

**THE INDIGENOUS PRODUCT CONCEPT IN  
RELATION TO INTERNATIONAL DESIGN  
INDUSTRY: THE INSTRUMENTS USED IN  
PREPARING AND DRINKING TEA & COFFEE IN  
TURKISH CULTURE**

**A Thesis Submitted to  
the Graduate School of Engineering and Sciences of  
İzmir Institute of Technology  
in Partial Fulfillment of the Requirements for the Degree of**

**MASTER OF SCIENCE**

**in Industrial Product Design**

**by  
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January 2006  
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## **ACKNOWLEDGEMENTS**

At the first place, I would like to express my gratitude to my thesis supervisor, Assist. Prof. Dr. Şölen KIPÖZ. I am also grateful to Assist. Prof. Dr. Can ÖZCAN, Assist. Prof. Dr Yavuz SEÇKIN.

Eventually, I would like to express my gratitude to my family, especially to my mother for her endless love, support, and patience. And I am also grateful to Can KAYA, Görkem ŞİMŞEKKAN, Aslı SANCAKTAR, Hande DEMIRAY for their support.

## **ABSTRACT**

The scope of thesis is to explain the relation of the domestic product identities with the design industry. In order to identify the cultural identity, the craft and design concepts have been examined and the culture concept in design has been taken into consideration. The relation of globalization and localization concepts with the design industry has been analyzed.

As a domestic product the tea and coffee making instruments had been explained. Moreover, the product samples designed to make tea and coffee were examined.

Today the Turkish identity in design field has not been constituted yet. This thesis has been aimed to be considered as an example for Turkish design.

As conclusion, the local product reflects the identity of the culture where it belongs to. The product should protect its own cultural values in order to take part in international circulation. The product should have the harmony with that culture to be recognized by the other cultures.

## ÖZET

Tezin konusu, yerel ürün kimliklerinin uluslararası tasarım endüstrisiyle ilişkisidir. Kültürel kimliği tanımlamak için zanaat ve tasarım kavramları araştırılmış, tasarımda kültür kavramına değinilmiştir. Globalleşme ve yerellik kavramlarının uluslararası tasarım endüstrisiyle ilişkisi incelenmiştir.

Yerel ürün olarak, Türk kültüründe çay ve kahve hazırlamak için kullanılan araçlar ele alınmıştır. Çay ve kahve hazırlamak için yeniden tasarlanan ürün örnekleri üzerinde durulmuştur.

Günümüzde, tasarım alanında Türk kimliği henüz oluşmamıştır. Bu tezin, Türk tasarımı için bir örnek teşkil etmesi amaçlanmıştır.

Sonuç olarak, yerel ürün, ait olduğu kültürün kimliğini yansıtmaktadır. Ürünün uluslararası dolaşımında olabilmesi için kendi kültürel değerlerini koruması gerekmektedir. Diğer kültürler tarafından benimsenebilmesi için o kültürle uyum sağlamak zorundadır.

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# CHAPTER 1

## INTRODUCTION

### 1.1 Aim of the Study

Today, the Turkish identity has not been constituted in design sector yet. Therefore the situation of local product identities in the international markets has been examined and in such respect it is intended to have an example for the Turkish design.

The aim of the study is to explain the relation of local product concept with the international design industry thus examine the tools used to prepare and brew the tea and make coffee.

The craft and design concepts used in design are examined so the importance of design concept today is mentioned accordingly. The cultural identity concept has been told by indicating the importance of culture. Thus it has been shown that such products can exist by preserving their own cultural habits and traditions.

It is pointed out that the globalization concept means to create a sole culture by eliminating the other cultures and the importance of local products is mentioned. In order to define the relation between the local product as the core of study and the international design industry, the local products are given as the example. The process of Turkish industry until today has been explained briefly and the design works intended to be spread in global circulation are mentioned. So Vitra Company has given as the example implying an international scale process that Turkish identity has passed through. In chapter where nationalism is explained, the design approach of the companies is mentioned briefly thus the political and economical importance of a product is underlined. By giving the examples of Tulips of Holland, Chocolates of Switzerland, the national design identity has been explained in formation process.

In the chapter of culinary culture, it is pointed out that the place where the cultural interaction has developed quickest is the cuisine. The globalization period in Turkish cuisine has been explained by giving the information on history of Turkish cuisine briefly. It is mentioned that the coffee has taken the name of Turkish coffee depending on its different cooking style. It is explained how this product has been

formed by the Turkish culture and taken part in the international life culture with its own local identity. Thus the relation between the different marketing techniques during the evolution period of coffee and the coffee consumption is explained. The example of coffee houses that convert into the modern cafes of today has also shown the variation process of a product depending on changing culture atmosphere.

By giving the example of teapot, which also converts into a machine from a teapot consisting of two parts, it is explained that the local products are redesigned and evaluated based on the places in domestic or international markets.

## **1.2 Method of the Study**

In scope of research, the literature researches and visual documents have also been taken into consideration.

The first chapter is consisting of two parts as the aim of the study and the method of the study.

In the second chapter of the study, the craft and design concepts are described and the design relation has been examined in respect of the cultural identity. The fundamental differences between the craft and design concepts and the relation of both concepts with the objects that we used are examined. By considering the intersection points of such opposite concepts, the examples including such combination are given. The opposite concepts are preferred because it enables the text to be perceived conceptual.

In the example indicating the products, which are produced with the craft method, became industrialized, the production and marketing process of the chair called F08 made by Ross Lovegrove has been explained briefly. Later the marketing of the handbags branded that are produced with the craft method but marketed within the philosophy of serial production are explained and detailed how it became a known product in global market. The exempling of Alessi's design products was made by using the examples from the craftsman, designer and artist during the designing period of the products. Such examples are considered to support the relations of a conceptual model as defined in the text.

In design and culture section of chapter two, the cultural continuity is mentioned. During such process, the role of the designer and the relation between the

design object and consumer/user are explained accordingly. In scope of example, the relation of cultural identity and habit of the consumer with the used object has been indicated. It is also mentioned that the designer should take the cultural experiences, habits and identity into consideration while he/she creates the products. Thus it is underlined that the culture continuity should be ensured by the designer and he/she should reflect it to the created products; so the responsibility of designer has been explained. In this context the designer has a more important responsibility than the craftsman.

While the local product concept is being mentioned in design, the cultural identity description is done. It is shown how some global products are preferred in local market, and DVD player and walkman examples are given. By explaining the subjectivity of cultural identity with Japan, it is pointed out that the cultural identity has no relation with stylism. It is shown that the cultural identity has been formed under the current needs of the identity. In such context, some known products of the countries with their own local identities in the global market such as nest of dolls of Russians, Spanish guitars are explained. The existence of cultural values and cultural identity is pointed out in this process, the role of designer is examined and the relation between the design object and the consumer has been analyzed accordingly.

In chapter three, the globalization, local culture and the national culture concepts are mentioned. In scope of globalization concept that became identical with the westernization, the variations of a country in modernization process are explained. As seen in the example of Coca Cola the effects of globalization on the consumption behavior are explained by indicating the interest of the people all over the world in such product. In scope of global product concept, obtaining such products is explained. However it is indicated that the global products such as mobile phones and satellite are necessary for even all cultures that are not binding with any cultural identity. The globalization importance of the communication products is also underlined in such scope. In order to create the product difference in design quality department as the competition factor in the international foreign market, the importance of the product that presents in the international market without losing its own cultural identity has been indicated. While the globalization concept that is inherent in the nature of the communication is acceptable, the examples of other globalized products constitute a ground for the object-culture analyze to be done in the following chapters.

In the section of local culture, the localization is defined and the importance of design in the countries with undeveloped industries is explained. The movements of Asia economy to enter into the European market by counterfeiting the products, the importance of design in the countries that are under debt such as Latin America and the designing trend commenced in socialist countries are explained. In the section mentioning to constitute the identity of a new product, the production and redesign of the products used traditionally conforming to the current conditions are explained by analyzing the production and consumption processes. The historical development of Turkish industry has been examined and the product called Kayra that has been converted into bathroom unit is given as the example.

The situations of the local products with the cultural identities are detailed in the section of globalization, nationalism and designing concept. In the nationalism section, it is pointed out that the products in some countries become to constitute the identity of such country even if these products are independent from the raw materials in that country. Giving the samples of some countries, it was indicated how the countries reflected their own national identities on the products.

In chapter four, it is mentioned about the historical process and the tools used in preparation, brewing of tea and coffee in addition the places of such tools in the international market. In the section of Culinary Culture, the relation between the foods and the culture is pointed out accordingly. A rather long time is necessary for the cultural interactions however the cuisine is the place where such interactions can be ensured rapidly. In the section with title Food as Identity, the relation of the class differences with the food and identity is indicated by pointing out the relation between the food and the body. In the section of Western Influence, the interactions of Turkish kitchen during the historical process and the western influences are mentioned.

In the section of coffee, the brief history of coffee is explained and the name of Turkish Coffee has been described depending on the cooking method and used tools in Turkish Culture. In the section of coffee preparation and presentation, the preparation of coffee in three different types (without sugar, medium and with sugar) is mentioned. In the section of coffee and culture, the process of a product when the product becomes a cultural element in daily life is examined. In connection with the coffee examined in this section the literature searching and visual documents are used.

In the section of coffee houses, it is indicated that the coffee houses become a part of social life and the evolutionary process of coffee houses is analyzed. It is

mentioned that the coffee houses, which were established particularly close to the mosque at the center of the street represent the importance from the point of view of regional and social context. In respect of the marketing techniques used in the coffee houses, it is explained the operational conditions of the coffee houses to continue their lives against changing conditions. During this period, the transformation process of the coffeehouses into the modern cafes in the Europe due to the Ottoman effect has been examined. It is also analyzed that during such period, the coffee houses became a part of the movements, time and social events depending on the changing time. Many different types of coffee houses occurred and the current conditions of the coffee houses are considered. In respect of coffee and tea drinking culture the examples in Middle East are explained.

Following the brief history of tea, the rituals, used accessories and the teapot consisting of two parts originated from the *samovar* of Russians are described. It is indicated that the teapot consisting of two parts is the tool only used for tea preparation by Turks. When the general majority is considered in the world, it is seen that only a whole teapot is used in the countries such as England, China. It is talked about that the tea bowls used in the Japanese tea ceremonies are still made by the craftsmen today and such a local product can only be present in the international market by preserving its own identity. Depending on the observed visual analysis and the literature research, some exemplification is done about the mentioned concepts. The national structure of the object and the existence process in the international platform ensure to shape such process.

In the section of technical innovation and design, the example of coffee machine produced by Arçelik company called Telve is given to indicate the variation of a cultural object that is used to cook the coffee called coffeepot. By comparing the tea glass called *ince belli* (thin waisted tea glass) with the mugs, the relation that has been established with the user has been examined. In the example of comparison with the tea packages, the difference between the images used for the local consumer and the image used for the international market is mentioned. The example of tea machine called Tea of Spirit produced by Tefal for the international market has compared to Tiryaki that was produced by Arçelik for the domestic market. While it is mentioned that the product of Tefal is the product that was designed for the International market, it is explained that the product of Arçelik called Tiryaki has been produced by targeting the local consumers. In addition, it is indicated that the example of coffee tray designed by

Define Koz called Askı is the potential for sales in the domestic market. The examples given in this section constitute a good background from the point of view of explaining the relation of the domestic product with the international designing industry.

In conclusion, it is pointed out that a product, which was designed for the domestic market, should have a relation with the local habits and cultures of the countries where it is offered to sell in order to ensure the existence of the product in the international market.

The chapter five includes the conclusion.

## CHAPTER 2

### REFLECTION OF CULTURE TO THE DESIGN

#### 2.1 Craft and Design

##### 2.1.1 Concepts of Craft and Design

The fundamental concepts giving a meaning to the objects through the production are the craft and design. Bağlı (2001) explains as follows:

“The craft concept has been defined in Meydan Larousse as“ a work, which requires experience and skill, is done to meet the needs of the people related to the object”. Design also has been defined as “ a designing action or imaging or the capability to bring a real object into a shape based on a certain plan”. Both descriptions refer to different stages of a certain production process”.

In connection with such descriptions, while such two concepts represent two different stages of an object formation initially, these concepts become two concepts that are being distinguished and separated from each other meaningfully due to some changes in cultural context and balances particularly as from the end of 19th century. Such concepts are called as craft and design enabling to indicate different object types. Thus such concepts lose only the technical or explanatory meanings related to the object formations. Besides the visual characteristics that were born as a result of production styles, “design” or “craft” also imply to refer to different object types after being affected from a visual meaning process caused by the revenant names. In such a case, giving a meaning occurs from object to the production instead of from production to object, in other words, the formation process of object becomes a process that starts from a pre-typology related to the object and aims at reaching to the meaning towards the production through such way. It can be seen as a reverse running process.

“It is possible to say that the culture is a fiction itself thus takes part in representation mechanism completely” (Bağlı 2001).

While the object is described as a produced thing, the product is accepted as a material, which was made standard, shaped and adapted to some certain dimensions i.e material that conforms to the production and quality rules. It means the object can be described as a consumption element particularly. A certain object idea can be reproduced in millions of copy. A telephone, a watch, a knick-knack, a plate, a furniture, a fountain pen are the things that we call them as the common objects. The object now starts to direct towards excessively social concept instead of subjective approach.

This approach can be taken into consideration to make a relation with complete evaluation of the objects that produced by the human-being to communicate the messages more directly and offer a comparison ground in culture creation or cultural representation context.

The objects, which are encountered, seen, touched, used, owned or not owned in daily life are in position as a conveyor of relevant cultural values as well as the functional values. Bağlı, points out the close relation that the objects established with the culture when he mentions that the culture becomes a physical culture established on the objective shapes due to current mass production and consumption as well. Miller suggests a non-stationary relation between subject and object when he describes the culture as an externalized concept, in other words, objectivity by the society during the time. In accordance with the objectivity description raised by Hegel, the subject doesn't have superiority compared to the object, in contrary such two concepts adjusts each other (Bağlı 2001).

Any production of a product requires combining the decisions to be taken by considering the structure and appearance with the strategy to be determined for the production (Bağlı 2001 cited Dormer).

Again while the designing means fundamentally the mental formation stage before producing an object physically, the craft comes to a point where it covers the activities occurred at the point when designing idea became materialized. When this status is evaluated, said dissociation shall be seen as a cultural discrimination rather than a natural separation.

However, the occurrence of designing as a modern occupation and concept shall not cause the craft to remain only as an activity to be implemented against designing. In contrary, the craft shall gain many new values and meanings at the point as long as it goes away the designing and mass production. The design concept becomes the general

name of the products that produced widely through a mass production by using an advanced technology rather than indicating a mental activity. So depending on such approach, the craft also refers marginal products to be produced solely and traditionally. It concerns the Turkish meaning of craft that implies the handicrafts and includes completely physical and product based meanings. Depending on such product based meaning, the craft plays the role of mythic character by also including a type of nostalgia representation related to the traditional and passed experience.

When the craft and designing concepts explaining different activities such as idea and make in self essence become to indicate an object category and gain a meaning in an objective appearance, it will be noted that such objectivity shall be affected not only by making style but also the referred meanings. If the historical development of industrial designing and craft is examined, it will be seen that the produced objects have been passed through many ideological, communicational, economical and relevant meaningful affections as well as restrictions and developments related to the function and production scope.

Bağlı 2001 cited Heskett suggests that the industrial designing is a creation, invention and definition process separated from the production tools within a system established to make the mass production through the mechanical ways. Upon this definition that indicates the designing has separated from the production tools, it will draw the attention that the idea characteristic particularly became more important. It means the designs are not sourced from the process mostly, in contrary they apply on process.

Inside the world of design there exists a much more practical business of material processes.

Design has such wide distribution now that its status is in danger. To avoid design becoming a ‘cargo cult’, consideration needs to be given to design’s roots in the local skill base (WEB\_24 2003).

“The objects are the conveyors of cultural values, in other words, they are the representation duties. When the historical transformation of craft and design has been taken into consideration, it is possible to say that both concepts refer different object categories and semantic values rather than different production styles. Such situation causes conveying some cultural meanings in object itself rather than the production stage of the object Bağlı (2001)” .

## **2.1.2 The Relationship between Craft and Design**

### **Skill versus creativity:**

“A natural relation is seen between craft and design (WEB\_24 2003)”.

The production of an object requires the ability and creativity. In today's society creating action is supported properly. The craft is being shaped depending on the ability of the person who created. The craft field has been shaped by developing the abilities and the values that are added to the products produced for the thousands of years. The most important and the valuable part of designing is the creativity. In the history of designing, it is said that the creative steps are done by the individual designers. It is rather difficult to separate art from design. From the point of view of used materials, the craft represents the special group materials such as clay, metals, wood, glass and fiber. Such materials are used in production of vase, furniture and ornamental goods. The design includes a wider area consisting of the art, architectural and industrial design, fashion, graphic. In the recent years, design occupies the place of craft in the field of furniture. However, in furniture production even under today's conditions the sufficiency of the companies depends on directly the hand skill of the craftsmen. Therefore still the craftsmen actively work in an important part of the furniture sector.

### **Organic versus synthetic**

Today the designing word started to be mentioned with the synthetic industry such as acrylic. Particularly the injection moulds are the primary methods in production. In contrast, the organic materials are used in craft and the production is made depending on the ability of the craftsman such as the wood workmanship and woven materials. The skill of the craftsman surely increases the value of that object.

### **One-off versus multiple**

The design is referred to multiplicity concept due to serial production. Although the craftsman had taught his own abilities to his assistant and the craft had been passed to the new generations, the products of craft do not reach to the multiplicity concept.

### **Expressive versus consumer**

The most important difference between design and craft is displaying areas. Depending on the position of the craftsman, the used area is close to the visual arts however it is entirely depending on the availability of the used material in design.

Towards the personal ability, the meaning and consumption dimensions are equal. The handmade process adds a symbolic meaning to that object as being the area where the craftsman's ability has been displayed.

### **The craft and design partnership**

Unfortunately the craft has been perceived on a lower status compared to design. It occurs generally because of the recreational pursuits and the weekend markets. Dealing with the craft represents an old-fashioned approach. In term of such lower status used for the handmade process currently, many deficiencies to imply the difference between the design and craft are seen. The recreational pursuits commenced to be forgotten due to increasing home activities thus such situation caused the weekend markets gave less importance to the craft. The value increase of the craft became less so the exclusive status of craft in weekend markets had been removed. In western culture, the creativity value of the craft became despised. It is possible to say that such situation is a very incorrect approach for the craft products that reflect the originating culture in the best way.

### **The platonic legacy**

One of the main dichotomies of Western civilization divides the world of action from that of contemplation. As from Plato, "think" became a more important concept more than "do" action.

The masters of craft are respected significantly as the cultural treasures in Asian societies such as Japan. Marc Newson suggests his opinion in this scope; 'Japan is the ultimate place to hone their craft because the Japanese culture is just so predisposed to detail'.

Surely the craft adds many values to the design in various points. For example while a design product can be imitated easily, a craft product can not be imitated because of the workmanship and material scope. In order to make a designed product, still the help of the craftsman is necessary. For example, the craftsman ability is required to enable a designed building by an architect constructed properly. Or for the details in the productions of wood furniture the craftsmen still are necessary. Depending on such and similar reasons, in order to display the product that has been created by designing through the best way and give the opportunity to designer for showing his creativity, there is a significant need for the craftsmen (WEB\_24 2003).

### 2.1.3. Industrialization of the Craft Product

Sometimes the designer can sell the producer the idea however it is a very easy and rare situation for the designer. In addition it is also a very expensive method from the point of view of money and time. For example in 1990 Ross Lovegrove, designer, developed an idea for a colored glass-fiber one- piece shell resting on a low-cost tubular steel frame. This idea occurred when the designer folded the paper during he was working on preliminary sketch. He folded the paper around a circle in a spiral shape and he made a comfortable sitting profile by forming an angle at 105 degree after he fixed the paper on the center. He called this product F08. The meaning of F08 is ‘figure of eight, which was the shape of the seat and back. (Rees 1997).

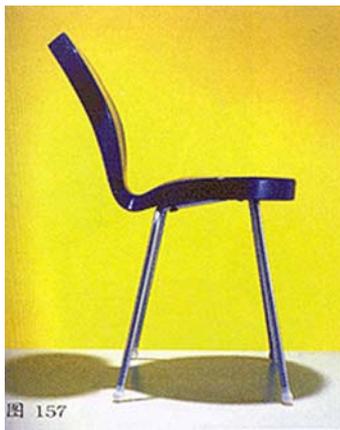


Figure 2.1. F08 Chair  
(Source: WEB\_1 2004)

#### **Are The Bags of Louis Vuttion Craft or Design?**

Surely the formation of F08 is a very different case for many designers. In contrary to the role of craftsman, the designer shows an entrepreneur and inventor personality. The final product has many joint characteristics similar to craft object. Such case shouldn't be considered as only a commercial event because it was created with the guidance of the designer. Of course the resulting product is not unique as an artifact but on the other hand it is not produced due to mass marketing product as well. The production of this chair including the production technology shelters the craftsman mastery in production of some glass and ceramic products. The border line between the design object and the craft object is rather very sensitive similar with the border line

between the designing and craft. The designers such as Ross Lovegrove are the persons who are the closest designers to the craft in range of design. For example the leather companies such as Louis Vuitton use the traditional leather production methods. Such companies prefer to work with very talented craftsman who doesn't have artistic diversity. At this point this question should be examined; "Is a Louis Vuitton bag highly wrought for a global luxury market, craft or design?" The answer should involve both conditions. The product, just as couture fashion, was created in accompany with the design and art capability. The product having a unique value combined with Paris also symbolizes the status in global meaning. At the same time it is possible to say that the product could gain the constant values above the styles that quickly change. (Rees 1997).



Figure 2.2. Louis Vuitton Handbags  
(Source: WEB\_ 2 2005)

### **Are the Products of Alessi Art or Design?**

Branzi adds: 'Increasing the objects found in the home will... have more of a literary value than a functional one'. The products of the companies such as Alessi are excluded the structure between the common market and luxury craft market. The products of Alessi are the products that are produced in a limited number for the top quality market and reflect the personality of the designer who created that product. The designers of these products with very limited production methods also take on rather big risks to create the products constituting the specific character of these products. The studio of artist or craftsman is an exemplary working atmosphere. Alessi uses irony and humor together with the cultural elements. Therefore, in his opinion the artist, craftsman and the designer creating his products are the similar to each other. (Rees 1997).

In 1980, the accessories, which are produced by Ettore Sottsass for Alessi company, are made of rather cheap plastic materials. These products involving the cultural elements in characteristic of state of art, have been produced in serial

production. In the exhibit, Sottsass' *Mandarin* chair for KnollStudio and his accessories for Alessi in the 1980s may serve as an example (WEB\_25 2002). Alessi is one of the oldest Italian companies defending modernism. The products which are created for this company are colorful, crazy and enjoyable as just seen in garlic press called Nonno di Antonio of Venturini and Anna Family of Mendini (WEB\_25 2002). What needs to be understood is that this success is based on the existence of many smaller craft-based workshops that provide the skill and experience necessary for innovation. A lasting designing attack of Alessi is based on the history of a deep craftsman (WEB\_24 2003).

From the point of view of added values, designing and craft can be defined by the opposite concepts such as machine- made vs. handmade; mass-market vs. luxury-market; urban vs. rural; innovative vs. traditional; sophisticated vs. vernacular; male vs. female. Today the area that has been limited by “making” action is not very comprehensive thus not based on very strict rules. The new technologies used in production play an important role to cure the economy, in such respect the designers and craftsmen share the language of postmodernism in their products. The border between the design and craft (just similar as the border between art and craft) is rather sensitive. The working, technology and consumption values in changing world are able to remove such border (Rees 1997).



Figure 2.3. Hanger  
(Source: WEB\_3 2000)



Figure 2.4. Aski  
(Source: WEB\_4 2005)

It is possible to say that some of design products are an example of cultural evolution. While products were made by craftsman in the past, today they are created by designers. Designers are inheritor of culture, thus they have to reflect to their products of their own culture. Therefore they undertook the role of craftsmen.

Hanger is a symbol of a typical tray which is used in coffeehouses. Generally, it was made by craftsman and basically it was produced for carrying to coffee cup or thin waisted tea glass.

The tray called as “Aski” which is redesigned by Defne Koz is a good example of how craft product is transformed in to the design product. Generally in other countries tray is carried with two hands. Aski is not only a ‘nice’ tray, but it has also different function for carrying. This object which has been produced as craft for decades, get a widespread usage in today’s conditions.

## **2.2. Culture in Design**

### **2.2.1. Design and Culture**

“Design means cultural continuity” (Childers 1990).

Culture is the world commodity of the twenty first century. When the owned natural sources evaluated as the indicators of richness on the 17<sup>th</sup> and 18<sup>th</sup> centuries, making new production tools and controlling the money became important factors on the 19<sup>th</sup> and 20<sup>th</sup> centuries. (Williams 1992 cited Loek van der Sande).

In the widest meaning of the word, it is not difficult for the designing, which ensures cultural continuity in Europe, to explain making activity. The roots of our current modern life are based on the Greek civilization 30 centuries ago. At the same time designing also ensures the continuity of the companies that produce thus becomes an important part of strategic plans of modern companies. World is unable to perform anything without design (Childers 1990).

Cultures do not grow randomly. For the expressions of cultural identity to survive in changing situations. As Porter notes: ‘National differences in character and culture, far from being threatened by global competition, prove integral to success in it’ (Williams 1992).

The marketing in accompany with the power of technology supports the inventions in product designs. The same situation is effective for the craft as well. The individual and original creation increases the value of luxury consumption tools (such as state of arts). Thus a craftsperson is likely both to respond to demand and to try to stimulate it, with the aim of achieving an economically viable level of production to

provide sufficient time, space and money to develop new ideas. Therefore the designer exists at the center of consumption society. It is not available for the craftsman. By contrast, the craftsman has a minor role of consumption in economic terms, but an important one in symbolic and rhetorical terms. In the opinion of many people, ensuring the attractiveness of craft objects that reflects the person's identity and becomes identical with the person's values is rather difficult currently as much as ensuring social continuity, personal creativity and creation concepts during the time of William Morris. The craft object displays the used technology and the capability of the craftsman together. Many people can reach to the relation between the craft object and its relevant production easily. However today we are not interested in making activity. The craft object reestablishes the relation between making and using activities. In contrast such relation in designing is broken off. It can not be understood how the designing objects made and how they worked. The designers always achieve more advanced designs compared to the needs and demands of consumers. For example when a consumer needs a vacuum cleaner, the designer shall always have tendency to design a product that will be above the consumer's expectation. In this context, while the craft is a job that can be achieved by everyone in any case, designing is more abstract and since it pioneers to identify the needs of the user, it separates from the craft (Rees 1997).

### **2.2.2. Designer has an Important Role for Design**

The role of designer is more important than the meaning perceived in general scope. When all results of mixed effort in the modern life are examined, it is seen that the designing work represents the most important part of the chain. The scientists and the engineers proceed rapidly in production and consumption methods however the persons dealing with the marketing are unable to do anything without the consumers. Particularly as a whole, the designer in the society is the man who is very talented, owns a great sensitiveness and strong dynamics and takes on the risks of difficulties of his colleagues taking part in the chain. Thus if a person acts as a moving conveyor belt against the rapid movement of production and consumption featuring the great responsibilities of the culture, he will be deemed as the designer (Childers 1990).

Since the major aim of industrial design is to satisfy the needs of people, the designer has various duties. Asatekin described the designer as “the person who should consider not only moral qualities but also, functional, structural, ergonomic, technological, psychological and economic qualities of a product”. These tasks require to be informed about such user needs (Asatekin 1997).

### **2.2.3. The Relation between the Design and Consumer**

The evolution of the culture depends on various factors but the main factors are the inventions and the new ideas. It is necessary to ensure some information to be spread and the relation between the new information and the old cultures should be arranged to discover the information. Therefore the culture is variable by changing depending on the time and place. The culture evolution doesn't occur instantly. The cultural growth periods should take part on the same platform with the stability. It can not be said that the culture passes through the evolution in the same appearance at every country and region thus particularly the broken balance occurred between the new cultural experiences and the previous ones is a fundamental problem as well as ensuring the cultural expansion. The cultural identity problem also constitutes any other dimension of design for the designers. At this point a contradiction occurs accordingly; the culture of designer and the culture of consumer. It represents the difference between the designer and the artist. While the artist reflects his culture on his work of art, the designer is obliged to create his design combined with possibly the culture of the consumer. The designer prepares the design or plans the product that exists in scope of the industrial organization according to the needs and pleasure of the consumer properly. The role of the designer is definitely to meet such needs. Naturally the solution of the designer shall remain within the scope of his own information and he will reflect his own cultural effects on his designs. But the success of his product shall be variable depending on the approval of designed object by the consumer, in other words, the product shall ensure the balance between the consumer needs and pleasure. Representing such needs identified by the consumer's culture is a more effective method. (Montana 1990).

A designer is not sure yet if such created object is successful or not. The success of the project can only be evaluated during the using stage of the object at user's home.

The relation of such produced object with the other objects can be analyzed. In such manner the life of an object after production is very important, because the fail of the product at this stage shall be deemed as the fail of designer. The real data for the designer are identified according to the using time of the consumer. The consumer may give the reactions when faced to the objects just similar with the reactions when he met a new person. These reactions can be classified as satisfaction, unsatisfaction etc. The object existence concept suggested by Jasper Morrison helps to define the relations between the objects and the consumers. The objects are evaluated also upon the harmony with the other objects in the outer world as well as their relevant external appearances. The persons should own the objects to be used in their daily lives (Morrison 2000).

Surely depending on the consumer group and the characteristics of the product type if the product is existing under the cultural frame of the consumer or the user, it will be accepted by the consumer or the user. Therefore, global or non-global markets and no product differences are concerning to each other. While some products need the wide markets and the certain levels of standards, others need small and rather localized markets, which are definite, with great differences compared to each other and identified with specialized cultural criteria. The product strategy identifies the cultures of consumers and potential buyers. The biggest effect comes from the culture. The characteristic of product design should be supported by the existence of cultural connotation or the real culture or the imaginary world established around the product (Montana 1990).

“The old saying, ‘you are what you eat’, once a characterization of a vulgar ecological view of humanity, is strikingly accurate when it is understood as a thoroughly social act. For eating is an act of self-identification, as is all consumption. The act of identification, the engagement of the person in a higher project, is in one sense an act of pure existential authenticity, but to the degree that it implies a consumption of self defining symbols that are not self produced but obtained in the market place, the authenticity is undermined by objectification and potential decontextualization. The only authentic act inside of such a system is an act that encompasses both the authentic and its commodification, that is, an engaged cynicism, a distancing that is simultaneously at one with the world (Friedman 1996)”.

The design doesn't increase the value of consumption objects only it is a part. Today the designs which are seen beautiful draw the attention. As long as a good design is perceived, a better design is requested thus the producers are pushed to spend great efforts. It is the ideal shape of transformation between the consumers and the producers.

The prizes granted in the past and organized competitions are incentive for the sensitiveness of consumer, creation and development of a good design (Childers 1990).

The value of the product for the company can not be limited with only the product, the packaging and the advertisement are also necessary in such respect. It is not effective for only the producers but also for the dealers and the service sector. Today the brand represents more issues than label. For Peter Doyle, a marketing expert; “a name, symbol, design or some combination which identifies the product of a particular organization as having a sustainable differentiated advantage”.

“Brand is no longer synonymous with the ‘mark’ but has become instead a bigger, more abstract, concept. The mark is not the brand. The mark is merely the symbol or sign of the brand. Brand as better marketers have come to realize, do not really belong to the manufacturer. They belong to the consumer” (Southgate 1994).

The brand enables to evaluate the product identity. That product becomes valuable for that consumer and the identity becomes important than product through with the brand (Pettis 1995).

The idea of branding emerged in the middle of the nineteenth century, when technology combined with literacy and rising standards of living to create the first mass market. Branding is one of the most powerful ways of promoting a product. The greatest single strength of the brand is that, because it is created carefully and deliberately to appeal to a particular group of people at a particular point in time, it can be imbued with powerful, complex, highly charged and immediate symbolism aimed at a specific marketplace. Brands can develop strong personalities in the mind of the consumer (Olins 1989).

## **2.3 Indigenous Product Concept in Design**

### **2.3.1 Cultural Identity**

The cultural identity identifies the views of the designers who come from a culture having a language, food, music and the regional properties. Each of works of art that the creator (artist, designer) created is a strong indicator showing the components of the relevant culture. While used objects, tools, agricultural tools, tools used in hunting and fishing represent the traditional objects; the climate, life styles, religion, residential

concepts, artistic view, beliefs and accepted concepts and even the body shapes of the people living in the societies constitute the culture. According to the global community concept, there are differences and varieties between the local and regional cultures. By combining such global effect with the localization, many different people are affected positively to create new individuals of a society based on their unique cultural experiences and concepts. Today the cultural anthropology suggests that the human evolution proceeding in natural process continues with the cultural development. Even if the residents of changing culture are against 'Sushi-nomics' or 'Coca-colonization' concepts of the world, they become disappear rapidly against many beautiful things of multinational companies that import the goods highly. On the other hand some designs and the products of these companies can be evaluated positively. The computers, video sets or DVD players are demanded highly in all over the world. Moreover the local and regional cultures may have the contributions to different societies existing in the world in order to create aesthetical and applicable products. The industrial designers are directed by the semiotical design for 8-10 years. The designs, which imposed artificially and charged with indicative meaning without interrogation if it is logical or not, are created. As an example, the products, which are designed for Tokyo, New York, Milan, San Paolo or Frankfurt shall not be requested mostly by the consumers in countries such as Jakarta, Edinburgh, Karachi. However the designs, which are made by considering the local cultures of Boroka, N'Jamena or Yemen are not present in Bonn, Baghdad or Paris (Hosoe 1990).

The designers shall certainly use their own cultural values in their own products in any field of designing. In the recent years, the fashion of cultural product creation rapidly is spread especially in western societies. (Walker, Chaplin 2001).

## **2.4 How to Reflect Product's Own Culture?**

### **Case of Japan**

It is inevitable for a person who has gone to Japan as the first time, to have a disappointment when he faced to the huge buildings, large streets and terrible traffic. The Japanese cities are seen as the western cities, in other correct words they seem as international. The created appearance is rather simple: Japanese cities should not be

seen as the Japanese cities but they are still alike. There are many reasons of the problems which are seen as the indications of particularly alienation and cultural root deficiency. Our brains had been surrounded with the truth concept including the most modern descriptions and the serious results such as form follows in architecture. When the entire culture is considered, it is seen that the necessary relations have been created by the laws of nature between the outer appearance and the inner regularity. Such harmony constitutes the cultural identity for many people. The things that we perceive as authentic generally are not equal to the authenticity understanding of the people having that culture. Two different ways that we adopt to perceive the objects are the style and identity that each one describes other. The style of the culture is offered to the external watchers and helps to classification. As explained by the cultural anthropologists, the identity is the life connection between the human and the culture. (Bonsiepe 1990).



Figure 2.5. View of Japan's cities  
(Source: WEB\_5 2003)

The style is a special shape of whole ideology of social class. If it is understood how the stylization changes during the time, the key of cultural evolution rules will be obtained accordingly. (Walker 1990).

The selected symbols by this purpose may not be perceived as authentic or typical by a person generally who looks at externally. This distinction must be kept in mind when reflecting on the relationship between cultural identity and design. To try to

replace a functionalism that has become indifferent with a return to cultural authenticity would in the last resort mean nothing more than putting questionable traditionalism in its place; and even more: it would mean that on top of this design criteria were subjected to obscure traits of being. What we need instead of this is a new, relaxed relationship with the surface, facade and packaging, of the kind we have continually been able to observe in other cultures and epochs. Or put more precisely: recent attention to cultural differences and distinctions does not mean a return to essential, but basically the exact opposite: emancipation of the surface creates the conditions in which there can be perceptible differences in a world that is increasingly growing together. The decorative historicism of the nineteenth century was not error of taste, but a possible and legitimate reply to the way in which industrial living conditions were increasingly growing together. Even then facade and surface were given an autonomy of significance that has become almost indispensable in our digitalized age, as is shown but the word 'user surface'. Use here is not mere handling, but also psychological acceptance. Abstract context and procedures are presented in familiar forms. There is a fundamental connection above and beyond the individual object: rapid historical change makes it necessary to fall back on familiar forms; radical social and technical change can apparently only be achieved with the assistance of formal continuity, there are enough examples in history of the way in which the new was accepted in the guise of the old: the motor car as coach for example. It can be said that increasing standardization in the modern information society corresponds to a return to form that can be distinguished and identified. But this is only possible because there is no longer a connection between form and function in so far as it ever existed. Free floating surfaces can come in many forms, with traditional forms and patterns clearly on the advance. But this does not mean restoration of the old, it is not return to authenticity. When the cultural identity is described, the computer design made in USA or the hi-fi systems designed for the cars in Japan can be considered as the examples. However the packages of guitars of Spanish people, nest of dolls of Russians or the wurst of Germans are the examples to indicate the circulation of domestic products in global market. These products represent their own cultural identity in the global market in the best way thus they can protect their own identities against the globalization.( Bonsiepe 1990 ).



Figure 2.6. Nest of Dolls  
(Source: WEB\_6 2001)



Figure 2.7. Spanish Guitar  
(Source: WEB\_7 2002)

A real invention of a product requires no experience previously. However, if a product doesn't have new and specific roots or if it is unable to reflect the originated culture, it will not mean that such product doesn't have its own cultural identity. (Bonsiepe 1990).

Even if it is said that the highest values identified by the civilization concept have become intense thus reached to the dimensions to control the people, it is known that the existence shall continue only by protecting the own identity and it is expressed that the national cultures shall live in spite of everything. The populist movement occurred after French Revolution became a movement to return to the self-essence at the same time so the public culture had been taken into consideration. The people became aware of their own national values and claimed thus at the same time they started to look for the contribution ways to the civilization and directed to market their cultural products. This movement has also occurred in Turkey. Even if it is thought that the globalism shall remove the differences at first look, it is not correct in truth because when the culture is considered, a limited joint movement and assimilation occur in the matters of fashion, technology, using the renovations etc. In addition the people continue to protect their cultures at each level. As an example it is possible to see that there are embroidery traditional cloths on the computers, web pages reflecting own history, folklore and culture on Internet. In order to protect the national values in global market, in respect of the Turkish culture it can be said that every country should spend effort to introduce and market his own national values thus use such products that reflect the culture in such field (Eroğlu 2001).

## CHAPTER 3

### INTERNATIONALISM

#### 3.1 Globalism in Design

##### 3.1.1 The Globalization and Culture

Product, which is adored with culture, reflects the values from its own culture for the whole duration of its use. Products change life styles, life styles change cultures in turn. By means of collective manufacturing and marketing the products designed for daily use, cultures are directly influenced and directed towards a planned way. In this context, target group (users) may be perceived as not only commercial consumers but also transmitter of culture. Thus, designers are responsible for transferring culture (Bayrakçı 1996).

“Designers are inherent of cultural tradition (Rees 1997)”.

To ignore cultural aspects of products mostly restricts marketing facilities and durability of them. This question generally rises when products designed on the basis of the developed countries’ cultural needs meet the traditional products of developing countries suddenly meet and crash.

It is seen that products called “global design” that are designed with an approach irrespective of differences between different consumers in global market do not necessarily bring commercial success. More importantly, such designs result in problems in terms of both design practice and design philosophy. What makes the idea of global design fail is that it regards a product multifunctional in terms of cultural conformity, if it is right to say, within the framework “for all cultures” (Bayrakçı 1996).

“The same t-shirt designs from Acapulco, Mallorca or Hawaii; the same watch and computer clones with different names, even Gucci clones; the nostalgic turn in the tourist trade, catering to a search for roots, even if largely image, and the Western search for the experience of otherness. Ethnic and cultural fragmentation and modernist homogenization are not two arguments, two opposing views of what is happening in the world today, but two constitutive trends of global reality. The cultural and by implication intellectual fragmentation of the world has undermined any attempt a single interpretation of the current situation (Friedman 1996)”.

Homogeneity in design would be not only impractical but boring. One paradoxical consequence of the process of globalization, the awareness of the finitude and boundedness of the planet and humanity, is not to produce homogeneity but to familiarize us with greater diversity, the extensive range of local cultures.

The assumption that all particularities, local cultures would eventually give way under the relentless modernizing force of American cultural imperialism implied that all particularities were linked together in a symbolic hierarchy. Modernism theory has its model on the basis of motion. If we assume that a nonwestern country is modernizing itself. It will try to build a hierarchical structure and to go hand in hand with both its own culture and American culture (sometimes only with America's culture). In this way it can go on existing at last in every part of the world by exhibiting its cultural ideals, images and material assets. Starbucks coffeehouses everywhere as well as Coca-Cola drunk in every corner of the world indicate globalization process.

Starbucks brought a different point of view to the traditional café market. Additionally, in Starbucks, consumers may have an opportunity to find all kinds of coffee. For example, while Brazilian, Peru, Arabic coffees exist in these coffeeshops of Starbucks in Turkey, it is also possible to find Turkish coffee. This means Starbucks is not only global coffeehouse but it also includes local coffee types. These retail stores have an advantage in local markets, because in there local consumer can also find his/her traditional, habitual coffee.



Figure 3.1. Trademark of Starbucks Coffee  
(Source: WEB\_8 2004 )



Figure 3.2. A Starbucks' Store  
(Source: WEB\_9 2004 )

Traditional societies have some changes in specific fields: increasing industrialization, urbanization, differentiating (bureaucratization), expanding towards new business areas, and individualization.

Globalization is started by the Western world. Western modernism had a global power and its history constituted the world history. The process of globalization, emergence of the sense that the world is a single place, may have directly contributed to this perspective through bringing about a greater interchange and clashing of different images of global order and historical narratives. The perception history as an unending linear process of the unification of the world, with Europe at the centre in the nineteenth century and the United States at the centre in the twentieth century, has become harder to sustain with the beginnings of a shift in the global balance of power away from the West.

National cultures have usually emerged alongside state formation processes in which cultural specialists have reinvented traditions and reshaped and refurbished the ethnic core of the people. As a nation states become increasingly drawn together in a tighter figuration of competing nations, they faced strong pressures to develop a coherent cultural identity. In the process of making culture more homogenous, creating a widespread culture includes ignoring cultural differences, or integrating local differences in a synthesis or combination as the best way of refinement, turning them into one single culture. It is the image of the completion of this process, to the extent that culture motion of the social relationship and institutions that make up society, which became dominant within sociology: Culture regarded as an unproblematic, integrated pattern of common values.

The current phase of globalization is one in which nation-states in the West have had to learn to tolerate a greater diversity within their boundaries which manifest themselves in greater multiculturalism and polyethnicity.

### **3.1.2 Effects of Globalization on Consumption Behaviours**

Consumption culture prevalent in consumption society is a culture “where many of the consumers prefer, even look for, products and services in order to look for an uncreative status, to arise interest in themselves, and to be in pursue of novelty” (Önür 2001 cited Belk).

Global consumption culture also called as McDonaldization and “Coca Colalizing” indicates taking the same consumption tendencies and behaviours in all parts of the world. Consumers in London, Paris, İstanbul, even in the furthest part of Anatolia, eat and wears in the same was as ones in New York do: they all drink Coca Cola, eat hamburger, and wear in Nike (Önür 2001 cited Odabaşı).

Globalization creates common life styles. It leads to elimination of all kinds of specific life styles, languages, unique manners and conventional values, and to form one single life style, culture and consumption pattern for everyone. In this way, differences among values, historical backgrounds, economic systems disappear; indigenous consumption materials that cannot compete with international brands are affected inevitably. The sense that drinking ayran indicates traditional while drinking cola indicates modern point of view is an interesting example for Turkey. It means that people think that we can reach the same level in development as Western countries by imitating their consumption patterns (Önür 2001 cited Topçuoğlu).

### **3.1.3 Concept of Global Product**

Any product is not output of sole functionality and benefit in practice as a commercial material. It is an integrity that hosts culture and identity, which conserves various cultural and social notions at the same time. In this respect, any product must have a profile having the social core, cultural identity and life values, such a product scenario and product legand of the target group (Bayrakçı 1996).

The definition of global goods come into our attention within two ways. The first one considered as culture and societies of different nations are developing close relations and unite under same treaties, which is so called globalization and those are the products which aroused from this global multi-national society’s indigenous under this uniting effect. GSM phones or satellite designed to meet individual communication need can be given as an example. Communication need is not peculiar to any society, culture or region; and any product responding this need becomes inevitably global. The second product responds for not directly for the global indigenous but for local needs, habits and cultures; as the result of those necessities the products become abundant and available for every nation. The distinctions intrinsic to formation of global products implements different varieties to the structure of the market and launch of the product in

that particular market. Nowadays global markets connect with indigenous markets and so, every person that can be reach indigenous habits, lifestyle, products whatever they want in there. Mutlu defines that the culture is one part of innovation that involves with new lifestyles. In parallel culture is innovation source of newly innovation products and its importance is developing everyday. And also modern design that have cultural indigenous effect are beginning to be created in global markets (Mutlu 2001).

Some products designed with the notion “global design” have gained significant success in global markets recently. Eg: “walkman” cassette player by Sony, mp3 player by i-pod. Commercial success of them tells us that it is possible to be successful in the global market. Certainly some advantages of targeting subidentity of the world’s young generation can be mentioned. However, many local cultures having common interpretation and common behaviour on global basis have to catch the same synthesis. What is crucial to it is to realize global design under the light of semantic approaches in line with indigenous cultural identity and idea of indigenous cultural identity (Bayrakçı 1996).

It is needed for global market-oriented products to suggest solutions according to the demands changing as a result of changing market conditions, definitions of consumer within cultural diversity. However, global market product respecting indigenous identities as well will conserve cultural diversity, and enlarge its target group as a result (Bayrakçı 1996).

### **3.1.4 Quality of Design as a Competition Factor in the Global Market**

Product identity emerges as a result of design quality that sells the product. Quality of design clarifies the product’s communicational and semantic qualities like product identity, product image, brand image and country image; harmonizes them with consumers’ expectations and enlarge the scope of these expectations. Globalization competing in cultural dimension contributes to cultures to prove their identities. Cultures’ trial to turn into the single world culture is considered improper. It can be said that product legends and product identities to be formed by cultures will be included in diverse items in world market thanks to the cultural diversity’s continuation. With the developing global trade, many of design projects will be based on cultural diversity. Consequently, identity of external market-oriented product has to respond and conserve

the target global consumer identity as well. On one hand, it is aimed at being noticed in world market by creating indigenous product identity, on the other hand it is aimed at being global with the target consumers carrying one common identity in using the product. This concept which looks like a paradox, shows the creative dynamism of the local product identity. That design strategies and policies developed at local level are reflected on the design behaviours at global level brings new product legends, new global product scenarios and identities. National product cultures, product using behaviours and traditions constitute an important resource in creating new product design scenarios (Bayrakçı 1996).

Turkish design must create a peculiar product legend. This new product can be recognized in the global external market by reflecting its own local product identity (Bayrakçı 1996).

To continue the demand for Turkish design depends on creating a Turkish design culture and design legend. Manufacturing contacts and marketing techniques can suffice to form the short-time demand. But it is not possible to continue the demand without forming a Turkish design image for final consumers in the external market (Bayrakçı 1996).

In the global markets where culture has become a commercial object, success is possible only through creative design which emphasizes high-tech use and local identity (Sezgi 1996).

### **3.2 Local Culture**

“The notions of global and local cultures are relational (Featherstone 1995)”.

The effects of the process of globalization has been to make us aware that the world itself it is a locality.

“Usually, a local culture is perceived as being a particularity which is the opposite of the global. It is often taken to refer to the culture of a relatively small, bounded space in which the individuals who live there engage in daily, face to face relationships. Here the emphasis is upon the taken for granted, habitual and repetitive nature of everyday culture of which individuals have a practical mastery (Featherstone 1995 cited Bourdieu)”.

The common stock of knowledge at hand with respect to the group of people who are the inhabitants and physical environment (organization of space, building,

nature etc.) is assumed to be relatively fixed; that is, it has persisted over time and may incorporate rituals, symbols and ceremonies that link people to a place and a common sense of the past. This sense of belonging, the common sedimented experiences and cultural forms which are associated with a place, is crucial to the concept of a local culture. Yet, as an example of ‘planet earth’ as a locality shows, the concept of local culture is a relational concept. The drawing of a boundary around a particular space is a relational act which depends upon the figuration of significant other localities within which one seeks to situate it.

Locality can be associated with the culture of the place where people live. To join local, regional or national rituals may be called as localization, and this locality perception comes hand in hand with that specific regions’s cultural structure. Not only cultural structure but also traditional rituals (wedding, celebration, funeral, restaurants etc) can be named as locality. Many socialization movements emerged as a result of the habits born by eating culture. Bars visited to drink alcohol or coffeehouses visited to chat can be shown as examples for this kind of socialization movement (Featherstone 1995).

Homogenous production struggle of national state leads to creating national common ideas between widespread cultures and ordinary citizens, and to eliminating regional and local ethnic differences (Featherstone 1995).

“Within societies that were rapidly modernizing and eliminating tradition, these rites created a desire to celebrate the past; they instituted forms of imitation and mythical identification which have persisted (Featherstone quoted Connerton 1995)”.

### **3.2.1 Design in Countries with Undeveloped Industry**

Although many of the developing countries are rich in cultural values and traditions, local culture is not applied when designing products. One of the reasons for this situation, can be mentioned as their reliance on imported technologies in the process of industrialization. A process of industrialization based on technology transfer also affects the nature of the design activity. In the specific case of industrial design, it has been revealed that the primary function of industrial product design in Newly Industrialized Countries was product modification. One reason may be related to the particular development experience of Turkey as a modern society with the implementation of secularist socio-cultural policies. Another one can be mentioned as

the general cultural tendency to look up to the Europe for new trends and ideas and the final reason may simply be the marketing people in the distribution company's late involvement in the project (Er 2001).

It is impossible to form a peculiar design culture in cultures where concepts of represented reality and recycling are on the fore front in recreating the reality. The frequently applied approach in design in developing countries is to recreate fashion, media, consumption patterns and tendencies taking into consideration the produced models and matrices. Models, behaviour patterns, various systems are produced and suggested for another field of social life. It is easy to come under the yoke of a model whose thought and behaviour dimensions have already been defined in design process. In such an environment, it is quite hard to create what is peculiar. It is needed to deeply question the idea underlying design and to question the cause-effect relation of a multi-dimensional relations system in order to avoid superficial approaches, imitative behaviours, and to form a peculiar legend in design (Bayrakçı 1996).

These two questions about design rise in those countries: What are designers doing for suburbs? How can designers' activities be associated with economic recession and how can designers form their cultural identities?

Answer to the second approach can be directly associated with political dimension. All of the cultural questions are political questions because these questions include answers to the questions society members address to each other and how they want to live.

It is easy to adopt a mood of resignation and to measure local design by the standards of the metropolis. If that is done one removes the possibility of relativizing the design concept and placing it in its strict historical context. There are no universal design standarts. The platonism of good design is nothing more than bigoted platonism.

Peripheral countries today are face to face with the risk of industrialization invasion. This problem cannot be neglected and denied. Only what is to be done in this process must be contemplated. Design and discovery bear a strategic importance because they will be able to be recognized in the design world only thanks to design.

In this the present situation is different from all earlier phases. Excessive import of technology in an uncontrolled manner in periphery countries leads countries like Latin America to excessive amounts of debts. This naturally results in many unwanted situations. For peripheral countries, it is not possible to decrease the budget deficit without simultaneously supported by local technologies. Some Socialist countries not

having formed their design and innovation approaches within their own historical process encounter similar situations. That's why they are in a constant struggle of innovation and forming their own design approaches.

With the increasing effect of globalization in 1980s, many products in Europe started to spread throughout world. Asian economy started to develop by imitating western products. However, when products imitating western ones started to be popular in these countries, interest in their own cultural products started to decrease (Williams 1992).

Doubtlessly, importance of design with a growing national cultural identity for designers has been increasing recently. It is not the case for global design however (Williams 1992).

Product design in Turkey is in the risk of imitation and rejecting innovation as a result of not having selected its own culture, and remaining somewhere in between (Bayrakçı 1996).

Braun coffee machine manifests the characteristic style of the firm. The product designed under the light of German design approach absolutely reflects function. Features as well as appearance of it have been functional, which is not coincidental. Similar aspects can be observed in other products designed by Swedish Bahco. Ergonomy is the most visible feature of Scandinavian design. Sony WM-109 Walkman should be excluded from this generalization because it was designed as a result of being inspired by indigenous cultural tradition, and success of cultural dimension in designing this product was dismissed. (Williams 1992).

“Modern Turkish culture has been imitative and derivative in its emulation of the European model. Cultural meaning is created only through affiliation and comparison to the Western ideal: the Turkish elites have constantly measured their achievement according to their resemblance to the European model. Cultural development in consequently to be understood in terms of more effective counterfeiting or simulating of the original paradigm. But, of course, however good the simulation, it does not amount of to the real thing. There has been a creative void at the heart of modern Turkish Culture. The elite put the old order into question, but it was not able through this process to liberate new meaning of a creative kind. It was an ersatz modernism that supplanted Ottoman Culture (Hall, Gay 1996)”.

### **3.2.2 Forming a New Product Identity**

Specific values forming legend paradigm are reflections of local behaviours, skills, cultural systems; however, they must be in contact with each other; qualities adapted to product design of cultural dimensions must be combined with traditions. A peculiar product design includes a potential that makes a deep cultural contact with the user's existence, have a strong syntactic structure with its visual effectiveness, indicates the covered meaning behind the visibles. Production and consumption processes of traditional handicrafts; design logic of the product, must be turned into industrial product through sound suggestions for solution. Traditional handicrafts conserved their own identities as communication instruments having anthropometric characteristics; survived authentically through a potential explaining how people lived. In this respect, it is necessary that industrial products losing its characteristics have a strong identity, and have a form legend including anthropological characteristics as well as deep meaning full of emotion. A new product identity can be formed as a result of reinterpreting a form legend stemming from the lifestyle by means of technological facilities, regarding the humanbeing-oriented values as an instrument directing behaviours, and peculiarity of marketing power in competitive environment (Bayrakçı 1996).

### **A Brief Look at the Turkish Industrial Development**

The industrial development of Turkey depends on the technology transfer (know-how). Even if different strategies have been developed in 1930s, the most important strategy is to establish the local industrial capacity. The producers commenced to produce the imported products in protected domestic market (Er 2001).

The main source of new technology for the Turkish industry has been technology transfer through license, know-how agreements or joint venture projects since the late 1950s. The Turkish companies do not have sufficient encouragements for the investments. The Turkish industry only was dealing with slight different versions or imitations of foreign products (Er 2001 cited Kepenek).

In early of 1980s, the Turkish industry faced to a radical change. Setting the foreign trade free activates the foreign exchange control, attracts the foreign capital, commences to reforms in privatization of financial system and public institutions.

Making the public sector smaller in volume has affected the long term industrial strategies directly. The competition of the local market with the foreign companies has increased in parallel to participating to the Customs Union in 1990s and the efforts enabling to be involved in the European Community in the recent years. In addition the Intellectual Property Right Protection Act published in 1995 has also supported this process. As the first time in the history of the country, a designed product has been taken under preservation under the laws. In connection with such development, the Turkish designers are able to develop their cultural ties (Er 2001).

### **An Example of Vitra:**

*Kayra* which was redesigned by Gamze Akay and İnci Mutlu for Vitra represents a “Partial Bathroom Unit. A special sink, which is generally used by the older people to wash their feet to abstain for the religious belief and the woman to wash their hairs, handicapped persons and the children between 1-5 ages to wash their hands easily at homes, has been converted into a bathroom unit. The story of *Kayra* indicates a cultural potential as a resource for the new product inventions. It is a good example to indicate the influences on the products that we use in our daily lives. The company has created a new product not only for the local market but also for the global market by using the cultural status and the real value of the product for the consumer. Using this potential requires to use the design strategies as the part of a mixed company plan of Vitra. Whether this product development experience, through which the company explored the potential of the local culture for new product ideas, will be integrated into such a process is unknown and therefore inviting for future research. The local culture, which is very rich in terms of the attitudes and habits of the people towards bathing both in religious and non-religious terms, constituted an obvious reference point for innovative product ideas (Er 2001).

### **3.2.3 Globalization and Cultural Tradition**

The globalization concept intending to eliminate the differences makes the cultural characteristics, cultural identity concept and each person monotonous by removing the independence, difference and specific ideas. However at the same time it suggests the characteristics of certain groups or the nations. In consumption society of

today, while the imbalances between globalizing and localizing reflect the freedom for somebody, they mean the insufficiencies for the other part of the people. The globality and locality are two opposite values. The cultural identity concept shows the social values, standards, behavior and attitudes for the individuals, persons, groups, societies and nations. The cultural identity has started to be the leader to protect especially the cultural values. The common history and cultural inheritance are different in each culture and specific to each one. The language, religion, traditions and habits are the national costumes creating the identity. Each ethnic group has own rules, language inheritance, traditions and habits with the influences of the perception, ethic, aesthetic, religious, educational specifications. Except such cultural traditions, each nation accepts endless and applicable national truths. The cultural inheritance of ethnic groups never prevent them to proceed directly. These cultural traditions can adapt to the requirements of social life and renew themselves during this process. The cultural tradition that is also intended to continue for the future has existed from the past till today. In fact it exists at each stage when the human exists. The cultural tradition intends to be national by taking benefit from the national characteristics. If the political and economical combination is achieved, the cultural tradition can not be leveled, made homogenous and globalize. Such difference should be protected and the structure of the permanent fundamental values of the identity should not be broken. (Batça 1996).

### **3.3 Globalism, Nationalism and Design**

The renovations in technology offer us many advantages in communication field. Thanks to media, we can reach to many objects easily. The people now become more mobile. The metropolis became in a structure with more international context and any event that was happened in an economical or political system of a small country started to affect the countries in the world. The French essayist Paul Ricoeur coined to term ‘mondialization’ to reflect this growing interdependence, observing that ‘the foreign’ policy of ever country has become the domestic policy of humanity (Williams 1992).

The supposition made in the 1970s by Theodore Levitt and other business theorist that national tastes and cultures would converge, does not appear to be coming true. People’s habit of eating, drinking, washing, working and playing remain distinct.

Thus, the products that help them do these things will and should continue to reflect the different ways they do them from country to country, even if many manufacturers would rather they did not. The nation or national character shall never disappear in the next future. The global companies act in the international markets without considering the regional differences. In so doing, implicitly attempting to unify or homogenize mankind (according to one's view of whether this is a positive or negative goal). The global products are not ideal and comfortable for many users. However the power of global companies and the relations with the local producers affected the consumers to prefer such global products. The interesting point in this context is that the user never purchases the product if the product is not global (the local product is not preferred). The result as an erosion of cultural identity as it has historically been expressed in the form of useful, locally made artifacts. There are many different approaches upon different product groups. As an example IBM brings a global approach with a monolithic design language. Swatch and Sony also became the globalized products in the world market. However the success of such companies occurred depending on the relations in the fashion industry. On the other hand many biggest automobile producers made the different versions of basic models so they targeted certain regional markets. Such designs that were made by considering the needs of the regional consumer groups can reach to many local consumers. Even if the global sector develops, globalism is not important for the ordinary consumer. Nationalism is as topical now as it has been at any time since the Second World War. The future of nations and of national character provide compelling subjects for speculation. There are presently good reasons for this interest in many parts of the world. Early impressions are that national character will survive in design as in many other areas of cultural endeavor (Williams 1992).

### **3.3.1 Nationalism**

Any design with a distinct national character cannot be classified according to color preferences and established forms. If global design is befitted to these definitions, it is called 'national' or 'national design'. National character displays the dominant persons among the adults in a society. The national character in design displays itself in the products created by the people with the national character of that specific society. Special difficulties arise, however, in attempting this type of definition. These are

created by the chosen, conscious small groups. This group, certainly, is composed of designers. These people, the designers, have the power, to some extent, to impose a national character by virtue of their unique position. Why do they both individually and as a professional group can shape a national design character? (Williams 1992).

John Breuilly says:

“Where traditions have been eradicated, new ones maybe invented that are equally eligible to be called ‘national’ (Aldersey Williams 1992 cited Breuilly)”.

Though national economies depend on each other and are in great cooperation, national state seems to persist. Maybe what is important to note about that is that all big national ideological systems lose power after hitting peak point like communism. If national state survives, since it is secured, national identities doubtlessly will survive, and will go on prevailing over the identities of the big regions’ economies and recessive identity of the small societies. In addition, there is a closer relation between design and national state than between design and other creative branches. Design gains more value thanks to national organizations, exhibitions and announcements.

Though national state works hard in order to increase the value of the cultural identity located in the center of design, the case is not the same in all countries. Some powerful states with strong focuses (the Netherlands, France, Japan for example) exhibit their designs relatively in line with their own national identities. However, it does not apply to the countries that are pretty big, large and expanded (the United States, India). The problem of defining and exploiting a national design character varies significantly among more homogenous nations (Japan, Korea, Denmark), melting pots (the Unites States, the Netherlands, Great Britain), multicultural societies (Canada, India), and city-states (Singapore, Hong Kong).

A further obstacle to the promotion of national design is its unavoidable association with political nationalism. The link or potential link between cultural identity in design and the resurgence of nationalism in many corners of the world cannot be denied. In this regard, it might be said that designers believe in nations but not in the borders that separate them. It cannot be said that national design applies to all or most of products. However, if some types of product are renewed and enriched with national identity, it can be said to apply. They would not be incompatible with the ‘mondialization’ in other realms of modern life (Williams 1992).

Let all nations have their own political roofs, and let all of them also refrain from including non-nationalist under it. There is no formal contradiction in asserting such non-egoistic nationalist. As a doctrine, it can be supported by some good arguments, such as the desirability of preserving cultural diversity, of a pluralistic international political system, and of the diminution of internal strains within states... late industrial society can be expected to be one in which nationalism persists, but in a muted, less virulent form (Williams 1992 cited Gellner).

Competition profile of the firms varies according to many factors such as countries with local-national identities, their employees, consumers, and, within legal framework, their relations with local consumers, community formed by the employees. “Why do some nations succeed and others fail in international competition? But “Why does a nation become the home base for successful international competitors in an industry?” The difference between them is deadly important. Even if a firm defines itself as global and it has a worldwide market, it may still be well advised to locate a particular production process-innovation, design, engineering, manufacturing- in a particular country with a proven strength, for whatever reason in that field (Williams 1992).

Why are successful films made in Hollywood while Japan is in the lead in electronics technology? The Netherlands is not famous with tulips by chance, neither is Switzerland with chocolate. This success is not necessarily associated with access to resources. Internal factors are more important than the external ones: Climatic conditions in the Netherlands are not eligible for tulips. Similarly, Switzerland is not known with cocoa growing.

Other examples are Sony, Daimler-Benz (the maker of Mercedes Benz automobiles), Kodak, Toyota, and IBM. Some of them call themselves global. But once again, their products often provide strong hints as to the originating company's root nationality. Most global products reflect nothing more profound than the power of their manufacturers. Global food and drink is American food and drink. Global movies are Hollywood movies, despite the fact that the environment and the behavior they portray is patently alien to much of their audience. Global electronics are Japanese electronic goods. The world's luxury items are French luxury items, and so on. Firms such as IBM, Sony and Nestle are expanded to many corners of the world, and they are growing plants that are not indigenous like cocoa. However, character and compatibility of these firms are restricted to America, Japan and Switzerland; it is not more than a dream to be

a global citizen for them. What is true of the role of the nation in the dry matters of business must surely be truer still where the cultural ingredient is stronger. There are or have been at various times strong regional and national identities in music and architecture, for example. Design is where culture and commerce meet. (Williams 1992).

From time to time, return to the centuries-lasting designing culture is being tried to compensate for the absence of industrial culture. In cases like this is a role often played by bucolic notions of life in rural communities, linked with a preference for simple technologies, as though these were a guarantee of the protection of the environment.

Cultural identity is not an object that one 'has'. For the person living within it, it is a transparent correlation of everyday life practice that is taken for granted. Anyone living within it is not aware of it, just as an on is not aware of a spectacle lens when looking through it. It is mistaken to consider cultural identity as an item that should be 'expressed' by the designer. This assumption is based on existence of a private self living within each and every human being. In public discourse cultural identity is constituted in linguistic distinctions made by an observer.

It is a prerequisite of the traditional paradigm of expression that cultural identity exists as a hidden quality which is then translated in design specific terms. This overlooks the fact that identity is a permanent process of the production of identity and not, for instance depiction of a being with the assistance of a style. I doubt the hermeneutic value of concepts of style stemming from the history of art when one is making statements about design. I should, for example, be very cautious about recommending to peripheral countries what they might do to create cultural identity in terms of design. In other spheres of everyday practice, music, dance, medicine, literature, relationships with environment and work these countries have acquired independence and diversity. But this identity has yet to be created for design. But one thing can be considered certain: it will only be possible to create design for the periphery on the periphery. A task of this kind cannot be delegated.

# CHAPTER 4

## COFFEE AND TEA

### 4.1 Culinary Culture

Culture is the most difficult concept to define on the basis of countries. When defined, “culture” sometimes differs largely in both positive and negative terms in parallel to its context. A solely homogenous definition is not possible to make where there is cultural legitimacy. To use language means to define the concept “culture” in different ways. Culture differs according to age, sex, race and social strata within a nation. This definition can be corrected culturally or not culturally to mean “towards life” or “death”. Culture as a concept can be used to harmlessly describe events and practices in society. Use of the concept “culture” includes many definitions of ideas and customs. Culture is directly related with the power bringing movement. What is meant with cultural influence is that not only the Western but also some other marginal factors have the right to define culture. Culinary culture may remind famous, popular and exotic culinary culture of the globalised, that is known, regions or towns. Culture is not stable at all; rather can adapt itself to all changing conditions and regions. Culinary Culture is associated with medicine, body culture, art, media, restaurants and all other areas in life (Actis 2003).

Need for food in daily life is felt in line with social stratum, age and sex. Culture itself has become a very important subject for social sciences in the last decades. Covering a large area, culture is one of the easiest ways of communication for nations. Certainly, culture associates culinary culture, which is the strongest international communication tool. Quite a long time is needed for cultural interactions. In order to internalize an element from another culture, as a country or region should either adapt it to its own cultural context or make a space for it in its own cultural area. However, any culinary element can be adapted much more easily to the target cultural system.

### **4.1.1 Food as Identity**

“To imitate lifestyle of the higher stratum is a motive which lies under every consumption behavior that should not be underestimated.” (Reimertz 2003).

“Food systems are, like myth or ritual systems. Codes where in the patterns by which a culture “sees” are embedded” (Meigs 1985 cited Douglas). To gain information about food and culinary systems, it is necessary to understand the culture of some basic categories in that world. The first step is to analyze the elements comprising food systems. The second step is to discover the relation between the social stratum (groups) and food systems (Meigs 1985).

The relation between the body and food is structured according to the internal conceptualization. Besides, this relationship can be associated with the concepts culture and identity (Actis 2003).

Food reflects the real and concrete external world with which we are in a relation. Food is our indirect relationship with the external world. In other words, foods tell us what we like and what we don't like. It helps us to discover our own body and nature. Foods provide basic things for each body to form its own identity (Actis 2003).

Today human's diet is not merely to meet the physical need, but it should be conducive to people's health, promoting people's intelligence and prolonging life expectancy. In a broad sense, cuisine is an art of taste and spiritual enjoyment. Cuisine is a combination of science, culture and art (Wangua 1994).

It is often difficult to identify the fine distinction between palace and vernacular cuisines (Arsel 1996).

### **4.1.2 Turkish Cuisine in the Globalization Process**

It is an undeniable fact that culture, a human-made product, has got a progressive and dynamic structure. However, differently today it is experiencing a much faster change which was slower in the past. All cultural values are evolving. Turkish cuisine is also a cultural element which is inevitably changing. Globalization is the most important factor that accelerates the natural cultural change. “The world is destined to globalization, it is an irreversible process ( Nahya 2001 cited Bauman).” It is thought

that globalization leads the whole world to standardization, that is one same culture, a less natural and mechanical way of life, absence of national and local diversity (Nahya 2001).

### **4.1.3 Western Influence**

Over the centuries the palace cuisine was quick to adopt western culinary features, particularly in the nineteenth and the twentieth centuries. Extensive Western influence on the Turkish cuisine dates from the nineteenth century, when reforms were introduced in an attempt to restructure the declining empire along western lines. The upper echelons of Turkish society made a virtue of imitating the outward trappings of Western Europe, in the course of which the French cuisine in particular made inroads into the eating habits of İstanbul, if not the empire as a whole. Borrowed dishes were assimilated into the historically eclectic Turkish cuisine, creating a typically Turkish synthesis. Finally, a careful observer can easily see the way in which Western cuisine is gaining an increasingly strong influence on Turkish cooking. This influence is taking its place alongside those of Ancient Chinese, Persian and Arab civilizations, indigenous Anatolian Culture accumulated over many thousand of years, and later still those of Eastern Europe and Northern Africa. The Turkish cuisine has distilled elements from all these sources without losing touch with its own roots and distinctive identity. As globalization brings with it an increasing volume of international trade, new fruits, vegetables and spices are finding their way onto the shelves of Turkish supermarkets and grocers shops. At the same time expanding international communications are spearheading a level of cultural exchange never seen before. Even the most conservative cannot remain insulated from this phenomenon, and it is easy to see that Turkey will be affected like other societies. Culinary influences will continue to pour in not only from the west but also from Japan and other countries of the Far East. The same process of discovery applies to the cuisines of the Mediterranean and China. Over the last few years Americans, Europeans, Japanese and even Australians have begun to discover the Turkish cuisine. Whatever trend emerges, cultural exchange is certain to play a key role. What matters is that the Turks themselves act in awareness that they are the heirs to an extraordinary culinary synthesis whose roots stretch from the steppes of Central Asia to North Africa, Arabia, Caucasia, the Crimea, the Balkans and Central Europe. On the

merits of this remarkable synthesis alone, the Turkish cuisine deserves its place among the world's greatest cuisines. Now it is time to review this cultural legacy in the contemporary context and present it again to the people of the modern world. (Arsel 1996)

“Cuisine is the common and basic material that human's existence and development depends on. Today human's diet is not merely to meet the physical need, but it should be conducive to people's health, promoting people's intelligence and prolonging life expectancy. In a broad sense, cuisine is an art of taste and spiritual enjoyment Wangua (1994)”.

## **4.2 Coffee**

### **4.2.1. A Brief History of Coffee**

Coffee was discovered in Ethiopia; later Yemen and Arab Peninsula was introduced to it thanks to commercial activities. In the course of time, it arrived in Ottoman capital city through Egypt channel. It has assumed an indispensable role in the societies' lives during this journey (Batur 2001).

### **4.2.2. The Turkish Coffee, Coffee in Turkish Culture**

“Coffee is a real passion for Turks”.

Turks cannot survive without coffee (Işın 2001 cited Mac Farlane,). This statement gives very important hints about coffee and tobacco, whose importance in Turkish lifestyles is out of question. Coffee and tobacco refers to the traditional image of Turks, and Turks have successfully collated them within the framework of their habits and conserved despite changing cultural conditions as well (Işın 2001).

Coffee has acquired a distinct identity in Turkish culture. Even methods of brewing, coffeehouses and fortune telling resemble this identity. Turkish coffee has been named after the brewing method; and the tools designed by Turks are used for his method.

Coffee pot, like teapot set, cannot be separated from its Oriental roots. Turks and Arabs used deep ewers with a long spout twisted upwards at the bottom part made of brass or copper, or deep coffeepots with a slightly wider middle and upper part.



Figure 4.1. Preparing and Cooking Turkish Coffee  
(Source: WEB\_10 2002)

“Arabs and Turks use special cooling trays made of tough wood; also trays made of marble or wood are used for the same aim (for roasting) (Heise 2001).”

Coffee, as in the whole world, has not been perceived beyond a plain beverage by Turks, too. Turks adapted this magic plant to their own culture; in addition, they played an effective role to expand it to several geographical parts. More than solely drinking it, Turks turned coffee into a part of social life; and it can be said that they founded a new culture on it. Coffee has been one of the distinctive elements of Ottoman lifestyle since the beginning of the 16th century. As a social model which built its authentic identity step by step on a rich folklore, a detailed etiquette and the system of values was created by a series of socio-cultural transformations caused by coffee in Ottoman society. From this perspective, coffee means more than a plain drink in Ottoman cultural life (Işın 2001).

Coffee became very prevalent in a very short period because it replaced the alcohol drinks forbidden for the Muslims as a relaxing drink (Gürsoy 2004).

This drink, thanks to the opportunities it presented in the Ottoman socialization process, achieved many things the imposed reforms could not. It helped to discover the common aspects of social differences; therefore, it removed the human-made obstacles before the natural lifestyle evolving from traditions to modernity (Işın 2001).

### 4.2.3 Preparing Coffee and Coffee Customs

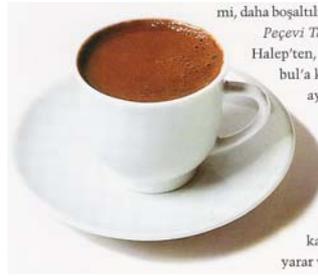


Figure 4.2. A Cup Of Coffee  
(Source: WEB\_11 2002)

Turkish coffee is unique among all other types of coffee in terms of preparation. Thanks to the unique preparing method, a special identity for coffee emerged and it was named Turkish coffee. Turkish coffee is mixed with grounds when first poured into coffee cup/mug. The particles in the form of powder are left and it, as a thick layer, rests at the bottom of the cup in 1 minute. Remaining is pure coffee in depth of 3-4 cm at the top. For it is very hot at service, it is better to sip slowly in small swallows. All these things can be done much better in a fixed place. Also we have to sip coffee in small swallows because the coffee itself metaphorically orders us to do so.

“It can be said that coffee should be prepared and sipped in a specific way, which does not allow a mobile coffee business. Especially as known both in past and present in the near east, coffee should be served and drunk hot. Europeans cite that Arabs and Turks like to drink it so hot that it burns the tongue. Now that coffee should be served and drunk so hot, a mobile coffee seller cannot prepare a great amount of coffee to sell later, he cannot take it to everywhere and cannot sell it without many tools to keep it hot. Similarly, customers don't like to be served a cup of hot coffee on foot/in haste, and they cannot be expected to drink it at once. Even if the customers do so, it would not be very pleasing Hattox (1996)”.

Turkish coffee is brewed with a special method. Firstly, coffee beans should be fresh and well-ground. Water, sugar and coffee is mixed, and the mixture is simmered. Turkish coffee has three versions: sweet (also called woman's preference), medium sweet and without sugar. The sugar is added with the coffee, so people must specify in advance whether they want their coffee *sade* (without sugar), *az şekerli* (slightly sweet), *orta* (medium sweet), or *çok şekerli* (very sweet) beforehand, and these are prepared separately. Real addicts (*kahve tiryakisi*) drink only coffee without sugar. Coffee between medium sweet and sweet is called *yandan çarklı*. Instead of stirring the sugar

in, they place the lump into their cheek and sip the plain coffee, a way of drinking known as *kıtlama*.

At the coffeehouse, the waiter will call out the orders to the kitchen so fresh pots can be made. When he returns, the waiter never seems to remember who ordered what (Gannon 1994).

The long handled coffee pot known as a *cezve*, which comes in various sizes for one or more of the tiny coffee cups, should have a thick base. The exact quantity of cold water, coffee and sugar is mixed with a spoon before placing it on the fire. When the first froth rises, this is divided out between the cups, and the coffee simmered gently once more before it is added.

The first cup of coffee of the day is drunk just after rising to wake up. The second is drunk mid-morning, shortly before lunch, and this is often when housewives get together to chat over coffee with their friends. At this hour coffee may also be prepared 'European style' with milk in large cups. Friends and acquaintances are often invited to drink coffee, and it is said that 'one cup of plain coffee has forty years of memories', meaning that coffee seals a friendship. In the past the rhyme 'Coffee, tobacco, our pleasure is complete.' was often quoted, but the modern discovery of the harmful effects of cigarette smoking has obliged many people to give up this combination.

#### **4.2.4 Coffee and Culture**

It can be said that coffee assumes a symbolic function; this new drink has been most successfully adapted to nutrition patterns, hospitality principles and daily behavior patterns formed by these principles (Grégoire 1999).

Coffeehouse, as far as known, emerged as a result of commercial motives. It gained its general characteristics due to its imitating Turkish pubs and priorities resulting from methods of preparing coffee, and it was owned perhaps because it met a social need coincidentally at the beginning. Coffeehouse managed to acquire a special state without disturbing the established life styles since it introduced a quite different and almost novel things. In the 16th century when coffeehouse emerged, dining at home resembled the life style of people from high social echelons. If people then had invented such places except for the karwansarai rooms for the passengers to dine, it could have

been found rather peculiar. But, coffeehouse has never had an aspect to disturb this aspect of life; rather it presented an element out of the previous life style. From this point, it could adapt itself to people's daily life habits (Hattox 1996).

### **4.3. The First Coffeehouse**

The first coffeehouse was not opened but it was shaped in today's meaning by Turks. Egypt is known as the land where coffeehouse was first opened (Grégoire 1999). However, the first coffeehouse in today's terms was opened by two Arab tradesmen in Tahtakale District (İstanbul) in years 1554-55 (Işın 2001).

#### **4.3.1 Coffeehouse as a Socialization Address**

In the years when coffeehouses were first opened (1554-55), men would not go out especially at night. Also they didn't have any common place to come together to share daily chats in daytime. Men started to visit these places for chatting. It seems reasonable to justify popularity of the coffeehouses in this way: coffeehouses suggested a response to the urban people's socialization need in the 16th century. Socialization is a basic social need that was created with the human beings. Coffeehouses responded to a very important motive (which is socialization) within the accepted religious and traditional norms. People visited coffeehouses to not only drink coffee but also to go out, spend enjoyable time with friends, to amuse and meet others. It is unthinkable for these places meeting such an important need to fail. "Coffeehouse was an address for social gathering (Hattox 1996)."

Coffeehouses opened near the most central parts of the town, like Italian piazza, constitute significant socialization places.

Simple design of the coffeehouses is worth notice with simple furniture and uncomfortable chairs. Coffeehouses especially in small towns have nothing except for a small room, a kitchen, any wooden or aluminum table and chairs.

Ottoman life style represented a very strict and introverted world restricted to mosque, commercial places and houses within the social values system till the 16th century. (Işın 2001). Coffeehouses started to become prevalent in the 16th century. They have always been the information source. Especially during the years with high

rate of ignorance, one person used to read newspaper loudly for all the others. They also became the suitable places where people disagreeing with the current regime have discussions in Ottoman times. Those times resemble the days when home was not introduced to radio and television yet (Gannon 1994). Coffeehouses in the districts (*mahalle kahvesi*) are the first places to present a new life style which is not bordered with obligation of assignment to the Ottoman people. The people turning an ear to this call went outside for a different aim; and started socialization process with all the other people in the same need, away from the central administrative powers. There is a very close relation between coffeehouses and mosques. The fact that *mahalle kahveleri* are located very near the mosques in the districts and people gather in those places before praying time turned the coffeehouses into very important places. “Coffeehouses were opened in Muslims’ districts near mosques so that the religious people do not waste their spare time in İstanbul (Grégoire 1999).” The fact that coffeehouses were started hand in hand with mosques, symbol of religion as a basic social element, enabled the coffeehouses to acquire a unique place. That’s why coffeehouses, though being applied pressure from time to time, have survived up to date (Işın 2001).

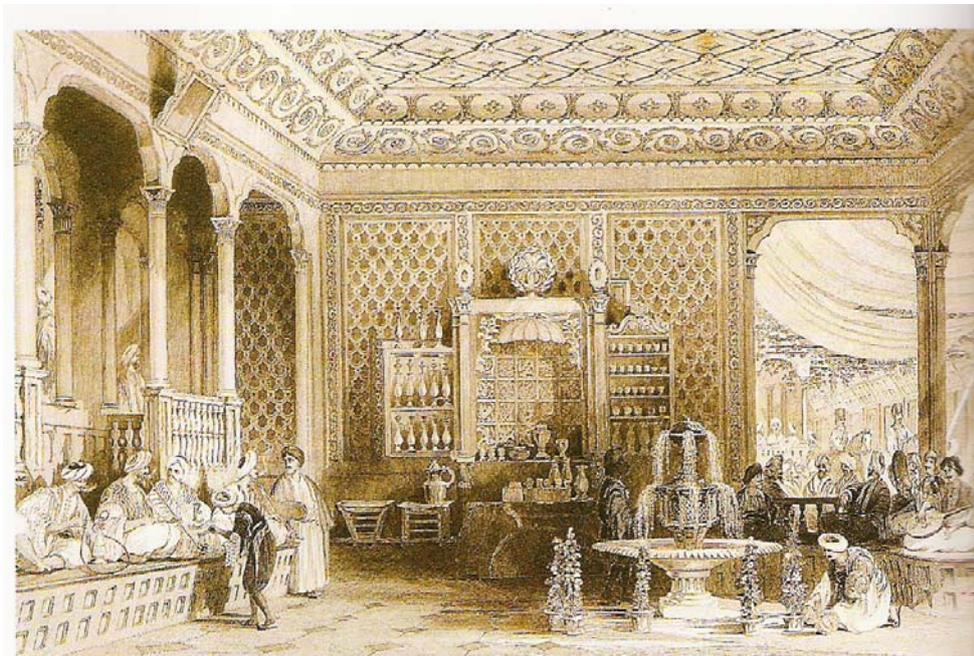


Figure 4.3. Inside of a Turkish Coffeehouse  
(Source: Gürsoy 2004)

In Turkish towns, mosques and coffeehouses are located next to each other. Coffeehouses support mosques’ general costs; money dedicated by the regular visitors

of the mosques is spent to pay for the water consumption bills and renting costs. Traditionally, *ezan* is called five times a day. Ezan is the call for Muslims to pray (Gannon 1994). So, visiting the coffeehouse is ironically hand in hand with daily pray practices.

Coffeehouses replaced mosques and churches as meeting points under the theocratic and totalitarian regimes (Gürsoy 2004).

Coffeehouses have always been visited by men; even today in many cities or districts women never visit coffeehouses. Today coffeehouses are very frequently visited since men prefer watching football matches at home to doing it with friends. Or it was regularly visited by people resembling the traditional Turkish life style (Gannon 1994). “Women have been excluded from socialization in coffeehouse, which is still commonly valid in today’s İstanbul (Grégoire 1999).” “Coffeehouses are the most ordinary places to convene because people, except for the rich, did not have *selamlık* (men’s room). So when any guest visits one’s house, men have to leave the house and go to the coffeehouse (Grégoire 1999).” It was also amusing to visit coffeehouses because heated discussions, exchange of ideas, and several amusing activities were arranged here. Visitors of coffeehouse displayed no social difference; it was probable to see people from every social stratum and age since they were not expensive places to spend time. Thanks to this, coffeehouse became the only place where social and cultural obstacles disappeared. Socializing aspect of coffeehouses provided the social differences among the clients to temporarily disappear (Saraçgil 1999).

“The prime ingredients of the Turk’s idea of fun and amusement seem to be relaxation, imagination, sociability and humor. Sitting is almost, if not quite, the most popular recreation of all. Turks sit at windows, in gardens and coffeehouses... anywhere and everywhere they can see a pleasing view and relax in conversation Bisbee (1951)”.

Coffeehouses provided physical comfort in incredible variety to its clients. During summer time, especially in hot areas, it presented a very pleasing environment in combination with the running cold water and dark tree shadows. This environment proved a refreshing and relaxing place in opposition to the hot, noisy, dirty and stinking places. Even the closed door coffeehouses – at least those in higher class districts- had fountains and cushions for clients. Peace born by both the physical environment and the caffeine was quite seducing for potential visitors. The relative success coffeehouses

gained against the mobile coffee-sellers and disappearance of the latter is the most obvious evidence of this fact (Hattox 1996).



Figure 4.4. Coffee Seller  
(Source: Coffee, Coffeehouse and Opposition)

Though every coffeehouse is different from the others, sounds are very similar: steady chatter, heated discussion, and hearty laughter can be heard above the clatter of cups and saucers, and Turkish music comes from a radio. Turks are more interested in the materials themselves than forms. Coffeehouses are places for a visitor to relax and to be on his own. The release is only temporary, allowing escape from the stress or monotony of the moment, and the indulgence reflects the element of Turkish culture that says, “Experience life”. There are big differences between urban and rural lives of the Turks. In cities, there are many coffeehouses in the surrounding. But, people from middle and high social strata spend their time in bars and cafés, which symbolizes an elite way of life instead of becoming regular visitors of the private coffeehouses. Coffeehouses are family enterprises. Who offers or orders tea/coffee for the clients is generally the entrepreneur’s son. Although meal is not served in coffeehouses, regular clients would be more pleased with meal. Many hungry people will go to restaurants for fresh and delicious snack. *Simit*, baked dough in round shape, covered in sesame, is the integral food in coffeehouses. As expected, coffeehouse owner does not serve meal in the coffeehouse because he knows that beverage will be ordered more than meal. Clients like to stay long in a coffeehouse, unlike in Turkish restaurants. Coffeehouses don’t have a high margin of profit (Gannon 1994).

### 4.3.2 Techniques of Selling Coffee

New approaches to selling coffee in coffeehouses enabled them to survive through the changing adaptation process. There were many coffeehouses in varying functions and scales in İstanbul in the 19th century. Mobile coffee-sellers in this century introduced a new point of view to sell coffee. They carried a big copper tank, and offered a cup of hot coffee to those walking on the way. Some of them set up counter and a few primitive chairs in a very crowded street. In this mobile coffeehouse way, coffee is served to the clients, so a kind of virtual coffeehouse is formed (Grégoire 1999). This selling technique is one of the most important methods ensuring smasterinability of coffeehouses'. "There were 'mobile coffee –sellers' in bazaars and fairs in the 18th/19th centuries. They used to set up coffee counters everywhere where there are clients in enough numbers (Heise 2001)."



Figure 4.5. A Street Seller  
(Source: Gürsoy 2004)

When coffeehouses first emerged, they were not places only for drinking coffee, so many other drinks were served to the clients: sherbet, boza, lemonade, syrup, brewed drinks or sweet, Turkish delight and jam. There was also nargile for those interested as well (Grégoire 1999).

Boza is still popular in Turkey in winter time, and is served with hot roasted chickpeas known as *leblebi*. Although during Ottoman times boza was looked down

upon as vulgar beverage, no such stigma attaches to it today, perhaps because it has become a nostalgic reminder of the past (Arsel 1996).

Many of the Turkish coffeehouses are barber shops at the same time. It was perceived quite acceptable that coffeehouse runners perform as dentists, surgeons (Gürsoy 2004).

However, coffeehouses started to take part in daily social life. In addition to being social places where etiquette is respected, coffeehouses hosted exchange of ideas on education, trade and art (Grégoire 1999). Coffeehouses' gathering in specific districts or streets like tradesmen guilds in the 19th century brought new places for spare time and socialization (Saraçgil 1999).

A coffeehouse firstly resembles the values system of the social context where it is located. This system of values covering beliefs, etiquette and cultural consumption habits constitutes the core of different life styles represented by different coffeehouses especially in urban areas. If one wants to draw a typology of the different coffeehouses forming the Ottoman urban life on this common socio-cultural basis, required rich cultural material can be found in İstanbul and all other Ottoman cities as well. At first hand, one needs to mention two types of meeting place to form a base and create different coffeehouse types on this base. One of them is *mahalle kahveleri* (district coffeehouses), the other one is *esnaf kahvehaneleri* (tradesmen's coffeehouse) (Işın 2001).

Coffeehouses became important centers where social progresses are followed closely. In the course of time, range of service expanded beyond drinks, and coffeehouses turned into an education center. In the 19th century, it started to teach English and French to those unsatisfied with the madrasah and other education institutions.

Grégoire (1999) cites, "Münif Bey opened a reading room in Çiçek Passage in Eminönü. This reading room offered more than 30 newspapers in Turkish, Greek, Armenian etc. Also it was possible to join English and French teaching courses".

In the second half of the 19th century, coffeehouses where newspapers, magazines/journals and books are read are called "*kıraathane*" (Gürsoy 2004).

What defined the form and physical design of these new enterprises was the characteristics of the places they take as a model or the buildings where they are located. So, we see that there were initially three different types of places to sell coffee:

*kahve ocağı*, coffeehouse, and coffee shop. *Kahve ocağı* is different from the others in terms that it is not for on-site coffee drinking. Generally located in shopping district to serve shopkeepers, *kahve ocağı* was basically a place for drinking coffee in haste. In *kahve ocağı*, where is just a small room, coffee is brewed for tradesmen and their customers; then it is distributed to the shops in the district by a servant. This custom still prevails in many parts of the Eastern region. Servants in the *kahve ocağı* take cups of coffee and coffee pot for one cup of service on a tray with three hook and serve to their customer. “It is rare that you leave any shop you go for even a small item before drinking a cup of coffee or tea in especially Turkey (Hattox 1996).”

There are two categories of on-site coffee selling shops according to its scale and customers: Small scale coffeehouses in districts and bigger “urban” ones.

The former has a lot in common with *kahve ocağı*: it serves to the surrounding shops beside other things. Also these shops had a place for the clients where they can sit and drink coffee. These corners were high sofas above the counter level or a few scattered corners in the room (Hattox 1996).

### **4.3.3 Expansion of Coffee to Europe**

“Image of a drink prevails over its taste for becoming popular”(Reimertz 2003).

Habit of drinking coffee started to move from Ottoman Empire to Europe towards the end of the 16th century. Going through the Venice and French sources, it is seen that coffee has not been known in Europe until late 16th century yet (Işın 2001). “... coffee was not recognized in Europe at the same time as the coffeehouses’ developing process (Heise 2001).”

Coffee was introduced to Europe by means of the tradesmen visiting İstanbul. As a result, Venice never gave up drinking coffee despite the Pope’s strict disagreement. In the 16th century, “bottege”s (coffeehouses) started in order to sell only coffee in parallel to coffee’s popularity. In the course of time, sandwich and some snack was served beside coffee in those places. The most popular coffee in the early 18th century in London was “Turk’s Head” (Gürsoy 2004).

Following the Ottoman Army’s invading Vienna, local people became very interested in tasting this new beverage. In fact, it can be said that coffee was introduced to the Western world by Turks more than the tradesmen taking it to their own countries.

Thanks to Turks, Europe recognizes a new beverage. “Many of the tradesmen in Europe were introduced to coffee by means of tradesmen, travelers and foreigners (Heise 2001).”

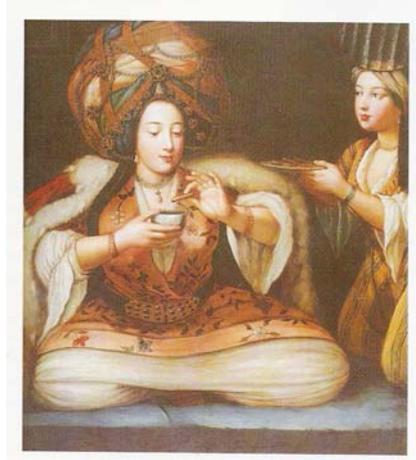


Figure 4.6. A Lady Drinking Coffee  
(Source: Gürsoy 2004)

Social habits constitute the core of civilizations. Coffee, making a bridge between the Islamic Medieval times and Post-Renaissance Europe helped to start quite complex relations between these separate cultures. Many customs and habits that were not recognized in Europe beforehand were formed and modified by the coffee custom reflected from the Mediterranean countries (Işın 2001).

A special brewing pot was not designed in Europe like the “Turkish style” coffee pot. Turkish style of brewing coffee was shortened, and this style was used both with *cezve* and tiny coffee cups. Coffee has become an instrument of transition between the high and low social stratum in Europe as well as in Turkish culture. Everyone started to drink this new beverage soon, and it became popular in a very short time. “Coffee was in fashion for people of both upper and lower status (Heise 2001).”

Expansion of coffee growing and its becoming systematic in four continents was directed by the Europe’s interests. This process started in the 17th century in the southern parts of the Arabic Peninsula, climbed to the peak in the 18th century, and still prevails in the 20th century (Heise 2001).

Any product transmits the cultural effects of the society it was carried to all other societies where it becomes popular. Coffee is a good example reflecting this fact. When one looks at Turks, who adapted coffee to themselves the most successfully,

fortune telling is peculiar to them. Essentially, fortune telling was first originated in Turkish culture; and it is still widespread.

“Some secondary professions made a lot of profit thanks to this business like in the Orient: Fortune tellers (making up stories estimating on the basis of coffee ground) also called ‘Cup Women’ emerged on the stage. Number of fortune tellers increased rapidly. Fortune tellers were mentioned in London and Paris firstly in 1700s. Soon, fortune teller women started doing what they are doing in Germany as well. When one wants to have its fortune estimated out of the coffee ground today, s/he can go to France, Italy, Spain or to the east, Balkans. This leisure time hobby is still an internal part of daily life for those societies Heise (2001)”.

One of the frequently held beliefs in Turkish cultural context is fortune (*kismet*). *Kismet* is believed to take place beyond human beings’ willing. Events are shaped out of God’s willing. For example; it is *kismet* what identifies the result of looking for a job. If the person *has kismet*, s/he finds one. This means accepting the shortcomings of human beings. In Turks’ ideas, time goes hand in hand with the belief of fate. It can be doubtlessly said that many Turks are not aware of time. What seduces clients to the coffeehouses is the fact that they can spend time wandering there. The most distinct characteristics of Turks is that they can contemplate simultaneously. It can be done everywhere: at home, work or coffeehouse. Time is important but relationships with people are more important. In Turks’ point, time supports progress and saves the long-lasting relationships unlike in the proverb „Time is cash“. They tend to combine the basic elements in the past, present and future in line with Turkish norms and values. The notions of fortune and time are very into each other in Turkish culture (Gannon 1994).



Figure 4.7.  
(Source: Hussein Chalayan Magazine 2005)

#### 4.3.4 From Traditional Coffeehouses to Modern Cafés

Coffeehouses are the places that have probably been affected firstly by the continuous social trends. The “new fashion” café’s in Europe have been modified in compliance with the new life style as a result of the movements like Art Nuoveu. Certainly it was felt in Turkish Coffeehouses soon as well. The coffeehouses where the elite people visit were the first places transformed into the “modern” ones. Those not adapting themselves in this short period were dismissed in time. Grégoire (1999) says:

“European style” coffeehouses opened in Galata and Pera affected the traditional coffeehouse model later, many coffeehouses remained under their influence. This resulted in the traditional coffeehouses in İstanbul to be secondary against the European style modern café model.

Coffeehouses, like the language spoken, resembled either progressive or backward mentality during the modernization process. “You are which coffeehouse you are visiting” (Grégoire 1999).

Coffeehouses in Turkish culture have not turned into places where meal is served like in Europe. Some of them changed into a night club, the rest survived as places where men play card games and drink coffee: *aşıklar, sabahçı, kuşçu, horozcu, semt, kır, köy, garipler, meslek, bulvar, mahalle, amele, pehlivan, hemşehri* coffeehouses (Gürsoy 2004).

After the Young Turks’ revolution, coffeehouses displayed an unprecedented variety and abundance.

- a- Hotel or karwansarai coffeehouses
- b- Mosque-related coffeehouses
- c- *Kıraathane*
- d- District coffeehouses functioning as communication center
- e- Village coffeehouses in İstanbul’s surrounding
- f- Laborer coffeehouses
- g- Restaurants’ coffeehouses
- h- Cosmopolitan Pera and Galata café’s and those lying on the Bosphorus bank (Georgeon 1999).

First coffee tradesmen utilized advertising technics in the town in addition to the handwritten brewing manuals and printed “guidance”. First coffeehouses played an important role in discovering the demand for coffee (Heise 2001).

#### **4.4 How To Used It In Turkish Culture?**

Today, Turkish customs and Western ideologies coexist together in Turkish culture. First of the four characteristics of the coffeehouses resembling the Turkish culture is that coffeehouses are both Islamic and secular. The coffeehouses called *exotic taverna* differ from the smart café’s and pubs in the urban areas. Turkey is a fast-growing country with widespread agricultural activities. Coffeehouses reflect many of the values and behaviors of Turkish people. Especially the relation between Islam and secularism, entertainment, communication and social integration, male dominance and material’s prevalence over form played an important role in shaping this environment. Despite the modernization in Turkey, its citizens recognize the historical and cultural importance of the coffeehouses, which will always be valid for the coffeehouses in Turkey, especially for the small towns with dominant town life style and in rural areas (Gannon 1994).

Traditional Turkish dinner is followed by a cup of Turkish coffee. This tradition is partially held today; on the other hand, tea replaced coffee for economic reasons. Besides, Turkish coffee is replaced by instant coffee in social groups with high levels of income (Baysal 1993).

##### **4.4.1 Tea-Coffee Culture**

Tea is drunk in not only Turkey, but also many other countries like Iran, Afghanistan. Every culture reflects its social habits. For example; the way black tea Iranians drink today is brewed (either on samovar called *nigale(kömürlü)* made of Russian brass or on today’s gas burner) symbolizes the competition between families. On the samovar boiling slowly, the upper part of the pot set is continuously added tea, and it is poured into the Russian style tea glasses with saucers or metal sleeve (it is silver in rich families’ kitchen). When tea is ready for service, sugar in the form of a fist is taken to the room. One of the host’s sons breaks it into pieces, which resembles the

importance of engagement ceremony. Tea is served beginning with the most prestigious group of guests. Tea and sugar costs constitute one of the essential budget items of any household. In Northern Afghanistan, every guest is given a tea bowl in size for 4-5 bowls of tea, and teapot so that s/he can drink it at the pace s/he desires. Since sugar is served separately, a separate ritual for distributing sugar is developed. ‘Çayhane’s (teahouses) are called *samovar* because there are big samovars (Zubaida, Tapper 2000).

As for Turkey, generally black tea is preferred. Coffee is also very precious and kept for special days. Men generally meet to drink tea in teahouses. A cup of Turkish coffee is served to the guests while waiting for the tea to be brewed. Teapot set is taken to the living room only if the guests are close friends. Guests generally see the tea glasses and the sugar bowl on a tray. Sugar is added to the tea in the glass and mixed. Tea is served basically the same way but a few differences resulting from the social identities in many regions and nation, especially in Far Eastern countries. This variety is closely related with shaping the social identity and the discrimination between them.

“Habit of drinking tea was important from Russia to Turkey during the Russian War.” (Gürsoy 2004).

Tea became more widespread in Turkey as a result of the communication with Russia. Tea started to become widespread with the tea agriculture started in Black Sea Region in early years following the proclamation of Republic, and did not compete with coffeehouses before 1950s.

“Russian people add too much water into the tea. It is sometimes practiced in Turkey as well. Then tea is called ‘*paşa çayı*’ (general’s choice)“(Gürsoy 2004).

## **4.5. Tea**

Design is the best way to learn about the nation’s cultures. Certainly, a legend of design is needed for each specific culture. Materials evolving from past to present in parallel with cultural transformations still occupy an important place for consumers. Tea is another drink which reflects the Turkish culture as well as Turkish coffee. Tea, like Turkish coffee, has had a character according to the tools and techniques used in brewing.

“Due to the ever changing nature of the meaning of the symbol, the community should be kept alive by the constant manipulation of the symbol of the community” (Cohen 1985).

“realized that a large potential market existed for good, inexpensive tableware” (Heskett 1980).

“There has always been a relationship between democracy and coffee. And however it is prepared, tea is viewed as the mark of aristocracy” (Reimertz 1998).

Faroqhi (1995) says Evliya Çelebi referred to the earliest documents regarding tea consumption in Anatolia and he adds that tea definitely has come from China over Russia or Southeast Asia and Hijaz .

“Tea has become the national beverage of Turks, after it has been produced in Turkey after 1930’s it has been accepted as an exotic plant in the in the last years of the Ottoman Empire” (Faroqhi 1995).

It is one of the most interesting aspects of the story of tea in Turkey, that is it is not associated with aristocracy or a sense of social stratification, in the first place and fairly today as well. Tea is a new phenomenon in Turkey, with a history of approximately fifty years and it has become the national beverage that is commonly accepted by the members of the society of all classes.

... the almost universal dissemination of the new drink can be taken as a most appropriate symbol of the new society that emerged in Turkey in the second half of the twentieth century. Tea did not become a mark of class or status, as it certainly might have done if a variety of brands had been imported from other countries (Hann 1990).

Tea, as it is in Europe or America belongs to the home and the domain of the feminine in Turkey, apart from its unshakable status in the late coffee houses, due to its lower price and ease of drinking compared to coffee.

So, it is necessary to differentiate between the household and the public consumption of tea, as the two domains form rather different meaning layers both in terms of their different rituals, but also being different markers of identity and social relations.

Where tea, whether in silver pot or iron samovar, was feminine, coffee initially was masculine, as befitted its Islamic and clerical origins... Where tea belonged to the home, coffee belonged to the street... Coffeeshouses, better than taverns, provided facilities for business. They were a sign of the growing importance of brokers in business and the primacy of information in the market. Where tea provided gossip over the table. Coffee provided news round it (Timur (2001) cited Adshead).

### 4.5.1 Tea Production and Tea Drinking in Turkey

Turkey was introduced to tea in the early 20<sup>th</sup> century. Eastern Black Sea Region is known as the most eligible geographical area for tea farming. The first tea processing plant was established in Rize in 1947. In 1965, the dried tea was supplied to the local market for the first time. The task of purchasing, processing and selling tea, conducted by the Tekel General Directorate until then, was transferred in 1971 to the Tea Corporation, a state owned enterprise. In 1973, the Tea Corporation which was established with a special decree in 1971 and given the rights of tea plantation, production and marketing in Turkey, started to operate.

Tea is a socio-cultural phenomenon on its own with its universal character in Turkey. That's why it is located in the middle of the discussions on globalism versus locality. There are two factors making tea universal: techniques and tools used to brew tea display its locality. The second one is the fact that tea was introduced by foreigners, which demonstrates its globality.



Figure 4.8. Tea Universe  
(Source: Timur 2005)

Design, in the modern sense of the term, that is a tool to create difference in the market place rationally separates and organizes the design and production processes, acts as an agent that holds the two different spheres of the local and global together, closer and also at a certain distance at the same time. Design is the key element combining or crosscutting these spheres or domains of local and global. The more the objects that are in the spheres of the local get designed, the closer they get to the ones belonging to the sphere of the global in terms of marketability, not as tourist items or authentic objects, but more as objects of everyday life. By the help of design, the ‘local’ can have the chance to compete in the global marketplace, whereas the design of the global products have the power to affect and transform the local production which is the case in the Turkish tea culture.

Package: A part of marketing activity. It helps to develop especially new agricultural products. Two types of packing are used for tea: paper bags and tin boxes. While it has been packed in tea bags for mugs or round teabags for teapots. There are also innovative designs such as special plastic cups that contain tea in their bottom and brewed instantly when boiling water is poured in them; or the concept of tea bag is interpreted in the form of a spoon, so that by holding and stirring the spoon tea is maintained easily.

The changing life styles started to gain more importance than the changing tea preparing and consumption patterns. Hectic pace of daily life shortened the period to brew tea; that’s why teabags could have a place in daily life. When one is drinking a cup of tea made with teabag before leaving for work in the morning, can s/he the same taste as the brewed hot tea?

Cultural habits and patterns function as a transmitter between the traditions and habits. Tea drinking ritual has a place in Turkish culture worth praising. Teapot set (*çaydanlık*) which can be regarded as successor of *Samover* used to brew tea, duration of brewing and temperature of tea are significant components of this ritual. These rituals that demand time are often replaced with more rapid practices when they enter the realm of the global economy, unless marketed otherwise (Timur, Er 2005).

The basic accessories are *thin-waisted* tea glasses and saucer (*ince belli çay bardağı* and *çay tabağı*). They are used everywhere with traditional tea brewing: coffeehouse, teahouse, home, office, etc. In contrast to local and traditional habits, tea cups, cups, modern ceramic and porcelain tea cups are used as tea drinking accessories.



Figure 4.9. Thin Waisted Tea Glass and Saucer  
(Source: WEB\_12 2005)



Figure 4.10. Thin Waisted Tea Glass  
(Source: WEB\_13 2000)

Tools in two pieces are used to brew tea in Turkey. This tool used in the eastern and western parts of Turkey is named teapot set (*çaydanlık*). Unlike the teapot in one piece British and Chinese people, Turks use teapot set in two pieces. However, the upper piece of teapot set (*demlik*) is made of porcelain like the ones British and Chinese.

Kettle can not replace the two-pieces teapot set in Turkish kitchen. Arçelik is the first and the biggest Turkish firm which combined kettle with two-pieces teapot set. Other big firms started to produce Tiryaki (kettle combined with teapot set produced by Arçelik) and similar tools. The main reason of this transformation in Turkish kitchen is, in addition to the other needs, the fact that boiling water is stored in a pot different from *demlik*, and that *demlik* is located on the lower piece. But kettle does not meet this need because it solely boils water. Kettle had to be transformed into a local tool because of the other factors resulting from modernism like limited space in the kitchen and time to brew tea.

## 4.5.2 Local- Global Issues

### Japanese Tea Ceremony

Tea ceremony backsgoes back to 1300 years ago. The primary intention of this ceremony today is to host the guests in the most suitable and elegant manner. It is said to have been introduced by the Chinese. Those participating in this ceremony rest in a deep internal peace and concentration. On the basis of tea ceremony lies the thought to make even the most ordinary and simple events in daily life abstract by means of ceremonies.

Japanese tea ceremony generally takes place in tea house. Tea house is usually 10 square meters. The construction materials for the house should be selected with care;

but it has to look absolutely simple and modest, which indicates superiority. “What is attracting is that it does not gain attention” principle is valid for Japanese tea tools as well. Japanese tea mugs (tea bowls in the ceremonies), should be simple and modest. Japanese tea mugs are completely contradictory to Chinese tea mugs with elegant motives. Crafts are used to create Japanese mugs. That’s why these bowls symbolizing Japanese culture are produced not for the global but local markets by craftsmen. A product symbolizing a specific culture should remain local and specific.

Tea ceremony is regarded as the peak of Japanese aesthetics. Tea ceremony, in fact, is accepted as the place where warriors learn patiently and peacefully war craft. Who is participating in the ceremony, thanks to the relation with the materials having an artistic importance and the internal and external discipline of the ceremony flow, must exceed his/her own borders, and make contact with all other people there including the person brewing tea. Utopia of social adaptation is honoured there.

Inside the tea house is as beautiful as the outside art. Tea house, the surrounding garden, the path to the house called *roji* are in perfect compliance with each others in terms of the meanings they represent. After guests are accepted inside, they convene in a small meeting room. Firstly, they are served tea in glasses. Then the guests wander in the room and then wait for the person brewing tea who is involved in the last stages of preparation on a small desk named *koshikake mach'iai*. Master and guests greet each other silently. The latter wash their mouths and hands on a rock which functions as water reservoir. Later, they go into the tea house. The door is open; they pass the door leaning, that is in modesty. Symbols of social status, for example Samurai swords in the past, have to be left at the entrance.

As soon as one enters the tea house, s/he notices asymmetry transferred from the ancient Chinese masters. Rectangular located in opposition sets balance between peacefulness and dynamism. Internal design of the tea house is an open system inviting the guests for participation and competence. It is slightly illuminated. Long *tatami* mats on the floor with black frames, Windows divided into small rectangular, a picture, one branch of flower or the *tokonoma* corner adored with artistic intelligence, a few *zabuton* cushions contribute to the visual harmony of the house. Guests take their seats on the cushions in line with Japanese traditions. Host can move only on his/her knees near the guests. A simple meal named *kaiseki* is served in the precious bowl on lake table. After, guests go back to the garden host prepares the tea ceremony. S/he hits the gong for five times to call the guests when everything is ready.

*Cha-no-yu* starts. Tea masters cleans the tea box, *cha'ire*, and ladle, *hishaku*, using a purple fabric symbolically. He pours the boiled water through filter into the tea bowl, *chawan*. He, again symbolically, cleans the tea bowl with a bamboo brush called *chasen*, and pours the water into a smaller pot. Then, he takes powder tea with a long spoon called *chashaku* and puts into the bowl. At this stage, guests eat *pirinç unu pastası* (cake of rice flour) using sticks. Tea masters pours boiling water onto the tea in powder form and mix the light green drink with a small brush. Now every guest sips one swallow and passes to the bowl s/he cleaned with tea handkerchief to the person sitting next to her/him. This ceremony can be repeated for many times. After this, objects are examined and long discussions are held on the artistic aspects of them. When the tea masters opens the tea house door, tea ceremony comes to an end and guests return to the main building passing through the garden (Reimertz 2003).

A country should not lose the cultural value of its one of important rituals which is a social status symbol by its own, in the global market. In today's world, Japanese are still not mass producing tea cups used in their ceremonies; on the contrary they are hand produced by the craftsmen. It is almost impossible to think of a cultural symbol in the logic of mass production. Consequently, instead of mass production, a 'boutique' sale technique is applied to provide the core and the value of the object. And this is the evidence of the local product existing in the international market without losing its identity.

### **4.5.3 Technical Innovation and Design**

Culture-specific materials are generally associated with crafts and traditional production methods because of lack of demand or limited technological facilities. Mechanization of tea brewing method, for instance, bore a need for an automatic machine with two pieces. While traditional and technological items are interpreted, radical changes in designing these tools becomes appropriate.

Like in tea brewing method, ability, skill and care resemble a traditional ritual for coffee brewing. Another work demanded in global market and locally satisfying is coffee machine *Telve* produced by Arçelik. It is enough to pour well-grinded coffee and sugar into the reservoir. Technology looks after the rest. Another aspect of it is that no

time except for boiling is needed for waiting during preparing, waiting for froth to rise because coffee does not spill I this machine.



Figure 4.11. Telve  
(Source: WEB\_14 2004)

Turkish coffee is much more advantageous in terms of being recognized in international market in comparison to tea. Its basic reason is historical. While tea is only 50 years old in Turkish traditions, coffee has a tradition of almost 400 years in since Ottoman times. This explanation underneath mechanization of tea and coffee preparing is made in order to present a model for the new products with a global novelty as a result of combination of technological expertise and cultural elements.

In order to be known by the other societies and be reached to local customs, local products and cultural signs; firstly it is needed to acquire the cultural customs of that certain place. However a process for a product like espresso, which is moving away from its local identity and globalizing, is not needed. In today's global bazaar it is almost possible to find whatever is looked for. Even the users of the local culture may find products special for their countries in other places. Espresso can be given as an example to this, as carrying an Italian name. Otherwise, it can not be predicted that it is a piece of Italian culture. Espresso being a piece and habit of Italian coffee culture, it has become widespread in other societies. This spread has accelerated with the modernization of Espresso preparing process by developed Espresso machines changing this process to more understandable, accessible and acquirable.

With the help of local-global combinations in the future, Turkish tea world can lead to design tea brewing machines for very delicious tea. This will help Turkey, in the process of forming a national identity and brand mark, take more successful steps in the future.

Tools and methods used in brewing and preparing tea were adapted to our own culture. Two-pieces tool used by Russians known as “Samovar” is regarded as the father of the teapot set used in Turkish kitchen today. Under all circumstances, it is used to provide the boiling water for tea.

Thin-waisted glasses are used quite widespread today. They are mostly used in women’s meetings when tea is brewed, coffeehouses, governmental offices and so on. Despite being consumed everywhere, tea is drunk mostly at meetings. Unlike mugs, sometimes water glasses, porcelain tea glasses with saucers are traditionally used. Colored (mugs) are associated with modern life. These large pots are generally used for drinking coffee in today’s intensive business world. Another reason for preferring the thin-waisted tea glasses is to feel the heat sense when holding it in hand. Since heat is not felt because of handle of mugs, this sense is not available with mugs. Consumers in different cultures and regions have different physical and psychological needs. These changes may not depend on the linear or historical process. They are shaped by the simultaneously changing habits. Pots can be plastic or paper, which depends on the changing needs and demanded taste. These objects formed in line with the traditional rituals and traditions certainly cannot adapt themselves to the modern life pace. Nonetheless, people do not give up drinking tea or cigarette; so these objects are modified according to the needs in modern life. Functions of these objects are modified as well in a way to respond to the needs better than the traditional approach (Timur 2001).

If the packages of teas taken care, it can be seen that every image on the packages is showing different cultural values. A more Western image can be seen if it is looked to the package of ‘Selen’ brand rather than an Eastern one. A tea cup of glass and a tea plate could be seen in the image. In other tea brands like Doğuş and Çaykur, thin waisted tea glass and saucer can be seen. And the target group is the local consumer. In all three brands, by using transparent glasses, it is tried to be shown that the color of the tea is ‘tavşan kanı’ which means its very delicious.



Figure 4.12. Package of Doğu Tea  
(Source:WEB\_15 2005)



Figure 4.13. Package of Selen Tea  
(Source:WEB\_16 2003)



Figure 4.14. Package of Çaykur Tea  
(Source:WEB\_17 2002)

*Tiryaki* has a congruent form between the upper and lower pieces. It has the codes designed for special users and market. However, it still keeps its traditional function in the traditional brewing method. This defines the change which is adaptable to traditions and suitable to technological and social changes. While “creative adaptation” respond to the change of social modernization, traditional habit and ritual in tea drinking has become crossbred in this form as a result of combination of technological model and traditional structure(Timur 2001).

Traditional samover heated with coal adapted itself to modernity, and was tried to transform into an electrical appliance. This transformation which may be called ‘latent adaptation’ was created as a result of setting an apparatus to function on electricity into the main part without disturbing the visual quality of the object. However, it could not be operated on electricity because of isolation and other problems related with design.

Another example of transforming teapot set is the new product of Tefal firm: ‘Sprit of Tea’. It was designed and manufactured in France. In contrast to *Tiryaki*, Sprit of Tea was not designed by Turkish designers; that’s why European style analysis of Turkish style tea brewing brings an important contribution. It is not designed solely for Turkey. In Tefal design, the electrical appliance used to boil water and the glass demlik to brew tea are together; but it is different from the other in one aspect: Kettle and demlik stand on a plastic tray. These two separate objects were combined by means of another object. Taking into consideration designing method, it can be said to have been designed under the influence of marketing concerns. It is marketed in many countries

including Turkey. That's why it would not be right to regard it as a Turkish teapot. But depending on the advertisements, it intends to seduce Turkish consumers as an alternative to the traditional teapot set (Er 2003).



Figure 4.15. Spirit of Tea  
(Source:WEB\_18 2004)

When compared with *Spirit of Tea* in terms of typology, *Tiryaki* can be discussed as a new typology because of its crossbred design. On the other hand, *Spirit of Tea* presents a new combination which is recessive in terms of new product typologies. Due to it, French designing team kept their products with similar typologies until they designed globally known and recognized synthesized products. On one hand, it is becoming impossible to succeed with different products in global market; on the other hand, this new teapot with cultural characteristics combining the western typologies of the objects on a tray helps enter global markets (Timur 2001).



Figure 4.16. Types of Tiryaki  
(Source:WEB\_19 2004)

Teapot set and its accessories, especially thin-waisted tea glasses and *çay tabağı* can be considered icons of Turkish society.

Tea, related with the object produced in line with Turks' habits and life styles, was recognized in the global market very difficultly. The objects related with tea had many obstacles in the global market. Teapot set in two pieces failed in global market. For instance, the tray called *Aski* redesigned by Defne Koz received demand in global market as well. It is the recreated version of an object known and used very frequently in Turkish culture. So it was recognized comfortably by Turks. It was recognized in the international market because it both functioned to carry things on it and displayed a 'nice' appearance. But it cannot be said for two-pieces teapot set because it is quite hard for an object outside cultural habits to be recognized. Therefore, it is sold only in local market.



Figure 4.17. *Aski*  
(Source:WEB\_20 2005)

“In traditional cultures, the past is honoured and symbols are valued because they contain and perpetuate the experience of generations. Tradition is a mode of integrating the reflexive monitoring of action with the time space organization of the community. It is means of handling time and space, which inserts any particular activity or experience within the continuity of past, present and future, these in turn being structured by recurrent social practices. Tradition is not wholly static, because it has to be reinvented by each next generation as it takes over its cultural inheritance from those preceding it (Giddens 1990)”.

The weekly coffee presents and opportunity to show hospitality and become involved with others.

Thus identifying relationships displays the Turks' collectivist orientation, and the interest in others demonstrates the bias toward femininity.

## Nargile



Figure 4.18. A Man Smoking Water Pipe  
(Source:Turani 1983)

Nargile then could be said to be instrument of Eastern way of consuming time, or time keeping. It is like an instrument that is played, with the act of inhalation of time through water and then giving it back to the world through the ever changing density of the smoke. Inevitability of existence is justified and repeated in every click and breath. “Historical background of nargile with the coffeehouses cannot be forgotten” (Gannon 1994).



Figure 4.19. A Water Pipe  
(Source:WEB\_21 2003)



Figure 4.20. Nargile  
(Source:WEB\_22 2005)

Kinzer nargile room under Fındıklı Mosque in Tophane is composed of several mingled saloons. Many different groups of people visit there: from young people in blue

jeans to tourists, artists with their books in hand, old people with brown spectacles, groups of girls and boys still go there and have tea and cigarette. In this place neighboring the mosque, these people from different social sections constitute a mosaic. What is interesting is that visitors of this place, especially the young, wear Donna Karan t-shirts, Versace jeans, Thimberland shoes and boots and other authentic brand marks. We see that they are contradictory with the place with no hurry, imposing that time is unimportant and preaching patience when one looks at the young generation with the motto “Time is cash”. Unlike the luxurious hotels where authenticity is displayed Turkish style nargile rooms look like the evidence of real existence. Furthermore, nargile provides private use in private places. In contradiction to transformed teapot, nargile long lives its visual quality. It does not mean that it has never changed. In the historical process we meet some changes made in order to change the appearance without penetrating the meaning in the authentic version. This ideal essentiality demonstrates what nargile needs to do in order to remain more stable despite changes. Once it resembles the ideal model, it will relate itself to the space and time in conformity with the demanded or dreamed experiences (Timur 2001).



Figure 4.21. Men Smoking Water Pipe  
(Source:WEB\_23 2003)

As a result, the succes of developing counties in the fields of economics and politics is only possible with their original products in the market. However in order to provide this situtaion, they have to make concessions from their cultural identity.

## CHAPTER 5

### CONCLUSION

By considering the historical transformation perspective, the craft and design concepts were analyzed from the point of various views and a ground was constituted to imply a cultural process by explaining the oppositions and similarities among them.

It was pointed out that the cultural identity was continuity in scope of the craft by giving some examples, which are industrialized but remain as still a craft object so an objective ground was prepared to make the conceptional analyze of design as the current carrier of such continuity.

The relation of the objects with the consumers and designers was considered thus it was concluded that the consumer has preferred the objects that have been involved in his culture or that are close to his cultural habits. In this respect the responsibility of the designer to reflect his cultural values to the products that he designed was suggested. At the same time it was reported that the cultural identity had no connection with stylism, it occurred depending on the development of living culture in accordance with the current conditions and needs of the period when the object was present.

Since the global object doesn't have the cultural identity such as the communication tools, it has shown the importance of being international instead of globalization for the objects having the cultural identity. In such respect the object is able to reach to many different cultures by also preserving inherent cultural structure.

In chapter where the countries with undeveloped industries were mentioned, it was pointed out that an effort was spent to create new identity of a product so some examples were given to indicate that a product can be present both in domestic and international markets without breaking the cultural structure.

Designing is one of the most important steps to achieve the cultural interaction. However the cultural interactions need rather long periods for the natural processes. Such process can proceed rather rapidly due to culinary culture. When the evolution process of coffee was examined, it was also analyzed how it became a culture carrier. In such scope, the role of coffee being a culture carrier as a social public place was

examined and the evolutionary processes are monitored against the cultural variations. In preparation and service of tea, completely the tools taking part in Turkish culture are used just similar with coffee. The teapot produced by Arçelik called Tiryaki represents an attractive product for the native consumers depending on its appearance and implied values. However as seen in the example of Tea of Sprit, the form and the represented values direct to the international consumers rather than the native consumers. But this product is not demanded since it doesn't have the characteristics of Turkish consumer taken as a local example in scope of this thesis work. It is seen that a cultural identity of a product doesn't guarantee the international success of the product. Besides the unique cultural values of the product, it should convey its culture to the other social groups and such societies should perceive this culture. In such respect, since it can be thought that a local product will not lose the values it represented and the cultural essence, it can be preferred. As seen in the example of coffee tray called *Aski* designed by Defne Koz this product was recognized easily by the local consumer since it was an object representing the existing cultural habits. The carriage style and form of the tray offer traditional solution in accordance with the Turkish culture and different functions for the other cultures. However the reason of international acceptance of such product is that it offers a functional solution for the carriage basically.

Tea is a culture carrier beverage just similar with the characteristics of coffee. The accessories used in preparation of tea have developed own language in Japanese culture as similar with the Turkish culture. The bowls used in tea ceremony of Japanese are still made by the craftsmen currently. A product which is made by the craftsman proves cultural continuity of Japanese during the historical process. Finally it is concluded that a local product should represent an international design understanding without losing its own cultural identity to be present in the international market.

As a conclusion a local product should adapt to the other culture's habits in order to be accepted and recognized by the other cultures. However it requires rather long period. On the other hand, it is not a must that ever local product with its own cultural identity shall be successful in the international market. The local product should keep on its own cultural habits to be present in the international market. Thus it is inevitable to ensure some local products shall remain as the local products.

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