

DESIGN CHRONOLOGY TURKEY

CERAMICS



This text is prepared for the

3rd Istanbul Design Biennial

ARE WE HUMAN?

The Design of the Species

2 seconds, 2 days, 2 years, 200 years, 200,000 years

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INTRODUCTION

Ceramics have been an important decorative art in Anatolia since ancient times, spanning all the way to Turkish cultures living in the region from the Medieval Ages to the modern era. This indigenous form of art and design was a key product of the cultures dating back to the Seljuk and Ottoman Empires, who utilized ceramics as housewares and more dramatically as architectural decoration. The artisanal production of ceramics in centers such as İznik, Kütahya and Çanakkale became noteworthy for the sophistication of their production and the originality of their forms. For example, the art of ceramics—which could also be considered design from the modern perspective—practiced in Çanakkale ceramic-making during the 18th and 19th centuries, combined naturalistic motifs with original forms for bowls, pitchers and vases, attesting to the advanced craftsmanship techniques of the time. This artisanal production slowly gave way to industrial ceramic production later in the late 19th and early 20th centuries, creating a dramatic effect on the forms of ceramics in line with the Westernization of Ottoman culture. At the end of the 19th century for example, the *Eser-i İstanbul* brand of ceramics manufactured in a factory in Istanbul produced tableware that stylistically resembled Central European examples but retained the natural motifs typical of traditional Turkish ceramic art. This transformation of ceramics as an industry was what would become an important adaptation of ceramic art and design into modern life in Turkey.

The emergence of modern ceramic design in Turkey in the 20th century was an important cultural and industrial production closely linked to the massive changes in Turkish society that occurred in the Republican Period. The transformation of architectural ceramics, such as ceramic murals, tiles, sanitary ware as well as tableware, into modern design in line with Turkey's emerging modern urban centers and society represented one of the key creative developments of the era. The growing ceramic industry in the mid-20th century in the Republic of Turkey as a key driving force of the nascent industrialization supported and encouraged by successive governments. Likewise, education in ceramic art, design and technology in universities was enhanced to equip ceramic production in Turkey with both the science and aesthetics of Modernism. Many ceramic companies were founded from the 1960s to the 1980s, making ceramics one of Turkey's most important homegrown industries. These companies such as Vitra, Çanakkale Seramik, Gorbun and many others would also invest in art and design for ceramics, especially in the production of architectural tiles, panels and murals that became important and original cultural productions in the latter half of the 20th century. The design identity emerging from the ceramic art of ceramicists like Sadi and Belma Diren, Hamiye Çolakoğlu, Tufan Dağistanlı, Alev Ebuzyiya, Bedri Rahmi Eyüboğlu, Attila Galatalı and Jale Yılmazbaşar would coalesce into a popular art form supported by Turkey's large industrial ceramic producers.

With the onset of globalization in the 1980s, ceramic design and industry in Turkey came to change dramatically in response to market competition. Relinquishing the closed and protectionist economic policies of Turkey dating to the 1970s, from the 1980s onwards the ceramics industry in Turkey (including tile, sanitary ware and tableware manufacturing) expanded to integrate international strategies in marketing, design and technology. As of the 1990s, the ceramics industry began to emphasize design as a key differentiating factor, utilizing local Turkish designers but also working more with international designers in the new era of globalization. The identity for ceramic art and design in Turkey suffered in this new environment, as the connection between local industry and creative culture was severed in favor of adaptation to international competition.

This chronology examines the phases of industrial and artistic ceramic design in Turkey in scope of the various turning points that occur in line with the political, economic, industrial developments in Turkey, as well as in relation to relevant vocational organizing and education in disciplines of arts and design. The chronology has been prepared with a focus on “industrial ceramic design” in line with the development of the industry both in sectors of ceramic tiling and vitreous china and in ceramic and porcelain tableware and ceramic art. Since this chronology is compiled in scope of the Design Biennial, relatively less space is devoted to developments in the field of “ceramic art”



CERAMICS

18th Century

The history of Turkish *çini* (traditional decorative art of glazed ceramic, used both to make tableware and ornaments and also floor and wall tiles; initially named *kaşi* after the city of Kaşan in Iran where it was first made) and ceramic art that holds a very significant place in world art history dates back to the 8th and 9th centuries and the Uyghurs. However, the real radical change begins during the Great Seljuk period and continues with the Anatolian Seljuk Empire. Following the period of *Beyliks* (principalities)—which is rather lackluster in terms of tile making—the art that reaches its prime in the Anatolian Seljuk Empire further advances in the Ottoman period with the great support of the palace. This advancement leads to the emergence of different techniques, colors, and patterns. In the early Ottoman period, there are also İznik ceramics that continue the Seljuk tradition and are used in everyday life. These ceramics are painted blue, turquoise and purple on red clay over transparent underglaze. The patterns are comprised of very diverse vegetal and animal motifs. Late 15th and early 16th century is considered the beginning of a new era for Ottoman *çini* art. The first technique that is developed in this period is the white-blue technique. The most distinct characteristic of this technique, which is used until the mid-1600s, is that it is produced from hard and white clay. The influence of 15th century Ming porcelains can be readily observed in the patterns of the blue-white technique. The patterns made by Ottoman palace painters are applied and cooked in İznik workshops. In this period, tile production remains secondary to tableware production. The tiles that are produced are often in hexagon forms. We see these *çini* works in Istanbul Topkapı Palace. As of the second half of the 16th century, *çini* are produced with the red underglaze technique. Their production site is once again İznik. In the era of Sultan Suleiman the Magnificent—the most glorious period of the Ottoman Empire—this traditional art form is now aptly used in architecture. With chief architect Sinan choosing to use *çini* in the most majestic buildings of the time, tile production surpasses tableware production. In the second half of the 16th century, there are 600 artists working for the palace. Forty five of these are designers and painters. The designs of the *çini* that will be used in the buildings are creations that emerge from the collaborations of the architects and artists. *Çini* that have high quartz content are manufactured with the technique of the 16th century, and these tiles are used as a decorative building element in modern architecture. Tile and tableware production, both of which continue in this manner until mid-17th century, lose their quality in the latter half of the 17th century due to the economic strains the Ottoman State experiences. Colors digress from their traditional qualities;

patterns become sloppy. Now manufacturing products only for customers outside the palace, İznik workshops delay the orders from the palace. During the decline of the Ottoman Empire, the palace withdrawing both its artistic and financial support marks the beginning of the end for ceramics production in İznik. The production gradually loses its quality, its areas of use become more and more limited, and becomes unable to compete with imported products. The failing economy of the country causes a decrease in orders, resulting in the closure of workshops, and in the 18th century, production in İznik comes to an end completely.

With the decline of the workshops in İznik, *çini* begin to be occasionally ordered also from Kütahya, which has been considered a ceramics production center since the Phrygians and been active in this field since the 14th century. In addition to differences in clay, stylistic differences are also striking in Kütahya ceramics. Besides tiles, the ceramics produced in the same periods are also different from İznik ceramics both in terms of form and use of color. Kütahya ceramics employ white clay and underglaze technique. In the 18th century, in addition to green, cobalt, turquoise and red, colors such as yellow and purple are also used in Kütahya ceramics. Stylized vegetal motifs, human and animal figures and religious subjects are depicted in these white or cream ceramics with white undercoats and often transparent glaze. The forms produced are small plates, cups, flasks, rose water sprinklers, surface tiles and pendant balls. Impressively elegant not just in terms of color and design but also form, the Kütahya *çini* and ceramic style is considered to be the last original style created by the Turkish ceramic art. There is also a stagnancy in Kütahya in the first half of the 19th century. Even though production experiences a revival in the second half of the 19th century and early 1900s, it cannot attain its own identity.

With the closure of İznik workshops, in addition to Kütahya, an alternative ceramics center is founded in Eğrikapı, Istanbul—at the Tekfur Palace, where the world famous Spoonmaker's Diamond was found in the dumpster in 1699—in early 18th century with the initiative of Nevşehirli Damat İbrahim Pasha. In 1718, four masters are summoned from İznik to Istanbul with the necessary materials and production is done in the kiln built inside the Tekfur Palace until the 1750s. The tableware and *çini* produced in this manufacturing shop located at the historical Tekfur Palace used as a ceramics workshop do not meet the quality of İznik. Ceramic production here lasts 30-40 years. As of the 1830s, it is turned into a glass bottle manufacturing shop. In the 20th century, it loses all its functions as a production space and falls to ruins.

19th CENTURY

1839 TURKISH CERAMICS IN THE TANZİMAT (REFORM) ERA

As we come to the 19th century, both due to the gradual decrease in building competence and the decline in quality in terms of clay and ornamentation, Kütahya *çini*-making also begins to wane, and is almost entirely wiped out at the end of the century. Meanwhile, Çanakkale ceramics, the production of which is almost non-existent today, bring great innovations to Turkish ceramic art in this period both in terms of style and also pattern and color. Çanakkale ceramics of coarse red and rarely beige clay decorated with underglaze technique are distinguished by their interesting patterns. From late 17th century until the first quarter of the 20th century, they present various original examples with their approach to form and glazing, which differ considerably from İznik and Kütahya ceramics. Another important quality of Çanakkale ceramics is the variety of products. The very diverse ceramics include jars, pitchers, jugs, vases, sugar bowls, plant pots, grills, bowls, pots, plates, flasks, chandeliers, cups, lamps, inkpots, teapots, and decorative animal or human shaped products. The diversity of form also manifests itself in coloring and glazing. While one can find monochrome glazed examples, it is also possible to see polychrome ones done with effusion. In some cases, overglazed gilded decorations are salient. Some late examples include variegated colors. In the Ottoman Period, most notably in İznik, Kütahya and Çanakkale, numerous ceramic products such as architectural ornaments, decorative products, and tableware are made particularly with the influence of Islam. With the Republic, Turkish ceramic art enters a brand new phase and continues its development merging the knowledge and skills accumulated from both ancient Anatolian civilizations and the Turkish-Islamic tradition. The Çanakkale ceramics of the second half of the 19th century and early 20th century depict insipid and exaggerated patterns. As of the 19th century, Westernization movements and the changes in the eating and table habits of the country, particularly of the palace circle, lead to the use of porcelain tableware. The fact that porcelain's raw material kaolin ores begin to be extracted around the same time in the Ottoman land speeds up the transition to the production of porcelain. From early 18th century onward, porcelain manufacturing begins in small workshops located in Istanbul's districts like Galata, Beykoz, Eyüp and Balat. The stamp "Alimzade Ömer Effendi" is found under some of these porcelains, which are produced in limited numbers and not of high quality. It is also known that Ömer Effendi sells these products at his shop in Mahmutpaşa.

1845 BEYKOZ FABRİKA-İ HÜMAYUN AND ESER-İ İSTANBUL (BEYKOZ IMPERIAL FACTORY AND WORK OF ISTANBUL)

Sultan Abdülmecid (reign: 1839-1861) orders the establishment of the first porcelain factory in 1845 for the production of better quality porcelain, where people who work in the small workshops around Eyüp, Balat, and Beykoz come together. Located at the İncirli Village near Beykoz, this small factory is opened by Ahmed Fethi Pasha. The production of wall *çini*, plates, pitchers, deep or lidded glasses bearing the stamp *Eser-i İstanbul* (Work of Istanbul) begins at this site. These works are adorned with floral and vegetal motifs reflecting the Ottoman taste. Original, considerably high quality products for Ottoman predilection, bearing the stamp of *Eser-i İstanbul* and taking after European porcelains are created here. This factory, established with Western technology is considered to be the first real porcelain factory in Istanbul. However, the factory closes down in the 1870s due to financial difficulties. During the time it remains operational, masters and artists are brought from the most important factories of Europe like Meissen, and a group of people including high level state administrators receive porcelain making trainings at this factory in the evenings, producing their own works. These products, which bear the stamp *Eser-i İstanbul*, manufactured at the factory that remains in service for almost 30 years until the death of its owner, find their place in world fairs throughout the 19th century on a regular basis starting with the Great Exhibition in London in 1851, becoming an Istanbul brand.

1891 YILDIZ PORCELAIN AND YILDIZ ÇİNİ FACTORY

Sultan Abdülhamid II wants a new porcelain workshop to be established in the garden of the Yıldız Palace in order to revive Turkish *çini* art and give it a new direction and momentum, and thus the Yıldız Çini Fabrika-i Hümayunu (Yıldız Imperial Çini Factory) is founded. The factory is a telling manifestation of the idea of industrialization that is aspired to in the Empire in this period. All the advanced technology of the factory, all sorts of material and molds are brought from the Sevres and Limoges factories in France; artists arriving again from the same factories work with *çini* masters and manufacturing engineers. Later, under the management of manufacturing director Pierre Tharet, production with local kaolin is initiated for the first time. The products manufactured in this period have the stamp *Türk toprağı* (Turkish soil) under them. All the objects produced at the Yıldız Imperial Çini Factory have the crescent-star as the original stamp. The crescent-star stamped porcelain



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1 - ESER-İ İSTANBUL (WORK OF ISTANBUL), 19th Century
Porcelain sugar bowl
Source: Topkapı Palace Museum Archive, Inventory No: 34/645

2 - YILDIZ PORSELEN (YILDIZ PORCELAIN) VASE, 1907
Made by Halid Naci, chief painter of Yıldız Porcelain and *Çini*
Factory, using overglazing technique.
Source: Topkapı Palace Museum Archive, Inventory No: 34/73

are manufactured both to meet the need of the palace and present exquisite gifts to foreign ambassadors and sovereigns. The founding year of the factory and the production year of the object are inscribed under the stamp. Some works also include the name of the artist. The objects of various sizes and shapes manufactured at the factory depict picturesque nature and countryside landscapes, forest landscapes, various views of Istanbul, figurative and vegetal ornamentations, architectural depictions. Some bear the Ottoman coat of arms, and the initials and monogram of the Sultan.

The factory, which launches production with extremely decorative pieces at the very outset, is damaged in the 1894 earthquake; the same year it is rebuilt by Italian architect Raimondo d'Aronco. It is closed down when Abdülhamid II is dethroned in 1909. Even though production is relaunched in 1911, due to the need during the First World War (1914-1918), it mainly manufactures petticoat porcelain insulators for telegraph and telephones insulators. The factory is closed down once again in 1920. Initiatives begin for the reopening of the factory in 1957 and it is transferred to Sümerbank in 1959 for restoration and reestablishment. Its new name becomes Sümerbank Yıldız Porselen Sanayi-i Müessesesi (Sümerbank Yıldız Porcelain Industry Enterprise). While research on traditional İznik *çini* is conducted on the one hand, new products are designed and manufactured for everyday use on the other. As a symbol of the change Sümerbank initiates between 1985 and 1994, old collection pieces are produced under an Ottoman figures series. After privatization, the factory is transferred to the Grand National Assembly of Turkey Directorate of National Palaces in 1994. Since that date, it has been used as a museum-factory and continues production.

20th Century

1923 İZMİR ECONOMIC CONGRESS

The First Economic Congress (February 17 – March 4, 1923) is a congress where the economic problems of the new Turkey fresh out of the Independence War is discussed with 1135 delegates who convene at the Banka-Han building in İzmir. The administrative body of the country at the time has envisioned political and economic independence as a principle following the victory of the Independence War. Even though in this era the primary concern of the parliament is to save the country from occupation, the congress organized by the Ministry of Economy is a meeting where the opinions of all types of vocational organizations are taken in order to determine the course of economic policies to be adopted

to attain this aspired goal of economic independence. The outcome of the İzmir Economic Congress deliberations, decisions, and Atatürk's speeches indicates that the Republic of Turkey will also include private initiatives and foreign capital in its development strategy.

1927 SANAYİİ TEŞVİK KANUNU (LAW FOR THE ENCOURAGEMENT OF INDUSTRY)

The enacted law foresees very significant tax immunities, custom tax deductions, government subsidies, and marketing expediences for industrialists, and land opportunities for emerging businesses. Initially sugar, cement, textile, weaving, motor, airplane assembly, rebar, *rakı*, ethyl alcohol, and lumber factories are founded.

1929 PROTECTIVE TARIFF WALLS ARE ENACTED

It is aimed to protect local industry from foreign competition via high custom tariffs and facilitate its growth and ensure import substitution in basic consumer and intermediate goods. The prices that drop due to the worldwide economic depression drive the Turkish economy, which exports raw material and food products, to an even worse position. Under these conditions, reaction begins to stir among the society and administrators against the "liberal" economy, which is deemed insufficient for the development of the country. In this atmosphere, the concept of "statism" is accepted in 1931 as one of the six core principles of CHP (Republican People's Party). Thus, with this "mixed economy" approach devised by taking into consideration national interests, the state aims to assume responsibilities and intervene in spheres where private initiative fails.

1929 CERAMICS STUDIO AT THE ACADEMY OF FINE ARTS

The lack of institutions that offer ceramics education and train artists and technicians lasts until 1929. İsmail Hakkı Oygur, Hakkı İzet and Vedat Ömer Ar are among the first artists from Turkey who are sent abroad for ceramics education. İsmail Hakkı Oygur opens a ceramics exhibition in Paris in 1928. He thus becomes the first Turkish ceramic artist to open an exhibition abroad. Furthermore, in this era bereft of exhibition venues, Oygur opens a private art gallery in Istanbul, creating a space for many artists to open solo exhibitions. Oygur is the first ceramic artist to be trained abroad and he spearheads the promotion of Turkish ceramic art internationally through his ceramic works, educational efforts and organizational-administrative initiatives. Oygur also designs the Etibank Pavilion at the 1937 Domestic

Products Exhibition and 1938 İzmir Fair. During the transition from the Imperial School of Fine Arts to the Academy of Fine Arts, artist and administrator Namık İsmail has also incorporated the Department of Decorative Arts into the Academy, in addition to departments of Architecture, Painting and Sculpture. Namık İsmail, President of the State Academy of Fine Arts, appoints ceramic artist İsmail Hakkı Oygur to establish a *çini* and ceramics studio at the Academy. Under the leadership of Oygur and with the approval of the Minister of Education of the time, Mustafa Necati, the ceramics studio is established at the Academy of Fine Arts. Hakkı İzet serves as the director of the Istanbul Applied School of Fine Arts Ceramics Studio. The first ceramics courses begin to be taught at this studio. This school, which is established to train ceramic makers to work in various branches of industry, will remain in service for many years. Hakkı İzet is also the founder of Ankara Chemistry Art Institute, Ceramics Studio. The fact that there is the opportunity to work with the material and the kiln at the studio free of charge encourages many young people to pursue this field. In later years, another ceramics studio is opened at Gazi Training Institute in Ankara.

1933 STATE INDUSTRY OFFICE AND SÜMERBANK

The State Industry Office is founded in 1932 and in 1933 the Law on the Establishment of Sümerbank is adopted. As the first public economic enterprise, Sümerbank becomes the locomotive of development. It is to establish and manage factories, and prepare the projects of other state-owned industrial institutions. With the mobilization for national development, the goal in the founding years of the Republic is to maximize the productive use of local raw materials. It is aimed to provide widespread employment opportunities and minimize economic dependency on Western countries through the local industry that uses local materials with the policies referred to as "Industry Sowing". Sümerbank initiating ceramic industry surveys and projects spanning Istanbul and Kütahya in scope of its industrial planning in 1933 lays the foundation of the developments in the field of ceramic art and industry in Turkey.

1934 THE FIRST FIVE YEAR INDUSTRIAL PLAN

The nationalization of foreign enterprises gains momentum and continues at an increasing pace during the implementation period of the plan. Between 1938 and 1944, around 20 foreign enterprises, including the railways, are nationalized with compensation. One of the factories planned to be established in scope of the First Five Year Industrial Plan which is considered the very

first development plan is a porcelain factory. To this end, experts are brought from Europe to conduct raw material research, and students are sent abroad to study ceramics. Professor Weber is commissioned to establish a ceramics department under Istanbul Academy of Fine Arts in the 1928-1929 academic year but these efforts remain fruitless. With the outbreak of the Second World War, the ceramic industry cannot surpass Kütahya *çini* making, which employs handbuilding techniques.

1936 İZMİR INTERNATIONAL FAIR

The origin of the İzmir International Fair dates back to the İzmir Economic Congress convened in İzmir by the order of Mustafa Kemal Pasha on February 17, 1923 when the Republic was yet to be proclaimed. A commercial products exhibition is held concurrently with the Economic Congress. After the 1927 and 1928 exhibitions, the İzmir September 9 Fair, as it was then named, is opened in 1935 by the Minister of Economy of the period, Celal Bayar. Visited by 311,000 people, this fair becomes the precursor of the international fairs organized today. The sod-turning ceremony for the fair premises is held on January 1, 1936 at its present-day location where the old neighborhoods were burned to cinders in the 1922 İzmir Fire and merely a hole of filth and misery right at the heart of the city was left in the years that followed. The 1937 İzmir International Fair is organized with much greater enthusiasm compared to previous years. 104 foreign companies and 424 local enterprises are represented in the fair. İzmir International Fair can only be organized "on a local scale" in 1944, 1945 and 1946 due to the Second World War. International fairs are resumed as of 1947 and continue on a regular basis, gaining more significance with each passing year. As for the ceramic products industry, Eczacıbaşı Seramik Fabrikaları (Eczacıbaşı Ceramic Factories, Inc.) attaches great importance to this fair, and participates every year from 1964 until the 1980s with its original exhibition stand designs.

1938 SÜMERBANK COMMISSIONED TO PREPARE A PLANNING REPORT ON ESTABLISHING A CERAMIC INDUSTRY FOR TURKEY

With the goal of utilizing the abundance of mineral resources in Anatolia, the Ministry of Economy (presently Ministry of Science, Industry, and Technology) includes the ceramic sector amongst those industries to be subsidized by government funding. The same year, the Ministry commissions Sümerbank to prepare a report on establishing a ceramic industry in Turkey. The report on the subject is presented by the Hungarian expert Sulezer.



DR. NEJAT FERİT KİMYA FABRİKASI (DR. NEJAT FERİT CHEMISTRY FACTORY)

During the scarcity days of the Second World War when bread and pasta were distributed by ration cards, numerous goods become unavailable, since imports are cut off. These include coffee cups and saucers. Nejat Eczabaşı decides to make use of the plot, building and infrastructure at Kartal, which is formerly an okra field and later

becomes the Vitra factory, in the field of cup production. The first production of ceramic cups is undertaken in this small workshop in the photograph with eight workers and a small but modern kiln. Source: Eczacıbaşı Holding Archive

1939 THE SECOND FIVE YEAR INDUSTRIAL PLAN

The second plan foresees the establishment of textile, mining, paper, ceramics and chemical industries by the state. Not all the projected endeavors can be accomplished, owing partly to the worldwide economic depression. Turkey has refused to enter the war. State investments in industry continue during and right after the war, throughout the years of national mobilization marked by economic distress. In the 1940s, textile, mining, chemical, cement, and sugar plants are established in Turkey. When the apprehension of the Second World War fades, objections against the government upsurge due to the rapidly rising inflation caused by economic recession and the unavailability of products on the market. The economic policies of the government are subject to criticism; trade circles oppose the Wealth Tax that becomes effective in 1942. Rising industrialists are against the Republican People's Party's statist inclinations and state control, and hanker for a liberal economy. Turkey is now on the brink of the transition to a multi-party system. Determined to introduce Turkey's economy to the outside world and pledging to address these hankering in its party program, Democrat Party (DP) is established in 1946 and liberal economic tendencies increase.

1940s-1950s THE EMERGENCE OF MODERN CERAMIC ART IN TURKEY

Modern artists in Turkey are influenced by artists such as Pablo Picasso, Joan Miró, and Marc Chagall and the CoBrA group, who are searching for new materials beyond the canvas for artistic representation. Artists like Bedri Rahmi Eyüboğlu, Sadi Diren, Hamiye Çolakoğlu, Füreyâ Koral, Erdoğan Ersen, Attila Galatalı, Alev Ebuzziya and Jale Yılmazbaşar become interested in handcrafts like ceramics as a form of art.

1942 ECZACIBAŞI CERAMIC FACTORY

The workshop established by Nejat Eczacıbaşı under the name Dr. Nejat Ferit Kimya Fabrikası (Dr. Nejat Ferit Chemical Plant) begins production with eight workers in Kartal. In 1942, in the days of scarcity during the Second World War, Eczacıbaşı renounces the electrolysis initiative he had embarked on with the army's encouragement upon hearing the news that Eftim Pastellas who owns two glassware shops in Beyoğlu intends to start manufacturing ceramic coffee cups, and considers investing the plot, building and facilities of Dr. Nejat Ferit Chemical Plant in the field of ceramics. They meet with Pastellas and agree to partner up: Pastellas brings his knowledge and marketing prospects to the table, while Eczacıbaşı is to provide land and equipment.

Thus, coffee and tea cup manufacturing begins on the premises in Kartal, and the partnership between the two businessmen lasts until 1951, when Pastellas moves to France. Ceramic plates, coffee and tea cups are produced in the manufactory alongside various components used in the electrical industry, such as petticoat porcelain insulators, sockets and switches. The first plant continues to produce tableware and tabletop accessories with an added kiln in 1946. When the second plant comes into service in 1958, vitreous china sanitary ware production is also launched.

1943 CERAMIC MURALS OF BEDRİ RAHMİ EYÜBOĞLU

The famous Turkish artist Bedri Rahmi Eyüboğlu creates a mural for the Lido Swimming Pool in Ortaköy, Istanbul. Eyüboğlu's tile panel designs and his other artwork, along with his collaborative efforts with modernist Turkish architects—such as Abdurrahman Hancı (1959, NATO Building interior, Paris) and Utarit İzgi, Muhlis Türkmen, Hamdi Şensoy, and İlhan Türegün (Turkish Pavilion, Expo 1958 Brussels) play a leading role in the increased presence of art in modern architectural spaces and stronger cooperation between architects and artists. Eyüboğlu uses stones, mosaics, and glass as well as ceramics in his works.

1950s

1950 MARSHALL PLAN, SINAİ KALKINMA BANKASI (INDUSTRIAL DEVELOPMENT BANK) AND NEW ENTREPRENEURS

After the single-party era comes to an end in Turkey, liberal economic policies become promote industrial development. The Marshall Plan aid offered by the United States government to Turkey in the aftermath of the Second World War as part of a plan to stimulate the European economy, along with long-term loans given to private investments by the Turkish state, have a positive effect on the development of the private sector. Industrial Development Bank of Turkey is established in 1950 with the objective of supporting private investment in industry. The following year, architect Rebiî Gorbun, who cultivates and advances his keen interest in ceramics in a professional direction, starts to produce ceramic objects with the kiln he sets up in the garden of his house in Mecidiyeköy. By the end of the 1950s, individual entrepreneurs like Nejat Eczacıbaşı and İbrahim Bodur become important actors in the ceramics sector.

1951 CERAMIC ART EXHIBITION BY FÜREYA KORAL

After her first exhibition in Paris, Füreya Koral holds her first ceramics exhibition in Turkey at Maya Art Gallery in Istanbul. The same year, she opens the first private ceramics studio of the country at her home. Koral's studio becomes an important center for ceramic art with many young ceramic artists training there.

1952 CERAMICS DEPARTMENT OPENS IN ANKARA EMPHASIZING THE TECHNICAL DEVELOPMENT OF THE INDUSTRY

The Ministry of Education appoints Hakkı İzet, who taught at Gazi Teachers' College and the Education Institute, to set-up the Ceramics Department of Ankara Chemistry Technical College.

1953-1957 EXPERTS AND KNOW-HOW FROM ABROAD, AND ENHANCEMENT OF THE FACILITIES

Nejat Eczacıbaşı appoints Austrian Hermann Breuer as the technical manager of the factory responsible for clay and kilns. As there are no companies in Turkey from which readymade raw material can be ordered and acquired like those in his homeland, Breuer, alongside being manager and modeler, also takes it upon himself to travel around Anatolia and find suitable raw materials. During the fieldwork conducted in a team, first a mining license and then a business license is obtained for locations that are found favorable based on the color of the earth. The clay is extracted, filtered, refined, ground, and washed so as to prepare the raw material. Breuer finds clay sites in Avanos on the one hand, and manufactures diverse products addressing the market demand, assembles a new team for ceramic sanitary ware, and trains modelers on the other. He also brings models from Austria for wine glasses and tea sets, candlesticks and eggcups. An enhancement of the Kartal ceramic plant is planned for 1957. Taking into account that Çanakkale Seramik (Çanakkale Ceramics) plans to manufacture tiles, and also considering the increasing need for housing, it is decided that ceramic sanitary ware will be produced in the renewed plant.

1957 ÇANAKKALE SERAMİK (ÇANAKKALE CERAMICS)

Preliminary surveys and research for the ceramic industry are initiated in 1952. In 1956, industrialist İbrahim Bodur makes a deal to import ceramic production equipment from the Czech company Technoeksport. Çanakkale Seramik Fabrikaları

Ltd. (Çanakkale Ceramic Factories, Ltd.) is established in 1955, and Prime Minister Adnan Menderes breaks ground for the factory in Çanakkale with the investment of 47 shareholders in 1957. Initially a limited company, Çanakkale Seramik becomes incorporated on December 31, 1957 with family members, employees, local distributors and locals themselves buying shares, and thus becomes the first public company in Turkey. The company, which has 750 shareholders at the time of its incorporation, is currently a public company with 1200 shareholders. The factory manufactures the first local floor and wall tiles in 1959. Çanakkale Seramik, which makes the first ceramics export from Turkey in 1962, becomes one of the first exporters to attract foreign currency into the country through industrial products. In 1960, the company produces low and high voltage insulators.

1957 THE MINISTRY OF INDUSTRY AND TECHNOLOGY, AND THE APPLIED SCHOOL OF FINE ARTS IN ISTANBUL

The Applied School of Fine Arts (TGSYO) is established in 1957, the same year that the Ministry of Industry and Technology is founded. In addition to decorative painting, ceramics, and textile arts departments, the school also offers education in furniture design and interior design. TGSYO is incorporated into Marmara University in 1982.

1958 DR. NEJAT ECZACIBAŞI SERAMİK FABRİKALARI AŞ (DR. NEJAT ECZACIBAŞI CERAMIC FACTORIES, INC.)

In 1958, Dr. Nejat Ferit Chemical Plant is incorporated and renamed Dr. Nejat F. Eczacıbaşı Seramik Fabrikaları AŞ. The aim of "producing, selling and exporting all kinds of finished and semi-finished ceramic and porcelain goods", which is stated as one of the objectives in the company's articles of association, can only be accomplished for ceramics. Since the rising need for housing leads to an increase in the demand for ceramic sanitary ware and compels a shift in focus to production in this field, the company abandons investment in porcelain tableware. The factory premises expand to 150,000 square meters. New tunnel-kilns produced in Germany measure 75 meters in length. With the clay preparation and molding machinery bought from the German company Netzsch, as well as the know-how, and the imported technology, an important step is taken in the second plant opened in Kartal in 1958: in addition to mass-produced ceramic plates and teapots, ceramic sanitary ware is manufactured. First, the molds for washbasins, kitchen sinks and water closet bowls are prepared and go into



1



2

THE FIRST SINKS AND ATATÜRK BUSTS MANUFACTURED AT THE DR. NEJAT ECZACIBAŞI CERAMIC FACTORIES

1 - Austrian technical manager Hermann Breuer signing the first sink they manufacture at the opening of the Second Plant.

2 - Nejat Eczacıbaşı is showing the porcelain Atatürk busts distributed to schools to the third President Celal Bayar and Prime Minister Adnan Menderes during the opening ceremony of the plant.

Source: Eczacıbaşı Holding Archive

production through the endeavors of a German manager and a French modeler. The third President Celal Bayar, and Prime Minister Adnan Menderes who endorses private initiatives as well as several members of the press attend the opening of the second plant. The factory manufactures tableware, sanitary ware, decorative indoor and outdoor tiles for buildings, *çini* works, and porcelain Atatürk busts to be distributed to schools. After a while, the company decides not to compete in the tile industry, and tile production is terminated.

1958 GORBON SERAMİK (GORBON CERAMICS)

Rebii Gorbon opens his first factory Gorbon Seramik in Gültepe, Istanbul. A look into the Turkish ceramic industry at the time of the factory's establishment reveals serious problems, particularly the lack of building material production. Ceramic factories, which are very few in number, are only capable of producing ceramic tiles and sinks in limited sizes and colors. As for imported goods, they are even more problematic due to high foreign exchange rates. Local production is of critical importance for the market which shrinks following the devaluation in 1958. Focusing more on ceramic tableware and miscellaneous ceramic objects in the first five years of its operation, Gorbon starts to manufacture ceramic tiles in 1963 with the subsidy granted by the Turkey Industrial Development Bank owing to the existing need in that period. Closely following the architectural movements, building designs and popular trends of the period, the company produces floor and wall tiles and original wall panels for several buildings in Istanbul, also occasionally undertaking their design processes. With Aziz Gorbon, son of Rebii Gorbon, taking over the business in 1985, the company abandons the production of tiles but continues to produce tableware.

1960s

1960 COUP D'ÉTAT AND TÜRK SERAMİK SANATÇILARI DERNEĞİ (CERAMIC ARTISTS ASSOCIATION OF TURKEY)

A military coup takes place on May 27, 1960. The following day, Cemal Gürsel is appointed as leader of the coup; shortly afterwards a National Unity Committee is established and a provisional constitution is promulgated. During those tumultuous times, Ceramic Artists Association of Turkey, spearheaded by Nejat Eczacıbaşı, is founded by faculty members of the Academy of Fine Arts and noted ceramic artists. Eczacıbaşı's laboratory located at Mumhane (Karaköy, Istanbul) in the Galata neighborhood is transformed into

Eczacıbaşı Sanat Atölyeleri (Eczacıbaşı Art Studios). Artists like Alev Ebuzziya, Alev İlkin, Ali Teoman Germener, Candeğer Furtun, Cevdet Altuğ, Erdoğan Ersen, Melike Abasıyanık, Nasip İyem and Tüzüm Kızılcan work in these studios. In addition to workshops and vocational courses for young people, competitions and exhibitions are organized here. While the vocational courses train talented young people to work in the field of ceramics, the competitions organized with the guidance of figures like Muhsin Demironat, Füreyâ Koral and Mediha Akarsu stimulate interest in ceramics. It is with such a competition that Attila Galatalı is introduced to the world of ceramic art. Beyoğlu Kız Sanat Enstitüsü Galerisi (Beyoğlu Girls' Art Institute Gallery) is rented to exhibit the works, and a competition is launched. The exhibition features tableware and tabletop accessories, as well as experimental works in sanitary ware, such as portable, collapsible toilets. After the competition and exhibition held in 1961, the studio is shut down. Since 1997, various ceramic artists have been conducting similar activities through the facilities offered by Vitra Seramik Sanat Atölyesi (Vitra Ceramic Arts Studio).

1961 CERAMICS WALL MURALS AT THE TAYLAN CERAMICS WORKSHOP

Taylan Ceramics Workshop in Ortaköy, Istanbul, becomes a prominent center for wall panel production, thanks to the works created by artists Erdoğan Ersen, Tüzüm Kızılcan, Cevdet Altuğ, Ferhat Taylan, and Attila Galatalı.

1961 THE STATE ENTERS THE CERAMIC INDUSTRY

Yıldız Porselen (Yıldız Porcelain) is transferred to Sümerbank in 1959. In 1960, Sümerbank and Emlak Bankası (The Real Estate Bank) join to form Porselen ve Çini Fabrikaları Limited Şirketi (Porcelain and Çini Factories Limited Company) in order to operate the ceramic factories which are to be established in Bozüyük and Yarımca. The factories can only start production in 1966-1967, due to the coup d'état of May 27. As part of Sümerbank Şirketleri (Sümerbank Companies), Istanbul Yıldız Porselen Fabrikası (Istanbul Yıldız Porcelain Factory) goes into service in 1961 to manufacture giftware, with a capacity of 400 tons. Later on, in 1963, Istanbul Porselen (Istanbul Porcelain) starts manufacturing tableware. Bozüyük Seramik (Bozüyük Ceramics) starts business with ceramic tile production in 1967, and Yarımca Seramik (Yarımca Ceramics) with porcelain tableware, insulator, and sanitary ware production in 1968. With the growth of production in the 1970s, local goods manufactured by state-led or private enterprises supplant imported goods during this period of import substitution.



**THE ECZACIBAŞI STAND AT THE İZMİR INTERNATIONAL FAIR,
1964**
China sets, wall tiles and the first ceramic sanitary ware bathroom
set "Akdeniz" at the modernist stand of Eczacıbaşı.
Source: Eczacıbaşı Holding Archive

1962 TURKISH CERAMIC ARTISTS EXHIBITED IN INTERNATIONAL EXHIBITION IN PRAGUE

Turkish ceramic artists are invited to participate in the International Exhibition of Contemporary Ceramics in Prague, Czechoslovakia in 1962. With the support of the Turkish government, 76 ceramics by artists such as Tüzüm Kızılcın, Attila Galatalı, Ayfer Karamani, Hakkı İzet, Hakkı Karayığitoğlu, Ferhan Taylan, Alev İlker, Güner Yüksel ve Melike Abasıyanık are sent to the exhibition, and later exhibited at the Ankara Fine Arts Gallery.

1963 THE FIRST FIVE YEAR DEVELOPMENT PLAN (1963-1967) AND ISTANBUL PORSELEN

The First Five Year Development Plan is drafted by the State Planning Organization, and ratified by the parliament. The execution of the development plan is entrusted with Sümerbank. Sümerbank starts producing tableware and tabletop accessories with the brand Istanbul Porselen. As a joint investment of İş Bank and Şişecam, Istanbul Porselen commences production in the 1960s. It closes down in the early 1990s, by which time it has a manufacturing capacity of 10 tons per day. Later, its equipment is bought by Porland Porselen (Porland Porcelain). Istanbul Porselen's exquisite gilded tea sets, courtly fruit serving dishes, and cutlery and crockery created by Turkish designers over the course of many years are procured by museums or auction houses, and sold at the Yıldız Çini Store at the Yıldız Palace in order to deplete the remaining stocks.

1964-1968 TRANSITION FROM HANDICRAFTS TO AUTHENTIC INDUSTRIAL DESIGN: THE BRAND VITRA, AND VITRA PAVILION AT THE İZMİR FAIR

Between 1958 and 1963, cast ceramic teapots are produced at the Eczacıbaşı Ceramic Factory in Kartal. This facility called the 1st Plant is managed by Burhan Toprak, a faculty member at the Academy of Fine Arts. In the decoration department adjacent to the casting facility, the plates and accessories unmolded by women workers are first burnished, and then fired in kilns. In the ornamentation department right next to the building, the accessories are painted and dyed, the products are adorned. The second floor features decorative wall plates ornamented with Turkish motifs, catering mainly to foreign markets. Products like oil lamps and vases are also designed and manufactured here through studies of historical artifacts. Each plate decoration is completed over the course of approximately five to 30 days, depending on the motif used. These works, which are not mass produced,

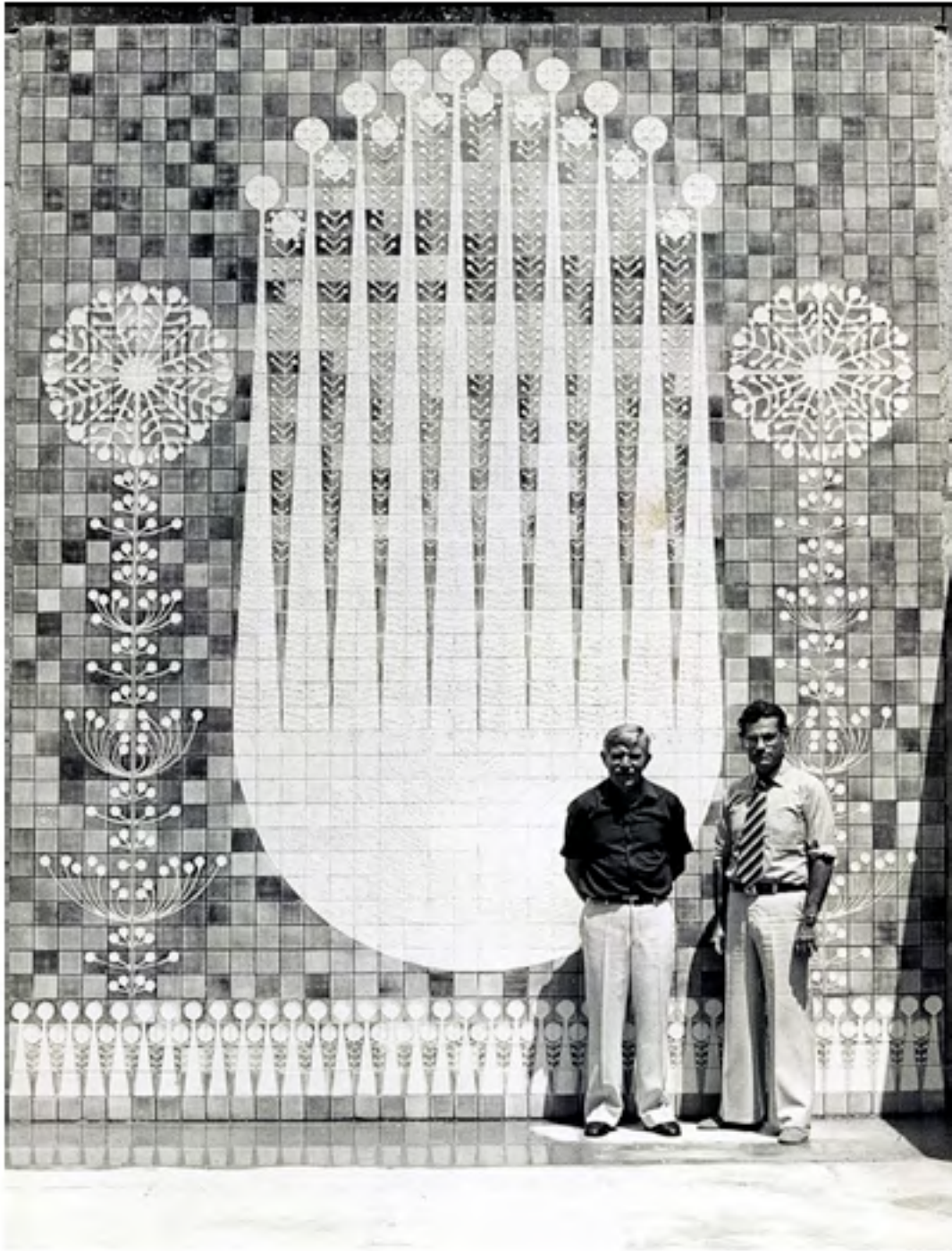
are done so as to sustain, develop, and globally promote Turkish handicrafts. The products are met with substantial interest in foreign markets, and offers are received from several European countries. Nevertheless, sales are not satisfactory as the sales network is not well established. After working in the ceramic industry in Germany, Sadi Diren returns to Turkey with his wife Belma Diren, who is also a ceramic artist. He is appointed as a manager and artist at Eczacıbaşı Ceramic Factories, and starts teaching at the Istanbul State Academy of Fine Arts. With Sadi Diren joining the factory in 1963 and Belma Diren the next year, the tableware and accessories department is restructured to produce modern, authentic models and patterns that have character. The first local vitreous sanitary ware set "Akdeniz banyo takımı" (the Mediterranean bathroom set), inspired by popular Italian designs, is produced by Vitra with ceramic sanitary ware samples acquired from the German company Keramag. It is completed in time for the 1964 İzmir Fair and exhibited there. This product retains its unrivaled position in the market for 20 years. After this date, Eczacıbaşı Seramikleri (Eczacıbaşı Ceramics) later Vitra will exhibit its pavilion at the İzmir Fair every year. Also, a know-how deal is made with German Keramag. The brand name "Vitra" is chosen for sanitary ware through an internal competition at the company in 1966. Its logo is designed the following year, and in 1968 the "VitrA" brand is registered and the franchise network is established. The first export is made to Jordan the same year, with vitreous china inside trucks filled with hay.

1967 ISTANBUL HOSTS THE INTERNATIONAL ACADEMY OF CERAMICS MEETING

Through the initiative of ceramic artist İsmail Hakkı Oygur, the institutional exhibition and general assembly meeting of International Academy of Ceramics takes place at Istanbul State Academy of Fine Arts.

1968 THE SECOND FIVE-YEAR DEVELOPMENT PLAN (1968-1972), COLLECTIVE BARGAINING AGREEMENTS, SÜMERBANK

As per the development plan, certain industrial products previously not produced in Turkey start to be manufactured for the first time in this period. There are noteworthy developments in the production of intermediate goods in industries such as paper, plastic, chemical, fertilizer, petrochemical, cement, and glass among others. Sugar, cement, fodder, and tea factories are established. Sümerbank starts manufacturing ceramic sanitary ware under the brand Yarımca Seramik, and tiles in Bozüyük under the eponymous brand. The state is now competing with the



ISTANBUL UNIVERSITY SOCIAL CENTER, 1972

Sadi Diren (left), in front of the ceramic mural he made.
Source: Sadi Diren Archive

private sector in the ceramic industry. This is also a period when labor movements are on the rise. The first collective bargaining agreement is signed between Türkiye Toprak Seramik ve Çimento Sanayi İşletmeleri Sendikası (Turkey Clay Ceramic and Cement Industry Employers Union) on behalf of Eczacıbaşı Vitra, and Türkiye Çimento Seramik ve Toprak İşçileri Sendikası Çimse-İş (Turkey Cement Ceramic and Clay Labor Union Çimse-İş). On March 16, 1970, Devrimci İşçi Sendikaları Konfederasyonu (Confederation of Progressive Trade Unions of Turkey) organizes a march to call for the shutdown of various factories, including the Vitra factory in Kartal.

1970s

CERAMIC TILES, ARTWORK AND MURALS BECOMES POPULAR TREND IN ARCHITECTURE

Competitions, as well as government regulations on the integration of public art, play a big role in the production of artwork for buildings during these years. The use of ceramic panels becomes widespread and increasingly popular for offices, residential buildings and in the public sector. Architects and artists work together to realize this modern combination of design and art. Artists like İlgi Adalan, Beril Anılanmert, Bingül Başarır, Zehra Çobanlı, Hamiye Çolakoğlu, Tufan Dağıstanlı, Sadi Diren, Cahide Erel, Bedri Rahmi Eyüboğlu, Attila Galatalı, Tüzüm Kızılcan, Mustafa Tunçalp, and Jale Yılmazbaşar produce a great number of ceramic panels.

1970 FIRST DESIGN CONTEST IN TURKEY: "SERAMİK KONUT GEREÇLERİ DİZAYN" YARIŞMASI (CERAMIC HOUSEHOLD APPLIANCES DESIGN CONTEST)

Organized through the collaboration of Eczacıbaşı Vitra and Or-An Toplu Konut (Or-An Housing Estate), the contest aims to introduce a superior level of design and application to the industry and construction by encouraging design and economy research in sanitary ware made with ceramic, as well as publicize the people who are successful in this field both to the society and industrialists. Its terms of reference specify first prize as 20,000 TL, second prize as 12,500 TL, third prize as 7500 TL, and each of the five honorable mentions as 2500 TL. Members of the jury are Zühtü Müridoğlu, Nuri İyem, Sadi Diren, Doruk Pamir, Melike Kurdiç. Birleşmiş Mimarlar wins first prize, Mehmet Asatekin second and Sadun Ersin third prize. Participating and ranking projects of the contest are exhibited at Or-An Yapı Endüstri

Merkezi (Or-An Building Information Center) in Ankara and Olgunlaşma Enstitüsü (Advanced Technical School) Gallery in Istanbul.

1970-73 ALEMDAR PORSELEN (ALEMDAR PORCELAIN) AND KALE PORSELEN (KALE PORCELAIN)

In 1970, Kale Porselen begins manufacturing electro-porcelain in Istanbul. In 1973, a total of 5000 people are working in the ceramic industry. All the factories are located in the Marmara Region. However, the industry faces problems in terms of quality improvement and technology modernization. Alemdar Porselen starts manufacturing porcelain and ceramic kitchen products in Tahtakale, Istanbul in 1973, and continues this production until 1997. As of 2001, due to problems of competition with Chinese products, it discontinues manufacturing and starts importing tableware and souvenirs from the Far East.

1971 ÇANAKKALE SERAMİK ART WORKSHOP AND KALEBODUR

Çanakkale Seramik begins to support the production of original artistic ceramic and architectural murals by setting up an art workshop and appoints ceramic artist Mustafa Tunçalp as its first director. The aim of the workshop is to produce souvenirs and especially ceramic murals that emphasize the technological capabilities of Çanakkale Seramik. The ceramic murals created for the public and private sectors are very popular. This leads to a combination of artisanal and industrial modular production system, which will become an important feature of the ceramic tile design in Turkey. In 1972, in addition to Çanakkale Seramik, the first floor tile manufacturer of Turkey, Kalebodur Seramik Sanayi AŞ (Kalebodur Ceramic Industry, Inc.) is established.

1971 MILITARY MEMORANDUM, 3rd FIVE YEAR DEVELOPMENT PLAN (1973-1977) AND TÜSİAD (TURKISH INDUSTRY AND BUSINESS ASSOCIATION)

With the March 12 military memorandum, martial law is declared in 11 provinces. The same year, Turkish Industry and Business Association (TÜSİAD) is founded. The 3rd Five Year Development Plan is approved by Parliament on October 27, 1972. As the plans foresee a higher growth rate for industry as compared to other sectors, the former is both protected with tariff walls and subsidized. This import substitution policy leads to the emergence of industrial enterprises that are usually not export oriented and rather cater to the domestic market.

1973 SÖĞÜT SERAMİK (THE CURRENT SÖĞÜTSEN CERAMICS)

In 1973, Söğüt Seramik is founded in the Söğüt district of Bilecik on its 335,000 square meter plot with 270 employees. Later renamed SöğütSEN Seramik, today it has 1100 employees and an 114,000 square meter closed area on a land of 500,000 square meters. With its floor and wall tile jet-line factories, frit factory, glaze mud factory and raw material enrichment facilities located on this plot, it has been operating under Yıldızlar Holding since 2000.

1974 KÜTAHYA PORSELEN (KÜTAHYA PORCELAIN)

Kütahya Porselen is founded in 1974 to manufacture tableware. In 1984, 75% of its shares are bought by Güral Group and 25% of its shares are publicly traded at the Istanbul Stock Exchange Market. It improves its quality over 30 years and produces collections and designs catering to houses and hotels. With the leap it makes in the early 1990s, it exports to 52 countries. Doing contract manufacturing for big producers and brands, it sells its products in chain stores and supermarkets abroad such as Carrefour, IKEA, Auchan, El Corte Ingles and Hiper Core. Kütahya Porselen that has 35 stores and 6000 sale points in Turkey has an annual production of 120 million pieces including porcelain objects and table design accessories. In 2014, one of its collections wins the international design award Red Dot.

1975 EGE SERAMİK (EGE CERAMICS)

Founded in 1972, Ege Seramik begins production in 1975. It is located on an approximately 325,000 square meter plot in İzmir Kemalpaşa Organized Industrial Zone. Since 1992, it is a publicly traded company. More than half of Ege Seramik's production is exported to nearly 50 countries.

1978 ENDÜSTRİ TASARIMI DERNEĞİ (INDUSTRIAL DESIGN SOCIETY - ETD) IS FOUNDED

The notion of founding an industrial design association in Turkey is first suggested in 1975 by Dr. Nejat Eczacıbaşı and Adnan Birgi, the founder of the pharmaceutical packaging manufacturer Birgi Sanayi AŞ (Birgi Industry, Inc.). With the support of its founding members, the association established in July 1978 in Istanbul gains legal status. Its objectives are to improve the standards of industrial design in Turkey and to become a member of International Council of Societies of Industrial Design (ICSID). Membership of the association grows to 104 members. In its Honorary Board are Dr. Nejat Eczacıbaşı, Adnan Birgi and Emin Necip Uzman;

its Board of Directors includes Şakir Eczacıbaşı (President), Melih Birsal (Vice President), Erkal Güngören (Treasurer), Önder Küçükerman (Secretary), Mehmet Asatekin, Mustafa Aslier, Umur Camaş, Sadun Ersin, Nezih Eldem; and the Auditing Board Selma Yaşar, Ali Mansur, Erol Eti. An office is allocated for the association at the Eczacıbaşı Pharmaceutical Factory. Following the 1980 coup, activities of all associations are suspended, and after a while ETD goes into a mandatory recess. As the new law of associations obstructs membership to international organizations and not all members espouse the activities of the association, it is dissolved in 1984.

1979 "DESIGN CENTER" IN TUZLA INITIATED BY ECZACIBAŞI

In 1977, following the opening of Vitra Bozüyük Factory as the third factory of Vitra which has increased its capacity considerably in vitreous china, the sale of ceramic water closet bowls far exceeds expectations. Now the marble washbasins on the market have begun to be replaced with ceramic washbasins. The group intends to build a new plant in a third location in addition to the Bozüyük factory to meet the export demand, which is expected to increase considerably in the 1980s; therefore, in 1978, Orta Anadolu Seramik Sanayii AŞ (Central Anatolia Ceramic Industry, Inc.) is founded as a public-private partnership with İntema and Vitra distributors. Through this company, an additional factory with 30,000 tons capacity is planned to go into operation in Aksaray, Niğde at the end of 1980. Thus, together with Kartal and Bozüyük, they will be able to reach an annual capacity of 75,000 tons for the year of 1981. In 1978, the annual productions of Italy and England are 158,000 and 86,000 tons respectively. The goal is to create the third biggest capacity of Europe after Italy and England. The reason for establishing factories in three different regions is the fact that transportation of this type of sizable and heavy products increases the cost immensely. Therefore, Bozüyük will cater to the West while Niğde-Aksaray caters to Eastern regions, and the Mersin port will be used for export. Meanwhile, according to development indicators, the economy of Turkey, which expands toward Central Anatolia, will later move toward the east. Besides lowering transportation expenses, the site's proximity to the sources of raw material and the fact that the location receives government incentives have been influential in the decision.

A "Design Center" is established in Tuzla. The most important factor in the establishment of this unit is the prediction that original products will be high in demand in exports projected to start in 1980. A total of 20 employees

work in this center. Due to the economic crisis and the September 12 coup, the Orta Anadolu Seramik AŞ project is called off in June 1982. Again due to the economic crisis, kilns in Vitra are gradually closed down. This unit continues its activities as Vitra Design Directorate under the management of Yalçın Arpat between 1982 and 2006. In the same period, due to the unfair competition resulting from cheap contraband Chinese porcelains, the profitability of Eczacıbaşı's labor-intensive, original design tableware and tabletop accessories decreases. Therefore, it is decided to shut down the 1st Plant that only produces tableware and tabletop accessories. The Eczacıbaşı tableware products with their original forms and designs, such as the Nescafe sets, china sets, and pitchers that were once a most fashionable trend with their color and décor, become history.

1980s

1980 MILITARY COUP, ECONOMIC CRISIS AND THE CLOSED DOWN CERAMIC FACTORY

Following the May 27, 1960 coup and the March 12, 1971 memorandum, the September 12 coup marks the third explicit intervention of the armed forces to take over the administration in the history of the Republic of Turkey. With this intervention, the government of Süleyman Demirel as its prime minister is unseated, the Grand National Assembly of Turkey is abolished, and the Constitution of 1961 that was amended after 1970 is repealed. As a result of the economic distress arising in the company due to the extreme stagnation in the market and the 1978 financial crisis, one day before the military coup, Eczacıbaşı Ceramics management decides to shut down all kilns in Bozüyük and stop production. However, the military government does not allow for the factory to be completely shut down or its employees to be laid off with severance packages. Therefore, even though the decision is taken, one of four kilns continues to operate and the workers are paid their salaries for one year. The factory is permitted to be completely shut down only one year later in September 1981. Meanwhile, three kilns in Kartal have been closed, and only one kiln is working for export purposes. Finally, permission is received and the number of workers is reduced. Some of the people who have left Eczacıbaşı naturally start working in the emerging rival establishments such Toprak Seramik (Toprak Ceramics).

1981 TOPRAK SERAMİK (TOPRAK CERAMIC)

In 1979, Toprak Saniteri (Toprak Sanitary) is founded. In 1981, it commences floor and wall tile production as Toprak

Seramik in its 345,000 square meters plant with 30,000 square meters closed space in Bozüyük and a production capacity of 10,500,000 square meters per annum. Following the tile factory, in 1982, the technology research pursued abroad for the company is finalized and Bozüyük Ceramic Factory begins production as the first fast-firing plant, producing ceramic sanitary ware. With these endeavors, the no-competition period in the industry is over, and with price and product discrimination, the "competition era" begins. In 1994, Toprak Ceramics Ltd. is founded to manufacture floor and wall tiles in the UK. Meanwhile, in 1997, a tile factory, which is a new plant, is established in Eskişehir. In 2001, the state of the art Toprak Glazed and Unglazed Porcelain Tile Factory starts production in Eskişehir.

1981 CREAVIT

The process initiated by Çanakcılar Şirketler Grubu (Çanakcılar Companies Group) in the 1960s in a small workshop that manufactures mosaic water closet bowls, continues in the 1970s with the production and marketing of polyester paint coated ceramic-like water closet bowls. Through mass production launched in the early 1980s, the production of vitreous china sanitary ware is increased every passing year. The company, which exports worldwide 40% of the products it manufactures in the small district of Gökçebeş with a population of 8000, markets its products with the brand Creavit.

1983 VİTRA'S ORIGINAL DESIGNS AND PARTICIPATION IN INTERNATIONAL FAIRS

In 1980, moving forth from the need for a small, easy to produce and economic set, for which there is an evident opening in the market, design efforts are launched in Vitra Kartal Factory. This is also the first experimentation on the combination of water closet and bidet nozzle. For its bidet-nozzle adapted to the water closet, the set receives honorable mention in field of Industrial Design at the 98th Anniversary of Istanbul State Academy of Fine Arts and traditional Osman Hamdi Art Awards Competition. The process of transition to free market economy has begun. And in this period Vitra aims to make more systematic and larger scale export organizations. In 1982, a contract is made to send 50,000 dollars-worth of products to Germany every month. In the following years, the door to systematic export is opened. Italian expert Aldo Badalucco is appointed as the technical manager in 1983. Throughout the one and a half years he works at Bozüyük and Kartal, Badalucco makes great contributions to the development of both institutions and the training of the teams. Receiving

the certificate of compliance to German standards from Institut für Bautechnik in 1983, Vitra products are exhibited at the annual international ISH Fair in Frankfurt, which is the biggest in the sector. This is the first participation from Turkey in this fair.

The Bergama set emerges through the ideas on the necessity of an original model, which crystalize upon return from the 1983 ISH Fair in Germany where a Vitra stand was opened for the first time. In this period marked by the increase in mass housing, a small and economic model is demanded due to the small size of the bathrooms. Eczacıbaşı Dasa Dağıtım ve Satış AŞ (Eczacıbaşı Dasa Distribution and Sales, Inc.) and the management choose Bergama, which is one of the ten to fifteen alternatives presented by the designers, because this design is a product that has less shrinkage, is easily molded, affordable and appealing to the aesthetic expectations of the Turkish people. In the following years, Bergama sells three times more than the total of all other sets and is imitated a lot due to this success it enjoys. The Bergama set, which proves to be very successful in the market, paves the way for original designs instead of those that are inspired by other works. The capacity increases in 1983 with Bozüyük also becoming involved. In 1983, by signing an agreement with the British company VitraWare, production is launched for the British market. Vitra products are exhibited in England for the first time at the Interbuild Fair in Birmingham and the first orders are sent in 1984. In 1988, a certificate of compliance with UK standards is obtained. Following the integration with the German market, exports to Austria, the Netherlands, Belgium and the UK begin in 1987. The first contract manufacturing for the German Ideal Standard company starts in 1986. The factory is reorganized and production efficiency is increased.

1987 SEREL SERAMİK (SEREL CERAMICS)

Serel Seramik that manufactures ceramic sanitary ware is founded in 1987 in Manisa. Serel Seramik is affiliated with the ELGİNKAN Topluluğu (ELGİNKAN Community). Placing weight on technologies that provide added value to ceramic sanitary ware in its product range, it undertakes research and development activities in products such as water saving water closets, *extraclean* surface technology that prevents dirt on the surface, glaze technology preventing formation of bacteria on the surface, anti-bacterial toilet covers, and “hands free cleansing system” integrated to the water closet.

1988 ENDÜSTRİYEL TASARIMCILAR MESLEK KURULUŞU (INDUSTRIAL DESIGNERS' SOCIETY OF TURKEY - ETMK)

Founded in 1988 in Ankara, the Industrial Designers' Society of Turkey (ETMK) is a vocational organization that engages in activities concerning industrial design in Turkey. Today, ETMK has a total of 480 members domestically and abroad; the Istanbul branch of the association opened in 1998, İzmir in 2010, and the Ankara branch office in 2012. The main objectives of ETMK are to publicly promote industrial design products; define and protect the rights and entitlements of designers; strengthen communication and solidarity among colleagues; and work together with related institutions on the levels of production and consumption in order to provide society with quality design products. Through all the exhibitions it has organized, competitions it has held and supported, books and catalogues it has published, panels and trainings it has realized to date, ETMK aims to discuss industrial design on common ground accessible to colleagues, manufacturers and consumers alike. The 1994 and 1998 Designers' Odyssey, the 2005, 2006 and 2007 “Those Who Win with Design” exhibitions, and several other awards presented by ETMK have featured ceramic sanitary ware as well as cutlery and other tableware. The *Sınırların Ötesine ETMK Ürün Tasarımı Sergisi* (Beyond Boundaries ETMK Product Design Exhibition) of 2003 is where Vitra Design Department wins the product design award with its Frog Child Water Closet Set design.

1989 GÜRAL PORSELEN VE GÜRAL VİTRİFİYE (GÜRAL PORCELAIN AND GÜRAL VITREOUS CHINA)

Founded in 1989 and with production facilities covering an area of 275,000 square meters, of which 75,000 square meters is a covered area, Gürel Porcelain exports to 52 countries and manufactures tableware in Kütahya. Having started production in 1995, GüralVit facilities produce bathroom, washbasin and sanitary ware.

1989 KÜTAHYA SERAMİK (KÜTAHYA CERAMICS)

Founded in 1989, Kütahya Ceramic produces floor and wall tiles, glazed porcelain tiles in hundreds of different sizes, as well as glass mosaics and vitreous china. It is one of the industry's leading players with exports to many countries around the globe. It produces ceramic and vitrified tiles with a production capacity of 30 million square meters annually. One of its products has won the Red Dot Best of the Best Award in 2011.

1990s

1990 TÜRK SERAMİK DERNEĞİ (TURKISH CERAMIC SOCIETY - TSD)

In early 1989, Türkiye Çimento ve Toprak Sanayi AŞ (Turkey Cement and Soil Industry, Inc.) Vice President Basri Sezer initiates an effort by first consulting some engineers and artists who work in the field of ceramics and then getting in touch with major international ceramics associations in order to examine their statutes, and thus drafts the first statute of TSD. He also contacts companies in ceramic and cement industries. Inviting representatives from within the industry, art and education fields, he organizes a meeting in Istanbul. At this meeting, Basri Sezer is elected Founding President, Vitra General Manager Yüksel Güner is elected Vice President and a board of directors is formed. Founded officially in 1990, TSD's main objective is to bring together ceramic artists, ceramics instructors and all the people who have worked in the ceramic industry and/or production. To this end, the association organizes expo participations, conventions, seminars, competitions, and exhibitions.

1991 THE FIRST CERAMIC ARTIST TO BE AWARDED THE TITLE "STATE ARTIST": SADI DİREN

After many years OF working in art, industry and later design, Sadi Diren is awarded the honor of "State Artist" by the government of Turkey.

1991 VİTRA WORKS WITH GERMAN DESIGNER

In 1998, Vitra starts using pressurized manufacturing technology for faster mass production of vitreous china. In 1990, a report titled "Group Overseas Expansion Strategy" is prepared. Following the report, there is a transition to a strategy including integration of several areas instead of vertical specialization--i.e. specializing only in one area such as sanitary ware. As part of this strategy, investments are made in ceramic tiles, bathtubs and furniture during these years and all products are marketed under the Vitra brand. The main strategy is to complete the product range and market the products altogether. Exports constitute 45% of production and there is an export oriented design department. Reaching a market share of 10% in Germany in 1991, the same year, Vitra begins to work with the German designer Brossardt. Designing products for Ideal Standard as well, Brossardt's first set of products designed for Vitra, named "Kemer" enters the market in 1992, "Cappadocia" in 1993, and Riva, which offers functional solutions for smaller spaces, in 1994. These products are original designs that appeal to the German market as well as the domestic

market, and by now sets, instead of just individual products, are being exported. By 1996, Vitra products make up 80% of the total sanitary ware exports of Turkey.

1992 PORLAND PORSELEN (PORLAND PORCELAIN)

Its roots dating back to a glassware store opened back in 1976, Porland founds İmge Ticaret (İmge Trading Company) in 1984 and engages in marketing tableware geared especially towards gastronomy consumers. Near the end of 1980s, there is a shift to mass production instead of simple retail. Istanbul Porcelain closes its doors in the early 1990s with an annual production capacity of 10 tons and its equipment is acquired by Porland Porcelain. In 1992, Porland Porselen Sanayi ve Ticaret AŞ (Porland Porcelain Industry and Commerce, Inc.) is founded in Gebze. Porland Porcelain begins hard porcelain embossing and production at its 8000 square meter facility near Gebze's Dilovası district. In order to meet the increasing demand from the market and brace exports, Bilecik facilities start production in 1996 as well. Today, the company produces approximately 70 million items of porcelain tableware per year and has over 20 stores. 65% of its production is exported to more than 30 countries in four main regions.

1992 INTERNATIONAL ACADEMY OF CERAMICS EXHIBITION IN ISTANBUL

The second exhibition of the International Academy of Ceramics is held at two separate venues--Istanbul State Academy of Fine Arts Painting and Sculpture Museum and Yıldız Palace Silahhane building.

1994 EGE VİTRİFİYE (EGE VITREOUS CHINA)

Founded within the borders of İzmir's Kemalpaşa province in 1994, Ege Vitreous China Factory has increased its annual production capacity to 1,400,000 items with an investment made in 2004. It exports 50% of its total production mainly to the EU, USA and Australia.

1993 İZNİK VAKFI (İZNİK TRAINING AND EDUCATION FOUNDATION)

Attaining the same level of originality and aesthetic beauty in the effort to reproduce the artworks of 15th and 16th century Ottoman Empire, which was at its peak in terms of civilization and arts, requires considerable amount of knowledge and effort. As can also be discerned from the fact that 16th century İznik *çini* and ceramic art continues to maintain its prominent position in world ceramic literature,

its adaptation to today's technology without disrupting its quality and aesthetics is made possible by the increasingly persistent, determined and multifaceted efforts of İznik Foundation after 1993. İznik Training and Education Foundation is founded in 1993, under the leadership of Işıl Akbaygil, with the contribution of Akın Akbaygil and Hasan Çolakoğlu, toward the objectives of promoting İznik *çini* and ceramic art, and the cultural and artistic values of İznik province; mobilizing the present potential; and systematically transmitting to the next generations all existing knowledge about the traditional art form through training and education. In order to research techniques of İznik *çini* making and ceramic art, the workshop in İznik starts production in 1997, restoring this art form. The Foundation also sets up the İznik Ceramic Research and Development Laboratory and İznik Çini ve Seramik San. Tic. Ltd. (İznik *Çini* and Ceramic Industry and Commerce Company Ltd.); and succeeds in producing the original İznik *çini* by working together with local and foreign experts from institutions such as Mimar Sinan University, TÜBİTAK, Princeton University and MIT. Production is done in İznik workshops while patterns are designed at the foundation's design department in Istanbul together with a specially trained group of artists. For special commissions, architects, interior designers and designers are involved in the process, introducing new values to this collective art. Products that are on display at the Istanbul showroom are also marketed abroad.

1996 VİTRA PROCURES DESIGNS FROM TURKISH DESIGNERS

In 1996, Vitra management commissions a project to a Turkish freelance designer, Ayşe Birsal for the first time. The New York based designer designs a new Ottoman style squatting pan, but it does not go to production. Following this, in late 1996, another freelance designer, Gamze Güven (former surname Akay) is asked for an innovative product for ablution. Güven, under the company İdol Design together with her then partner İnci Mutlu, develops a partial washing unit that allows for ablution sitting down, as well for washing hair, face, hands and feet. After utility model and design registrations are obtained for the innovative model, a prototype is developed in 1997 and a model is made in 1998, followed by test products to be displayed at expositions, however, it does not go into mass production. Also designed by İdol Design, water closets "Güneş" and "Asimetrik", along with a round washbowl "Juno" and its cabinet are produced and enter the market in 2000. The two projects developed in 2002 are the two sets named "Sense" and "Calm", designed by Defne Koz and exhibited for the first time at the Cersaie

Exhibition in Bologna. Vitra's project based collaborations with local and foreign freelance designers continue to date.

1996 CUSTOMS UNION

The Customs Union is an economic integration model which allows for participating countries in Europe to conduct trade among themselves exempt of all kinds of tariffs and similar taxes and to adopt a common external tariff against countries outside the union. Turkey enters the Customs Union following the adoption of several documents to harmonize its legislation with European Communities such as Decree-Law no. 551 pertaining to the Protection of Patent Rights and Decree-Law no. 554 pertaining to the Protection of Industrial Designs. Exports to OECD and EU countries increase; many sectors, most notably textile and readywear industries, but also those such as soil-rock which includes ceramics and sanitary ware, machine production, automotive sub-industry, metal ware, paper, mining, furniture, defense, casting and pharmaceutical all gravitate towards exports and attain huge successes in a short time. Since that time, hundreds of designs, including both ceramic sanitary ware and tiles, and tableware and accessories, have obtained registered trademarks to date.

1996 CERAMIC INDUSTRY PRODUCERS ORGANIZE

With the purpose of creating cooperation among Turkish ceramic industry producers, the first union is established in Ankara in 1986 under the name Seramik ve Refrakter Üreticileri Birliği (Ceramic and Refractories Manufacturers Association). However, reasons like the increasing scope of the ceramic industry in Turkey and the necessity to integrate with the world cause a diversification of needs, focus areas and interests for the sub-industries of the union. As a result, in 1996, these sub-industries reorganize as four separate entities:

SERKAP: Seramik Kaplama Malzemeleri Üreticileri Birliği (Ceramic Tiles Manufacturers Association)

SERSA: Seramik Sağlık Gereçleri Üreticileri Birliği (Ceramic Sanitary Ware Manufacturers Association)

SEREF: Seramik ve Refrakter Üreticileri Birliği (Ceramic and Refractories Manufacturers Association)

SERHAM: Seramik, Cam ve Çimento Hammaddeleri Üreticileri Birliği (Ceramic, Glass and Cement Raw Material Manufacturers Association)

In 2001, as per a decision by the board of directors of Ceramic and Refractories Manufacturers Association, an initiative is taken to establish a Turkish Ceramics Federation in order

to act as an umbrella for these four associations as well as other institutions in the industry. Turkish Ceramics Society, upon completion of necessary bureaucratic requirements, also becomes a part of the federation. Manufacturers, distributors comprising the sales channels as well as scientists and ceramic artists are also part of the union. Representing the ceramic industry with all of its branches, the Ceramics Federation is of vital importance regarding the development of the industry and addressing its common problems and needs. Headquartered in Istanbul, SERKAP is founded in 1996 with the objective of unifying all companies that manufacture ceramic tiles. The ceramic tile industry, which started developing in the 1950s, has today become one of the important actors in ceramic tile production across the world thanks to the big investments made after 1990. Some of the world's biggest manufacturers with the largest integrated factories are members of SERKAP. Its purpose is to bring together all manufacturers in the ceramic tile sub-industry of Turkey; to provide guidance for manufacturers and their employees in professional, social and financial matters; to create cooperation areas to allow for competitive restructuring of its members given global competition conditions; and to organize joint activities which serve synergic objectives. Headquartered in Istanbul, SERSA is an association founded in 1996 with the objective of unifying all kinds of companies that manufacture sanitary ware. Number one in Europe in terms of sanitary ware production, the industry in Turkey manufactures almost 10% of the total global production. The sector currently includes nine large scale manufacturer companies. Among SERSA members are some of the industry's, as well as the world's, largest producer companies.

1997 VİTRA CERAMIC STUDIO

During 1950s, the Handicraft Department of the then named Dr. Nejat Eczacıbaşı Ceramic Factory works as three studios. These are; the Classical *Çini* Art Studio run by Burhan Toprak, the İznik Style Underglaze Decoration Studio run by Muhsin Demironat, and the Modern Art Studio where artists such as Alev Ebuuzziya, Alev İlkin, Ali Teoman Germaner, Candeğer Furtun, Cevdet Altuğ, Erdoğan Ersen, Melike Abasıyanık, Nasip İyem and Tüzüm Kızılcan practice their art. The artists who work at Dr. Nejat Eczacıbaşı Ceramic Factory, Gifts and Tableware Ceramics Studio under the management of Belma and Sadi Diren during the 1960s and 70s create the most extraordinary works of the period. Renamed Vitra Ceramic Arts Studio in 1997, it continues to function as an extension of the former Modern Art Studio by hosting ceramic artists and providing a space for them to come together. As of 1998, the "Kişisel İzler" (Personal Traces) exhibitions realized by

Reyhan Gürses and her studio team become a tradition and are opened in other cities of Turkey in addition to Istanbul. The intention to strengthen the bond between ceramic art and other art disciplines and promote the art of ceramics to wider audiences across society leads Vitra Ceramic Arts Studio to organize interdisciplinary exhibitions. The first of these junctures of arts takes place between painting and ceramics in 2000 under the name "Tuvalden Toprağa" (From Canvas to Soil), followed by "Çizgi Kahramanlar Sokakta" (Comics Heroes on the Street) with cartoonists and illustrators in 2003, and then another exhibition in 2006 bringing together the literary world and ceramic artists. The studio is accepted as a member of the International Academy of Ceramics, headquartered in Switzerland, in 2000.

2000s

2002 VİTRA'S STRATEGY TO BECOME A GLOBAL BRAND

Vitra enters collaborations with companies such as IKEA, Kohler, American Standard and Toto in the years 2000-2001. These established connections provide the opportunity to get to know better these global brands and their strategies. By 2002, Vitra holds 12% of the German and %7 of the UK markets. Even though not all of the products in these markets are marketed under the brand name Vitra and the company's global recognizability as a contract manufacturer is yet limited, the gap between Vitra and market leaders like Kohler, Ideal Standard and Duravit is closing up rapidly. Various strategic steps have to be taken in order to become a global player. As the range of products Vitra now offers has changed, in 2002 a decision is made to work with the international brand consulting firm Landor Associates. The goal is to make sure that whenever the subject of designer products comes up, professional decision makers think of Vitra. In this context, it is decided to integrate the art studio and design and brand related activities; organize an online international design competition; and recruit a star designer to make designs for Vitra. Thus, in 2005, the famous British designer Ross Lovegrove designs his first Vitra series: "Istanbul". An important step has now been taken to become an international brand. The global launch of the new collection that includes more than 100 products is held in London. Now having become a global brand, new Vitra products designed by Ross Lovegrove are displayed in prominent museums around the world and this creates huge added value for Vitra. Upon his first trip to Istanbul, Ross Lovegrove conveys that he sees the city an open air museum where different cultures come together. While designing

the new collection, Lovegrove examines everything in Istanbul from various ethnic architectural styles to the art of calligraphy through the eyes of a designer. He combines what he sees with bathroom culture while designing products for Vitra. Therefore, he names his new collection "Istanbul". Lovegrove's design is defined as a "technological and modern interpretation of Turkish bathroom culture". Vitra's annual turnover has now become 600 million dollars, exports 360 million dollars, and all of it exports are made under the Vitra brand, not as a contract manufacturer.

2004 MİMAR SİNAN FINE ARTS UNIVERSITY DEPARTMENT OF CERAMICS AND GLASS DESIGN

The Ceramics Department is founded in 1930 by İsmail Hakkı Oygur as part of the Department of Decorative Arts at the Academy of Fine Arts. Subsequently, with department chairs such as Vedat Ar, Sadi Diren, Beril Anılanmert and Süleyman A. Belen, it continues to offer quality education with a strong academic faculty, and develops further with support from various disciplines and sectors. Accepted into membership of the International Academy of Ceramics in 1983, the department sets an example for the newly founded ceramics departments of other universities with its work and experience in the field. In addition to providing education, the department also organizes activities which constitute the memory of ceramic art in Turkey. These include the "International Contemporary Ceramics Exhibition" of 1967 at the Academy of Fine Arts on the occasion of the 5th General Assembly of the International Academy of Ceramics Academy; the "Contemporary French Ceramics Exhibition" of 1970; the two concurrent exhibitions titled "Modern Turkish Ceramics" and "By the World Language of Ceramicist" opened in 1992 on the occasion of the 36th General Assembly of the International Academy of Ceramics; and the "Turkish Ceramic Art from 1930's Until Today" exhibition organized in 2007. In 2001, the Ceramic Products Research and Application Center is founded within Mimar Sinan Fine Arts University by department faculty members and industry representatives with the purpose of engaging in activities in the fields of "science, arts, industry and education" related to ceramics. The department is renamed Ceramics and Glass Design in 2004.

2008 DESIGN TURKEY ENDÜSTRİYEL TASARIM ÖDÜLLERİ (INDUSTRIAL DESIGN AWARDS)

Design Turkey Industrial Design Awards is a design evaluation scheme developed to make visible the benefits of good designs for society and the industry in Turkey by rewarding good product design that is respectful to user

needs and provides added value and competitive advantage in exports and the domestic market. It is organized through the collaboration of the Ministry of Economy, the Turkish Exporters Assembly (TIM) and the Industrial Designers' Society of Turkey (ETMK), within the framework of TURQUALITY® program. The Design Turkey Industrial Design Awards are held for the first time in 2008. Followed by 2010, 2012 and 2014, the 5th edition is realized in 2016. In each edition, some of the participating ceramic sanitary ware category products returned with good design and superior design awards.

2011 KALESERAMİK GROWTH STRATEGY

Kaleseramik expands its product range through ceramic sanitary ware and bathroom and kitchen furniture investments during the 1990s when competition and exports are increasing, and markets its products in the construction industry under the brand names Çanakkale Seramik, Kalebodur, Kalekim and Kale. Kaleseramik is established in 2000 by the merger of Kalebodur Seramik Sanayi AŞ (Kalebodur Ceramic Industry, Inc.)—founded by Çanakkale Ceramic Factories Ltd.—and Çanakkale Ceramic Factories, Inc., which is a pioneer in wall tiles. A trailblazing company of Turkey in terms of the development of the ceramic tile industry, Kaleseramik becomes one of the world's leading ceramic manufacturers producing goods in one field in a short period of time thanks to its investments. With the new organizational structure put in place by the Kale Group in 2011, Kaledekor, which produces bathroom and kitchen furniture, and Kalevit, which manufacture ceramic sanitary ware, fixtures, vitreous china and acrylics become part of the Kaleseramik brand.

Today, Kaleseramik has three brands: Çanakkale Seramik, Kalebodur and Kale. Çanakkale Seramik caters to houses and interior spaces, while the new generation ceramic tile brand Kalebodur, which was once used as a generic name for ceramic tiles, offers professional solutions for interior and exterior spaces. The brand Kale, on the other hand, along with ceramic sanitary ware, acrylics, fixtures and bathroom furniture, offers alternative and holistic structural solutions in kitchen furniture, laminated tiles and flooring, çini tiles, glass mosaics and natural stones.

2011 MİMAR SİNAN FINE ARTS UNIVERSITY (MSGSÜ) - VİTRA CERAMIC ARTS STUDIO

The Vitra Ceramic Arts Studio, which has flourished to date through the efforts of figures like Reyhan Gürses, Nazlı Karataş, Toygan Eren, Murat Havan, Pınar Gür Eren and Selen

Sipahi who have worked at the studio at various times, is renamed in 2011 MSGSÜ - Vitra Ceramic Arts Studio, as part of the protocol signed with the Ceramic Products Research and Application Center (SERAM) under Mimar Sinan Fine Arts University. As the result of the cooperation between these two leading institutions of the field, the studio hosts two foreign and two Turkish invited artists ever year, as well as providing workspace opportunities at the university for others who want to participate.. Works by artists of the studio are exhibited annually at Mimar Sinan Fine Arts University exhibition halls. Additionally, workshops titled “MSGSÜ-Vitra Workshop” are organized by SERAM with the purpose of discussing new trends, applications and concepts related to ceramic and glass design.

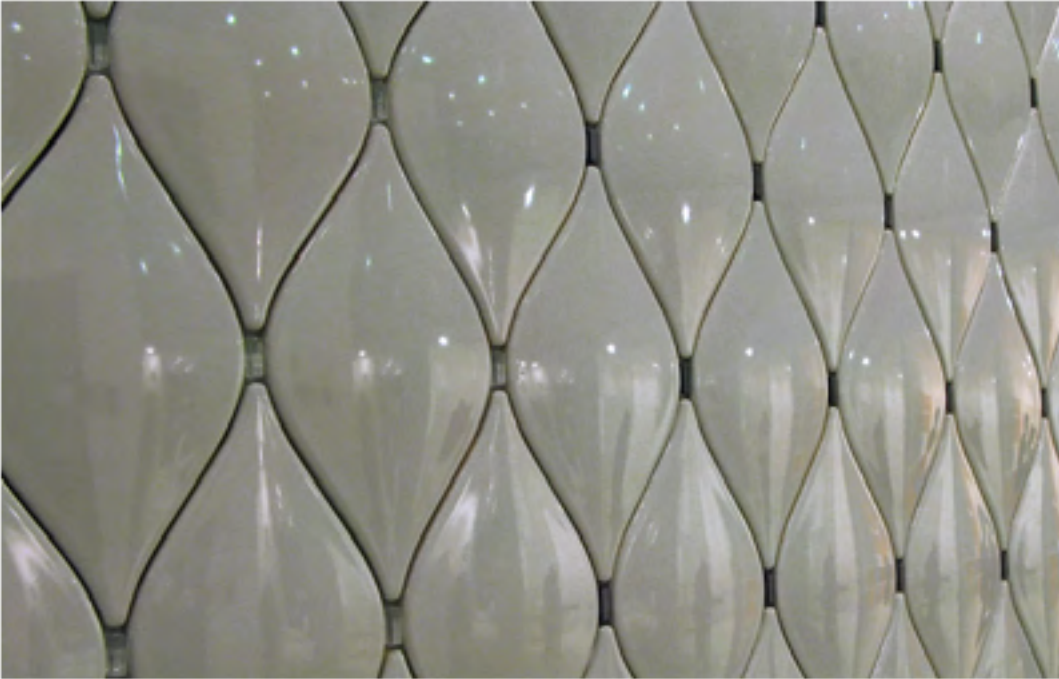
2012 VİTRA İNOVASYON MERKEZİ (VİTRA INNOVATION CENTER)

Eczacıbaşı Building Products Group, developing its corporate strategy on the basis of being a vigorous innovator and manufacturing products and providing services with added value, restructures its long standing activities under a corporate framework by founding an innovation center in Bilecik, Bözüyük. A three-story building covering an area of 5000 square meters, this environmentally friendly facility brings together all of the research and development teams within the company. Vitra Innovation Center is also organized as a social space where innovative ideas can be enriched and the culture of innovation be spread. The center that researches, designs, develops and produces new products, processes and technologies in the fields of bathroom and ceramics. It creates a climate where innovation based corporate culture can flourish. Through collaborations, it contributes to opening new horizons for its customers and stakeholders and thus increasing the competitive capacity of the industry. It hosts a training center, which allows for information and know-how sharing and encourages collective mind and team work. It provides a workspace for young enthusiasts to produce their innovations. With the infrastructure it offers academicians, it provides an opportunity for them to apply their theories to practice. To this end, the series of activities titled “Vitra Innovation Meetings” launched in 2012 encourage architects, designers and researchers working at universities or industrial companies in the region, as well as academicians and students to think about, discuss, and create innovations. Realized in collaboration with Istanbul Bilgi University Cultural Management Program and moderated by industrial designer Erdem Akan, the series features futuristic scenario seminars, new material presentations, innovation, trend and design discussions, and workshops, held with participating

experts from abroad. The Innovation Center shortlisted for Türkiye Teknoloji Geliştirme Vakfı (the Technology Development Foundation of Turkey) 12th Technology Awards.

2014 SERAMİK TASARIMI ÖDÜLLERİ (CERAMIC DESIGN AWARDS)

The winners of the first Ceramic Design Competition organized in 2014 by Çimento, Cam, Seramik ve Toprak Ürünleri İhracatçıları Birliği (Cement, Glass, Ceramic and Soil Products Exporters' Association), which operates under the Central Anatolian Exporters Union General Secretariat, are announced at the opening of the Unicera Ceramic, Kitchen and Bathroom Fair held at CNR. In the competition, which is open to the participation of senior and graduate students of architecture, design and fine arts faculties of universities, students compete in two different categories, namely ceramic wall and floor tiles and ceramic sanitary ware. The XONE-Ceramic Design Competition and the XONE-Ceramic Design Awards, where young designers who will invigorate the ceramic industry and increase its international competitive capacity are discovered, are also held in 2015 and 2016 respectively. This organization, which aims to increase the international reputation and competitive power of the ceramic industry in Turkey, awards designers in five different categories.



1 - BATHROOM DESIGNED BY ROSS LOVEGROVE FOR VİTRA'S "İSTANBUL" SERIES

Vitra's "Istanbul" Series wins Wallpaper magazine's "Best Bathroom Award" (2006); the "Red Dot Award" (2006); The Chicago Athenaeum "Good Design Award" (2006); and the Elle Decor "International Design Award" (2007) and Design Turkey 2008 "Superior Design Award" in the bathroom category.
Source: Eczacıbaşı Holding Archive

2 - FROM THE "ORIENTILE" COLLECTION DESIGNED BY CAN YALMAN FOR ÇANAKKALE SERAMİK (ÇANAKKALE CERAMICS)

The "Reptile" and "Orientile" collections, designed by Can Yalman for Çanakkale Seramik win the "ETMK Those Who Win with Design Award" (2006); EDIDA (Elle Decor International Design Awards) "Best Wall Covering Award" (2009/2010); "I. D. Annual Design Review Design Distinction Award" (2007); and the Red Dot Award in Product Design (2009).
Source: Çanakkale Seramik Archive

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