

**DAILY LIFE OBJECTS, INTERACTION OF  
CULTURES AND THE SELECTED İZMİR  
HOMES**

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# ABSTRACT

## DAILY LIFE OBJECTS, INTERACTION OF CULTURES AND THE SELECTED IZMIR HOMES

The notion of design is one of the tools of globalization in the context of transferring cultures. Domestic daily life provides appropriate objects and related practices in order to examine material culture interactions. The values and the meanings of objects in relevance of daily life activities and practices collaboratively construct our material environment. This research discusses the issue of culture at the interactions of users, objects and practices. The research explores designed objects that bring cultural codes in kitchens and living rooms of selected Izmir homes. The study emphasizes that the negotiation at the interaction of daily life objects and users. The negotiation records that the objects are interpreted in daily life through the behaviours or reflections such as ignoring, accepting and resisting. The values of objects are studied in relevance of daily practices and usage processes in the cultural contexts. The main issue of this study is to understand the values of the objects within the cultural perspective in the globalization context.

**Key Words:** Design and Culture, The Values of Objects, Material Culture, Object-User Relation.

# ÖZET

## GÜNDELİK YAŞAM NESNELERİ, KÜLTÜR ETKİLEŞİMLERİ VE SEÇİLMİŞ İZMİR EVLERİ

Tasarım kavramı, kültürel aktarım bağlamında küreselleşmenin araçlarından biridir. Evsel gündelik yaşam maddi kültür etkileşimlerini incelemek için uygun yerleri, eylemleri ve nesnelere sağlar. Nesnelere, değerleri ve anlamları ile birlikte gündelik yaşam eylemleri ve maddi çevremizi inşa etmektedir. Bu araştırma kültür konusunu; kullanıcılar, nesnelere ve pratiklerle ilişkili olarak tartışmaktadır. İzmir evleri üzerinden, mutfak ve salon mekanlarına odaklanarak kültürel kod taşıyan tasarım nesnelere incelemeaktadır. Bu çalışma gündelik yaşam nesnelere ve kullanıcılarının arasındaki etkileşim müzakeresini ön plana çıkarır. Bu müzakere işlemi, kullanıcıların objeleri günlük yaşamlarına dahil edip etmemek için kullandıkları; reddetme, Kabul etme ve direnme yaklaşımlarını inceler. Bu nesnelere değerleri, kültürel bağlamdaki günlük kullanım süreçleri ve davranışlarına göre belirlenir. Bu çalışmanın ana konusu, nesnelere küresel bağlamdaki kültürel açıdan değerlerini anlamaktır.

**Anahtar Kelimeler:** Tasarım ve Kültür, Nesnelere Değerleri, Maddi Kültür, Nesne-Kullanıcı İlişkisi.

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# CHAPTER 1

## INTRODUCTION

### 1.1. Definition of the Problem

We read just our surroundings within daily life objects. The homes are the main scene of daily life practices such as eating, resting, rituals and traditional activities. These are the basic needs of individuals. Since, this object-function relation embodies the rituals and practices through the daily life of individuals, an object can be perceived and functioned in various according to cultural context. Moreover, material beings around us contain various meanings and values from functional to symbolic. These meanings are reflected in practices and everyday routines in relevance of cultures. In addition to that, an object that we bring home means we bring the object to our daily lives that create certain practices and behaviours.

The objects involve the practices through their functional or use values. The functional information could be related with cultural code. The object involves daily life to answer a function. However, the needs cannot be limited by only functional context. The desires for new experiences are also needs. It also refers to experiencing different objects, which belongs to different cultures. This experiences and new practices encourage cultural changes and transformations. The study observes that the cultural changes are experienced around the terms as acceptance, ignorance or adaptation.

People construct their daily lives over material culture that contains everyday life objects. Everyday life objects are designed according to cultural notions. Hence, the culture is a tool for design. The globalization carries the objects from one culture to another. Thus, a designer who designs an object focusing on the cultural values draws a daily life path for the object through its culture. Globalization affects not only economical but also cultural dynamics of people. On the other hand, the user from another culture could possess that designed object to his/her home and constructs a link to his/her own culture by the help of global market. The user interprets the meaning of an object at the intersections of its cultural context and different values. For instance, a Turkish tea glass is used for drinks like Raki (a kind of beverage) or tea in Turkey.

However, it is common to drink whiskey in Switzerland. Another example is the use of dish brushes. It is used for washing dishes in Sweden but used for brushing washbasins and countertops instead of dishes in Turkey. The research will be a linkage to understand how the designed object finds a place in everyday life in the cultural context in Izmir homes.

Individual encounters with the object by meanings and values. The interactions of the objects result as ignoring, accepting and adapting. The object could find its place in the daily lives after the user's interpretation. As a result, the object is modified, directly transferred or ignored and takes place in user's living environment. The research focuses on the negotiation of users to understand the meanings and values of the objects of domestic spaces that are varied by culture.

The designer thinks of the end-user in the context of culture. In order to sustain the cultural values, either the object needs to be evolved according to the culture, or the behaviour adapts to the object. The main factor is being familiar or not. For instance, Japanese food is globalized. In Turkey, every city has at least one Japanese restaurant. Though, chopsticks are not familiar to our culture and it is not commonly used at Turkish homes. On the other hand, the hegemony of western culture is another factor. After 1980s in Turkey the perception is that the western products have better quality than the local products. The globalization breaking the geographic borders to get any designed object from anywhere, helps to legitimize being westernized. Due to the subject-object relations the transfer is not only on the object but also on the culture of the host. In that point, the study claims that the interaction with the objects means it is the reaction of the cultures. Izmir is a coast city that is under the affect of western culture.<sup>1</sup> The study conducts this exploration in Izmir, to understand the cultural footprints that reflect on the products.

The food culture and daily life activities are predominant in the context of culture. The kitchen and living room are the case area of the research. Regarding the cultural diversity in the same functions towards object or same product can possess different functions interrelated phenomenon. The study claims that the daily life objects affect culture, and culture modifies the objects for daily life experiences. The study will focus on daily life activities, process of acceptance, ignoring and rejecting of daily life

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<sup>1</sup> Agnes Dick Ramsay, *Everyday Life in Turkey* (London: Hodder and Stoughton, 1897): 2.

objects through culture in Izmir. Consequently, the products from the teapot to video game console and their daily life practices are examined.

## **1.2. Aim of the Study**

1. To understand the cultural footprints of objects in kitchen and living room in daily life.

Home is a private living space and the backstage of cultural behaviour with the object selections and interactions. The research focuses on the kitchen and living room as a domestic area and explores the dualities of food culture and object, daily life practices and object, cultural rituals (holidays, celebrations and traditions) and object with functional, symbolic, aesthetic and use value. Therefore, in the kitchen, the people produce and consume food. Since food is a cultural subject from the preparation to consuming- Study focuses on the variations of food culture at homes and its objects to understand food culture with object relations at homes in daily life. Nonetheless, in the living room the study addresses the cultural issue within the daily life activities and objects relations. Above all, kitchen and living room involve almost the most of the daily life routines such as relaxing, entertaining, working, and eating.

2. To examine the daily life objects according to the cultural differences in relevance to the practices and routines in daily life. The research aims to clarify user-object relation in this context and to understand the variety of the experiences through culture in selected Izmir homes.

The culture affects our daily life practices. Living in a city is a statement concerning to sustain cultural habits and to feel as being at home. The objects of our surroundings are material culture to reflect and discuss all of these statements.

3. To focus on socio-cultural context in Izmir homes by understanding functional and symbolic value, meaning and cultural background of objects.

Daily life practices and the objects that we interact vary culture to culture. The differences of daily life is related to socio-cultural variations, thus the objects used in daily life and their arrangements are different and various.

4. To focus on the practices and the accepted objects, ignored objects and replaced objects through cultures.

The combinations of the objects concerning to decoration, exhibition, and function especially in the traditional special days and rituals inform us about our society and our culture. Furthermore being intersection means facing with two or more cultures. In additional, the homes where we create private space, involve lots of issues concerning to cultures, income levels, social statuses, life styles, etc. Thus, the study focuses on constellation related with these issues to discuss the major problems.

5. To understand the major effects of the globalization in domestic spaces in Izmir homes in the socio-cultural context.

The general expectation is adaptation to another culture is easier than before, because of globalization and modernization movements that make visible and accessible images and material objects. Besides, people desire new experiences are interested in different cultures and their objects. Today understanding the object by its culture is harder than before because of transnationalism in market. The study concerns the objects in daily life as cultural variety, however the economic dynamics of user is another important factor. The research selected the same economic level of people to focus on cultural dimension of daily life objects.

### **1.3. Methodology**

Ethnography is one of the methodological approaches, which is defined by various authors with many types of cultural study. The exact meaning of ethnography is notoriously ‘description of people’ or in-depth description of cultures to understand another way of life form of the local notion.<sup>2</sup> Therefore the main subject of ethnography is the people in a collective sense, not individuals. According to Spradley “Rather than studying people, ethnography means learning from people.”<sup>3</sup> He also claims that the researchers cannot observe culture directly, they need to deduct comprehensively from things they use, the way they act, the word they say. Spradley notes as his own words:

I want to understand the world from your point of view. I want to know what you know in the way you know it. I want to understand the meaning of your experience, to walk in your shoes, to feel things as you feel them, to explain things as you explain them. Will you become my teacher and help me understand?<sup>4</sup>

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<sup>2</sup> Sadaf Rizvi, *Multidisciplinary Approaches to Educational Research* (New York: Routledge, 2012): 55.

<sup>3</sup> James P. Spradley, *The Ethnographic Interview*: 3.

<sup>4</sup> James P. Spradley, *The Ethnographic Interview* (New York: Holt, Rinehart and Winston, 1979): 35.



Ethnography is a methodology about a research while it is also an iterative-inductive research itself. Therefore it adapts via the information that is gathered. Methods of ethnography involve observations through direct and indirect contact to a culture by sharing people. The outcome of those studies is important for information in terms of complexity of human behaviours. The significance of theory and also the researcher involves into account from “inside” and “outside”.<sup>5</sup>

Hammersley and Atkinson provided very good definition:

Ethnography is a particular method or set of methods which in its most characteristic form it involves the ethnographer participating overtly or covertly in people’s daily lives for an extended period of time, watching what happens, listening to what is said, asking questions – in fact, collecting whatever data are available to throw light on the issues that are the focus of research.<sup>6</sup>

Brewer emphasized ethnography as a style of research that includes settings and people or ‘fields’ which focusing on their ordinary activities. The researcher participates directly in the settings to collect data in a systematic manner internally. As, it is important not to impose the informants externally ‘to access social meanings, observe behaviour and work closely with informants and perhaps participate in the field with them, several methods of data collection tend to be used.’<sup>7</sup>

Patricia and Peter Adler clarified the difference of ethnographic method from other social science research in their book, *Observation Techniques*:

It is field-based (conducted in the settings in which real people actually live, rather than in laboratories where the researcher controls the elements of the behaviours to be observed or measured).

It is personalized (conducted by researchers who are in day-to-day, face-to face contact with the people they are studying and who are thus both participants in and observers of the lives under study).

It is multifactorial (conducted through the use of two or more data collection techniques – which may be qualitative or quantitative in nature – in order to triangulate on a conclusion, which may be said to be strengthened by the multiple ways in which it was reached).

It requires a long-term commitment (i.e. it is conducted by researchers who intend to interact with the people they are studying for an extended period of time – although the exact time frame may vary anywhere from several weeks to a year or more).

It is inductive (conducted in such a way as to use an accumulation of descriptive detail to build toward general patterns or explanatory theories rather than structured to test hypotheses derived from existing theories or models).

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<sup>5</sup> Karen O’Reilly, *Key Concepts in Ethnography* (London: Evans Brothers, 2009): 8. See also James D. Faubion, *Currents of cultural fieldwork in Handbook of Ethnography* ed. Paul Atkinson, Amanda Coffey, Sara Delamont, John Lofland and Lyn Lofland. (London: Sage Publications Ltd): 39–60.

<sup>6</sup> Martyn Hammersley and Paul Atkinson, *Ethnography: Principles in Practice*. (London: Routledge, 1994): 1.

<sup>7</sup> John D. Brewer, *Ethnography* (Philadelphia Buckingham: Open University Press, 2000): 189.

It is dialogic (conducted by researchers whose conclusions and interpretations can be commented upon by those under study even as they are being formed).  
It is holistic (conducted so as to yield the fullest possible portrait of the group under study).<sup>8</sup>

Social behaviours, perceptions and interaction with the objects are aimed to observe in their homes in daily lives. Thus ethnographical method is typically gathering participant observations, requiring direct engagement and involvement with the target group, which is chosen. For Reeves et al, the main goal of the ethnography is to supply rich, holistic vision into people's perspective and actions, likewise the nature of the location in which they live, through the detailed observations and interviews gathered. As Hammersley states, ethnographers document the culture, the perspectives and practices of the society within the settings<sup>9</sup>.

Another goal of the ethnographer is cultural interpretation. Fetterman describes the cultural interpretation as involving the description capability of what is heard and seen through the social group's perspective of reality<sup>10</sup>. According to Hammersley, "The aim is to 'get inside' the way each group of people sees the world."<sup>11</sup> Reeves et al. explains the meaning of getting inside of the group, as a researcher that is synchronized with the informants is to understand the point of participants by engaging within their social context.<sup>12</sup> "In order to craft descriptions of culture, cultural events, and cultural practices, an ethnographer studies real people doing what they do to meet the everyday demands with which they are confronted."<sup>13</sup>

By reason of the complex nature of social life, Spradley enumerates the elements that need to be reported in the following:

Space (Physical layout of the place)  
Actor (Range of people involved)  
Activity (A set of related activities that occur)

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<sup>8</sup> Patricia Adler and Peter Adler, *Observation Techniques*. In Norman Denzin and Yvonna S Lincoln, (eds.) *Handbook Of Qualitative Research* (Thousand Oaks: Sage Publications, 1994): 15.

<sup>9</sup> Martyn Hammersley, *What's wrong with ethnography* (London: Routledge, 1992): 152.

<sup>10</sup> David M. Fetterman, *Ethnography: Step-By-Step*. (Newbury Park, CA: Sage Publications, 1989): 28.

<sup>11</sup> Martyn Hammersley, *What's wrong with ethnography*: 152.

<sup>12</sup> Scott Reeves et al., "Ethnography In Qualitative Educational Research: AMEE Guide No. 80", *Medical Teacher* 35, no.8 (2013): e1367.

<sup>13</sup> Frances Julia Riemer *Addressing Ethnography Inquiry* in *Qualitative Research: An Introduction to Methods and Designs* edited by Stephen D. Lapan, Marylynn T. Quartaroli and Frances J Riemer (San Francisco, CA: John Willey & Sons Inc., 2012): 205.

Object (The physical things that are present)  
Act (Single actions people undertake)  
Event (Activities that people carry out)  
Time (The sequencing of events that occur)  
Goal (Things that people are trying to accomplish)  
Feeling (Emotions felt and expressed).<sup>14</sup>

The study will be based on the observation of behaviours, values and meanings of objects and human-object interactions in daily life. In addition to that, the research will focus on homes in Izmir through daily life objects and socio-cultural context. In this study, the design ethnography is applied to understand daily life practice-object relation in cultural context.

The research, is started with literature review stage, which Paul Thomson (1988) has called the ‘general gathering stage’<sup>15</sup>, to collect data not only about the culture in daily life but also the cultural background of the daily life object in the homes. This stage is demonstration of the research to see what is the potential of the study before starting the research.

On the other hand the starting point of the design ethnographic study in this field will be the information that is obtained to passive observations in order to create basis data points and to form initial ideas for gathering data such as interviews and survey questions, observation type etc. As Brewer mentioned, “data collection methods are meant to capture the “ ‘social meanings and ordinary activities’ of people (informants) in ‘naturally occurring settings’ that are commonly referred to as ‘the field’.”<sup>16</sup>

Observation is the act of perceiving the activities and interrelationships of people in the field setting through the five senses of the researcher.<sup>17</sup>

Participant observation is not a method in itself, but rather a personal style adopted by field-based researchers who, having been accepted by the study community, are able to use a variety of data collection techniques to find out about the people and their way of life.<sup>18</sup>

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<sup>14</sup> James Spradley, *Participant observation* (New York: Holt, 1980): 78ff, quoted in Scott Reeves, Ayelet Kuper and Brian David Hodges, "Qualitative Research Methodologies: Ethnography", *BMJ* 337, no 73 (2008): 512.

<sup>15</sup> Karen O'Reilly, *Key Concepts in Ethnography* (London: Evans Brothers, 2009): 41.

<sup>16</sup> John D. Brewer, *Ethnography*: 10.

<sup>17</sup> Martyn Hammersley, Paul Atkinson, *Ethnography: principles in practice*: 121.

<sup>18</sup> Uwe Flick, *The Sage Qualitative Kit* (London: Sage, 2007): 18.

The research explores the design differences from the point of social influence. Hence, participant observation is helpful to get a deep understanding and familiarity with certain group. Since, the observation constructs rich high-detailed and high-quality information about the group behaviour.

Observation is the act of perceiving the activities and interrelationships of people in the field setting through the five senses of the researcher.<sup>19</sup> The observation is applied for that study to understand the cultural information, practices and traditions through daily life objects. In additional, the researcher and informant are synchronized to understand the issues from the lives at home.

Moreover, the phase to get hypotheses and concepts with the participants will be constructed through depth and feedback interviews, of which will be reconstructed meaning and practice to reveal contradictions in the analysis phase. Miles and Huberman describe the following step: coding as, “Coding is the analysis to review set of field notes transcribed or synthesized and to dissect them meaningfully while keeping the relations between the parts intact, is the stuff of analysis”.<sup>20</sup> In addition, the behavioural codes will be developed for understanding the daily life objects in the socio-cultural context. At last phase, rehabilitating analysis for working with participants.

The informants are selected with a nonprobability sampling, which is snowball sampling. Snowball is accumulation of persona. The research applies the sampling for exploratory purposes and to reach the similar social group by asking informant to suggest another interviewee.<sup>21</sup>

## **1.4. Structure of Thesis**

### **Chapter 1.**

The starting point of that thesis is observation of the environment. The daily life objects are variable regarding the function, symbols and aesthetical value. Related

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<sup>19</sup> Michael Angrosino, *Doing Ethnographic and Observational Research*, (London: SAGE Publications Ltd, 2007): 37.

<sup>20</sup> Matthew B. Miles and Micheal A. Huberman, *Qualitative Data Analysis* (Thousand Oaks: Sage Publications, 1994): 56.

<sup>21</sup> Earl R. Babbie, *The Practice Of Social Research* (Belmont: Wadsworth Publishing, 1995): 188.

culture an object can be used in different functions in daily life. In this chapter, the problem definition, aim of study, methodology, background information, research questions and concluding remarks occur. The main structure of thesis exploring objects in daily life in the context of cultural interactions through research questions. The ethnographic study approach is applied with a designer manner.

## **Chapter 2.**

Chapter 2 explores everyday life and design, from the culture to material culture and designing process that is culture in mind. On the other hand, everyday life of modern individuals and daily activities are explored through literature. The last part of that chapter is impacts of globalization on culture. Aim of that part is to identify theoretical approaches on the issues.

## **Chapter 3.**

This chapter consists four parts: informant, home: living room and kitchen, and the selected objects. A face-to-face interview for collecting data from the selected Izmir homes is prepared to understand daily life practices and used objects. With the assistance of a participant observation with in-dept interview, the objects through the practices are assessed.

## **Chapter 4.**

The study deals with the analysis of objects as an output of interviews. Regarding the cultural footprint and the values to understand how the object involves to daily life practices. Confirmation of the practices on which objects accepted which are ignored and which are modified or replaced through culture.

## **Chapter 5.**

Finally, results of interaction of cultures and process of producing material environment with object in everyday life are discussed by means of reflection on the study was done.

## 1.5. Research Questions

Research questions are conducted through the problems and aim of the research. This part of thesis, questions are conducted to understand and to discuss the issues. This research aims to explore three main questions and sub questions listed below:

How the culture affects the daily life practices and its objects?

What are the cultural situations and conditions that change either behaviours or material environment?

What makes an object a part of daily life?

How do objects become meaningful in relation with value system?

What is the role of designer to change practices and daily life objects in the cultural and the global context?

## 1.6. Background Information

The term globalization is defined in dictionary as ‘the process by which businesses or other organizations develop international influence or start operating on an international scale’.<sup>22</sup> According to Held and Anthony, globalisation is “denotes the expanding scale, growing magnitude, speeding up and deepening impact of transcontinental flows and patterns of social interaction”.<sup>23</sup> Moreover, the issue is discussed by the hyper-globalists, the second school: the sceptics and the synthesis between the other two approaches: transformationalists.<sup>24</sup> The hyper-globalists discuss denationalization of economies and globalization would cause predominance of global markets on state control. Therefore, they believe globalization affects autonomy and sovereignty of state negatively. The skeptics dispute that globalization is not real and it is a mutual dependence of economics.<sup>25</sup> Transformationalists argue that globalization, which has fundamental implications, dominant force on society to change in political,

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<sup>22</sup>2015, accessed February 20, 2015, <http://www.oxforddictionaries.com/definition/english/globalization>.

<sup>23</sup>David Held and Anthony McGrew. *Globalization and Anti-Globalization*. (Oxford: Blackwell Publishing, 2002): 1.

<sup>24</sup>David Held, Anthony McGrew, David Goldblatt and Jonathan Perraton *Global Transformations: Politics, Economics and Culture* (Stanford: Stanford University Press, 1999): 2.

<sup>25</sup>Paul Q. Hirst and Grahame Thompson, *Globalization in Question* (Cambridge, UK: Polity, 1999): 24.

social and economic subjects.<sup>26</sup> Held and McGrew demonstrate change in state sovereignty and autonomy as ‘reconfiguration of political power’<sup>27</sup> that is only transformationalist understanding. Their approach is a multidimensional process, not only encompassing economic aspects but also some of transformationalists theorise globalisation by categories like political, economical and cultural globalization.<sup>28</sup> John Tomlinson, who focuses on cultural globalization notices that the cultural practices have importance because of being main element of globalization in modern culture.<sup>29</sup> According to Giddens, definition of globalization is “the intensification of worldwide social relations, which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa”.<sup>30</sup>

Galtung demonstrates center-edge flow as Big Bang theory that spoils from the center to periphery. According to him westernization, modernization and development equation in mind results in political, economical and cultural imperialism.<sup>31</sup>

Some arguments on the globalization issue are to destruct the cultural identities to be westernized, homogenized, consumer cultures. Especially the view of anti-globalization activists as Shepard and Hayduk express globalization as “western cultural imperialism”<sup>32</sup>. Thus, they believe that the globalization changed social reality after cold war. Since, the cultural imperialism is the hegemony of powerful countries on weak countries in terms of politics, economy and culture by spreading their beliefs to them, this can spoil their local values. Tomlinson argues cultural imperialism, which is complex concept, proves to engage the globalization as latest form of western imperialism<sup>33</sup>. Besides, he notes that, “in the case of cultural imperialism in the Third

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<sup>26</sup>Anthony Giddens, *Introduction To Sociology* (New York: W.W. Norton, 1996): 62.

<sup>27</sup>David Held and Anthony G. McGrew, *Globalization Theory* (Cambridge: Polity, 2007): 95.

<sup>28</sup> Lauren Movius, "Cultural Globalisation And Challenges To Traditional Communication Theories", *Platform: Journal of Media and Communication* 2, no. 1 (2015): 8.

<sup>29</sup> John Tomlinson, *Globalisation And Culture* (Chicago: University of Chicago Press; 1999): 1.

<sup>30</sup> Anthony Giddens, *The Consequences of Modernity* (Stanford, CA: Stanford University Press, 1990): 64.

<sup>31</sup> Johan Galtung, “Theory Formation in Social Research: A plea for pluralism”, in *Comparative Methodology* Else Oyen ed. (London: SAGE, 1990): 105.

<sup>32</sup>Benjamin Heim Shepark and Ronald Hayduk. *From ACT UP to the WTO: Urban Protest and Community Building in the Era of Globalisation*. (London: Verso, 2002): 1.

The well-known anti globalists are Naomi Klein, Noreena Hertz, Paul Hirst, Graham Thompson, Joseph Stiglitz, Michael Hardt and Antonio Negri.

<sup>33</sup> John Tomlinson, "Globalization And Cultural Identity", in *The Global Transformations Reader*, David Held and Anthony McGrewed, 2<sup>nd</sup> ed. (Cambridge: Polity, 2003): 269.

World, this term might point towards the links between present domination and a colonial past”<sup>34</sup>

Tomlinson’s ‘complex connectivity’<sup>35</sup> term addresses globalization as an empiric situation of modern world. This term refers to “[...] the rapidly developing and ever-expanding network of interconnections and interdependences that characterizes modern social life”<sup>36</sup>. In addition to that Giddens emphasizes globalization as “the consequence of modernity and in turn, modernity as inherently globalizing”<sup>37</sup>. Understanding modernism and daily life is important to explore constructing meaning in cultural experience, and the culture and globalisation relations.

Modernism dates from the fifteenth century, as a cultural paradigm<sup>38</sup>, and became famous during the eighteenth century, which called as the Enlightenment<sup>39</sup>. Modernist ideology sought to “discover that which is universal and eternal through the scientific method and human creativity, in order to dominate natural forces and thereby liberate people from irrational and arbitrary ways”<sup>40</sup>. The exact goal was to escape from the iniquitous and messy past in following of freedom and progress.

According to Jurgen Habermas, the philosophers of the enlightenment formulated the project of modernity that occurs in the relentless growth of the objective sciences, of the universalistic organizations of morality and law. However, it also results in releasing the notional potentials accumulated in the process and trying to apply them in the sphere of the praxis, that is, to encourage the rational organization of social relations. He also claims that,

Partisans of the enlightenment could still entertain the extravagant expectation that the arts and sciences would not merely promote the control of the forces of nature, but also to further understanding of self and world, the progress of morality, justice in social institutions, and even human happiness.<sup>41</sup>

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<sup>34</sup> John Tomlinson, *Globalization And Culture* (Chicago: University Chicago Press, 1999): 19.

<sup>35</sup> John Tomlinson, *Globalization And Culture: 2*.

<sup>36</sup> John Tomlinson, *Globalization And Culture: 2*.

<sup>37</sup> Jung Bong Choi, “Critical essays and reviews”, *Journal of Communication Inquiry*, 26 no. 2 (2002): 447.

<sup>38</sup> Marshall Berman, *All That is Solid Melts into Air: The Experience of Modernity* (New York: Simon and Schuster, 1982).

<sup>39</sup> David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Cambridge MA: Blackwell, 1990).

<sup>40</sup> Nan Ellin, *Postmodern Urbanism*. (Cambridge MA: Blackwell, 1996): 105.

<sup>41</sup> Jürgen Habermas, Maurizio Passerin d’Entrèves and Seyla Benhabib, *Habermas And The Unfinished Project Of Modernity* (Cambridge, Mass.: MIT Press, 1997): 45.



Wisdom, rationality and rationalization, are the supplementary ideas. Wisdom term enlightens philosophy of modernity, because it gives the consciousness and soul that it need. Human without judgmental power of wisdom in modernity, they can be only a fable. Rationality ensure to modernity to understand itself. Rationalization is the fundamental part of modernity.<sup>42</sup> Anthony Giddens notes that,

In conditions of modernity, trust exists in the context of (a) the general awareness that human activity including within this phrase the impact of technology upon the material world-is socially created, rather than given in the nature of things or by divine influence; (b) the vastly increased transformative scope of human action, brought about by the dynamic character of modern social institutions.<sup>43</sup>

The important issue is technology-society relations transform human actions that reflex object use and design.

Routes of modernism create rational, simple design as well global products. Besides, the objects take the place in daily life by interpreting the functions into cultural system.<sup>44</sup> However he argues the objects in modern homes to be “emancipation” that means the objects take the place by only its function.

Post modernism born as a critique of modernism. There is no time to define when the post-modern movement began but the critiques say 1943 is the end of modernity. The first post-modern ideas and applications seem the end of World War II.

In either case, Dear maintained, “postmodernism transcends its narrowest explanation as only a particular aesthetic style in the arts, most notably in architecture.”<sup>45</sup> On the other hand Lyon’s statement on differences between postmodernity and postmodernism is postmodernity symbolizes a socio historic state or time and postmodernism symbolizes the dominant cultural state with which it corresponds.<sup>46</sup>

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<sup>42</sup> Ahmet Çiğdem, *Bir İmkan Olarak Modernite: Habermas ve Weber* (İstanbul: İletişim Yayınları, 2004): 115.

<sup>43</sup> Anthony Giddens, *The Consequence of Modernity*: 34.

<sup>44</sup> Jean Baudrillard, *Nesneler Sistemi*, trans. Oğuz Adanır and Aslı Karamollaoğlu (İstanbul: Boğaziçi Üniversitesi Yayınevi, 2014): 14.

<sup>45</sup> Michael Dear, *The Postmodern Urban Condition* (Malden MA: Blackwell 2000). Quoted in Sonia Hirt, Postmodernism and Planning Models, *Critical Planning* 9 (2002): 118.

<sup>46</sup> David Lyon, *Postmodernity* (Minneapolis MN: University of Minnesota Press, 1994): 32.

In the design literature the role of industrial design is to be 'developmentalist' in the context of industrial, economical and social in the Third World and Newly Industrialized Countries.<sup>47</sup>

Turkey is a multi-cultural country, because of its location and history. At past, it was a hub country for merchants who did not only share the goods but also cultural features. The land has medley speciality for agriculture, which is the main definition of culture. Since historically Turkey has been linkage to exchange of items, which vary the culture from middle-east countries to Europe, for long time. The migration, trade roads and global system result the cultural transmission that provide mixed culture. In the modern world culture is shaped by consumer behaviours from farmer behaviours.

Turkey is a "second-generation newly industrialized country" and "evolving to market in 1980s 1990s period" which is neoliberal era.<sup>48</sup> Turkey has always been in the process to be developed as western. The market sold the western goods more then local after 1980s, because of the shift in the policies to integrate global economy in that decade.<sup>49</sup> These policies reflected to the society in that era with the media, the market, the design and the objects. Onis lists phases of the transformation domestic capital of Turkey as:

Early 1950s- an agrarian or commercial orientation  
The 1960s and the 1970s- domestic market based industrial capital  
The 1980s and the 1990s- export-orientation  
The post-2001 era- the growing "transnationalization" of Turkish big business<sup>50</sup>

The globalization breaks the geographical borders to allow any designed object to be acquired anywhere. "Turkey has been affected both negative and positive aspects of neoliberal globalization."<sup>51</sup> Design flows one to another with global market as cultural goods and services, including the integration of countries. In addition to that the traditional homes get new life form with western style.

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<sup>47</sup> H. Alpay Er, "Development Patterns of Industrial Design In The Third World: A Conceptual Model For Newly Industrialized Countries" *Journal of Design History* 10 no. 3 (1997): 294. Also see; Victor Papanek, *Design for the Real World*, Thames & Hudson, London, 1972.

<sup>48</sup> Ziya Onis, "Neoliberal Globalization And The Democracy Paradox: The Turkish General Elections Of 1999" *Journal of International Affairs* 54, no. 1 (1999): 285.

<sup>49</sup> Sadık Ünay, "Domestic Transformation and Raison du Monde: Turkey's Nascent Competition State Emerging Markets", *Finance and Trade* 48, no. 5, 2012.

<sup>50</sup> Ziya Onis, "Crises and Transformations in Turkish Political Economy", *Turkish Policy Quartely* 9, no.3 (2010): 48.

<sup>51</sup> Ziya Onis, "Neoliberal Globalization And The Democracy Paradox: The Turkish General Elections Of 1999": 285.

A small number of early studies exist in the design literature on material culture and impacts of globalization on Turkish culture. Contribution of the research is discussion of the everyday life issues towards object-practice and understanding impacts globalization in modern life of Izmir in design field.

## **1.7. Concluding Remarks**

Everyday life activities and the culture are the issues that the research concerning in the design field. Thus, the home where the basic activities and rituals conduct has priority on cultural activities. The research claims that the object is a tool of producing culture by courtesy of practices. The study claims that interactions of object means, reaction of the cultures.

The culture and everyday practices are the major subjects for a design. The role of designers has importance to design an object that would take a place in everyday life as a part of material environment. The study emphasizes the material environment-design relation is fundamental for understanding cultural transmission regarding to be globalized.

The study discusses globalization through the cultural transmission on object-practice relations. In this research, the main goal is to understand the impacts of globalized design objects in daily life that formulated below:

- To resist cultural differences: the object is modified,
- To ignore the cultural differences: the object is rejected,
- To adapt the cultural differences: the object creates new practices through its mother culture.

## CHAPTER 2

### EVERYDAY LIFE AND DESIGN

The purpose of this part is to outline the definitions of culture in globalization and its subset design through material culture. The aim is to understand how the objects be a part of daily life in the context of the meanings in society. First, understanding the culture and material culture of society is researched. Second, the study focuses on the home and everyday life in material culture context. Third, the values and the meanings of the objects through the culture are examined.

#### 2.1. Cultural Issue in Globalization

The globalization and cultural issues are discussed in many disciplines and it is increasing in the design field. This part is conducted to explain cultural approaches and information in terms of culture and design in global world, material culture, and everyday life. Hence, the major aim of this section is to ground the designers' roles through the discussions.

The definition of the globalization is “multidimensional set of social process”<sup>52</sup>. Cultural globalization refers to “the emergence of a specific set of values and beliefs that are largely shared around the planet”.<sup>53</sup> These two definitions explain the importance of understanding cultural issue in globalization regarding to understand the values and beliefs.

Before the globalization era, the connections between geographical place and cultural experiences were called as cultural identity of the community. Trade influenced the cultural identity at the time. After the modernization movement, the standardized west culture exported to non-west countries<sup>54</sup>. Some discussions on that issue are the cultural identity at risk or not. In globalization era, the interactions of the cultures are

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<sup>52</sup> Manfred B. Streyer, *Globalization* (Oxford: Oxford University Press, 2003): 7.

<sup>53</sup> Manuel Castells, *Communication Power* (New York: Oxford University Press, 2009): 117.

<sup>54</sup> Lauren Movius, "Cultural Globalisation And Challenges To Traditional Communication Theories": 269.

increased. In other words the experiences through the objects interrelated with design globalization relations.

Thus, the interaction cultures create two types of pattern as isomorphism and heteromorphism. The isomorphism is collective societies and heteromorphism is individualist societies.<sup>55</sup> The effects of cultural imperialism can be varied through these patterns.

The design as a global phenomenon serves to economical, cultural and social dynamics.<sup>56</sup> Thus, one of the main interests of designers is exploring daily life and cultural issues. The subjects carry out the designers into the heart of consumption. Further, understanding culture on symbolic values is important to understand the affect of globalization on cultures regarding to flow of design.

Globalization issue is embraced in this study in terms of transferring cultures via design that interacts in daily lives. Consistently with Tomlinson's point of view, which is impact of globalization on culture is a globalized culture instead of a global culture with reference to changes in cultural experience and identification.

## **2.2. Culture, Material Culture and Design**

### **2.2.1. Definitions of Culture**

The word 'culture' is evaluated from Latin word 'cultura' that means cultivate and produce. The research based on not only the word but also meaning of product, likewise the production as agriculture, the production as behaviours, the production of ideas cumulatively evaluated with natural selection: weak ones are eliminated, strong ones survived. The accumulation based on cultivation, craft, transformation and technological improvement.

The innovator English Anthropologist Edward B. Tylor who is the first person who notices the term in that way in his book, *Primitive Culture*, defines culture as: "[...]

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<sup>55</sup> Alexander A. Shestakov, "Cultural Code Concept In Contemporary World." (Master Thesis, Bergen University, 2008): 21.

<sup>56</sup> Guy Julier, *The Culture of Design* (London: Sage Publications Ltd, 2008): 1.

that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society”<sup>57</sup>.

Culture has many definitions and it is related with the scientific approaches. For instance, “culture is the full range of learned human behaviour patterns”<sup>58</sup>. According to behavioural scientists it clarifies culture is socially determined values, beliefs and their implications of rules that delimit the range of accepted behaviours in any given society in the unified system in anthropology<sup>59</sup>.

In electronic encyclopaedia that everybody can access easily define the culture as:

[...] learned and shared human patterns or models for living; day- to-day living patterns. These patterns and models pervade all aspects of human social interaction. Culture is mankind's primary adaptive mechanism”<sup>60</sup>.

Which means what we do as learned-shared for everyday life experience creates a pattern. So, the geographical and historical differences teach different skills to humans. Thus, each land has different culture and can be illustrated as; Turkey has a productive land and a variety of agricultural goods. As a result, this brings a large variety of food culture with lush ingredients. Hofstede explains relation of culture and society as:

[...] To supply the additional information necessary to be able to act, we were forced, in turn, to rely more and more heavily on cultural sources—the accumulated fund of significant symbols. Such symbols are thus not mere expressions, instrumentalities, or correlates of our biological, psychological, and social existence; they are prerequisites of it. Without men, no culture, certainly; but equally, and more significantly, without culture, no men.<sup>61</sup>

In the primitive era, each human has one skill that causes collective life. Production differences distinguish societies from one another as cultural differences. Thus, the mind creates social grouping ‘us’ or ‘they’ to divide social groups, that’s how the cultural differentiations began. Hofstede describes culture in his book as, “Culture is

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<sup>57</sup> Edward Burnett Tylor, “The Science of Culture”, in *Primitive Culture: Researches Into The Development Of Mythology, Philosophy, Religion, Art and Custom*. (London: John Murray, 1871): 1.

<sup>58</sup> Edward Burnett Tylor “The Science of Culture”: 1.

<sup>59</sup> Louise Damen, *Culture Learning: The Fifth Dimension on the Language Classroom*. (Reading, MA: Addison-Wesley, 1987): 367.

<sup>60</sup> *The Columbia Electronic Encyclopedia*®. S.v. "culture." Retrieved February 22 2015 from <http://encyclopedia2.thefreedictionary.com/culture>

<sup>61</sup> Clifford Geertz, *The Interpretation Of Cultures* (New York: Basic Books, 1973): 49.

the collective programming of the mind which distinguishes the members of one category of people from another”<sup>62</sup>. For example, one is skilled at fishing and one is good at woodcutting. These skills divide society as a group by their profession, and this brought forth the different cultures. The geographical distances cause the cultural differentiation until communication and transportation systems had been developed.

According to Lederach, “Culture is the shared knowledge and schemes created by a set of people for perceiving, interpreting, expressing, and responding to the social realities around them.”<sup>63</sup> Another definition is, “A culture is a configuration of learned behaviours and results of behaviour whose component elements are shared and transmitted by the members of a particular society.”<sup>64</sup> As stated above, culture is to be learned and shared by the beliefs and knowledge of the shared community. Kluckhohn’s own words as, “by culture we mean all those historically created designs for living, explicit and implicit, rational, irrational, and non-rational, which exist at any given time as potential guides for the behaviour of men”<sup>65</sup>. For instance, the tools created to survive were transferred within culture and heritage for further generation’s survival. The numbers of people who learned and applied the knowledge become a member of a cultural group. Human interaction exists from the Silk Road era that helps sharing and learning knowledge to reach in a huge number of people, such as the Japanism movement in Europe and westernization in middle-east countries etc. Nonetheless, no one had completely embraced the Japanese culture after the Japanism movement, because some westerners interacted with the cultures that have active and passive position in behaviours.

According to Kroeber and Kluckhohn “essential core of culture consists of traditional ideas and especially their values; culture systems may, on the hand, be considered as production of action, and on the other as conditioning elements of further

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<sup>62</sup> Geert Hofstede, “National cultures and corporate cultures”, in *Communication Between Cultures*, Larry A. Samovar, Richard E. Porter, Edwin R. McDaniel, and Carolyn Sexton Roy ed. (Belmont, CA: Wadsworth, 1984): 51.

<sup>63</sup> John Paul Lederach, *Preparing for peace: Conflict transformation across cultures*. (New York: Syracuse University Press, 1995): 9.

<sup>64</sup> Ralph Linton. *The Cultural Background of Personality*. (New York: D. Appleton-Century Company, incorporated, 1945): 32.

<sup>65</sup> Clyde Kluckhohn and Kelly Henderson William, “The concept of culture”, in *The Science of Man in the World Culture*, Ralph Linton ed. (New York: Columbia University Press, 1945): 97.

action”<sup>66</sup>. Hence, the actions we do may have their origins in primitive era. As an example, even cooking utensils changed in time with finding of new material, form, technology etc., the action is deep-rooted tradition. Swidler notes that:

Culture influences action not by providing the ultimate values toward which action is oriented, but by shaping a repertoire or “tool kit” of habits, skills, and styles from which people construct “strategies of action.” Two models of cultural influence are developed, for settled and unsettled cultural periods. In settled periods, culture independently influences action, but only by providing resources from which people can construct diverse lines of action. In unsettled cultural periods, explicit ideologies directly govern action, but structural opportunities for action determine which among competing ideologies survive in the long run. This alternative view of culture offers new opportunities for systematic, differentiated arguments about culture’s causal role in shaping action.<sup>67</sup>

White claims, “Those who define culture as an abstraction do not tell us what they mean by this term. They appear to take it for granted that they themselves know what they mean by ‘abstraction,’ and that others, also, will understand.”<sup>68</sup>

The study is centralized on the definition of culture by David Chaney, as mentioned in his book cultural turn ‘the socially and historically situated process of production of meanings’.<sup>69</sup> Cultivating everyday life with meanings could be named as culture. In addition, the research claims the culture could be transformed with regard to globalizations.

### **2.2.2. Cultural Hybridity**

The globalization perspectives are homogenization and hybridization with reference to its impacts on cultures. Cultural homogenization supports globalization abolishes cultural differences. Oppose to homogenization, hybridization does not advocate the idea that globalization creates homogeneous and resistance of localization against globalization. “Rather, it supports an importance on processes of mediation that it views as central to cultural globalization.”<sup>70</sup>

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<sup>66</sup> Alfred L. Kroeber, and Clyde Kluckhohn, *Culture: A critical review of concepts and definitions* (Cambridge, Massachusetts: The Museum, 1952): 47.

<sup>67</sup> Ann Swidler, “Culture in Action: Symbols and Strategies”, *American Sociological Review* 51 no 2 (1986): 273.

<sup>68</sup> Leslie A. White "The Concept Of Culture", *American Anthropologist* 61, no. 2 (1959): 228.

<sup>69</sup> David Chaney *Cultural Turn* (London: Routledge, 1994): 20.

<sup>70</sup> Marwan M. Kraidy, “Hybridity in Cultural Globalization”, in *Encyclopedia of Communication and Information* Edited by Jorge R. Schement 2, no. 3 (2002): 329.



Cultural hybridity is one of the central issues in cultural studies, post colonialism, communication and media studies and performance studies. The term cultural hybridity refers to ‘cultural encounters, interferences, and exchanges’.<sup>71</sup> For Joseph Raab and Martin Butler, all of these characterize the new world in this global culture.<sup>72</sup> The term hybridity refers crossing of species in the biological field. It is also a metaphor to understand cultural contact transfer and exchange that is a discourse based on cultural intermixtures. On the other hand, Harald Zapf emphasizes that the term does not mean ‘homogenizing fusion’ but ‘a connection of different parts’.<sup>73</sup>

Elizabeth Bronfen and Benjamin Marius questioned ‘hybrid’ as a mixture of traditions, different kinds of discourse and techniques of collage.<sup>74</sup> Naturally the concept of hybridity seems contrary to the concepts such as purity, homogeneity. Renato Rosaldo defines “hybridity can be understood as the on-going condition of all human cultures, which contain no zones of purity because they undergo continuous processes of transculturation (two-way borrowings and lending between cultures).”<sup>75</sup>

The transculturation process is the change of cultural forms through time, space and cultural interactions.<sup>76</sup> Thus interaction of cultural forms produces new hybrid forms. Flew mentions the concept of hybridity as “suggests the possibility that identity formation in the context of globalization may not so much be suppressed as in fact proliferate”.<sup>77</sup> As Tomlinson mentions “far from destroying it, globalization has been perhaps the most significant force in creating and proliferating cultural identities”.<sup>78</sup>

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<sup>71</sup> Harald Zapf, “The Theoretical Discourse of Hybridity and the Postcolonial Time-Space of the Americas.” *Zeitschrift für Anglistik und Amerikanistik* 47 no 4 (1999): 302.

<sup>72</sup> Josef Raab and Martin Butler, “Introduction: Cultural Hybridity”, in *Hybrid Americas: Contacts, Contrasts, and Confluences in New World Literatures and Cultures* (Bilingual Press/Editorial Bilingüe&Münster: LIT Verlag, 2008): 1.

<sup>73</sup> Harald Zapf, “The Theoretical Discourse of Hybridity and the Postcolonial Time-Space of the Americas.”: 302.

<sup>74</sup> Elisabeth Bronfen, Benjamin Marius and Therese Steffen, *Hybride Kulturen* (Tübingen: Stauffenburg, 1997): 14. Translated and Quoted in Josef Raab and Martin Butler, *Hybrid Americas: Contacts, Contrasts, and Confluences in New World Literatures and Cultures* (Bilingual Press/Editorial Bilingüe&Münster: LIT Verlag, 2008): 1.

<sup>75</sup> Renato Rosaldo, “Foreword”, in *Hybrid Cultures: Strategies for Entering and Leaving Modernity* Néstor García Canclini. Translated by Christopher L. Chiappari and Silvia L. López. Minneapolis, London: U of Minnesota P, 1995. xi-xvii. Quoted in Josef Raab and Martin Butler, *Hybrid Americas: Contacts, Contrasts, and Confluences in New World Literatures and Cultures* (Bilingual Press/Editorial Bilingüe&Münster: LIT Verlag, 2008): 2.

<sup>76</sup> Lauren Movius, "Cultural Globalisation And Challenges To Traditional Communication Theories": 15.

<sup>77</sup> Terry Flew, *Understanding Global Media*, (London: Palgrave Macmillan, 2007): 162.

<sup>78</sup> John Tomlinson, "Globalization And Cultural Identity", in *The Global Transformations Reader*, David Held and Anthony McGrewed, 2nd ed. (Cambridge: Polity, 2003): 16. Quoted in, Lauren Movius,

According to Garcia-Candini, cultural hybridity includes three main features listed below:

- Consists of mixing genres and identities
- Deterritorialization of symbolic processes from their original physical environment to new and foreign contexts, communicative space or practices.
- Entails impure cultural genres that are formed out of the mixture of several cultural domains.<sup>79</sup>

To demonstrate, culture A and culture B hybrids and creates culture C or the culture A transforms culture C in the habitat of culture B. “Hybridization of cultures cause often new form generations and new connection making one another.”<sup>80</sup> The meanings of objects, even when they are the same, they differ culture to culture. For instance, piercing has significance as power in African society; however, the new form of piercing with different material in the western culture has a different meaning. According to Igor Kopytoff some objects are commodities and some are not as regards to each culture.<sup>81</sup> Thus, the African piercing, which does not have exchange value as a western tradition, is a singular object related with status. He notes that, “a commodity is a thing that has use value and that can be exchanged in a discrete transaction for counterpart, the vary fact of exchange indicating that the counterpart has, in the immediate context, an equivalent value”.<sup>82</sup>

### 2.2.3. Material Culture

The main task of this part of research is, understanding the relations between people and things that start with comprehending the meaning of the physical things. The meaning of things does not only have symbolic value, but also facilitate to experience tangible asset that transforms a thing to something more important from another thing or

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"Cultural Globalisation And Challenges To Traditional Communication Theories", *Platform: Journal of Media and Communication* 2, no. 1 (2015): 15.

<sup>79</sup> García Canclini, Néstor *Hybrid Cultures: Strategies for Entering and Leaving Modernity* trans. Christopher L. Chiappari and Silvia L. López. (London: U of Minnesota P, 1995): 207.

<sup>80</sup> Georgette Wang and Emilie Yueh-yu Eh, “Globalization and hybridization in cultural product: The cases of Mulan and Crouching Tiger, Hidden Dragon” *International Journal of Cultural Studies* 8 no. 2 (2005): 175.

<sup>81</sup> Igor Kopytoff, *The Cultural Biography of Things: Commoditization of The Process*, in *The Social Life of Things* Arjun Appadurai 1st ed. (Cambridge: Cambridge University Press, 1986): 65-6.

<sup>82</sup> Igor Kopytoff *The Cultural Biography of Things: Commoditization of The Process*: 68.

vice versa in daily life. In addition the things do not have to be survival, they can make the life more comfortable, easier and enjoyable. The meaning of the things in relations with the practices and daily life routines can explain why it becomes a daily life object.

The meaning of things is basic concern in many material culture studies. For structuralist approach: we communicate through the meaning of things like a language.

A social reality (or a 'culture') is itself an edifice of meanings – a semiotic construct. In this perspective, language is one of the semiotic systems that constitute a culture; one that is distinctive in that it also serves as encoding system of many (though not all) of the others. This in summary terms is what is intended by the formulation 'language as social semiotic'. It means interpreting language within a sociocultural context, in which the culture itself is interpreted in semiotic terms – as an information system, if that terminology is preferred.<sup>83</sup>

The objects have meanings including the cultures. A cup could be understood as a teacup or a coffee cup relatively the daily practices of cultures. The objects are, commonly, named as its culture, nation or era. To demonstrate, a Japanese porcelain cup and ancient Roman cup, which are taken the name with era and culture. Understanding the culture and era by looking at the ornaments, materials of the cup as design tools is possible by mediation of the object. According to Christopher Tilley, a design is not a word: but expressions as discourse and material practices. The nature and the meanings of things as material forms may be served to cloud as much as they may be demonstrated by the lingual analogies.<sup>84</sup> He also demonstrates metaphor as:

'[...] When we link things metaphorically we recognize similarity in difference, we think one thing in terms of the attributes of another. Hence many metaphors are grounded in human body and in mental images of the world based on bodily experience. Such experiences and images are always mediated through social experiences and thus are culturally variable'.<sup>85</sup>

For instance, cultural dynamics and materials could vary in breakfast activities. For example in Turkish cultures the breakfast preparation and consuming is longer process than western culture. The lifestyle, climate differences, experiences and materials could determinate dynamics of variations.

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<sup>83</sup> Micheal Alexandre and Kirkwood Halliday, *Language as Social Semiotic: The Social Interpretation of Language and Meaning* (London: Arnorld, 1978): 89.

<sup>84</sup> Chris Gosden, "Material Culture and Long-Term Change", in *The Hnadbook of Material Culture*, edited by Christopher Tilley et al. (Oxford: Berg, 2002): 433.

<sup>85</sup> Christopher Tilley, "Methaphor, Materiality and Interpretation." In *The Material Culture Reader*, Victor Buchli ed. (Oxford: Berg, 2002): 24.

In human nature, thinking through metaphors and expressing these thoughts through linguistic utterances and objectifying them in material forms have developed over ages. The metaphor is to create connections between things to understand them, likewise learning the unknown by the help of known. For instance, a smartphone user can use a tablet easily even he/she does not have a tablet. Another example is cups, although there are lots of cup designs everybody can use it because of previous experiences. This situation explains how people and object relations standardized. However, oppose to that, if fork is known by the users and chopsticks not, the chopsticks cannot be used by them.

The meanings are also differentiated by gender. Sometimes, it is resulted in the objectification of the genders or stereotyped behaviour on genders. For instance, the women are associated with high heels and in Cannes Film Festival, high heels was obligatory to red-carpet screenings for women. Thus, the reputation of the red carpet comes from the high-heeled women. The meaning of the high heel during the festival also meant as a must have ticket for the women to be able to walk on the red carpet. Some people were against that dress code rule because of the meaning do not refer gender equality in 2015.<sup>86</sup>

A utensil is never possessed, because a utensil refers one to the world; what is possessed is always an object *abstracted from its function and thus brought into relationship with the subject*. In this context all owned objects partake of the same abstractness, and refer to one another only inasmuch as they refer solely to the subject. Such objects together make up the system through which the subject strives to construct a world, a private totality.<sup>87</sup>

Culture is a dynamic process and sensitive to the social environment of individual. Since the ancient times, the cultures interacted with each other orally, and then literarily. Due to the human behaviours constant change by learning and practicing through shared knowledge. Things and events relate on symbols in the context of culture. The research claims that culture is interacted not only orally and literarily but also the behaviours change by the globalized objects. For example, the design of mobile phones is integrated by the cultural interactions; however, today everybody has the same social changes in everyday life even there are different cultural groups. In 1980's

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<sup>86</sup> Henry Barnes, "Cannes Faces Backlash After Women Reportedly Barred From Film Screening For Not Wearing High Heels", *The Guardian*, last modified 2015, accessed May 10, 2015, <http://www.theguardian.com/film/2015/may/19/cannes-backlash-high-heels-emily-blunt-flat-shoes>.

<sup>87</sup> Jean Baudrillard, *The System of Objects*. (London: Verso, 1968): 86.

Turkey communication technology was not the same as it was in the Western countries. Even the cultures do not have same background, the producers designed similar smart phones, but the applications create the differences on behaviour of the consuming through cultural differences. This is one of the outcomes of the globalization. Another example to the local solutions on a globalized object is explained as follows, Swedish designed a salad bowl, which is used for separating salad to own plate for personal dishes. However, Turkish people who eat their salad together from one salad bowl use the same bowl differently. Moreover, the Swedish plate design does not let user to stick the fork in salad. At that point, Turkish people change their behaviour from eating salad together to individual with the design of Swedish culture. That shows adaptation of global object.

The tea drinking percentage of Turkey is remarkable on worldwide<sup>88</sup>. Furthermore the equipment of the tea have important role in Turkish daily life. For instance, the traditional teapot transformed to the electronic one for saving time and energy. The difference between a kettle and electronic teapot is the infuser; the tea part and the hot water part are separated. In addition, the people choose the more familiar one instead of the other. However, in western countries electronic teapots are not the same as the traditional form and use that it is in Turkey.

The washing machines were not commonly in use in 1980s' Turkey. The houses from that time do not have enough space for it. The people redesigned the houses or give a place for it in the kitchen. In addition, the practices in kitchen are varied.

Each gene has a different DNA code, which is the main part of living beings to create differences. It transforms from ancestors to descendants with natural selection to survive. Moreover, hybridity of genes and the transfiguration of the genes create the difference between the ancestors and the descendants. In that point, the Culture looks like gene that can be hybrid of two cultures. The gene can be affected by environmental dynamics and the culture can be affected by the material world like how the gene is affected from the environment. Patson's words explains how the culture transmits continuously; 'Culture [...] consists in those patterns relative to behaviour and the products of human action which may be inherited, that is, passed on

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<sup>88</sup> Roberto Ferdman, "Where The World'S Biggest Tea Drinkers Are", *Quartz*, last modified 2016, accessed April 9, 2016, <http://qz.com/168690/where-the-worlds-biggest-tea-drinkers-are/>. Average tea consumption of Turkey is 6,91 pounds per person.

from generation to generation independently of the biological genes’<sup>89</sup>. To demonstrate, the colour of eye coded in the gene, the colour of the seat is coded in the culture. For instance, a seat with bright colour, simple and modern lines coded as Swedish style or heavy wood materials with ornaments coded as Victorian style. Since, the cultural continuity is important in living spaces, the technology and the cultural interactions cause to see Scandinavian furniture even in Indonesia.

When a Turkish citizen buy a seat from Swedish company, the cultural transmission happens and the hybridity occurs. As a result, we can see a Swedish seat with traditional Turkish lacework in Turkish family or Christmas accessories in Muslim homes as decorative objects.

According to Pierre Bourdieu, “objects occupy a similar position to space, time, and bodies: they are foundational media through which social life is experienced.”<sup>90</sup> The experiences include the cultural continuity via objects.

Hegel presents the externalization of the world in culture as:

The existence of this world, as also the actuality of self-consciousness, rests on the process in which the latter divests itself of its personality, thereby creating its world. This world it looks on as something alien, a world, therefore, of which it must now take possession.<sup>91</sup>

Hegel who postulates a universal rationality consist of the objective world that can be knowable by us, is different at that point from Kant who reported as, form appears out of mechanisms.

The material world has basic units, which are sensitively formed and perceived by culture. The units are concrete of the culture and each artefact is shaped in everyday life, the outcome of each make up the totality of the physical world. Thus, the physical world is not only a raw mass of matter, but also material culture with human connections within the meanings as fundamental as ‘identity, life, and death’<sup>92</sup>.

According to Judy Attfield, “the material object is posited as the vehicle through which explore the object/subject relationship, a case that poises somewhere between

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<sup>89</sup> Talcott Parsons, *Essays in Sociological Theory, Pure and Applied* (Glencoe, Illinois: Free Press, 1949): 8.

<sup>90</sup> Diana Crane, and Laura Bovone. *Approaches To Material Culture: The Sociology Of Fashion And Clothing. Poetics*, 2006, 319-33. Accessed October 27, 2014. <http://www.journals.elsevier.com/poetics>.

<sup>91</sup> Georg F. W. Hegel *Phenemology of Spirit* Trans. Arnold V. Miller (Delhi: Montilal Banarsidass Publishers, 1998) 297.

<sup>92</sup> Judy Attfield, *Wild Things: The Material Life of Everyday Life*. (Oxford: Berg, 2000): 9.

physical presence and the visual image, between the reality of inherent properties of materials and the myth of fantasy, and between empirical materiality and theoretical representation”<sup>93</sup>. The object-subject relation is significant issue in material environment. The daily life conducted with many objects that are part of material environment.

#### **2.2.4. Home and Everyday Life**

Despite homes being basic spaces of everyday life and looking quite similar to each other on surface, they in fact have high variety of meanings.

In literature, the meaning of home is well known with its complexity. The home is “a crucial site of cultural activity and cultural expression”<sup>94</sup> and ‘crucible of our modern society’<sup>95</sup>. One metaphor of the home is body<sup>96</sup>, which refers boundary between self and others<sup>97</sup>. Thus, the homes differ one to another in terms of identity. According to Werner et al. ‘the home also reflects cultural values regarding personal and social identities’<sup>98</sup>. The study describes that home is the living spaces of individuals that is surrounded with meaningful and valued object settings and involved everyday life experiences through culture. In other words, the home is the basic unit of the cultural pattern that is strongly related with everyday life practices. Everyday life is proposed as the culture in terms of ‘giving meaning and significance.’<sup>99</sup> In other words meaningful and significant everyday life is culture. This inextricably relation expresses

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<sup>93</sup> Judy Attfield, *Wild Things: The Material Life of Everyday Life*. (Oxford: Berg, 2000): 11.

<sup>94</sup> Mary Gauvain, Irwin Altman and Hussein Fahim “Homes and Social Change: Cross Cultural Analysis” in *Environmental Psychology: Directions and Perspectives* Nickolaus R Feimer and Scott Geller ed. (NewYork: Praeger, 1983): 180-218. Quoted in Judith Sixsmith, "The Meaning Of Home: An Exploratory Study Of Environmental Experience", *Journal of Environmental Psychology* 6, no. 4 (1986): 282.

<sup>95</sup> Peter Saunders, *A Nation of Home Owners*. (London: Unwin Hyman, 1990): 269.

<sup>96</sup> Gaston Bachelard, *The Poetics of Space* trans. Maria Jolas (Boston: Beacon Press, 1958): 6.

<sup>97</sup> Kimberly Dovey, Home and Homelessness: Introduction in *Home Environments* Edited by Irwin Altman and Carol Werner. (NewYork: Plenum Press 1985): 38.

<sup>98</sup> Carol Werner, Irwin Altman and Diana Oxley Temporal Aspects of Homes in Home Environments Edited by Irwin Altman and Carol Werner. (NewYork: Plenum Press 1985): 4.

<sup>99</sup> David Chaney, *Cultural Turn*: 7.

“cultural products and practices in terms of relations between their material conditions of existence and their work as representations which produce meanings”.<sup>100</sup>

According to Eiguier, the activities are the main factor to set up home, room or any space that are related with its purpose or advantage.<sup>101</sup> In other words, the room is meaningful with the activities in it.<sup>102</sup> The rooms are surrounded with the objects and identified with the object-practices relations. Bilgin notes that the living room where the people concerning the aesthetic and decorative issue<sup>103</sup> to organize the objects<sup>104</sup> because of the accepting guest.<sup>105</sup> As a result the living room has more object than the other rooms. Thus, the practice-object relation is stronger.

Csikszentmihalyi and Halton claim the objects gain meanings that creates meaning network at home through their relations. They declare the owners are in a symbolic relation with the objects of home, which are construed by the owners. In their study, they emphasize that the home is surrounded with meaningful object and network of people in a symbolic ecology.<sup>106</sup> According to Csikszentmihalyi “essential and traits and values of self [...] help us to be more unique and more creative”.<sup>107</sup>

Material culture is significant issue at home to express personality, identity and lifestyles of people. Bourdieu states individuals of the society “have every chance of having similar dispositions and interests, and thus of producing similar practices and adopting similar stances”.<sup>108</sup> Therefore, the objects and meanings, which are components of material culture, are powerful issue to create society that has similar objects and experiences. According to Strauss and Quinn “one of the most important parts of Outline is Bourdieu’s discussion of the way a person’s habitus is structured by his or her experiences”.<sup>109</sup>

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<sup>100</sup> Michele Barrett et al., *Representation and cultural production* (London: Helm, 1979): 10.

<sup>101</sup> Alberto Eiguier, *Evin Bilinçdışı*, trans. Perge Akgün (İstanbul: Bağlam Yayıncılık, 2013): 19.

<sup>102</sup> Alberto Eiguier, *Evin Bilinçdışı*: 50.

<sup>103</sup> Nuri Bilgin, *Eşya ve İnsan* ( İstanbul: Gündoğan Yayınları, 2011): 184.

<sup>104</sup> Nuri Bilgin, *Eşya ve İnsan*: 194.

<sup>105</sup> Nuri Bilgin, *Eşya ve İnsan*: 195.

<sup>106</sup> Mihaly Csikszentmihalyi and Eugene Rochber- Halton, *The Meaning Of Things: Domestic Symbols and the Self* (Cambridge: Cambridge University Press, 1981): 72.

<sup>107</sup> Mihaly Csikszentmihalyi, *Creativity* (New York: HarperCollinsPublishers, 1996): 142.

<sup>108</sup> Pierre Bourdieu *Language And Symbolic Power*, trans. John B Thompson (Cambridge, Massachusetts: Harvard University Press, 1991): 231.

<sup>109</sup> Claudia Strauss and Naomi Quinn, *Cognitive Theory of Cultural Meaning* (Cambridge: Cambridge University Press, 1997): 45.



The domestic furnishings vary accordance with lifestyles, cultures and everyday life practices. Bourdieu describes the necessity of homes related with “clean” and “practical” for working-class, while higher occupational groups’ preference for “studied” and “imaginative” interior. Thus, being “comfortable” and “cozy” are the same description of the ideal home of nearly all groups that are high and low.<sup>110</sup>

Young remarks that relation of home, the objects of home and identity of home with this statement: the meaningful objects have their own stories or participants of the stories in his home.<sup>111</sup>

The objects are not only demonstration of the aesthetic and cultural values as Bourdieu statement<sup>112</sup>, but also they are the cultural value parameters to identify the social classes<sup>113</sup> and their preferences.<sup>114</sup> Lefebvre mentions that:

Everyday life is a culturally constructed and highly contested terrain. This fragmentation of everyday life experience has been further intensified by increasing patterns of global mobility and their impact on notions of space and place.<sup>115</sup>

Lefebvre claims that “The everyday is the most universal and the most unique condition, the most social and the most individuated, most obvious and the best hidden.”<sup>116</sup> The homes have similarities and differences through objects and practices. For instance, the daily life objects could be same, however, the practices could be different. Tomlinson emphasizes the complexity of cultural imperialism concept that questions to understand “lived life” and finding out particular everyday practice of people.<sup>117</sup>

Shery Ortner defines everyday practice as “[...] the little routines people enact, again and again, in working, eating, sleeping, and relaxing, as well as the little scenarios

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<sup>110</sup> Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*. (Cambridge, Mass.: Harvard University Press, 1984): 247-8.

<sup>111</sup> Iris M. Young, *Intersecting Voices* (USA: Princeton University, 1993): 149.

<sup>112</sup> Pierre Bourdieu *Fieldwork in Culture* ed. Nicholas Brown and Imre Szeman (Newyork: Rowman& Littlefield publishers, 2000): 106.

<sup>113</sup> Ian Woodward, *Understanding Material Culture* (London: Sage, 2007): 136.

<sup>114</sup> Ian Woodward, *Understanding Material Culture*: 7.

<sup>115</sup> Andy Bennet, *Culture and Everyday Life* (London: Sage Publication, 2005): 4.

<sup>116</sup> Henri Lefebvre, "The Everyday And Everydayness", Christine Levich eds. *Yale French Studies*, no. 73 (1987): 9.

<sup>117</sup> John Tomlinson, *Cultural Imperialism: A Critical Introduction* (London: Printer Publisher Ltd., 1991): 7. Cited in Changxue Xue, "A Review Of Tomlinson’S Views On Cultural Globalization", *Asian Social Science* 4, no. 6 (2009): 112.

of etiquette they play out again and again in social interaction.”<sup>118</sup> Therefore, the practices are accomplished with objects, which become everyday life objects.

Reckwitz notes a practice is “[...] a routinized type of behaviour which consists of several elements, interconnected to one another: forms of bodily activities, forms of mental activities, ‘things’ and their use, a background knowledge in form of understanding, know-how, states of emotion and motivational knowledge.”<sup>119</sup>

Practices are also based on immaterial dynamics like affordance. Donald Norman explains affordance in his own words:

The term affordance refers to the perceived and actual properties of the thing, primarily those fundamental properties that determine just how the thing could possibly be used. A chair affords (“is for”) support and, therefore, affords sitting. A chair can also be carried. Glass is for seeing through, and for breaking.<sup>120</sup>

The things have affordance that transforms the information through objects as practices. The affordance interrelated with object’s sound, colour, textures, forms, and values as cultural, functional, aesthetical, emotional and symbolical. The connection between meaning and information shapes the everyday life practices. For instance, a vacuum cleaner’s sound does not allow cleaning at night.

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<sup>118</sup> Shery Ortner, “Theory in Anthropology Since The Sixties”, *Society for Comparative Study in Society and History* 26 no.1 (1984): 154.

<sup>119</sup> Andreas Reckwitz, “Toward of a Theory of Social Practices: A Development in Culturalist Theorizing” *European Journal of Social Theory* 5 no. 2 (2002): 249.

<sup>120</sup> Donald Norman, *The Design of Everyday Things* (NewYork: Basic Books, 2002): 9.



Figure 1. Pilot Home: A Group Of Objects From Living Room

The objects and the settings give the information about the daily life of homes. Salient objects at first look in Figure 1 are library, lamp and coffee table between seats initiates the people read books as a daily life activity. Functions of objects and lifestyles connected with everyday life practices that materialized at domestic spaces. People tend to express their daily lives and practices through objects and their relations.

Let us grant that our everyday objects are in fact objects of a passion — the passion for private property, emotional investment in which is every bit as intense as investment in the ‘human’ passions. Indeed, the everyday passion for private property is often stronger than all the others, and sometimes even reigns supreme, all other passions being absent. It is a measured, diffuse, regulating passion whose fundamental role in the vital equilibrium of the subject or the group — in the very decision to live — we tend not to gauge very well.<sup>121</sup>

Lefebvre describes everyday life as activities such as eating, clothing, sleeping etc. including the objects used for these. Therefore, the material culture of the society includes overall these activities and objects. According to Lefebvre, being recurrence is

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<sup>121</sup> Jean Baudrillard, *The System of Objects*: 1.

one of the major characteristics of everyday life.<sup>122</sup> He emphasizes the connection between modernity and everyday life. Michel de Certeau defines everyday life as practices, such as reading, speaking and shopping, instead of activities. Thus, he considers everyday life as the way of doing activity. According to Tekeli, everyday life is described, as activity focused on individuals or as practice focused on relations between individuals.<sup>123</sup> The study asserts everyday life term as activities, practices and the objects interacted.

The research notices life style, which is an important component of everyday life in modern world. Life style provides being different and being individual with having objects interpreted as variable symbolic meanings in homogenous consumption society. It also ensures identity in society. For instance, food that is gains means to express prestige in consumption societies beyond being necessity. Since the enjoyment refers to life style.<sup>124</sup> The kitchen has importance accordance with life style. Food variations of homes and activities of kitchen in daily lives give us information about people.

Csikszentmihalyi and Halton note “Despite the fact that so many objects are mass produced today, it is still possible to achieve some unique expression by careful selection and combination of items.”<sup>125</sup> The homes have differentiation through selected objects in daily life. In other words same object could be different in different combinations in homes.

### **2.2.5. Design and Material Culture**

Nowadays design definitions increasingly highlighted cultural issues. The experience and user-object interaction are interrelated with cultural dimensions. Globalization affected the design dynamics in terms of culture. The designers from one culture produce a product that will be used in another cultural environment. The

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<sup>122</sup> Kurt Meyer, “Rhythms, Streets, Cities”. In *Space, Difference, Everyday Life: Reading LeFebvre*, edited by Goonewardena, Kanishka, Stefan Kipfer, Richard Milgrom, and Christian Schmid. 1<sup>st</sup> ed. (Newyork: Routledge, 2008): 150.

<sup>123</sup> İlhan Tekeli *Gündelik Yaşam, Yaşam Kalitesi ve Yerellik Yazıları* (İstanbul: Tarih Vakfı Yurt Yayınları, 2010): 42-3.

<sup>124</sup> Rıfat N. Bali, *Tarz-ı Hayat'tan Life Style'a* (İstanbul: İletişim, 2009): 148.

<sup>125</sup> Csikszentmihalyi, Mihaly and Eugene Rochberg-Halton, *The Meaning of Things: Domestic Symbols and the Self*: 94.

importance of the culture in design gets more important issue in industrial design field.<sup>126</sup>

Design is a global phenomenon including policy, economics, culture, identity, consumption and production. The research focuses on cultural issue in design. Design is a way to create the objects, which basic units of material world, with function. The object is not only an aesthetic and ergonomic solution of the attitude but also cultural footprints. In addition design causes ‘the transmission of the essence of an idea’<sup>127</sup>, which is also transmission of the cultural values. In addition, the design does not only provide cultural transmission, but also practice, experience and meanings transmission. As Victor Frostig declares, “Designers introduce and institute values in the world – their own values and those of their audiences. Designers create culture; they create practice, experience, and meanings for people”.<sup>128</sup> While designers produce through culture, the user produces cultural meanings and values through objects. Low mentions that “design is a culture-making process in which ideas, values, norms and beliefs are spatially and symbolically expressed in the environment to create new cultural forms and meanings.”<sup>129</sup>

Bourdieu ‘social order is progressively inscribed in people’s minds’ via ‘cultural products’ that includes systems of education, language, judgments, values, methods of classification and activities of everyday life.<sup>130</sup> He expresses with his study how the objects valued and differentiated by the societies.

The well-known phrase in design field ‘think globally, act locally’ is the key issue for the designer manner. The designer acts economically global and act local to bridge cultural values into design. As Er’s definition of ‘developmentalist’ role of designer is important in that case.<sup>131</sup> Therefore designed product in 21st century, generally reached the status of referring differences and individual uniqueness. The

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<sup>126</sup> Jan Carel Diehl and Henri H. C. M. Christiaans, “Globalization and Cultural Product Design”, in *9<sup>th</sup> International Design Conference*, (Croatia: Proceedings Design, 2006): 503.

<sup>127</sup> Robert F. G. Spier, *Material Culture and Technology* (Minnesota: Burgess Publishing Company, 1973): 27.

<sup>128</sup> Victor Frostig, “Holistic-Ecological Culture Design”, in *6<sup>th</sup> European Academy of Design Conference*, (Bremen, 2005): 5.

<sup>129</sup> Setha Low, “Cultural Aspects of Design: An introduction to the field”. *Arch. & Comport. Arch. Behavior*, 4 no. 3, (1988): 187

<sup>130</sup> Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*: 471.

<sup>131</sup> Alpay Er, "Development Patterns Of Industrial Design In The Third World: A Conceptual Model For Newly Industrialized Countries": 294.

designer is in the heart of consumption and society to change the notion of standardization. Julier mentions that:

Designers' use of a language of style to ironically evoke or play with other contexts of use makes style reflexive medium: a way of talking about itself and a way of talking about modernity. The logic of a process in which the self-consciousness or reflexivity of design grows.<sup>132</sup>

Cultural continuity is an important issue in the design field. The design refers cultural issues or the cultural values are the essence for designing process. Spier mentions that new products include olds.<sup>133</sup> He claims that content of the material culture and technology has continuity that does not result of lack of change and has same dynamics in ancient and modern cultures.<sup>134</sup> The advantage of continuity is adaptation of systems and each objects has its own biography. Opperud notes that:

It is the designer's job to decode the common values and opinions that exist in the culture, and reproduce them into forms that embody the appropriate symbolic meaning.<sup>135</sup>

Kopytoff claims that each object has biography as every person has. However, the difference is that the cultural information may or may not occur in all biographies interrelated with the variety of the perspectives. "a culturally informed economic biography of an object would look at it as a culturally constructed entity, endowed with culturally specific meanings, and classified and reclassified into culturally constituted categories."<sup>136</sup>

Exchange of commodities may occur in "separate universes of exchange values, [or]...commodity spheres".<sup>137</sup> Spheres of exchange carry their own value systems. For instance a magnet as a souvenir object bought in honeymoon has an exchange value on the shelf, until the consumers bring it to their home. In home it has a symbolic value that reminds the users their time and space. Thus, the value of the object transforms accordance with the user's scenarios.

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<sup>132</sup> Guy Julier, *The Culture of Design*: 49.

<sup>133</sup> Robert F. G. Spier, *Material Culture and Technology*: 21.

<sup>134</sup> Robert F. G. Spier, *Material Culture and Technology*: 2.

<sup>135</sup> Anders Opperud, "Semiotic Product Analysis In Design And Emotion: The Experience Everyday Things", in *Design And Emotion*, Deane McDonagh et al.ed. , 1st ed. (London: Taylor and Francis, 2005): 151.

<sup>136</sup> Igor Kopytoff, *The Cultural Biography of Things: Commoditization as Process*: 68.

<sup>137</sup> Igor Kopytoff *The Cultural Biography of Things: Commoditization as Process*: 71.

Culture that cannot be created is the human inheritance. Merely, the behaviours as a human product can be created whenever it is accepted by a set of people and shared it becomes a cultural attitude. The objects also have cultural codes same as the behaviours. In addition to that, the objects are the things that refer to culture. To demonstrate the design of something such as Turkish teacup reflects Turkish culture. Turkey has the first place at the tea consumption for years. Having a small cup of tea to keep the tea fresh and hot is important. In that point the behaviour effect the size of teacup. In a way, to connect visually to the tea on the purpose of tea preferences as dark, light is important. As a result that behaviour affects the material. According to Victor, definition of culture is a socio-cultural product and “culture constitutes the fabric of social life that reflects shared values, meanings and beliefs that are imprinted on society’s preferred physical objects services and activities”.<sup>138</sup>

Designer abstracted the meaning likewise the function and the forms for design of objects. Baudrillard claims that each object includes two functions as usage and possession.<sup>139</sup> The abstract of usage refers practices and the abstract of possession refers values of it. For instance, a car supplies a practice for mobility and provides prestige value to express the status of the user in society. Possession depends on how the society interprets the object.

“Design is regarded as cultural value-driven activity, designers creating practices, experiences, and meanings for people.”<sup>140</sup> The designers focus on the ‘possibilities’ of the meanings accordance with daily life practices. Design is a cultural process that considers the cultural transformation of the product in order to adapt the system and user. On the other hand as Frostig claims “designers are not only the driving force for cultural expressions; they are also motivated by it”.<sup>141</sup>

For Gray Milner, design is what makes a thing easy to make, to use and to look at<sup>142</sup>. The things can be easy through our behaviours, which related to our culture. Therefore, the meaning of easy can be different from culture to culture that makes the design notional. For instance, one of the causal agents of the culture like climate

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<sup>138</sup>Victor Frostig, “Holistic-Ecological Culture Design”: 6.

<sup>139</sup> Jean Baudrillard, *The System of Objects*: 91.

<sup>140</sup> Victor Frostig, “Holistic-Ecological Culture Design”: 1.

<sup>141</sup> Victor Frostig, “Holistic-Ecological Culture Design”: 9.

<sup>142</sup> Milner Gray, "Well, What is Design?" *Design Review* 2, no. 1 (1948): 3.

differences affects the design solutions and the behaviours. The form, dimensions, patterns and colours are varied by the climate.

[...] double relation to consciousness, man-made objects have an extremely important role to play in human affairs. It is quite obvious that interaction with objects alters the pattern of life; for instance, that refrigerators have revolutionized shopping and eating habits, that automobiles created suburbs and increased geographical mobility, or that television is changing how family members relate to one another.<sup>143</sup>

“Designed objects can be assumed as embodying ideas about how the life can be lived in a dynamic process of innovation and refinement beyond the constraints of time and place.”<sup>144</sup> The designers are life style producers.

Csikszentmihalyi and Halton mention “Things embody goals, make skills manifest, and shape the identities of their users.”<sup>145</sup>

In daily lives, people tend to have ‘good designed’ objects in terms of comfort, aesthetic, functional and ergonomic. Conran and Bayley define good design as:

Everything that man makes is designed, but not everything is well designed. Good design only comes about when things are made with attention both to their functional and their aesthetic qualities. Designers are necessarily concerned with the ordinary, everyday things that we use, but design is by no means a purely utilitarian discipline. Quite the opposite; good design starts from the premise that living is more than just a matter of existing, and that everyday things which are both effective and attractive can raise the quality of life.<sup>146</sup>

The functional and aesthetic values are the significant for interpreting the object as good design for user. The everyday practices and quality of life are the important factors in design field for designers. The designer and the end-user perspectives are fundamental for bringing the designed object to home to involve everyday life practices.

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<sup>143</sup> Mihalyi Csikszentmihalyi, and Eugene Rochberg-Halton. *The Meanings of Things: Domestic Symbols and The Self*. 14.

<sup>144</sup> John Heskett, *Design: A Very Short Introduction* (Newyork: Oxford University Press, 2002): 12.

<sup>145</sup> Mihalyi Csikszentmihalyi, and Eugene Rochberg-Halton. *The Meanings of Things: Domestic Symbols and The Self*. 1.

<sup>146</sup> Terence Conran and Stephan Bayley, *Conran Dictionary of Design* (Conran Octopus, 1985): 6.



## 2.3. The Values, the Meanings and the Daily Life Practices in Material Cultures

Man must be everyday, or he will not be at all. <sup>147</sup>

Cultures could be perceived with reference to some notation (type) of the society. Human production actions are named as culture, concurrently the reflection of the social functions. In that point, the society is not only aggregation of the individual, but also a system with organizations and relations. Social life is created by human interactions that make the society as a unit. Thus, the individual in a social network takes a social role to act as a cultural subject by the help of cultural traditions. Additionally, the objects are the cultural heritable like the genes. Thus, the culture is sensitive to the technology, geography and society. On the other hand, the objects and interactions can be transformed by the technology, geography and society, like the allelomorphism in body. The geographical differences are another important factor for the transformation of the objects and the interactions. For example, in the northern European countries, the modern furniture are selected and in the southern countries the ornamental furniture are selected and when exporting it from south to north the object would be transformed to be feasible in south. Another agent of culture is society, which includes beliefs, social interactions and traditions. In addition, this is the strongest factor to sustain the culture. The activities of traditions are conducted to the daily life for cultural continuity.

The differences in way of living are partly reflected in their material world. Depending on their background people choose for a different environment with different preferences for material things or products. <sup>148</sup>

Some of the cultural information or superstitions do not migrate because of the lack of background or cultural code in native. Some global products do not make sense for the rest of world. For example, carrying amulet is meaningful for protecting from evil eye in some cultures. The product could be seemed in any culture that does not have any superstitious meaning like others have. However, its aesthetic form could make it desirable. The meanings are local even the products are global.

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<sup>147</sup> Lefebvre, Henri, *Critique of Everyday*, trans. John Moore (London: Verso, 1991): XIX.

<sup>148</sup> Jan Carel Diehl and Henri H. C. M. Christiaans, "Globalization and Cultural Product Design", in *9<sup>th</sup> International Design Conference*, (Croatia: Proceedings Design, 2006): 506.

The behaviours that are main part of culture interact with the objects to transfer from one another. The transfer of the behaviour related with geography, geo-culture, technology and society.

The objects, which have cultural codes, have a sign and symbolic value. Both of them related with the social memory. These objects adapt material culture easily because of being familiar. Some objects take a place in daily life, because the parents of participants have the same.

From the Palaeolithic ages, people tend to draw the important activities of their lives on the rocks. This activity creates an interaction between thing and person. Besides the rock is not the same rock after the interaction. It gains a symbolic value after the drawings. Years after even the meaning is different for the others, it still has a meaning. The desire of marking the thing especially in our life space is important. The relation between person and thing expresses the cherished meanings or the thing has the meaning itself.

Commoditization process explains with the transaction of the things and their exchange values. According to Igor Kopytoff the thing has an exchange value and it is related to spheres of exchange that can be different from culture to culture, from time to time. He illustrates a painting has biography as a person has, however, its exchange value is different for a gallery owner and an artist. One can say it is priceless while another says 700.000 dollar.

Economic values contradict consumption of material goods as an expression of certain types of symbolic values.<sup>149</sup> For instance, a watch that lost economic value, but being positioned as a part of collection could gain symbolic value. The values related with the culture of the society. The things have different meanings for each culture. Kopytoff proposes that ‘commodities must not be only produced materially things, but also culturally marked as being a certain kind of thing.’<sup>150</sup> Once again, Japanese culture’s fear of number four, which pronounced as shi means death, is bad luck, so they do not produce four tines of fork etc. However, there is no such meaning in Turkish culture as Japanese have. Another demonstration for Kopytoff’s statement is jewelry in a museum. It had an exchange value at past but today it is priceless, because of the rules of its cultural value.

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<sup>149</sup> Wilfred Dolfsma, "Paradoxes Of Modernist Consumption – Reading Fashions", *Review of Social Economy* 62, no. 3 (2004): 364.

<sup>150</sup> Igor Kopytoff, *The Cultural Biography of Things: Commoditization of The Process*: 64.

Every culture has different activities. The activities for cultural transaction and remind the feeling of to be a society, to become “us”. To demonstrate, breakfast has important place as an activity in Turkish daily life. To compare with western breakfast Turkish one is different in terms of variation of used materials-products, spending time for preparing and eating. When an activity such as breakfast with the familiar practices could be felt people as society. Another example for that issue could be sports activities like football. In a football team not only playing, but also watching is creating a society.

## CHAPTER 3

### CASE STUDY: SELECTED IZMIR HOMES

#### 3.1. Method

The method of inquiry is a qualitative method that is conducted through interviews as individual documentary-style case studies for generalization and development of insights. Therefore, the research continued with preparing semi-structured interviews through the elements of the daily life of the informants in Izmir and the objects. The interviews are collected from 9 homes with 18 individuals ranging in age from 22 to 35, and income level from low middle to middle. To conduct a snowball sampling, which is selected through the informants from my secondary friend zone and acquaintances that I have never visited their homes and barely know. The data collection is dated from 2015 winter, because on summer the people in Izmir mostly stay their summer homes. The summer homes are not subject for the research.

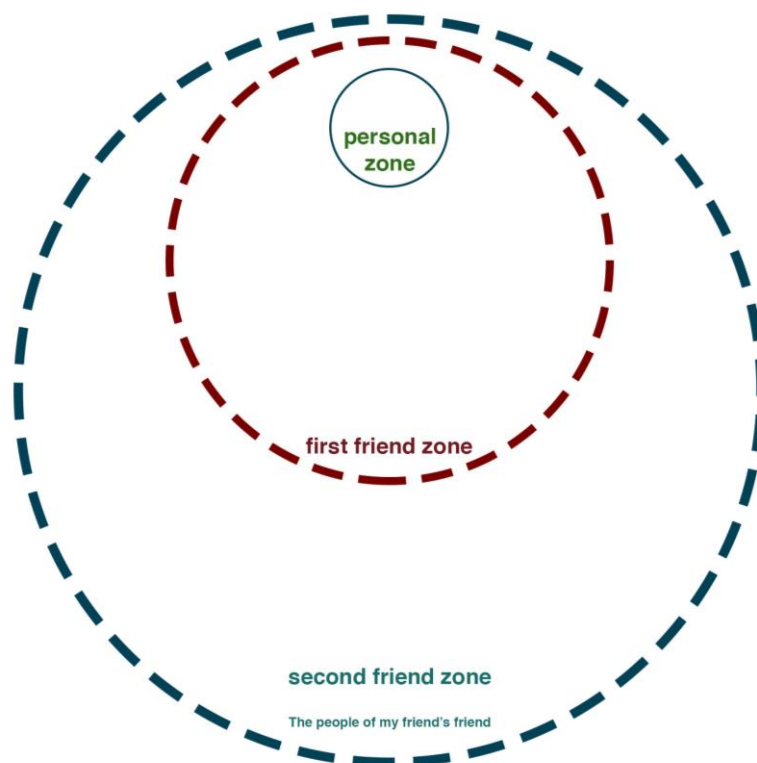


Figure 2. A Snowball Sampling Approach: The Selection Of Informants

The survey is based on 5 key factors to explore:

1. General identification to understand informants (gender, age, educational degree, job title, civil status)
2. The daily life rituals, practices, objects (tools and dynamics of the home)
3. Cultural footprints on material environment and lifestyles
4. Functional value/ use value/ sign value/ symbolic value/ aesthetic value of Objects
5. Object as a cultural information

In this research, face-to-face semi-structured interview with open-ended questions is applied with informants to get information on these five factors. The interview took approximately 90 minutes for each home.

Starting questions of survey is as a warm-up to get general information of the interviewee. Such as age, job title, where they have lived and what kind of cultural environment they preferred other than Izmir. In that part, some questions are added and dropped through the conditions to understand domesticity of informants like what makes their house a home, and what is the first object comes your mind when I say home. Second part is to understand the cultural background, cultural vision through the practices and the objects. The questions are prepared to address if their home reflects their life style or if they are not living in a home built in their culture. The visible information of their culture they have at their homes could be elusory, so, the missing tools in their minds should be learned. To accomplish this, collecting data on not only visible, but also non-visible tools used for creating their home environment through culture were questioned.

To get the results, the field notes are read and re-read to search for interesting patterns and themes. Besides the answers related with the subject and informants were compared through their identities to form a hierarchy of ideas. The answers of the informants are utilized for the subject matter.

In all the homes that I visited, the first experiences were the welcoming process of the Turkish culture. The informants presented their reception with giving house slippers that represent their acceptance. All informants gave me the most comfortable seat and asked whether I wanted to eat or drink something. They served me tea, coffee or cookies even if I refused to have any. They answered the questions faithfully without feeling estranged or pressured.

The limitations of the research for the person being interviewed is to be set for the exact time being of the survey as it is being conducted, and culture is the subject the interviewee is applied too. Furthermore, everyday it is affected by technology, biologically, socially, and economically or political issues one faces. The research bases on nine homes that cannot be generalized all Izmir homes. Besides, each home has different everyday life practices and objects. In other words the homes are not compared with each other, because of each home is unique with its culture, practices, objects and their meanings.

### **3.1.1. The Pilot Study**

The pilot study is important to improve the research questions and the analysis. Three houses and seven people are observed. The informants of diverse backgrounds, age (30-87 years old) and gender (4 male, 3 female) are chosen from those who I know prior to the research and those I have never met previously.

The participant observation is a method, which includes the informants as a researcher, and the researcher as an informant to understand the perspectives. The open questions prepared through to empathize with the participants. The informants are allowed the freedom to not answer the questions, which they chose not to answer. This aided the research to develop with the help of each participant.

The pilot involves the questions to understand the object interactions through the meanings, the values and the mediations to understand the stories behind the daily life objects. Picture of the house setting, the audio records of the participant and notes from the conversations to aid the research further was taken.

All the items of the home are photographed like visible-hidden objects to find their meanings. It is questioned how an object rank as daily life object, what is the human-object relation, object-object relation and settings-object relation.

As the culture is directly related with cultivation, which is formed in our lives as producing in the pilot study, I observed what people produce at homes. That question takes the study to define where the cultural activities or cultivation mostly occur in home.

The scope was shaped from collecting data of the kitchen and the living room after pilot study for the aim of the research. The social groups and their homes were selected following the pilot results. Pilot study outcomes are;

-Living room and kitchen have strong relations through practices such as experience, producing, working, resting, leisure time activities, gathering, sharing.

-Living room and kitchen are the basic spaces to examine social and cultural life at home that are appropriate for examining the meaning of objects in socio-cultural context. Since, it involves many items, tools and objects from table to mixing bowl, they give sufficient material to examine this context.

-In Izmir, locals spend most of their time in living room and kitchen in their daily lives. The living room mostly used for display of the objects that have symbolic and sign value and daily activities. In this research, it is important to read the cultural code of the object, which is visible in everyday life.

### **3.1.2. Informants**

The house becomes a home by the help of things and interactions through the human factor that is formed by culture. The research focuses on the daily life objects in homes. Lifestyle is the dominant factor of the material environment of home. The social group is chosen as domestic middle class having intellectual capital.

The informants are creating home environment through what they consume or create. The middle-income level, intellectual people will be the voice of the objects to explain why that object takes the role of being a daily life material from those values. Since these limited money forces people to spend in most logical way within the cultural and meaningful values such as functional, use, symbolic and exchange values. The objects are consumed and transformed to singular object via value of them. The fact that for the upper income level the small-scale objects could not hold the importance as much as for the middle-income level people. Thus, they seek for different materials that are not related with home. On the other hand, survival materials have the upmost importance for low-income level society. The selected informants as:

**Social Group:** Domestic middle class having intellectual capital

**Life-Style:** Domestic, homebodies

**Family Type:** Couples living together, couples +one child (0-15 years old)

**Education level of the couples:** Both or one have at least undergraduate degree

**Employment:** Working class- both working or at least one is working

**Age:** 20+

**Income level:** middle, upper-middle

**Living Space:** Apartment, modest individual house with garden(max 250-300m<sup>2</sup>) (Hired or Possesed)

**Possessions:** 1-2 apartment, 1 summerhouse, 1-2 automobiles

**Professions:** Popular professions with science, technology, social sciences, art and design undergraduate and graduate degrees (Engineer, doctor, designer, lawyer, academics, etc.)

### 3.1.3. Home: Living Room and Kitchen

Home is a basic place where we want to represent ourselves, construct our identities and material beings.

Another important thing is the setting of the elements and their relations in daily life. To observe the culture there should be human-object interaction and behaviours through the lifestyle.

The research focuses on the living room and the kitchen after the pilot study. The living room and the kitchen are observed as the most frequently used spaces of homes during the pilot study. The kitchen and living room are appropriate spaces for understanding the value system. The most significant reasons are spending time and representing the personality of persona. In addition, in everyday life the connection between kitchen and living room is important for practices.

In the first part of interview, what kind of cultural environment they wonder with which aspects were observed along with, which practices and objects make somebody feel at home, also, which cultural behaviour were dominant at home. That data bases on the initial information about lifestyles. The main statement of the thesis is cultural activities seem at home as everyday life practices, and the people constructed life styles by using objects. In the beginning, I consider if the practices match with their cultural view. For instance, someone says “I like Japanese food culture”, and he does not have any utensils to make Japanese food. At this context, he wonders about the Japanese food culture, but does not have any prior practices. Hence, he is not living with the footprints of Japanese food culture, but it is not only the dynamics of his life style, also, the



surroundings that he is exposed to daily. On the grounds that, Japanese food culture will be viable when he gets the materials.

Furthermore, research focuses on the answers by thinking which cultures they interacted and which could be affected in their daily lives, likewise cultural ‘crossing-over’ like genes.

### **3.1.4. The Objects Selected**

The objects are listed in terms of daily activities at kitchen and living room. In addition to that the values of objects such as functional, symbolic, sign and aesthetic are asked to the participants in terms of their daily life activities.

The questions prepared to get information to understand the practices and the tools for these practices through culture. For example, the food they cook at home and the used objects or the missing objects for them could identify their food culture.

Another exploration is about the objects that adapted, non-adapted or modified in line with cultural differences. In this part, I measured if the object takes the place in daily life or not. Any object from different culture could be directly used or modified to use for adaptation to the culture.

In that case, participant was again asked what he/she thought of the objects. The objects are asked to get information through functional value, use value, symbolic value, aesthetic value and exchange value. The objects selected through the answers of the participants, which is related with daily life activities, meanings and lifestyles.

To understand which objects offer which practices in daily lives at homes through cultures, the study inquiries the dynamics behind the participants to value the objects with relations of daily life practices.

## CHAPTER 4

### CULTURAL SIMILARITIES AND DIVERSITIES



Figure 3. Selected Izmir Homes On Izmir Map

The research selects the homes with snowball sampling and concerning distribution by districts. Even the research selects the homes from each district the study cannot be generalized. The research focuses on the similar persona with snowball sampling and defined district.

## 4.1. Case 1

Table 1. General Information of First Home

Home	Location	The Year Persona Live Together in That Home
H1	Balçova	2 years
Persona	Age, Degree, Job	Places they lived, visited
P1 <sub>F</sub>	26, MSc, City Planner	Kırklareli (lived 17 years) Izmir (lived 9 years)
P1 <sub>M</sub>	24, MSc, Computer Engineer	Ankara (lived 17 years) Izmir (lived 7 years)

The first home (H1) is 130 m<sup>2</sup>. The participants (P1<sub>M</sub>, P1<sub>F</sub>) have been living together in Izmir for four years. Their income level is middle. Ankara and Kırklareli are where they had lived for seventeen years. Ankara is the capital of Turkey and a multicultural city. Kırklareli is in the southwest region of Turkey where migrants are located. They lived in Urla together, which is a rural area and their last two years were in Balçova district. They prefer to live in calm places, and detached house with a garden. However, the home where the interview is applied is not what they desired. The home does not reflect their lifestyle. The P1<sub>F</sub>'s paintings and her own design productions make her feel at home. The practices like painting and routines related with personal care such as dressing, bathing etc. surrounded with her own personal objects such as toothbrush, clothes etc. make the informant feel at home.

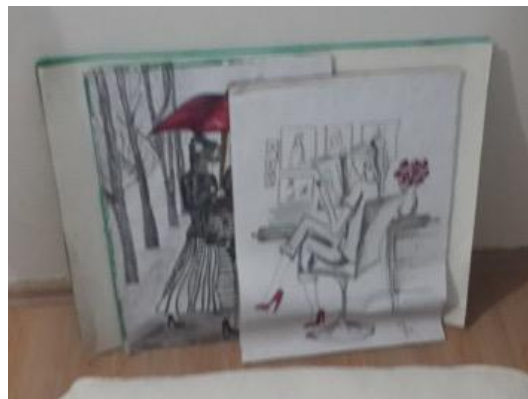


Figure 4. The Drawings Of The Informant P1<sub>F</sub>

According to the interviewee, the missing units are a big dinner table and a guest room to entertain their friends. Although, they are open to their friends, they do not like sharing time with their relatives. This behaviour seems as a rooted tradition; however, having dinner with the relatives and entertaining for long term are more prevalent in Turkish culture. Thus, the cultural behaviour shifts from the relatives to the friends. The practices and lifestyles react to daily life in terms of desiring a big dinner table and having an extra room to have close friends over.

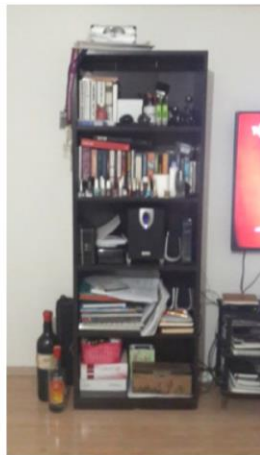


Figure 5. The Library With Full Of Stuff

Secondly, a library is not enough for exhibition of books and decorative objects. Hence, a bigger library or shelf is another missing unit. It is very common in western homes to have furniture for exhibition. As it seems in the Figure 5, the speakers, bottles, books, also, visitor cards for conferences, exhibitions and museums etc. with some decorative objects. The library functions as a storage but is not organized well. They said that when their guests start to visit them they would exactly organize it. This could be explained as; the home organization for hosting guest appreciated as Turkish tradition.

The informant resists the traditional activities such as meeting on holidays, marriage portion and lace, which dominates some Turkish homes. P1<sub>F</sub> does not want to wash and iron the lace. She is conventionally to traditional coffee ritual from cooking to serving, preparing seasonal foods for the winter on summer (or vice versa) and storing the foods such as onion and handmade pasta.



Figure 6. The Onion And The Handmade Pasta

Storing onions, tomato paste and handmade pasta to consume all year long is the routine originated in Anatolian Culture. This is due to the lack of space and storage unit. The foods are placed in the hidden corners as Figure 6. Not only material environment, but also the lack of material goods is the issues related with cultural background. P1 mentioned that:

Izmir and Thracian culture is more westernized. However my boyfriend is from Ankara. He still has traditional behaviours based on close relationships with relatives. In our home you can feel the traces concerning to Western, Mediterranean and Anatolian Cultures.



Figure 7. The Traditional Turkish Coffee Pot

In their home, they cook mostly traditional Turkish foods, which are stew and soup. They freeze the food, make tomato paste and dry eggplant for preparing summer or winter, as well as villagers tend to do in Turkey. They want to sustain those traditional activities even they can find in the market. They keep necessary objects such as simple jars for storing, big trays for dehydrated foods.



Figure 8. Reuse Of The Packages For Homemade Foods

Reuse of packages, jars and plastic bags are common in Turkish homes. They are the elements to be refilled with homemade products or dried foods. They have adapted the objects just as both their families did.



Figure 9. The Setting For Working

As a Mediterranean, they are the lovers of “siesta” times. They want to buy a massage seat and more comfortable seats for watching TV. The informant builds a combination (Figure 9) with table, pouf and pillow next to the heater for working.

Informants spend their time mostly in their living room. The daily activities are watching TV, listening to music by connecting their computer to TV. They prefer

preparing food such as cutting vegetables and removing stones from rice while they are watching TV. They also have dinner and breakfast in front of their TV. TV works while the participants are reading, resting, working and gathering with friends. All the practices are essential with utilising TV, which shows their addiction to this object. Thus, the direction of the seat is adjusted according to the position of TV. The most interacted objects are the remote control and their seat. Covering seat with textile is very common in Turkish homes, because ‘keeping a sofa clean’ is the main reason to cover it.



Figure 10. The Seat And The Textile

The objects and their values of H1 are listed as:

- Use Value: Seat
- Aesthetic Value: Seat
- Functional Value: TV Remote Control
- Symbolic Value: P1<sub>F</sub>'s own paintings



Figure 11. The Smoking Corner In The Other Room

They do not smoke in the living room instead they use one of the smaller rooms for smoking. In the smoking room, they surprisingly use outdoor seats.

The informants do not drink tea in their daily lives. However, the teapot is ready for use and located on the oven in case if a guest visits them. The occupation of the object on the oven does not a matter of issue for the persona.



Figure 12. The Teapot On The Oven Of H1

In the kitchen, P1<sub>F</sub> cooks meat and vegetables. She generally uses a grater machine for yellow cheese. She especially states that she hates using a grater and she resists. The most interacted objects are cutting board, oil bottles, textiles, toast machine,



brush for oil, cooking pot and dishwasher for hygiene. The interacted objects and their values are listed as:

- Use Value: Food Processor
- Aesthetic Value: Coca-Cola Bottles
- Functional Value: Blender
- Symbolic Value: Magnets and Coca-Cola Bottles

The kitchen utensils such as plates and glasses are bought as sets of six or multiples of six. The missing parts of sets make P1<sub>F</sub> restless. She is very obsessive in this matter. She stocks them in consideration of their colours. She ignores using grater because of its use value, lunch box because it does not reflect her life style, the saltshaker, which does not have use value for the participants. The unused objects are allowed to be in the kitchen cabinet, although they are ignored.



Figure 13. The Unused Objects: The Saltshaker And The Lunch Box

To sum up, the cultural tolerance on the objects depends on its value. If something gains a value such as use value, functional value, aesthetic value or symbolic value, it could become a part of daily life and practices. The transfers are possible among the values. There is in H1, the functional values of the objects are more dominant than the others. They organize their daily life in accordance with their practices. The objects, which can not be related with their values, do not take place in daily life activities.



Figure 14. The Various Adaptations Of The Objects Into The Daily Life

- The poufs that are made by informant adapted to the daily life. The value is aesthetic while the practice is relaxing.
- Aquarium bowl is used for hazelnut storage. The decorative object is used for storage. The form of the object supports the new practice which is simply the storage.
- The bar stool is used as table. The change of functional value transforms the practices.
- Reuse of cheese packages as cinnamon storage.
- A microwave part as a plate separator in kitchen shelf.
- A bar is attached to the refrigerator to hang fabric.
- Conceptual bottle design for Coca-cola is for oil storage. The practice of storing adds use value on its symbolic value.
- The toaster and teapot occupy the kitchen bench in case they're needed.

## 4.2. Case 2

Table 2. General Information of Second Home

Home	Location	The Year Persona Live Together in That Home
H2	Göztepe	8 years
Persona	Age, Degree, Job	Places they lived, visited
P2 <sub>F</sub>	30, BSc, Interpreter	Antalya, Ankara, Bodrum, Belgium, France, Germany, Italy, Spain
P2 <sub>M</sub>	25, BSc, Exporter	Istanbul, Izmir Canada, USA, Ethiopia, Uganda, Iran

The second home (H2) is approximately 120m<sup>2</sup>. The participants (P2<sub>F</sub>, P2<sub>M</sub>) have interacted with other cultures such as European, African and American cultures. They would prefer to live in Mediterranean cities. They use two rooms for different practices. One is for hobbies, while the other is for watching TV, gathering with friends and having meals. The most interacted objects are seats and the dartboard.



Figure 4. The Seat: The Most Homely Object For The Participants

They emphasize that the practices such as spending time with pets, cooking, relaxing, drinking hard drinks and playing music make their house a home. Thus, objects for comfort, seat and computer make them feel at home. They feel restless to live with the society that surrounds them. They refer to the pressure of the community on individuals to control their behaviours in regard to traditions. For instance, they do not want to use curtains, but they felt obligated to separate inside and outside. According to P2<sub>F</sub>, they have multiple cultural codes as African, American, European and Anatolian in their homes.

Participants mention that:

By looking at the objects in our home such as the African masks, ukulele, qanun, bamboo seats etc. We are influenced by different cultures. For example TV creates focal point in our home as it is at the American homes. However, our language is Turkish and that is maybe the most important thing that determines which culture you belong to.

Some objects in daily life are meaningful to make the life easier in the matter of function, while the others we keep for their symbolic meanings or as memorabilia.



Figure 5. The Traditional Chest As TV Table



Figure 6. The Wine Barrel As Decorative Object In The Kitchen



Figure 7. The Antique Wine Cups With Use And Symbolic Values

The canonical objects of cultures could easily take their places in homes. Since they are signs of past and authenticity. These kinds of objects are always considered as valuable. A traditional chest (Figure 16), a wine barrel (Figure 17) and wine cups (Figure 18) simply take their places in homes either as decorative objects or functional. Sometimes they are adapted to daily lives with different functions. Sometimes people use them with original functions like a traditional chest, a wine barrel and wine cups.

While welcoming guests or relatives, it is tradition to prepare a room for guests, giving them a fresh towel, house shoes, shampoo and shower gel to use for their stay. Turkish people want to make guests feel comfortable as if they are at their own home.

The informants emphasize the importance of all these matters. The table, seats and bed are positioned and purchased to snug guests.



Figure 8. Unused Coffee Machine Under The Table In Hobby Room

The objects such as pressure cooker, coffee machine, hobby machine and electronic kitchen utensils have affordance failure in daily life. Although, the affordance problem, the pressure cooker has being used. However, the coffee machine is not even in the kitchen, they have not understood how to use it. They do not want to use the objects such as curtains, the built in cupboard, lace, the pendant lamp, which is in the middle of ceiling, and ironing table. They are unsatisfied with using vacuum cleaner and traditional kitchen cabinets.



Figure 9. The Exhibition Of Gifts And The Memorable Objects In The Living Room



Figure 10. The Frames And The Memorable Objects

Participants exhibit the gifts, memorabilia, frames and magnets to make the space homely. These objects represent their personality. Turkish homes mostly have showcases. H2 exhibits the objects in a more modern way: the composition of repeated objects in the sense of rhythm and asymmetry. P1<sub>F</sub> says, “They are in between of cultures.”

They have a chat table, which is prevalent in Turkish homes. Not only for coffee time, but also they have dinner on it.



Figure 11. The Aluminium Box For Planting As The Quilt Store

Use of the Aluminium box is to supply cultivation conditions for plants. However, the P2<sub>M</sub> does not have green fingers for that and the use of the box is shifted as quilt store in daily life as shown in Figure 22. They keep the object what if they will use it in the future. This behaviour as ‘keep it for future use’ is common in Turkish homes. Since most of the home are over stuffed.



Figure 12. The Ironing Table As Storage

H2 gives importance of ease for cleaning objects. She says Turkish phrase: “Being clean is next to godliness.” Tradition of Being clean is transmitted for

generations. Although, she has ironing board, she rejects ironing clothes on it. She uses ironing board as storage surface in an irrational manner (Figure 23).

P1<sub>F</sub> is a productive person. She is interested in playing music, painting and cooking. She prefers Scandinavian products because of ease to use, ease to clean and being modern lines.

P1<sub>F</sub> organizes the objects in accordance with daily life practices. Additionally, she is a collector; she collects different kinds of instruments.



Figure 13. The Table In The Hobby Room

P1<sub>F</sub> shows a table that she built herself with reused materials. She up cycled an old bed. She uses this table for her hobbies.

Practices in the living room are playing darts, laying in the silence, drinking until reaching drunkenness, having dinner, gathering with friends and sometimes sleeping. For the living room, values are listed as:

- Use Value: Seat
- Aesthetic Value: Seat
- Functional Value: TV Monitor
- Symbolic Value: African Mask



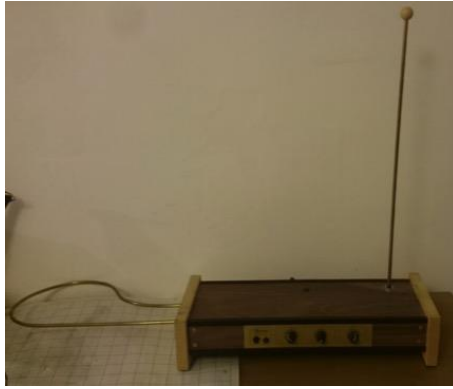


Figure 14. The Theremin In The Hobby Room



Figure 15. The African Mask In The Living Room

The kitchen where the participants do not prefer to spend time except for cooking, it is surrounded with functional objects and memorabilia. P1<sub>F</sub> cooks cultural foods from Hawaiian to Chinese food as much as she can. To aid her in preparing these meals, she interacts with the objects such as cooking pot, pan, wooden spoon, cutting board, garlic chopper, grater and sometimes food processor.



Figure 16. The Wine Cup And The Grandmother's Chair As Memorabilia

The values of daily life objects in the kitchen are:

- Use Value: Fountain
- Aesthetic Value: Cookie cups
- Functional Value: Fridge and Oven
- Symbolic Value: Chair from P1<sub>F</sub>'s grandmother



Figure 17. The Knife And The Cutting Board

The most interacted objects are chef knife and wooden cutting-board (Figure 28). Producing food is one of the most significant routines for these participants.



Figure 18. The Cookie Cutter From Belgium

The cookie cutter's (Figure 29) affordance is not strong to become everyday life object for H2. The users do not understand the use of it and uses them as memorabilia. Due to its affordance failure, its value based on experience and memories becomes dominant. Therefore, it is transmitted from kitchen utensil to decoration object.



Figure 19. The Italian Coffee Pot And The Turkish Teapot

H2 has a teapot just as every Turkish home has. Additionally, she has a coffeepot like the European homes do (Figure 30). The placement of both is very central on the countertop; as they are ready for use. The symbolic value and cultural dynamics of the objects are dominant factors to place in daily life. Even though they do not drink tea or coffee, those objects take their exact places in the kitchens.

To sum up, the participants interpret the usage of the objects in terms of their daily life activities. The daily life objects have functional values or the values based on their memories. Some objects take place in their daily lives, because they are heritage

from their families. They change their use value as decoration or storage as explained below.

### 4.3. Case 3

Table 3. General Information of Third Home

<b>Home</b>	<b>Location</b>	<b>The Year Persona Live Together in That Home</b>
H3	Bornova	6 years
<b>Persona</b>	<b>Age, Degree, Job</b>	<b>Places they lived, visited</b>
P3 <sub>F</sub>	30, BSc, English Teacher	İzmir (28 years) Italy (2 years)
P3 <sub>M</sub>	34, BSc, Civil Engineer	Isparta (17 years) Belgium (2years) Urfa (5months as army)

The third home (H3) is surrounded with modern design objects that are not extravagant yet pleasing to the eye. The participants have interacted with many European Cultures and this reflects to their lifestyle. They bike, camp and travel in their leisure time. P3<sub>F</sub> would prefer to live in a Mediterranean city like Izmir. P3<sub>M</sub> would prefer to live in a Dutch City where he feels free. They describe their home as the place where they watch movies and relax. Comfort of the objects such as pillows, bed and seat make their house a home. They do not have out-dated traditional goods such as a chat table and showcase. They did not exhibit marriage portion prior to their wedding, which is an old Turkish tradition. They also do not visit their relatives as custom. They only try to be decent individuals of the society. In addition, they describe themselves as individuals that have responsibilities in their lives like westerners. They are against consuming or owning objects that they do not need. Therefore, ‘keeping it, to use it one day’ is not acceptable for H3.



Figure 20. The Sofa In The Living Room

In Turkish tradition, the friends and relatives visit the new couples in their new home. In these folkways, the visitors give gifts such as Pyrex, home textiles, dinner set, lace and traditional teapot or pin gold jewellery. Couple received many objects as gifts but most of these pieces do not fit their modern taste. They keep those objects as marriage portion for their future kids.

The activities in the living room are watching movies, relaxing, reading books, lying down after sport activities, gathering with friends and celebrating special days. Values of the objects present in the living room are as follows.

- Use Value: Library
- Aesthetic Value: The galaxy image
- Functional Value: HTMI cable and remote controller for the light
- Symbolic Value: Star map sphere and frames

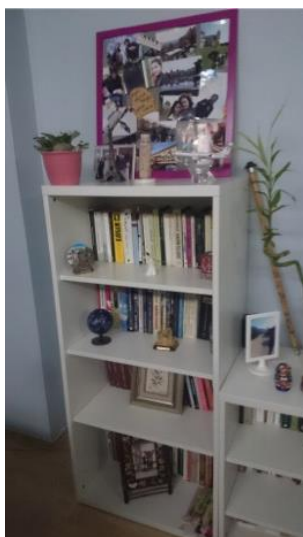


Figure 21. The Library In The Living Room Of H3

According to the participants, library is not only used for books, but also TV and decorative objects. The HTMI cord and remote controller for the light has important functions for watching movies. These two objects are in collaboration considering watching movie and quickly turning the light on while pausing for a movie break. For them, the galaxy image is very aesthetic. The galaxy image was also printed on their wedding invitation card. P3<sub>M</sub> is interested in stars, so the star map sphere from Belgium has symbolic value for him.



Figure 22. The Star Map Sphere

In the kitchen, their practices are cooking, having dinner and preparing snacks/dinner for hosting friends.



Figure 23. The Kitchen Of H3

P<sub>3F</sub> is a vegetarian. She cooks vegetables with olive oil as Mediterranean tradition. Additionally, P<sub>3M</sub> cooks fish that P<sub>3F</sub> tolerates. The most interacted objects are stove, a convection oven, food processor, cooking pot, pan and a grater. In their kitchen, they have a frying machine, which was a wedding gift from their parents. They could not figure out how to use it, because of its affordance failure. They cannot get rid off it because they do not want to offend their parents. It is positioned on the stove even though they do not use it. They want to buy a risotto pan and a wok pan for cooking Mediterranean and Japanese food.



Figure 24. The Frying Machine And The Oven

Toast machine is located on kitchen counter because of its functional value. They experiment with grilling different foods. They use this object often since they both have active working lives and need both practical and functional objects for preparing quick meals.



Figure 25. The Toast Machine



Figure 26. The Sharpening Stone

In the kitchen, they mostly interact with knife and sharpening stone regarding to preparation of food (Figure 37). According to the participants, the values of objects in the kitchen are listed as:

- Use Value: Major Appliance
- Aesthetic Value: Fillet Knife
- Functional Value: Toast Machine
- Symbolic Value: Magnets





Figure 27. The Magnets On The Refrigerator

They exhibit objects with sentimental values, which are underutilized in showcase of the kitchen. Generally, the objects such as Turkish coffee cups are to be served while hosting guests. It is common in Turkish traditional homes and also seems common in European homes.

In Turkish homes, the kitchen cabinets are not replaced frequently. First reason behind this is that people do not want to make big changes in their rental homes. Second, the people prefer to buy high quality products for long-term use. So, the permanent kitchen furniture does not reflect the users' preferences that rent the home. However, the objects in it and the use of it reflect their preferences.



Figure 28. The Teapot And The Dinner Set Location In The Kitchen

As shown in Figure 39, the teapot is located on the stove as it is found in many Turkish homes for anytime use. This shows H3 has common Turkish behaviours as well

as Western behaviours. The practices and functions of objects are adapted to daily life use. The objects that are coherent with traditions do not involve the daily life practices. They are symbolic notions, which create differences with western cultures.

To sum it up, the participants feels the home is where they relax and be themselves. They do not prefer the objects they do not need, so, they favour objects with functional values. Additionally, objects they use don't have transitional values. Meanings of objects are shaped by their daily life practices.

#### 4.4. Case 4

Table 4. General Information of Fourth Home

<b>Home</b>	<b>Location</b>	<b>The Year Persona Live Together in That Home</b>
H4	Karabağlar	1 year
<b>Persona</b>	<b>Age, Degree, Job</b>	<b>Places they lived, visited</b>
P4 <sub>F</sub>	26, BSc, Economist	İzmir
P4 <sub>M</sub>	28, BSc, Environmental Engineer	Malatya (17 years) Kahramanmaraş, Antep, Adana, Istanbul,

The practices from welcoming process to object presentation of the fourth home (H4) refer to the traditional Turkish practices. The participants state that they live in a conventional manner. Relatively, H4 is surrounded with conventional objects. P4<sub>M</sub> would prefer to live in Malatya because of his roots. However, P4<sub>F</sub> would prefer to live in Çanakkale, Budapest or Prague where the social relations seem similar to İzmir. They have never interacted with western culture, except from what they have seen through the media. P4<sub>F</sub> emphasizes that:

My marriage portion had been prepared since I was twelve. I have had everything what a bride need, except a husband. I have completed the missing part with P4<sub>M</sub>. The last step is having a child.

P4<sub>F</sub> believes that the happiness could be found with fulfilling traditions. They have done each step of traditional regulations from putting the money on bride's foot (which is a belief of divine gift) for new couples during the marriage process to serving salty coffee to the groom during the asking for girl's hand in marriage process. Those behaviours show they are connected with Turkish traditions.

P4<sub>M</sub> feels at home while drinking tea and smoking hookah, which is a traditional water pipe. He notes as ‘these activities make me feel like a father; my wife and me plus kids’. P4<sub>F</sub> feels at home while cooking, cleaning the house and doing something for herself and her husband. She also mentions that:

We have done properly traditional activities by the book. Those are what we saw from our parents. The only difference is we announced our marriage date through the Internet.

According to P4<sub>F</sub>, they bought what they need for home like their parents do. They do not have unnecessary objects in their homes. They claim that they have the objects as they dreamed.



Figure 29. The Plate And The Lace



Figure 30. The Lace

The handmade lacework from the marriage portion is used for covering the surfaces as coffee tables, TV units and dinner tables. The symmetric and repetitive

patterns are seemed on the dinner set like plate shown in the Figure 40. This set is privileged for servicing to the guests.



Figure 31. The Wing Chairs

The activities in the living room are drinking tea or coffee and watching TV. The most interacted objects are wing chairs, TV remote control and air conditioner. They expected that they do not use wing chairs, however they use them mostly.

The interacted objects of living room and their values are listed as:

- Use Value: Wing Chairs
- Aesthetic Value: Dinner Table
- Functional Value: Air Conditioner and TV
- Symbolic Value: Pitcher

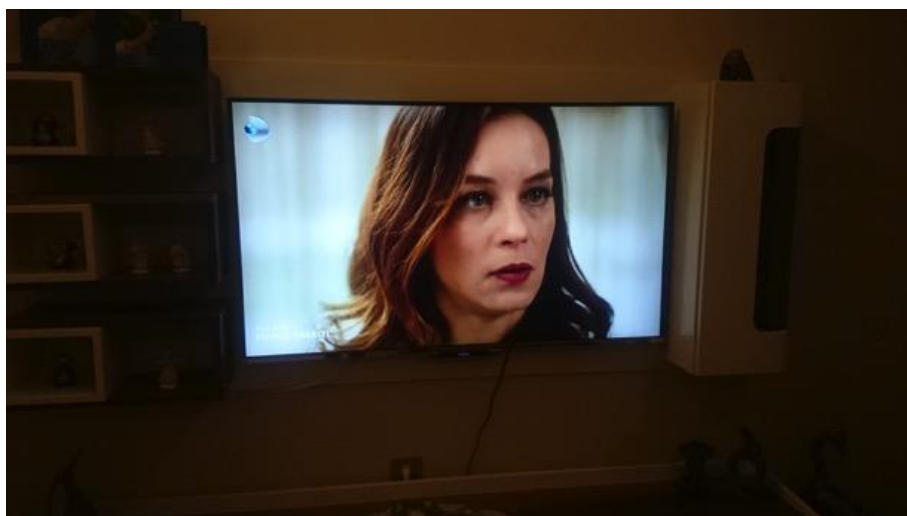


Figure 32. TV As The Focal Point Of The Living Room

TV and shelves are the important objects of H4. TV is surrounded by the combination of the decorative objects for exhibition. Participants spend their time with daily life activities in the living room while watching TV.



Figure 33. The Dinner Table In The Living Room

The dinner table does not adapted to the daily life routine of the participants. It is used as exhibition unit as seen in Figure 44. They mentioned that they use it only when the guests visit the H4 for dinner or breakfast.



Figure 34. The Showcase In Living Room And The Pitcher From Marriage Portion Exhibited In The Showcase

The participants exhibit the objects, which have symbolic and aesthetic values in the showcase to keep them at the forefront.



Figure 35. Hosting The Researcher

Hosting a guest is an important ritual of the participants in living room. They serve what they have in the kitchen. They use special service set for their guests to serve cookies, which they cook or buy. Those special sets are not used in everyday life.



Figure 36. The Kitchen Of H4

In the kitchen, they are cooking what they have learnt from their parents (generally stew as eastern, northern Turkish local food) and watching TV. They drink Turkish coffee after breakfast. They mentioned that they have never desired to cook different cuisines. While cooking, they interact with pan, kettle, cutting-board, grater machine and cooking pot. The valued daily life objects of kitchen are listed as:

- Use Value: Oven
- Aesthetic Value: Refrigerator
- Functional Value: Dish Washer
- Symbolic Value: Magnets

TV is the most significant object in H4. They have two TVs; one is in the kitchen, the other is in the living room. All the objects are arranged according to the position of TV. The activities are integrated with TV. For instance, they prefer to drink tea while watching TV.



Figure 37. The Electric Tea Maker

Instead of traditional teapot, they prefer electric tea maker (Figure 48) that is placed on the kitchen bench for using it all the time. The form and function of electric tea maker are similar to the traditional teapot. They prefer electric tea maker because of its energy and time saving features. Additionally, they have traditional teapot as precaution for the power cut.



Figure 38. The Grater Machine

For them, when the objects of daily life are fruitful, cheerful and colourful products, the practices are more enjoyable. To demonstrate, they prefer to use colourful grater machine that is shown in the Figure 49.





Figure 39. The Microwave Oven

The microwave is one of the interacted objects in their daily lives. They heat the food which is brought by their parents with the microwave. Their parents bring food on their visits, because the participants do not have enough time for cooking. Besides, the relations of relatives are strong in Turkish families. As a tradition, the families help the new couples for cooking and cleaning.



Figure 40. The Artificial Flowers

P4<sub>F</sub> generally composes the decorative objects such as artificial flowers and magnets in a symmetrical order. She gives importance not only functional value, but also to the aesthetical value.



Figure 41. The Magnets On The Refrigerator

Even if they do not travel anywhere, they have souvenir objects that refer to different countries (Figure 52). This practice could be defined as behaviour based on imitating neighbours as 'having same object that your neighbour has'. The objects as magnets are prevalent products in Turkish homes. P4<sub>F</sub> creates a collection of various magnets on the refrigerator surface. Collecting those magnets could be interpreted as trend in new married homes.

To sum up, they have done all process as a marriage process the marriage portions and gifts (from the underwear to rosary) are exhibited to the visitors. They live canonical in a modern way. The family relations are important that affects their daily lives.

## 4.5. Case 5

Table 5. General Information of Fifth Home

<b>Home</b>	<b>Location</b>	<b>The Year Persona Live Together in That Home</b>
H5	Konak	1 year
<b>Persona</b>	<b>Age, Degree, Job</b>	<b>Places they lived, visited</b>
P5 <sub>F</sub>	29, BSc, City Planner,	İzmir
P5 <sub>M</sub>	28, BSc, Manager	İzmir

Fifth home (H5) is where the participants live for one year. P5<sub>F</sub> does not feel herself in her own home, because the objects do not reflect her lifestyle. The objects are selected by her mother and mother in law as a marriage gift. This procedure bases on traditions. The parents of the new couples choose mostly all of the objects and furniture for them. At that point, the material and cultural continuity could be mentioned. The P5<sub>F</sub> feels alienated in her own home. She considers that the furniture is heavy and dinner table is big. In additional, in Turkish homes, the objects especially furniture are not replaced. They are used in a long-term period. P5<sub>F</sub> complains to live in home, which is stable and does not allow making changes. As a result, they have two living rooms as; one for formal meeting with relatives and friends that consists of objects their parents preferred, and other for relaxing, watching movies and playing digital games that consisted of the objects they preferred. When they want to spend time alone, they use these rooms.



Figure 42. The Main Living Room Of H5

The sofa set is a marriage gift from the parents. Even if it does not fit their style, they believe it makes the room az traditional living room. P5<sub>F</sub> mentions that:

I like L shape sofa set. But our parents decided that this sofa set is better for traditional activities such as hosting a guest. Then I bought L shape sofa set for my second living room.



Figure 43. The Second Living Room Of H5

They feel freer on the object selections in second living room. The L shape sofa set provides comfortable sitting while watching TV. They have four TVs at home. Watching TV is the main leisure time activity.



Figure 44. The Bowl From Engagement Ceremony: Storage For Ordinary Things

Participants do not want to have ornamental objects in their homes. However, they feel they have to exhibit those since they are the gifts from their parents. For instance the ornamental bowl (Figure 55) that is a gift from P5<sub>M</sub>'s mother as an engagement tradition. It is exhibited in entrance hall for politeness so that the mother could see the gift at first sight.

The bowl is a memorabilia object with symbolic value. It is a sign of custom and usage. It is the object of established pattern of traditional engagement. It is also for serving and storing chocolate. They use the chocolate bowl, as decoration. Over time, it is used again for storage. This time for storing the notes, tickets and pills. Since the form has been created for storage.

The traditional practices and objects relations are observed as serving coffee on a tray with textile and having dinner set and towel for hosting guests. Furthermore house shoes, dinner set and housecoats are the objects as a marriage portion. P5<sub>F</sub> rejects having a showcase. She mentions that exhibiting the objects is conspicuous behaviour. She also ignores the activities such as exhibiting the marriage portion and gifts to visitors because she does not like to show and share the special objects. According to her, the new generation couples are more sensitive for privacy in marriage procedure than their predecessors.

The activities in the living room are listed as having fast food while watching TV and movies, hosting guests, playing console games, and working. The objects with values are listed as:

- Use Value: Sofa Set

- Aesthetic Value: Sideboard
- Functional Value: Sofa Set
- Symbolic Value: Curtain

If they order pizza, they eat it on the sofa. If they order a fast food menu, they prefer to eat it on the coffee table or the table in the living room. They cover the half of the table with textile before serving the menu. They generally have dinner in kitchen when they are two. However, they have dinner at the table in the living room while hosting guests. The dinner table is heavy for daily use and has glamorization on the chairs that do not reflect the participants' choice.



Figure 45. The Dinner Table For Guests

They feel themselves as western while they were working in weekdays. However, they feel themselves as Turkish, while they are hosting their relatives in weekends.



Figure 46. The Coffee Table: Marble, Glass And Metal

Even if the coffee table seems having the modern lines its weight and portability problems do not let the object to be involved daily life practices. The coffee table should be portable in order to adjust the available distances to reach the things such as glass, cups, snacks etc. The coffee table does not function well. Because of its materials are marble, metal and glass that make the table too heavy. Because of replacement problem, participants are not able to create empty space for playing console games, which is an important activity for them.



Figure 47. The Coffee Table While Hosting Researcher

As a solution P5<sub>M</sub> buys one more light and simple coffee table for this space. They use the light coffee table instead of marble one.

P5<sub>F</sub> works on laptop desk, which is portable and easy to move between two living rooms.



Figure 48. The Dumbbell For Stabilization Of TV

The dumbbell is placed to ensure TV stability in second living room (Figure 59). They organize the room in accordance with TV. For example, the sofa shawl takes its place on the sofa for using any time while watching TV.



Figure 49. The Sofa Shawl

They have a library in second living room. They do not host the visitors. They spend time by themselves such as reading, watching movies etc.



Figure 50. The Library In The Second Living Room





Figure 51. The Storage Room For The Objects

The things, they do not often use in daily life, are located in storage room (Figure 62). They are either the memorabilia objects or the functional things that could be necessary in the future. H5 is 120 m<sup>2</sup> and they do not have sufficient space for using those objects.



Figure 52. The Kitchen Of H5

P5<sub>F</sub> generally spends her time in the kitchen and in the main living room. She is interested in organizing the colourful kitchen objects. P5<sub>M</sub> generally spends time in the second living room. He plays console games in the main living room. The activities in the kitchen are cooking, having dinner, breakfast, working and watching TV. Even if they do not want to watch TV in the kitchen, they find themselves while watching it.

The objects with values are listed as:

- Use Value: Tea, Sugar and Coffee Jars
- Aesthetic Value: Ceiling Lights
- Functional Value: Oven
- Symbolic Value: Magnets



Figure 53. The Table In The Kitchen

P5<sub>F</sub> describes the activities in kitchen as:

My practices and P5<sub>M</sub>'s activities are different. I heat the foods in the plastic boxes or cook. I put the pressure pot on the oven and take the onions from the storeroom. The other utensils that I need are within easy reach. While the food is boiling, I watch TV in the kitchen. It is nice to be close to food and spend time with TV. I prepare table and P5<sub>M</sub> joins for having dinner.



Figure 54. The Basket For Storage In Storage Room

Storage room serves for kitchen in terms of objects and practices. As shown in the Figure 63 the basket of onion and potato is another used object in cooking process.

The participants prefer electric tea maker instead of traditional teapot. Since they do not only use tea maker or kettle for preparing tea but also for cooking. The occupation of teapot does not appearance in H5. However, they have a traditional Turkish teapot.

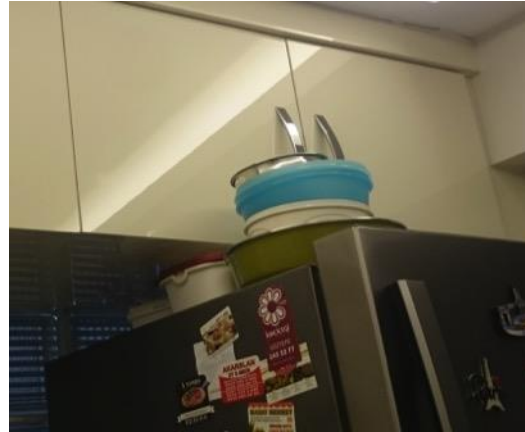


Figure 55. The Plastic Boxes

Every weekend their parents visit them with bringing food in plastic boxes. They do not cook at home and they have a lot of plastic storage boxes (Figure 66). The top of refrigerator is easier to reach the plastic boxes than the kitchen cabinets.



Figure 56. The Interacted Objects Around The Kitchen Bench

The objects are organized in relevance of practices for saving time. For instance, they cook Mediterranean foods with olive oil. Correspondingly, the olive oil bottle should be at hand for P5<sub>F</sub>. As shown in the Figure 67, the most interacted objects such

as hygiene products, cutting board, olive oil bottle, cruet and cooking utensils are located on the bench.

The dish brush, textile and scouring sponge take their places in lavabo for the hygiene. The reason behind this, being clean is important issue for the H5.



Figure 57. The Wooden Spoon

The most interacted object while cooking is wooden spoon (Figure 68). The Turkish food that involves tomato paste and onion they use the spoon for mixing on the fire. She stores tomato paste, the onion and potatoes in the storage room. So she often attends with this room, while she is cooking.



Figure 58. The Cruet

The cruets have importance for cooking practice (Figure 69). Seasoning is significant practice for H5.



Figure 59. The Chef Knife

The chef knife has importance for preparation because she also cooks meat dish. P5<sub>F</sub> feels like master chef while using the knife. The knife has an important role in cooking meat process.



Figure 60. The Objects On Kitchen Bench

The interacted objects are listed on the bench in order of priority (Figure 71). In the mornings they drink tea and eat toasted bread, and in the evenings they drink coffee.



Figure 61. The Ceiling Lamp

The ceiling lamp has an aesthetic value for the participants.



Figure 62. The Tea, Coffee And Sugar Jars

They generally drink tea, and coffee. So, the use value of the jars is important for the daily life practices. At least three times a day, they interact with these objects.



Figure 63. The Oven

For participants, the oven is very essential and core object for the kitchen. The functional value of the oven is very significant. Concerning to the hygiene issue, the objects exactly needs to be easy to clean.



Figure 64. The Magnets And The Drink Bottles

The symbolic valued objects are magnets and drink bottles. They collected the magnets from Paris and Barcelona in their honeymoon period. He does not share his drinks with everyone, because he believes every bottle will have a memory. He cares the bottles and replaces the empty one. For P5<sub>F</sub> magnets, for P5<sub>M</sub> the drink bottles are important memorabilia objects.

To sum up, the organization of H5 is related with practices. Object preferences are important for them to feel at home. Their parents seem to have significant roles in their living environments likewise in H4. Those houses are new married couples and in the same level of their lives.

## 4.6. Case 6

Table 6. General Information of Sixth Home

<b>Home</b>	<b>Location</b>	<b>The Year Persona Live Together in That Home</b>
H6	Karşıyaka	2 years
<b>Persona</b>	<b>Age, Degree, Job</b>	<b>Places they lived, visited</b>
P6 <sub>F</sub>	33, BSc, Architect	Bergama (19 years) İzmir (16 years)
P6 <sub>M</sub>	30, BSc, Economist	Komotini, Greece (16 years) İzmir (14 years)

Sixth home (H6) is 90 m<sup>2</sup> and surrounded with handmade objects. They prefer natural materials. If it were possible they would prefer to live Mediterranean countries that they are familiar with the social life and culture. Their daily practices are immediately changed, after having a baby. P6<sub>F</sub>'s mother regularly visits to care the baby. The practices such as sleeping and watching movies are the important activities for the participants to feel at home. The objects for relaxing such as bed, couch etc. and symbolic objects make them to feel at home.

P6<sub>M</sub> is a Greek. The traditions of Greek and Turkish are similar. Participants do not live their marriage according to traditions as custom and usage. They did not organize henna night, and they do not have dowries. They consume or produce what they need in daily life. They could find or create the objects in accordance with their culture. P6<sub>F</sub> mentions that:

We are like ordinary families, but our preferences are different. For instance the seat does not have to transform to a bed, as the people in Turkey mostly prefer.





Figure 65. The Handmade Ceiling Lamp

They spend their time in the living room and baby's room as second living room.



Figure 66. The Handmade Seat In Baby's Room



Figure 67. The Handmade Curtain In Baby's Room

They reject using nesting table, showcase and standardized ceiling lamp that are common in Mediterranean homes.

The activities in the living room are resting, working and watching movies. The most interacted objects are seat and dinner table.

- Use Value: Seat
- Aesthetic Value: Sideboard and ceiling lamb
- Functional Value: Dinner Table
- Symbolic Value: Bibelots



Figure 68. The Sideboard

The participants compose the sideboard relevant with the other objects in the living room. The object as a supplementary of the set has aesthetic value for them. It also functions as exhibiting the memorabilia objects. The other aesthetic valued object is the ceiling lamp. It is own design and production of P6<sub>M</sub>. They give importance to aesthetics side of objects.



Figure 69. The Dinner Table

P6<sub>M</sub> spends his time mostly on the dinner table for working and having dinner. These practices underline the functional value of the table.



Figure 70. The Bibelots

The bibelots have symbolic value that make the participants feel at home (Figure 81). They order the objects for telling a story. P6<sub>F</sub> believes the bibelots' as a summary of their lives. She claims that:

I wish a life like the life in this story. We married; I have got pregnant and had a baby now. The clock has a metaphoric partner of the story.



Figure 71. The Glasses In The Kitchen Cabinet

They spend pretty good time in the kitchen while they are cooking, preparing salad, sneaks and breakfast. Sometimes, they have dinner in the kitchen. At least three times a day, they stop to drink water in the kitchen. They interact with glasses considerably.



Figure 72. The Electric Grill

The participants frequently cook fish, and the interacted object of the kitchen is electric grill. They prefer conserved foods that are provided by their parents instead of fast food. Their parents send the handmade seasonal foods such as tarhana, tomato paste and jam by cargo. The objects and their values in kitchen are listed as:

- Use Value: Oven
- Aesthetic Value: Coffee Mixer
- Functional Value: Electric Grill
- Symbolic Value: Magnets



Figure 73. The Tea Maker

The tea maker, which is one of the most interacted objects in the kitchen, is positioned on the kitchen bench. They do not allow object occupation on the oven like traditional teapot. They resist using teapot. They prefer drinking tea instead of coffee because of affordance problem of coffee maker. They interact with the coffee maker to use coffee mixer that they enjoy. Its aesthetic value involves the object to daily life experiences.

Magnets on the refrigerator remind them their trips and memories. The object is positioned in daily life because of its symbolic value.

P6<sub>F</sub> feels restless when one part is missing of the six or multiples of six sets of kitchen utensils. She completes as soon as it is possible.

To conclude, the participants of H6 conduct their daily life with basic activities. The objects do not have any transmission on value. The participants ignore the traditional procedures except giving the house shoe, serving tea, hosting the guests and raising baby by the help of parents. The functional values and the symbolic values of the objects are important in their daily lives. Each object has a story in their lives.

## 4.7. Case 7

Table 7. General Information of Seventh Home

Home	Location	The Year Persona Live Together in That Home
H7	Bayraklı	3 years
Persona	Age, Degree, Job	Places they lived, visited
P7 <sub>F</sub>	32, BSc, Geology Engineer	İzmir (27 years) Ankara (5 years) The Balkans (for honeymoon)
P7 <sub>M</sub>	31, BSc, Real Estate Appraiser	İzmir (26 years) İstanbul (5 years) Sivas (For army 5 months) The Balkans (for honeymoon)

H7 is the seventh home with new married couple, a new-born baby and a cat. H7 is P7<sub>F</sub>'s own home, before marriage she was living there. After the marriage they start to share the same home. Home is 100 m<sup>2</sup> and surrounded with the objects they bought after marriage, and marriage gifts from their acquaintances. If it were possible, P7<sub>F</sub> would prefer to live in one of the Scandinavian cities. P7<sub>M</sub> would prefer to live in an Italian city for its food culture and various social relations. They feel themselves as Mediterranean and western Turkish in the context of culture. The objects as seat, bed, and the practices as sleeping and baby care make them to feel at home. They do not think the marriage portion is necessary. It is a matter of issue not to be appropriation of their lifestyle, however they compulsorily have. They accept the Turkish traditional behaviours and objects, whether they can tolerate. For example, coffee ritual after dinner with the coffee set from marriage portion is one of the important activities in their daily life.

They modify the objects' colours to create colourful spaces. For instance, they cover the commode and the bed head with colourful fabrics or papers. They create difference and style without replacing the products.



Figure 74. The Exhibited Objects In The Living Room

In the living room, they exhibit the bottles, wedding pictures and souvenir objects from their travel.



Figure 75. The TV In The Living Room

They spend their time mostly in the living room. The daily life activities in the living room are having dinner, watching TV, sleeping, working, reading and caring the baby. P7<sub>M</sub> mentions he wants to do everything in the living room. The object values in terms of daily life activities are:

- Use Value: TV
- Aesthetic Value: Painting
- Functional Value: Seat

- Symbolic Value: Photographic Album of Their Baby

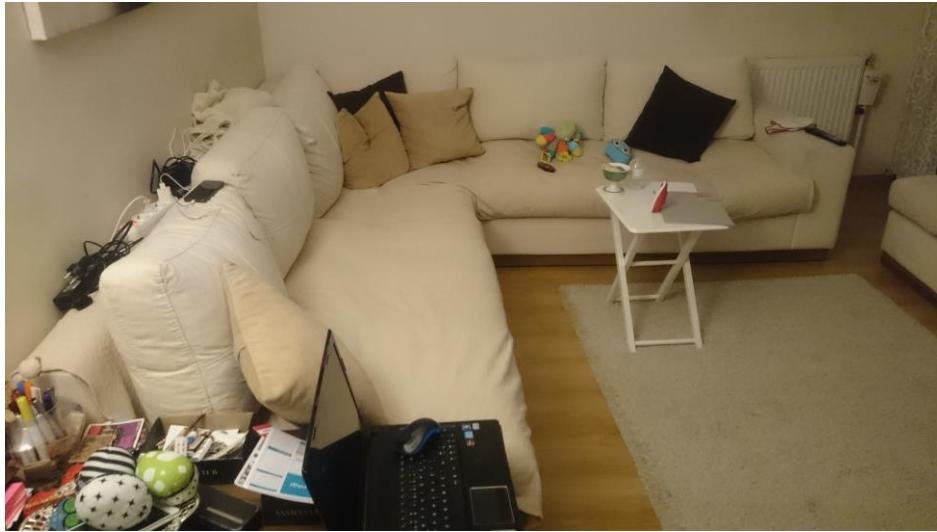


Figure 76. The Seat In The Living Room

They have dinner on the seat while watching TV. The seat is not only used for sitting but also as object storage. The participants leave their bags on it when they arrive home.

The activities in the kitchen are cooking, washing dishes, laundering, drying the clothes, drinking and smoking. They have washing machine and drying machine because of the waterworks of H7. The baby has changed their lives in kitchen. They become more productive in the kitchen. For instance, they were not using egg cooker and yoghurt maker until having a baby.



Figure 77. The Yoghurt Maker



They cook practical foods such as pasta, bean etc. They do not cook the foods with onion and tomato paste, which are the fundamental ingredients in Turkish traditional food. Sometimes they try to cook the foods that they watch on the TV. While cooking they mostly interact the objects as knife, cooking pot, oven, saltshaker, glass, grill pan and three cutting boards for meat, vegetable and fish. The interaction with tray is weak, even if they have dinner in the living room.



Figure 78. The Cooking Timer

The washing machine, drying machine, cooking timer, microwave and egg cooker have affordance problem. The objects are adapted to daily life after the baby except cooking timer. They could not use the object and it is rejected from daily life. The values and the objects accordance with daily life are listed as:

- Use Value: Cutting Board
- Aesthetic Value: Kitchen Cabinet
- Functional Value: Water Dispenser
- Symbolic Value: P7<sub>F</sub>'s Mother's Dowry Chest



Figure 79. The Drying Machine And The Washing Machine

The participants ignore using toast machine because it occupies the surface on the bench, and it has hygiene problems. The muffin machine is another object that cannot be adapted to the daily life practices. The drying machine and the microwave in the kitchen supply new practices because of changes in their lifestyles. The participants prefer to use the objects to make easier their lives. However, adaptation process takes time for some objects. P7<sub>F</sub> explains that:

I like the order that creation of kitchen cabinets and the view of it. The cabinets make me feel I am at kitchen.



Figure 80. The Kitchen Cabinet

The old dowry chest is organized as storage to store olive oil bottles. Even if its usage is not easy and rational for them, its authenticity makes it valuable. People want to integrate this kind of objects into their daily lives.



Figure 81. The Dowry As Storage Box

The P7<sub>F</sub> feels uncomfortable when the dinner sets are not multiples of six. She buys to complete the set to six.



Figure 82. The Kitchen Bar

P7<sub>F</sub> locates the most interacted objects on the bar. To make the objects ready for using and to keep something handy are important issues for organizing home.

To conclude, they have some objects that they reject or ignored at H7. This issue causes overstuffed home. The lack of space for laundry creates extra practice in kitchen. The homes are not designed for those functions, so the adaptation of the objects in daily life creates difficulties.

#### 4.8. Case 8.

Table 8. General Information of Eighth Home

<b>Home</b>	<b>Location</b>	<b>The Year Persona Live Together in That Home</b>
H8	Gaziemir	1 year
<b>Persona</b>	<b>Age, Degree, Job</b>	<b>Places they lived, visited</b>
P8 <sub>F</sub>	32, BSc, Fashion Designer	Manisa Eskişehir (5 years) Milano (1 month)
P8 <sub>M</sub>	31, MSc, Research Assistant	Manisa (26 years) Eskişehir (5 years) Osmaniye (1 year) Ankara (For Army) İstanbul Köln

Eight home (H8) is 100m<sup>2</sup> with two people and two cats. They are a new married couple that have been living at the home for one year. They would prefer to live in a Mediterranean city, which they are familiar with. They give importance to be close with their relatives. They feel themselves at home with the seat, working table that provide homeliness and comfort. They do not live according to Turkish traditions. However, they are doing these obligatory. It is possible to state that there are partly traces of American and Mediterranean cultures in their home although the Turkish culture is dominant.



Figure 83. The Kitchen And The Living Room

The living room has the open kitchen. The bench and the seat divide the living room and kitchen spaces. While they are cooking, they could watch TV and converse each other. Covering the seat is traditional pattern of behaviour in Turkish homes. The first reason is to care the seat from the dirt especially in the homes with pets.



Figure 84. The Pouf And The Handmade Pillow

They do not keep unused and unnecessary objects in the home. They create a vase with reclaiming coffee jam and a pillow from sweatshirt (Figure 95). They repair and reuse some objects as shelf, covering the seat with fabric, and using library as towel stand. They prefer the objects in daily life as a set. Most of them related to each other with their use or aesthetic values. The combination of the pouf and pillows is a good example for that issue. The functionality is the most important issue for H8. For example, they have waffle machine instead of toast machine, so they could cook both

toast and waffle. The multifunctional feature of the waffle machine makes the object a part of daily life.



Figure 85. The Bar Chairs

Kitchen utensils are from their marriage portion. The other objects of the home are selected after their engagement. They have lace from marriage portion. However, they exhibit lace while their parents are visiting them. They are conventionally related with their relatives. They visit them as sleepover at least once in a month. They cook and have dinner together. They use kitchen bench top and bar chair when they are two. However, they prefer having meal on the dinner table while hosting guests.



Figure 86. The Dinner Table

P8<sub>F</sub> spreads a cover with simple lines from marriage portion on dinner table. The chairs around the table are furnished with different colours and patterns to create rhythm.

The daily life activities of living room are watching TV, relaxing, hosting guests, dancing, singing, having dinner and sleeping. The interacted objects and the values of the living room are listed as:

- Use Value: Seat, TV
- Aesthetic Value: TV unit
- Functional Value: Bar Seat
- Symbolic Value: Bibelots



Figure 87. The Flower Shelf

The objects as bibelots, flower stand, the paper sculptures that they produce, cologne from engagement, P8<sub>M</sub>'s professor's lighter and toy from the childhood of P8<sub>M</sub> has loaded memories that make the objects important in daily life with their symbolic values. They exhibit them on the shelf above TV.



Figure 88. The Composition Of TV And The Objects With Symbolic Meanings

TV is a powerful object that organize its surrounding. The places of seats and chairs emphasize the centrality of TV. TV is also surrounded with symbolic valued objects. All activities are done to the accompaniment of the TV.

The kitchen and the living room share same space. That cause limited activities in the kitchen. The main activities in kitchen part are cooking daily, preparing special foods for special days, preparing snacks for watching movie. The most interacted objects are kettle and glasses. They cook Mediterranean cuisine that is simple and light foods. While cooking they interact with knife, cutting board, kettle, wooden spoon, blender, ladle, pan, cooking pot and cruet. They have special objects like risotto pan for cooking Italian food.



Figure 89. The Cutting Board And The Knife



The dinner set and tea glass set are multiples of six pieces. The daily dinnerwares are not as a set of six pieces, they are freer. They want to serve complete dinner set for six or twelve while hosting the guests.



Figure 90. The Most Interacted Objects While Cooking

Kettle, tea maker and coffee maker are important interacted objects in their daily life. The objects that are valued in daily life listed as:

- Use Value: Kettle
- Aesthetic Value: Pressure Cooker
- Functional Value: Dishwasher
- Symbolic Value: Towel



Figure 91. The Handmade Decorated Towel

Towel has the symbolic value, because P8<sub>F</sub>'s grandmother knitted the edge finishing. They use it for daily usage such as a mat for the hot pan and an oven cloth.

To sum up, the objects are conducted through the symbolic and functional values in daily life. TV is the most important object in the daily life. All activities are conjunct with TV. The footprints of Turkish traditions are clear. However, selected objects are generally in modern lines.

#### 4.9. Case 9

Table 9. General Information of Nineth Home

<b>Home</b>	<b>Location</b>	<b>The Year Persona Live Together in That Home</b>
H9	Bayraklı	1 year
<b>Persona</b>	<b>Age, Degree, Job</b>	<b>Places they lived, visited</b>
P9 <sub>F</sub>	28, PhD Candidate, Research Assistant	Fethiye (17 years) İzmir (10 years)
P9 <sub>M</sub>	28, MSc, Electronic and Telecommunication Engineer	Eskişehir (5 years) İzmir (24 years) Diyarbakır (For Army 1month) Balıkesir (For Army 4 months)

P9<sub>F</sub> has been living at the ninth home (H9) since 2005. After the marriage P9<sub>M</sub> moved to home. Some of the objects were in use before the marriage. Some of them are replaced while some of them are still in use. If it were possible, they would prefer to live in a familiar environment such as a Mediterranean city or middle Europe village where the daily life is known calmer and slower. They claim that the home is where they feel relax, cook and do laundry. The objects as seat, bed and kitchenware make them to feel at home. They address their life style as “in between cultures of western and Mediterranean dual income no kids”. They have the marriage portion of their mothers’ that they have never touched, except towels, carpet and textiles. Owing to the objects do not match their daily life practices.

They mostly spend their times in living room. The living room activities are watching TV, relaxing, hosting guests, working, eating etc. The objects are selected for functional value. For instance, the plastic chair functions as a coffee table. They transform the function of the object to involve daily life instead of buying a coffee table.



Figure 92. The Plastic Chair As A Coffee Table

The function of the object is stronger than its aesthetic value in H9. The objects valued in daily life in H9 as:

- Use Value: TV
- Aesthetic Value: Turtle Aquarium
- Functional Value: Game Console
- Symbolic Value: Wood Block

The most interacted object in the living room is the TV. TV is centralized in the room. Accordingly, they organize the seats to focus on TV. In addition to that, they sometimes carry the bed to the living room for sleeping while the TV is on.



Figure 93. The Turtle Aquarium

The turtle Aquarium is a baby bathtub. They transmitted the use of the object because of waterproof property.



Figure 94. The Wood Block

The form of wood block resembles to a body form. They keep it in daily life owing to P9<sub>F</sub>'s father gave as a gift.

They want to spend their times in kitchen more. However, the space of kitchen does not allow for making cooking video, planting vegetables and herbs, or eating in kitchen. P9<sub>F</sub> believes that she can spend her day in the kitchen. The activities are limited with cooking and smoking because the space is tiny. P9<sub>F</sub> cooks rice, meat or chicken, mostly Turkish local foods. P9<sub>M</sub> cooks the worldwide foods watched on the TV programme. He cooks the foods he familiar with or the foods he believes mouth pleasing. He says that:

I cook generally French, Italian or Mexican cuisine. I do not try the foods that I find weird.

They are productive in the kitchen. They give importance to have functional objects to ease their lives.



Figure 95. The Oven In Another Room

The cookery pot, pan, cutting board and knife are the most interacted objects while cooking. They want to buy crepe pan and pasta cutter. They placed the microwave and cooker to another room because of lack of space. They enjoy cooking Turkish traditional foods as pastry. Therefore, the object interaction creates interrelation between kitchen and the room.



Figure 96. The Cookie Cutter

The cookie cutter and the pressure cooker have affordance problem that cause inadapability of daily life activities. Functional value of the objects is important to be involved in daily life. The making cookie is a western practice that transferred to Turkish homes. The participants are unfamiliar with the cookie cutter that cause the object is unfavourable and ignored in daily life.

They interact mostly dishwasher and kettle. They use kettle for preparing coffee, tea and cooking. The objects and their values are listed as:

- Use Value: Oven
- Aesthetic Value: Built in Kitchen Cabinet

- Functional Value: Oven
- Symbolic Value: Kitchen Trolley



Figure 97. The Oven

The traditional teapot occupies on the oven, because the participants drink tea everyday. The process of tea making is boiling the water on the kettle and brewing on the teapot.

P9<sub>F</sub> feel restless when one piece of the drink ware and crockery is missing. She wants to combine the objects with each other.



Figure 98. Aesthetic Valued And Symbolic Valued Ordinary Daily Life Objects

According to P9<sub>F</sub> the kitchen cabinet and kitchen trolley keep everything and organize the kitchen in an aesthetic way. The kitchen trolley, which is P9<sub>F</sub>'s father's marriage portion, has importance not only with its function but also its memory in daily life.

To sum up the objects are adapted to the daily life in terms of changing the functions such as baby bathtub, kitchen trolley and plastic chair. The function is the

most important value of the objects in their adaptations to daily life. TV has significant role in daily life activities and object settings.

#### 4.10. Discussion

The study focuses on the objects through daily life. Each home is unique with its daily life practices, objects and values and meanings of the objects. As mentioned previous chapter the research as an ethnographic study conducted with each home that cannot be generalized.

The participants became an interpreter of the daily life objects. Focusing on the participants to understand the values and the meanings of the objects are significant. The meanings and the values have connection with cultural behaviours for cultural continuity.

Table 10. Interacted Objects And Their Values In The Living Room

<b>HOME</b>	<b>Functional Value</b>	<b>Use Value</b>	<b>Aesthetic Value</b>	<b>Symbolic Value</b>
<b>H1</b>	TV Remote Control	Seat	Seat	P1 <sub>F</sub> 's own paintings
<b>H2</b>	TV Monitor	Seat	Seat	African Mask
<b>H3</b>	HTMI Cable And Remote Controller For The Light	Library	The galaxy image	Star map sphere and frames
<b>H4</b>	Air Conditioner And TV	Wing Chairs	Dinner Table	Pitcher
<b>H5</b>	Sofa Set	Sofa Set	Sideboard	Curtain
<b>H6</b>	Dinner Table	Seat	Sideboard And Ceiling Lamb	Bibelots
<b>H7</b>	Seat	TV	Painting	Photographic Album Of Their Baby
<b>H8</b>	Bar Seat	Seat And TV	TV unit	Bibelots
<b>H9</b>	Game Console	TV	Turtle Aquarium	Wood Block

Table 11. Interacted Objects And Their Values In The Kitchen

<b>HOME</b>	<b>Functional Value</b>	<b>Use Value</b>	<b>Aesthetic Value</b>	<b>Symbolic Value</b>
<b>H1</b>	Blender	Food Processor	Coca-Cola Bottles	Magnets and Coca-Cola Bottles
<b>H2</b>	Fridge and Owen	Fountain	Cookie cups	Chair from P1 <sub>F</sub> 's grandmother
<b>H3</b>	Toast Machine	Major Appliance	Fillet Knife	Magnets
<b>H4</b>	Dish Washer	Oven	Refrigerator	Magnets
<b>H5</b>	Oven	Tea, Sugar and Coffee Jars	Ceiling Lights	Magnets
<b>H6</b>	Electric Grill	Oven	Coffee Mixer	Magnets
<b>H7</b>	Water Dispenser	Cutting Board	Kitchen Cabinet	P7 <sub>F</sub> 's Mother's Dowry Chest
<b>H8</b>	Dishwasher	Kettle	Pressure Cooker	Towel
<b>H9</b>	Oven	Oven	Built in Kitchen Cabinet	Kitchen Trolley

One of these values make the people to feel at home for instance the kitchen cabinet with aesthetic value makes the persona to feel at home. Either its function or its aesthetic value makes the product significant at home.

The research observed that the unused objects are stored in homes for “keep it for future use”. Generally, gifts, the objects with technologic features or the objects with exchange value occupy a place at home. The participants ignoring their existence even they are forefront. The participants resist for using the objects that generally have affordance problems. While the participants accept the objects, the object with its meaning and value exist in daily life practices. The research emphasizes a negotiation schema of object-user relation that explains how an object becomes a daily life object.



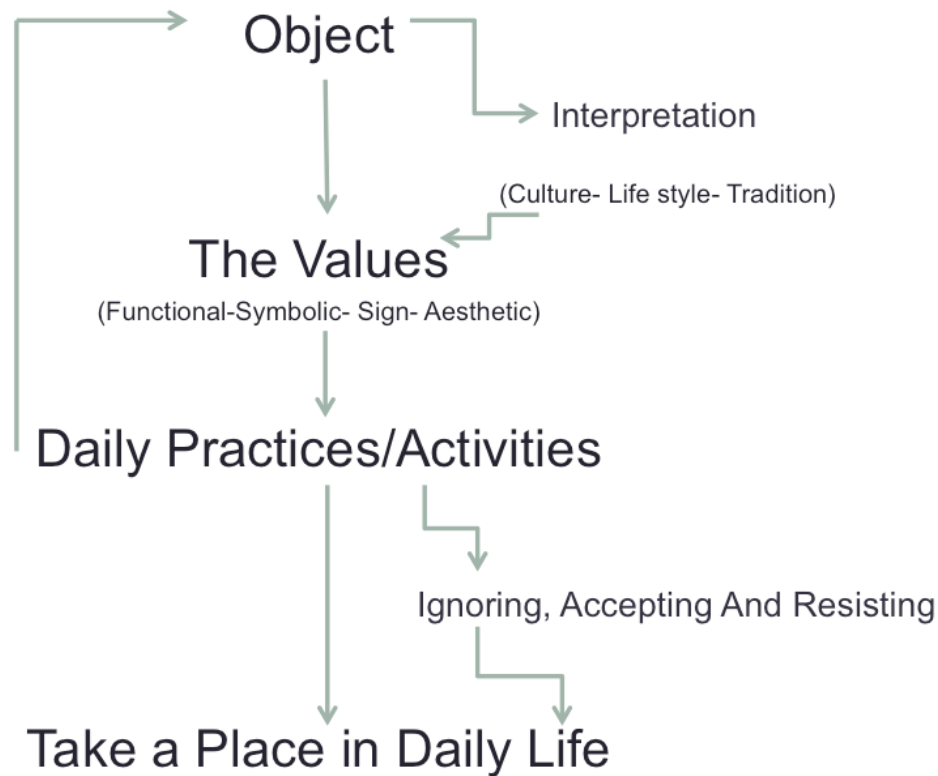


Figure 99. Negotiation Schema Of Object-User Relations In Daily Life

First, the objects are interpreted through culture, life style and tradition of participants. The participants bring the object to their daily lives after giving meanings and values to the objects to involve daily life practices. While using the valued object in daily life practice, the object adaptation to the activities is resulted in ignoring, accepting or resisting. The objects in that process could be gift, dowry etc.

Second, the participants define a need for any daily life practice and buy an object through their culture, life style and tradition. After using the object through practices, it gains values in time. The objects that do not gain value are resisted or ignored. These objects do not have a place in daily life.

The lifestyle and changes in life like having baby affects the object usage and selection. Each object has a reason to be in daily life according to the user. The values are variable through the economical, cultural, personal and social issues. These issues can shift the value or the meaning of the object.

The cultural identity of the objects by nations is hard to define because of transnational process of production. The cultural variations reflect on the meanings and the values of objects that are negotiated by the user. (Hybridten bahset)

Some objects offer new experience to the user. In time the object could have significant place in daily life.

To conclude, the objects become a daily life objects after negotiating the object through daily life and culture. The lifestyle, the changes in daily life, the number of households, the family relations, economical issues are important factors that affects the selected objects in daily life.

## CHAPTER 5

### CONCLUSION

The globalization breaks the geographic borders and barriers to get any designed object from anywhere. Besides, not only the object but also the culture of the place transferred. The research asserts that the interaction of the object means reaction of the cultures.

The wide-ranging products of global market are presented to the consumers. The objects do not involve without any reason to the daily life. The practices and values play role to adapt the object with daily life. The objects are interpreted through cultural background of the participants for reasoning. The objects gain value and meaning, which are interrelated with daily life, through the whole interpretation process. The objects take a place when they involve daily life practices accordance with the values such as symbolic, functional, use and aesthetic.

As Marx's description of alienated labour <sup>151</sup>, customers became more alienated to the product. Another aspect of the globalization is to have negative impacts on the developing country, in terms of alienation to the product. The product moves our lives without having any information except its user guide. To demonstrate, Turkey does not have industrial revolution but has the social changes influences of global market. As a result, alienated people become more alienated to the product. The social life tries to adapt new alien system through their native culture. In this context the cultural interaction starts because of globalization. This study claims that the result is not only cultural imperialism to the fact that the culture that imported can be alienated. In other words, the objects with affordance failure related cultural differences are alien objects in homes. On the other hand, people try to construct a lifestyle through the material culture, which they are alienated. This may also be explained in a demonstration of the companies like IKEA that integrate the end-user to construction is more desirable in

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<sup>151</sup> Karl Marx, *Economic and Philosophic Manuscripts of 1844* (New York: International Publishers, 1964): 11-2

Turkey. The participants of selected homes mostly prefer to obtain that kind of products to involve in their daily lives.

The culture follows the same root as its mother of name ‘cultivating’, in terms of sudden changes. To demonstrate, the rapid changes on cultural activities can affect the society negatively, likewise the abrupt rain can adversely affect the plants. In contrast, the slow changes or developments could be beneficial. The global objects are interpreted by the users accordance with their culture. The tolerance of the culture causes decision whether to involve these objects to daily life practices. Cultural continuity exists while the object is a media of the experiences. Additionally, the continuity is important issue in the cultural context to be a part of a society.

Knowledge is a guide for new generations via culture. Design is not only a tool to make the life better, but also media of social experiences. Hence, design cannot be created and thought without culture. Design can change the behaviours fast and effective. For instance, the private car design caused mobilization of individuals. The behaviours are transferred to the next generations via design. Another example is the participants collect the objects as dowry. How much these objects are used in daily lives is determined by the life styles of the people while having them is learned from their families.

The outcome of object human interaction is daily life practices. The people choose the objects through that insight. Sometimes environment of people like parents, media, and society shape these practices through culture. Furthermore, the interaction of the product from the global market, which joins daily lives regarding economics and politics, result as changing the practices of lives. The study claims that designer designs as culture in mind; user interacts with the objects culture in mind. Thus, the designers as object creators are the inner guides that cause cultural interaction. As a result, the local culture could be resist, ignore or adapt to the new. Culture tolerates and non-tolerates the new experience of global design. The object does not only the reason to change the daily life practices. However in some conditions such as to make life easier and comfortable, the objects are the media to change daily life practices. For instance the drying machines, which are accepted at homes, are experienced as a new practice and adapted to the daily life. As a result the objects and practices, which are used before the ‘new’ object, are excluded. Thus, ‘old’ objects are kept in a place or disposed of. Although daily life does not involve it, the motivation behind keeping the object is “what if they will use it one day”. In Turkish homes commonly people tend to keep the

objects, especially equivalent of electronic objects.

The producing object or food and the way to do it are rooted with traditions in domestic spaces, even the tools are different. To demonstrate, cooking a traditional food by using Japanese kitchen utensil. The food culture is significant to understand the lifestyle of homes. The time spent in kitchen and the practices are interrelated with the interacted objects through lifestyles. The differentiations of lifestyles of selected homes in Izmir vary with the daily life experiences and object relations in the context of culture. Some of the participants that have professions that do not offer time for cooking or tend to cook in a short time. Some participants prefer to cook traditional foods that require a long preparation time although they are working. The common practices in observed kitchens are cooking and frequently visiting kitchen for drinking water. Having a meal in the kitchen depends on the spatial properties of homes.

Selected homes, commonly, create focal point for watching TV, which is significant object in daily life. Mostly participants practice daily life accompaniment to TV watching. As a result, the objects are TV dependently organised in homes. Some homes carry out all practices to the living room where the TV is located, while the others buy a TV for each room. The differentiations of the practices at kitchen and living room of homes related with where the TV is. For instance, P1<sub>F</sub> prepares food in the living room while P5<sub>F</sub> prepares in the kitchen. The common behaviour of both is preparing cook while watching TV. The spatial differentiation depends where the TV is.

The memorabilia objects gain symbolic values. That objects varied from the souvenir objects bought in the honeymoon, to woodblock as a gift. The people compose their lives and express their personalities through symbolic objects. Sometimes the objects lose the functional or use value and shift as symbolic value. Since the experiences also create memories that bring the functions of the object to the symbolic position. Especially these objects located in visible places of the homes that could be relatable creating personal space or customizing. Additionally, decorative objects, which do not have any function, occupies place in daily life in terms of its meanings. The aesthetic and symbolic valued objects should be visible. On the grounds that they exists in daily life as long as they are visible. They could be detached or attached on another object. Sometimes the objects with aesthetic values are combined with another object to express value and importance of it or create a focal point.

They are not used for their original function as they have secondary functions like being decorative element or just symbolizing the culture they come from. Souvenir

objects, the first part of this group, carry inside their traditional value and symbolism for consumers. Souvenirs are concrete and portable part of local craft culture for guests.

General roles of the rooms are related with the activities. The activities of living room are hosting guests, relaxing, eating and leisure time activities. The activities of kitchen are preparation of food. Bath is for hygiene activities. The activities are variable in homes accordance with lifestyles, economic and cultural differences.

Major interest of the research is to understand daily life practices and interacted objects in homes, reasoning why the object in use accordance with values and meanings in daily life. Furthermore, to understand the meanings, the values and the attended interactions of the objects through daily life practices, necessitate becoming a participant in these daily life practices. The research observed interacted objects and daily life practices of the participants that are middle-income level and has intellectual capitals in selected Izmir homes. The reason behind choosing this group of people is to understand the objects in daily life. Since, the group select the objects as a daily life object with its one of the value such as symbolic, functional, aesthetic and symbolic. Being in the research area is important to understand the impressions of daily life with participate in a limited time. The time limitation, of course the discussable issue in the ethnographic studies. The same home in the pilot study and the case study does not have same practices in six months long. For instance, having a baby is immediately changed their lives like H7. Additionally, the practices are changed while hosting the guests, starting a new job and get married. As a result, the daily life activities dependently the human factors such as human relations. Thus, spending time at home, home ownership and period of cohabitate affect the interacted objects at home. For example, the participants cannot interact with the objects that could leave a permanent mark to rental home. The selected social group could be varied with considering these effects in a long-term observation for the further study. The effects of media also could be involved in further study.

These daily life objects do not include any national identity where they produce or merchandize. Since the products have been transnational. The design solutions are shared with different cultures that makes the object soilless, the end-user modifies the product through their cultures. On the other hand, the purchase power is another significant issue for having the objects. The selection is affected through the economic policies, income level and accessibility.

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