A CRITICAL ANALYSIS OF THE ROLE OF WOMEN DESIGNERS IN THE PROGRESS OF INDUSTRIAL PRODUCT DESIGN IN TURKEY SINCE THE 80S

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 Design

by
Melek ETİ

November 2005
İZMİR

We approve the thesis of **Melek ETİ**

Date of Signature

……. **16 November 2005**
Assist.Prof.Dr. Önder ERKARSLAN
Supervisor
Department of Industrial Design
İzmir Institute of Technology

……. **16 November 2005**
Assist.Prof.Dr. Yavuz SEÇKİN
Department of Industrial Design
İzmir Institute of Technology

……. **16 November 2005**
Assist.Prof.Dr. A. Can ÖZCAN
Department of Industrial Design
İzmir Economy University

……. **16 November 2005**
Assist.Prof.Dr. Yavuz SEÇKİN
Head of Department
İzmir Institute of Technology

Assoc. Prof. Dr. Semahat Özdemir
Head of the Graduate School

ACKNOWLEDGEMENTS

First of all I would like to thank my supervisor Asst. Prof. Önder Erkarslan for his guidance and help through this study,

Head of Department of Industrial Design, Asst. Prof. Yavuz Seçkin, for his patience and kindness, also more generally for sharing his experience and knowledge,

Asst. Prof. Can Özcan for his guidance in my last three years,

Assoc. Prof. Deniz Şengel for her critics and support, and more generally showing me research is another thing,

My dear friends Selen Başarır and Aysun Aytaç for supporting me in every step,

Mustafa Hasdoğan for helping me in some statistical data,

All the ones that helped this study by answering the questionnaire,

Also my whole family and friends for supporting, caring and soothing me in the every step of this study.

ABSTRACT

Industrial product design can be stated as rather a new concept for Turkey that it has a history of almost forty years appeared as the introduction of this profession's education. Barely after the 1980s we can talk about the industrial product design activity in its true sense. It got broader as needed by the Turkish industry and developed parallel to this.

This study examines the various roles and effects of women in the discipline of industrial product design in Turkey and is the evaluation of them for today and future of the discipline on the academic and practical grounds. This study's main concern is the women practitioners of industrial design who were effectual in the evolving of this task.

ÖZET

Endüstri ürünleri tasarımı Türkiye için oldukça yeni bir kavram olup, yaklaşık kırk yıl önce mesleki eğitiminin başlatılmasıyla gündeme gelmiştir. Gerçek anlamıyla endüstri ürünleri tasarımı eylemiyle ancak seksenlerden sonra karşılaşabilmekteyiz. Türkiye endüstrisi ihtiyaç duydukça yaygınlaşmış, ve onunla birlikte gelişmiştir.

Sözkonusu bu çalışma Türkiyedeki endüstri ürünleri tasarımı disiplini dahilindeki kadınların değişik konumlarda etkin olmalarıyla bu disipline katkılarının ne şekillerde olduğunun vurgulanması ve bunun ışığında meslekteki akademik alanda ya da pratiğinde yaptıklarının günümüz ve gelecek açısından değerlendirmesini içermektedir. Çalışmanın esas odak noktası endüstiyel tasarim uygulayıcı kadınlar olup, özellikle onların yaptığı katkılar göz önünde bulundurulacaktır.

TABLE OF CONTENTS

LIST OF FIGURES

Figure **Page**

LIST OF TABLES

CHAPTER 1

INTRODUCTION

1.1. Definition of the Problem

The profession of industrial design is so new for Turkey. Especially after the 80s' ends we can talk about a broader industrial design activity. Former Turkish industry was based on the simple problem of that Turkey is lacking the technological essentials; and for this reason, the needed technological know-how must be imported. Because of this situation, we can qualify the former result of the industrial activity as 'goods', but after the industry noticed it is vital to go beyond of industry of assemblage and just cooperating with foreign partners, the result can be named as 'products'. This can be said that starting from the eighties by the help of Turkish economy getting more liberalized, the phrase 'industrial product design' started to take shape and become more sense.

The notion of 'Industrial Product Design' entering to Turkey's agenda is different from the formerly industrialized and developed countries. It was introduced by the establishment of educational institutions giving industrial design education directly or indirect. It was different in developed countries that they formed these kinds of educational institutions, in the need for them, having poverty in such a field in the industry. Moreover the industrial corporations have funded and shaped these institutions according to their needs. But in Turkish Industry's condition, as defined formerly as based on assemblage industry, the result of disability to develop an own design statement and the negligence of industrial design caused this education to be ineffective in the sense it needed to be. Because the industry was not aware of the design activity's importance or competition, the professionals that are graduated from these institutions could not find their right place.

If we consider these undesirable conditions of trying to perform a profession, which is not established exactly, thinking about being a woman and an industrial designer in Turkey can be thought as being ought to be worse being prejudiced. Because the concept of being a woman involved actively in the social life itself is still a debated

matter. Of course the women's conditions that are professionals are so much better when compared to the middle or low class, but there are still some restrictions in minds. This is a social issue that exceeding Turkey's situation or industrial design profession; but it is so absolute that to be a successful woman industrial designer from or in Turkey is worthy appreciation.

In this study the progress of industrial design in Turkey would be examined since the 80s can be qualified as the start of bigger steps in the timeline of progress and the effects of women designers having various roles in this progress of industrial design would be clarified.

1.2. Aims of the Study

All over the world the gender concepts are examined within different professions, but in Turkey it is a new conception made in this manner in the profession of industrial product design recently. The main aim of the study is the realization of this issue, in the manner of exploring the women's effect of the formation of industrial design profession in Turkey, in various areas such as being practitioners or academics. Especially the practitioners' effect is the main concern in terms of how did they take the task to an upper stage supporting the development.

A secondary aim of the study is also defining the general profile of the industrial designers in Turkey today, not only concerning the female industrial designers.

1.3. Methods of the study

This study is formed in three parts can be described as below:

The first part Chapter 2 is aiming to give a general overview of the gendered society, stressing on the perception of women in the society in history. As it changed through social changes have occurred in the society, women thought that they are not active enough in their lives and try to change this situation and feminism was born. Because of this study's scope being Turkey, the women movements in Turkey are explained more elaborately. To understand being a woman in Turkey, this historical background is needed, in order to examine today's women's position in the society, which is still having the characteristics of this heritage.

In the second part or let us say Chapter 3, the general frame of the profession of industrial design would be stated. The progress would be examined from the introduction of industrial design to today. A study made by Assoc. Prof. Gülay Hasdoğan and Asst. Prof. Fatma Korkut in 1996, in order to define the correspondence between the education and practice through a comparative survey of the practitioners' and managers' views on industrial design practice, would be used in order to help this study. A second study would be made belonging to today in order to take the general view to today and see the progress realized in these years and how the general frame did take shape. The evaluation of these studies would be made.

In the third part or Chapter 4, the gender differences would be explored. It would be examined if the gender difference was effective in the profession of industrial design, and the formation of various roles of women designers. The general frame of women designers' different roles would be explored, according to the results of the survey made. The gender diversities within the profession of industrial design would be examined. Also, some of the women designers those can be named as milestones having disunited from the mainstream are taken into consideration each individually, without neglecting the mainstream. These names are chosen by the results of the survey and are the ones who became prominent by their works, effected the progress of industrial design phenomenon in Turkey in a positive way.

With an overall look, in this study, documentary investigation, bibliographic analyses, descriptive research and a survey would be used for research.

CHAPTER 2

THE OVERVIEW OF GENDER ISSUES AND WOMEN CONCEPTS AND THEIR REFLECTIONS IN TURKEY

2.1 Gender and Gender Roles

Gender can be described as all the social values, roles and activities imposed by being male or female in a society. It arranges how we are perceived and expected to think and act as a woman or a man in our society. “People are born female or male, but learn to be boys and girls who grow into women and men. They are taught what the appropriate behavior and attitudes, roles and activities are for them, and how they should relate to other people. This learned behavior is what makes up gender identity, and can determine gender roles.” (May 1997) Gender, apart from the biological sex, can be defined as a social formation including the learned behavioral patterns in the continuum of the lifetime starting from birth (Giddens 2000). The gender concept is dealing with the differences of men and women in the frame of spiritual, social, cultural differences. In this context, the traditional men’s expression about some characteristics that reflect the women’s natural weaknesses such as; “sensitivity, intuitivity, compassion, love, sensual warmness, maternity” are in deed the gender outlines of socially predefined and being transferred through generations by various agents (Akal 1994). To learn these gender roles are so effective for people to become involved in a society. This outline of gender roles and values are not owned biologically; but is the practice of being woman or man that, is the sum of learned issues which formed everyday by family, educational institutions, the state, media or some various institutions (Yıldırmaz 2005).

Like the formation of them, gender roles are deeply became established in all aspects of society and are reflected in assumptions about how the state operates; how jobs, resources and power are allocated; how different work is valued; and the appropriate roles for women and men in community and home. The settled judgments

about gender roles become internalized and affect the way individuals view themselves to society. Cultural assumptions about appropriate gender roles do not always, however, correspond to who does what in practice. For example, it may still be assumed that women's earnings are of secondary importance to family welfare, whereas in practice women's paid and unpaid work is essential to making ends meet. Although beliefs about them are deeply held, and often not consciously examined, gender roles are not set in stone. They change over time, and vary greatly between social groups and cultures. Race, class, age and economic circumstances affect what is considered appropriate behavior for women and men.

In the simplest summary, sex, defining the adjective of a person as male or female, exemplifies a biological difference between bodies; and gender, the qualification as masculine or feminine, refers to the socially constructed set of differences between men and women. Sex differences are most commonly taken to be differences of a natural and pre-given order, whereas gender differences although based on sex differences, are taken to be socially, culturally and historically produced differences, which change over time and place.

2.2. Woman as a "Second Sex" Concept

The word "woman" can be described as the female part of the human race. What makes her a female is her biological character showing her animality, independent of her spirit or intellect. Males and females are two types of individuals, which are differentiated within a species for the function of reproduction; they can be defined only correlatively, forming a duality. We can talk about the duality concept from the primitive societies or ancient mythologies, not all the time two different sides having a sex difference; like Mars and Venus, sun and moon, day and night, good and evil, right and left, first and last or *self* and *other*. In society men are the '*self*' part being active and a narrative, and women are the '*other*' being passive. Because of the theological background, the womankind represented by Eve was made from the extra, unneeded bone of created Adam representing the mankind; the woman is the *second sex* (De Beauvoir, 1949), the '*other*' sex for the men. As you can see there is a possible misunderstanding even when trying to explain this concept of the definition of the women as the other sex for the male humans, I used the word 'mankind'; but it can be

considered, as this word is used for generalizing all humankind seems the women as subordinated. We can see more examples of this depreciation in former times like Aristotle by saying 'The female is a female by virtue of a certain lack of qualities, we should regard the female nature as afflicted with a natural defectiveness' and can be multipled so many times (De Beauvoir 1949).

2.3. Feminism

By the abrasive effect of this depreciation of women, the women started to write and think to do something to change this situation and these efforts can be called as feminism today. The first key issue to emerge in the development of feminism is arguably one of equal rights. First wave feminism, commencing in the late eighteenth and coming to fruition in the late nineteenth century, sought to oppose the legal inequalities of patriarchy and women's dependence on men by force. The notion we defined as the gender today is originally manifested in the 1890s –without entitling it as gender– to describe a belief in sexual equality and commitment to destroy sexual domination and transform both society and feminism completely. It depends on an understanding that in all countries where the sexes are divided into separate cultural, political and economic spheres and where women are less valued to men, their sexuality is held as the cause of oppression (Rendell 2000).

In eighteenth century Mary Wollstonecraft (1759-1797) stated that being a woman is a learned thing from the beginning and it is a wrong impression to think that it is so natural and unchangeable, moreover it is created artificially (Wollstonecraft 1792). She prepared the first important study of *The Vindication of Woman Rights* in 1792. Like her, in nineteenth century Sarah Grimke (1792-1873) said that the thoughts about men's to dos, women's to dos and men's space, women's space are only arbitrary. She drew attention to relations between genders and that; all of the spaces are determined according to these relations (Donovan 1997). First wave feminism struggled for the women's right to vote, to be involved in the government, to prefer whatever profession they want and to realize these the right to take education; showed that the government, the work place, education and more scopes have taken shape by the relations between the genders (Yıldırmaz 2005). As described by Virginia Woolf (1882-1941), in her book *A Room of One's Own* (1929) on a simple example of the restriction to go in a

library, the women's fight for equal rights can be characterized in terms of women's individual and collective exclusion from the public sphere.

The variation between first wave and second wave feminism can be summarized as a shift in focus from equality to difference, from addressing the inequalities of the state, to addressing the differences of women from men and from each other. First wave feminism can be described as a form of liberal politics, where women's equality is desired but the terms of equality –what it means for a woman to be equal to a man- remain unquestioned. This can be opposed to radical feminist policies, where women's ambition for liberation is defined in terms of difference; what it means to be a woman. The work of Simone de Beauvoir named *The Second Sex* is central to this debate; for Beauvoir, women are 'other' to men –they cannot be defined in male terms since they are different from men.

Second wave feminism, emerging in the 1960s and 1970s, especially in the United States, placed more importance on understanding why women were different from men, rather than on how women could gain equal status to men. In 1949, Simone de Beauvoir says, one is not born as a woman, she become a woman. She declares the role of being a woman doesn't originated in the nature but it is based on the women's internalized social prejudices and traditions that lasted for centuries. She stated to be a housewife pretends the woman to go beyond, and the corporation of marriage causes the woman to become as a secondary being, therefore the women should be economically independent by having a carrier. Second wave feminism that affected by Beauvoir's thoughts, diffused so rapid from 1960s, different from the nineteenth century's main target of being equal to men of liberal feminism, comprises that women are different from the men, owning a different culture and different manners. Attempts to evaluate female difference from men, both physically and emotionally, took place through material critiques and the establishment of the women-only groups and conscious-raising workshops. Second wave feminism recognized that, of equal significance to political and institutional forms of discrimination, there is discrimination experienced on a personal level –for example within the home- leading to the phrase 'the personal is political'.

At the same time in the 1960s the women started to deal with some big matters of social justice and peace as they are at the same importance of their own subjective troubles and decided both troubles deserve equivalent conflicts. Radical feminism saying that what personal is political and every kind of relations are the matter of

potency. It attributes the base of women's depreciation to economical reasons, not only capitalism but to the ideology of patriarchy. It claims that, to struggle against the people who sees them as depressed and keeps them down, is the most important thing; in other words it is against the men. In this period there are some studies by Kate Millet and Shulamith Firestone about sexual relationship, procreation and woman's body biologically are important. They saw the task of woman's reproduction as the reason of sexual based division of labor, and try to eliminate the roles based on giving birth and childcare by artificial systems that are wiping procreation. In 1974 Ti-Grace Atkinson in her study named *Odyssey*, states that, the basis of the separation of an individual as a woman can be classified into biological and sociological terms, pointing the biological term as "female" and sociological term as "woman", underlining the difference between the sex and gender (Donovan 1997). There are so many definitions and attempts to explain the causes of female differentiation, but in every of these theses, the base point of them is the definition of the cause as sexual difference and the form of the oppression as the patriarchy.

Today, despite the persistence of certain kinds of sexual discrimination in society, not a lot of women want to define themselves as feminists. Furthermore, in the workplace, and within professional environments, the majority of women choose to describe themselves in gender-neutral terms, such as the general use of person or officer and etc. For example like the general use of *profession-man* kind of use (businessman, policeman), instead of use of *profession-woman* kind of use (businesswoman, policewoman), usage kind is shifted to *profession-person* (businessperson, police officer) form.

2.4 The Woman Movements in Turkey

Since the written history to today, the communal expression, is virtually under the dominance of men. Because of that, in the second half of the twentieth century, some feminists pointed out, it was the time to start to write the contrary of "History", "Herstory" (Boulding 1976). From that point of view, if we look at the *herstory* in Turkey, meaning the history of women actions in Turkey we must handle almost the last 150 years period. The woman movements in Turkey can be separated into two, because of the density of events, actions and demands: the first period between 1910-1920 and

the second period since the 1980s. There is a timepiece before the first period as a preparation period and one before the second one can be called as the 'arid years' in the quality of a standstill period (Tekeli 1998).

There are some similarities with this time division and the timing of Western feminism movement, roughly. In the West, period before the World War I can be called as first wave feminism. The period between the world wars, in the societies that fascism and authoritarian regimes took place, feminist movement was extinguished. There was not any direct effect on the extinguishing of feminist movement; but by taking what they want with the right to vote, the illusion of the accomplishment of the victory made them withdraw by themselves. Again in the 70s new wave feminism showed them they were wrong, and patriarchal order was still current, especially in the realm we call private life (Tekeli 1998).

There is a parallelism between the Turkey's feminist movement and Western movements with a delay of 5-10 years. However women in Turkey, under the pressure of the authoritarian regime in the period of single political party -of course not as harsh as German fascism-, and with the hallucination of realizing the objective of attaining the civilized and political rights like the democratic Western societies, stepped backwards. For a long period, the new elite women of the Republic went on repeating the delusion of there had been provided the sex equality in Turkey owing to Atatürk.

2.4.1 The History of Woman Rights in Turkey

Like it is impossible to destroy all the humans on a geographic part and constitute a brand new society on it, the social history in our society cannot be cut with a knife at the point of the Republic without the heritage of past experiences (Hacımirzaoğlu 1998). Like all the other societies the woman was and is so important in Turkish society too. Woman plays the role as a bridge between the family and the society. On trying to explain the situation of woman in the society and her tasks, firstly she must gain the essential personality as an individual, afterwards she must gain the necessary place in the family and in the society.

When we think about the place of Turkish woman in society, in the progress of history, we can see that in various Turkish states the woman has an important and respectful position. Woman has that important position not only within the family but

also in outer space, besides, the government. However, in the periods of Seljukian and Ottoman, the traditions of Middle East, that relations intensified because of the religion of Muslim, became effective; resulting the woman to carry the responsibility to tend through domestic, becoming isolated from outer communal space. In the Ottoman society, the structure of the society was based on the differentiation of the sexes so there became two different worlds. Man's world was communal, woman's world was private, and her existence is only in the family. Woman imprisoned in the home who was forced to cover herself, lost her role in the society.

This situation started to be changed by the developing ideas about liberalization and demands of education after the declaration of Beneficial Reforms in 1839. There were the requisitions of composing a whole public opinion about sorting out the problems of women within the demands of Reform Era's writers' Western-like rights. In the main frame of westernization and modernization, the concept of woman-man relations was involved. The interesting side of this is the fact that, men starting this discussion. Some of that period's reformist men gave priority to the woman concept to determine the concordance between Islam and modernism. This inclination can be called as "The moderate rebellion of men against the Ottoman patriarchic system" (Unat 1998). In the entire conception of Ottoman Society, a dilemma having two wholly different sides was dominant from Reform Era to II. Constitutional Period. On one hand the ones searching for innovations inspired from West, the other side the wishes of the ones who want to stick to East's traditional values were got together. The woman's position in society was the main cynosure for both sides. One supporter of westernization is Şemseddin Sami defended the idea of the whole humankind can be educated by educating the women. According to this writer polygamy, women's coverage, the situation of women's imprisoning in the home and divorcement on one side has nothing to do with Islam.

Especially through the nineteenth century's end there is an important ascent, *Hanımlara Mahsus Gazete* (Newspaper for Women), which must be emphasized. Besides the essential contribution of women to this newspaper, various intellectual men underlined the necessity of women's liberation. Some of them were, Hüseyin Rahmi Gürpınar, Halit Ziya Uşaklıgil, Namık Kemal. This newspaper was different from its contemporaries; all of the main staff that working for this newspaper were women and it was one of the most long lasting publications in the country in the period of 1895-1908 for 13 years (Şafak 2004). During the ongoing period, after a lot of complications, II.

Constitutional Period admitted the medium for some discussions; for example the new law demand about the women's covering themselves. During the Constitutional Period a lot of woman associations took shape. The first woman associations were mostly formed for the aim of charity. One of the most important changes was the switch from the education for women in the home, to the education in schools. Especially the Decree of Law of Family in 1917 was so significant, because it was the first standard document comprising all the people regardless of his/her religion in the Muslim countries.

The atmosphere that World War I caused has ascertained a compulsory switch in the ordinary roles of women like it did all around the world. The War became a wholly fighting war that all the men were in the front lines, and women labour was needed in the back duties. Additional to everyday duties, in order to provide the soldiers' needs, the women labor was employed in the new factories. After the war's result was a defeat and was Mondros Armistice in October 30, 1918 with a bitter view, the women with not having any rights were having some meetings and protestations. The started Turkish War of Independence was not only a war with guns it also represented the new structuring's installation and salvation. During Turkish War of Independence women made some important activities. Halide Edip Adıvar was a corporal in the Atatürk's battlefield, and some more women were involved in the army as soldiers. Meanwhile another group of women were involved in some collective protest activities (Unat 1998). Thus, the delegates of *Anadolu Kadınları Müdafaa-I Vatan Cemiyeti* (Anatolian Women Protection of Homeland Society) which were founded in some non-occupied cities like Erzurum, Kayseri, Niğde, Erzincan, Burdur, Kastamonu were protesting the orders and arrangements of the foreign governments; which are occupying some parts of İstanbul, İzmir, South and Southeast of Anatolia with the use of telegraph (Unat 1980-1981). Howsoever they were these delegates are the wives or daughters of some high bureaucrats; they made the whole world to establish the social existence of Turkish Women (İnan 1975). The hardest part of our history was the period between 1914-1923 did made a very important rise in the context of women rights.

Atatürk's aim of taking Turkish society in the degree of modern civilizations has two important sides; first, destroying the traditionalism, second, disposing the rules, institutions, organizations appropriate for this purpose and rising the new generations in the new path. So we can say that these years of Republic were the pursuit for renewal in all aspects. And because of seeing the family as the foundation of the Turkish society and the woman as the pole of the family, new republic gave essential concern to the

family members, relations of them and the will to rise them to the point of modern civilization in education and economies. Atatürk's approach to woman's status has a universal quality having a wide perspective, and this perspective is one of the most distinctive properties of the new republic. In the year 1923 by saying "…the ultimate reason of a society's failure is the ignorance of the women, when one organ of the society is working and the other one isn't working, the society becomes paralyzed" showed us his point of view. The law of Unification of Education in 1924 was a very good starting point making for this aim with an arrangement of the education as centralized and also opened the gates of primary schools, high schools and academies to women. This means the equality in education with no gender discrimination.

The Ottoman woman movement between 1910 and 1920s' ends was active including a time of war and tried to influence the modernization period. The women involved in this task were, the ones who tried to create a new lifestyle for women, struggled to make the marriage agreement equal for both sides, pushed the limits to attend the universities, making some professions open to women. So it can be said that, the general idea of the woman rights were given like a present to women's hand by Atatürk is unfair.

Turkish woman, when compared to the other developing countries' women, especially to those from Muslim countries, has so many civil and political rights; and having a much more effective role in communal areas. In Turkey the woman had taken the legal rights to choose her own husband, to divorce and to take the custody of children by 1920s and apart from them compulsion of basic education for women for free by 1923; and by 1930 the right to vote and to be elected in local elections, by 1934 in national elections. Although these rights could not been used at the same degree by whole woman population, many women attained education; political attendance and employment opportunities were likewise the women in industrialized countries (Arat 1998). The statistical data on the participation of women in various professions are so stunning than the ones of Western countries. The data of the year 1970 shows us that among every 5 lawyers 1, and in 6 doctors, 1 is woman (Öncü 1979). Turkey is the third in the alignment of women having an academic career among the world, taking place after USA and Canada (Coşar 1978).

These data can be interpreted as the liberation of Turkish woman and associate it to Atatürk's efforts and the Kemalist[•] reforms of 1920 and 1930s by some people, and some points out the inequality in getting use of these rights by sampling it by the gap between the urban high or middle class women and the low class or rural women. There is no doubt in the sincerity of the creator of the republic about the liberation of women issue though it stayed so limited especially in rural parts because of the conservative groups and the dullness of Islam tradition. It is a fact that the general approach was traditional ideology in the Turkish Parliamentary, which was founded in 1920. Another comment about the reason of these reforms stayed so defective is accentuating on the socio-economic conditions. These reforms were limited because they were proceeding before the economic progression. At those times the society was mostly agricultural, there is neither a big bourgeoisie nor industrial worker's class. For this reason the woman rights could not been internalized by a little group of apolitical woman labor. So this "state feminism" concept could not become nationalized and compose a wholly liberation (Kandiyoti 1991).

In fact there are some ideas about what made Kemalist groups to tend through some reforms giving Turkish women some rights and creating some opportunities for them. These are because of the will for economical development and the aims for Western style modernization. In Turkey, the meaning of modernization and development is Westernization. So instead of Muslim patriarchy, the secular "Western" patriarchy was proposed with Kemalist reforms. Thus, Kemalism's efforts on improving Turkish women's life following the West were just because of trying to reach the level of Western societies' level, which was still perceiving woman as the second sex. These reforms were aiming not exactly liberation of women and improving the intellect and identity of woman, but to furnish Turkish woman with the education and skills in order to be a better wife and mother, for increasing their contribution to Western style republican patriarchal order (Arat 1998). So we cannot say that these reforms aiming the socio-economic development are feminist in character. Kemalism neglected the gender hegemony like the class contradictions. The only struggle seemed legitimate was the struggle against the occupant countries' military and economic forces after the World War I in the age of single partied state structure. It was expected the society to

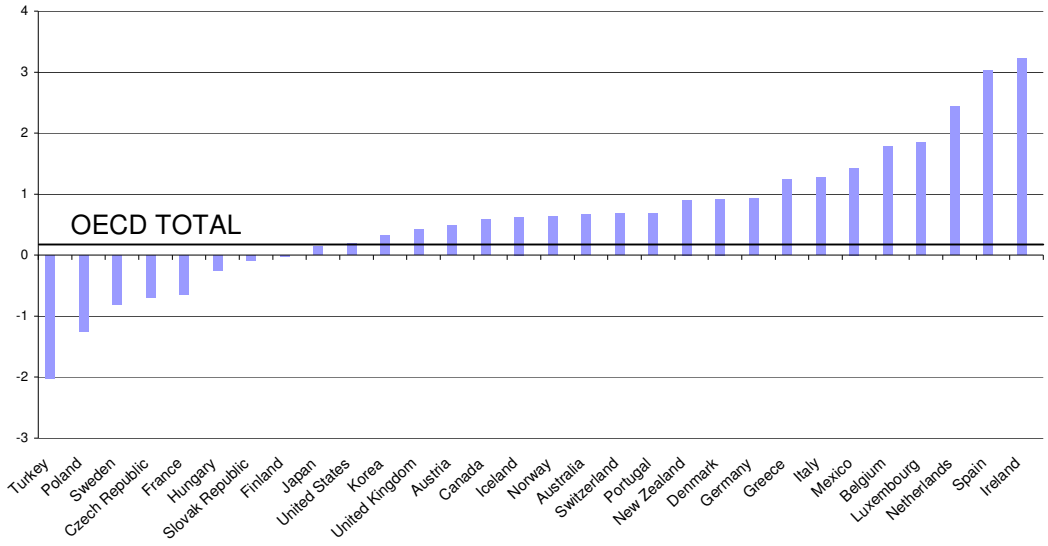
[•] The years between 1920, the formation of TBMM or 1923 Republic was founded and 1938 the death of Ataturk is named as Kemalist government or period. Because of there has not been any effective opposition against it, as the valid formal ideology of Turkey until the 1960s, Kemalism can be extended comprising 1960s.

unite for the aim of national development, and be ready to sacrifice other needs for creating a nation and country. In this context the women's education and participation was not seen as a tool of creating an individual consciousness of obtaining themselves or of developing a collective conscious for formation of a social sex class, but as a method to provide a national development.

2.4.2 Today's Women in Turkey

According to formal statistics, only 3 of 10 adult women and 7 of men are involved in the working life outside the house. Approximately 7 of every 10 women who are involved in the whole labor are unpaid family laborers, and the same rate for the men is 1 of 10 (DİE 1996). The women working as paid workers earn on an average of a half of the men's earnings (DİE 1996). If we look at the rates about the number of people working without any social insurance we can see that the women's number is so higher than the men. Eventually, as a general idea these numbers show us the size of the inequality of the sexes in economical terms. Like these numbers in terms of national, if we look and compare these numbers on an international level, gender inequality in Turkey is striking too. Turkey is the country having the least number of women's participation in labor among OECD (Organization for Economic Co-Operation and Development) countries. It can be seen, even in the production industry that mostly urban women taking place, the workingwomen ratio is so low when compared to the countries at an approximate level of industrialization and development of economy like South Korea, Malaysia, Venezuela, though to the countries like Tunisia or Morocco which are lees industrialized.

Table 1. Employment rates of women, (OECD Factbook 2005, 2005).



Employment rates: women **Average annual growth in percentage, 1990-2003**			
Turkey	-2,0	Norway	0,6
Poland	-1,3	Australia	0,7
Sweden	-0,8	Switzerland	0,7
Czech Republic	-0,7	Portugal	0,7
France	-0,6	New Zealand	0,9
Hungary	-0,2	Denmark	0,9
Slovak Republic	-0,1	Germany	0,9
Finland	0,0	Greece	1,2
Japan	0,1	Italy	1,3
United States	0,2	Mexico	1,4
Korea	0,3	Belgium	1,8
United Kingdom	0,4	Luxembourg	1,8
Austria	0,5	Netherlands	2,4
Canada	0,6	Spain	3,0
Iceland	0,6	Ireland	3,2
		OECD total	0,2

On the base of "the participation criterion reliant to gender" which is developed by United Nations for measuring the sexist character of the financial, political and occupational participation's structure, Turkey is the 98th in 116 countries from the data of 1992-94 (Şenesen 1998). The number of women's participation in labor of most 'developing' countries, which are having the strategy of industrialization for exportation in 1970s and 80s, were rising rapidly that there became a fact named as "feminized labor." On the other hand, it can be said that there has not been such a transformation

for the woman's employment in Turkey; though there was the strategy of integration to international market and the rise in the exportation (Eyüboğlu, Özar, Tanrıöver 1998). On the contrary, we can talk about masculinizing character of labor gradually in Turkey. If we look at the employment data changing through time, the percentage of workingwomen was higher than 70% in 1955 that, in 1990s it fell to 30%; and parallel to this the ratio of the women who entitled themselves as housewives raised to 82% in 1990 which was 78% in 1975 (DİE 1995). The reason for this change is with the inner immigration; the women of rural, change their status from mostly unpaid family workers in agriculture to housewife in urban without participating in labor market (İlkkaracan 1998).

Like the whole world, the most definite handicaps of women's working outside the home are the division of labor according to gender. Most of the women are defined primarily as wife and mother in the family and are not canalized to work outside the house by constraining their education to compose the necessary base for working. We can talk about more handicaps confronted by working women caused by the gender difference, like the obligation of taking a big workload because of them keeping on taking the whole responsibility of the house.

Although employment of women is low, the ratio of high-educated, professional women who are categorized as 'scholarly and technical person' in Turkey is at a similar level as some of the West countries which have a more intensive woman employment, moreover higher than some (Kandiyoti 1982). This contradictive quality of woman employment in Turkey is because of a dualistic approach to woman education as Erkut has determined. It was affirmative for a little number of high-class women, who have the chance to make good use of the equality in opportunity given by the Republic's reforms, to have a profession and be involved in some areas like engineering, medicine, laws-which are still in the men's hegemony in Western-; and for other women the tendency was to hamper instead of supporting them to take education, because of the traditional values and practices (Erkut 1982). When the involvement of women in employment shows big skips depending on the level of education, it is so less definitive for men's involvement. According to 1987 data, the percentage of workingwomen who are graduated from primary school is 6.2%, from junior high school is 10.8%, from high school is 28.1%, and from universities is 67.4%. For men the percentages at the same order are 81.6%, 70.5%, 78.2% and 92.9% (DİE 1996).

From this point of view we can sum up the woman employment in three different groups: Mostly, rural women who are working as unpaid family worker in agriculture; the women from the low-socioeconomic class who are working as low paid, labor-intensive workers; the women from high or middle class who are professional and high-educated (İlkkaracan 1998). All of these three groups face various problems depending on division of labor according to gender and the position of women as secondarily, besides their discrimination in the work life because of their class differences.

'The women in rural areas mostly working in agriculture' are the biggest part of women taking place in general labor. So instead of poverty of labor this group's problems are working as non-paid, hard working conditions, the lack of social security, and for the paid workers the control of their income is on the men's hand in the family became prior. The second group of women defined as the 'low-class urban women' being between the rural and high-educated urban women are mostly consists of first or second-generation immigrants. Most of them are working in production industry or service sectors with low wages under hard conditions. The labor rate is the lowest for this group. These women of low-socioeconomic class living in urban areas face the problems of bearing the heavy tasks within family and prevention of them to be in the work-life outside the house because of the pressure of the traditions. If they could work, in addition to these, there are some more problems about the circumstances of the work they found such as the hard conditions of work, the income and work satisfaction being so low. However, this group has the possibility of a big potential regarding the situation of Turkey about the developments gained in capital economy, the labor must shift into service and production sectors in urban areas from agriculture. So this situation forms the basis of the thesis of 'becoming a housewife after immigrating to urban' (İlkkaracan 1998).

As this research's domain is industrial product design, the third group of women will be considered; 'the high educated, owning a profession women.' The labor is high in this group too (as the rate is 67.4% for university-graduated women), and this is the group of women who have the best work conditions among the three groups in terms of physical conditions, social security and amount of income. From the limited amount of studies made for this group some subjects come in-front such as the phenomenon of male executives' preventing the women's going up in their careers, entitled as "the glass ceiling" or the sexual harasses in the work place (İlkkaracan 1998a).

Sevil Sümer made a survey by comparing the Norwegian and Turkish modern women's perception of their own identities that are young and high educated by questionnaires given to those women of both nationalities (1998). In a section of this survey the women were asked to give comments on the situation of women in their own countries. In general for Turkish women the identity of "woman" is more recessive and less important than for Norwegian ones: "I don't see myself as a Turkish woman, but as a Turkish person. I mean, I never think about what my role is as a Turkish woman." They don't include themselves when talking about Turkish women as they use the phrase "they": "Turkish women are more domestic. Because of they are non-educated they stay behind, can not have the initiative to take decisions for themselves." On the other hand Norwegian women generally include themselves when talking about Norwegian women: "Us, Norwegian women have our rights, at least on paper. We have the equal rights in education; there are some legal systems for divorced women and alone mothers. I guess we had a lot way in the equality between the sexes in Norway." Although the Turkish women Sümer talked to are complaining about their secondary position in the society, they are pleasant of their own situation and thinking that feminism which accentuates on woman rights is unnecessary: "I never support the movements based on sexual difference. I never separate it like woman rights or man rights, because first of all we have a problem of human rights."

This data of the survey, confirms the idea of some social scientists working in the area of woman studies; that, women having an economical welfare and educated women's point of view on the gender, is mostly determined by their advantageous position (Tekeli 1995). The ultra heterogeneous structure of Turkey, the differences of economical situations between the social groups and difference of values are preventing the formation of a gathering identity among the women of Turkey (Baykan 1990). Şirin Tekeli describes this situation as below:

> Most of the university-graduated women took their class's support to perform their own professions, and were treated well among most occupations because of the elitist role they have been given. This situation caused impossible to point out themselves, as an over privileged group and to understand that mostly their gender is under pressure in the society…For this reason a big part of the elite Turkish women treated feminism as an unneeded ideology for their country (Tekeli 1986).

One of the factors causing this situation is historically the women of middle class were encouraged to take an active role during the efforts of modernization by giving the women their own constitutional rights. During the first years of the Republic

government took big and effective steps to change the position of the women in the society and the relations between the sexes. Those developments held by the distinguished governors about the woman rights nearly became a symbol against reactionary caused this period named as 'state feminism' (Tekeli 1995). The ideology of laicism, westernization reforms and the elite sub-culture they defined, encouraged the women to have a profession by taking the higher education needed as a part of the mission of modernization (Öncü 1981).

This campaign proposed for women to have respectful professions prevented these professions to become cliché separations according to gender (Acar 1990). The general tendency of separating the professions as woman-profession or man-profession, which is so common in European countries is not so definite in Turkey. For this reason most of the women who are working as specialist professionals do not think they are treated with a sexist behavior and think that they are competing with men under the same conditions in Turkey. Most of the high-educated professional Turkish women are concerned about the woman problems in our country but they qualify feminism as over militant, forcing females to become more masculine and antipathetic (Sümer 2001).

CHAPTER 3

INDUSTRIAL DESIGN IN TURKEY

3.1. Introduction of Industrial Design to Turkey

In Turkey industrial design is a new profession and discipline relatively. It was always said to be a profession of the future or a profession offering a good future, and still the same phrase can be used. Although the movement of a modernized industrialization has been intensified since the 1960s and the professional education of industrial design has been started in 1970s, it had been still a topic of disputes around the subjects like the existence of the discipline of industrial design and the necessity of it in Turkey, till the last 1980s.

This topic will be clarified starting from the education of the profession because of its appearance in Turkey primarily, independent from the need for the profession in Turkish Industry, meaning the appearance did not occur in its natural course. 'The education of industrial design' concept in Turkey appeared approximately forty years ago, and started nearly thirty years ago as an under-graduate program in Istanbul. The starting point can be defined as the project about the adaptation of Turkish handicrafts to Western markets between 1955-57, in the frame of American aid program by ICA (International Cooperative Administration) which we do not have much more information (Er and Korkut and Er 2003). Again with the help of American aid program in 1956, METU (Middle East Technical University) was established. A little while after its foundation, both sides of American and Turkish decided the Department of Industrial Design to be opened under the Faculty of Architecture. Some serious studies were held during 1960s including the support of Ministry of Industry and reached to its peak point by the designation of an American designer for two years, to form this department in 1969 (Munro 1971). However METU started this professional education of industrial design in 1979.

In addition to these efforts the interference of the Ministry of National Education and the support of Germany, Institution of Higher Education in Practical Fine Arts (Tatbikî Güzel Sanatlar Yüksek Okulu) was founded. Although there was not such a

department named as ‘industrial design’ within this institution, it stayed as the only place giving an industrial product design education nearest to today’s manner until there was some independent units or other schools in the frame “Industrial Product Design”. In summary, we can say industrial design education appeared in a period determined as between 50s’ last and beginning of 60s in the context of American support program with METU and Institution of Higher Education in Practical Fine Arts (today named as Marmara University Faculty of Fine Arts) and practically started in the beginning of 70s in the Academy (today named as Mimar Sinan University) (Er 2004).

3.2. The Economical and Political Progress of Turkey with Respect to Industrial Design

To understand the progress of industrial design in Turkey we have to think this concept parallel to progress of economical and political conditions.

3.2.1. The Progress of Turkish Industry in the Period of 1923-1980

In 1946 the political system changed into a multi-party system and because of that, elections started to happen. In the election of 1950, a new party took the most of the votes and formed a majority in the parliament, was Demokrat Parti. This party was politically liberal and can be said populist that most of its supporters were from rural areas of Turkey. The biggest base of Turkey’s economy was agriculture and the industry was limited of some state owned enterprises coming from the industrialization plan of 1930s (Er 1994). During 1950s as a political strategy the government encouraged the private entrepreneurship and exporting agricultural goods by the recommendation and support of USA. At the first years of this new economic policy, Turkey was provided to reach good rates of development with the help of appropriate internal and external conditions. However in 1954, the economy leaded through a regression and it was thought, to have a more protectionist attitude in trades would be better. In 1950s, the basic infrastructure of the country had been formed, and a national native market was formed for industrial goods. The number of private initiatives became higher who started the assembly of durable consumption goods that were imported formerly with a license. By the late 1950s, the first step of modern

industrialization was realized under the protectionist mode started in the 1930s (Er and Korkut and Er 2003).

After the military coup in 1960, the main aim of the government appeared to be the industrialization of the country through a planned economy in 1962. The period's Economy and Trade Minister criticized the tendency between 1938-1950 as "State entrepreneurship is started to be an aim instead of a mediator, in other words state is pulled into the capitalism." (TC Ministry of Economy and Trades 1951). There were made some five years plans and by analyzing them we can see the aim was to become wider and stronger industrially. In the period 1963-1966, 33.2% was planned to go for industry (18.7% to production industry) of the total investment and 30.9% (18.3 % to production industry) was realized. Agriculture took the rate 16.9% (realized 15.5%) of these planned investments. In the second five-year development plan the investments for industry increased to 34.1% (production industry 28.2%) and the realization was 37.7% (production industry 25.7%). The target for agriculture was 15.2%, and realized 11.8%. In the third five-year development plan, the industry foresighted as taking 45% of the total investments (production 31.1%), but realized as 31.3% (production 28.2%). For the agriculture the 11.7% was separated and it was realized (Kuyucuklu 1993). As we can see from these data industrialization was so important in the planned period.

At that time, the period between 1960-1980 Import Substituted Industrialization economical policies applied mostly. It was having a large enough native market, and some experience in manufacturing. But since there was a really important resource transfer, because of the system of inducement-protection, it could not been used in the sector primarily. The economical progression process caused the industry to be over-dependant on importation and interior market. This structure caused Turkey to have a delay in the application of the economical strategy to open out based on exportation. This situation continued to the 80s (Yücel 1997).

3.2.2. The Progress of Turkish Industry After the 80s

The decade of 80s is like a breaking point that, the general conception was changed in Turkey. We can see the intention to be more open and courageous to outside, being aware of there is a world outside and Turkey must be in it with competition and it is more advantageous to take place in that arena as socially,

economically, industrially, meaning as wholly. After the economical and political decisions of 24 January 1980 Turkish economy was reconstructed in order to try the industry to become having an opened-out competitive structure. Some innovations were so helpful in the increase of exportation of Turkey such as, positive real interests, a freer importation regime, flexibility in KIT pricing, application of daily regulated free exchange rates, extensive exportation loans, application of additional value tax (KDV) and investment inducements. However the policies applied for industrialization intended for exportation could not been enough for encouraging new investments and technological development in the industry. The chance for constructing a new industry – by taking the benefit of the caught positive political and economical mood- that is open to international competition and is able to produce its own technology was delayed to latter years (Yücel 1997).

In the decade of 80s an important policy that developed around the world and found a place in Turkey, is the privatization. It can be explained as the policy of the governments withdrawal from the commercial activities; but could not been achieved on a desired level in Turkey. This era's contemporary governmental manner is a withdrawn government from the production, instead, taking some steps in order to provide a medium of markets working more systematic and in competition, by using its legal sanction tools. The countries that are getting ready for information age are accelerating to research and development activities. In this era, the state assigned the task of industrial production to private sector and is preparing the medium conditions appropriate for competition. It also supports the elevation of the industry's ability of producing technology in order to increase the rates taken by the industry in both national and international competition. In these countries only giving inducement to research and development activities supports the private sector. Today moreover than having some factors like labor, capital or natural resources; the country's technological infrastructure and dynamism, the ability to produce technology and generate innovations are more strategic factors. These factors are representing the country's structural competitive power in long term (Yücel 1997).

After the economical crisis in 1994, there can be seen a big decrease in the result of industrial production and the rates of using capacity. The industrialists delayed the investment and exportation efforts because of the uncertainty in financial market and exchange rates. The resources that are ought to be used in production, dislocated to rant economy. Furthermore, internal loans and as a result of this situation, the medium

surrounded by high rates, caused the loan rates to increase to a point that the industry could not handle. So these economical conditions disabled resources to be used in industrial production to produce an additional value (Yücel 1997).

Because of the competition is getting higher and higher in the international arena the industrialists were in a bottleneck. They had to develop some strategies against it, to keep on their presence, and 80s is the decade of strategies in Turkish industry. In the 90s they tried to set a total quality level to be at the same level of their international competitors, which became a must today. And today the industry became more sensible that distinctive design is the tool to cope with this competition and branding is so important.

3.3. The Relations of Turkish Industry and Designers

Although there was an existence of industry and designers, there were some reasons why the practice of industrial design could not become widespread. But the main fact about Turkey's situation was its impossibility to create a competitive market, which needs a creative activity like industrial design. Competition is the reason of existence for industrial design and is the main thing that unites design and industry (Er 1998). The developments as liberalization of market, the union of customs in 1996, increase of exports, were forcing the industry to be more competitive when compared to former, since the 1980s' end. After conversion from closed economy to open economy both Turkish industrialists and consumers were affected by this change. The opening-out of economy caused entrepreneurs to have experience such as realizing the difficulties of international market. Thus, it caused Turkish consumers to notice various kinds of more qualified products, and changed the standards of them in terms of taste and behaviors by the help of unrestricted import of international industrial products. This situation of the consumer's knowledge and experience shifting after confronting new and various products more advanced in quality, standards and designs, caused a change in the consumer satisfaction. This change compelled the industrialists to produce parallel to new consumer needs and wants, and quickened the evolution in the industry.

We can say that, industrial design started to be understood as an important thing for competition and a product can be more remarkable by a basic result of industrial design, by the formal properties of a product, meant to be its appearance. This tendency

is so new that can be stated as started in 2000s. It is a brand new start of a progress that could not be estimated how long would it long, how much would it strengthen, if it would turn to be a culture of contemporary product design and development; which would take shape by some tasks independent from industrial design (Er 2002).

Today in Turkey the number of industrial establishments that taking benefit of the design phenomenon is not so high. And this little group realized the design activity needed, by the people they pay within their own structure as permanent staff. On the other hand in developed countries there is a service sector that based only on this task. The firms that are unable to employ a designer under their own body and also big firms, addition to their design department, choose to take use of this independent design consultancy. The design department within an establishment serves deep knowledge in a specific sector whereas an independent design office serves wider vision because of serving to different kinds of sectors, and a wider experience though sometimes shallow. But in Turkey the amount of this kind of independent design offices are a few. It can be said that if this service sector about industrial design was formed, the profession of industrial design would become more established. Especially after the Law about the Protection of Industrial Design in 1995, today our industry needs industrial design activity more than former. The ideal situation would be reaching an amount of independent offices enough to create a sector, which consists of multi-disciplinary professionals and the industry being more aware of the designers, and need and demand their service (Hasdoğan 1998).

In the developed countries all around the world the investments of research and development is taking the rate increasing to 10% of the whole budget. On the other hand, this rate depending on the specifications of the product is so little in Turkish firms. Sertaç Ersayın, the industrial design executive of Beko Electronics says “Like the other fields Turkey seems so under the world’s standards in this field. World’s big companies reserve at least a rate of 2,5-3% of their budget for research and development activities, and design takes an important part from this budget.” According to Ersayın Turkish firms that are working with millesimal numbers have to define these tasks as investment instead of expenditures. He points out that some firms such as DemirDöküm, Arçelik, Beko, Ford, Vestel and Eczacıbaşı are growing with their investments on design activity (Balaban 2005).

In his journal “Türkiye’de Endüstriyel Tasarımın Bir Geleceği Var mı?” (Is There a Future of Industrial Design in Turkey) Alpay Er (2002) says that, to answer

this question is so hard that firstly this equation depending on various dynamics, with so many unknowns, and which is so complex must be examined deeply. For example, the stability in economical and political situation of Turkey in the close future, development of Turkey's industry in forthcoming years, the integration of various sectors with global markets, and surely our country's role, which is defined by global economy, are only some of the macro dynamics, which will affect the answer to this question directly. In addition to these, we must consider the dynamics more related to industrial design such as the quality and spread-out of education, the effectiveness of introduction and incitement mechanisms, and professional organization; then analyze the picture of industrial design's future. Now these issues would be examined.

3.4. The Issues Effecting the Future of Industrial Design in Turkey

3.4.1. Global Factors

On the very first look, though it seems as only the designers and their products determine the future of the industrial design in Turkey, there are some macro elements, which can be more effective than the designers, heading by globalization. Globalization is changing the economical, cultural and social issues on international and national levels. Because of its direct relation with industry and culture, industrial design as a profession is affected by the globalization's results on the first degree. We cannot qualify the effect of the globalization to Turkish design as negative or positive. Like globalization includes some threats for industrial design in Turkey, it offers some opportunities also (Er 2004).

In general, with respect to industrial design we can see that globalization wishes to form a single world culture, which is aiming Western type urban users by the products, that is introduced as universal design. As a result of this, local cultures' traditional and authentic product types, usage habits of them and their life styles were rasped by globalization. The universally designed products of globalization that were aiming economical accomplishments all around the world markets were rubbing the cultural differences and identities. So, as a result, design for competition created the paradox situation of fading the *competition* with the *design*. As a matter of fact, the transformation of national cultures -also so many sub-cultures among these-, to a single

world culture seem to be impossible. So cultural variety would go on. The local product identities and styles that produced by different cultures would take place in the variety of world market (Bayrakçı 2004). To summarize, concerning the globalization in terms of industrial design activity, globalization can transform the cultural differences into identical design elements, in the case of an appropriate use. It can be thought as a natural advantage for Turkey's industrial design future, injecting some cultural codes, to form its own style.

However, thinking the globalization economically; there is a fact we must not forget that globalization is the unification of the capital regardless of national borders. This fact should not be neglected when thinking about Turkey's industrial design future (Er 2004). As an example if we think about the automotive design in our industrial history, it was seeming possible to talk about some really exciting product design and developments such as Anadol, STC, Çağdaş in 1960s and 1970s; but the whole sector lost its national characteristic by foreign associates taking the most shares by the 2000s, except a few commercial vehicle producers. Well then, only a limited design is possible, restricted by given responsibility within the division of labor determined by some corporations such as Ford, Renault and Fiat, within the factories of them in Turkey. The idea of creating a wholly Turkish automobile, and its sale inside and outside the country as a native brand seems so far now, but seemed reachable in 70s. This progression is related directly to the globalization's results. Some close progressions can be seen in such sectors, which require big investments of capital and technology. To compete with this situation the rest of the corporations must become global like the international brands, and this needs a big capital force that only one or a couple of groups can afford it in Turkey.

3.4.2. The Quality and Spread-out of Education

As we can see, unlike the established design schools internationally, in Turkey the foundation and progression of industrial design education did not take shape neither with any internal needs, nor born from a real poverty in the industry. It was born just because of the hypothesis that there would be a need in the future. When we look at Western countries, industrial design came into light, primarily within the industry itself as a creative activity. Then these firms requested and financed the education of

industrial design by themselves; in other words, the necessity of design activity for industry reasoned them to form this education needed. For instance, the first industrial design program in USA started at the beginnings of 1930s in the body of Carnegie Institute of Technology which is near Westinghouse by the demand and support of this firm. In the countries where industrial design is effective and widespread there is a strong link between the institutions of education and the industrial firms. So, if we can notice this relation between design education and industry as a matter of existence and advance for both sides, how can we explain the situation in Turkey that, years before the industry's poverty of design activity, the education of design become visible (Er 2004).

We can say the years 1950s ends and the beginning of 1960s are the years when the project of development by industrialization and modernization of Turkey started. The common idea of those years was there is a technological problem of us in the base of industrialization and by transferring technology and assimilating it, industrialization would materialize after a period. The native industry must be protected from the outer competition within its own market. The rest would be realized by itself step by step, and all the things necessary for an industrialized society including the discipline of industrial design would take its place among the whole frame. It was thought economical and social development would be realized within required circumstances, at the same way as the former developed countries did.

However, today with the effect of intensified competition the demand of firms for product design started to increase day by day. Today Turkish firms need to be at the same level with a potential competent, besides they need higher competition skills including the new product design. So today we can say that unlike the previous experience, the introduction of industrial design to Turkey by all of a sudden attempt without any concrete reasons for it, the design activity is needed to compete in the market. For this reason the gap between the industry and designers, was tried to be filled. As the only institutionalized entities are industrial design schools in Turkey, this gap is thought to be whether or not because of the education's insufficiency and academicians made some surveys about the industrial design practice to find out the correspondence between education and practice; and also defining the managers' and designers' perspectives of industrial design practice.

Asst. Prof. Dr. Fatma Korkut and Assoc. Prof. Dr. Gülay Hasdoğan from METU held a survey as postal questionnaires in 1996 among 528 industrial designers and 177 companies, which were responded by 104 designers and 36 companies. There were two

different questionnaires, one for designers and another one for managers. The designers were all graduated from three universities including METU, ITU and Mimar Sinan University (by the time of the survey there were not any other universities' graduates) with educational histories ranging between 10 and 30 years. General profile of the respondent industrial designers is as average age 30, gender rates almost equal, generally located in Ankara and mostly METU graduates. And the profile for the companies was, having ISO 9001 standard, registered designs in Turkey or employed an industrial designer at least once. From the respondent companies of 36, 26 were answered the questions concerning industrial design and 2 of them were not within the scope of industrial design. 17 of them were large-scale production companies, mostly located in Istanbul and other major industrial cities. Regarding their sectors, 6 were white goods and electrical household appliances, 5 in furniture, 3 in building components, 3 in electronics and the rest from other sectors such as packaging, automotive and etc. If we look at the managers responsible for industrial design activity among these companies, the number of managers from an industrial design or another design field background is almost equal to the managers who came from engineering background.

As a result of the survey the occupational profile of the industrial designers is as follows:

-Industrial and other design fields mostly furniture and interior design: Among the respondent designers, 28% of them stated that they have done jobs in terms of industrial or other kind of design. 83% of them worked in the field of interior design, 65% of them have done works in furniture design at least once throughout their career. The average age was 31, average work experience 8 years, and the number of women was 12 out of 29.

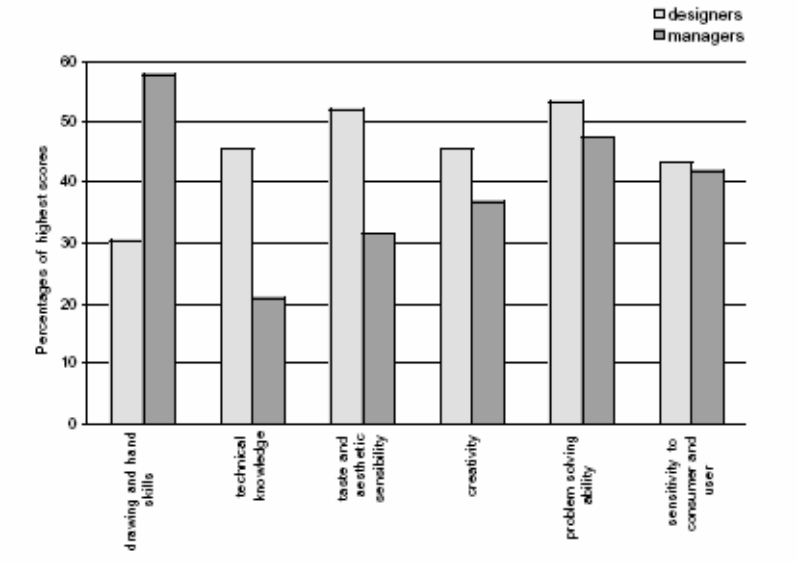
-Industrial design: Among the respondent designers 24% of them said that they had jobs can be included in industrial design. However regarding the work experience and professional qualifications only 14 of 25 cases can be qualified as a career in industrial design. From these 14 people majority were in the field white goods and electric household appliances, and electronics, and 3 of them are working as design consultants. In the whole group of 25, the average age was 30, average work experience 7 years, and the number of women was 14. In the subgroup of 14, the average age was 33, average work experience 10 years and the number of women is 8 out of 14.

-The others: Apart from these 52% of respondents, 18% was working in universities and mostly recent graduates who work as research assistants form this percentage. Another 18% was working in fields other than industrial design, related to marketing, retailing or management, not practicing in industrial or any other design field. And, 12% worked in other design fields such as interior or multi-media design (Korkut and Hasdoğan1998).

Another topic was about "the quality of industrial design education" in that survey. The industrial designers were asked whether their industrial design education they received was adequate to practice their profession if they had worked in industrial design. 63% of the designers chose the option "it was adequate in general terms but had deficiencies in many respects." And 16% of them chose the option of "I believe I acquired the necessary skills and knowledge an educational institution should provide." 10% of the designers chose not to answer this question. The most determined tasks as lacking about the education were computer-supported design, production cost analysis, and materials and manufacturing methods.

Also there are some more tasks included in that survey about the correspondence between industrial design education and practice such as "the knowledge and skills employed in professional practice." Industrial designers were asked to rate the extent which they were using their professional qualifications in terms of creativity, taste and aesthetic sensibility, drawing and hand skills, problem solving ability, and technical knowledge. Table 2 shows the comparative highest scores for each issue of both designers and managers. Managers think that industrial designers were most skilled in drawing and hand skills and least in technical knowledge, as the designers qualify themselves most skilled in problem solving ability, followed by the issue of taste and aesthetic sensibility and least in drawing and hand skills, with a little difference. It is significant that there is a really big difference between the designers and managers points of view in the issue of technical knowledge that nearly half of the designers thought themselves as most competent in technical knowledge it is least chosen by managers. And the percentage seems to be nearly half.

Table 2: The knowledge and skills employed in professional practice.
(Taken from *The profession of Industrial Design in Turkey: The correspondence between Education and Practice*, IDATER 98: International Conference on Design and Technology Educational Research and Curriculum Development, 1998.)



As a conclusion to this survey pointed out that education of industrial design seems insufficient in some ways and must be revised according to industry's needs. Such as there is a considerable number of designers working in the field of interior and furniture design which they have not enough specific skills and knowledge. On this issue, the designers suggest the educational institutions reviewing their policy of "no specialization." Industrial design practice in Turkey is demanding professionals who are more equipped with knowledge of materials and manufacturing methods, production cost analysis, and computer aided design skills. Also it is understood the companies' situation lacking design culture and awareness.

To summarize, like the situation of industry in Turkey, the industrial design education is not settled down all correct. But this can be turned into an advantage by shaping it according to the industry's needs. So for educational institutions these kinds of surveys are so useful for bettering the qualities of the education they give.

Today in Turkey there are several institutions that are giving the professional education of industrial design. There are eight state universities having industrial design departments, which are Middle East Technical University, Istanbul Technical University, Mimar Sinan University, Marmara University, İzmir Institute of Technology, Gebze Institute of Technology, Anadolu University and Mersin University

(having no student), and four private universities consisting of Izmir University of Economics, Yeditepe University, Doğuş University and Haliç University.

If we think about the relation between educational institutions and industry there is another issue that comes to mind, which is university-industry cooperation. One of the important tools to turn the knowledge accumulation into production is university-industry cooperation. This cooperation helps the course of the needed knowledge by the firms in the industry is provided by the universities that are producing basic theoretical knowledge. These institutions need cooperation in order to get use of scarce resources rationally.

After the developments occurred in the 80s that the opening-out of the economy and industry, the industrialists in national and international markets found themselves in search of the solution for recent requirements of higher quality, standards and design. The decade of 80s can be stated as the starting of this university-industry cooperation in Turkey. As the first time in the frame of university-industry cooperation, Istanbul Technical University and Istanbul Chamber of Industry and Commerce started the formation of a *technopark* in 1985 (Yücel 1997). Today more technoparks especially focusing on educational institutions are on charge, giving support of some technical issues, research and development services and some economical relief.

Technoparks or technology development zones are establishments of where some entrepreneurs took place who are demanding new technologies and having the ability to assimilate this kind of technologies, within some locations allocated by universities or research institutions. These establishments are based on research, which are taking use of the basic facilities and cooperation of technical universities having wide research capacities. Technology development, application and commercialization of it are the main issues for the firms in a technopark, initially. The technopark application is an activity of bettering the quality of products, development of new products and production processes in order to increase the international competition opportunities by taking the advantage of universities' theoretical and fundamental knowledge. Especially for small enterprises to equip a research and development center with either machinery and equipment or staff for development is harder. So, by the organization of a technopark, the industry's needed technological knowledge and solution to its problems are provided by using the research facilities and the needed space of a university for these activities. This application of technopark is an objective

that is accepted by many developed countries as being a system helpful of using the resources rationally. And today they are getting broader in Turkey

3.4.3. Introduction and Incitement Mechanisms

In the last thirty years Turkey could not use that valuable period by supporting the design phenomenon and design education for bettering the conditions of Turkish industry in order to cope with an over-competitive global market. Looking to Far East countries the value of this period can be seen, by taking place in world markets and its effect on countries' development by the share they took in the last thirty years.

Also, the Scandinavian countries published some books about the utilities of using industrial products and their aesthetic values as a policy almost a century ago. We know that Finland with this design policy have created famous brands, by redesigning some traditional and authentic designs special to Finland, which took place in the world market. At the beginning of 80s England used a similar design policy that John Butcher, the Minister of Industry that was responsible of design, in the government of Thatcher talked to the producers, in his announcement entitled "Design and National Benefit":

> Even if you accomplish in all levels such as quality control, finance, production and marketing, unless you made satisfactory product designs for customers, you would fail in the long period, and there appears some other rivals to take your place. This is an undesired situation for national benefits. Because the blank came into light is wanted to fill with import, and besides importing goods, we would start to export labor.

One of the directors of British Design Council, Gordon Russel says, "Design itself is an inseparable part of quality." The government of Thatcher, when forming the design policy did not neglect the importance of design education. Thatcher designated a famous design theoretician Bruce Archer for reorganizing of British design education and schools (Bayrakçı 2004).

Unlike these examples, in Turkey there is not any design policy adopted by any government. For this reason there must be some formations to produce design policies for the benefit of our country including all the private or formal people, institutions and organizations. Referring to this need, by the leadership of TİM (Turkish Society of Exporters) last year in 2004 there were some meetings held in order to form *Turkey Design Council* among The Society of Industrial Designers and The Society of Graphic Designers representatives; ITU, METU, Marmara University and Mimar Sinan University design professors; and fashion designers (Özkan 2004).

In this phase of formation preparations to form such a council will be useful in terms of putting the design issue to industry's and society's agenda. Also it would help to introduce Turkish design on an international level. Design is also a cultural indicator. The countries' material culture is reflected to others by their designs. It is a known fact that art and technology can be unified in a cultural integration by the design issue. To make Turkish design, a brand, can be by the help of such a council. By containing both the designers and the industrialists, it would form a medium for the active persons in the industry to achieve more goals on behalf of their individual benefits as designers and industrialists also an overall goal for our country in general on national or international levels (Bayazıt, 2004 quo. in Özkan, 2004).

3.4.4. Professional organization

Today in Turkey there is not a government based organization of industrial designers. There is an organization defined as an association entitled as Endüstriyel Tasarımcılar Meslek Kuruluşu, shortly ETMK (The Society of Industrial Designers). It was established in Ankara in 1988. It is the only professional organization aiming to introduce the profession of industrial design to Turkey, protecting the profession's rights, and developing the relations of designer-producer-user. To realize these aims, it makes publishing, giving prizes, arranging meetings and exhibitions, and giving consultancy to communal institutions. Today it has two divisions as the center in Ankara and a branch office in Istanbul. The number of member designers in the central office is 162, and the branch office has 101 members, forming a total of 263 members. In Ankara office 77 were women and 85 men, whereas in Istanbul there are 37 women, 64 men. The total number of women members is 114 of 263 with a percentage of nearly 43% (Taken from the General Secretary of ETMK, Mustafa Hasdoğan by e-mail dated to 31.05.2005).

3.5. The Panorama of Industrial Design Profession in Turkey Today

By taking the survey made by Asst. Prof. Fatma Korkut and Asso. Prof. Gülay Hasdoğan in 1996 as the basis, a similar survey is made in order to define the general formation of the profession of industrial design in Turkey. This survey was included the

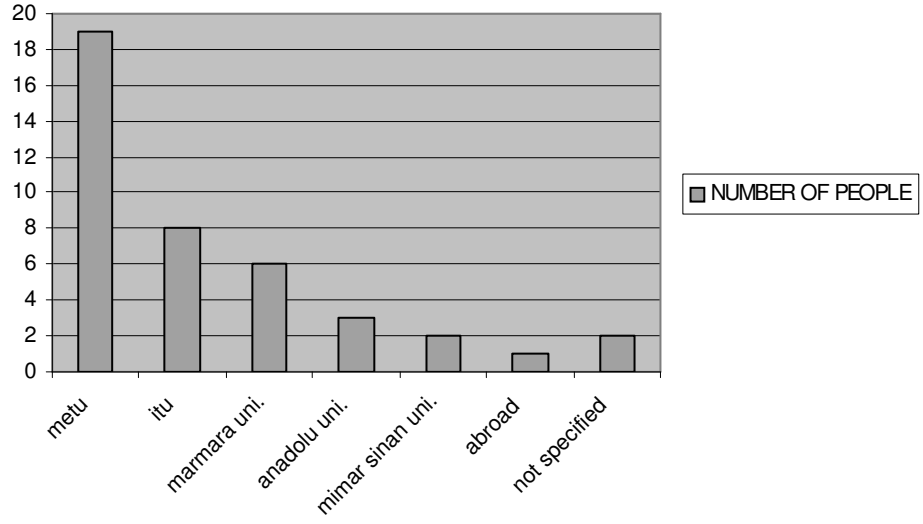
industrial designers who were the members of *ETMK Platform*, a web-based mail group among industrial designers and industrial design students. This platform having 1031 members is chosen as the most widespread group of people offering more people to be reached in the scope of industrial design. A questionnaire was sent to this group and the platform members received this questionnaire and send back that filled questionnaire via e-mail. 59 people attended this survey among 1031 members of ETMK Platform, forming the 5% of the total platform members. (You can find the questionnaire in the Appendix.)

The aim of the survey was to set the general profile of the people in the profession of industrial design, to have the opinions of the designers themselves about gender diversity in the profession. According to these, the questionnaire was consisting three sections; first, the questions about the personal professional pasts, second, the questions about the conditions of both genders in the practice of this profession about the success and payment diversities, and third, asking the opinions of the attendants about some exact names that they think are successful female designers from Turkey.

The aim of the survey was not stated clearly in the questionnaire, because of its nature mainly focusing on women industrial designers, in order to prevent the diversion of the people attending the survey. However there is a big difference between the numbers of female and male respondents, 42 of them were female while 17 were male. On a percentage basis, female respondents form the 71% of the total while males are 29%.

If we look at the general profile of the respondents considering the age the majority was between 25-35 having the percentage of 55% by 32 people. The 33% was at an age of less than 25 by 20 people, and the 12% was between 36-55 by 7 people who responded the questionnaire. All of the respondents have taken the education of industrial design at least on a phase of their educational past, varies as bachelor degree, graduate or post-graduate degrees or going on their graduate studies. 41 people had the bachelor degree of industrial design meaning the 69%, 27 people had or trying to have master or PhD degrees in industrial design meaning 46%, and 9 people had or trying to have the both degrees in this profession forming the 15% of 59 total respondents.

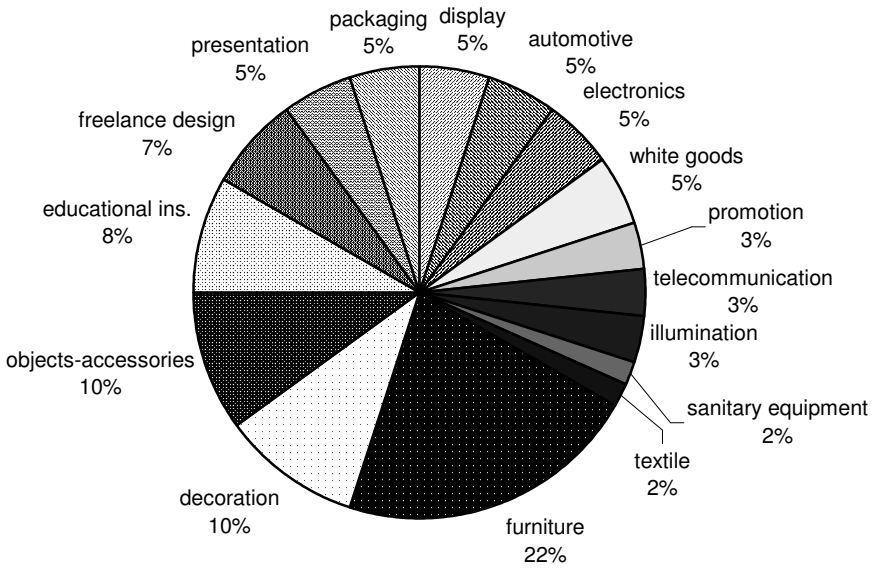
Table 3: Number of people having the bachelor degree in industrial design.



As you can see in Table 3, among the respondents having the bachelor degree in industrial design are mostly graduated from METU, 19 people having the percentage of 46% among the respondents of 41. 8 of them are from ITU (20%), 6 are from Marmara University (15%), 3 from Anadolu University (7%), 2 from Mimar Sinan University (5%), 1 from an institution abroad (2%) and 2 people (5%) did not specify the institution name.

50 of the respondents are working at the moment the questionnaire was held, and 7 of them are not in the scope of industrial design, other fields such as architecture, advertising or engineering. On the Table 4 you can see, among the left 43 people the majority works in the sector of furniture as designers consisting of 13 people forming the 30% of the total amount working in the industrial or other design fields. The other sectors can be listed as, decoration stated by 6 people forming the 14%, objects and accessories by 6 people by 14%, educational institutions by 5 people by 12%, freelance designers having their own design firms are 4 people by 9%, automotive by 3 people 6%, electronics by 3 people forming 6%, white goods by 3 people forming 6%, display design by 3 people forming 6%, visual presentation design by 3 people 6%, packaging design by 3 people 6%, lighting design by 2 people 5%, telecommunications by 2 people forming 5%, sanitary equipment design by 1 person and textile by 1 person having the percentage of 2%.

Table 4: The sector distribution of the whole respondents that are working at the moment of questionnaire was held according to job total.



Among 59 people the ones having different jobs in their professional pasts, the most chosen sector was furniture having chosen by 12 people, followed by decoration chosen by 9 people. Another issue chosen more was educational institutions, hit by 8 people.

As we can see from the results there are more industrial designers working as furniture designers or interior designers. If we group these classes as furniture design and decoration as one group it forms the 44% among all the practitioners at the moment. On the other survey that made by Hasdoğan and Korkut the distribution was 28% of the respondents are having the occupational history of industrial and other design fields, 24% are having the occupational past of only industrial design, and 18% of the respondents are having worked in universities, 18% of them did not practice industrial or any other design fields and 12% of them worked mainly in other design fields such as interior or multi-media design. Among the respondents that are having worked in industrial design and other design fields, the 83% of them worked in interior design and 65% in furniture design. So today we can say that the industrial designers can have the chance to practice their own profession more than former days.

CHAPTER 4

THE VARIOUS ROLES OF WOMEN DESIGNERS IN INDUSTRIAL DESIGN PROFESSION

"Does gender of a person gives some clues about his/her identity?", more focused "Can a designed product have a gender?", or "Is gender of the designer effective on the designed product?", "Can we talk about general characteristics of the products designed by the same gendered designers?", or apart from the designs made by different gendered designers which can be concluded as the practice; "Is gender difference important in the phase of realization of these practices" or "How is the gender dissociation in the theoretical background of this profession" are the debatable questions come to the mind in case of talking about gender and industrial design. But more than the examination of different qualities of the designed products by different genders -also not neglecting its effect on the latter issue-, the characteristics of conceptualized industrial design would be examined with respect to gender.

4.1. Women In the Profession of Industrial Design in Turkey

As stated above if we look at the industrial design in Turkey superficially, especially when this issue is thought on an international basis, as accomplishments of Turkish designers, we can confront more women names than males. For example, in the report which is prepared on the behalf of the Turkish-European Union Enlargement Council of the European Round Table of Industrialists, named as "Turkey- A New Corporate World for Europe," in the section "A Burgeoning Cultural Life-Creativity as a Life Style" as designers recognized outside our country meaning who are renown internationally, Murat Günak, Defne Koz and Ayşe Birsel are the names there used WEB_3 (2005). Another example is, between a grading of young designers made by the international magazine *Wallpaper*. It determined 10 most wanted designers in July-August 2005 issue. There are two female designers, Secil Uğur and Demet Bilici from Turkey, in the list where the others are all men. These are little glances those giving the

clue of women designers' presence and growing affect of them in industrial design profession in Turkey.

If we consider deeper the women industrial designers in Turkey we can find out much more differentiated positions than prominence on an international basis, in the classification of their duties. First of all we can classify them into two general groups; first group who are active in the formation of the theory of industrial design that are academics, second group who are making active industrial design practice.

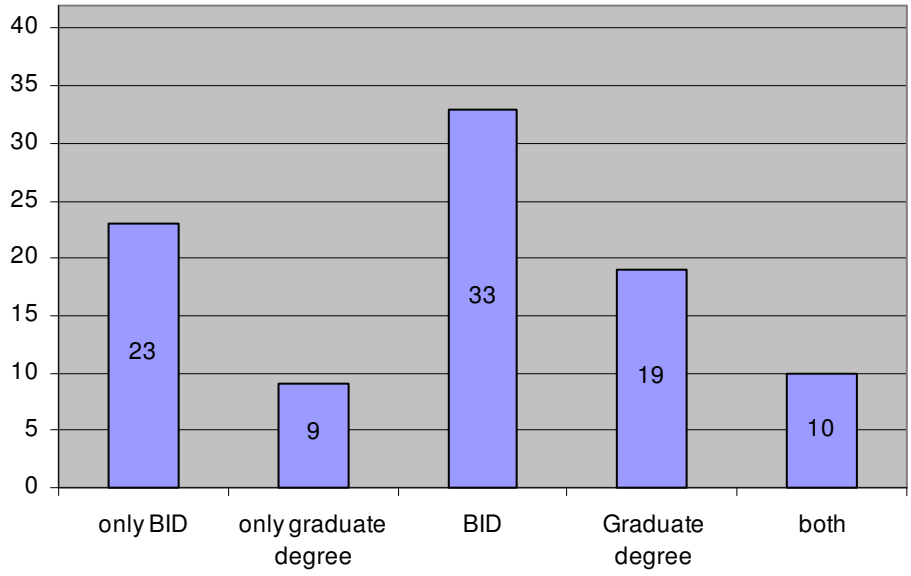
Table 5: The classification of the jobs.

ACADEMICS	PRACTITIONERS
the academic people in universities	that are working within a firm as a permanent staff
	freelance designers

If we keep on exploring the survey made, as told earlier, among the 59 participants 42 were women having the percentage of 71%. In this section these women respondents' conditions would be elaborated. In terms of age, 20 people was under the age 25, 19 of the women were between 25-35 and 3 women are between 36-55. The percentages are 48%, 45%, and 7% at the same row. Among the whole respondents the party that is under the age of 25 were all women.

Looking on the educational pasts of the respondents, looking Table 6; 33, 79% of them had a bachelor degree in industrial design, 19 forming 45% of them had (or going to have) master or PhD in Industrial design, and the number of women having bachelor and postgraduate degrees was 10, having the percentage of 24%. Most of the people having bachelor degrees were graduated from METU, 52% of 33 by 17 women. Secondly comes ITU, 24% by 8 people, then Marmara University 12% by 4 people. Following them a newly established department of Anadolu University graduates form the 9% by 3 people, and one person from an abroad university forming the 3% of the total 33 people.

Table 6: The quantities of the women respondents' educational pasts.



There were not any female attendants from Mimar Sinan University's graduates. In between the ones who had (or having) industrial design education only as postgraduate degrees are mostly graduated from architecture departments as their bachelor degree. The amount of 6 people having bachelor degree from architecture of 9 people having (or going to have) postgraduate degree in industrial design forms the majority of 67%.

4 of the 42 female respondents were not working in the scope of industrial design; they work as architects or in the advertising sector. The average work experience is approximately 4 years in these 38 women. 16 of the respondents have an occupational experience less than a year having the percentage of 42%, 14 people between 1-5 years by 37%, 3 people 6-10 by 8% and 5 people more than 10 years 13%. And 3 of these 5 people are working in an educational institution. The scale is between a week and 18 years.

From the 38 respondents left who are within the industrial design scope, 6 people are not working at the moment, making up 15%. The other 32 women are working in various sectors having different roles, mostly as an industrial designer having a number of 25 people (67%).

4.1.1. Academics

Although our main concern is practitioners, the academic women in industrial profession are so important too. Because of industrial design being a concept that is tried to be set in stones, as being formal institutionalized entities of industrial design, these institutions play an effective role in the formation of industrial design discipline. Although they are not practicing the profession actively, they are forming the industrial design profession by the education they give and researches they make.

Today five of the Industrial Departments' heads are women, which are ITU, METU, Anadolu University, Mersin University and Yeditepe University. Among the 39 women respondents to the survey made, 5 of them are working in educational institutions having the percentage of 13%; 1 is a head of industrial design department, one is an instructor in an industrial design department, one is a coordinator of a fashion design department, one is a head of industrial design department in an abroad country, and another one is a researcher in an abroad country. And 10 women said that they have once worked in an educational institution, meaning 26% of the respondent women (4 of them are by e-learning).

4.1.2. Practitioners

Except the ones that are working in educational institutions and the ones that are not working at the moment are forming the practitioners group having the total of 27 people of the total 38 people, so 71% of the female respondents are working as practitioners in various sectors. If we look at the sectors revealed by the respondents we could see the percentages as Table 7 shows, among the 27 women who are working actively at the moment the questionnaire was conducted. If we tell it in exact numbers it can be listed as furniture design by 9 people by 33%, object and accessories design by 4 people by 15%, electronics by 3 people by 11%, interior design and decoration 3 people by 11%, packaging design 3 people 11%, automotive design 2 by 7%, visual presentation 2 by 7%, display units design 2 people by 7%, promotion 1 by 4%, white goods 1 by 4%, sanitary equipment 1 by 4%, and textile 1 person by 4%. On the other hand regardless of the distinction of their sector today if we look at their occupational

Table 7: The sector distribution of women practitioners that are working at the moment that survey was held according to total job.

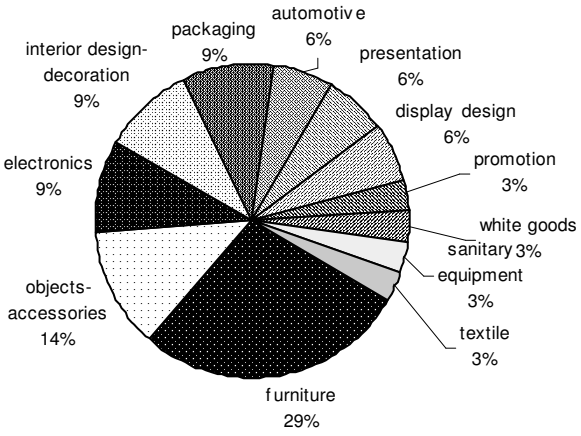
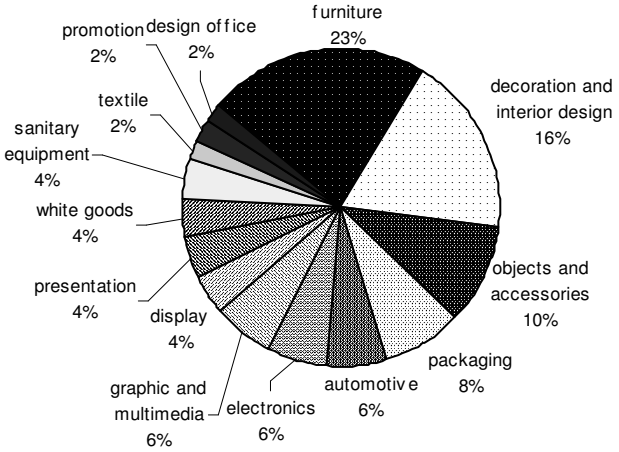


Table 8: The sector distribution of the women practitioners that took place in their occupational pasts forming the total job.



pasts, there appears such a table as shown in Table 8. Talking in numbers the situation is again mostly furniture design is stated by 11 people by %41, decoration and interior design in by 9 people by 33%, object and accessories by 5 people by 19%, packaging by 4 people by 15%, automotive by 3 11%, electronics by 3 by 11%, graphic and multi-media design by 3 by 11%, display units by 2 by 7%, visual presentation 2 by 7%, white

goods by 2 by 7%, sanitary equipment by 2 7%, textile by 1 4%, promotion by 1 by 4%, and an employee in a design office by 1 person is the 4% of 27 respondents.

The general profile of the practitioner women respondents is mostly less than 25 as age, having the percentage of 59%; the other 11 people are between 25-35. As occupational histories, 10 people are working less than a year 37% of the total, 12 people between 1-5 years 44%, 3 people 5-10 years11%, and 2 people more than 10 years making up 7% of the total. Concerning the distribution according to cities, the situation we reach is, 13 people are working in Istanbul meaning the 48%th, 5 people in Ankara 19%, 3 in Manisa 11%, 1 in Izmir 4%, 1 in Adana 4%, 1 in Eskişehir 4%, 1 in Kayseri 4%, 1 in Düzce 4%, and 1 person in abroad forming the 4% of the total.

4.1.2.1. In-House Designers

These are the designers that are working within a firm as a permanent staff. In-house designer is a person who works for the brand or the producer of the product, so they do not stick out personally. If they achieve a good design or product, the success belongs to the corporate, when looking superficially. Because of working on same kind of products, they become more specialized on a sector deeply by specific products or materials or production types according to their firm's production specialties. They work in regular hours and are salaried.

Looking on the respondent practitioner women, all is working as in-house designers except 1 (an industrial designer owning the firm herself), meaning 26 out of 27 people. Talking about sectors most of them are working in the furniture sector by 9 people making up the 33% of the total. It is not so surprising to confront such a situation. This is because of the sectors' various qualities, their investments and so on. To endure in a sector of electronics, white goods, or automotive is not so easy for a corporate. It needs big investments to design and produce, to compete with the others in the sector on that scale. And keeping in mind that it is not so clear, that the scale of the firms they work of the women specified the sector they work as furniture. Especially about the production of furniture being industrial or not.

4.1.2.2. Freelance Designers or Design Consultants

Freelance designers are working independently from any corporate. Any corporate from different sectors hire them in order to cover their needs. They usually work on contract or job basis. This concept is growing recently in Turkey to hire design consultants from outside is getting broader for corporate entities, for a fresh look from outside. Also for small or medium scaled businesses this concept is so useful, to take a help when needed not having the responsibility of a permanent staff.

However as we can see from the results of the survey, there is not any woman specified herself as working independently from any corporate identity. There is only a woman specified herself as the owner of a firm but we do not know the character of the firm whether it is a consultancy firm or a production firm. Keeping in mind that the respondents were mostly less than 25 as age, having the percentage of 59%; and 10 people are working less than a year 37% of the total, this situation is not surprising. To choose the way of freelancing or design consultancy needs experience in the business to comprehend the profession deeply. On the other hand among men 4 of them are running their own businesses.

4.1.3. Gender Diversity in the Practice of Industrial Design

The second section of the survey was about the distinction based on gender diversity. It consists questions searching if there are any distinctions between genders in terms of the conditions in the practice of the profession, the preferences of the employers, the pricing of the work done. Its method was asking the respondent if she/he agrees with the thesis sentence or no; or is hesitant to agree or disagree. The results are as follows in Table 9 examining them regardless of the respondent's gender.

Table 9: The results of the second section of the questionnaire including the whole respondents.

	N0		YES		HESITANT	
1.	**40**	68%	**12**	20%	**7**	12%
2.	**40**	68%	**15**	25%	**4**	7%
3.	**27**	46%	**28**	47%	**4**	7%
4.	**40**	68%	**5**	8%	**14**	24%

First thesis was a general one that states, “There is gender distinction in the profession of industrial design.” It does not give a clue to think about any specific issue to compare, just a general statement. It is more about the behavioral discrimination. 68% of the total respondents think that there is not any distinction or discrimination in the profession of industrial design in general. But keeping in mind the big difference between the attendance rates of men and women to the survey it is better to evaluate the results being aware of the respondents’ gender. As you can see in Table 10 the answers are classified into genders and the percentages are according to each gender separately.

Table 10: The results of the second section of the survey separately

	NO		**YES**		**HESITANT**	
	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE
1.	**14** 82%	**26** 62%	**3** 18%	**9** 21%	**X**	**7** 17%
2.	**11** 65%	**29** 69%	**4** 23%	**11** 26%	**2** 12%	**2** 5%
3.	**6** 35%	**21** 50%	**10** 59%	**18** 43%	**1** 6%	**3** 7%
4.	**13** 76%	**27** 64%	**2** 12%	**3** 7%	**2** 12%	**12** 29%

When men are disagreeing this statement by 82%, the ratio of women disagreeing is less than men, by 62%. The gender discrimination in a profession is an issue especially in the more dominated on one-gender professions. Industrial design can be thought as an example of these ones, because of its direct relationship with the production phase. But it is not thought as it is by the respondents either generally or in separated groups.

The second statement was “It is harder to be a woman in the practice of industrial design.” This one is clearer than the first one, that, it clearly says there is a distinction against women when practicing their profession as a whole of both the working conditions and behavioral discrimination. As wholly, again 68% of the respondents disagree with this statement. Thinking gender-based, 65% of the men and 69% of women disagree with this statement. It is a discriminative statement that more women disagree with this statement than with the first one, showing the way of the discrimination.

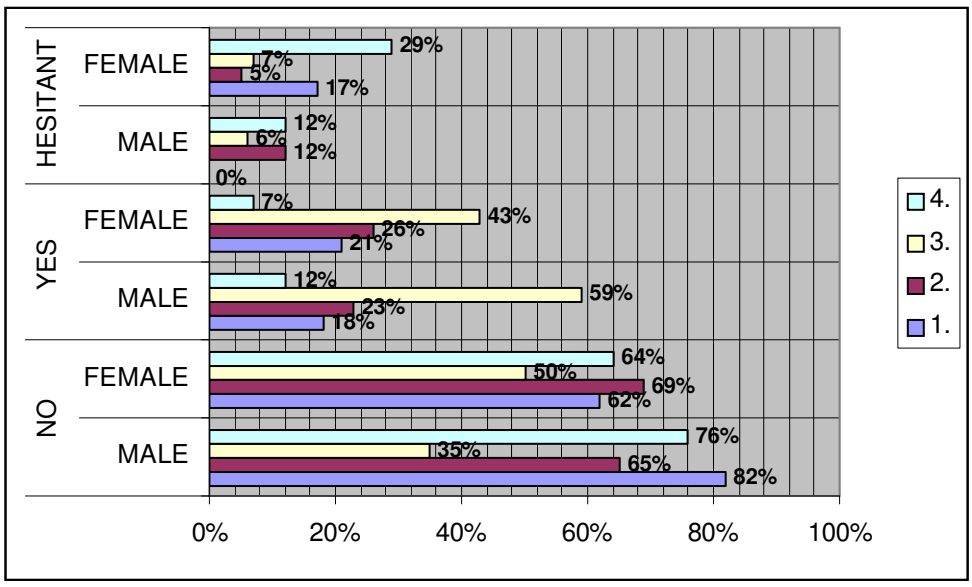
The third thesis states, “There are different product types that women or men designers are more successful in designing.” This statement is about the successive product groups of both genders are differentiated because of their gender. Let us say that men are more successful in automotive design than women based on their generic

(sexual) properties originated biologically or socially, as an example. The answers to this statement are like a breakeven point, that 47% of the respondents agree while 46% of them disagree. But when examined separately by genders, female respondents disagree by 50%, and agree by 43%; and male respondents agree by 59%, and disagree by 35%. So separately, while the females disagree with this statement, the males agree with it.

It was a matter of debate also in the panel entitled as Female Future, which took place in the ADesign fair 2005 in Istanbul. Gamze Güven Türkoğlu a freelancer designer stated that when a woman designer could not design a gun, a male designer could. But she sums up the topic as the combination of these different design abilities in a group work results a better design having various properties.

The fourth statement is, "The pricing policies vary considering the gender." It states that having equal properties as expertise, experience, talent or working conditions, on the same job basis, two designers from different genders take different fees. It does not debate if it is the deserved or the demanded amount. Thinking wholly 68% disagreed with this statement while 8% of the respondents agreed. This statement was the one with most hesitant respondents among the 4 ones, with the amount of 24%. Separately, 76% of the males disagree, 12% of them agree and 12% of them are hesitant; while 64% of the females disagree, 7% of them agree and 29% of them are hesitant.

Table 11: The results of the second section of the survey visually, separated according to gender.



Concerning the mosts, among all the statements the most disagreed statement by men is the first one by a big difference of 82%, that, “There is gender distinction in the profession of industrial design.” The most agreed is the third statement that, “There are different product types that women or men designers are more successful in designing,” by 59%. Among the female respondents the most disagreed one is the second statement that, “It is harder to be a woman in the practice of industrial design,” by 69%. It is a bit surprising that it takes more disagreement from the first statement that can be qualified as a reaction against the general prejudice of women are weaker than men. And the most agreed one is the third statement by a rate of 50%, which is the same as male ones.

4.2. Role Models That are Renowned

The third section of the survey was searching for some names that are thought as Turkish successful industrial designers that are females. Of course these resulted names are the names that are renowned mostly. That does not mean neither these names are the only successful ones that we come to this conclusion based on the simple fact of knowing their names and works, nor simply media or corporate entities artificially create their fame. The names given by the respondents are mostly free-lancer designers that a few are taking place in an educational institution addition to free-lancing. Free-lancing or design consultancy gives designer the chance to appear individually on the market unlike the in-house design activity. Nowadays especially big brands are taking outsider support of design consultancy, and use the designers’ names when launching their new products in order to show their awareness and sensibility of design in the competitive market. This is a win-win situation that both the brand and the designer use their reputations mutually. For the in-house designers, it can be said that the product would not be named with its designer, but with the brand. So the result of this question about the most successful female industrial designers in Turkey as being the famous ones is so evident, and it is not the exact and inevitable answer. These designers are role models for the young designers or design students that they admire to be.

Among 59 respondents of the questionnaire specifying 3 most successful female industrial designers, 31 of them indicated Ayşe Birsel in this group meaning 53%, 31 of them indicated Defne Koz at a percentage of 53%, 27 of them indicated Inci Mutlu meaning 48%, 20 of them stated Oya Akman Şenocak by 34%, 8 of them stated Gamze

Türkoğlu Güven by 14%, 1 indicated Demet Bilici by 2%, 1 Ela Cindoruk by 2%, 1 Nazan Pak by 2%, 1 Özlem Perşembe by 2%, 1 Sıdıka Rodop by 2%, 1 Bahar Şener by 2%, 1 Ece Tığ by 2%, 1 Seçil Uğur by 2%, 1 person Özlem Yalım by 2%, and 19% of the respondents of 11 people chose not to answer this question.

Now some of these designers would be examined on the basis of their design styles and prominent designs they made in their practice.

4.2.1. Oya Akman Şenocak

Oya Akman Senocak is graduated from the Industrial Product Design Department of Mimar Sinan University in 1977 with a master's degree. She received her Ph.D. in Industrial Design from the same university. Then she participated in courses on handmade glass techniques at "Espace Verre" in Montréal, Canada. She worked as a designer in ceramic, plastic and textile industries between1977-83. Since 1983, she has been working as a designer at Pasabahçe-Sise Cam. She is an expert in all automated and handmade techniques used in the manufacturing process of glass. Since 1993 she is an instructor at the Istanbul Technical University, Department of Industrial Product Design. She gives design consultancy to different companies.

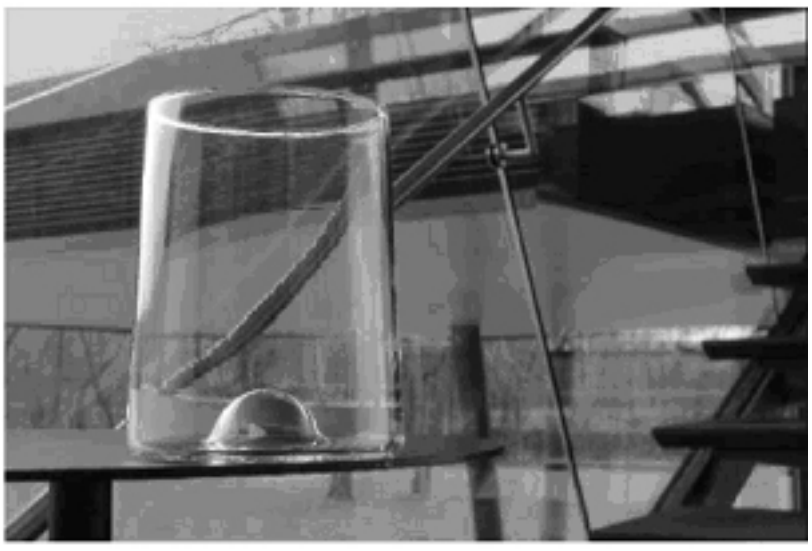


Figure 1: Bubble; Glass designed by Oya Akman Şenocak
(Source: ambiente.messefrankfurt.com/designplus/en/images/03_dp_katalog.pdf)

She is a specialist of glass as a material. Especially she has many glass designs. It is her advantage to be a specialist in one material that makes her more advantageous in finding new styles. *Bubble* is one of her most famous designs that make her win the prize of Design Plus Frankfurt Fair of 2003. Bubble is a bare glass, which is so thin that on the bottom of the glass it puffs up. It is a joyful design that when it is full with water the bubble on the bottom forms optic reflections as if there is a ball inside the liquid. In the catalogue of Design Plus the introduction passage of the glass says that this glass never empties, even though you bottom up the glass the bubble sits there always. Also it has technical ascendance of proof against the thermal shocks to eliminate its disadvantage of thinness.

4.2.2. Ayşe Birsel

Ayse Birsel is one of the most known Turkish woman industrial designers of Turkey. She continues her design activities in a New York based company with Bibi Seck, named as birsel+seck. She studied industrial design at Middle Eastern Technical University in Ankara. A Fulbright scholarship brought her to Pratt Institute in New York for work on her Masters degree. Her Masters thesis was one the most popular designs of her The Water Room. She had designs mostly belonging to office space, such as a desktop office equipment series for Knoll, different office settlements and desks for Hermann Miller. Also sanitary equipment series can be qualified as bath related; like a washlet for Toto, sink system for Oscar, or Vitra-Eczacıbaşı, and a bathroom accessories collection for Gaia&Gino.

One of the most important designs of her is the Resolve Office System, which she designed for Hermann Miller and won various prizes. In the year 1997 Birsel started to work with Herman Miller for a new concept in office design, later launched as *Resolve Office System* in 2000. It was a whole new concept of accustomed open plan office design. Before *Resolve* there was an open plan office furniture system named as *Action Office* designed by Robert Propst, which was awarded as the world's most significant industrial design for the years 1961-1985 in the World Design Congress of 1985. The novelty of *Resolve* is enabling more flexibility by its geometry that is based on the simpler geometry of points than the ordinary open office system which was

based on lines looking on the plan. You can unite these points by lines where you want to.

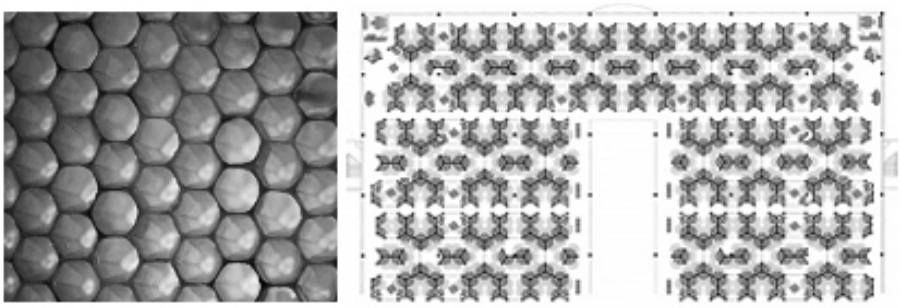


Figure 2: The geometry used in Resolve Office System's plan as a honeycomb.
(Source: www.olive1to1.com/works17.html, www.olive1to1.com/works18.html)

When the plan of the *Resolve System* is considered, these points are the corners of the hexagons, whereas they are the poles forming the main structure and the sides are the partitions that frame the space. As you can see in Figure 2, Birsel used the allegory of the honeycomb in the plan of the *Resolve*, and also it was not just an allegory; a hexagonal area is the most economic and efficient space that we can confront it in the nature. Besides it prevents monotony by its versatile shape instead of all-the-same 90 degreed boxes. *Resolve*'s workstations are120 degree, which are much more welcoming corners than 90 degrees. It includes you, whereas with a 90-degree corner, you are kind of pushed to the outside. These 120-degree corners are the starting point of Resolve, which symbolizes hugging with open arms. It lets you be both on your own and with a relation with the other people. By having more sides as a hexagonal plan it gives more variety to shape the plan than the rigid form of a rectangle or a square. The 120-degree geometry can create higher workstation densities while maintaining openness and comfort. *Resolve* helps workers be more comfortable and effective; they stay connected to their work and to each other in a collaborative environment.

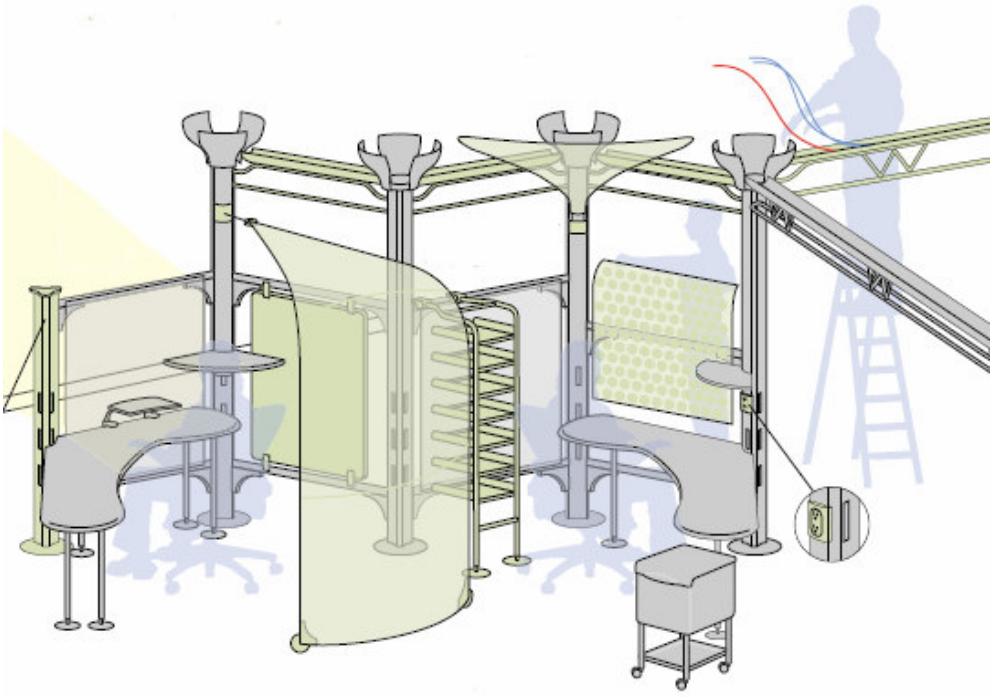


Figure 3: Resolve System's elements; such as the poles forming the main structure, the trusses letting the cable flow, 120-degree translucent screens, boomerang shaped desks with the same angle, hang-on office accessories, and mobile archival storage. (Source: www.jugglezine.com/hm/content/product/miscellaneous/res_cp.pdf)

These poles and their horizontal connections, those can be named as trusses, are the main structure of *Resolve*; also they are used like aqueducts, those letting the flow of power lines, data lines, and etc. This makes a metaphorical sense; like water is the vital element of our lives, these lines are the vital things in the office. Also to make these connections in the upper levels, in an open system but not in the vision of people, enables easy access to them when maintenance or change is needed without interrupting the work time. On the surface of these poles the plugs can be placed where needed. Also these poles are the supports for some hang-on items like racks, shelves, or canopies.

In an ordinary open plan office system, the main problem is about verticality. Because of the panels being too suffocating in the cubicle type, general tendency became to lower the elements' heights in order to be more open and spacious. As a result of this tendency the horizontal plane became more important and the people's workstation became a junk. But the computer is a vertical display area, and most of the work is on vertical display even it is paper work. So Birsel formulated this problem by pushing for environments that could allow for other kinds of display to happen vertically - display of work, display of workers personality, display of their community,

display of the corporation they are working for. The variously heighted poles, translucent screens and canopies or wheeled screens can be configured at different heights, so this gives the space a multi-leveled view. In an ordinary office, entering the whole open planned office, the view of everything ending at the same height gives boredom to the space. However, with *Resolve* the general view is just like a city or a bazaar with vertical complexity of multi layers. Also the suffocating mood is no longer void in Resolve in two ways; because of being versatile, by not covering the windows which the light comes through and the screens which separate the work stations can be translucent letting the light and air come through, unlike the solid walls.

Figure 4: Resolve viewed on an architectural scale. (Source:www.olive1to1.com/works16.html)

Resolve is not simply an evolution of panel-based products. In fact, there are no panels at all. The elegantly simple structure is based on poles with screens attached at 120-degree angles. This inventive approach provides all the intelligence and function of panels while allowing greater diversity of workstation patterns and more cost-effective use of real estate. There is also more openness and flexibility for collaborative environments. Resolve's human scale and ease of use reflect its fundamental principle: An organization's success starts with each person, so it is critical that everyone be provided the capabilities to do their job most effectively, whether it is collaboration or individual tasks. It can be said that *Resolve* is a big evolutionary step in the office design that it was registered with so many awards such as Best of NeoCon, Gold Award

in “Furniture Systems”, Industrial Design Excellence Awards (IDEA), *Business Week* magazine Gold award.

4.2.2. Defne Koz

Defne Koz studied Italian Language and Literature in Ankara University. She attended to some workshops in Middle Eastern Technical University Department of Industrial Design. She had her Masters degree in Domus Academy Department of Industrial Design. Between the years 1990-92 she worked in the office of Ettore Sottsass. Defne Koz is still continuing her design activities in her Milan based design studio Defnekoz.

One of the most famous and spoken designs of Koz is *Askı*, which she designed for Ala Rossa in 1994. It is an interpretation of an ordinary anonymous object for Turkish people. She used this Turkish anonymous object and takes it to today’s standards. This design can show us her style or way of thinking in her design experience as she told “Designing products by looking back to Turkish history, contemporizing this culture’s material cultural values by adapting today, but not by postmodernization” WEB_7 (2005). It is a tray that you can carry with one arm from the top point, with less care than a normal tray. It is originally used in coffeehouses where service needs to be rapid in quality, plenty in quantity. But with this design Koz takes it from the coffeehouses inside the homes. Of course she modernized that object. Because of this metal tray is carried from one point, it is safer than the tray we generally use domestically, by holding it from two opposite sides by both hands. So these opposite sides move independently causing to be unbalanced. By three swirling arms, the tray can be carried in great balance. Also, all over the contour of tray’s surface some dots are embossed. This is a precaution for the things, which can fall off from the tray.

Figure 5: Askı designed by Defne Koz for Ala Rossa, in 1994.
(Source: www.aedo-to.com/eng/agora/designers/kotz/main.html)

4.2.3. Inci Mutlu

Inci Mutlu was graduated from Middle East Technical University Industrial Design Department. Received her MA degree from Interior Design Department of Hacettepe University in 1996. She attended workshops in Domus Academy-Milano. She was the principle partner of Idol Product Design Company in Istanbul. After an experince in Isao Hosoe Design Studio in Italy, she started to work with Luca Milano on some projects in Mutlu&Milano Design Studio. In addition to her professional design career, she served as a vice president and executive member of Industrial Designers Society of Turkey between 96-98. Lives and works in Italy and in Turkey.

Figure 6: Kissing Chair, designed by Inci Mutlu in 1996.
(Source: www.incimutlu.com/html/furniture06.htm)

Kissing Chair is designed by Inci Mutlu, in 1996. It looks like two chairs are becoming separate from each other, like the stereotype visual effect that used in 70s music videos. As a whole, stands for the merging or kissing of two separate objects. This "mutant" product is inspired by the humanly act of kissing projected onto the realm of objects. Like people kissing face-to-face, these chairs are facing one the other. As the two chairs face each other, the two back supports are transformed into side supports serving as arm/body rests. The wavy sitting plane accentuates that the chair is a combination of two chairs and it is for two people. Inci Mutlu usually uses the emotional communication with the user and the object that, having a story behind it and charges emotional values to the designs she make. By this chair she won first prize in National Furniture Competition in Turkey in 1996.

4.2.4. Gamze Türkoğlu Güven

Gamze Güven was graduated from Middle East Technical University. Then she had her Masters degree from the same university. She had some educational past in METU Industrial design Department, Bilkent University Interior Design Department and Bilgi University. She had been an active member of Society of Industrial Design in Turkey. She continues her design activities in the firm that she took over, Tasarım Ussu which was named as Idol Tasarım that she founded it with Inci Mutlu. She has designs of sanitary equipments for Vitra-Eczacıbaşı, white goods, promotion products and so on.

Figure 7: Yeni Rakı bottle , designed by Gamze Türkoğlu Güven and Metin Ahıska.
(Source: http://www.mey.com.tr/u_raki_yeni.html)

The bottle of Yeni Rakı is one of her latest designs that took place in the media, and known by everyone. After privatization of the alcoholic drinks department of Tekel to Mey İçki , they decided to change the ordinary bottle of Yeni Rakı that was the same as the spirit bottle. Gamze Güven annd Metin Ahıska's design was selected to be the new one. On an internetional level the liquor bottles have a big market. As being like our national liquor the Yeni Rakı's bottle must have a more specific and identical form. Like whiskey bottles having a square section, or cognac bottles circular and plump , yeni Rakı's bottle is circular sectioned in the same manner as Middle East's liquor bottles or Greek uzo bottles. It was thought to be tall and strong looking on the table that is a kind of man's drink. And in order to handle it easily and make it look like stepping on the table strongly it has a concave part in the middle. And this concaveness makes it more elegant and looks like having a metaphorical message of Turkish thin-

waisted tea glass. It does not have a paper label on it, the brand and writings are printed on the glass directly which allows to see all the clarity of the liquid without any interruption.

CHAPTER 5

CONCLUSION

As discussed in the study, in the society there are some limitations about genders and their roles, and this is a learned behavior that we took from our family, like they had inherited it from theirs. In order to frame these roles, both genders had given different responsibilities; such as for men it is to work for the family to keep on living and provide some deserved standards for the family, whereas for the woman it is to stay in home, to give birth and raise children and arrange the domestic order. It cannot be said that one of them is harder than the other one; they both have different issues. What causes the problem is the obligation of them, not having the right to behave in a different way. This was the main problem of the years when first wave feminism was on the agenda. Of course with the social and daily lives of people having changed, these borders between the genders are not that drastic any more. As this study's main aim is focusing on the women designers meaning high educated, in the survey made by Sevil Sümer showed that these highly educated Turkish women say that they are not having any problems being a woman in their work, family or any social structure. Also they are against to talk about themselves as Turkish woman, they prefer to qualify themselves as an ungendered being, as a Turkish person. And keeping in mind that this survey's date was in 1998, under normal conditions, as over this, it has passed seven years, today's view would be better, which is a pleasing result.

For the profession of industrial design first of all there must be an active industry. The thing thought about the profession of industrial product design was, after the country recovered its new formation in order to reach the contemporary civilizations, becoming more stable and setting the circumstances ready to also develop industrially and economically, that it would be needed in the future. But these ends could not meet. The industry was in a situation that it was just consisting of assembly. The companies were having foreign partners that as general Turkish industry was the labour force for them, just a little design activity was their duty for Turkish branch within a limited area defined by these partners. After some political and economical changes especially after the 80s, like the customs union and governmental policies, the

exportation increased, industry started to develop and realised that there was a competition outside, and in order take a place in that competitive market, for being better or different, they need that activity. From that on, industrial product design started to set its stones, making more sense finding its appropriate conditions to be realized. Especially since the 2000s we can talk about this concept becoming more settled. So it can be said that it is so young now, it needs to be shaped up.

Development of design awareness of the industry and the customers, industrial design profession is finding its appropriate conditions for progress and the practitioners to be involved in it. The survey made is also showing this progress that 54% by 32 of the 59 respondents define their jobs as industrial designer, either as in a corporation or on themselves. Formerly as defined by the survey made by Korkut and Hasdoğan in 1996, the mainstream was 28% of the respondents were taking place in industrial and other design fields, and 24% in the industrial design field.

When we look at the women's job allocation in the profession of industrial design we can classify into 2 major groups as practitioners and academics. According to the questionnaire's results, looking at the general profile of the women among the respondents considering the age the 48% of them are younger than 25, 45% of them are between 25-35, and 7% of them are older than 36, can be qualified as slightly young. The average occupational experience is approximately 4 years of the women when the men's is 8 years. The academic women are the most experienced ones among the women that they form the percentage of 13% at the moment.

Among the practitioner women, considering the sectors they have worked, most of the women designers have worked in the furniture sector by a percentage of %41, decoration and interior design by 33%, object and accessories by 19%, packaging by 15%, automotive by 3 11%, electronics by 3 by 11%, graphic and multi-media design by 11%, display units by 7%, visual presentation by 7%, white goods by 7%, sanitary equipment by 7%, textile by 4%, promotion by 4%, and as an employee in a design office by 4% of 27 respondents. Furniture sector is a demanding sector that the majority of the female designers take place, as it is the same when looking wholly without separating the genders.

As our main concern is the practitioner women industrial designers to set the conditions of the practitioners, according to the survey made there is not gender discrimination in general as behavioral or sourced from the natural characteristics of the profession in industrial design practice. As being a multi-disciplinary discipline,

industrial design has a pluralist character that its nature does not allow this tendency. Also it is approved as 68% of the respondents disagree with thesis of gender discrimination while 20% of them agree. Considering the working conditions women disagree with the topic about themselves of being more disadvantageous, with an amount more than men, moreover it is the issue that the women disagree at the most among the 4 topics. This could be a cause of either being the direct addressee of the thesis or a reaction against the general idea of women being thought as weaker or repressed compared to men. The topic of the success of the separate genders in different kinds of product groups is a conflictive one that 46% of the whole 59 respondents say that there are different groups, when 47% of them say there are not. Thinking separately the majority of the male says that they are more successful in different products by 59%, and the majority of the females say there is not such a difference by 50%. So the result could be the answer of this question that they can add different tastes and specialties to the design having a variety addressing various users. Another topic was whether there is a distinction in the pricing policies according to gender or not.68% of the whole 59 respondents thinks that there is not, while just 8% of them thinks there is.

Also in the party of practitioner women, there is another group of women industrial designers that became more prominent than the other ones by being known by many people. That does not mean neither these names are the only successful ones that we come to this conclusion based on the simple fact of knowing their names and works, nor simply media or corporate entities artificially create their fame. There are many more women industrial designers that work as in-house designers under corporate names. While this big crowd of in-house designers work for the specific brands, these renowned designers are making their name a brand and creating role models for design students or young designers by being successful and knowable.

BIBLIOGRAPHY

Acar, F., 1990. "Role Priorities and Career Patterns: A Cross-cultural Study of Turkish and Jordininian University Teachers", in *Stroming the Tower: Women in the Academic World*, ed. by S.S. Lie& V.E. O'Leary (Kogan Page, London).

Akal, C.B., 1994. *Siyasi İktidarın Cinsiyeti*, (İmge Kitabevi, Ankara), p. 115.

Arat, Z.F., 1998. "Kemalizm ve Türk Kadını", in *75 Yılda Kadınlar ve Erkekler*, ed. by A.B. Hacımirzaoğlu (Tarih Vakfı Yayınları, İstanbul), pp. 51-70.

Baykan, A., 1990. "Women between Fundamentalism and Modernity", in Theories of Modernty and Postmodernity, ed. by B.S. Turner (SAGE, London), p.140.

Bayrakçı, O., 2004. "Pazarlarda Küreselleşme, Gümrük Birliği ve Türk Tasarım Eğitimi", Proceedings of the İTÜ Endüstriyel Tasarım Toplantıları I, Endüstriyel Tasarım Eğitimi ve Türkiye, İstanbul, (June 1998), pp.11-16.

Boulding, E., 1976. *The Underside of History, A view of Women Through Time*, (Westview Press, Boulder, Colorado), p.3.

Coşar, F.M., 1979. "Women in Turkish Society", in *Women in the Moslem World*, ed. by Beck and Keddie (Harvard University Press, Cambridge), pp. 124-140, 136.

Çağatay, N., Soysal, Y.N., 1995. "Uluslaşma Süreci ve Feminizm Üzerine Karşılaştırmalı Düşünceler", in *1980ler Türkiye'sinde Kadın Bakış Açısından Kadın*, ed. by Ş. Tekeli (İletişimYayınları, İstanbul), pp.327-338.

De Beauvoir, S., 1972. *The Second Sex*, translated by H M Parshley, (Penguin, NY).

DİE, 1995. *İstatistiklerle Kadın, 1927-1992*, (Ankara, 1995).

DİE (Devlet İstatistik Enstitüsü), 1996. *1990'lı Yıllarda Türkiye'de Kadın*, (Ankara, 1996).

Donovan, J., 1997. *Feminist Teori*, tr. by A. Bora, M.A. Gevrek, F.Sayılan (İletişim Yayınları, İstanbul).

Er, H.A., 1994. *The Emergence and Development Patterns of Industrial Design in Newly Industrialised Countries with Particular Reference to Turkey*, PhD dissertation, Institute of Advanced Studies, Manchester Metropolitan University, Manchester.

Er, H.A., 2002. "Türkiye'de Endüstriyel Tasarımın Bir Geleceği Var mı?", *Maison Française*. No.85, pp.170-171.

Er, H.A., 2004. "Türkiye'de Endüstriyel Ürün Tasarımı Eğitimi: Dün ve Bugüne Dair İki Saptama", Proceedings of the İTÜ Endüstriyel Tasarım Toplantıları I, Endüstriyel Tasarım Eğitimi ve Türkiye, İstanbul, (June 1998), pp.4-7.

Er, H.A. and Korkut, F. and Er, Ö., 2003. "U.S. Involvement in the Development of Design in the Periphery: The Case History of Industrial Design in Turkey, 1950s-1970s", *Design Issues*.Vol.19, No.2, pp.17-34.

Erkut, S., 1982. "Dualism in Values Towards Educationof Turkish Women", in *Sex Roles, Family and Community in Turkey*, ed. by Ç. Kağıtçıbaşı (Indiana University Turkish Studies, Bloomigton, Indiana).

Eyüboğlu A., Özar Ş., Tufan, T.H., March 1998. "Kentli Kadının Çalışma Koşulları ve Çalışma Yaşamını Terk Nedenleri", *İktisat*. No.377, pp.37-43.

Forty, A., *Objects of Desire: Design and Society since 1750*, (Thames&Hudson, London).

Giddens, A., 2000. *Sosyoloji*, ed. by H. Özel, C. Güzel (Ayraç Yatınevi, Ankara), p.119.

Gök, F., 1995. "Türkiye'de Eğitim ve Kadınlar", in *1980ler Türkiye'sinde Kadın Bakış Açısından Kadın*, ed. by Ş. Tekeli (İletişimYayınları, İstanbul), pp.181-198.

Hacımirzaoğlu, A.B., "Sunuş", in *75 Yılda Kadınlar ve Erkekler*, ed. by A.B. Hacımirzaoğlu (Tarih Vakfı Yayınları, İstanbul).

Hasdoğan, G., 1998. Sanayi Tasrım Birikimini Değerlendiremiyor, *Finansal Forum*. 25 May 1998, p.14.

Hayden, D., 2000. The Grand Domestic Revolution, (The MIT Press, Massachusetts, and London, England).

İlkkaracan, İ., 1998. "Kentli Kadınlar ve Çalışma Yaşamı", in *75 Yılda Kadınlar ve Erkekler*, ed. by A.B. Hacımirzaoğlu (Tarih Vakfı Yayınları, İstanbul), pp.285-302.

İlkkaracan, İ., 1998a. "Dikkat! Başınızda Cam Tavan Var", *Kariyer Dünyası*. No.10, pp.80-83.

İnan, A., 1975. *Tarih Boyunca Türk Kadınının Hak ve Görevleri*, (Milli Eğitim Bakanlığı, Ankara), pp.128-129.

Kandiyoti, D., 1982. "Urban Change and Women's Roles in Turkey: An Overview and Evaluation", in *Sex Roles, Family and Community in Turkey*, ed. by Ç. Kağıtçıbaşı (Indiana University Turkish Studies, Bloomigton, Indiana).

Kandiyoti, D., 1991. "End of Empire: Islam, Nationalism and Women in Turkey" in *Women, Islam and the State*, ed. by D. Kandiyoti (Temple University Press, Philedelphia), pp. 22-47.

Keskin, T., 2003. *Feminist/ Nationalist Discourse in the First Year of the Ottoman Revolutionary Press (1908-1909): Readings From the Magazines of Demet, Mehasin and Kadın (Salonica),* thesis of Master of Arts in History, Bilkent University, Ankara.

Korkut, F. and Hasdoğan G., 1998. "The profession of Industrial Design in Turkey: The Correspondence between Education and Practice", Proceedings of IDATER 98: International Conference on Design and Technology Educational Research and Curriculum Development, Loughbrough University, Leicestershire, pp.125-131.

Kuyucuklu, N., 1993. Türkiye İktisadı, (Filiz Kitabevi, İstanbul), pp. 390-393.

Küçükerman, Ö., 1996. *Endüstri Tasarımı Endüstri için Tasarımında Yaratıcılık*, (Yem Yayınları, İstanbul).

May, N., 1997. *Gender Issues in Urban Regeneration*, (Joseph Rowntree Foundation, York), p.13.

Munro, D.K., 1971. *Final Report: A Rationale and An Outline for the Establishment of A Department of Industrial Design at the Middle East Technical University*, (METU Faculty of Architecture, Ankara).

Öncü, A., 1979. "Uzman Mesleklerde Türk Kadını", in *Türk Toplumunda Kadın*, ed. by N.A. Unat (Türk Sosyal Bilimler Derneği, Ankara), pp.253-267.

Öncü, A., 1981. "Turkish Women in Professions: Why so Many?", in *Women in Turkish Society*, ed. by N.A. Unat (E.J. Brill, Leiden).

Özkan, B., 2004. Devrimci Konsey, in *Turkishtime*, No.29
http://www.turkishtime.org/29/tr_24_9.asp, 15.08.2005

Parker, R., 1984. *The Subversive Stitch: Embroidery and the Making of the Feminine*, (the Women's Press, 1984) p.18.

Rendell, J.,2000. "Gender", in *Gender Space Architecture*, ed. by J. Rendell, B. Penner, I. Borden (Rotledge, London and New York), pp.15-24.

Silverman, D., 1989. *Art Nouveau in Fin-de-Siecle France: Politics, Psychology and Style*, (university of California Press, Los Angeles) p.190.

Sparke, P., 1995. *As Long As It's Pink, The Sexual Politics of Taste*, (Pandora, London, San Fransisco, California) pp.15-30, 120-164.

Sümer, S., 2001. "Modern Kadınlar, Çatışan Talepler, Farklı 'Çözüm'ler", in *Yerli Bir Feminizme Doğru*, ed. by A. İlyasoğlu-N. Akgökçe (Sel Yaıncılık, İstanbul), pp.107-126.

Şafak, E., 2004. "Kadınlara Mahsus Gazete"in *Turkuaz* 20.06.2004.

Şenesen, G.G., March 1998. "Cinsiyete Dayalı Ayrımcılığın Düzeyi Nasıl Ölçülebilir", *İktisat*. No.377, pp.26-36.

TC Başbakanlık Aile Araştırma Kurumu, 1992. *Sosyo-kültürel Değişme Sürecinde Türk Ailesi*, ed. by S. Açıkel (Ankara).

Tekeli, Ş., 1995. "Introduction: Women in Turkey in the 1980s", in *Women in Modern Turkish Society*, ed. by Ş. Tekeli (Zed books, London), p.12.

Tekeli, Ş., 1998. "Birinci ve İkinci Dalga Feminist Hareketlerin Karşılaştırmalı İncelemesi Üzerine Bir Deneme", in *75 Yılda Kadınlar ve Erkekler*, ed. by A.B. Hacımirzaoğlu (Tarih Vakfı Yayınları, İstanbul), pp.337-346.

Unat, N.A., 1980-1981. "Movement of Women and National Liberation, the Case of Turkey", *Journal of the American Institute for the Study of Middle Eastern Civilization*. Vol.1, No.3 and 4. pp:4-16.

Unat, N.A., 1998. "Söylemden Protestoya: Türkiye'de Kadın Hareketlerinin Dönüşümü", in *75 Yılda Kadınlar ve Erkekler*, ed. by A.B. Hacımirzaoğlu (Tarih Vakfı Yayınları, İstanbul), pp.323-336.

WEB_1, 2005. Association of Women Industrial Designers's web site, 01/04/2005. http://www.awidweb.com/

WEB_2, 2005. Ministry of Education, Culture and Science in Netherlands' website, 21/02/2005. http://www.mincw.nl/icb/turksecultuur/turksecultuur_eng.pdf

WEB_3, 2005. Europa-Enlargement: Enlargement Research Bulletin's website, 19/02/2005. http:/europa.eu.int/comm/enlargement/docs/research/august2004.htm#d

WEB_4, 2005. Herman Miller's web site, 30/03/2005. http://www.hermanmiller.com/CDA/SSA/Designer/0,,a10-c80-b2,00.html

WEB_5, 2005. On My Way to Water, Ayse Birsel's web site, 30/03/2005. http://www.core77.com/reactor/ayse/

WEB_6, 2005. One Design Magazine/e-Zine's web site, 01/04/2005. http://www.onemedia.com/space/redteam_profile.html

WEB_7, 2005. Arkitera, Diyalog 2002, Defne Koz web site, 04/04/2005. http://www.arkitera.com/v1/diyalog/defnekoz/sc1.htm

Woolf, V., 1929. *A Room of One's Own* (Harcourt Inc, 1989)

Yıldırmaz. Y.T., 2005. *Ütopyanın Kadınları Kadınların Ütopyası*, (Sel Yayıncılık, İstanbul)

Yücel, İ.H., 1997. *Bilim-Teknoloji Politikaları ve 21. Yüzyılın Toplumu*, (Devlet Planlama Teşkilatı, Sosyal Sektörler ve Koordinasyon Genel Müdürlüğü, Araştırma Dairesi Başkanlığı;Ankara)

APPENDIX

İzmir Yüksek Teknoloji Enstitüsü, Fen Bilimleri ve Mühendislik Enstitüsü
Endüstri Ürünleri Tasarımı Bölümü yüksek lisans programı öğrencisi Melek Eti
tarafından hazırlanmış ankettir

Yaş (x ile işaretleyiniz):
<25 ( ) 25-35 arası ( ) 36-55 arası ( ) >55 ( )
Cinsiyet: Bayan ( ) Bay ( )
Mezun olunan Okul/Fakülte/Bölüm:
Mezuniyet yılı:
Endüstri Ürünleri Tasarımı eğitimini aldığınız aşama (x ile işaretleyiniz):
Lisans ( ) Lisanüstü ( ) Hiçbiri ( )
Şu anda çalışıyor musunuz:
Ne kadar zamandır çalışıyorsunuz:
Şu anda çalıştığınız sektör(ler):
Çalıştığınız firmanın/kuruluşun bulunduğu şehir:
Ne kadar zamandir bu firmadasiniz/kuruluştasınız:
Pozisyon ya da iş tanımı:
Bu ilk işiniz değilse, önceden hangi sektörlerde çalıştınız: (x ile işaretleyiniz)

Beyaz eşya ( ) Elektronik ( ) Otomotiv ( ) Dekorasyon ( ) Reklam ( )

Grafik ( ) Mobilya ( ) Elektrikli ev eşyaları ( ) Ambalaj ( ) Eğitim kurumu ( )

Diğer:.....( )

Aşağıdaki soruları evet (e), hayır (h), veya kararsız (k) olarak işaretleyiniz:

- Endüstri Ürünleri Tasarımı mesleğinde cinsiyet ayrımı vardır. ( )
- Endüstri Ürünleri Tasarımı mesleğinin pratiğinde bayan olmak daha zordur. ( )
- Bayan ve bay tasarımcıların tasarlamakta daha başarılı olabilecekleri farklı ürün grupları mevcuttur. ( )
- Ücret politikaları cinsiyete göre farklılık gösterir. ( )

Türk bayan endüstri ürünleri tasarımcılarından size göre en iyi 3 tasarımcıyı belirtiniz:

Verdiğiniz bilgiler için çok teşekkürler!