

FURNITURE PRODUCTION SYSTEM AND DESIGN POLICY PROPOSAL FOR  
TRADEMARK OF ANKARA SITELER

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I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

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## **ABSTRACT**

### **FURNITURE PRODUCTION SYSTEM AND DESIGN POLICY PROPOSAL FOR TRADEMARK OF ANKARA SITELER**

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The aim of this study is to propose a design strategy for the furniture design problem and give suggestions on how Siteler can become a trademark, by studying the production properties of Siteler furniture industry.

In this study, the historical development of furniture, how and to what degree it is modernized and brought to today's scene is explained. As much as furniture is a considerable part of human life, it is also a wide resource for spaces and designers.

Furniture producers and companies are in competition for years as they know the importance of furniture. This chain which is growing day by day enables us to meet very famous brands together with it, and it also accommodates companies that only function in this chain and have no fame.

In this sense, the study has also handled the branding problems and the criteria for a company to become famous. The right kind of branding and image studies may actually enable the firm to rise. Making a name is a long and effortful work.

Siteler furniture was studied under these topics. Brief historical development of furniture and its state after the industrial revolution was explained, then, the birth of Siteler, its development and its current state was mentioned. Even though “Siteler furniture” has become a brand as a name, it is a dying complex today. The complex has design and sales problems, and some studies were carried out for it to overcome these problems.

In the conclusion of these studies and investigations, some suggestions for Siteler furniture design problems and branding problems were introduced.

**Keywords:** Design, furniture, history of furniture, identity, image, brand, Siteler

## ÖZ

### ANKARA SİTELERİN MARKALAŞMASI İÇİN MOBİLYA ÜRETİM YÖNTEMİ VE TASARIM POLİTİKASI ÖNERİSİ

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Bu çalışmanın amacı Siteler mobilya sanayiinin üretim niteliklerini inceleyerek, mobilya tasarımı sorunlarına tasarım politikası önermek ve nasıl markalaşabilecekleri konusunda öneriler getirmektir.

Bu çalışmada mobilyanın tarihsel gelişimi, günümüze kadar nasıl ve ne şekilde modernleşerek geldiği ele alınmıştır. Mobilya insan hayatında önemli bir yer kapladığı gibi mekanlar ve tasarımcılar için de geniş bir kaynaktır. Mobilya üreticileri ve firmalar mobilyanın önemini bildikleri için yıllardır rekabet içindedir. Her geçen gün büyüyen bu zincir, beraberinde çok ünlü markaları tanımamıza sebep olurken, diğer yandan da sadece kendi bünyesinde çalışan, isim yapamamış firmaları da barındırır.

Bu bağlamda çalışma, markalaşma sorunları ve bir firmanın nasıl kimlik sahibi olabileceği kriterlerini de ele almıştır. Doğru marka ve imaj çalışmaları bir firmanın gerçekten yükselmesine neden olabilir. İsim yapabilmek uzun ve çok emek gerektiren bir iştir.

Siteler mobilyası da bu başlıklar altında incelenmiştir. Mobilyanın özlü tarihsel

gelişimi ve sanayii devriminden sonraki durumu anlatıldıktan sonra Sitelerin doğuşu,gelişimi ve şu andaki durumu incelenmiştir. "Siteler Mobilyası" isim olarak bir marka haline gelmiş olsa da günümüzde can çekişen bir kuruluştur. Tasarım sorunları ve satış problemleri olan bu oluşumun, bu tür problemleri aşması için çeşitli çalışmalar yapılmıştır.

Çalışmanın sonunda yapılan incelemeler ve çalışmaların sonucu olarak Siteler Mobilyası tasarım sorunları ve markalaşmaya yönelik sorunlar için öneriler getirilmiştir.

**Anahtar Kelimeler:** Tasarım, Mobilya Tarihi, Kimlik, İmaj, Marka, Siteler

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## TABLE OF CONTENTS

<b>STATEMENT OF NON PLAGIARISM</b> .....	iii
<b>ABSTRACT</b> .....	iv
<b>ÖZ</b> .....	vi
<b>ACKNOWLEDGMENTS</b> .....	viii
<b>TABLE OF CONTENTS</b> .....	ix
<b>CHAPTERS</b>	
<b>1. INTRODUCTION</b> .....	1
<b>2. DEFINITION OF THE STUDY AND METHOD</b> .....	4
2.1. Reason of the Study and Expectations.....	4
2.2. Limits of the Study.....	4
2.3. Method of the Study.....	5
2.3.1. Interviews for History of Siteler.....	5
2.3.2. Interviews for Design Identity Problem of Siteler.....	6
<b>3. REVIEW OF FURNITURE HISTORY</b> .....	7
3.1. Meaning of Furniture.....	7
3.2. A Brief History of Furniture.....	8
3.3. Conclusive Remarks.....	12
3.4. Mass production of Furniture and Industrial Revolution.....	13
3.4.1. Mass Production and Manufacturing.....	14
3.4.2. First Successful Mass Produced Furniture: Thonet Chair.....	17
<b>4. IMAGE, IDENTITY AND SOME EXAMPLES OF STRONG FURNITURE IDENTITY</b> .....	19
4.1. Identity and Image.....	19
4.2. How Does a Company Acquire Corporate Identity?.....	21
4.2.1. Corporate Identity.....	22
4.2.1.1. Ways of Enhancing Corporate Identity .....	23
4.2.2. Trademark.....	24

4.3. Role of Design in Corporate Identity .....	25
4.4. Some Furniture Style Examples, Which Have Strong Identity .....	26
4.4.1. IKEA.....	27
4.4.2. Chinese Furniture.....	28
4.4.3. French Furniture .....	35
4.4.4. Scandinavian furniture .....	40
4.4.5. Design Component Characteristics of Three Styles .....	44
4.4.6. Conclusive Remarks about Table.....	44
4.4.7. Furniture in Turkey .....	45
4.4.7.1. Demand of Furniture, its Social Impact and Social-Cultural Preferences and its Change in Time.....	47
4.4.7.2. Traditional Turkish House and Its Furniture .....	48
<b>5. SİTELER AND ITS FURNITURE PRODUCTION .....</b>	<b>52</b>
5.1. Siteler General Investigation and Survey and Urban Development of Ankara.....	52
5.1.1. History of Siteler according to Documents.....	53
5.2. History and Development of Siteler According to Interviews and Questionnaires .....	54
5.2.1 Aim of the Interviews .....	56
5.2.2. Type and Form of the Interview and Investigation Method.....	56
5.2.3. Preparation of Questionnaires, Interviews and Investigation....	57
5.2.4. Analysis of Furniture Production of Siteler According To Interviews .....	57
5.2.5. Problems of Siteler According to Interviews.....	61
5.2.6. Important Things and Points, Which are noticed during The Research.....	61
5.2.7. Different Production Unit Types in Siteler.....	62
<b>6. PROBLEMS OF SİTELER RELEATED TO DESIGN IDENTITY.....</b>	<b>64</b>
6.1. Main aspects of furniture design among other identity features ....	64
6.2. Identity Components of Design and Common Features of Design, Which Must Be Acquired By All Furniture Producers.....	65
6.3. Some Similar Attempts About Furniture Identity problems in Turkey.....	66
6.4. Furniture Competitions Their Aim and Relation with Identity.....	67
<b>7. DESIGN POLICY PROPOSAL FOR SİTELER .....</b>	<b>70</b>
7.1. Design and Designers' Problem .....	70

7.2. Evaluation of Siteler Furniture Production System.....	71
<b>8. CONCLUSION</b> .....	<b>74</b>
8.1. Final Proposal for Siteler to Have an Identity and Trademark.....	78
8.1.1. Some Suggestions for Siteler Trademark .....	78
8.1.2. Some Suggestions for Corporate Identity .....	79
8.1.3. Some Suggestions for Design Identity of Products.....	80
8.2. Final Design Policy Proposals for Siteler .....	81
<b>REFERENCES</b> .....	<b>R1</b>
<b>APPENDICES</b>	
<b>A. FURNITURE PRODUCTION HISTORY OF SİTELER AND DETERMINING THE PRODUCTION PROBLEMS</b> .....	<b>A1</b>
<b>B. OPINIONS ON THE IDENTITY AND BRANDING OF THE SİTELER FURNITURE INDUSTRY</b> .....	<b>A4</b>

## LIST OF TABLES

### TABLES

<b>Table 4.1</b>	Design Component Characteristics of some Furniture Trademarks.....	43
<b>Table 5.1</b>	Manufacturing Shops.....	53
<b>Table 5.2</b>	Furniture Support Products.....	53
<b>Table 5.3</b>	Raw Material.....	53
<b>Table 5.4</b>	Furniture Showrooms.....	53

## LIST OF FIGURES

### FIGURES

<b>Figure 3.1</b>	Old Egypt Bed Frames .....	9
<b>Figure 3.2</b>	Wooden Bed.....	9
<b>Figure 3.3</b>	Chest in Egypt .....	9
<b>Figure 3.4</b>	Tutankhamun Chair .....	9
<b>Figure 3.5</b>	Greek Chair .....	10
<b>Figure 3.6</b>	Rome Tripod Table .....	10
<b>Figure 3.7</b>	Gothic Boxes .....	11
<b>Figure 3.8</b>	Rococo Chair.....	12
<b>Figure 3.9</b>	Baroque Tables .....	12
<b>Figure 3.10</b>	Manufacturing System .....	14
<b>Figure 3.11</b>	Design Manufacturing.....	15
<b>Figure 3.12</b>	Modern Manufacturing.....	16
<b>Figure 3.13</b>	Thonet Chair.....	17
<b>Figure 3.14</b>	Thonet Armchair .....	17
<b>Figure 4.1</b>	Alvar Aalto Armchair .....	26
<b>Figure 4.2</b>	Chinese Sitting .....	28
<b>Figure 4.3</b>	Chinese Bed .....	28
<b>Figure 4.4</b>	Chinese Table .....	29
<b>Figure 4.5.</b>	Chinese Table .....	29
<b>Figure 4.6</b>	Chinese Table Detail .....	29
<b>Figure 4.7.</b>	Chinese Table .....	29
<b>Figure 4.8</b>	Chinese Box Table .....	29
<b>Figure 4.9</b>	Chinese lamp-hangers Chair .....	30
<b>Figure 4.10</b>	Peg Tenon Joint .....	30
<b>Figure 4.11</b>	Elongated Bridle Joint.....	30
<b>Figure 4.12</b>	Chinese Sofa.....	31
<b>Figure 4.12a</b>	Chinese Sofa Detail .....	31

<b>Figure 4.13</b>	Chinese Chest.....	32
<b>Figure 4.14</b>	Chinese Stretchers .....	32
<b>Figure 4.15</b>	Chinese Cabinet.....	32
<b>Figure 4.16</b>	Chinese Chair.....	33
<b>Figure 4.17</b>	Chinese Chair.....	33
<b>Figure 4.18</b>	Chinese Furniture .....	34
<b>Figure 4.19</b>	French King Henry Relief.....	35
<b>Figure 4.20</b>	French Table .....	36
<b>Figure 4.21</b>	French Desk .....	36
<b>Figure 4.22a</b>	French Chair.....	37
<b>Figure 4.22b</b>	French Chair.....	37
<b>Figure 4.23</b>	French Louis VI Furniture .....	37
<b>Figure 4.24</b>	Classic French Furniture.....	38
<b>Figure 4.25</b>	Classic French Furniture.....	38
<b>Figure 4.26</b>	French Chair.....	38
<b>Figure 4.27</b>	Structure of French Chair.....	39
<b>Figure 4.28</b>	French Chair Detail.....	39
<b>Figure 4.29</b>	Scandinavian Furniture.....	41
<b>Figure 4.30</b>	Scandinavian Furniture.....	41
<b>Figure 4.31</b>	Scandinavian Chairs.....	42
<b>Figure 4.32</b>	Hans Wegner Chair .....	42
<b>Figure 4.33</b>	Hilton Hotel Furniture.....	46
<b>Figure 4.34</b>	Safranbolu House .....	48
<b>Figure 4.35</b>	Safranbolu House.....	48
<b>Figure 4.36</b>	Turkish House Ceiling.....	48
<b>Figure 4.37</b>	Turkish House .....	48
<b>Figure 4.38</b>	Low Reading Stand .....	49
<b>Figure 4.39</b>	Inlayed Table.....	49
<b>Figure 4.40</b>	Traditional Diyarbakır House .....	49
<b>Figure 4.41</b>	Traditional Mardin House.....	49
<b>Figure 4.42</b>	Traditional Mardin House.....	50
<b>Figure 5.1</b>	Old Times Siteler Machines .....	55
<b>Figure 5.2</b>	Machines in Siteler .....	56
<b>Figure 5.3</b>	Machines in Siteler .....	56
<b>Figure 5.4</b>	Steps of the Furniture Production in Siteler.....	58
<b>Figure 5.5</b>	Handmade Production .....	58

<b>Figure 5.6</b>	Siteler Furniture .....	59
<b>Figure 5.7</b>	Stairs .....	60
<b>Figure 5.8</b>	Siteler Furniture .....	60
<b>Figure 6.1.</b>	Grass Lounge.....	68
<b>Figure 6.2</b>	Thonet Bench.....	68
<b>Figure 6.3</b>	Child Furniture.....	68
<b>Figure 6.4</b>	Vitra Sink.....	68
<b>Figure 6.5</b>	Sitting Unit with Place.....	69
<b>Figure 6.6</b>	Connect Chair.....	69
<b>Figure 8.1</b>	Design Policy Model for Siteler Ankara.....	83

## **CHAPTER 1**

### **INTRODUCTION**

The study is about furniture production and marketing of Siteler, Ankara. Siteler is an old furniture production establishment in Ankara. Its history will be explained in other chapters. In brief, many furniture mass production companies are doing business in today's Siteler. All of them have their own production workshops. Therefore, this creates a competition between each other, but overall Siteler furniture image is different from company to company. Some furniture still is produced by hand. Handmade products are mostly preferred by Turkish people. Some of the furniture companies only use machines, so production is faster and safer, therefore control can be done. In this study research was done in order to identify the characteristics of Siteler and to find out why people still prefer Siteler, and also why Siteler is not recognized by allover Turkey and especially in foreign markets. In this study, economy and potential of Siteler will be analyzed, as it is known that Siteler is the center of furniture production and the retail place in Ankara. The aim of this study is to analyze the problems of Siteler, its development and to make suggestions on how it can be more competitive within the furniture market of Turkey and abroad.

Design and designers' problems of Siteler will be the concern of this study. Siteler is a big furniture production complex; however, its popularity is not as it was before. The reasons for this issue were researched and suggestions were made. Siteler furniture is an image in Ankara. Some people cannot give up this furniture. Therefore, it can be understood that image and identity, and marketing are important for a company. In chapter 1, "Introduction", aim of the study and subject of the study is briefly explained, In chapter 2, meaning of the study and the methods are defined. The reason why this subject is chosen and the expectations are discussed. Of course, this study does not contain the whole history of furniture and Siteler. It has some limitations. This chapter mentions about this limitations



and method of the study. Afterwards, the furniture categories of Siteler and the problems of Siteler are explained.

In chapter 3, the definition of furniture is described and a brief history of furniture is explained in order to be a base for further analysis about furniture design. Namely, ancient Egypt, Rome and Greece are analyzed in brief, in other words, all periods' special characteristics of furniture are appreciated from different point of view; function, material, style.

And in this chapter, industrial revolution and its effects through mass production are described. In this period, Michael Thonet was the most significant person regarding industrial furniture products. In this chapter, he and his products are explained in order to understand the aspects of industrialization of furniture, which is becoming important issue in furniture production.

Industrial revolution and mass production and their effects on furniture are explained. After industrial revolution, many factories had been opened. Therefore the machine period had started. Mass production had been learnt. In this process, a vast amount of manufacturing was performed. Some of the products were sold, and some of them could not be sold. Products were increasing everyday. Therefore, some companies expanded their business and created their corporate identities. For instance, Hafele is the most famous furniture company in this process. It served until 1923. Today IKEA is another icon especially for young people.

Identity and image are significant for a company. In this chapter 4, characteristics of these objects were explained and Chinese, Scandinavian, French and some other types will be analyzed. Because image and identity discussed in this chapter. So some special furniture types should be examined. It could help to how a company acquire corporate identity. And their characteristic features are explained and information on how furniture had come to Turkey.

Chapter 5 is divided into two parts. One is about general research and interviews about Siteler, and the other part is about analysis of furniture production of Siteler Company. In this chapter, type and results of the interviews were explained. And

categories of Siteler furniture were explained with design and designer problems. History of Siteler furniture and development is explained.

Furniture sector in Turkey, its problematic and recent attempts are examined. It means that, competitions and some activities are done about furniture design. Some firms use these activities to find good designers. It is helpful to easy reach. In this chapter rank of the Turkey and structure of Turkish family are explained.

In chapter 6, factors effecting design identity is examined. Identity features and identity components are explained. Three important furniture style examined in this chapter with a table. Chinese, Scandinavian and French furniture are explained. Common language and furniture design understanding with this three style. Than some similar attempts about furniture in Turkey and benefits of furniture, competitions are explained.

In chapter 7, after interviews, some suggestions are done about Siteler furniture design and trade mark. And general main aspects are explained about furniture design and designer problems are examined. And this chapter second interview is done to find Siteler's design problems.

In chapter 8, the hole of study is explained in a brief. Importance of furniture in human life and its development are explained. According the interviews suggestions are done for siteler design problems.

## CHAPTER 2

### DEFINITION OF THE STUDY AND METHOD

#### 2.1. Reason of the Study and Expectations

The study aims to inform the reader about Siteler Furniture. It describes what Siteler furniture is, gives a history of Siteler and explains why Siteler could have been a bigger and developing complex today. The answer to the question 'Why Siteler did not have an identity?' is investigated and the importance of identity of furniture design and image is explained. Siteler has a great potential to produce more retail and whole sale furniture, however it seems that because of certain reasons, this is not the case, Siteler furniture industry could not use its potential. The products as a whole do not have an identity as Chinese furniture, Scandinavian furniture or French furniture has. In this study, the reasons of this identity problem will be analyzed and some proposal will be developed, at least for some portion of the problem. Design and designer seems to be the problem. The expectations are, Siteler becoming a popular complex again and education being a significant component of Siteler.

#### 2.2. Limits of the Study

Siteler is a giant complex in Ankara. There are many, workshops and shops. So because of this vast area some limitations can be made, for instance, only talking about product furniture shops, or only talking about old companies. Because Siteler is divided into different small shops, at this stage, the aim is to find why Siteler is not unified. For this scale of a problem, a more detailed study must be carried out. However, within the time limit and sole person to do the research, scope is taken in a more limited manner, concentrating on design dimension of identity problem. And another issue is the image problem of Siteler. With furniture design problem, may be it could be answered.

### **2.3. Method of the Study**

Because Siteler is a big complex, some different methods could be applied in order to comprehend the problems. The first step is the decision process; it is necessary to find the problematic of Siteler. The second step is, to find out the problems but before that, a research on Siteler should provide a better understanding. Because, without knowledge, choosing the problem is difficult. So the second step should be literature and interview researches, at the end of which the objectives and goals are generated. Objectives should not imply decisions. After researches, many problems are found about Siteler. Another step is selection of the problem or determining the true problem (Keeney, 1993). The last step is choosing the research method. It is interviewing with the person in depth, which will give more information about Siteler history and organization structure of Siteler, and comprehension of furniture models. Definition of identity, aspects of identity in any furniture will be set as a reference point to check identity of Siteler furniture and related aspects.

Therefore, while stating descriptions of Siteler furniture, an identity proposal will also be discussed. A limited investigation will be made as an interview again to understand the point of view of Siteler producers and traders towards identity creation.

#### **2.3.1. Interviews for History of Siteler**

Why in depth interviews were chosen at the beginning is the limited resources found about Siteler history, its development and its design characteristics and production methods. Through these conversations, subjects would feel free to give more information than to answer multiple-choice prepared questions. (<http://www.apsu.edu/oconnort/3760/3760lects.htm>). In order to make the research scientifically the subjects must be chosen randomly, however subjects are chosen according to their age, more elderly more informed person about Siteler and Furniture have chosen because they are more experienced in Siteler and some people are chosen according to people's advice for who is knowledgeable about Siteler history. Although there are many shops in Siteler only people who know Siteler from 1950 on way are chosen. And all of them interviewed.

Therefore, in order to find out the design approach of Siteler production, and development of Siteler in time in depth survey and qualitative research, interviews, and observations used as a methodology of this study. Before Siteler furniture, review of furniture history is examined to know what furniture is.

### **2.3.2. Interviews for Design Identity Problem of Siteler**

As seen, the first survey was about the history of Siteler and was aimed to find solutions for the various problems of Siteler. The second survey was done because it was thought that Siteler had a problem of furniture design. The questions asked were mainly about furniture design and designers.

Since Siteler included different groups within its structure, for example producers, framework builders, traders etc., surveying all of the groups was not possible. For example, the real producers do not make design. Mainly, the sellers which were concerned about design were interviewed. Most of these are gathered in the Karacakaya street. The biggest and the oldest ones were chosen for the interview. Namely, those who existed there for the last 25 or 30 years were interviewed. A total of thirty firms were interviewed, the first questionnaire being directed to fifteen firms, and the second questionnaire being directed to another fifteen firms. The questionnaires were not performed by handing the questions and then taking back. Each of the firms was interviewed individually.

## CHAPTER 3

### REVIEW OF FURNITURE HISTORY

Furniture is an important object in the human life, such that, it reflects life style, from early centuries until today. It is an indispensable thing in our life. In this chapter, the definition of furniture and its history is explained.

#### 3.1. Meaning of Furniture

Furniture is the mass noun for the movable objects, which may support the human body (seating furniture and beds), provide storage, or hold objects on horizontal surfaces above the ground ([en.wikipedia.org/wiki/Furniture](http://en.wikipedia.org/wiki/Furniture)). But in this description, the expression “movable objects” is wrong. Today furniture is not always movable; there are also non-movable furniture, for instance; fixed furniture and flexible furniture.

According to the book “Furniture: a Concise History” the significance of furniture is that it occupies a curiously ambiguous place among human artifacts. Because of its bulk, most furniture implies a reasonably settled existence (Smith, 1988). It is a different view to the meaning of furniture.

Furniture researches were started in the 19<sup>th</sup> Century, and made under the headings of categories, function, technology, design and social status (Yılmaz, 2005). But in all times, sitting objects were more important than the other furniture objects, because it was the symbol for all the kings or sultans...as thrones. Furniture began with simple forms. The multifarious types of furniture that exist today- dining tables, card tables, library tables, nests of tables, for instance- are luxurious elaborations of simple ideas. This underlying simplicity emerges from a definition less elegantly succinct and comprehensive than that of the dictionary: Namely, furniture consists of things to put people on, things to put things on, and

things to put things in. Much furniture performs more than one of basic functions- the enclosed seat holds the miser's money box, the bed has cupboards in its base to hold blankets – but the classification by and large holds. Therefore, in prehistoric times, all objects could be furniture (Morley, 1999).

Starting from ancient times, furniture has various importances as in ancient Egypt, it was traditional that furniture of the pharaohs be taken with them to the tomb in the belief that they could continue to enjoy it in the afterlife. And in ancient Greece furniture was a favorite subject of artists, who depicted it in meticulous detail in the scenes they painted on Greek vases (Baker, 1966:13).

As we look to the influence of social use on furniture, it can be said that, for some uses, furniture positively needs to be splendid. Rich furniture has the function of demonstrating wealth and power; it is a weapon in the battle for status. Furniture plays a very important part as an indicator of social status. And wood is the basic raw material for furniture (Morley, 1999: Int.).

The following section gives more details about the history of furniture.

### **3.2. A Brief History of Furniture**

Especially, in ancient times furniture was always important for all human life as a status, as thrones, as a symbol of belief; Egyptian people believed after dead life. They buried people with their clothes, goods, and furniture. So furniture explain belief system and culture in ancient civilizations.

Occasionally the arts of ancient Egypt, Greece, and Rome exhibit similarities that arise from cultural interchanges: Egypt influenced Greece, Greece influenced Egypt, and Egypt and Greece influenced Rome. Between about 150 and 50 BC the Romans conquered Greece and its southern Italian colonies, having already absorbed Etruria, whose arts partly depended on Greece. Everything then came together in Roman art (Morley, 1999: 14).

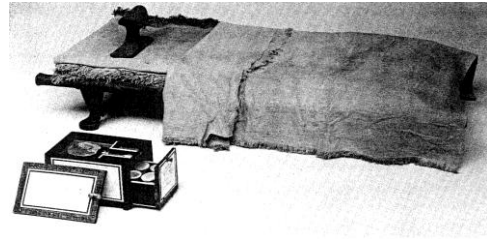
So, political events helped influencing the art and art objects, such as furniture of the time.

As for beginning of the development of furniture, pictures are helpful for understanding the ancient Egyptian furniture, its materials, woodworking, soft metal, ornaments and motifs. "Special elements in tombs are jewelers, household furniture and storeroom furniture (3100- 2890 B.C) " (Baker, 1966:19). The earliest specimens of furniture known to us are among the most elaborate. This is due,

very largely, to the circumstances in which they have been preserved in the tombs of the highest dignitaries of Ancient Egypt.



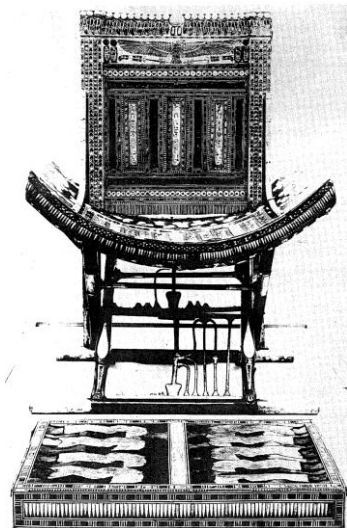
**Figure 3.1 Old Egypt Bed Frames (Baker, 1966)**



**Figure 3.2 Wooden Bed (Smith, 1988)**

Figure 3.1 describes the bed frames. At the top of the picture is a primitive wooden bed frame in early Egypt. Second is a wooden bed frame with bull's leg and cross- rails notched into side rails (Baker, 1966: 19).

Here is the ancient Egypt bed headrest and silver-mounted toilet-chest 4th dyn. (Smith, 1988). Therefore, it can be said that needs generated some physical human sources. Such as today's pillow, on which we place our heads.



**Figure 3.3 Chest (Morley, 1999)**



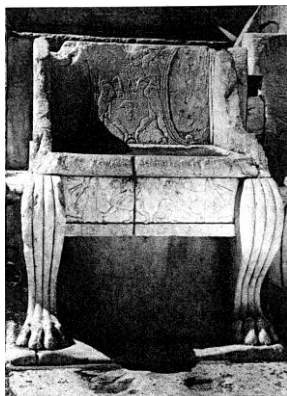
**Figure 3.4 Tutankhamun Chair (Baker, 1966)**

Figure 3.3 and 3.4, describe Tutankhamun's ceremonial chair (fig. 3.3) and golden throne (Morley, 1999:14), (Baker, 1966: 97). The ceremonial chair and



footstool of Tutankhamun( The Young King), in ebony covered partly in gold foil, inlaid with ivory, glass, faience and colored stones. It was discovered in 1922. Footstool has nine bound figures, which represent traditional enemies of Egypt. Analyzing the pictures above shows us that there is a stylistic design in these furniture. The bed legs representing lion leg turns simple bed frame more elegant, and stylish element. Also the throne with its golden inlay and reliefs and the backrest curvature and seat piece gives us many information about Early Egyptians consideration about ergonomics, social power and psychological emphasis. Therefore, design of furniture carries various information besides a solution to simple human needs.

“The later centuries of Egypt coexisted with classical and Hellenistic Greece. About Greece and Rome, the presence of Greek artisans in Rome would have made easy the manufacture of Greek revival furniture in Rome” (Morley, 1999:23). “Rome and Greek furniture are similar to each other. Greek forms and ornament were inherited by Rome. Some tables had four legs in Rome; they were often given bracing stretchers in Egypt and Greece” (Morley, 1999).



**Figure 3.5 Greek Chair**  
(Smith, 1988)



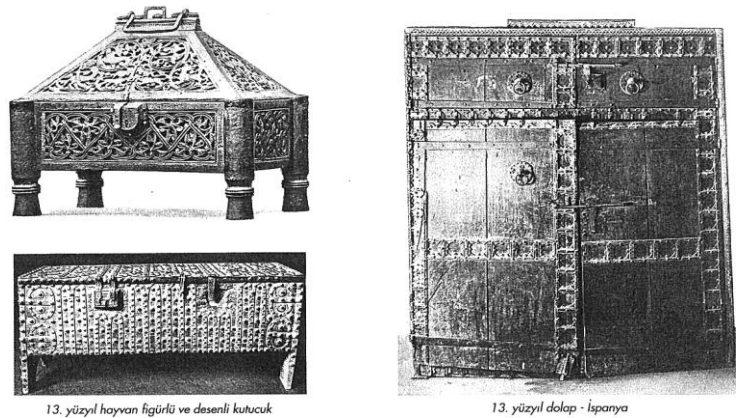
**Figure 3.6 Rome Tripod-Table**  
(Morley, 1999)

Greek chairs can be split into two basic types; the heavy throne or seat of honor. Theatre of Dionysius, Athens 1450 BC (Figure 3.5) (Smith, 1988). This shows

that who sits on this throne is honorable and makes the rules. The lion legs of throne were influenced by Egyptian furniture.

Circular bronze tripod-table from Pompeii, before 79 BC (Figure 3.6) (Smith, 1988:16). This table shows that ornaments became common in Rome. Because it has three legs, this table is called a tripod-table. In the 6<sup>th</sup> century, the furniture materials changed. Especially metal was the most useful material. Obviously, the art of Rome is an extension of the art of Greek.

After the end of the Roman Empire, antiquity finished, and the Middle Age began. In this period, Romanesque and Gothic furniture were produced (Yılmaz, 2005). That furniture was generally about hierarchic order. Chests, wood boxes and wardrobes with shelves were the basic objects.

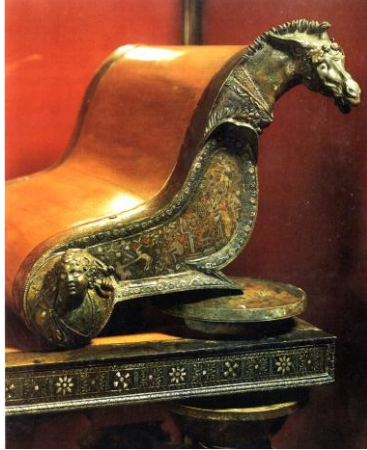


**Figure 3.7 Gothic Boxes  
( Yılmaz, 2005)**

13th century animal figure boxes and cupboard in Spain (Figure 3.7) (Yılmaz, 2005: 32). Sofas and relief were the other objects. Wood (especially oak) was a useful material for the Gothic furniture, and so hand made furniture began to develop.

In the 15<sup>th</sup> century, Renaissance emerged, which literally meant “rebirth”. Social buildings, hospitals, children houses were built. In 1480, interior architecture gained importance, and decorating with furniture was significant. The source of the Renaissance is Italy. Renaissance furniture had less ornaments and were more elegant than their predecessors (Yılmaz, 2005).

After a hundred years of Renaissance, Rococo and Baroque art came into existence. Its features consisted of more ornaments on furniture and more cove and carving. The other name for this was Palace Art. Furniture showed that rich people culture and life style.



**Figure 3.8 Rococo Chair**  
( Morley, 1999)



**Figure 3.9 Baroque Tables**  
( Yilmaz, 2005)

It is 'Turned' Couch and Chair with a pointed foot in the 17<sup>th</sup> century. (Figure 3.8) A restrained form of turning was common in Egypt and in Persia. After Rococo and Baroque art, modern art came into existence. In chapter 4, modern furniture in Turkey is explained.

### **3.3 Conclusive Remarks**

To conclude the brief history of furniture, it can be said that in ancient times furniture was an important object for human beings, since it was the symbol of categories of human life. For example, ruling or rich people used furniture covered with gold material. Therefore, furniture also has symbolic meaning and its sizes and material showed the culture of the human life. As the art developed, ergonomics and design of furniture developed too. Today, furniture producers are still inspired by the furniture of the ancient times. In Egypt, afterlife was traditional religion, so furniture had been important for them. Greek furniture was the favorite subject of artists. Furniture was generated for needs, such as bed and bed frames for sleeping, chairs for sitting and also it served to enhance the social status of the user/owner of the furniture, to influence other people. In the following periods the main purpose has not changed, thus furniture existed in different shapes. For

example; bulls legs, animal figures. With Renaissance, decoration with furniture had been significant. Although there was little ergonomics or flexibility in ancient furniture, they are still effective today, because each of them has an image, identity, and value.

In the following development of furniture will continue during industrial revolution period. It is important because factory system has been started after revolution.

### **3.4. Mass Production of Furniture - Industrial revolution**

Until the period of industrial revolution, furniture always consisted of hand made products. Usually they are produced after making an order by the ruler or affluent of the society. The knowledge of production was passing from master to apprentice. However, the demand for everything had changed after renaissance and people tended to produce more products. In this chapter, how things changed during industrial revolution in terms of furniture is explained in order to understand today's production characteristics.

"Industry is referring to that sphere human and mechanical activity characterized by a coordinated set of operations directed toward the processing of raw materials or unfinished products" (Electa, 1990:38). Industrial revolution emerged because of the religious, politics, scientific and philosophic issues in the 16<sup>th</sup> and 17<sup>th</sup> centuries. They were the basic factors that prepared the industrial revolution. "The other social reasons observed were, rapidly increasing European population, increase of the needs and life factors, and capitalism" (industrial revolution/wikipedia.com).

Industrial revolution has started in the 18th century (1780) and continued until the 19th century (wikipedia.com). "Industrial revolution had three stages. The first stage is the machine period, the second stage was the utilization of materials other than iron and coal, such as steel, electric and oil, and the third stage involved the invention of computer and usage of high technology" (wikipedia.com). Before the Industrial Revolution, some industry had existed throughout Western Europe. A little manufacturing had been carried on in guild shops in towns. The people in rural areas made most of their own clothing, furniture, and tools from raw materials produced on the farms or in forests. Development of furniture

industry came late, in about 1830; a person manufacturing the first industrial furniture was an important event. He was Michael Thonet. Before explaining his life and his furniture, let us describe the mass production and manufacturing.

### 3.4.1. Mass Production and Manufacturing

Mass production is the creation of many products in a short period of time using time-saving techniques such as assembly lines and specialization. It allows a manufacturer to produce more per worker-hour, and to lower the labor cost of the end product. This in turn allows the product to be sold for a lower cost. Mass production began during the Industrial Revolution, but took a great leap forward with the innovation of the assembly line, a conveyor that moved the product from one worker to another, with each individual adding his or her specialty part to the growing completely (wisegeek.com).

“In the early 20<sup>th</sup> century, manufacturing became capital-intensive activity. Mass production replaced mostly small and make-to-order fabrication of products” (Benhabib, 2003: 1). Manufacturing has been a human activity for a very long time (Lal, 2005). Figure 3.10 shows manufacturing from the beginning of the 18<sup>th</sup> century until the 19<sup>th</sup> century.

With manufacturing, production system is important too. The major feedback to the production system is in terms of marketing analysis that provides the demand data and indicates what to produce, when to produce, how long to produce, and how many to produce. The feedback from customer/consumer helps in the improvement of product design and quality.

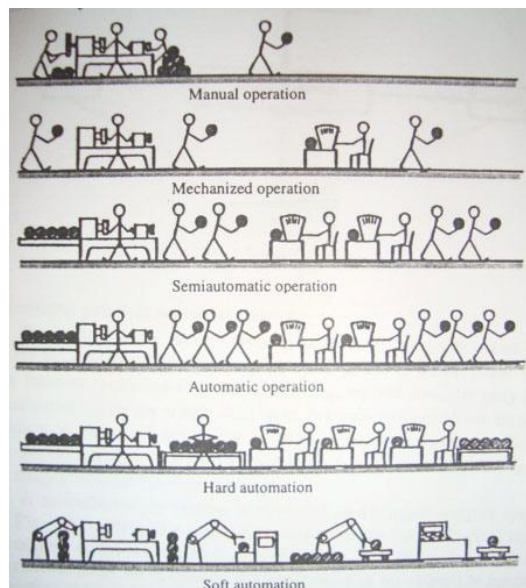


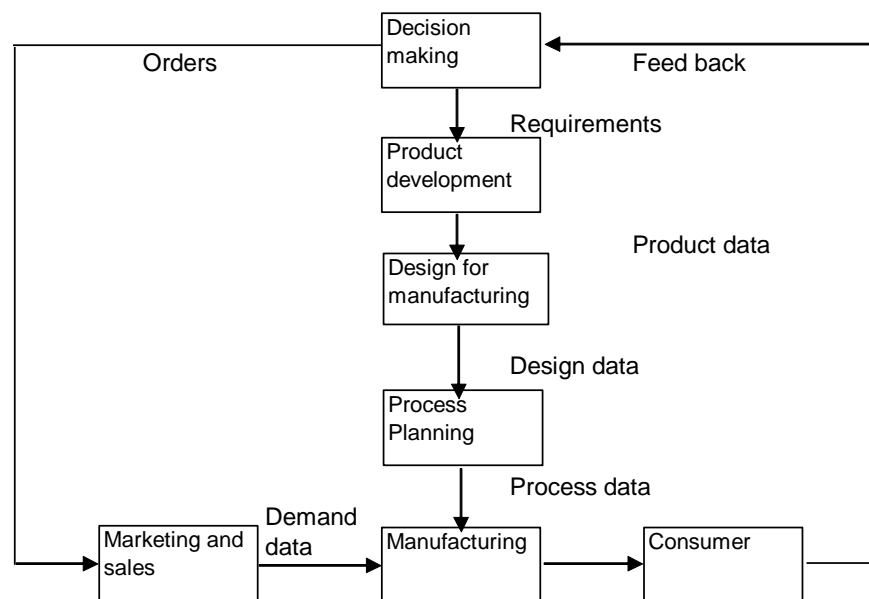
Figure 3.10 Manufacturing (Lal, 2005)

“Manufacturing system starts with decision making in order to determine the problem and requirements, then, product development is carried out”. Another step is design for manufacturing, which is important for furniture too. Figure 3.11 describes this system (Lal, 2005).

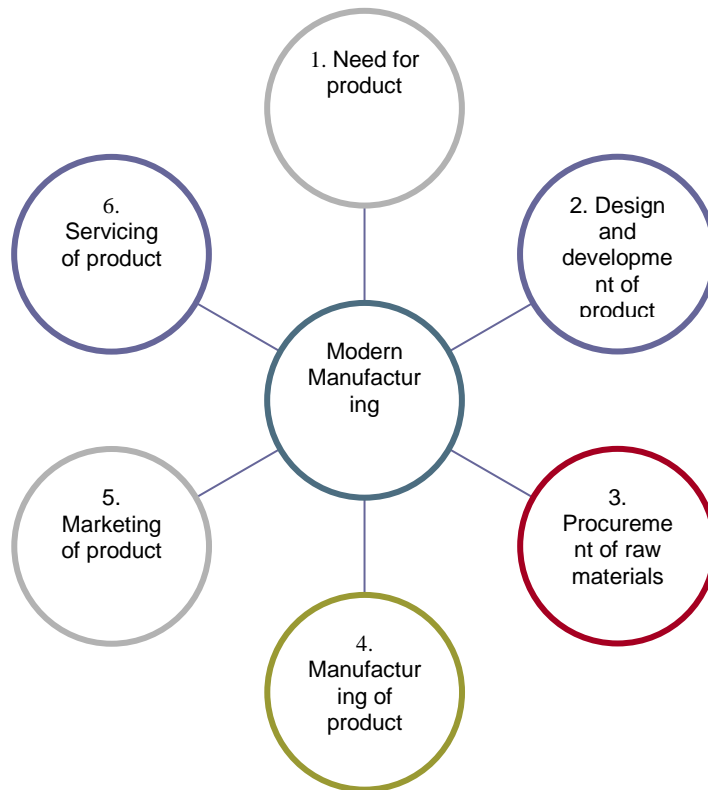
The main activity in the manufacturing sub-system is to convert the unfinished product into a finished product. This can be achieved using three principal types of manufacturing.

1. Process type manufacturing
2. Fabrication-type manufacturing
3. Assembly- type manufacturing

These types could be applied to siteler furniture production system (Lal, 2005).



**Figure 3.11 Design Manufacturing**  
(Adapted by Author, Lal, 2005)



**Figure 3.12 Modern Manufacturing**  
**(Adapted by Author, Lal, 2005)**

“Modern manufacturing encompasses all activities starting from need for a product to its design and development, procurement of raw materials, production, Marketing and service support” (Lal, 2005: 319). These activities are depicted in Figure 3.12.

All activities are carried out at the same time, which is important for today’s furniture design process, which must have image and identity.

After designing furniture, at manufacturing stage there are two important steps, which are; selection of materials and selection of manufacturing process, which must be also considered during designing stage.

- a) The steps of selection of materials are;
- Properties of material (we consider material for creativity)
  - Cost of material (endurance, cost and quality are important)

- Availability of material and reliability of supply (modular material or easy changeable, ergonomic)
- Service life of material (should have a long life)
- Appearance (color, surface and texture) (good and aesthetic appearance of furniture, which is design) (Lal, 2005: 26)

b) Manufacturing process;

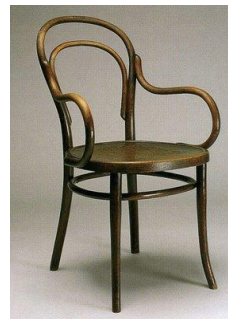
- Manufacturing cost
- Production volume and production rate
- Characteristics and properties of work piece material
- Limitations on shape and size
- Surface finish and tolerance requirements
- Functional requirements of the product (Lal, 2005: 27)

### 3.4.2. First Successful Mass Produced Furniture: Thonet Chair

Michael Thonet was born in 1796 at Prussia. He was a carpenter. In 1819, he opened an atelier and worked in there. He made furniture in his office. Especially he studied on folded furniture. In Germany, this kind of furniture was famous then. The name used for this was Biedermeier style. In 1830's Michael Thonet began to make experiments of bending the wood. This method prepared the starting of industrial mass production for furniture, because it was fast, easy and easy packed. In the 20<sup>th</sup> century, famous architect Ludwig Mies van der Rohe said that "Less is more" which is to say, aesthetic and function should be joined on an object and with these together, creativity is more effective. Also, Michael Thonet had already discovered this a hundred years ago (Yapı Kredi Kültür Sanat Yayıncılık, 1999). After many tests, Thonet made his famous chair number fourteen in 1858.



**Figure 3.13 Thonet Chair –1858(Çorlu,1999)**



**Figure 3.14 1859 armchair (http://www.ditext.com/chairs/thonet)**



Its production is as follows. First beech wood is cut in 3x3 widths, tubes are taken away in a steam pressure, after that, these tubes are cast into iron moulds, and polishing is done. It has six pieces; these pieces are joined with ten screws and two bolts. And there is no usage of glue for the base of chair. Only steam is used (Yapı Kredi Kültür Sanat Yayıncılık, 1999).

Thonet furniture has a unique character. All of the six types were sold in the international market; as a total, over 1.5 million pieces, which had a common character, were sold. They have a soft and delicate appearance yet they are very practical and comfortable. At the same time they are strong, durable and not so heavy so that they can be exported with a delivery system to the distant parts of the world. So Thonet taught the furniture producers that they must follow these basic principles, if they would export their products. Thonet chair analysis showed image and identity of the product is very important. What Thonet's experience points out that the principles of design of mass produced furniture are:

- a. Has a strong design character with bended beech wood
- b. Aesthetic
- c. Comfortable namely ergonomic
- d. Strong and durable, namely material must be chosen accordingly
- e. Light, not so heavy, namely easy to carry
- f. Ease of packing namely easy to transport
- g. Ease of assembling namely anybody should re-assemble the chairs easily.

The following chapter gives information about image and identity. This is the problem of Siteler.

## CHAPTER 4

### IMAGE, IDENTITY AND SOME EXAMPLES OF STRONG FURNITURE IDENTITY

In the above chapter, we have discussed mass production of furniture, in this chapter the main issues of identity and marketing, and effect of design on identity therefore marketing will be briefly discussed.

Before the history of Siteler, a brief description could be done. Siteler is a huge complex, which is a gross manufacturing place of furniture in Ankara. It has been functioning since 1959. In early years, from about 1962 to 1990, it was a very famous furniture industrial center. In fact, all Turkish people who had heard its reputation ordered furniture from there. So how Siteler could regain its reputation and why has Siteler lost its reputation? In this chapter, the subject of how identity must be defined in order to make a good, long-life reputation will be discussed.

#### 4.1. Identity and Image

When we think about some big companies, we see that they have reputation and they are still working. For instance; computer firms IBM, HP, or the big example Coca-Cola. In Turkey, Vitra, Vakko, Arçelik own their trademarks. Obviously, these are good examples for companies having an identity. All of them have different and long stories about becoming what they are today. On the other hand, some other companies also make business for a very long time like the famous ones, but still they have no reputation, image, or identity. Of course, it is not easy to be known worldwide, or nationwide, or in every part of a city.

“Purpose and belonging are the two facets of identity (Olins, 1989:7). This means that, if the company knows why it is open and what it does and its true target, it could make a strong reputation” (Olins, 1989:7). Reputation is generally about

having a good appearance, like an image (Sobol, Farrelly, Taper, 1992). Image is a bit different from identity. Image, helps the company to develop reputation and identity. For instance, think about a famous company, as Sony, and its product Walkman. In its advertisements, there is always a young girl or a young boy dancing with a smile who always seems happy. This is an image; the Sony Walkman-smiling and dancing people, which means walkman is for young people, Sony produces for young people but, of course places are changeable in advertisement, sometimes in a pub, a street or in a bus. So Sony is energetic, contemporary company and its purpose is to make people happy. However, essentially Sony has corporate identity. If there is no identity, image is unnecessary. Sony owes its identity largely to its products.

Image supports the company who has identity (Olins, 1989). In order to make an identity, some strategies should be followed. Identity is, focusing on all the association strategies on an object. These are **quality, management, marketing, finance, advertising, customer relations**. First, a research should be done before producing the object. For instance, is it the right time, is it the right society, and is it necessary for people? Then the title of the object, packing, logo and symbols should be prepared by the marketing experts (kobitek.com).

The object should not be produced in too large quantities at the first time, because the reactions of the people should be examined firstly. Then, or at the same time, the other companies which produce a similar object should be examined. Comparison should be done, and registration should be done for the object. Quality is not enough for the object. (Olins, 1989).The important thing is the ability of marketing the quality. After all of these, advertisement with strong images could be done. The object requires a long process before production, of course (Olins, 1989). For instance, think about a sofa. There are many examples of sofa but the company makes a different sofa. In other words, innovation should be made. Different visual styles should be created. So, at this stage design and designers are needed. In chapter 6, these topics will be examined together with Siteler furniture design problems.

#### 4.2. How does a company acquire corporate identity?

Corporate reputation is a very important asset for a firm. Corporate image is particularly valuable in terms of ability to raise debt and equity capital. In addition, in the determination of product sales, corporate reputation is very helpful (Sobol, Farrelly, Taper, 1992: 3).

However, before this idea, a question should be asked. Can a firm build its own reputation by slicing down others in the same industry?

Companies have their own methods for being efficient. In small companies and in young companies the management of identity is intuitive (Olins, 1989:7). For instance; workers think that the company is what he or she makes it and what they need. All big and small companies have an identity, some of them are known, some of them are not known but in order to achieve reputation, some strategies are applied; these are;

1. **Financial soundness**
2. **Value as a long-term investment**
3. **Wise use of corporate assets**
4. **Innovativeness**
5. **Ability to attract, develop, and keep talented people**
6. **Quality of products or services**
7. **Quality of management**
8. **Community and environmental responsibility**

(Sobol, Farrelly, Taper, 1992: 12)

Among these subjects, some of them are very important to product and design for new objects. Innovativeness is should be done to produce new furniture designs. Than it could be attractive to the target customer. To be continuation, quality of products and services are important. So good responsibility always become for firm good image.

“Companies which seek original corporate identity are covering a wide range of activities and they competition under compulsion with their subsidiaries. On the other hand, they all want to give the same idea to the customers” (Olins, 1989). The real success is the one, which is developed in the presence of other companies. For companies, **to have good identity, communication, more particularly advertising and packaging, giving life and personality to**

**consumer products, are important.** Especially reality of using products can be more effective.

Corporate identity is concerned with four major areas of activity:

- b) **Products** /Services- What you make or sell
- c) **Environments**- Where you make or sell it- the place or physical context
- d) **Information**- How you describe and publicize what you do
- e) **Behaviour**- How people within the organization behave to each other and to outsiders (Olins, 1989).

All of these communicate ideas about the company. But in fact the entire corporation communicates in everything it does all the time. The fact that the company exists at all is itself a form of communication. In a product- based company, it is the product that is the most significant element in the identity mix. The most important single factor in creating the identity of, say, the Jaguar company is the car itself- what it looks like, what it costs, what it feels like inside, what it smells like, how it sounds, how it starts, stops and goes. These qualities influence, largely, the identity of the whole company.

And, most important, even if the products themselves are full of character, it helps if the identity is symbolized and ritualized, with names, graphic devices and other elements. Now let us see more detailed what is trademark and corporate identity.

#### **4.2.1. Corporate identity**

It is the name given to the visible image of a corporation in marketing. It is the corporation's own way of expressing itself (corporate identity/wikipedia.com). This expression generally has well defined borders and is unchangeable. The elements, which remind of the corporation, are logo, font, office design, clothes of the employees and vehicle clothing, paper with company logo, signboard, website, package design, etc. One of the biggest factors effecting companies' success is the corporate identity. It is not only the character of the company but also the image it displays. These points are very important for the first impression. They represent and describe you, your job and your firm. The processes that should be followed when creating a corporate identity are;

##### **1. Determining the things to be done before design, and approving them**

## **2. Arranging the timing of design process**

### **3. Presentation of the design**

### **4. Corrections after the presentation**

### **5. Printing and application timing of the approved designs**

For a successful corporate identity project, the thing that should be regarded as crucial is laying out all the data about the corporation without any missing. These data will in time reveal the corporation's general understanding of design, and enable the project to progress in the most correct path.

#### **4.2.1.1. Ways of Enhancing Corporate Identity**

"In marketing, corporate identity is enforced visually by trademarks or royalties. In fact, corporate identity is created when organizational philosophy and company culture are synthesized together and unified" (corporate identity/wikipedia.com). Many companies, for example McDonald's and Electronic Arts, use their own corporate identities in all of their products and their purchasing. In this way, they can show themselves better to the target audience. Corporate identity consists of three parts: Company design (logo, uniform, etc.), company communication (advertising, public relations, informing, etc) company behavior (values, norms, etc.) Basically, company's visual identity reflects the values, passions, business type, and character of the organization. This can be noticed by four functions (Wikipedia. com).

1. Firstly, visual identity of a company represents the organization's visibility and publicity. All of the companies give great importance to the concepts of people being aware of their company, their names being recognized and their basic works being known.

2. Secondly, visual identity of a company symbolizes the organization by image and reputation.

3. A company expresses its organizational structure to its foreign shareholders via its visual identity, by means of showing the relationships between its divisions.

4. Finally, a company's visual identity is used so that the company employees can identify their departments or firms. About this subject, the methods applied are different than those used in general, and in fact, visual identity is a symbol. Activities that are conducted with employees contain mostly concrete applications as opposed to abstract ones. Also, it is very important for an organization to be in contact with the strategic

concepts of its company visual identity Employees have to be informed about the company visual identity. It is not enough for them to know why they use the identity; they also should know the story behind the identity. This story would explain them why they use such a visual identity (Wikipedia.com).

#### **4.2.2. Trademark**

According to the internet sources trademark is ability of process the quality of products with supporter things. Such as advertisement, promotion. Looking for the explain of source;

Brand, is the name given to any sign that can be published and copied by printing and can be drawn or similarly expressed, mostly words, including person names, shapes, letters, numbers, shape of products or packages which has to distinguish an enterprise's goods or services from another's.

It should not be forgotten that becoming a brand is the "strategy of marketing the quality". In this point of view, becoming a brand is a process, which is shaped depending on the marketing strategies. Quality is important but it is the marketing "locomotive" which would lift and carry it all the way. The ability of your product or service to become a brand depends on how and in what way it can be marketed in the domestic or foreign market.

The primary issue which comes before all the others is, determining target market or audience to which the product will be sold, and protection of the product by means of an official registration (trademark). If marketing operations such as demonstration, advertisement and promotion are executed before any achievement is made in this subject, it becomes impossible for the product to stand in the market with an undefined target and registration.

Mistakes such as heading towards a wrongly defined audience and market, or allowing fake and illegal sales of the product by not protecting it with registration, may lead the product to vanish in the market before it becomes popular.

From the exportation point of view, if the specified brand will be towards foreign markets, it is important to do research about the product in the target country, and to thoroughly examine the trademark laws and the success potential of the name, logo and sign.

Generally, it may cause problems to choose names and signs which are appropriate for the target country's language, because it is highly probable for the name or brand to be registered in the country to which the product will be exported. Therefore, instead of producing the goods then labeling it and then finding if the product sells in the specific country, enabling the product to be registered in that country beforehand would prevent wasting of money, time and effort. The important factors in the process of creating a brand identity are described as follows. First, a company should make

serious and continuous effort to protect its brand identity and respectability.

The company's original aim and reason to exist should be researched, and a brand's experiences, emotional and functional benefits should be examined. Importance should be paid on how the brand is perceived and known by various groups of people, what the consumer must think should be known very well. The company should definitely present an effective holistic marketing shuffling. It is only with a correct analysis of competition and strategy concepts that a solid basis of brand identity can be constructed. A valuable development process, away from a one-way price competition or counterfeiting, can commence. Moreover, some risk and business administration problems can be minimized. In fact, brands' success is owing to the fact that they stick in consumers' minds, and they create and impose an attractive and distinguished charm. This charm provides not only intellectual profits such as quality and trustworthiness but also emotional profits. Here, the key to success is the effort that the brand makes in order to be distinguished. A brand is both a perception and a reality. The company should provide both of these. Attracting contents should be very special and significant for the consumer. They should also be useful for them; all of their properties should be clearly stated and communicated in all of the marketing activities constantly. The right brand messages enable the contents, which the brand symbolizes, and the desired brand perception to be together in harmony. A brand's durability and consistency are achieved with a strategy's durability and continuity. A brand is enhanced through time only if it is enforced continuously. This enforcement should consist of small but numerous building blocks, which are useful for the consumer. Numerous little innovations create a better effect than a big innovation in the end. In consumers' minds, a brand should be associated with perfection and good memories, namely a good experience. To increase the brand value means in a way to increase the attractiveness in order to obtain a higher sales level. In brief, since marketing as a tool has an effect on the strategy of the company, it should always be insured. The purpose is to create a profitable new activity field by developing a group of basic innovations which are difficult to imitate. When constructing a brand, companies should set off with a number of comprehensive measures that customers perceive, such as customer satisfaction, wallet share (brand loyalty), keeping the customers, etc. For instance, a brand's strong and weak points can be revealed easily with a purchasing mechanism model plot. All the factors are evaluated in comparison to the competing companies and this may give the brand owner some hints that show the degree of effectiveness in the buying and decision chain. Probable weak performance indicators are repaired with appropriate methods. After all, the best indicator of a successful brand is to what extent people are committed to it and how much commonly it is preferred. (Wikipedia.com/ Trademark)

#### **4.3. Role of Design in Corporate Identity**

Generally, when companies use identity expressed through design, they use it as a commercial tool; their purpose is to make greater profit out of what they do in the short term. Visual style is an important thing in corporate identity. So, for an effective visual style, design is needed. It can



be a key for communicating clearly to the customer. A good creation should be effective and should make an identity (Olins, 1989:53).

On the other hand, some components are need to furniture design, these are;

- Color
- Material
- Style
- Form and Shape
- Ergonomics
- Human-interface
- Originality
- Comfort

For instance, Alvar Aalto armchairs are known for all times, because of their designs. They have their own identity. (Figure 4.1)



**Figure 4.1 Alvar Aalto Paimio Armchair (<http://www.furniturestoreblog>).**

Some steps could be helpful for understanding the **role of design** in corporate identity.

**Stage 1. Investigation and recommendation**

**Stage 2. Creation: design, behaviour and communication**

**Stage 3. Development**

**Stage 4. Launch and implementation** (Olins,1989:188)

#### **4.4. Some Furniture Style Examples, Which Have Strong Identity:**

#### **4.4.1. IKEA**

The main reason why people prefer Ikea is the fact that it has made an identity and it reaches people easily. Ikea is a furniture shop whose sales almost equal to that of Scandinavian furniture.

Ikea is one of the largest furniture companies in the world. They produce just about everything you would ever need in your home. The company was founded in Sweden back in 1943 by a man named Ingvar Kamprad. He took the first letters of his name and his hometown to make the name IKEA, and that was enough for a creative name.

Ikea has been in the center of many discussions. Many people say that Ikea are not creating any quality products, while others just love everything about them. The discussion will probably go on for a long time, but what we deduct from it is that everyone has their own needs and expectations from a furniture store. Below are some reasons why Ikea is a good furniture store and why people prefer it.

Price is probably Ikea's biggest advantage. They have reputation for being cheap. People can get just about everything for their home at a discounted price in comparison to other stores.

Self-Assembly Products are probably why Ikea is so cheap. It also makes it easy for customer to transport the furniture home. The instructions for the furniture are usually really easy to understand, and it is no problem to get furniture up and running.

Another one of Ikea's trademark is great furniture design. Their innovative designs have changed the furniture industry forever. Their nice and simple designs have actually made a whole bunch of new stores pop up to try and copy them. They have not succeeded in nearly the same way as Ikea.

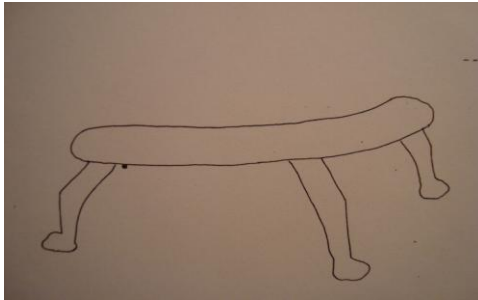
Ikea tries their best to make the furniture as eco friendly as possible. They make their furniture from natural materials such as wood. And it is not regular wood. It comes from well-preserved forests. In additions customer can find many eco friendly products at store. The Ikea stores are designed in a way that makes it easy to find exactly what you are looking for. It really makes shopping a joy.

When customer need a break from shopping, Ikea offers a great café that provides just about anything customer's desires. As a summary Ikea, have many things to create a reputation, a culture for the company (Ikea website).

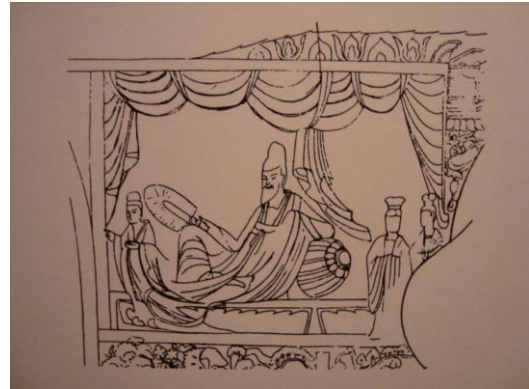
#### 4.4.2. Chinese Furniture

The history of Chinese furniture has been marked by the gradual change from low pieces of the height to which are accustomed today. From the 15<sup>th</sup> century BC to the 3<sup>rd</sup> century AD, people conducted their daily lives on a low platform covered with a mat, on which they knelt or sat cross-legged and used low pieces of furniture. In the 3<sup>rd</sup> century, ideas about the propriety of kneeling began to change, as did social customs, and people started to sit with legs extended and to adopt leaning positions (Shixiang, 1986: Int.).

Figure 4.2 and Figure 4.3 show this result (Shixiang, 1986). In this part, some special Chinese furniture is examined. Because the main subject is identity and trademark of furniture, some special furniture will be enough to see why Chinese furniture was easily recognized and how it gained its identity.



**Figure 4.2 Chinese Sitting**  
(Shixiang, 1986)



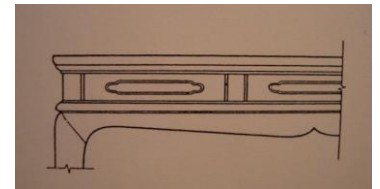
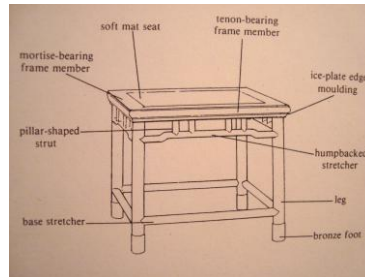
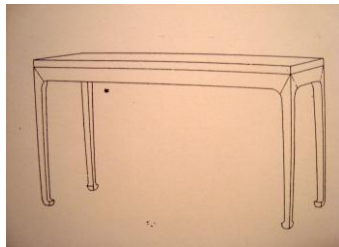
**Figure 4.3 Chinese Bed**  
(Shixiang, 1986)

Figure 4.2 shows pottery armrest unearthed from a Six Dynasties tomb in the suburbs of Nanjing (Shixiang, 1986: 15).

The style of living and the kinds of furniture used during the Song dynasty differed from of earlier times. This period is called the golden age of classic Chinese furniture (Shixiang, 1986: Int.).

Wood is fundamental in the manufacturing of furniture. The main furniture woods of Chinese furniture are; huanghuali, zitan, jichi, tieli, ju, and burl wood. Each of these has special characteristics and endurance (Shixiang, 1986). In classic Chinese furniture, there are two basic forms: that without an inset panel between the top and apron and that with an inset panel, known in China as the waistless

and the waisted forms respectively. Example of waistless furniture is narrow table and recessed-leg table. Wooden architectural construction is the origin of waistless furniture. However, waisted furniture is high tables and table of box (Shixiang, 1986). Figure 4.4 and Figure 4.5. show example of waistless furniture.

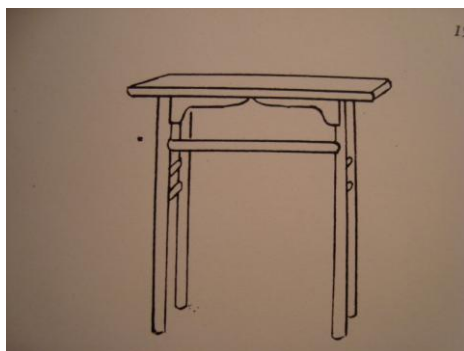


**Figure 4.4 Chinese Table (Shixiang, 1986)**

**Figure 4.5 Chinese Table**

**Figure 4.6 Chinese Table Detail (Shixiang, 1986)**

Figure 4.6 is an example of narrow rectangular table with corner legs. Figure 4.4 gives detail of narrow rectangular table with corner legs, showing its high waist. Figure 4.5 is, waistless square stool with base stretchers (Shixiang, 1986).



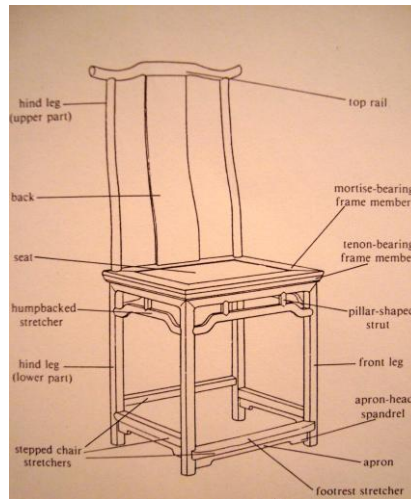
**Figure 4.7 Chinese Table (Shixiang, 1986)**



**Figure 4.8 Chinese Box Table (Shixiang, 1986)**

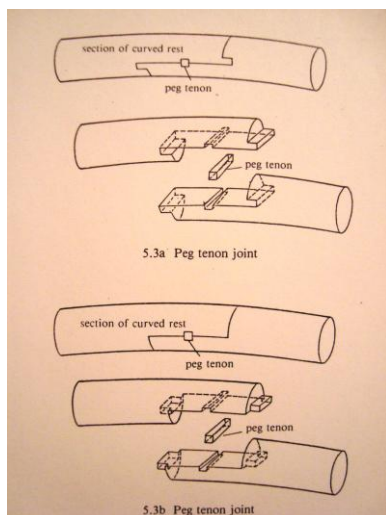
Figure 4.7 and 4.8. are examples of waisted furniture; high table and box-table.

The following are some special furniture and joints about Chinese furniture. Chinese furniture seemed cubical but on the other hand, it has geometrical figures in cubical forms. It can be characteristic feature for Chinese furniture.

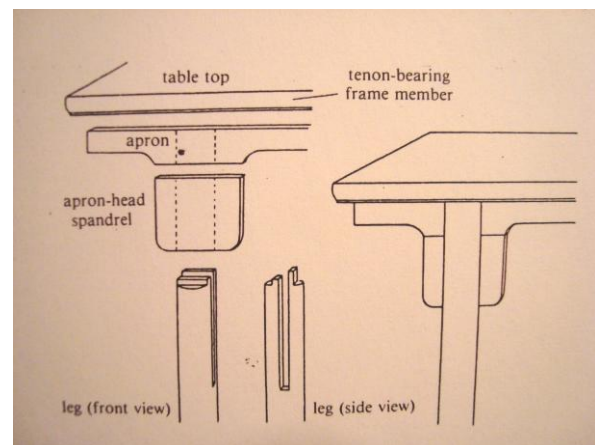


**Figure 4.9 Chinese lamp-hangers Chair (Shixiang, 1986)**

The chair, which has cubic form back, is so soft and has fold. Top rail has fold too. Figure 4.9 is called a lamp-hanger chair, because of the resemblance of its rather high, narrow back to the hanger of a bamboo lamp hanger (Shixiang, 1986: 23).



**Figure 4.10 Peg Tenon Joint (Shixiang, 1986)**



**Figure 4.11 Elongated Bridle Joint (Shixiang, 1986)**

Figure 4.10 is peg tenon joint. It is an ingenious joint used for curved members such as curved rests on armchairs and for round tables, stools, stands and continuous floor stretchers.

Figure 4.11 is elongated bridge joint. It is the most commonly used joint in the recessed –leg construction. In traditional furniture, no rails are used, such as figure 4.5 (Shixiang, 1986: 37).

The art of joinery in classic Chinese furniture reached its climax in the Ming and early Qing period. This achievement was the combination of the tradition of fine carpentry transmitted from Song times and the Ming knowledge of hardwoods. Since hardwood is very dense, a craftsman can make all kinds of very complicated and ingenious joints. When joining members, metal nails are never used and glue is always secondary to the joinery. Joinery is the sole method by which members can be connected one to another on any surface regardless of whether they are thick or thin, slanted or vertical. These features about Chinese furniture are special characteristics of it (Shixiang, 1986: 128).

“Figure 4.12 is Ming dynasty huanghuali wood full-moon opening bed, with relief carving of birds and flow dragons on apron. Intricate wood carving with sofa corners” (Shixiang, 1986: 128).



**Figure 4.12 Chinese Sofa ( Shixiang, 1986)**



**Figure 4.12.a Detail**

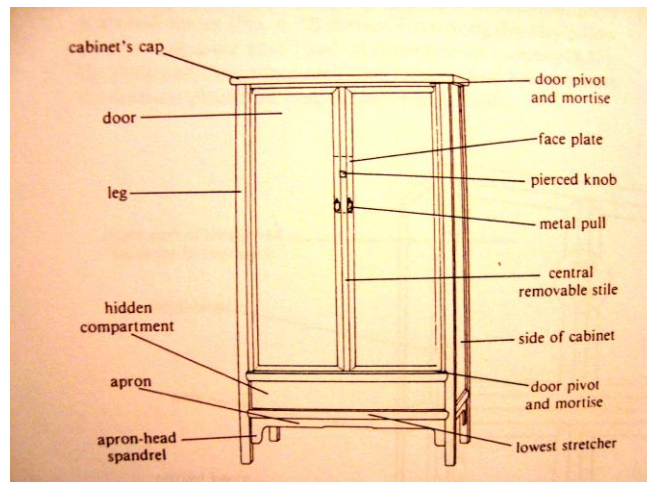


**Figure 4.13 Chinese Chest (Shixiang, 1986)**



**Figure 4.14 Chinese Stretchers (Shixiang, 1986)**

Figure 4.13 is medicine chest with huanghuali wood (Shixiang, 1986: 235). Figure 4.14 is waisted rectangular stool with crossed stretcher (Shixiang, 1986:62) There are usually carvings on leg bracings, designs depict natural figure.



**Figure 4.15 Chinese Cabinet (Shixiang, 1986)**

Figure 4.15 is round-corner cabinet (Shixiang, 1986: 30). As a result, the “Chinese furniture tradition was represented by objects made of lacquered wood, which employed most of the techniques of the lacquerer’s art, and by objects in which the surface of the timber was left undecorated or treated at the most by staining and polishing” ( Clunas,1997:37).



**Figure 4.16 Chinese Chair (Clunas, 1997)**

Chinese furniture has its own originality, such as shown in Figure 4.16. This chair shows a cubic form with a fold. Its height and form explain the true of Chinese forms. It is easily understood.



**Figure 4.17 Chinese Chair (Clunas, 1997)**

These are another type of example of chairs. Wood is the main material in Chinese furniture. As seen that these chairs have the same forms in a same mentality.





**Figure 4.18 Chinese Furniture**  
(<http://www.asiantreasuresonline.com>)

As seen that, Chinese forms are usually geometric in 90-degree angles or geometric and deformed with rounded corners. As seen in figures. Motifs and shapes make it original furniture and make has an identity and image.

So, Chinese furniture has an identity which people recognize easily. It has some special characteristic features. These are;

- Hardwood furniture
- Ornate surface, lacquer technique, inlaid and relief
- Geometrically simple forms ( Rectangular forms)
- Form and function with ergonomics
- Small sizes of furniture
- Using aprons and stretchers
- Coffers ( Clunas,1997)
- There are no sharp edges,
- Ornament shapes are either taken from nature or rounded cornered elements
- Furniture accessories are brass with some geometric reliefs on them

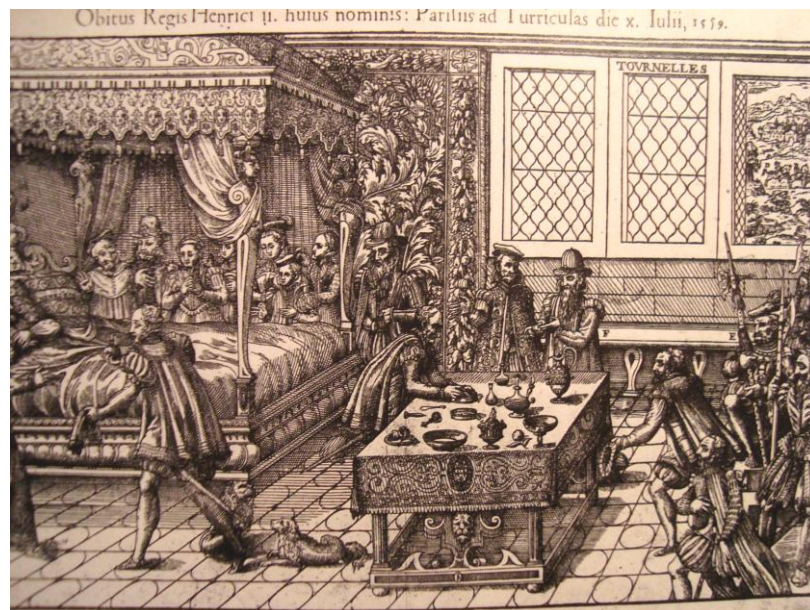
Chinese furniture was brought to England and then to Europe first during the 18<sup>th</sup> and 19<sup>th</sup> centuries. Only affluent could afford to buy, therefore it had a strong demand and popularity. Their different design characters and colors made Chinese furniture identifiable, therefore had an identity.

#### 4.4.3. French Furniture

After the beginning of renaissance period, furniture became more important in Europe. Traditional cultures in cities affected the furniture style. In those times France, nevertheless, was the world capital of art, culture and design. In France, fine furniture was clearly the province of the nobility. Woodcarvers and cabinetmakers were required to provide furniture for the French court and to make the somewhat less ornate furniture that was being exported to foreign aristocracy in countries all over the world (Brunhammer, Tise, 1990:47).

Furniture in France had long been a fine art, for a previous golden period had occurred a hundred years earlier under Louis XIV (1660-1700) at Versailles. By the middle of the fifteenth century, furniture and other portable wooden artifacts had become the concern of the small (Brunhammer, Tise, 1990:47).

The period of Rococo started with the time of Louis XV. Style of that furniture was more ornate and decorative. “The furniture of that time is still produced today with name of classic furniture” (Yilmaz, 2005). Let us see French furniture with its special features in different periods.



**Figure 4.19 French King Henry Relief- State bed at the left and box table (Brunhammer, Tise, 1990)**

“In about the middle of the sixteenth century the fatal illness of the French king Henry II inspired an engraving depicting his medical treatment”. The engraving

shows (Figure 4.19) the king's bed, with its ornate, carved canopy posts, legs, and headboard (Brunhammer, Tise, 1990:51).



**Figure 4.20 French Table (Brunhammer, Tise, 1990)**

Figure 4.20 is Egyptian-like lion feet legged, ornate to panel legs. It is very elegant and decorated. Gilded bronze, some ten different woods, marquetry, veneer, and inlay went into the making of this writing table for Madame de Pompadour, mistress to Louis XV ( Brunhammer, Tise, 1990:53).



**Figure 4.21 French Desks (Brunhammer, Tise, 1990)**

More remarkable than the ormolu mounts in this desk (Figure 4.21) of the Louis XV period, possibly made by Riesener, are the delicate marquetry inlays of the

drawer fronts, both inside and outside (Brunhammer, Tise, 1990:56). "The reign of Louis XV (1723-1774) was a long one, and its furniture style was to have a lasting influence in many different countries". Straight lines virtually disappeared, and almost everything was curved, the curves themselves embellished with all manner of gilded carving and painted ornamentation. Scrolls and whorls, shell and flower motifs and asymmetrical compositions of all kinds on ornamentation are observed.

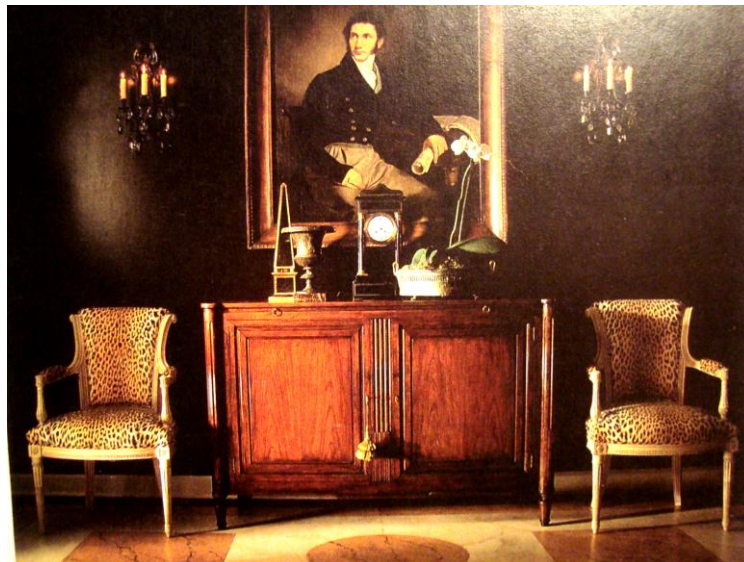


**Figure 4.22.a French Chair**

**Figure 4.22.b French**

**(Brunhammer, Tise, 1990)**

**(Chair <http://3.bp.blogspot.com/French+Furniture.jpg>)**

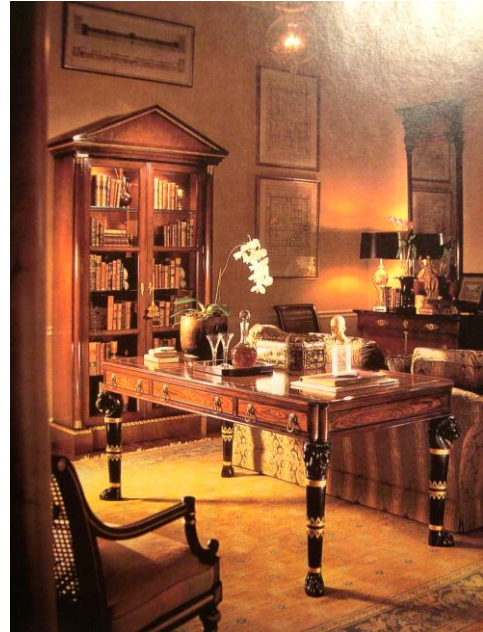


**Figure 4.23 19<sup>th</sup> C. French Louis VI Furniture ( Brunhammer, Tise, 1990)**

Figure 4.23 shows, not all furniture of the late Louis XVI period was ornate (Brunhammer, Tise, 1990:60).



**Figure 4.24 Classic French Furniture**  
(Brunhammer, Tise, 1990)



**Figure 4.25 Classic French Furniture**  
(Brunhammer, Tise, 1990)

The golden century of French furniture ended with the executions of Louis XVI and Marie-Antoinette in 1793, and during the years that followed, the more severe neoclassic style of the Directoire evolved. Somehow, there was no longer a demand for great artists (Brunhammer, Tise, 1990:62).



**Figure 4.26 FrenchChair**  
(<http://www.emwafurniture.com/img/french>)

French furniture has again folds, motifs, and curves. But it is so different as Chinese furniture Figure 4.26 is classic French chair. Textile with wood using is main materials. Although it has an originality some specialties are similar with Chinese furniture. For example legs of chair and folds.



**Figure 4.27 Structure of French Chair**  
(<http://www.savoiachair.com>)



**Figure 4.28 French Chair Detail** (<http://www.savoiachair.com>)

Motifs, pattern and textile are important in French furniture.

Documents show that French furniture style always had more ornaments and curves. However, this kind of furniture is still used today. This is because classic furniture is preferred in all times.

#### **4.4.4. Scandinavian Furniture**

Scandinavian countries are Sweden, Norway, Denmark, and Finland. In this part, these countries' specific furniture styles are examined. Each of them has native country styles. Such as, Sweden's red farmhouses trimmed in white, Denmark's thatched cottages and rambling barns, Norway's tiny fishing villages, Finland's rustic log buildings. These are the features, which appeared first (Barwick, 1991).

Decorative details have a joyful innocence- bows and swags, nosegays and trailing vines are some of the wonderfully romantic motifs that adorn the surfaces of both rooms and furniture. Scandinavian country style is a natural extension of the other homegrown styles. Scandinavian country furniture appreciates the sophistication, handsome materials, and quality crafts, which are its hallmarks (Barwick, 1991, preface).

However, the known Scandinavian furniture has unique style different than Scandinavian country style.

When looked at each country, it is seen that Denmark's folk arts and furniture are romantically whimsical, Sweden's are classically elegant, Norwegian design abounds in color and vitality, Finns elevate everyday objects to works of art. "The common bonds shared by of all the Nordic artisans, however, are a **respect for natural materials and an innate sense of proportion and scale**" (Barwick, 1991: introduction).



**Figure 4.29 Scandinavian Furniture (Barwick, 1991)**

A room, which was decorated with botanical soft colors. Colors and floral motifs underscore the country's classic country style.

Scandinavian design is a wonderful study in the language of style, and like the linguistic nuances that differentiate the Scandinavian tongues. The origins of design always lie buried in a country's history, and the story of these uniquely situated countries begins over a thousand years ago with the Vikings.



**Figure 4.30 Scandinavian Country Furniture (Barwick, 1991)**

Soft colors are in harmony with natural environment. Wooden table and chairs surrounded by Gustavian country, pickled wood floors (Barwick, 1991:37).



As we look to these three different styles for identity, any furniture should be made; in order to understand how to determine the style and identity of furniture. Therefore, style and identity must have some characteristics that are common within this style. In table presented in this chapter these three different styles have analyzed under certain headings to find out why these furniture styles have identity and design wise have a trademark. These furniture styles are successful and they have reputation, because they could reflect their traditional images, culture and forms on their furniture. Their cultural identity is reflected in their furniture, and for long years, although modern furniture developed, they did not change their mainstream characteristics. In modern times, companies make modern furniture but again they reflect their styles. Also new furniture companies like IKEA reflects Scandinavian furniture characteristics, and with its strong reputation IKEA has a strong “corporate identity”.



**Figure 4.31 Scandinavian Chairs**



**Figure 4.32 Hans Wegner Chair**

(<http://www.kdunphy.com/images>)

Scandinavian furniture more pure and soft than the others. Colors are natural and form of the furniture modern and most useful. Figure 4.31 and 4.32 shows typical Scandinavian forms.

As a summary, about this three different styles, Chinese furniture, French furniture and Scandinavian furniture, each of them has different styles. So they have their own identity. Chinese furniture could be recognized easily because of its soft cornered style, shape, color, sizes. Chairs are less ergonomic. Its atmosphere is felt quickly. French furniture is affected by Baroque, rococo and neoclassical styles. They have carved tables, ornamentation and similar special features. Scandinavian furniture has softer colors, natural wood colors and less decorations and elegance is achieved by simplicity.



These countries have their own furniture identity, and in a way corporate identity. Achieving an identity is the result of an original style and making creative and different designs of furniture.

#### **4.4.5. Design Component Characteristics of Three Styles**

In this chapter, three different and important furniture styles, each of which has identity, are examined. These are French, Scandinavian and Chinese furniture. We recognize them quickly and we could say " This is Chinese furniture" when we see it. This is because each of them has original shape, size, color, ornament, and of course, designs. These characteristics enable furniture to have image and identity. The differences of these three styles, and a comparison of these and Siteler furniture is presented below. Let see the differences of this three styles with compare Siteler furniture in table 4.1.

#### **4.4.6. Conclusive remarks about Table**

As a summary, these three different kinds of furniture have their own identities. But Siteler furniture has no own identity. It has no originality and special characteristics. However, name of Siteler is recognized. It has enough history to become a popular complex. It could make an image and identity with some important aspects. In chapter 7, these aspects are considered and the discussion of how it could become popular is made. Some suggestions are made about this study.

Table 4.1 shows special features of Chinese, Scandinavian and French furniture. Some important details could help to recognize the furniture. Such as geometrical shapes, straight lines, use of wood, inlays, painting. Each other has different type. And each other shows their own traditional culture. Other important thing is each other use wood of their own environment material. This could be reflected their own identity.

As look other images, like Le Corbusier, Mies Van Der Rohe, Alvar Aalto, Eero Saarinen and Ikea. These names are chosen because all of them make identity and has trademark of their own field. They are avant-garde of modern furniture. And they give a way of furniture production. Their common trait is furniture's has pure styles, soft colors, smooth lines, modern, contemporary, futurist, comfortable, easy package.

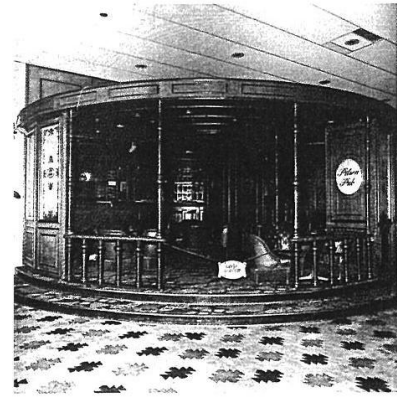
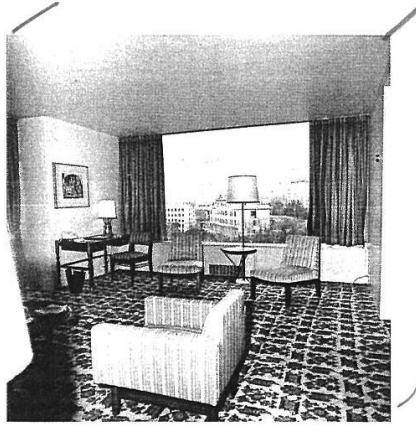
Ikea has trademark too. Its furniture style and strategies of sales make it an image company. Ikea furniture is useful, easy montage, pure, and inspired Scandinavian furniture and materials. So these kind of designs more arresting today, and Siteler should change its furniture design.

#### **4.4.7. Furniture in Turkey**

In Turkey, of course, furniture was always important, however those were not loose / movable furniture but fixed ones, in other words Turkish people produce built in furniture such as wall cupboards, fireplaces, bath cabinets and mimbers in mosques were produced in traditional houses and buildings... There were nicely crafted and carved and intricate nailless joints perfectly handcrafted with Islamic decoration, which has survived centuries. However, classical understanding of furniture is confined to only utility tables, sofas (low kitchen table) and various types of stools used at homes and in café shops. In Ottoman, palace thrones were highly decorated large units, which were so big that they provided adequate space for sitting on legs. Gold, silver, coral, mother of pearl, and precious stone inlays were common decorative elements on thrones, which were also highly, ornamented with woodcarving and gold leaf gilds.

Western type of furniture became more appreciated in the late 19<sup>th</sup> c. among Christian families and in palaces of Ottoman Empire (Inar 222, History course notes).

In the late 19<sup>th</sup> century, some furniture carpentry workshops were opened in Istanbul. Those made only wooden furniture such as; bed, chair, table. In the 20<sup>th</sup> century, architecture and furniture developed. In 1950's, furniture workshops were opened for only local needs. The first important need occurred in early 1950, which was hotel furniture. In 1950, Hilton Hotel's construction started in Istanbul. The furniture producer could not be found in Istanbul to fulfill the requirements but found interestingly in Ankara, which was 'Erkek Teknik Yüksek Öğretmen Ağaçşileri Okulu' and the furniture of Hilton was produced in Ankara.



**Figure 4.33 Hilton Hotel Furniture (Yılmaz, 2005)**

Products for hotel were; bed, chairs and armchairs, cupboards, tables, carpet, floor covering, upholstery, and lighting (Yılmaz, 2005).

Some individual furniture production developments were opened in these years, such as Şark Furniture (1954 in Ankara), İsmet Furniture (in Ankara), and Kelebek Furniture (1970). Kelebek furniture is one of the earliest furniture mass producers of Turkey. Their factory was in Duzce, which is still there. In Turkey, the first fiberglass furniture was made by Yılmaz Zenger in 1965, which are still used today. Even though Istanbul seemed to be the main address for furniture establishments because of the ateliers established there in 1950s, Ankara made an important place in the furniture industry in those years by building the foundation of Siteler and the individual furniture production shops like Kelebek etc. Before seeing traditional Turkish houses, changing social- cultural effects will be examined.

#### **4.4.7.1. Demand of Furniture, its Social Impact and Social-Cultural Preferences and its Change in Time**

With 20<sup>th</sup> century in Turkey, some cultural systems have been changed. Among the community there are some different status appear. For instance these are; rich society, poor society, education who have high level, education who have low level, faithful society...etc. These different status' life rebound the selection of furniture in their homes.

Furniture, rebound to life, technologic, economic, social- cultural and physiologic lot. Any more in Turkey, furniture is not necessity object of human life. It is for show status object. People have been diverging their traditional life because they want to be rationalization, and want to be contemporary. Life circumstance is become complicated and dwelling decoration is become difficult. So it is another problem to design of furniture with decoration. Anyway, designers increase because of these kinds of problems (Çarkacı, 1994).

Socio-cultural and socio-economical effects are the leading factors that affect the choice of furniture in Turkey. Rapid increase in the population, rise in the number of houses and migration to the cities have led to a rise in the number of housing armaments. Choice of furniture and housing armaments that is the most protected place from the rising outer forces, have gone through changes in this direction.

When evolving from the ground to the table, this new element in our lives has undoubtedly made changes in the way we eat and in our culture. As the conditions change, the satisfaction level of traditional solutions decreases and changes. Different social groups in the society have shown interest in armaments which are related with their pasts and which can be even considered their psychological extensions. The increasing interest in the old furniture can be related to this (Çarkacı, 1994: 89).

When we look at the socio economic effects, keeping the furniture for a long time due to the difficulty of replacing it can be considered as behaviour caused by the economical aspect. The definite socio-economical activity in housing armaments, which began in 1970s, shows that some groups rapidly reached higher income. The high-income groups have enabled the furniture industry to make production more actively and as an indication of status rather than as a need. As a result, Turkish society, which changed from nomad lifestyle to a settled lifestyle, have created new housing armaments effected by various traditional and economical factors, and though superficial, have made a choice of furniture parallel to the western way of life. No matter what the educational or cultural level of a person is, socio-cultural reality's influence on a person is also reflected on the satisfaction of their needs. Designer provides a linkage between the user who behaves in such a special way and the supply group who answer to the needs ([www.evkultur.com](http://www.evkultur.com)).

#### 4.4.7.2. Traditional Turkish House and Its Furniture:

Let see the some classic traditional Turkish house and its furniture features. The traditional Turkish House has lots of carpentry work in it however; they are not like western furniture. Furniture of traditional Turkish House is an observed as if it is continuum of structure of the house, even if it is not so. We can call it typical Turkish furniture is built in furniture.



Figure 4.34 Safranbolu House



Figure 4.35 Safranbolu House



Figure 4.36 Turkish house Ceiling



Figure 4.37 Turkish house

( Figure 4.34, 4.35, 4.36, 4.37 ([http://images.google.com.tr.safranbolu evleri](http://images.google.com.tr.safranbolu%20evleri))



**Figure 4.38 Low Reading Stand**



**Figure 4.39 Inlaid Table**



**Figure 4.40 Traditional Diyarbakir House (Taken by the author)**



**Figure 4.41 Traditional Mardin House (Taken by the author)**





**Figure 4.42 Traditional Mardin House (Taken by the author)**

**Traditional Turkish house has various furniture types:**

**Wall-units:** On of the wall of the room is covered with shelves, cupboards, and wardrobe like elements and small decorated shelf like elements which are called, ( for matches), also some of this wall elements are lids of bath units, which is hidid within the whole geometric pattern of this wall element. Some of the cupboards are for to keep mattresses during the day and in the evening, the mattresses are laid down for sleeping. This is an indigenous solution for multipurpose or flexible use of space of traditional Turkish houses (Course Notes).

**Shelves:** Wall shelves which are located over windows and continuous throughout the wall are for cupper utensils mainly for eating and cooking purposes, and keeping books and other things (Course Notes).

**Sedirs (built-in sofas):** These are wooden benches are placed next to all around walls except next to the wall of wall-unit. These are used as built in sofas, underneath is used as storage and sort of long cushions are located over it and hand made carpets placed over in winters and in summers simple colorful cotton fabrics cover these sitting cushions and back cushions. They are ergonomically are not appropriate since they are little bit high, and a little wide to provide sitting cross-legged comfortably (Course Notes).

**Sofras:** These are shallow, round, table like wooden elements, used as tables for eating over and used to prepare dough for boereks (börek) and breads on them.

These are not heavy, easy to handle and if they are not in use can be hanged on the kitchen walls (Course Notes).

**General features of traditional Turkish house:** Because of flexibility of space furniture are either built in or easy to handle to be stored somewhere. They are wood mainly from sedir, various pines wood and not polished.

**Furniture of Ottoman palaces or Yalis:** They are typically good or bad replicas of western furniture, only ornamented with local motifs and floral designs. Wood are either walnut or birch or sometimes yellow or red pines, hornbeam, fir, oak and polished with natural shellac (gomalak) polish (Course Notes).

## CHAPTER 5

### SITELER AND ITS FURNITURE PRODUCTION

#### 5.1. Siteler General Investigation and Survey and Urban Development of Ankara

Before studying the history of Siteler, the urban development of Ankara in those years (1950) should be investigated. Ankara's success line ascended as it became the capital city of Turkish Republic. Economy, which depended on agriculture since 1950, gradually became an industrial economy afterwards. Accelerating urbanization and the consequent land speculation in the 1950s created highly increased land prices in Ankara. Important structures built in that period still exist and are being used today.

Considering the properties of Ankara as a capital city, western forms gained acceptance especially by bureaucrats and intellectual people rather than old residents. As compared to İstanbul and İzmir, Ankara is deprived of the economical basis, which the new life style requires, since it is not unified with the world trade markets. Clothing, furniture and other products in the western sense were coming from İstanbul. However Ankara is located on the most important transportation ways of Anatolia. It has the property of being a trade city because of its trading relationships with the east. In a map, which is drawn by the techniques of macro-geography, the center is observed as Kayseri in 1935 and Ankara in 1965 (Çarkacı, 1994: 95).

In this context, during the transportation of the production to the national market, Ankara can be considered as a location where the distribution costs are minimized. Hence the production in Ankara Siteler and the location is probable to be formed considering this factor (Çarkacı, 1994: 95).

Rapid urbanization after 1950 has created important level of demand in furniture and more carpentry shops were opened. Because of interdependence of various types of furniture production and timber trade, they flourished and accumulated on an area close to residential center. This is how Siteler came into existence.

### 5.1.1. History of Siteler According to Documents

There is not enough written information about Siteler. Documents only explain the beginning history of Siteler complex. Today Siteler is the main furniture production place in Ankara, Turkey. Establishment of Siteler started with an unhappy event. In 1959, a fire happened. But at that time the name of Siteler was different which meant 'lumber'. There had been a lumber society since 1957, and it was placed in Akköprü. After that event, it was moved to the place where it is today. Factories were opened to manufacture more products. Good employees, who are competent in wood carving, and carpentry had been working in the first years, however in later years these good craftsman had vanished, so it was not good for Siteler (Yılmaz, 2005). Siteler some furniture shops with totals and other centers are shown in the following tables.

**Table 5.1 Manufacturing Shops Products**

**Table 5.2. Furniture Support Products**

(Siteler Website/ documents of some shops)

<b>FURNITURE MANUFACTURING</b>
Accessory
Youth Room
Chair- Armchair
Bathroom-Kitchen
Garden, school, hospital
Office
Metal, brass
Decoration

**Total: 1778**

<b>FURNITURE SUPPORT PRODUCTS</b>	
Parquet	Mirror, Glass
Lathe, Profile	Tekstile
Light	Probing Ateliers
Flooring Ateliers	Granitte, Marble
Machine	Carpet
Door- Wood	Polyster

**Total: 1148**

**Table 5.3. Raw Material**

**Table 5.4. Furniture Showrooms**

(Siteler Website/ documents of some shops)

<b>RAW-MATERIAL</b>
Cover Atelier
Paint- Hardware
Iron, Pipe, Profile
Covering materials, Packing
Wood Products
Tekstile
Dressed Timber

**Total:629**

<b>FURNITURE</b>
Chair- Armchair Group
Office furniture
Garden, School, Hospital, Hotel
Bath- Kitchen
Decoration
Youth- Child Rooms
Accessory

**Total: 1026**

So these tables show Siteler's condition year of 2009. Of course these are not all of them. Those firms are working with many employees. Siteler furniture category is divided in two parts. One is who buy the furniture from abroad and then sell in

Ankara, so there is no design or creativity. This is an important problem. The other is the shops who produce their own furniture. But, again they are affected by imported furniture design. So Siteler has a design and designer problem and it is a problem of identity.

## **5.2. History and Development of Siteler according to interviews and Questionnaires**

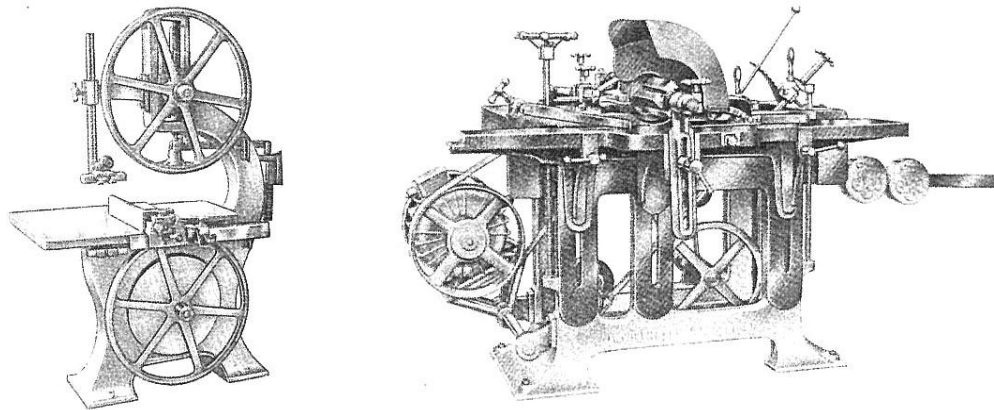
After the fire, furniture workshops moved to a special area according to Ankara plan at those times, where Siteler is located today, as mentioned in the previous section. In order to understand the furniture production and its characteristics and problematic of Siteler the complete history a research should be done. So a survey made and employees were questioned. This survey helped to understand Siteler's development.

In the fire, six of the carpenter studios had burned down. After this fire, all studios were moved to today's place, called 'Siteler'. Before this place, there were some furniture shops in Ankara. One of them was in Mithatpaşa, and was called 'İsmet' Furniture. It was the first furniture shop in Ankara. Also, in Sakarya street furniture shops named 'Ulucan 'and 'Bursa 'were opened. With these shops in Ulus, Çıkrikçılar, Konya Street, furniture shops were increased. Those shops sold only armchair and bed units. They had small carpentry studios.

In 1959 Siteler's foundation was started. Between 1960 and 1961, all building lot owners moved to this place. And employers built their own buildings. Those buildings were not only used as workplaces, but also as home for the employers and their families. For instance, the building had four floors, only the upper floor was their home. In these years, 549 shops were opened. With those shops, 300 lumber sales were opened at the same time. It was the time for production of furniture and making Siteler the central place of furniture manufacturing. The first production started in 1970. However, some problems emerged. For instance, there was no vehicle for the transport. A place which is named 'Samanpazarı' helped this problem. Employers hired the vehicles of this bazaar, and then transported the furniture to the customer.

Because of good craftsmanship, handmade manufacturing increased. In 1980s, exportation was done to the Middle Eastern (Arabic) countries. In the early years

raw material was imported until 1985. After those years quality raw material was began to produce in Turkey. . Raw material marketing had started because of the high prices. Still some of them were bought from abroad, for instance; paints, polishing. Then, from 1975 until 1996, the number of workers was increased to 250.000-300.000. According to the interviews, after 1994, industrialization had decreased and some private shops were closed. Although economy was going bad, technology was developing very fast, and types of machines were increasing. During these years, Siteler was going bad due to new mass production of furniture by big furniture companies such as Tepe, Domsan, and Kolleksiyon. According to association of wood dealer and wood making firms and companies in 2009 of Siteler registered firms are 15.000 and Siteler has 100.000 workers. But there is no real number about Siteler because always number of shops changed. Shops are divided into different categories. These are raw material retail shops, whole sale shops, workshops, furniture manufacturers, furniture support producers, furniture skeleton workshops, upholstery workshops and furniture and textile showrooms (First interview/ talking with Dođan,B.). Some machines were used for the first time in Siteler. Figure 5.1 shows those machines.



**Figure 5.1. Old Times Siteler Machines** - Machines called ‘Şerit’ and ‘Yatay freze’ in 1957 (Yılmaz, 2005)



**Figure 5.2 Today's Machines in Siteler**



**Figure 5.3 Today's Machines in Siteler**

Figure 5.2 and 5.3 show today's machines which are used in Siteler for cutting wood. Today some of the production machines are locally made.

### **5.2.1. Aim of the Interviews**

Interviews help the researcher gather information easily. This is because questions are mostly organized and asked directly. The researcher can recognize more companies by the virtue of interview. As a result, it helps the researcher to make a comment about the hypothesis of the thesis.

### **5.2.2. Type and Form of the Interview and Investigation Method**

The questionnaire has 32 questions. Some of them are in depth question type, some of them are multiple-choice type. Questions were about Siteler furniture, establishment of companies, years and their productions. An example of the interview is given in the Appendix-A. Questions are asked both employers and employees. They are chosen at random. Who has old companies or new ones are

examined. But of course, old companies and who makes reputation firms are examined.

### **5.2.3. Preparation of Questionnaires, Interviews and Investigation**

The aim of this interview is to learn how Siteler passed from decrease to increase, why it has lost its status and in what state old companies are; such as economical state, furniture design state...etc. So the questions asked were oriented towards the facts about these states. Interviews were made with people who know the history of furniture of Turkey and Siteler. Research included setting some boundaries and dimension.

Employers – who sell

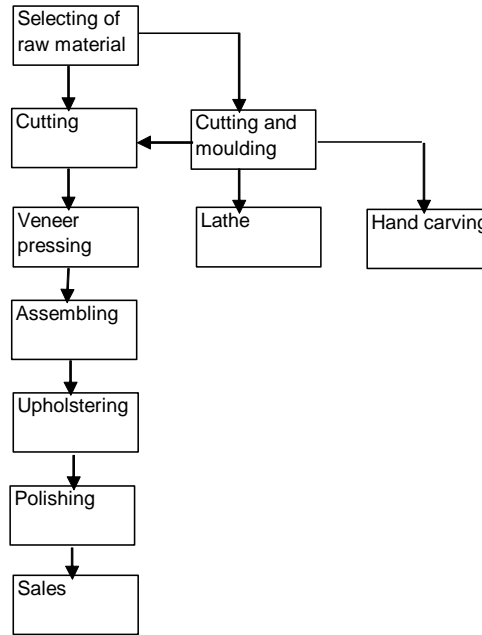
Producers – who produce

Employees – who work; these are the main sources for interviews.

### **5.2.4. Analysis of Furniture Production of Siteler According To Interviews**

Today Siteler is still the manufacturing center of furniture in Ankara. Results of the interview will be examined after this section. Before examining, today's furniture categories are shown in tables and of course, numbers help these tables. The problem of Siteler is not an economical problem; the basic problem is why Siteler is not popular. Although sales are good, Siteler cannot create trademark and identity. Maybe the important thing is not to have many categories... The tables and numbers are as follows:





**Figure 5.4 Steps of the Furniture Production in Siteler**

This figure shows Siteler furniture production system with ordered from left to right. In Siteler usually native raw material is used. This result comes from according the interviews. And almost, heavy log, lumber are used. Some types of trees are; Redpine, this tree is generally used for floor covering and decoration. For furniture, pine, fir, hornbeam, oak, beech are used.

Some examples about siteler furniture;



**Figure 5.5. Handmade Production (Taken by author)**

In Siteler handmade production is important. But today good craftsmen not enough to making carving. Because of the economical problems, craftsmen go away.



**Figure 5.6. Siteler Furniture (Taken by author)**

The furniture of Siteler has always been noticed by its pageantry and its carvings. The wing chair seen in figure 5.6 can be given as an example. As seen in the figure, the lion legs are not a characteristic of the Siteler furniture. This design used here is originally from Egypt. With its French curves, leather coating, stretcher (China) it can not be described as an authentic Turkish furniture design.

As previously seen in the survey, producers in Siteler attend the fairs abroad, bring those designs to Ankara Siteler, and make production. The customer is not complaining about this; however, the fact that Siterler does not have its own unique style causes it to regress and fail to become a trademark.



**Figure 5.7. Stairs (Taken by author)**

As told before, there are also producers in Siteler who produce other goods than furniture. Among these, the most important ones are those who produce stairway handrails. Another advantage of Siteler is that everything about a house can be produced there. The handmade rails which are made one by one are outcomes of much effort and time.



**Figure 5.8 Siteler Furniture**

As can be seen in figure 5.8 a house can be decorated from top to bottom in Siteler. Doors can also be made to order and bought from carpenters.

### **5.2.5. Problems of Siteler according to interviews**

- At the end of the interview, some results were common. These are;
- Designer problem for creative furniture
- Identity crises
- Education about furniture
- Urban layout of Siteler and road and transportation problems
- Infrastructure problem
- No exportation due to the problems of organization and getting together
- Decrease in handmade production and lack of artisans for this production
- Increase in the number of fabric companies
- Raw material prices
- VAT (Value Added Tax) and tax effect on prices
- Decrease in sales
- Increase in shops' rents
- Decrease in the number of knowledgeable workers
- Increase in the alternative furniture types and models
- No development in styles, production systems, design, and marketing
- Good workers go abroad
- Unifying Problem for exportation

### **5.2.6. Important Things and Points, which are noticed during the Research**

- Almost none of the companies have other branch or divisions except production unit, located in Siteler or another place.
- Nobody gives up on the classic furniture
- Nobody criticizes other companies or themselves
- Nobody decreases the prices
- Old companies have buildings of more than four stores
- There are zones of specialization of production which are distributed on urban layout even though furniture is the basic object in this place
- Every company still emphasizes handmade products
- If a course is open about furniture design almost every body wants to go
- In Siteler customer profile is affluent of the society.

### 5.2.7. Different Production Unit Types in Siteler

After this interview an outcome reveals about production and communication system of Siteler, such as workshops, sale showrooms, auxiliary shops, and others. In the following the firm types are summarized.

1. Showrooms —————> Buys and Sells Furniture  
Textile  
Joinary  
—————> Producers and Sells

#### 2. Skeleton Producers

- Bedroom
- Living room
- Dining room
- Accessories
- Children
- Chair

3. Carpenter Manufactures —————> Doors and Windows  
—————> Other fixed furniture  
—————> Decoration elements  
—————> Stairs

#### 4. Upholstery Workshops

#### 5. Polishers, Lacquer maker

#### 6. Veneering workshops

#### 7. Metal workshops and Raw material

These are categories of Siteler furniture production system.

Among these outcomes and according the interviews, Siteler has advantages and disadvantages.

#### Advantages

- It is autarky complex.( economically independent)
- Customer could be finding about furnishing what ever he want.
- All details could be solved about furniture and decoration

- There are polishers, upholstery workshops, veneering workshops, raw material workshops, skeleton producers...etc. These workshops all together so Siteler has no need outside factors.
- Furniture quality is well, it is durable long years

### **Disadvantages**

- There is no fast manufacturing
- Siteler has no identity
- Mass production is not enough
- There is no different furniture design
- Site is so far away to city center
- Almost all personnel has no well education
- Siteler is more big and not settled

## CHAPTER 6

### PROBLEMS OF SITELER RELEATED TO DESIGN IDENTITY

#### 6.1. Main aspects of furniture design among other identity features.

Generally, identity features are given for big companies. Mainly these steps are important for making an identity.

- Setting target, determining the real consumer group, and protecting the object with registration.
- Management, prepared logo, packing, name.
- Examining the other companies, being careful not to make the same production
- Trademark and patent.

For furniture design, a process should be done; furniture is the basic element in human life. People cannot live without furniture. Because they need sleeping, sitting, studying, and light (for reading...) ...etc. So some objects should help making these activities.

Siteler produces furniture since 1950's. So of course, it has a name and a reputation. But it can not develop its uniqueness. Below, the main aspects of furniture design are given first and then they are compared with the properties of Siteler furniture.

- Asking question: Furniture product for what, why, for who, and for which place.
- If question is answered, quality is second step, for this, choosing appropriate materials are important.
- In this process design and creativity should start, because material is effective for creativity. (Different creation is important in this step for

- making identity, because originality is important such as the originality of Chinese furniture, siteler has no original furniture, almost all of them are known. It has no design strategies.)
- Ergonomics
- Appropriate color and easy transport
- Easy montage and packing

## **6.2. Identity Components of Design and Common Features of Design, Which**

### **Must Be Acquired By All Furniture Producers**

Furniture of Siteler has a design problem. Firstly, Siteler producers should employ designers and they should be far away from old systems.

As known, that furniture design is different category on decoration and ambiance of the place. Without furniture, a place cannot be named. If to understand the place, furniture should be made for this place.

Of course Siteler furniture producers know the details about furniture production, so they could solve this design problem of furniture. In the future maybe Siteler will be much developed, but without creative furniture and without innovation its customer type will not change. Siteler has more advantage about furniture sales, because Ankara has the first place in terms of furniture production in Turkey. "The share of Ankara in Turkish furniture production is 30%. The other cities are Istanbul 18%, İzmir 9 %, Adana 9 %, Bursa 6 %, and Kayseri 5 %" (www.turkish.furniture.com). Siteler furniture producers always go abroad and see the types of furniture displayed in the expositions and they make the same of those in Turkey. However, they should improve the furniture, which they see in the expositions. This can be obtained with interior architects or industrial designers.

Like Ikea, Siteler can find new strategies too. Ikea sells cheap products, so it has a good reputation. Siteler can try different possibilities in their products. For example furniture producers can share new designs with customers. In furniture stores there are almost no teams working for this purpose. Therefore this lacking in Siteler should be solved.



## Design Strategies for Furniture

Designers should consider these strategies;

1. Developing and Concept: Research before design and making brain Storming
  - Setting/ Functional goals
  - Refining form and ideas
  - Create own style
2. Defining Scope: Time
  - Interest
  - Capability
  - Shape
  - Space
  - Where the market is
3. Applying Standards: Determine size and statue of user
  - Pleasing proportions
  - Style relationships
4. Committing Plans To Paper: Preplanning
  - Making sketches
5. Converting to Parts: Selecting materials
  - Organization for selecting materials
  - Joinery techniques (Graves, 1997).

Production quality is dependent on detail solving must be also considered.

### 6.3. Some Similar Attempts About Furniture Identity problems In Turkey

“In the World Turkey is 20th in furniture sector. Some companies claim this level is even 15<sup>th</sup> in rank “ ([www.turkish.furniture.com](http://www.turkish.furniture.com)). Since in Turkey furniture production capacity is increased in last years, exportation is increased to many countries as well. Also in last years in Turkey, structure and culture of families has changed, due to changes in economic situation of the country, and individualism became widespread. So this effected people to buy something. Old time’s furniture was necessary thing, but now it became an object to show status for certain class of people. So people want to buy furniture that is more affecting and can pay more even if they have high price.

Firms are making some applications about to increase the furniture buying and change the furniture design system. Because Domenica Zambetti who is a minister come from Italy said that " Turkish furniture has high quality and endurance, but design and creativity is weak" So companies goes to become has an identity and making trademark furniture production. They thought that making trademark increase the exportation. Exterior this problem, some strategies are doing. For example; Dođtař furniture have a project which name is " Family Club". This club is a service to help people after buy the furniture. This program increase the act of taking. Mosder which is a company about furniture and furniture sale organizations support the furniture production firms about the making trademark project ([www.turkish.furniture.com](http://www.turkish.furniture.com)).

#### **6.4. Furniture Competitions Their Aim and Relation with Identity**

Mosder's new project is to sell furniture with identity in Turkey. Today there are sixteen-thousand firms in the furniture sector ( Mosder website) and only twenty-seven are members of Mosder. Among these members Siteler is not present. This could be solved for trademark furniture in Siteler. Mosder's target is to make identity and produce creative furniture. For example, the original Turkish furniture could be good for an image and identity. For this, Mosder is making competitions between the universities and encourages creative studies on furniture design. In Turkey there are no faculty departments, which give education specifically on design of furniture. Hence these competitions could be beneficial for big furniture production companies, because good designers could be chosen from these competitions.

According the Mosder, trademark furniture means responsibility and guaranty.

Siteler lost its popularity because it likely has an identity problem and the most important identity problem is not having a design identity like French, Scandinavian or Chinese furniture has.

Another benefit of these competitions is that designers which perform successful designs find the opportunity to demonstrate themselves. Because there is no furniture design courses or courses named history of furniture, designers are generally graduates of industrial product design, interior architecture or architecture.

This means that there are no graduates of furniture design. There are a few good designers that are interested especially in furniture and house goods in Turkey; these are Erdem Akan, Hakan Gürsu, Değer Cengiz, Defne Koz, Aziz Sarıyer, İnci Mutlu, etc. Erdem Akan is a mechanical engineer who has a postgraduate degree of industrial products, Hakan Gürsu is an industrial products designer, Değer Cengiz is an architect. Defne Koz is an industrial products designer. She is working with Nissan, Nurus, Casio, Guzzini firms. Her designs are smooth and pure. Aziz Sarıyer is designer who has his own company named Derin. It is also his son's name, who a is designer too. İnci Mutlu is an industrial products designer. Her designs are colored and she can make almost every product. She is working with famous firms. The common point of all of them is they design and produce furniture, which is modern, creative, surprising, and which makes life easier. Here are some examples.



**Figure 6.1** Değer Cengiz,  
Grass Lounge, 2009  
(Website)



**Figure 6.2** Erdem Akan,  
Thonet Bench, 2003  
(Website)



**Figure 6.3** Hakan Gürsu,  
Child Furniture(Website)



**Figure 6.4** Defne Koz,  
Vitra Sink (<http://www.arkitera.com/koz.jpg>)



**Figure 6.5** Aziz Saryer Sitting Unit and place  
(<http://www.designboom.com>)



**Figure 6.6** İnci Mutlu, Connect Chair  
([http://www.bonluxat.com/Inci\\_Mutlu\\_Connect\\_Seating](http://www.bonluxat.com/Inci_Mutlu_Connect_Seating))

So these designers are successful on their departments. Each of them has original, and having language of creative design. The suggestion for Siteler on this point is Siteler could work with this kind of designers.

## CHAPTER 7

### DESIGN POLICY PROPOSAL FOR SITELER

It is known that image and identity are different things. Image is about a name and reputation. Siteler has an image, because it is known and name of "siteler furniture" is recognized by almost everyone. However, for identity, development and innovation are important. In this chapter, some suggestions for Siteler are discussed. Also, the second interview which was done in this stage of the study is mentioned. This interview is about furniture design and designers. Thirty- six questions are asked. Interview results are discussed later in this chapter. Results and suggestions are discussed in the conclusion part. The second interview questions are included in appendix-B.

Aim of the second interview is to find design and designer problems of the Siteler. Questions are asked randomly and indebt interview. Generally Siteler workers don't know what creative furniture is and what design is. Therefore, education is needed. They also do not know any design style, because usually producers make furniture similar to what they see abroad.

Designers are used but only for making drawing and making presentations to customers. They do not care about trademark, because they only think about their own furniture showrooms. In chapter eight, the results of the second interview is given in more detail. In the following section design and designer's problems in Siteler are examined.

#### **7.1. Design and designers' problems**

Siteler has design and designer problems. Although shops use designers, creative furniture cannot be developed. This is because furniture shops' owners want to use furniture that is similar to imported ones. They cannot use their own creations. So, designers should make creative furniture.

Every furniture shop is similar to each other. In other words, furniture categories and designs are almost the same. There is no different kind of furniture in Siteler. Especially old establishments such as; Aydın Mobilya, İsmet Möble, Mete Bronz, always produce the same kind of furniture. About the characteristics of this furniture it can be said that; they are also big and have more ornaments, they are not modern, they have materials such as textile and wood which are not used very much today, however they are enduring. They are not appealing for all kinds of people, and also they can not be developed.

In Furniture design, some considerations are important. These are;

- Originality
- Function
- Comfort
- Ergonomics/Human scale
- Proportion
- Material to suitable the function
- Decorativeness
- Details
- Color
- Easy joint and packing and transportation ( Panero, Zelnik, 1979)

Maybe Siteler satisfy all these considerations except one of them, “originality”. The originality could not be achieved in Siteler furniture. Therefore, Siteler should be organized like Mosder (Türkiye Mobilya Sanayicileri Derneği) in order to create furniture identity, or should join Mosder or similar organizations. And Siteler should work with good designers. Some results of the interview are given below.

## **7.2. Evaluation of Siteler Furniture Production System**

Below are the results of survey and the qualitative research made, and some interpretation will follow the information.

Some of them make exportation. It is so few. If a company wants to make exportation:

- The right target location is important for good sales. If a location makes furniture production, exportation to that location is not needed. For

example, Middle East has money and no production. So it can be a suitable location.

- For a suitable location, more examination and research should be done. Because it can have risks.
- Material and production quality are very important for long years.
- Machines should be renewed
- Recognizing the culture of the foreign location is important, because the producer firm should satisfy the needs of the customer in the foreign location.
- Submission of the products on time should be done.

Some of them, answered the way of becoming trademark are quality and confidence. Maybe they are important, but not enough. Siteler employees and employers do not understand these kinds of questions, because almost none of them know the meaning of trademark. So education of trademark is required.

Many of them said that, reputation means that living for long years and being an old company. In Siteler there are lots of old companies. Except for some firms, such as Aydın, İsmet, Mete Bronz, the companies in Siteler have no reputation despite their long years of business. So it would not be correct to consider reputation equal to living for long years. If Siteler wants to make reputation, first, it should change its system and location. It should make its system standard and more useful.

Many of them employ designers. But they only recently started to use designers and they don't know what designers do. They use designers only to make drawings and to show rendered third to the customer. Original furniture is not drawn.

Almost every producer sells products for rich people.

Many of them, do not know meaning of creativity. They understand creativity as being new. Original furniture design is not known. Although Siteler employees go abroad, they do not make original designs, they make imitations.

Some of them have no style of design furniture. For example, Chinese furniture has style. On table 4.1. these features are shown.

Some of them said that there are no good designers.

Almost everyone said that if a school of furniture design had been opened, they wanted to go there.

In consequence, this study may help the Siteler furniture come up to the agenda and raise its popularity since there are not any studies on the Siteler furniture in the literature.

In the following chapter namely, in conclusion, design policy proposals will be suggested and what could be done in order to make Siteler a trademark is discussed.



## **CHAPTER 8**

### **CONCLUSION**

Furniture is significant objects in human life. Almost all cultures use furniture in different shapes, styles and production techniques. Furniture provides satisfaction of needs of daily life and sometimes-formal life, such as sitting, sleeping, working, to put something to somewhere...etc. Furniture gives identity to a place where it is in, and similarly, without furniture, spaces are not useful and are undefined, because Furniture is language of spaces. It introduces the space and gives information about the place. Which kind of place we are in can be understand by looking at the furniture. For instance a child center, we can understand it by only looking at color of furniture, their dimensions, sizes of furniture, also by looking to an architectural office, we can see big special tables or computers, books, chairs and drawn objects on panels on the wall, which directly gives us the identity and usage of space.

In this study, importance of furniture and its brief history is examined. Main subject of this study is Siteler, an organized industrial estate whose subject is furniture, and its problems, in short, furniture design problems. The reason of choosing Siteler as a study subject is to understand the furniture production of Siteler establishments, their characteristics, material, production methods and design and compare all with other furniture producers from mainly abroad. Further more the aim was to find out the reason of lack of Siteler's own identity and trademark.

Before Siteler study, some important base study and theoretic information were examined besides little terminology. It was important to know what is furniture, how it was developed, what is image and identity and its importance for firms, furniture producers, and furniture showrooms. This information was necessary enough before starting Siteler research. History of furniture was examined briefly

and selectively, choosing important historical styles gave enough information and clues, which are basis of modern western furniture. In brief history of furniture, the outstanding examples of furniture are examined, such as in chronological order, they are Egypt, Greek, Rome, Baroque, Rococo, Renaissance furniture. Almost everyone affected each other in special historical ages.

Modern furniture had been started and developed after Renaissance. With industrial revolution, furniture became a manufactured object. Mass production systems produce more and fast in the World. Thonet chair is the most famous example for mass production after or during industrial revolution. At the same, he had an image with his chairs. He could make furniture designs both ergonomic and comfortable. He considered human scales in 1850's. Today still, his chairs are used in cafes, hotels.

So image, identity is important thing for an object to make reputation. Today many furniture companies are active. And in Turkey is important country to produce furniture. In 2008 exportation is 1, 3 a thousand million dollars. It seems that this sector will be bigger day by day. Especially, Ankara is the first city for producing furniture in mass. So, Siteler can acquire corporate identity complex more easily. When looking and examined the famous firms such as IKEA, it finds lots of method to create and improve product image and corporate identity. (This kind of firms generally knows how to reach true customer. Customer profile is important for sales. Trademark can be developed with customer and sales.

After two different kinds of interviews some intelligent results are reached. These results are given in chapter 5. Last interview almost about Siteler furniture's design problems and trademark.

Siteler's population decreased after 1990's. Because manufacturing companies has been opened and furniture production system has been changed. Siteler achieve faster produced, transportable, technological, more contemporary furniture production... Therefore, carpenters who were the early producers remain behind of this modern semi mass production sector. It is close in its own sector. Siteler for a long period did not use foreign raw material. Nowadays they import foreign raw material as well and Siteler complex there are many raw material shops so siteler has no problem of raw material. When looking at the picture from

economical point of view, because of manufacturing companies outside of Ankara and importing furniture from abroad, Siteler furniture sales decrease, which forces them to change their way of working and producing. Namely, it is the time Siteler should change its way. All furniture shops could unite. Essentially workers' union problem is one of the important problem in Siteler Employers do not accept job shifts of the employees because of financial reasons.

As passing over to the fabrication, the facility to show the product to the costumers, as they want it to be has increased. This has always been attractive for the costumer. Furniture sector is a very wide one. And it directly addresses to the human life and culture. So, the companies should know the customer profile very well and they should know to whom they would address before the sales and production. For instance, Çilek Furniture was established as the furniture for the youth. It has a specific concept, and this would charm some people in a certain age group. Even moreover, the families who would want to buy some furniture for their children would directly go there because they would know that this company speaks to the youth. Afterwards comes the quality and the trust. If they were pleased with all these, they would be a permanent costumer. When we have a look at the companies like Tepe and Ikea, we would see that these kinds of companies sell more varieties of furniture. Since they principally work on order, they would sell all of their products. Since they are modern and speak to every section, they would remain standing forever.

Siteler is a little bit different from the example given. Since 1990, the sales have started to decrease. The furniture, which had been bought under the name Siteler, is still being used today by many families. And this would indicate the endurance of the Siteler furniture. According to the results of the studies conducted, there has been no problem with the Siteler furniture regarding their endurance and strength. The reasons of losing its popularity for the Siteler are they could not renew and improve themselves. Unfortunately, their understanding the questions asked in a different way clearly displays why they could not improve. Siteler is a complex, which has already dealt with many other things in itself, indeed. Its loggers, raw material sellers, furnishers, wood sellers, production companies, these all provide the development by shopping among themselves. They do not buy any product apart from Siteler. This would show that they support one another. However, there is not any union, since everyone cares for his own sales,

every one either rise up or go bankrupt on his own. There are also some furniture companies, which have raised and become brand in Siteler. These companies do not produce very different products than other companies, however, their titles and their having produced high quality furniture in the past has caused them to raise higher and to be a brand. When you think of a Siteler furniture, the first thing that comes to the minds is big, inlaid, glittering, carved furniture. The companies, which could remain standing, have opened their second, even third branches and have kept on their sales under the names modern furniture and classical furniture. What to be deducted from this is that they chose this way to respond to the contemporary, modern furniture demands of the people who have become aware of something. However, companies who do not have financial opportunities cannot manage the same.

The fact that many companies have closed reveals the economic collapse of Siteler. During the interviews, company owners claim that the ones, which are able to be afloat, achieve this due to the money they earned before.

Company owners, who sell their products with high prices despite everything, do not make concessions about this issue. Since they have great confidence in themselves and in their products, they do not give a discount at all. They claim that their customer profile includes only people with high income. In regard to furniture design, most companies employ designer; but they employ the designers for plotting the designs or giving presentations to the customers. They assign them to design furniture styles that are observed in fairs at foreign countries. This practice does not provide the company with any originality or uniqueness. The products they manufacture and the materials they use could be high quality but they do not attract many customers since they are always the same.

For Siteler to regain popularity, employees and company owners should receive education in furniture. Especially they need to know what a design, line, originality is. In addition to the fact that customer relationships are quite important, they should know how to reach the target audience. In Siteler, the sales are arranged among friends and acquaintances; that is why they don't advertise much. This certainly affects the sales. Not only are the qualities of the products but also qualified employees effective in attracting customers. The quality of employees includes appearance, colloquium, being knowledgeable with the company and its

concept. Unfortunately, this is not the case in Siteler. Another reason why Siteler does not attract customer is its location. Since people find Siteler inconvenient and transportation difficult, not as many customers as before come. The companies, which have financial possibility have opened their branch offices in city, centre and thus they have come closer to customers. Even when the customers manage to come to Siteler, disorganized and challenging traffic flow and the lack of informative signs, which are necessary to find the store, are among the factors that discourage and repel the customers. Maybe for that reason, Siteler should be renewed and relocated. Company stores and producing companies can be together; whereas raw material retailers (lumberman, wood, supplementary material) can be in a separate place. Additionally, it should definitely have a logo.

When we interviewed the vice president of Turkey Woodwork Artificer and Craftsman Federation, he told us that the biggest problem of Siteler was “the problem of unity”. None of the companies accepts unification; each of them is preoccupied with its own self-interests. This prevents wholesale and exportation. However, if all the companies in Siteler unite, and a new furniture design that reflects past and uses modern lines is developed by getting into the core of Turkish furniture, maybe Siteler can regain popularity and currency. A new brand and a new institution can emerge. In conclusion, Siteler should adopt a new direction; companies should give importance to unique design and designer, and they should compare themselves to other companies and improve themselves accordingly. And also image and identity could be considered.

### **8.1. Final Proposal for Siteler to Have an Identity and Trademark**

Various facets of identity have been studied however concentrated on design identity. In the following, some suggestions are proposed under main identity topics:

#### **8.1.1. Some Suggestions for Siteler Trademark:**

- a. Unification of companies under strong associations and cohesiveness of companies
- b. Strong central management to control members
- c. Accumulation of financial savings

- d. In order not to be affected by economical fluctuations and to have a sound and trustable trademark, organizing for exportation seems a necessity
- e. Correct definition of target population
- f. Having a sound marketing strategy
- g. Promotion, publicity and campaigns of marketing
- h. Guaranteeing quality of products with Siteler Sign
  
- i. Policy of pricing
- j. Having a strong corporate identity program

#### **8.1.2. Some Suggestions for Corporate Identity**

- k. Creating visual identity / design symbols:
  - i. Logo,
  - ii. Clothing for workers, salesmen and others
  - iii. Sign boards
  - iv. Web sites
  - v. Package design and SITELER SIGN on it.
  - vi. Image creation
- l. Having service and product identity
  - i. Product quality control and assurance through regular investigations
  - ii. Certificates for each product serviced by Siteler
  - iii. Continuous control of production, sales and services
  - iv. Continuous service, after sale repairs and maintenance
  - v. Showrooms or windows for every production level
  - vi. Showroom identities for identifiable sellers yet under total identity of Siteler
- m. Behavioral Identity
  - i. Adopting company behavior
  - ii. Educating workers, managers and sellers for corporate behavior
  - iii. Good public relations with the society and customer
  - iv. Seasonal and other sorts of promotions
  - v. Ease of transportation means for customers, raw material and products – good urban design for the environment

- vi. Public appearance in various appropriate places like musical events, festivals and similar

### 8.1.3. Some Suggestions for Design Identity of Products

- n. Educating company owners and workers in terms of the following
  - i. What is furniture
  - ii. Furniture of the World
  - iii. Furniture materials their characteristics and
  - iv. How to design
- o. Decisions on furniture types – bedrooms sets, children sets...etc.
- p. In order to attract customers strong furniture style / understanding is necessary
  - i. Innovativeness in designs
  - ii. General basic character of designs
  - iii. Designs must be suitable to local materials
  - iv. Suitable to workers capability and capacity
  - v. Continuous collaboration with furniture designers
- q. Strong furniture design identity:
  - i. Developing concept
  - ii. Defining scope
  - iii. Applying standards
  - iv. Committing plans to paper
  - v. Converting to parts
  - vi. Definition on main colors
  - vii. Decisions on main materials
  - viii. Ergonomics
  - ix. Must be durable
  - x. Must be strong
  - xi. Ease of transport
  - xii. Human scale
  - xiii. Typical style-line for all over designs
  - xiv. Old traditional furniture characteristics must be felt in designs in someway

## 8.2 Final Design Policy Proposals for Siteler

One of the main aims of this thesis is to suggest policy of design for Siteler Trademark. All research, investigation and study are made to find out Siteler furniture design and trademark problems. Depending on the outcomes, the following suggestions and a schematic figure have made.

- In order to propose some basic design characteristics today's cultural changes should be examined, such as economical and social structure. Namely, customers' need and their preferences should be known.
- Than style of design for furniture should be developed. These are;

These expansions are previously used for the three types of furniture which have identities. Siteler too can create an identity for itself by using these. For example;

- Form: (Could be developed for Siteler original forms with designers). Form shows differences for each three kinds of furniture (Chinese, French, Scandinavian). When looked at these three different forms it is seen that each of them has a unique form. Siteler furniture does not have a unique form. (see table 4.1)
- Ornamentation: After the investigation, the elements such as, carving, inlaying, ornamentation etc., are seen in these three types of furniture. These elements which are hidden in the detail make each of these three furniture easily recognized. For example, the curly chair backs in Chinese furniture is replaced by much curves and ornamentation in French, and simplicity in Scandinavian. In Siteler no such work exists but they produce all kinds of furniture in a combined fashion.
- Color scheme: Like the others, colors too are the tones which reflect the image and the character of the furniture. In Scandinavian furniture, there are dull and plain colors, whereas in French furniture there are more complicated patterns with more colors.
- Size and Ergonomics: Size of human body is given less importance in Chinese furniture. Other types of furniture care more about these and are qualified in comfort. As a proof of this, the small amount of textile used in Chinese furniture can be shown.

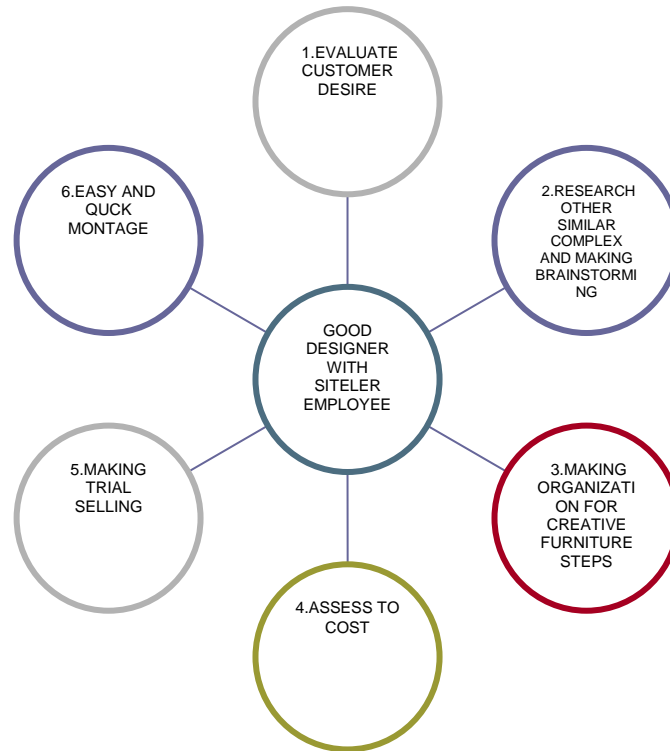


- Material: Wood is the common material for all of the three types of furniture. It is also the material, which Siteler uses.
- Joint Details: There are various joint details in Chinese furniture, and each piece of furniture has a specific joint type. (see p.30) In other kinds of furniture, framework structure and joint details are seen.
- Special elements Decoration and Figures: Animal feet, flower patterns, vertical lines are the elements, which distinguish the three kinds of furniture. However, some elements such as animal feet in chairs are seen in both Chinese and French furniture. The differences in these are the curvy lines of feet in French and the soft geometric shapes in Chinese. (see Table 4.1)
- Available materials of local environment: as local wood of Ankara and Central Anatolia, and / or material produced in Ankara and Turkey.: In each of the three kinds of furniture, wood is used according to their own lifestyles and natural conditions. For instance in Chinese, bamboo and rose are used, whereas in French, polish is used. This made them look in different images.
- Textile work

In Furniture design, some considerations are important. These are;

- Originality
- Function
- Comfort
- Ergonomic/Human scale
- Proportion
- Material to suitable the function
- Decorative
- Details
- Color
- Easy joint and packing and transportation ( Panero, Zelnik, 1979)

If these steps could developed well siteler can become most popular and original.  
Let see the Figure 8.6



**Figure 8.1 Design Policy Model for Siteler-Ankara**

This diagram would be a model for the policy development of design for Siteler.

The other design suggestions may help for Siteler these are;

- a. Making Design Unity
- b. Working with modern designers
- c. Develop and education for employees for design
- d. Each company should make concept study about their furniture history

As a summary, among all these suggestions, some of them are more important than the others. For instance, unification of companies should be achieved. But they don't accept this suggestion. So what can be done? If they don't accept this suggestion they could agree on a design policy. For example they could develop a common concept design for Siteler. If they have common concept, some strategies come with like bong. Such as common logo, sign boards, image creation. So, corporate identity could be developed automatically.

According to the Siteler employees, their customer profile is the rich people. Maybe it is true, but people whose economic conditions are worse want to buy furniture in Siteler. So employees should make policy of pricing.

Siteler should have main principles to decide on a common language about furniture design. For example; when looked at Chinese furniture, there are lots of categories, such as, dining furniture, sitting furniture, sleeping furniture. But all of them have a common language. So Siteler could apply this kind of a design concept.

At the end of studies, which were carried out, it is found that it is of course not possible for all the producers in Siteler to produce the same kind of furniture. It is certain that they have a problem of design. However, this design problem may not be solved even though they work with good designers, the branding potential of Siteler in the old days may not be regained. So what can be done after now? As told before, Siteler is a development, which had solved many problems by itself. Revitalizing this development can be pursued. One of its biggest problems, the unification problem is hampering everything at the moment. The surveys and interviews revealed that the federations, associations and organizations, which were founded, are unable to function properly due to financial deficiencies.

To talk about design, a suggestion of creating a common language in furniture can be made, just like the three different styles of furniture observed previously (Table 4.1,pg 43) The headings at those sections can be used in Siteler, and a common design can be used. Is this required for Siteler to become a trademark? When a common language is mentioned, it can be a line or a detail in the design. It is not likely for everybody to do this. Then could Siteler become a trademark with its current state? In the light of the study, when we look at its state today, we see that especially old furniture manufacturers of 20 or 30 years could not improve themselves in the field of design. We can still see that huge furniture with pageantry. More interesting than this, they make exactly the same furniture, which they see abroad, and this does not gain them any improvement. When we look at the fast produced factory built furniture sellers, (e.g. Tepe) Siteler are descending further away from these ones. Each and every shop in Siteler works for only itself. In fact, by using the name 'Siteler' many producers or sellers can regain their sales rates and make Siteler the most popular furniture making

industry of Ankara again. Maybe the solution is to make the name 'Siteler' a trademark. To return to the top; turning the name "Siteler" into a trademark means that gaining it a corporate identity, and this means developing its content.

Today it is necessary to fully understand what the customer desires and make design and production according to that desire. The results of the first survey, which was held, show that the modular systems and easy montage are really popular and are preferred by all parts of the society. Is this a trend, that is, do people prefer these because they are trendy, or do they really need these? One should think what the result would be if the huge furniture with pageantry were sold in these kinds of shops. It is true that Siteler has many problems today such as design problem, economical problems and other problems (see 5.2.5 pg 61), and however, it may not be possible to solve all of these problems. In other words, it should be found out if Siteler could be gained a corporate identity with its current state, without making any change.

As a result of this study, it was seen that Siteler would overcome its current problems by forming a corporate identity, unifying, creating a common design language and giving education to the employees. Details of these should be researched and inspected in the further phases.

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## APPENDIX A

### FURNITURE PRODUCTION HISTORY OF SiTELER AND DETERMINING THE PRODUCTION PROBLEMS

#### ÇANKAYA UNIVERSITY MASTER'S PROGRAM THESIS STUDY

1. In which year was your company founded?
2. How did you start this business or who started the business?
3. What was your goal when you started business and have you fulfilled this goal?
4. What products do you manufacture?
5. How many pieces/sets of furniture do you produce per month and per year?
6. Please give the following information about your production; ( Please add for machinery)

Number of Workers	Workshop Size (m2)	Number of Machinery

7. What do you put emphasis on when manufacturing your products? ( Please put checks, you can also add)

Form	Agromony (Comfort)	Color	Quality	Reliability	Endurance	Price	Mountability

8. What is your customer profile?
9. Does your cost of sales cover your production cost?

In the past:

Today:

10. What are the factors that effect determining the price? (Please put checks, you can also add)

RAW MATERIAL	PURCHASING POWER OF CUSTOMER	TRANSPORTATION	CRAFTSMANSHIP	MOUNTING

11. How do you obtain the raw material? Do you have any problems about this?
12. How do you achieve agronomy and design of the product? What are your problems about this issue, if you have any?
13. What are your scheme and steps of production?
14. Do you have a design style for production?
15. What aspects affect the variety of your products? What kind of a storage system do you have?
16. Do you believe that you are original? Why?
17. What is your biggest economical problem? What do you do to solve that?

-- Do you have a problem at the production phase? If you have any, please describe it.

18. Do you employ a designer for your products?

Yes                      No                     

19. Would you consider exportation? Why?
20. What is your monthly and annual production capacity? How could you increase that capacity? (Please give numeral information. If you have any documents, you could attach them as well)
21. Has your workshop increased in size compared to past? How much did it grow? ( in m2)
22. Have your employees got education in this area?    Yes ...    No.... If you have any, please describe what kind of education you have.
23. If there was a course about furniture design, would you attend? Would you send your employees?
24. In the past, have you been doing the same job you are doing now? If you haven't, why and when did you choose this job?
25. When you buy wood what are the things that you pay attention to?
26. Would you prefer foreign wood? Why?
27. How is quality control performed?
28. Where do you provide your materials?

	Domestic	Imported ( Please add)
Alcove	<input type="checkbox"/>	<input type="checkbox"/>
Wood	<input type="checkbox"/>	<input type="checkbox"/>
Coating	<input type="checkbox"/>	<input type="checkbox"/>
Chipboard	<input type="checkbox"/>	<input type="checkbox"/>
MDF	<input type="checkbox"/>	<input type="checkbox"/>

- |                      |                          |                          |
|----------------------|--------------------------|--------------------------|
| Laminate             | <input type="checkbox"/> | <input type="checkbox"/> |
| Components and parts | <input type="checkbox"/> | <input type="checkbox"/> |
| Polish               | <input type="checkbox"/> | <input type="checkbox"/> |

29. What kind of supplementary materials do you use?  
Handle, hinge, rail..... (Please add)

--What kind of attempts do you make in order to modernize your company?  
Do you take risks?

30. Could you please compare the past and the present state of Siteler?

31. What has changed most? Do you think that Siteler is in good shape?

32. Is it possible for the companies which have profitable production to engage in mass-production (unifying with other companies) in Siteler?

**If you have documents, photos etc. which could be useful to this study, please attach them. Other than that, you can give additional information**

## APPENDIX B

### OPINIONS ON THE IDENTITY AND BRANDING OF THE SİTELER FURNITURE INDUSTRY

1. The name of the company
2. For how long have you been in Siteler?
3. What kinds of furniture do you manufacture or sell?
4. Do you manufacture your own furniture?
5. If you don't manufacture furniture, do you have special manufacturers that you work with? If you have, please write their names.
6. Do you market your furniture in Turkey or in abroad?
7. What are the qualifications of the audience to which you sell your furniture?
  - a. Their educational background
  - b. Their financial condition
8. What is the recognition level of your trade name?
9. Does your trade name affect your sales?
10. In your opinion, what are the main conditions in order to become a brand?
11. General opinion is that the companies go to fairs and produce the duplication of models that are displayed.. If you agree with this, do you apply this too?
12. If you agree and apply, what are the reasons?
13. If you agree and apply, why aren't you manufacturing your unique designs?
14. Do the furniture designs that you sell have a common type/ identity/ their own line/ style?
15. If there are any, what are the characteristics of this identity and line?
16. Do you change the line of your designs often?
17. If yes, every how many years? Why?
18. Do you have difficulty in finding a good craftsman?
19. If yes, do you think that it will be useful if a school is opened for this purpose? Do you think there will be many demands if such a school is opened?  
A7
20. If no, why not?
21. Do you employ a designer for your products?
22. If no, why not?
23. Do you have difficulty in finding a good furniture designer?
24. If yes, do you believe that there will be many demands if a school of furniture design is opened?
25. Do you have difficulty in obtaining the machines that are necessary for furniture production?

26. If yes, why?
27. Do you have difficulty in finding the necessary quality material that is necessary for furniture production?
28. If Yes, why?
29. How do you control the quality of the material that you obtain or how do you have it controlled?
30. If you don't, why not?
31. Do your products that are ready for sale go through a quality control?
31. If Yes, how?
32. If no, why not?
33. Do you believe in the importance of quality control for branding?
34. Do you believe in the importance of design for branding?
35. If a proposal of design identity is brought forward for branding, will you be willing to make production in accord with this proposal?