

3D Design in Turkey

Version 2018

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In 2011, SICA (the predecessor of DutchCulture) produced a comprehensive mapping of the Turkish cultural field. This mapping was written by local experts and edited by Teike Asselbergs and Chantal Hamelinck. The mapping was produced as a means to promote cultural exchange between the Netherlands and Turkey and as a starting point of the year 2012, which marked 400 years of Dutch – Turkish diplomatic relations. The mapping was supported and produced in close co-operation with the Dutch public funds.

An update of these mappings was commissioned in 2018 by DutchCulture while working with the same editors. The existing mappings were revised and several new mappings were added. The updated mappings are focusing more on giving Dutch cultural practitioners an insight into the Turkish cultural field and its infrastructure, and helping them get in contact with colleagues. This mapping is supported by the Ministry of Education, Culture and Science of the Netherlands.

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Summary

The major changes since 2011 in the field of 3D design in Turkey are mainly related to the political and economic climate of the country. Although there was an increase in state support for R&D and branding activities, including product development, the positive impact of this has not been felt yet.

The continuation of the Istanbul Design Biennial, for the fourth time since 2012, has been the major positive factor in the field of design in general. Under the name of Design Turkey Industrial Design Awards, the award scheme that started in 2008, with the collaboration of the Industrial Designers' Association of Turkey (ETMK), the Ministry of Economics and the Turkish Exporters' Assembly (TİM), has also continued despite some changes in its format and partnership structure.

Incubation centres established for start-up companies, as well as co-working spaces and a co-working culture, have been other driving forces motivating design and innovation activities. Social innovation has also been on the agenda of the Turkish design scene and some initiatives have received entrepreneurship support.

Introduction

Since the 1990s, Turkey has passed through several economic crises, and reputed economists also consider the economic situation in 2018 as a period of crisis. Despite its weak economy and volatile political environment, Turkey is a dynamic country with a sizeable population (more than 80 million people) and a unique geographical position.

Studies are available on the development of industrial design in Turkey, covering the period since 1923, when the Turkish Republic was established. These studies explore the implications for industrial design on the industrialisation and trade policies implemented in Turkey from 1923 onwards (for example, see Er, H. A., 1994; Korkut et al., 1998¹). The long process of industrial development under protective trade regimes created a national design and production capacity. However, only the export-oriented trade policies of the post-1980 period opened up that capacity to foreign competition.

Some sectors of Turkish industry managed to take part in global value chains either as subsidiaries of foreign companies, such as automotive companies (Ford-Otosan, Tofaş, Oyak-Renault) or as independent actors, or both, such as Arçelik (white goods, also known abroad under the brand name Beko), Vitra (sanitary ware), Vestel (electronics and household appliances) and Şişecam-Paşabahçe (glassware). These companies have become very active in new product development and gained global competitiveness.

For the development of industrial design activities by Turkish manufacturing companies, the Customs Union agreement with the European Union dating from 1995, and the subsequent changes in the Intellectual Property regime, were also influential. The compliance in 1995 of the country's legal structure on Intellectual Property Rights (IPR) with EU IPR legislation resulted in better protection of innovative and original products. As a result, the Turkish industry gained a new impetus to upgrade its capabilities and increase its investment in new product development efforts. However, this impetus had some mixed consequences, such as the registration of mediocre if not copied products as

¹ Er, H. A. (1994). The Emergence and Development of Patterns of Industrial Design in Newly Industrialised Countries with Particular Reference to Turkey, Unpublished PhD Thesis, Manchester Metropolitan University, UK.

Korkut, F., Özlem Er ve H. A. Er (eds.) (1998). Notlar + Kaynakça: Türkiye'de Endüstriyel Tasarım Yazını (Notes+A Bibliography: Industrial Design Literature in Turkey, Endüstriyel Tasarımcılar Meslek Kuruluşu, Ankara.

http://etmk.org.tr/pdf/Yayinlar/Notlar_Kaynakca_Turkiyede_Endustriyel-Ta.pdf

new designs, and the misuse of legal rights to kill competition (see Suluk and Er, 2012).²

Still, the opening up of the Turkish market to foreign goods increased the appetite of local consumers for better products, also creating pressure on domestic companies to improve the quality of their output. This had various consequences. One of these was that imported products started to dominate the domestic market. Another was the unsuccessful domestic response to foreign competition, as was experienced severely in the Turkish footwear industry in the second half of 2018.

However, the effects of globalisation and the entrance of companies such as Starbucks into the Turkish market led to more dynamism and sophistication in consumer needs and motivated companies for culture-led innovation in both products and services. For instance, the increasing demand for European/American style coffee popularised by Starbucks and other foreign coffee chains, brought more interest in the centuries-old Turkish coffee tradition, and new machines were designed to prepare Turkish coffee automatically (see Er and Torun, 2015; Kaygan, 2016³). Similarly, the lack of equipment to automatise the process of the Turkish way of tea brewing led to the development of Tiryaki as an automatic tea-brewing machine (Mutlu and Er, 2003⁴).

² Suluk, C. and Er, Ö. (2012). "Türkiye'de Tasarım Tescil Sistemine Yönelik bir Değerlendirme" (An Evaluation of the Design Registration System in Turkey), in Erzurumluoğlu Armağanı, Emel Badur ed., Ankara Barosu, ISBN 978-605-5316-30-3.

³ Er, Ö. and Torun, E. (2016). "Better Late than Never: Exploring Design Management Issues in the Development of an Automatic Turkish Coffee Maker", Inflection Point: Design Management Meets Design Practice, Boston, 20th Design Management Institute Academic Design Management Conference Proceedings, 22-29 July 2016.

Kaygan, H. (2016). "Electric Turkish coffee makers: capturing authenticity for global markets". *Objects in Motion: Globalising Technology*, eds. Nina Möllers and Bryan Dewalt, pp. 92 – 111. Washington, D.C.: Smithsonian Institution Scholarly Press.

⁴ Mutlu, B. and Er, H. A. (2003). "Yeni Ürün Tasarımında Kültürel Kaynaklı Kullanıcı Gereksinimleri ve Küresel Rekabet: Arçelik-Tiryaki Örneği", *PI: Pazarlama ve İletişim Kültürü Dergisi*.

Short history

As a country established on the legacy of many civilisations that existed in Anatolia (also called Asia Minor, as the peninsula forms the western extremity of Asia), the Balkans and the Middle East, Turkey has a rich material culture. The earliest representations of culture in Anatolia can be found on several archaeological sites located mainly in the central and eastern parts of Turkey. The remnants of civilisations dating back to the Palaeolithic era (B.C. 8000), involving the Assyrian, Hittite, Phrygian, Urartian, Lydian, Hellenistic, Roman, Byzantine, Seljuk and Ottoman periods, are exhibited in various museums in Turkey, of which the best-known examples are in the Museum of Anatolian Civilisations in Ankara. Artefacts excavated from lands under the rule of the Ottoman Empire can also be found in the major museums of the world, such as the British Museum, Victoria and Albert Museum and the Pergamon Museum – a subject of ongoing debate.

Industrialisation after 1923

Despite the deeply rooted artisanal organisation and manufacturing history (for example, see Quataert ed., 1994⁵), the industrialisation process in Turkey was slow and developed relatively late. After the establishment of the Turkish Republic in 1923, a process of industrialisation came into being mainly in order to create substitutes for imported products from industrialised countries. During this planned process various industries were established, and as a result, from the 1950s onwards, industrial design activities began to emerge. These activities initially began as product modifications on imported products, based on the local market's needs. However, they have evolved into new product development efforts in sectors such as sanitary ware, textiles, glassware, furniture and white goods. As part of this process, design units have been formed, and especially large companies set up in-house design teams or departments. This period of industrialisation, wherein an industrial production capacity was built through measures such as a protected domestic market and financial incentives of the state, was interrupted by a military coup in 1980, and a new political and trade regime followed it.

Developments after 1980

The adoption of a liberal trade regime after 1980 and the support for an export-oriented industrialisation model were the main factors motivating the Turkish industry to develop new products. Parallel developments, such as the opening of

⁵ Quataert, D (ed.) (1994). *Manufacturing in the Ottoman Empire and Turkey, 1500-1950*, State University of New York Press, New York.

the Turkish domestic market to foreign competition, the Customs Union agreement with the EU and the new legislation concerning the protection of Intellectual Property Rights in 1995 have also been instrumental in motivating Turkish industry to develop new products both for the domestic and export markets. In this process, in addition to their in-house design activities, almost all large companies started to work with external designers. However, the opening of the Turkish market to foreign goods also had a side effect. The local companies that were not ready to compete with foreign products by adding higher value to their products opted for price competition and for producing cheaper versions of imported products.

Despite its somewhat negative impacts, the competitive pressure of the liberal trade regime in the post-1980 period, brought more opportunities of employment to the graduates of Industrial Design departments at Turkish universities. Some of these graduates also started design consultancy companies and externally provided their services to the industry.

2018 Situation

Even though Turkey is strong in manufacturing, the employment rates are far from satisfactory, and there is a surplus of design graduates. Two factors contribute to this surplus. The first is simply that design education started earlier than the demand by Turkish industry for industrial designers. Thus, more graduates entered the market than the actual need. The other is in relation to a recent phenomenon. Design is considered a popular area to attract students, and as the education market became attractive and a lot of private universities emerged, design departments were established without careful planning and necessary investment in both physical capital and human capital.

The Erasmus exchange agreements between prominent universities such as METU and ITU in Turkey and TU Delft in The Netherlands enabled many Turkish students to receive design education abroad, and though not at the same intensity, foreign students to receive Turkish design education. However, the political and economic turmoil that Turkey has been going through in recent years has led to a decrease in the number of exchange students, as well as the weakening of cultural exchange between Turkey and countries with strong design traditions. Relations need to be revived and spread to other educational institutions in both Turkey and other countries.

The benefit of this collaboration can be given through an example: In The Netherlands designers are more experienced in setting up their own companies and production, and have developed alternative models for production,

distribution and sales of batch products. This experience and knowledge can be of benefit to Turkish design students and graduates. Design management and education of design managers also need to be further developed in Turkey, and The Netherlands is perceived as being strong in strategic design management.

Main trends/topics

Rationalist, modern approaches to design

As design education began as part of the modernisation process in Turkey, it followed an ideal which assumed that graduate designers would be working in large companies in a mass production trajectory. In compliance with this ideal, designers were educated to design industrial products for mass production. Experimenting with different forms of production was rare and involvement in crafts was seen as moving away from the rationalist, modern approach to design. This situation started to change in the 1990s as the Turkish design scene began to open up to international influences at an accelerating speed.

Turkish culture as a source of new product ideas

As Turkish designers started to exhibit their work at international venues, they felt the need to explain themselves and became more aware of their culture as a source of new product ideas. This development was also supported by the increasing sophistication of at least some consumer segments gaining purchasing power and developing a taste for well-designed products. The search for a Turkish design identity continues to be a point of discussion in design circles both in Turkey and abroad.

A search for Turkish identity

The identity issue was the theme of a seminar programme in the context of the Product Design Exhibition (Designers' Odyssey 1998) organised by the Industrial Designers' Society of Turkey (ETMK). The seminar was titled "Problems of Local Design Identity in Newly Industrialised Countries in Relation to Global Design". The presentations given during this seminar were later published in a special issue of ArchiScope, a leading magazine of the time focusing on architecture, design and technology. Balcioglu's piece (1999) in this special issue attempted to categorise how Turkish designers were exploiting culture.

Turkish design in Milan

In 2007, a group of Turkish designers participated in the Milan Furniture Fair with an exhibition called "İlk (First) in Milan". This exhibition was sponsored by the prominent office furniture manufacturer Nurus. The bilingual book (Turkish and English) titled "Turkish Touch in Design: Tasarıma Türk Dokunuşu" that

accompanied the exhibition dealt with the question of whether there is a distinctive Turkish design identity (Karakuş, 2007⁶).

Turkish design identity, reality or marketing tool?

The subject of a distinct Turkish design was also dealt with by some design academics. On June 29, 2007, a seminar was organised by the Istanbul Technical University Department of Industrial Product Design in collaboration with the design magazine ICON under the title of “Turkish Design – Identity, Discourse and Ideology”. The main goal was to discuss whether there is a distinct Turkish design identity or whether it is constructed as a marketing tool. The identity issue continues to be a subject of interest among design academics as there is an internal and external demand to analyse the products designed in Turkey (e.g. Er and Akay, 2001; Özcan, 2009; Timur Ögüt, 2009; Bağlı and Timur Ögüt, 2009; Er, H. A., 2009; Kaygan, 2016a; and 2016b, Balcıoğlu and Emgin, 2014⁷).

Turkish design identity was also the subject of a new exhibition series that started at the Design Week 2017 organisation under the title of Genetic Codes of Turkish Design. This exhibition was repeated in Design Week 2018. The rationale behind the selection of products to be exhibited is not very clear and the range of exhibited products seems to be rather eclectic. The organisation of an exhibition titled “Genetic Codes of Turkish Design” is also proof that the issue of identity is still one of great interest.

<https://designweekturkey.com/en/sergiler/genetic-codes-of-turkish-design>

⁶ Karakuş, G. (2007) *Turkish Touch in Design: Contemporary Product Design by Turkish Designers Worldwide*, İstanbul: Tasarım Yayın Grubu.

⁷ Er, Ö. and Akay, G. (2001). “Culture as a Source of Product Innovation: New Product Design for a Major Sanitaryware Manufacturer in Turkey”, *Desire Designum Design*, the 4th European Academy of Design Conference Proceedings, University of Aveiro, April 10-12, 2001, Portugal.

Özcan, A. C. (2009). “An Overview of the Early Foundations and Development of Contemporary Industrial Design in Turkey”, *The Design Journal*, 12:3, 267-287.

Timur Ögüt, Ş. (2009). “Material Culture of Tea in Turkey: Transformations of Design through Tradition, Modernity and Identity”, *The Design Journal*, 12:3, 339-363.

Hümanur Bağlı and Şebnem Timur Ögüt (2009). “Towards an Analysis of the Signs of the ‘Unknown’: Objects with Rituals in Turkish Culture”, *The Design Journal*, 12:3, 365-382.

Kaygan, H. (2016a) “Electric Turkish coffee makers: capturing authenticity for global markets”. *Objects in Motion: Globalising Technology*, eds. Nina Möllers and Bryan Dewalt, pp. 92 – 111. Washington, D.C., Smithsonian Institution Scholarly Press.

Kaygan, H. (2016b) “Material semiotics of form giving: the case of the electric Turkish coffee pot”, *Design Issues*, 32 (2), 78–90.

Balcıoğlu, T. and Emgin, B. (2014). “Recent Turkish design innovations: A quest for identity”. *Design Issues*, 30(2), 97-111.

Designers re-evaluate the Turkish context

Turkish designers are becoming more aware that the “peculiarities of the Turkish context” (Er, H. A., 2001; Er, Ö. and Kaya, 2008⁸) as a developing country may also provide some advantages for them. The existence of a relatively inexpensive local production base is one such advantage. Özlem Tuna Design, Sasanna Design and 3rd Culture are some small-scale design companies that continue their businesses around the historical but still active production and trade centres of Istanbul, such as the Grand Bazaar (Kapalıçarşı) and Galata. The low labour costs and production expertise that exists in Turkey plus the advantages of e-trade have also resulted in new design-led businesses such as Decortie, Otura Design, Uniçka Design and Hediye Sepeti.

Civil initiatives

In addition to commercial endeavours, the civil initiative *Made in Şişhane*, which aims to preserve and upgrade the existing artisanal production capacity in the historical parts of Istanbul, has created an impact in various ways. This initiative started with the collaboration of Turkish designers with manufacturing units in the Şişhane district and then continued with Dutch designers.

In September 2010, products that were originally made by Dutch designers Bas van Beek, Gerrie Starrenveld, Lara de Greef and Frank Willems for the exhibition “Dutch Design Made in Şişhane,” which was held at the Dutch Consulate General in Istanbul in 2009, were exhibited by the Honorary Consulate in Leiden. “Made in Şişhane”⁹ is a long-term project that aims to pair Turkish master craftspeople with contemporary designers. It was initiated by Aslı Kiyak Ingin in 2006 during Istanbul Design Week.

First, the project aims to create an awareness about the existing production networks in Şişhane with the underlying assumption that the movement in the district generally perceived as chaotic is in fact a sign of an important and meaningful communication and production network. Second, it aims to enrich the networks with the participation of designers, artists and architects. Through their creative moderation, the project aims to maintain existing production networks in the area and their long-term survival.

www.madeinsishane.com

⁸ Er, H. A. (2001). “The Advantage or Disadvantage of Delay? – Peculiar Characteristics of Industrial Design Education in the Periphery”, L. Collina and G. Simonelli (eds.), *Designing Designers – Training Strategies for the Third Millennium*, Edizioni POLI.DESIGN, Milano.

Er, Ö. and Kaya, Ç. (2008). “Problems of Opportunities?: Overcoming the Mental Barrier for Socially Responsible Design in Turkey”, *The Design Journal*, 11:2, pp. 159-181.

⁹ İstanbul, Küçük Üretim ve Tasarım Üzerine/On Istanbul, Small-scale Production and Design (by Aslı Kiyak Ingin), Pelin Derviş (ed.), İstanbul, 978-9944-5325-2-5.

This project was expanded to musical instrument manufacturers in the district and turned into a subsidised project under the title of *Usta İşi Beyoğlu* (Masterpiece Beyoğlu).

<http://www.ustaisibeyoglu.org/>

Importance of a local production base and craftspeople for education

The existence of a relatively inexpensive local production base and the survival of some master craftspeople is increasingly appreciated by local actors, not only in the professional design sectors but also in the education sector. The initiatives started and followed by *Made in Şişhane*, such as Informal Academy workshops and the government funded *Usta İşi Beyoğlu* project, paved the way for an internship programme by the Industrial Design Department at Istanbul Bilgi University, matching industrial design students with master craftspeople and their workshops.

<https://www.bilgi.edu.tr/en/academic/faculty-of-architecture/industrial-design/>

Design support for local SMEs

An earlier attempt to develop a unique model of design support for local small and medium enterprises, which constitute the majority of the Turkish industry, also came from design education. For 10 years, ITU Department of Industrial Product Design implemented the Design for SMEs project. In 2011, it was turned into a government-funded project (Er et al., 2013¹⁰).

This model was later copied and implemented by the Turkish Exporters Assembly (TİM) and turned into a competition format under the title of “Birlikte Tasarlayalım” (Let’s Design Together).

Pairing SMEs and design graduates

Although the model started by ITU Department of Industrial Product Design to bring together small and medium enterprises, senior design students and new graduates seeking employment is valid and valuable, its implementation requires care. The model of collaboration needs to be limited to the participation of senior industrial design students or newly graduated industrial designers and also be close to multiple participation to the scheme in order to avoid exploitation of the system. This kind of precaution is needed to do away with the tendency among SMEs to receive design expertise as an under-valued service.

¹⁰ Er, Ö., Soyulu, Y. Başar, D. L. and Gökkurt, A. (2013). “A New Model to Introduce SMEs with Design, Crafting the Future”, 10th European Academy of Design Conference, Gothenburg, April 17-19, 2013.

Pairing SMEs with graduate students was tried in a different format within the context of the Design Thinking class at the ITU Master of Science in Industrial Design programme. This new trial's main aim was to enable collaboration of graduate level design education with an entrepreneurship ecosystem. In applying this model, after pairing design students and ITU Seed Incubation Centre start-ups, design thinking methods were implemented to intervene in the working processes of start-ups. The model worked as a catalyst for them, making them aware of being user/human-centred, more emphatic and design-conscious. This new format was developed within the context of an ongoing PhD research by Ozan Soyupak about the relationship of design education with the entrepreneurship eco-system and was implemented by Hümanur Bağlı (course tutor and advisor) and Ozan Soyupak in the Graduate Programme of Industrial Product Design, ITU.

Foreign interest in Turkish production and craftspeople

The continuing existence of manufacturing industries and artisanal production in Turkey is also of interest to foreign designers and retailers. The furniture collection created by the Dutch designer Rianne Koens is a fitting example of this kind of interest. In addition to manufacturing pieces of her collection in Turkey, Koens also emphasises Turkish culture in retailing her products. Koens created the Otura brand and markets her products internationally online. The description of her collection below gives a clue about the value of local culture and production capacity for a business trying to have a competitive position internationally.

<http://www.oturadesign.com/>

“Otura Design is a collection of interior objects designed by Rianne Koens. It's inspired by the Turkish culture and created in Istanbul. This down-to-earth Dutch designer, who's both working and living in this Turkish metropolis, is enthusiastic about the daily rituals of the Turkish household and the craft still existing in this country. Therefore, the products of her label Otura Design are an exciting crossroad between East and West.”

Jacob de Baan is another Dutch designer, who has developed a lighting products collection (Zero collection) for the Turkish design label Uniqka by making use of the local production capacity (specifically leather production).

www.uniqka.com

The production know-how that exists in many different parts of Turkey remains as a huge potential that needs to be discovered and cultivated in a responsible way.

Outside Istanbul

Some projects were started in different cities through the regional development agencies established in 1999. The establishment of regional development agencies was an attempt to decentralise the planning activities of the state, which until then had been implemented through the State Planning Institute (DPT). From the following quotes, it can be understood that just like the Customs Union Agreement and the new IPR legislation that was adopted in 1995, this effort was also part of the process for Turkey to be a member of the EU.

“Turkey met with regional development agencies in 1999 for first time. The European Union Commission has prepared an Accession Partnership Document where the establishment of regional development agencies is taken into account as regulations to be adopted in mid-term, then the legal process was started in order to accomplish the goal.” (Hasanoğlu and Aliyev, 2006¹¹)

“The first step into establishment of RDAs was taken into account in the Accession Partnership Document which was accepted at April 4th, 2003 as one of 22 short-term goals was taken in 2002, and Nomenclature of Territorial Units for Statistics (NUTS) was performed in accordance with European Union standards. 3 levels of statistical region units were determined as a result of this classification. This effort was made for transforming the data of Turkey into standards used in EU.” (Eren and Cidecigiller, 2011¹²).

Some projects that received funding from the Istanbul Regional Development Agency (ISTKA) directly related to design and to the development of creative industries were as follows:

YEKON Yaratıcı ISTANBUL Atölyeleri Projesi (Creative Industries Conseil, Creative Istanbul Ateliers Project), July 2012-July 2013

<http://www.yekon.org/public/tasarim-harita...yesi-raporu.pdf>

¹¹ Hasanoğlu M. and Aliyev Z., 2006. Avrupa Birliği ile Bütünleşme Sürecinde Türkiye’de Bölgesel Kalkınma Ajansları, Sayıştay Dergisi, 60, pp. 81-103.

¹² Eren, H. and Cidecigiller, A., 2011. Bölgesel Kalkınma Ajansları, İstanbul Üniversitesi Hukuk Fakültesi Dergisi İlhan ÖZAY Armağanı, pp. 391-410.

Design for SMEs: Web Based Matching and Consultancy System Development between Newly Graduated Designers and SMEs, July 2011-July 2012

ITU Department of Industrial Design

<http://www.kobilericintasarim.com>

<http://www.design.itu.edu.tr>

Usta İşi Beyoğlu // Masterpiece Beyoğlu Project, July 2015-July 2016

A year-long project in Beyoğlu in collaboration with local craftspeople workshops, high school and university students, local municipality and Istanbul Bilgi University, directed by Culture City Foundation.

<http://www.ustaisibeyoglu.org/>

https://issuu.com/culturecityfoundation/docs/ustaisi_kitap_2016

Promotion Agency of Industrial Design of Turkey and Virtual Museum of Industrial Design Turkey, July 2011-July 2012

A project by the Industrial Designers' Society of Turkey (ETMK) in the context of the Financial Support Programme for Non-Profit Organisations for the Development of Creative Industries by Istanbul Development Agency (ISTKA) Apart from the regional development agencies, other government institutes such as KOSGEB have become very instrumental in funding projects and providing incentives to manufacturing companies. A significant example is the GETHAM project, which is co-funded by KOSGEB and the EU.

Under the scope of the Gaziantep Regional Industrial Design and Hybrid Modelling Centre Technical Assistance Project (GETHAM) – co-financed by the European Union and the Republic of Turkey within the scope of the Competitive Sectors programme of the Ministry of Science, Industry and Technology, and the beneficiaries of which are KOSGEB Gaziantep provincial Directorate and Gaziantep Chamber of Commerce – Roadshow Seminars to increase the awareness of capacity building and design/product development will be delivered to the companies in the region.

<https://www.ab.gov.tr/44027.html>

<http://en.kosgeb.gov.tr/>

At this point it is important to mention the role played by the Turkish Exporters Assembly (TİM) to accelerate and fund design promotion activities. There are many design competitions organised by sub-sector associations aimed at design students and professionals, and following the first competition organised by İMMİB (Istanbul Minerals and Metals Exporters Association) in 2005 in collaboration with Industrial Designers' Society of Turkey (ETMK).

Both TİM and the Ministry of Economy have been partners of the Industrial Designers' Society of Turkey (ETMK) since 2008, organising the Design Turkey Industrial Design Awards as a collaborative project. Until 2016, it was organised every two years as a separate event, and since then it has become part of Design Week Turkey. The change in the political system in Turkey that occurred in 2018 has affected the partnership structure of the Design Turkey Industrial Design Awards as the Ministry of Economics was replaced by the Ministry of Trade.

Apart from the state-funded projects, some foundations also took initiatives to explore the regional potentials of Turkey in terms of culture and production capacity. Three of these foundations are mentioned below:

Design Foundation Istanbul (Tasarım Vakfı)

Design Foundation was established by Faruk Malhan, the founder of Koleksiyon Mobilya. He is a prominent entrepreneur with a background in architecture who managed to secure a long-lasting office furniture and home accessories manufacturing company. The foundation organised workshops in cities with different craft traditions such as Mardin and Midyat. It also organised workshops to allow participants to learn from a master craftsman and apply similar techniques to different designs in different materials such as glass, paper and leather.

<http://tasarimvakfi.org/>

Iznik Foundation

The Iznik Foundation specialises in continuing the legacy of Iznik pottery, or Iznik ware, a decorated ceramic named after the town of Iznik in western Turkey. Several workshops were carried out at the Iznik Foundation premises in collaboration with several Dutch partners.

One example of this collaboration took place in May 2017. Together with Dutch design curator Gijs Stork, the Iznik Foundation invited 12 Dutch designers to visit its workshops in Iznik, Turkey. The results of their efforts were showcased at exhibition venues in Turkey and the Netherlands in the summer and fall of 2017. The main inspiration for the project was the 2005 Ciniicin Exhibition held at the Hagia Sophia Museum (Ayasofya) in Istanbul. For this event, 16 Turkish and international designers were asked to design their interpretation of the Iznik tile. This collaboration resulted in 16 versatile designs, both traditional and modern, produced as complete tile panels. Similar to this exhibition, the design created by the Dutch designers will be produced by the Iznik Foundation in a limited quantity.

In the context of “Bridges of Creativity: From Traditional Arts & Crafts to Creative Industries”, the Iznik Foundation also organised a workshop with Kiki van Eijk, in cooperation with the Design Academy Eindhoven.

In addition to keeping alive the craftsmanship of Iznik tile and ceramic art, the Iznik Foundation aims at further developing Iznik art through research and innovation, both in the field of production as well as design. One of the main ways to do this is by collaborating with designers from all over the world. The collaboration with Dutch designers can be seen in this light as well. Traditional craftsmanship and production methods are the backbone of the Iznik art developed by the Iznik Foundation. However, there is a significant added value in the exchange of ideas between these external designers, with their backgrounds, knowledge and skills, and the craftspeople of the Iznik Foundation. By enriching Iznik ceramic art with external knowledge and inspiration, the art can be deepened and broadened to secure it for generations to come.

<http://www.iznik.com/en>

Design for cultural consumption

A rather recent development is the emergence of a new form of design practice aimed at cultural consumption. The emergence of convenient platforms, which started in 2005 with the organisation of the first Istanbul Design Week, motivated a design practice particularly aimed at temporary exhibitions.

An early initiative was the formation of a group of independent designers based in Istanbul to organise a design exhibition entitled Barbarlar Sofrası (Barbarians' Banquet) on the occasion of the Istanbul Design Week in 2007 (Babadağ et al., 2009¹³). The subject of this exhibition was to create unique design objects for a mock banquet of polyamide objects using Rapid Manufacturing and Prototyping technologies. The second Barbarlar exhibition was held during Design Week Turkey 2018 between November 16 and 18 (<https://designweekturkey.com/tr/sergiler/barbar-silver-anniversary>).

¹³ Murad Babadağ, Ela Cindoruk, Hakan Gencol, Gamze Güven & Gökhan Karakuş (2009) Barbarian Rhapsody, *The Design Journal*, 12:3, 383-394.

Popular

There is an increasing interest in design in society. Shops selling the work of Turkish designers can be found in major shopping venues, such as Souq Dükkan (<https://www.souqdukk.com/>) at Kanyon Shopping Centre. The districts of Karaköy and Tophane host many designer shops, and Tomtom Street in Tophane also hosts a design festival regularly (for the fifth time in 2018) under the brand of Tasarım Tomtom Sokakta (Design is in Tomtom Street). This is a civil initiative led by well-known fashion designers and business people, supported by the local municipality and sponsored by private groups such as banks.

<https://www.tasarimtomtomsokakta.org/>

<https://www.facebook.com/tasarimtomtomsokakta/>

<https://www.instagram.com/tasarimtomtomsokakta/>

<https://twitter.com/TasarimSokakta>

Hamm Design and Minoa Cafe and Bookstore are popular venues to find items designed by amateur or professional designers, as well as their own collections.

The opening of TAK (Design Atelier Kadıköy) in Kadıköy district by the local municipality created a hub for community engagement in city planning and activities.

<http://takortak.org/atolye/kadikoy/>

The Grand Bazaar

The Grand Bazaar has always been an attractive destination for tourists. Unfortunately, the construction that has been going on in the Galataport area has meant that cruise ships are no longer able to dock in Istanbul, which has negatively affected business in the Grand Bazaar and its surrounding area.

An exhibition was organised under the name of Gem and Craft, showcasing the work of 18 master craftspeople of various ages mostly based in the Grand Bazaar, and a book accompanied the exhibition.

<http://www.rhm.org.tr/en/event/gem-and-craft-in-pursuit-of-the-artisans-of-grand-bazaar/>

These kinds of exhibitions recognising the value of crafts in society draw the attention of the society in general towards the value of traditional manufacturing and design skills.

A PhD study was carried out at Aalto University by the Turkish researcher Fahrettin Ersin Alaca, focusing on the Grand Bazaar (see Alaca, F. E., 2017¹⁴).

The role of minorities

The role of non-Muslim minorities in crafts and the trade life of Istanbul was explored by Rita Ender and this study was published under the title of Kolay Gelsin: Meslekler ve Mekanlar.

<https://www.iletisim.com.tr/images/UserFiles/Documents/Gallery/kolay-gelsin.pdf>

<https://www.iletisim.com.tr/kitap/kolay-gelsin/9066#.W8TYbGgzblU>

Audiences

The value added by design has traditionally been sought after by the consumer elites of Turkey. The majority of the Turkish population neither has had the income nor any awareness of design. As a result, the new product development efforts of Turkish industry have mostly been directed towards the more demanding consumer base of Europe or the United States.

As the Turkish economy continues to grow and the income level of the Turkish population increases, it is observed that the domestic market has also become a target for the industry. The once-ignored needs of the local population started to be taken into consideration, and in fact they even have led to some product innovations (e.g., the automatic Turkish coffee and tea makers “Telve” and “Tiryaki” by Arçelik, a prominent white goods manufacturer). It can be said that there has been an upgrade in the design value of products produced for the local market over the years in at least some sectors, such as glass, sanitary ware, white goods, steel cookware and cutlery, and furniture. The symbol of this phenomenon is the traditional Turkish tea glass, which in recent years has been redesigned by prominent Turkish designers.

The design-oriented manufacturing companies specialising in office and/or home furniture such as Koleksiyon, Nurus and Derin target the upper income level consumers who have a taste for design. A foreign agent has been the most influential in the democratisation of design in Turkey, namely IKEA. Since its opening in 2005, initially on the Asian side of Istanbul next to some poor

¹⁴ Alaca, F. E (2017). Globalising a Design Heritage Strategy: from Finland’s Artek to Turkey’s Grand Bazaar, Helsinki: Aalto Arts Books.
<https://shop.aalto.fi/media/attachments/0a164/Alaca.pdf>

neighborhoods, it has become very influential in creating design awareness. It certainly filled a void in the area of children's furniture, as this was an underserved market in Turkey not only for individual consumers but also for corporate consumers such as operators of child-care facilities.

A new phenomenon is the emergence of a new type of consumer viewing design as a means to express his or her identity. This is a positive development for designers to develop their own styles and find customers for their work.

Sub-disciplines

Apart from the design agencies specialising in product or industrial design, there are many other design agencies working in fields such as fair and promotional stands, interior and furniture design, graphic or packaging design, ceramics design and jewellery design. They are also involved in product design from time to time.

Özlem Tuna Design can be cited as a design studio specialising in ceramics and jewellery design as well as production. <https://ozlemtuna.com/>

Ela Cindoruk and Nazan Pak are the founders of the oldest design studio focusing solely on contemporary jewellery. <https://ecnp-jewelry.com/>

Fourteen contemporary jewellery designers operating in Turkey including Ela Cindoruk, Nazan Pak and Burcu Büyükcinal have come together and formed a collective under the name of Jewellery Links. The collective exhibited their work in Germany, Austria, Spain and later in Istanbul.

<https://klimt02.net/events/exhibitions/jewelry-links-museum-city-valencia>

There are also some established design companies such as Ece Yalım Design Studio, Derin Design, Zoom, Tanju Özelgin Design, Autoban and Demirden Design that are mostly known for their furniture and interior designs. A recent development is the emergence of sole designers with their own collections such as Meriç Kara, Bilge Nur Saltık, Barış Gün, Begüm Cana Özgür, Aslı Smith, Day Studio (Yeşim Eröktem Demir and Doğanberk Demir) and Kali Design Studio (Fulden Topaloğlu). A new collection of glass objects by Paşabahçe, the prominent glassware producer in Turkey, under the brand name of Omnia, provided an opportunity for many Turkish designers to design both utilitarian and also decorative glass products (<http://www.pasabahce.com/tr/basin-odasi/basin-bultenleri>).

Design consultancies

The way designers operate in Turkey follow a general pattern in many other countries, whereby they operate as consultancy companies or within the corporate structure of manufacturing companies. In line with the general tendency, industrial design is practised either by in-house design groups or by designers forming companies of their own and giving service to the industry. Unfortunately, the “silent design” phenomenon, which is the practice of industrial design by non-designers, is also very common.

According to a research study carried out by Teoman (2008), design consultancies in Turkey are typically small organisations employing an average of three to four people. They are led by their founders who are designers with varying degrees of experience gained in the in-house design departments of large companies or simply on the job.

The major design consultancy companies primarily focusing on product design (including furniture and packaging design) in the Turkish domestic market are:

Altera Design

Aykut Erol Endüstriyel Tasarım ve Organizasyon Ltd. Şti.

Can Yalman Design

Susan and Koz (operating in Turkey and New York)

Demirden Design

Design Base/Tasarım Üssü (mostly packaging design)

DesignUM

Design Vena

Ece Yalım Design

Kilittaşı Tasarım

Mete Mordag Design

Miro Design

MG Design

MU.CA Studio

Murat Armağan Design

Orhan Irmak Tasarım (mostly packaging design)

Tartan Design

In addition to consultancy companies, designers such as Tamer Nakışçı, Şule Koç and Oya Akman are commissioned various design work as individual designers. New generation designers such as M. Mert Sezer, Yetkin Yazıcı and Emre Ergene have been actively trying to establish new design practices. Designer duos such as Yeşim Eröktem and Doğanberk Demir (Day Studio),

designer and architect teams such as Eren and Mevce Çıracı (Fields Studio), Senem and Benjamin Collange (Selben Studio) and Gürçağ Özler and Sinem Derindere (derindereozler.com) and the brothers Kunter and Taner Şekercioğlu (Kilittaşı Tasarım) take on product, interior and retail environment designs.

As Fast Moving Consumer Goods (FMCG) is the most active income-generating sector in Turkey, as in many other countries, some design consultancy companies such as Orhan Irmak Design and Tasarım Üssü (Design Base) concentrate on that sector.

A constant income-providing field for designers is exposition and stand design. There are design companies such as Kuray Display <http://www.kuraydisplay.com/>, Doa Sense Design (Ozan Elmacı) and Design K (Nevzat Kara) that are specialising in this area.

It can be said that carpet and rug design is a field of rising interest by home accessories retailers. The existing carpet and rug manufacturing expertise in specific cities and towns in Turkey has either been rediscovered or about to be discovered by designers and retailers. Koleksiyon, Dhoku, Özgür Uşaklıgil and Begüm Cana Özgür are some companies and individual designers creating original and high quality output in this field.

A new phenomenon is the rising UX and UI sector, which provides work for design graduates. The financial sector, e-commerce sites, and representatives of global companies in Turkey such as SAP and IBM have all started employing graduates of industrial design and sometimes visual communication design departments to enable local insight into design problems. Userspots, I-AM Associates and Turkcell Global Bilgi are some companies that provide employment for design graduates in UI and UX projects.

There are a few design consultancy companies concentrating solely on automotive design. The most well-known company in this field is Hexagon Studio.

<https://www.hexagonstudio.com.tr/>

Consultancy companies such as DesignUM also carry out transportation design projects such as city buses.

<http://www.design-um.com/>

Design agencies

There is no directory of Turkish designers. However, there are some databases that provide lists of design companies.

The website www.dexigner.com offers an international directory of designers. This directory contains a list of Turkish design offices as well as a list of designers based on the location of the person searching.

An interesting list of design and management consultancy companies accredited to give services to Turkish companies under the state funded branding programme, Turquality, can be found at the following address.
<http://turqualitydanismanliksirketleri.blogspot.com/2013/10/turquality-1-grup-danismanlik-sirketleri.html>

Prominent companies and SMEs

Prominent companies producing white goods and consumer electronics (e.g., Arçelik, Vestel), passenger and commercial vehicles (e.g., Ford Otosan, Temsa, Otokar, Karsan, Tofaş), glassware and porcelain ware (e.g., Şişecam-Paşabahçe, Kütahya Porselen, Gürallar), home and office furniture (e.g., Koleksiyon, Nurus, Ersa, Çilek) and sanitary ware (e.g., Vitra-Artema, ECA-Serel, Kale) have in-house design groups.

Apart from these, most large-sized companies, and many small and medium-sized companies, employ industrial designers or seek the expertise of designers externally for their selected projects (such as Arzum, Irak Plastik). Unfortunately, SMEs, which form the biggest portion of the Turkish industry (almost 99%), still constitute an unreliable source of employment for industrial designers as they are not willing to invest in design.

A new development is the establishment of R&D centres and design centres, and the requirement to employ industrial designers within those centres through the incentives provided by the Turkish government. This development has boosted the employment of industrial designers within companies, though still at a modest level.

<https://agtm.sanayi.gov.tr/>

Professional groups and associations

Until December 2014, there had been only one professional organisation of industrial designers, which was established in 1988. The Industrial Designers

Society of Turkey (ETMK) has been organising product design exhibitions since 1994 and has published catalogues of these exhibitions. Through these catalogues, it is possible to follow the evolution of the Turkish design scene, the active consultant designers, in-house design groups, and also the companies that have been investing in design.

List of past exhibitions organised by the Industrial Designers Society of Turkey (ETMK)

Designers' Odyssey 1994, Product Design Exhibition
Designers' Odyssey 1998, Product Design Exhibition
Sınırların Ötesine/Beyond the Borders, Product Design Exhibition, 2003
Design from East to West: Designers from Turkey, 2004
Tasarımla Kazananlar/Winners by Design 2005, 2006, 2007
Design Turkey 2008 Industrial Design Awards
Design Turkey 2010 Industrial Design Awards
Design Turkey 2012 Industrial Design Awards
Design Turkey 2014 Industrial Design Awards
Design Turkey 2016 Industrial Design Awards
Design Turkey 2017 Industrial Design Awards
Design Turkey 2018 Industrial Design Awards

ETMK

ETMK has 541 members in total, including 325 Istanbul branch members. Due to the expansion of interest in industrial design to other major Turkish cities, and the increase in graduate designers in those cities, a new branch was opened in the coastal city of Izmir. On the ETMK website, it is possible to follow the evolution of Turkish design scene since the 1990s (for a descriptive story of the ETMK's activities, see Hasdoğan, 2009¹⁵).

The ETMK Merkez (can be translated as ETMK Centre Office) and its branches are as follows:

ETMK Centre Office

ETMK Istanbul Branch

ETMK Izmir Branch

Industrial Designers Association (ENTA)

¹⁵ Hasdoğan, G. (2009). "The Institutionalisation of the Industrial Design Profession in Turkey: Case Study – The Industrial Designers' Society of Turkey", The Design Journal, Volume 12, Issue 3, pp:311-38.

In December 2014, a new professional organisation was established under the name of ENTA, the Industrial Designers Association. ENTA allows corporate membership, contrary to ETMK, which is only open to individual membership. <https://www.enta.org.tr/en/>

Turkish Design History Society

There is also a civil initiative that came out of the design community in Izmir under the name of the 4T Design and Design History Society Association. <http://www.4t.org.tr/>

Other organisations

Similar to ETMK and ENTA, graphic designers and fashion designers have their own professional organisations, the GMK (Grafikerler Meslek Kuruluşu) and MTD (Moda Tasarımcıları Derneği), respectively. None of these professional organisations has legal status, unlike the Chamber of Architects and Interior Architects (Mimarlar Odası and İç Mimarlar Odası in Turkish), which has regulatory power over the work of architects and interior architects in Turkey.

Over various times, Turkish designers had raised the problem of not having a regulatory body for industrial design services. This led to the establishment of an Industrial Designers Commission under the umbrella of the Chamber of Architects and **Union of Chambers of Turkish Engineers and Architects (TMMOB)**. The commission aims to raise the number of young graduate members of the Chamber of Architects, with the target of establishing a Chamber of Industrial Designers under TMMOB similar to the one with interior architects and city planners.

<https://www.tmmob.org.tr/sayfa/english>

<http://endustriyeltasarimcilarodaya.com/tr/>

<http://endustriyeltasarimcilarodaya.com/tr/amac/>

Educational institutions

Industrial design first emerged on an educational level in the early 1970s, prior to its actual practice (Erzurumluoğlu (Er), Ö., 1991; Er, H. A., 1994 and Er and Er, 2006¹⁶).

¹⁶ Erzurumluoğlu (Er), Ö. (1991). Product Design in the Turkish Furniture Industry and Its Potential Role With Respect to International Developments, MSc Thesis, Middle East Technical University, Ankara.

“As in many other peripheral countries, the introduction of industrial design into Turkey was associated with a view based on the ‘Modernist Development Paradigm’.” (Bonsiepe, 1991¹⁷).

Industrial design education was imported from countries such as the USA and Germany (see Er et al., 2003¹⁸). Long before the new product design needs of the Turkish industry materialised, industrial design schools had been planned to meet the future demand, which was expected to emerge as a result of the import substituting industrialisation strategies of the '60s and '70s (Er and Er, 2006). The first academic institution with an industrial design programme in Turkey was the State Academy of Fine Arts in Istanbul. Industrial design education started in the academy in the early 1970s (Er and Er, 2006).

The 1982 restructuring of Turkish higher education

The Turkish higher education system underwent major restructuring in 1982. This move caused radical transformation, including the academic organisation of the faculty and its departments, as well as academic promotion requirements. For instance, the State Academy of Fine Arts was incorporated into a new university (Marmara University), and industrial design was relocated under the Faculty of Architecture, as can be seen with the newly established Industrial Design department of the Middle East Technical University (METU) in Ankara. As part of the same restructuring initiative, the first MSc and PhD programmes in industrial design were established in 1982 at Mimar Sinan University (formerly the State Academy of Fine Arts and currently Mimar Sinan Fine Arts University). Given the short history of industrial design in Turkey, the establishment of the first PhD programme was surprisingly early. Nevertheless, it must be noted that the establishment of these programmes were neither motivated academically nor demanded by the industry; they were enforced bureaucratically by the Turkish Higher Education Council (YÖK). This situation has been defined as a peculiarity of the Turkish higher education system (Er and

Er, H. A. (1994). *The Emergence and Development of Patterns of Industrial Design in Newly Industrialised Countries with particular reference to Turkey*, PhD Thesis, Institute of Advanced Studies, Manchester Metropolitan University, Manchester, UK.

Er, Özlem and Er, H.A. (2006). “Design Research in the Periphery: A Review of the Foundations and Development of Characteristics of Industrial Design Research in Turkey”, *A/Z ITU Journal of the Faculty of Architecture*, Vol.3, n.1-2, p.85-97.

¹⁷ Bonsiepe, G. (1991). “Developing Countries: Awareness of design and the peripheral condition” in C. Pravano (ed.) *History of Industrial Design: 1919-1990*, Milan: Electa.

¹⁸ Er, H. A., Korkut, F. and Özlem Er (2003). “US Involvement in the Development of Design in the Periphery: The Case History of Industrial Design Education in Turkey, 1950s-1970s”, *Design Issues*, Vol. 19, no.2, pp. 17-35.

Er, 2006¹⁹). In the late 1980s, in addition to MSU, both ITU and Marmara University started their master's programmes in industrial design and later in the 1990s, their PhD programmes. The early '90s witnessed an increase in the number of master's and doctoral studies in industrial design (Korkut et al., 1998²⁰).

Industrial design departments in private universities

The early industrial design departments in the state funded Marmara University, Mimar Sinan University (currently Mimar Sinan Fine Arts University), Middle East Technical University (ODTÜ) and Istanbul Technical University (ITU) were followed by industrial design departments in private universities, the first of which was Yeditepe University (est. 1996).

After the first industrial design department in a private university, there were many new departments in both private and state-funded universities scattered around the three major cities of Turkey – Istanbul, Ankara and Izmir – but also at universities in some other developing cities with an industrial production background, such as Eskişehir, Kayseri and Gaziantep. At some of these universities, industrial design departments are within the faculties of fine arts or architecture. A new development for Turkey has been the formation of art and design faculties in some universities and locating industrial design within these faculties.

Universities

There are 30 active Industrial Design departments in various universities in Turkey of which 13 are in Istanbul, five in Ankara, two in Izmir, one in Eskişehir, one in Konya, one in Karabük, one in Bilecik and one in Samsun.

1	TOBB EKONOMİ VE TEKNOLOJİ ÜNİVERSİTESİ (ANKARA)/Mimarlık ve Tasarım Fakültesi/Endüstriyel Tasarım

¹⁹ Er, Özlem and Er, H.A. (2006). "Design Research in the Periphery: A Review of the Foundations and Development of Characteristics of Industrial Design Research in Turkey", A/Z ITU Journal of the Faculty of Architecture, Vol.3, n.1-2, p.85-97.

²⁰ Korkut, F., Özlem Er ve H. A. Er (der.) (1998). Notlar + Kaynakça: Türkiye'de Endüstriyel Tasarım Yazını (Notes+A Bibliography: Industrial Design Literature in Turkey), Endüstriyel Tasarımcılar Meslek Kuruluşu, Ankara.

http://etmk.org.tr/pdf/Yayinlar/Notlar_Kaynakca_Turkiyede_Endustriyel-Ta.pdf

2	ORTA DOĞU TEKNİK ÜNİVERSİTESİ (ANKARA)/Mimarlık Fakültesi/Endüstri Ürünleri Tasarımı (In English)
3	İSTANBUL TEKNİK ÜNİVERSİTESİ/Mimarlık Fakültesi/Endüstri Ürünleri Tasarımı (In English)
4	ÖZYEGİN ÜNİVERSİTESİ (İSTANBUL)/Mimarlık ve Tasarım Fakültesi/Endüstri Ürünleri Tasarımı (In English)
5	İSTANBUL BİLGİ ÜNİVERSİTESİ/Mimarlık Fakültesi/Endüstri Ürünleri Tasarımı (In English)
6	BAHÇEŞEHİR UNİVERSİTESİ (İSTANBUL)/Mimarlık ve Tasarım Fakültesi/Endüstri Ürünleri Tasarımı (In English)
7	YEDİTEPE UNİVERSİTESİ (İSTANBUL)/Mimarlık Fakültesi/Endüstri Ürünleri Tasarımı (In English)
8	TED ÜNİVERSİTESİ (ANKARA)/Mimarlık Fakültesi/Endüstriyel Tasarım (In English)
9	İZMİR EKONOMİ ÜNİVERSİTESİ/Güzel Sanatlar ve Tasarım Fakültesi/Endüstriyel Tasarım (In English)
10	KADİR HAS ÜNİVERSİTESİ (İSTANBUL)/Sanat ve Tasarım Fakültesi/Endüstri Ürünleri Tasarımı (In English)
11	MİMAR SİNAN GÜZEL SANATLAR ÜNİVERSİTESİ (İSTANBUL)/Mimarlık Fakültesi/Endüstri Ürünleri Tasarımı
12	YAŞAR ÜNİVERSİTESİ (İZMİR)/Sanat ve Tasarım Fakültesi/Endüstriyel Tasarım
13	İSTANBUL MEDİPOL UNİVERSİTESİ/Güzel Sanatlar Tasarım ve Mimarlık Fakültesi/Endüstri Ürünleri Tasarımı
14	MARMARA UNİVERSİTESİ (İSTANBUL)/Güzel Sanatlar Fakültesi/Endüstri Ürünleri Tasarımı
15	İSTANBUL ŞEHİR ÜNİVERSİTESİ/Mimarlık ve Tasarım Fakültesi/Endüstriyel Tasarım (In English)
16	ATILIM ÜNİVERSİTESİ (ANKARA)/Güzel Sanatlar Tasarım ve Mimarlık Fakültesi/Endüstri Ürünleri Tasarımı
17	İŞİK ÜNİVERSİTESİ (İSTANBUL)/Mimarlık ve Tasarım Fakültesi/Endüstriyel Tasarım
18	İSTANBUL TİCARET UNİVERSİTESİ/Mimarlık ve Tasarım Fakültesi/Endüstriyel Tasarım
19	ESKİŞEHİR TEKNİK UNİVERSİTESİ/Mimarlık ve Tasarım Fakültesi/Endüstriyel Tasarım
20	HALIÇ UNİVERSİTESİ (İSTANBUL)/Mimarlık Fakültesi/Endüstri Ürünleri Tasarımı
21	İSTANBUL OKAN ÜNİVERSİTESİ/Sanat, Tasarım ve Mimarlık Fakültesi/Endüstri Ürünleri Tasarımı

22	ISTANBUL AYDIN ÜNİVERSİTESİ/Mimarlık ve Tasarım Fakültesi/Endüstri Ürünleri Tasarımı
23	GAZİ ÜNİVERSİTESİ (ANKARA)/Mimarlık Fakültesi/Endüstri Ürünleri Tasarımı
24	DOĞUŞ UNİVERSİTESİ (İSTANBUL)/Sanat ve Tasarım Fakültesi/Endüstri Ürünleri Tasarımı
25	BEYKENT ÜNİVERSİTESİ (İSTANBUL)/Mühendislik-Mimarlık Fakültesi/Endüstri Ürünleri Tasarımı
26	SELÇUK ÜNİVERSİTESİ (KONYA)/Güzel Sanatlar Fakültesi/Endüstri Ürünleri Tasarımı
27	ONDOKUZ MAYIS ÜNİVERSİTESİ (SAMSUN)/Güzel Sanatlar Fakültesi/Endüstri Ürünleri Tasarımı
28	BİLECİK ŞEYH EDEBALI ÜNİVERSİTESİ/Güzel Sanatlar ve Tasarım Fakültesi/Endüstri Ürünleri Tasarımı
29	KARABUK UNİVERSİTESİ/Safranbolu Fethi Toker Güzel Sanatlar ve Tasarım Fakültesi/Endüstri Ürünleri Tasarımı
30	ONDOKUZ MAYIS UNİVERSİTESİ (SAMSUN)/Güzel Sanatlar Fakültesi/Endüstri Ürünleri Tasarımı

Pros and cons of the growing number of industrial design departments

Although the growing number of industrial design departments may be considered a positive development, there are reasons why it is hard to evaluate the phenomenon positively. Especially considering the shortage of academic staff in industrial design in many of these departments, as well as a lack of resources such as workshops, it becomes clear that much remains to be done.

Non-professionals

Non-educated designers are mostly active in jewellery design and there are many amateur designers coming up with their own collections and trying to sell them through design fairs, pop-up stores and e-trade platforms. Jewellery design is also an area where master craftspeople lead the sector. An example is Manuk's Workshop, a jewellery shop established by a young generation craftsman, Manuk Durmazgüler.

<https://www.manukworkshop.com/about/>

Adnan Serbest is a furniture designer who defines himself as a craftsman as well.

<http://www.adnanserbest.com/>

Jewellery workshops established by trained designers such as Maden Istanbul provide a learning platform for amateurs to enter the sector.

http://www.madenistanbul.com/?page_id=305

Pop-up stores open regularly in Kanyon and Zorlu shopping malls, selling design objects mainly by amateur designers. Kadıköy district on the Asian side of Istanbul is another destination for amateur and professional designers showcasing their work through various street festivals.

ISMEK Life Long Learning Centre has workshops organised by local municipalities within the greater Istanbul metropolitan area. They especially target women with no income of their own. In 2017, a special project was undertaken that brought together a group of experienced trainers and students of ISMEK with three design mentors. Following a process of creative and design-thinking mentorship, products were designed and developed and later exhibited under the title of "Past, Present, Future of Artisanal Labour." The project was undertaken within the context of Istanbul being listed among UNESCO design cities.

https://www.ismek.ist/tr/basindaismek_detay.aspx?RegID=3439

Life Long Learning Centres established by local municipalities have equivalents in other cities such as BUSMEK in Bursa, BELMEK in Ankara and İZMEB in Izmir.

Foundations such as KEDV are important actors in mobilising women to produce products that would appeal to the taste of mostly educated buyers, thus provide them with income. The Foundation for the Support of Women's Work have shops under the name of Nahil that sell gift products as well as clothes and food.

<http://www.kedv.org.tr/about-kedv/?lang=en>

<https://www.nahil.com.tr/>

A design-led initiative that engages women with no formal design education is Atlas Harran project. The project aims to support the local and Syrian immigrant women living in Harran to earn income and take an active role in the social life by being at the core of the production process in the felt, wood, weaving and ceramic workshops developed in ADEM (Family Support Centre) within the Governorship of Harran.

Atlas Design Collection was curated by Bilgen Coşkun and Dilek Öztürk, founders of IN-BETWEEN Design Platform, with the works of designers Aslı

Smith, Barış Gün, Begüm Cana Özgür, DAY Studio, INCOMPLIT and Şule Koç.
The collection was exhibited during Design Week 2018.

<https://www.atlasharran.com/en/story/>

Youth

Museums such as Pera Museum and Sakıp Sabancı Museum, Istanbul Modern among others both private and state-run encourage children to be more aware of art and design. Istanbul Design Biennial organises guided tours for schools. Design Week and Innovation Week try to target youth in general.

Maker fairs are organised and fablabs are established in different cities and institutions. Private companies such as Ermetal organises events targeting youth and teachers to promote maker culture in Turkey.

<https://www.benmaker.com/>

<https://makersturkiye.com/maker-faire-maker-panayiri-nedir/>

<https://www.makerhareketi.com/portfolio/items/khas-fablab/>

<http://fablab-odemis.com/>

However, it is impossible to say that creativity and design thinking are subjects that are promoted by schools nationwide. This is in part due to the Turkish education system, which stresses examination success during primary and high school education, but also to the lack of funding and the conservative nature of the Turkish culture in general.

Venues

In addition to the buildings operated by the Greater Istanbul Municipality or by private companies, either separately or jointly with municipalities such as congress centres, many new venues have been put in use in Istanbul as a result of the increasing number of cultural events.

Private spaces

Private museums established with the support of major industrial groups in Turkey, namely Istanbul Modern, Pera Museum and Sabancı Museum, have all provided venues for exhibitions, concerts and related cultural events.

University campuses

The inner city campuses of Istanbul Technical University (including Taşkışla, Gümüşsuyu and Maçka campuses), but especially the Taşkışla building that houses the Faculty of Architecture, have been used as venues for congresses, exhibitions, and academic and professional meetings. The Tophane-i Amire

Building, which is run as the cultural convention centre of the Mimar Sinan Fine Arts University, is another unique venue of historical importance. Restored industrial buildings used as warehouses such as Tütün Deposu (Tobacco Warehouse) are also used as venues that have a unique character for exhibitions. The Former Greek School and the Chamber of Architects, Istanbul Branch building in Karaköy are other venues. Unfortunately, the ongoing construction in the Kabataş-Karaköy coastal area has led to a disruption in the vibrant atmosphere created by Istanbul Modern Museum and forced it to relocate to a temporary venue in Pera.

Supported by banks

The rising popularity of investing in art and cultural activities by private banks also created a stimulus for the opening of new venues. Garanti Bank, Akbank (Ak Sanat) and Yapı Kredi Bank have venues on and around İstiklal Street, the most vibrant street of Istanbul and a strong tourist attraction. Currently, the historic building of the Ottoman Bank on Bankalar Caddesi has been renovated by its current owner Garanti Bank to form a major venue under the name of “SALT Galata” as an art and culture centre.

Family foundations support

Through the foundations that are established by its family members, the Koç family plays a prominent role in supporting cultural studies in Turkey.

In addition to Pera Museum and the Istanbul Research Institute (<https://en.iae.org.tr/>), the Koç family also contributes to the cultural life of Turkey through the Vehbi Koç Foundation. The foundation manages the following cultural institutions in Turkey:

Sadberk Hanım Museum (1980)

Koç University Vehbi Koç Ankara Studies Research Centre (VEKAM, 1994)

Koç University Suna&İnan Kıraç Research Centre for Mediterranean Civilisations (AKMED, 1996)

Antalya Kaleiçi Museum (1996)

Koç University Research Centre for Anatolian Civilisations (ANAMED, 2005)

TANAS Art Gallery (Berlin, 2008-2013)

ARTER-Space for Art (Istanbul, 2010)

Vehbi Koç Foundation Ford Otosan Culture and Community Centre (Kocaeli, 2010)

While three of these are in Istanbul, the others are in Ankara, Antalya, Kocaeli and Berlin.

<http://www.vkv.org.tr/hakkimizda.aspx?hl=en>

Zorlu Performance Arts Centre

A new venue is Zorlu Performance Arts Centre (<http://www.zorlupsm.com/en>), which is located in a very central district in Istanbul. This new venue took over the role of Atatürk Cultural Centre (AKM), which used to be at the former centre of Istanbul cultural life, Taksim Square. This shift is symbolic in many ways, as while AKM was state-owned, Zorlu Performance Arts Centre is privately owned. Taksim Square has been the battleground of political and cultural debate and tension in Turkey since 2013, and its future role in the cultural life of Turkey remains to be seen.

Outside Istanbul

It is possible to say that the cultural renaissance of Istanbul has occurred due to a combination of factors. Some of these are the cosmopolitan nature of its population, the critical mass of people with required skills and an entrepreneurial spirit, the unique character of the city with its material and cultural heritage, and the capital accumulated in the hands of the business community looking for new avenues of investment such as art. Unfortunately, other cities in Turkey have been slow to follow suit. Ankara, Izmir, Eskişehir, Antalya and another city of unique character, Mardin, can be counted as the most active in terms of artistic and cultural activities.

Izmir

The role of local government in promoting design can be observed in Izmir. The Izmir Metropolitan Municipality has formed the Mediterranean Academy (Izmir Akdeniz Akademisi) to support the vision determined in the “Cultural Workshop” organised in 2009. This vision is to realise “Izmir, Mediterranean’s city of culture, art and design”.

https://www.izmeda.org/en/?page_id=145#content

Since 2016, the Izmir Mediterranean Academy has organised Good Design Izmir days. This event is a successful way to engage the general public’s interest in the role and value of design in their lives. In 2018, the event was organised for the third time.

<http://iyitasarimIZMIR.org/>

Izmir was also a candidate city for World Design Capital 2020 (WDC), issued by the World Design Organisation (WDO). Although the candidacy failed, Izmir came to the attention of international design circles by hosting an edition of WDO Design Talks and a WDO executive board meeting. The event took place at the Historical Gasworks Cultural Centre on June 29, 2018, hosted by the Izmir

Mediterranean Academy, a branch of Izmir Metropolitan Municipality. It was organised in coordination with WDO member organisations in Izmir: Izmir University of Economics, Department of Industrial Design; Industrial Designers' Society of Turkey, Izmir Branch; Vestel Electronics; and other design communities from Izmir.

<http://wdo.org/programmes/wd-talks/Izmir/>

With the establishment of a fashion design department at Izmir University of Economics in 2001, Izmir also gained a prominent role in developing fashion design research in Turkey. Şölen Kipöz has been the key actor in this process facilitating the emergence of a creative hub in fashion design in Izmir. Kipöz edited a book called Sustainable Fashion²¹ (Sürdürülebilir Moda) and very recently wrote a book chapter together with Duygu Atalay on Sustainable Anatolia: Craft-Centred Design in Turkey.

New cultural centres outside of Istanbul

Some new centres for cultural events in various cities and locations in Turkey are as follows:

Baksı Culture and Art Foundation and Baksı Museum, Bayburt, Gümüşhane
The Baksı Culture and Art Foundation was founded in 2005 by Bayburt-born artist and professor Hüsametdin Koçan. The Baksı Museum came into being in the village of Bayraktar, formerly known as Baksı. The museum includes contemporary art as well as traditional crafts. The museum complex covers an area of 40 acres and includes exhibition halls, a conference hall, a library and a guest-house. It also organises workshops.

<http://baksi.org/en/baksi-hakkinda>

CerModern Arts Centre, Ankara

<https://www.cermodern.org/>

Erimtan Archaeology and Arts Museum, Ankara

<https://www.erimtanmuseum.org/index.php/en/history.html>

Ankara Orchard House, Vehbi Koç Foundation

<https://vekam.ku.edu.tr/en/node>

Tarihi Havagazı Fabrikası Kültür Merkezi (Old Gas Factory Cultural Centre), İzmir

²¹ Sürdürülebilir Moda, Yeni İnsan Yayınevi , Vol. 91, No. Ekoloji-31, ISBN: 978-605-5895-67-9.

<https://www.izmir.bel.tr/tr/Projeler/tarihi-havagazi-fabrikasi-kultur-merkezi/1382/4>

Ahmed Adnan Saygun Arts Centre, İzmir
<https://www.aassm.org.tr/>

Baksı Museum, CerModern Arts Centre, Erimtan Archeology and Arts Museum and Ankara Orchard House are private establishments, while the ones in İzmir belong to the Municipality of İzmir. It can be said that the lack of investment in arts and culture in Turkey in the past two decades is somehow compensated by initiatives coming from the private sector.

Mapping of Creative Hubs

The start-up culture and the changing nature of work into a more autonomous, flexible and social act also had some impact in Turkey, and particularly in Istanbul. There are several ventures and venues that can be counted as creative hubs in Istanbul and there have been various attempts to map them.

One of the early attempts at mapping actors that have a direct/indirect impact on the development of design came from Istanbul Technical University's Department of Industrial Product Design, within the context of the graduate course Mapping Design in Istanbul (2011-2013). Later in autumn of 2013, the study was funded as part of the YEKON Creative Istanbul Ateliers project by the Istanbul Development Agency and the previously collected data was updated and enriched. In this last take of the project, open seminars were organised, and the study was completed with a publication in Turkish (Er et al., 2014²²). The research covered the disciplines of industrial/product design, interior architecture/design and graphic/communication design. Architecture was deliberately left out of the scope of research. The reason for leaving architecture out was that in comparison to these three design disciplines, architecture has a much more institutionalised structure and therefore figures belonging to this discipline would distort the results. However, fashion design was included in the research as it was an unknown discipline that needed research, and it has significance through its relationship with the textiles industry. It should also be noted that this study is the first of its kind for Istanbul, aiming quantification and assessment on a geographical basis. As such there have been intense

²² Er, Ö., Timur Ögüt, Ş., Baltacı, F. and Er, H. A. (2014). İstanbul Tasarım Haritası Atölyesi Raporu, YEKON Yaratıcı İstanbul Atölyeleri Proje Kitabı, YEKON.
<http://www.yekon.org/public/tasarim-haritasi-atolyesi-raporu.pdf>

discussions to determine its methodology. After determining the categories for research, the criteria for data collection have been defined. As a general rule, each group initially tried to retrieve information from sources such as NGOs, published reports, official websites, etc. As this was a mapping project, most of the information they compiled had to be spotted on a map geographically.

The main goal of “Mapping Design Istanbul” was the comprehension of the uniqueness of local actors and the relationship network in Istanbul, and determination of the possible points of intervention for them to function as an effective system.

After agreeing and defining the categories of education, offices, retail, exhibitions, craft, publishing, production, intellectual property, competitions and institutions to work on as the constituents of the Istanbul Design System, the reports with the following titles, individual structures and problems were prepared during the study. The titles reveal how each category is treated, problematised and discussed in itself:

ELEMENTS OF THE ISTANBUL DESIGN SYSTEM:

1. EDUCATION: Analysis on Design Education in Istanbul
2. INTELLECTUAL PROPERTY: Role of Istanbul in Turkey in Terms of Intellectual Property and Design
3. CRAFT: Clustering Tendency of Design-Related Craft in Istanbul
4. MANUFACTURING/PRODUCTION: Clustering Tendency of Design-Related Manufacturing Industry in Istanbul
5. OFFICES: Analysis on Design Offices in Istanbul
6. INSTITUTIONS: Design-Related Foundations, Associations and Public Institutions in Istanbul and Their Design-Related Activities
7. EXHIBITIONS: Design Exhibition Practices in Istanbul
8. COMPETITIONS: A Research on Design Competitions in Turkey
9. RETAIL: An Analysis on the Distribution of Design Retail Points in Istanbul
10. PUBLISHING: Analysis on Design Publishing in Istanbul

For each of the report’s subjects, secondary sources and websites were reviewed and, where necessary, face-to-face interviews were conducted. When required for the nature of the research area, various maps were formed by marking the geographically determined points. Data obtained on each subject matter was turned into individual reports.

Mapping by Atölye and the British Council

A more recent mapping attempt was carried out by Atölye and the British Council under the title of Istanbul Creative Hubs Network. In this study, a creative hub is defined as “a place, either physical or virtual, which brings creative people together: It is a convenor, providing space and support for networking, business development and community engagement within the creative, cultural and tech sectors”.

Implemented through the GraphCommons platform, the mapping exercise highlights the presence and potential interaction between creative hubs, while offering a wealth of resources to inform, inspire and stimulate interest. Not making any connection with the previous Mapping Design in Istanbul, this new study reveals a different perspective to the actors of the creative entrepreneurial scene in Istanbul.

<https://www.britishcouncil.org.tr/en/programmes/arts/ISTANBUL-creative-hubs-network>

British Council Turkey Office

What is important to note is the British Council Turkey Office is an active agent in developing cultural activities in Turkey, thereby creating a sphere of influence. It recently published a report titled Cultural Skills Research Summary: Examining Skills, Gaps and Opportunities in the Cultural Sector in Turkey

https://www.britishcouncil.org.tr/sites/default/files/h171_01_culturalskills_turkey_executive_summary_english_final.pdf

Atölye

Atölye (situated in Bomontiada, a new centre for business and culture in a former brewery in the middle of Istanbul), Collective House, Impact Hub, KWorks by Koç University, ITU Seed Incubation Centre in Maslak and other actors such as Studio X (established as an urban laboratory by Columbia University Graduate School of Architecture, Planning and Preservation) are new players not necessarily directly linked but definitely affected by design activities.

Atölye has been a very active and influential agent in promoting the role of design thinking, creativity and entrepreneurship in a co-working space. It disseminates its work through newsletters and also published a book called Reflections in 2018. Atölye is now a member of the European Creative Hubs Network.

<https://atolye.io/wp-content/uploads/2018/06/AT%C3%96LYE-Reflections.pdf>

<https://atolye.io/en/home/>

<https://www.creativehubs.eu/>

Mapping support for start-ups and entrepreneurs

The Invest in Istanbul initiative provides a map of the Istanbul ecosystem that offers support for start-ups and entrepreneurs.

<http://www.investISTANBUL.com.tr/cat/facilitators/>

The Invest in Istanbul platform is an official organisation founded specifically to consolidate the investment support services in Istanbul. The platform is coordinated by the Istanbul Development Agency in partnership with the Governorship of Istanbul, Istanbul Metropolitan Municipality, Istanbul Chamber of Commerce and Istanbul Chamber of Industry, aimed at promoting Istanbul's investment opportunities and assisting international investors throughout all the bureaucratic steps necessary for starting up a business in Istanbul.

Private initiatives

Individuals are actively trying to fill the voids in the Turkish education system by creating alternative platforms of learning. Other private initiatives, mostly scattered around the towns on the Aegean Region of Turkey, are:

Yahşibey Workshops, Dikili, Izmir

<http://yahsiworkshops.com/>

Urla Design Library, Urla, Izmir

<https://tb-evi-urla-tasarm-kutuphanesi-faruk-tabak-okuma-odas.business.site/>

Nesin Maths Village, Sirince, Selçuk, Izmir

<http://www.nesinkoyleri.org/eng/>

Istanbul as a UNESCO design city

A new development is the selection of Istanbul as a UNESCO design city.

<https://en.unesco.org/creative-cities/ISTANBUL-0>

As a Creative City of Design, Istanbul envisages:

- organising the Design City Istanbul Summit, which will create a global platform for designers and creative sectors to address current urban issues;
- linking design and crafts fields through the Usta & Designer Programme, enabling cross-cutting co-creation;
- implementing the Documentation Programme, seeking to create an open, comprehensive and regularly updated inventory of written, audio and

visual work and data related to crafts, modern design and creative industries in Istanbul;

- establishing the Istanbul Design and Innovation Centre (IDIC), which will provide a hub for the design ecosystem stakeholders;
- implementing the Design and Experience Exchange Programme aimed at promoting an exchange of knowledge, experience and best practices between designers;
- supporting partnerships towards sustainable architecture, green technology, and smarter cities; and
- developing in partnership with Mexico City the Cross-creative Learning Programme, a platform for exchanging design approaches, opportunities and challenges.

Festivals and Events

Istanbul Design Biennial

The entrance in 2012 of the Istanbul Design Biennial organised by the Istanbul Foundation for Culture and Arts (Istanbul Kültür ve Sanat Vakfı, IKSVA) in the Turkish design scene, created another platform for designers to express themselves artistically rather than through exhibiting their finished products. With its satellite events spreading to many different locations and institutions, Istanbul Design Biennial is the main event that puts Istanbul and Turkey in the international design scene. Jan Boelen, the curator of the latest biennial in 2018, is the head of the Master in Social Design programme at the Design Academy Eindhoven in the Netherlands.

<https://www.architecturaldigest.com/story/ISTANBUL-design-biennial-curator-jan-boelen-turkey-design>

From Istanbul Design Week to Design Week Turkey

The organisation of the first Istanbul Design Week took place in 2005. The final event under the brand name of Istanbul Design Week was organised in 2015. Although the brand continues, the event itself was discontinued. In effect, it can be said that since 2016, Design Week Turkey replaced Istanbul Design Week. Design Week Turkey is organised by two parties, namely the Ministry of Economics and Turkish Exporters' Assembly, and it was organised for the third time in November 2018. In this last edition the Ministry of Economy was replaced by the Ministry of Trade in compliance with the change in the political system of Turkey. Due to budget constraints, the last edition in 2018 was downsized to three days only (November 16-18).

<http://designweekturkey.com/>

Awards and grants

There are several regular design competitions that are open to professionals and students who are Turkish citizens. Most of the regular competitions are run by various sub-associations under the Turkish Exporters' Assembly such as by Istanbul Minerals and Metals Exporters Association.

<http://tasarim.immib.org.tr/tr/>

The competition organised by IMMİB has the most value for student applicants as the prizewinners can apply for state-funded grants to do a graduate degree in reputed foreign design schools.

There are also regular design competitions by specific sector associations such as by the **Association of Turkish Furniture Manufacturers (MOSDER)**. Private companies also organise competitions from time to time such as Yurtbay Seramik and Cemer.

On the other hand, the Design Turkey Industrial Design Awards are not a competition. They were established as an awards scheme with their own programme spanning three days, two of which were reserved for product evaluation on the site specifically allocated for this event. From 2016, the awards first took place under the umbrella of Design Week Turkey and then started to be organised annually rather than biannually.

Design Turkey Industrial Design Awards is organised within the TURQUALITY® Programme in collaboration with the Ministry of Commerce of Turkey, Turkish Exporters' Assembly and Industrial Designers' Society of Turkey (ETMK).

The Design Turkey Industrial Design Awards are given in two categories:

Product Design Awards

The award scheme invites applications for products that were manufactured by industrial methods and launched in the market within the past three years. The designer, or manufacturer, or trademark owner is required to be of Turkish citizenship.

Conceptual Design Awards

Only product concepts that have not been scheduled for production can apply for the Design Turkey conceptual design awards. These must have been exhibited, presented or published prior to the organisation. The top three finalists in competitions organised under the umbrella of the Turkish Exporters' Assembly

are considered as having applied for the Design Turkey Conceptual Design category automatically and free of charge.

The Design Turkey conceptual design awards category has been opened to international applications since the fourth edition of the organisation in 2014.
<https://www.designturkey.org.tr/conceptual-design-en-US>

Another sector-specific award scheme is the Crescent and Stars for Packaging Award (Ambalaj Ayyıldızları) by the Packaging Manufacturers Association (ASD). This award system serves as a first step to apply for the WorldStar Packaging Awards by the World Packaging Organisation (WPO) and therefore highly considered by the sector in general.

Financial situation

At present, there is no formal study on the pricing of industrial design services in Turkey. According to some designers actively working in the Turkish domestic market, designers give quotes between 5,000 and 30,000 US dollars for industrial design projects. Unfortunately, there is no standard of practice in the market as the price quotes of relatively well-known Turkish designers may be undercut at disproportionate levels by young freelancers in the market (for example, it is possible to receive a price quote of 30,000 US dollars or 5,000 US dollars for the same industrial design project).

A report published during the preparation of this section titled “Opportunities & Obstacles for Dutch Industrial Design Services in Turkey” by Gerbrand Bas (2010), quoted tables from the “Worldwide Industrial Design Services Industry Report 2009” issue by Research and Markets giving information on the “Turkish design firm industry”. Below are two of these tables, which provide quantitative data on the Turkish design consultancy industry that is absent locally.

Table 3. Turkish Design Firm Industry Establishments, Sales & Employment Trends

	Year					Percent Change Year to Year			
	2006	2007	2008	2009	2010	06-07	07-08	08-09	09-10
Establishments	187	195	195	197	197	4.1%	0.3%	0.6%	0.1%

Sales (\$ millions)	33	38	37	38	42	15.8 %	- 1.3 %	2.4 %	8.5 %
Employment	1,819	1,837	1,842	1,913	1,98	1.0%	0.3 %	3.8 %	3.5 %
Sales (Liras millions)	50	58	58	59	64	15.8 %	- 1.3 %	2.4 %	8.5 %

Source: Worldwide Industrial Design Services Industry Report 2009 quoted in Bas, G. (2010).

Table 4. Turkish Design Firm Industry Ratios*

	Year					Percent Change Year to Year			
	2006	2007	2008	2009	2010	06-07	07-08	08-09	09-10
(Industry Averages)									
Sales ((\$M)/Estab.	0.17	0.19	0.19	0.19	0.21	11.2 %	- 1.6 %	1.7 %	8.4 %
Sales (\$) per Emp.	17,976	20,612	20,283	20,001	20,960	14.7 %	- 1.6 %	- 1.4 %	4.8 %
Emps per Estab.	9.7	9.4	9.4	9.7	10.1	- 3.0%	0.0 %	3.2 %	3.4 %
Liras (M)/Estab.	0.27	0.30	0.29	0.30	0.32	11.2 %	- 1.6 %	1.7 %	8.4 %
Liras per Emp.	27,682	31,742	31,235	30,802	32,278	14.7 %	- 1.6 %	- 1.4 %	4.8 %

*Ratios: Sales, shipments, receipts, revenue or business done – includes the total sales, shipments, receipts, revenue, or business done by establishments within the scope of the economic census.

Source: Worldwide Industrial Design Services Industry Report 2009 quoted in Bas, G. (2010).

Critics and researchers

Among all the disciplines related to design in Turkey, architecture is the one that has the strongest culture of critical debate. In the field of industrial design, however, the culture of critique is not well developed. The attitude towards the work of Turkish designers has been to encourage and support them, rather than one that focuses on the development of a critical tradition. In the beginning, both industrial designers and the industries that used design mostly needed promotion of design as a way to move forward. As the industrial design activity in the industry has increased and many design-related events have been organised in recent years, some people have started to evaluate these activities from a critical perspective. Below we will mention some of them.

Professor H. Alpay Er has served as a member of the executive board of the World Design Organisation (WDO) for two successive times and has been a powerful figure in the recognition of the Turkish design scene globally. Professor Tevfik Balcioglu made a contribution to the cultural life of Turkey by opening the Urla Design Library in a historic school building in Urla, Izmir. He also initiated the establishment of the 4T Design and Design History Society in Izmir.

<https://tb-evi-urla-tasarm-kutuphanesi-faruk-tabak-okuma-odas.business.site/>

Professor Özlem Er has also been active academically, leading international projects and a pioneer of academic research in design strategy and management in Turkey.

Apart from these names, academics in some prominent industrial design departments with strong international connections are very active in sharing their knowledge and ideas on different aspects of design, both nationally and internationally. Some of the articles written by these academics on interest in the Turkish design scene can be found in the list of references.

Within the context of the 3rd Design Biennial, a new project was initiated to observe the development of design in a variety of fields. The project is titled Design Chronology Turkey Draft and is ongoing.

<http://arewehuman.iksv.org/exhibition/design-chronology-turkey-draft/>

<http://bizinsanmiyiz.iksv.org/turkiye-tasarim-kronolojisi-deneme/>

An interesting archival project is DATUMM – Documenting and Archiving Turkish Modern Furniture – led by Deniz Hasırcı and Zeynep Ultav from Izmir University of Economics and Yaşar University.

<http://www.datumm.org/en/Homepage>

“Furniture as a design element is an important part of design theory as well as design history. In history, it has acted both as part of the architectural context and individually. The manifestation of modernism at the beginning of the 20th century can be considered a milestone in the whole history of furniture. However, when the history of furniture in Turkey in the 20th century is analysed, one comes across a very limited literature. In this respect, the aim of the project is to highlight the modern furniture designed and produced in Turkey and to contribute to filling this gap.”

Graphic design instructor and collector Ömer Durmaz, based in Izmir, is very active and organised exhibitions and published books on the graphic design heritage of Turkey.

<https://about.me/omerdurmaz>

(Social) Media and Design

Unfortunately, there is no journal that is specifically concerned with the developments and issues related to industrial design. However, prominent journals specialising on architecture such as Yapı, Arredamento Mimarlık, XXI Mimarlık, Tasarım ve Mekan and Tasarım publish news and articles on industrial design from time to time.

A new online medium Manifold publishes writings on design, technology, arts and everyday life by leading figures from the arts, design and architecture fields.

<https://manifold.press/>

<https://www.designgazette.org/> is the latest website with a proclaimed aim to provide a platform for design-related news and as a reference source, and also to promote the role of design in value creation to businesses and society in general.

Importance of the internet

In line with the global tendency, the internet is the main medium for following and sharing news related to industrial design. The following websites are the main portals followed by Turkish designers and academics:

<http://www.dexigner.com>

<http://www.etmk.org>

<http://www.arkitera.com>

Among them, etmk.org is the official website of the Industrial Designers Society of Turkey (ETMK). The society also has a discussion platform (etmk_platform@yahoo.com), which is the main medium to announce any design-related event in Turkey. Dexigner.com is a notable example of entrepreneurship by a young ITU graduate who created a web portal fulfilling the needs of designers or followers of design from a wide range of design disciplines all over the world. The portal has an index of Turkish designers and distributes monthly e-newsletters to an international audience.

Arkitera.net is the official publication of Arkitera Architecture Centre, with the aim of sustaining a better quality built environment. Although the website specialises in news that is of interest to architects, it also contains content relating to different disciplines of design.
<http://www.arkitera.net/>

The ITU Department of Industrial Product Design website and their unofficial blog used to be a comprehensible and up-to-date source of past events and projects undertaken by the department. The blog has been inactive since 2013. Since the department used to play a central role in organising many design-related events, these sites provide a partial and historical insight into the development of industrial design in Turkey (<http://www.tasarim.itu.edu.tr>).

Similarly, the official websites of Middle East Technical University (ODTÜ) in Ankara, Izmir University of Economics, Özyeğin University, Bilgi University, Kadir Has University and Yaşar University provide news of current and past design-related events. Yasar University also hosted the proceedings of the previous European Academy of Design conferences.
<https://ead.yasar.edu.tr/>

Online English language info on cultural events in Turkey

There are several sites that provide English language information on cultural events happening in major cities in Turkey, mainly in Istanbul, such as the following:

<http://www.theguideIISTANBUL.com/>

<https://www.theIISTANBULinsider.com/how-to-properly-plan-a-holiday-in-IISTANBUL/>

<https://www.timeout.com/IISTANBUL>

<https://www.goturkeytourism.com/events-festivals/culture-art-festivals-in-IISTANBUL.html>

The magazine Cornucopia, published twice a year and described as the magazine for connoisseurs of Turkey, provides extensive information on Turkish history and the culture scene and also has a website listing the main cultural events happening in Turkey.

<http://www.cornucopia.net/events/destination/ISTANBUL>

There are interesting initiatives that provide valuable insight into Turkish art and culture such as the magazine Calling. Calling is a monthly independent magazine based in Eskişehir, Turkey. Every month 8,000 copies are distributed in five cities in Turkey and Germany (Istanbul, Ankara, Eskişehir, Izmir and Berlin).

<https://www.behance.net/gallery/25838661/calling-magazine>

Artunlimited and Designunlimited magazines also provide insight into the Turkish art and design scene.

<https://www.unlimitedrag.com/about>

Istanbul Foundation for Culture and Arts (IKSV) provides a list of events they organise at different venues of Istanbul.

<http://www.iksv.org/en/events/current-events>

Yabangee.com (yabangee is the English pronunciation of the Turkish word “yabancı” meaning foreigner) provides valuable insight into various aspects of life in Istanbul.

Yabangee.com was founded in early 2012 to keep expats living in Istanbul informed about events going on in the city.

<http://yabangee.com/>

Resources

Private research institutions play a very important role in providing good quality work space, libraries and archives in the fields of arts, architecture and design.

Some of these are listed below:

SALT Research comprises a specialised library and an archive of physical and digital sources and documents on visual practices, the built environment, social life and economic history.

Collections at SALT Research focus on the period from the late 19th century to the present day with an emphasis on Turkey – primarily Istanbul – and the geographies of the southeast Mediterranean and southeast Europe. The collections include visual and textual sources and documents on the art history of Turkey post-1950, the development of architecture and design in Turkey since the beginning of the 20th century, and the transformations in society and the region from the last century of the Ottoman Empire to the Turkish Republic up until the 1990s. These are all accessible from saltresearch.org. Publications, including books and periodicals, are available for research at SALT Research. http://saltresearch.org/primo_library/libweb/static_htmls/salt/info_about_en_US.jsp

Istanbul Research Institute follows Pera Museum, which was founded in 2005, as the second significant initiative of the Suna and İnan Kıraç Foundation to promote research in the fields of culture, arts, education and healthcare. <https://en.iae.org.tr/Content/About-the-Istanbul-Research-Institute/127>

ANAMED aims to develop and facilitate research projects that are dedicated to the history, arts, architecture and archeology of civilisations in Turkey through exhibitions, symposiums, fellowships and publications. <https://anamed.ku.edu.tr/anamed>

Facilities

In Istanbul, the districts of Beyoğlu and Beşiktaş have the majority of digital production capacity. Sirkeci, Eminönü and Mecidiyeköy are the districts for buying and repairing digital equipment.

Incubation centres exist on university campuses including Istanbul Technical University, Yıldız Technical University, Boğaziçi (Bosphorus) University, Sabancı University and Koç University.

Beyoğlu, Cihangir, Tophane, Galata and Karaköy are districts with many art galleries, bookshops, antique shops, cafés and restaurants. These districts, such as the area known as Perşembe Pazarı and Şişhane and Karaköy, are also home to traders and wholesalers of different materials and tools. Gedikpaşa and the Grand Bazaar on the historical peninsula are home to leather goods and jewellery manufacturers and retailers, respectively. Antique and/or traditional textiles can be found in Sultanahmet and the Grand Bazaar located on the historical peninsula. Sirkeci, Eminönü, Cağaloğlu and Tahtakale, which are areas in close proximity to Hagia Sophia, Topkapi Palace, the Blue Mosque and the Grand Bazaar, are also home to electronic equipment retailers, printing houses

and stationery suppliers, as well as clothes shops and all sorts of traditional products. Although somewhat weakened, they maintain their importance as historical trading centres of Istanbul.

The Robinson Crusoe bookshop within Salt Galata, Pandora, Homer, Minoa Café and Bookshop, and Remzi Kitabevi specialise in or sell art and design books.

While Yapı Kredi Kültür Yayınları, İş Bankası Yayınları and YEM yayınları all include Turkish language art and design books in their collections, YEM is one of the oldest private initiatives to promote the role of architecture in Turkish society and publishes the monthly magazine Yapı.

<http://www.yem.net/yem07/english.aspx?Sid=87>

Yapı Kredi Kültür Yayınları has its own bookshop and exhibition venue on Istiklal Street.

Boyut Yayınları is another publisher focusing on architecture and design and publishes the monthly magazine Arredamento Mimarlık.

Cafes around Karaköy and Taksim on the European side and Kuzguncuk, Kadıköy and Moda on the Asian side provide a comfortable environment for people working in creative sectors.

At the flea market organised weekly in the Bomonti closed bazaar area, one can find old books specialising on Turkish art as well as foreign art and design books and magazines.

Antique shops in various places in the city such as in Balat and Çukurcuma in Istanbul, Samanpazarı in Ankara and Kemeraltı in Izmir can be a source of insight into the material culture of Turkey.