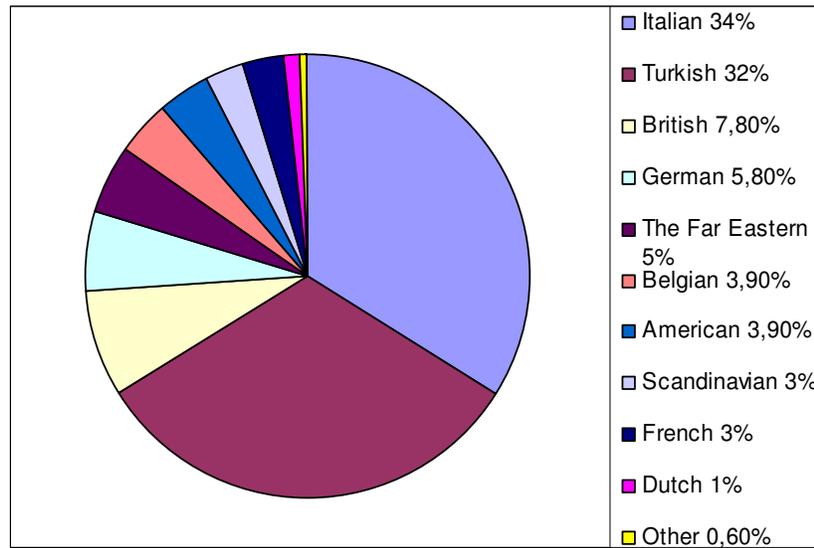
TEXT INFORMS ABOUT	PERCENTAGE
Brand	72.20%
Availability (Shop Destinations)	61.50%
Visual Properties	40.40%
Material used	38.50%
Name of the Product/collection	33%
Usage	25.90%
Function	24.80%
Price	21.90%
Design concept	19.30%
Technical Properties	14.10%
Dimensions	13.30%
Design solutions	7.40%
Design History	4.80%
Trends in history	4.40%
Ergonomics	3.70%
Safety	2.60%
ID profession	2.60%
Design Review	1.10%
Design Culture	1.10%
Design education	1.10%
Other	0.40%

The number of the texts that mention keywords such as modern, luxury and beauty, frequently or at least once, have been examined and the usage percentages have been defined:

**Table 6 Table demonstrating the ratio of the texts that use the frequently mentioned keywords**

KEYWORDS MENTIONED FREQUENTLY	Percentage
New	18.90%
Aesthetic	18.10%
Quality	14.80%
Style	14.80%
Modern	13.70%
Functional	13%
Technological	12.20%
Elegant	11.90%
Comfortable	10%
Beauty	9.30%
Contemporary	8.90%
Different	8.50%
Famous	8.10%
Solution	7.80%
Harmony	7.80%
Pleasure	6.70%
Taste	6.30%
Creative	5.60%
Ergonomics	4.10%
Luxury	1.50%

36. 3 percent of the products don't refer to any specific nationality, while 18. 5 percent disregards the nationality, but does note that the product is imported. The distribution of the 102 texts that indicate the product's country of origin appear as below:



**Figure 28** Table demonstrating the distribution of the texts that cites the product nationality according to the countries

### 7.1.5. Visual Material

It appears that the 98 percent of the analyzed texts are accompanied by one or more items of visual material. Products generally appear isolated in photos, or are presented as close-up photographs. In some cases they are presented in photographs that illustrate the interior. On rare occasions, project drawings or the image of the designer accompany the texts. The distribution of the presentation style of the product within the visual material accompanying the texts is indicated below:

**Table 7** Table demonstrating the qualification of the visual material accompanying text

QUALIFICATION OF THE VISUAL MATERIAL ACCOMPANYING TEXT	PERCENTAGE
Product images	72.60%
Interior images	27.40%
Models/drawings	3.70%
Other	11.90%
Image of the designer	3.30%

## **7.2. The Evaluation of the Analysis Results**

Most of the analyzed texts are about either the store or product presentation. New publications, designer profiles, research articles and the news of competitions and exhibitions appear infrequently in the magazine. Almost all the products are accompanied by the visual materials, most of which consist of product or indoor photos. A few texts display drawings and model images and designer photos. Textile, furniture and kitchen are the most conspicuous product groups in terms of content and advertising. If the product is an imported item it receives particularly emphasis. Italian products are the most observable imported product group in the magazine. If the product is designed by a famous designer or has connections with Italy, then this feature receives particularly close attention. The Italian advertising text of Ege Seramik in Vizyon Dekorasyon indicates the value put on Italy: ““L’eleganza e l’estetica per me sono molto importanti” (see figure 29).



Figure 29 of The Italian text of this Ege Seramik advertisement indicates the value put on Italy (Source: Vizyon Dekorasyon, April 1994, full page).

Figure 26 "Italian aesthetics" is a conspicuous discourse about the presentation of products. Hence, the slogan of the kitchen advertisement is in Italian (Source: Brava Casa Magazine, November 1998, full page).

Turkish designers constitute only a small percentage of all designers mentioned in the texts. The texts that mention Turkish designers are mostly in the area of furniture. They are scarcely included in cases where the designer profiles are reviewed. For instance, none of the 20 designers presented by Şermin Alyanak under the heading of "female designers" in Arredamento Magazine in 1989 were Turkish (see figure 31).



**Figure 31** This article written by Şermin Alyanak presented 20 female designers, none of whom were Turkish. (Source: Arredamento Magazine, July-August 1989, full page)

The products are introduced in a limited space using minimum words that point out the most striking qualities in order to convince the consumers.

Of the surveyed texts, 72.60 percent give information on products in terms of their materials and endurance, while 40.40 percent of the texts underline the visual qualities of the product. Additionally, 4.40 percent refer to the trends in history and 22.2 percent inform the reader with focus on the designer. The priority varies depending on the type of product. The content analysis displays that the information on the brand (72.20 %) and availability (61.50 %) are included in most of the texts. The brand and product

name show the ways to consume the products. The material, visual qualities and product/collection names are also among the given information. The information on design culture or the product safety or the critical evaluations of the product are not often covered at all. The keywords mostly used in the presentation of the products are “new” and “aesthetic” (see the example given in figure 32).



**Figure 32** The spot of this wall tile advertisement is “*New* Harmony Series from Sögüt Ceramics”, placing emphasis on the word “new.” “New” is the one of the most used keywords in the presentation of products (Source: Section of an advertisement page from *Maison Française Magazine*, November 1995).

These magazines are not specifically industrial design magazines, hence the keywords, “design, designer and designing” are more widely used than “industrial design” or “product design”. Although design is growing increasingly popular there is no specification. All industrial designers, textile designers, graphical designers, handwork products designers and also the housewives doing wood painting are identified as “designers”.

There are few articles that cover industrial design together with the economic and political background. Even though these articles are instructive, since they do not establish relations with the market the design and the designer are alienated from the public.

### **7.3. General Remarks on the Presentation Style of the Product Groups**

Main product groups in a magazine have been specified by means of content analysis. In addition to statistical data, the noteworthy points that reveal the treatment of these groups in the magazine are featured below.

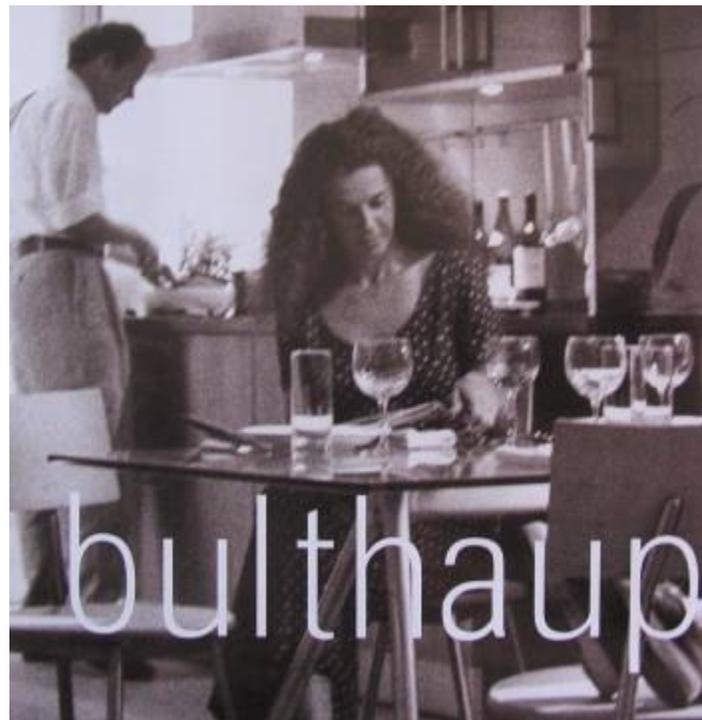
#### **7.3.1 Furniture**

Furniture is a popular product group in home style magazines. The analysis of advertisements in the furniture sector reveals that some advertisements offer consumers only the product photos and company address. Most other advertisements visually emphasize the message that the furniture is at the center of a sought-after domestic lifestyle. Fewer advertisements of design state that “modern design” promises aesthetics, comfort and quality and also link function and aesthetics together. The advertising texts on furniture display the fact that they mostly introduce information about brand, material and sales place and visual qualifications as well. On the design pages, the headings of texts on furniture echo the comfort of the product, material used. In the area of furniture, products made of wood and especially of teak appear to be praised for being of Far Eastern origin. These products are privileged in offering natural materials and being handmade.

#### **7.3.2 Kitchen**

Similar to many other products, kitchens are also introduced with a name identifying the product as well as the brand. For this product group, rapid consumption is not desirable but rather its longevity in kitchen use is the sought after quality. It is significant for the kitchen market to assert that the product has been produced through

high technology and is renowned for its longevity and durability. For example, an Italian kitchen advertisement uses the expression, “a modern long-lived kitchen. Soft functional lines and effects that reflect a high technology.” In magazines, it is possible to find advertisements of kitchens directed to modern aesthetic values. Kitchens are featured with facilities and usage suggestions. The common point highlighted is that “the kitchen is a living place” no matter what the brand is. Kitchens are introduced as a vital, dynamic living space. Intema Bultahup identifies the kitchen as “the heart of domestic life” while Scavolini advertisements define it as the family’s new residential abode (see the example given in figure 33).



**Figure 33** Through the image of a lively atmosphere in the advertisement of the Intema Bultahup, the concept of the kitchen as a “living place” is highlighted.

Although advertisements demonstrate familiar images such as pots on the cooker, cheese or half an onion on a table, they are isolated from the effects of daily life so that they don't reflect reality (see the example given in figure 34). The term "design" is used in kitchen area, though infrequently. For example, Prestij Poggen Pohl describes a kitchen as "the meeting point of design and technology". "Italian aesthetics" is a conspicuous discourse for this product group (see the example given in figure 38). In spots, kitchens are presented with underlined remarks such as "Italian design" or "produced by Italian Castellan Company".



**Figure 34** This detail from a Scavolini advertisement contains familiar images used in kitchen advertisements, such as pots or half an onion on a table (Source: Section of a page from Brava Casa Magazine, November 1998).

### 7.3.3 Textiles

Textile products mostly occur in advertisements and pages that inform about new collections. Similar to the clothing sector, in the textiles area, collections that are renewed seasonally and consist of separate themes are put forward. Collections are

profiled together with themes that generate them. By imaging the design with their patterns, these products renew their collections biannually. Occasionally, illustrations of the paintings are weaved, or the colors of nature are reflected on the beds or Ottoman motifs are carried into the houses. To meet each season with new figures, past trends and products are often referred to and they are transposed into the present. For example, regarding the news in the design pages of the September 1995 issue of the *Maison Française*, Ralph Lauren's source of inspiration for the new season stemmed from perceptions of "Modernism and Degas". It may be suggested that advertisements in textile area set their sights on addressing different individual tastes and likings. The series are named, based on the forms used on them like "orchid, dolphin, gothic", while the fact that the products are imported receives particular emphasis. For instance, the statement in *Crowson Fabrics, Furnishings, Wallcoverings*, "International Home Textile" is an indicator of this kind of understanding (*Home Art*, June 1997). News items on home textiles are dominated by the subject matters such as the variety of colors and patterns. The image is marketed instead of the product. The bedclothes produced by "Ralph Lauren" are striking evidence of the growing status and prestige that designers have acquired within this sector.

#### **7.3.4 Wall and Floor Coverings**

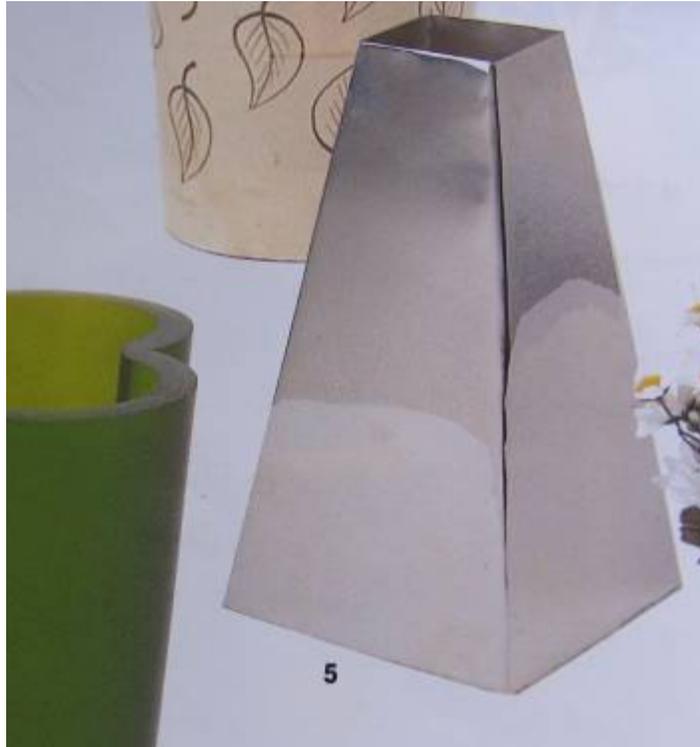
Floor and wall coverings such as ceramic, parquet, granite and marble are often included in the magazines, but very seldom appear in the foreground except in advertisements and small pieces of news. Echoing the sentiment of many advertisements, floor tiles are intimately intertwined with the consumers' dreams and purchasing fantasies. Floor coverings promise to create imaginary realms for the modern man through their variable materials, hues and alternatives. Forming collections, wall and floor ceramics are also present amongst the available

commodities. Each collection proposes a multitudinous variety of colors, figures and textures with different styles which evoke distinction, uniqueness and the extraordinary. Parquet with its natural, rugged, granite look and its enduring aestheticism is best suited to fit the formula. Most of the advertisements contain usage-oriented information on dimensions, materials and functions. The advertisements are accompanied by indoor pictures composed of these ceramics with the emphasis strongly accentuated in the case of importations, as in the example, “Produced by Italian Company Gamma Due famous for its designs...” “One of the famous parquet firms of Italy...”.

### **7.3.5 Accessories**

Accessories occupy ample place primarily in productions. “Style” is an eminent attribute for accessories in that genre (see the example given in figure 35). The array of goods tendered are aesthetically congruent with the stylistics of the houses and conjure up classical, modern, rustic and ethnic elements with Indonesian, Japanese and Tibetan traces. As for modern designers, their work harmonizes the variegated hues and geometrical forms of the products.

In the accessory parts of the design pages, handmade creations such as ceramic door number plates of Ottoman and Seljuk inspiration, occupy center stage. Other handicrafts which typify the artisan’s tradition of craftsmanship also come under the spotlight, including paper mache artifacts, glass creations exemplifying the Anatolian tradition and specially commissioned ceramic pieces. Under the rubric of “accessory”, the traditional boundary between design, art and craft blurred and a new artistic ensemble shows its face on the horizon.



**Figure 35 :** “Style” is an eminent attribute for accessories. This metallic vase presented in the market news section promises to bring modern lines to homes (Source: Section of a page from Home Art magazine, June 1997).

### **7.3.6 Tableware**

The elitist presentation of tableware reveals a preponderant concern with aesthetics and comes embellished with the consumer ideals of “luxury, distinction, elegance and refinement.” Small pieces of news and design pages dedicate some spaces for settings, the serials of cup, plate and glass all of which may be defined as tableware products. The motley hues and crafted ornamentation of commonly used, china and ceramic kitchen goods, inspires expressions like “to bring the spring into the kitchens”, “to move the nature to the city” (Maison Française, April 1997). Although innovation in

terms of function or fashion is not aspired to, the tableware, nevertheless, promises to beautify tables.



**Figure 36** The elitist presentation of tableware products promises to beautify tables (Source: Section of a page from *Maison Française* magazine, November 1995).

The recurring mention of certain lexis divulges that “elegance” and “refinement” are among the conspicuous features of the tableware. More than other consumer products, the series of settings are identified with the art. This kind of comprehension is exemplified by statements such as “an accomplished synthesis of imagination and art” and “the real representative of tableware art” (see the example given in figure 37). The heading of the dossier in the December issue of *Maison Française*, 1998 refers to the general approach towards tableware products: Table Art.

Some products are framed by the fashion designers. That the products are exports is underlined. For example, in the advertising of exported tableware products, the brand

names like “Friesland, Bernardaud, Villeroy&Boch” are written in huge print so that there is no need for a slogan (see the example given in figure 13). In some cases, advertising slogans in different languages are used without being translated.



**Figure 37** This news text on tableware products of Pavillon Christofle is presented with text that opens with the following words: “Leading brand of the table art ...” The series of tableware settings are identified with art (Source: Section of a page from *Maison Française* magazine, November 1995).

### 7.3.7 Household Appliances

Unlike other production groups, when kitchen utensils are presented, their functionality is prioritised and the term “design” is not used to express the technical qualities and their usage, for the essential is not the image but the function. Household appliances remain uninfluenced by rapid changes in fashion, therefore, their special qualities and durability is emphatically stressed in advertisements. Appliances like ovens, dish washers, washing machines and refrigerators are not introduced with their visual

qualities. Detailed close-ups of digital indicators, aspirators with sensor keys, or refrigerators that will be easily integrated into the kitchen, enable the consumer to inspect the product, so promising time saving when doing tedious household chores. Of crucial importance is any information pertaining to the country of origin of the product, especially when renowned for technological sophistication. For instance, the slogan of Teka offers “German technology in kitchen apparatus” while White Westing House assertive in household appliances is proud of its products being American.

### **7.3.8 Lighting**

Lamps, chandeliers and halogen lamps, although under represented in advertisements, appear as trendy reflections of life style. As an example, The Bakara Collection that sells lighting equipment shows textless pictures. Generally, light bulbs or armatures are displayed for their energy saving potential, while other lighting accessories are introduced as period pieces and their suitability for customer discernment, underlined. To illustrate, in the July 1999 *Maison Française* issue, the consumer learns that postmodern and art nouveau lighting accessories can be accessed in the following news, where it is stated that armatures with metal structure are in “the style of year 2000”. In 1999, the lighting apparatus of a company is referred with a design award. The advertising slogan of the lighting product called Spectral and has been defined as “Industrial Design Award Hannover 1999” and used no other text (*Maison Française*, July 1999).

### **7.3.9 Bathroom**

The bathroom is not closely related to the area of design for its experiential properties are deemed more important than its visual ones. It is presented not only as a place for

bathing and cleaning needs but also as a domestic place of delight where one spends time and refreshes his/her body. For instance, the advertisements that associate the bathroom with delight focus on the bodily experiences, pleasures and physical and psychological health the bathroom offers. The products are strongly suggestive of being “refreshing, pleasurable and comfortable”. Expressions such as “relaxing with water, spending time in water, refreshing, and pleasure” recur throughout the texts. Even when the product presented is merely a simple faucet, the relationship between the water and the product is depicted in an effective language and the bathroom is imbued with the aura of a sanctum of enjoyment. The advertising spot of Grohe illustrates this state, “Play with water.... Charia is enjoyment of your bath”. The consumer encounters bathroom sets composed of washbasins and washclosets together with their names and themes in the advertising pages, where their Italian origins and the fashionable materials used in construction are boasted of.

### **7.3.10 Electronic Appliances**

Standing out with their functions and technological qualities, domestic electronic appliances are presented through the solutions they offer. They are not featured as the reflection of the life style. Even though, machines used frequently indoors such as iron and vacuum cleaners exist in the dossier, short news and advertisement parts their apparition is infrequent. The advertisements of products whose function have a primary importance indoors inform the consumer about the technical properties. The ease of use, the solutions of design and visual qualities are not mentioned. These products are advertised in comparison with the products in the market by means of the price, usage, technical qualities and photos. Domestic electronic appliances are not presented with an aesthetic value. Furthermore, these appliances exist neither in advertisements nor among the images in home style pages that illustrate domestic areas. Therefore, their

relation with other domestic objects is not presented to the consumer. Having no decorative quality, the appliances appear in photos that have a bare background. Electronic appliances such as vacuum cleaner, hair dryer, iron and so on are incompatible with the aesthetic understanding of the ideal house. Although consumers use these appliances in their daily lives they don't meet them in ideal places in the pages of magazines.

### **7.3.11 Office Furniture**

Office furniture covers less space in the magazine, covered only in advertisements or in news items, since office furniture is not in the field of interest of the targeted consumers of these commercial magazines. The common theme in this subject is that the formula being offered offers respite for the office worker from the toil of work. The consumer is offered comfort, joy and happiness as opposed to the long, tiresome work hours. To illustrate, the news on page 39 in the 33<sup>rd</sup> issue of Arredamento magazine uses that statement as a slogan: “compensating work fatigue with individual happiness and social interaction...” The practical side of easy usage, the dismantling, package and choices of different arrangements are emphasized as well as the ergonomics, comfort and health.

### **7.3.12 Jewelry**

In magazines oriented towards a feminine readership, there are news and advertisements on jewelry as well. Being less numerous, these products pop up either in art news or in advertisements that feature the new collection of an international brand. Jewelry is defined as an art object, an industrial production and consumption article and a production area that may be designed by the consumer personally. The

word “design” being used rarely, the products in this area draw their creative inspiration from the memories of past cultures.

### **7.3.13 Automotive**

The products of the automotive sector exist in the magazines only in the form of advertising texts, where they feature with their technical qualities such as motors, brake systems, security properties, fuel consumption and air bag, highlighted. The common approach when advertising different brands like OPEL, BMW and Renault is to accentuate comfort, luxury and distinction, while alluding to their state of the art, technological standards. While “design” is not a crucial element for automobiles the combination of “technology and function” is accepted as the standard for automobile sector products, where the paramount importance of the brand necessitates its foregrounding.

## **7.4. Approaches to Product Presentations**

During the analysis of the magazines, the studies on the product groups have shown different approaches in presenting products. These approaches are classified below.

### **7.4.1. The Products and Identity**

It is very rare to come across products with no identity within the value system of a consumer economy. Through the marketing of a product a superficial identity is imposed. This “stuck identity” can come from a given name or a brand on a product

which is as recognizable as the written information on a person's identity card. The product identity enables the consumer to recognize the product.

The brand information defined for almost all products in the magazines constitutes a vital dimension of this identity. Besides, a close rapport between the fact of identity and personification is observable. In this context, it may be pointed out that many products are introduced with a name. In addition, there is often a concept that affirms the name and shape of the product. Moreover, a product group improved under a specific concept mostly composes a collection, which embodies the notion of a family with individual members. On the other hand, concept is the reminiscent of the general characteristics of the family, the common qualities of the members and the bond that unites them as a family. As for brand, it asserts the family allegiance of the product. Therefore, regardless of its functions or qualities the product gets an innate chance to have some specific standards thanks to its brand.

While the name personifies the product, the collection provides its family and the brand nurtures the strong roots. The brand, collection and the name form the family tree of the product which is rooted within the world of commodities and from where the identity is derived. Thus, the product is made identifiable for the consumer.

#### **7.4.2 The Products and the Usage Scenarios of the House**

The new scenarios described for the "house" are among the most outstanding approaches in the magazine, for the house is transformed into a place of pleasure through the activities provided by the products. Moreover, the consumer is directed to "dress" the house in fashionable styles and to furnish it in a way reflective of life style. The consumers are motivated to live in the houses that combine the pleasure and

comfort and their desire to possess is directed through this point of view so that the consumers are led to take the required things to their houses instead of going out to access them. “Spending time at home” becomes an accepted understanding and an ideal way of life. The consumer is advised to spend his/her purchasing power on a “better house” rather than on social activities and the outside world. Bathrooms are designed to while away pleasurable hours and televisions inculcate this understanding. The dossier on televisions in the March 1996 issue of *Maison Française* was presented under the heading, “Welcome, the cinema age at home”.

#### **7.4.3. The Product, Style and Newness**

The pages of *Maison Française* keep up-to-date to inform the consumer about the innovations in the market and to announce the new collections and recently opened stores so as to stimulate consumption. The keyword is “new”. The innovation exists as a quite effective quality in the available system of values and acquiring the latest status symbols is vaunted as the sign of modernism and improvement. Ahmet Buğdaycı, the publication coordinator of *DBR Grubu*, states that based on research findings, the basic motivation that leads people to purchase magazines is the desire to be aware of the latest innovations (2003).

Fashion is another fact that supports the “new” while excluding the “old” under headings such as “The fashionable colors in decoration and new trends in home style”. Fashion evolves as the most compelling way to convince the buyer to consume sumptuously in the hurly burly world of commodity fetishism. Most of the recent products in the market are presented as being worth of purchasing thanks to their new styles and without offering any usage model, creativity or technological innovations.

#### **7.4.4. The Products and National Identities**

Another common approach evident in different product groups is that the product is marketed through its national image. The advertisements and news reflect this national prejudice. Reduced to one single word and vision and associated with that, each country emerges as a slogan preceding the product. The most mentioned country being Italy, where the consumer is precisely informed if a product, designer or brand is Italian. Most Turkish companies doubling as sales agents of Italian products prefer to promote themselves with the Italian name without disclosing their real identity. The images attributed to other countries appear as follows: Scandinavian solids are identified with their naivety and authenticity; Germany and Japan with their technological sophistication, and Equatorial and Far Eastern countries with mysticism and mystery. The slogan, “Italian aesthetics-German quality” that appeared in one of the advertisements in the winter 2000 issue of Banyo Mutfak epitomizes this understanding (see the example given in figure 38). In the September 1995 issue of Maison Française Magazine, the Far East was alluded to with the keyword, “adventure”.

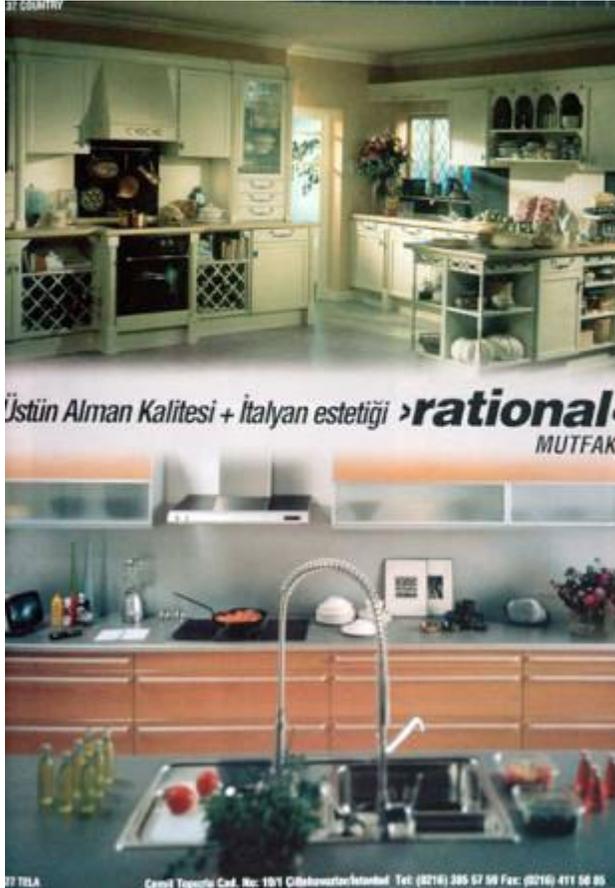


Figure 27 The slogan “Italian aesthetics-German quality” appeared in the advertisement of “Rational Mutfak” (Source: Winter, 2000 Banyo Mutfak).

#### 7.4.5. The Products Consumed to be Displayed

When the magazine is analyzed, it may be noted that in addition to the products presented through their images and functions, others are prized for their display value. Being “decorative” is an outstanding attribute for most of the products in the magazines, and some are purchased purely for this reason. Some typical examples are: Decorative bottles, ornamental candles, display ash trays filled with rose leaves, and

trendy trays. Being three dimensional, these decorative objects whose existence is not reliant on their function, are arranged artistically like sculpture.

#### **7.4.6. Designer Heros**

The products conceived by famous designers are marketed with the designer name. Questions pertaining to the design understanding, the solution offered by the designer, how the designer conceptualized the design problem or how he/she solved it are not answered.

Both the designers and their products are consumed as popular culture images. For instance, a recently opened store declared, under the heading of “a life style in Bilkent”, that it offered the creative conceptions of celebrated designers for sale. (Maison Française, December 1998) Arne Jacobsen, Verner Panton, Georges Nelson, Enzo Mari, Gio Ponti who are the designers glorified in design history, became media heroes and their products were presented deprived of their real context. All brands of representative company are underlined as being “world-famous” and are listed as follows: the “Cumano” coffee table of ‘Achille Castiglioni’, the classic famous “Geni” chaise lounge of ‘Gabriele Mucchi’, the “Tonietta” chair of ‘Enzo Mari’... As for the area of fashion design, it is notable that designer names resonate beyond the brand and this situation is not limited to textiles. The news under the heading of “the china table set designed by Christian Lacroix” or the statement, “Ralph Lauren proved his accomplishment in the fashion sector as in the furniture and home accessory sector” all reveal that the designers become inextricably associated with the brand itself (Home Art, June 1997).

## **CHAPTER 8**

### **CONCLUSION**

This study aimed to understand the presentation of the industrial design issue by means of media and used popular home style magazines as the main source. The analysis of the magazines reveals that the basic object has been the establishment of revealing relations with the market and the advertisement of the products. This approach has resulted from the fact that advertising has been considered as the backbone of the media. Although advertisements of the products differed in style, each piece of information has been intimately associated with consumption. For instance, an interview on the history of silver has usually been juxtaposed with the advertisements of silver dinner sets while dossier pages containing information about a specific subject have been paired with advertisements of the products. Informing about modern innovations, these magazines emanate as enormous brochure that promote both products and the companies. Consequently, it may be suggested that not only the advertisements but the magazine as a whole has aimed to establish relations with the market and basically to advertise the products.

As the results of the research show, the over arching concern, common to all product information has been the availability and knowledge about the brand, serving to inform people on where to acquire the existing products. The magazines have been a medium among manufacturers, retailers and consumers, busying themselves with selling

products and ideas. The nostalgia for past styles or the emblems of the national design identities have all served the same purpose: consumption. Those magazines have encouraged people to consume specific products and offered sought after lifestyles, as this notion has acquired strident been very popularity in the discourses of advertising, journalism and design. Therefore, magazines have been crammed with the product images, connoting under various guises specific values and lifestyles.

It should be stated here that through these product images society has become familiarized with new products and the concept of design. The readership figures of the growing number of these home style magazines are probably much higher than the number of magazines in circulation, since such magazines gain an additional audience from coffee tables, beauty parlors and in the waiting rooms of doctors' surgeries. Hence, design has become a familiar concept, recognized by the general public. Being directly related to the stated products, industrial design has enthroned itself on the agenda of Turkish media as a popular subject. However, the texts included in these fashionable publications have obscured the true qualities of this nascent profession. Design has been reflected not as a professional discipline but as an activity limited to stylistic and aesthetic contributions oriented to consumption. The *raison d'etre* of industrial design loses its essence in the magazines and is ascribed different roles by the consumption ideology. In this scenario, it stemmed from the reality that "design" refers to modernity so overlapping with the aspirations of society to ascend to a "modern," elite, social class. Displayed as the juxtaposition of art and function, design has been presented superficially as an ever encroaching vehicle of Westernization and the symbol of modernity, witnessed by the recurring, rhetorical use of the key words, "modern" and "contemporary."

Design has been presented as the make-up of the products. As the results of the analysis show, design stands out completely with its visual qualities and the products are advertised associated with the key words such as new, attractive, aesthetic, etc. In these magazines, design stands for the realization of a dream of luxury, beauty, belonging, individuality, and superior cultural identity. Style and image have become the most significant and valuable factors in the discourse of the market economy. The crucial contentions discussed in a professional, industrial design education or products with social and ethical concerns have been neglected or completely ignored. The magazines overtly admire and valorize imported commodities as the signifiers of modern life in the post-1980 period. Even the names of the publications reveal this approach for local magazines like Art+Decor have been baptized with English names. Moreover, as the research reveals, the imported products, especially those with Italian attributes have been accorded a privileged position.

These magazines have helped society to become informed about new products and have raised the concept of design in everyday life. However, the educational mission of creating an introductory framework to instruct the general public and to consolidate the ethical standards of the profession has been ignored. The important social task of forging a generalized public awareness about design culture, giving impetus to relevant critique, and cultivating indigenous esthetic values have been sadly absent on the agenda. The magazines have not cultivated a fresh approach that gives new vigor and energy to the diverse avenues of the field, nor have they successfully recontextualized the discipline within a Turkish cultural setting that allows for the full exploration of indigenous, aesthetic values. Instead, design culture has been reduced to the narrow ideological interests of a profit oriented marketing culture.

As Bağlı states, that kind of presentation that has arrived with the increased popularity of design has resulted in misinformation. In her presentation, she criticizes the approach of the Turkish media to design, Bağlı states, “That kind of a professional presentation is hard to detach from advertisements and repeats conventional cultural clichés and a shallow terminology. It instructs in an undervalued and misleading way the future users of design objects, the professional people who employ or will employ designers and students who begin or will begin design training” (2006).

The popularity of design is independent of the designer’s concerns. It is a fact that industrial design is equated with advanced capitalism and it is one of the factors that differentiate the products in competition. Nevertheless, in media, the act of “selling more” has been imposed as the primary function of industrial design. As for the most emphasized quality of the product, it is its aesthetic appeal. As Walker insists, “design is perceived as a desirable attribute rather than the product as a whole” (1990). At this point, photographs that have been attached to the texts also gain importance.

As the research results show 72.60 percent of the texts have been accompanied by photographs because the visual form of the products is of cardinal importance for the advertising strategy. Images have been vital sources of information, forming an integral part of the consumption ideology imposed by the magazines. Images, being visual representations, have functioned as designed artifacts as well. The appearance of the product in an advertisement is an important constituent for public acceptance. Walker writes about the crucial role of the glossy photographs as follows: “These images play a crucial role in setting goods and on planting brand or corporate ‘images’ in the public mind. Often these photos do not simply publicize products, they communicate a whole lifestyle and a specific set of values” (1990). By means of those images, industrial products have been presented as isolated from everyday life, so becoming fetish objects

that are completely divorced from everyday reality. They have created images for the fashion-conscious consumers. Bağlı asserts, “The products that are presented by means of special techniques of photography and their contextual qualities in sterile and ideal environments appear as demigod objects undergoing no specific production and labor process so that they turn into an object of desire and are perceived in a fetishistic way” (2006).

Through the presentation style, the product has become an object of fetishism and the designer has turned into a hero and also “designer’s label on the product” has gained significance. Many articles including designer names concentrating on the major designers have emphasized the heroic approach to the issue. At the point that the industrial designer has been idealized and presented as the hero, the approach of the designer has been introduced as a means to encourage the consumer to buy from the asserted brand and to generate desire. In this context, the designer produces the image. Vitta explains the situation in this way: “The object is nothing but the image. Its design will be an image design and if the image is ephemeral, bound to the present, pure ‘form of goods’ design will be abstract, obsessed with fashion, ‘made merchandise’. Thus, at the very moment when the sphere of the designer’s intervention is taking shape, and is delineated in all of its complexity, his or her role runs the danger of fading into an ambiguous mist in which it may even be reduced to a mere signature placed on the products. In that case, it is the image of the designer that will be consumed, and his or her cultural character will vanish along with the use-function of the object” (1989).

As the publication depends on the sales and advertisement income, an engaged, socially responsible style of critique has not been fostered. Moreover, advertisements and informative texts have been presented together. Unfortunately, publications such as *Ahşap* that provided high quality information and adopted interests that went beyond

superficial commercialism, attracted little public interest and soon disappeared from the book shelves. Kapucu and Arıburun state that the case of the magazine Art+Decor reveals the dilemmas of design publishing (2006). Arıburun asserts, “The press under the hegemony of consumption culture is trapped by artificial concepts that go beyond its content and essence. Therefore, it sometimes fails to fulfill its many missions such as emphasizing the fresh and original ideas which are ‘basic’ for publishing, envisaging the new abilities, setting the agenda or conveying the design culture” (Arıburun and Kapucu 2006).

The development of the profession of industrial design in Turkey is a very recent fact. In addition, industrial design departments in the universities have been introduced in the last 30 years, but Industry remains alien and ignorant of this pioneering concept and profession.

Turkish society is not one that internalizes and embraces the design issue. As Alpay Er states, in NICs including Turkey, industrial design is perceived as surface decoration (1994). Moreover, there is still little awareness about the potential of the profession and its competitive power. Design awareness does not have a strong efficiency in the sector for it is not considered as a competitive strategy in general. Its development is also hampered by government policy, which hinders the industrial use of design. As design is not generally integrated into production, and product innovation is discouraged, industrial design appears as support for products that appeal to the elite. This undoubtedly undermines its social potential to elevate the life quality of people with lower-incomes.

Furthermore, it is necessary to keep in mind that the stalemate in the development of the Turkish industrial design is related with the stalemate in Turkish industry.

Industrialization is a necessary condition for the development of industrial design and its application to Turkish business life has not yet reached the state of full industrialization. The post-1980 period has had a profound effect on the process of Turkish industrialization. The 1980 reforms included liberalization of the foreign trade regime, but Turkey could not improve her export viability. Contrary to expectations, the manufacturing investment was poor. This major stabilization and structural adjustment program represented an attempt to commit to a more open trade regime and export-oriented growth strategy. The objective of the program was to change the system toward export-oriented policies. Therefore, during the 1980s Turkey liberalized its import and export regimes; but as a result of the policies followed, imports grew and exports stagnated. The manufacturing sector has suffered from these changes. As Şenses argues, industrialization was neglected under this stabilization and structural adjustment program (SSAP) (Şenses 1994). Turkey could not successfully transform to a manufacturing-based economy. The country began buying rather than selling. Under SSAP industrialization was neglected and the objective of the government was to withdraw from direct manufacturing activity and to commit to privatization. Exports rose but the main categories were textiles, clothing, iron and steel. Due to the lack of investment in the manufacturing sector in that period many industries in Turkey failed, in the sense of diversifying into new markets or upgrading their process of industrialization. Export growth was desired but the diversification of manufactured exports was not achieved. Manufactured exports were concentrated in the textiles and clothing sectors. Textile products became the country's major export item. This may explain the popular significance of fashion designers in Turkey compared to industrial designers. Therefore, it is possible to mention that, the absence of any conscious industrialization experience in Turkey has not been conducive to the healthy evolution of the industrial design profession.

As a result, industrial design has turned into a concept that indicates social status. Experiencing the mass culture in an imposed way, Turkey trivializes design and transforms it into an indicator of lifestyle through the media. The idealist approaches of the educational institutions that are pioneering to serve the profession in Turkey cannot find support from the media. As a matter of fact, in Turkey, the concept of design, its training and its discourse have gradually evolved over time and Turkish designers have won international acclaim abroad. The analysis of the process reveals the existence of the educational institutions and efforts of ETMK to inform the public. Nevertheless, the popular media has not been influenced by these efforts, and improvements in Turkey have not shaped the information supplied by the popular media.

As a conclusion, it is apparent that the media that developed in the post-1980 period have not been very efficient in terms of creating design awareness and introducing the profession in an accurate manner. This thesis displays that design has become connected to aesthetic values within the context of serving and articulating consumption values. Therefore, it introduces the effects of the visualization concept that defines the cultural panorama of Turkey in the post-1980 period and the existing advertisement sector. Design has turned into an accomplice of the media in a sales-oriented environment. It is impossible to follow the increasing significance of the profession and the international potential of the competitive power of design by reading popular publications. The analyzed magazines presented the goods on the market and introduced to the people the concept of design, however have been unable to nurture a more profound and more socially responsible cultural knowledge. An efficacious, accurate media is necessary to foster the social role of industrial design in a way that enhances humanity across the entire social spectrum regardless of class or social standing. Current magazines have misrepresented the issue and the discipline has

become the hand maid of shallow consumer ideologies which serve the elite sectors of society by providing a forum for their perusal of luxury goods and expensive status symbols. In this manner, the fictitious, ideologically tainted portrayal of design has widened the chasm between rich and poor and created a situation where misinformation and ignorance about the true humanistic mission of design culture prevails.

## APPENDICES

### Appendix A: The Coding Scheme Addressed to the Texts within the Scope of the Research

#### **CODING SCHEME**

##### **Magazine Title:**

- Vizyon Dekorasyon                       Arredamento Dekorasyon                       Brava Casa                       Art+Decor  
 Banyo Mutfak                               Maison Française                               Home Art                               Ahşap

**Year:**     1989    1990    1991    1992    1993    1994    1995    1996    1997    1998    1999    2000

##### **The text is concerned with:**

- Introduction of a Product/s                       Introduction of a Shop/s                       Introduction of a Firm/s  
 Introduction of an Interior Space/s                       Introduction of a Book/s                       Industrial design  
 Industrial Designer                               Design team                               Artist  
 Competition                               Recommendations for readers                       Campaign  
 Exhibition/Museum/Fair                       Designer (fashion, graphic, interior...)  
 Other                               Invalid

##### **Format of the text:**

- Spot (advertisement)    Interview    News format    Caption    Article    Descriptive text  
 Other    Invalid

##### **Section that the text belongs to:**

- News    Market Information/Shopping    Design Pages    Research    Dossier    Home decoration  
 Advertisement    Productions (to support market)    Invitation/Gastronomy    Almanac  
 Other    Invalid

##### **Main classifications of products concerned:**

- Living Room Furniture    Bedroom Furniture                       Kitchen Furniture                       Bathroom  
 Office Furniture                       Floor/wall coverings                       Lighting Equipment                       Textile  
 Accessory items                       Home electronics                       Household appliances                       Jewelry  
 Tableware                       Fashion/wear                       Other                       Invalid

##### **Nationality of the products concerned:**

- Not mentioned  
 Invalid  
 Import (do not refer to any specific nationality)  
 Is mentioned:

- Turkish    Italian    British    German    The Far Eastern    Belgian    American    Scandinavian    French  
 Dutch    Other

**Product designers/design team**  **Not mentioned**  **Invalid**

**Is mentioned:**

Architect  Artist  Artisan  Fashion designer  Industrial designer  Not-clear  Other  Invalid

**Texts informs about:**

Material used  Visual Properties  Design concept  Technical Properties  Price  
 Brand  Usage  Dimensions  Availability (Shop Destinations)  
 Function  Design Review  Name of the Product/collection  
 Design solutions  Safety  Ergonomy  
 Design Culture  Design education  Design History  Trends in history  
 ID profession  Other  INVALID

**Product designer/design team in the text featured**

Quantity of the mention of the names of the Turkish product designers mentioned:

1 2 3 4 5 6 7 8 9 10 More

Quantity of the mention of the names of the foreign product designers mentioned:

1 2 3 4 5 6 7 8 9 10 More

**NOT MENTIONED** →

**INVALID** →

**Mentioned keywords in the text**

Product design  Design  Product designer  Design director  Industrial Design  Designer  
 To design  Invalid

**Other keywords mentioned frequently in text:**

Dynamic  Trendy  Technological  Beauty/beautiful  Creative  
 Comfortable  Luxury  Modern  Prestige/prestigious  Quality  
 Functional/functionality  Safe, safety  Pleasure  Famous  
 Joy/Happiness  Elegant  Art/artist  Solution  Pleasure  
 Unique  Style  Ergonomics  Taste  Different  
 Aesthetic  Harmony  New  Contemporary  INVALID

**Detailed information about the designer/design team:**

**YES** →

Education  Professional Background  His/her style  Work process  Design Criteria  
 Inspiration of the designer  Concerns of the designer

**NO** →

**INVALID** →

**Length of the text including visual material:**

6 5 4 3 2 1 ½ page ¼ page 1/8 page  Other  INVALID

**Visual material accompanying text:**

**NO**

**INVALID**

**YES:**

Product Images  Interior Images  Product Model/Drawing  
 Image of the designer/design team  Others

**Appendix B: The Distribution of Pages in the Analyzed Magazines**

The content of each magazine is arranged in main sections in order to show the amount of home decoration, advertisements, articles or design pages per issue. The tables below show the distribution of pages of the twelve reviewed magazines.

<b>Arredamento Dekorasyon, 1989/July-August</b>	<b>Number of pages</b>
Advertisements	36
Contents/editorial	3
Market	8
Architecture	35
Home decoration	38
Essay	13
Profile /designer	8
Research/design	9
Antiques	6
Exhibition	1
Dossier	4
Information	2
<b>Total</b>	<b>154 pages</b>

<b>Arredamento Dekorasyon, 1990/February</b>	<b>Number of pages</b>
Advertisements	40
Contents/editorial/English summaries	3
Market	10
News	2
Art History	7
Architecture	31
Interior design/Home decoration	24
Design	6
City planning	4
Art	6
Dossier	6
Bathroom/kitchen	5
New publications	1
<b>Total</b>	<b>146 pages</b>

<b>Vizyon Dekorasyon, 1991/October</b>	<b>Number of pages</b>
Advertisements	33
Content/addresses	3
News	4
Introduction of firm	2
Market	8
Celebrity news	7
Interior design/Home decoration	66
Art	14
Production	26
Research	4
Shopping directory	7
<b>Total</b>	<b>174 pages</b>

<b>Arredamento Dekorasyon, 1992/January</b>	<b>Number of pages</b>
Advertisements	45
Summaries in English	4
Art	9
Interview	7
Project/design/application	20
Design	7
Restoration	9
Dossier (architectural)	9
Interior design/project	19
Profile /architect	16
News	11
<b>Total</b>	<b>156 pages</b>

<b>Art Decor 1993/July-August</b>	<b>Number of pages</b>
Advertisements	26
Editorial/contents/summaries in English	3
Home decoration	12
News	20
Recommendations	2
Agenda	2
Architecture	6
Travel	7
Research	16
Article	4
Landscape	1
Market	14
City planning	3
Flower arrangement	4
Music	3
<b>Total</b>	<b>122 pages</b>

<b>Vizyon Dekorasyon 1994/April</b>	<b>Number of pages</b>
Advertisements	36
Contents/addresses	3
News	4
Art	10
Design	2
City/history/conservation	5
Interior design/Home decoration	43
Production	40
Collection	9
Market/shopping directory	10
<b>Total</b>	<b>162 Pages</b>

<b>Maison Française, 1995/November</b>	<b>Number of pages</b>
Advertisements	81
Editorial/content/addresses/summaries in English	10
Agenda/art	8
Design	5
Architecture	3
Antiques	4
Products	5
Interior design/Home decoration	58
Recommendations	15
Market	6
Gourmet	16
Reception preparations	2
Travel/research	8
Landscape	2
Dossier	10
News	2
Almanac	7
<b>Total</b>	<b>242 pages</b>

<b>Ahşap, 1996/September-October</b>	<b>Number of pages</b>
Advertisements	29
Editorial/content/summaries in English	5
News	6
Art	7
Interior design/Home decoration	32
Dossier	14
Design	3
Research	13
Architecture	6
Essay	3
Archeology	5
Antique	4
<b>Total</b>	<b>128 pages</b>

<b>Home Art, 1997/ June</b>	<b>Number of pages</b>
Advertisements	60
Editorial/addresses	3
Shopping directory	4
News	24
Art	2
Design	13
Interior design/Home decoration	57
Production	10
Gourmet	9
Dossier	4
<b>Total</b>	<b>186 pages</b>

<b>Brava Casa, 1998/ November</b>	<b>Number of pages</b>
Advertisements	36
Editorial/content	3
Shopping directory	26
Recommendations/Do it yourself	19
Production	6
Art news	5
New publications	2
News	7
Interior design/Home decoration	28
Design	8
Dossier	7
Test	2
Gourmet	12
Dossier	7
<b>Total</b>	<b>162 pages</b>

<b>House Beautiful, 1999/April</b>	<b>Number of pages</b>
Advertisements	20
Contents/addresses	4
News	8
Interior design/Home decoration	45
Design	1
Art	1
New publications	1
Market	14
Do it yourself	2
Dossier	19
Internet	1
Gourmet	10
Restoration/conservation	4
<b>Total</b>	<b>130 pages</b>

<b>Banyo Mutfak, 2000/01 Winter</b>	<b>Number of pages</b>
Advertisements	32
Editorial/content/addresses	3
News	13
Introduction of firm	18
Kitchen interiors	14
Recommendations	6
Dossier	6
Interior design/Home decoration	26
Design	4
Bathroom/kitchen	46
Accessories	4
Technical Information	8
<b>Total</b>	<b>182 pages</b>

### Appendix C: Original of Extract

The following text is the original of extract from November 1995 issue of *Maison Française* in its original language which was translated by the author and presented in order to exemplify the application of content analysis method in the chapter 5.

MOBİLİTE. 1995.

Son yıllarda tekerlekli mobilyalar, işlevsellikleri bir yana, tasarımcılara da ilham kaynağı oluyorlar. Herhangi bir mobilyanın (kütüphane, büfe, çalışma masası) altına sanayi tipi tekerlekler yerleştirmek, mekanı ekonomik şekilde kullanmanın en efektif yolarından biri. Yaşama alanlarının gittikçe küçüldüğü bir yüzyılda hareketli mobilyalar vazgeçilmez olma yolundalar. (captions) Sağda. R. Barbieri'nin Ycami firması için tasarladığı tekerlekli sehpa Mood Mobilya'nın Nişantaşı mağazasında satışa sunuluyor. Solda ve altta. '60'lı yılları anımsatan Paesaggi Italiani firmasına ait tekerlekli büfenin farklı renk seçeneklerini Artele Mobilya'da bulmak mümkün.

## Appendix D: Curriculum Vitae

### CURRICULUM VITAE

#### PERSONAL INFORMATION

Surname, Name: Tanglay, Özgün  
Nationality: Turkish (TC)  
E-mail: ozguntanglay@yahoo.com  
Date of Birth: 26 August 1977

#### WORK EXPERIENCE

<b>Dates</b>	<b>Institution</b>	<b>Position</b>
November 2004 – April 2007	Başkent University, Faculty of Fine Arts, Design and Architecture, Ankara	Research Assistant
August 2004- March 2005	Project Group, "TWOMAIL" Fashion Journal (Publication of the Association of Ankara Clothing Industry ), Ankara	Chief editor
May 2002-August 2003	DBR Press, "AD Art+Decor" Design, Architecture and Art Magazine, İstanbul	Reporter
October 2000- January 2002	Tepe Architectural Culture Centre, "XXI, Journal of Architectural Culture,"Ankara	Reporter

#### EDUCATION

<b>Degree</b>	<b>Institution</b>	<b>Level, GPA</b>
February 2004- June 2007	METU Faculty of Architecture, Department of History of Architecture	MA, 4.0/4.0
2005-6 Spring Term	Universidad Politécnica de Valencia, Department of Architecture, Valencia - Spain	Exchange Student (Erasmus Student Exchange Program), 4.0/4.0
1996-2001	METU, Faculty of Architecture, Department of Industrial Design	Undergraduate, 2.66/4.0
1987-1995	Gazi Anadolu High School, Ankara	Education in English to high school level

## FOREIGN LANGUAGES

Advanced English, Fluent Spanish

## EXHIBITIONS, PROJECTS, CONFERENCES

- October 2006, Exhibition of Photography piece called “Jazz” within the scope of Turkish Pharmacists Association, 50th Year National Photography Competition
- 22 March-5 April 2005, Video Art, with another artist at Modern Arts Center presented within the scope of Ankara- European Union, The Project of familiarisation with European Union, European Culture and Art “Multi-Cultural Identity: Cultural Heritage, Art and Image” university students exhibition
- “Butoh: Revealing the Form of the Soul”, 10 July 2007, XVII. International Congress of Aesthetics, paper presentation, ODTÜ KKM-Ankara

## PRIZES

- January 2001, Winner of the first prize in the “British Council 2000” photography competition.
- 1996, Winner of bronze award in International Youth Award Programme (The Duke of Edinburgh’s Award)
- 1994, In a team of four debaters, winner of the Ankara Highschools’ Debate Award

## SELECTED ARTICLES AND ESSAYS

- “EAD 7: İzmir’de Tasarım Tartışıldı (Discussing Design in İzmir)”, TM Tasarım Merkezi Dergisi (TM Design Centre Magazine), May 2007, pp.15.
- “ODTÜ Mezuniyet Projeleri Sergisi Üzerine 1 Röportaj 5 Yorum (1 Interview 5 Comments on “METU Graduation Projects Exhibition)”, ARKITERA –[http://www.arkitera.com/haber\\_17161\\_odtu-mezuniyet-projeleri-sergisi-uzerine-1-roportaj-5-yorum.html](http://www.arkitera.com/haber_17161_odtu-mezuniyet-projeleri-sergisi-uzerine-1-roportaj-5-yorum.html) [2.06.2007]
- “Yazbükey: Şaşırtıcı, heyecanlı, eğlenceli... (Yazbükey: Amazing, Emotional, Joyful...)”, TM Tasarım Merkezi Dergisi, March 2007, pp.36-38.
- “Bahar Korçan ile tasarımda samimiyet ve tutku (Sincerity and Passion in Design, with Bahar Korçan)”, TM Tasarım Merkezi Dergisi, February 2007, pp62-65.
- “Kentsel Dışavurumun Sınır Tanımaz Halleri: Sokakların İç Sesleri (Inner Voice of the City: Graffiti)”, Planlama, March 2005, pp.49-55.
- “Elektronik Organlar (Electronic Organs)”, RADİKAL İKİ, 24 October 2004, pp. 6.
- “Sürprizler Işıklı Aydınlanınca (Once the surprises come into the light; Interview with painter Figen Cebe)”, Milliyet Sanat, 2004, December, pp.54-55.
- “Tasarım Duyguların Peşinde (Form Follows Emotion)”, Art+Decor, April 2003, pp. 54-61.
- “Boşluğa Yayılan Mavi Anlar (Blue Times in Space)”, Art+Decor , May 2003, pp. 142-143. ()
- “Çağdaş Çizgiler, Geleneksel Tatlar (Contemporary Lines, Traditional Designs)”, Art+Decor, February 2003, pp. 30.
- “Düşlerin Kırılgan Krallığı: Cam (Fragile Kingdom of Dreams: Glass)”, MESA ve YAŞAM, 2003, January-February- March-April, pp.4-7.
- “Kumaşların Dostluk Şarkıları (Patchwork: Friendship Songs of Fabrics)”, MESA ve YAŞAM, 2003, May-June-July-August, pp.20-23. ()
- “İstanbul 02: Fallen Cities”, NY ARTS November 2002, pp. 30. (<http://nyartsmagazine.com/70/istanbul.htm>),

- “Kent ve Yaratıcılık (Tate Modern’s First Megaexhibition - Century City)”, XXI Journal of Arcitectural Culture, 2001, May-June, pp. 55-57.
- “RIBA 2001 Sergisi (RIBA 2001 Exhibition)”, XXI Journal of Arcitectural Culture, 2001, May-June, pp. 54-55.
- “Zafer ve Barbara Baran: Fotoğrafların Sessiz Sözleri (Zafer ve Barbara Baran: Silent Words of Photographs)” XXI Journal of Arcitectural Culture, 2001, May-June, pp. 60-61.

#### **INTERNATIONAL SUMMER SCHOOL, WORKSHOPS, INTERNSHIPS**

- Summer seminars organized jointly by METU Faculty of Architecture, Bologna University and Suna Inan Kirac Research Institute on Mediterranean Civilizations and Sanart, “Western Mediterranean Coastal Settlements of Turkey Architecture, History, Aesthetics”, Antalya-Turkey 28 June-5 July 2004 (Attendee)
- Summer School organized by East Mediterranean University Faculty of Architecture “Beyond the Boundaries: From Fragmentation Towards Integration”, NCTR 17-24 June 2005
- Internship, Tasarımhane Graphic Design Agency, Ankara July 1999
- Internship, Berdan Textile Factory, Ar-Ge Department, Tarsus/İçel; June 1998
- Internship, Dean Farm Artglass Studios, Hampshire/England August 1998.

#### **OTHER**

- Worked in the organization committee in 9-13 July 2007 XVIII. Aesthetics Conference "Aesthetics Bridging Cultures", organized by SANART, Association of Aesthetics and Visual Culture in collaboration with International Association of Aesthetics, METU Cultural and Convention Center, ANKARA
- “AD Ankara special edition ” editor, 2004, March, Ankara (DBR).
- 2002- 2003 copy writer and consultant of “Güneş Doğu’dan Doğar (Sun Rises in the East)” TV travel programme, TRT Turkish Radio and Television Corporation
- 1996-2000, Member of METU Dance Theatre Group; dancer, member of administrative committee and choreographer
- August 1997, participant of International art and design camp, VJF, Berlin/Germany

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*Banyo Mutfak*, Winter 2000.  
*Brava Casa*, November 1998.  
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BUCHANAN, R. and MARGOLIN, V., eds., 1995, *The Idea of Design*. Cambridge: MIT Press.

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COHEN, D., 2005, "Why did The House Fail? Demand and Supply Before the Modern Home Magazine, 1880s–1900s" in *Journal of Design History*, Vol.18, pp: 35-42.

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