

The first society of industrial design in Turkey: Endüstri Tasarımı Derneği (ETD)

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Abstract

This article reviews the activities of the earliest industrial design society of Turkey established by a group of architects and designers in 1978 under the aegis of a private Turkish firm that is still pioneering in similar design activities today. The paper, starting with a very brief introduction on the relationship between industry and design initiatives in the 1970s, discusses on the formation of the Endüstri Tasarımı Derneği (ETD) and its role on the institutionalization of product design in Turkey. The research background of this paper includes semi-structured interviews, interpretation of archival data and secondary information reached through memoirs and histories of institutions.

Keywords

Endüstri Tasarımı Derneği, Design history of Turkey, Institutionalization of design in Turkey.



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1. Introduction

This paper^{1,2} reviews Endüstri Tasarımı Derneği (ETD) as a step in the proto-institutionalization of industrial design in Turkey. ETD was established in 1978 under the support of Eczacıbaşı - one of the leading private firms of the 1970s in terms of production - at a time it was deemed to be an early initiative by some of its founders while another group believed that it was right on time. Once the scope of discussion is centred on “industrial design in Turkey”, it is common to come across two different views. The first asserts that institutionalised education such as industrial design departments in particular, have achieved a greater pace of development in comparison with design practice required in industry.³ The second view suggests that they have been structured just in due course.⁴ ETD constituting the subject matter of this research can be correlated with both of these views due to its date of establishment, and also the fact that its founders were mostly from an academic background mainly professors at universities.

Hasdoğan (2009) starts the process of institutionalization in industrial design profession in Turkey in the 1970s with the foundation of industrial design programmes at universities and the governmental concern in design which was declared in the third Five-Year Development Plan of the State Planning Organization, covering the period 1973 to 1977. Within this context, face-to-face interviews were held with Prof. Yurdaer Altıntaş, and Prof. Nezih Eldem (b.1921-d.2005) who were among the founding members of the society. Altıntaş was the Head of Graphic Design Department of Mimar Sinan Fine Arts University when the interview was held in April 2000 in Fındıklı Campus Istanbul. Eldem was an emeritus professor at the İTÜ Faculty of Architecture when the interview was held in his home-office in Levent in April 2000. Assoc. Prof. Mehmet Asatekin as one of the founding members was e-mail based and face to face interviewed, in 2000 and 2015 respectively. He was a member of Middle East Technical University, Department of Industrial Design at the time of the

first interview and today is a professor at Bahçeşehir University. He kindly provided detailed answers for the inquiries and contributed greatly to this paper. The author also held an interview with Prof. Dr. Beril Anılanmert in 2009 and in 2015. Anılanmert acted as the general secretary of the society; and her contribution together with Asatekin helped to re-construct the paper especially in terms of focus and conclusions.

An archival research in Eczacıbaşı A.Ş. was undertaken ending partially fruitless than expected including the regulations of the association and a few photos from the general assemblies. Secondary but supportive information was derived from sources such as history of universities and published memoirs.

2. Establishment of the ETD

The initial steps on the establishment of ETD were taken in 1974 and its establishment was officially completed on 1 August 1978 (Asatekin, 1979). During this four years time Nilgün Güresin from Eczacıbaşı, acted as the secretary and corresponding person (B. Anılanmert, personal communication, October 25, 2015). Once it was established the first president was Dr. Nejat Eczacıbaşı and vice chair was Önder Küçükerman. As stated in Article 1 of ETD Regulations constituting the name and administration center of society, the association was established pursuant to 1630 no ‘Law of Associations’. The center of the society was İstanbul and had no branches. The official address was “Büyükdere Caddesi, no.185, Levent-İstanbul” which was Eczacıbaşı’s main administrative building.⁵

As provided under Article 2 in ETD Regulations, founding members listed alphabetically is as follows:

- Baki Aktar, Senior Interior Architect [Y. İç Mimar],
- Yurdaer Altıntaş, Graphic Designer [Grafiker],
- Beril Anılanmert, Assoc. Senior Ceramist [Doçent Yüksek Seramikçi],
- Mehmet Asatekin, Senior Architect [Y. Mimar],
- Mustafa Aslier, Graphic Designer DTGSA [Grafiker DTGSA]⁶,

¹ The translation of Endüstri Tasarımı Derneği into English is Society of Industrial Design (SID).

² An introductory research phase of this paper in Turkish was printed in 2006, in the proceedings of the 3rd National Design Conference organized by ITU Department of IPD. The structure and research undertaken is deepened with new archival data and interviews which led to novel and different arguments.

³ The first industrial design program in undergraduate level was established at the Istanbul State Academy of Fine Arts (IDGSA) with two successive programmes in 1971 and 1973. The following program was founded in Middle East Technical University (METU) in Ankara in 1979.

⁴ Even today it is still claimed that industry-university and societies of design professions -cooperation fails to be effective. Still, such design societies, innovation centers and universities from different design areas attempt to draw attention and privilege themselves through their emphasizing their contact with the industry.

- Adnan Birgi, Industrialist [Sanayici],
- Umur Çamaş, Interior Architect [İç Mimar],
- Melih Bırsel, Architect [Mimar],
- Aydın Boysan, Architect [Mimar],
- Turgut Cansever, Architect [Mimar],
- Nejat Eczacıbaşı, Dr. Chemist [Dr. Kimyager],
- Şakir Eczacıbaşı, General Manager [Genel Müdür],
- Nezih Eldem, Prof. Architect [Prof. Mimar],
- Sadun Ersin, Prof. Senior Interior Architect [Prof. Y. İç Mimar]
- Mengü Ertel, Graphic Designer [Grafiker],
- Muhteşem Giray, Prof. Senior Architect [Prof. Y. Mimar],
- Erkal Güngören, Architect [Mimar],
- Abdullah Kuran, Prof. Interior Architect [Prof. Y. İç Mimar],
- Önder Küçükerman, Prof. Senior Interior Architect [Prof. Y. İç Mimar],
- Altan Öke, Prof. Senior Engineer [Prof. Y. Müh.],
- Ahmet Ramazanoğlu, TSID General Manager [TSID Gn. Müd.],
- Vedat Sargın, Designer-Artist [Grafiker - Ressam],
- Hayati Tabanlıoğlu, Assoc. Prof. Architect [Doç. Dr. Mimar],
- Emin Necip Uzman, Prof. Senior Architect [Prof. Y. Mimar].

The profiles and professions of the founding members show traces of the design environment that the society was born into. Fifteen of the twenty four founding members are architects, four are graphic designers, four are industrialists and one is ceramist. All members, except Asatekin, resided in İstanbul.

During the period corresponding to the establishment date of ETD, the first industrial design department graduates in Turkey were from İstanbul Academy of Fine Arts (presently known as Mimar Sinan Fine Arts University - MSGSÜ), it was preceded in 1983 with quite a few number of METU graduates, and in the second half of 1980s Marmara University followed (Korkut, 1998). Afterwards some of these graduates participated in the ac-

tivities of the ETD as told by Asatekin (personal communication December 14, 2015). The name of the institution did not directly imply any professional group since it did not contain the word “designer” but rather referred to the profession and activity of industrial design. Yet in the 3rd Article situating the objectives, profession of industrial design and the concept of industrial design are explicitly mentioned but still industrial designers are not mentioned overtly. This might be related to the fact that founders and members of the society originated from a diversity of professional backgrounds, other than industrial designers as approved by Asatekin (personal communication, December 14, 2015).

According to the interviews, there are different stories behind the establishment phase and the dynamics lying behind the society. The story provided by Eldem (personal communication, April, 2000) includes a group of pioneering architects who thought that Turkey needed such a society. And they had consulted to Nejat Eczacıbaşı whom they thought was the key person to understand and give support. Thanks to the personal support of Eczacıbaşı Group Director Nejat Eczacıbaşı, the meeting location and secretariat demanded by the society were catered for the project (Eldem, personal communication, April, 2000). General meetings and board meetings were held in Eczacıbaşı Center. However at the time apart of this research was conducted, in the Eczacıbaşı archives review in Levent, Büyükdere Street, no document could be detected on the ordinary general meetings scheduled for every April and board meeting scheduled on a monthly basis. In archive review on ETD, ETD Regulations and photos from one of the meetings could be found (Eczacıbaşı Archive / 9063). The bulletins known to be issued by ETD were not present at this archive.

Eczacıbaşı Group, not only provided the meeting places and the office for ETD, but they also provided support from the marketing department. Bilgin Peremeci, the head of Eczacıbaşı public relations department, supported the ETD executive board in their relation to the members and such. Prof. Önder

⁵ The building was designed by Aydın Boysan who was one of the founding members. Mentioned building was demolished and Kanyon Shopping Mall and Office Building was construct-ed.

⁶ DTGSA are the initials of “Devlet Tatbiki Güzel Sanatlar Akademisi” which is the States Academy of Applied Fine Arts

Küçükerman also tells about the meetings in the Eczacıbaşı Plant (Gezgin, 2003). Küçükerman, a known figure in the scene of industrial design in since the 1970s, was the design consultant of Şişecam - Paşabahçe and a faculty member of the School of Applied Industrial Arts which later led its way to the program of Industrial Product Design in the Mimar Sinan University. Küçükerman puts the story behind the establishment of ETD in a romantic way as if he was the hero behind Nejat Eczacıbaşı's interest in industrial design formed in a sincere chat among them:

Endüstri Tasarımı Derneği with a bunch of entrepreneurs and I was amid the founders. The president was Nejat Eczacıbaşı, vice president was me for long years. Secretary General was Beril Anılanmert (Gezgin, 2003).

Anılanmert told that she was recommended to act as the general secretary of the ETD by her professor at the university; Sadi Diren (personal communication, October 25, 2015). She brought a very different perspective to the story behind the establishment of ETD. She tells that in 1977 there had been very lively discussions at the faculty on industrial design. A group of faculty members visited the Nordic countries including Finland. Main purpose of this trip was making inquiry on design issues related to industry and education. This team who visited the Finnish Association of Designers Ornamo brought some printed material and Anılanmert was asked to translate them to Turkish. Sometime after, Küçükerman shared his insight with the faculty of Fine Arts on the meeting held in India by UNIDO and ICSID in 1979 under the title of "Improving Industrial Design in Developing Countries". In parallel the first design competition of Turkey was organized by Eczacıbaşı Group, was awarded Sadun Ersin. Anılanmert pointed out that it was Nejat Eczacıbaşı who demanded such a society to be established as a platform for the design and industry environment of the time in which a lively discussion started. But after sometime Nejat Eczacıbaşı left his place to Şakir Eczacıbaşı, the art lover person of the family. Anılanmert

says that this was rather a bad decision since Şakir Eczacıbaşı did not have the enthusiasm and vision in merging design with industry as Nejat Eczacıbaşı did (B. Anılanmert, personal communication, October 25, 2015).

Meanwhile Asatekin (personal communication, February, 2006) claims that he learned about ETD activities via the International Council of Societies of Industrial Design (ICSID):

In the summer of 1974, I was on a study tour in Italy, England and Holland. From Holland I travelled to Brussels for one day and during that time I visited ICSID Secretariat and collected ICSID publications. They also informed me that a group of people came from Turkey a short while ago and this group was to set up an industrial design society in Turkey.

This is how Asatekin got the contact details of Adnan Birgi. When he was back about 3 months later, he got in touch with Birgi about the forthcoming association. Birgi manufactured glass medicine bottles for Eczacıbaşı and Asatekin told that Eczacıbaşı's interest in design was inspired of his enterprise. Birgi directed Asatekin to Sağlam Dalaman, the attorney of Eczacıbaşı Group. Dalaman told Asatekin that Nejat Eczacıbaşı aimed to establish a design society and the legal procedures had already been worked on for the last two years. Asatekin was invited to a soon to be held meeting with all concerning parties.

Later on 18 March 1975 ETD regulations scheme and an invitation for 27 March 1975 dated founding board meeting was sent to Asatekin and the Middle East Technical University (METU) Faculty of Architecture in Ankara. METU was the only contributing institution that was not from Istanbul. In addition to METU Faculty of Architecture member Asatekin, Güner Mutaş and Feyyaz Erpi also participated in the meeting (Asatekin, personal communication, February, 2006, and December 14, 2015). Asatekin was afterwards selected to the founding management board and took part in a number of subsequent meetings held on a monthly basis as a founding member and representative of METU.

Altıntaş (personal communication,

April, 2000) claimed that he became a founding member upon the request of Nejat Eczacıbaşı. He was one of the leading founders of the Turkish Graphic Artists Society established in 1968 and he had experience in design societies. Since Altıntaş himself was a graphic designer, he told Nejat Eczacıbaşı that industrial design and graphic design were not the same and he had doubts in being a founding member. Nonetheless Nejat Eczacıbaşı convinced him that they had to approach industrial design in a more holistic way and integration of various field experts was necessary. Claiming that Eczacıbaşı made the very same proposition to Ara Güler too, Altıntaş (personal communication, April, 2000) told that he attended one or two meetings subsequent to the establishment of ETD, but then he did not follow the activities of the association.

In reference to Eldem's statement (personal communication, April, 2000) "...it was not actually Nejat Eczacıbaşı himself who decided to set up the association"; as the founding members' stories put, the motivation behind such a society can be summarized with a symbolic triangle. Eczacıbaşı Group with a vision of design, the stakeholders of the Eczacıbaşı including their submanufacturers and the architects they work with, and academics eager to collaborate with the industry. But Nejat Eczacıbaşı turned the society into a heterogeneous design institution with his personal invitations to people with different backgrounds. Following the year of establishment Asatekin (1979) reported on the society as follows:

...It is possible to claim that Turkey is at a turning point in terms of industrial design. Developing companies are now quite aware of the fact that in order to distinguish their own products from the competitors (both national and international) they have to do 'something' and go beyond copying. Right at this point, it is of importance to enlighten the companies on the existence and significance of industrial design phenomenon. A meaningful step towards this aim has been taken recently with the foundation of the Endüstri Tasarımı Derneği. A number of attempts have been made for the

last four years to set up this association and these attempts were initially commenced by two industrial enterprises then eagerly welcomed by designers and design instructors.

Indeed many of the founding members were, practitioner academics parallel to the academic tradition of the time and they were specialized in a variety of design fields; architecture basically. Eldem (personal communication, April, 2000) bases the reason why association founders were mostly architects on the fact that during that period architects spoke the last word in any place concerning design:

At that time there were architects everywhere since architects were the teachers of not only industrial designers but also city planners and interior designers. As founding members only Turgut Cansever and me had designed a chair (pointing to the chair he is sitting on). I guess Abdurrahman Hancı, too, designed a chair afterwards. Anyway there were no other designers. All I cared about was making ETD an institution that would bring serial production and standardization to Turkey.

Eldem can be seen as a representative of missionary modernist architects of the 1970s as he atomizes his view of design and architecture through the example of a chair, canonical in modernist design history (Turan, 2010).

A majority of founding members were acquainted with Nejat Eczacıbaşı through commission or friendship except Asatekin: Architects of Eczacıbaşı Group buildings, medicine bottle manufacturer Adnan Birgi, graphic designer Altıntaş engaged in graphic design works of Eczacıbaşı. In the end all these motivated names - maybe to find relief for their own problems - united under Eczacıbaşı's invitation to be a member of this society. They all believed in the necessity of design and its institutionalization.

One important discussion topic of the first meeting was the name of the society. A group of architects declared that "dizayn" was the right term to use whilst another group including Küçükerman and Asatekin supported "tasarım" to be in the title. This high tensioned discussion was ended by Nejat Eczacıbaşı and he closed and left

the first meeting right after (Asatekin, personal communication, December 14, 2015). Another typical discussion was lived on the design of the logo. ETD had a logo with specially designed typeface. On the front and back cover of the regulations, below seen logo was printed (Figure 1). Mengü Ertel was asked to propose a variety of alternatives for ETD logo. But he gave up due to neverending criticisms (Asatekin, personal communication, February, 2006). Asatekin thinks the logo used was still resembling Ertel's.

3. Objectives of ETD

It is obvious that the design scene depicted by Eldem above had some points in terms of interior design but there had been a more mature environment in terms of other industries. A closer and brief look at the background of design activities in Turkey in the 1970s and right before would make one understand better the significance of ETD.

In the aftermaths of 27 May 1960 Military Coup, "Devrim (Revolution)" domestic automobile utopian project as the symbol of new era had to be laid aside after some trials. Starting from the end of 1966, Koç Group⁷ launched Anadol as the first domestically manufactured automobile. It was designed by a team of British company Ogle in which Jan Nahum from Koç Group also took part. Manufacture of the one and only automobile STC-16 designed by a Turkish design team dated 1973 was ceased (Demirer and Aydoğan, 2005). Umur Çamaş provided design consultancy to Arçelik at the ends of 1960s and Küçükerman to Paşabahçe at the onset of 1970s. Tubular steel and aluminium profiles first manufactured by Borusan then Profilo have inspired designers as İlhan Koman and Sadi Öziş to establish enterprises in modern furniture. İstanbul Porcelain

factory had an in house design team composed of Turkish ceramic design graduates since the end of 1960s and their products could make their way onto the tables of middle class people together with Sümerbank products in the 1970s. Moreover, Eczacıbaşı not only commissioned Adnan Birgi to design and manufacture medicine bottles but also graphic designers for the packaging and the advertisements.

These are some of the basic and well known design activities that took place in the 1970s. Once these activities are combined with initiatives in ceramics, graphic and textiles industry, the overall situation might be considered even brighter. It can be asserted that intrinsic to the manufacturing systems, design somehow was on the ghost agenda and had to find its way to the fore through new initiatives.

Stipulated by Article 3 in Society Regulations the objective of ETD was identified as

- to enable a boost in Industrial Design profession in Turkey,
- to strengthen the qualities of industrial design in industry and consumer goods,
- to contribute positively to industrial design issues by paying attention to fulfilling societal needs and to use creative power in the solution of environmental problems.

In the 4th Article of the regulations, activities required to fulfill the objectives have been listed as:

- to conduct education, research, surveys; create rewarding systems, organize exhibitions and archive works towards the aim of internalizing and enhancing industrial design among larger circles,
- to establish cooperation with institutions providing industrial design-education,
- to take supportive initiatives that will contribute to the understanding of industrial design in industry,
- to take export-supportive tasks,
- to assist the tourism industry to search and identify forms that reflect natural, cultural and social characteristics of our country,
- to establish harmony and unity between nature and the artificial

⁷ Koç Group is another leading Turkish company acting in the business of commerce and manufacture. Koç was the company to have first inhouse design teams in many of its branches.



Figure 1. Logo of Endüstri Tasarımı Derneği with original typeface design, from ETD Regulations Cover Page, 1979.

world in order to help in solving environmental problems,

- to perform creative activities in the identification of formative qualities of manufactured goods. To put effort in forming coherent unity among the structural and functional relations of products and their physical appearance,
- to provide assistance in creating balance between the technological quality and visual necessities of products,
- to provide assistance to handicrafts entrepreneurs and to lead the way for them to improve their productions in terms of quality and aesthetical values,
- to establish required cooperation in securing consistency among domains of environmental, interior and exterior design,
- to give all kinds of support to improve an active industrial design profession in Turkey, to the ends of ensuring global and international compatibility of aforementioned objectives and activities, ETD becomes a member of International Council of Societies of Industrial Design-ICSID and acts in coordination with national members of this council.

ETD-ICSID relationship having existed in 1974 took place as one of the foreseen objectives in the last clause of Article 4. During the meeting held between in January 1979 under the cooperation of UNIDO and ICSID in India Ahmedabad National Design Institute under the title of "Improving Industrial Design in Developing Countries", "Design in Turkey" titled report of Önder Küçükerman, mingled with Mehmet Asatekin and Önel Akalın was pronounced and published as a meeting report. Later this report was published in 1979 in *Arkitekt* under the signature of Asatekin: "Improving Industrial Design in Turkey".⁸

4. Activities of ETD

Organizing activities is one of the touch points between a society and its members. So, activities were important at two levels in terms of the objectives of the society. One was communicating

with the members and the other was creating an institutional existence in the industry while making one to one personal contacts available. Concerning the activities organized by ETD, Asatekin (1979) reported that a design seminar was to be actualised in 1979 ,together with a public exhibition and newsletters on a monthly basis would be issued. All the members inquired confirmed the release of a few ETD newsletters. Articles from members, news from the world and to be held activities of ETD were announced in the newsletters Küçükerman's article in one of these newsletters, under the title of 'On Industrial Design in Turkey...' included general definitions on industrial design and industrial designer, teamwork and "Turkish Design".⁹ The article presented general introduction for those unfamiliar with particular issues although the newsletter was already mailed to the members. This makes one think that there was still ambiguity and discussion on the state of industrial design and its meaning.

ETD organized visits to some leading firms of the industry such as Manajans and Kelebek. Manajans was established in 1944 by Eli Acıman as Faal Ajans and then changed its title to Manajans. It is the first modern agency of Turkey in creative industries. This first visit coincided with Nejat Eczacıbaşı's objective to bring different realms of design together. Another visit was organized to Kelebek Furniture which was established in 1935 for manufacturing plywood for the aviation industry. Kelebek opened the first modular furniture company of Turkey in Düzce in 1978. Eldem (personal communication, April, 2000) told that the staff was very interested in the visiting team as well as the members of the society. He told that he had shared his own view and experience on mass production of furniture, and noted that the factory at that time had two different production lines but used the same machines which was an obstacle in standardization of products. He told that the team had a discussion on the changes the factory needed in order to manufacture standardized modules of furniture which seemed very interesting to the young industrial design graduates.

⁸ Asatekin (personal communication, December 14, 2015) was informed on the UNIDO / "De-sign in Developing Countries" meeting from Akşit Kayalar who was working in State Planning Organization.

⁹ Later this paper of Küçükerman was republished in 1992 in the first issue of *Tasa...* published by ETMK. The journal did not succeed to be published continuously.

Eldem (personal communication, April, 2000) emphasized that he had a mature understanding of industrial design with his two and a half years of experience in Gio Ponti's design office in Italy. Throughout the interview, Eldem remarked on the misconceptions of mass production and problems they faced with the use low standardized construction materials in the 1970s and 1980s. He emphasized that the mission of ETD was to implement Western positivist mass production systems to the Turkish industry through design.

Küçükerman reported that there were a good number of international speakers and conferences were organized in İstanbul Hilton, tours were planned to industrial enterprises and state-support was also received (Gezgin, 2003).

5. The end of ETD

Regarding the closure of Society in 1984, it was remarked that ETD was established on the base of good will and high motivation of a key group which did not continue (personal communications, Anılanmert, 2015, Asatekin, 2015, Altıntaş, 2000). Altıntaş (personal communication, April, 2000) commented that decline of interest and motivation was the reason for the failure of ETD and he himself was also partially responsible since he did not follow any meetings. Altıntaş also thought that the reason behind the decline of the society must have been Nejat Eczacıbaşı's later formed lack of interest. He added that ETD was established at a time design awareness was not yet in people's minds and necessity of it was not discovered. Since Altıntaş was a graphic designer he emphasized the close relationship between corporate identity studies and industrial design:

As naturally expected people were not then familiar with industrial design that is somehow close to 'corporate identity design' accepted as a branch of graphics. Corporate identity design flourished in Turkey once new companies started to be established, though it was already deeply rooted in West. But still it was ahead of industrial design. People were still unaware of what prod-

uct design meant while ceramic factories had already been involved in it.

While Altıntaş points to the indifferent members, Küçükerman links the decline of ETD directly with the Military Coup, September 12, when societies were either being reorganized under monitor by the police or closed down. Küçükerman reported that though there were no political charges directed against ETD they had attempted to close down the Society due to the general chaotic atmosphere. Asatekin (personal communications, February, 2006, and December 14, 2015) stated that the reasons behind the closing down of the society was multifolded. One important reason was the lack of experience in forming and sustaining such societies; he thought that there had to be members solely dedicated to the societal activities and relationship with the members. None of the members had such dedication. Asatekin does not accept the military coup as the main reason of the end, since the society was not enlivened when the necessary environment both politically and legally was available.

Existence of the society was trivial to even some of the board members and in the last period even general board meetings could no longer be held with the participation of full team (M. Asatekin, 2015). As Anılanmert (2015) and Asatekin (2015) approved in personal communications; Umur Çamaş, Beril Anılanmert, and Mehmet Asatekin were the ones who were very keen on attending the meetings but this did not form a critical mass to sustain the activities and objectives of ETD. It was Asatekin who was the intellectual leader of the board meetings since he was trying to shift the agenda from personal success stories to: what design in developing countries meant, what were the environmental aspects of design, the role of industrial designers etc. (B. Anılanmert, personal communication, October 26, 2015). As mentioned above, Asatekin was the only member to attend from a city other than İstanbul. He was already into industrial design education and was following the agenda of the global de-

sign communities. Asatekin (personal communication, December 14, 2015) himself told that coming to Istanbul on itself was a motivation of his since he felt isolated in Ankara from the design and industry scene of the country.

6. Impact and conclusion

To sum up the life of ETD; earliest initiative to set up the society was commenced in 1974, it was officially founded in 1978, entered into a stage of recession with 1980 Military Coup and closed down in 1984. Though the Society could have been sustained after the 1980 Coup all of the interviewees reported that negligence and lack of motivation among the members were the key reason behind permanent closure.

Thirty six years have passed since Endüstri Tasarımı Derneği was founded in 1978. In this period Turkey - mainly Istanbul centered - gained acceleration in all areas and aspects of design; in terms of practice, education and institutionalization. Turkish design literature has enlarged and enriched accordingly though ETD remained as a silent subject. Establishment of ETD took place in the early Turkish design literature in 1979 not as a main topic but a side subject matter. Next, in literary works on industrial design literature and training in Turkey, it was noted as the earliest professional society (see Asatekin 1979 and 1981, Korkut, 1998). But matters concerning the activities, objectives, success or failure of ETD have been ambiguous. Its role in the history of Turkish Design has been neglected and its impact on institutionalization of design, design education, understanding of design in the industry and any policy in relation to design stayed questionable; and this article dealt with these questions among limited data collected.

One of the significant inputs this society maintained to the Turkish design world of the time was depicting a trustworthy dimension for the stakeholders of design. Asatekin (personal communication, December 14, 2015) explained that the most beneficial ones were the newly graduates and the existence of such a society made the profession more institutionalized in their

eyes. All the newsletters and site visits fortified this trust and ignited the idea of a professional design community free from architects.

Although architects in Turkey did not dominate professional product design practice, they had a strong impact on design education. In the case of ETD, the dominance of architects are felt again but their impact factor did not comprise the architect as an athlete-complet as accepted in the academic fields. The reason behind the accumulation of architects in the founding group was totally different. Nearly all of the founding architects were working for the flagship manufacturers of Turkey owned either by Eczacıbaşı or by Koç Group, and their main practice was designing factories. Their entity in the foundation of ETD can be accepted as Nejat Eczacıbaşı's attempt to form a multifaceted critical mass in which debate over necessity of industrial design could be created.

As various views are analyzed, it can be seen that different groups that advocated the necessity of such a society united under one roof upon the attempts of Nejat Eczacıbaşı. Hence, ETD happened to be primarily a private sector supported organization.

Establishing formal membership to ICSID constituted a high level importance in the objectives of ETD; however on accounts of several administrative and financial problems membership of ETD to ICSID was blocked (Asatekin, 1981). This failure to gain ICSID membership might suggest that there were some administrative problems on the surface since ETD that received financial and operational support of Eczacıbaşı would unlikely be burdened with monetary problems regarding membership.

As supported by Asatekin (personal communication, December 14, 2015) and Anılanmert (personal communication, October 26, 2015), ETD was effective in the idea of design education. It can be argued that ETD even had by-effects on the establishment of an industrial design department at Istanbul Technical University (ITU). A group of professors from ITU were effective in the establishment phase of ETD, including Eldem and Altan Öke. The

reason behind their interest to industrial design was their will towards standardization and design of structural and interior elements. Later, members of this group were part of the academic staff teaching at industrial design at ITU. The pointed relation between industrial design and standardization of interior and structural elements had its reflection on the foundation of industrial product design program at ITU. Traces could be followed in the earliest curriculum (1993-1999) composed by founding academic staff of the program including Nihat Toydemir, Nigan Bayazıt, Eşer Berköz, Filiz Özer, Mete Tapan and Yıldız Sey.

Beside ETD's impact on the design scene of the day and its aftermath; Eczacıbaşı's impact onto institutionalization of design deserves to be mentioned. Eczacıbaşı's support to the design activities in Turkey was present in the earliest foundation on design that is ETD. An early design competition in Turkey "Ceramic Sanitary Equipment Design Competition" was organized under the collaboration of Eczacıbaşı and Or-An. Eczacıbaşı Holding was also the sponsor of the 1st National Congress on Design in 1982 (Bayazıt and Tapan, et al. 1982). Similarly Eczacıbaşı was the main sponsor of the 4th International Conference on "Design and Emotion" organized by Middle East Technical University, Department of Industrial Design in July 2004 in Ankara. The support of Eczacıbaşı Group in art and design scene of Turkey accelerated in the following years leading to the İstanbul Design Biennales organized in 2012 and 2014, and the forthcoming one. Apart from the corporate supports, Nejat Eczacıbaşı's entrepreneurial character and personal interest in the establishment phase of ETD once more deserves to be mentioned. Nejat Eczacıbaşı had close relationship with the monetary foundations of the United States of America. His industrial enterprises including the first modern medicine factory of Turkey were fruits of the support maintained via Marshall Plans. Nourished with both his family background and U.S. originated 'New Deal' policy, he did not considered money making as the ultimate goal but canalized the

wealth he created to social benefits. He is remembered as one of the pioneers for the field of design and industry in Turkey. This paper clarified his association and role within industrial design history in Turkey.

According to Bonsiepe (1999), institutionalization of industrial design began in the 1960s and 1970s and it involved the establishment of design offices and educational centers, and the definition of specific design services. And institutionalization of a profession denotes the process of establishing particular roles, values, norms and modes of behavior among the members of the profession that are communities of educationalists, and policy makers as well as the professionals themselves (Hasdoğan, 2009). In terms of national design history, the foundation of ETD is juxtaposed with the dates put by Bonsiepe while it was a step in creating particular roles, values and norms as put by Hasdoğan. ETD holds vital position by virtue of being the earliest non-governmental organization of the field. In terms of institutionalization. Nonetheless unavailability of documents in Eczacıbaşı archives, particularly for the first two years that it was active, makes it hard to discuss to what extent it served to the objectives declared. The relationship between the state, its policy and ETD stays vague and can be a further research question.

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