ESTABLISHING DESIGN IDENTITY IN DEVELOPING COUNTRIES: THE TURKISH CASE

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SUMMARY

For over a decade, Turkish designers are drawing a rising success rate in many fields of design disciplines from visual art to fashion, graphic design to product design. Despite of the quantity of many rip-roaring designs they succeeded and the quality of designer awards they were awarded, the fact that world giants like Mercedes and Ford entrusting the management of product design and designer groups to designers of Turkish origin, is the most important indicator that Turkish designers have proven themselves in the industrial design field. However, the success gained individually by Turkish designers is unfortunately not enough to establish a Turkish design identity. Examining the Turkish Designer's work, it can be seen that these works do not meet at a common philosophy. Despite the individual success of Turkish designers, it is a paradox that it is not possible to create a Turkish designer identity when looking at the occurring work that is created, and creates polyphony, and this complex situation is a challenge for companies making production in Turkey during the branding transition. The aim of this study is to examine the points related to work that was done until today and the issues in terms for establishing a designer identity, and to offer exit points to lead Turkish manufacturers in the branding process or those which did not enter this process yet as well as designers working for these manufacturers. For this purpose, a complete examination of the history of Turkish Design will be offered in the first section together with the questioning of the multi- cultural structure affecting modern Turkish design. Industrial design development in Turkey was examined in the second section and in the third and last section, common ways have been determined by examining companies of Turkish origins that have gained local and global commercials success with their products in terms of their business models and design language. The conclusion contains suggestions for future research related to the topic.

INTRODUCTION

Industrial design is the activity of product designs meeting final user needs and demands and can be manufactured industrially.[1] It is expected that industrial design applications follow this definition in practical life. However, when examining globally, we see that there are big differences in the approach of communities to industrial design, beyond to cultural and historical traces. Before discussing design development in a country like Turkey, we must emphasize these differences.

Examining the fact that industrial design is a European-based discipline that was developed after industrial revolution within today's conditions, we see differences in terms of the approach to this discipline between societies having completed industrialization and societies being on the path of industrialization.[2] In countries with industrialized markets, industrial design is considered as value adding/creating work.[3] Design helps to create or strengthen the brand perception in consumer's mind. Industrial design, is accepted to be a strategic tool containing answers to questions determining how and in what way the product is to be placed in the market. [4] Marketing activities being the previous step of design as well as design activities are user-focused. Countries having this understanding, are also in a position to lead global design trends and design approach as well as historical advantages. This is a situation that overlaps with the first definition.

However, in countries like Turkey that can be defined as NIC this term refers to South American, East Asia-except Japan, and Middle East Countries except Israel as in the reference of Er's study,1997), the approach of design is different. These countries are those in which collective life is dominating, which are culturally giving more attention to sentimental values in general and in which carpentry and artisan tradition is very strong and in which industrialization is not developed as in developed countries, and therefore these countries are countries suffering from cultural, sociological and even political pain.[5] In these countries design is considered as problem solving activity and not as creating a value or introducing a new product and is seen as the whole of activities like modification, adaptation, localization, creation of variations or cost- reducing activities to ensure advantage in the price competition.[6] Due to this understanding, the human factor generally is skipped during this process; the user is not the focus and generally the scope of marketing activities also changes in line with these facts.[7] Challenges like manufacturing or cheaper manufacturing which were overcome by industrialized countries in the last century, are the main motivators in the production of these countries as a natural result of completion of the industrialization. Therefore as a result of the design process, there are no new, innovative or value-added products developed that are considered to meet consumer needs.

In the light of this information, it is possible to say that Turkey's approach to design, is overlapping with many NIC countries. While Turkey is aiming to become one of the important players of global market and aiming to get a bigger share of the global competition economically, design also becomes an important article in the articulated agenda. However, the fact that industrialization is tried to be completed quickly and artificially with the above-mentioned artisan tradition, puts design into another impasse — national identity complexity. The Anatolian folk's cultural richness of the history of Turkish society, reaching from Nomand-Shaman to Central — Asia societies, and the multi-layer cultural structure mixed with elements of the Islamic world, includes a big potential waiting to

be explored and manufactured.[8] However, this potential remains to be a craft tradition and is not able to achieve industrialization. The fact that there is no industrial culture, causes Western standards to be implemented one-to-one instead of being adopted to local conditions. Industrial education and training also is subject to this one-to-one adaptation. Turkish designers coming from that named multi-layered cultural structure, is growing with western standards. These contradictions is one of the most discussed matters among Turkish designers since 20 years.

To be able to understand this contradiction, it is necessary to start working only after exactly examine and assimilate each layer. Unfortunately, where even academic sources examining Turkish design are limited, there are hardly any academic sources to examine these cultural layers within the framework of industrial design discipline necessities in order to give us a lead today.

Nevertheless, considering the few academic outcomes in this matter, we will try to examine Turkish design development layer for layer by beginning from very old artisan traditions and to explain design from its first entry to Turkey up to the position of design in Turkey, today.

CULTURAL LAYERS AFFECTING MODERN TURKISH DESIGN

It would not be wrong to start examining Turkish artisan development from the Shaman Turks of the Nomand societies of Central Asia who considered the close relation between rituals and objects. Even if the Turkish people of today left Central Asia hundreds of years ago and settled down in Anatolia, the effect of Nomandic living conditions on the Turkish mentality/frame of thinking, culture and Turkish products resulting from these two elements.[9] Knocking on wood, stopping to make some work after it becomes dark, to carry blue bead worn against the evil eye or similar rituals coming from Shaman believes, are continued to be realized today by converting in attitudes totally unconsciously affected by culture.[10]

The fact that Nomand Turks came to Anatolia and settled down here a thousand years ago, brought some changes in cultural life with it.[11] These changes are the result of a synthesis of a mixture of conditions emerging from settlement at a fixed place, the traditions of the Anatolian folk continuing their existence on this geography and the Islamic elements.[12] These changes in culture can specially be followed in architectural and handicrafts of the Seljuk, Emirate and Ottoman periods. Especially during the Ottoman period, the indirect/direct audit of the Istanbul- based Palace and the manufacture based on craft continuing with artisan tradition habits were dominating. In Anatolian cities other than Istanbul, had ateliers making productions based on local traditions.[13] This artisan tradition survived until today in many regions of Turkey.[14]

By the arrival of 18. century, the impact of the industrialization movement in the European world was felt well in the Ottoman Empire which entered the period of stagnation.[15] The acceptance of Europe as a modern region during this period and the "high" perception created for Europe, had affected traditional production at that period from architecture to textile, furniture to craftsmanship and almost brought it to the stopping point. Some measures were taken in order to revive traditional production and to become "equal" with western countries. First steps related to industrialization have been taken within the scope of these measures. Some of the limited sources examining Modern Turkish Design History, start their research as of the end of this period.

With studies made in order to catch up with Western Countries, the 1851 Great Exhibition is a good sample to compare where the Western world is standing. Placing on the side the fact that the concept of industry for the eastern and western world was different as today, Ottoman Empire and its province Egypt were represented in raw material and final product categories of the Great Exhibition, which was separated into 4 categories.[16] The absence of any exposition about processes like mechanization or production methods can be explained by the dominance of craftsmanship-wise production and by the absence of rationalized and systematic knowledge.[17] Some of these products have been stamped with the trademark "Şehr-i İstanbul" as a mark of quality, and the products also include intensive floral decorations in terms of not to refuse the English effect of the Victorian period with the style based on Islamic values.[18] Even if after this exhibition the Ottoman started to take place on the global world and there were made some self-criteria, they stayed weak in international fairs like these in terms of representing products and made insufficient effort to adopt in such a developing world.[19]

Here maybe it can be important to open a bracket about orientalism in order to evaluate eastern designers in terms of their own culture. The end of the 1800's was the first period when eastern and western communities which were torn apart from each other had long-term contact for the first time. The eastern world was the opposition which the Western world needed to position the aesthetic approach and industrialization as a modern movement. The western artists who were influenced by the eastern world which they were just starting to enter, emerged the orientalism movement which is claimed to reflect the eastern world. Actually, orientalism is not the result of what the eastern society is, but how it is seen by the western society. However, this incorrect expression found its own place in the west as well as in eastern world and caused that many products were produced with an eastern-aesthetic approach. These kind of products were not only used in Europe but also were spread around the Western world and even entered the Palace and caused the Western world to evaluate the Ottoman and Turkish world and even the Turkish persons through this approach.

After war, together with the collapse of the Ottoman and announcement of the Republic the face of the new founded country faced to the west and many reform movements have been experienced in many areas from daily life to clothes, units of measurement and human rights. Even if there was no direct change made by using the word design during this period, the nationalization movement especially had started in the architectural field and together with movements in national architecture, the western influence in architecture was shaken and it was tried to create a language that was based on Anatolian culture.[20] While this language reflected the ideals and changes of the new Republic, they did not touch Islamic elements very much, it targeted to completely eliminate the western influence and at last created a language including geometric abstractions. However, these architectural elements that especially were seen in new structuring big cities, could not survive in the long-term. The strong effort of German and Jewish Professors like C.Holzmeister, E.A.Egli, H.Jansen who flee from Nazi Germany to establish strong academic universities together with Turkish students who were sent abroad, was the first foundation laid in the field of design education.[21]

The effort to create a national language that was started in architecture, could not be reflected into houses due to limited studies made in interior architecture and furniture and polyphony was created in this matter. The inner of traditional Turkish houses were simple and free of decorations. In traditional Turkish furniture, there are no sofas, beds, dining tables, separate cabins and similar furniture as with the western houses but therefore they are decorated with plenty of cushioned sofas, floor tables and floor beds. With the Westernization movement that started at the end of the Ottoman period and continued during the young Republic, the furniture of the rich persons

living in the cities followed the western trend and furniture in art nouveau and then art deco became widespread in cities. However, in rural regions and households of low-income groups, people continued to use traditional furniture and furniture continued to be produced with the artisan tradition.

DEVELOPMENT OF MODERN DESIGN IN TURKEY

The first steps of industrial design in Turkey was taken in the middle of the 50'a in the cold war period after world war II with the American effect as with many developing countries.[22] The designers Robert Renauld and Paul Karlen from the American company Peter Müller-Munk who made studies in Turkey between the years 1955-1957 make first contact with Turkey with the aim to use design as an economic tool in Turkey's leading companies.[23] In 1957, a systematic industrial design education is mentioned for the first time and the first industrial design program is started in 1971 at the Mimar Sinan Faculty of Fine Arts. This is followed by the programs at the Middle-East Technical University (METU) in 1979 and the Marmara University in 1985. The Mimar Sinan Faculty of Fine Arts established an education model based on the German School Methods and at METU, the American School model was used.

In parallel to the academic developments, also the sector experienced slight movements. Furniture ateliers like Nurus, Kare metal that had been founded with artisan traditions, started industrialization and produce design-prioritized products. In the automotive sector, with the order of the coup management, the first completely domestic vehicle Devrim was produced in only 129 days including engineering and design, however serial manufacture of this vehicle was not started.[24] After the-1966 made English design Anadol with Fiberglass case which was a hit, the Koç Holding Group produced the Product Çağdaş which was awarded Turkey's first design award in 1971.[25] However, Çağdaş shared the same destiny like Devrim and was not subject to serial production.[26]

"Design" was not a discipline that was encouraged by the state's hand until the 70's. (It should be mentioned that there have been nationalization studies in terms of architectural work with incentive of the state in the first years of the Republic but that these studies could not be continued and could not go further than the architecture discipline. These studies have been handled as artisan and cultural nationalization and not from an industrial aspect). In the 70's, the name of design is mentioned in a Five Year Development Plan for the first time. Design is mentioned in the Five Year Development plans 1973-78 and 1978-84.[27]

Looking at industrial design institutions, we can see the Society of Industrial Design that was founded in 1978 with private sector sponsorship.[28] Even if this non-durable formation was closed in 1984, the formation's sponsor Eczacıbaşı Seramik today is among companies orienting design in Turkey. The prestige of Eczacıbaşı today thanks to its design discipline, can be seen as the sustainability of the vision named in those years. SID was followed by the Industrial Designers Society of Turkey (ETMK) founded in 1988.[29] Since that date, ETMK sustains its identity to be a platform that leads competitions and design organizations that brings together industrial designers in Turkey.

When the sector started to need industrial designers, educated industrial designers who started to show up in the 80's mainly focused on very rich designs of western products that addressed the urban section. The 90's, when the wars and the successive military coups that created economic insecurity slowly started to come to an end and when Turkey started to put an eye on global competition, were the years in which industrial designers

focused on product differentiation. It is seen that the first discussions related to the identity of Turkish Design started in these years and that problems caused by this fact of having no identity were discussed more than ever. The Designers' Odyssey that was held in 1994 was the first large- scale organization that provided the chance of collective appearance of Turkish designers and emphasizing Turkish design identity.[30] The notifications of the 2nd National Designer Congress with the title "Universalization in design" that was held in 1996 also often emphasized the need of a new design ideology. The identity discussion that started those days is still being one of the heated debates among Turkish designers even after 20 years.

PRESENT CONDITIONS IN TURKEY

It can be said that recent developments in relation to design in Turkey is promising. The upward graph that started in the 90's and accelerated in the last ten years is containing in a sustainable way. Besides the things that were imposed by global developments, it can be said that also the issues experienced in Turkish economy and political atmosphere of the country and other similar developments caused Turkish designers to make these changes. Despite of this, it also can be noted that the government's politics and incentives had contributions to the expectations of the local industry in designers and caused increase of their interest in the designers. As stated in the beginning, even if it was not clear what was expected from industrial design in local industry, with the words of Hasdoğan the number of local designer competitions "aiming to create awareness of what design is/ or is not in the industry as well as in the society." Competitions like the IMMIB that are organized since 2005 are in great demand and have contributions in the designer awareness.

We can talk about a concrete success that Turkish designer gained in the global area. World Design Ranking: Turkish designers have ranked 2nd in the 2010-2015 list as individual and cooperative having gained 785 points with 219 awards. Since 2010 Turkey has hosted some international organizations like the Dutch week, Bienal, Design week etc. and proven that it has the ability to host these organizations.

Number of design schools are rising, which brings advantages and consequences. Until 1995, there were only 4 universities, which had industrial design departments.[31] From 1995 to 2005, 7 more schools started industrial design education.[32] The number of schools providing design education in Turkey exceeded 20 schools as of 2015.[33] Even if the sudden increase in this number can be explained with the awareness of design and the increasing demand in design, the quality of design training at these new established schools is still a question mark. There is no such question mark in the first established schools. For example METU (Middle East Technical University) ranked 6th in the Red-Dot Design Ranking 2013 "15 Most Successful Design schools" list.[34]

All these promising developments with the influence of economic and politic changes, causes development of Turkish industry and increase in the expectations of industrial design. However, the gained individual success can still not cause a change in the establishing of a Turkish design identity that is absolutely necessary in the creation of a difference in the global area and the awards of the Turkish designers have no contribution in the Turkish image in the international arena.

In fact, just in this point, the Turkish designers are standing at a crossroad whether to comply with aesthetic values that emerged from the Western countries and therefore are considered to be global or to increase from their own values in terms of the work they are performing.[35] It can be said that the designers show different behavior patterns as there is no common mind that is accepted. Research made in this relation also handle designers in a number of groups since it is not possible to collect them under a common title like a school, movement or school model.[36]

The first of these is the designer group that is completely rejecting local values or- with better words- consider the local issues as old/ orientalist issues.[37] The designer group with modernist styles and not referring to the Turkish identity at all in their designs is claiming that it is necessary to stay away from Anatolian, Islamic or Ottoman motives. Another group is aware of the values that came from the past and instead of rejecting these values, these designers mix these with the western based education with which they grew up.[38] This group can be split into two consisting of those making design by using an abstraction of the history in their own structure or indirectly referring to their past on the one hand and those directly referring to cultural values.

Although few in number in Turkey, there are some known sarcastic designers that come into mind when talking about Turkish designers. However, when we do not include them into or assessment and consider the education of the remaining designers, it can be seen that most of them graduated from design schools constructed by recruiting models from German or American schools and that all of them have a common feature which is that they were educated with an "absolute modernism" perception. Another common point is that most of the popular designers originate from Istanbul / work in Istanbul.[39] Although there is provided qualitative education also outside of Istanbul designers graduating from these schools also continue to develop themselves in Istanbul. Even if Ankara and Izmir can be noted as cities providing designers that are followed outside of Istanbul, their number still is very low.

From the academic or sectoral point of view, these groupings may be accepted as true and acceptable. Given not to reject this separation, it is clear that the developing industry in Turkey will accept another grouping in practice. From this point, companies which are going to be examined in terms of business model and design language in order to find their common points, were selected for two reasons: the first reason is that they have shown commercial success and the second reason is that they are well known companies having shown global success with their designer products with an approach on design with a value added focus. This approach may not have as much academic validity as the first one. However, we had mentioned that companies having considered design as cost- cheapening, modification or localization of import products until now had started to change as they started to feel the necessity to grow and open in the global market with their approach in industrial design. It cannot be accepted that these changes are made in a sudden way and that gained habits are given up at once. In this context, it may be useful to make such a research for the transition stage in order to be able to draw a road map and to draw the attention of growing companies who are seeking for an exit for themselves. Therefore the companies Arçelik, Vestel, Koleksiyon, Eczacıbaşı Seramik have been examined as follows in two categories consisting of the business model/ development process and the design language of the products.

A. Brands

I. Eczacibasi Building Products Group:

Under the bath and tile products group, the Eczacıbaşı group is providing services under the brands Vitra, Artema, Villeroy&Boch, Burgbad and Intema Mutfak. The brand that was founded in 1942 is one of the first supporters of industrial design in Turkey. It sponsored SID between the years 1978-1984 that was going to continue its activities, which we already mentioned in previous sections. Eczacıbaşı never interrupted its interest and support in design which it had since those years, and by taking advantage of the wind of economic development in the 80's it took the necessary steps to grow and has collected the seeds it had spread in those yeard by becoming one of Turkey's giants in its sector. 2/3 of Eczacıbaşı's turnover are of foreign origin. "Design", "Innovation" and "Pioneer" are the main targets of the company. Vitra and Artema brands are designed in-house as well as with overseas/ domestic designer and designer groups. The designer team is included in the marketing department. Therefore data from the marketing department are always included in the design process. Marketing teams and product managers are actively included in the product development process. This is one of the main reasons why Vitra and Artema products are giving an orientation to the trends in Turkey.

In addition to this information, following Unilever which made brand management in the 1960's, the Eczacıbaşı group is one of the first brands that started to implement brand management applications in Turkey in the 70's.[40]

Examining the portfolio of Eczacıbaşı, it can be seen that they created a common design language and ensured a sustainable line. Some common points can be seen when examining it in two categories consisting of products being designed with joint work with star designer and in-house designs. These points can be listed as a simple, elegant modern language that is used and forms that are fluid, soft and natural from time to time. The products are usable and innovative products being designed with respect of user needs. The names of the products are in English.
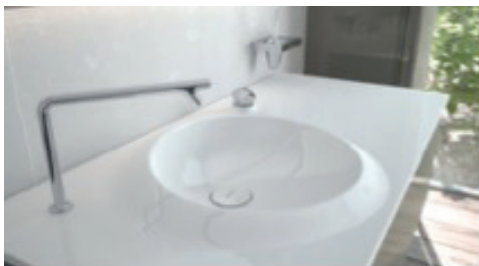

Figure 1 – Rose Lovegrove's Armature design in her Istanbul series

Figure 2 – From the 4D ceramic collection of Defne Koz
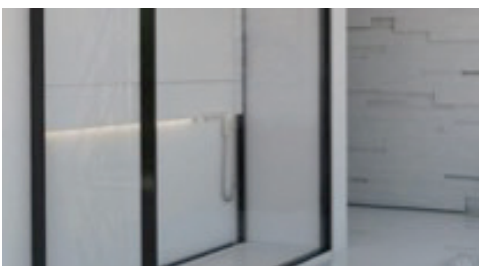

Figure 3 – The shower panel series of Nexus

Figure 4 – Armature design in Rose Lovegrove's freedom series

Figure 5 – The In-house designed Roomy compact shower unit, Sirius panel and Secret Zone shower

II. Koleksiyon:

The company named koleksiyon which was founded in 1972 by the architect Faruk Malhan, was active as a metal atelier in its first years of foundation and accelerated and developed and grew with the economic and political changes of the 80's. Today the company is one of Turkey's leading brands in its sector. In order to manage the growing product range, it is making production with the brands Koleksiyon Contract&Office and Koleksiyon Home. The brand is drawing attraction and is further growing with their design store concept, the awards they were awarded and the oversees exhibitions they participated. The brand Koleksiyon is believing in the power of local values, that these can be transferred to global values and that design is a geography. Not only with their furniture but they are also remarkable with the accessories they produce. The brand is realizing common projects together with very famous designers like Alev Ebüzziya Siesbye, Eckhard Hensen, Luca Scacchetti.
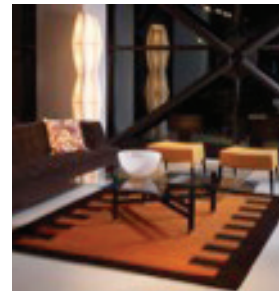

Figure 6 – Istanbul Tirkyaki Turkish Tea Glas

Figure 7 – Yazla By Faruk Malhan/Koleksiyon

Figure 8 – Tigris by Koleksiyon

Figure 9 – Ikarus by Koray Malhan/Koleksiyon

III. Vestel ID:

Vestel owning the Best design brand award at the Plus X Awards since 2 years, is under the umbrella of the Zorlu Group since 1994. The Vestel Design team consisting of 15 people which draw the attention of the public with its successive awards, is working under the scope of the R&D department. Vestel ID is not carrying out out-source design projects with foreign designers and is emphasizing local manufacture and industry development and therefore makes in- house realization of all its product designs. In addition to this design team the Vestel LED Lighting Design Team was founded in 2013 The process of both design teams are starting with the orientation coming from the marketing department and are continuing again with active participation of the marketing team.

The product language is modern, free of unnecessary ornaments and is supported by soft forms. Despite of products that are developed with a basis on local values, the brand also has products in its portfolio that do not directly refer to the local culture. Technology, innovation and locality are the emphasizes of the company.

Figure 10 – Tria Set Top Box

Figure 11 – Kahveci Turkish Coffe Machine

Figure 12 – Milkyway

IV. Arcelik:

The first contact of Arçelik with industrial design goes to the 70's when Turkey also first met with design. It is well known that David K.Munro visited the factory of Arçelik during visits he made in order to spread industrial design in Turkey; and that he made analysis for the creation of an industrial design department. Today, Arçelik maintains its position in the top of the list since years as the company obtaining most patents in Turkey, is among Turkeys first 10 biggest companies and again ranks among the top 10 of the World Design Ranking. The secret of the sustainable success of Arçelik is that it considered design as a strategic competitive factor of the companies since its early days. The fact that the advertisement campaign slogans recently changed from "Arçelik Means Innovation" to "We Design Innovation with Love." is enough to show the elements that are prioritized by the company. Despite of the Arçelik brand, Arçelik also hosts Brands like Beko and Grundig under its umbrella.

The in-house design team is working independent from the R&D team and is positioned within the marketing department. The designs of Beko and Grundig are made by the same team. Examining the product language of Arçelik, you can see that modern and soft-edged lines free from ornaments, luxury details and materials reminiscent of innovation are used.

Figure 13 – Grundig TR1200

Figure 14 – Telve, Old Design/Re-Design

B. Generalizations on Business Models:

When looking at the above-mentioned companies, despite of Vestel, their history related to industrial design is almost as old as Turkey's industrial design history. These companies ensured sustainability and innovation of their visions they established in the past and thus gave direction to industrial design in Turkey. Both, the steps they took in design discipline as well as with their producer identity, they are in the position of being Turkey's white shoe brands. The main point of interest here, is the position of Vestel. Vestel being considered to be quite a new brand, when compared to the other brands, has managed to make a name for itself by taking the right steps.

Looking at the sectors in which the brands are competing, we can see objects which have taken their place in the Turkish culture such as electical household appliances, furniture, accessories, bath products, home appliances etc. The common feature of all these sectors is that they are delivering solutions to meet specific needs and expectations in line with the culture of Turkish people and that the revealing final product finds its place in the everyday life of the Turkish people.

Looking at the design management of brands, it can be seen that the design department is positioned under the umbrella of the marketing, business development or R&D department or is positioned individually but that all have a design manager.

C. Generalizations on the Design Language:

Although it is a challenge for local Turkish companies that there is no complete design identity, - based on the work of the above mentioned 4 brands- it is possible to talk about some common points to make an orientation for developing local companies that are structured in a similar way with the 4 brands named above.

Being modern: It can be seen in products of all companies that they have modern lines. They are free from ornaments; simple but ambitious designs do stand out.

Adaptability is high: It has a design philosophy that is fed from multi- cultural history, mixes all elements in its scope, and that is able to use these elements one at a time as needed. In this context, it easily can be adopted by different cultures.

It is functional: Turkish design products are free from unnecessary ornaments and are focused on functionality."

It is industrialized: Industrialized products are developed instead of boutique design products or artisan product that tend to be art, and a locally fed but basically minimal design language is used.

CONCLUSION AND FUTURE RELATED RESEARCH QUESTIONS

In this article cultural and historical causes of differences in application within Turkey that remain outside the definition of design in developed countries was discussed in short and we referred to common points companies in Turkey that may be considered as role models for developing companies in Turkey, in terms of their approach to the concept of design. It is clear that this subject can only be deeply understood with versatile research. This article addressed design from its direction angle, i.e. starting from the top. The development of design in Turkey, cultural factors influencing design, state policies and explanations of private sector applications are only one dimension of the work. As far as we could not refer in this article, the question of how much designer products are adopted by the majority regardless of the taste of the elite section in a country like Turkey with approximately 80 million population, spread on a very wide geography in which multi-cultures can be observed is subject of another research. We can observe that there are differences on a sectoral basis in terms of this subject. For example, while tea glasses free from ornaments and the orientalist influence with a modern interpretation is accepted very quickly by a wide range of users, design awarded furniture with modern lines only can address a specific section and the majority prefers ornamental furniture with Ottoman influence and orientalist lines. It should be examined whether or not this behavioral difference is significant on a sectoral basis and if yes, the motivation that causes such a differentiation. The result of such a research will be very important to make clear consumer behaviors for the academy as well as giving a direction to the strategies of companies gaining ground for branding.

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