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izmin UNIVERSITY OF ECONOMICS Faculty of Fine Arts and Design Department of Industrial Design

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Güzel Sanatlar ve Tasarım Fakültesi Endüstriyel Tasarım Bölümü Agrindustrial Design: 2nd International Product and Service Design Congress and Exhibition on Agricultural Industries - Mediterranean / Food / Design.

Tarıma Dayalı Sanayilerde Tasarım: 2. Uluslararası Tarıma Dayalı Sanayilerde Ürün ve Hizmet Tasarımı Kongresi ve Sergisi - Akdeniz / Gıda / Tasarım.

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We would also like to thank all our students, members of Think ID Student Club and TETÖP (Turkish Industrial Design Students' Platform) who have helped us throughout the congress.

Foreword & Acknowledgements

A. Can Özcan, Congress coordinator

Good things come to those who wait, so they say. Seven years can be a long time for waiting but in case of Agrindustrial Design event for the second time, it was definitely worth waiting for. Not only the ones who were involved in the first event but also those who were to participate for the first time were ambitious, excited and serious. From olive oil, wine and design to food, Mediterranean and design; the concepts were more challenging both in scale and identity this time. Design was not the focus and driving concept as in the first event, but one of the three mainstream issues with food and Mediterranean. The organization had the same structure of triple concepts with three institutions, three organizers, one for each concept, each from different continents, even countries. The locality of the first event has been transformed into a more universal and immediate issues, and the term Agrindustrial Design has been developed silently in between two events to be a concept accepted by a wide range of parties from designers to researchers, from engineers to managers both in academic and professional circles. The diverse character of powerful scientific presentations was accompanied by international character of exhibitions and workshops. Participants from Turkey, Italy, Portugal, Spain, Croatia, Brazil, Finland, South Africa, United Kingdom and USA spent a full three days full of enthusiasm, intellect and joy as well. This compilation is just an attempt to restore what has been presented and experienced during these three days with a lot of data, research, insight and opinion of all precious researchers, designers and professionals regarding design, food and Mediterranean

2nd Agrindustrial Design would have been poorer, if not impossible, but for the kind assistance of some special people and organizations. Firstly I'd like to thank my co-organizers Prof. Dr. Marinella Ferrara, who had always been a great contributor from Italy, and Prof. Dr. K. Nazan Turhan, who started as a far away colleague in the beginning and ended as a close colleague and friend; our keynotes Victor Margolin, Anna Meroni, Mahir Turhan and Keshavan Niranjan without whom we wouldn't have enjoyed being researchers, designers, professionals in the related fields; our partner institutions Politecnico di Milano, Mersin University; DESIS Turkey - Design for Social Innovation and Sustainability, ASD - Packaging Manufacturers Association in Turkey, ETMK - Industrial Designers Society of Turkey Izmir Branch, PAD - Palermo Design Magazine, TETÖP - Industrial Design Students Platform of Turkey; our main sponsors Aegean Exporters Association, ÇAYKUR - General Directorate of Tea Enterprises and İZTO - Izmir Chamber of Commerce; sponsor and supporter Anavarza Honey Company; and supporters Zeytin İskelesi Olive Oil Company and Yörük Süt Milk Company.

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Finally, I owe special thanks to the Scientific Committee members, symposium, exhibition and workshop participants, assistant students, THINK – Industrial Design Department's Students Club, and all those who were around the table with me as a friend and colleague during the whole process of realizing this wonderful event.

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Introduction Agrindustrial Design 2012: Mediterranean Food Design

Marinella Ferrara¹, A. Can Özcan², K. Nazan Turhan³

In this difficult 2012, a year of crisis, recession and transition towards new socio-economic balances, the 2nd Agrindustrial Design Congress chooses the "Mediterranean Food Design" connotation. In this introductory text we will try to explain the meaning of this connotation.

Let us start from the term "Mediterranean".

Mediterranean is our field of action. We are talking about a widely extended region, which includes a large number of countries, very different from one another due to their history, their traditions and identities. Globalization has made these countries closer and closer. They are closely connected and tied by socio-economic implications, such as migration flows in which the two sides of the Mediterranean Sea have been involved for quite a long time, just to mention one of the many. Unlike the times of the first International Conferences of Oslo in 1993 and Barcelona (the partnership sanctioned in 1995), today there are fewer illusions as to the possibility for the Mediterranean area to play a major role regarding economic and cultural issues. We had better observe the reality with a disenchanted look, aim at building networks, consolidating cultural exchanges and, as far as design is concerned, comparing processes and methodologies.

With a more realistic vision, we will not deal with the *Mediterranean* issue to understand whether the *Mediterranean* mood is to be considered as a category of spirit that links people and countries in the region or as a parameter of reference when we speak about design. Despite this, we cannot deny the existence of the *Mediterranean* mood; according to Can Oczan, the *Mediterranean* mood is a state of mind that has been surviving as a very strong historical identity. In our opinion, one of the most outstanding features of this identity is the openness showed in the golden age of its history.

In this regard, we would like to make reference to an article by Pedrag Matvejevic, one of the most renowned experts of the *Mediterranean* culture, which was published in 2009⁴. He

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⁴ Predrag Matvejevic, "Mediterraneo, così muore un'utopia", in Corriere della sera del 28 febbraio 2009. http://archiviostorico.corriere.it/2009/ febbraio/28/Mediterraneo_cosi_muore_utopia_co_9_090228036.shtml

focuses the attention on the necessity of overall self-criticism for all intellectual people and researchers, who work on the transformations of human life environment. We are going to summarize what he said.

The *Mediterranean* imaginary and the *Mediterranean* reality are not the same thing. It is important not to confuse reality with its representation. He suggests a more pragmatic approach and wishes we could all move out of misleading ideologies – which he defines "*poetrysations*" – as they tend to exalt the elements of the unity in the name of myths and traditions regardless of the existing contradictions borne by history and traditions themselves.

Matvejevic also suggests the *Mediterranean* region is very rich in history but it has been a victim of storicisms. A specific trait of the *Mediterranean* countries, each of them in a different way, is the abundance of thoughts on their history and their local traditions as well as the attempt to define these two characteristics on this basis: on the one hand the individual identity of the country and on the other a piece of common *Mediterranean mood*.

Also design has been characterized by this debate. *Storicisms*, the constant reference to the past, have produced a sort of repetitive compulsion to merge traditions and present, without a real attention on what is actually changing and evolving. There has not been a true analysis of the processes on which choices need to be based for future perspectives, thus ignoring, for example, the remarkable changes brought about by the Chinese presence in Africa, as a result of their agricultural "*Go Out*" policy. So doing, we move away from the practical possibility of working with design for a social and economic development of territories.

Today, rather than shape products, we ought to proceed as follows:

(i) go ahead and exploit design capacity of exploring "innovation opportunities, visions offering different configurations of actors and resources that can create value in local contexts";

(ii) imagine new scenarios related to the global reality;

(iii) assess lifestyles and trends because design is able to "understand socio-cultural progresses and translate them into projects".

Designers' ability to "grab" the meaning of changes and translate them into projects is a sign of their ability to play a role in the transformation of society.

The current *Mediterranean* reality represents an important challenge that cannot be missed by designers graduating at design schools in this geographical area for the socio-cultural and socio-economic evolution of a large part of the world.

Let us now enter the central theme of the conference: Agrindustrial Design. The term "Agrindustrial" was coined here in Izmir in 2005 and anticipated the current lines of research as defined by the European Union. Today the issue of food along with its related activities is one of the main subjects of scientific research, as defined in priority by Horizon 2020, the instrument of the European Commission to support research and innovation for the period 2014-2020.

According to the United Nations, in order to meet the growing food demand of a world population that is estimated to reach 9 billion in 2050, a 70% increase in food production will be required over the next 40 years: food remains a primary need and the problem of food access marks the life of most of the world population, also in the *Mediterranean* countries.

Moreover, after some dramatic incidents that have characterized our modernity (e.g. mad cow disease, dioxin and the daily bulletin of genetic manipulation), the awareness developing around the topic of health-food is such that the primary focus of research has become the support of "quality agriculture and sustainable production", by cutting the input of classical chemistry and the consumption of precious resources such as water and energy or by protecting the natural environment and reducing wastes.

In the past few years environmental disasters have showed that general abandon and urbanization processes have reduced the extension of farming and neat lands that have become increasingly vulnerable; at the same time the keen exploitati on of these lands by intensive farming has made pollution phenomena even more serious.

Design research re-opens to those agricultural themes that were important at the origins of the profession, when farming used to be the primary sector of national economies in North America in the XIX century, as pointed out by the historian Sigfried Giedion⁵.

In the wake of these new conditions, design is about to readdress its approach. We can no longer think of food design as we used to do, i.e. the intervention of mere food aestheticizing to affect consumer trends in luxury restaurants or in fast food places selling junk food.

Contemporary challenges, however, call on research to make true jumps in perspective and beyond. Design is urged to deal again with ordinary people, to find solutions that are potentially capable of providing a better future: safer, more democratic and sustainable.

⁵ Giedion, S., Mechanization takes command: a contribution to anonymous history.1888-1968, Oxford University Press, 1948.

This does not mean that we should no longer recognize the role of design in consolidated fields and industries, such as food packaging and communication as well as the design of tools and instruments for food consumption.

In view of new challenges and responsibilities, a systematic and interdisciplinary approach is to be welcomed. Design research is likely to direct the exploration of the food system along with agrarian, economic, nutritional, engineering, medical, social and humanistic sciences. This renewed approach will lead to possible interdisciplinary platforms such as the ones we have gathered here today and more.

The gradual involvement of the various *Mediterranean* countries will enable us to tackle the future prospects of agricultural design in a strategic and shared vision.

What is the position of the *Mediterranean* countries as to the food system and the related design activities? Did or will design make any suggestions in these countries? The answer will be in the congress papers!

We are now going to express some thoughts of ours in this respect.

Mediterranean countries are still among the few places where people can eat well and healthily, where people have always been able to recognize organic elements (at least up to our generation) although nutritional habits are changing rapidly, as shown by the research carried out on the *Mediterranean* diet. These changes are more evident in the Northern countries and in the urban areas of the Southern countries, where they are proportionally related to land abandon, to economic development and to large-scale distribution fast expansion. In fact, as shown by EU statistical surveys, obesity has sharply increased in Maghreb, where it affects 17% of children under five and where large-scale distribution, though still accounting for only 10% of total food sales, is growing and is likely to deeply change nutritional habits, trade practices and, last but not least, the beauty of the places.

In this situation of rapid change design may achieve substantial results by pursuing the following courses of action:

(i) improve information access through multimedia tools, affect the perception of reality, evolve customer awareness and urge big chains to offer health products, beautiful places and responsible behaviors.

(ii) improve production chain and product quality. This kind of research may offer substantial support to farmers and food processing industry. Today eating well and healthily means implementing profitable farming techniques in order to raise the quality of sustainable production in terms of economy and environment, e.g. the creation of effective and sustainable farms, new farming tools, new methods to preserve lands, water and products, innovative forms of packaging able to follow the product from the field to the plate and to provide information about its being non-deteriorated;

(iii) improve product added value with territories dedicated to specific crops and techniques; improve sales processes by innovative solutions.

Furthermore, when the global socio-economic crisis is analyzed in the *Mediterranean* region, the need for help becomes extremely urgent in the Southern rural areas. This is a challenge against poverty, which persists in the countryside. Poverty is made worse by socio-collective infrastructure degradation (access to water, services and education) and gender inequality. In the South of the *Mediterranean* area two different situations can be observed: on the one hand commercial agriculture already embedded in globalization and often controlled by foreign capitals; on the other de-structured family agriculture, whose slow but sure degradation is bound to occur if no steps are taken to regenerate it.

In our opinion thanks to tactic corollary activities we will be able to open the culture of the agricultural business to other markets.

There is a large number of opportunities.

Some of these regarding the possibility to promote organic farming, to support small-sized production farms that fully comply with the respect for the land, the work and health, and to stimulate the transformation of organic typical products by developing new activities which once more result into a profitable business while preserving the typical landscape. The focus on organic and sustainable production is aimed at developing a local economic strategy, which is territoryoriented.

Other opportunities envolve the organization of new services which link local stakeholders in a sustainable system for global users, and create interaction between tourist circuits and agricultural activities, improving the identity of the place, local products and try to establish a sustainable balance between organic farming and tourism in order to offer tourists the almost unique experience of genuine rural life.

Starting from the needs of local people and environment, it is possible to explore new ways of economy and self-organization able to provide a positive, reliable and feasible response to the economic crisis, which causes a high rate of unemployment as well as a significant flow of emigration.

In conclusions we would say:

though discontinuously, the *Mediterranean* countries show awareness of their territorial culture and an open identity able

to gather stimuli from contemporaneity as well as to change in order to offer a new representation of themselves.

Design can activate the capacity of interpreting territorial characteristics and skills and feed new processes of identification and valorization for the local community. These processes contribute also to enhancing local production and business, safeguarding the land against neglect. The systematic vision allows the development of a farming economy, which takes advantage of tourist flows in a sort of constant metabolism.

Through the tools of visual communication, product, system and service design, agrindustrial design can trigger research, rediscovery, regeneration and transformation processes in the *Mediterranean* region, where economic activities are closely connected with agriculture, typical products and conviviality in an authentic way.

Keynote Speakers



Emeritus, Prof. Dr. Victor Margolin

Victor Margolin is Professor Emeritus of Design History at the University of Illinois, Chicago. He is a founding editor and now co-editor of the academic design journal Design Issues. Professor Margolin has published widely on diverse design topics and lectured at conferences, universities, and art schools in many parts of the world. Books that he has written, edited, or co-edited include; Propaganda: TheArt of Persuasion, WW II, The Struggle for Utopia: Rodchenko, Lissitzky, Moholy-Nagy, 1917-1936, Design Discourse, Discovering Design, The Idea of Design, The Politics of the Artificial: Essays on Design and Design Studies, and Culture is Everywhere: The Museum of Corn-temporary Art. He is currently working on a World History of Design to be published by Berg in London.



Prof. Dr. Mahir Turhan

Turhan is a Professor in the Department of Food Engineering, University of Mersin.



Prof. Dr. Anna Meroni

Architect and designer, Anna is PhD in Industrial Design and coordinator of the research group DIS (Design and Innovation forSustainability)-Strategic Design, of the Department of Design-INDACO of Politecnico di Milano. Her topics of investigation are Service Design andStrategic Design towards sustainability, with a specific emphasis on socialinnovation and place development. Anna works around the concept of Community Centred Design. She teaches at Politecnico di Milano, is part of the board of the PhD and co-director of the Master in Strategic Design. She is visiting professor in various universities in the world.



Prof. Dr. Keshavan Niranjan

Professor of Food Bioprocessing, University of Reading (UK). His research area are; Mass transfer and biochemical reaction networks under ultra high pressures (500 – 6000 bar), Air inclusion and Bubble dynamics in food systems, Development of compostable and active food packaging, Transport phenomena in food process engineering in relation to the interaction between process conditions and product safety/structure/ quality, Enzyme facilitated diffusive extraction of components from fruits and vegetables, and oil from oleaginous materials, Engineering solutions for reducing the adverse health impact of deep fried products.

Design Studies and Food Studies: Parallels and Intersections

Victor Margolin¹

Design Studies and Food Studies are comparatively new research fields and the two have much in common. Their subject matters are extremely broad and not as easily defined as might be imagined. The study of food can run the gamut from boutique food creations at exclusive restaurants like El Bulli or Alinea to issues of mass famine in parts of Africa. Design can range from a decorative Karim Rashid interior to the freeway system of a major city. Food and design are ubiquitous and necessary for everyone, yet each confronts a politics that may strongly affect public access to them. Food is a biological requirement, while design is not; yet humans have never been without some form of design, beginning with the earliest tools, which were actually necessary to obtain food.

The example of the earliest hunters and gatherers, who devised tools in order to hunt and then to farm makes clear the inextricable relationship between food and design. Given that the production, distribution, and consumption of food is a central human activity and requires the involvement of every person on earth in some aspect of that process, it is worth noting that as humans developed ever more sophisticated tools and devices to secure and prepare food, design was at the core of that process.

Design has been central to every development in food production from tools for hunting and fishing to those for sewing seeds, plowing, and harvesting. Advances in food preservation through refrigeration and preparation through cooking equipment have also resulted from design. In fact, cities could never have existed without numerous advances in how food was produced and distributed. The economy of food, for example, created vast new categories of employment related to growing, transporting, selling, and cooking food and for every new category of employment, whether farming, trucking, wholesale distribution, retail marketing, or selling food in stalls or restaurants, design has been a central component.

Why then have food studies and design studies remained so far apart? I have been an active proponent of design studies since the early 1980s but until recently I was unaware of food studies as a field and until this conference I never gave any thought to food studies as a valuable compliment to the study of design. Now, motivated by the challenge of the conference, I have discovered that it makes perfect sense to consider the

¹ Professor Emeritus of Design History at the Department of Art History, University of Illinois.

complementarity between the two fields and to look seriously at what researchers in each field can learn from each other.

First, an awareness of food studies can help design studies scholars recognize that a considerable volume of design activity has been motivated by situations related to food. In the most obvious sense, this involves the history of technology that has been devised to produce food: knives, bows and arrows, spears, guns, fishing rods, plows, and yokes for domesticated animals. It also involves a vast array of objects for storage, cooking and eating: grills, pots and pans, eating utensils, tea and coffee pots, refrigerators, stoves, microwaves and more recently juicers, mixers, blenders, and even seltzer machines. (Fig. 1) In the history of domestic architecture, the kitchen and dining room evolved as places within the household for the preparation and consumption of food. Designers have also been the ones who have devised vessels for transporting food and the packaging for selling it.



Figure 1

(Fig. 2) Within design practice, in fact, the design of food packaging is a recognized specialty that has achieved a high degree of development. Moving beyond packaging, consider Milton Glaser's redesign of the Grand Union supermarkets. He was hired in the mid 1970s to undertake a total redesign of the supermarket chain that touched every aspect of marketing from the corporate identity and the store layout as well as the packaging. Glaser and his team sought to create the feeling of a small town square with specialty shops within a large massmarket food emporium. To do this, they designed separate visual identities for the different retail areas. This project has been well

documented within the design community but it has never been connected with scholarship related to food, most notably research on how people purchase food.



Figure 2

(Fig. 3) Well before Grand Union, in 1916, it was through design that Clarence Saunders invented the first self-service grocery store, Piggly-Wiggly, which enabled customers to choose their groceries right from the shelves instead of having to depend on a clerk behind a counter to do it for them.



Figure 3

Essential to the relation of design and food is the forging of mass societies as a result of the Industrial Revolution. Not only was design crucial to the new division between urban life and the countryside, but it was also vital to the ways that food was transported from remote locations to cities where it was distributed and consumed. As mass societies emerged in the 19th century, social classes formed in the cities and merchandising began to shift from craftsmen and small tradesmen to the mass production of goods, including food. Not only did design address the new requirements for transporting food in refrigerated containers but it contributed to preparing it in large batches in factories and then distributing it in tins, cans, and boxes, all of which bore designed packaging. When consumers were unable to observe directly how food was prepared, they needed other assurances of quality as well as advice on why to choose one brand rather than another. Thus, food marketing spurred the growth of advertising, especially in cities, where posters and billboards announced and promoted new brands, followed by increasingly sophisticated printed advertisements that linked food purchases with grander visions of idealized lifestyles. With the advent of mass advertising, food became embedded in the public imagination, not just as a comestible but as a commodity that was strongly implicated in issues of identity formation.

The food industry has many facets, ranging from restaurants and the purchase of prepared foods to the encouragement to cook at home with cookbooks and equipment purchased from a multitude of vendors. Reay Tannahill and other food historians have traced the cookbook back at least to classical Greece where Tannahill identified Archestratus as one of the first "gastronomic pedants" who counseled the public on where and how to eat particular foods². The cookbook is a designed artifact, one of many that are integral to food industry's products that range from the design of restaurant facades and interiors to the creation of new products for the home such as tableware, dishes, glasses, and even tablecloths. Let us also not forget that several categories of furniture design, notably furniture for the kitchen and the dining room, and appliances were created because of their relation to food.

Studying food and design

Given the deep involvement of food and design with each other throughout history, it is regrettable though not surprising that scholars have not yet recognized the close connection between the two. There are good reasons for this. First, it is possible to build a body of knowledge about food or design without explicitly mentioning the other. In the history of food, one can discuss the continuity of food cultivation, preparation, and so forth without foregrounding the fact that the machines, devices, and instruments that were necessary for the development of food systems had their own particular histories. A food history text cannot possibly ignore these technological objects and their role in food culture but the objects are easily taken for granted and not recognized as having historical trajectories of their own. So long as food and its description remains at the forefront of such histories, it will be difficult to understand it along with design might be part of larger historical movements. Actually, it is not possible to write about the history of food without at

² Reay Tannahill, Food in History (New York: Three Rivers Press, 1988), 68-69.

least mentioning the technology such as plows and stoves that are required for its cultivation, preparation, and consumption. By contrast, one can discuss the machines, objects, and devices that are integral to the food system without writing about the food to which they are related.

A book that shows how food became mass-produced as a consequence of mechanization is Siegfried Giedion's *Mechanization Takes Command.* It is a classic design history text that describes the multifarious inventions of things and processes that led to a mechanized culture. In a telling section on "The Assembly Line in the 20th Century," Gideion juxtaposes on facing pages a photograph of an assembly line that turned out automobile frames with one that processed hog carcasses. In his discussion, Gideion subordinated the mass slaughter of animals for food to discussion of the assembly line itself as a mode of production. In fact, Gideon was more concerned with issues of automation than with food preparation (Fig. 4).



Figure 4

The modern assembly line as it appears, probably for the first time, in the packing houses of Cincinnati, and certain measures of scientific management, which use man as part of an automatic process, are transitional phenomena, prevailing only so long as machinery is unable to perform certain operations of its own accord³.

Elsewhere in the book as an example of his uneasiness about the cultural transition from the organic to the mechanical, Giedion included a long section on making bread. He described the mechanization of the baking process as well as the milling

³ Siegfried Giedion, Mechanization Takes Command; A Contribution to

Anonymous History (New york and London: W.W. Norton, 1969, c. 1948), 125.

of flour, which contribute to a loaf of bread whose "inside was elastic as a rubber sponge and completely tasteless." ⁴ He argued that uniformity was a necessary outcome of mechanization and stated that striving for this outcome contributed to the poor quality of the bread. He saw the unfortunate consequence of this striving for uniformity as well in the desire to produce egg yolks with a consistent color. "Industry provides the corresponding chicken feed," he wrote, "which, with the help of artificial coloring, never fails to produce yolks of the same shade." ⁵

Giedion is unusual among historians of design and technology in addressing the topic of industrial food preparation. He did so because he wrote from a moral position. He was concerned with the loss of organic life that mechanization was brings about and he implicated changes in food production in that loss. Unlike Giedion, neither design historians nor design theorists tend to give sufficient attention to the ways that the objects of their research belong to the study of larger issues. For some theorists, semantic concerns are paramount. They talk endlessly about an object's meaning yet rarely insert the object into situations of use. Numerous examples can be found in the decorative arts whose methodology is still crucial for many design historians. Scholars might single out objects such as dishes, tableware, or dining room tables and discuss them as if they had no relation to the purpose of eating.

(Fig. 5) Two examples are a set of tableware by the Austrian Secessionist architect and designer Josef Hoffman and a set of china by the ceramist Eva Zeisel. In the history of design, these objects have achieved prominent roles for aesthetic reasons. First, they are continuing evidence of great talents - yet more beautiful objects by Hoffmann and Zeisel who are among the great designers of the modern era. Second, they are evidence of a stylistic movement, modernism. Hoffmann's simple tableware represents a rejection of the highly decorative Ringstrasse style of the Viennese haute bourgeoisie, while Zeisel's ceramic set exemplifies the modern spirit that the Museum of Modern Art, which sponsored the design, was promoting for middleclass consumers whom it hoped would adhere to the museum's aesthetic values.

(Fig. 6) The disconnect from use is also evident when such objects are exhibited in museums. Frequently, tableware, glasses, pitchers, or plates are displayed in glass cases but only rarely does a daring curator contextualize them by showing them as place settings on a dining room table.

There is a similar effect when design historians discuss mechanized objects related to food production such as threshing machines, tractors, or grain harvesters. Figures like <u>Cyrus McCormi</u>ck, who invented a reaper and then founded a A Signified Ciplion Machanization Takes Command: A Contribution to

⁴ Siegfried Giedion, Mechanization Takes Command; A Contribution to

Anonymous History (New York and London: W.W. Norton, 1969, c. 1948), 196. 5 Ibid. 198.

company that built agricultural equipment are recognized for their technological and marketing ingenuity and their impact on agriculture but this latter impact is never related to how the production or preparation of food changed as a consequence of their inventions.



Figure 5



Figure 6

Food has actually entered the design realm in a surprising way as design itself. Food design is a relatively new activity that now has its own organization, the International Food Design Society. As Inge Knölke has stated in reference to the designer Marti Guixé, "A food designer is somebody working with food, with no idea of cooking."6 (Fig. 7) This is true for some designers like Guixé for whom food is a material to be shaped just as another designer might choose glass or aluminum. Guixé has stated clearly that his food projects have no connection to cooking or gastronomy. "I am only interested in food, as I consider it is a mass consumption product and I like the fact that it is a product that disappears - by ingestion - and is transformed into energy."7 For Guixé food design is part of a larger conceptual project to question issues of consumption and the circulation of objects in contemporary culture. Other artist-designers such as Bompas & Parr incorporate food into happenings and installations intended

⁶ www.food-designing.com/, accessed April 17, 2012

⁷ Marti Guixé quoted in Marti Guixé, Wikipedia, http://en.wikipedia.org/ wiki/Marti_Guix%C3%A9, accessed April 17, 2012.

to raise social issues or simply offer some fun to the participants. (Fig. 8) They design jello molds and use jello in their installations but have begun to use chocolate as well as in their project to create a chocolate climbing wall at an English resort.



Figure 7 (left), Figure 8 (right).

Although designers and artists like Marti Guixé and Bompas & Parr make art and conceptual design out of food, the design of food is actually a serious business for elite chefs for whom the visual presentation of their dishes has become integral to their cooking. The sculptural combination of small pieces of food along with a patterned sauce drizzle on a big white plate is not only the signature of the world's greatest and most expensive restaurants like El Bulli in Catalonia, Spain, which has now closed, and (Fig. 9) Alinea and Next in Chicago, two restaurants that are outlets for the exotic creations of star chef Grant Achatz, but elaborate food arrangement has also become standard rhetoric for lesser restaurants that aspire to elevate their status. The focus on food design is a new and inventive activity but it has little to do with the real reason why exploring affinities between food studies and design studies is worthwhile.



Figure 9

Elective affinities

Perhaps the most significant difference between food and design is that food can exist in a natural form, although it rarely does, but design is entirely artificial. Everything that is designed is a consequence of human action. With the exception of organic products, most foods also have some relation to an artificial process, whether they are sprayed with pesticides, injected with hormones, or modified genetically during their production.

Consumers and end users for the most part relate to design and food as products or commodities that are embedded in a social structure. Both are part of the human social experience and as such go through similar cycles to become commodities. Therefore it may be helpful to think of the two as elements of systems that cover their respective lifespans from production to consumption and disposal. In systematizing the study of both, we can begin to see their respective complexities and identify points of intersection where studying the two together may be fruitful.

This was not an outcome foreseen when either field began to develop. The term "design studies" was most likely first used in 1979 as the name of a British academic journal that was rooted in a culture dominated by architects and engineers. It now refers to a much wider field of investigation than that of the journal that bears its name.⁸ Many design programs now have courses in design studies by which they mean a body of texts that addresses theoretical and or historic issues in the field. Most recently, several universities have begun to offer MA degrees in design studies although many higher degree programs incorporate design studies within a much wider field of design research that forms the basis for numerous doctorates in design. There are also a growing number of academic journals, both general and specialized, in which design studies scholars can publish.

Food studies has a relatively shorter history than design studies, although interest in it is growing fast. As Jan Ellen Spiegel wrote in a recent *New York Times* article, the first food studies programs started in the mid-1990s at several American universities.⁹ As with design studies, which is represented by the Design Research Society and a number of related organizations worldwide, food studies has its own academic organization, the Association for the Study of Food and Society, which publishes a journal *Food*, *Culture & Society* and holds an annual meeting and conference.¹⁰

Both fields have profited from the development of interdisciplinary studies in other fields that have occurred since the 1960s. This includes not only the various programs that focus on ethnic and gender groups such as black studies, Latino studies, Chicano studies, Native American and Asian American studies, feminist studies and queer studies, but also the study of phenomena that are too complex for a single discipline such as war and peace, globalization, and technology.

⁸ See Victor Margolin, "Design History and Design Studies," and "The Multiple Tasks of Design Studies," in Victor Margolin, The Politics of the Artificial (Chicago and London: The University of Chicago Press, 2002), 188-201, 244-260.

⁹ Jan Ellen Spiegel, "Truly Food for Thought," The New York Times, April 13, 2012.

¹⁰ See the Association's website, www.food-culture.org.

What may be most helpful in this preliminary exploration of relations between food studies and design studies is to consider both food and design as embedded in systems and to initiate a mapping process that can define the scope of each system and identify parallels and points of intersection between the two. In this way, we can expand the conceptual space of each field and consequently discover themes and issues that may result in new methodological, narrative, and activist approaches by scholars in both fields.

Let us consider first of all what food and design have in common. Both exist as market commodities as well as products that can be produced outside the market. The world's food within the market is sold in a variety of forms from large wholesale batches of unprocessed raw material to highly processed and elaborately prepared restaurant meals. Outside the market, millions of people grow their own food, which is what enables them to survive with little cash for market purchases. Design too begins as raw materials and ends up as finished products. There is an active do-it-yourself movement and many people make some of their own products such as clothes and furniture, though this is not the case or rarely so for vehicles or electronic appliances.

Thus, production is the first stage in either the food or design system. This phase is important because it is the locus for many current political issues such as chemicals that are added to the food production process and labor policies for workers who grow and harvest food or work on the assembly lines where products are manufactured. Historically, labor concerns have been at best marginal to design studies but the exposure a few years ago of sweatshop conditions in Asian factories that produced Nike shoes or current factories where Apple products are made calls attention to issues of production that should not be excluded from the study of designed products, once they become consumables. There is also much to study in the mass production of food and the way it is regulated. Recent incidents concerning contaminated food products imported into the United States from China implicate the regulatory agencies in the study of food. Currently, there is some disagreement between the U.S. Food and Drug Administration, which seeks stricter regulations and the politicians that want to reduce them.

(Fig. 10) There are many social tendencies in the realm of food production such as the growing community garden movement and the resurgence of small farms to counter the hegemony of big agribusiness that can serve as examples of small-scale design projects. There is also a useful point of intersection between the community garden movement and new urban planning theories that put a greater emphasis on neighborhood self-sufficiency and strive to integrate local production into neighborhood economies. After production, I would introduce circulation and distribution as the next stages of development for both food and designed products. (Fig. 11) This involves the study of how food is transported, how it is brought to different kinds of markets, whether in developing countries or the large supermarkets in the industrialized world, what the policies of those markets are, what their health standards are, how the food or design is displayed and what the different mechanisms of exchange are that move goods from producers to consumers. The circulation and distribution phase also involves the ways that public conversation about food or design products is generated. What are the discourses in which the two are embedded? What publications or media or Internet outlets are devoted to them? What techniques are used to advertise and promote them? How do researchers study them? What research tendencies relate to them? In the circulation/distribution phase, there are additional issues that connect to urban life. This is the realm in which to deal with issues such as hunger and food deserts, both of which result from the faulty distribution of food.



Figure 10



Figure 11

The third phase is consumption. For food this takes in restaurants and the ways that people buy prepared food as well as how they cook at home. (Fig. 12) What are the different ways that prepared food and products are sold? What is the role of street vendors and black markets? The realm of food and product consumption is already addressed to some degree within the field of cultural studies but without the focus that a specialized field makes possible.¹¹ Design does enter into the food realm in the sphere of consumption, particularly in the design of spaces where prepared food is sold, restaurants, stands for street vendors, and food trucks. Here we can take up the issue of how consumers are introduced to new products, whether new dishes in restaurants or even new kinds of restaurants, and how the design of places where food is sold becomes part of the food experience. The term 'experience design' is now being used quite broadly both in relation to products as well as to food consumption.



Figure 12

(Fig. 13) The final phase is disposal and here we can see an obvious intersection between food and design around the issue of waste. In the consumption process both food and design generate enormous amounts of waste and the two can easily merge into a single strategy of waste removal. Composting has its proponents as does recycling electronic waste but insufficient thought is given to what the combination of the two might mean within a larger theory of waste disposal.

¹¹ S Fabio Parasecoli, "Food, Cultural Studies, and Popular Culture," (unpublished0.



Figure 13

The past and the present

From the literature on food studies that I have reviewed, it appears that scholars in the field do not have a problem with integrating history and the study of contemporary issues. This is an approach I support because I believe there is an inherent dynamic between the past and the present. The complexity of the present raises issues about the past and how it might be studied. Within design history, for example, there has been little work on labor issues or on recycling or waste disposal, all of which are closely related to design today. Conversely, knowledge derived from a study of the past helps to clarify issues in the present. Looking back, one can identify actions and their consequences that might serve as either precedents to evaluate the possible outcome of related actions in the present. I have argued that design historians need to broaden their focus in order to make their concerns interesting and relevant to scholars in other fields of history.¹² Fernand Braudel, a member of the French Annales school of historians, set a good example in his three-volume study Civilization and Capitalism, 15th -18th Centuries in which he included sections on food along with his account of material culture, science, and commerce. Braudel did not address the full range of technologies that today we might consider within a definition of design. In fact he concentrated on furniture and clothing; but he did recognize the potential for connections between different phenomena if the right frame could be found.

To return to an earlier theme, I suggest that one way food and design can come together for the historian is in studies of the transition from rural villages to urban mass societies. There could be much more work done on how the production, distribution, and consumption of food intersected with other fields such as

¹² Victor Margolin "Design in History" Design Issues 25 no. 2 (Spring 2009): 94-105.

design during this transition. Such research could also be helpful in setting a precedent for how we might consider the relation of food studies and design studies to better understand the present and conjecture about the future.

The future

Numerous theorists believe we are making a transition to a new kind of society that is as different from that brought about by the industrial revolution as the industrial revolution was from the agrarian culture that preceded it. (Fig. 14) Speculation on what the future will look like takes many forms from eco-utopias to techno-dystopias. Those who are working for a sustainable future believe that nature will continue to be an important part of our lives and that natural modes of living are the wave of the future. Others think that we are already overwhelmed by the artificial and that the future will simply bring more of the same.



Figure 14

No matter which scenario one chooses, design and food are heavily implicated. Though the desire for organic foods is growing, numerous forces are at work to inject more chemicals into the food chain or ignore those that are already there. The movement towards more genetically modified foods is also extremely strong, although there is powerful resistance to it. Design is implicated in the debates about how much technology we want to live with and to what degree we want to interact with non-human systems. Just as the transition to a mass society provided a powerful intersection for the study of food and design during that period so can the current transition to a new society that we will experience both locally and globally offer an intersection where scholars in food studies and design studies along with scholars in many other fields can find common ground and together think through in a responsible way the issues that will help us create a life that will benefit all of us and the generations to follow.

The Journey of the Liquid Honey from the Nature to the Cream Honey at the Table

Mahir Turhan¹

Honey-bees are one of the oldest forms of the animal life. Their existence started with the initial vegitation and they has been known to the man since almost the Stone age. Honey-bees are a very-well known symbol of diligence. They are the only insects got domesticated (semi) for serving the humankind through pollination and their hive products.

These hard-working creatures have a very critical room in the life of man through pollination. They pollinate up to 80% of agricultural crops and gardens. If pollination would stop for any reason, the life would pratically cease in a very short time on the earth. Hence we can readily say that "no honey-bee no life."

We are familier with honey-bees mostly for their hive products. Among them honey, polen, and propolis are gathered by honey bees from the nature. The left, e.g. royal jelly, wax, and venom are synthesized by them. Among the pollination and the given 6 hive products, honey is the best-known one to the public.

Honey has ever been an important food for the human being. It has always affected cultures and been appreciated in all societies through history up to the date. Honey-bee and/or honey has been mentioned in Holy Books many times. In the Koran, one Surah, titled Al-Nahl (Honey-Bee) devoted to honey-bee as its title implies, appreciates honey-bee for producing such a precious food, the honey.

Liquid Honey

All year around honey-bees survive a very interesting and complex social life as colony in the hive. All what is going on in the hive is just for a drop of honey. Honey-bees make honey as for their own need as a reserv for days when flow of honey raw material stops, in other terms for sustaining their generations and not for the human. The human enforces the honey-bee for producing excess honey and utilize the surplus left after them. Actually honey is more important to man as an pollination aid rather than as a food. But we, almost all of us, know and respect it as a food. Actually we were supposed to appreciate it as a fueling agent for the pollination. So the above motto "**no honey-bee no life**" can be extended and rephrased to "**no honey no life**."

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Honey-bees gather the raw material for honey from two sources: nectar and honeydew. Nectar is the secretion in the flower nectary. Nectar could have a sugar concentration of up to 80%. The value of a certain plant for honey-bees is determined by its sugar value, measured by the sugar amount secreted. Fructose, glucose and sucrose are principal sugars in the nectar. Honeybees prefer nectar with higher sugar content, e.g. around 50 % and will not forage if it is below 5 %. The greater the sugar value of a plant, the more it is visited by honey-bees for the foraging.

Honeydew is the secretion product of plant-sucking insects (Hemiptera, mostly aphids). These insects fierce the foliage or other covering parts of the plant and feed on the sap. The ingested sap is passed through the insect's gut, and the surplus is excreted as droplets of honeydew, which are gathered by the honey-bees. Honeydew has a sugar concentration of up to 60% and principal sugar is sucrose, besides higher sugars. Most plants are trees, the coniferous trees yielding worldwide the highest amounts of honeydew.

Honey-bees gather nectar and honey dew from plants. They carry them by means of their honey sac and bring it to their colony. On their way they already add enzymes and transfer it to the colony bees. These nurse bees pass it over to each other and finally fill the honey into the combs. During this process the honey-bees fan with their wings, thus lowering honey's moisture content, when the moisture content reaches 30-40 % the honey is filled into the combs. During that time the honey-bees add additional enzymes to the honey. The invertase transforms sucrose into fructose and glucose, while glucose oxidase oxidates glucose to gluconic acid and hydrogen peroxide acting as an agent against bacterial spoilage. The warm colony temperature (35° C) and more fanning lower further the moisture content of the honey. Honey-bees also suck out the honey and deposit it back into the combs, and by this process further lower the water content of the honey. This transformation process takes place in 1 to 3 days. Generally, when honey is ripe, with a moisture content of less than 20 %, the honey-bees cap the combs, preventing absorption of moisture by honey. Rarely, under very humid or tropical conditions honey with moisture content more than 20 % can be capped by honey-bees. The aim of the beekeeper is to harvest honey with moisture content less than 18%.

When the honey is ready to collect, the comb is removed from the hive. Combs are decapped, honey is taken away from the combs by centrifuging or pressing and then cleaned through filter. The openigs of the fitler can not be smaller than 2 mm to keep the pollens in the honey to be able to determine its botanical origin. The honey obtained in this way is in liquid form.

As far as the liquid honey is "real & safe (R&S)" it can be consumed without further processing in the plant. However, if a honey is R&S or not can not be justified without rigorous laboratory analysis and it's quality and/or consumability can not not be enhanced and ensured without processing in a well equipped plant, including but not limited to fine filtering, blending, pasteurazition etc. Benefits of an R&S liquid honey raw or processed as a food and/or curative has been known since the very ancient times.

Cream Honey

Though the liquid honey is well appreciated, its consumption could be more convenient and be increased in terms of individual and industrial use by turning it from fluidic form into non-fluidic form, e.g. solid form. Texture of the solid honey is preferred in a butter-like creamy consistency for individual consumption to spread on a slice of bread. For industrial consumption it could be somewhere between creamy and hard rock depending on the application. The solid honey is called by cream honey in general. It is also called creamed honey, whipped honey, spun honey, churned honey, candied honey, honey fondant, and set honey.

Solidification of honey is actually a crystallization process which is completely a physical process. It is exactly an analogy of "water-ice-water" relationship. Water can be turned into ice by freezing without adding into and/or taking out anything from it, and ice could be turned into water again by melting without adding into and/or taking out anything from it. Similarly, liquid honey could be turned into cream honey by crystallization without adding into and/or taking out anything from it, and cream honey could be turned into liquid honey again by melting without adding into and/or taking out anything from it.

Solidifaction of honey may start up due to a dust particle, a polen particle, an air bubble etc. or in short due to anything in the liquid honey which is visible or not, solid or gas. After the initial start-up (nucleation), crystallization propagates and progresses successively all over the liquid honey. It is a natural and spontaneous phenemena that could take place in floral honies. However, at the same time time it is naturally uncontrolled. The uncontrolled solidification gives gritty annoying texture and renders the cream honey prone to fast deterioration by yeast with unpredicted hardness. In other terms it gives a cream honey with low quality and short shelf life. If the solidification is started by man under controlled conditions in a well equiped plant, a cream honey with desired hardness, from smooth buterlike texture to hard rock texture, and long shelf-life can readily be obtained.

Comparision of Liquid Honey & Cream Honey

Liquid honey and cream honey have exactly the same chemical content and composition, nutritional value and flavor. The prominent difference is physical and that the former is fluidic and the latter is non-fluidic. Being non-fluidic makes the cream honey more convenient than the liquid honey due to its
advantages in individual and mass use. The color of the cream honey is characteristically always lighter than that of the liquid honey it is made of. The color of the cream honey ranges between white and amber depending on the color of the liquid honey. Chracteristically, liquid honey is transparent and the cream honey is opaque. The taste of the cream honey is perceived mellower than the same amount (volume) of the liquid honey. During processing of the liquid honey into the cream honey, some air bubbles are technologically and inevitably entrapped in it.

Quality of honey naturally deteriorates by time because of increasing HMF concentration and decreasing enzyme activity during storage at room conditions. The deteriotion gets faster with increasing temperature and luminous intensity. Under the same conditions, the liquid honey in a transparent container deteriorates faster than the cream honey since the former transmits the light and the latter does not.

A volumeous applience such as a spoon or scoop or as in most cases a honey spoon is needed to take the liquid honey from a container. The cream honey can be picked off by flat appliances such as knife or fork in addition to the volumeneous ones. The mass of the liquid honey carried with a volumeous appliance is limited with the size of the volume. The mass of the cream honey is free from such a limitation and much more cream honey can fit into the same appliance. The liquid honey easily flows out of the appliance during transporting. It is not a case in the cream honey.

The liquid honey can not be completely spread on a surface of a carrier such as bread slice since it may flow and drop. Some people prefer to spread butter or margarine on the surface as a base to keep the honey on the surface. A cream honey with the already butter-like texture can readily be spread on the complete surface, even on the bottom surface and as a matter of fact on all surfaces because it sticks to the carrier and does not flow and/ or drop away. So, some people do not have to consume butter or margarine as the base with honey the liquid honey. The liquid honey can only be spread on a surface as a thick film because it flows and collapses resulting in a thin film. The cream honey can be thick spread on the surface becuase it stands there.

Carriers such as bakery products, the common carrier used to consume honey, absorbs readily the liquid honey. Such a carrier should be consumed as soon as possible, otherwise it loses its crispy texture and becomes soggy. The cream honey does not penetrate into such a carrier and the carrier keeps its crispy texture for a long time. A sandwich layered with liquid honey can not kept to be consumed later since the liquid honey flows out and/or gets in the sandwich and makes is soggy. The same sandwich with the cream honey can be prepared to be consumed later since it stands solid where it was spread. Biting a piece of carrier with liquid honey spread on it would probably end up with honey smudging all over the consumer since it is fluidic. The cream honey would not smudge and annoy the consumer because it does not flow.

Though the liquid honey and its cream honey have characteristically the same taste, the taste of the cream honey is perceived lighter than that of the liquid honey. Air immobilized in the cream honey renders it mellower than the liquid honey. For consumers who are keen to consume a sweet or honey but can not because of heavly sweet taste, the cream honey could be an appropriate choice. The taste and flavor of liquid honey could not be controlled, it must be accepted as it comes from the nature. The taste and flavor of the cream honey could be regulated by adjusting the amount of air entrapped and this can make it potentially a kind of dessert.

The advantages of the cream honey is not limited to the given above for the individual consumption and the advantages extends into the industrial use. The cream honey has an immense potantial for developing new honey products and new manufactured foods which are commercially not possible with the liquid honey.

Fortifying and/or garnishing the liquid honey with ingredients such as hazelnut, peanut etc. in any size can not be achieved for a proper commercial preparation. They float and accumulates on the surface of the liquid honey even if they are homogemeously distributed initially because of significantly higher density of the liquid honey. Such ingredients can homogeneously be stirred in the cream honey and kept so for ever because they are immobilized in the solid structure and can not move.

Fortifying and/or garnishing the liquid honey with ingredients sensitive to light such as royal jelly, polen etc. is not a good idea. The transparency of the liquid honey expedites their deterioration under light. Such ingredients have sufficiently long shelf lifes in the cream honey even at the room temperature because of its opaqueness. Cream honey could be fortified and/ or garnished using ingredients sensitive to light for more value adding to the honey.

The use of the liquid honey as a part of the foods manufactured in kitchens, pastries and/or industry is quite limited. Its fluidic texture does not allow one to confine it in a room in a definite shape. The cream honey with its solid structure and adjustable hardness provides a significantly large potential for the use of honey as a part of eatables in commerce. It could certainly be used as an agent for separating the layer in wafers, as filling material for pastries and cookies. Ice cream could be manufactured using cream honey as a texturizing and sweetener and so on. The underlying idea is not a kind of dictating "consuming cream honey instead of the liquid honey" rather it is all about "benefiting from honey, the nature's gift as much as possible." The cream honey is an option for people complaining the results of the liquid honey because of being fluidic and wanting to benefit from honey as much as possible in the commercial scale. If they are not the case we recommend people to "make the honey one of the indespansables of their life whatever its form is, liquid or cream, provided that it is real and safe."

Feeding Milano: A Challenging Design Experiment of Collaboration and Conviviality

Anna Meroni¹

The still recent story of the meeting of food and design has undergone momentous evolution in the last few years, particularly since the concept and the practice of service design emerged and consolidated. In fact, since the activity of designing for services started to make sense for a growing number of people in the world, the possibility to work around food 'despite and beyond' the product itself has become evident for many people inside and outside the design community. I enjoy very much thinking today that, for many of the farmers we are collaborating with, the substance of the job of a service designer is crystal clear: design equals creating the conditions for producers and consumers to meet up and exchange stuff and experiences in a creative, pleasurable and mutually beneficiary way, forming a 'food community'. That's design, definitely.

What do we do when we attempt to apply design to food? Why do we believe this is such an important field of work today?

In a few words, we have learnt that for designers too food is not just food. This is not just about considering food as a product or as a service. It is about understanding that it is a vehicle that conveys several meanings and related behaviours. It is about understanding that food is the basis of an extensive sequence of choices, which deeply impact on the environment and the quality of our health, life and sociality. It is about acknowledging that food is today at the centre of a huge wave of social innovation and discourse about sustainability and fair business.

To talk about this way of designing, I will tell a food design story that is not, evidently, about designing the shape of what we eat. It narrates the endeavour to change the way in which a city, Milano, feeds itself. More than a story, it is actually a chronicle. It is the chronicle of a group of service designers from Politecnico di Milano, expert activists of Slow Food and scholars of gastronomic sciences that are striving to impact on a regional food system to make it more sustainable, fair and good, by means of 'conviviality'.

Conviviality is not only about eating together, but it is actually about creating pleasurable and collaborative relationships in every activity of the life. Food, in Latin cultures, means conviviality, pleasure, taking care of others and being loved. 'Slow food' actually is not so much about cooking and eating

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slower, as about connecting people, so as to regain meaning for the rituals related to food in everyday life. And it is about sustainability.

We can see food as the most powerful and 'natural' tool for conviviality, by which we mean a condition of sociability open to the contribution of all kinds of individuals, an autonomous and creative intercourse among people in a cheerful attitude.

It was almost three years ago, when we started to imagine an ambitious project to re-think the way our city feeds itself and to look into how farmers and citizens can get together to exchange food. We wanted to help them to get rid, as much as possible, of the middlemen and trade businesses that make the interaction difficult to sustain from an economic perspective, reduce the quality and freshness of the food, and prevent any human relationship from flourishing.

We wanted to de-mediate the relationship for the benefit of both parties and for the quality of the food, allowing a potential food community to take shape. To put it more simply, the project, today named 'Feeding Milano. Energies for Change' (www.nutriremilano.it), was about new services to shorten the food chain and feed the city.

Knowing who produces our food puts us in a better position to demand high quality, and makes the farmers keener to provide it. This was the idea we moved from.

At the same time, we believed that the creation of a direct link between these two parties was the condition for a sustainable *foodshed* to flourish, allowing farmers to earn more from selling their produce, while moving toward organic ways of producing. We believed this was (potentially) a win-win solution.

Our idea was to start up a citywide initiative of community supported agriculture. Let's say *city supported agriculture*. A system of services that target different users and scale up the principles of CSA initiatives. This was all well and good, but how?

Milan has a huge agricultural area bordering the south of the city (around 47,000 hectares), which is mainly used for agriindustrial productions: intensive agriculture and monoculture that that pollute the land more and more and provide less and less revenue for farmers. For them, the perspective of selling the fields to urban developers is very often more than appealing: even though the area is, by regulation, an agricultural park, shortcuts for real estate are always possible.

Besides agriculture, the area is the historical cradle of the city of Milan, being the place where Religious Orders originally started to drain the land so as to cultivate it. Beautiful abbeys and monasteries were built in the Middle Ages and historical monuments still populate the park. The land, with its channels and waterways, is a historical monument in itself.

When the project 'Feeding Milano' was conceived, the World Expo 2015 had just been assigned to Milan with the theme of food and sustainability. 'Feeding the Planet. Energy for Life' is its name. An Expo can be seen either as an opportunity or a threat for the sustainable development of a city. We decided our project was to be a kind of civil action to create the conditions for Milan to become a real agri-urban model of a sustainable food system. An action that would also contribute to spread public awareness of local agriculture, so as to counter speculative property development/building plans.

We prepared a visionary proposal for a 4-year action and looked for money. We finally got the support of a bank foundation (Fondazione Cariplo) and, partially, of the Municipality of Milan and the regional government.

After more than two years of work, we have achieved some degree of success and obviously some failure. The project is challenging the traditional agri-business and retailing system by means of the gentle power of collaboration, sympathy, and trust. But this is not without trouble and 'resistance' from the system and the context.

'Feeding Milano' is built upon the principle of 'acupunctural planning', which means setting up a number of hyper localised virtuous initiatives and services, interlinked within a wider framework project: a comprehensive scenario of *territorial ecology*. This scenario includes a collection of services that work in synergy and that are carried out on a collaborative basis. They link the contributions of different subjects into a system, partially integrating already existing initiatives and partially activating new solutions and resources. 'Feeding Milano' is an extensive design experiment concerning involvement, empowerment and change.

The very nature of the project, which may be better described as the start up of a systemic process, rather than the designing of a desirable state, makes it difficult to determine a formal conclusion. Working on it means working on a process rather than a product and therefore requires us as designers to have a totally immersive and participatory approach in a large community of producers, civil associations, institutions and citizens.

It happens that our presence is not only professional but is to the same degree also motivational; in other words, it is comparable to that of an activist capable of leading the community and also of supporting it with technical and professional skills.

Let's look at the core of the project in greater detail. We speak about conviviality because we understood from the beginning of the project that we needed a very good reason to convince people and farmers to do things differently and put more effort into hopefully achieving better results in the medium and long term.

Since food is not only food, this good reason came quite easily, and was basically related to the desire to get people to enjoy relationships around food. Conviviality was, and still is, this reason.

The Farmers' Market was the first service to be implemented, so as to give the city a tangible sign of the project and to endorse our intentions to make things happen for real. Beside this it was a way to gain the trust of the community and become reliable in our initiatives. It is designed according to the Slow Food rules of the 'Earth Market', where producers are gathered according to the principles of "good, fair and clean". And, according to the project philosophy, it is actually a place were people like to spend their (Saturday) morning, because here food shopping is a meaningful activity rather than an as-fast-as-possible duty. The Market is a platform for producers and consumers to recover the value of knowing food and speaking about food, which is an Italian cultural peculiarity. Its value lies in recuperating meaning in food rituals and their significance in our life.

In technical terms the market is a multifunctional service that combines several activities in one: food sale/purchase, learning experiences in workshops, tasting sessions, entertainment, eating together. One unique point (and an unexpectedly successful one) of the market is the space dedicated to big tables, right in the middle of it: they are ready to accommodate people for eating and chatting, and encourage them to stop for a while. It is nicely surprising to see how the provision of sociable infrastructures in public space can enable a truly convivial situation to occur. This is what actually happens every time the market is set up: several people sit together around these tables and eat food purchased in the market or prepared by a small street catering service. They often don't know each other, but then start chatting and establish ongoing relationships.

For this reason also, the Market is a meaningful place: the richness of the stories that merge there makes the experience of participation fulfilling and touching.

The Farmer's Box is another service being prototyped and implemented within the framework of 'Feeding Milano'. It is a weekly delivery of local produce from the peri-urban farmers to the consumers in town.

We thought to design the service around a number of hubs in the countryside, where the boxes are prepared combining the produce of a few close farmers, and neighbourhood collection points, which are convenient to the users. The latter are places where the users can easily pick up the boxes on their way home, as they are habitual transit points. They are local shops, bars, restaurants, offices, schools or cultural centres, which benefit from passers by dropping in to collect their boxes as this can be an opportunity to offer further services. In addition, we believe they are places where people can meet other people, creating new links at neighbourhood level, strengthening relational ties and building confidence among inhabitants.

This service has been prototyped twice so far, involving about hundred users, several producers, three main country hubs and a number of collection points in town.

Prototyping taught us a lot. A number of issues arose about "quality control" and "quality standard", given that different producers operating in relative autonomy provided the service. The service challenge is to ensure quality in this difference: a standard is indeed necessary as a basis for the service offering. During the pilot experiments some producers needed training to prepare the box, while others were much more experienced, self confident and eventually able to overcome problems brilliantly and plan actions. In the same way, some pilot users were very sharply critical and not really familiar with the local produce, while others were understanding and collaborative for the purpose of testing and improving the service.

In order to get experts to help non-experts and diffuse awareness about the actual and perceived quality of service, we are now trying to set up a peer-to-peer system among producers, feedback channels between producers and consumers, and service checklists and coaching activities for the whole community. We understood that meeting in person at the Market is a very good opportunity for the farmers to coordinate their work and for the consumers to shake hands with, or complain to, the producers.

With this background experience, the service is now ready to start.

Other services are on their way to being tested or implemented. Just to select some of them, we can mention pick-your-own produce for users on the farms, the neighbourhood small distribution system, the local bread chain, the collaborative supermarket, and zero-mile tourism in the countryside.

The way to this happening is a design story. Basically, it can be told as a continuous trial-and-error process where designers are fully engaged with the community in drafting and prototyping 'things' in order to build them for real. 'Things', in our case, are services.

Experience taught us the crucial role of 'immersion' in the community in order to achieve results. To foster this process we set up a special design tool: we opened the 'Ideas Sharing Stall' in the Farmers' Market, a stand where we discuss emerging ideas for new services with visitors and participants, asking for comments and inviting creative contributions spurred by ad hoc conversation topics. Using 'semi-finished ideas', we stimulate design thinking with the community and rough out new services or refine existing ones as we go along.

This unconventional stall is the place where new design experiments start with the involvement of the visitors and the farmers, and where co-design sessions are regularly held. There, we start prototyping new ideas.

In our vision, through this *modus operandi* the concept of conviviality also informs the practice of designing. Emphasis is on the values of 'being there', spending time within the community, and participating in the first-person in the process of change. Empathy, sympathy and collaboration are therefore the key words we like to use in design practice today. 'Feeding Milan' is teaching us that immersion must be followed and complemented by pro-activism, which implies a very deep integration into groups and contexts. Most of all, it means being good at motivating the community. In our direct experience, empathy is the only possible precondition to activate people, to spur them to take action and collaborate in doing things.

This is the reason why, in analogous cases, we see designers acting as social activists: professionals that support social innovation processes within the community and become part of it for as long as is required for the initiatives to become selfsufficient and the community 'competent' enough. This is the substance of what we call Community Centred Design. As a consequence this way of putting design into practice requires us to plan an 'exit strategy'. In other words: how to get out of the initiative when we have somehow made our presence indispensable? Well, this is still an open question.

It is hard to draw conclusions for a project in-progress, but the lessons learnt are definitely many.

The first one worth mentioning is the irreplaceable value of person-to-person contact. The overall project is, in our eyes, a 'human platform' that encourages the 'last mile' of any contact to be a 'human mile'. We like the idea of this human platform having a malleable quality that makes reciprocal understanding and respect possible, while increasing the user's autonomy. Referring to Illich, we can thus consider the capacity to promote autonomy to be in itself a fundamental characteristic of convivial tools.

The second lesson is that we can look at this platform as a tool for practising our capacity, as society, to design change and to experiment with citizens, farmers and ourselves a culture of continuous transformation and self-criticism. This implies sometimes being criticised and sometimes copied. In both cases, I like to think it is a success, as it is the consequence of an experiment with a real impact on society.

The third lesson is that policies must follow experiments, if we believe they are promising and we want to scale them up. Unfortunately, this is not really happening for 'Feeding Milan' and the rules given by the local government are not yet supporting the initiative. The risk is that, once the experiment has finished, the positive results reached by the project will not actually be replicated.

The last lesson I can report here is the tangible power of mobilising people : the reaction of the citizens and the farmers to the project is amazing. After an initial hesitancy, consensus has been growing along with expectations. Though this is very good on one hand, it is something to handle with care on the other: co-designing is a very engaging activity, but then it takes time and momentum to make things happen. Hence, in the enthusiasm of ideation we have to learn to manage the expectations of achieving rapid results. In ourselves too.

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Food Engineering Research Where From and Where To?

Keshavan Niranjan¹

Every discipline uses the term design but attaches its own meaning and interpretation of the term. Engineering design is essentially based on mathematical models, and can be summarised by a set of mathematical equations that informs us on the size and shape of the material being engineered and its functionality, particularly exploring the relationship between the two. In this context Food Engineering design is the mathematical description of the composite material and geometry of the food product, the processes used to produce the material, the energy, raw materials and other resources used in the process, how the process can be controlled, the changes occurring in the product properties when process parameters are perturbed, and last but not the least, the environmental impact of the process. In this sense, food engineering design may not appear different to design of any other chemical product. However, there are two areas which are key: 1. Microbial safety of the food product and 2. Process plant hygiene. The mathematical design equations must ensure that product is safe for human consumption, and the plant design and operation must ensure that the safety is delivered consistently and uncompromisingly. Thus, both process and product design are equally important and the design philosophy is built around these two aspects individually as well as interactively.

Food Engineering, at the start, essentially began as an exercise in equipment design - equipments used to heat, cool, cook, distil, mix etc. It did not take long for engineers to realise that the equipment per se could not be the focus, but what happens to materials inside it was more critical. Thus, the flow of material, mixing, transfer of heat (addition and removal), transfer of components between phases and chemical/biochemical reactions occurring in equipments became an integral part of food engineering design. The mathematical descriptions of what was termed "food process engineering" were based on some fundamental guiding principles: mass, energy and momentum conservations at the level of individual components as well as the overall mass, around individual equipment as well as overall process plant. There was considerable overlap between chemical design and food design, but the overriding consideration was to minimise production and unit cost of the product. Very often, this approach also yielded poor product quality, especially in the 1960s and 70s, e.g. powdered milk that neither fully nor easily dissolve in water upon reconstitution, canned vegetables which were microbially safe but devoid of any flavour or essence. It was in the early 1980s, when people began to have disposable

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incomes, particularly in the developed economies, that food quality came to the fore. People were willing to pay more if the quality was better, and processes were designed to produce better quality products – e.g. coffee that was richer in flavour, fruit juices which captured the essence of the fruit itself within it etc. This drove research into a very different area – the fate of "minor components" through processes, i.e. those components which would not figure significantly in equations governing mass balances, but defined product quality and characterisitics. Thus, what happens in a process equipment, or in a whole process, to flavours, vitamins, enzymes which could be present in very low concentrations, determined process design in the late 1980s and 90s.

A second strand of research also emerged during this period, and this was driven by media reports on food poisoning. There were many food poising cases given a high profile by the print and electronic - which were themselves going through a revolution – that forced governments to strengthen legislations relating to food safety, and therefore invest resources into research on microbial safety aspects of foods. This, coupled with better scientific tools to visualise, identify dn monitor growth of microbial strains, resulted in much more sophisticated models for food safety which were built into product and process design equations. At the same time, there was also a significant growth in the use of statistical and other computing tools (e.g. Computational Fluid Dynamics, Equation Solvers etc), and our capability to generate and analyse experimental data went up significantly. This growth has been consistent over the years and we are all the time finding ourselves in stronger positions to undertake experimental examination of food materials. Our ability to visualise food materials is now so powerful that we can view food on a nano-scale and treat it as a "molecular material", although it is arguable whether it still retains the same properties as we perceive on other scales, once the scale of scrutiny drops so sharply. Engineering is facing a philosophical and conceptual challenge because traditionally all its tools have been developed to examine aspects macro-aspects such as scaling up and high speed manufacture.

More recently, it is the health and environmental agenda that are the motivating forces for research. With chronic diseases becoming the major societal concern, and diet preferences being seen as a major cause of chronic diseases, the link between food and health has become the dominant driver for food engineering research in the twenty first century. In this context, Separation processes for extracting health functional ingredients from natural food materials (e.g. antioxidants), Reaction engineering for synthesising functional food ingredients (Oligomers etc), Modelling the fate of food after consumption (e g Flow through the gastrointestinal tract), are hot research topics. What the food industry is looking for, in respect of human health and environment is summarised in Table 1. Table 1: Key areas for industry related research

 Health

 Portion calorie reduction

 Salt and sugar reduction

 Modification of fat composition

 Developing and using health functional ingredients in product formulations

Environment Energy management in Food factories Water management Low environmental impact packaging

There is no doubt that more research efforts are required in the above areas.

To summarise, Food Engineering started with the aim of preserving food and extending its shelf life, but now the paradigm has shifted to food quality, safety and its effect on health. The earlier emphasis of engineering was on process design, but now the emphasis is more on product design. Further, food engineering was very farm focussed, trying to add value to farm produce. Today, food engineering is more focussed around consumer issues, and any focus on farm is only incidental.

Places, Rituals and Cultures of Eating

Session 1 Chair: Prof. Dr. Gülsüm Baydar

Heritage of Wine Consumption Spaces by Means of Socialization in Alaçatı – An Aegean Town

Can Külahçıoğlu¹

This paper studies the socialization dynamics of the Ancient Aegean *Region displayed by means of food and beverage consumption including* the rituals performed for relevant Gods and Goddess during festivals, worship and offerings as well as domestic interior spaces designed for these occasions. This thesis also studies the vernacular buildings constructed during the Ottoman period in the town of Alaçati in the light of these socialization and space design patterns observed. This thesis also analyzes the design dynamics of spaces attributed for the consumption of food and beverage and socialization pattern observed in the contemporary town of Alaçatı, in the Aegean city of İzmir in Turkey. The socialization pattern and design understanding of Alaçatı is investigated from the point of view that is seeking to outline the regional dynamics of this phenomenon-the self-transformation of an small town into a symbol of sophisticated tourism by using design as a tool of attraction. This paper aims to present the relationship between the Ancient Aegean Region's design understanding by means of socialization and the contemporary ones in Alaçatı which have been converted from vernacular buildings constructed in 19th century by Greeks who had to abandon their houses.

Keywords: Ancient Aegean, Alaçatı, Food and Wine Consumption, Socialization, Design, Vernacular

A look at the ancient Aegean regions rituals that led to socialization occurred during festivals, offerings and worship and spaced that these acts practiced provides us with historical architectural, industrial and textual evidences that demands a verdict: either the civilizations took residence in this Mediterranean zone just arbitrarily took part in design process of objects and spaces around them or they were very consciously designing every feature in their lives that had a big impact on the regions design culture today-more over the design culture of the Western world.

A look at the dynamics of these rituals:

- Humanism: The rituals performed in the consumption of food and wine acts can present variations but never the less it was not the divine identity but the participant's satisfaction, joy and pleasure was the common and the ultimate focus in these acts.
- Consumption: In the same era, in the major religions in act of offerings the burned animal was not to be consumed but in the Aegean Region the act of sacrifice or offering ended up with the consumption of these offerings.

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- Dancing: The act of dancing performed by female members of the society always had a sexual context. It was either among women for entertainment or an act of demonstration of female individual to the male possible candidates declaring the readiness for marriage. The act of dancing performed by male members of the society was highly energetic and had the theme of dominancy over the other friend or foe male individuals.
- Socialization: In the ancient region an individual way of worshipping, mediation or devotion was not a common act of practice. These acts of rituals were practiced in different spaces in which socialization happened whether amongst the family (deipnon) or friends (symposium, gymnasium) or public (worship, act of sacrifice, festival).

The Aegean societies has fashioned the courtyard as a major element of architectural design and a space to practice both private and social activities. In less pleasant climate the preparation of food was practiced on a portable brazier, which also provided the only source of heating. The colder conditions forced these acts of consumption to be practiced inside the habitat of the family usually in special spaces designed for these events.

Glazed or non-glazed clay materials were used for preparation, cooking and storing. Bowls, cups and amphora were not only designed to serve their function, they were also carrying symbols of family, region or religion. The traditional nutrition balance was conducted with a late breakfast/early lunch and a dinner. Three-course meal was not a custom of the region for centuries.

A light lunch known as ariston, followed by dinner known as deipnon which was their main meal (Garland, 2009).

From the end of the fifth century BC the whole Mediterranean and Aegean region, began to develop an interest in culinary art. In 3rd century BC Athenaios wrote a book on subject of dining called Professors at Dinner.

Wine - Dionysus

Not very different from the rest of the ancient world also the Aegean region and the lands around it favoured wine. In Aegean region the wine was mixed with water and many times artificially sweetened by various fruits. The wine was consumed during worship, festivals, dining and in social meetings such as symposium.

Dionysos was a God who had the modest temples all around the cities as the relevant worship and rituals devoted could be practiced daily. These rituals could also be practiced at residential spaces, which was one of the reasons of his popularity. The worship to Dionysos was mainly on the ritual of wine consumption in resemblance of a suffering god, a religious experience in which worshipers are united with the deity, and the belief in the god's ability to offer salvation from pain and even death. The temporary escape of self during the rituals, being able to express self in an alternate state, alternate gender and free from rules of the society has given a Dionysus a valuable symbolic significance.

The act of dining that is constructed on codes created the necessity to be practiced in non-arbitrary, specially designed indoor and outdoor spaces. In the Ancient Aegean region the residential habitats had a rooms reserved for eating only and special group of furniture designed for these spaces.

The architectural language, understanding and the use of open space in Aegean region indicates that the spaces were used as household food and beverage consumption space or a space designed for the same purpose but aiming the community to contribute to the social life of the society as architecture is a powerful mechanism for the embodiment and transmission of social rules and regulations.

The Andron

In ancient Aegean region, the structured society gave roles to genders; the distinction between genders could be observed openly in many dynamics of society such as politics, religion and education. The symbolic representations of genders have also been expressed by means of art and even spatial design.

The gender colouring of the fresco was signified by dark red and milk white in the region. While the male figures were painted by red colour the female gender was subject to the white colour. Andron is a space linked with the male gender while the gynaeceum was the female counterpart. Andron's were designed for male dominant socialization events by means of food and beverage consumption-the symposium. The andrôn was prohibited to the female members of the household while female and homosexual members of the society who were practicing company as a profession were allowed as well as the servants and entertainers.

The most significant interior design elements attributed to Andron was two furnitures - kline and trapeza.

The Kline was a bed-sofa, but also had some of the functions of the modern sofa and also served as seating for dining. It was in many ways similar in use to the modern chaise longue or "long chair," used for sleeping, napping, eating, drinking, lounging, and conversing.

The general name for a Greek table associated with kline was trapeza. They were often brought out before a meal, placed

by the sides of the gentlemen's klini, one for each person, and then taken away after dinner. Greek house interiors were often roughly finished, and a three-legged table stands more securely on an uneven surface than a four-legged table, which might rock.

The Kline and trapeza could stay in the andrôn as well as it could be stored in a special room in cases the building offered more than one andrôn. The furniture mentioned above were designed to serve single individual in Aegean region while the Mediterranean versions of these furniture encountered in Roman period has grown in size and served more than one individual, the trapeze disappeared and gave a way to a single larger service unit.

Plutarch, a Greek writer living in the Roman era, who described it as "a passing of time over wine, which, guided by gracious behaviour, ends in friendship" (Moral Precepts 621c quoted by Garland, 2009).

The Gynaeceum

A Gynaeceum is the female version of andrôn with different socialization ways and fashioned with different furniture. Although the andrôn was close to the entrance of the main building and the courtyard, the gynaeceum was placed in the innermost apartment.

The domination of female gender using space designing, as a media was the aftermath of was Aristotle's popular literature in which the ownership of property was passed from the female to male. In larger city-states guardians of women also known as gynaikonomoi protected the gynaeceum. The transformation of societies to an archaic structure observed in the Aegean region also gave an identity to home, as it became a domestic private space in which female members needed to be protected from the outside world of male dominance.

Different from andrôn the gynaeceum did not fashion the kline and trapeze, instead it was furnished with klismos. Klismos has been one of the first mass produced furniture in design history as it was fashioned by every house or public building, regardless of function, gender or location. The ergonomic form of klismos did not exhibit an evolution through centuries.

The Symposium

Symposium is the word used to define the act of drinking together under an accepted group of rituals in ancient Aegean region. It was an event-included act of drinking wine as a socialization event, which embedded religious, cultural, and political dynamics. Strictly speaking, symposium refers to the communal drinking of wine that took place at the conclusion of a dinner. Only after the tables containing food had been cleared away, garlands of flowers distributed, libations performed, and a hymn sung was it permitted to begin drinking (Garland, 2009).

The source of knowledge about the ritual way of drinking wine - symposium is not only gained from the texts but also from the images on the clay pottery used during this social phenomenon. The number of pottery with scenes depicting the symposium is more than pottery with scenes about the daily life.

These potteries include the drinking cups, the water jugs (hydriai), the wine pourers (oinochoai), the mixing bowls (kraters) which is used to mix the wine poured out of amphora with water and sometimes sweet flavours.

Dionysos surrounded either by satyrs alone or by satyrs and nymphs together, with the god implicitly present even when he does not appear among his followers. The motif makes its appearance, as we have seen, on drinking vessels from the first half of the century, perhaps already around 570 bce, and is taken up again by communal vessels of the symposium (Cornellia, 2007).

The socialization with the guests brought the issue of selection of the guests. The over consumption of wine which was not a seldom case led to a socialization in daily social and ethical values were suspended.

It was customary for the host to inscribe the names of his guests on a wax tablet, together with the day and hour appointed for the symposium, and then hand the tablet to a slave who would make the rounds of the guests' houses. The usual hour for convening was the ninth (Garland, 2009).

The religious dynamic of symposium is naturally linked to Dionysos – the divine identity of wine, madness, resurrection from death and recovery form sadness but all of the divine identities were honored during the series of ritual acts:

- Act of purification,
- Act of consuming pure wine three times: before mixing with wa ter, a sip of non mixed heavy-bitter wine was drank by people to honor and remember the "the strength of the god's generous gift- Theophrastos,"
- Act of mixing pure wine with water,
- Act of drinking a cup for Zeus Olympios,
- Act of drinking cups for all of the divine identities and heroes,
- Act of drinking a cup for Zeus as the savior,
- Act of singing songs of secular topics (politics, social relationships, historical events...etc) and playing harp

and a triple paean – flute to all divine identities during the drinking act,

- Act of dancing kordax,
- Act of singing a hymn to Apollo only as a reminder of the approaching end of the symposium,
- Act of praying to Hygieia,
- Act of purification.

AD

While the Christianity was born in Jerusalem, it was feed in Aegean Region, where the bible was written. This ended up with a new life style and understanding introduced to the world which has been shaped and hammered by the tides of the Aegean sea.

The rituals and social codes or formal divine identities were replaced by the new one while keeping the essential motivation of socialization, worshipping as a community and humanism was not replaced.

The centuries of Christianity were to be disturbed by the Turkish people forcing the doors of Asia Minor. The immigration and finally the invasion of pagan Turks into Anatolia did not had a serious impact on these traditions of eating and drinking surprisingly even after the acceptance of Islam.

During the Ottoman Empire reign, the Christian population in the Aegean region not only freely practiced their traditions but also improved and reformed them as the influence of the hybrid culture of the empire that welcomed Islamic and non Islamic members of the society into the region.

Even though, the consumption of wine was forbidden by the religion of Islam, it is very commonly observed that the people of this religion fashioned these eating and drinking traditions to such a level that these people created their own literature focused on the joy of drinking wine during the Tulip Period of Ottoman Empire in 18th century.

Nedim, a famous Ottoman poet wrote many poems on nights of feast and wine consumption, the nights evolved from the symposium itself.

The destiny shall spare my full moon, As it sheds light on the drinking chamber and it is good for me. As the glass reaches out to the wine to be filled, Reaching out to my love to kiss her lips is good for me. I can never give up on my wine chamber, Drinking is my nature and having fun is good for me.

(Nedim, 1720)

After the collapse of the Ottoman Empire, these traditions have survived and became the significant symbols of the cultural identity of the new emerging republics on both sides of the Aegean region, the Greece and Turkey. Both of these young republics claimed these traditions in the hasty 19th and 20th century of rising Nation States.

Alaçatı

Alacati, which was located close to four Ionian cities –Erythrai, Klazomenai, Teos and Chios– and known as Agrilia in those times has undoubtedly been affected by this civilization (Atilla and Öztüre, 2006).

Alaçatı (Agrilia) was first built by Ionians and the town habitants were always from Greek heritage during the Roman and Byzantine periods. Alaçatı, which is in Çeşme, has been a gate of foreign trade until the 16th century. Just after Ottomans conquered the Chios Island in 1556; Genoese merchants, who had been living in the island, moved away which shifted the importance of export and import port from Çeşme to İzmir.

In 1810, the Greek community who had migrated from Chios Island came to Çeşme to work in the fields of Hacı Memiş at the south of Alaçatı, and brought its own traditions and way of life, such as wine producing and cattle-breeding. The Greek population had gradually increased during the 18th and 19th centuries, and the Greek population dominated the others in the 19th century. In 1881, Alaçatı's population was 4,122; 78 of them being Turks and 4,055 of them being Greeks. In 1895, total population of Alaçatı and its surroundings was 14,977; 13,845 being Greek (Özgönül, 1996: 105).

The dominancy of Greek population had reflections on the spatial formation of the settlement as the residential design included wine workshops in the ground floor. The population exchange of Muslims and Christians, which was enforced on communities by the negotiations in Lausanne treatment in which a convention was signed between Turkey and Greece in the year of 1923.

The ethnical transformation of the town also led to a transformation of the economic structure of the town. The new inhabitants coming from the Balkans preferred to grow tobacco instead of grape and olive. This ended in unsatisfactory economical situations for the people of the region. The climate was not the best preferred climate for tobacco as well as decisions taken by the government hammered the economical benefits of the tobacco production year by year.

The immigrants who once moved form Greece to Alaçatı had faced a situation at the beginning of the millennium. The very houses that they had been living in for at least two generations had risen in value. Most of the local people sold or rented their houses to investors and move to Çeşme or İzmir. Some preferred to stay in Alaçatı and integrate into the tourism industry as the managers of their own businesses such as small shops, selling their regional hand made products bakery, cafes and restaurants as well as art galleries. The decision process of the owners ended up with these buildings being converted from residential to commercial spaces such as boutique hotels, restaurants, and art galleries. A century later the very immigrants who settled into the genuine owners of the buildings were replaced with investors and people from other parts of Turkey in favour of Alaçatı lifestyle.

Consequently, Alaçatı's population changes seasonally. It becomes five times more crowded in the summers compared the winters (Şahin, 2006 as cited by Hamamcıoğlu, 2008).

The town of Alaçatı can be analyzed in two parts: the south and the north. The southern part which has a more organic pattern compared with the northern part is almost a century older than the northern part. The northern part of Alaçatı where a gridal order can be observed is full of residential and commercial buildings built between 1980's up to 2000's.

Alaçatı has been subject to new construction facilities in the form of secondary homes. During this period residential units, architectural and spatial patterns of which were completely inharmonious with the characteristics of the traditional pattern, were constructed particularly in the north part of the conservation area (Dalgakıran, 2008).

These vernacular buildings "have similar functional distributions: the first floor for the residential usage, and the ground floor together with the courtyard for production, storage and commerce. Today, many of these houses have retained their original residential function especially at the southern part of the settlement. However, most of them lack successful reuse schemes and possess unqualified service units" (Özgönül, 1996).

The conversion of the buildings observed in Alaçatı has unfortunately moved away from original characteristics of the buildings. The local characteristics of Alaçatı vernacular architecture are under threat of this rapid conversion as well as unqualified interventions made by the local inhabitants.

Tourism is of vital importance to growth, but its dangers in terms of uncontrolled growth of reception capacities and of seasonal concentration represent a threat to the local cultures and vernacular heritage (European Parliament, 2004, articles 11 and 14; Hamamcioğlu, 2008).

This paper is also aiming to analyze the design language that is fashioned in converted vernacular buildings in Alaçatı by sharing the online questionnaire results which is on the perception of the subjects who have visited Alaçatı. The aim is to raise awareness of subjects design heritage that exists in Alaçatı. The media attention turned stone houses, which is creating the historical pattern of Alaçatı into a subject of consumption and myth. Media and many designers as a result of their search for a new consumption product have glorified the vernacular language of Alaçatı. Many alien object such as satellite dishes or air conditions etc... has been installed on two century old buildings. The authentic interior design of these houses had been invaded by totally alien furniture.

The vernacular and unique architecture and interior design understanding observed in Alaçatı led to the rise neotraditional architecture in the region with mass projects like "Port Alaçatı" which is hosting over 500 residential houses and many commercial spaces designed for socialization of inhabitants.

Internet Questionnaire on Alaçatı Spatial Design

The online survey was conducted from the 15th of November 2011 to 1st of December 2011. The main purpose of the survey was to obtain data to analyse the awareness and perception of people on Alaçatı, İzmir and Aegean region. The subjects who were asked to join the survey on volunteer basis were around 500 people from all genders, from ages 18 and above.

The author has taken all the photos used in the questionnaire. Subjects are asked whether they perceive the spaces given are designed in Alaçatı design style or not.

Vernacular and Neo-Traditional Buildings with Authentic and Alien Interior Design Features

QUESTION: Would you define this interior as an Alaçatı Design Style?

The 14 of the subjects perceive this interior design, as Alaçatı style while 14 of them does not.



Figure 1. Vernacular house in Alaçatı.

This photo is taken from a vernacular house in Alaçatı, which is now used as the lobby of a hotel. There is large courtyard behind of this vernacular residential building, which is now used as a bar during summer season.

The neo-traditional hotel, which is constructed at the end of the original courtyard, is serving for last two years. The gentleman in the photo is the owner of the hotel. The owner of the hotel have purchased the vernacular building, redesigned it form top to bottom. The furniture used is not from the Aegean region; all of them have been purchased from Mudo Concept Store, claiming to be both neo-classical and American Country style furniture.

The classical baroque style fire space has been added which is functioning in the wintertime to welcome the guests. The rococo mirror above the fire space is and the dark grey colour of the wall behind it is typical combination of old and the present fashioned by the interior designers in 2010's frequently. It will be fair enough to state that only the walls and the ceiling is authentic in this space.

Vernacular Building with Authentic and Alien Interior Design Features

QUESTION: Would you define the interior of Sailors Hotel as an Alaçatı Design Style?

The 44 of the subjects perceive this interior design, as Alaçatı style while 30 of them does not.



Figure 2. The vernacular residential building converted into a boutique hotel and a restaurant as Sailors hotel, in the main square of Alaçatı, photo taken by the author.

These photos are taken from a vernacular building that has been converted into a boutique hotel in the main square of Alaçatı. As Sailors hotel is one of the first hotels converted from a vernacular building and started serving at the beginning of 2000's, it set an example for the other boutique hotels and restaurants.

The hotels small semi-open courtyard is serving as a restaurant and the ground floor is serving as kitchen and lobby. The guest rooms are in the second floor, basically the authentic spatial distribution has not been effected radically by this conversion as the ground floor of this building has never been as a wine workshop as it was facing the main square and more prestigious than the other vernacular buildings of it's era.

The furniture language used inside the building are purchased from Mudo Concept which are selling products that are produced in India for a global market. It is not possible to claim that this furniture language is an authentic Alaçatı style.

Neo-traditional Building with Alien Design Features

QUESTION: Would you define this CC-11 Hotel as an Alaçatı Design Style?

The 14 of the subjects perceive this design, as Alaçatı style while 25 of them does not.



Figure 3. The neo-traditional building designed as a boutique hotel - CC11, in the back streets of Alaçatı, photo taken by the author.

These photos are taken from a neo-traditional building that has been constructed in the back streets of Alaçatı and serving as a boutique hotel. The traditional door and window colour of the region is sky blue.

The designer of this hotel have chosen the red colour which is not used in the region, more over in many Aegean towns both in Greece and Turkey, the usage of alternative colours to the mainstream is prohibited by law. The results of this questionnaire presents that even for the people who has no education of design field have rejected this building as a member of Alaçatı design language. Some subjects might have presented tendencies to defend this alternate usage never the less the majority has voted as "no".

The designer's alternative approach is only limited to the colouring as the traditional architectural spatial design and courtyard has been fashioned.

Vernacular Building with Authentic and Alien Interior Design Features

QUESTION: Would you define Köşe Kahve as an Alaçatı Design Style?

The 21 of the subjects perceive this interior design, as Alaçatı style while 2 of them does not.



Figure 4. Vernacular cafe in Alaçatı.

This photo is taken from a vernacular cafe in Alaçatı. This is one of the few spaces that have not been contributed a new function as the original usage of this building was also a commercial one. No additional treatment has been done to the ceiling, floors the walls. The space has been fixed and a counters been added for service and another for preparing drinks.

The furniture used is not from the Aegean region; teak garden chairs and tables exported from Taiwan. All the comments about this space were confirming this spaces design language as Alaçatı style as this is one of the first spaces started serving as a cafe in the beginning of the year 2000.

The perception of Alaçatı style has started with the spaces designed between the years 2000-2005 such as Köşe Kahve and Sailors Hotel.

After the year 2005 many buildings just copied these styles or followed totally alien styles such as minimalism as seen in YaYa restaurant. The majority of the restaurants and hotels that were designed in an total alien language to the region could not survive to function even in such a crowded touristic point.

Vernacular Building with Authentic Interior Design Features

QUESTION: Would you define this interior as an Alaçatı Design Style?

The 21 of the subjects perceive this interior design, as Alaçatı style while 10 of them does not.



Figure 5. A look at the Vernacular building now used as a kitchen, photo taken by the author.

This photo is taken from a vernacular house in Alaçatı. No additional treatment has been done to the ceiling and the walls. The furniture used has the regions design language. The chairs used are 5000-year-old Aegean design chairs - the klismos. This interior is loyal to the design language of the region. The electricity had been added in 50's and the flooring has been redone in 70's to fix the broken flooring.

Vernacular Building with Alien Interior Design Features

QUESTION: Would you define this interior as an Alaçatı Design Style?

The 16 of the subjects perceive this interior design, as Alaçatı style while 6 of them does not.

This photo (Figure 6) is taken from a vernacular house in Alaçatı. It is not possible anymore to call the interior of this café a vernacular anymore as the usage of fake stones on the walls and fake laminated wood on the floor is making the design of this interior space a fake Alaçatı space. The furniture used is totally alien to the regions design language...



Figure 6. A look at the Vernacular building now used as a cafe, photo taken by the author.

Vernacular Building with Authentic and Alien Interior Design Features

QUESTION: Would you define this bar as an Alaçatı Design Style? The 11 of the subjects perceive this interior design, as Alaçatı style while 6 of them does not.



Figure 7. A look at the Nar Rock bar, which used to be a barn, photo taken by the author.



Figure 8. Nar Rock bar, photo taken by the author.

This photo is taken from a vernacular barn and it's tiny courtyard in Alaçatı, which is now used as a rock bar called Nar. The barn has been abandoned for many decades and the building needed a renewal to function again. The barn later on had been purchased by a group of young people who has rebuilt the barn and turn in into a bar. The authentic wall, roof and flooring had been fixed and used again while the flooring of the courtyard had to be redesigned as it was hardened soil in the past.

Inside of the barn has been turned into a bar so a counter and cabinets had to be added for the space to serve its function. The barn, which was a semi open space in the past, had been turned into a closed space by a dividing door and window unit added. The flooring of the barn is an authentic Alaçatı flooring tiles taken out from debris of a vernacular house in Alaçatı and reused in this bar to keep the design language in harmony with the region while the furniture are used are totally alien to the region. The furniture used is a individual design object chosen by the owner of the bar.

Conclusion of the Questionnaire

The participants to the questionnaire, most of who had no relation with design fields presented tendencies to develop an inner sight to the heritage of the region as all of the photographs that were presented were from Alaçatı and had various level of regional design dynamics.

Acknowledged as Alaçatı Design Style	Affirmative	Negative
Vernacular Building with Authentic Interior Design		1
Features	111	62
Vernacular Building with Alien Interior Design Features	106	58
Neo-Traditional Building with Authentic Design Features	14	14
Neo-Traditional Building with Alien Design Features	14	25
TOTAL	245	159

The authentic design dynamics were acknowledged in many cases even though the disillusion of global design products presented in Alaçatı vernacular spatial designs.

In all of the cases the genuine Aegean Regional design was perceived and alien objects were dominated by the regions vernacular design.

Conclusion

In conclusion, the reuse of vernacular houses in historic and touristic settlements of Aegean region should be developed in such a way that a balance between heritage of socialization and design dynamics to contemporary ones is achieved. The mass production of many regional furniture and interior accessories causes these objects to loose their identity as they are consumed in a global market, in many cases isolated from their genuine spatial design language.

The application of these products in an Aegean town- Alaçatı has been examined in this paper and the user groups had been through a questionnaire that presented the result that:

"No matter, how global or alien an industrial product is used in a domestic and dominant spatial designed space - an Aegean one in this case - even though the users consciously or unconsciously perceives these objects being alien, the space is still considered as in the regional design language as long as it is backed up with the socialization pattern that has a regional heritage pattern."

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Living in a Good Luminuos Environment

Ana Perkovic¹

This topic describes the impact of lighting on our every day life in the context of nutrition. An object of analysis is an avarage 21st century working man/women and his/her everyday habits related to food - shopping of groceries, preparation of meals and culture of eating.

"A good luminous enviroment helps us to do what we want to do and makes us feel good while we do it." William M.C. Lam

Chapter 1: In The Light Of Shopping

Keywords: Lighting design - concept and practical planning, display lighting

1.1 Lighting Concept Of A Supermarket

"Come in, do the shopping, go out!"

Introductory story:

Close to our office, there is a little cafe and art gallery where I usually begin my working day. Marko and Nikola expect me around 8:30 am when they start to prepare a "special guest coffee" which they serve with the brownie.

That day Marko was telling a story about five slices of crombed bread he had eaten the night before. While I was drinking my nourishing drink, the idea of having that simple "meal of my childhood" for dinner came to my mind.

While driving in a tram on my way back home, I started to put down in my mind a list of groceries I was missing for preparation of that meal. As I entered the supermarket, I found milk and eggs in a second and my shopping went quickly and easily.

Visual perception is a complex, active process that includes eye and brain and it couldn't be possible without light. From one point of view, light is a physical phenomenon which could be measured and from the other, light is a medium that conveys content, it makes objects visible and provides orientation and communication.

When designing with light, two different approaches, qualitative and quantitative must be considered in order to make the best possible lighting solution.

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Quantitative approach is based on standards dictating minimum illuminance levels, the qualities of colour rendition and glare limitation.

Qualitative approach on the other hand is more perceptual oriented which means that all factors involved in the interaction between the perceiving observer, the object viewed and the medium of light are coming under consideration.

The basis for every lighting design concept is an analysis of the project, the tasks the lighting is expected to fulfill.

1.1.1. Qualitative Lighting Design

Utilization of space:

A central aspect of project analysis is a question of how the space that is to be illuminated is used; it is important to establish what activities take place in the environment, how often and how important they are.



Figure 1. Activities.

The most frequent action performing by customers in a supermarket is shopping, searching for things they need, choosing, weighing, filling the bag, paying, than for the staff employed, bringing in the goods and arranging it to certain order, cutting the meat, fish or bread into smaller pieces and finally all the cleaning and maintaining activities.

Psychological requirements:

- Beside these objective requirements, attention must also be paid to the demands that stem from the users themselves.
- This applies to the need for safe and easy orientation within the environment and for the information about the time of the day and weather.

In a supermarket, which is usually a place of great dimensions, with a huge number of products, one of the primary concerns is to ensure safe and easy orientation. Circulation zones must be clearly defined and accessible. Since supermarket's architecture is in most cases designed with no access for daylight, the feeling of well being of employees must also be taken into account.

Another psychological need that has to be fulfilled is the creation of clearly structured environment, which means accentuating the structure of the space, the materials applied and the most significant parts of the space, and above all, the arrangement of the room limits that are to be illuminated and the information signs that are to be emphasized.

Although we know what to expect when visiting a supermarket, we are often becoming surprised with its size, asking ourselves "Where is the end?", especially if we are in a great hurry. Being able to perceive all the communication signs, to find the wanted product, the entrance, the cash register and the exit easily is also an important criterion to be satisfied.



Figure 2. Circulation zones.

The last factor is the need for defined spatial zones in order to recognize and distinguish between areas with different functions.

This is a crucial requirement in organization of a supermarket, as it is the space where the great number of different product types has to be placed on short distances.

In that sense products that are arranged by categories and placed in different spatial zones, should be additionally differentiated by some recognizable element such is the colour.



Figure 3. Colour zoning.

Architecture and atmosphere:

Lighting design also had to address the requirements of architecture and atmosphere. The architectural concept defines the basic conditions for the design of "user-oriented" lighting. It concerns the atmosphere the building creates, the intended effect indoors and out by day and night, the utilization of daylight and the question of budget and the permissible energy consumption. The structures and qualities of the building itself are also very important.



Figure 4

Qualitative lighting design also requires information about the dimensions of the space to be lit, the type of ceiling and the reflectance of the room surfaces. Other factors to be taken into consideration are materials applied, colour scheme and planned furnishings.

As previously mentioned, supermarket architecture is simple. In most cases it is cubic construction made of steel and concrete in great dimensions and with poor or no access of daylight. Its interior is divided into zones by shelves, refrigerators and smaller islands for product presentation. Zones are recognizable by different signs and color and sometimes by different flooring material. Exterior is surrounded with big parking place, also divided into zones, usually by signs in different colour.

1.1.2 Quantitative Lighting Design

The main concern of this approach is which illuminance levels and types of lighting will ensure optimum visual performance, high productivity and safety at operating costs which are affordable. Illuminance, here is the central criterion and it could be simply described in this way: When light strikes a surface, we say it is illuminated, so the illuminance is a term for the amount of light that hits the surface. It is not dependent on surface properties, but on brightness and the distance from the luminary. It is a measurable quantity but it corresponds to human perception to a limited extent, since the eye only perceives the light reflected from the surface.

In supermarkets, we should take into account the standards for circulation areas and workplace lighting, as well as the guidelines for adequate product presentation. Recommended illuminance levels according to CIE for various activities :

E (lx)	
20-50	paths and working areas outdoors
50-100	orientation in short-stay places
100-200	work rooms that are not in a continuous use
200-500	simple visual tasks
500-1000	difficult visual tasks., e.g. office work
1000-2000	extremely complicated visual tasks.,
	e.g. inspection and control

1.2 Practical Planing

After having completed the project analysis and developed alighting concept, the next phase entails practical planning: decisions regarding the light sources and luminaries to be used, the arrangement and installation of the luminaries, their control gear and the lighting control equipment (if required).

Light sources selection:

The choice of light sources applies first and foremost to the technical aspects of lighting, the operating costs for the lighting installation, the cost for control gear that may be required and the lighting control systems that might be incorporated.

It also applies similarly to the quality of light, e.g. The choice of luminous colour to create wanted atmosphere and the quality of colour rendering for display lighting.

In the supermarket an optimum amount of general light should be planned for safe and easy orientation, as well as for the actions of cleaning, maintaining and arranging of goods.

General lighting could be compared in nature to the light of an overcast sky and it is characterized by very soft and uniform light distribution and muted shadows. Suitable light sources to achieve such atmosphere include linear fluorescent lamps or grids of point light sources such as LEDs. The colour temperature of light sources is recommended to be cooler, around 4000K (neutral white) that produces a lighting atmosphere without the warmish yellow character. Another important category is accent lighting which could be compared in nature by the light of the sun, with heavy shadows.

Emphasizing product and displays requires directed light which uses point light sources such as low-voltage halogen lamps, metal halide lamps or the latest, LEDs.

Light sources required to workstations, in this case, in places where there is cutting or weighing, are also recommended to be point with the cooler colour temperature.


Figure 5. Fluorecent tubes, Metal halide lamps, Metal halide lamps, food filters.

Luminary arrangement:

Luminaries are usually arranged with an aesthetic layout that relates to the architecture and to spatial zones. General lighting will require the luminaries to be arranged regularly across the area, while accent lighting is arranged within the zones where there is something to be emphasized, e.g. islands with products on special discount. Task lighting should be positioned in a way to illuminate the working surface without causing glare and harsh shadows.

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Figure 6. Point Luminary Arrangement, Linear Luminary Arrangement, Point and Linear Luminary Arrangement.

Installation and maintenance:

All the luminaries in a supermarket are usually ceiling mounted. Depending on the ceiling structure itself, in some cases there is a track structure while in some other the whole installation could be recessed. Luminary installation is an important factor to be planned in advance during the whole architectural design process and in accordance to other elements which should be placed nearby, e.g. the air conditioning.

The maintenance of a lighting installation generally comprises replacement of light sources and the cleaning of the luminaries, and possibly re-adjustment or realignment spotlights and movable luminaries.

It is advisable to have an adequate supply of the required light sources, which will ensure that only lamps with the same technical qualities will be used in the lighting installation.

1.3 Display Lighting

Food safety and appearance:

Merchandise displays such as racks, stands and shelves are places where customers critically examine the articles.

When illuminating certain product type there are some basic questions to be answered, before choosing an adequate light source, luminary and accessory, e.g. What kind of product is to be illuminated? What is the colour and material of the package? Is it sensitive to heat? What is the time limit for displaying? In supermarkets, products such as salt, sugar, oil, flower, sweets, noodles etc. are all packed in a way they can last for a certain period of time and they are usually being placed on shelves or stands.

One of the ways of illuminating shelves is by wallwashing across the entire height, which is a case in some more prestigious supermarkets. In most of other supermarkets, shelf lighting is part of general lighting and only products that are emphasized are one on stands with special discounts to attract customers.



Figure 7. Shelf lighting as part of general lighting, Wallwashing, Accentuation.

In supermarkets, fresh products like fish, meat, diary products, fruits and vegetables etc. are being placed in refrigerators which already have in built its own lighting structure consisting of fluorescent tubes as light sources. Fluorescent tubes function in a way they produce radiation of visible wavelenghts by exposing various phosphors to ultraviolet radiation. In the retail food industry, specially designed lamps with the highest quality phosphors and uv filters are being used, for the best merchandizing appeal and extension of shelf life.



Figure 8. Refrigerator lighting+ ceiling mounted spotlight with food filter, Fluorescent tubes in refrigerator, LED refrigerator lighting.



Figure 9. Fresh food appearance - luminaries with highpressure sodium lamps as light sources and food filters as accessories.

Except this special category of refrigerator lighting fresh food is additionally being illuminated by lighting fixtures being surface mounted or recessed on the ceiling. Light sources most frequently used in this situation are high-pressure sodium lamps which were developed especially for the retail sector. They have low radiation in the blue to green range and high output in the yellow to red range which means that they emit a warm white light with only about Ra 80 and that is why they are ideal for bakery products, meat, yellow to red fruit or vegetables.

Additionally, filters are also being used in order to make merchandize look more attractive. Filters are optically effective elements which allow selective transmission. The food filter enhances the red and magenta spectrum of meat and cold cut.

Conclusion : As human beings we are capable of interpreting our visual surroundings in many different ways, depending on our individual and cultural backgrounds. When we find ourselves in a place like supermarket, where we usually buy groceries, we don't think about how we feel in front of the refrigerator with diary products. We simply want to buy a bottle of milk. The basis for every lighting design concept is an analysis of the project., the task lighting is expected to fullfill. Quantitative lighting design follow standars, laid down for a specific task. Standards dictate the illuminance level, the degree of glare limitation, the luminous colour and the colour rendering. When it comes to a qualitative planning, it is necessary to gain as much information as possible about the enviroment to be illuminated, how it is used, who will use it and the style of the architecture. From that point of view, in a supermarket it is important to ensure safe and easy orientation and adequate presentation of each product type, having in mind its nature (structure, size, color, smell, lifecycle).

Chapter 2

In The Light Of Cooking

Keyword: TASK light

"The kitchen workshop or the workshop kitchen is a metaphor for a room in the house which is used for workmanship. It is the machine room of the house and also the place where all different kitchen utensils are stored and used., just as saws are hung according to size, paws of different sizes were hung in a row in old kitchens."

EOOS, "The cooked kitchen"

Introductory story :

Everything I need fits perfectly in my small kitchen. Since I don't like to store groceries, I don't have many shelves. Things I use every day, such as salt, sugar, oil, flower and cereals, I keep in a place which is easy to handle. I am lucky to have a small market in my neighbourhood where I usually buy fresh vegetables, meat and fish. I cook everyday and I enjoy it, unlike my neighbour, who has a new, fully equipped kitchen, twice size bigger than mine, and he still eats at his mum's and uses only a refrigerator.

2.1 Task Light

Since prehistoric times, humans have saught sources of illumination for domestic tasks that had to be preformed after dark or in enclosures lacking daylight. Early artifitial light sources such as torches, oil lamps and candles have been inadequate because they've been providing a very poor luminous power which is why the man have stayed oriented to natural light till the advent of electrical lighting.

Technological improvements have encreased the production of light sources that could reach illuminance levels similar to those of daylight. Firts studies have been done in the field of workplace lighting, investigating the influence of illuminance levels and lighting type on production and efficiency.

Around 1900, for example, illuminance for task lighting varied between 10lx for simple tasks and 50lx for tasks that were more visually demanding. These values were valid only for workstations which were targeted with pendant luminaries. As the time was passing away the limits of incandescent lighting were becoming more and more evident, because of both, the running costs and the amount of heat generated.

An appropriate lighting source was found in the fluorecent lamp in the 1930's. This light source is more economical and emits considerably less heat. Illuminance levels up to 1500lx have been achieved with the aid of fluorecent lamp by the 1970's.

Additionally, the fact which was becoming more evident was the greater demand for visual comfort. In that sense, new, zoned lighting concepts have started to develop by using lower level of general lighting, enhanced at the workstation.

Today, standards for visual tasks, depending on the level of difficulty vary from 200lx for simple visual tasks to more than 2000 lx for very complex visual tasks. Taking into account these numerical guidelines, the properties of space and surfaces to be lit, as well as the age of the user must be considered.

Two criteria relating to a visual task are the size and contrast of details that have to be recorderd or handeld, there than follows the question of weather the colour or surface structure are significant, whether movement and spatial arrangement have to be recognized or wether the reflected glare is likely to be a problem.



Figure 10

High luminance levels reflected by surfaces or ocjects cuse secondary glare. The luminaries should not be positioned in critical areas. Indirect illumination with diffuse light reduces the secondary glare. The beam should be aimed such that shadows on the work surface are avoided.

2.2 Kitchen As A Workstaion

"Putting together a meal, meanwhile is seen as a task of design, and how things continue, depends on a culture in which we live and which we renew."

Since 21st century human lives quickly with most of time spending on running for something or somebody, he/she usually just stops in the kitchen to prepare some kind of short meal. Althoug I agree with the comparison of kitchen with the workshop, I think today's avarage kitchen is more like workstation.

Despite on the fact of how much time somebody spends in his own kitchen the list of tasks, typical for this kind of space haven't changed much, we still have to wash fresh groceries, cut with sharp knives, boil water and store all kind of stuff we use everyday... Depending on our demands and habbits, our kitchen workstation should be organized in, for us, the most appropriate way.

One of the most common lighting tasks is the illumination of horizontal surfaces. This category includes majority of lighting tasks, regulated by standards for workplaces. Horizontal working plane is a dominant surface in the kitchen that requires the task light directed downwards onto the working surface.

Since light itself is invisible and can be perceived only when reflected by objects and surfaces, the properties of surfaces and objects being illuminated must be predominantly considered. Shiny and bright surfaces can cause discomfort glare because of a very high reflectance factor.

A distinction is made between two forms of glare: direct glare and reflected glare. With the direct glare the disturbance is caused directly by the high luminance of the light source. The degree of glare in this case primarly depends on the luminance of the dazzling light source and particulary its luminance contrast with the respect to the visual task, how close it is to the task and how bright it is. Reflected glare, by contrast, is that which is produced on reflective surfaces. From this point of view, it woud be more appropriate to use mat and light surfaces for the kitchen workstation.

Luminaries suitable for the task light use point light sources. Low voltage halogen lamp is the most suitable choice for brilliant light, followed by the mains-voltage tungsten halogen lamp and the smallest of all, the LED. To ensure the quality of directed light is retained when directing the light from point sources, mirrorfinish metal surfaces are usually used as reflectors. Luminaries should be positioned where needed in a way to avoid harsh shadows and disturbing glare. A combination of diffuse and directed light is used to place discreet accents within an evenly illuminated space. In that way kitchen working surfaces should be properly emphasized without excessive light-dark contrasts.



Figure 11. Illuminating the working surfaces, Kitchen element within built lighting, Illumination of dining table.

Conclusion: One of the most common lighting tasks is the illumination of the horizontal surfaces. This category includes majority of lighting tasks, regulated by standards for workplaces. Kitchen is a workstation consisting of working planes (0.85 m above the floor)that require the direct task light with emitting the light downwards onto the working surface. Since light itself is invisible and it can be only perceived when reflected by objects and surfaces, the properties of surfaces and object must be predominantly considered. By choosing the right lamp type, having in mind it's colour of light, efficiency and light intensity, and in combination with the adequate optics system and housing, this qualitative demand could be completely fulfilled.

Chapter 3

In The Light Of Eating

Keywords : Light, atmosphere and communication

Eating is one of the basic actions that human beings perform every day several times and it could be analyzed from two different aspects, biological and cultural.

From biological aspect eating is a part of a complex mechanism by means of which we build our organism in whole. That is why it is important to become more aware of the way "how and where" we do it. Position of our body, our clothes and surroundings, our breathing and chewing, are all factors which directly affect the work of body systems included in this process and our health.

Culture of eating is another interesting category, a collection of stories about various customs and habits that different nations have been creating during the centuries.

Introductory story:

"Under which light would you like to have a dinner with me?" asked the lady during an educative session in one lighting lab in Copenhagen. Three plates, same size and content have been lighted up with three different light sources. Most of us have chosen the one with the warm color temperature and she said: "Yes, this is the light by which colors are being perceived the best, and people in Denmark prefer this type of a light source, especially we live in a country where most of the year it's cold, rainy and grey."

3.1 Light and Atmosphere

Since contemporary man/women spend most of the day at work, he/she usually eats at public place such as company's restaurant. The difference between cantnes, cafes, bistros and restaurants, lies in the quality and range of food offered and in the atmosphere.

Fast food restaurant, for example, is a station for taking a quick meal. It is usually very crowded with people constantly coming in and out. Similar to the lighting concept of a supermarket, the lighting concept of this type of restaurant should primarily ensure safe and easy orientation from entrance to the place for taking orders and cash register. Table zones could be additionally emphasized. Since this is a "short staying" place, there is no need for creating some kind of special, relaxing atmosphere.



Figure 12. Fast food restaurant, Canteen, Hotel restaurant.

3.2 Lighting Concept of a Restaurant

"Although any one type of light could dominate, I considered the "order of imaginative planning", similar to the creation of a watercolor painting. First, major highlights are imagined- then, graded washes of different luminosity are added and – then, the detail of minor lightplay makes the idea clear and entertains the eye."

Richard Kelly

There are less guidelines and regulations for the lighting of restaurants then for the various workplaces but there are always themes and concepts that can be communicated to the quests and customers, using spatial and lighting design.

To ensure a successful lighting concept for gastronomic settings it is vital to think in the language of light. Richard Kelly is widely recognized as one of the founders of architectural lighting design profession. He realized that light could be manipulated to create excitement or boredom, comfort or discomfort. For him, lighting was planning what we see and how we respond to it. He defined three types of light: ambient luminescence or graded washes, focal glow or highlight and the play of brilliants or sharp detail. Ambient luminescence is an uninterrupted light of a snowy morning in the open country, fog light at sea in a small boat, twilight haze on a river where shore and water and sky are indistinguishable. The show lighting in a dome amphitheater, the full cyclorama of the open theater, an art gallery with striplighted walls, the translucent ceiling and white floor. It is also all we know of indirect lighting.

Ambient luminescence produces shadowless illumination. It minimizes form and bulk and consequently the importance of all things and people. It suggest the freedom of space and tends to suggest infinity which is usually reassuring, quiets the nerves and is restful.

Focal glow is "follow spot" on the modern stage, it is the pool of light on your favorite reading chair, the shaft of sunlight that warms the far end of the valley, candlelight on a face or a flashlight's beam. Focal glow draws attention, pulls together the diverse parts, separates the important from unimportant, helps people see.

The play of brilliants is the Time square at night, an eighteen century ballroom chandelier of many candle lamps. It is a sunlight on a fountain or a brook, a cache of diamonds in an open cave, the rose window at Charters Cathedral, a city night from the air.

Plays of brilliant excites the optic nerve and in turn stimulates the body and the spirit, quickness the appetite, awakens curiosity, sharpens the wit, and it is distracting or entertaining as it is used and desired.



Figure 13. Ambient luminiscence, focal glow, play of brilliants.

In restaurant planning, consideration must be given to different situations, involving variety of visual tasks with emphasize on creating different atmosphere.

Zoning:

A key element in the design process is to understand the functional criteria of a visual task - such as perception of size and contrast of details: the lighting in the kitchen or at the buffet must be of higher quality than that in traffic zones. Further

important factors include the colour and the surface structure to perceive the subtle nuances of the food on the plate.

Another component to be considered in the project analysis is the psychological requirements: should the restaurant be perceived as a whole or are private areas required in a larger room.

In order to give quests the feeling of privacy, the lighting concept should include small zones for each table, using a smaller portion of ambient luminescence. Sufficient general lighting should therefore be ensured for performing cleaning and maintaining tasks.

In terms of architecture, the creation of zones can boost the perception of spatial order. The question of room shapes, modules, rhythms and materials is used here as a starting point for lighting design that will enhance the appearance of the architecture.



Figure 14. Zone 1: Entrance, Zone 2 : Bar, Zone 3 : Restaurant, Zone 4 : Garden.

Gastronomy is one of the most obvious areas of application for scenographic lighting. The scenographic lighting design develops different lighting moods for the individual zones, the dynamics of which in terms of brightness and light colours can tell independent stories to be or be combined to fit into an overall theme. The scenography can also change in the course of an evening, with dynamic progressions of light colours. To set up and recall light scenes for a specific zone, a lighting control software with an easy-to use user interface is helpful. Through software control, the light scenes and operating devices can be flexibly assigned and adapted to meet new requirements as they arise.

3.2 Light and Communication

Communication:

Communication relies on language, facial expressions and the ambience in which a conversation is conducted. The two tasks fall to the lighting here are to ensure that faces can be observed and that the room is seen in the right light, so that it suits the particular form of communication. A high component of light on verticals avoid harsh shadows on faces when the light comes from above.

Diffuse light is valuable to soften facial features by inappropriately emphasizing any wrinkles or angular facial features. Conversely, a mysterious impression is produced when the face is only lit by a small amount of light or is partially illuminated by a closely offset beam. Whereas a candle on a table provides a warm-coloured, very gentle and softly flickering light on faces, a pendant luminary hanging too low can dazzle and distract attention.



Figure 15. Communication.

Conclusion: The difference between canteens, cafes, bistros and restaurants, lies in the quality and range of food offered and in the atmosphere. People dining require a pleasant prestigious atmosphere in which they enjoy their food and conversation with friends or business partners. Guests also require an element of privacy. The interiour furnishings and the lighting should be chosen and designed to limit visual and acoustic disturbance, caused by occupants in other parts of the room.

The lighting design concept should therefore aim to provide illumination that allows the surroundings, food and guests to be seen in their most favorable light.

A study in LIGHT :

THE LUMINOUS FLUX – anamount of light, produced by a naked light source. The unit of luminous flux is lumen.

BRIGHTNESS – the intensity of light in a certain direction. It depends on how efficiently we control the light. The unit is candela.

ILLUMINANCE – amount of light that hits the surface. It depends on brightness and distance from the luminary. It is measured in lux.

LUMINANCE – the light that strikes our eyes, our visual perception of illuminated surface. It is measured as candela per square meter.

Ra INDEX – expresses the colour rendering properties of a light source. The index is based on a subjective assessment of a light source's ability to reproduce 8 test colours defined by CIE, the international commission on illumination.

COLOUR TEMPERATURE – describes the colour of a light source. It is measured in Kelvin.

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Adapting to Eating Habits and Changing Dining Patterns

Tolga Benli¹

Abstract

Environment and the environmental settings are important factors that *in which human beings exist. These settings have a strong effect on their* social interactions, the ability to form relations, their mentality, physical health and their personality. Environmental psychology is a sub-branch of psychology that looks at how our surroundings affect our behavior and actions. These studies have been recently applied to one of the most important spatial area of human environment like dining areas and restaurants. This basically means that people are dealing with how we dine and how comfortable we feel while eating in these contemporary living conditions. The way of interior design and structure of a building has an influence on human behavior. The design and arrangement of furniture, the inclusion of household equipments and several similar factors influence certain characteristics in human beings. The furniture industry also is adapting to these changing dining patterns. There will always be a time and place for the formal seated family dinner type of meal. However, most people neither have time nor desire to sit down and eat in the kitchen. The solution may be rethinking of the sit-down environments, tables and chairs and also adding new generation handy furniture for these fast eaters considering form, function, color and texture in order to turn that fast eating action in to more desirable event.

Keywords: furniture Design, interior Design, restaurant, fast food

Traditional Mediterranean diet is excellent model of healthy eating and eating together with family and friends is a common traditional ceremony in Mediterranean culture. It may be best described as the dietary pattern and ceremonial eating habit found in the olive oil and olive growing areas of the Mediterranean region before the fast food culture and increasing meat consumption started influencing the nutritional habits. Eating patterns are changing in all Mediterranean region countries. Although older consumers have a tendency not to try new fast-food products or eat ready to eat meals, number of single person households are increasing and they tend to consume more meals away from home.

Life styles how people live and spend their time and money identify consumer segments. Consumers are becoming wealthier and they are affluent enough so that they demand food not only for nourishment reasons but also for enjoyment and prestige.

In Spain Italy and France eating patterns have not changed much. For example Italians are very traditional and fast

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food has not penetrated much in the Italian culture. Spanish families prefer to eat together. As a result of changing sociodemographics, the number of meals eaten at home is decreasing. Many customers especially young generation do not have time to prepare traditional meals and even lack of knowledge of how to cook. Unfortunately dietary habits at present show more westernized diet mainly due to the hits of the waves of "fastfood" culture (Gerber, 2006).

Slow food attempts are not enough to slow down the fast spread of fast food culture. The slow food program in Italy is related to slow food efforts to promote small, locally owned restaurants in Italy. These restaurants are known as "Osterias" and "Tattorias" serve traditional local cuisine are mostly family owned, serve good quality food, local wine and most importantly charge affordable prices.



Figure 1 and Figure 2. Traditional restaurants locally known Trattorias and Osterias, photos taken by the Author, Milan, 2011.

The movement began to emphasize the importance of Osterias to urban life as a response to fast spread of Mc Donald's in Italy and to support small business owners and preserve local cultures.



Figure 3 and Figure 4. Sample images from traditional Pizzeria menu, Photos taken by the Author, near Como "Citta di Seta", 2011.

In a restaurant or at home we have to eat, eating makes us feel good. To ensure genetic survival the sex urge need only be satisfied a few times a year, the hunger of urge must be satisfied every day. Interior space design is the art of applying knowledge of interior space with the manipulation of spatial volume and surface treatment application. It draws on aspects of environmental psychology, interior architecture, product and furniture design in addition to traditional interior decoration. Most people think that full service restaurants are in the business of selling food but that is only one aspect of the experience. In addition to that customers actually rents a space to eat.

Atmosphere and theme of restaurant interior design has an impact on the type of guests that restaurants attract. Successful restaurant design ideas come from the understanding of the types of experiences your customers are looking for. Designers should know what type of menu the customers seek for and what type of restaurant design ideas and furniture choice and layout create an atmosphere that will convince them to come back again.

Speed of product delivery, number of people you want to accommodate are important factors. The most effective restaurant design considers the flow of waiters from the kitchen to the dining area or the customers from the dining area to the restrooms and back.



Figure 5. Interior planning, color use and furniture placement of a local restaurant, photos taken by the Author, Milan, 2011.

The perfect restaurant setting for business lunch requires a bright setting and the faces of the customers have to be visible so that moods can be read. But the tables should be well spaced therefore conversations do not distract each other. Smaller tables are perfect for couples or those dining alone but table that is too small is the worst thing if you serve large portions. Friends and family consumers tend to choose tables next to a window.

Behavioral geography looks at how our surroundings affect our actions has recently been applied to restaurants. Emotion is process of information exchange between user and everything in surrounding world. Therefore emotional interaction is one of the key aspects of furniture design, and furniture layout in an interior volume (Desmet, 2002). With the gradual improvement of living standards people begin to pay more attention to their psychological and emotional demands rather than function. Now there is an increasing demand that products shouldn't be only practical and easy to use but also pleasant to use.

The ideal customer at a casual or fast-food restaurant is one who spends a lot and leaves quickly. That way someone else can be seated. On the contrary a party that emotionally feels comfortable and welcome will order more and expensive food but will tend to stay longer. It has been known that different color, textural qualities and forms affect both mood and behavior. A research carried out by Dr. L. B. Wexner in the 1950's has shown that there is a link between color and mood. Further studies in to the effects of color and mood indicate that it is not much the specific color that affects the way we feel but temperature of colors.

Studies undertaken in 2004 at the University of Georgia identified that when exposed to different types of color people may have strong emotional responses. The colors have an impact on what we choose or buy and our eating habits. For example majority of fast food restaurants have the color red that encourages consumers to eat quicker thus allowing fast-food restaurants to have a faster turnaround resulting in higher profits.



Figure 6. Shape, Font and golden and red colors are used in the McDonald's logo.

McDonald's carefully chose their brands colors to get people in the mood to eat quickly. Red can cause people to lose track of time as well, which is why many casinos use this color.



Figure 7. Color, textural, and construction related qualities and correct layout are major characteristics of furniture affect emotional responses.

As we said emotions influence the way people react to their near environment. There are researches focuses on how form as a visual characteristic of the environment influences our emotional reactions to interior environments. Literature reviews and findings also supports about curvilinear forms in furniture design have positive emotional effects on users as opposed to rectilinear lines.

Value of furniture is widely ignored since that is so in to our daily lives. Furniture can inspire people to think about where they are and what they are doing. Nowadays consumers focus is changing from designing consistent products to staging memorable personal experiences. Understanding customers on an emotional level and knowing what they really want is an important issue to make restaurant customers keep coming back. Not only being functional but such value added designs create a sense of enjoyment, emotionally rewarding experience for customers.

Reliability in 80's was the driving force behind customer satisfaction and long term profitability. However, more and more consumers are no longer satisfied by function and beauty of the form of products. Therefore, design for emotion analyzes the emotional experiences of users interacting with products and attempts to asses how emotions vary with different user characteristics and then aims to integrate these emotional expectations in to the product development process. Products can communicate all kinds of things; furniture for instance can communicate sturdiness and reliability as well as homeyness in eating environments. Color, textural, material, form and construction related qualities and correct layout are major characteristics of furniture affect emotional responses expected from customers.

Personal space required for a person varies on individual, situation and culture. People usually need greater personal space with strangers and real discomfort occurs if someone violates that space without a good reason. Gender was also a factor; women are much less comfortable than men in tight areas. However men and older people, Asians and Mediterraneans are used to closer interpersonal distances than those from North America and Europe.



Figure 8. Personal space variess on individual, situation and culture.

Under common dining scenarios in researches respondents strongly object to closely spaced tables. In a restaurant for instance spatial discomfort by customers can lead early departure.

Despite the spatial and operational efficiencies of banquette seating, many customers find this seating less pleasurable than free standing parallel tables. Banquette tables that the ones against a wall with a bench on one side and chairs on the other side with guests staying longer but spending the same amount of money (Robson, 2004). More surprisingly she also concluded that badly positioned tables near the kitchen door or in high traffic areas produced higher SPM s because people sitting there left quickly but spend roughly the same amount.



Figure 9. Many customers find banquette seating less pleasurable.

Uncomfortable chairs and un anchored tables arranged in the middle of the room, close to kitchen or in the line of food traffic make diners eat faster and help with customer turnover. Many operators attempt to maximize their potential revenues by %35-40 just moving and reducing tables around without altering building and space. This approach may increase the capacity but close table spacing may generate dissatisfied private meal experience because of the reduced personal space. In general, broader space needed directly in front and behind and narrower on either side of an individual. 18 in-45 cm tight personal space starts discomfort, reduces privacy and increases stress 24in- 60cm. recommended.



Figure 10. Tight personal space reduces privacy and causes discomfort.

Having less personal space reduces a guest's ability to control privacy, and then it is possible that diners may leave permanently, reduce their spending and develop negative attitudes toward the restaurant. In summary correct set of table and chair distances help to maximize customer satisfaction (Sommer, 1969).

Fast food restaurants on the other hand are extremely common in our daily lives. These are the places for not only a space for eat but also for a space for relaxing and gathering with our family and friends to enjoy free time. It must be designed to look inviting and comfortable enough but for only short time.

The turnover in these places is surely a fundamental point when the fast food furnished. Environmental psychologists found several subtle ways to turnover tables more rapidly. Hard seats and booths, unanchored tables are better for fast food restaurants with a quick turnover while overly comfortable furniture encourages longer stays. Customers feel more comfortable, safe and secure when there is something to anchor us in our surroundings (Vranck, 2007). Like a wall, a partition or even a potted large plant. Diners seated at unanchored tables especially ones in the middle of the floor will be less comfortable and eat faster. Fast paced music tends to make both diners and the wait staff move more quickly as do warm colors like orange.

In recent discussions in chicago for the National Restaurant Association Conference revealed that placing larger furniture for restaurants not only to hold larger menu or portions also for larger customers those portions produced for. For example US Mc Donalds seats are bigger and have more legroom than the ones in Japan.

In recent discussions in Chicago for the National Restaurant Association Conference revealed that placing larger furniture for restaurants not only to hold larger menu or portions also for larger customers those portions produced for. For example US Mc Donald's seats are bigger and have more legroom than the ones in Japan (Jordan, 2002). And most of all furniture is designed to be easily cleaned and not easily moved about and to endure abuse. The fast food benches must have resistance and sturdiness in a fast food eatery where people consume quick meals and stay shorter than in other meal serving places.

The construction material is mostly wood on metal frames, long lasting laminate roughly textured; even not smooth to sit on comfortably. High pressure laminates HPL gives you versatility in design in a economic, non toxic and excellent performance solution, since it has wide range of color, waterproof, fire resistance and durable in high traffic setting. Booths with fabric and padding will tear over time and the customers will stay longer without want turnover. Some fast food restaurants don't even use cushioning on their furniture which is placed by the window. Forms in furniture design and product design are important and have dramatic effect on individuals. Therefore further studies may be conducted about the emotional contribution of textural and constructional qualities to the form in furniture in different living environments.

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A Fusion: Food and Design in History, Culture and Fashion

Session 2 Chair: Asst. Prof. Dr. Şölen Kipöz

Food Museums: A Source of the Culture of the Project. Some Italian Examples

Isabella Amaduzzi¹

Telling the story of how a farm or a food product becomes established, studying its distribution, transformation and industrialisation, gathering information about its history and the economic, social and cultural role it plays in a local area, and making it all available to the public are the main objectives of the food museums. A selection of key examples in tune with the poetics of the symposium enable us to illustrate the importance of similar experiences and researches by taking a necessarily informative approach to the historical critical work on design and the project culture. An experience of the quality attainable by a museum that refuses to yield to the need to turn things into a show, a museum that focuses on creating a two-way dialogue between the observer and the material displayed, a dialogue based on mutual recognition and on bringing the visitor closer to the real-life experience.

Keywords: food museums, Mediterranean commercial routes, design history, design experience, education

This work is inspired by the author's deep-rooted belief in the increasingly pressing need to reclaim the cultural value of design. Design is project culture or, better, design is the culture of the project of the everyday, an aspect that the promotional process often eclipses with its far more seductive promises of elegance, exclusivity and appearance. In the eyes of ordinary people, design is all too often a mere synonym for creativity, flair, elegance, fashion and entertainment, but almost never associated with tradition and culture, and even less so with the real business of daily life.

Food museums enable us to reopen the debate on the project, not only as part of our daily lives but as a personal formative experience. These museums give us the opportunity to explore the extraordinary array of perspectives inherent in some sectors of food design and food processing, in the attempt to bring people closer in a more meaningful way. Like other subjects, only by providing information that is fair and honest can we effectively educate people about food and how to approach and use the land and its resources in an informed way. Educating people about what we eat and, therefore, about what we are, an education for living and for the life of the planet. Visiting these exhibition spaces helps us to learn about the products with a deep-rooted interdependency on the local traditions of old, on the wisdom of experience (meant as the knowledge passed down from one generation to the next), and on the advances made in industrial processing and distribution technology.

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A vast universe of knowledge that has made food an integral part of culture, from the manual and practical (explained and optimised later by scientific learning) through to the anthropological. Many different forms of knowledge tell the stories of the products showcased in the food museums and it is precisely the interdependency of these disciplines that underpin the cultural richness and criticality of the food project.

A story of food that translates into immediate experience, an experience set in the frame of the everyday. The first thing to do is to abandon the food temples - which, in the best cases, are breakfast, lunch, cocktails and dinner - and, likewise, to get out of the places - which might even be called "non-places" today - traditionally entrusted to food. And so, out of the kitchens, the restaurants, the fast food diners, the supermarkets and the cafeterias and into the places that let us discover the complex spaces and the long processes that are food. Regaining possession of everything that is the history of food and that comes from food, by looking at old photographs to rediscover the factories, scrutinising posters, artworks and graphic designs, visiting trade fairs, rediscovering agricultural tools and machinery, peeking into payrolls and reassessing some of the workers protests, comparing processing times and nature's times, assembly chains and manual gestures, natural packaging and artificial containers, and reinterpreting agriculture, industry, trade, music and advertising, to reclaim the vitality of its and our history. In other words, by learning to interpret the whole of our experience with food in a brand new way.

It is no use hiding behind the theory that claims the industrial development process, in its various production, preparation, processing, conservation and distribution phases, has replaced the critical and authentic approach to food, killing the pleasure it gives us. If anything, it is a question of seeing the strength of this economic model that has been powerful enough to shape a new cultural model, to study it, to learn to understand it profoundly, and to rediscover the food experience in an active and not a passive way. The food museums, like the company museums of some food industry companies, can be the launch pads from which to embark on a new cognitive experience with the goal of better understanding culture and civilisation, because, in the words of Montanari:

Food is culture when it is produced, given that man does not use only what he finds in nature but aspires also to create his own food, superimposing the production activity over that of predation. Food is culture when it is being prepared because once man has purchased the base products of his food, he transforms them through the use of heat and a complex technology expressed in culinary practices. Food is culture when we consume it, because man, despite being able to eat almost everything, or perhaps precisely because of this, in actual fact does not eat everything but chooses his own food based on both the economic and nutritional capacity of the gesture and the symbolic values embedded in food itself. These are the processes that make food a decisive factor of the human identity, and one of the most efficacious tools to advertise it (Montanari, 2004).

Telling the story of how a farm or a food product becomes established, studying its distribution, transformation and industrialisation, gathering information about its history and the economic, social and cultural role it plays in a local area, and making it all available to the public are the main objectives of the food museums. A galaxy of small and mid-sized museums, where the material displayed, the setting and organisation, the cutting-edge didactic services and the public are often of the highest quality, capable not only of preserving the history of things, but also the history of places and ideas, projects and ways of thinking.

The Museo del Pomodoro (The Tomato Museum) and the Museo del Parmigiano Reggiano (The Parmigiano Reggiano Cheese Museum) are part of a museum network in the Parma region of Northern Italy that also includes the Museo del Prosciutto (The Ham Museum) and the Museo del Salame Felino (The Felino Salami Museum). An itinerary that takes in not only the local gastronomic tradition, but above all a food-processing system centred on the conservation of the fresh product. An opportunity to delve into the history of the local food-processing industry, an industry that remains one of Italy's major economic drivers to this day. A visit to the *Museo del Parmigiano Reggiano* at Soragna means learning about the history, the culture and the success of one of the planet's most famous cheeses. The museum, housed in an old dairy, uses the tools of the trade to tell the story of how the product is made and turns the workplace into a place of memory and communication. Using a cast of objects, tools, chemical processes, gestures, rituals, timing, and expectations, but also paintings, documents, certificates, advertising posters, literary extracts and technical information, the museum narrates the history of this king of cheeses, and its journey - from the delivery of the milk of special bovine breeds to the dairy to the separation of the cream and the cheese-making process through to the cheese forming and ageing and, ultimately, its commercialisation. Parmigiano Reggiano is indeed a cheese, but it is foremost a product, the fruit of a food-processing project of mass production, a product with a history dating back hundreds of years yet also industrial, the main ingredient of Italian cuisine, and a brand name to protect from imitation, as well as a key link in the Parma food-processing chain. So let us take a closer look. In fact, it was when Parmigiano production could be called semiindustrial in the late 19th century that the farmers started to use the whey left over from making the cheese as an ideal food for pigs, which immediately led to the setting up of pig farms close to the dairies, thus laving the foundations for the area's old and famous salami industry (Parma Ham, Felino Salami and Culatello, a lean cured pork salami) to which, not surprisingly, other food museums in the surrounding towns are dedicated.

Another key link in this food-processing chain is the Museo del *Pomodoro*. Many people will wonder at the fact that there is a museum dedicated to this fruit in the central-northern area of Italy, given that the tomato and its derivatives are associated not with the lowlands of Emilia but Southern Italy and Southern Italian cuisine. And it is precisely this astonishment (the result of stereotyping) that leads us to visit the Museo del Pomodoro, located a few kilometres from Soragna, at Corte di Gerola in Colecchio, the site of both an ancient dairy, with its adjoining pig farm, and a conserves factory, now shut down. Here, starting with the history of the fruit and its slow appearance on European dinner tables - the tomato, an object of botanical interest for a long time, appreciated also as an ornamental plant, was not adopted by cuisine until much later (in the 18th century) - we can see how tomato-growing first took root in this area at the end of the 19th century and how it went on to became a processing and conservation industry. A path, we discover at the end of our visit, that led Parma to become not only one of today's major producers and exporters of "red gold" but also the heart of a practically self-sufficient food-processing system that has made food conservation its strength and mark of distinction. In fact, the tomato and the processing and conservation industry have turned the area into a food-processing system.

The adventure began in the late 19th century when Carlo Rognoni (1829-1904), a Parma-born agronomist with extensive knowledge of the area's agriculture and its dairy industry, became the first person to conduct an in-depth study of the tomato and its cultivation, bringing it fully into play and introducing it to agrarian crop rotation alongside corn. Rognoni then founded a farmers company in 1874 for the purpose of making conserves and, together with a few entrepreneurs driven by an authentic pioneering spirit, laid the foundations of the Parma conserves industry at the dawn of the new century. An industry that today processes more than 10,000 hundredweights of product per year. The merit of the story of this industrial adventure - told by the museum - is that it not only gives due recognition to the specific individuals and companies but also highlights the complexity and different stages of the process. Botany, agronomy, chemistry, gastronomy and iconographic research frame, and not only in a metaphorical sense, the exhibition's heart, that of the conserves industry and its various components: from the institutional promoters of the Experimental Food Conserves Station (1922) to the founding of the Parma Conserves Expo (1939) agency, which in 1942 began organising all the precursors of the current CIBUS trade fair, the international food trade fair and keystone event of the food industry par excellence. And so the museum's backbone is the history of the conserves industry with its machinery, actors, various production phases, workers and panorama. A journey from the field to the jar to the tin can to the tube, an itinerary that takes us from nature to the packaged product, "dressed" and ready to be sold and consumed the world over. It also tells the advertising story of tomato paste and conserves, projects that work only if they can artfully enter everyday life and earn the consumer's trust, bringing us to the display of an advertisement starring the tube with a thimble and the history of the can opener.

A museum of images, of things and tools, objects and photographs, memories and reminders, this is what a food museum is all about. And that is what we mean when we talk about the cultural experience of a food museum, where the knowledge of a product in its cultural, historical, scientific, local, social, economic and semiotic entirety is narrated using different supports and sources to illustrate its methods of production, consumption and use. A hypertext space, a space in which the objects displayed are capable of transmitting the continuous tension of a project that gives life to the everyday, from farm life to industrial to domestic life. A museum that adroitly illustrates how a project can have a profound impact on the aesthetic behaviour and, in this specific case, food behaviour of the masses. Design not as something sporadic or exceptional, the exclusive domain of an elite or reserved to a worldly sphere, but as something that we touch, use and savour through ritual gestures everyday.

While the transformation and conservation process of the fresh product is the common thread that links Parma's food museums and enables us to understand the local food-processing system, Barilla's *Archivio Storico* (Historical Archive) and the *Biblioteca Gastronomica* (Gastronomic Library), both Parma-based institutions, are equally good examples of how to tell the story of the food, the taste and the food processes of a country.

Founded in 1987, the idea to establish Barilla's Archivio Storico came from the chairman of Italy's most venerable pasta-making company, who wanted to collect, conserve and enhance its historic documental output. The collection is open to the public and enables the visitor to trace the brand's history, business activities and communication and advertising strategies over more than a century of life. A story interwoven with the locality and the city of Parma, but above all, a window into Italy's social and economic history that maps the food trends but also those of other customs. The archive contains documents that attest to the company's life from its year of foundation in 1877 through to the present day, as well as the archives of some of the companies that entered the Barilla fold in the 1970s, including Pavesi and Voiello. Alongside some of the machinery, all the literature on Barilla and the company's specific documentary material, such as financial statements, catalogues, promotional material, packaging, posters, and videos, the Archivio Storico also harbours a wellstocked library of publications on the growing of wheat and cereals, milling and mills, flour processing, bread, pasta, biscuits and food, as well as on the corporate histories of Italy's leading companies since the 1880s. A collection of more than 30.000 documents that tells the story of contemporary Italy's changing habits from the perspective of the dining table.

Another part of Barilla's cultural and heritage project is the Biblioteca Gastronomica, a unique collection and the only one in the world to conserve 10.000 books dedicated to food, from general and thematic recipes to the history and culture of food, from the 16th century to modern times. A prevalently paperbased heritage that, metaphorically speaking, brings everyone to the table, enabling us to rediscover the food and beverages of history. An entwining of recipes, ingredients, rites and secrets that unfold the story of Italian cooking but also that of world cuisine. A tale of geographical conquests, trade and festivals both religious and secular. The fates of kings and queens were decided around a table, the table was a witness also to empires celebrated and wars begun, while the seeds hidden in the pockets pioneers travelled along ancient trade routes to the place where they would then bear the fruit that is today part of our daily eating habits, and travel led to the discovery of animals we had never seen or heard of but which now provide nutrition for the whole planet. Food talks about our faith, our rites, our relationship with this world and the world we do not know. Food is taking care of oneself, health, nutrition and need, and, again, we are what we eat. Then there is the rite of the dining table and the preparation of food: tools and objects, purpose and luxury, necessity and decoration, poor materials and rich materials, flavour and hunger, taste and waste. This, again, is the history of our civilisation.

The Museo della Liquirizia Giorgio Amarelli at Rossano Calabro is a quintessential company museum. A place that not only illustrates the history of liquorice, a plant indigenous to several regions close to the 40th parallel of north latitude, from Portugal to Northern China, renowned for its medicinal properties since ancient times, but also provides us with another interesting point of departure to analyse some aspects of the history of a food-processing product and an opportunity to approach the theme of food design in relation to the business culture. Amarelli, a local company founded in 1731, uses the liquorice grown in Calabria, a raw material of excellent quality, the richest and sweetest of all, and was one of the first companies to grasp the changes that were influencing product taste and perception. This kind of entrepreneurial acumen is what makes a museum of this kind so interesting. The Rossano-based company had the foresight to see that the appearance of hard liquorice pastilles, obtained by drying the extract derived from boiling the plant's roots in the 15th and 16th centuries, a product that soon overtook the older and more traditional market of roots and powder, would lead to shifts in the perception of the product. The effects of this small taste revolution did not go unnoticed for long and the metamorphosis of liquorice from pharmacological compound to food item, from remedy to confectionery, from medicinal root to pleasant indulgence can be dated as far back as the 18th century. A transition that simultaneously swept both beverages and some stimulants, such as coffee, cocoa, alcohol and tobacco, into its wake and that would leave its indelible mark on the world of western consumption. Amarelli observed what was really going on in the taste arena and became a first-mover in

terms of product diversification, well ahead of the other producers based in the area of what used to be the ancient city of Sybaris in Southern Italy, enabling the company to seize a position of absolute distinction. So the Amarelli family understood the importance of the social changes underway and launched the company's research into creating alternative formats to the traditional liquorice balls, resulting in an analysis of society and a focus on market demand that, in this case, sought the "unnecessary", enabling Amarelli to seize a dominant share of both the national and the international markets and, subsequently to build a network of brand new meanings and signs around the product. A transformation of consumption that the museum narrates both through the tools of the trade but mainly through an array of documents that attest to the management of the company in the 18th and 19th centuries up to the mechanisation introduced in the new century that was to accelerate and optimise the final product, a product that gained increasing appreciation thanks to its flavour and the pleasure it gives rather than its curative aspects. But a whim, a pleasure, an indulgence needs packaging, elegance, marketing, symbols and emotions; drops, lozenges, comfits, spezzata, spezzatina, from the Assabesi to the "morette" to the "sassolini" and the "senators", soft and hard, natural flavour or flavoured with anise, mint or orange, liquorice paves the way for the changes in our food consumption and daily treats. The Museo della Liquirizia Giorgio Amarelli therefore is a museum that lets us both discover an ancient plant and marvel over old recipes, whose story is a direct testament to the way, and not how, taste changes and its impact on the economic, social and cultural landscape.

At Imperia, the Museo dell'Olivo (The Olive Tree Museum) is dedicated to the Mediterranean's greatest landmark, the first tree chosen by Man, and is curated by the Carli family, producers of olive oil since 1911. A food museum wanted by a family of entrepreneurs that, despite being immersed in the local fabric, offers an ongoing stream of literary perspectives that cross both local and national borders. A museum that creates a dialogue between botany, religion, art, travel, archaeology, farm culture, technology, economic history, product design and local history. A museum that pays careful attention to the details of display and setting, that tells a 6.000 year-old story, that of the olive tree and, in tandem, that of olive oil in all its diverse and ancient practices, some of which no longer exist today. The olive tree then as a plant, a source from which to extract oil and wood, and the olive as image and symbol. A millenary history entwined with the story of olive oil not only as condiment and culinary ingredient but also its uses, which range from medicinal to beauty product, from salve to a product used both for religious and secular purposes. And, ultimately, a museum that enables the visitor to see a modern olive press at work. An example of a museum that, alongside the recherché setting and loving care, offers the visitor a no-frills and no-fuss service. An example of culture that makes astonishment and wonder compatible with knowledge and research.

In the present scenario - the result of society's shift from industrial, and therefore from culture, to post-industrial society in the grip of globalisation - where we are continuously bombarded with information, advertising and data, the companies and, likewise, the consortia and the associations have been forced to find new paths and communication strategies to gain recognition for themselves and their products. Having abandoned the conventional advertising and marketing spheres and temples, the cast of actors has experimented with new spaces where the lead player is not only the product but increasingly the consumer and, in some cases, the product in relation to the local area that witnessed its birth. The product museum or, in our specific case, the food museum, becomes a place in which to forge a relationship based on values and trust, to take a moment to meditate, a place of identity that bridges the gap that separates product and public to instead tell a story of values and emotions.

A visit to these museums reveals a spontaneous and vital world shared by all, hardly exclusive, a lexicon of basic design and, as such, fundamental. These museums perfectly embody the idea of the museum as a system of interpretation, a springboard for a critical and informed relationship with objects, tools and products. An alternative cultural system to the great museums that have now become a tourist cult, a smaller yet more complex museum system that interfaces constantly with the outside world: local area, business and education. Places in which the farm-to-food product forms a strong bond with rituality, quality and the stuff of daily life. Making food an experience in these museum spaces means implicitly gaining access to an overall understanding of food -from production environment to distribution network to product market- that, instead of ignoring all the historical and cultural content, shows us a food culture that is neither elite nor exclusive but open to all age groups, and which is not limited merely to the experience of eating food.

The museums illustrated here are merely a selection, a small group of food museums that trace the Mediterranean tradition: five museums that, each in its own specific way, conserve, document and showcase a heritage that involves culture and design from both the historical research and the future design perspectives. These museums -company and other types- are virtually a unique chapter in the history of the project culture because they illustrate and tell the tale of all phases of the "product project", from the practices to the knowledge that underpins the quality and final shape and from production to consumption, transmitting a message of the product as an articulated, complex and interdisciplinary process. A message that needs to be broadcast to enable people to learn and understand what it means to work in the project environment and thus design. As museums they are vitally important places of cultural interpretation, places created to keep alive the dialogue with the public by focusing on the creation of further

meanings and values. As acts of mediation in a system of temporal and spatial relations, museums thus intended do not impose themselves, they do not stand on a soapbox but nor do they sink to the level of mere entertainers. A museum of this kind produces wonder, astonishment and knowledge but also authentic value, providing qualified support and integration, an obligatory passage, both because of what marketing defines as the "country of origin effect", i.e., the possibility to exploit the provenance, and, in the case of the company museums, and as an exclusive form of corporate marketing. Because only culture, knowledge and an understanding of what surrounds a product can head off one of the biggest implicit threats to such ventures if they are seen solely as a commercial and profit-making opportunity. And concealed in the image itself of the country, or, in this era of globalisation, the now rather hackneyed "Made in Italy" formula, is the disease of stereotyping, the nemesis of all true knowledge.

In a scenario where contemporary museums are often inflated with consumerist cultural proposals, the abundance of critical perspectives offered by the food museums make them true knowledge and value transfer systems, interpretive moments of society's potential future aspirations. Therefore, they are places that must self-advertise, that must attract visitors and, where possible, places to establish. The food museum therefore as a different storytelling strategy, one highly specialised in design, of both the product and the culture. To paraphrase the words of Marvin Herris, to learn to eat better we must better understand the real causes and consequences of our food habits, we must learn more about food as nutrition and we must learn more about food as profit, only then can we recognise food as thought. And so, to close this reflection on food museums, the words penned 50 years ago by Hannah Arendt seem even more in keeping with the times if they can shed a brighter light on how what surrounds us can be a challenge for those who have made a project of culture, its diffusion and promotion:

The relatively new trouble with mass society is perhaps even more serious, but not because of the masses themselves, but because this society is essentially a consumer society where leisure time is used no longer for self perfection or acquisition of more social status, but for more and more consumption and more and more entertainment. And since there are not enough consumer goods around to satisfy the growing appetite of a life process whose vital energy, no longer spent in the toil and trouble of a labouring body, must be used up by consumption, it is as though life itself reached out and helped itself to things which were never meant for it. The result is, of course, not mass culture which, strictly speaking, does not exist, but mass entertainment, feeding on the cultural objects of the world. To believe that such a society will become more cultured as time goes on and education has done its work, is, I think a fatal mistake. The point is that a consumers' society cannot possibly know how to take care of a world and the things which belong exclusively to the space of worldly appearances, because its central attitude towards all objects, the attitude of consumption, spells ruin to everything it touches (Arendt, 1961).

And if it is impossible to think of ourselves as no longer being consumers, let us at least be informed and aware consumers.

And, in this sense, the type of museums in question can surely help the food and nutrition sector, so local governments, politicians, businessmen and educators should all find themselves in agreement and united in lending their support.

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Oriental Tobacco: From Local to Global, A Plant to A Product

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This study explores the change in biological and man-made worlds over time through the case of oriental tobacco and its products, Turkish cigarettes and cigarette packages. By doing so it aims to add to the understanding of how changes and interactions of biological and man-made worlds produce the change in the appearance of designed objects within this specific case. An evolutionary point of view, based on Darwinian evolution theory and the memes, was adopted to investigate the relation of these changes. A historical analysis was carried out with related literature, and samples from a collection of Turkish cigarette packages were used as evidences to reveal and explain the change in these biological and man-made worlds. As a result, it was revealed that the changes in Turkish cigarette design and 'oriental' graphic designs of cigarette packages were due to interactions of changing biological and manmade worlds that can be explained by evolutionary mechanisms.

Keywords: Darwinian evolution, memes, design history, oriental tobacco, Turkish cigarettes and cigarette packages

1. Introduction

Johansson (2003) quotes the philosopher and archaeologist Robin George Collingwood, who calls his "first principle of a philosophy of history: that the past which an historian studies is not a dead past, but a past which in some sense is still living in the present" (1939/1978:97).

Accordingly, the aim of this study³ can be simplified by just observing Figure 1 given below. Figure 1 shows three different cigarette brands from recent years, one of which is Samsun (an old, famous Turkish cigarette brand), the other one is Camel (a worldwide famous brand) and the last one is a special production of Camel named after Samsun. This figure indicates historical and global significance of "Turkish" in other words "oriental" tobacco and supports investigation of the historical account of this plant within its products.

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Tobacco and its products are probably one of the most significant agricultural products in the world. There is a variety of tobacco

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³ This paper constitutes a part from a recently completed PhD thesis at the Istanbul Technical University, called "Evolutionary Perspective for Design: Describing the Change in Design of Cigarette Packages from Turkey."

plants that grow in different geographies. Oriental tobacco (or eastern tobacco or Turkish tobacco) is a type of tobacco that is specifically grown in the Anatolia, in the Balkans, Greece, Lebanon and Egypt that were once historically part of the Ottoman Empire. Due to the natural environment of this region, it is a sun-cured, highly aromatic, and small leafed variety of tobacco. Oriental tobacco is not only significant to this region and consumed locally, but it is also known worldwide and used globally in terms of in blends of cigarette tobacco as in the case of a typical American cigarette blended with bright Virginia, Burley and Oriental tobaccos.



Figure 1. Samsun (since 1920s), Camel (since 1913) and Camel-Samsun (2002) brands. Sources: http://www.cigarety.by/ country.php?n=10&l=0&w=&p=10 http://www.zigsam.at/l5/ CamelSamsun-20US2001.htm and photograph by the authors.

Oriental tobacco, like the other types of tobacco, is formed into products (specifically cigarettes and cigarette packages as studied in this research) in a complex system of economic policies, legal issues, socio-cultural aspects and technology of the nations that are found in different geographies.

It is these natural and man-made environments in which the oriental tobacco plant and its products have been due to change over time. In this study, an evolutionary point of view, based on Darwinian evolution theory and the memes, was adopted to investigate the relation of these changes. A historical analysis was carried out with related literature, and samples from a collection of Turkish cigarette packages were used as evidences to reveal and explain the change in these biological and manmade worlds.

2. Evolutionary Point of View in Design

First of all, Darwinian evolution theory and the memes are briefly explained and the evolutionary point of view in design and in this study is stated in this part.

Evolution, in the broadest sense, is the process of change in all forms of life passing through generations. Charles Darwin (1809-1882) built his evolutionary ideas on the foundations laid by other people in history.⁴ In 1859, he proposed a mechanism

⁴ Such as Aristotle, Buffon, Erasmus Darwin (his grandfather), Lyell, Malthus and Lamarck.

called 'natural selection' for evolution in his book "On the Origin of Species", which had a big influence on our modern worldview. The acceptance of evolution meant a shift from a world of physical laws to a world of continuous change in incorporation within history (Mayr, 2001) that affected almost all intellectual activities⁵ (Steadman, 1979). Several authors have pointed out the relevance of evolutionary theories in design and related fields of studies as well (Steadman, 1979; Basalla, 1988; Dawkins, 1989, 2006; Petroski 1989, 1992; Langrish, 2004, 2005, 2007; Van Nierop, Blankendaal and Overbeeke, 1997; Salingaros and Mikiten, 2002; Özcan, 2002, 2005; Yagou, 2005; Aytaç, 2005; Wright, 2009).

Darwinian evolution theory relies on two independent processes of change: 'transformation in time' and 'diversification in ecological and geographical space' (Mayr, 1991) where 'descent with modification under the influence of natural selection' takes place with variety, selection, repetition and heredity. Natural selection is not the 'cause' of anything; it is a filter (Langrish, 2007) involving random and non-random processes that provide gradual, accumulated change over time. Darwinian evolution is about change and adaptation; it does not necessarily lead to progress and never leads to perfection (Yagou, 2005).

The biological world and the man-made world are similar in terms of being complex as Basalla (1988) states that the diversity of artifacts is three times greater than all the living organisms in the world. Human intentionality in the man-made world is the most apparent difference from the biological world (Langrish, 2007; Özcan, 2002) where designed objects are the consequences of purposive actions of human beings. However, the outcomes of these actions are still uncertain over time as it is stated and discussed by Langrish previously (2007).

Humans evolved together with their mental world that includes language, making tools, painting etc. as their way of interacting with each other and with the environment, and producing their world of culture. According to Dawkins (1989), this is a new form of evolution where cultural transmission between individuals and generations takes place, and it is analogous to biological evolution. He (1989) has stated that the gene is the replicator of all life so that it should be the sole basis of the ideas on evolution. Regarding the similarities between the biological and man-made worlds, he introduced 'memes'⁶ in 1976 as an analogy to 'genes' for defining the new kind of replicator in culture. He defined the term 'meme' as "the idea of a unit of cultural transmission, or a unit of imitation" by giving the examples of tunes, ideas, catch-phrases, clothes fashions, ways of making pots or of building arches (Dawkins, 1989).

⁵ Such as theology, religion, philosophy, the human history, the history of ideas, the growth of science, art criticism, linguistics, economics, the social theory, anthropology, sociology and psychology.

⁶ Dawkins adapted the meaning from the Greek root mimeme (something imitated), 'memory' and the French word même in the formation of the word 'meme' (1989).

Memes are the replicating ideas that produce the designed objects. Langrish (2004) states that "Design evolution is the evolution of the ideas, and the Darwinian evolution of ideas is called 'memetics' [the study of memes]". By taking the meme's eye view, the study of change in designed objects becomes the study of these memes that give form to the designed objects over time. It is these memes that follow the requirements of Darwinian evolution theory.

In this study, memes are investigated as the design ideas of oriental tobacco and its products –cigarettes and cigarette packages- that replicate imperfectly in a complex system of man-made and natural environments.

3. Biological Evolution: Emergence of Oriental Tobacco

This part explains the natural environment that has provided the emergence of oriental tobacco in the land of the Ottoman Empire, and also reveals the characteristics of this type of tobacco that have made it successful among other types of tobacco.

According to plant geneticists, tobacco was first cultivated between 5000-3000 BC in the Peruvian/Ecuadorian Andes (Gately, 2001). Europeans discovered tobacco in 1492 by Christopher Columbus during his quest for America. Within 150 years, tobacco was being used around the globe (Mackay and Eriksen, 2002). The Ottoman Empire, at its most powerful between the 15th and 17th centuries, was aware of this plant as well. According to references⁷ from late 1630s, tobacco was introduced to the Ottoman Empire in the beginning of 1600s by English merchants (Yılmaz, 2003).

Tobacco was highly welcomed in Anatolia. Tobacco cultivation became significant in terms of high quality tobacco type –known worldwide as 'oriental tobacco' (or eastern tobacco or Turkish tobacco)- due to climate, soil and the ability of the cultivator in Anatolia (Mercimek, 2003). It is specifically grown in the Anatolia, in the Balkans, Greece, Lebanon and Egypt that were once historically part of the Ottoman Empire. Oriental tobacco was a highly demanded tobacco in Europe as well, especially between 1930 and 1940s until World War II when Europeans were introduced to American blended tobacco (Mercimek, 2003).

Oriental tobacco has emerged as a new variety among other tobacco plants in the world. This is caused by the natural environment of the Ottoman Empire. Dry weather and poor soil, which is rich with carbohydrate and resin, provided the emergence of this new tobacco type. When compared to Virginia tobacco, oriental tobacco has small and medium sized leaves (2-3 cm to 25 cm) that contain small full cells that make the leaves thin and flexible. Although these are the characteristics of good quality leaves, oriental tobacco is not easily manufactured

⁷ Ibrahim Peçevi, Peçevi Tarihi, Istanbul 1283 (old dating system), cilt 1, s. 196-197; and Hezarfen Hüseyin Efendi, Telhisu'l-Beyan fi Kavanin-I Al-i Osman, (prepared by) Sevim Ilgurel, Ankara 1998, s. 274-275.

as cigarettes. Alongside the use of oriental tobacco in cigarette making by itself, it is generally used in blends with other tobaccos. It is especially blended with Virginia tobacco that grows in moisturized weather and rich soil, which contains chemicals like nitric acid cellulose. Virginia tobacco has big sized leaves (26 cm to 70 cm) that contain large cells and thick veins, which make them inflexible but easily be manufactured as cigarettes. These types of tobacco are blended to reduce the harshness of smoking (Association of Tobacco Experts).

Oriental tobacco type is varied within the geography as well. Today, over 570 oriental tobacco types could have been recorded from four different regions of Turkey (Aegean, Marmara, Black Sea and Eastern-South Eastern regions) in the gene banks (Peksüslü et al 2010). Figure 2 demonstrates these different types of oriental tobacco in Anatolia below.



Figure 2. Varieties of oriental tobacco in Turkey (Peksüslü et al 2010).

Turkey is the biggest producer of oriental tobacco in the world with 35% (Yaprak 2010 quotes Universal Leaf Tobacco, TAPDK). Besides, Turkey ranks 7th in world tobacco production, supplying 1.7% of world tobacco demand. It is still the 5th largest cigarette producer in the world with approximately 123.000 million cigarettes produced in 2003, and it is the 10th highest tobacco-consuming country in the world based on 2007 figures (Bilir et al 2009).

4. Man-made World of Oriental Tobacco

In this part, the man-made world of oriental tobacco is revealed through the economic policy, legal issues, socio-cultural aspects and technology within the Ottoman Empire and Turkey. This is the complex environment where the oriental tobacco and the ideas (memes) about it (such as the designed objects) struggle, become successful or eliminate, and get replicated until today as in the case of biological evolution.

4.1 The economic policy

Being produced for 400 years in Anatolia, tobacco has been a significant revenue item with contributions to the economy in employment, export and tax income. It was so significant that control of the cultivation of and market in tobacco has meant control of the country.
In Ottomans period, taxation of tobacco was closely related to changing institutional structure of Ottoman taxation system and differentiating monetary system. All these changes were in parallel to political and economic progress where tobacco income was the first to be affected. In the 19th century, in order to overcome the monetary crises, Ottoman governance moved from taxation solution to foreign indebtment. Tax incomes were shown as compensation of debts, and tobacco's tax income was one of the first incomes to be declared. This economical and political decision ended up with a tobacco monopoly by foreigners (the Regie Company) from the second half of the 19th century up to the foundation of the Republic of Turkey in 1923 (Doğruel and Doğruel, 2000). The state monopoly of tobacco continued with Tekel, an economical establishment of the Turkish government for managing various monopolies, which was regarded as one of the biggest establishments with its trade, sales, added-tax, export, distribution, production and employment that govern for over a century. In 2008, Tekel was sold to British American Tobacco Company (BAT). It was transformed into an incorporated company, and its market regulation responsibilities were transferred to TAPDK (Bilir et al 2009).

4.2 Legal issues and smoking bans

There had always been anti-propagations nearly since the tobacco was introduced to Europe. Main reasons of these antipropagations were health issues, economical issues, morality, cultural offense, efficiency, and the cause of fire. Tobacco was banned in 1610 by Sultan Osman the Young shortly after it was introduced to the Ottoman Empire. In the 1630s punishments became highly violent such as death penalties in the period of Sultan Murad IV. Three reasons are emphasized due to these prohibitions that are moral issues of Islam, cause of fire, and cause of social communication (Doğruel and Doğruel, 2000).

4.3 Socio-cultural aspects

Tobacco has become so significant in Turkish society that Turks called tobacco dütün or *duhan*⁸ while Europeans, Arabs, Persians and Indians used the word 'tobacco' in different dictations and pronunciations (Şen, 2003). A new product and its new concept were welcomed with a Turkish name naturally, which indicates how tobacco was accepted in a culture so quickly.

Tobacco consumption in the Ottoman Empire in those days is reviewed through eastern and western references below.

Vanzan (2003) quotes from Pietro della Valle's writings between 1614-1615 that:

Here they enjoy smoking [not only] while having a chat [...] but at every hour of the day. They amuse themselves with thousands trifles such as blowing the smoke from their nose. They think it's very entertaining, but I found it very disgusting.

⁸ Turks called tobacco "dutun or duhan" -which comes from the word duman meaning "smoke" in Turkish, and the word duhan meaning "smoke" in Arabic; later it becomes tütün the word used today (Şen, 2003).

Vanzan (2003) also quotes from Ibrahim Peçevi, who wrote in 1635 that:

...smoking was firmly established among all Turkish social classes, even amongst great ulema⁹ and the notables... mean people in the coffee houses smoked so heavily that the smoke they produced would impede them from seeing each other. Smokers never separated from their pipes... and the stink of smoke had pervaded streets and bazaars.

Vanzan (2003) quotes from Aubry de La Mottraye's writings in the 17th century as well, which state that:

[When you pay a visit to a rich] Turk, he immediately offers you a pipe to smoke. [Here] both sexes start smoking when they are very young and they do it comfortably at their home. Their tobacco is more tasty and nice smelling than that comes from East India. Besides, Turkish women mix tobacco with aloe wood and mastics in order to make it more aromatic.

Vanzan (2003) investigates an Italian idiom fumare come un turco –'to smoke like a Turk' appeared in an Italian dictionary in 1891- in her paper "To smoke like a Turk from facts to stereotypes". She illustrates how this stereotype occurred in the culture of western countries beyond Italy within 'Orientalism' ¹⁰by stating that "The Orient was the place in which the West projected all its forbidden desires; it was the place in which all the physical pleasures, including smoking, had to remain exaggeratedly practiced and available".

4.4 Technology

The technology of cigarette making did not change much at its basics since the cigarette making machinery was invented.¹¹ The first so-called cigarette machine, named Makaron, arrived at the Ottoman Empire in 1890s. It was actually partly mechanized; tobacco was fed by hand and the machine could only make the tubes of cigarettes. A complete cigarette machine was brought to Turkey in the 1920s .

The basics of cigarette making process in the machine can be explained in brief as follows: Cigarette paper comes in strips, which can be in different widths regarding to 'cigarette thickness'; then relevant amount of tobacco drops upon it and it is carried with a continuous belt into a long incremental funnel; at the end of the funnel cigarette maintains its latest form regarding the preferred 'cigarette calibre form' and 'cigarette thickness'; then the cigarette rod is pasted and then cut with a knife at different lengths regarding the preferred 'cigarette length' (Young, 1916). The cigarette making machinery is convertible according to the selection of 'cigarette thickness', 'cigarette calibre form' and 'cigarette length'. By these selections, character of the cigarette is provided. Without changing

⁹ The term used for the class of intellectuals.

¹⁰ Western approach to eastern societies in the 19th century.

¹¹ According to one reference, the first cigarette machine was invented by Luis Susini in Cuba in 1853. Then a developed version of it, which could produce 60 cigarettes per minute, was introduced at the Paris World Exhibition in 1878 (Voges and Wöber, 1967). Despite several machines being patented during the 1870s, the breakthrough came with the machine that was designed by a Virginia inventor, James Bonsack in 1881. His machine could produce 200 cigarettes per minute (Brandt, 2007).

these cigarette making basics, technological developments focused on increasing the amount of production so that 20.000 cigarettes can be produced per minute today.

Different cigarette packages such as 'sliding', 'hinged lid', 'soft', 'flip-top' types were manufactured in Turkey through time. Sliding and hinged-lid packages were partially being made by hand and machinery. Hinged-lid packages were manufactured from 2 cm. long cartons, which were called lamba; then labelled papers were pasted on them; then they were filled with cigarettes and the folded edges of the cartons were pasted by hand; then the packages were opened from three edges with a razor.¹²

5. Design of Oriental Tobacco Products: Cigarettes and Cigarette Packages

Two design ideas (memes) are revealed in this part, which are: How orientalism approach was used within graphic designs of cigarette packages (including cigarettes blended with oriental –or eastern or Turkish- tobacco) that were produced in western societies; and how oriental tobacco was used in cigarette manufacturing that resulted as an identity of Turkish cigarettes in the global world. Figure 3 below shows some examples of advertisements of cigarette packages from western societies that were influenced by the orientalism approach. The cigarettes were blended with oriental tobacco, and in the graphic design of their packages, oriental imageries of men and women from eastern culture were used. Due to its 'camel' imagery in its graphics, Camel cigarettes also belong to this group that is survived until today. The orientalism approach has been transferred and carried within the graphic design of a still worldwide famous cigarette brand.

The other design idea (meme) that occurred in Turkey, not in western societies, was the oval cigarettes. Young (1916) states "Oval ... shape includes all Turkish and so-called 'Egyptian' cigarettes -mostly all the cork tipped cigarettes on the market" as indicating how oval calibre form was perceived as the identity of Turkish cigarettes in those years. Regarding to this, it can be stated that the idea of oval calibre form depends on the manufacturing technology of cigarettes made from oriental tobacco. The oriental tobacco has shorter leaves than other tobacco leaves grow elsewhere. When these oriental tobacco leaves are processed and shredded, they become less hairy to be held inside the cigarette, and eventually they come out of the cigarette. To overcome this problem, more tobacco has to be filled inside the cigarette, which creates other economical (due to the amount of tobacco put into the cigarette) and smoking (due to less air passing through the cigarette) problems this time. These economic and technical problems of oriental tobacco were solved by manufacturing cigarettes within oval calibre forms. In addition, in order to avoid the further problem of tobacco coming out of the cigarette in those years, these oval cigarettes were wrapped inside a package that held the cigarettes from both ends, which were the partially

¹² Personal interview with Tunca Varış (2008-2011) and Alparslan Çetin (2010).

hand-made hinged-lid packages (İlter 1979). Figure 4 shows and example of a hinged-lid package with oval cigarettes below.



Figure 3. Advertisements of 'oriental' cigarette packages in the western culture. Source: http://anilar58.tr.gg/T-Ue-RK-T-Ue-T-Ue-N-Ue-VE-S&%23304%3BGARALAR.htm



Figure 4. Hinged-lid package with oval cigarettes from Tunca Varış collection (photograph by authors).

These packages being manufactured by hand was due the oval cigarettes. Young (1916) states "Oval cigarettes are packed into their boxes by hand ... No machine has yet been invented that will do the work economically, and every attempted invention has failed for the reason that the oval shape does not lend itself to rolling". In 1916, Young was optimistic about the packaging machinery of oval cigarettes that they would be perfected one day. However, the studies from a collection, comprising of 1161 Turkish cigarette packages and dating back to 1900s (Kocabiyik, 2012), reveals that the idea of manufacturing oval cigarettes disappeared together with the idea of manufacturing hingedlid packages. Figures 5 and 6 show how the calibre profile of Turkish cigarettes and the opening mechanism (they were classified as such in that study) of Turkish cigarette packages have changed through years and oval cigarettes and hinged lid packages disappeared from the market before 1980s.



Figure 5. Calibre form of Turkish cigarettes changing through years (Kocabiyik, 2012).



Figure 6. Opening mechanism of Turkish cigarette packages changing through years (Kocabıyık, 2012).

Concluding Remarks

In this study, the emergence of oriental tobacco and its 'journey' from eastern lands to western culture with its products of cigarettes and cigarette packages are revealed. The biological change of tobacco in the lands of the Ottoman Empire as oriental tobacco, and its significance in the history of Ottoman Empire as the man-made environment including the economic policies, legal issues, socio-cultural aspects and technology is explained. The changes in these biological and man-made environments have produced the changing design ideas (memes) that follow the Darwinian evolutionary requirements of variety, selection, repetition and heredity. Two design ideas, 'oriental' graphic designs of cigarette packages in the western culture and the design of Turkish oval cigarettes were revealed and explained as the results of such evolutionary mechanisms.

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Where Food goes Fashion -About Fine Arts and Design in Food Display

Arzu Vuruşkan, Jörn Fröchlich¹

With the effect of 21st century visual media, customers have become more aware of promoted lifestyles especially the ones communicated by fashion brands and therefore the demand for all-over lifestyle products like perfumes, accessories, bags, shoes and so on, has been increasing. This has affected the home and food sector as well. Today's fashion customer aims for the illusion of the perfect lifestyle by becoming loyal to not only a specific fashion brand but also brands from different sectors that reflect a similar lifestyle idea.

In retail marketing, food and fashion are visually interconnected in various ways in order to create a strong commercial image. The lifestyle integration of food products into a fashion brand and vice versa is an approach to combine alternative product categories in order to strengthen the brand image. Considering these tendencies in food and fashion retail marketing, apart from the observations on brand architecture, this study aims to develop a commercial approach to create a visual marketing campaign for a fashion brand, where a food related product becomes an equal partner of the fashion brand's promoted lifestyle (cross merchandising).

As a conclusion, it can be claimed that in retail marketing the promoted lifestyle of a product has become as important as the product itself. In this study the concept of cross-merchandising food and fashion in order to emotionally enrich both products lifestyle contour has been set into focus.²

Keywords: Cross merchandising, visual merchandising, brand architecture, visual marketing, food and fashion commercial display

1. Introduction

New developments in technology and changing consumer (or as referred to in this study - customer) demands have affected the fashion retail market in the recent decades. Further causes

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² This study is linked to the exhibition "CROSS MERCHANDISING of FOOD and FASHION" at the "2nd Agrindustrial Design, Product and Service Design Congress and Exhibition on Agricultural Studies". The exhibition illustrates the practice of marketing or displaying products from different categories together, in order to generate additional revenue - aiming to generate add-on sales and improving the overall customer lifestyle experience.

Arzu Vuruskan and Jörn Fröhlich have structured and guided a practicebased project with students from the Fashion Business option of the Department of Fashion Design, Faculty of Fine Arts and Design, Izmir University of Economics, crossing a fashion retail brand with Mediterranean foods in order to promote the little black dress.

are changing customer perceptions, increasing customer expectations and demands, transparency and accessibility of international information and a highly competitive environment. The idea of customisation and fast fashion aims to adapt the conditions to changing trends and customer demands with flexibility and efficiency in their supply chains, production units as well as the marketing perceptions. Lasting and growing trends (mega trends) for fashion and clothing are 'customisation and individualisation,' health and sustainability' and 'integrated technological innovations'. Other strategies like 'mass production', 'mass customisation' and 'fast fashion' compete in the marketplace for the customer's purchase decision for apparel [1].

Similar changes have affected the food sector. As mentioned by Vukasovic (2009), currently the world food industry is operating in a dynamic environment that demands constant adjustments and responses, therefore food companies tend to give more attention to good customer relations by observing their habits, wants, desires and motives for buying a certain product and relating it to the customisation concept in order to gain the customer's loyalty [2].

Figure 1 summarises the dynamic relations between the customer and the merchant, showing the flow of customer's demand and merchant's response in order to establish and maintain good customer relations. Provided customer demands lead to developing additional wants and desires referring to the concept of lifestyle identification. With the merchant providing the expected lifestyle to the customer, customer loyalty is created. This relation is set up in a continuous cycle, where in today's competitive market, the merchant should be aware and responsive to all customer expectations.



Figure 1. Dynamic customer relations (Fröhlich, 2008).

As shown in Figure 1, lifestyle identification is the main clue in order to create a structure for customer loyalty, which is the main aim of a brand image (brand architecture) under which this study is structured. This study consists of two parts:

1. Evaluations on retail branding (with a focus on food and fashion) from visual marketing to visual merchandising at the point of sale (POS) - including artistic and commercial examples on the visual connection of food and fashion.

2. A student project where these observations have been transferred to the concept of cross merchandising food and fashion. Twelve concepts on integrating food into a fashion brand's marketing campaign were developed and put into effect, aiming to enrich the fashion brand's promoted lifestyle.

In this study the visual parameters of branding (visual marketing, retail design and visual merchandising) have been taken into consideration in order to clarify lifestyle identification and develop an understanding of connecting food and fashion at the POS.

2. Branding

2.1. Brand Architecture

Due to the above-mentioned dynamic customer and merchant relations, successful companies both from the fashion and food sector are investing into new technologies, new information systems and the development of innovative products aiming to respond to sustainability and ecology as one of the current mega trends. In order to represent a long-term competitive advantage, companies need to control the marketing process by establishing and communicating new and innovative products under a strong brand image. The brand image needs to correspond in the most accurate way with the selected target segment [2]. Consequently, brand architecture becomes increasingly important and complex.

The brand image creates an ideal (lifestyle idea) of a product summarising brand values and brand promise. In visual marketing it is essential that brands build up a consistent visual language in order to communicate their promoted lifestyle as clearly as possible to their customers, starting with logo design.

Migros, an international multibrand supermarket, established four sub brands structuring its goods according to their customer targets, whose lifestyle is mainly categorised by income (M-Budget, M-Classic and Migros Sélection). Migros Bio as the most recent sub brand addresses specifically the lifestyle of 'health and sustainability' (Figure 2). Migros will also be referred to in other branding aspects during this study.



Figure 2. Sub brands of Migros.

If the combination of visual communication tools (graphic design and imagery) and visual media (print, web and display) is understood by the target customer, he/she commits to the promoted lifestyle (lifestyle identification) and buys the promoted products on a regular basis.

In other words, in visual marketing customer identification based on visually communicated brand values is the key to create a structure for customer loyalty, which is the main aim of a brand image. Figure 3 shows the content of brand architecture for fashion and lifestyle food where visual marketing, retail design and visual merchandising are structured. As shown in the diagram, brand architecture is the "structuring link" between the demands of customer and merchant providing the expected lifestyle.



Figure 3. Brand architecture (Fröhlich, 2008).

2.2. Lifestyle Identification

According to Maslow's motivation theory (1954), physical and psychological needs form a pyramid, called the "hierarchy of needs" (Figure 4). Considering all needs are fulfilled, self actualisation comes into question, which is placed at the top of the pyramid. As mentioned by Maslow, it refers to:

"...people's desire for self-fulfilment or to become everything that one is capable of becoming, which varies from person to person" [3].

Nutrition and clothing as basic needs are placed at the bottom of the pyramid. Over the centuries the basic need to secure the body from environmental influences with clothing, has moved up the pyramid to communicate social status - fulfilling the need of social esteem. Within this context clothing became fashion. In today's society according to the trend of individualisation, fashion addresses the need of self actualisation on top of the pyramid. Similarly, food as a basic physical demand nurturing the body, has moved up the pyramid as well. However not having a specific name, within this study having evaluated related literature it is referred to as fashionable food, lifestyle food or designed food.

With the current social and economic conditions and developments, the importance of the customers' need to commit to an individual lifestyle for self actualisation is becoming more important, and therefore creates increasing consumer demands leading to the above-mentioned individualisation and customisation trends in the food and fashion sector.



Figure 4. Maslow's hierarchy of needs (1954).

Parallel to the fashion sector Grey, Bell and Ponsonby (2003) stated that food brands need to address not only the customer's physical need to eat but also the value that customers derive from associated services and consumption experiences. Food should be presented in a designed environment that communicates the food brands lifestyle idea. Their key message implies that greater effort must be made to help customers and consumers to "spice up" their lives [4].

Bayley (1999) implies that since the post-war consumer boom, food has become part of and subject to "lifestyle fashions". He claimed that in order to understand food and fashion, it is necessary to appreciate that cooking and design have a lot in common. He connects the idea to fashion by stating that "food and interior design are both expressions of taste... and of fashion" [5]. Gamman (2000) raises the issue of phenomenon "mass-produced designer food" and states that in addition to the idea of mass produced designer food, fashion is becoming more significant in today's food market. He uses the term "fashionable food" and describes it as:

"...Fashionable food, by design, invites you to look, but not to touch, or at least to consider photographing the plate before chewing. Its production is all about visual, rather than other sensations" [6].

To show the associations between clothing choices, personality, self concept and personal values, a survey by Thompson and Chen (1998) is an example. They built up the survey by having interviews with 30 female candidates. According to the results, the hedonic values of "enjoyment and happiness" and "quality of life" were found to be the terminal values most sought by consumers in association with store image. These were linked through the consequence "nice feeling" to the tangible attributes of "price", "quality" and "reputation". Additionally, in this study, it was claimed that apparel, accessories and fashion retailing are leaving the food and grocery façade behind [7].

Based on the fact that self actualisation is a non-essential need as opposed to essential physical needs, fashion and lifestyle have to be communicated as essential. Today's marketing strategies are designed in such a way that the targeted customers are given the impression that they cannot live without committing to a certain lifestyle - buying the related products. In this context visual marketing represents an important part within concept branding and marketing strategies.

2.3. Visual Marketing

Within the connection of food and fashion identifying a lifestyle, visual language plays a significant role considering that people keep in mind 70% of what they see, and only 30% of what they hear or read. Therefore, clear visual representation of the brand image is an important tool in visual marketing [8].

Therefore visual marketing in fashion retail stresses emotional lifestyle aspects of fashion and fashion related goods rather than their qualities and functions.

Today these visual marketing tendencies can be observed in food retail as well. The "fashionable food trend", in this case, integrates visually captured lifestyle aspects (on all levels of visual marketing media) into the food sector. Presenting food in a "fashionable way" creates a more "individual" desirable shopping experience - even for alternative price sections. Food stores tend to provide a "lifestyle environment" based on the demands of their target groups and product positioning in the market. Food catalogues look like fashion catalogues. Some magazines publish food catalogues as supplements and food magazines appear as fashion magazines. Fashionable food is a new concept integrating visual lifestyle design into the marketing strategies of the food sector. To underline this statement, the following sections show conceptual examples of food/fashion combinations in art, design and visual marketing.

2.3.1. Food and Fashion in Art and Design

The combination of food and fashion has naturally affected visual marketing. There are countless artistic projects from all over the world where food and fashion have been combined either for aesthetic and/or conceptual purposes. Some of these projects refer to Giuseppe Arcimboldo illustrating human (renaissance) characters with foods (Figure 5) [9]. Brooklyn based artist Pinar Yolacan is known for photographing older women in attire made of meat (Figure 6) [10].

"I make the clothes the morning of the shoot, so the meat doesn't rot. (...) It's quite domestic, really - I have to buy meat, clean up, sew. For this series, I got the fabrics in local markets, and the meat, too. I try to accentuate each woman's skin tone and expression with the clothes; I take Polaroids of them when I first meet them, then I work from those".

Japanese artist Takaya Hanayuishi created artful arrangements using raw vegetables (2004) as shown in Figure 7 bringing nature closer to people's consciousness [11].



Figure 5, 6, 7. (left to right) Vortumnus (Vertumno), Painting of Arcimboldo illustrating human (renaissance) characters with foods; works of Pınar Yolacan with older women (Perishables); works of Takaya Hanayuishi (Raw food headpieces).

Based on the relation between food and design culture, a practice-based research was done by Kipöz (2006) to explore fashion design experience. For this research, a group of fashion design students were asked to use their five senses to create their individual textures, forms, colours and compositions based on their personal feelings and afterwards interpret this into fashion design experience [12].

Such examples named fashionable food or similar titles can be extended. However, in this study, a commercial approach for food and fashion has been focussed on.

2.3.2. Examples of Food and Fashion in Visual Marketing Campaigns

The following examples give a general overview of how food has been integrated in a marketing campaign. Graphic design and imagery show how different target customers are being addressed.

In Figure 4, a poster from a marketing campaign of IPEKYOL is given. IPEKYOL, a Turkish women's fashion brand, uses freshly sliced fruits as a decorative fashion photography background to promote summer accessories 2012 (Figure 8) [13]. T-BOX, a Turkish brand for young fashion, prepared a similar visual marketing campaign to promote their fall/winter

collection 2011 with the integration of food. A screenshot from the home page of T-BOX is given in Figure 9, where multistacked foods in supermarket shelves are used as decorative fashion photography background [14].



Figure 8. Ipekyol 2012 Spring-Summer catalogues.



Figure 9. Screenshot from T-BOX Campaign, Fall/Winter collection 2011 (www.t-box.com.tr).

2.3.3. Examples of Food and Fashion in Multibrand Stores

Next to these monobrand examples, the visual marketing strategies of Migros, an international multibrand supermarket combining the idea of fast food / fast fashion, Globus (Switzerland), Le BonMarché (Paris, France) and KaDeWe (Berlin, Germany), all together multibrand premium fashion stores with an integrated groceries department, have been observed. Globus' apple juice campaign resembles a fashion photo shoot, focussing on showing a lifestyle rather than showing the product (Figure 10) [15].



Figure 10. Screenshots (images) from Globus homepage (www.globus.de).

Le BonMarché created La Grande Épicerie as a sub-brand, providing ambience in print, web and display for "fashionable" food. For Easter 2012 La Grande Épicerie presents a fashionable chocolate collection being photographed as fashion models in a studio fashion shooting (Figure 11) [16].



Figure 11. Screenshot from Le BonMarché homepage (www.lagrandeepicerie.fr).

Generally speaking KaDeWe, Globus and La Grande Épicerie are visually reflecting the same exclusive brand image onto their food products that they have established for their fashion products. Graphic design and imagery have been carefully selected in order to provide a visually exclusive graphic framework. A screenshot from the home page of KadeWe is shown in Figure 12 [15][16][17].



Figure 12. Screenshot from KaDeWe homepage (www.kadewe.de).

The following chapter summarises shortly more detailed examples of how the visual brand image can be transferred from 2D graphic design into 3D retail design in order to extend the visual brand identity to the POS.

2.4. Retail Design

Retail store design is the visual framework in which product display/visual merchandising are seen as the final, but most important touch. Since retail design mainly refers to architecture only the general outlines affecting visual merchandising are given in this chapter.

Vazquez and Bruce (2002) named the three main areas of design management in food retail as packaging, store and corporate design. Even if each has its own impact, they need to be linked to present a coordinated view to the customer. In their study, the design management approach of four food retailers in the UK was discussed. The results underlined the importance of delivering a dynamically evolving cohesive brand image [18]. In a statistical research study by Oppewal and Timmermans (1997), 183 retailers including both food and clothing stores were observed in order to understand the store image. Both showed evidence of decreased importance for

- accessibility,
- attractiveness of the immediate store environment,
- mailings and advertisements, and increased importance for store furnishings,
- providing a modern assortment [19].

In this context retail design and visual merchandising in Migros (a hypermarket) and Globus (a premium department store) were also evaluated as two different conceptual platforms to visually represent different lifestyles, including groceries and fashion apparel. In both cases a consistent visual frame, starting with retail design, is taken into consideration to reflect the promoted lifestyle.

As an example of two opposite retail design concepts, the fruit display in Migros sets functional aspects into focus, whereas Globus stresses emotional aspects. Figure 13 shows example photos from Migros and Globus.



Figure 13. Photos from the fruit sections of Migros (Izmir, Turkey) and Globus (Zurich, Switzerland) respectively. Photo shooting - December 2011.

Based on the brand identity, similar arrangement has been observed for the apparel departments in Migros and Globus. The lingerie sections are shown as examples in Figure 14.



Figure 14. Photos from the lingerie sections of Migros and Globus (Zurich, Switzerland) respectively. Photo shooting - December 2011.

As a summary it can be stated that the true value of visual merchandising can only be experienced if all optical information at the POS is well balanced - starting with retail design. Only a clear visual structure allows the customer to focus on the merchandise and its presentation. This can be achieved if the retail design parameters in terms of interior architecture, fixture and light design are carefully chosen according to the target group's lifestyle. Signage, way finding and imagery as part of seasonal visual marketing complete the basic scenery at the POS. Within this visual frame, the merchandise, according to the brand's visual merchandising guidelines, is being placed to complete the picture. Figure 15 shows parameters of visual balance.



Figure 15. Parameters of visual balance.

2.5. Visual Merchandising

Lea-Greenwood (2009) defined visual merchandising as the physical representation and communication clue of the brand or retailer, through creative grouping and presentation of merchandise in windows and inside the store [8]. Window display and instore visual merchandising are important parameters to visually sharpen the product contour under the brand image both in the sector of food and fashion manifesting the promoted lifestyle at the POS.

Visual merchandising works as a 'silent seller', triggering sales and creating customer loyalty by visual conviction to commit to the promoted lifestyle and purchase the product [20].

Instore visual merchandising is based on fixture definition, fixture-layout and how to arrange the merchandise according to the brand's CI manifested in the brand's visual merchandising guidelines.

Fashion window display is based on reflecting a particular seasonal lifestyle (mostly extending a marketing campaign) not showing the whole collection, but selected key items representing the marketing message in terms of fashion and lifestyle.

Visual merchandising uses the classic design principles (unity, harmony, repetition, balance, rhythm, contrast, emphasis, surprise) applying them to the presentation of merchandise in order to extend the desired lifestyle environment from retail design to product placement. Additional design elements such as colour, texture, proportion, direction, size, shape, line and sequence are supporting the visual structuring of merchandise before arranging it according to the classic design principles [20].

Extending the previous example of two opposite retail design concepts (Migros and Globus) pictures in Figure 16 show the continuation from retail design to visual merchandising under functional and emotional aspects. Food presentation aids, light adjustments, signage, product amount and placement according to the basic design principles are placed on emotional (Globus) or functional (Migros) display - extending the overall store ambience promoting the targeted lifestyle. It can be claimed that in all visual merchandising aspects, food in 'Globus Premium Department Store' is treated and presented as fashion.





Although food and fashion require different handling when visually presented, there are general parameters that have been taken from commercial visual marketing and turned into general display guidelines when addressing a specific lifestyle. Figure 17 illustrates the general display categories.





An interesting extension of visual merchandising is the concept of cross-merchandising, illustrating the practice of displaying products from different categories together in order to generate additional revenue; aiming to generate add-on sales and improving the overall customer experience. The final part of the study has been structured with a practice-based approach with students.

3. Cross Merchandising Student Project

The "CROSS MERCHANDISING of FOOD and FASHION" project was carried out with 12 students from the fashion business section of the department of fashion design.³ The conceptual outlines of the project were defined as to link fashion and food into a marketing campaign. In this context the students crossed a fashion retail brand with mediterranean foods or food related products in order to promote a 'little black dress'.

The conceptual framework consisted of:

- integrating food into a fashion brand's marketing campaign,
- summarising both under the fashion brand's promoted lifestyle,
- using tools and media of visual communication within the fashion brand 's visual CI

The parameters of visual brand architecture were

- identifying the target group defining the correct visual language according to the brand's visual CI,
- defining retail design and visual merchandising at the POS.

In order to develop the campaign, the students were asked to choose a brand and identify the brand's corporate identity. The key message and key visuals were developed according to each brand's corporate identity with the trend of *Mediterranean Foods* for Summer 2012. The contents and structure of the visual marketing campaign is shown in Figure 18.

STRUCTURE OF VISUAL MARKETING CAMPAIGN



Figure 18. Structuring of the visual marketing campaign for student project.

³ Participants were 4th year fashion business students of the department of fashion design, faculty of fine arts and design at Izmir university of economics.

The students were asked to choose a fashion brand from a range of alternative lifestyles.

Having identified their brand's CI, the students were free to create their own connection with mediterranean food. In some cases, it turned out to be a food related/inspired product, such as soap, perfume or hand cream.

Integrating their chosen mediterranean food products into their promotions, the students had to refer to their researched brand identity. The target customer and the customer's lifestyle had to match the chosen food product as well as the little black dress campaign. This helped to reflect the importance of the marketing campaign to sell products from different sectors enriching the promoted lifestyle.

Explicitly, the unique approach in this project was to design the marketing campaign for promoting the same merchandise to alternative target groups with different lifestyles in a logically structured way. The chosen brands were covering a target customer range including trend, modern and classic from casual to business lifestyles.

Considering fashion education at undergraduate or graduate level, branding and visual merchandising are important parts of the fashion design curriculum and strongly bonded with the fashion design related branch of fashion business. Therefore, investigating a fashion brand's identity with cross-structured brands and products helped to strengthen the understanding of visual merchandising in retail business.

In addition, the project "Cross Merchandising of Food and Fashion" involved documenting the students' process, ideas and narratives. The final results are included in the exhibition as a commercial window⁴ display in the university. This also provided students with the experience of creating a window display.

The students feedback on this study is given below;

Opportunities:

- Developing skills on analytical thinking by integrating different types of merchandise in the same campaign.
- Learning to think from a brand's view of point, which is a necessity in professional life by investigating the target customer and the brand's CI.
- Understanding the differentiation in alternative campaigns under the main identity of the brand. (Each campaign has to be new and unique, still following and sometimes extending the brand values).

⁴ The window displays at the entrance of Izmir University of Economics ' Faculty of Fine Arts and Design building are used for exhibition (April-May 2012).

Challenges:

- Developing the campaign being limited to the black dress as the key item and mediterranean food as the key visual
- Analysing a brand in detail including all aspects of brand architecture
- Promoting black as a spring summer colour

Selected campaigns are given in the Table 1 below;

Table 1.

Students	Campaign Titles and Key Visual	Company		
Ceren Akça	'Black and Sweet Twist' (Black Honey)	TWIST		
Nur Candan Güneş	'Nuts For Black'(Peanuts)	GAP		
Yasemin Ay	'Akdeniz Gücü - Mediterranian Power' (Pomegranate)	KOTON		
Simge Demirden	'Un viage da sonjo in Italy' (Black Grapes, Wine)	TOMMY HILFIGER		
Solmaz Ağartioglu	'Black Kiss' (Black Grape, Cosmetics)	STRADIVARIUS		
Arzu Cansu Attal	'Taze Siyah Geldi - Black has come' (Fish & Rakı)	MAVI JEANS		
Mebn Başaran	'BlackReFresh' (Lime, Perfume)	LACOSTE		
Emine Çakır	'Black Freshness' (Blackberry, Cosmetics)	IPEKYOL		
Tolgahan Korkmaz	'Mediterranean Beauty' (Black Cummin, Soap)	BANANA REPUBLIK		
Leyla Karla Güngör	'The Blackgrape Collection' (Black Grapes, Wine)	STEFANEL		
Kerem Dönmez	'Naturally Hot' (Red Chilli Pepper)	LEVI's		

4. Conclusion

Visual communication of lifestyle brand values expanding to all retail sectors is a relatively new field and therefore little research exists. Brand architecture and its visual implementation in Turkey and other developing countries is yet to be explored. Therefore it has been an interesting approach to analyse it from the wide aspect of fashion and food cross-merchandising applied in the students' work.

In today's competitive market, companies have to continuously prove themselves by providing supplies of not only innovative products but also visual lifestyle communication in order to establish POS differentiation.

With the touch of visual design, clothing as an essential need becomes fashion fulfilling the non-essential need of self esteem/ self actualisation. Food following the same schematics becomes fashionable food, where this study states the connection of "food going fashion".

As two current trends, customisation and sustainability are structuring the marketing environment. The concept of "fashionable food" is a link or combination of these two trends on the same platform.

The practical approach in this study helped to set commercial examples of food and fashion cross merchandising as well as evaluating the position of branding in fashion design education. Considering all students' observations and feedback, it has been concluded that the project managed to successfully emphasise the importance of brand identity integrating the related visual communication tools and media. Therefore, it has been stated that brand architecture and its visual representation is an important part of the fashion design curriculum, especially for fashion business related directions. Since retailing and visual merchandising provide job opportunities in all fashion related fields, such projects prepare students for professional life by developing an understanding of brand architecture and extend their creative abilities on branding using their skills in implementing visual design.

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The Design and Characteristics of Promotional Rakı Glasses

Pınar Cartier¹, Dilek Akbulut²

Following the abolition of production monopoly and privatization, Turkish raki market went through a change with the launch of new brands. In such a competitive environment, the manufacturers who fight for the largest share, not only competed on the market shelves but also on the restaurants by providing promotional emblem printed tabletop accessories. In this research we aimed to examine the use of these promotional accessories, in particular raki glasses provided by various raki companies to restaurants. These promotional products, as well as the restaurants serving raki appear as a mediator between the manufacturers and the consumers of the drink. In return for providing these items, the manufacturers expect their brands to be highlighted with respect to other raki brands in the restaurant. However, the restaurant's attitude for the use and choice of these promotional items are generally affected by the characteristics, price categories and the customer profiles of it. Within the framework of the study, interviews were made with the restaurants on the mentioned promotional raki glasses in order to put forward the expectations and attitudes in the choice and use of them.

Keywords: raki, restaurant, promotional product, user, manufacturer.

1. Introduction

Turkish raki appears as the traditional alcoholic drink which reached its characteristics with the taste of different Ottoman resident communities. The drink which was also known as *mey*, *sahba*, and *bade* was called as "*çarmakçur*" by the Armenians, "*düziko*" by the Greeks, and "*raki*" by the Jews (Refik, 1998). Raki is served in a cylindrical shaped glass, usually diluted with water or dry. However, the traditional raki glass, compared with the wine glass, is a thin long body rising on a short stem. The conventional 18 cl volume cylindrical raki glass had been used for serving lemonade in the past (Raki Encyclopedia, 2010).

Raki is generally consumed at a temperature of 8-10° with the addition of water or mineral water. In order to provide its cold consumption, the drink is served in chilled glass or ice cold water added. Ice production and storage conditions facilitated with the prevalence of refrigerators enabled cold presentation of raki in large volumes of glasses. The long cylindrical glass is also preferred to watch the drink's becoming white while meeting with water. However, since added water impairs the taste by crystallizing the aromatic substances, new products that keep the glass cold are launched to the market.

With the abolition of the monopoly for the production of raki in 2004 along with privatization, the competition in the market has

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been intensified. This competition resulted in diversification of raki sorts and brands, together with the packages, and has led to the proliferation of promotional activities. Beginning from this date, new raki sorts such as "organic raki" and new brands were launched to the market. In addition to new brands, old brands such as "Klüp Raki" whose production started in 1932 and was recessed were added to the product range. Besides product diversification, apart from the settled sizes of small and big bottles, today raki containers range from 1 liter to 5 cl. In order to encourage the consumption of the drink, producers organize campaigns and offer objects associated with raki such as ice cap, glasses, or carafe as well as foods like almonds and nuts.

In the Turkish raki market the competition among the brands willing to get a big share runs on supermarket shelves on the one hand, and restaurants on the other. In such a situation, some of the brands decide to go through an agreement with the restaurants in providing promotional table top objects such as glasses, ice cups, napkin holders, salt and pepper shakers. In these taverns and restaurants, raki and water glass purchase expenditures are almost gone to rack. In exchange of these agreements, the companies expect their brands to be highlighted by even removing the other raki brands from the menu. Although some of the restaurants meet this expectation, most commit to fulfill clients' request first. Promotion preferences are also affected by price categories of restaurants.

In this study, the use of promotional raki glasses provided by raki manufacturers are examined within the framework of the commercial space of the restaurants. The glasses, whose stemmed body had been transformed into cylindrical form in time, became a promotional product with the abolition of the production monopoly and the increase in the number of manufacturers and have gained formal diversity. As a result, these table top objects have become a part of the corporate identity of the brands. The visual identities and characteristics of the restaurants such as price categories and customer profile, affect the selection of promotional accessories and raki glasses. The use of these emblem and logo printed products are shaped with the choice and expectations of both customers and managers of these restaurants. The analyses derived from the interviews conducted with the managers are expected to provide resource for the design of these products.

2. Raki, the Traditional Alcoholic Drink

The common "lion's milk" idiom of raki has been used as a long established term for alcoholic drinks in general. In 17th century, raki and wine are known to be the most popular spirits in Istanbul. Among sorts of raki known in 19th century are "*mastika*" which is produced with gum instead of aniseed, "*kayıkdüzü*" which is consumed on Marmara port sides, "*namyasdüzü*" and "*hamursuz rakısı*" which are brought from

Thessaloniki. "Omurca" and "Mihyoti" are known to be the only raki brands sold in sealed bottles at the beginning of 20th century (Akçura, 2006). After the foundation of the republic, the increase in production resulted in emergence of 48 manufacturers and more than 100 sorts of raki in 1938 (http://www.fasil.com.tr). The new brands such as Bilecik, Olgun, Lambiko, Bomonti, Çavuş, Ala, Alem, Üzüm Kızı, Ruh, Jale were stopped in 1944 with the monopolization of raki production (Akçura, 2006).

Current characteristics of Turkish raki vary from similar alcoholic beverages. The distinct characteristics of raki are defined in the law which came into force in 2001 whereas the chemical properties and other production details are defined in the secondary legislation.

Manufacturer	Brand	Sort		
Mey	Yeni Rakı	Yeni Rakı		
	6845-0725-0553280h	Yeni Rakı Yeni Seri		
		Yeni Rakı Ala		
		Yeni Rakı Beykoz		
	Tekirdağ	Tekirdağ		
		Tekirdağ Trakya Serisi		
		Tekirdağ Altın Seri		
	Mest Sultanive			
	Klüp Rakı			
	Altınbaş			
	İzmir	Herdem İzmir Rakısı		
		Herdem İzmir Yas Üzüm Rakısı		
		Herdem İzmir Sakızlı		
	and the second	Birader		
	Birader	Birader Vas üzüm		
	Vekta	Bruder rug uzun		
Elda	Efe	Ffe		
	Lite	Efe Yas Üzüm		
		Efe Organik		
		Kara Efe		
		Efe 3 Distile		
	Sarı Zeyhek			
	Cilingir Xtra			
Sarper	Bevlerbevi	Beylerbeyi		
		Beylerbeyi Yas Üzüm		
Tariş-Tat	Mercan			
	Fasıl	Fasil		
	1910/01	Fasıl Yaş Üzüm		
Burgaz	Burgaz	Burgaz		
		Burgaz Yaş Üzüm		
	Ata			
	Rakı Turka			
Vispa	Anadolu	Anadolu		
	1993 - 1996 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 -	Anadolu Yaş Üzüm		
	Rakı 2000			
	Sohbet Rakı	1.00		
Antalya Alkollü İçecekler	Topkapı	Topkapi Raki		
		Topkapı Mir Rakı		
		Topkapı Yas Üzüm Rakısı		
		Topkapi Muhabbetin Sirn		
	Abbas	Abbas		
	Abbas	Abbas		
		Abbas Yas Uzüm		

 Table 1. Raki manufacturers, brands, sorts.

However, the distinct characteristics of raki is due to the culture and drinking rituals long established around it.

The endurance of the production monopoly in 2004 enabled private manufacturers to launch new brands. The recent manufacturers not only introduced new sorts of raki in their product range, but also exhilarated the production of old brands such as Altınbaş or Klüp Raki (Table 1).

3. Promotion

3.1. Promotion as the Source of Consumption

Promotion makes consumers switch brands and purchase earlier or more (Sun, 2003). So promotion can be regarded as a tool of market growth. However, this growth will occur only if consumers can derive increased satisfaction or utility from increased consumption (Mason, 1990). In case of raki glasses, the promotion mainly targets two groups of raki consumers; the restaurants and the customers of the restaurants. While the manufacturers aim to reach raki consumers in restaurants, the restaurants generally aim to decrease their expenditure on tabletop accessories by such promotions.

Marketers use a variety of promotional tactics and product enhancements to differentiate their offerings and increase sales (Bowman 1990). While manufacturers usually initiate promotion to attract new users or brand switchers, retailers frequently offer promotions to increase their store sales. For product categories with versatile and substitutable consumption, promotion can encourage consumption in addition to brand switching and purchase displacement. Therefore, manufacturers should take into account the promotion effect on consumption when designing an optimal promotion strategy (Sun, 2003). In case of promotional glasses, the strategy seem to operate on both retail shops, attached to bottle packages (Figure 1), and restaurants.



Figure 1. Single raki bottle retail packs with promotional glasses (photo: Dilek Akbulut).

Marketers employ various means to enhance the attractiveness of their offerings and increase sales, such as adding unique product features and using sales promotions. However a new product feature or promotion may decrease a brand's overall choice probability when the segment of consumers who perceive it as providing little or no value is large compared to the segment that finds the feature attractive (Simonson et. al. 1994). On the other hand, promotional raki glasses can be regarded as a by-product rather then a feature added. Since this by-product is not an item produced by the same company, it accounts as a gift provided by the manufacturer. As a result, it avoids the negative psychological effects provided by the features added as promotion.

There are several psychological mechanisms that may account for a decrease in a product's choice probability following the addition of a new feature like the notion that consumer choice is based on reasons for and against alternatives, the idea that a brand's evaluation is based on the average value of its attributes, a salient unneeded feature is the focus of attention and thus decreases the weight of other attributes, or consumers' reactance to "manipulative" marketing gimmicks. The addition of an unneeded feature or promotion, without raising the price, may lead to inferences about the product's value and quality. Consumers might mistakenly believe that they are paying for the unneeded feature, and therefore conclude that the product does not offer them a good value. Consumers may also use the unneeded promotion or feature as a signal that the product is of low quality, or that the firm is in trouble if it resorts to such gimmicks. In some situations, consumer inferences associated with the addition of features may lead to unexpected results. In particular, the addition of a negligible negative feature or defect can sometimes increase a product's popularity (Simonson et. al. 1994). Since informal raki manufacturing and fake brands resulted in distrust and hesitation in consuming the drink, the promotional raki glasses operate as an indicator of the restaurant's contact with the manufacturers and serving the "true" brand.

3.2. Raki Glasses as Promotion



Figure 2. Promotional raki glasses offered by brands (photo: Dilek Akbulut).

Yeni Rakı emerges as the most conventional brand of raki. Through the years of monopolization, it appeared as one of the four brands and after privatization, it went through a change. In 2004 Mey organized a design competition and invited the 8-10 leading design offices to this competition. The designs were later presented to the focus groups and the selected design began to be manufactured by Şişecam after small modifications were done for the company's constraints. The new form of the bottle is inspired from the Turkish tea glass and the male body. One of the main differences from the former bottle is the application of the logo directly to the glass. At the very beginning, the winning design office presented glass and carafe designs to Mey, but these sideproducts were not taken into consideration. Later on, the glass began to be manufactured as a promotional item (interview with Mete Ahıska, 2012). Mainly, the glass is reduced in scale version of the bottle. The glass and the bottle are both manufactured by Şişecam and the bottom of the glass is thick like the bottle. There are three versions of Yeni Rakı glasses at the moment, Beykoz series for example is designed for high class restaurants, however it then decided to be launched on market shelves.

Tekirdağ Rakısı is a new brand with respect to Yeni Rakı. Similar to the design of Yeni Rakı glass, first the bottle was designed for Tekirdağ. This bottle is mainly designed to provide comfortable grasp. This ergonomic consideration was also reflected on glass design. The curves for grasping and handling the glass made it a popular promotional item in taverns.

The production of this traditional Kulüp Rakı brand discontinued for a period of time. The graphics of the brand designed by İhap Hulusi Görey is the characteristics of it. İhap Hulusi is known as one of the important figures in republican era. As a graphic designer, he served for the construction of the new republic, by not only providing propaganda but also education with his posters. In the illustration of Kulüp Rakı, he drew himself with the writer Fazil Ahmet Aytaç. Some regard this figure as Mustafa Kemal Atatürk. The bottle then went through a change. Unlike the former, Kulüp Rakı glass is not reduced in scale version of the bottle, but a traditional one.

The bottle form of the high category traditional raki brand Altınbaş is preserved except for the degraded color the stamp applied under Altınbaş logo. The original design belongs to Atıf Tuna (interview with Engin Hergül, 2012). Atıf Tuna is known to be the graphic designer without any formal education who designed the first cigarette brands and fair stands of Tekel as well. On the other hand, the promotional glasses of Altınbaş are classical straight cylindrical ones.

Efe, manufactured by Elda strives to take a large share in the market. The company does not hire design service, but have an in-house design department. The promotional glasses are provided to the restaurants free of charge with respect to a certain rate of Efe Rakı sales (e-mail contact with Egemen Demirtaş, 2012). In retail, the brand also provides other promotional items such as ehl-i keyf, of mezze plates. The glasses are manufactured by Artcraft and Paşabahçe.

Sarı Zeybek, another brand of Elda, provides the traditional embroidered glass cover together with the glass. Traditionally these covers were hand woven by women in order their husbands not to directly touch the glass when drinking out. Direct contact with the glass resulted in rapid warmth of the drink. At the same time, it served as a glove to protect the hand and the glass from dirt. This reminds of a feminine touch to the masculine drink.

4. The Study

4.1. Methodology

Raki glasses are items of material culture that provide information about ideas and values of their users. Material culture analysis uses the tools of ethnographic research like semi-structured interviews, observations and documentation (Miller, 1997). Semi structured interviews and friendly talks which can give information about the ideas of these people, but the researcher should check the information by observing the objects themselves.

The research was carried out with 6 restaurants in Ankara and İstanbul serving different kinds of food and raki. The restaurants were chosen with snowball sampling technique. Snowball sampling is used which is a type of non-probability sampling technique. Non-probability sampling focuses on sampling techniques that are based on the judgment of the researcher. Snowball sampling is particularly useful when the population you are interested in is hidden and/or hard-to-reach (http://dissertation.laerd.com/articles/snowball-sampling-anoverview.php). The chosen restaurants belonged to different price categories. These criteria helped to investigate if the customer profile had an effect on the attitude of the restaurant against the promotional raki glasses.

Restaurants	Kind of Food Served	Category	Brands of Kaki Served	Contracted Brands	Raki Glasses
Tavukcu (Ankara, Kazilay)	Cold and hot mezzes, chicken, meat and fish	TL	Mey Group Elda Group	Mey Group	M
Göksu (Ankara, Kazılay)	International and Turkish food	nn			
Ruhi Bey (Ankara, GOP)	Cold and hot mezzes, chicken, meat and fish	ππ	Mey Group Elda Group	Mey Group	
Sunset (Istanbul, Ulus)	International and Turkish food	πππ			a series
Hasbi (Istanbul, Beşiktaş Bazaar)	Cold and hot mezzes, chicken, meat and fish	π	Yeni Rakı	Mey Group	198 (198 (
Ogün Restoran (Istanbul, Yeniköy)	Cold and hot mezzes, chicken, meat and fish	πππ	Mey Group Elda Group	Меу Group	THE R

Table 2. Restaurants, food served, brands, raki glasses.

Within the framework of study, semi structured interviews were made with the restaurants presented in Table 2. According

to Denscombe (2007), with the semi-structured interview the interviewer is prepared to be flexible in terms of the other in which the topics are considered and, perhaps more significantly the interviewer to develope ideas and speak more widely on the issues raised by the researcher. Since the answers are openended and there is more emphasis on the participant elaborating points of interest, semi structured interview is found to be appropriate for the research.

4.2. Analysis

Among the 6 restaurants interviewed, 4 of them appeared to use promotional raki glasses. The exceptions, Göksu Restaurant in Ankara and Sunset Restaurant in İstanbul preferred not to use promotional items. Through the interviews, it is concluded that the decision about the use of these promotional items is made with respect to two effects; the customers' attitude and expectations, and the restaurant's financial resources and agreements.

4.2.1. Customer Expectations and Preferences

In all of the restaurants interviewed, Mey group appeared as the company providing promotional glasses. In the restaurants, the promotional glasses were either of Yeni Rakı or Tekirdağ. Although Yeni Rakı glasses went through a change in time, they appear as the most common example. On the other hand, Tekirdağ glass, whose distribution discontinued, was mentioned to be preferred most for its shape providing an ergonomic grip (Ruhi Bey Restaurant interview, 2012).

Hasbi Restaurant is a tavern in Istanbul Beşiktaş Bazaar where different kinds of raki glasses are used. Although these glasses had forms, they were promotion products of the same company belonging to different years. According to the agreement made, the restaurant serves raki brands belonging to the same company.

Participant of Hasbi Restaurant mentioned the difference between the expectations of the use of raki glasses of their customers from different age groups. These differences emerged between the customers older than age of 50 and the ones under 40. Elder customers are said to prefer thinner, straight cylindirical glasses which are not avaiable as promotion products at the present time. The participant added that younger customers don't mention any distinction about their raki glass choice. The bottom of new promotional glass of Yeni Rakı is thinner than the old ones and they contain more drink but looks like containing same amount of raki.

According to the owner of Ogün Restaurant the brand of Raki is very important for Turkish people. He claims that people always have a very strong idea about their preference of brand of raki. When a restaurant serves only one kind of raki brand, it would be a wrong limitation for the customers who come to enjoy and spend money for it. At this point he puts himself instead of his customers, and he remembers the feelings when he meets such a limitation in another restaurant.

"The brand of raki is important, according to Turkish people, as they understand it is important. One of them says 'I would like Yeni Raki, and the other wants Efe Raki'... you go out somewhere to enjoy, spent your money and there are limitations; the restaurant serves only one brand of raki. These are not nice and according to me it doesn't make sense." (Ogün Restaurant interview, 2011)



Figure 3. Promotional Tekirdağ glasses in Ogün Restaurant (photo: Pınar Cartier).

During the interview the participant gave information about the promotional products of Mey Group with which they have had an agreement. The ease in holding two glasses together in one hand was for him the distinction of Tekirdağ raki glasses (Figure 3). He added that the thickness of the glass is important for raki consumers Participant of Ogün restaurant told about the changes in shapes of these objects over time that it had begun with the privatization of the companies. In the past they used straight cylindirical, logo-free, more refined raki glasses.

"The design of the glass is for the use of drinking in a standing position. I don't know did you ever tried to hold two of them together with your one hand, it is very easy to hold, this is the main design point. But this thickness of the glass is important for the drinker, it is important. We are using these for four years now the change begins with the privatization of the companies, before we were using glasses without logo and emblem" (Ogün Restaurant interview, 2011).

The participant added that they sometimes meet with customers who don't like the shape of the new glasses; they mostly prefer the old 'classical ones' by which he means the standart common raki glasses. When it is asked he told that the logo, emblem and decoration of the glasses don't bother their customers but also they don't have any positive effect on brand preferences of these people. Customers most of the time see the glasses after they order their raki.

"I don't think so, I don't think so, is there anyone who will drink Tekirdağ as it is written here. Generally they see it after they order their drink" (Ogün Restaurant interview, 2011).

The participant of Tavukçu Restaurant in Ankara mentioned totally a different attitude in the customers' preference of promotional raki glasses. Within the restaurant, the 'classical' raki glasses are randomly used together with the promotional items. In the restaurant, some of the customers were eager to bring the mentioned promotional glasses with them as a souvenir, either by asking or not.



Figure 4, 5. Tekirdağ promotional glasses for Set Restaurant, İstanbul (photo: Pınar Cartier).

A special example of promotional Tekirdağ glasses was also encountered in Set Balık in İstanbul. Both the emblem of the raki brand and the emblem of the restaurant were printed on the opposite sides of Tekirdağ glass (Figure 4, 5). During the interview, the restaurant participant mentioned that Mey provides these special glasses on the restaurant's demand.

4.2.2. The Restaurant's Price Category and Other Criteria

As the prices of the restaurants become higher promotional products may have negative effects, therefore this kind of restaurants appeared not to prefer promotional products. They also have a resistance to serve only one kind of brand to their customers as they see it as a limitation. These restaurants seem to avoid using the items reflecting the brand's identity in order not to damage their self concept. For example, Sunset Restaurant is placed as one of the highest in price categories in many sources. The participant of the restaurant describes their customers from higher income group from all over the world adding that they never prefer to use promotional products. He claims that the ideas of their customers like 'they prefer the cheaper' will harm the brand image 'Sunset Restaurant'. On the other hand, Ogün Restaurant is a tavern in high price category which describes its customers as 'A Plus people from Istanbul'. Although they have an agreement with a company which provides various discounts and promotional products, they keep on serving all kind of raki. The participant thinks that it would be a restriction and will disturb himself and also his customers. He added that this kind of limitations which were applied in past are prohibited.

"We have an agreement with Mey raki, we use their promotional products. We make arrangements with specific quotas and we take certain discount rates. And there are some restrictions like not selling other brands, but these kinds of restrictions are forbidden. All right we will mostly sell this brand but I have to serve every brand our customers prefer. For example you go out somewhere, want some wine and they say 'we don't serve that brand'. It annoys me a lot" (Ogün Restaurant interview, 2011).

The manufacturer's access to restaurants appears as a crucial factor in the use of promotional glasses. In Ruhi Bey Restaurant, the reason of using Yeni Rakı glasses is Mey Group's being the only company providing such glasses for free. Besides, using these promotional items serves as a token of serving the genuine brand (Tavukçu Restaurant interview, 2012).

5. Conclusion

The promotional glasses appear generally as the "reduced in scale" versions of raki bottles. But the reduced in scale forms also provide easy, entertaining, ergonomic grips. The most popular promotional glasses of Yeni Rakı and Tekirdağ Rakısı are examples to this approach. However, this attitude can change in traditional brands such as Kulüp Rakı by offerring the traditional glass as promotion. Kulüp Rakı promotional glasses, which are only launched to retail shops, are the traditional tulip shaped small ones. On the other hand, promotional products are not limited to glasses; Elda group offers ehl-i keyf or nut plates as well as the lace glass covers. The recent promotion by Elda tries to remind people about this traditional item. These glass covers serves as a by-product of the by-product, namely glass; and applies a feminine touch to the masculine drink.

The impact of the freezer technology seems to result in considerable change in raki tradition. In the past, in order to cold consume the drink, the glasses were smaller and no water or ice was added to the drink. The ease in the production of ice and cold water resulted with the enlargement of glass sizes. This also made possible to observe the whitening of the drink when water added.

Generally there appeared two manufacturers, Mey and Elda, providing promotional glasses to the restaurants. Mey, which takes the largest share, does not employ a design team within the company, but hire it. At the beginning the company organized a competition and invited the leading design offices for the corporate image of Yeni Rakı. Now it seems to continue taking design support for other brands from the designers of Yeni Rakı. On the contrary, Elda employs a design department within the company.

The use of promotional raki glasses in restaurants seems to depend on the expectations of customers. The customer profile, like the age, or the income group may affect the restaurant's attitude against promotional items. In some situations restaurants with high income customer profile avoid using promotional raki glasses and accessories in order to refrain possible negative consequences on customers. Such a situation is observed more frequently in restaurants except taverns. Owners of taverns in higher price categories use promotional products without hesitation, the only difference from lower price category ones is the participants refusal to offer a single brand due to the preference to their customers.

Research participants emphasized that the characteristics like the thickness of the base, the material or the shape of raki glasses are important for their customers. The idea of 'classical' raki glasses with standard form and features were formed and settled in participants' mind.

The research designated that different age groups sought different characteristics in raki glasses. While elder customers prefer classical or old style glasses, the younger do not care much about the form of them. However the ergonomic considerations of Tekirdağ glasses made it popular among customers. In general, the use of emblem and logo, the form, material of glasses changed in time together with the preferences of the customers. In this case, it has become necessary to reveal indepth investigations.

Restaurants use both non-promotional and promotional glasses provided by the sole company. Mey group, which appeared to provide the mentioned glasses to the restaurants appeared to have the widest distribution network, and as a result Yeni Rakı glasses were commonly used in most of the restaurants. The recent increase in production of informal fake raki production also resulted in the use of promotional glasses as an indicator of the restaurant's contact with the genuine brand. These products provide the message that the restaurant have an agreement with real companies and are serving real raki.

The mentioned glasses attracted the customers so much that they wanted to bring them as a souvenir. However, promotional items occasionaly appear in retail market. Moreover, the kind of glasses offered with retail raki bottles is varied.
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Designing for Food Industry

Session 3 Chair: Prof. Dr. Mahir Turhan

A Novel Production Process in Chips Making

Z. Özge Erdohan, Mahir Turhan¹

Snack foods generally are defined as items eaten between meals for pleasure and during relaxation. Because of the growing urban population, increase in number of nuclear families and working women, and higher disposable incomes, snack foods have increasing popularity. As new knowledge in nutrition science, regulatory mandate, and awarness of impact on public health come out, companies compete to introduce snacks with refined attributes, such as new raw material, improved texture, shape, color, flavor, and nutritional content. Potato and corn/ tortilla chips are the driving products of the snack food market. Both of these savory snacks were produced in the USA for the first time and spread to the whole world. After beginning the mass production of these products, basics of the processses have not been enhanced significantly. Innovations have limited with the improving texture, flavor and new equipment making the process more economic. Objective of this work is to design a new chips production process having some advantages over known chips production processes.

Introduction

Potato and corn/tortilla chips are the most popular savory snacks in despite of their short history. The story about the potato chips began in a local restaurant in New York in 1853. A customer returned fried potatoes that were too thick then George Crum, the chef of the restaurant sliced the next batch paper-thin and fried it until brittle. The problematic customer liked the crispy product and praise it his friends. Other restaurants picked up the idea and its industrial production launched after 1895 (Lusas and Rooney, 2001). The triangle shaped tortilla chips were popularized by Rebecca Webb Carranza. She and her husband fried tortillas rejected from the automated tortilla bread manufacturing machine and commercialized it in 1940 in industrial scale. She received the Golden Tortilla Award for her contribution to the Mexican food industy in 1994 (Anonymous a, 2006; Anonymous b, 2009). Today, potato and corn/tortilla chips products have a market share of 5.4 billion dolar in the USA.

Present chips processes are classified as slice-chips (SC) and paste chips (PC) processes by Sancak ve Turhan (2011). In the SC process a sliced form, and in the PC process a pasted form of an agricultural raw material is processed into chips. While potato chips are produced either by the SC or PC process, corn/ tortilla chips are produced only by the PC process (Sancak ve Turhan, 2011).

In the SC process, the agricultural raw material should be sliceable, and has a certain type and maturity with some specific

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chemical (dry matter, invert sugar, free amino acid etc.) and physical (specific gravity, dimension, shape etc.) attributes. In the initial step of the SC process, unwanted parts of the agricultural raw materials must be disposed to be able to get slices with a standart shape and size as much as possible. Depending on the raw material, the disposing and slicing are performed in water and the raw material is treated with solutions to prevent reactions leading to quality losses, like enzymatic browning reactions. Slices are then baked or fried, or baked and fried, and seasoned (Lusas and Rooney, 2001). Although this process is a simple way of chips production, very limited number of sizable agricultural raw materials, like potato, can be processed into chips by this way.

In the PC process, the agricultural raw material goes through one or more pretreatments such as alkalizing, fermentation, peeling, size reduction etc. depending on attributes of the raw material and the final product. A kneadable paste in solid form is obtained from the agricultural raw material gone through the mentioned pretreatments. The paste could be either sheetable or crumbling depending on the concentration of moisture and starch, and if used concentration of texture developers. If the paste is sheetable, it is cut off by cut rollers (sheetable paste chips, SPC), if the paste is crumbling it is pressed into moulds (crumbling paste chips, CPC). The paste is shaped and then baked or fried, or baked and fried. Seasonings can be added into the contents of the paste, or shaken on to the final product, or both seasoning methods can be used in sequence (Sancak ve Turhan 2011; Lusas and Rooney, 2001).

The present work is related to designing a new chips production process having some advantages over the known SC and PC processes. In this process, a paste in fluid form is prepared from disintegrated and size reduced raw material/s, and additives are optionally used. A certain amount of the paste is dropped into molds or onto a surface and then baked, or baked and fried. Seasonings can be used if preferred. Since the paste is fluent this process it was named as "fluent paste-chips (FPC) production process" to differentiate it from the aforementioned PC processes where the paste is solid.

Since the FPC production process is based on the use of the paste of a disintegrated and size reduced agricultural raw material/s like in the known PC processes it can be assessed as a new PC process. The fluency of the paste differentiates this process than the known PC processes and brings about some utmost important modifications.

Comparison of the Fluent Paste-Chips Production Process with the Known Processes

1. Preparing the agricultural raw material into the paste

In the production of potato chips from a paste, cleaned potatoes must undergo some pretreatments such as cooking, chopping, dehydration and size reduction, and these operations take as long as 10 hours. In the production of corn chips, corn grains must undergo pretreatments such as cooking, keeping in alkali solution, washing, peeling and grinding, and these operations take as long as 24 hours. The long time in both processes may cause degradation and/or quality losses in the raw material due to microbial activity. Antimicrobial agents are exploited as additives for preventing the microbial activity. The use of such additives is technologically mandatory in the known PC production processes, which is contradictory to the rising consumer demand for the additive-free foods. Some main equipment such as numerous high capacity tanks or microwave oven are required in the known PC production processes for preparing the agricultural raw material into the paste.

For making the paste in the FPC production process, it is enough to disintegrate and reduce the size of the cleaned agricultural raw material/s. Time elapsed for this job varies with the capacity of the size reducer and it is relatively quite short. A size reducer is enough for reducing the size of the agricultural raw material/s. Pretreatments (alkalizing, fermentation, peeling, size reduction etc.) which are mandatory in the PC production processes may be applied in the FPC production process depending on the attributes of the agricultural raw material/s and/or of the final product before the size reduction.

2. Making the paste

In the known PC processes, the agricultural raw material/s added by additives is kneaded with water in a kneader and a sheetable or crumbling paste is made. Obtaining a homogeneous and kneadable paste with a suitable consistency in the PC production processes takes longer time to develop the dough compared to the FPC production process. In the FPC production process, development of dough is not needed and a homogeneous fluent paste is obtained in a short time just by mixing the agricultural raw material/s whose size reduced through disintegration and added by additives or not, and a liquid in a simple mixer. Because of the textural difference in the pastes of the FPC and known PC production processes, comparatively more powerful and developed equipment is needed in the latter than the former for making the paste.

The moisture content of the paste can be within a broad range since the fluency is enough in the FPC production processes. The moisture content of the paste should be within a narrow range to have a texture processable into chips in the known PC production processes. If the moisture content of the paste is a little less than the required one in the known PC production processes, it can not complete the texture formation. Due to the underdeveloped texture it can not be rolled out as a sheet in the SPC production process during the "preparing the paste for shaping" step (Section 3), and it can not be moulded into molds in the CPC production process during the "shaping the paste" step (Section 4). If the moisture content is a little more than the required one, the paste sticks on the sheeting drums in the SPC production process during the "preparing the paste for shaping" step (Section 3), and into the molds in the CPC production process during the "shaping the paste" step (Section 4). Even if, the shaped paste has the required moisture content, the moisture must be kept at a proper value till the following baking/frying stages. In the PC production processes, if the moisture content of the shaped chips is a little less than the required one, the texture of the chips becomes hard after the following baking stage. If the moisture content is a little more than the required one, the texture of the baked chips spoil, they swell and blisters form on them, and they absorp excessive oil during the following frying stage. Compared to the FPC production process, the moisture content of the paste and the shaped paste is very critical in the known PC production processes, and a very fast and sensitive moisture analysis is required during making the paste and the following steps.

In the FPC production process, heat treatment is not mandatory during the "preparing the agricultural raw material into the paste" step. Therefore the final product can keep the specific flavor of the agricultural raw material/s used. In the known PC production processes, heat treatment is mandatory during the same step. Heat treatment causes flavor loss, and hinders the development of the desired textural properties of the final product by impairing the texture of the paste. In the SPC and CPC production processes the use of additives is then inevitable to compensate the loss in the flavor and texture of the paste. Contrary to the rising consumer demand for the additive-free foods, the use of additives is a technological obligation in the known PC production processes.

3. Preparing the paste for shaping

In the SPC production process the paste is feeded from a kneader through a hopper into consecutive drum sets for progressive sheeting and thinning. A hopper and very sensitive drum sets are required in the SPC production process for preparing the paste for shaping. In the CPC production process, the paste is crumbled into smaller pieces after going through a hopper for shaping in molds. A hopper and a size reducer are required in the CPC production process for preparing the paste for shaping.

In the FPC production process it is not needed to prepare the paste for shaping after the "making the paste" step (Section 2), since the paste is fluent it is already ready for shaping by dropping into molds or onto surfaces.

4. Shaping the paste

In the SPC production process after sheeting the paste into the desired thickness through drum sets, it is shaped by a cutting roller. The paste left over after shaping is fed back through a scrap returner to the main paste to reuse. A cutting roller produced by high technology and a scrap returner are needed in the sheetable paste chips production processes for shaping the paste. In the CPC production process the crumbled paste is shaped by a mold roller. A mold roller produced by high technology is needed in the CPC production process for shaping the paste.

In the FPC production process, the paste which is ready for making the chips is dropped into molds or onto surfaces using a filler working by mass or volume principle.

Conclusion

The present work is about a novel PC production process and has a different chips paste texture than those of the SPC and CPC production processes. The fluent paste texture assures some advantages in the FPC production process over the known PC production processes. According to the aforementioned, compared to the FPC production process the known PC production processes need more sophisticated process control; more precision, higher fixed, processing and maintenance-repair costs; more room, worker and equipment; and longer time. As a result, these diffrences make the known PC production process costly, precise and cumbersome, and the mandatory use of food additives in the known PC production processes is contradictory to the rising consumer demand for the additive-free foods.

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Innovative Composite Material for Smart Packaging for the Cold Storage of Perishable Products

Paola Garbagnoli, Lina Altomare, Barbara Del Curto, Alberto Cigada, Luigi De Nardo¹

Perishable good-stuffs are a large class of products whose quality preservation over time has a huge economic and social impact. The shelf-life of these products results from a complex combination of both their physical and chemical characteristics (intrinsic factors) and the external environment (extrinsic factors). One of the main extrinsic factors affecting the quality of perishable products is represented by temperature variations during storage and distribution stages. Despite the efforts of product manufacturers and logistic providers, unwanted warming over acceptable product temperatures still remains a significant cause of product failure in temperature sensitive products. Packaging materials play a significant role in terms of control the temperature of carried goods. Usually, the limited thermal insulation and poor thermal buffering capacity of the standard containers do not provide any protection to unwanted warming. One possible approach to control thermal insulation and maintain a desired temperature, for a limited period of time, is represented by thermal energy storage approach. Here, we propose the use of phase change material (PCM) composites for the design of cold storage packaging. The obtained material shows the ability to modulate the hot spikes of temperature rise and maintain a lower temperature compared with common materials used for packaging.

Keywords: Smart packaging, phase change material, cold storage, cardboard.

Introduction

Until a few years ago, the food packaging was limited to protect the product inside, to improve the conservation, and to communicate informations. Research in this field is going on and the most significant innovation is represented by smart packaging. Smart packaging refers to the packaging which includes the use of materials, techniques or surface treatments able to add new features to the packaging [1]. Metabolic rates of fruits and vegetables are directly related to storage temperatures within a given range. The higher the rate of respiration, the faster the produce deteriorates. Lower temperatures slow respiration rates, as well as ripening and senescence processes, which prolongs the storage life of fruits and vegetables. Low temperatures also slow the growth of pathogenic and deteriorative microorganisms that cause spoilage and compromise safety of fruits and vegetables during the storage period.

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Among the products that require special conditions of preservation, the fresh food products constitute a large part of them. Their good preservation is as important for producers as for consumers. The maintainability of this kind of products is determined by several factors, and one of the most important is related to temperature variation during transportation and storage process. Overheating of fresh food products is still a significant cause of waste with a huge economical impact. There isn't a standard optimal temperature and amount of time for storing all the fruit and vegetables because each species is characterized by different methabolic rate. For example, in general fruit and vegetables characterized by increased methabolic rate, such as leaf vegetables, have a shorter storage period. The key features on which act in order to optimize and to extend the storage period are:

- Temperature: the speed of deterioration process of fruit and vegetables is closely linked to this factor. The increase of temperature accelerates the biochemical and oxidation reactions that cause the alteration of the product. On the other hand the freezing of tissues and water contained in the products set the lower limit of the permitted temperature, ranging between 0 and -2°C.
- Umidity: the water content of fresh fruit and vegetables is between 80 and 95% of their weight. In order to reduce the loss of water it is possible to increase the percentage of relative humidity into the packaging by spay water, introducing steam, or by decreasing the temperature of storage.

In the present work we have studied the possibility of designing a composite material for food packaging, in particular fresh fruit and vegetables, able to optimize products storage at the requested temperature. We analyzed the common materials used for transportation and storage of fresh food in order to evaluate the better way to functionalize and develop a composite materials with new properties of thermal maintaining.

Composite materials are made by combining two or more materials that have quite different properties such as mechanical, thermal, electrical behaviour. The different materials work together and give to the composite unique properties, but within the composite you can easily decouple the different materials -they do not dissolve or blend into each other. They remain separate and distinct at the macroscopic or microscopic scale within the finished structure. The great advantage obtainable by the use of a composite material is related with the capability to combine different properties and characteristics that single material does not allow.

Here, we focus on the development of a composite material that combines the structural properties required for packaging applications with heat and humidity control. This material will be based on the use of cellulosic matrix, obtained from paper and cardboard recycle, conveniently loaded and/or chemically modified to convey specific functionalities. The chemical modification of the fibres aims at improving the manufacturing process, at the modulation of the mechanical properties and their stabilization in time on the basis of the new applications. The use of some suitable additives aims to the improvement of the thermal insulation properties, fire resistance and humidity.

The choice of the most suitable material for food packaging is the result of different considerations: first of all the hygienic features and then the technical specifications have been evaluated. In particular it is important to examine what kind of product is contained, packaging technologies, packaging transportation and storage. The choice is obviously determined also by economic, commercial and marketing considerations. Over the past year, more importance has been given to material environmental impact and the recycle possibility [2]. The most common material used for wholesale packaging is cardboard (38,3% share in food packaging industry).

Approximately 22% of the total waste mass is made of paper or cardboard: the reclaim of wastepaper for the production of other (recycled) paper is a well consolidated industrial process that also brings proven economical and environmental advantages. However, the current production and collection of recycling paper is marked by an enduring offer excess, which is difficult to take in for materials and products currently made. Apart from this economical and systemic limitation, related to the collection capacity and the market demand, there is also a technical limitation, related to the number of recycling processes that the cellulosic fibers can handle without them changing their chemical and physical features.

The common materials for thermal insulation belong to different classes and can be realized in different ways: the choice of a correct material depends on the type of the application, physical and thermal expected properties, as well as the combination of the same with properties of packaging materials.

To date the materials and packaging technologies used still play a marginal role for temperature control and they aren't able to limit significantly the typical hot spikes during delivering steps. The warm temperature spikes have often duration up to several hours, which is enough to cause product spoilage [3], and are generally correlated to a temporary uncontrolled exposition to incompatible temperatures or passages in unrefrigerated areas [4]. For example as widely reported in literature, the proper temperature for the storing of many fresh vegetables, such as lettuce, is in the range 0-10°C with 0-4°C as optimal range [5,6]. Higher temperatures increase the rate of different degrading processes allowing, by the other, the reduction of the total phenol content, the total antioxidant activity, and the increasing loss of water. An optimization of heat maintenance during transportation and distribution of goods phase is also extremely important for energy savings. We decided to study and work on packaging for the wholesale stage.

One possible approach to control thermal insulation and to maintain a desired temperature, for a limited period of time, is represented by thermal energy storage approach [3]. Along this direction, large quantity of thermal storage/recovery can be achieved in the form of melting/freezing latent heat by using phase change material (PCM) [4,5].

PCMs are materials that undergo a phase change, e.g. from solid to liquid state, at a specific temperature (or in a narrow range of temperatures) near envisaged application. In such systems, energy is stored during melting and recovered during freezing [7]. The latent heat is the thermal energy that needs to be absorbed or released when PCMs change phase and are hence capable to store or release large amounts of energy [8]. The PCMs are usually used in separate forms (single removable bricks or flexible compartment wraps) that are generally not designed to be part of an integrated packaging system: having separate compartments in a container limits the effectiveness of PCMs, resulting in a non-uniform transfer of heat across the walls of the container [4]. For these main reasons, shape-stabilized PCMs, that comprise mainly polymers as supporting materials and paraffin as latent heat storage media, have been actively promoted during the recent past. However, shape-stabilized approach results in some challenging problems [9]. An alternative approach is based on microencapsulated PCMs blended with different supporting materials, to prepare form-stable phase change materials [7]. Via such an approach, the encapsulation and low thermal conductivity problems of paraffin or other organic solid-liquid PCMs can simultaneously be solved. The Phase Change Materials have been studied by several research group since 1980, and over the past 20 years they have been experimented in research laboratories. The PCM have been used -and are used- for the production of various building structures (plasterboard panels, insulating panels, et cetera). Choosing appropriate PCM transition temperature, the final result is a nearly isothermal system. Some authors have demonstrated that concrete filled with PCM have an improvement of storage temperature up to 300%. Although these materials have benefits, one of the unsolved problem is related to the incorporation of them in matrix materials and structures. A possible solution can be offered by macro - and micro- encapsulation.

Here, we propose a simple method for the stable incorporation of PCM microcapsules in paper matrix and characterized their thermo-physical properties, in order to realize PCM cellulosic composites as novel active packaging material.

The research methodology includes several steps. First of all we searched scientific articles, paper and books as well as market journals in order to evaluate what it is done and what it is doing in this research field. The research carried out around the packaging industry has focused on several themes: interactions between product, packaging and consumer, material selections, packaging technologies, product life cycle, market trends, food packaging, product logistics and transportation [10, 11, 12, 13, 14, 15].

As already said, the evolution of packaging leads to the development of additional functionalities, therefore more complex and sophisticated packaging. At the same time, the increased attention to environmental products impact requires to minimize packaging in order to contain wastes. These two aspects were both considered in the development of this work. The development of an innovative composite material for smart packaging has included the evaluation of the possibility of recovery and recycled of the material and the evaluation of energy use. After the preliminary analyses we proceeded with the laboratory experimentation.

Materials and Methods

Cardboard and cardboard/PCM slabs have been obtained by mixing pulp and PCM suspension via an easy process. A waterbased pulp solution (5% w/v) has been obtained by mechanical grinding commercial paperboards (Ghelfi Ondulati, Italy). Commercial Micro-encapsulated Phase Change Materials (MPCM6D, Microteklabs, USA) were used as received. PCM microcapsules were dispersed in distilled water (5% w/v) and this suspension was mixed under stirring with an appropriate amount of paperboard suspension, to obtain pulp/PCM (w/w) ratio: 50% pulp paper (50 PCM). The prepared suspension was then filtered onto a membrane, with a paper filter having particle retention <10 µm to yield uniform films under negative pressure. After that, the obtained pulp was spread onto a microperforated mold, in order to remove water, and pressed to obtain a plane slab with uniform surface and thickness of about 3mm and dimensions of about 1 square meter.

The preparation phases consists of different steps: pulp preparation by mixing water and cellulose material in appropriate quantity in a pulper (which allows to obtain a pulp without damaged fibers); addition of PCM microcapsules during the preparation of the pulp (in this step it is possible to add specific chemicals in order to obtain also flame retardance properties or others); water removal; drying phase for a specific time depending on the pulp panel thickness (in this step it is possible to improve some material properties, such as water resistance); pressing phase in order to obtain a plane sheet with uniform surface.

Thin slices were manually cut from large slabs and observed using an optical microscope at different magnifications. Optical microscope observations were performed to understand the microcapsules distribution in the paperboard. After these analysis the final slab is glued to a sheet of thin corrugated cardboard and a sheet of kraft paper using a cornstarch based glue to obtain a sandwich panel about 4 mm thick. The panel obtained has been processed using a plotter in order to cut and bend it. Using this productive process a new box with the same shape and size as standard boxes has been realized. After the development of the productive process we realized a sampling of boxes in order to test its functionality in laboratory. We named these type of boxes (with PCM) "PCM boxes" to distinguish them from "standard boxes" made by cardboard only.

We simulated the real thermal cycle of the transportation and storage of fresh fruit and vegetables in order to test and verify the potentiality of the new box of composite material.

Thermal maintenance of PCM boxes was compared with standard boxes. In particular, we focused on packaging for the wholesale stage for fresh-cut fruit and vegetables.

To record the temperature variation a system of thermocouples was assembled and linked to each box. Temperatures were recorded using a National Instrument system acquisition NI cDAQ 9172. The system of thermocouples has recorded temperature variations for 24 hours with an acquisition time of 10 minutes.

All full boxes were placed in a refrigerator set at 3°C, as it happen in the real storage system. At the same time also the room and refrigerator temperatures were recorded.

Each box has been filled with bags of fresh-cut vegetables. We left boxes in the refrigerator for 24 hours. After 24 hours we pulled out them at room temperature in order to simulate a possible break of cold cycle that could be caused by a temporary uncontrolled exposition to incompatible temperatures or passages in unrefrigerated areas or others.

Results and Discussion

Several developments in packaging materials have been driven by the need to reduce the impact of environmental aspects in extending the shelf life of carried goods [16], especially in food packaging sector. Non-integrated PCM wraps or bricks, although still absorbing or releasing thermal energy, are commonly used in transport boxes for sensitive materials: however, they are less effective than integrated PCM [4]. For this reason, the design of composite with micro-encapsulated PCMs to prepare formstable phase change materials is actively promoted [7]. Via a filtration process, it is possible to tune the PCM concentration in paperboard via a modulation of PCM/pulp ratio, resulting in a composite material with thermal storage ability. The selection of PCM microparticles with a specific transition temperature in the range of food storage paves the road for their use as material for food packaging. Moreover, this approach could impact in terms of load, energy, and CO_2 emissions reduction.

A simple process for PCM incorporation in cardboard and their possible applications in food packaging has been developed: via a conventional filtration process it is possible to design and realize composite materials based on PCM microparticles in cardboard matrix. We integrated PCM microcapsules in the cardboard during the production process of the sheets. This technique allows to use, recover and recycle cardboard scraps and functionalized the material using PCM or other additives to modulate different properties of the slab. The system production was developed and through it we realized innovative packaging with thermal maintenance characteristics.

The microscopic analysis (Leica DMLM) have allowed us to evaluate the homogeneity of the composite material. In Fig. 1 optical micrographs of PCM microcapsules (Fig. 1a) and paper specimen (Fig. 1b) are shown. PCM microcapsules are characterized by a uniform distribution of dimensions (Fig. 1c), with an average diameter in the range of about 10-30 μ m as declared by the producer. The incorporation of PCM microcapsules in paperboard results homogeneous, with a regular distribution of particles in paper matrix, moreover the microcapsules maintain their shape without damaging.



Figure 1. Micrographs of (a) PCM particles as received and specimens of (b) paperboard (0 PCM); (c) 50 PCM. Scale bar 200 μm.

The processing of recorded data of the system of thermocouples has enabled us to evaluate the heat transfer. In Fig. 2 results are reported. An average of results recorded for PCM boxes and standard boxes have been worked out. The diagram reported in Fig. 2 shows the temperature variation of PCM boxes (blue line), standard boxes (red line), refrigerator (grey line) and room (green line). The results recorded by thermocouples placed in each box showed that PCM boxes realized with PCM addition in the cardboard matrix are able to delay the rise of temperature of about 1 hour compared to standard boxes. As the temperature increases, PCM boxes are able to maintain the temperature below about 2-3°C compared to standard boxes. The accurate recording of the temperature variation of the refrigerator allowed us to verify that this temperature is subject to considerable variations due to the duty cycle of the fridge. Moreover the PCM boxes have been shown to be able to modulate the hot spikes caused by the refrigerator duty cycle.



Figure 2. Result recorded that shows heating of PCM boxes compared with STANDARD boxes during the experimental evidence.

The results obtained are related to the operation of the PCM integrated into the cardboard (as a composite material). Because of their great capacity to absorb and slowly release the latent heat, if a PCM is added to the interior of packaging, it increases the thermal energy storage capacity of the container [4], representing the most ideal solution for off peak storage [17]. The use of PCM allows to obtain little or no change in temperature during transition processes [18]: heat storage and delivery, in facts, occur over a fairly narrow temperature range (the transition zone). A container exposed to hot temperatures, hence, slowly increases its temperature in a process governed by sensible heat: when it approaches the phase-change temperature, the content is held at a nearly constant temperature, due to the latent heat adsorbed by PCM. Once the material has changed phase, the container temperature finally increases up the ambient temperature. Due to phase transition involved, the successful utilization of PCM hence depends on the development of their suitable containment [19].

Conclusions

In this work we have studied the critical phases of the logistics and transport of fresh food products and we have proposed and tested a possible approach to the solution of temperature control.

We developed a process for the dispersion of PCM and other additives in a recycled paper matrix in order to obtain innovative packaging. An easy technique for PCM incorporation in cardboard is reported: it is possible to realize composite materials based on PCM microparticles in cardboard matrix characterized by cold thermal storage ability. Moreover the possibility of adding other additive with different properties useful for fresh food storage has been successfully investigated. This developed composite material is designed for the fabrication of innovative packaging for fresh food products. The possibility of obtaining 'commercial' box has also been investigated. We realized a sampling of boxes to use them for experimental tests. The test of possible industrialization of the process was carried out.

The results of tests performed at a laboratory scale at Politecnico di Milano showed that PCM boxes are able to delay the rise of temperature of about 1 hour compared to standard boxes and they are able to keep the temperature lower than 2-3°C for all transportation and storage time. The PCM boxes can also modulate the hot spikes due to the refrigerator duty cycle.

The proposed design approach opens the way for a novel class of active packaging for the logistic of perishable products. The innovative composite material developed could be used for several applications of smart packaging. In addition to fresh food products for the supermarket, which, as mentioned, undergo various changes in temperature, it could be possible to use PCM composite boxes in other fields, such as, for example, in the transport of frozen products, fresh take away food, cosmetics, drugs.

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Sustainable Food and Food Pedagogy

Session 4 Chair: Asst. Prof. Dr. Deniz Hasırcı

Light Solar Dryer: Proposal of an Innovative System for the Production of Traditionally Sun-dried Vegetables

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The aim of the project is to improve food transformation processes in developing countries through the production of small solar drying devices. Their goal is to reduce food waste and foster local economies through the marketing of correctly preserved products. The "light solar dryer" may also be used in self-production circuits, urban vegetable gardens and in short production chains.

Dehydration is one of the oldest techniques for food preservation, it is still practiced in many areas around the world. It is established on an industrial level in developed countries, using hot air facilities envisaging high levels of energy consumption. It is also practiced with more sophisticated techniques that have been refined over the years. Whereas in Third World countries (but even in certain areas in southern Italy) dehydration is often practiced by subjecting foodstuff directly to the sunlight, which determines low sanitary qualities and restricted production capability.

The concept of a "light solar dryer" regards an open system, that may be modified depending on the different contexts in which it will be applied, conceived as a product that can be self-built using easy techniques and available material - compatible with the places in which the device is to be used.

The project is the result of cooperation between two university research groups: the DATA Department (Design and Architectural, Territorial, Environmental Technologies) - "La Sapienza" University of Rome (Italy) and the Department of Food Science - University of Foggia (Italy). The group from the DATA Department has provided the skills required for the construction design of the desiccation equipment. The Scientific Director of the group is Prof. Cecilia Cecchini and its members are: Gianfranco Caruso (Assistant Professor), Susanna Mirza (PhD), Daniele Durante (PhD) and Mario Raduazzo (Degree in Industrial Design). The group from the Department of Food Science has provided the skills regarding food transformation technologies. The Scientific Director of the group is Prof. Carla Severini and its members are: Antonio Derossi (PhD) and Teresa De Pilli (Assistant Professor).

1. From Food to Waste: The Wasting of Food

Some very impressive data on food waste reports the following: "... roughly one-third of food produced for human consumption is lost or wasted globally, which amounts to about 1.3 billion tons per year. This inevitably also means that huge amounts of the resources used in food production are used in vain, and that

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the greenhouse gas emissions caused by production of food that gets lost or wasted are also emissions in vain" (FAO, 2011). The quantity of wasted food in Europe nearly amounts to 50%. When dealing with general food shortage, food waste seems to be one of the greatest contradictions of our contemporary times.

Beyond the unacceptable ethical, social and economic consequences of this custom, one must necessarily take into consideration even the environmental issue in terms of the useless waste of water resources, soil erosion, pollution and global warming. One only needs to consider that food waste produces amounts of gas methane and greenhouse gas that are twenty times stronger than carbon dioxide.

The extent of the problem is such that the European Parliament intends to deem 2014 as the "European Year Against Food Waste" and to "take practical measures towards halving food waste by 2025 and at the same time preventing the production of bio-waste", also fostering cooperation with FAO in setting common targets to reduce global food waste.

Food waste takes place along the entire agri-food chain from the production to storage, transformation, distribution, administration and consumption stages. This waste takes place in different manners depending upon the geographical areas: "in Europe and North America food waste occurs predominantly at the retail and consumption stage, as opposed to the developing world where production, harvest, processing and transport are the stages where losses are most common." Food therefore is wasted in the industrialized areas whereas it is lost in developing countries especially for lack or poor food preservation, in addition to a lack of infrastructures.

2. Dehydration as a Virtuous Practice for Food Preservation

Dehydration, namely water reduction in food products of animal or vegetable origin, is one of the oldest processes for the stabilization of food. Many methods and technologies are available, beginning with the simplest artisan ones to cutting-edge industrial methods: sun drying, forced hot air, freeze-drying, spray-drying, osmotic dehydration, microwave dehydration, ultrasounds, etc.

Among the oldest dehydration techniques, sun drying is still largely used in geographical areas with hot climates, from Turkey (figs), to Bangladesh (chilli peppers) and southern Italy (tomatoes). The use of this technique determines many economic and production advantages: the absence of energy consumption, no environmental impact due to the direct and/ or indirect emission of carbon dioxide into the atmosphere, dehydration homogeneity. Moreover, some food products gain organoleptic characteristics that are particularly appreciated by consumers following sun drying processes. This is the case for tomatoes since reactions to the photooxidation of volatile substances present in the raw material lead to many chemical compounds with a low molecular weight that enrich the aromatic properties of the dehydrated product.

On the other hand, this practice also possesses some important negative aspects: the food is subjected to environmental contamination (dirt, dust, insect infestation, animal interferences also by wind may result in a product contamination), the process is entirely dependent upon weather conditions, the treatment entails long stretches of time.

Presently the dehydration process is carried out in developing countries (but at a more general level, all the countries whose climate allows this widespread practice, including the Mediterranean basin) by exposing chopped food to sunshine in the outdoors, or inside facilities that produce the hot air necessary for dehydration through a large consumption of energy. For Third World countries, this generally means the consumption of large quantities of firewood.

During more recent years, also due to greater environmental awareness on a globalized level, interest for sun drying dehydration treatments has grown in a remarkable way. This is all the more true for countries from the southern Mediterranean basin and for third countries that possess great production potential in terms of fruit and vegetables, but still possess serious deficiencies in rapid stabilization techniques for harvested products - often leading to the loss of a huge quantity of the same.

3. From "Sun Drying" to "Solar Dryer": Existing Categories

In solar dryer facilities (generally small plants made using low-cost material), food is dried in protected areas using the greenhouse effect principle. This increases the air temperature surrounding the foodstuff, thereby significantly reducing processing time. Contemporarily, in addition to the food being protected from external agents (therefore protected in case of rainfall), this remarkably reduces the possibility of environmental contamination and increases the degree of sanitation of the end product.

The existing products were investigated during the first research stage in order to single out the various categories, underlining their positive and negative characteristics. Evaluation of this data has produced an indispensable foundation for organizing the project brief.

There are many existing solar dryer categories; these differ according to morphology, material employed for their production, functioning, production capacity and yield. Within this variety (which is often broadened by the creativity of single constructors, who adapt these facilities to fit local needs, especially in Developing Countries) we find three principal categories, classified according to the different procedures used in generating hot air and its circulation within the facilities:

- direct solar dryer;
- indirect passive mode solar dryer;
- indirect active mode solar dryer.

Direct solar dryer facilities are protected ones made up of a drying chamber where food is directly exposed to solar radiation.

Indirect solar dryer facilities are characterized by two distinct sections: the drying chamber and the solar collector. Grills are arranged in the drying chamber, where the food can be positioned: whereas the solar collector attracts the maximum amount of solar radiation in order to provide maximum heat to the air that flows naturally (in passive mode devices) or mechanically (in active mode devices) towards the drying chamber.

These are manufactured products usually built using traditional artisan means that are difficult to be mass produced. This factor hinders widespread distribution which, although possessing great potential, is still very restricted.

4. Classification of User Categories

The possible user categories and potential beneficiaries of this kind of facility have also been classified during the first research stage. These may be sub-divided into three main categories:

4.1. Populations in Developing Countries

It is a well-known fact that one of the main problems for these areas is the bad or absent practice of food preservation which, in addition to having strong and direct negative consequences on food, also limits the possibility of marketing food products. Solar drying facilities are therefore particularly suited for being adopted in Developing Countries where, as already mentioned, food drying is a widespread practice but often performed in poor sanitary conditions. This is done by subjecting food directly to solar radiation or employing large amounts of firewood with poor production results that are also connected to the weather conditions: sudden rainfall may damage the products, likewise damage can be caused by domestic animals.

The widespread use of solar dryer facilities would optimize the use of natural and human resources, while best developing family budgets and small business activities - thus sparking virtuous production - processing - distribution cycles.

In many realities, food drying is one of the few ways to stock up on vegetable and animal supplies. It is the most popular method used in some African areas, but it is also a potential source of income for families, communities and small-scale agricultural producers. Drying in a protected environment, and consequently improving production, fosters the attainment of quality standards that are compatible with the international market - thus broadening the possibilities for marketing dried products.

This controlled practice could ultimately contribute towards the elimination of hazards caused by unprotected flames or braziers, which are widely employed. At the same time this practice could have positive effects on the ecosystem, thanks to zero carbon dioxide emissions and reduced desertification processes caused by indiscriminate deforestation.

4.2. Self-production, Short Supply Chain and 0 km

Generally these end-users, who cultivate products for their own personal provisions, dedicate many of their resources and much of their attention to the production stage. But they are usually poorly equipped for the transformation/preservation of their products and the dehydration/drying technique is hardly employed. This involves producers from the Fair Trade circuit, farmers with urban vegetable gardens, terraces, farm holiday premises that are linked to the concept of a 0 km. supply chain.

These end-users normally build their solar drying (direct or indirect) facilities on their own: these are small constructions generally made of wood and polycarbonate; or purchase the facilities that are marketed on the Internet, which must later be assembled by the end-user. The main limitation of this kind of product is its precarious and often unpractical nature, especially considering its use in the outdoors.

Then there are dryers similar to small electrical appliances: a sort of oven with forced air circulation, with limited dimensions, generally with a cylindrical or rhomboid shape, internally subdivided by trays, with an average cost that ranges between &80.00 and &400.00. Obviously these devices must be connected to the electrical circuit.

4.3. Small and Medium Companies in the Agro-industrial Sector Traditional industrial drying processes require large amounts of electric energy for the production of hot air, therefore having a high environmental impact. There has been a very limited use of innovative processes or technologies in this field over the years.

The use of solar dryer facilities (obviously appropriately designed for larger scale productions) directly in the production areas, thanks to the possibility of assembling/dismantling them using simple and quick operations, would significantly slash transportation costs and consequently costs to the environment. In fact, in most cases fresh products are not processed on the

production site, they are usually transported great distances and then have to be transported back again to their place of origin for marketing purposes.

5. General Objectives and Requisites of the Project

Results from the first research stage have allowed us to narrow down the research objectives and to establish suitable procedures for developing the "light solar dryer" project. The main objective is to improve food transformation and preservation processes through the dissemination of good practices. This can be done by employing small solar dryer devices in developing countries, in areas that are economically weaker, and as a virtuous practice in the field of zero food miles circuits, short production chains, urban vegetable gardens, etc. These devices must guarantee a good sanitary level of the end product (on the contrary to what occurs with sun drying dehydration), a limited loss of nutritional values, a limited change in colour and quicker processing.

5.1. The 10 Project Requisites

Requisites for "light solar drying" may be summarized as follows:

- the exclusive use of solar energy for the transformation process;
- easy to use;
- employing lightweight and inexpensive material in building the device;
- the possibility of building the device on one's own with illustrated simplified instructions and drawings;
- facilitated assembly and dismantling operations in a short lapse of time and without the use of special tools;
- reduced dimensions for transportation and storage, when not in use;
- easy cleaning procedures;
- easy disassembling operations for the substitution of single parts;
- possibility to use some parts for different functions (as containers for food transportation) or for recycling purposes;
- limited costs.

5.2. The First Project: Functions and Limitations

A solution was initially adopted whereas the drying chamber and the solar collector were enclosed inside one cylindrical shape made of flexible material stretched by the drying trays themselves; a completely collapsible (similarly to the Falkland Lamp designed by Bruno Munari) and self-mountable form (Fig.1 and Fig. 2). After being heated in the bottom part of the device through a double chamber (the inner one is dark and the outer one is transparent), air is expelled into the upper part of the drying chamber through adjustable openings.



Figure 1(left), Figure 2 (right).

6. The New "Light Solar Dryer" Project

The form of the new light solar dryer device is entirely freestanding and stable; it is shaped like a truncated cone (height 150 cm, diameter at the base 120 cm, diameter at the peak 65 cm). It does not need reorientation or repositioning during the drying process of the products placed inside since its shape limits the grey areas to a minimum and allows for maximum irradiation (Fig. 3 and Fig. 4).



Figure 3



Figure 4

6.1.3 The Constituting Elements

The system is made up of four different parts, each one of which has a specific function: the solar collector (A); the central part (B); the drying chamber (C) and the top hatch (D).

The solar collector (A)

It is the lower part of the truncated cone, namely the part whose function is to heat the air that travels through the body of the device. Another cone is located inside, made of dark lightweight metallic material (A1) that forms an interspace with the surface of the outer cone (thickness varies between 10 and 15 cm). The outer cone (A2), that also acts as supporting structure, is made of rigid and transparent polymeric material that allows the passage of sunlight, which subsequently heats the inner metallic cone, thereby increasing the greenhouse effect and the effectiveness of the device as a whole.

Air makes its way into the collector from the bottom. In fact, the whole device is raised 10 cm from the ground thanks to metal supports positioned in various points, which can be adapted to different terrains (A3).

Air flows through two different filtering nets: the first one (A4) corresponds to the ring between the external surface and the metal cone, while the other (A5) is located at the base of the latter. Different meshing of the nets allows for an optimal distribution of the air through the two paths, in order to maximize transfer of heat from the heated surfaces.

The central part (B)

The central part forms the junction between the collector and the drying chamber; its function is to blend the air flowing from below and to regulate its speed upwards. A series of adjustable grids allows the air to flow inside the drying chamber according to different degrees of speed; flow can be therefore regulated according to weather conditions and the type of food to be dehydrated.

The drying chamber (C)

It is the upper part of the truncated cone, its capacity is approximately 0.25 mc. It is made up of two surfaces, one of which is fixed (C1) while the other one has rotational sliding (C2). The latter surface is made of glazed polymeric material that can be crossed by infrared rays and not by ultraviolet ones, which are responsible for colour alterations of products subjected to the drying process. During the production stage an anti-UV coating, with a thickness of 2mil=50 micron, is precoupled to the surfaces of the upper cone. The volume of liminal air allows for the free circulation of hot air for drving purposes. Should this solution prove to be too complex and expensive, an alternative envisaging the use of opaque polymeric material is equally compatible with the good general functioning of the device. In fact, with the use of transparent material one manages to earn approximately 2° Centigrade, as can be deducted from the fluid-dynamic report below, which takes the use of opaque material into consideration.

The area that surrounds the fixed one provides access and the chance to control the drying chamber. Here a series of mobile rings (C3) made using a simple metal rod element, act as the support framework to a variable number (from three to five) of trays in metal mesh (C4) with an interlocking edge, upon which the food to be dried is placed. The internal chamber (C 1) with a cylindrical shape has been conceived for easy extraction, both for facilitating cleaning operations and for using the same as a container for the transportation of the end product.

The truncated cone is closed by a series of manually adjustable grids (C5) that allow the air to flow out according to different speeds, depending upon the type of food to be dried and the weather conditions. These grids are also necessary to prevent the access of animals.

The top hatch (D)

It is a rigid element (D1), connected to the upper cone by metal spacers (D2) positioned in various points, whose function is to protect the food from rainfall. The space between the top edge of the device and the closing hatch is necessary for airflow.

6.2. Transportation and Assembly

Some of the requisites of the new light solar dryer project are portability, easy assembly and easy operating. Regarding its portability, all the elements are contained in the bottom part (A); its shape in fact allows for packaging the elements upside-down and close to each other, therefore optimizing the dimensions to be transported.

Assembly is a sort of "piling up" of the elements that constitute the system, which may be carried out with simple and intuitive operations (screwing and snap fits) that do not require special tools (Fig. 5). Some elements may be independently used for transporting foodstuff. The morphology of all the components and attention towards disassembling design allows for single substitutions in case of damage done to the parts.



Figure 5

7. Computational Fluid Dynamics (CFD) Analysis of the New "Light Solar Dryer" Model

The efficiency of the solar crop dryer can be determined by the drying time required for specific moisture content. The size and type of crop, level of solar irradiation, environmental air temperature and humidity, wind direction and velocity, and temperature distribution of the equipment strongly affect the efficiency of a solar dryer. It could be difficult to optimize a design for a "universal" one that fits all agricultural crops avoiding overheating or under-heating, therefore the quality deterioration of the dried materials under certain conditions.

Air flows inside and absorbs thermal heat inside the solar collector. The heated air moves upwards due to buoyancy force and enters the drying chamber. Therefore, it is very important to have the data regarding air flow and velocity in the drying chamber, thus offering information regarding the areas of adequate air velocities for proper drying.

The implementation of Computational Fluid Dynamics (CFD) codes offers a powerful planning and analysis tool for studying the internal flow, temperature and humidity distribution where fluid flow/heat/mass transfer play an important role. Recent progress in flow modeling by means of CFD software facilitates the analysis of such scalar and vector fields by solving numerically transport equations. This technique is now widely used to simulate drying processes .

A preliminary CFD analysis of the current design has been carried out by using the computer code FLUENT 6.3.26 for the verification and optimization of geometry parameters, air flow paths and temperatures of the current solar dryer design. A 3D model was implemented and simulations were carried out in steady-state to evaluate flow and temperature distribution inside the upper dryer zone. Both buoyancy and thermal effects were considered, assuming air as an ideal compressible gas. The computational domain was large enough to eliminate side effects of the boundaries on the pressure distribution around the dryer. Simulations assumed a sunny summer day (June 21st) in a generic location in the South of Italy, at three different hours of the day (h 8:00, h 13:00 and h 16:00) and environmental temperatures (respectively 24°C, 30°C and 26°C). In these preliminary simulations, the wind factor has not been taken into consideration.

The geometrical model is shown in Fig. 6. The solar collector zone (bottom zone) has been characterized by a single transparent polyethylene layer (80% transmittance in UV and visible wavelengths range, 50% in the IR range) and a "black" surface of the internal cone (90% absorption coefficient). The dryer upper zone has been simulated with four perforated plates and layers of about 5-10 cm of crop uniformly distributed and assumed as porous zones.

Sensitivity analyses, concerning different inlet air flow paths, day of the year (October 21st, environmental temperature 18°C at h 13:00), inlet and outlet pressure drops (simulating protective grids), and properties of the lateral walls in the drying zone (opaque or transparent) have been performed.



Figure 6

In Fig. 7 the color maps of the surface temperature distribution (June 21st) at different hours is shown, and internal temperature distribution and air flow rates are summarized in Table 1.



Figure 7

Zone	June 21 st - h 8:00 Te	June 21 st - h 13:00	Oct 21 st - h 13:00	June 21 st - h 16
	= 24 °C	Te = 30 °C	Te = 18 °C	Te = 26 °(
Solar collector: annular zone	33.0 °C	45.7 °C	45.8 °C	35.8 °C
Solar collector: internal cone	37.5 °C	50.7 °C	43.4 °C	40.9 °C
Lower drying zone	38.8 °C	51.9 °C	41.8 °C	42.0 °C
Middle drying zone 1	38.4 °C	51.2 °C	40.5 °C	41.5 °C
Middle drying zone 2	37.5 °C	49.7 °C	39.0 °C	40.4 °C
Upper drying zone	36.2 °C	47.7 °C	37.4 °C	39.0°C
Air exit (flow rate and temperature)	42 kg/h @ 35.5 °C	53.8 kg/h @46.6 °C	42.2 kg/h @36.5 °C	43.8 kg/h @38

Referring to 13:00 of June 21st, the highest surface temperature was about 70°C at the internal cone surface of the solar collector, as shown in Fig. 8, where temperature distribution has been selected in a middle section of the model), and air internal temperature in the drying zone is quite uniform (between 48°C and 52 °C).



Figure 8

Velocity vectors at the lower and upper plates (Fig. 9) and in the middle section (Fig. 10) show a uniform distribution of air with velocity ranging from 3 cm/s to 6 cm/s in the drying zone. Total flow rates range from a minimum of 40 kg/h to a maximum of 53 kg/h during the different operating periods taken into analysis. A typical flow path line distribution is shown in Fig. 11.





Figure 10



Figure 11

All the previous results regard the design solution in which an opaque material around the upper dryer zone has been selected. The adoption of a transparent layer to envelop crop supporting plates results in higher internal temperatures and flow rates, but this solution needs further analysis to evaluate degradation effects in crops due to direct solar irradiation.

These preliminary analyses allowed to verify the successful operating mode of the dryer and provided some useful suggestions about air flow paths, grids effect and materials. In the future, more detailed analysis will be conducted taking into account mass transfer effects due to humidity evaporation and distribution in the dryer, in addition to evaluating the drying time.

8. A Work in Progress Research

This paper is actually a "work in progress" and needs further investigation into the material, morphology, efficiency, assembly system and environmental impact questions even from the "visual" point-of-view regarding the environment where its primary collocation has been hypothesized - namely in developing countries.

We wish to refine a project (verified from the functional and fluid-dynamic standpoint) that is structured as an open system, which can be modified depending on the different contexts in which it will be established. In fact, the idea is to create a product that can be self-constructed using techniques and material that are completely available and compatible with the premises where they are to be employed. For example, if developed countries take into consideration the application of an anti-UV coating to the drying chamber in order to improve its performance, this option cannot be applied to other contexts: there is a small drop in the efficiency of the system, but it works nonetheless.

Therefore the next step will be to direct this project towards a grid of possible solutions, contemporarily conducting the executive planning of a new prototype to be used for operational testing in the field.

The overall objective is not to produce a perfectly efficient "design" object and deliver it as such to developing countries, which is mostly an operation destined for failure; but rather to provide a system that is easy to build, manage, maintain and that aims at improving traditional drying processes.

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Figures

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- Table 1. Selected results from CFD simulations
Participatory Design in Children's Diet: Strategies to Design Public Services

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This paper aims to show a project carried out by a student of the Design Master's at Universidade de Aveiro, which consists of a Food Diary supported by a ludic and pedagogical kit implemented in 1st grade schools.

Western lifestyles have had several consequences in Public Health, particularly in children's diets. With this project we intended to demonstrate the role of design in the development of a social project, in its ability to design in a participatory way and in its ability to change behaviours, in particular, children's food behaviours.

The methodology applied has its roots in participatory design, thus the conceptual process was undertaken collaboratively with a diverse team of professionals, several institutions in the region and the children themselves, being the designer a mediator between their different contributions.

In its results, we would like to highlight the positive impact of this project in the children involved, who through the Kit's usage, became aware of the unhealthy diet available to them, both at school and at home, and started demanding from their parents' and the schools cooks' healthier alternatives. It is our belief that this project could be implemented as a public service, in health or education sectors.

Context

The project "What we eat" arises from the need, identified by social services of the Aveiro City Hall, to intervene at the level of eating habits in children, sensitizing them to the importance of healthy practices in their development as human beings.

According to the National Network of Responsible Consumers (Rede Nacional de Consumo Responsável - ISU and Reviravolta, nd), United Nations Food and Agriculture Organization (FAO) data for the 2001-2003 period show that there are about 850 million worldwide people suffering from malnutrition, which triggers health complications. Selah Hennes (2010) wrote in an article for the newspaper Voice of America, and quoted by the World Food Pro-gramme (2010), that in 2010 there were 925 million people affected by malnutrition -insufficient intake of calories to meet minimum physiological needs-, which means that one in seven people do not have enough food to have an healthy and have active life. In this scenario, children are the main victims, with 5 out of the 10.9 million malnourished children living in Asia, 26% in Africa and 4% in the Caribbean and Latin American (and ISU Reviravolta, nd).

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Paradoxically, despite the undernourished millions in the world, the world's population is gaining weight rapidly (Penn, 2008). The un-healthy and unsustainable lifestyles in the urban environment of the western industrialized countries is one of the main problems in these societies. They are characterized by fast-paced rhythm, stress, the abundance of take away fast food services, and are associated with huge and unsustainable food systems (Kenner, 2008).

A report from the Portuguese Ministry of Health released in 2006 stated that programs promoting healthy eating and physical activity so as to prevent diseases are key instruments to meet development goals.

To develop the project, some case studies were analysed, one of them being the Apetece-me (A Craving for) Program, which is an educational program targeted at schools, implemented and in operation since 1999.

The program is intended to help change eating behaviours by providing teaching materials for teachers of 1st, 2nd and 3rd cycles of basic education. The information is provided in folders containing a dossier for the teacher and some leaflets on the importance of breakfast to the pupils. Although very important, this program is address to teachers.

Another example is Amigos Hortícolas (Horticulture Friends), which is a project implemented in a kindergarten and a 1st cycle school. This project stemmed from the perception that among young people there is a reduced consumption of vegetables; it is structured in four levels of action: to know, to appreciate, to ingest and to enjoy eating. The work done over the course of one year has been compiled into an e-book, with the aim of making the memory endure for children and other participants. In addition to reporting the whole project and disseminate the work of students, this book also deals with some educational content.

After examining several case studies and carrying out an indepth research on eating habits, it was necessary to establish a methodology for developing the project. The methodology applied has its roots in participatory design, thus the conceptual process was undertaken collaboratively with a diverse team of professionals, several institutions in the region and the children themselves, the designer being a mediator between their different contributions.

In fact, in this project design assumed, clearly, the role of strategist in it's conception and implementation. Since the beginning designers took the initiatives to set out how to determine what were the ideal partners to contact, the products and services necessary for their correct implementation, the communication strategy to be developed and was also responsible for the coordination between all the partners - scheduling and leading meetings between them, making timely progress reports and promoting the gathering of suggestions for the necessary adjustments to the ultimate success of the initiative.

To this end, in an early stage ethnographic methods for collecting data were used and, later, collaborative design tools were used in order to engage the required expertise in the conception of the service, such as nutritionists, psychologists, nurses, teachers, technical staff from schools and city hall technicians.

However, the collaborative process does not seem to be easy and much less free of frustrations. According to Camponeschi (2010), there must be sufficient openness to achieve mutual understanding and the ability to cooperate, but simultaneously reserve the necessary distance for the production of novelty to happen. If the Design management is not successful, the collaborative process can be time consuming and inefficient (Camponeschi, 2010).

Designers are in a unique position to help solve complex social and economic problems that affect us today; co-production may be the key to enable participatory design on these issues and to empower communities to find solutions (Design Council et al., 2006). The benefits that can arise from a change in behaviours and in our cities are many and therefore it is important that more professionals cooperate in the construction of alternative paths. Thus, a major challenge for cities' today - and a major challenge for the Design discipline - is to promote a new idea of public life, joining the communities and encouraging social urban innovations spanning all areas of life, from economics to personal welfare and community (Camponeschi, 2010).

The Project

Brief

The Aveiro City Council wanted to develop an original and innova-tive social intervention project that would have an impact not only in school-age children, but also on the various elements of their households. The proposed program was based on the following points:

- a social project oriented to Aveiro's community, in particular two specific districts of the region, Santiago and Griné;
- theme: Healthy Eating;
- children were listed as potential users of the project, while schools were suggested as possible spaces for intervention; none-theless, what was actually intended was to interact with the local community in their environment.

Development Process

First Proposals

1. The first proposal presented to the Aveiro City Council was a food diary containing information about healthy eating. Based in other projects and in the researched information about

children's education for health, we decided to have a playful approach, where the act of diary filling in as a game. In this sense, we proposed a stickers' collage in a symbiosis with the sticker books and children's illustrated storybooks.

To transform the individual game into a collective one, to foster a greater commitment of each student with the collective involvement, we suggested a weekly comparison of individual data.

2. Along with this project, a second hypothesis was presented, more aimed at involving the local community and local businesses: one initiative that involved grocery stores located in the intervened boroughs and that proposed to make information on healthy eating and healthy food available for them to give away with each purchase made. The purposes of this project were:

- to inform the local community about nutrition related issues;
- to give a boost to local businesses and improve visibility for local fresh goods' points of sale.
- promote the acquisition of healthy foods;
- promote a change in bad eating behaviours.

Between these two approaches, the first was the selected one, not only because the project's feasibility was higher, but also because it responded better to the client's goals.

The project's conception included a series of meetings between the various team members and several gatherings with the project's recipients, to ensure their involvement and coparticipation in the solution. A team of experts in the fields of Nutrition, Psychology and Public Health was assembled, in order for it to guide the kit's construction and the design of the service.

The design of the system was the most participated part of the project, as it demanded the intervention of most of the entities involved.

Playfulness Approach

Lopes (2005), author of the book "Human playfulness," advocates the use and utility of playfulness as a support, an educational and transformational vehicle.

In parallel, according to Gioca (2001), the studies of Piaget (1994) demonstrate the importance of playfulness for human develop-ment: There are several types of games that accompany the stages of children development, and it is between the age of 7 and 11 - the period of concrete operational thinking - that the game of rule begins, whose manifestation usually commences at the age of 4. In the rules' game the pleasure comes from the result obtained in complying with pre-established rules within a competitive environment, which allows the child to self-regulate and evaluate. Although this is a "childish" game, this recreational activity extends to the whole of life.

Once a healthy diet is based on a set of rules, it seems coherent to carry recommended eating behaviours to the game's context, not only because it facilitates empathy for the subject and support behavioural changes, but also because it associates a pleasurable feeling (for the success in the game) to having a healthy lifestyle.

On the other hand, the game not only informs the child but gives her/him a sense of autonomy: the child alone will realize the quality of her/his food and learn to balance it. In short, if the teaching materials used in early childhood education are entertaining, the possibilities of cognitive and emotional development of children are higher.

To give a "face" to the project and serve as a vehicle of communication with children, a mascot was designed - the little tummy monsters. This strategy was employed following a playful approach to enhance and create a relationship of affection. During the development of the illustrations, the need to give two hands to the mascot to facilitate the interaction with the other elements became evident.

The psychologist suggested the use of positive references, instead of negative ones, and the mascots were illustrated as "little monsters" that "love to learn how to be healthy".

To emphasize the positive approach and solve the question of the storyteller in the Students' Food Diary, a second character was created, corresponding to a hero - a Super little tummy monster that, on the account of being so healthy, gained magical powers. This hero takes care of the other little monsters and also the children, teaching them the tricks of a healthy everyday, helping them to change their behaviour.

The Students' Food Diary is divided in two main parts: the informa-tive one and the ludic one. The contents of the first part were taken from a set of documents provided by the nutritionist and structured with her help. The order of the topics was as follows: Healthy daylife - Food Wheel - Food Groups - The 6 Daily Meals - Exercise - Hygiene.

Consistent with the playful approach and the psychologist's opinion and after being reviewed by the team, the contents were translated into a narrative similar to fairy tales, where conversations take place between the mascots, the hero and the reader.

The story begins with the mascots' presentation and an invitation for the children to participate in the game: the hero also asks the reader if he wants to become a hero, to help him care for and protect the mascots. To achieve this, the player must pass the Heroes Training -informative part of the food diary- and the final test, the Tummy's Game.

The Kit Components

There are three main objects that support the project: the students' food diary, the class dashboard and the teacher's diary.



Figure 1. The students' food diary.

Students' Food Diary

An educational book with a strong entertainment character, in A5 format with spiral binding and recycled paper, which combines an illustrated children's book with a stickers booklet. it is divided in two parts: an informative one and another with an interactive game.

It has the main goal of informing, sensitizing and engaging children in healthy everyday habits, mainly through an accessible and relaxed language, reporting on diverse themes related with personal care and food habits. It also allows the children to have a clear perception of what they eat, easing the process of autonomous learning of food dosage, encouraging the consumption of healthy foods, the practice of a balanced and varied diet and engaging in healthy lifestyles.



Figure 2. The mascots Zic and the hero Nai.

The Zic's, little tummy monsters, and the hero Nai help involving children's in the "tummy game". Nai appeals to the children's sense of responsibility, by asking them if they also want to be heroes and help him to protect the Zic's. At this stage the child fills a personal information page and paints a drawing of the hero with is favourite colours.



Figure 3. "The Heroes Training" introductory page.

The first part of the diary begins with The Heroes Training. From now on a dialog about everyday life and healthy eating is developed between the mascots, the hero and the children. Basically they are being prepared for "The Tummy Game".



Figure 4."The five magic tricks" example page.

It presents the five magic tricks to a healthier and happier daily life.



Figure 5. "The Food Wheel" introductory page.



Figure 6. The food information pages.



Figure 7. "The six daily meals" example page.

In this section the importance of each meal of the day and what should be eaten in each one is explained.



Figure 8. "The physical exercise" page.

In this second theme concerning the daily habits presented in the diary, are described the benefits of regular physical activity, while the mascots exemplify healthy activities that children can experience.



Figure 9. "The personal hygiene" page.

This topic was addressed with particular care in order to avoid embarrassment in children. It explained the importance of regular daily care, including washing hands, teeth and bathing.



Figure 10. "The Tummy Game" example pages.

This is where children learn the rules of the game, its purposes and where they should record their daily diet in order to see whether it is healthy or if they need to improve it.



Figure 11. "The final results" page.

Here the relationship between the colour of the stars and the health status of the mascot is highlighted, completed with some advices and short phrases of celebration and encouragement. After that follows the farewell of Nai and a page dedicated to the final score of the heroes training.



Figure 12. "The class dashboard" in use.

The Class Dashboard

On this board each student will paste a sticker with a cartoon mascot painted by themselves and with their identification at the top of the table. Then he will fill his column in the panel at the weekly reflection session: the sum of the stars that the student achieved during the week will represent one final bigger star that he pastes to the Panel.

It is through this board that the game becomes collective, creating a dynamic classroom where the performance of individual results is displayed and compared. This activity aims to promote a healthy competition that motivates and drives the children in the search for improvement of daily habits.



Figure 13. "The teacher's diary" in use.

The Teacher's Diary

This diary aims to register the activity of the class, through the data recorded in the Class dashboard and teachers' notes for further data collection and evaluation, to offset the inability to collect the diaries of children.

It results from a symbiosis between a calendar and a folding that allows three different, parallel and transverse readings: the week performance of the entire class, the students' progress throughout the project and the evolution of the class throughout the entire process.

Implementation

This was a one-year pilot project in order to fine tune strategies and materials for the project to become truly useful to the community involved. From the project's evaluation -carried out through the teachers' diary, the testimonies of those involved, the surveys completed by students at the beginning and end of the project- it was planned to detect faults and their correction, to continue the project.

Events



Figure 14. The poster for the "Choose the the name of the mascot" contest.

The event kicked off with the competition "Choose the Name of Our Mascot", on the same day as the World Food Day. The dialogue with children was done through a theater play, and the invitation to classes to participate in the contest was extended to all.



Figure 15. Teachers' and students' involvement in the project with activities they proposed.

Teachers' Training

Training sessions directed at the teachers, class monitors and other education professionals (working in Leisure Time occupational centres and for children and other children' institutions).

The objectives behind this initiative were to raise awareness amongst the teaching professionals, to make available to them the necessary information and to clear some doubts, in order to ensure that the message passed on to the children was as uniform and consistent as possible.

Distribution of the Zic and Nai Kits in Schools

The visit to schools allowed:

- to track children's interaction with the game;
- to assess other activities that the classes developed on their own about themes raised by the Food diary;
- to partially understand the results obtained through the initiative;
- to ascertain with the teachers and the children the projects' upside and downside aspects;
- to gather improvement suggestions;
- to talk with children and introduce them to some of the people that took part in the project's development;
- to hand out participation certificates.



Figure 16. The student's receiving and completing the diary.

Project Evaluation

Survey Analysis

During the projects' implementation, there were two surveys with 165 students among a total of 181.

It was verified that, from the beginning until the end of the project, children who had an Average Body Mass Index above the recommended values, reduced their index (a 14% reduction in girls and 5% in boys). In the same way, the ones that were under the average, increased their BMI (a 5% increase in girls and 4% in boys).

The surveys also showed some changes in eating behaviours: more than 50% are aware of the right number of daily meals; the number of children having breakfast increased; the consumption of fruit has also increased from two pieces a day to 3 pieces of fruit a day.

Children's Testimony

According to the information gathered in the surveys, children's opinion about the project is very positive. What most captivated them was the completion of the game through stickers, followed by illustrations/appearance of materials and mascots.

Teacher's Testimony

The notes collected in the teachers' diaries enabled the observation that children have joined the project, demonstrating interest and motivation for completing the food diary. Children got information that consolidated and expanded their knowledge of a balanced nutrition, the food wheel, among other things, and committed them to a healthy daily life, enabling them to correct their mistakes and to be more careful with their behaviour and food choices.

In teachers' opinion, the food diary is a compelling educational material, with bright colours and interesting mascots, endowed with diverse information about the importance of healthy eating, physical exercise, among others.

Simultaneously, the activity allowed teachers to be aware of their students' diet quality. One of the teachers found out, for example, that more than 50% of the class used to eat healthier food when they had lunch in school than in their home meals. On the other hand, they also witnessed some revealing moments of the effectiveness of the project in spreading the message:

- A parent went to school, to expose his dissatisfaction with the child's refusal to eat a birthday cake, deemed to be unhealthy;
- Some parents also reported that at home children refused to eat certain foods less healthy and even motivated their brothers to adopt the same attitude;
- Other educators also reported a spontaneous event, in which a group of children refused to eat the fries served to them at lunch.

Conclusions

From the data gathered in the schools were the project was trialled, its results were very positive. As a result, its promoters intend to continue with its implementation and iden its reach. Changes children's eating behaviours were effective and, according to teachers, their knowledge of the requirements for a healthy daily life were greatly enhanced. As evidence of this conclusion are the Class Dashboards, documenting the performance of children during the activity. Teachers' testimonies about contacts with parents and other educators bring to light stories of children who refused to eat cakes or chips on account of being unhealthy, and undertook as their mission to encourage their own families to improve eating habits.

To achieve a sustainable change in lifestyles, is compelling to interact with the community widening the scope for manoeuvre of the project and pouring the school environment.

In order to achieve a real and sustainable change in lifestyles, it is pressing to promote a broader interaction with the community, widening the project's scope of action and exceeding the school's space. To increase awareness, family oriented actions with both a strong practical component and a high conviviality spirit must be designed and implemented.

To summarise, what is proposed for further developments is a stronger commitment with the co-design methodology, more community involvement and a better use of the surrounding environment –which comprises the urban space, existing social struc-tures and local businesses– through a better paced programme, aiming at better motivating its recipients.

Also, it must be highlighted that if the goal is to motivate families to change their eating habits, there have to be mechanisms in place to support the less well equipped and more vulnerable ones in this endeavour. In this sense, the activities proposed and carried out in the school's context of these projects may help the competent authorities to pinpoint cases in which such support is necessary.

In tandem with this growing community involvement, and considering some of the case studies analysed, children's exposure to the reality of growing their own fresh vegetables and preparing their own healthy meals appears to be a winning bet, both in educational and emotional terms. As such, it would be very interesting to invest further in introducing cooking lessons and urban vegetable gardens.

Judging from the results obtained in this pilot project, it is believed that its extension to the whole of the school system could prove to be a highly effective way of countering the problem of childhood obesity rooted in bad eating habits and lack of knowledge on the benefits of a healthy food diet.

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Strategies for Local Food & Design Scenarios I-II

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Strategic Design Applied to Terroirs. A Co-Design Experience Aimed at Adding Value to a Brazilian Genuine Local Cheese.

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In the past two decades globalization has got a huge influence on agriculture as well as food and beverage sectors. In this scenario, even if massive production threatens local products, there are new possibilities for their communication and fruition. The aim of the article is to discuss the design contribution to the value of the local products using the terroir lever. Thus, we present a design experience we developed, collaborating with the association of the producers of "Queijo Serrano", a local cheese of the Brazilian Southern region.

Keywords: Co-design, strategic design, territorial projects, gastronomy, terroir

Introduction

The increase in value of local resources and products is a theme that is extremely rich and complex, as products simultaneously involve physical and cognitive dimensions. It is necessary to perceive the attributes of the local context -the territory and the way in which each product is conceived and made- in order to understand the relationships that take place around the production and the consumption of products.

Local products are the result of a network -woven over timewhich involves biodiversity products, traditional ways of production, customs, and also consumption habits of a taken society. This aspect of the product and its link to the territory and to the producer's society represents by the concept of terroir.

Terroir is a French word that refers to both a physical and cultural place. According to the French National Institute for Agricultural Research, it can be considered as:

«a territorial entity with patrimonial values that stem from the complex and long term relationships between cultural, social, ecological and economic features. As opposed to natural areas little submitted to the influence of humans, terroirs depend on the particular relationship between human societies and their natural habitat that has shaped the landscape» (INRA, 2002).

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Furthermore it is important to highlight the perspectives of community and collective knowledge, usually typical in folklore studies, that give us a human dimension, which is central to the local food in terms of its capacity of transforming what is a local issue in a global one, as stated by Amilien (2005). The author stresses that the socio-cultural, bio-geographical and technical values make a "whole" of the terroir concept.

The value increase of local foods and their terroirs is a demanding challenge that could be faced only with the contribution of knowledge taken from a large range of different disciplines from social science and natural science to technology.

Design methods and skills are very helpful with this task, as investigated by many authors (such as: Fagnoni, Gambaro and Vannicola, 2004; Castelli, Vignati and Villari, 2005; Manzini, 2005; Meroni and Krucken, 2006).

Continuing in this study strand, this paper aims to demonstrate how design can contribute to add value to terroirs, specifically through the development of strategies for local gastronomic products distribution and communication.

With that in mind, this paper presents a research and design experience that took place in partnership with a producers' association of a typical Brazilian Cheese, the so called "Queijo Serrano", with the direct participation of the authors.

We have to note here that the identification of possible distribution channels is an important step that helps to develop an assertive communication strategy. As the LEADER experience taught us, «globalisation does not eliminate the advantage of physical proximity, but does make it necessary to demonstrate its value» (Farrell et al., 2001: 14).

1. Terroir in the Nourishment Culture

For a long time in human's existence being nourished was a question of survival. The consumption of aliments was related to geographical access as well as to cultural and economic aspects. Socially, feeding has long been considered a reason for gatherings and celebrations and therefore related to our special events. And culturally, feeding has been considered, through time, as a kind of source of pleasure. Significant changes to this relationship came with the mass production of industrialized food products. The food industry production in addition to the social structure changes and current economy establishes a new relationship with "the act of nourishment". The food is here presented as well-being vehicle and associated with the good times.

We see clear evidence of the dimension of the acts of nourishing as a vital action which are fundamental to life maintenance. This new relation with feeding is featured by the continuous search of the pleasure in eating, which was made possible by the new social structures and the development of modern society. In search of the "pleasures of eating" and with societies increased incomes, we come to the development of the professional act of cooking. Kitchens leave the exclusivity of the homes and become product in the restaurants. This brings the art of cooking into a new level, to a new academic field of studies: Gastronomy.

The word gastronomy has its origins in the Greek word "gaster" or "gastros", which means stomach, and "gnomos", knowledge, meaning the "studies of the stomach". No doubts that the stomach is directly related to the feelings generated by good food or by the eating act. Gastronomy studies deals and handles aliments, transforming them into food. This makes possible to transmit through food a groups identity, culture or history and all the other aspects related to the search of the pleasures of eating and how people react to each cuisine.

At the same time as kitchens turn from domestic to commercial assets, people who have moved from the countryside to the cities bring with them their rural roots and their food culture which continue to be used and searched for in the cities as reference for their rural identity. Searching for specific references and food individuals look for their own identities. This way the regional cuisine and the terroir products have started. This logic resides in the building of sences, symbols with which the individual identifies with, representing the identities. The group of identities generates a focus on identification, the representation system. The representation system is the ways used for building, seeing and relating to the environment as with other individuals. People's ways to express themselves vary in different systems, as art, music, painting, photography. In this paper, our main interest is the representation system related to food.

But, what is the regional cuisine? They are one of people's ways of expressing themselves, people who identify with a certain region. This form of expression becomes a symbol of that group of people and a way to be seen, recognized and distinguished. In order for this process of distinction to happen, it is necessary the act reproduction. To happen, reproduction requires the creation of codes. The use of codes reassures this reproduction and allows geographical, social and cultural frontiers' definition.

The territory frontiers are the results of a "reality" given by a recognized authority. This "reality" is, in fact, the result of the representation created by habitus, producing the cultural difference between the multiple territories. The regional cuisine, as it is reproduced, becomes a group practice, representing his or her symbolic choices. As it becomes a regular practice it ends up by distinguishing the group from others. This construct a habitus characterized as the "structuring structure", a dispositional system of practices. Each group inherits and consolidates through time and history. Therefore the regional cuisine characterizes as a habitus, the culinary system of a certain region. The cultural difference comes up as a result of a historical differentiation process, creating the region as an historical inheritance of social determinants (Bourdieu, 1998:115).

The regional cuisines are based on local ingredients, many of them recognized as terroir products. This construction of cuisine and terroir is a movement towards the memories and the origins. It becomes a reproduction of the previous times that was broken by the industrialization processes of modern society altogether with the abandonment of the countryside life for an urban one. Other than that, the food system of contemporary society expresses itself in gastronomy as a food experience. Food, with all its symbolic values, is the protagonist in this experience, indulging the stomachs pleasure.

The concept of experience, as of Rodrigues (2000:171), is the one of a popular knowledge, that gathers a set of knowledge, beliefs strongly attached to the habitus. This differs from scientific knowledge, which is based on questionings developed rationally. In consequence of this, a set of knowledge is created, which are used as the basis of people's actions. Through these experiences the regional cuisines and the ingredients coming from the terroir are recognized. Even if this knowledge is not based rationally, it is used by people in their lives because they are beliefs, convictions based on habitus. Habitus and experience produce each other in a "retrofeeding" manner.

The use of the concepts of regional cuisine and of terroir ingredients on gastronomy is a global movement in the contemporary society. It should be said that they have their origin in a European context of the beginning of the Industrial age. However, in Brazil the situation has been different. Even if the use of this concepts is broadly spread, Brazil didn't suffer the same kind of influences in its construction through time.

There are regional cuisine and terroir ingredients in Brazil. Anyway, most of these ingredients and practices are not recognized for their specific value. This is caused because the concept was simply imported from Europe. Brazil hasn't suffered historical, social or economic processes which could generate these concepts. The lack of recognition is due since Brazilian people don't associate their ingredients with local of production and cultural influences. For the same reason, Brazilians terroir are unknown for most people. This creates difficulties to any value increase for the products produced by them.

«The terroir is the ecology and culture of taste» (Dória, 2008:211). Dória's affirmation states the need to recognize these local knowledge and flavors. However, Brazil is far from a value increase set of terroir. The the comprehension of the concept that each terroir is permeated by its own singular food system, is relatively new. But it exists, and a good example is the state

effort creating a regulation set, classifying Brazilian products according to a territorial criteria, organized by INPI (Instituto Nacional da Propriedade Industrial).

The novelty of this movement can be confirmed by the number of products with geographical indication: with less than 10 products classified, while in Europe countries as Italy can count up to hundreds of origin related products. (Krucken, 2001, 2009).

Increasing the value of the terroir products, in order to make its survival and consumption possible is very important for the gastronomic experience. This is because the ingredients are the base of the flavor building and of the pleasure that food provides to the individual. It's interesting to make clear that one of the main aspects that differentiate aliment from food refer to the experience and to the pleasure of eating. In other words, food is nutriment together with pleasure. Therefore, one can state that food has a differential over the aliment. This differential is called aggregated value.

Food's aggregated value is its non-nutritional function, including dreams, symbols, sociability potential and the convenience value that it holds. As a whole, food's aggregated value is superior to aliment nutritional value in terms of consumer's perception. This difference also impacts over the final sale price of the product to be consumed (Meroni, 2005:214).

Because of the late advances in technology and their consequences in terms of the possibilities related to nutriment, it is necessary to develop new approaches to food. It is needed to ally science and technique, tradition and innovation. This is surely one of the main aspects of this article: make evident to the benefits of the design applied to gastronomy products in order to increase their values.

2. The Eating Experience in the Contemporary Society

The act of eating in contemporary society has become a process with a broader set of respect codes - morality, sustainability, ethics. The table has become a meeting point among different eating styles. The current trend is related to the reinforcement of the natural, old and "traditional". These "traditional" values are based in a vision of the mythical past, which is not necessarily real. The emerging of new values in the food system is originated by the food crisis that permeated the last years. A good example of this is the diseases like mad cow and influenza H5N1. These problems give evidence to the limits of the industrial model of production. In this sense, the space of the food handcraft grows, finding in the territory a new axis of increasing the value of a strategic resource. Through food there is an increase on value of local economies causing local development. This kind of food and values are opposites to the anguishes of the food industrialization and its consequences,

like the disappearance of local identities. All of these are due to the increase of value of the territory (Poulain, 2006).

In this context, gastronomy is a professional field where questions that go beyond the nourishment. The contemporary gastronomy expresses this new chain of values that permeate the current society. This chain of value reveals itself as a desire to respect the biological, geographical, religious and cultural diversities. But this doesn't mean respect or follow a specific identity. On the contrary, current society is about forming mosaic of identities that result in the contemporary experience (Fumey, 2007).

The set of sustainable, fair and ethical values associated to the consumption choices show that we eat what we want to be and make clear that the current food systems go beyond territorial habits. However, this happens without forgetting the local and territorial values.

In addition, the contemporary consumer better informed than ever and with its multiple identities, reflects more before choosing what to eat. After having access to quantity and quality, he or she becomes more demanding and search for new qualities. Where it comes to the Brazilian population, people are eating better with better economic conditions. This makes possible for the agriculture and alimentary sectors to see a quality expansion (Ascher, 2005).

The consumers interest about the producers history and market diversification make the agriculture and alimentary sectors, as well as gastronomy, develop alternatives to benefit on the specialties of the terroir. By that, they learn to use the products origin as a sign of quality. Terroir, therefore, becomes a quality inference factor. In other words, it is an indicator that helps to build the perception of the products "expected quality" – based on the belief that tradition translates good quality. When this product will be tasted this will result on the "perceived quality" as addressed by Krucken (2009: 27). In a society established on movement and trade, the visions of the past and its features change of meaning. The terroir products have a rare value which is seen as economically interesting, besides stimulating a nostalgic mood in the consumer, of a past that didn't really existed.

Therefore, the individual makes his or her imaginary references and with that he selects and chooses –in a contemporary way– the tradition he desires. The terroir product becomes a tradition practice taken out of its historical and geographical context, made instrument on a framework of a contemporary project. Eating the terroir products, one swallows also the images, landscapes, social references absorbing the collective identity of a certain region, nation (Ascher, 2005).

Terroir can become a promoting development element in the globalization context. The symbolic strength of the terroir product

is used as an integration strategy in an open economy. It also recognizes a cultural specialization. The place of origin is seen as a maker, a sense indicator. The result of this is the each time stronger insertion of the local economies in the globalized economy system.

The terroirs, in an open society and in a diversified context of the eating habits, offer not only differences potential, but also new food and products "library" which companies can use, turning them into an important integration trigger in the global economy. This trigger is very powerful – on one hand because eating is an everyday action. On the other hand because continuous nourishment of products with different origins is not culturally neutral. The terroir products are like point of incorporating the local into the global, economically and symbolically (Ascher, 2005).

Considering the relationship between individual (being producers or consumers) and food, it becomes evident the dimension of the experience and the need to think the experience design. This way, the focus of the design is not the product, as a material artifact, but the system which it is part as a manifestation of cultural heritage.

3. Strategic Design in the Value Increase of Terroir Products

Design is activity responsible for the production of services, experiences and products which will be dealt in the market (Borba, Galisai, Giorgi, 2008: 2). So, design should be able to transmit the desired values and the intangible meaning that define the identity of the new products and services. For these values to be transmitted one should use one of the ramifications of design, the strategic design. This design will build a project over the cultural dimensions that activates the environment, as defined by Zurlo (2008, p. 3):

«Strategic design is a projected activity involved in the formulation and development of strategies of an organization. Its objective is to give shape to strategy, which is, mainly, a productsystem, i. e., the organic and coherent set of the various means of mass communication (product, service, communication) with which the company built its own identity, placing itself in the market and defines its mission and meaning in society» (ibid.).

Beyond the limits of the companies, one may think also in the territory as a project scope. The strategic design applied to the territory may increase the value and promote a new position in the region, both in terms of image as in terms of social and economic sustenance (Franzato, Krucken, Reyes, 2011).

Starting, from the strategic design optic, one should consider that the development of projects related to the territory, in which there are actors with specific competencies and an environment that stimulates both physically, socially and culturally determined actions. With that in mind, strategic design of the territory tries to establish a new configuration both in the process as in the product. Although, one of the mains objectives is, at the same time, to consolidate the existing values in this territory that define it as the terroir. In this sense, the vision of design stimulates the actions towards the development of strategic actions. This is established by the possibilities of attribution of meaning that design generates in the process. Mainly in terms of projects related to terroir the attribution of meaning should not have only economic purposes, but also cultural, environmental, social and technological. The objective, using strategic design, is that by the means of a developed project, it may be possible to create new values and recognition associated with these products of the terroir. By that, the objective is to increase the value in the contemporary market.

In the sense of relating design with gastronomy in the local product value increase it is necessary to remember that the act of cooking depends on the used products in its preparation, i.e., and will only obtain a high quality result with superior quality ingredients. Terroir products, other than coming from people's cultural representation system, also mark the relationship between the individual and the territory. This is due because the product is generated by a long process of adaptation to the environment, both by the population and the products cultivated in soil.

4. A Collaborative Design Workshop: Adding Value to a Brazilian Genuine Local Cheese

A design experience for the valorization of a Brazilian terroir will be briefly discussed in order to illustrate the conceptual framework that was presented. This initiative was developed at the end of 2011 with the direct involvement of the authors, by an interdisciplinary teamwork by designers and other experts within the Master Course of Strategic Design at Unisinos Design School (Porto Alegre, Brazil). The focus of the project was the experience of Serrano cheese and its terroir. This cheese is one of that great number of Brazilian local products that risks to be marginalized in the globalisation scenario or even to disappear. The main purpose was to plan solutions for this terroir, exploring opportunities to promote it and foster the development of local producers' association. The methods adopted in the design workshop aimed at stimulating expertise integration and developing collaborative solutions.

5. Activities and Tools

The main activities carried out in the workshop were into 5 steps, that are described in the following. The team was divided in 3 groups that worked with both specific and common purposes.

a) Identification of local features and definition of the main directions of the project

In order to understand the product and the related contexts of production and consumption, we started the workshop

carrying out a brief exploratory research aiming at establishing a common background among the participants.

The expression "Queijo Serrano" generally designate cheese produced in a mountain region. The one we treated in our research and design experience is produced in the area of Campos de Cima da Serra, located in the Northeast of Rio Grande do Sul, a Brazilian state. The origin of this cheese is in the mixture of the traditional production techniques of Italian and German immigrants with the idiosyncratic conditions that they found in this region more than two hundred years ago.

The main primary economic activity has always been the extensive livestock farming, and one of the cheese particularities is exactly the raw cow milk they used in its production. This milk has got special organoleptic qualities due to the characteristics that the environment gives to the cow pasture.

On of the most critical points that we identified in this product system was related to the health norms. In the past, the Serrano cheese could not be sold outside Campos de Cima da Serra, the region of origin for this product. Since November 2011, a new law allows its sale in all the Rio Grande do Sul state. That change represents an opportunity and our research and design experience sets about with the new distribution possibilities that follow this legislative innovation. Consequently, the group decided to pay a special attention to the distribution, to the communication and the fruition strategies of the cheese.

b) Brainstorming and elaboration of moodboards and visual maps

In this step we conduct the identification and the collection of referential elements related to the product and its region of origin, the production process and consumption habits. These elements were communicated into visual maps, relating words that enable to characterize the focus of the project. Then, the group selected images and elaborated moodboards (Fig. 1).



Figure 1. Map of images related to the terroir Serrano cheese.

c) Analysis of the cheese value chain and product-service system The analysis of the value chain was essential to map the possible points of the designers' intervention. One of the important aspects to be considered in the value chain refers to the configuration of the strategy of intermediation. This may occur through the long circuits and/or short circuits. The choice of what kind of circuit depends on a set of factors, as: kind of product and processing level required for the consumption (fresh product, dried, pickled, in natura, pre-processed, ready to eat or not, etc); placing the target-public (local residents, urban center residents, tourist, emigrants); kind of consumers (related to life style and age, ecological consciousness, etc); relation between demand and offer, and possibility of aggregating bigger value to the product, transportation infrastructure, partnership development, between others.

Many times the product has bigger commercial value in the distant context from its origin. This situation can occur when one produces more products than the amount consumed in that region, and, therefore, its price falls in the local market. On the other hand, in other markets, a product to be rare may stimulate its value and its price goes up. Another factor that influences the kind of circuit that will be established is related to the proximity relations between producers and consumers. The proximity can be geographical and/ or cultural (based on the sharing values of the two groups). The chain of value analysis is fundamental to identify the more adequate way of intermediation of each product. This kind of approach also makes possible to create unique intervention of the designer along the chain and the territory, by means of the product development, services communication interfaces and scenery projection to the future.

In the case of the Serrano cheese there were short circuit delimited which involved the commercializing of the products in the Central Market in urban center distant of 112 km from the production. Also it was defined the commercializing in restaurants that work with regional cuisines and ingredients. This definition was essential for the identification of the target.

d) Identification of barriers and opportunities to innovate products, services and communication

We used some features of the Serrano cheese to define new possibilities, such as: a lack of pattern of product's production in its different local producers, the lack of public recognition of the product (unknown out of its production area), the possibility of gastronomic uses of the product and ways to increase value of it at the table; also the lack of organization in the production entities, lack of strategies of communication and the identity of the cheese.

e) Proposal of conjoint solutions

The activities developed in each working group during the workshop happened in some design actions and took the

participants into important questionings in relation to the product. An important aspect was the fact that participants had to build a briefing from the context analysis and from the contact with professional involved, in gastronomic area and commercializing.

Each step taken by the workshop participant groups, using the tools of strategic design, identified itself with the systemproduct components of Serrano cheese. Some of the results were: the development of visual identity (Fig. 2), identification of intermediation strategies and the potential actors in the process of commercializing and communication of the product (Fig. 3 and 4).



Figure 2. Identity of the product.



Figure 3. Value chain of Serrano cheese, involving restaurants as intermediation partners.



Figure 4. Value chain of Serrano cheese, involving the main market of the closer urban centre.

Final Remarks

Aliment and food, as they defined in this article, differ in value: aliment is the necessary product to human survival, while food is that aliment added by pleasure. Considering pleasure the great differential between aliment and food, we can consider this the aggregated value of contemporary food.

So, we can say it is evident that the projected action of a food system is, in a bigger amount, to develop strategies around the expressed values in food, defining the identity of the product. Thus, the design project will be able to create adequate solutions in the social-cultural context involved in the value chain.

In the contemporary society the technology plays a big role on the food systems, the complexity of processes and products raised considerably. This movement made necessary a new working methodology in food, a union between science and technique. The alternative chosen in this project was to assemble a team for multiples areas of work, such as design and gastronomy.

It is to be noted here the increasing awareness of territory and knowledge values that are embedded in products. As a consequence, properly oriented communication strategies are crucial in stimulating and maintaining an intense information flow between producers and consumers. Planning and promoting communication are some of the more evident roles played by a designer aiming to promote local development. Design actions are connected to the recognition and expression of identifying features and the promotion of a united culture to protect local resources as part of territorial identity.

In this sense, the present work highlighted the following design contributions of to the value increase of terroirs:

- Promote the local qualities of products and production processes;
- Identify potential services related to the local products;
- Support communication, bringing consumers and producers closer and intensifying territorial relationships;
- Foster social innovation along the products' value chain.

Therefore, design can be play a determinant role as an agent in the construction of terroir. For that to happen is necessary to identify the aggregated value of the product. With that value defined, it is possible to develop strategies evidencing it in the whole value chain, since the producer until the final consumer.

Finally, we would like to stress the importance of promoting the interaction between professionals from different areas -such as gastronomy, design and management- in order to develop innovative and feasible solutions.

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Secret Economy Behind the Walls

Can Uçkan Yüksel¹

Slow city concept which has been started after Slow Food concept, is a wellknown movement across Europe. The Slow city manifest is in concurrence with sustainability directions represented in EC sustainability act reports. Becoming a Slow city draws a perspective for cities that they need to be consistent to be sustainable in every aspect. Slow cities are fruitful example grounds where design profession has responsibility and so much to create in graphic, product, service and experience design branches with a deep business potential. Those cities keep a secret economy in their local systems of eating, shopping, accommodation and transportation. Most of these cities are the centers for slow food, room rent or boutique hotel accommodation options instead of big hotels with high capacities, authenticity with the protected cultural heritage in daily life of the town.

Accredited as Turkey's first slow city in 2009, Seferihisar, has been through a systematic evolution process. Seferihisar municipality has taken many serious steps to be a slow city and still continue to put these decisions into action. These actions can be exemplified Preserving local values such as local markets, traditional products (crafts and food) of the villages, organizing Seed Festive, international workshops on Slow Food, setting activities and trainings for preparing local foods, recreating the city with new city master-plan with much more green areas and detailed substructure. The plan the economic sustainability of the city, tourism potential and the local "home made" production should be calculated carefully. With delicate design interventions, small scale economies could be developed. Also, the success of the proposed solutions relies on the local citizen's involvement. That means the "transformation to slow" should be associated by "design" as a collaborative project at every level of the society in order to interiorize "slow city" concept and to supports the sustainability of local economy of the city.

Keywords: homemade, sustainable economy, Slow city, Seferihisar

Introduction

"Slow city" is a popular movement started after "slow food" concept and spread all over the world quite fast. The concept taking its roots from Slow Food movement, founded on 1999. Both movements are intertwined closely while each other have deeper connections to Agenda 21 and Brutland report. In 1989, with Brutland report, sustainable development was framed as "meeting the needs of the present without compromising the ability of future generations to meet their own needs". Though, there has been no precise description of sustainable development yet, in Agenda 21, in 1992, changing consumption patterns and promoting sustainable settlement patterns and integrating environment were amongst the main focus issues of EU and World Community of Environment and Development. In Slow Food manifestation we see a turn back to flavors of local cuisine

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to find the "real" prolonged joy of life. Slow Food movement is one of the partners of Slow City organization because they assure a better quality lifestyle. Slow Food organizations carry on the local cuisine protection and local food heritage revitalizing projects around the world which are actually what slow cities commit as members of the organization.

All slow cities signing the general conditions to join the membership, in fact, make a commitment to protect the local culture against domination of fast life icons. The philosophy of CittàSlow stipulates the protection of cultural heritage and environment. Candidate cities must fulfill certain constraints to be accredited as "slow." Reducing energy consumption and garbage while developing recycling programs, increasing green areas and recreational spaces, developing public transportation system and forcing the use of that system, conserving the local heritage and limiting new building construction, preserving and developing local /regional products, restricting GMOs and developing local businesses are the most significant headlines from the to-do-list. It is not enough to meet the requirements for once and have the authorization for the use of the slow city logo, the citizens should consistently take responsibility to act and to protect their local tastes and future of their next generations. The appropriateness of the city -to be a slow city and to adopt the requirements- by means of local economic structure, cultural heritage, uniqueness and landscape conditions should be analyzed carefully before the application. Every Slow city agrees to have a strategic coordinator for the relations with CittàSlow organization while signing in. And the recreation of the city is controlled by specialists from the organization every year. That is why "becoming and being slow city" needs consistency and sustainability at the management level. All in all, Miele (2008) raises that the interpretation of slowness from town to other would differ according to local circumstances. So, all these practices of products, services, urban space listed above to become a member of the CittàSlow network represents flexible and changeable verges between slow and fast.

The numbers of academic researches on Slow Cities have increased recently. The researches point out different perspectives related to slow cities and the motivation behind the movement. The relations with urban planning is examined in some cases (Dogrusoy, Dalgakiran, 2011) while focusing on cultural heritage and protection of local history. According to Pink (2008), "the sensoriality of the city" is recognized in existing urban studies literature, especially social/cultural geography. She draws attention to British CittàSlow examples which act indirectly to create new sensorial experiences to alternate the models that consumer capitalism mandates. There are many examples of researches that take Slow City examples within the "agro tourism" cluster and some consider it as a whole new identity to become a brand and a manageable character as a marketing opportunity (Morgan, Pritchard & Pride, 2011). Some researches look into the matter of CittàSlow movement as sustainable tourism approach (Neto, 2003) and some researches focus on what slow tourism is and these group of tourists require (Yurtseven & Kaya, 2011). Economic sustainability of slow city management is not very recurrent subject. However, economic sustainability is focused in many papers regarding agro-tourism recruitment opportunities and services. Many case studies and critical analyses reveal the potentials of agro-tourism in rural and local economic development.

Case of Seferihisar

Situation Analysis

Tourism is an important source of income for Mediterranean countries. But, according to Gezici et.al (2006), Turkey hasn't taken the share it deserves from the Mediterranean tourism market. Turkish government has been developing different strategies to enhance the tourism sector. Almost there decades ago, phase actions were creating new coastal tourism centers and renovating the existing ones. In the following decades, seeking alternatives for coastal tourism, establishing new tourism centers in the interior regions and attempting to distribute tourism in a more balanced manner within the country were observed. However, the concept of the coast has been the driving force of tourism in Turkey. Izmir, located on the Aegean region, is among the top five provinces of Turkey in the tourism distribution list (Ministry of Culture and Tourism, 2003). Having examined by means of tourism, Seferihisar, is a coastal town located very close to Izmir, with the summer houses of citizens of this nearest metropolis. According to the statistical research of Gezici, et al. (2006), Seferihisar is categorized in the group of cities with low rate of occupancy, mostly local agricultural activity and rare small industries. It is proved with the conducted analysis that tourism is effective in increasing the employment possibilities where potential is used. The interesting point of that presumable fact is the "use of potential" terminology. Having used this potential, Seferihisar accredited as the first slow city of Turkey in 2009 and has been through a systematic evolution process. Seferihisar municipality has taken many serious steps to be a slow city and still continue to put these decisions into action. Since city became a member of the worldwide organization, its name was started to be listed in many internationally screened web-sites. The real motivation of applying to become a member of the CittàSlow organization is envisioning a sustainable development model with protecting its own cultural and environmental heritage.

Potentials of Seferihisar

The geothermal energy potential of the region is a very supportive element for clean energy production which is stated to be enough to build up electricity production plant (Ozturk & Serpen, 2005; Ogulata, 2007). This green energy could also be used for greenhouse heating, which changes the agricultural production expenses in the region drastically. Though, the green electricity potential of the peninsula hasn't been evolved yet.
Taking into consideration the geothermal energy potential of Seferihisar, tourism could be specialized into a sub-category such as "therapeutic tourism". This kind of specialized tourism branch could create a custom made tourist profile which could appreciate slow city offerings such as house- hosting, local cuisine specialties, untouched natural landscape with the combination Aegean Sea. Therapeutic tourism path has not been developed in the area. However it could be a way to organize new ways of sustainable tourism with new experiences very unique to the town.

Agro-tourism could be another path to focus on. There are small villages around the town center where original daily life rituals are kept going. These villages hold authentic landscapes, efficient farming spaces and peaceful village houses for accommodation for agro-tourists.

Because the slow cities promote slow food, local cuisine holds the most important focus of tourists visiting slow cities. Usually accommodation facilities covered by the renovated old buildings are most attracted by the tourists looking for authenticity. There is no big capacity hotels in the town, there are only guest houses ran by families and small pensions. The region also offers a wilderness at the beaches for whom seeking untouched landscapes for trekking and sea tourism. Siğacık - Seferihisar Marina offers good quality services. It help to activate the local economy with restaurants, small pubs, arts &craft boutiques situated in the forum around the entrance. According to Yurtseven & Kaya (2011), environmentally and culturally conscious consumer interprets slow tourism as another opportunity of market segmentation with quality products and services.

Also, it is no coincidence that every year mandarin festival is set in Sığacık, Seferihisar to emphasize the importance of the mandarin production and update the local producers about the novelties of fruit agriculture. Because the region has 36.47% of fruit trees of Izmir, supply 39.5% of the tangerine production of Izmir (Mercan, 2006). The municipality gives free educational courses and trainings about the sustainable production methods to the farmers, producers and third parties working in this sector.

Home-based Production and Economy

To be able to understand what has been done in Seferihisar and suggest alternatives for development, "home-based production" and economy directly based on this production and services need to be defined. In this article, hand made crafts like small carpets, throws, shawls, woven blankets, crochet, any drapery with special ornaments, jewelry, etc. are put into "home made products" category. Also, same term covers any home made foods, pre cooked or ready to eat examples sold in front of the houses where they are made.

According to Edwards (2006), in 18th and beginning of the 19th century, the crafts produced and consumed by women for the domestic interior were motivated in different levels; self-expression, a kind of household duty, sometimes financial difficulties of house income or totally having an entertainment for the leisure time. Regardless its motivation, in Anatolia, "hand made" has been one of the most precious values of villages whether it is a blanket, necklace or a slice of home made bread. These objects connote different meanings over centuries, ex: ornaments and chosen colors and sometimes overall forms can vary according to the geographical differences, different colors have different meanings in crochets in different ethnic groups, etc.

Today, we are surrounded by the products of mass production of high-end technologies. We are alienated to our own background in the new world order. The alienation of human to its own culture with homogenized mass culture has become a problematic current issue. Therefore the real value of "hand made" such as hand woven carpets, fresh made meals from fresh vegetables etc. started to be re-appreciated. Craftwork bears important local values since it carries an accumulation of history and the signature of its craftsmen. Most of them make sense with their functions; they reflect their identity in their territory at best. As Jaitly (1989) warned, as the connection of the craft object with its roots and its origin gets loose and started to be produced just for commercial use except from its daily use, it looses its semiotic values as well. That is why, it is very important not to direct the local craft production with mass production mentality.

Most of the craftwork done in Seferihisar consists of hand made jewelry, crochets, different household drapery, etc. The capacity, quality, originality and variety of these products are not systematically analyzed yet. But some courses have started to be given with totally economic and social conditions, to integrate women and disabled citizens into local economic activity.

What has been done?

A new strategic development plan has been set for Seferihisar with the accreditation to CittàSlow organization. In accordance to the CittàSlow philosophy, "sustainable" implementation of substructure, environmental recreation, facilities like courses, trainings and festive with wide economic and social effects were put on track and many more started to be planned.

First, local markets were set on weekly basis in many provinces. In these markets, local producers get chance to sell their own locally grown products directly to customers. This direct contact is valuable connection that we almost forgot in big cities and this contact creates a relationship based on trust after a while. So the local markets become more than open air food malls but gain an active role in the town's social life. The social dynamics the local markets started to recall motivated many people from Izmir and other provinces around to come to the Seferihisar at weekends. This mobility also created a secondary economic benefit not only for the stallholders in the local markets, but also the small scale shopkeepers in the town. Municipality gives free courses, sets out seminars and constitutes helpdesks at the town center about sustainable agriculture and protection of local flora. With the recognition of law no: 5553 small scale local farmers took a remarkable hit. According the law 5553 which has been patterned on European Union seed laws, all professional producers in the T.C. must use seeds that has been tested, registered and certified by the state. Government certifies seeds with "high quality" defined as having high productivity and less diversity. Local seeds with variant characteristics from harvest to harvest which are used traditionally for decades. With the law going into effect, some species originally grown in the peninsula came to be in the danger of extinction. To protect the heritage of the province, municipality started to organize "seed festive" where local producers from all over the region meet and barter their seeds. Municipality takes some amount of these seeds from both sides at the moment of exchange; plant them in greenhouses and gives to concerned citizens and tourists as an act of charity. This organization also became a social gathering and gave opportunity to create future collaborations between the local farmers.

After ensuring the local seeds, the origin, "local taste" came to the point. With the intention of gathering information about to the local food, culture and history, the municipality held a "75 years old" night where the old citizens of town gathered and the night was pot of local recipes, stories, memories, etc. According to deeper researches conducted by municipal employees, "local food recipe leaflet" was published with local recipes and brief information about the local foods. Municipality has given courses about hygiene of food preparation, general information about management of commercially run kitchens and cuisine culture. The trainings blossomed with the restaurant run by local women presenting their own production local cuisine specialties in the town centre.

There are also vocational courses opened in order to integrate women, the young community without any professional training and disabled citizens to the local economy. First women who are not familiar with local arts & craft, get courses as their wish; then they could start producing hand made objects to be sold at the town center in the municipality's special building allocate for these art& craft objects and local home made foods from villages. This activity is actually an opportunity to keep the original craftwork of the territory alive. However the basic intention was to increase the number of working women and disabled citizens in the town.

Added Value by "Design"

It is a common fact that "design" is an added value of the product. In mass produced materialized surrounding, only differentiation between products with same functions was made by "design" and creativity within this "design thinking". An object with a smart design was no more a commodity. To be differentiated in the market, it's no news that designers need to make some shifts over the commodity products. Designers' roles on adding value to the products were disputed in many occasions within ambidextrously. Lately, support of the designers for value creation on agricultural biodiversity resources were the matter of discussion (Krucken, 2008). Today, it's not enough to survive on the daily updated market just with an intelligent design. To sustain the brand identity, products need to create emotional impulses that attract and keep the customer satisfied. Several methods were suggested to obtain such a strategic approach to add value with "design". For example, Desmet, P.M.A.& et.al. (2001) have suggested that emotions are elicited not only by tangible products but mostly from intangible interpretations of the users over a research on mass produced objects. They propose the use of a common platform that both designers and users can understand and convey their ideas to other side. Apart from a platform, toolkit solution offered to customers for value creation and analyzed in some researches so the co-creation of products (or services in many other cases) become an important issue for manufacturers and service providers as well as customers (Franke & Piller, 2004). Talking about a platform or toolkits for sharing ideas about design, another concept of design becomes prominent, "co-creation" of experience design. To relate the concept to slow city context, firstly "co-creation" and then "experience design" -experience economy", terms need to be explained briefly.

According to Prahalad & Ramaswamy (2003a), "the value creation is defined by the experience of a specific consumer, at a specific point location, in the context of a specific event". Also, the so called foundational propositions of marketing declares that "the customer is always a co-creator of value: There is no value until an offering is used-experience and perception are essential to value determination" (Vargo and Lusch 2004). Also, it should be kept in mind that creating product and service variety is getting easier everyday with enhancing technological background framework, competing for value through that variety is not easy. (Prahalad & Ramaswamy, 2003b). In Slow city, "value creation" needs to be analyzed slightly different because there are existing local values to be presented but this presentation should blend into the local substructure well and not change its constituent core. The technological improvements could be used to enhance the daily life, but they need to be utilized carefully, not to change the characteristic of the urban sight. So, the citizens would continue to enjoy being a part of the slow city life, while tourists would create their own memories from the services and products offered within the original atmosphere every time they visit.

Pine & Gilmore (1998) have used "experience economy" term and marked that customer experiences would be more important than the product itself in very near future, because the economy was evolving through the services rather than mere production industry. As they explicitly presented "an experience occurs when a company intentionally uses services as the stage and the goods as props to engage customers in a way that creates a memorable event". In our context we can substitute the stage as the slow city (whole province) and all its daily life, the goods as the crafts and slow food outcomes. Experiences created in the slow city will be memorable to customers, meaning tourists and citizens. Santos & Soares (2011) also proves that perception of every semiotic sign from the city creates "the experience" of tourist as every connection that the tourists make with the city via services or products contains semiotic signs with meaning. Also during this connection process new ones are created which can be regarded as "use-thorough experiences".

As a conclusion, economy has shifted from focusing on production of commodities to designing products, designing services and, now, creation of experiences. Service economy and marketing, production and staging creativity in the new economy dynamics based on this "experiences" will have a key role. Firstly, the citizens and tourists will be the receivers of the "experiences" that come to being in the city. Then, they will be the co-creator of the value of these experiences during their stay in slow city.

Suggestions

In order to sum up, Seferihisar has chosen a roadmap to sustain its economic development while protecting its unique social fabric within the CittàSlow membership directives. Local authority prepares a strategic action plan and realizes the projects one by one. In today's industry and economic conjuncture, people are surrounded by the mass produced commodities. People are craving for novelties to taste, touch, see and feel real value of and sense the time variable. Original, hand made products made within the slow food and slow city philosophies started to be appreciated in a noticeable pace. Many economy and marketing experts have pointed out this evolution decades ago. Keeping the literature on experience economy and co-creation of value concepts in mind, some suggestions could be proposed for Seferihisar local development action plan within its potentials or brand new directions could be framed with different envisioning.

Firstly, design thinking with some presentation techniques would help to increase the success of sales in the local markets and for example: stall -sales on the streets of old town- Kaleiçi would be better with more functional and suitable sales & presentation stand solutions. The fitting of these new items (they would be mobile or designed as street furniture, etc.) as new solution to the town's structural pattern must be designed and decided with industrial and urban designers. Because every object that is added or replaced at the scene could change the general atmosphere which is unique and important to be kept alive and still.

The products sold on the streets would bear a "slow city" label which could mark the object's identity with its characteristics, representing the quality and originality of the slow city. House/ room renting service providers could also use this kind of labeling expressing that they fulfill the conditions of slow city manifest and quality assurance. It's a marketing rule to have strong visual and successful graphic design to make a mark and to be recalled easily. The graphic design of the "Seferihisar - slow city label" is subject to other important branch of design which can relate local values and products professionally.

Agro-tourism could be a creative way to offer different economic development paths with opening new recruitment and service areas Villages of Seferihisar could provide opportunities with an authentic pattern which is very distinctive from European villages. Local authority must be cautious of keeping the local substructure, local cultural values and social dynamics untouched while creating agro-tourism facilities. According to Yurtseven & Kaya (2011), in order to prevent mass tourism become dominant at any coastal town and local culture reflections become commodity for catering the mass tourists, slow tourism could be a way out of the situation.

Actions aiming to protect the local heritage and spreading "slow" manifest of the city need to be sustained firmly. Genuine urban structure of some original locations should be kept as it is while marketing presentation of these places to the tourism market continues. Seferihisar could accelerate its local economy within the directions of its own potentials; for example restoring and using the existing original locations to create unique experiences. And serving from local slow food cuisine, in a peaceful authentic atmosphere would be a remarkable memory from Seferihisar.

The general idea is that there exist an economic potential in the local sources (home made products and services, hand made crafts, home/room renting services, agro-tourism possibilities, local slow food activities and slow city festive unique Seferihisar, etc) actually to be aware of. But local authorities need to act strategically deciding what reflects real local values and of history of the territory while planning the development social and economical life of the slow city. And the city's roadmap needs to be delicately planned to develop sustainably in the slow city life dynamics while increasing the popularity and accumulation of the city.

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The Power of "Genius Loci" in the Dialogue with the Global Network: Two Portuguese Companies, Two Perspectives on the Value Chain

Cládio Albino, Rui Roda¹

Portugal, at the European scale, may be experienced as a rather heterogeneous territory, recognized by its geographical, social and economic diversity. This diversity of landscapes is also perceived in its ways of living, behaviors, where strong relationships with the Mediterranean culture may be observed.

It is thought that it is through territorial capital –geographical and cultural– that the distinctive values of places are identified; an access way with the ability to amplify certain values that are implied in the complexity of places, making them unique. It is from this point of view that the values which are relatable to the defining eating habits of this territory stand out; such values work as a raw material to the formulation of an experience of place. This relationship is presented as a fundamental understanding key for the amplification of the identity of places because, if on one hand, these values are directly dependent on the territory's physical and geographical conditions, on the other hand, they are also a materialization of the culture of these same places through experience.

If, at present, "knowledge" is the process that enables the generation of more qualified and more competitive territories, nowadays it makes sense to research into practices that may become significant contributions for the construction of new methodologies to increase the value of territories through design in contemporary life.

Within this scope we present two Portuguese micro-companies –Saberes e Fazeres da Vila" and "Boa Boca gourmet"– which combine design, handcrafts and gastronomy to provide experiences. These companies, located in two different regions of the Portuguese territory, have in common the fact that they rescue Portuguese food products, as well as the "old knowledge of how to cook them", translating them into contemporary life and making them available in the global market.

Keywords: culture, tradition, innovation, handcrafts, company, experience

Genius Loci

The ongoing reflection has the Portuguese territory as its object of study. Geographically and historically Portugal is strongly related to the Mediterranean world, made up of diverse, strongly humanized landscapes, where some of the

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first civilizations on Earth are found, centers of domination and thalassocracies with a brilliant but ephemeral life, places where the exchanges of ideas and products were a constant boosted by the Mediterranean sea (Ribeiro, 1945).

This diversity of landscapes and cultures coexists in Portugal and is also perceived in its ways of living, behaviors and manners of entering into dialogues with the means of productions and, in particular, within the scope of this approach, with the production of "deep gastronomy" (Tavares, 2010) where the strong relationships with the multicultural and simultaneously agricultural Mediterranean tradition may be observed.

"The variety of the soils, the richness of the flora, the intermediate nature of the climate which allows the development and mixing of plants from various origins, the successive introduction, by man, of many agrarian species, all of it favors the dominant way of living in Mediterranean regions: agriculture" (Ribeiro, 1945:19).

Traditionally Portugal is an agricultural country, with its agricultural area corresponding to 50% of the national territory in 2010; however, agriculture is responsible for only 10,9% of its working population and 2,3% of its Gross Domestic Product, considering that the performance of silviculture and fishery is included in these last two values (AAVV, 2011). The majority of the agrarian species planted in Portugal are the result of the Mediterranean, and also Portuguese, culture of developing and mixing plants from various origins, namely from Asia and Latin America. The presence of the olive tree is one of the most relevant and defining indicators of that Mediterranean relationship.

Today, the small dimension still predominates in Portugal, with nearly three quarters of farms presenting areas under five hectares. The permanent agricultural cultures, vineyards and olive groves, are more concentrated in the interior from the North to the South of the country, while the forest species are found on the strip that goes from the Center to the Coast of continental Portugal (AAVV, 2011).

This Mediterranean background reinforces the idea that man reinvents the world through culture, without being enclosed by the biological determinism. From this point of view, we resume the origin of the word "culture" as a source of evidence for the interpretation of this proposal: "Culture derives from the Latin verb, "colere", which means to cultivate the land and may be understood as the common set of beliefs and practices of a society or a specific social group" (Étienne, 1998, cit, in Pereira, 2009).

It is within this understanding of the world that we interpret territories, namely the small Portuguese geographic territory which may be defined as a set of dissimilar and rather confused micro regions that, in its whole, produces a dense and high value, indisputably visible and settled in its complex diversity. This is a nature which is also noticeable in its shaping as a nation. Throughout different episodes of its economic, political and social history, Portugal built, in a non-linear way, a narrative that is apparently fragmented through the territory, and through the world, in which some features recognized as ours, such as the "Portuguese pragmatism" (Lourenço, 2000), our "sense of time" (Mattoso, 2003) and/or the "non-inscription" (Gil, 2009), are perceived; these features have greatly contributed to the construction of its contemporary scenery which does not allow, nowadays, the representation of a single identity but perhaps the presentation (Flusser, 2010) of several identities in its multiple places, profoundly different among themselves.

Authors like Coelho (2007) and Mattoso (2003), among others, point out this country as a territory of diversified, diffuse and complex natures; these are variables that, organized in different ways, build unique values throughout the country's small territory.

So, reinforcing diversity, Coelho (2007) describes:

"Portugal is a genuinely diverse country. (...) Portugal is a country of contrasts, a magnificent labyrinth of sun and of sea, of history and of life, of yearning, and of joy, of quietness and of cosmopolitism, of rocky balconies and ample plains, of light and of faith, of salt and of south" (Coelho, 2007: 229).

Reinforcing the complex cultural heterogeneity that is also present in this territory, to which Mattoso (2003) refers himself while narrating the country's history, is not less important. In this context, the author states:

"The Portuguese State went on gathering around itself a series of territorial areas with few ties between themselves, with marked cultural differences and with very distinct life conditions" (Mattoso, 2003: 67).

These understandings emphasize the clear historical relationship between Portugal and the Mediterranean, tangible in its geography and culture, in which it is possible to notice a complex net we consider, nowadays, as being essential for the sustainability of the Portuguese territory.

A Peripheral Mediterranean

We don't intend, in any way, to validate a historical affinity that Portugal maintains with the Mediterranean, nor even to recognize the points of great contact that history has already recognized and that Fernand Braudel (1949), among other authors, described in his book "The Mediterranean and the Mediterranean World in the Age of Philip II."

What we do intend is to recognize this space outside of the Aegean Sea's birthplace; that interior sea from the Mediterranean's basin, nurtured by southern cultures in mysterious conflicts. In Portugal, the contact points with these historical similarities, with that contradictory geopolitical area which has always reinvented itself throughout its history of conflicts, are also visible.

In the image of that enclave, Portugal, in its history, is also the result of contradicting components, of a heterogeneous culture full of stories, knowledge and conflicts of peoples and religions such as those: Muslim, Christian and Hebrew.

As in the Mediterranean, the fragmented nature of the Portuguese territory establishes this relationship with its lack of pacifism where the battles, which were won and lost by occupation forces and that divided this territory in its origin with cultures of different natures, are told.

This understanding of the Portuguese territory, like in the Mediterranean's birthplace, may be seen as a value of metabolizing memories extending themselves over time, rooted in the territory through diffuse knowledge, but always with a fragile dimension according to a universal acknowledgement which is important, nowadays, for a global conscience.

Naturally, it is possible to notice, over recent years, the growing deficit of the value incorporated into national products through an absence of recognition by an external market and that, under these circumstances, creates the understanding of a contradictory territory, full of values and fragilities which are, nowadays, emphasized by the economic crisis.

This 'ancient' antagonism between the values that are diffused throughout the Portuguese territory and the economy of the crisis itself, currently acknowledged, opens up an attention space in this reflection, oriented towards Design project. These historical roots, tangible in the Mediterranean culture products and processes, are part of a cultural heritage that is shyly recognized on a global scale, and that the Country never knew how to appreciate by repositioning itself, unlike countries such as Italy, where Italian Design always knew how to show the world its ability to reinvent itself with ruptures and continuities always in mediation with a system logic in a profound dialogue with its local identities.

With Christtian Norberg-Schultz (1979), in his book "Genius Loci", it is possible to identify the ancient Latin tradition; a tradition that taught the invisible presence of a lesser god to places, valleys and woods, that is, a sort of sacred spirit capable of offering and reinforcing a mysterious identity in natural and artificial variables.

By reinforcing this reality in Portugal, the presence of this dialogue between places and the relationship with that absent god, the large-scale project –Portuguese architecture– knew, throughout its history, how to interpret and amplify this

value, which is open to dialogue with a well-known worldwide visibility, placing itself sometimes as a variable that provides access to the experience of the territory, opening and reinforcing an excellent space to nurture the project sphere.

In contrast with the experiments led by large-scale projects, now is the time to state the historical fragility with which the Design project's world expressed itself in Portugal. The transverse vision of Design project as being oriented towards the increase of territorial value, nourished by a transverse systemic vision only now, very shyly, is proclaiming an emerging area within which, in the national scene, big opportunities are opening up to the Design project's world, in a strong dialogue with this sacred spirit that the Latin culture always acknowledged.

With our ancient, modern fragility, with the lack of visible limits within this defragmented territory, our places, and Art as an example (establishing the analogy with the Mediterranean culture), represent a phenomenological result that has been nurturing us throughout history, passing a great sensibility on to us, when there is a dialogue with the matters of our nature and of the way in which we know how to do and process, with places and their environments. Throughout the Portuguese territory we can notice this fragile reality, characterized by multiple Loci, different from those non-places defined by Augé and that, in the national context, represents an added value, that is, the fundamental and useful "raw material" to nurture a new dimension in Design project.

Opportunities for a Perfect Periphery*

* aspiring to the center without being aspirated by the center (Figueira, 2011:14)

Our times, when the economic systems based on the capitalist market economy are breaking down, have led several authors, such as Sassen (2010), Santos (2000), Murteira (2011), Manzini (2008), among others, to consider "history" as an excellent added value to create wealth nowadays, through a knowledge-based economy (Toffler, 1980), naming it as the "creative economy" (Florida, 2002 and Landry, 2000).

So, we think this is the right moment for Portugal –a country with over 800 hundred years of history and a rich and very heterogeneous cultural legacy, as we've mentioned before, but a country that has not always known how to take advantage of the existing resources in a sustainable, ethical way and with the desirable economic acumen, (Barreto, 2007) in order to have the ability to generate wealth that reverts to local communities– to increase the value of all its natural, technical and human resources, adjusting them to the needs, desires and values of new publics on the global scale. At the same time, the current dynamic, resulting from the acceleration of the "sense of time", of the usage/occupation of territory/territories by people, leading to the dilution of borders between what is urban and what is rural, gives rise to the new rurban spaces of contemporary life. These new spaces result from the experience each person has while moving through space, according to individual itineraries and destinations. So, the rurban spaces of contemporary life allow the experience of mobility, usually associated to urban spaces and, simultaneously, the experience of immobility, to which rural spaces are traditionally associated with. Nowadays, social practices are no longer integrated according to a sole and unique process; personal experiences and the people's individual projects are what redesigns the coexistent urban (dynamic) and rural (static) spaces, building rurban spaces with new identities, which need new senses for their places.

Considering sense as the regularity that crosses the irregularity of knowledge, the "experience of tradition" (Rodrigues, 2007) –which, as our mother tongue, is transferred to us without being taught to us– is essential for the sense of places in contemporary life. However, the upgrade of its evocative support, which is naturally related to the culture of places, is necessary according to contemporary trends in order to satisfy the needs and desires of new publics.

The rurban spaces of contemporary life are also generators of new ways of thinking, of acting and also of new desires for people. Here, we attempt a first definition of these desires describing them as rural desires with urban designs and urban desires with rural designs. Such desires allow a positive repositioning of the value of "traditional knowledge" in contemporary life at the global scale because, since there is no hegemonic culture nowadays, the mass expansion of products and services will no longer make sense.

Based on the assumption that it is through territorial capital –geographical and cultural– that the distinctive values of places that have the ability to make them unique and meaningful are identified, we put forward the idea that the often tacit knowledge acquired by communities in order to survive allows the distinction of what is local; nowadays, this is an emerging need that results from globalization.

We consider that the heterogeneity and richness of Portuguese traditional knowledge represent excellent strategic values to increase the value of the territory/territories, and that the fragility of this traditional knowledge's sustainability in contemporary life presents itself to us as an opportunity for design to act by simultaneously promoting the sustainability of that tacit knowledge in the present and the sustainability of the territory. So, rescuing these local values in a dialogue with globalization places itself in this paper as a challenge to Design research, with the goal of contributing to the social, economic and urban regeneration of the territory/territories, promoting the biodiversity underlying the identity of places, where cultural contributions, leading to the concerted transformation of knowledge systems, will necessarily have to be an object of study.

"We yearn for the assertion of self-identity, or for the increase of value of a positive difference, within a globalization process. An increase of value not only in the European context, but also one that is open to other areas, namely the group of Portuguese-speaking countries and countries like China and India, with a growing influence in world economy, and with which Portugal also has specific historical and cultural bonds" (Murteira, 2011:107).

Design as a Cultural Mediator

The skill of design as a discipline, within this context of analysis, should provide mediation between the players, amplifying and giving new shapes to local values. So we look, through design, for the relationship between "local" and "global" that distinguishes more and adds more value to local identities and makes them desirable worldwide. In other words, design is understood here as the discipline that links and creates contact points between the variables involved in the re-signification of traditional knowledge in order to make it necessary for new contemporary publics, promoting its sustainability and territorial identity/identities.

We aim for a creative strategy that "adds value to difference", that is, a persistent and rigorous research into innovation, or positive identity, looking to identify original creative "spaces" within the ever-transitioning and multi-shaped global market. Methodologically, we propose transdisciplinarity, in which design should take the lead through a sort of reasoning which is a proposal for action.

From this point of view, the eating habits which define each territory play an essential role in the identity of places because, if on one hand, they are directly dependent on the territory's physical and geographical conditions, on the other hand, they are also a materialization of the culture of these same places.

"...a country's biography also has to do with profound gastronomy: what's a nation but what it eats? As much as they speak about language, culture, and elevated habits; a nation, such as the organism of an individual citizen, is the sum of the ingested foods, of the oxygen provided by the air and of the rest, of the water, for example" (Tavares, 2010).

Design, within the scope of this paper, as a cultural mediator offers to innovate from tradition, through the translation of the Portuguese gastronomic tradition into contemporary life, strengthening its sensory values –seeing, touching, hearing, smelling, eating– creating a difference from the place's reality which is able to provide, through tasting experiences, the diversity of senses of places in the global world, reflecting universality without entirety.

In this context, we consider Herbert Simon's definition of design as being particularly pertinent: "To design is to conceive a preferred state, a state that we prefer over against an existing state and create a course of action to move us from there to here".

Considering design as a possible manager of this process of conceiving a preferable state and, from the point of view of defining new methodologies that allow acknowledging the means and building suitable paths to carry out a course of action that makes us move forward, we present two Portuguese micro-companies – "Saberes da Vila" and "Boa Boca gourmet"– which combine design, handcrafts and gastronomy to provide experiences, placing design as meta-discipline.

Two Portuguese Companies, Two Perspectives on the Value Chain

Saberes da Vila and Boa Boca are two companies located in two different regions of the Portuguese territory and have in common the fact that they rescue Portuguese food products, as well as the "old knowledge of how to cook them", translating them into contemporary life and making them available on the global market. These companies that we consider, within this context, as being emblematic examples present in the Portuguese territory support a reflection which is oriented to the questioning of models that provide different experiences but that, and in common, produce and amplify the Genius Loci, generating an experience promoted by the territory's complexity in a glocal dialogue.

"Saberes da Vila", located in Manteigas, Serra da Estrela (the highest mountain in continental Portugal), is a microcompany that came into existence in 2009 and aims at rescuing the region's hidden values, namely one of Portugal's oldest fabrics, the "Burel", and food products by giving them another dimension. The company uses only raw materials and products that exist and may be produced in the region, as well as the available human resources, providing jobs to artisans who manufacture textile and food products that, in turn, are reinvented in an outsourcing system, establishing partnerships with cooks, designers and architects, based on the local textile and gastronomic tradition.

"Recreating the past, making it present forever and now" is the motto of this entrepreneurial company that aspires to increase the value of the territory through the combination of the three constituent factors of any civilizational place: people, knowledge and raw materials. So, as they refer in their website, they seek to:

- "Increase the value of the inhabitants of Manteigas, who lost their jobs in large numbers due to the closing down of wool products factories that have always characterized this region;
- Increase the value of the raw materials that this region has to offer, namely the various typical plants, herbs and fruits from Serra da Estrela and the "burel", made of pure and resistant wool, traditionally used for manufacturing the cloaks used by the Mountain's shepherds;
- Increase the value of the Mountain's knowledge, a unique heritage we don't want to abandon to fade away over time but instead to repackage it into something new and surprising, generating new life, dimension and meaning."

"Saberes e Fazeres da Vila" has its own space in Manteigas, the Casa das Penhas Douradas Design Hotel, which is the headquarters of the company that exists since 2006, where one can obtain the experience of dwelling and living this place of Serra da Estrela, with a unique atmosphere, tasting the mountain's timeless flavors, through new recipes adjusted to the new publics. We are in the presence of a systemic project involving tourism and the manufacture of food and textile products which is always based in agro-products. Currently, the hotel employs fourteen people who are very involved in this territorial value increasing project, seeing that the four company's sides are gathered here: the Casa das Penhas Douradas Design Hotel, with restaurant and SPA services, Burel Manteigas (the brand associated with textile production) and PDF - Penhas Douradas Food (the brand associated with the food area).

"Burel de Manteigas" associates the region's ancestral knowledge, which has always been related to wool-based textile production, the "burel". The wool, after being washed and spinned, is placed in the loom to be woven and, after weaving, it is placed in the "pisão", a machine that threshes and scalds the wool in order to render the cloth more compact and resistant.

About "burel", the company's website says: "Burel –a handmade Portuguese fabric, with 100% wool, high durability and resistance– has always followed life in the Mountain: each family produced its pieces for domestic use and the item which attained a greater cultural expression was the cloak used by shepherds. Now we want to bring this unique heritage to you, reinvented according to our times, so that it is not only remembered as a handmade fabric of the past. By combining the passion, dedication and commitment of those who craft this ancient knowledge by hand with an innovative designer, notable and surprising, we hope to provide new memories with another life, dimension and value."

"Saberes e Fazeres da Vila" is currently responsible for all the "burel" work of the old "Lanifícios do Império" Factory in Manteigas. The factory faces an insolvency process and, in order to sustain jobs for 30 people, the company rented the factory and has been assuring the necessary orders for the factory not to close down, something which would have already happened if not for the company's entrepreneurial ability. The brand "Burel de Manteigas" is responsible for the employment of eight seamstresses with an average age of 50 years old, who work exclusively for "Saberes e Fazeres da Vila", at "Sala das Linhas", in the village of Manteigas. The company establishes partnerships with designers and architects to execute "Burel" products for two collections –home and clothing– and has also currently managed to place "Burel" inside the walls of the Microsoft headquarters' building in Lisbon, being responsible for all the production.

The brand's largest market is still the Portuguese one, which responsible for the purchase of 80% of the products; the company's products are currently for sale in 37 outlets, in several places across Portugal, among which are two spaces belonging to the company "Saberes e Fazeres da Vila", the aforementioned hotel and the store in Almada Street, in the Chiado area, in Lisbon. The brand is carrying out a serious work in order to internationalize its products, which are now available in several countries, such as Spain and the United States; the farthest country where the products are currently for sale is Japan.

"Penhas Douradas Food" is the food product brand that provides the region's cooking tradition to the global market, through its translation into contemporary life. The company has a partnership with a chef who is, at the moment, the technical manager of this translation. In this food area, the company "Saberes e Fazeres da Vila" has been carrying out work to stimulate agriculture. Within this scope they employ seven people who collect "boletos", a native plant that grows spontaneously on the hillsides of the Mondego river, and managed that four farmers who had left farming, because they were not getting enough profits out of that job, got back to planting some products -such as nettle, scarlet runner, wild parsnip, pumpkin, fig, eggplant, turnip, heather, rosemary–, as they assure that all the farmers' products are sold.

The products are currently used to cook all of the hotel's gastronomy service and to manufacture the hotel's SPA cosmetic products and also to manufacture several food products -juniper, mountain cheese and olives, cheese and lavender or ginger biscuits; wild honey, juniper or elder flower toffees; pumpkin, chestnut or citrus fruits chutneys; Serra da Estrela herbs, juniper, mint, elder flower, rosemary flower or pennyroyal jams; pumpkin, blackberry, chestnut or cherry jellies; scarlet runner cat's tongues; rosemary and heather honey; mountain cheese or almond and pistachio fingers (cookies); rosemary honey or heather honey raisins; nettle pesto; orange, nut and coffee or almond and juniper nougat- which are for sale in several places around the country. The company is currently looking into the internationalization of these products, which will imply a package redesign in order to make them more competitive on the global market; in this specific case that will

also involve cost reductions in the manufacture of the packages keeping their excellent communication ability. In this area the company is receiving a very positive support from the Portugal Global Trade & Investment Agency (AICEP).



Figure 1

This project presents itself to us as a real local identity development design project as it mediates the quality of local environments involving local communities, contributing to territorial and human development. We consider the fact that the company measures its success internally by its ability to provide, year after year, a greater number of jobs as something relevant.

"Boa Boca gourmet" is also a family micro-company, as the majority of Portuguese companies, which comes into existence in 2004 and combines the technical skills of an agronomist engineer, with a post-graduation in wines, with those of an advertising designer, with a post-graduation in advanced graphic production. This company's mission is to rescue the "old secrets" of handmade Portuguese food products from different regions of the country namely, as they refer, "liqueurs, cookies, biscuits, herbal teas, wine, chocolates, dried fruits, jams and other delicacies, made by hands that know the ancient secrets of the art of making you eat slowly". The company establishes partnerships with micro-producers, supports itself on the concept of the "product's origin" associated with the territory, analyses and recreates the products' value chain, always redesigning packages and placing the products on the market through commercial agents. Currently, the company works with micro-producers who are also organized in companies themselves and don't work exclusively for "Boa Boca gourmet".

The company has a flagship store, located in the historic city center of Évora, which is also the designer's and the agronomist engineer's studio. From the strategic point of view of showing their products to tourists they keep a sales outlet in the Algarve, the most important touristic region in Portugal. Their largest market is the Portuguese one, which absorbs nearly 80% of sales through commercial agents located in several Portuguese cities, namely Lisbon, Oporto, Guimarães, Viana, Braga, Sintra and Portalegre. Currently, on the global market, the most receptive country to its products is Denmark, something that makes the company quite happy, as Denmark is a market which is traditionally related both with the products' quality and with their image. "Boa Boca gourmet" also exports to Spain, France, Germany, Belgium and Angola; the company is also working on the Brazilian market, looking into the possibility of opening a store in Belo Horizonte.



Figure 2

There are no online sales in this company; they argue that it is the direct contact with the product that enables its sensory experience, as it brings the emotional dimension of personal experience to us - what you feel when you touch, smell, eat and listen; they want this experience to be of pleasure, therefore one which builds positive memories.

Final Comments

"Boa Boca gourmet" and "Saberes e Fazeres da Vila" express "desires" and the ability to promote territorial value increasing processes through design, by identifying the distinctive values of places, by amplifying and redesigning them, by making them visible to internal and external consumers, appealing to the "endogenous" support of local communities.

Both case studies present themselves to us as two excellent examples of local development, which naturally improve human development and people's quality of life.

Both companies build transdisciplinary strategies in which the designer takes the lead to "increase the value of difference" in the territory through persistent and rigorous bottom-up processes that build innovation and positive identities, capable of creating new spaces within the flowing global market (Bauman, 2008).

The services and products promoted and created by them are conveyors of a local culture to a global territory, allowing for positive experiences of place that also promote affection and memories, that is, a culture productive organized system.

These two company are an example that the Portuguese territory presents itself as potentially favorable to the environmentally sustained construction of imaginative processes for an alternative modernity and creative ways of living, based on the multisensory experience of place, allowing for the reconstruction of models of local nature, in which territory and culture will be associated with the communities' practices, generating the ability to create alternative frameworks to those of the current markets, recalling memories. "those who recall invent: everything begins again" (Tavares, 2010).

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Investigating the Possibilities of an Alternative Design Understanding within the Limitations of Permaculture: The Case of Marmariç

Duygu Atalay, Işıl Ezgi Çelik¹

In order to respond the needs of the increasing population industrialized agriculture systems have been embraced globally. However, the reliability of industrialized agriculture systems is in question since these systems heavily rely on genetic technology and machinery innovation which are controlled by few developed countries. Today the whole world is about to suffer because of monocultural foreign politics on agriculture which cause not only the loss of agricultural geology and natural elements such as local and natural seeds, but also the loss of diverse knowledge of agriculture. As a response to the problems that are caused by industrialized agriculture or design systems, the investigation of Permaculture as an alternative design system, comes up. The aim of this paper is to stimulate a discussion on the advantages and disadvantages of an environment that is based on Permaculture principles and investigate the types of design practices that can be developed within the limitations of Permaculture. The methods that are used in this study are interviews, field survey and literature review.

Keywords: Permaculture, Alternative Design, Marmariç, Local Resources, Ethics

Introduction

The adverse effects of industrial and technological improvements, globalization, the increase in consumerism and population increase will lead the planet earth and future generations to face devastating results. The rapid consumption of the natural resources affects the life span of not only humans but also other living creatures on earth. In the last fifty years of time, the population of the world has doubled itself whilst the economical production of the world has increased six times more. Water and air pollution, disappearance of forests, soil erosion, damage of the ozone layer are the problems that we are facing due to misuse of natural resources. Unfortunately, it is obvious that if human keeps going on in this direction, with having wrong production and consumption strategies the situation will become worse than today.

As a possible solution to these problems, investigation of Permaculture as an alternative system comes up. Permaculture can be defined as a designed system to support sustainable ways

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of living. Its aim is to acquire consciously designed ecosystems by using nature and the relationships found in nature as a base. Ecosystems that are designed within the concept of Permaculture are the systems that promise to reflect the diversity in the natural ecosystems, stability, endurance and agricultural productivity. The aim of this paper is to stimulate a discussion on the advantages and disadvantages of an environment that is organized with Permaculture principles and analyze the types of design practices that can be developed within the frame of Permaculture. Moreover it is aimed to investigate the possibilities of an alternative design understanding within the limitations of Permaculture. In order to do that Permaculture's design understanding, its ethics and the case of Marmaric as a concrete example of Permaculture projects will be introduced. By this way it is expected to analyze how theoretical knowledge corresponds to practice.

What is Permaculture?

Permaculture is a term which is found by Bill Mollison. Etymologically it is the combination of two Latin words "permanent" and "cultura". The former refers to "to remain to the end" and the latter refers to "cultivation of land" or "the intellect" however, today it refers to the beliefs, way of life and customs that are shared and accepted by people to sustain human societies. Instead of agriculture he chose "culture" because societies cannot survive without agricultural activities therefore culture and agriculture are inseparable. Mollison, who is the originator of Permaculture with David Holmgren, was born in a small village Tasmania. Until he developed a sustainable agriculture system he had worked as a scientist and an academic in University of Tasmania. In 1950's he realized that the environment that he used to live started to be damaged. Natural areas and species were diminishing gradually. Soon after he was cognizant of the adverse effects of human activities on nature, he started to protest political and industrial systems and isolated himself from the society. However in two years he realized the inadequacy of his protest and in 1974, together with David Holmgren he developed a new design understanding which is based on versatile fertileness of perennial trees, plants and other root systems.

Permaculture is a design system that aims to create sustainable human settlements. At a certain level it is related to plants, animals, buildings and infrastructure. However its coverage isn't limited with these units. Permaculture is pertinent to the results of the way that these elements are arranged and it focuses on the relationship that is formed between them. According to Bill Mollison, in the 1970's Permaculture was adopted by small communities and families. Their purpose was to establish a limited system that satisfies only their own needs. It was far from being commercial. However Mollison draws attention to the fact that without direct access to information, land and financial resource the way of existence that Permaculture presented becomes nonsensical. Permaculture is a notion which is beyond providing food for small communities. Principally it is a holistic humanitarian system which practices upon biology, technology and science and consequently it responds to commercial concerns. Today, it is based on the acquirement of nourishment for human and animals more than what is provided by nature.

Within the frame of Permaculture it is aimed to create a system that doesn't exploit or pollute the environment. In order to create this sustainable and ecological system whether in a city or in a village, the area that will be designed must be kept as smallest as possible. Moreover, the characteristics of the field and properties of the vegetation and animals must be analyzed effectively. According to Masanobu Fukuoka who is a philosopher, scientist and farmer, Permaculture adopts the understanding of working with the nature, instead of working against it. The theory is to create a self-sustaining system in which the role of human is transformed from disruptive to adaptable and creative. Instead of a reckless labour that considers elements as single product systems, it offers a long acting observation of animals and plant cover and evaluation of them heftily.

Permaculture Ethics & Permaculture Design Principles

Michael Erihoff and Tim Marshall define ethics as "Ethics is the domain in which judgments are made about how humans should behave toward one another and those creatures and things around them". The process of design in Permaculture is based on ethical judgments and right treatment of design. Ethical approach of Permaculture comprises three principles.

- Care for the Earth entails caring for water, animals, soil, atmosphere, plant cover, species, forests, microorganisms, etc. In short caring for the Earth indicates harmless and positive human activities. It is based on appreciation of natural resources, effective use of them and feeling responsible about them.
- Care for people is directly connected to the care of the Earth. Intrinsically, care for the Earth contains two other principles. If essential requirements such as food, harboring, education, employment are met, people can be in harmony with the environment.
- Setting limits on population and consumption emphasizes that it is important to put limits to our own growth and consumption. The remainder of time, money and energy must be used for the sake of care for the Earth and people. People, who design their own systems by adopting the principles of Permaculture, are responsible for the enlightenment of the others.



Figure 1. Permaculture Ethics.

Permaculture ethics emphasize the necessity of collaboration and team work instead of competing. According to Bill Mollison the things that can be done for the Earth are listed as:

- The results of the activities that are done should be considered in advance.
- If it is possible local or useful species must be cultivated.
- The field that will be designed must be kept as smallest as possible because large scaled fields cause waste of energy. Small and local systems are easier to maintain.
- Instead of being monocultural one should be polycultural. This leads to stability and provides solutions to environmental and social changes.
- Total yield must be increased. It is important to focus on the total yield of the yearling or perennial plants, cereals, trees and animals.
- In order to save and convert energy environmental and biological systems must be used.
- Food supplying methods of the sustainable societies must be applied in cities.
- One must encourage the others to be responsible for the society and self sufficiency.
- Soil should be made productive by forestation.
- Everything must be used at the optimum level and recycled.
- One must focus on solutions not on problems.
- Useful areas must be used effectively. A tree must be planted if the soil is appropriate for it to grow.

Besides the ethical principles that are mentioned above, there are other principles that constitute the basis of Permaculture. These principles stand for the realization of a coherent and substantial design practice. The principles that are listed below are applicable to any kind of Permaculture design practice, to any scale or climate. These principles are based on interdisciplinary knowledge.

Relative location: The essence of Permaculture is design and design is the relationship between things. This principle points out the significance of planning an effective relationship between

each element. In order to create sustainable environments, permaculturists must make sure that every element is located in a relationship with others so that they benefit each other. Zones that are constituted must be planned thoughtfully. All of the elements are dependent on the others that surround them. Water, animals, trees become meaningful when a relationship is established among them. A tree becomes a food source for animals, and water nurtures the tree. This principle conduces toward efficient use of space, maximizes energy and reduces waste.

Single elements with multiple functions: Every element in the system must be chosen and placed to realize performance of multiple functions. Everything should perform many functions as much as possible but at least three. For instance a pond can be used for irrigation, animal breeding, fire extinction and it can be a habitat for fish and wading birds.

Single functions from multiple elements: Permaculturist must make sure that multiple elements provide with vital and essential functions such as water, food, energy, etc. for instance in a monoculture garden, provided that this single crop gets disease or fails because of pests the results would be appalling for the farmer.

Energy planning: Permaculture calls for the minimum use of energy. In a Permaculture design, things must be placed to minimize energy use and natural energy sources like solar or wind power makes it possible to waste less.

Biological resources: In a Permaculture system, biological resources (animals and plants) are used to achieve a task. Plants and animals are used to provide fuel, fertilizer, food and prevent erosion, fire, fight off pests, crabgrass, etc. Biological resources play a vital role in the creation of sustainable systems and it is useful to plan and organize them thoughtfully.

Natural succession: Natural ecosystems transform and develop over time by accelerating the succession of different spices. For instance in a land where the crops are left weeds start growing. Other different spices rather than crops will follow the weed. All of these spices have different functions such as softening or enriching the soil, preventing from erosion, creating natural habitats, etc. Conventional agriculture is required to getting rid of these non-fruitful plant cover with many different energy wasting methods. Consequently conventional agriculture methods damage the natural cycle. Permaculturists don't disrupt this process but transform and direct it with different methods.

Diversity: Permaculture encourages design for diversity not monoculture. Raising multiple crops and farm animals will help to find many foods all year round and provide a healthy diet. Policultural systems are not only beneficial for human but also for the other spices and with policultural systems permaculturists are less likely to have catastrophic results. **Edge Effect:** Edge is the interface between two different environments. The edges where two systems overlap are the most productive areas due to interactive variety. Permaculturists use the edge effect and observe other natural patterns and imitate nature. In nature there are no straight lines.

Case of Marmariç

Marmariç Foundation of Ecological Life is founded in 2005, in Izmir, Bayındır-Mersinli (Marmariç). The region had been evacuated for about two decades on account of insufficient water sources. The founders are a group of people and their headman is Mustafa Bakırcı who is an architect. They wanted to realize a sustainable life practice, to produce and share knowledge in this region within Permaculture ethics. Hence they considered design approach of Permaculture when building residential constructions, agricultural zones and shaping the landscape.

Marmariç Foundation of Ecological Life started to realize a project in Marmariç in order to develop and practice a model that aims to use the terrain in a more eco-friendly, sustainably and productively way. They started to realize this project in 2009 with the support of GEF Minor Support Program. The project is mainly based on observing the nature and benefiting from the relations that are found between natural elements and doing this without damaging the natural environment. By this way they aim to nourish and shelter human populations and consider them as a productive element of the nature.

Main objective of the project is to realize a living style that is autonomously sustainable. Therefore, it starts by observing the local zone and determining the problems and solutions regarding the local natural environment. For instance, in the region, the proliferation of artesian wells was damaging the groundwater. So, the project aimed to take precautions against the misusage of water sources and instable downfall related to the change of climate. First of all they built a rain ditch in order to provide the rainwater to be absorbed by the soil, instead of flowing away from the surface. By this way the need for irrigation was reduced and an autonomous system was created. Then a pond was constructed in order to canalize and store the rest of the surface rainwater. By this way a water source is created as a precaution against dry seasons and as a potential source for an aquaculture which increases the biological varieties.

The project also aims to augment the variety of agricultural product while of course, reducing the agricultural inputs such as irrigation, manuring, weeding, and plowing. A specific project which was realized for that reason is nourishment forest. It is a fruit garden constructed using the model of natural forest ecosystems. It means mainly cultivating the productive species chosen regarding to the local climate and qualities and needs of the local terrain. The cultivation model is also designed locally. For instance, as the main problem of the region was water. In Marmariç they nitrogenize the soil by using pulses that keep nitrogen in their roots. By this way first of all they inhibit erosion and secondly the productivity of species is augmented and protected for long term in a more autonomous way. This project, especially when it is used with rain ditches, produces a sustainable structure that can last productively and nearly autonomously with a minimal exterior intervention. As one of the principles of Permaculture is not wasting the rest of any kind; in Marmariç nourishment forest, pond and the rain ditch were created by using the removed soil. By this way the removed soil is re-cycled and used in local structure. There are some other projects such as "kompost" production which means gathering rainwater from roofs in order to provide drinking water.

Another dimension of Permaculture is certainly cultural as Permaculture offers not simply an agricultural or architectural project but a life style. Sharing the experience gained during the process in various ways and producing knowledge is very important for the community. The social structure created in Marmariç is horizontal although there is not a necessary cultural model for Permaculture projects. They share their knowledge produced during the process theoretically and practically with the producers of neighbour villages. They also realize two days workshops to introduce Permaculture in place to the groups and individuals that are interested in ecological agriculture.

Permaculture at the Age of Industrialized Agriculture

In order to respond the needs of the increasing population industrialized agriculture systems have been embraced globally. However, the reliability of industrialized agriculture systems is in question since these systems heavily rely on genetic technology and machinery innovation which are controlled by few developed countries. Although industrial agriculture presents alternative food sources for today, it destroys the future ones because of international agriculture politics. The use value of products is ignored in order to organize products' exchange values internationally. Today whole world is suffering because of mono cultural foreign politics on agriculture which cause not only the loss of agricultural geology and natural elements such as specific seeds, but also the loss of diverse knowledge of agriculture.

Although industrial development and service has more economically valuable impact than the yield of agricultural raw material, maximum three percentage of the economy of a country must be based on agriculture in order to be regarded as an economically developed country.

The more a country loses the ability of responding its own population's needs, using its terrestrial forces, the more it becomes dependant. The problem that we are facing today is neither terrestrial nor technological but it is rather politic. Industrial agriculture won't mean much thing without local agricultural practices and global politics that should balance the forces of nature and human technology and the politics of design. That is why the industrial agriculture must be re-conceptualized respecting the environment instead of respecting the politics of monoculture.

Permaculture may come to the scene at this point as an alternative solution. It is based on making connections and can be applied globally through local communities. The loss of connection between human-human and human-nature can be considered and is considered in this paper as one of the considerable reasons of the problems that today's civilizations are facing. Due to modern production and consumption strategies the role of human as user-maker has vanished and he/she adopted a passive role. Being detached from the process of production accelerates the loss of connection. Industrial production strategies heavily rely on technology and mass production of goods. The need for human energy and virtue is diminishing while the need and hunger for money causes harm to Earth and other living organisms.

Industrial production strategies focus on results and products, whereas Permaculture focuses on the process and aims to revive old connections with nature, earth and other people. It is mainly because industry designs products to sell and Permaculture designs systems to share and sustain. Permaculture's design perspective comprises planning for the Earth whilst industrial production planning cannot go beyond increasing the profit. Intelligently designed systems offer various solutions during crises. Permaculture design is an alternative design system which can create alternative practices for the actual future crisis that may emerge in the world.

Results and Design Critique of of Permaculture

Regarding the theoretical approach of Permaculture to design and the observations that are made in Marmariç, it is concluded that Permaculture can be considered as an alternative project at the age of industrialized agriculture. Although the ethical and cultural aspects of project are human and nature friendly there are considerable questions about the limitations of Permaculture. Considering Permaculture as a life style, the attempt to realize the project in macro scales will face first of all social resistance. Although Permaculture has an educative dimension due to its seminars, courses and social networks; establishing a new approach demands long term strategies that are fed by a wide spectrum of theoretical and practical disciplines.

However the number of local projects can be augmented worldwide and it seems possible to create a network between these locally developed projects in order to exist in macro scales as an alternative project that stands against irresponsible approach of industrialized agriculture.

There are various types of design practices that are realized in frame of Permaculture from architecture to interior design. But Permaculture emphasizes satisfaction of human needs in a way which is different from what existing industrialized production systems support. In this kind of an atmosphere many design disciplines from visual communication design to fashion design can be regarded secondary, unnecessary even luxury or their design understanding could be redefined by adopting Permaculture design ethics.

The most important point rather than which design disciplines can survive in Permaculture projects is the approach of Permaculture to design. That means that the designer should be aware of his/her responsibilities and of the consequences of his/her designs in larger scales. From that point of view Permaculture can be regarded as a useful way of designing and may become a necessary support project in the age of industrialized production systems. Although, the approach of Permaculture to design is limited and may be impoverishing for the design in general, its projects open a path and create a chance to discuss the subject of responsibility, the urgency and importance of actual environmental and social problems. In other words, Permaculture's approach to design may be limited but the projects that have been realized can create the possibility of the emergence of many other approaches or the enlargement of Permaculture's design perspective.

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Food and Packaging Design

Session 6 Chair: Asst. Prof. Dr. A. Can Özcan

New Aesthetic Trends in **Food Packaging**

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The ongoing research that the Andalusian Technological Center of Design carries out on design trends -by case study- focuses on the identification of new aesthetics, techniques and design tools that enable designers and companies to differentiate the products in the market with a product design, packaging or an innovative brand strategy. In the case of food industry, this analysis allows to bring together the most important design tools for the different consumer profiles, to be applied in food packaging design which looks for the differentiation in the market. The research made in 2010 identified 7 aesthetic groups with particular characteristics in terms of colors, shapes, illustration styles, photography, typography, and so on, which are expected to be relevant in the future and will connect with the new consumption profiles. Basing on them, we characterize their main features and they are shown through witnesses of trends.

The deep changes which society suffers determine a wide range of different realities regarding consumptions, influenced by political, economical, legislative, cultural and social changes, and that reflect in social, consumption and aesthetic changes. Talking about agroindustrial products, these are full of symbolic value: their design and aesthetic are connected with people's motivations and attitudes. This fact contributes to confer an added value to products and connect them with consumers' personalities. *As a consequence, the selection of materials, colors, shapes, typographies,* illustrations or photographs which accompany an agroindustrial product represents a tool which help to form the global imagine of the product, as its forms of presentation or communication are connected with that symbolic value. This is why the analysis and comprehension of aesthetic groups -which are detected in the products that we find in the marketare sings of personalities and consumption habits and vice versa.

The principal aim of our investigation has been the research of evidences -starting from the study of real cases- of the rising of new aesthetic groups in agroindustrial packaging. At the same time, this research has allowed us to characterize the distinctive features of these groups regarding materials, colors, shapes, typographies, illustrations and photographs, with the aim of facilitating designers and companies the use of those features for designing or re-designing products.

Another aim of our study has been the detection of the personality underlying these aesthetic groups, in order to achieve a better comprehension of values, attitudes or motivation of consumers towards new products.

Our investigation demonstrates the existence of a progressive relevance of aesthetic questions in agroindustrial product design, as well as a direct relation with consumption habits. This is something that permits

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the identification of different personalities of consumers with common aesthetic characteristics that, when identified, should allow food product design – and especially its packaging– to act as the final seller of the product and to be aimed more effectively at the desired category of consumers.

The changes in agroindustrial packaging not only aim to improve food conservation, dosage or ergonomics, as well as to manage recycling. At present, it's important that packaging represents an added value for itself and connects with consumers. The efforts of companies to incorporate all these aspects make relevant the function which design and aesthetic play in order to differentiate the product and innovate in the market.

We have established a permanent technological vigilance on international agroindustrial packaging with the aim of identifying design characteristics that are more relevant currently and those that we foresee to be relevant in the future. The aim is to create a useful tool for designers and companies.

We focused our investigation on the following products categories which we previously selected as the most relevant or as products which have a special need for design innovation: oil, olives, wine and vinegar, brandy, fresh product, canned food, salt, frozen-food, pulses and pastas, confectionery, ham and sausages, cheese, drinks and pre-cooked meals. Analyzing existing packaging design cases, we have identified seven aesthetic groups. Each of them is characterized by specific design resources, such as colours, materials, textures... Thanks to this characterization we have been able to define a personality related to each of this group, connected with consumption habits, motivations and perceptions.

We now present a brief summary of the aesthetic groups we have identified. For each of them, we have found real cases which demonstrate the new trend:

- "Eco-aware": this group is related with the new ecological aesthetic. With regards to materials, the traditional ecological materials evolve and new plastics appear, ecological printing inks, reduction of packaging, and use of lighter or recycling materials. With regards to colors, we see tones related with nature or that transmit calm. We also see new colors which transmit dynamic and optimistic values. The personality related to this group is characterized by its eco-conscience. This personality looks for the origin of the agro industrial products that consume and supervise the packaging, the communication or distribution process.
- This personality looks for functional products and we call it "I like taking care of myself". The related aesthetic group is formed by products aimed at wellness and health. We see that their packaging design not only focuses on transmitting the idea of being healthy. Design is used in order to select materials, shapes or colors which reflect the pleasure of take good care of oneself. The personality related to this group identifies itself with the sentence "take care of oneself can be funny".
- "Craftsumers": in the third place, we have identified an aesthetic group which agglutinate craftwork products, but with a renewed aesthetic.
- "Simplificator": the following aesthetic group is characterized by its simplicity and minimalism.
- "Sophisticator": on the other hand, we have identified a group characterized by its gaudiness, eccentricity and decorative vocation.
- We have an aesthetic group that presents a particular transgressing vocation, and we call the related personality "Alternalimentary".
- The related personality is called "where two fit, three fit too". This group

looks for facing difficult economic situations creatively and actively involving the receptor through the product and/or its packaging.

Keywords: Design, aesthetic, trends, food, packaging, cuisine.

The research presented below has been the result of monitoring the selected products categories with the objective of becoming a literature support for design consulting for designers and producers.

The qualitative research and state of the art analysis of the local, national and international packaging has focused in identifying the most relevant trends related to the agro industrial industry.

The description of the trends has been supported by clues existing in the present and identified through the following indicators:

- Macrotrends in design and consumption revised in literature such as Nelly Rodi trends books, Trendwatching's trends reports, conferences content's study and WSGN trends seminars, etc.
- Analysis of consumption barometers, industrial Researches, European Policies, Industry Publications.
- Case study of more than 900 agro industrial products and its corresponding packagings, recorded in the cases management tool under the following parameters: materials, technology, colours, textures, shapes, typographies, illustration style, photography, ingredients, communication strategy and distribution strategy. The case study is complemented by the expertise of the work team in the following fields: art direction, sociology, market research, international trade, consulting, marketing, advertising, etc. which provides different focuses.
- Interview to industry experts for the hypothesis setting, contrast analysis and conclusions enrichment.
- Literature review of statements and opinion of stakeholders, influential figures or trend setters and spreaders (segment ambassadors), selected according to its subscribers figure in the internet (see the list in sources annex).
- Product launch compilation, International Trade Fairs conclusions reports (Alimentaria, Andalucía Sabor, Fancy Food Show, ...), point of purchase study in cities such as Madrid, Barcelona, Valencia, Bilbao, Coruña, San Sebastian, Córdoba, Seville, London, Paris and Tokyo. It is analyzed and recorded in fairs or cities reports.
- Monitoring of the international packaging awards: Laus, Bestpacks, Anuaria, Hispack (España), Pentawards (Europa), Red Dot (AlemaniaDBA), Design Effectiveness Awards (UK), D&ADBook (UK).
- Monitoring of the most reputed design studios at an international level see the list in sources annex).
- The colour screening and proposal has been done after revising the following literature:
- "Psicología del color", Eva Heller (2004). Publishing: Gustavo Gili.
- "Colour Theory", lecture addressed by professor Andrea Bertola, CEADE.
- Colour lovers (www.colourlovers.com).
- Nelly Rodi's Trends Books.

Surgenia's Trends Observatory develops a permanent research with the aim of facilitating the decision making process to companies and designers when facing the challenge of creating products with identity, conceived to meet consumer needs. This research methodology produces information for the development of differentiated through design products, innovation and competitiveness opportunities.

Furthermore, it allows focusing the brand strategic positioning and planning the communication and distribution strategies, all keeping coherency with the product design. The objective is not detecting trends fastest than anybody in order to follow then, but knowing them in order to design products and build brands with identity taking in account the different market trends.

The permanent monitoring covers: agro industrial packaging, habitat (furniture, interior design, home accessories...), neocrafts, ecodesign, fashion and retail. Trend Research in different industries helps to detect opportunities in blurring sectors or detecting opportunities that could be transferred to a different industry.

Latest novelties in agro industrial packaging are focused on issues such as a better preservation of the product, dosage mechanisms, ergonomics, and suitability for recycling, better piling up features or hyper segmentation depending on the customer segment. Currently, packaging is aimed to become an added value itself and to present a connection with the consumer. Companies' efforts in order to include all the mentioned aspects highlight the relevance of design and aesthetics to differentiate the product and innovate.

That's the main reason why this qualitative research and state of the art analysis has selected simple products belonging to Mediterranean Agro industrial products, previously selected by its relevance for the Mediterranean region and by its design need. They are: olive oil, olives, wines and vinegars, brandy, fresh produce (meat, fish, fruits and vegetables, eggs, diaries), canned and preserved food (sauces, marmalade, honey), salts, frozen food (seafood), legumes, pastas, rice, confectionary, cold meats, nuts and dry fruit, cheese, soft drinks and processed food. The research is dedicated to this categories although it may be mentioned some singular products belonging to other sectors due to its uniqueness.

Seven aesthetic groups or "universes" have been detected in this analysis. Each of them has a particular use of the design components such as colours, materials, textures, etc. This categorization has allowed us to connect the products to a particular personality prone to buy products with those design characteristics and with a particular consumption habits, motivations and perceptions.

We will describe in the following pages these groups, and explain their personality and likes when it comes to design features.

Eco-aware

We identify a first universe that groups packaging cases with a new eco aesthetic. Regarding materials, compared to those traditional eco-friendly materials, we find new and not so sturdy proposals. We detect new plastics, fibres and inks. There is a significant reduction in packaging materials (grammage) and a trend to use lighter materials and reusing materials initially conceived for other purposes in order to meet the requirements of short productions where producing packaging just for them is too expensive. We can shortlist some of the materials connected to this universe:

- Polylactic acid (PLA): a renewable and biodegradable material. It can be composted and it disintegrates in natural components such as carbon and water. It is suitable for diaries, keeping the product's flavor and aroma. It looks like ordinary plastic. Its disadvantage lies in its unsuitability for frozen food.
- Bagazo or bagasse (sugarcane pulp): it is a fibrous material resulted from squeezing the sugarcane. Main producer countries are Thailand and Malaysia. It is mainly used for food packs.
- Palm fiber. It is the byproduct of the palm oil extraction. It is very similar to bagasse and its main use is packaging with trays. Earth cycle is one of the producers of this material.
- AgroResin[®]. Made of agriculture biomass. It has a natural look similar to palm fiber packaging. It is a good alternative to petroleum based plastic trays.
- Cane Fiber (Reed Fiber). It is a Japanese material made of rush that grows in the river margins. This Japanese innovation is also made of agriculture biomass. The company Wasare markets a range of biodegradable kitchen cutlery sets made of this material.
- Plasterra: biodegradable and compostable plastic produced from bioresins. It is composed of starch, PLA and other compounds.

Regarding colours, we find tones linked to nature that connect with it and with the intention to preserve and take care of it such as brown, grey, different types of green or any other tone that shows certain recycling philosophy in the pack, transmitting balance, calm and natural character.

Ecology concept is broadening and evolving to more sustainable concepts, not only recycling. This applies also to colours. Actually, we detect cases of the incorporation of more dynamic, fresher and more optimistic colours such as turquoise or light green, which indicates a relevant aesthetics change.



Figure 1. (left) Source: Department of Research and TrendsiLab, Surgenia, Andalusian Technological Centre of Design. **Figure 2.** (right) Photo: Fresh and Easy. Tesco ©

Regarding textures we observe that the irregular and tough touch, consequence of the first recycling processes, is evolving and allowing the use of smother surfaces, improving boards and rough papers characteristics of the first stages of recycling.

The personality linked to this aesthetics distinguishes for its humanist values and its eco-awareness. A participation attitude, activism and commitment towards environment problems prevail. Activism and responsibility towards environment is expressed through consumption.

Related to food and beverages, this personality looks forward the origin of the product, the production process and its environmental impact as guarantee and conviction of the purchase decision. Moreover, they analyze packaging, communication and distribution process in order to assess their coherence with environmental commitment. Flavour or product appearance has a minor importance and we name this consumer universe THE ECO-AWARE.

We find a case of packaging design for the economization of resources and reuse of materials in the gourmet rice company "Sivaris". This company was facing a very particular problem. Their designer, Pepe Gimeno (Valencia) got a briefing to develop a packaging which production volume for every type of rice was small and variable. The company needed a very versatile pack, almost customizable. They exported to several countries and required text changes because of the different languages and labelling regulations which added more complexity to the project. In order to avoid paper/board waste printing in advance without the precise information of the year production volumes, the designer came up with a pack that reused existing board tubes. The tubes' diameter matches to an A-4 paper sheet. The company could print every paper with a home-printer obtaining a depurated pack which used colours and contemporary typography to differentiate different types of rice.

This case matches with a trend of environment awareness, not only worried about recycling but about the correct use of resources. The designer and the company have been awarded several design and packaging awards: Liderpack 2006, Aepd 2006, Anuaria 2006, Hispack 2006, World StarsforPackaging 2007.



Figure 3. Photo: Sivaris. Pepe Gimeno ©

Table 1. New aesthetics trends for agrifood packaging. The Eco-Aware.

TRENDS:

- New sustainable materials: novel fibers, inks, use of existing materials for new purposes, packaging and labeling sobriety.
- New eco-colors: use of brighter tones.
- Satin-finished textures.

I Like Taking Care of Myself

The second universe draws together products focused on health and wellbeing, where the aesthetics of its packaging is not centred only in communicating a healthy feeling but in connecting with an attitude that understand health care as a lifestyle. Design efforts evolve and use materials, colours, shapes and graphics from a medicinal aesthetics trying to tone down the medicinal perception and showing the pleasure embedded in taking care of oneself with a less strict vision, more integrated in our daily lives.

Consequently, design tools regarding colours and materials present clean tones or transparent and translucent materials such as glass or plastic; colours include the green, blue or purple range. All of them transmit calm, health, hygiene and personal care.

Regarding graphics, we have found prominence of minimalist or naturalist aesthetics with illustrated or embossed vegetable motifs which highlight the "star ingredient" in a comprehensive way.



Figure 4. Source: Department of Research and Trends-iLab, Surgenia, Andalusian Technological Centre of Design.

The main concern of the consumer personality matching this aesthetics is a positive attitude towards comprehensive health care, which becomes something natural and a leisure source. The classic health awareness coexists with the statement "to take care of you can be funny", this means less strict rules, more natural care and integrated with daily life.

They look for the functionality of the product and its ingredients. The consequence of this demand are functional foods, the "added": omega 3, bifidus, vitamins included and also the "non-added": those stricter foods and beverages that don't present alcohol, sugar, fats or non-carbonated drinks.



Figure 5. Photo: Mondariz©

One of the studied cases is "Aguas Mondariz", bottled mineral water which main claim has been health and has used design to communicate it. They have evolved from a pure medicinal aesthetics to a more naturalist one. Since the beginning of their business activity, they have been highlighting the benefits or the medicinal benefits of their water and thermal springs. Historically their packaging have reminded to medicines and pharmacy products: green or white glasses that transmitted this medical values to health concerned consumers. During 2010 the company presented a redesigned packaging recovering modernist features from XIX century combined with a naturalist look that updates their image. They keep the "medicinal spirit" updating its features to smooth the strictly medicinal look that it may have. This packaging received a mention in Best Pack 2010.

TRENDS:

- Communicate through packaging the "pleasure to take care of oneself" (far from the beauty concerns, diet or strict health control): "healthy" colors (blue, greens), transparent and translucent materials, minimalist or naturalist styles presence.
- Ingredients highlight in a comprehensive way: use of illustrations, typographies.
- Show the "main ingredient": using for it the pack texture, its silhouette, color, etc.

Craftsumer

We identify a third universe that values updated artisan products. It was very common for artisan agro food products to use graphics and design resources that claimed in a very oldfashion way their artisan legacy: handwriting typography, laces, white and red squared tablecloths etc.; all of them linked to rural iconography as a metaphor of their traditional personality and the delicacy of their "almost homemade" production. We identify that these resources as becoming obsolete and don't provide differentiation to the products. However we have found a large number of products that have evolved and transmit crafts through a renewed look.

Some of the points found in such products are: traditional colour palettes combined with contemporary colour ranges; mixed use of old-style and modern typographies; fusion of photography and illustration; mixed use of textures and contemporary materials with materials linked to Crafts.

Regarding colours we find the use of tones that evoke basic ingredients such as bread (off white), pulses (brown), wines (purple, deep red), meats (red), salt, flour (white) colours, combined with the base colour linked to gourmet products (black). In order to update the look of these products we find among the colour palettes used contemporary colours such as violet, pink, purple and tone variations that emerge from the "traditional colours".



Figure 6. Source: Research and Trends Dpt.- iLab, Surgenia Photo: Marqués de Riscal ©

Regarding materials, as described above, there are the classics, such as rag paper, lace, wicker, clay, tin, glass carving, porcelain or corrugated cardboard, which aims to provoke feelings based on the olfactory, tactile or visual memory through resources that evoke nostalgia, manifest a careful selection of ingredients or convey the authenticity of their origin related to the customs or history. We can observe the joining to other materials based on plastics or synthetic fibres, which form a new and contemporary revised image.

The personality associated with this aesthetic group is characterized by a latent attitude today that seeks to recover a taste for tradition in consumption, as opposition to the globalization that they have experienced.

This group looks for excitement and affection in the products and the testing of the authenticity and the taste of the local. The prestige also becomes important in this personality as it brings the knowledge and appreciation of the ingredients and processes.

As a result, consumers who belong to this personality eat with an attitude of enjoying the ingredients, the flavours and original smells that evoke tradition, which lead them to a lost paradise in their childhood, adolescence or any emotional memories. They also eat with curiosity and desire of learning in distinguishing nuances in the flavours. Therefore, we call them THE CRAFTSUMERS.

A case of the trend related with this personality is found in the packaging of one of the most important Swedish companies of dairy products: Milko Milk, which features a graphical design that reproduces details of antique lace, but with a contemporary line and colours. It is a work of the design studio United Power.



Figure 7. Photo: Milko Milk. United Power©

TRENDS:

- To show neo crafts (fusion of traditional elements with contemporary elements): combinations of atypical colour ranges, counterpoints of typography, photography, illustration, textures or materials, silhouettes and contemporary designs fused with others (wrapping paper, lace, wicker, clay pots, carved glass, porcelain...).
- To show luxury and exclusivity in basic products (the higher quality the product has, the higher quality and luxury in the packaging is): expensive materials, limited editions, etc.
- To show authenticity through the packaging: demonstrate traceability, originality and didactics.

Simplificator

We present now an aesthetic group characterized by its simplicity and minimalism. The the practical and simple products do not have to be aseptic or flat, and it is here where we can observe the more evident aesthetic trend. In opposition of the basic designs historically used by the "distributor brand" manufacturers are launching simple but attractive packaging designs with intelligent and humorous messages, in order to interact with the consumer, to come closer and create empathy between them.

As for the most relevant characteristics of packaging design, we found that when dealing with shapes and textures it highlights a quest to eliminate as far as possible the complexity of opening or closing, transportation, storage or unnecessary costs. As for colours, we identify bright and warm colours, like red, green, blue and yellow. In the messages, clear and brief texts are used with simple or handwritten typographies. Looking at the graphics, we see that easy to understand illustrations and photos are used, all with the aim of transmitting direct, simplified and even everyday speeches, that instead of convincing, search a frank dialogue with the customer speaking the same language that the consumer do.



Figure 8. Source: Research and Trends Dpt.- iLab, Surgenia Photo: Innocent©

The personality that is associated with this aesthetic group is presented as a trend opposed to the complexity and sophistication: A minimalism stripped from artifice, which represents a return to the simple, basic, practical and usable. Why? Because some people have very limited time and have no interest in making life difficult for themselves but without giving up quality. They are interested in returning to the simplicity of the products and their own consumption. Their motto is "We like more the simple" and they look for practical essence and the elimination of accessory complexity of the product, its usability, comfort, openness and honesty. As a result, we call them "The Simplificators."

A witness is found in the British basic products chain Eat, such as sandwiches, soups and salads. Its packaging is addressed to consumers directly and graphically using texts, referring to the characteristics of freshness and simplicity of the sold products, with messages like "Good food, fresh and uncomplicated." The aesthetic image corresponds to a very basic design, with a very legible typography and the use of spot colours in homogeneous colour patches. The strength lies in ironic messages on a foundation of openness and honesty, which emphasizes a direct relationship with the consumer.



Figure 9. Photo: Eat. Pentagram ©



Figure 10. Photo: Eighthiry ©

TRENDS:

- Simple and direct communication: messages without artifice (clear and simple), basic colours, easy to read fonts, informative images and illustrations, insisting on the simplicity.
- The aim of the product to speak by itself: packaging as a window or simple frame of the product, dies with original shapes.
- The aim to be honest and frank with the consumer: do not conceal information to the consumer.
- The aim of honesty with humour: messages or images that show reality with humour or irony.

Sophisticator

We identified another group characterized by its striking aesthetic, eccentricity and decorative vocation.

Regarding colours, the most relevant for this group it is diversity and intensity, the use of lively and fresh colours. It is necessary to take into account the great speed with which they are renewed, and its links with other fields that influence them, like fashion or interior design, given the decorative feature that they have. The colours are also useful to distinguish between the wide range of flavours and sizes that are usually provided to such profiles. As a general indication, it is easy to find colours associated with bakery, sweets for children or exotic fruits. Some colours that are identified as the most important in the future are sorbet yellow, turquoise, magenta, jade green and coral. It is also worth noting the "royal" tones: glossy gold, silver and black. Finally, as the base colour to mark the contrast and attention, the white often predominates.

With regard to the forms, complex quirky dreamlike shapes of packaging are identified, and where the practical use or ergonomics go to a secondary plane and the concept of gift or surprise is a priority. Shapes that resemble Baroque jewellery, with complex opening and closing systems, etc... Concerning textures, materials such as plastic, cardboard or embossed metal allow experimentation. Smelling materials can also be included. Respecting fonts, curve decorative or fantasy families are used, among others, which readability is not the most important feature. Illustrations or photographs depict abstract or unreal scenes or characters.



Figure 11. Source: Research and Trends Dpt.- iLab, Surgenia.

A witness is found in the English teas Dr. Suart's; a brand that offers a wide range assortment containing botanical ingredients with functions as varied as: soothing, filling, or detox. To convey the functionality of the product, the packaging designed by the Pearl Fischer studio shows surreal illustrations, made by the illustrator Brett Ryder, that show us characters like the "butterfly man" for calming tea, or "the lady with a stomach like a washing machine" for the detox tea and so on. In short, these visual metaphors give the product elements to ensure the didactic understanding of the complexity of product effects, almost in a hieroglyphic code.



Figure 12. Photo: Dr Stuart's. Pearl Fischer ©

The personality that characterizes this attitude is in opposition to the mass consumption, looking for a high degree of elaboration and customization. It is also opposed to the "Luxury in the basic" that we observed in the Craftsumers and the simplicity of the Simplificators. The motto would be "simple things are boring", as this personality seeks experiential consumption and leisure, as the interest is focused on the constant novelty and originality. The taste for gourmet products and limited editions is emphasized, with a motivation far from physiological or nutritional needs and rather close to a whimsical or ostentatious attitude and a dream and superficial shopping experience.

This is a very social and hedonistic consumption, "self reward" even trying to sophisticate actions of everyday life, both at home and outside it. As a result, it is not a faithful consumption to a brand or to the product quality. We call the people who belong to this personality "the Sophisticators".

TRENDS:

- Visibility (attracting the interest of innovative, whimsical, eccentric, shallow consumers): bright and cheerful colours, extravagant shapes and new textures, complex or abstract illustrations and photographs. It is not relevant the usability or sustainability of the packaging.
- Objective "Surprise": the use of the packaging from another product category to surprise on the linear product.
- Objective "Experience": recreational use of the packaging or creation of consumer experience.

Alternalimentary

This aesthetic group has a particular transgressive vocation.

In this kind of packaging prevails dark and vibrant colours (very dark purple, red, black, green and blue).We find cold materials (metal, glass) and/or with rough textures. From the graphic point of view we find violent images or illustrations, broken or heavy fonts and poor visual harmony in general.



Figure 13. Source: Área iLab de Surgenia, Centro Tecnológico Andaluz de Diseño.

The personality that is associated with this aesthetic group is characterized by going against the usual or pre-established guidelines: a transgressive and nonconformist attitude. This food consumption is linked more to the experimentation than feeding per se. It looks for imitating consumption or attitudes from concerning people who they wish to emulate.

A case of this universe is the energy drink Burn, which it is a clear example of the use of dark colours and an aggressive aesthetic that characterizes the packaging of this sort of drinks that have proliferated recently. This packaging is also appearing in other product categories.



Figure 14. Photo: Burn ©

TRENDS:

• Transmission of strong emotions: dark colours and vibrant, aggressive images or illustrations, broken fonts, poor visual harmony, cold materials, rough textures.

Where 2 Fit, 3 Fit Too

This final aesthetic involves actively the consumer in the packaging message. It does so though messages as well as though pictures, illustrations or offering the consumer double uses of the product and/or packaging.

Regarding colours, it brings together bright, upbeat and warm colours: orange, red or yellow ranges. Concerning materials or shapes, they enable the packaging to open or close in an easier way, they pile up better, they occupy less space, they are more ergonomic, the transportation is better, they do not cause product waste, they facilitate the use or they have a double use. With regard to graphics or photographs, are used those that explain how to prepare or present the product or provide new uses.



Figure 15. Source: Área iLab de Surgenia, Centro Tecnológico Andaluz de Diseño.

The personality associated with this aesthetic group is characterized by an attitude that could be identified with the term "Crisis? Who said crisis?" It corresponds to an optimistic and imaginative answer to a resource shortage where customization and active participation are seen as solutions. The problem is assumed, but unhappiness is not the consequence. This attitude is rational finding the best deal, but it also provides creative solutions and shows an active participation of the resource shortages. People who identify themselves with this personality like to customize and look for solutions with low cost: DIY "do it yourself". They have the spirit "where 2 fit 3 fit too", conformism but not unhappiness.

The relationship experience-money defines the group's food consumption. For example, these people cook at home instead of dining out, they experiment with the meals that they tested on their trips when their economic situation was better... They buy rationally; they only pay an extra if it is justified. They enjoy the experience in finding the best offer.

A witness is found in the case of Brillante rice cups, a brand that through its packaging, adverts and video blogs shows easy recipes that can be made in two minutes with the cups as the main ingredient. TRENDS:

- Usefulness: packaging with a design which allows it to be closed easily, with a better way of piling up, it needs less room, it is more ergonomic, with a better way of transport, it is not damaged, it facilitates consumption.
- Added value or dual-use: useful packaging.
- Suggestions for the preparation: packaging design which shows the recipe, photo, didactic illustration.

Conclusions

With the completion of this study, it has been confirmed the emergence of new aesthetic groups in agro-food packaging and the evolution of the existing ones. At the same time, it has been shown the relationship between the aesthetic groups and a related personality. Finally, we find application of the results from two standpoints:

- On the one hand, from the standpoint of creation, it allows graphic designers to structure different design tools that they will combine for designing packaging in order to attract and better connect with their target audiences. It also shows the evolution of trends in design or the identification of new streams, which permits to be updated on what is going on in the society.
- On the other hand, from the companies' point of view, it is helpful to understand the value of design and its usefulness to bring their products to their customers in a coherent way and following a particular strategy.

The main objective of this research is reached, it aimed to show new design aesthetics in food product and to update existing aesthetic trends, and at the same time to characterize the defining characteristics in terms of colours, materials, shapes, textures, etc. All this is made in order to serve as a tool to implement a new design or redesign other products and lead them to a predetermined target consumer.

It should be noted that to achieve the objective of characterizing the aesthetic groups, other aesthetic features and trends (not described in this document) have been detected. However we have not included those that are not widely spread or that do not have the sufficient history to be considered relevant.

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Agrodesign: Design and Business in Western Almería (Spain)

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The connection between business and design professionals is essential because graphic design, packaging, label design and product brand add value to fruit and vegetable products. This is called AGRODESIGN. Nowadays the package structure, shape, colour, finish or the materials used for its manufacture become far more important in distinguishing the brands. Thus, there is a wide range of packages that meet the high demand for horticultural products, being necessary to select the most suitable container and technology of packaging regarding the product characteristics, mode of transportation and marketing, shelf life, cost, possibility of reuse or recycling of materials.

This paper aims to study the influence of brand design in Almeria (south of Spain), focusing on aspects that interest agricultural businesses in order to improve the marketing of their products. It begins by describing the stages involved in the marketing process, such as production, conditioning and preparation, distribution and consumption; then, we present a study of packaging design and labeling in the area of Almeria throughout recent history mainly influenced by social, political and economic changes. Finally, to conclude this research we observe that most of the packaging is primarily branded by large food chains and characterized by being mostly composed of non-reusable cardboard packaging. Moreover, we find a high degree of brand diversification and advise encouraging the creation of a common and unique identity through regional product branding.

Keywords: company, container, labels, horticultural products, marketing, design

1. Introduction

Graphic design used in product brands, labels, or design of the package itself, adds value to horticultural products, making possible its differentiation on the market.

Along agricultural history of Almería, southern Spain, the kind of packaging (barrels and wooden boxes) and labels have marked the graphs of agricultural companies in the area, so that, currently, the structure and the package design start to be increasingly more important in terms of differentiation of trademarks, and consequently, of the products on the markets.

In Almería, different designs of brands, corporate identity and packages have shown how events, changes and progresses influence the development and the image of modernity of the province.

These designs are used as examples of promotion and communication required for higher commercialization and

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sale of the horticultural products of Almería, in and out of Spain. They are thought to be a contribution to graphic and package design in order to achieve a goal, selling.

This paper studies the evolution, influence and impact of graphic design related to package design in the commercialization of agricultural products in western Almería. The importance of collaboration between agricultural companies from western Almería and professionals of design, called AGRODESIGN, is also analyzed here.

2. Business and Design

The differentiation of the product is a challenge that horticultural companies are now facing. They must use design, both graphic and, product and package design, as tools during the production and transformation, management, logistics and commercialization phases of the process.

Due to the high production of vegetables and the increase in exports, the companies located in Almería and its surroundings need to develop a marketing plan so as to help to promote and encourage sales.

Some companies and associations, for instance, Coexphal, Anecoop, Agroponiente, Agromurgi o Canalex, attempt to create their own sign of identity which gives prestige to their products, so that consumer can associate them to recognizable "product brands." Some aspects to be taken into account by the companies for a good commercialization are:

- Assistance to fairs.
- Considering design as a tool for the horticultural products marketing.
- Investment in new packages designs.
- To improve the quality of products by controlling that companies comply with the applicable legislation to the product and to the facilities where it is produced, manipulated and packed.
- Technological innovation leading to rise the added value of a product, and improve its performance and quality inside the greenhouse by obtaining harvests when the prices are higher.

3. Commercialization Process

The commercialization process of horticultural products is very important since they are fresh consumption products with a limited durability, and vegetables are dependent of this process as they have to arrive in perfect state to the final consumer.

It consists of the following phases:

- Production. Achieving product quality on the farm.
- Concentration of production in the main channels of commercialization: public granaries, cooperatives, agricultural

processing associations (SAT) and mercantile societies.

- Refurbishment and preparation. Achieving product quality in the handling facility.
- Distribution. To domestic and foreign market through retailers and wholesalers. Aspects like transportation and export channels must be taken into consideration. In terms of the export channels we can distinguish those that go:
 - _From the exporter to food supply chains; this is the straightest.
 - _To the wholesalers.
 - _The importers who obtain different amount and varieties of goods all around the world to supply wholesalers and food supply chains later; they are the mediators/ intermediaries on arrival.
- Consumers. The product arrives to consumer; it is purchased in sale points (markets...).



Figure 1. Posters from the horticultural fair "EXPOAGRO". Sources: www.expoagroalmeria.com and (Mira, 2003. Anuario de la agricultura almeriense: Historia de la ExpoAgro Almería en carteles, pp. 87-91).

4. The Container in Western Almería

According to European Directive 94/62/CE, a container is every product made of any material of any kind that is used to contain, protect, handle, distribute and present goods, from raw materials to processed goods, and from the manufacturer to the user or consumer.

Containers are the only form of direct contact between the product and the consumer. It enables to present the goods to the purchaser through an attractive appearance and the most convenient size or volume for the consumption unit. In general, containers in their evolution had to respond to changes in the way of living, namely, population growth, urbanization, the need to avoid losses and waste of food, incorporation of women to work, international trade, health food consumption, environmental degradation, etc.

In western Almería, the kind of packages used for horticultural products has undergone a significant development from the 18th century (Fig. 2); from the barrels and wooden boxes, burlap sacks and paper bags, to the large number of packaging and wrapping where plenty of different materials and advanced technologies are utilized. As to the design of new containers that allow a differentiation of the product, we found out that only big food supply chains have carried it out, mainly managed by them, and always setting the kind of container they want the product to be packed in.



Cardboard basket. Plastic tray. Basket of plastic with lid. Peppers tricolor in Maya of plastic

Figure 2. Evolution of containers in western Almería. Sources: Esparto basket (Verdegay, Francisco; Pérez, Mª Teresa, 1992: 15). Vessel from Copper Age, culture "Los Millares" (Verdegay, 1992: 25), (Archeologic Museum of Almería, www. juntadeandalucia.es/cultura/museos). Roman Amphorae, port of "Guardias Viejas" (Suárez Márquez, 1996: 69). Barrel and wooden box for grapes (www.todocoleccion.net). Cardboard box for grapes (www.todocoleccion.net). Cardboard box for grapes (www.todocoleccion.net). Boxes made of wood, cardboard and plastic (www.agroponiente.es; www.canalex.es; www.ifco.com). Cardboard basket (www.revistamercados.com).

Plastic tray and basked with top (www.freshplaza.es).

In Almería, the use of wooden barrels was essential to export table grapes called "uva de Ohanes o del barco" which kept their quality really well even some months after having been cut. By this time, the packaging and the product branding already became as important as the product itself, growing its significance up to the choice of the purchaser when deciding whether to buy the product or not. See Fig. 3.



Figure 3. Circular and semicircular zinc pattern for the inking of the table grapes barrels of Almería. Label for a barrel of grapes of 1@. 260mm. Chromolithography on paper. Tops for grapes boxes. 290 x 540mm. Chromolithography on cardboard, with flaps at the ends. Label for a box of grapes. 180 x 200 mm. Chromolithography on paper with photoengraving. Collection Juan Fernández, Dalías.



Figure 4. Labels on the packages (www.etipon.com).

As example, we can read the recommendations that the firm "Sgobel & Day" from New York, gave to Woldo Yebra (Terque) through a letter that dates from 1886:

"They must always be clear and well displayed on the tops of the barrels. Do not ever send consignments smaller than 30 or 40 barrels of the same brand, as best dealers do not pay attention to small batches of 10 or 15 barrels. On the outside, its weight must be shown: 55 Lbs. or 50 Lbs." (López; Buendía; Benavides; Cruz, 2007: 22).

First commercial trademarks in the province of Almería were used for barrels of grapes. They emerged from the exporters' need to show the origin and the different qualities of grapes, so that they could differentiate between their own grape and those from other harvesters. These first circular-shaped stamps were printed directly on the wooden barrel by applying ink with a paintbrush to punched templates made of cardboard or zinc. In the decade of the twenties, fruit exporters from Valencia and Murcia added new techniques in the reproduction of brands, and "cromos", chromolithographed labels printed on paper and sticked to the barrel top, began to be used. These new trademarks showed images in colour, photoengraved and drawn by artists and draftsmen from the main lithographers and printers of Spain. In fact, the most common tendency was the brand composed of images, decorative and emblematic elements and texts; very rhetoric, realistic and figurative compositions, scenes where the figures performed everyday actions; texts focused on

the name of the brand establishing hierarchical relations through the size of the figures, font types and graphic ornaments. The variety of designs is enormous, being the bunch of grapes the most repeated motif, along with other fruits such as lemons or oranges; or by the female figure, the bull, the bullfighter and flamenco; Don Quixote de la Mancha as literary figure and its windmills; the landscape of the area, the coast, the mountains or areas for grapes growing, vineyards, farm works and the country houses; animals such as swans, dogs, pigeons, horses, chickens, canaries or bees; transports, religious motifs as churches, chapels, virgins or crosses. It is important to remark, how aspects like the number of the Official Register of Exporters, the quality of the grape, the village of origin, the net weight and the country of production begin to be included in the labels due to commercial demands, mainly imposed by the German, French, English and American markets.



Figure 5. Trademarks of CANALEX (www.canalex.es).



Figure 6. Brand and Corporate Identity in containers of Agroponiente (www.agroponiente.es).

One of the strongest criticisms that the commercialization in Almería faces is the large amount of existing brands that creates the feeling of oversupply in European markets with the consequent price reduction. Generally, the businessmen in the area consider necessary to create a countermark for the products of Almeria. This kind of action would require that only the highest quality products were exported in order to create a good image of the product; and an organism of control of the quality criteria demanded to the exported products should be created (García Torrente, 1993: 87).

In western Almería there are several companies that apply an excellent policy regarding the quality of their exported products. They have created a brand image addressed to a global market that reflects the quality of the grown product, identifying gourmet, biologic products or "integrated struggle cultivations", that is to say, they were grown using beneficial insects for the plague control. For instance, the trademarks like Agroponiente "Hortni", "OH_i", "Delicias", "Poniente" and the brand "Golg Quality" for its new "Extra Gold QualityAubergine"; the brand Canalex "Kávila", "Sol", "Canalex", "NaturSun", "Calours" and "Kiss by Calours"; Camposol "5 Rings" y "Elegida"; those of Anecoop "Black Cat", "Bouquet naturane", "Bouquet" y "Nadal"; or those of Nature Choice "Sweet Choice", "Easy Choice", "Ana Sol" y "Just Perfeet".

At the other far end, there are companies sending all they can without caring about quality. This diversity of actions is the main obstacle to the creation of a common brand in Almería.

Typographic and geometric elements predominate in the design of these brands, in contrast to the elaborate illustrations, texts and ornaments of the old "cromos" in the barrels and boxes of grapes. New brands adapt themselves to the labels on the container, mostly with square, rectangle or trapezium shapes; and to the product labels which are usually designed in oval or elliptical forms. As to the colour, chromatic contrast between complementary colours or warm and cold colours is principally used.



Figure 7. Cardboard boxes for horticultural products and paper and cardboard "Tapes" with die for old boxes of grapes of the brands "ELEGIDA" and "5 RINGS" of Camposol. Cooperative Collection Camposol. Own elaboration.

Nowadays, the process of differentiation is becoming more sophisticated. Graphic design is not the main differentiator yet; today the package structure, shape, colour, finish or the materials used for its manufacture become much more important in distinguishing the brands. Thus, there is a wide range of packages that meet the high demand for horticultural products, being necessary to select the most suitable container and technology of packaging regarding the product characteristics, mode of transportation and commercial distribution, life, cost, possibility of reuse or recycling of materials (Catalá, 1997).

Advantages and disadvantages of the main materials used for the manufacture of fruits and vegetables packages, namely, fresh and processed food, are taken into account when choosing the containers: good resistance to knocks, crushing, water and moisture, easy to store unassembled, lightness, variety of shapes, easy to print, good value for money or minimal chemical interaction between the package and the food (Instituto Interamericano de Cooperación para la Agricultura (IICA). Nº 10, pp. 10 - 13); In this area of Almería, the main materials used in the production of packages for the management of horticultural production are cardboard, plastic and wood, and their employment rate is shown in Fig. 8, grouped into 2 broad categories: returnable and nonreturnable packages, when reuse is possible.

As a result of this study, nonreturnable packages are confirmed to be the most commonly used containers in the horticultural marketing sector of Almería, being corrugated cardboard package the most important for several reasons: the price is very competitive, it is easier to recycle, weighs less, is foldable, very versatile and adaptable to any kind of product, allows printing, has improved its resistance and permeability, and has adapted to the European standard of palletisation. Nevertheless, plastic containers are presented as tough competitors due to their transparency, cleanness and reutilization, as well as by obeying the demands of the environmental regulations on packaging in Central European countries, and being required by some European companies of food distribution.



Figure 8. Materials for horticultural products in Almería Source: Information obtained from the magazine "Horticultura", nr 123, pp. 82 (González Zapata, 1997:"Normalización y mejora de calidad") Own Elaboration.

In general, the type of packaging used will depend on markets: corrugated cardboard is preferred for exportation, and wooden containers for a single use; plastic foldable boxes are being increasingly used as they can be reutilized. Moreover, supermarkets and large retail chains decide which kind of package is used in consumption units (Table 1).

Table 1. Packages in consumption units for horticulturalproducts. Own elaboration.



Over the past years, packaging manufacture companies have made great efforts in research and development, which has led to increasingly better adapted containers to handling and transportation, showing higher resistance to vertical compression, which makes long distance routes with taller stacks possible; and great capacity to absorb dampness emitted by the products contributing to the preservation of its quality. Most of them offer an immediate supply service so that clients do not have to accumulate packages in their stores. In Almería, the main beneficiary of this situation is the provincial horticultural marketing sector, which has the best packages quality on the market at very reasonable prices and with the best supply service. Thus, working with several suppliers at the same time is common practice at stores and handling companies of Almería (Molina Herrera, 2005: 281).

Other auxiliary materials related to those, are the so-called packages in consumption units among which macro perforated Flow Pack (cellophane or transparent sealed plastic with holes to enable transpiration), maya or plastic "television sets" containing some product like tricolour pepper, green beans, zucchini and tomatoes; "second skin" or vacuum packed retractable film, polypropylene and Styrofoam trays and polyethylene terephthalate PET baskets.

In addition, separation elements are used: plastic cells or wood pulp trays; micro perforated plastic, paper or foam sheets; stamped and embossed lace shirts; air bubbles pads; and plastic micro perforated or plain bags used for pocketing aubergines after harvesting. All these elements help to protect the product and preserve its quality.

5. Conclusions

Collaboration between companies and design professionals is essential, so that a coherent and effective identity is generated in the companies, and to help to improve its profitability, facilitate access to new markets, and gain customers trust.

In recent years, the economy of Almería has raised considerably. Companies have more markets also offering better services to sell their products. In this development process there is no doubt about the important role of design to promote quality, identity and differentiation of the products of western Almería.

Coming years will be crucial for the horticultural sector of Almería. The level of organization, the high productive capacity, the excellent agro-environmental conditions and the closeness to the main European markets makes us optimist about the future. This will require, among other things, a great effort in the different variants of the design sector. Due to the large production of vegetables in the province of Almeria, and to the rise in exports, a marketing plan and the design of every kind of promotional element and corporative identity (logos, packages, labels, stamps...) must be carefully developed to help to promote and encourage sales of horticultural products of Almería. This is becoming increasingly more important, regarding the current high competition in the market.

This study concludes that:

- Tending to minimize the number of brands for exports and the motivation encouraged by the administration to cooperation among businessmen to develop a single, strong and common identity are a must.
- Distribution chains choose which kind of package the product must be supplied in; being non-returnable corrugated cardboard containers mainly used.

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Design of Resilient Products for Small-scale Farming in South Africa

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In a current climate of environmental, social and economic inequality it is imperative that designers contribute towards sustainable development. South Africa has a dual economy as a result of ingrained economic division which poses a challenge for designers when designing for the developing sector because they predominantly form part of the developed sector of society. The most pervasive method adopted for design interventions of a developmental nature, especially when designers are from a different context to the intended users, is User-Centred Design. This paper proposes the addition of an intentional designer influence or 'nudge' throughout the design process, as was well as in the final products use, in order to address global and national agendas and ensure more resilience in the product intervention. An example of the design and development of singlehousehold farming kit is used to explore the application of this approach. In the example a vital aspect for the resilience of the kit is the system upon which it relies: the South African food chain/s. A decentralized model is encouraged through the use of the designers influence on the end users and this ultimately results in a more resilient product.

Keywords: small-scale farming, industrial/product design, decentralisation, resilient products, single-household farming kit, South Africa.

Introduction

The United Nations Environmental Program (UNEP) Agenda 21 (United Nations Environment Programme, 1992) advocates the principle of developed countries investing in technologies that would allow developing countries to develop in a sustainable fashion. This is advocated at a global level to foster partnerships for sustainable development across the developed - developing divide. This same divide is also evident on a national level in South Africa due to a dual economy resulting from economic divisions (Schneider, 2003, p. 23). This dual economy is not what economist Dale Jorgenson (1961, p. 311) describes as the divide between the industrialised and agricultural sectors but rather what consumer scientist Sara Duvenage refers to as a "two-tiered economy" (2010, p. 4). The extent of the divide is most evident economically, however geographically the divide is less evident, even to the point of overlap: the distance between Sandton City Shopping complex, one of the most prestigious shopping destinations in Africa (Liberty), to the middle of Alexandra, a township with many social problems including unemployment and homelessness (City of Johannesburg, 2012), is a mere 8km. This economic inequality could cause tension between various economic groups (Schneider, 2003, p. 24) however it also offers many opportunities for sustainable

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development due to the close proximity of both sectors. The principle promoted in the UNEP Agenda 21 of developed countries investing in technologies to assist developing countries could equally be applied on a national level in South Africa in order to foster peace and sustainable development for the whole country. Currently this is encouraged through mechanisms such as cooperate social investment (CSI) which has seen a steady growth in South Africa (De Wet, 2007, p. 64).

Victor Margolin, seminal design theorist, argues that the design profession needs to consider "economic and social development from a global perspective... addressing the gross inequalities of consumption between people in the industrialized countries and those in the developing world" (Margolin, 1998, p. 92). Margolin's statement is in reaction to the "culture of sustainability" (1998, p. 85) that emerged as a result of the Earth Summit held in Rio De Janeiro in June 1992 and the design profession's lack of advocating its own potential contribution to sustainable development (1998, p. 92). Twenty years later with the Rio+20 United Nations Conference on Sustainable Development approaching in June this year we need to ask what contribution the design profession has made and is currently making to sustainable development and sustainable poverty eradication since the 1992 summit?

The Industrial Design profession in South Africa predominantly forms part of the developed sector since its contribution to the economic and social environment is mostly consumer product focused (Campbell, 2008, p. 97). If we continue with the advocating of UNEP Agenda 21 it can then be said that it should be the responsibility of industrial designers in South Africa to contribute to sustainable technology for the developing sector. This paper proposes a method for designing resilient products for small-scale farming in order to promote sustainable development. After briefly exploring the context of small-scale farming, this paper highlights a generic overview of methods often adopted by designers when approaching projects of this nature and then proposes a variation of these methods in order to encourage a more resilient result.

Small-scale Farming

"Agriculture... holds the most promise —and the biggest payoffs for mitigating climate change— in the short term..." (Nierenberg & Halweil, 2011, p. 83), this is therefore a valid reason to focus on research for farming, and more specifically in the case of this research paper, on small-scale farming. Small-scale farms are defined as farms of less than two hectares (20 000m2) in size (Hurni & Osman-Elasha, 2009, p. 8) and although the merits of large-scale farming can be argued at length, the authors of this paper choose to advocate small-scale farming for the following reasons:

• Small-scale farms tend to be more inclined toward organic farming methods, which offer many advantages and

opportunities for the farmers and consumers. South African organic agriculture has experienced steady growth since its inception in the 1990's (Barrow S., 2006, p. 6) and 'the rise of the artisanal eater " is predicted to be one of big trends for 2012 in South Africa and this would rely on and promote small-scale, local agriculture.

- The export of food from poorer to richer countries has led to "a steady erosion of local food production systems and eating patterns" (Hurni & Osman-Elasha, 2009, p. 7).
- Many low-income consumers are moving to the cities in search of work and no longer growing their own food (Duvenage, 2010, p. 3). This forces them to depend on earning an income to purchase food (Ibid.). When work is not found, which in the current economic climate is very often the case, they simply skip meals or ration food resulting in poor nutrition (Ibid.). Investing in the development of technologies which improve and encourage food production especially on a small-scale level is important as it improves food security for not only the individuals farming but also for the country as a whole.

In addition to the reasons listed above, small-scale farming should be considered a vital area of focus for sustainable development since 90% of Africa's agricultural production comes from small-farms (Hurni & Osman-Elasha, 2009, p. 8) and as Joachim von Braun, Director of the International Food Policy Research Institute (IFPRI), states that "...half of the world's undernourished people, three-quarters of Africa's malnourished children, and the majority of people living in absolute poverty live on small farms" (Braun, 2007).

Paul Polak, founder of International Development Enterprises which assists rural farmers around the world, states that, "90 percent of the world's designers spend all their time working on solutions to the problems of the richest 10 percent of the world's customers" (2008, p. 64). As designers who predominantly form part of the developed sector of South Africa and the world, we need to take on a "culture of sustainability" (Margolin, 1998, p. 85) and try to contribute to sustainable development, especially in areas of obvious need such as small-scale farming.

Resilience

Resilience is most often a term associated with ecology, but is adopted in various other scientific fields. Broadly resilience is defined as the ability to adapt to change; Katherine Pasteur author of From Vulnerability to Resilience defines resilience in terms of the ability of a system, community or society to "resist, absorb, cope with and recover the effects of hazards and adapt to longer term changes in a timely and efficient manner without undermining food security or wellbeing" (2011, p. 13). As the title of this paper suggests the predominant concern of the authors is product resilience. A product can be evaluated in terms of resilience in the following categories:

- Physical form, i.e. materials and assembly
- Repairability, i.e. the prolonging of its use.
- Usefulness, i.e. the reduction of obsolescence.
- Timelessness, i.e. avoiding following fashion.
- Promoting the idea above the physical product, i.e. the idea of holding pages together is more resilient than a paperclip as a product.

Product resilience as referred to in this paper attempts to consider all of the above; however one of the most crucial elements that could affect the resilience of a product is the system on which it relies. A resilient product within a vulnerable system results in an equally vulnerable product. These systems that a product could potentially rely on can vary in scale: global, national, regional, local and individual.

Global policies such as UNEP Agenda 21 can be seen as a contemporary system on which any product's sustained existence relies. For a product to be holistically designed for sustainability, a designer needs to take into account the product's manufacture and use within the broader context/system that it forms part of. However, the most important reason for the advocacy of resilient products, especially in a developmental context, is the extent that a developing community or individual will rely on a new design intervention/product. This reliance could be considered as a vulnerability because of the degree to which the developing community or individual relies on the design intervention/ product resulting in catastrophe should the product fail (Pasteur, 2011, p. 11). This paper does not directly focus on household or community resilience but rather explores the resilience of products for small-scale farming which indirectly results in increased food security for the household or community, i.e. increasing their resilience. The ideal of a perfect resilience is highly improbable; however there are methods that designers can utilise to encourage the validity of their solutions.

Participatory Design Methods

When designing for a developmental context the majority of the time the designer/researcher is from a different context to that of the end user or beneficiary of the final solution (developed versus developing). This leads to an obvious lacuna in the designers understanding of the user's needs, desires and context. Polak states in the chapter on Practical Problem Solving in his book Out of Poverty that anyone wanting to solve a problem needs "talk to the people who have the problem, and listen to what they have to say" (2008, p. 15). This seems to be an obvious statement but is often not adopted by many designers. IDEO the international design consultancy define the same principle in the "Hear" phase of their Human Centered Design Toolkit (IDEO, p. 8). This principle is formally part of what is known, by most designers, as User-Centred Design (UCD). In his article on UCD Prof. Turkka Keinonen from the Aalto University School

of Art and Design regards UCD "...as a broad umbrella covering several approaches that are perhaps partly conflicting in their foundations and beliefs, but that follow the UPA [Usability Professionals Association] principles" (Keinonen, 2010, p. 17) which "grounds the process in information about the people who will use the product" (Ibid.). This fundamental principle of user focus should take place throughout the "...planning, design and development of a product" (Keinonen, 2010, p. 17). Since its inception in the 1980's the UCD method has progressed from seeing the user as an operator to the user being a "holistic and active contributor" throughout the design process (Keinonen, 2010, p. 24). However when adopting a UCD approach designers are encouraged to avoid imposing their own values on the experience (Fabricant, 2009). This is often problematic as one of the greatest problems with the UCD methodology is that "...user behaviour is ALWAYS subject to influence" (Fabricant, 2009).

Designer Influence

The influences exerted by a designer occur in various forms throughout the design process and in product use. Robert Fabricant, vice-president of creative at Frog design, in his article Design with Intent looks at various examples of how designers exert an intentional influence on behavioural change (2009). In the context of designing for product resilience this has the potential to become an important area of consideration because it forces the designer to look beyond the product itself at a broader agenda.

Influencing behaviour is fraught with ethical considerations since "...classifying what is, and what is not, socially acceptable behaviour may prove challenging as social norms are constantly evolving" (Bhamra, Lilley, & Tang, 2011, p. 441) and "there is not a clear consensus of what is an acceptable level of intervention" (Ibid.). The behavioural economists Thaler and Sustein (mentioned in Fabricant's article) advocate this exertion of influence by the designer as what they term a 'nudge' (2008, p. 6). "To count as a mere nudge, the intervention must be easy and cheap to avoid" (Thaler & Sunstein, 2008, p. 6) for the intended user, i.e. the opportunity to avoid the nudge is equitable to following it. Thaler and Sustein propose that sceptics of this approach adopt the false assumption that "almost all people, almost all of the time, make choices that are in their best interest or at the very least are better than the choices that would be made by someone else" (Thaler & Sunstein, 2008, p. 9). One of the reasons that this could be a false assumption and especially in a developmental context is that the access to pertinent information may not be available in order for the user to make a considered decision. Tracy Bhamra (et al.) looks more specifically at the ability of designers to "...plan and shape the way in which consumption occurs..." (Bhamra, Lilley, & Tang, 2011, p. 428). They propose the Design for Sustainable Behaviour (DfSB) strategy for

sustainable development in order to "reduce negative social or environmental use impacts" (Bhamra, Lilley, & Tang, 2011, p. 430), however they also highlight the need for further research into such a strategy (Bhamra, Lilley, & Tang, 2011, pp. 441-2). Dan Lockton, specialist in design for behavioural change (Lackton, 2004), is a co-author of a paper titled The Design with Intent Method: A design tool for influencing user behaviour in which he states that one of the presuppositions that underpins this research is that designers and their designs can often effect user behaviour unintentionally but this can be applied intentionally (Lockton, Harrison, & Stanton, 2010, p. 383). Additionally Lackton describes six lenses that can be used to influence user behaviour namely: architectural, errorproofing, persuasive, visual, cognitive and security (Lockton, Harrison, & Stanton, 2010, p. 386) these are well documented in his other co-authored publication titled Design with Intent: 101 patterns for influencing behaviour through design (Lockton, Harrison, & Stanton, 2010) and will not be discussed further in this paper.

The influence that a designer or design researcher could have on the end-user can occur in various forms at various stages. Looking at these potential influences in a linear fashion, the first area of influence occurs during the research phase. A need is often defined in comparision: by simply engaging a set of potential users the designer could provide a comparison for the users, especially if the designer forms part of a different economic group. This influence could potentially affect the perception of need for the participants. 'What is your greatest need?' the designer might ask, 'a vehicle like the one you just arrived in...' the participant might think. This influence is especially relevant when designing in a South African context or anywhere there is economic division. The potential positive side of this same influence is what could be seen as indirect motivation, by showing concern and interest for a user often proves to be motivational, resulting in the users feeling connected with more than just their immediate community. One of the participants, in a previous developmental project undertaken by one of the authors, remarked that just by the researcher visiting the community "gives people power!" (Goqo, 2011). The second area which the designer has a potential influence over is in the presentation of concepts. The way a concept is presented can have a dramatic influence on the user's choice. Users from different backgrounds will potentially have different prejudices about perceived value, understanding the influence presentation has, requires in depth understanding of the end users as per the UCD method. The third and final influence a designer could exert is through the product itself. Using some of the devices described by Lackton a designer could alter behaviour in a predictable way though a product or system design.

To ensure resilience of a product this paper proposes that a UCD method is applied as well as what can be termed as the exertion of the designers influence. The UCD method is used to understand immediate needs of the users as well as attempting to identify value associations that can be used when the designer wants to exert influence.

Example

As an example this method has been applied to the development of a single-household farming kit (SHFK) for small-scale farmers in South Africa. This project forms part of an MTech: Industrial Design at the University of Johannesburg. The project is currently still in progress and therefore it is impossible to discuss the application of the proposed method in totality, but what follows are examples of its current application.

Initially the designer used a UCD approach to identify needs in three low-income communities that form part of the Dr Kenneth Kaunda district in the North West Province of South Africa. Household food security was identified as a highly pertinent need by community members and in order to address this need the concept of a household food garden was proposed since many households have unemployed members who could tend the gardens. The designer aims to develop of a single-household farming kit (SHFK) in order to facilitate the development of these food gardens. By promoting this concept an influence was already exerted in that the users were not given the option to choose between aid based food provisions but rather self-employment and self-reliance was encouraged.

The next phase was to identify external influences that could affect the SHFK's resilience. One of these influences is the existing South African food chain/s. The position of decentralisation was adopted by the researcher since "...we need the freedom of lots of small, autonomous units, and, at the same time, the orderliness of large-scale, possibly global, unity and co-ordination" (Schumacher, 1976, p. 49). The encouraging of decentralised food chains also results in better local independence. This is more reliable for farmers when compared to a centralised format which depends on unstable external factors (food price, fuel, transport). This consideration is currently being explored in concept development, for example the size of the plot that the system is designed for could affect the system that the users will rely on (decentralized). Another way that decentralization could be encouraged is not from the perspective of the projects outcome (food) but rather how the product is manufactured. The product can be designed for various manufacturing methods, dependent on the context of the user. The same product can be intentionally designed for a high-end urban garden market as well as a lowcost rural subsistence market. In this way the product could potentially allow for a broad adoption across various economic groups which would ensure more resilience. The prototypes developed during the design process will inform a craft version which will rely on local artisans for its manufacture and therefore its distribution will also be decentralised. By providing a

framework as opposed to strict rules for manufacture will allow the artisans to innovate and adapt the design to local conditions. These adaptions could in turn inform the mass-manufactured version and in turn the mass-manufactured version could generate funding for the distribution and development of craft versions. Other considerations such as cost, durability, security, usability and the farming system are also being considered using this dual approach.

Conclusion

The influence exerted by a designer should be used to alter behaviour to ensure product resilience not only for the products sake, but rather to avoid the product becoming a potential element of vulnerability for the users and their community. Using this in conjunction with a UCD method appears contradictory but should result in a more resilient product because the UCD method should ensure immediate adoption and application by the users, while the influence exerted by the designer should consider global and national agendas to ensure long term use.

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Mekânlar, Ritüeller, Yeme-İçme Kültürleri

Oturum 7 Oturum Başkanı: Yrd. Doç. Dr. Tolga Benli
Global İç Mekan Eğilimleri ile Yerel Yeme İçme Biçimleri Üzerine Bir Okuma

Esra Bici Nasır¹

Türkiye'deki evkültürü ve buna bağlı olarak gelişen eşya kullanım tarzı Batılılaşma reformlarıyla birlikte ciddi bir değişime girmiştir. Yerel kültürümüze ait eşya özellik ve kullanımları modernize edilmeden, dış kaynaklı mobilyalar biçimsel olarak adapte edilmiştir. Bu çalışmada yerel kültürümüze ait 'yer sofrası' ile global kültüre ait 'yemek masası', 'mobilite/ sabitlik', 'hafiflik/ağırlık' ve her iki ürün sisteminin oluşturduğu alan da 'boşluk/doluluk' kavramları ekseninde analiz edilmiştir. Buradaki amaç, yerel kültürümüze ait ürün özellikleri ve tasarım değerlerinin küresel anlamdaki potansiyeli üzerine bir okuma yapmaktır. Zira günümüzde, mobilya ve iç mekanlar daha 'mobil' elemanların, daha az eşyalı setlerin ve daha 'ferah' alanların sinyallerini vermektedir. Bu okuma yemek yeme eylemi ile ilgili mobilya ve eşyalar üzerinden yürütülmüştür. Araştırma yöntemi olarak modern öncesi dönemdeki yer sofralarıyla ilgili değerlendirmeler için geleneksel konutlarla ilgili kaynak kitaplardan faydalanılarak metin analizi ve görsel analiz yapılmıştır. Türkiye'deki kültür aracılarının geniş bir izlerkitleyi etkileme potansiyeli öngörülerek, güncel anlamda, yemek masaları ile ilgili benimsenmiş ürün özellikleri ve kullanımlarını araştırmak için son bir yıl içinde basılmış iç mimari dekorasyon dergilerindeki söylem ve görsel analizleri yapılmıştır. Yer sofralarının mobilite, hafiflik ve boşluk kavramlarıyla uyumlu olduğu görülmüştür. Modern yemek masalarının, 'yerleşiklik' temasına da bağlı olarak mobiliteden çok uzak olduğu, sandalyeler kapsamında sınırlı bir mobilitenin söz konusu olduğu görülmüştür. Yemek masalarının literal anlamda ağır oldukları, ancak farklı işlevler için de kullanılarak kavramsal bir hafifliğe geçebildikleri söylenebilmektedir. Ayrıca biçimsel bazı hafiflik uygulamları gözlemlenmiştir. Doluluk çok uygulanan, boşluk ise çok arzu edilen bir kavram olarak karşımıza çıkmaktadır. Geleneksel ürün kullanımına dair değerlerin güncel geçerlilikleri olduğu düşünülmektedir.

Anahtar Sözcükler: Sanayileşme, Global, Yerel, Geleneksel, Yeme, Mobilya, Yemek Masası, Yer Sofrası.

Kıray'ın (2006) da belirttiği gibi, Türk toplumu, 12 bin yıllık yerleşme, bina ve yaşam tarzı düzeninden pek de yavaş olmayan bir tarzda kopmuştur. 1942 nüfus sayımında nüfusun %80'i kırsal nüfusken, bu oran 1980'de %50'ye düşmüştür. 30 senede 20 milyon kişi topraktan kopmuştur. 20 milyon kişi kendi yaşam pratiklerini deneyimleyerek ürettiği mekanın içinde otururken ve bu şekilde ürettiği eşyalarla hayatını sürdürürken, zamanla global 'meta'ları tüketmeye başlamıştır. Sanayileşme öncesindeki düzende, toplumsal değişme başlamadan önce odalar arasında kullanım anlamında ciddi bir farklılaşma görünmemektedir. Başlıca eşyalar, etrafta sedir, duvarda yüklük, bir ocak olup, ortada boş bir mekan (aslında işlevsel olarak) kalır.

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Sanayileşme ve modernleşme süreciyle pek çok alandaki geleneksel düzendeki değişimler gibi, yerel kültürümüze ait bu 'çok amaçlı boşluk' pratiği de, özellikle kentsel alanlardaki hanelerde, yerini sabit mobilya gruplarına bırakmıştır. Global anlamda ise mobilya, kökenini batı kültüründen alır. Postell (2007) dünya nüfusunun büyük bir kısmı, bazı tabure ve bank çeşitleri dışında mobilyayı pek fazla kullanmazken, Batı uygarlığının, binlerce yıl önceden başlayarak, değişik çeşitlerdeki mobilya kullanımına bağımlı hale geldiğini belirtir. Modern dünyada, mobilya ile kurulan bağ artmıştır. İnsanlar sandalyelerde oturur, yeme ve çalışma eylemlerini masalarda yapar, yataklarda uyur, ve pek çok değişik mobilyayı kullanır hale gelmişlerdir.

Bizim kültürümüzde, bir modernlik pratiği olarak benimsenen yemek odası takımları, oturma grupları ve sehpalar 'boşluk'ların yerini doldurmaya başlamıştır. Dinamik boşluk kullanımını esas alan eşya kullanımı zamanla kaybolmuştur. Tasarım ve üretim anlamında yerel kültüre ait çok amaçlı boşluk kullanımından evrilmiş bir mobilya anlayışı gelişmemiş, çok amaçlı boşluk kullanımının modernize edilmesi yoluna gidilmemiştir. Bunun yerine Bozdoğan'ın (2001) da belirttiği gibi, diğer alanlarda (kıyafet, mimari, vs.) olduğu gibi mobilya konusunda da Batılılaşma biçimsel anlamda doğrudan uvarlanmıştır. Ev kültürüyle ilgili bu uvgulamalar Türkiye'de Batılılaşma ekseninde gerçekleşen toplumsal değişimlerle örtüşmüştü. Geleneksel Türk ev kültürünün asırlık kültürel ikonları artık, imparatorluğun son dönemlerinde Batılılaşmış İstanbul seçkinlerinin özlemlerini temsil etmeye yeterli değildi (Bozdoğan, 2001). Öncelikle üst sınıflar tarafından benimsenen bir takım stereotiplerden oluşan yemek odası takımları, oturma grupları, yatak odası takımları gibi sabit, yerleşik mobilya parça ve grupları zamanla yaygınlık kazanmıştır.

Bununla birlite, günümüzde, bahsedilen mobilya sisteminin ait olduğu global kültür de, evlerin iç mekanlarında kullanılan mobilyalarla ilgili bir boşluk ihtiyacının sinyallerini vermektedir. Vranckx'in (2007)'de belirttiği gibi global endüstriyel toplumlarda, konut alanlarının mekanlarının darlaşması, eşyaların minimal tasarım ve kullanımlarını getirmiştir. Güncel tasarım kaynak kitaplarında, daha az eşyanın, daha az parçalı setlerin vurgusu yapılmaktadır. Bu durumda aklımıza şu sorular gelmektedir:

- Şu an geldiğimiz noktada, global kültüre paralel olarak ihtiyaç duyduğumuz boşluklu iç mekanlar, hafif, 'mobil' mobilyalar acaba bizim yerel kültürümüzde zaten var olan bir potansiyel midir?
- Geleneksel eşya sistemi ve kullanımı modernize edilseydi güncel global ihtiyaçlara cevap verebilir miydi?

Bu çalışmada bu doğrultuda 'sınırlı' bir okuma ve karşılaştırma yapılmaktadır. Geleneksel konutttaki işlevsel boşluk kullanımının modernize edilmemesi ve doğrudan Batılı mobilya düzeninin uyarlanmasına eleştirel bir gözle bakılmaktadır.

Çalışmanın Kapsamı

Karşılaştırmaların yapılması için iki farklı dönem, yaşam tarzı ve eşya grubu ele alınmaktadır. Bunlardan biri Türkiye'deki yerel kültüre ait olan yer sofrası ve ilgili ekipmanlar olup; diğeri Türkiye'de bir modernleşme, globalleşme pratiği olarak kullanılan yemek odası takımlarıdır. Chaney'in (1999) de belirttiği gibi, yaşam tarzları, kültürel yapılara bağlı olmakla beraber, her biri bir biçim, bir tavır ve bir gruba ait bazı eşyaları, yerleri ve zamanları kullanış şeklidir. Burada da, her iki eşya grubu ayrı bir yaşam tarzını temsil etmektedir. Yer sofrasını ilgilendiren yaşam tarzına dair dönemi tanımlamak için 'modern öncesi dönem'; yemek odası mobilyaları ile ilgili yaşam tarzına dair dönemi tanımlamak için 'modern dönem' tanımları kullanılmıştır. Dönem tanımlamaları ilerki çalışmalarda geliştirilebilir.

Her iki döneme ait analizler belli kavramlar ekseninde sınırlandırılmıştır. Bu kavramları tespit ederken geleneksel eşya sisteminin güncel anlamda da ihtiyaç duyulabilecek özelliklerine odaklanılmıştır. Yerel kültüre ait esva özelliklerinin global düzeyde kazanabileceği anlamlar üzerinde durulmuştur. Biçimsel özelliklerden ziyade kavramsal nitelikler incelenmiştir. Bu tür tespitler yapmış akademisyenlerin de bulgularından faydanılmıştır. Örneğin, Yürekli ve Yürekli (2005) geleneksel konut mimarisini günümüzdeki değerlerle araştırdığı calışmalarında, o dönemin konutunun sahip olduğu mobilite, minimalizm ve hafiflik niteliklerini literal ve kavramsal olarak ele almıştır. Mimarlık anlamında ele alınan bu kavramlar, aslında genel olarak o dönemin hayat tarzını ortaya koyarak ürün özellikleri ve kullanımlarına da yansımaktadır. Bu da mevcut araştırma için uygun bir çıkış noktası olarak düşünülmektedir. Yeme eylemi ekseninde ürünlerin kullanımı ve özellikleri bu kavramlar doğrultusunda incelenmiştir.

Geleneksel sistemdeki değerleri modern sistemde test etmek, bu değerlerintaşınabilirliğinebakmakveherikidönemdekiürünlerin özelliklerini bu kavramlar doğrultusunda karşılaştırmak için mobilite/sabitlik; hafiflik/ağırlık; kavramları, mekana ait özellik olarak da boşluk/doluluk kavramları seçilmiştir.

Araștırma Yöntemi

Bu çalışmada her iki döneme ait eşya ve mobilyaların ürün özellikleri ve kullanımları hakkında bilgi sahibi olmak için her iki eşya ve yaşam sistemine dair basılı kaynaklardan görsel ve metin analizi yapılması amaçlanmıştır. Yer sofralarıyla ilgili değerlendirmeler için geleneksel konutlarla ilgili kaynak kitaplardan (Günay, 1999; Küçükerman, 2007) faydalanılarak metin analizi ve görsel analiz yapılmıştır. Daha sonra Türkiye'de güncel anlamda benimsenmiş mobilyaların kullanımlarına ulaşmak gerekmektedir. Toplumda yeniliklerin yayılmasını sağlayan sektör Bordieu'nun (1984) tanımlamasıyla, 'yeni kültür aracıları adını' alan gruptur. Bunlar simgesel malların ve hizmetlerin sağlanmasıyla uğraşan kişilerdir: Pazarlama, reklam ve halkla ilişkiler uzmanları, radyo ve televizyon yapımcıları, sunucular, magazin muhabirleri, moda yazarları gibi. Bu grup, entelektüel hayat tarzını aktif olarak destekler ve daha geniş bir izlerkitleye aktarır. Bu kültür aracıları, popüler kültür ile yüksek kültür arasındaki ayrımların çökertilmesinde yardımcı olur. Türkiye'deki kültür aracılarının geniş bir izlerkitleyi etkileme potansiyeli öngörülerek, güncel anlamda, yemek masaları ile ilgili benimsenmiş ürün özellikleri ve kullanımlarını araştırmak için son bir yıl içinde basılmış iç mimari dekorasyon dergilerindeki söylem ve görsel analizleri yapılmıştır. İncelenen dergiler arasında Home-Art, Evim ve House Beautiful dergileri yer almaktadır.

Böylelikle günümüzdeki mobilya tasarımında egemen olan önemli bir kaygı olan boşluk ihtiyacı her iki dönemdeki yeme içme eşya ve mobilyaları üzerinden analiz edilip yukarda bahsedilen kavramlar ekseninde karşılaştırmaları yapılacaktır. Böylelikle yerel kültürümüzdeki potansiyelin modernize edilmemiş olması eleştirel bir gözle yorumlanacaktır.

Modern Öncesi Dönemde 'Yer Sofrası'

Geleneksel dönemdeki yer sofrası ve ilgili eşyaları analiz etmeden önce, bu pratiklerin yer aldığı geleneksel Türk konutu, o dönemin toplumsal özellikleriyle birlikte kısaca ele alınmıştır. Geniş aile yaşam biçimi, tutumluluk, gösterişsiz tüketim, tevazu gibi kavramların yeme içme alışkanlıklarına da etkisi olmuştur. Yerde yeme, ortak kaptan yeme gibi pratikler de bu anlayışın biçimlerindendir. O dönemdeki kültür ve yaşam tarzının yeme içme pratikleriyle birlikte, ürün kullanım ve özelliklerine yansımıştır.

Geleneksel konutta oda önemli bir birimdir. Her oda evli bir çifti barıdıracak niteliklere sahiptir. Odalar oturma, yatma, yıkanma, yemek yeme ve hatta yemek pişirme gibi farklı eylemler için kullanılmıştır. Bütün odaların, ölçü ve konumları değişse de, nitelikleri birbirine benzemekteydi. Bu özellikler, geleneksel yaşama biçimiyle ilgili olup, yaşama biçimi çok uzun yıllar değişmediği için oda tasarımı da aynı kalmıştır. Geleneksel konutta gerçekleşen gündelik yaşam pratikleri ve eşya kullanım biçimleri bazı kaynaklarda göçebelik hayat tarzıyla da belli oranda özdeşleştirilmiştir (Günay, 1999; Yürekli ve Yürekli, 2005).

Yemek yemede kullanılan başlıca eşyalar sofra bezi, tabla ve sinidir. Sofra Bezi: 180x180 cm - 200x200 cm ölçülerindedir. Bezler yan yana dikilir, sonra baskı atölyelerine götürülerek bezeme yaptırılırdı. Ahşap olan tablalar daire biçiminde ve ayaklıdırlar. Çapları 55 cm, 85 cm, 115 cm olmak üzere değişik boyutları vardır. Yükseklikleri 18-20 cm'dir. Çapı 160 cm-180 cm ve yüksekliği 20 cm olan daha büyük boyları 10-15 kişi alır, ortasından menteşelidir, ikiye katlanır. Tablalar kiler veya mutfakta duvara asılır. Sini ise bakır ya da pirinçten, iki boy olurdu. Büyüğüne meydan sinisi denir, her evde bulunmamaktadır.

Geleneksel konutta yemek, üzerine oturulabilen her alanda yenebilir. Aile çoğunlukla yemeği aşevinde yer. Konuklara yemek, konuk kabul odasında verilir. Kalabalık toplantılarda yemek sofada yenir. Toplantılarda kadınlar ve erkekler ayrı yemek yerler. Haremlik-selamlıklı aile düzeninde erkekler ve kadınlar ayrı ayrı yerlerde yemek yerler. Mutfaktan selamlığa hizmet etmek için iki bölüm arasında dönme dolap denilen bir dolap vardır. Düşey bir eksen çevresinde dönen silindir biçiminde bir yanı açık olan bu dolabın raflarına konulan yemekler dolap çevrilince öbür bölümden alınabilir.

Yemek yemek için önce yere sofra bezi serilir. Üzerine tahtadan daire biçiminde ayaklı tabla konur. Konuk geldiğinde ve zengin evlerinde ayaklık üzerine bakır ya da pirinç sini konur. Kalabalıklarda zengin evlerinde meydan sinisi denilen büyük siniler kurulur, bazı evlerde ise ikiye katlanan büyük tabla vardır. Bu büyük tabla ve sinilerde 10-15 kişi yemek yiyebilir. Sini ya da tabla üzerine bir örtü serilmez. Sofranın çevresine minderler konur ve oturulur. Kalabalık sofralarda tablaya, az yer kaplanması açısından sağ yan verilerek oturulur.



Şekil 1. Sofra Örtüsü (Günay, 1999).

Yemek sahanı, sofranın ortasına konur ve tek kaptan elle yenir. Çorba, pilav ve hoşaf için kaşık kullanılır. Çatal ve bıçak kullanılmaz. Konuğa sunulan şerbet veya kahve, tepsi ile getirilip konuğun eline verilir ve geri gidilerek beklenir (Günay, 1999).

Şimdi yemek yeme eylemiyle ilgili olan ürünlerin özellikleri ve kullanımlarını mobilite/sabitlik, hafiflik/ağırlık, boşluk/ doluluk kavramları çerçevesinde inceleyelim.

Mobilite/Sabitlik Kavramları

Geleneksel dönemde, eşya özellikleri kapsamında 'mobilite' kavramını okurken sıklıkla karşımıza çıkan ve eşyadaki mobilitenin dayanağı olarak gösterilen olgu göçebe yaşam tarzıdır. Hem toplumun önceki dönemlerde gerçekten göçebe bir toplum olmasından (Günay, 1999); hem de o dönemde yazlık kışlık ev kullanımından ötürü eşyaların seyyarlığına işaret edilmiştir. Eşyanın seyyarlığı da, taşınma, kaldırılma gibi eylemleri karşılaması gerektiğinden bir çok ürün özelliklerine etki etmiştir.

Yürekli ve Yürekli (2005) yer değiştirmenin esas olduğu toplumlarda doğal bir şekilde oluşan azla yetinmeyi gerektiren, minimalist bir tavır olduğundan bahseder. Göçebe hayat tarzında, yer değiştirmeyi mümkün kılabilmek için doğal olarak fonksiyonel katmanlaşma gerekmektedir. Ayrıca bazı bölgelerde, kışlıktan yaylaya olan dönemsel göçler çerçevesinde, taşınan esvalar da bu dönemdeki göcebelik ve mobilite yaklasımlarını ortaya çıkarmaktadır. Burada sabit ve hareketli mekan ve elemanlardan söz edilebilmektedir. Günay (1999) da geleneksel mimari ve yaşam tarzını Türkler'in göçebe kültürünün etkileriyle ilişkilendirmektedir. Günay'a (1999) göre göçebelik döneminde bir yaşama birimi olan çadır, burada odadır. Çadırda da aynı mekan içinde değişik işlevler yüklenmiş ama sınırları konulmamış bölgeler vardı. Odada ise, bu bölgeler, bölmeler ve kademelerle ayrılmıştır. Dolayısıyla kullanılan ürünler ve kullanma biçimleri kapsamında da göçebelik ruhu taşıyan bir mobiliteyi okumak mümkündür.

Mobilitenin ürün özelliklerine etkileriyle ilgili yapılan okumalar şöyledir: Yaşama birimi olan odada, değişik işlevler miktarca az olan taşınabilir eşya ile yürütülmektedir. Eylem bitince eşya ortadan kaldırılır. Örneğin yataklar yüklük denilen dolaplar içinde durur, uyunacağı zaman yere serilir, sabah tekrar dolaba konur. Oturmak için kullanılan sedirler duvar diplerindedir.

Çalışmanın odağı olan yeme eylemiyle ilgili ürünlerin mobilite kavramı doğrultusunda karşılığı, yer sofrasının yemek yenilecek zamanda serilmesi; yemek bittiğinde kaldırılması durumudur. Yemek yenileceği zaman, dolaptan çıkarılan sofra bezi, altlık, bakır sini veya tahta tabla ile yemek düzeni kurulur. Yemekten sonra herşey tekrar yerine kaldırılır. İnsanlar oturmak için ayrı bir ürün (sandalye gibi) kullanmazlar. Genelde yere, en fazla bir minderin üzerine otururlar. Bu amaçla odanın orta alanı boş bırakılmıştır. Bu okumalarda mobilite kavramının çeşitli noktalarda pekiştiğini görüyoruz.

Değişik işlevlerin az miktardaki taşınabilir eşya ile ve sadece eylem süresince sağlanması, eylem bitince eşyanın ortadan kaldırılması mobilite pratikleriyle ilgili ipuçları vermektedir. Yeme eylemine has pratikler ve ekipmanlar da;

- Yemek yeme ekipmanları olan sofra bezi, altlık, sini veya tablanın yemek yenileceği zaman çıkarılması,
- Yemek yeme süresince ortada durması,
- Yemek yeme süreci bittiğinde ekipmanların kaldırılması, yerlerine konması,
- Çok amaçlı boşluğun başka eylemler için yeniden oluşturulması olarak 'mobilite' kavramına dair nitelikler taşımaktadır.

Hafiflik/Ağırlık kavramları

Yürekli ve Yürekli (2005), hafiflik kavramını hareket edebilme, özgür olma ile özdeşleşen bir kavram olarak anlatmıştır. Eşya özelinde hafiflik, öncelikle bir yaşam biçimi olarak ele alınarak, evin 'gereksiz' eşyalardan arındırılmasına işaret edilmiştir. Geleneksel konuttaki hafiflik ise, benzer şekilde; özellikle göçebeliğin getirdiği yaşam felsefesinin bir sonucu olarak, 'az eşya ve hafif eşyalarla' yaşamak anlamına gelmektedir. Az eşya kullanımına etki eden bir başka faktör de o dönemin değer yargılarıdır. Geleneksel yaşam tarzı düşünüldüğünde, gündelik pratiklere aslında genel anlamda bir alcak gönüllülüğün hakim olduğu söylenebilir. Günay'ın (1999) da belirttiği gibi gelenek, görenek ve din azla yetinen bir yaşam felsefesi getirmiştir. Tutumluluk ve yalınlık hakim olup, gösterişe düşkünlük görülmez. Bu yaklaşımın ürün özellikleri ve ürünlerle gerçekleştirilen eylemleri de doğrudan etkilemektedir. Yere oturulur, yerde çalışılır, yer yatağında yatılır, yerde yemek yenir. O yüzden bu eylemlerle kullanılan eşyaların yerle ilişkisi çok önemlidir. Evde fazla eşya olmaz. Süsleme bile malzemenin kendi yapısı içinde kalır. Malzemenin doğal görünüşü bozulmaz.

Hafiflikten bahsedilirken, malzemenin fonksiyona uygun biçimlenmesi ve bu biçimlenmenin de aynı zamanda en az malzeme kullanılarak yapılması durumu söz konusudur. Odaklandığımız alan olan yeme eylemi ve ekipmanları kapsamında 'hafiflik' kavramını okurken, eşya miktarındaki azlık, eşyaların literal anlamdaki hafifliği ve eşyanın fonksiyonuna göre biçimlenmesi kapsamında analizler yapılmıştır. Bu okumalar şöyledir:

Yemek yeme eylemi için gerekli fonksiyonlara uygun olarak az miktarda eşya kullanılmaktadır. Yeme yüzeyini oluşturan bir tabla vardır, ortak kaplardan yemek yenir. Herkes için ayrı kaplar kullanılmaz. Oturmak için fazladan (sandalye gibi) ürünler kullanılmaz. Ahşap yer tablası, işleviyle orantılı literal ağırlığa sahiptir. Böylelikle taşınması da kolay olur. Yemek yeme eşya ve ekipmanları, yeme eylemi kapsamındaki işlevlerin dışında dekor olma gibi başka unsurlara sahip olmamaktadır.

Boşluk/Doluluk Kavramları

Bu başlık altında ürünlerin yer aldığı ve kullanıldığı mekana dair boşluk (veya doluluk) niteliği ele alınacaktır. Zira, mekana dair kaygı ve anlayışlar da ürün kullanımı ve özelliklerini etkilemiştir.

Kıray (2006) yerel kültürümüzde, iç mekan kullanımına dair çok amaçlı boşluğu işaret eder. Odanın ortasındaki boşluk değişik zamanlarda farklı eylemlerin yürütülmesine olanak sağlamaktadır. Örneğin, sofra bezinin yayılması, sofranın kurulması, sofranın kalkıp yatağın serilmesi, boşluğun yatak odasınadönüşmesi, yatakların kaldırılıp tencerelerin getirilmesi, bazı yemeklerin burda yapılması, yemek ekipmanlarının kaldırılıp yorgan kaplanması, bunlar bitince çocukların yıkanması odanın ortasında yer alan boşlukta yapılan eylemlere örnektir. Yani bir evin içinde günden geceye, gıdanın ilk üretimi, ilk işlemi, ne varsa bu mekanda yapılmaktadır. Farklılaşmamış, ayrışmamış iç mekan düzeninde bizim kültürümüzde işlevler elementer seviyede yürütülmektedir.



Şekil 2. Yer Sofrası (Günay, 1999).



Şekil 3. Boşluk yatma alanı oluyor (Günay, 1999).

Boşluğun dinamik kullanımı pratiği ve anlayışı önceki bölümlerde değinildiği gibi hafif, taşıması ve kaldırılması kolay ve az sayıda ürünlerle varlığını sürdürmüştür. Belirli eylemleri karşılayan masa, sandalye, karyola gibi sabit elemanların olmaması odaya farklı kullanımlar yaratmak açısından bağımsızlık sağlamaktadır.

Bu durum eşya kullanımını ve yeme içme eylemlerini de etkilemektedir. Yemek yeme eylemi bittikten sonra, sofranın hemen kaldırılması, boşluğun diğer eylemler için hazır tutulması, buna bağlı olarak yer sofrasının rahat taşınabilir, kaldırılabilir özelliklere sahip olması, eşyanın sabit olarak odanın belli bir yerini kaplamaması, bu anlayışın ürünlere taşıdığı özelliklerdendir. Eşyalara ait mobilite, hafiflik gibi ürün özellikeri, mekana ait boşluğu desteklerken; mekana ait boşluk da ürünlerin niteliklerini belirlemekte ve pekiştirmektedir. Tüm bu ürün ve mekan özellikleri birbiriyle uyumlu bir düzen oluşturmaktadır.

Modern Dönemde 'Yemek Masası'

Bu bölümde modern dönemdeki yemek masası ve ilgili yemek odası mobilyaları ele alınacaktır. Yemek masası aslında yemek odası takımının bir parçasıdır. Yemek odası takımlarında genel anlamda, yemek masası, sandalyeleri, vitrin, konsol, servis arabası gibi öğeler bulunur. Tüm bu mobilyaların kökeni Batı kültürüdür. Tüm bu mobilya stereotipleri Batı kültüründeki (özellikle Victoria dönemi) burjuvazinin gerçekleştirdiği orta sınıf eğlenceleri ve protokol kuralları bağlamında ortaya çıkmış ve anlam kazanmıştır (Bryson, 2010). O dönemde ayrı bir yemek odası bulunmaktadır. Tarihsel süreci içinde, yemek odasının ortaya çıkışı, sadece yemeğin nerede sunulduğuna değil; nasıl ve ne zaman yendiğine dair de değişiklikleri beraberinde getirmiştir. Bryson'ın (2010) da belirttiği gibi, o zamana kadar yemek için kullanılmayan çatal, yemek yemenin bir aracı olmuştur. 19. yüzyılda, yemek masaları yaygın olarak kullanılmaya başlandığından beri, yemek yerken tüm hareketler, protokol kurallarına tabi olmuştur. Yeme içmeyle ilgili pek çok davranış biçimi gelişmiştir.

Batılılaşma süreciyle birlikte, Türk toplumunda, yer sofrasından yemek masasına geçiş, aşamalı olmuştur. Yemek masası insanların yaşamına ilk girdiği zamanlarda, tabak, bardak, sürahi gibi mutfak eşyalarının konduğu bir masa görevi görmüştür. Zamanla, değişik kullanımlar geliştirilmiştir. Bazı durumlarda, masa geleneksel mimarinin bir unsuru olan 'sofa'ya yerleştiriliyordu. Bazı durumlarda da, yer sofrası gibi, masa, her öğünde yeniden sofaya taşınıp yemekten sonra kaldırılıyordu. Bu tarz kullanımda, iki üç kişi sedirin üzerinde otururken, diğer insanlar sandalyelerde oturuyordu. Gerek ortak kaptan yeme, gerek ayrı tabaklar kullanma; her iki yeme biçimi de uygulanıyordu. Koltukların gelişinden sonra, yemek masası odanın üzerine alınmış, üzerine değerli bir masa örtüsü serilerek vazo ve kül tablolarıyla dekore edilmiştir. Ayrı bir yemek odası kurma çok fazla uygulanmamıştır. Geleneksel yöntemleri koruyan evler böyle bir oluşumu içermemiştir. Yenilikleri takip etme kaygısı, yeme alışkanlıklarını da etkileyen modernleşme sürecinin sembolüydü. Yeme tarzı, modernleşme fazını ortaya koyan tüketim normlarından biriydi. Ortak tabaktan yemek veya yerde yer sofrasında yemek ile ayrı tabaklardan masada yemek, iki ayrı modernleşme seviyesinin işaretleriydi. Kıray'ın (2005) araştırmasına göre, eski bir gelenek olarak yerde yiyen insanlar, misafir ağırlama durumlarında yemek masasına geçiş yapıyorlardı. Bazen bu geçiş, ortak kaptan yemeden ayrı tabaklarda yemeye de oluyordu.

Şimdi yemek masası ve sandalyelerinin ürün özellikleri ve kullanımlarını mobilite/sabitlik, hafiflik/ağırlık, boşluk/ doluluk kavramları çerçevesinde inceleyelim.

Mobilite/Sabitlik

Yerleşiklik, mobilya anlamında çok önemli ve geçerli bir kavram olmuştur. Yürekli ve Yürekli (2005) yerleşmeyi, göçebeliğin karşısına koyar. Yerleşme ile kalıcılık arasında kuvvetli bir bağ olduğuna işaret eder. Yerleşme durumunda pek çok şeyin özellikle yerinde kalması gerektiğini ve sürekli olarak yerleşmişliğin bir kanıtı olarak orada bulunması gerektiğinden bahseder. Ev içi alanlarda yerleşikliğe, istikrara verilen önem sabit ve oturaklı mobilyalarla çoğu kez somutlaşır. Geleneksel konut ve ev içi kültüründen sıyrılıp yeni, modern ve Batılı bir ev kültürü oluşturmaya geçişi destekleyen hakim söylemler arasında, Osmanlı İmparatorluğu döneminde, savaşlar ve seferlerin halkı istikrarlı ve yerleşik hayatlardan yoksun bırakmaları, mesken mimarisinde kullanılan malzemelerin ahşap, kerpiç gibi geçici malzemeler olması, fakat artık yerleşik düzene geçildiği ve tahta evlerin yerini beton binalar aldığına yer verilmektedir (Bozdoğan, 2001). Bu söylemler doğrultusunda geleneksel dönemde ve konutta yer alan, göçebeliğe de gönderme yapan yer sofrası ve diğer 'mobil' elemanların kullanımdan kalkması ve yerini sabit duran mobilya grupları; yemek masaları, sandalyeleri, vitrinler, konsollara, vs. bırakması için reformist eylemler yürütülmüştür. Yemek odası takımlarındaki sabitlik, göçebelik kavramının karşısına gelen yerleşiklik kavramıyla da ilişkilidir. Benzer noktaya Ayata (1988) da dikkat çekmiştir. Ayata'nın (1988) kentli orta sınıflarla yaptığı çalışmasında insanların güvence, konfor ve istikrara verilen aşırı önem belirtiliyor. Dolayısıyla, toplumda ağır ve çok sayıda eşyaile dolu bir salonun yerleşiklik, oturmuşluk, hatta bir çakılmışlık hissiyle özdeşleştiriliyor. Az eşyalı, yerleşilmemiş gecekondu kadınları kendilerini göçebe hissetmektedir. Ailenin istikrarı önemsemesini, oturmuşluk duygusu uyandıran salon eşyalarında görülmektedir. O yüzden salonun bir parçası olan yemek odası takımları 'yerleşik' ve 'sabit'likleriyle varlıklarını sürdürmektedirler. Hatta bir çok kaynakta (Wilson, 2004) yemek masalarının çok fazla kullanılmadıkları, daha çok misafirlerle yapılan özel davetler için kullanıldıkları, salonun bir bölümünde durdukları yer almaktadır. Bazı kaynaklar (Wilson, 2004) bu kullanılmayan sabit ünitelerin durumunu mekansal verimsizlik gibi kavramlarla ilişkilendirmektedirler.

Sabit duran mobilya, bir bakıma yerleşikliğin bir sembolü olsa da, yadsınamayacak bir çelişki de mobilya kelimesinin köken olarak mobiliteyle ilişkili olma durumudur. Böyle olduğu halde, yapılan taramalarda özellikle yemek masalarında, hatta sandalyelerinde de bir mobilite durumu gözlemlenmemektedir. Yemek masaları ve sandalyeleri sabitlikleriyle karşımıza çıkmaktadır.

Yemek masalarında bir mobilite, kaldırılabilirlik, taşınabilirlik gözlemlenmemektedir. Bunun yanında sandalyelerde, yemek takımına dahil olmayan sandalye uygulamaları vardır. Bu sandalyelerin yemek masası etrafında durma dışında da kullanılabilecekleri gösterilmektedir.

Ayrıca yemek masası, kullanılmasa da sabit olarak yer kaplayan bir dekor unsuru olarak da sıklıkla ele alınıyor. Yemek masasının üzerinde bir vazo çiçeklerle birlikte sunuluyor. Bazen yemek ekipmanlarıyla ilişkili olarak dahi gösterilmiyor.



Şekil 4. Sabit, yerleşik bir yemek masası takımı (Home-Art, Ağustos 2011).

Özellikle misafir ağırlamayı gösteren yemek masası görsellerinde, yerleşik, ağır mobilya ve uygulamalar hakim. Masa süslemeleri, masa adabı, farklı tabak ve çatallar görülüyor. Gösteriş ön planda (Evim, Aralık 2011).

Etnik temalı dekorasyonlarda geleneksel ürünler (kilim, güğüm, ibrik, vs) dekor amaçlı kullanılsa da işlevsel anlamda bir geleneksellik görünmüyor. Sabit tutulan yemek masası yine yerini alıyor.

Yemek masaları genel anlamda sabit ve durağan bir varoluşa sahip olsa da, daha sınırlı yeme eylemlerinin yapıldığı sehpalarda belli oranda bir mobilite gözlemlenebilmektedir. Ayrıca orta sehpaların puf olma özelliği, üzerinde çay, kahve içilebilmesi sadece dekor olmaktan öte, çeşitli işlevler için kullanıldıklarını göstermektedir. Koltuklara yaklaşabilen servis sehpaları gündemdedir. İç içe geçen sehpalara da yer verilmiş. Üstelik bunlar hafif. Yan sehpa adı verilen sehpalar koltukla yakınlaşabiliyor. Ayrıca katlanabiliyor, işi bittikten sonra bir yere kaldırılabiliyor. Belli oranda bir mobiliteden bahsedilebilir.

'Mobil' yemek yeme ekipmanlarını üretmiş olan yerel kültürümüzün tersine, günümüzde oldukça sabit, yerleşik yemek masaları karşımıza çıkmaktadır. Sandalyelerle ilgili bir seyyarlık az da olsa göze çarpmaktadır.

Her ne kadar günümüzde 'yerleşiklik' bir yaşam kalitesi değeri olarak görülse de, bazı söylemler, bu kavrama alternatifler de getirebilmektedir. Örneğin dergilerde sıklıkla rezidans yaşamından bahsedilmiş ve rezidans dairelerin dekorasyonları ele alınmıştır. Rezidansta yaşamanın, evde az zaman geçirmek, hızlı ve genç yaşamak anlamına geldiği anlatılmıştır (Home-Art; Haziran, 2011). Bu durum, 'seyyar' bir yaşam tarzına işaret etmektedir.

Hafiflik/Ağırlık

Yerleşiklik kavramının ürünlerdeki hafiflik/ ağırlık niteliğini de büyük etkisi vardır. Yerleşik olunduğunda ağır olmak bir avantaj olabilir. Eşyayla ilgili olarak, eşyanın değerli görülmesi, korunmak istenmesi söz konusuysa, bu, eşyada ağırlığın artmasına neden olabilir.

Yemek odası takımlarında 'ağırlık' kavramı çoğunlukla ön plandadır. Önceki bölümde bahsedilen hareket edebilme, uçabilme, özgür olma ile özdeşleşen bir hafifliğin, hafif ünite ve ekipmanların tersine, burda hareket edemeyen, etmeyen, yerleşik olan 'mobilya'lar söz konusudur. Evin 'gereksiz' eşyalardan arındırılmasıyla vücut bulan hafifliğin tersine, yeme eylemleri dışında da salonda devamlı yer kaplayan yemek masaları literal ağırlıklarının yanında kavramsal bir ağırlığa da işaret etmektedirler.



Şekil 5. Yerleşik ve dekoratif bir yemek masası takımı (Home-Art, Şubat 2012).

İç mimari ve dekorasyon dergilerinde, masif yemek masaları ve sandalyeleri, vitrin, konsol gibi elemanlar sıklıkla karşımıza çıkmaktadır. Hatta Türkiye'nin önemli tasarımcılarının tasarladığı belirtilen ürünler kapsamında, ev içi alanın önemli bir kısmını kaplayan büyük yemek masaları ve iri sandalyeler göze çarpmıştır. Bununla birlikte hafifliğe doğru bir yönelim, bir ihtiyaç olduğu da gözlemlenmiştir.

Örneğin metin analizlerinde, yalınlık, sadelik, az eşya kullanımı, dinamik şehir hayatı gibi kavramlarla sıklıkla karşılaşılmıştır.

Yemek sandalyelerinde biçimsel olarak da olsa 'hafiflik' kaygısı göze çarpmaktadır. Boşaltılmış alanları olan sandalyeler, şeffaf sandalyeler, beyaz yemek masaları gibi. Sandalye sayısında azalma gözlemlense de, yemek masaları genelde oturaklı, sağlam ve ağırdırlar.

Yemek masası etrafında takım olmayan, biçimsel anlamda farklı sandalyelere çok sık rastlanmaktadır. Ayrıca az parçalı yemek takımlarına eğilim vardır. Bazı örneklerde, yemek masasının uzun kenarı boyunca, birkaç sandalyenin yerini tutacak bank tarzı üniteler konmuştur. Bazı örneklerde de tabure konmuştur. Yemek odası takımına dahil olan vitrin, büfe, konsol gibi elemanların iptal edilmesine de sıklıkla rastlanmıştır.



Şekil 6 ve Şekil 7. (soldan sağa) Beyaz yemek takımı (Home-Art, Şubat 2012); şeffaf sandalyeler (Home-Art, Haziran 2011).

Yemek masası, ağır, yerleşik ve sabit olarak dursa da, ona farklı işlevler yükleyerek kavramsal bir hafifliğe yönelimin yaratılmasından da bahsedilebilir. Örneğin kompakt çözümlerle bir ev düzeni devam ettirdikleri belirtilen ailede, büyük yemek masası aynı zamanda ev sahibinin ofisi olarak kullanılıyor. Eve iş gelince yemek masasının üzerinde yapıldığını, yemek saati geldiğinde işle ilgili eşyaların toplanıp yemek ortamı yapıldığı belirtiliyor. 'Her bir metrekarenin birçok amaca hizmet vermesi' kaygısı güdülmüş (Evim, Aralık 2011).

Bir başka örnekte, köşe koltuklar, yemek masası ve sandalyelerin oluşturduğu bir mobilya grubu, kitaplığa da yakın olarak farklı işlevler gerçekleştirebiliyor.

İşi bitince taşınabilen ve kaldırılan bir yemek yeme yüzeyine göre, eylem olsun veya olmasın, sabit olarak yer kaplayan bir yemek masası elbette gerek literal anlamda, gerek kavramsal olarak çok daha 'ağır'dır. Yapılan görsel taramalarında, yemek masasında bir 'hafiflik' uygulaması gözlemlenmese de, yemek odasının diğer ekipmanlarında sınırlı ölçüde olsa da bir hafiflik yöneliminden bahsedilebilir. Biçimsel hafiflik, sabit elemanların sayısında azalma buna örnek gösterilebilir.

Boşluk/Doluluk Kavramları

Ayata (1988) yaptığı çalışmasında, salonun 'dolu' olmasının ve eşyalarla donatılmasının, yerleşikliğe, istikrara, maddi alım gücüne ve ailenin statüsüne gönderme yaptığı için çoğunlukla yaygın bir pratik olduğundan bahseder. Salonun eşyayı, eşyanın da salonu pekiştirdiğini ve desteklediğini belirtir. Dolayısıyla bir 'doldurma' eğiliminden bahsedilebilir. Yapılan taramalarda, doluluğu destekleyen görseller ve eğilimler gözlemlenmiştir. Özellikle Türkiye'ye has bazı büyük ve kapsamlı mobilya sitelerinin reklamlarında verilen iç mekan görsellerinde genelde doluluk hakimdir. Mekanlar çoğunlukla eşyalarla doldurulmuştur. Yemek masası ve sandalyelerine eşlik eden vitrin, büfe gibi üniteler de vardır. Sadece mobilyalar özelinde değil; yemek yemeyle ilgili diğer ürün ve ekipmanlarla ilgili de bir 'doluluk' gözlenmektedir.





Özellikle misafir ağırlamayı gösteren yemek masası görsellerinde, masa süslemeleri, farklı büyüklüklerde tabak ve çatallar görülüyor. Gösteriş ve çokluk ön plandadır.

> 'Yılbaşı akşamında, evinizde ağırlayacağınız konuklarınız için salondaki yemek masanızın üzerinde herşeyi hazır edeceksiniz elbette. Gümüş çay servisleri, porselen fincanlar, kristal kadehler ile yarattığınız samimi şıklığı taze çiçekler ile tamamlayın' (Evim, Aralık 2011).

Bunlarla birlikte, söylem analizlerinde mekansal boşluğa yönelik ifadeler de tespit edilmiştir. Örneğin, mimarların 'fonksiyonel mekan yaratma' kaygılarından bahsediliyor. Minimalist, az eşyalı evlerde yaşamanın yaygınlaşan bir trend olduğu belirtiliyor (Home-art, Ağustos 2011). Bir başka örnekte, 'mekanda tasarruf sağlama kaygısı' terimi geçerken 3 kişilik bir yemek masası görünüyor.

'Metrekarelerin çok kıymetli olduğu günümüzde her türlü yaşam alanına yönelik çözüm getiren sistem'den bahsediliyor. Birbirine dönüşen üniteler, farklı fonksiyonları içinde barındıran yaşam grupları sunan global kaynaklı ürünlere yer veriliyor. Tek mekanda çok işlevin çözüldüğü bir sistem öneriliyor (Evim, Aralık 2011).

Değerlendirme ve Sonuç

Yapılan analizlerden global kültüre ait yemek masası ve yemek odası takımlarında hafifliğe, belli oranda mobiliteye ve boşluk ihtiyacının giderilmesine bir yöneliş görülmektedir. Geleneksel yer sofrası kullanımında bu kavramlar daha yoğun olarak karşılansa da, yemek odası takımları, ilk çıkış noktası olan versiyonlarına göre gerek biçimsel anlamda (açık renkler, şeffaf malzemeler, vs.) gerek setlerin daha az eşyalı hale gelmesi anlamında, kendi içinde bir değişim geçirmektedir. Yoğun bir yerleşiklik temasıyla özdeşleştirilen bu sabit mobilya gruplarında bu ufak kırılmalar yeni ihtiyaçların, yeni mekan özlemlerinin işareti olmaktadır.

Modern öncesi dönemdeki ürünlerin özellikleri ve kullanımları, göçebe kültürün de izlerini taşıyarak, 'mobilya'nın literal anlamını karşılamaktadır. Zira ürünler taşınmak, kaldırılmak için üretilmiştir. O dönemin yaşam tarzı da bu durumu desteklemektedir. Ayrıca ürünlerde hafiflik, mekanlarda boşluk ön plandadır. Batılılaşma reformlarıyla birlikte, 'geleneksel' olan pek çok şeyde olduğu gibi geleneksel eşya kullanımları da Batılı muadillerine bırakılmıştır. Fakat yerel kültürümüze ait bazı değerlerin evrensel anlamda da hala geçerli olabileceği görülmektedir. Yerel kültürümüzdeki tasarım potansiyelini düşünmeden, adapte olduğumuz dış kaynaklı eşya sistemi, günümüzde de hafifliğe, mobiliteye, boşluğa dair sinyaller vermektedir. Zira modern mobilyalar, mobilya kullanımını oldukça sabit bir hale gelmektedir. Hatta mobilyanın temizliği, yerinin korunması için insanlar yer değiştirir ve mobilyaya hizmet eder hale gelmiştir. Fakat sinyalleri verilen mobilite, hafiflik ve boşluk ihtiyaçları, ancak sınırlı şekillerde yerine getirilmektedir; kökten kavramsal değişimler uygulanmamaktadır. 'Metrekarelerin hızla değerlenmesi', 'mekanın tasarruflu kullanılması' gibi söylemler sıklıkla yapılsa da, bu durumlara uygun kapsamlı çözümlerle fazla karşılaşılmamaktadır. Dergilerdeki söylemlerde belirtildği gibi, 'kentli', 'evde çok az vakit geçiren', 'iş temposu çok yoğun' seyyar yaşam tarzlarında, modern öncesi dönemin eşya kullanımına ait değerlerin ve pratiklerin global bağlamla harmanlanarak yerini alması mümkün olabilir.

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Türk Toplumunda Akdeniz Kültürünün Yeri ve Konut İçi Yemek Mekanlarına Etkileri

Müge Göker¹

Yemek, insanoğlunun yaşamını devam ettirmesi için ihtiyaç duyduğu en temel eylemlerden biridir. Yemek kavramı; kazanılan alışkanlıklar nedeniyle toplumdan topluma farklılıklar göstermekte, bu alışkanlıklar da o toplumun kültürel bir parçasını oluşturmaktadır. Toplumun yaşam biçimi ile toplumun beslenme kültürü arasında doğrudan bir orantı vardır. Yaşam biçiminin yıllar içinde yaşamsal zorunluluklar nedeniyle değişmesi, beslenme alışkanlıklarının ve kültürünün değişmesinde de önemli bir etkendir. Türk toplumunun bu zaman zarfi içinde diğer kültürlerle yaşadığı etkileşim, Asya ve Anadolu mutfakların sunmuş olduğu ürünlerin çeşitliliği, Selçuklu ve Osmanlı saraylarında gelişen yeni tatlar gibi nedenlerle bugünkü Türk Mutfak kültürünün çeşitlenmesinde ve şekillenmesinde önemli rol oynamıştır.

Her kültürün, bulunduğu ülkenin yapısı ve alışkanlıklarına göre oluşan kendine özgü bir mutfağı vardır. Tarihi gelişim sürecini ele aldığımızda Orta Asya'nın sahip olduğu yalın yemek kültürü daha sonra zengin seçeneklere sahip Selçuklu ve Osmanlı Mutfağına ulaşmıştır. Göçebe kültüründen, Anadolu, Selçuklu ve Osmanlı geçmişine dayanan Türk Mutfak kültürü, günümüze kadar gelişmiş ve olgunlaşmıştır. Orta Asya'da göçebe hayat süren toplumun et ve mayalanmış süt ürünlerini kullanmaları, Mezopotamya'nın tahılları, Akdeniz çevresinin sebze ve meyveleri, Güney Asya'nın baharatı ile birlikte kullanılması zengin bir Türk Yemek Kültürünün oluşmasında etkili olmuştur. Osmanlılarda 19. yy'da Batı ile ilişkilerin ilerlemesine bağlı olarak, sahip olduğumuz mutfak kültürü Avrupa'dan etkilenmeye başlamıştır. Türk mutfak kültürünün de içinde yer aldığı Akdeniz bölgesinden etkileşim sonucu gelişen beslenme sistemi, sağlıklı beslenme kriterleri açısından önemlidir. Özellikle tahıldan sonra ikinci sırada yer alan zeytinyağı ve zeytinyağlı yemekler büyük önem taşımaktadır. Ülkemizde zeytinyağlı yemek kültürü, tarihte Türklerin Anadolu'yu Doğu Roma'dan (Bizans) devraldığı tarihlere kadar uzanmaktadır. Yerleşik hayata geçtikten sonra iklimin de elverişli olması nedeniyle, tarımla uğraşan Türk halkının meyve sebze yetiştirmeye yönelmesi sonucunda, bu gelişim mutfak kültürüne doğrudan yansımaktadır. Günümüzde dünyanın her yerinden, farklı ülkelerden pek çok toplum tarafından beğenilen çok çeşitli tatlara ve lezzetlere sahip olan Türk mutfağı; Türklerin uzun yıllar, baharat yolunu denetim altında tutmasından dolayı Dünya'nın en gelişmiş mutfaklarından biri haline gelmiştir.

Türk mutfak kültürü; göçebe yaşamının bir parçası olarak, göç yolları üzerinde bulunan farklı topluluklarla etkileşimde bulunmaları nedeniyle oldukça çeşitlilik kazanarak, yemek yeme mekanlarının tasarımını doğrudan etkilemiştir. Farklı kültürlerin beslenme biçimlerinin mutfak ve yemek çevrelerinin oluşumuna etkileri oldukça büyüktür. Her ülkede yemek yeme eylemini gerçekleştirilirken, fiziksel gereksinimler birbirine çok yakın olmasına rağmen, eylemlerin kültürlere göre farklılık göstermesi kaçınılmazdır. Sahip olunan yemek alışkanlıklarının oluşturduğu yemek çevreleri, bazı kültürlerde yaşamın merkezini oluştururken, bazı

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kültürlerde ise sadece yaşamı sürdürmek için kısa süreli kullanılmaktadır. Belirtilen noktalar dikkate alındığında, mutfakların dar veya geniş programlı olması yapı içindeki hacimsel büyüklüklerini belirlemektedir.

Farklı ülkelerdeki alışkanlıklara ve geleneklere göre tasarlanan mutfaklar kullanıcıların farklı ihtiyaçlarına cevap vermektedir. Batıda oluşturulan mutfak organizasyonu modern Türk mutfağında farklılıklar göstermektedir. Toplumumuzun yaşamsal alışkanlıkları gereğince, yemek konut mutfağında hazırlanıp pişirilmektedir. Coğrafi konumumuzdan kaynaklanan, yemek kültürümüzde yer alan çeşitli sebzeler ve soslarla hazırlanan yemekler, konutlarımızda kapalı mutfakların kullanımını gerekli kılmaktadır. Akdeniz mutfağının içinde yer alan sebzeler ve otların yıkanma ve hazırlanma süresinin uzun zaman alması, mutfaklarda daha fazla tezgaha ihtiyaç duyulmasını ve sosların hazırlanması için kullanılan kurutulmuş malzemelerin depolanması için bu birimlerin birden fazla kullanılmasını gerekli hale getirmiştir.

Günümüz yaşam koşulları nedeniyle "zaman" kavramı hayatın tam merkezinde yer almaktadır. Buna bağlı olarak "zamanı iyi kullanmak" her alanda önemli duruma gelmiştir. Bu nedenle konutların kalbi sayılan mutfak ve yemek çevrelerinin, yaşam koşulları göz önüne alınarak programlanmasını gerekli kılmaktadır. Mutfakta yemek hazırlarken yer alan hazırlama, yıkama, pişirme ve soğutma eylemlerinden özellikle hazırlama eylemleri, genellikle günümüzde daha çok elektrikli aletlerle yapılmakta, mutfak alanlarında depolama alanları da buna göre biçimlenmektedir. Modern mutfağın vazgeçilmez elemanları olan mutfak dolapları, tezgah, raf, vb. günümüz insanının yaşamı ile paralellik göstererek yeni bir sistem oluşturmaktadır.

Tarihi süreç içinde mutfak ve yemek yeme alanlarının tasarım yapısı, günümüzde de konutun önemli bölümlerinden biri olarak karsımıza çıkmaktadır. Farklı kültür gruplarının kullanımına göre tasarlanan ve biçimlenen mutfaklar öncelikli olarak ergonomi ve fonksiyonelliği bir arada bulundurmalıdır. Bu bakış açısıyla tasarlanan mutfaklar, konut içinde yaşayan bireylerin ihtiyaçlarını göz önüne alarak, daha sağlıklı ve mutlu bir çevrede yaşayan toplumları oluşumunu kolaylaştıracaktır. Bu nedenle tasarım sürecine başlarken ilk önce konutun yer aldığı konum, ardından da mutfağın konutun neresinde bulunduğu bilgisi önemlidir. Uygun bir tasarım programı yapmak için yaşamsal alışkanlıkların da bilinmesi gerekmektedir. Endüstri devrimine bağlı olarak oluşan teknolojik gelişmeler, günümüz mutfak alanlarının buna paralel olarak daha fazla teknoloji ile donanımlı olmalarına neden olmuştur. Geleneksel toplumsal yapının dışında oluşan bu yeni modern organizasyon, güncel yaşamda alışkanlıklarımıza göre itina ile ele alınarak en uygun sistem kurulmalıdır. Başka bir kültür için kullanışlı olan donanım ve yerleşim, içinde yaşadığımız toplumun yaşam kültürüne uygun olmayabilir. Bu nedenle tasarım sürecinin bir gereği olarak, mutfak ve yemek alanlarını tasarlarken sahip olduğumuz kültürümüzü iyi tanıyarak, gerekli donanımlar tespit edilmeli ve mutfak yerleşimi bu gereksinimleri karşılayacak biçimde tasarlanmak amacıyla ele alınmalıdır.

Bildiride; Türk Toplumunda Akdeniz Kültürünün Yeri ve Konut İçi Yemek Mekanlarına Etkileri, Türk kültürünün diğer kültürlerle etkileşimi göz önüne alınarak, günümüze kadar gelen yeme-içme mirasının mutfak ve yemek çevrelerinin oluşumunda tasarıma etkileri çeşitli görsel örneklerle desteklenerek sunulacaktır.

Anahtar Sözcükler: Akdeniz Yemek Kültürü, Mutfak Kültürü, Mutfak Tasarımı. Nutrition is one of the main activities of human being while continuing his life. Concept of eating can be in various types to society because of gained consuetude and these become cultural part of it. There is a right proportion between life style and nutrition of society. Changes of life conditions under necessities make also efficiency on nutrition ways. Interaction between other civilizations, different kind of foods belonging to Asian and European cuisines and new tastes developed at Seljuk and Ottoman Palaces helps Turkish Cuisine Culture to increase upper level.

Each culture has its own cuisine which develops on structure and consuetude of that country. In the historical development, simple cuisine at Middle Asian reaches at top level with Seljuk and Ottoman Cuisine. Human being, living nomadic life at Middle Asian, uses meat and fermented milk products, grain crop of Mesopotamia, vegetable and fruits of Mediterranean, spices of South Asian and this make to be developed cumulative Turkish Cuisine Culture. Cuisine we had had, become more European, because of relation with Western countries on 19th century. Mediterranean Culture holds on criterions of healthy nutrition system. Especially olive oil and olive oily foods are at the second level after corn. This history comes from the time of getting Anatolia from East Rome. After become resistant, the society pays attention on agriculture. Thus this new formation rebounds to cuisine cultures. Turkish Cuisine which combines various tastes of different cultures dominates spice route for many years and become one of the specialist cuisine on the earth.

Turkish Cuisine Culture has a far reaching influence on eating space designs. Different cultures have different nutrition ways and this makes differences at kitchen and eating spaces. Although physical necessities are close to each other, activities adduces to cultures. Some eating spaces are at the centre part of the life but some are not. They only use it for a bit time to continue their life not to die. This shows us the importance of kitchens to be in huge or little programmed and also affects to promotions at the general house planning.

Kitchen design in different countries for different necessities can be seen different as usual. Kitchen organizations at western countries cannot be right design for Turkish Cuisine. In our community meals are prepared at home kitchen as a result of habit. Meals with various vegetables and sauces make us to use close kitchen spaces. These vegetables and plants belong to Mediterranean kitchen need to be washed deeply and also ought to spend more time for preparation, thus more worktable in kitchens is needful. Usage of too many spices for making sauces needs also storage units in spaces.

Concept of "time" is at main centre of our lives because of conditions at the present day. Therefore, kitchen and eating spaces: heard of homes have to be programmed according to that data. Activities like preparation is done with electrical goods in today, because of this, storage units are designed for these spaces. Cupboards, tableware, etc. are indispensable elements of kitchens.

In historical development, design concept in kitchen and eating spaces are the main important part of homes. First of all, kitchens have to contains ergonomics and function at the same time. If the kitchens are designed in that point of view, persons will live at more healthy and happy spaces at their home. Thus, while beginning to design process, it is very important to know where the kitchen takes place at the home. The knowledge about life habit also is considerable to plan proper design programme. Technical developments after industrial revolution make our kitchens more technological with hardware at the present day. This new modern organization developed on outside of traditional society, should be in system according to people's habit. The right hardware for one culture can be not suitable to culture we live in. Thus, as a part of design process we have to know our own culture and fix necessary hardware to design kitchens in right way to answer needed requirements at these special spaces.

At this proceeding, Region of Mediterranean Culture in Turkish Society and Effects on Eating Spaces at Homes will be held on by giving examples on interaction between Turkish culture and the others. Impact of design process at kitchen and eating spaces belong to eating and drinking heritage coming from past years will be presented with various visual samples.

Keywords: Mediterranean Cuisine Culture, Cuisine Culture, Kitchen Design.

Giriş

Akdeniz olarak tanımladığımız bölge; Güney Avrupa'yı Kuzey Afrika'dan ayıran, doğuda Asya kıtasına dayanan dünyanın en büyük iç denizidir. Bu özelliği nedeniyle batı dillerindeki karşılığı olan "ing: Mediterranean Sea, fr: Méditerranée, alm: Mittellandisches Meer, it: Mediteraneo vd." sözcükleri "karalar arasındaki deniz" anlamını taşır. Sicilya Adası ile Tunus arasında darlaşan kesim, Akdeniz'i birbirine eşit olmayan iki havzaya ayırır. Batıda kalan kesim, Batı Akdeniz havzası, doğuda kalan kesim ise, Doğu Akdeniz havzası olarak adlandırılmaktadır. Mora'daki sıradağların uzantısı olan adalar yayı, Doğu Akdeniz havzasını Ege Denizi'nden ayırır. Anadolu ve Yunanistan arasında kalan Ege Denizi, İstanbul ve Çanakkale Boğazları arasında kalan Marmara Denizi, Rusya, Ukrayna, Bulgaristan, Romanya, Gürcistan ve Türkiye arasında kalan Karadeniz ve Azak Denizi, Doğu Akdeniz havzasına bağlı denizlerdir. Böylece adaları, dağları ve sahilleri ile Akdeniz, ülkeler arasında kıyı sürekliliğini sağlamaktadır [1]. Bölgenin coğrafi konumu göz önüne alındığında, bu kadar geniş kıyısı olan Akdeniz'de birçok uygarlığın varlığını sürdürmüş olduğu görülmektedir. Çok farklı dil, din ve kültüre sahip bir bölgedir.

Mısır ve Mezopotamya uygarlıkları Akdeniz'de doğmuştur. Yunan ve Roma Medeniyetlerinde, yaşamının merkezi yine Akdeniz oluşturmuştur. Bunda deniz gücünün ve hakimiyetinin rolü büyüktür. Denizci devletler; Giritliler, Fenikeliler, Yunanlılar, Akdeniz kıyılarını yerleşim ve ticaret amacıyla kullanırken, kendi kültürlerini, yaşantılarını bu topraklara yaymışlardır. M.Ö. III. yüzyılda başlayan Roma Dönemi'nde, 150 yıllık bir süre içinde bütün Akdeniz kıyıları Roma kültürünün, düşüncesinin ve kent yapısının hakimiyetine girmiştir. Ardından Bizans ve Arap İmparatorlukları sahneye çıkmıştır. Akdeniz, kıyısında yer alan ülkeler için bağlayıcı bir deniz yolu olmanın yanı sıra, büyük savaşların yaşanmasına da neden olan stratejik bir alan olmuştur. Hıristiyan ve İslam dünyası arasında yüzyıllarca süren savaşlar bu yüzdendir. Akdeniz'de denizin kıyısında olduğu gibi, ortasında da gelişen kozmopolit bir kültür oluşmuştur [1]. Türk toplumu, tarih boyunca göçebe kültürüne sahip bir halk olarak çok farklı coğrafi bölgelerde yaşamını sürdürmüştür. Buna bağlı olarak da kendilerine ait çok çeşitli alışkanlıkları ve gelenekleri bulunmaktadır. Beslenme; insanın yaşamını devam ettirebilmek için ihtiyaç duyduğu en temel kavramlardan biridir ve bir toplumun en önemli kültürel kodlarını içinde barındıran hususlardan birini oluşturmaktadır. Türk toplumu; her dönemde beslenmeye oldukça önem vermiş, komşusu olduğu ülkelerden edindiği yemek kültürünü kendi kültürü ile birleştirerek dünyanın sayılı, zengin yemek kültürüne sahip toplumlardan biri konumuna gelmiştir.

Türklerde mutfak alanları geçmişten itibaren konut içinde çok önemli bir yere sahiptir. Beslenme alışkanlıklarının oluşmasında, coğrafi konum nedeniyle iklimsel özellikler ve kültürlerin yaşam biçimlerinin etkili olduğu görülmektedir. Yaşamsal dönemin gereklerine göre yemek hazırlama sırasında ihtiyaç duyulan malzemeler de buna bağlı olarak farklılıklar göstermiştir. Bugün kullandığımız modern mutfak mekanlarının oluşumunda geçmişte varlığını sürdüren kültürlerin yemek alışkanlıklarını göz önünde bulundurmak gerekir. Bunun için; Türk toplumunun beslenme alışkanlıklarının incelenmesi, geçmiş kültürlerden edindikleri bilgileri nasıl benimseyip geliştirerek konutun kalbi sayılan mutfak ve yemek mekanlarına uyguladıklarını kavramaya yardımcı olacaktır.

1. Akdeniz Kültürü

Akdeniz kültürü, kıyısındaki ülkeleri birbirine bağlayıcı bir işlev üstlenen Akdeniz'in biçimlendirdiği bir kültür olarak düşünülebilir. Ortadoğu ve İslam kültürleri ile iç içe geçmiş bir kültür alanı karşımıza çıkmaktadır. Hıristiyanlık, İslam ve Yunan dünyasının oluşturduğu üç ayrı kültür topluluğu, üç büyük ve canlı uygarlık ve bunların temellerindeki farklı düşünce, inanç, yeme içme, yaşama biçimi karşımıza çıkmaktadır [2].

Akdeniz, ayrı bir kültürel bölge; kendine özgü bir fetih ve ticaret tarihi üzerinde şekillenmiş özel bir etkileşim alanıdır. Belirli bir coğrafi bölgede yer alan farklı toplumların benzer ya da aynı değer sistemlerini, davranış kalıplarını ve yaşam biçimlerini benimsedikleri bir "kültürel alan"dır. Her ne kadar, Akdeniz Havzasında farklı bölgeler bulunsa da, insanoğlunun tarihiyle de örtüşen uzun geçmişiyle, bütün olarak tek bir kültürel alan oluşturmaktadır. Birçok grubun birbiriyle savaştığı, ticaret yaptığı, birbirinin egemenliği altına girdiği, birbirinden kurumlar alıp, birbirine göç ettiği bu bölgede bugün de olduğu gibi tarih boyunca çeşitli toplumlar kurulmuştur. Tarımsal yapılardan başlayarak, köylüler ve derebeylerine uzanan bu süreç içinde, Akdeniz toplumları aynı tarihi paylaşmışlardır [3].

Akdeniz; en eski mutfak kültürüne sahip olan Mezopotamya'da oluşan medeniyetlerin dünyaya yayılmasına olanak sağlamıştır. Akdeniz coğrafi konumu gereği, bir iç deniz olduğundan bu kıyılara sahip ülkelerin mutfaklarında ortak iklim, ürün ve buna bağlı olarak yemek kültürleri olduğu görülmektedir. Antik çağlardan itibaren göçebe yaşam süren halklardan olan Fenikeliler, Helen ve Romalılar, bölgeye buğday, zeytin ve şarabın yayılmasında oldukça önemli bir role sahiptirler. İspanya'da uzun yıllar yaşam süren Araplar bu bölgede pirinç, şeker kamışı, muz, portakal, limon, nar, patlıcan, ıspanak ve hurma gibi ürünlerin yetişmesini sağlamış, Osmanlılar da hüküm sürdürdükleri bu bölgede ortak Akdeniz mutfak kültürünü oluşturmuştur. Osmanlılarla ticari ilişkiler nedeniyle; domates, biber, mısır ve fasulye gibi gıdalar Akdeniz'e yayılırken bu ürünler ileriki yıllarda Akdeniz mutfağının temel gıdaları olarak karşımıza çıkmaktadır.



Şekil 1. Akdeniz'e kıyısı olan ülkeler http://www.worldatlas.com/aatlas/infopage/medsea.htm, 2012.

Sanayi devrimi olarak adlandırılan sürece kadar halklarına Akdenizli olmayı da içeren ayrıcalıklı bir aidiyet duygusu vermiş, büyük imparatorluk ve devletler hüküm sürmüştür. Bölge Mısırlıların hakimiyeti altına girdiğinde, bir Roma gölü halini aldığında, daha sonra sekiz yüzyıl boyunca bir Müslüman denizi olduğunda ya da Doğu ve Güney bölgeleri Osmanlıların eline geçtiğinde de Akdenizlilik kimliği her zaman, sorgulanmaksızın kabullenilmiştir. İstikrarlı ve kontrol altında bir siyasi bütünleşmeyi olanaklı kılan işlek ulaşım ve iletişim sistemleri, geçerliliğini yüzyıllar boyunca koruyan Akdenizlilik kimliğinin temelini oluşturmuştur [3].

2. Beslenme Kavramı ve Tarihsel Gelişim Süreci

Beslenme kavramı, insanın yaşamını devam ettirdiği süre boyunca hayatta kalmasını sağlayan temel yaşamsal ihtiyaçlardan biridir. Yeme-içme; temelde akla gelen karın doyurma işlevinin ötesinde, tarihsel süreç içinde yavaş yavaş gelişerek toplumsal bir anlam kazanmaktadır. Dönemine göre kültürler arası etkileşimin ve kaynaşmanın sonucu olarak yemek kültürü; toplumun sahip olduğu topraklardaki konumunu ve gücünü ortaya koymaktadır.

2.1. Türk Toplumunda Mutfak Kültürü

Göçebe yaşam kültüründen gelen Türkler tarıma ve hayvancılığa bağlı bir yaşam sürmüştür. Bu dönem içinde yemek kültürlerinde et ve etli yemekler dikkat çekmektedir. Yerleşik hayata geçtikten sonra iklimin de elverişli olması nedeniyle, tarımla uğraşan Türk halkının meyve sebze yetiştirmeye yöneldiği bu gelişimin de mutfak kültürüne yansıdığı görülmektedir. Türk mutfağı; Türklerin uzun yıllar, baharat yolunu denetim altında tutmasından dolayı Dünya'nın en gelişmiş mutfaklarından biri haline gelmiştir.



Şekil 2. Türk Mutfak Kültür, http://www.tgdturkey.com/tr/ turkiye-mutfagi/akdeniz-mutfagi, 2012.

Orta Asya'da et ve mayalanmış süt ürünleri ile biçimlenen beslenme sistemi, Anadolu'yu etkilerken; Mezopotamya'da gelişen tarıma bağlı tahıl, Ege ve Akdeniz etkisiyle sebze ve meyve türleriyle çeşitlenen ve günümüze yansıyan Anadolu mutfağını belirlemiştir. Bizans, Ortadoğu ve Güney Akdeniz mutfaklarının etkileşimi İmparatorluğun ulaştığı geniş alanda sürekli bir alışveriş çevresinde şekillenmiştir [4].

Kültür tarihimiz incelendiğinde yemek çeşitliliği ve zenginliğinin özellikle büyük şehirlerde ve kasabalarda geliştiği görülmektedir. Yemek çeşitliliği gelir artışı ile paralellik göstermektedir. Kırsal kesimde tabaka farklılaşmasının beslenme alışkanlıkları üzerinde bir etkisi olmadığı görülmektedir [5]. Tören, kutlama, şölen, vb. diğer birçok kültürde olmakla beraber bu gelenek Türklerde de görülmekte, misafir ikramları ve ziyafetler günümüzdeki önemini korumaktadır. Osmanlı İmparatorluğu'nun çok geniş topraklara hükmettiği dönem boyunca etkileşim içinde olduğu farklı kültürler Türk toplumunda mutfak kültürünün gelişmesine neden olmuştur. Özellikle Batı toplumlarıyla yaşanan etkileşim, Türk Mutfak Kültürü'nün değişmesine, gelişmesine neden olmuştur. Bu değişim ve gelişim tek taraflı olmadığı, Türk Mutfak Kültürü'nün diğer mutfakları da etkilediği görülmektedir. Örneğin; Pasta Fransız Mutfağı'ndan, makarna İtalyan Mutfağı'ndan Türk Mutfak Kültürü'ne girmiştir. Bunun yanında buğday unundan yapılan hamurun açılması ile yapılan eriştenin kırsal kesimde uzun yıllardan beri tüketilmesi, makarnanın aslında Anadolu topraklarından İtalya'ya gittiği izlenimini vermektedir.

3. Mekan Kurgusu

Mekan; insanın, insanla veya nesneyle, nesnenin nesneyle olan uzaklıklarının, kısaca bizi saran boşluğun üç boyutlu bir anlatımıdır [6]. Mekan gibi, alan kavramı da, mekan psikolojisine yaklaşımda önemli rol oynar. Esasında alan, fiziksel olarak sınırlandırılan herhangi bir yeri ya da bir mekan parçasını ifade eder. İnsanın bu mekanda yaşaması, ona sosyal bir değer kazanmakta, fiziksel özellikler ise sosyalleşmektedir. Nitekim Moles'e göre, mekan onu dolduran şey sayesinde varlığını ortaya koyar. Aynı şekilde, Fischer de, alanın ya da mekanın kendiliğinden bir mevcudiyetinin olmadığına işaret ederek; onun orada bulunan insan sayesinde varlık kazandığının altını çizer. Yine, Moles'in, "her insan, kendisini kuşatan çevresel mekanın küçük bir parçasının az çok hakim ve sahibi gibi davranmaktadır" biçiminde önemli bir gözlemi vardır. Buna göre bir mekan parçasının "kendi"lenmesi anlamında mekansal kimlik kavramının kaynağı ortaya çıkmaktadır [7].

Akdeniz'de mimarinin anlam dünyası oldukça karmaşıktır. Bu dünyayı okumada iki mimari gerçeklikle karşılaşılır. Bunlar, medeniyetlerin sembolik temsilleri olarak dini/anıtsal mimari ve yerel şartların meydana getirdiği sivil mimaridir. Braudel, zaman ve mekan olarak birbiri içine geçerek palimpsestvari (yeniden yazılmış parşömen) bir yapıya bürünen medeniyetleri anlatırken, onların mimari eserlerinden örnekler verir [8].

Farklı medeniyetler mimari mekanda farklı algılamayı meydana getirmektedir. Akdeniz birliği, her şeyden önce iklime dayanır ve bu çok özel iklim, denizin bir ucundan öbür ucuna kadar hep aynı kalır; yaşam tarzlarına ve manzaralara, benzer nitelikler kazandırır. Bu iklim yöresel yer şekillerinden hemen hemen bağımsızdır, çünkü batı komşusu Atlas Okyanusu ve güney komşusu Sahra'nın nefesleri dışarıdan onu biçimlendirir [9].

3.1. Kültürel Yapının Davranış ve Mekana Etkisi

Mekan tasarlama sürecinde mekana yüklenmiş olan psikolojik ve sosyal iletiler, insan üzerinde rahatsız edecek etkiler yaratabilmektedir [10]. Mekanın davranış üzerindeki etkisine diğer bir örnek de Esin Küntay'ın 'Kent Yaşamında Komşuluk İlişkilerinin Psiko-Sosyal İncelenmesi' [11] araştırmasında değindiği, özellikle gelişmiş ülkelerde toplum yaşantısında psikolojik etkenleri görmezden gelen bireyci davranışların birçok ruhsal bozukluğa neden olmasıdır. Çevresel istekler toplumsal, kültürel ve ekonomik değişkenlere bağlı olarak farklılaşmaktadır. Bu istek ve beklentiler de uzun vadede gereksinimlere dönüşmektedir. Böylece kişi psikolojik alanına çevreden gelen gerilimleri gidermek için algıladığı gereksinme, istek ve amaçlara göre de mekanının düzenlenmesini beklemektedir. Kullanıcı istek ve beklentileri, kullanıcı gereksinimlerinden daha hızlı ve pek çok değişik unsura bağlı olarak kişiden kişiye değişiklik göstermektedir. Toplumsal değişme ve zaman bağlamında değişen şey de aslında öncelikle insanların fizyolojik gereksinimleri değil çevresel istekleridir [12].

3.2. Mekan Oluşumunda Tasarımcı Etkeni

Tasarımcı, tasarımını yapabilmek için bir eğitim almak durumundadır. Eğitim aile içinde başlar, gençlik yıllarında ve ölene kadar devam eder. Kişinin okulda öğrenci kimliğiyle aldığı eğitim aile ve yasaların öngördüğü eğitiminden sonraki aşamayı oluşturur. Usta-çırak ilişkisi de yeteneğin biçimlendiği başka bir eğitim biçimidir [13]. Bir tasarımcının çok yönlü olması; kendisinin bir konu üzerinde düşünceye başlama ve bu düşünceyi sonlandırma aşamalarını başarmasını kolaylaştırır. Birçok meslek grubuyla aynı anda ilgilenmeli, bu mesleklerle kendi mesleği arasındaki ortak noktaları belirleyerek kendini geliştirecek çok yönlü düşünme yetisini kazanmış olmalıdır. Yaşadığı toplumun özelliklerini bilerek bireylerin ihtiyaçlarını tespit ederek uygun çözüm önerileri sunar, üretir ve uygular. Kullanıcı profiline ve eylemlerine göre ihtiyaç duyulan, bireyin antropometrik, duygusal ve algısal boyutlarına bağlı gereksinimlerin belirlenerek, mekan içi kullanımının aksamaması sağlanmalıdır.

Modernleşen yaşam biçimi insanların temel ihtiyaçlarından biri olan barınma kültürlerini de temelden etkilemiştir. Tarihsel süreç içinde, toplumlar değişen yaşam biçimlerine göre değişime uğramıştır. Endüstri devrimi öncesi konutlar ile sonrasında gelişen konut organizasyonu arasında farklılıklar oluşmuştur.

Türkiye'de, 1930'larla başlayan modernleşme sonucunda konut; artık birey ve bireyin toplum içerisindeki statüsünü gösteren bir simgesel bir mekana dönüşmüştür. Bu dönemde, sadece büyük şehirlerde elektrik bulunmakta diğer alt yapı gereksinimleri yavaş yavaş ihtiyaç doğrultusunda oluşturulmaktadır. Bu nedenle, yeni yaşam tarzlarının benimsenmesi ve yeni donatı elemanlarının konut içerisinde kullanılmaya başlaması uzun bir zaman dilimine yayılmış, bu yeni değişimler genellikle üst gelir grubuna ait konutlarda gerçekleşmiştir. Hayat tarzlarının modern yaşamla birlikte değişiyor olmasını kabullenmek ve buna göre mekanları yeniden düzenlemek 1960'lara kadar sürmüştür. Buradan da anlaşılacağı gibi; değişimi sosyal anlamda benimsemek ve bunu yaşam biçimi haline getirmek için uygun bir altyapıya ve ayrıca zamana ihtiyaç vardır.

3.2.1. Konutta Yemek Mekanları: Mutfaklar

Mutfak; konutun yaşam kaynağı 'kalbi' olarak tanımlanmaktadır. Her toplumda olduğu gibi Türklerde de yemek yeme oldukça önemli bir eylemdir. Tarihsel süreç incelendiğinde endüstrileşmeden önceki dönemlerde mutfağın, konutun genel yapısında yaşam çevresinin içinde büyük bir mekan olarak tasarlanmakta olduğu görülmektedir. Mekan organizasyonu mutfağın en önemli parçası olan, ocağa göre şekillenmektedir. Ocak; hem mekanın genelini ısıtmakta, hem de yemeklerin pişirilmesi için kullanılmaktadır.

Endüstri devrimi ile yoğunlaşan Avrupa'nın büyük kentlerinde oluşan sağlıksız koşullar zamanla düzeltilmiştir. Alınan önlemler ve bulunan çözümlerle işçilere iyi, sağlıklı ve ucuz konut sağlanmıştır. Konutlara elektrik ve akarsuyun yanında havagazı da girmiştir. Özellikle su ve havagazının girmesiyle mekânsal kurgu değişmiştir. Artık yemek pişirmek için ocak yakmaya gerek kalmamıştır. Havagazının yanlış kullanılması gibi nedenlerle ölüm ve yangın tehlikeleri ortaya çıkmış ve buna bağlı olarak da oturma alanının ayrı yere taşınması, mutfağın küçülerek bir servis bölümü haline gelmesine neden olmuştur [14].

Günümüz Türk mutfağının sürekli olarak değişiminin başlangıcı, Batıyla ilişki kurulmaya başlanan Tanzimat yıllarına rastlar. Türk mutfaklarında görülen değişimin bir diğer nedeni de hızlı kentleşme ve endüstrileşmedir. Endüstrileşen bazı kentlerimizde bazı yöresel yemekler ortadan kalkarken, bazıları da ülkenin her tarafına yayılmıştır [15].

Endüstrileşme süreci ile birlikte kadının toplum içinde yeri de değişmeye başlamış, kadın çalışma hayatının bir parçası haline gelmiştir. Böylelikle evde geçirilen zaman azaldığından, mutfak mekanlarının organizasyonunda buna paralel olarak mutfaklar daha fazla donanımlı hale gelmiştir.

Günümüz yaşam koşulları ve ona bağlı olarak çalışan kadın nüfusunun artması konut içindeki rolleri de etkilemiş, mutfak kadının egemenlik alanından çıkarak; tüm aile bireylerinin kullanabileceği uygun boyut, alan ve düzenlere kavuşmuştur. Günümüzdeki teknolojik gelişmeler, hazırlama, pişirme, saklama, atık atma, eylemlerinde kullanılan donanımların ve tesisat sistemlerinin getirdiği yeni olanaklar ile temiz, kokusuz bir nitelik kazanan mutfak; sosyal bütünleşme ve esneklik gereksinimlerini karşılamak üzere kavramsal bir dönüşüm göstermektedir [16].



Şekil 3. Mutfak, Snaidero 2010 Katalog.

Günümüzde modern mutfak artık sadece ev hanımlarının kullandığı bir mekan olmaktan çıkarak, yeniden bir yaşam çevresine dönüşmüştür. Yemeğin pişirildiği, hazırlandığı, yenildiği ve sohbet edildiği bir mekan haline gelen yeni mutfak alanlarının konut içindeki konumu, kullanıcı profiline göre biçimlenerek diğer hacimlerle olan bütünlüğü sağlanmaktadır. Bugünkü mutfaklar aynı zamanda kiler işlevini de yerine getirmekte yiyecekleri ve mutfak araç-gereçlerini depolayabilmeye imkanı sağlamaktadırlar.

3.2.2. Akdeniz Kültürünün Modern Mutfak Tasarımına Etkisi Çok kültürlü bir toplum olmanın sonucu olarak; günümüzde kullandığımız modern mutfak tasarımları bu yönde doğrudan etkilenmiştir. Türk toplumu tarih boyunca hüküm sürdüğü coğrafi bölgelerdeki komşuluk ilişkilerini mutfak kültürüne katarken, sahip olduğu yemek kültüründen de vazgeçmemiştir. Böylelikle yüzyıllar boyunca yemek kültürü sürekli gelişerek zenginlik kazanmıştır.



Şekil 4. Akdeniz Yemek Kültürü, Trattoria da Rosario Restaurant-M. Göker, İstanbul, 2012.

Akdeniz Kültürünün temelindeki unsur yemeklerin taze pişirilme özelliğidir. Bu nedenle mutfak organizasyon şeması belirlenirken; hazırlama eyleminin yıkama, pişirme ve soğutma eylemlerinin aralarında yeterli mesafeler bırakılarak tasarlandığı görülmektedir. Her mevsimin görüldüğü Akdeniz ikliminde vetişen sebze, meyve ve otlar yemek çeşitlerinin neredeyse hepsinde yer almaktadır. Geçmişinde ilk başlarda sadece et, süt ve tahıl ile beslenen Türk toplumu, ilerleyen yıllarda elde ettiği diğer ürünleri ve daha sonra da çeşitli baharatları yemeklerine katarak yeni tatlar oluşturmuştur. Dolayısıyla, Türk toplumunun konutlarında mutfak alanları tasarlanırken tezgahta hazırlama bölümüne geniş yer ayrılmaktadır. Türk yemek kültüründeki çok çeşitlilik, pişirme esnasında da çeşitli malzemelerin kullanımını gündeme getirdiği için, diğer ülkelerdeki mutfaklara oranla daha fazla depolama ve kiler dolabı ihtiyacı duymaktadır. Yemekleri zenginleştiren baharatlardan elde edilen soslar mutfak organizasyonu içinde havalandırma sistemi çözümlemelerini de beraberinde getirmektedir. Bu nedenle daha çok ABD'de kullanılan önceden hazırlanmış yiyeceklerin ısıtılmasına dayalı mutfak kültürüne yönelik geliştirilen açık mutfak tasarımları, yemek kültürümüz ele alındığında Türk toplumunun beslenme alışkanlıklarına uygun değildir.

Ayrıca Türk toplumunun diğer önemli özelliklerinden biri olan konuk ağırlama, mutfak tasarımlarına yemek yeme alanlarının da katılmasına neden olmuştur. Toplumun eski alışkanlıklarından olan, tüm ev halkı ile bir araya gelerek yemek yeme eylemi endüstrileşme süreci nedeniyle bireylerin daha fazla çalışma hayatına katılmalarının bir sonucu olarak konut içinde daha az zaman geçirmelerine neden olmuştur. Ancak günümüzde yaşam şartlarının değişmesine rağmen, aile bireyleri ile yemek yemek, sohbet etmek ve zaman zaman misafirlerini ağırlamak yine toplu olarak bir masa etrafında bir araya gelerek sürdürülmektedir. O nedenle Türk toplumunda yemek yeme alanları ile mutfak alanları arasında yakın ilişki vardır. Bu iki mekan da birbirinden ayrı düşünülmeyerek aralarındaki bu bağın kurularak konut tasarımına katılması sağlanmalıdır.

Sonuç

Kökleri çok eskilere dayanan, zenginlik kaynaklarını geniş bir coğrafyaya yayılmasından alan ve çeşit zenginliği olan Türk Mutfak kültürü dünvanın en gelişmiş mutfakları arasında ver almaktadır. Geleneksel olarak sofralarda yer alan yemekler, çorba, etli yemekler, zeytinyağlı sebzeler, salata ve tatlılardır. Küreselleşmenin etkisi ile diğer dünya mutfaklarından etkilenmeler verleşmiş alışkanlıklardan olsa da bazı vazgeçilmediği görülmektedir. Mutfakta eylem halinde olan kişinin yemek hazırlama esnasında daha az yorulması için uygun donanım ve organizasyonun belirlenmesi gerekmektedir. Bu da; gelecek nesillere Türk yemek Kültürünün aktarılması adına olumlu bir etkendir.

Mekana sosyal psikoloji açısından bakacak olursak, bir mekan içinde yaşayan insanlar ile var olan bir yerdir. Mekanın değerini, bireyin davranışları ve çevre ile kurduğu ilişki şekillendirmektedir. Konut ele alındığında mutfak ve yemek yeme alanları konutun önemli bir kısmını oluşturmaktadır. Teknolojinin ilerlemesine bağlı olarak değişen yaşam tarzında, mutfaklar birer yaşam mekanına dönüşerek, konut içinde mutfağın konumunu değiştirmiştir. Mutfak sadece bir eylem alanı olarak değil, aynı zamanda oturulan, yemek yenilen bir mekan olarak yeni bir kimlik kazanmıştır. Bu nedenle; mutfaklarda tasarım, düzen, form ve fonksiyonellik daha fazla ön plana çıkmıştır.

Tasarım; eğer içinde yaşayan toplumun ihtiyaçlarına cevap veriyorsa doğrudur. Bir toplum için doğru olan tasarım, diğeri için o kadar da doğru olmayabilir. O nedenle tasarım; kullanıcı profiline göre uygun fonksiyonları belirleyebilmek ile başlar. Konut mutfağında, tasarım organizasyonu kapsamında işlev-kültür bağıntısının kurulması, mekan içinde bütünlük sağlamak için önemli bir unsurudur. Bunun için, yeterli araştırmalar yaparak konu ile ilgili yeterli birikime sahip olmak yeni fikirlerin oluşmasında tasarımcıya yol gösterecektir. Akdeniz Kültürüne sahip olan Türk toplumu yüzyıllar boyunca bu kültürüne sahip çıkarak sahip olduğu kültürel mirasını gelecek nesillere başarıyla taşımaya devam edecektir.

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Mekan-Kültür-Kimlik: Yeme-İçme Mekanlarının Tasarımında Akdeniz Kültürünün Etkileri

Banu Apaydın Başa¹

Mekân ve kimlik ilişkisi, kültürel çevrenin biçimlenişine etki eden en önemli konulardan birisidir. Bu ilişki geçmişten günümüze yapısal çevrenin değişim ve dönüşümüne neden olmuştur. Kültür, kültürel kimlik gibi kavramlar insanlar tarafından zaman içinde oluşur. Mekan kurgusaldır ve söz konusu kurgusallık zamanla yakından bağıntılıdır. Kültür; insanmekan ilişkisi içinde gelişerek, inançlar, algılamalar, değerler ve normlarla toplumun yaşama tarzını ve estetik anlayışını belirler.

İnsanının çevresiyle ilişkisinde kültürel kimliğin var oluşu mekanın belirleyici niteliğidir. Mekanlar kültürlerin en önemli yaşamsal ifadeleridir. Mekan tasarımından beklenilen, mekanların yalnızca fonksiyonel açıdan ele alınarak uygun ölçülerde ve doğru ilişkilerde düzenlenmesi değil yüklendiği anlam ile de var olmasıdır. Yeme içme mekanları bu açıdan değerlendirildiğinde anlam bakımından en belirgin mekan örnekleri olarak karşımıza çıkmaktadır. Çünkü yemek, insanoğlunun binlerce yıllık hikâyesinde en temel gereksinimidir. Yemek kültürü çok eski çağlardan günümüze değişim ve gelişim göstermiş, toplumun yaşam biçimini belirlemiştir. Toplumun beslenme alışkanlıkları ile kültürü arasında etkileşim söz konusudur. Yemek kültürü kazanılan alışkanlıklar nedeniyle toplumdan topluma farklılık göstermektedir. Günümüzde yemek kültürü bir endüstri haline gelmiştir. Üretim ve tüketime dönüşen yemek hizmetinin çeşitliliği ve insanların istekleri artmaktadır. Küreselleşen dünyada yeme içme mekanlarının tasarım sürecinde tasarımcıların bu isteklere cevap verebilmek için mekan-kültür-kimlik kavramlarına önem vermeleri gerekmektedir.

Türk toplumunun tarihi gelişim sürecine baktığımızda göçebe kültüründen gelen bir toplum olduğunu görmekteyiz. Türk toplumu göçebe kültürünün etkilerinin yanı sıra göçebe hayattan yerleşik düzene geçtiklerinde ise seçmiş oldukları coğrafya itibariyle de birçok farklı yemek kültüründen etkilenmiştir. Akdeniz kültürü de yeme içme kültürümüzün önemli bir parçasını oluşturmaktadır. Akdeniz güney Avrupa'yı kuzey Afrika'dan ayıran, doğuda Asya kıtasına dayanan ve doğu-batı doğrultusundaki 3800 km uzunluğu ile karalar arasına sokulmuş dünyanın en büyük iç denizidir. Akdeniz'e kıyıları olan tüm ülkeler için önemli bir kültüre sahiptir. Coğrafi önemi, stratejik değeri ve doğal güzellikleri açısından çok güçlü bir kültür olan Akdeniz birçok uygarlığa ev sahipliği yapmıştır. Mısır ve Mezopotamya uygarlıkları Akdeniz'de doğmuş ve Akdeniz Yunan ve Romanın yaşam bulduğu konum olmuştur. Akdeniz kültürü denildiğinde, akla ilk gelen etkileyici bir doğa ve tarihin bıraktığı izlerdir. Mavi bir deniz ve yeşilliklerle bezenmiş bir doğa Akdeniz'le ilgili ilk akla gelenlerdir. Özellikle deniz doğal zenginliklerinin gücünü temsil eder. Tarihte de hem ulaşım hem taşıma alanı olan denizin kıyılarının tümü neredeyse kültürel mirası barındırmaktadır. Bu yüzdendir ki doğa ve orada gelişmiş kültür yeşil, mavi ve özellikle Türkiye'nin rengi

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olarakta anılan turkuaz ile özdeşleşmiştir. Ancak Akdeniz kültürü kimi zaman denizi vurgularken, kimi zamanda toprağı vurgulamaktadır. Çünkü kültürün var olması toprakla mümkündür. Deniz ise, var olan bu kültürün sınırlarını çizmektedir.

Sözü edilen kültürel etkileşimlerin görsel algılama ile şekillendiği ancak psikolojik açıdan değerlendirildiğinde insanlar üzerinde kuvvetli duygusal etkiler bıraktığı görülmektedir. Bireylerin yaşamlarını sürdürebilmeleri, biyolojik, fizyolojik, psikolojik ve toplumsal ihtiyaçlarının karşılanması ile olağandır. Mekân-kültür–kimlik ilişkisi bireylerin söz konusu ihtiyaçlarından doğmaktadır. Bireylerin bu ihtiyaçlarının farkındalığı ise algılama ile olabilmektedir. İnsanın içinde bulunduğu mekânın algılanabilmesi için görsel algılamanın olması gerekmektedir. Mekânın görsel olarak algılanması da ışık ve renk kullanımı ile mümkündür. Renkler insanlar üzerinde oldukça güçlü bir etkiye sahip, mekâna kimlik kazandıran gizli güçlerdir. Bu nedenle, özellikle konumuz olan yeme içme mekânlarının tasarım sürecinde mekan-kültür-kimlik bağlamında kültürel etkiler önem kazanmaktadır.

Bildiride, Akdeniz kültürünün taşıdığı özellikler dikkate alınarak, yeme içme mekanlarının tasarımında mekan kültür kimlik kavramlarının görsel algılamaya etkileri örneklerle desteklenerek incelenecektir.

Anahtar sözcükler: Mekan, Kültür, Akdeniz Kültürü, Yeme İçme Mekanları.

SPACE-CULTURE-IDENTITY: THE MEDITERRANEAN EFFECTS IN THE DESIGN OF EATING-DRINKING SPACES

Relationship between space and identity is one of the most important issues affecting the shaping of the cultural environment. This relationship has led to the transformation and change of structural environment from past to present. The concepts such as culture, cultural identity are created by people over time. The space is fictional and this fictionality is closely associated with time. Culture is born and develops human-space relationship. Culture determines the life style and aesthetics of society with beliefs, perceptions, values and norms.

The existence of cultural identity in relationship of human with circle of his/her acquaintances and friends is determinative nature of space. Spaces are most important vital expressions of cultures. What is expected from space design is not just to consider spaces in functional terms and to arrange in proper sizes and correct relations, but its existence with the meaning attributed to itself. When we consider eating/drinking spaces in this term, this appears to be the most obvious examples of space in terms of meaning. Because food is the most fundamental need in the history of human beings for thousands of years. Food culture has shown change and development since ancient times, and has determined way of life of society. There is an interaction between dietary habits and culture of the society. The food culture varies from community to community because of acquired habits. Today, food culture has become an industry. The variety of food service turning into production and consumption and demands of people is increasing. Designers must emphasize the concepts of space and culture and identity during the design process of eating and drinking places in a globalized world to respond to these requests.

When we look at the process of historical development of Turkish society, we can see that it is a society of nomadic culture. Turkish society has been influenced by the effects of the nomadic culture as well as the culture of many different dishes when started to live in permanent settlement rather than the nomadic life according to the geography of their choice. Mediterranean culture is an important part of our eating and drinking culture. The Mediterranean is the world's largest inland sea that separates southern Europe and northern Africa, laying the Asian continent and intruded between lands with a length of 3800 km in east-west direction. The shore of the Mediterranean Sea has important culture for all countries. The Mediterranean, a very strong culture in terms of the geographic importance, strategic value and natural beauty has been host to many civilizations. Egyptian and Mesopotamian civilizations were born in the Mediterranean and the Mediterranean has been the subject to Greek and Roman life. When called the Mediterranean, the first thing coming to *mind is impressive nature and traces of history. The first thing coming to* mind is a blue sea and green nature. Especially, sea represents power of natural resources. In history, sea costs, both transportation and carriage area, all has cultural heritage. For this reason, the culture, and nature has identified with green, blue, in particular turquoise so-called the color of Turkey. However, the Mediterranean culture emphasizes both sea and land. Because the existence of culture is possible with land. The sea draws the boundaries of the existing culture.

Visual perception is shaped by cultural influences, but the aforementioned evaluation has psychological effects on humans, it has left a strong emotional effects. The ability of individuals to maintain life is usual with meeting the biological, physiological, psychological and social needs. The relationship of space-culture-identity is arisen from needs of individuals. The awareness of these needs of individuals is possible with perception. There must be visual perception in order to perceive the space where human lived in. Visual perception of space is possible with light and color use. Colors have powerful effect on human, they are like secret powers gaining identity to the space. For this reason, the cultural effects become important in the context of space-culture-identity in design process of eating/drinking spaces.

In this study, the features of the Mediterranean are considered, and the effects of space culture and identity concepts in design of eating/drinking spaces on visual perception are supported with examples and examined.

Keywords: Space, Culture, Mediterranean Culture, Eating/Drinking Spaces.

Giriş

Mekân ve kimlik ilişkisi, kültürel çevrenin biçimlenişine etki eden en önemli konulardan birisidir. Bu ilişki geçmişten günümüze yapısal çevrenin değişim ve dönüşümüne neden olmuştur. İnsanının çevresiyle ilişkisinde kültürel kimliğin var oluşu mekanın belirleyici niteliğidir. Mekanlar kültürlerin en önemli yaşamsal ifadeleridir. Mekan tasarımından beklenilen, mekanların yalnızca fonksiyonel açıdan ele alınarak uygun ölçülerde ve doğru ilişkilerde düzenlenmesi değil, yüklendiği anlam ile de var olmasıdır. Yeme içme mekanları bu açıdan değerlendirildiğinde anlam bakımından en belirgin mekan örnekleri olarak karşımıza çıkmaktadır. Çünkü yemek, insanoğlunun binlerce yıllık hikâyesinde en temel gereksinimidir. Teknolojideki gelişmelerle birlikte yemek kültürü de değişim ve gelişim göstermiş, böylece toplumun yaşam biçimini belirlemiştir. Yaşam şartlarına bağlı olarak zamanının çoğunu konut dışında geçirmek durumunda kalan bireyler için konut dışı yemek yeme eylemi kaçınılmaz olmuştur. Konut dışı yeme-içme mekanları sosyal ve kültürel değerlerin göstergeleridir. Bu nedenle yemeiçme mekanları fizyolojik gereksinimi karşılamanın yanı sıra taşıdıkları anlam bakımından mekansal açıdan önemlidir.

1. Kavramlar

1.1. Mekan Kavramı

İnsan sayısız boşluk ile doğal çevresini sınırlayarak, kendine özel bir boşluk yaratır. Mekân olarak adlandırılan bu boşluk, mimariyi diğer yapı eylemlerinden ayırır. Mekân hem biçimseldir, hem de insanın yaşantısını yansıtır. Böylece mekân, sadece boşluğun sınırlanması olarak değil, içindeki hareketle birlikte tanımlanabilir [1].

Mekân, fiziksel bir dönüştürme hareketinin ötesinde sosyokültürel bir anlam taşır. İnsan ve doğal mekân sürekli değişim halindedirler. Bu değişimin hızı ve boyutlarını kültür belirler [2].

1.2.Kültür Kavramı

Kültür, genel anlamda, insana özgü bilgi, inanç ve davranış bütünü ve bu bütünün parçaları olan her tür maddi ve manevi yaratımlardır. Toplumsal ve bireysel yaşamın oluşmasını sağlayan; dil, gelenek, düşünce, semboller, yasalar, kurallar, ahlak, kuramlar, aletler, teknikler, makineler, bilim, felsefe ve sanat eserleri gibi her tür maddi ve tinsel ürünler bütünlüğüne kültür denir. Bu anlamıyla kültür, toplumun tüm bireylerinin ortaklaşa oluşturdukları ve kabul ettikleri kurum ve değerlerdir. O halde kültür, "bir halkın yaşama tarzı"dır [3].

1.3.Kimlik Kavramı

Kimlik kelimesinin genel anlamı toplumsal bir varlık olarak insana özgü olan belirti, nitelik ve özelliklerle, kişinin belirli bir kimse olmasını sağlayan koşulların bütünüdür [4].

Bir insanın, yerel, bölgesel, ulusal topluluğuyla ve bu topluluğu belirleyen ahlaki ve estetik değerler ve dille kendiliğinden özdeşleşmesi, bu topluluğun tarihine, geleneklerine, törelerine ve yasam tarzlarına sahip çıkma biçimi; ortak bir yazgıya katlanma, bu yazgıyı paylaşma ya da değiştirme duygusu; sürekli olarak kendi görüntüsünü yansıtan, eğitim yoluyla kişiliğini oluşturmasını ve çalışarak bu kişiliği geliştirmesini sağlayan kolektif bir ben'de yansılanma biçimi, ise kültürel kimliktir [5].

İnsanının çevresiyle ilişkisinde kültürel kimliğin var oluşu mekanın belirleyici niteliğidir. Mekanlar kültürlerin en önemli yaşamsal ifadeleridir.

2. Mekan-Kültür-Kimlik Bağlamında Yeme-İçme Mekanları

Teknolojinin gelişmesi, ticaretin yaygınlaşması ile değişen ve gelişen toplum yapısı, bireylerin yemek yeme alışkanlılarını da etkilemiştir. Bu etkileşim konut dışı yeme içme mekanlarının mekan-kültür-kimlik bağlamında yeniden şekillenmesine neden olmuştur.

Yemek yeme mekanlarının ilk modern örnekleri olan kafeler Fransa'da 1600'lü yıllarda kurulmaya başlamıştır. Daha sonra hızla tüm Avrupa'ya yayılan kafeler günümüz restoranlarının temelini oluşturmaktadır. Fransa'da 1760 yılında 15. Louis döneminde Boulanger adlı kişi sağlığa iyi geldiği ve çok besleyici olduğunu iddia ettiği çorbalarını sunduğu dükkanlar açmış ve bunlara "restore eden" (tazelik, dinçlik veren) anlamına gelen "restaurers" adını vermiştir. Türkçede kullanılan "lokanta" sözcüğü ise "lokal" ile aynı kökten türeyen "locanda"dan gelmektedir [6].

Hızla gelişen teknoloji ve sanayi devrimi ile birlikte yemek yeme alışkanlığı ile birlikte yeme içme mekanları da değişim göstermiştir. Modernleşme anlayışı ille birlikte aynı zamanda sosyalleşme, eğlence ve toplantı mekanları olarakta kullanılan yeme-içme mekanlarında yemek yeme alışkanlığı yaygınlaşmıştır. Günümüzde yeme içme mekanları kafeler, pastaneler ve restoranlar olarak ele alınmaktadır.

3. Akdeniz Kültürü ve Kültür Bileşenleri

Akdeniz güney Avrupa'yı Kuzey Afrika'dan ayıran, doğuda Asya kıtasına dayanan ve doğu-batı doğrultusundaki 3800 km uzunluğu ile karalar arasına sokulmuş dünyanın en büyük iç denizidir (Şekil 1). Bu özelliği nedeniyle batı dillerindeki karşılığı olan "ing: Mediterranean Sea, fr: Mediterranée, alm: Mittellandisches Meer, it: Mediteraneo, vd." sözcükleri "karalar arasındaki deniz" anlamını taşır [7].

Mısır ve Mezopotamya uygarlıkları Akdeniz'de doğmuştur. Yunan ve Roma, yaşamının merkezini Akdeniz oluşturmuştur. Bunda deniz gücünün ve hakimiyetinin rolü büyüktür. Denizci devletler; Giritliler, Fenikeliler, Yunanlılar, Akdeniz kıyılarını yerleşim ve ticaret amacıyla kullanırken, kendi kültürlerini, yaşantılarını bu topraklara yaymışlardır. MÖ III. yüzyılda başlayan Roma Dönemi'nde, 150 yıllık bir süre içinde bütün Akdeniz kıyıları Roma kültürünün, düşüncesinin ve kent yapısının hakimiyetine girmiştir. Ardından Bizans ve Arap İmparatorlukları sahneye çıkmıştır. Akdeniz, kıyısında yer alan ülkeler için bağlayıcı bir deniz yolu olmanın yanı sıra, büyük savaşların yaşanmasına neden olan stratejik bir alan da olmuştur. Hıristiyan ve İslam dünyası arasında yüzyıllarca süren savaşlar bu yüzdendir. Akdeniz'de denizin kıyısında olduğu gibi, ortasında da gelişen kozmopolit bir kültür oluşmuştur [8]. Bugün üç kıta ve 15 ülke tarafından sarılan Akdeniz, ortasındaki Kıbrıs ve Malta Adaları ile çok sayıda dile, dine ve kültüre ev sahipliği yapmaya devam etmektedir.

Akdeniz kültürü, iç içe geçmiş Hıristiyanlık, İslam ve Yunan dünyasının oluşturduğu üç ayrı kültür topluluğu bir kültür alanı

olarak karşımıza çıkmaktadır. Bu nedenle Akdeniz kültürünün etkisindeki yeme içme kültürlerini Doğu Akdeniz Güney Avrupa ve Kuzey Afrika olarak bölgelere ayırabiliriz. Akdeniz kültür bileşenlerini doğal ve kültürel miras olmak üzere iki başlıkta toplamak mümkündür.



Şekil 1. Akdeniz'deki kültürel miras. Kaynak: Köksal G., Kargın H., 2004. Akdeniz'de Suyla Gelen Kültürün ve Mimarinin İzleri, Uluslararası Gazimağusa Sempozyumu.

Doğal (miras) kaynaklar: bölge coğrafi yapı özelliklerinin (su, eğim, iklim, bitki örtüsü vb.) ortaya koyduğu ve Akdeniz'e özel yaşam biçimi olarak tanımlanabilir.

Tarım alanları: Akdeniz yerleşmeleri genellikle yamaç yerleşmeleridir. Narenciye, zeytin ve üzüm sembol tarımsal ürün olarak Akdeniz'i tanımlayan bileşenlerin başında yer almaktadır. Kıyı alanları: Akdeniz kültüründe su öğesinin önemli yeri bulunan bir uygarlıktır. Yaşamın her anında suya temas ve suyun izini takip etmek mümkündür. Su yüzeyi kente giriş kapısı, festival mekanı, üretim alanı gibi pek çok rol üstlenerek; kentsel kimliği de belirlemektedir. Yamaçlar: Genellikle yerleşmelerin yer aldığı, siluet unsuru olarak değerlendirilmektedir. İklim: Akdeniz'in ılıman iklimi güneşe ve suya yönelimin yanı sıra, yerleşmelerin havalanmasına olanak tanıyacak, mikro-klimalar oluşturacak havalandırma koridorlarının (denize ve hakim rüzgar yönüne dik sokaklar) oluşturulmasını zorunlu kılmıştır.

Orman alanları: Akdeniz coğrafyasında orman yamaçlarda ve deniz kotundan yüksek rakımlarda ola gelmiştir. Orman alanları coğrafi ve kültürel anlamda oldukça önemlidir.

Kültürel miras olarak tanımlanan kaynaklar ise; binlerce yıllık yapılaşmış öğeler, gelenek–görenekler ve yaşam biçimlerine yüklenen anlamlar bütünü olarak ifade edilmektedir. Fizik mekana yansıyan semboller ile anlamlandırılmakta ya da okunabilir kılınmaktadır. Buna göre Akdeniz kültürel mirasının sivil ve anıtsal mimari unsurlar, doku, renk, malzeme, ses, koku gibi bileşenler ile somutlaşmakta ve kentsel fizik mekanları bu kimlik ışığında anlamlandırılmaktadır. Akdeniz kültürel kaynaklar bakımından oldukça yoğun ve zengin bir mozaiğe sahiptir [9].

4. Örneklerle Yeme- İçme Mekanlarının Tasarım Analizi

4.1. Yeme İçme Mekanlarında Mekan Bileşenleri ve Öğeleri

Mekan bileşenleri, yapısal olarak mekanın sahip olduğu temel unsurlardır. Bu bileşenlere örnek olarak, çatı örtüsü, döşeme, duvar, merdiven, kolon ve kirişleri sayabiliriz. Mekan öğeleri ise mekan bileşenleri kadar kalıcı olmayabilir. Sürekli değiştirilebilen elemanlardır. Mekan öğelerine örnek olarak, kapı, pencere, bölücü duvarlar, donatı, aydınlatma elemanları, mobilya ve aksesuarları sayabiliriz [10].

4.2. Mekan Tasarımında Görsel Algıyı Etkileyen Özellikler

Mekansal algılamayı sağlayan fiziksel, psikolojik ve sosyolojik faktörler iç mekan tasarımının doğru kurgulanabilmesi için tasarım sürecinde dikkate alınmalıdır. Bu çalışmada kültür etkeninin, mekan kurgusunu oluşturan fiziksel faktörlere yansımasından bahsedilecektir. Mekan tasarımında görsel algıyı etkileyen özellikler olarak biçim, malzeme renk, doku, ışık özellikleri çalışmanın temelini oluşturmaktadır. Söz konusu unsurların her biri başlı başına araştırma konusu olmakla beraber çalışmada ele alınış açısından kısaca açılanacaktır.

Biçim; bir hacmin dış hatlarını ve strüktürünü tanımlamak için kullanılan bir terimdir. Biçimlerin temel öğelerini nokta, çizgi, düzlem ve hacim oluşturur [11].

Malzeme; bir şey yapmak, bir ürün oluşturmak vb. için kullanılması gereken nesne ya da nesneler olarak tanımlanmaktadır. Malzeme tüm özellikleri ile iç mekan tasarımında görsel etkiyi yaratan en önemli elemanlardan biridir malzeme doğal ve yapay olmak üzere ikiye ayrılır [12]. İç mekan tasarımında kullanılan malzemeler taş, ahşap, beton pişmiş toprak, metal alçı cam, plastik ve yapay malzemelerdir.

Renk; Rengin üç boyutu vardır; türü, tonu ve yoğunluğu. Bir nesnenin rengindeki görünür değişiklikler, ışığın ya da çevredeki veya geri plandaki diğer birbirine yakın renklerin etkisiyle oluşabilir. Renkler, birbirleriyle ilişkiye girerek birbirlerinin öz niteliklerini değiştirdiği gibi; iç mekanların biçimlerini, boyutlarını ve niteliklerini algılamamızda da etkilidirler [13].

Doku; Malzemelerin yüzeysel özelliklerini tanımlamak için kullanılır; taşın kabalığı, ahşabın damarlı oluşu ve kumaşın dokuması gibi. Görme ve dokuma duyularımız iç içedir. Gözlerimiz bir yüzeyin görsel dokusunu okurken, genelde önceden kazanılmış deneyimle, dokunmadan malzemenin görünen dokusu hakkında fikir sahibi oluruz [14]. İç mekan tasarımında yüzeylerin dokusu, mekanın görsel etkisini, dolayısıyla mekanın karakterini önemli ölçüde etkiler.
Işık; İç mekana canlılık veren en önemli öğedir. Işıksız hiçbir biçim, renk, doku algılanamaz. Bu nedenle aydınlatma tasarımının ilk işlevi, iç mekanda bulunan biçimleri ve mekanı aydınlatmak ve görünür kılmaktır [15].

4.3. Akdeniz Kültürünün Etkisinde Yeme-İçme Mekanları

Akdeniz kültürünün kapsamlı özellikleri büyük ölçüde bölgenin iklim ve coğrafyası tarafından şekillenir. Akdeniz kültürü denildiğinde, akla ilk gelen etkileyici bir doğa ve tarihin bıraktığı izlerdir. Özellikle deniz doğal zenginliklerinin gücünü temsil eder. Akdeniz kültürü kimi zaman denizi vurgularken kimi zamanda toprağı vurgulamaktadır. Çünkü kültürün var olması toprakla mümkündür. Deniz ise var olan bu kültürün sınırlarını çizmektedir. İç içe geçmiş kültürlerden oluşan Akdeniz kültürü bölgeye özel yaşam biçimi oluşturmaktadır.

Yeme-içme mekanlarında Akdeniz kültürünün etkisini daha iyi anlayabilmek için Akdeniz mutfağına kısaca değinmek gerekmektedir. Akdeniz mutfağı Akdeniz kültürünün etkisinde oluşan bir yeme-içme kültürüdür. Akdeniz mutfağının en evrensel olarak kullanılan ve yaygın maddesi zeytinyağıdır. Bunun yanı sıra Akdeniz mutfağının ortak özellikleri taze sebze ve çeşitli otların pişmiş, kızarmış, sotelenmiş ızgara, püre ve salata şeklinde tüketilmesidir. Et, genellikle Akdeniz mutfağında idareli kullanılır ve çoğunlukla ızgara yapılarak tüketilir. Protein kaynağı olarak en yaygın kullanılanlar deniz ürünleridir. Akdeniz mutfağı ortak özelliklerle anılmasına rağmen önemli bölgesel ve kültürel farklılıklar içermektedir.

Akdeniz mutfağı üç bölgeye ayrılmaktadır; Doğu Akdeniz, Güney Avrupa ve Kuzey Afrika [16]. Doğu Akdeniz mutfağı, Yunanistan, Türkiye, Suriye, Lübnan, İsrail, Filistin ve Mısır mutfak geleneklerini anlatır. Yoğurt ve beyaz peynir ve soslar en belirgin mutfak özelliğidir. Pide ve lavaş gibi düz ekmekler kullanılır. Kuzu, koyun, tavuk ve keçi eti önemli proteinlerdir. Ayrıca protein kaynağı olan et parçaları şiş kebap veya ızgara yapılarak tüketilir. Bulgur ve buğday da ağırlıklı olarak kullanılır. Güney Avrupa mutfağı İtalya, Güney Fransa ve İspanya mutfağını geleneklerini anlatır. Güney Avrupa mutfağında, Avrupa'nın pişirme gelenekleri ve şarap kültürü önemli unsurlardır. Kuzey Afrika mutfağı Faş, Cezayir, Tunus ve Libya mutfağının geleneklerini anlatır. Yemeklerde bol baharat kullanımı Kuzey Afrika mutfağının karakteristik özelliğidir.

Akdeniz kültürün etkisinde Akdeniz mutfaklarını bölgesel olarak tanımladıktan sonra Akdeniz kültürün etkisindeki yeme-içme mekanlarının görsel algıyı sağlayan özelliklerin neler olduğu mekan bileşenleri ile birlikte incelenmiştir.

Akdeniz kültürünün biçimsel özellikleri;

Akdeniz kültürünün etkisinde yeme-içme mekanlarının tasarımında Akdeniz mimarisinin etkilerini görmek mümkünüdür. Biçimsel olarak öne çıkan kemerli kapılar ve geçişler, yüksek tavan ve geniş giriştir. Ayrıca dini/anıtsal mimari ve yerel özellikler de tasarımda kullanılmaktadır. Medeniyetlerin sembolik temsillerinin de biçimsel olarak hacim ve mobilyaları etkilediği görülmektedir.

Akdeniz kültürünün renk özellikleri;

Yeme-içme mekanların iç tasarımında sıcak renkler, yoğun dokulu duvarlar Akdeniz'in görsel zenginliğini simgelemektedir. Ayrıca deniz ve kıyıları ile ışıltılı bir yaşam çağrıştıran Akdeniz'in vurgulu renkleri vardır. Sıcak kırmızı, kobalt mavi, zeytin yeşili ayçiçeği sarısı, hardal sarısı, tarçın, terracotta (pişmiş toprak), bronz ve altın renkleri Akdeniz'in doğal ve kültürel kaynaklarına vurgu yapan Akdeniz renkleridir.

Akdeniz'in mutfağını üç bölgeye ayırmıştık. Doğu Akdeniz mutfağına sahip yeme içme mekanlarında Mavi ve Beyaz renk düzeni ön plan çıkmaktadır. Denizin serin mavisi ve bu sıcak iklimlerde kumsalların grenli beyazı mekanda görmek mümkündür.

Güney Avrupa mutfağına sahip yeme içme mekanlarında ise toprak tonları hakimdir. Bölgede yetişen meyve sebzenin tüm renklerini iç mekan tasarımının renk paletinde yer almaktadır. Ayrıca kıyı bölgelerde denizin etkisiyle mavi ve tonları görülmektedir.

Kuzey Afrika mutfağına sahip mutfaklarda da toprak tonlarının daha yoğun kullanılmakta, mavi ve beyaz miktar olarak diğer bölgelere daha az kullanılmakta, Afrika etkisini en belirgin renkleri ise bronz ve altın gibi mücevher tonlarının kontrastlık ve görsel bir odak olarak kullanılmasıdır.

Akdeniz kültürünün malzeme özellikleri;

Yeme-içme mekanların iç tasarımında yoğun olarak Akdeniz'in doğal ve kültürel kaynaklarına vurgu yapan doğal malzemeler ön plana çıkmaktadır. Doğal taş, ahşap, pişmiş toprak, demir, ketenin mekan bileşen ve öğelerinde kullanılmaktadır.

Akdeniz kültürünün dokusal özellikleri;

Yeme-içme mekanların iç tasarımında genellikle sıva dokulu duvar, mozaik zeminler, antika ve süslü oymalı ahşap mobilyalar bulunmaktadır. Akdeniz kültürünün izlerini yansıtmak için kullanılan dokusal özellik modern tarzda tasarlana mekanlarda da kullanılabilmektedir. Biçimsel etki olarak görülen sembolik temsilleri modern mekanlarda dokusal olarak değerlendirmek mümkündür.

Akdeniz kültürünün ışık özellikleri;

Doğal ışık ve güneş etkisi Akdeniz kültürünün iklimsel özelliğidir. Bu özel iklim, Akdeniz kültürünün ulaştığı 3 kıta ve 15 ülkenin bir ucundan öbür ucuna kadar aynı kalır. Akdeniz iklimi yaşam tarzlarına benzer nitelikler kazandırır. Bu iklim yöresel etkilerden ve yer şekillerinden bağımsızdır. Güneşin oldukça önemli olduğu Akdeniz kültürünün yeme içme mekanlarına etkileri doğal ışıkla sağlanır. Bir anlamda ışık mekanı biçimlendiren en önemli görsel özelliktir.

4.3.1. Doğu Akdeniz örneği: Tike Restoran Yalova Marina, İstanbul

Tike Yalova Restoran, TİKE Mediterranean Grills Grup'un Türkiye ve dünyada toplam 17 işletmesinden biridir. 150 kişilik kapalı, 150 kişilik açık alan kapasitesi olan Tike Restoran Türk yemek kültürünü de içine alan doğu Akdeniz mutfağına sahip Akdeniz kültürünün etkilerini taşımaktadır (Resim 1).



Resim 1. Tike Yalova Restoran. Kaynak: http://www.tikeyalova.com/galeri.asp

Biçim; Doğu Akdeniz mimarisinin kütlesel etkilerinin modernize edilerek kullanıldığı görülmektedir (Resim 2). Yüksek tavan, dikdörtgen ve kare formların egemen olduğu iç mekanın hiyerarşik düzen içerisinde kurgulandığı görülmektedir. Parçaların bir bütün içerisinde yer alması mekanda Akdeniz kültürünün çeşitliliğinin vurgulanması şeklinde yorumlanabilir. Bar bölümünde ve bölücü olarak kullanılan dikdörtgen ve kare kutuların geleneksel Türk evlerindeki küçük pencere sistemlerine bir gönderme yaptığı düşünülmektedir.



Resim 2. Modern Akdeniz mutfağı. Kaynak: http://www.tikeyalova.com/galeri.asp

Malzeme; Doğu Akdeniz kültürünün yöresel malzemesi olan ahşabın döşeme, duvar ve mobilyalarda ağırlıklı olarak kullanıldığı görülmektedir. Dekoratif olarak metal paravanlar dikkat çekmektedir. Renk; Doğu Akdeniz kültüründe zeytinyağının mutfak kültüründeki öneminden dolayı mekanlarda Akdeniz kültürünün yansıması olarak zeytin yeşili ve tonlarının kullanıldığı görülmektedir. Bu mekanda kültürün en önemli renk özelliği olan toprak tonları ahşap malzemenin kullanımı ile vurgulanmaktadır.

Doku; Mekanda kullanılan malzememler gözeneksiz ve mat bir dokudadır. Ahşap malzemenin farklı türlerinin aynı renk tonlarında kullanımı ile dokusal olarak bir bütünlük sağlanmıştır. Mekanda sadece ahşabın dokusu algılanmaktadır.

Işık; Mekanın gündüzleri doğal ışıkla aydınlatıldığı görülmektedir. Doğal ışık kullanımı mekana sıcak bir etki vermektedir. Akdeniz kültürünün iklimsel özelliği algılanmaktadır.

4.3.2. Güney Avrupa örneği: Trattoria da Rosario İtalyan Restoranı, İstanbul

Trattoria da Rosario İtalya'nın Sicilya mutfağını yansıtan Akdeniz kültürünün etkilerini taşımaktadır. Mekânın sahibi İtalyan Şef Rosario Costa tarafından işletilen restoran rustik bir kır lokantası atmosferindedir. Mekanın kültürel kimliği sadece mekansal olarak değil servis şeklinde, Sicilya folklorik giysili servis elemanlarında ve menülerin tasarımında dahi görülmektedir (Resim 3).



Resim 3. Trattoria da Rosario İtalyan Restoranı. Kaynak: Müge Göker fotoğraf arşivi, 2012.

Biçim; Mekanda özellikle Sicilya bölgesinin yöresel etkileri görülmektedir. Biçimsel olarak mimari ve yerel özelliklerden yola çıkılmıştır. Bunun en önemli göstergesi ahşap çatı sitemi ve ahşap kemerli kapıdır. Sicilya'nın geleneksel yapılarında görülen bu çatı sistemi ve kemerli kapılar mekanda en belirgin biçimsel özelliktir.

Malzeme; İç mekan bileşen ve öğelerinde Akdeniz'in mekan kimliği etkileri görülmektedir. Duvarlarda doğal taş, zeminde ve fırın kısmında pişmiş toprak malzeme, tavanda kaba alçı sıva, mobilyalarda ise ahşap malzeme ve perdelerde keten kumaşların kullanıldığı görülmektedir (Resim 4). Akdeniz'in doğal ve kültürel kaynaklarına vurgu yapan doğal malzemeler doğal hayat ve doğallık kavramını yaşatarak mekan algısı yaratılmıştır.



Resim 4. Trattoria da Rosario İtalyan Restoranı. Kaynak: Müge Göker fotoğraf arşivi, 2012.

Renk; Mekanda özel bir renk bulunmamaktadır. Mekan bileşenleri ve öğelerinde kullanılan malzemelerin kendi doğal renkleri ve yapay ışığın kullanım şekliyle bir atmosfer yaratılmıştır

Doku; Akdeniz'in doğal ve kültürel kaynaklarına vurgu yapan doğal malzemelerin kullanımı ile mekanın dokusal özelliği öne çıkmıştır. Duvarda kullanılan doğal taşın sert dokusu, tavanda sıva alçının kaba dokusu, zemindeki toprak seramik karoların gözenekleri, perdelerdeki keten dokusu görsel olarak kolayca algılanmaktadır.

Işık; Yapay aydınlatma ile Akdeniz iklimsel özelliğini yansıtan sıcak bir atmosfer yaratılmıştır.

4.3.3. Kuzey Afrika örneği: Shahrazad Restoran, Muscat, Umman

Shahrazad Restoran, Umman'da bulunan Shangri-La's Barr Al Jissah Resort and Spa otelinde yer almaktadır. Shahrazad Restoran Kuzey Afrika mutfağına sahip Akdeniz kültürünün etkilerini taşımaktadır. İç mekan tasarımında İslam mimarisi etkisinde Fas'ın geleneksel yapı ve malzemelerini birleştiren unsurlar ortaya konmuştur (Resim 5).

Biçim; Biçimsel olarak iç mekanda simetrik ve geometrik şekillerin kullanıldığı görülmektedir. Geometrik desenler matematiksel düzen içerisinde kullanılmıştır. Geleneksel Fas mimarisinin özelliği olan kemerli kapılar ve geçişler biçimsel olarak mekanda ön plana çıkmaktadır.

Malzeme; Mekanın zeminler, duvarlar ve tavanında ince işçilikler, ahşap oymacılığı ve metal işçilikleri dikkat çekmektedir. Zeminde kullanılan parlak seramiklerin aralarında süslemeler göze çarpmaktadır. Demir ve diğer metallerin mekan bileşenlerinde, öğelerinde kullanıldığı görülmektedir. Fas'ın geleneksel mimarisinin modernize edilerek iç mekanın tasarlandığı algılanmaktadır. Mekandaki malzeme ve işçilik bakımından algılanan zenginlik ve gösteriş Fas mimari geleneğinin ayrılmaz bir parçasıdır.

Renk; Mekanda özel bir renk bulunmamaktadır. Ancak bu mekanda bir önceki mekanın aksine daha parlak renkler kullanılmıştır. Sıcak renklerin ve toprak tonların öne çıktığı mekanda Kuzey Afrika mutfağının önemli karakteristik özelliği olan baharatların renk ve tonları mekanda kontrastlık ve görsel bir odak olarak algılanmaktadır.

Doku; Mekanın dokusal özelliği geleneksel süslemeler görülmektedir. Ahşap oymalarda ve metal işlerde dokular algılanmaktadır.

Işık; Mekan bir otel yapısı içinde yer aldığı için, doğal ışık kullanımı algılanmıştır. Aydınlatmada el yapımı metal lambalar tercih edilmiştir.



Resim 5. Shahrazad Restoran, Muscat, Umman. Kaynak: http://www.shangri-la.com/en/property/muscat/ barraljissahresort/dining/restaurant/shahrazad

4.3.4. Kuzey Afrika örneği: Silk Road Restoran, Las Vegas, Nevada, USA

Silk Road Restoran örneği Akdeniz kültürünün Kuzey Afrika mutfağına sahip Akdeniz kültürünün etkilerini taşımaktadır. 2. Alternatif örnek olarak ele alınan bu restoran örneği bir önceki restoran örneği ile aynı mutfak kültürüne sahiptir. Bu örnekler aynı mutfak ve kültürün etkileri ile tasarlanmış iki mekanın farklılıklarını vurgulamak için ele alınmıştır. Yeme içme mekanlarının belirli bir kültür etkisinde tasarlanırken bulundukları coğrafyanın ve tasarımcı kimliğinin etkisinin önemi bu iki örnekte net olarak algılanmaktadır. Tasarımcısı Karim Rashid olan Silk Road restoran İpek yolu konseptiyle Akdeniz kültürünün kuzey Afrika mutfağını yansıtan modern bir çizgidedir. İç mekan tasarımında görsel algılamayı sağlayan özellikler tematik olarak değerlendirilmiştir. Akdeniz kültürünün bir parçası olan İpek Yolu'nun çok kültürlülüğünü, bulunduğu coğrafyanın izlerini, kullanıcı verilerini tasarımcı kendi kişisel becerisi ve tasarım gücüyle birleştirerek dikkate almıştır.

Biçim: İç mekan kurgusunda biçimsel olarak duvarlarda eğrisel formda 3 farklı katmanın sarı ve turuncu renk tonlarında kullanıldığı görülmüştür. Bu biçimsel etkinin gün batımını andıran günden geceye dinamik bir etki yaratmaktadır.

Malzeme: İç mekanda malzeme olarak cam, metal, hafif ahşap tavan, cam elyafı ve fiberglas kullanılmıştır. Mekanda kullanılan malzemeleri görsel algı açısından değerlendirdiğimizde Akdeniz kültürünün etkilerinden daha çok tasarımcı kimliğinin ve kullanıcı profilinin etkin olduğunu görmekteyiz. Malzemenin yapısı ile değil rengiyle, Akdeniz kültürüne bir gönderme yapılmış olacağını yorum olarak ortaya koyabiliriz.



Resim 6. Silk Road Restoran, Las Vegas, Nevada, USA. Kaynak: http://www.contemporist.com/2010/10/08/silk-roadby-karim-rashid/

Renk: Mekana sarı, turuncu gibi sıcak ve canlı renklerin hakim olduğu görülmektedir. Ayrıca beyaz, pembe ve Kuzey Afrika bölgesine ait Akdeniz kültürünün en belirgin renklerinden olan altın rengi kullanılmıştır.

Doku: Mekanda gözeneksiz, pürüzsüz ve parlak yüzeylerin kullanıldığı görülmektedir.

Işık: Mekanda LED aydınlatma sistemleri ile gün batımını yansıtan sıcak bir atmosfer yaratılmıştır. Tasarımcı tarafından Nevada'nın gün batımı olarak sunulan mekanda görsel algı değerlendirmesi yaparken edindiğim kişisel izlenim ise İpek Yolu üzerinde bir gün batımı şeklinde olmuştur.

Sonuç

Kültür toplumların belirleyici karakteristik özelliklerindendir. Toplumu oluşturan bireyler bağlı bulundukları kültürel özellikler doğrultusunda bir yaşam tarzı taşırlar. Farklı ülkelerde yaşayan insanların kültür sistemleri sonucu ortaya çıkan bazı somut karakteristik özellikleri vardır. Bu somut özelliklere örnek olarak ülke yöresel kıyafetleri, yemekleri, müzikleri ve etnik danslarını verebiliriz. Tasarımcılar da bu kültürel özellikler eğiliminde mekanlar yaratırlar [17].

Akdeniz Bildirinin konusu olan kültürünün kapsamlı özellikleri, büyük ölçüde bölgenin iklim ve coğrafyası tarafından şekillendiği görülmüştür. Akdeniz kültürü denildiğinde, akla ilk gelen etkileyici bir doğa ve tarihin bıraktığı izlerdir. Akdeniz kültürü kimi zaman denizi vurgularken kimi zamanda toprağı vurgulamaktadır. İç içe geçmiş kültürlerden oluşan Akdeniz kültürü bölgeye özel yaşam biçimi oluşturmaktadır. Yemeiçme mekanlarının tasarımında Akdeniz kültürünün etkilerini incelerken Akdeniz kültürünün somut karakteristik özelliği olan Akdeniz mutfağının ve Akdeniz'in doğal kaynaklarının öncelik kazandığı görülmüştür. Bu nedenle yeme içme mekanlarının tasarımında Akdeniz kültürünün etkilerini daha iyi anlayabilmek için Akdeniz mutfağına kısaca değinilmiş, araştırmada Akdeniz mutfağının üç bölgeye ayrıldığı saptanmıştır.

Bu çalışmada kültür etkeninin mekan kurgusunu oluşturan fiziksel faktörlere yansımasından bahsedilmiştir. Mekan tasarımında görsel algıyı etkileyen özellikler olarak biçim, malzeme, renk, doku, ışık özellikleri çalışmanın temelini oluşturmuştur. Akdeniz kültürünün etkisinde Akdeniz mutfakları bölgesel olarak tanımlandıktan sonra Akdeniz kültürünün etkisindeki yeme-içme mekanlarında görsel algıyı sağlayan özelliklerin neler olduğu mekan bileşenleri ile birlikte bölgesel olarak örneklerle incelenmiştir.

Zengin bir mutfağa sahip Akdeniz kültürü temalı yeme-içme mekanlarının tasarımında, Akdeniz kültürünün etkilerini biçimsel, malzeme, renk, dokusal ve ışık özelliklerinin belirgin olarak kullanıldığı görülmüştür. Söz konusu tasarım özelliklerinin tavan, duvar ve zemin gibi mekan bileşenlerinde ve mobilya, aksesuar gibi mekan öğelerinde birebir kullanıldığı belirlenmiştir. Karşılaştırmalı ele alınan son iki örnekte yeme-içme mekanlarının belirli bir kültür etkisinde tasarlanırken bulundukları coğrafyanın ve tasarımcı kimliğinin etkisinin baskın olduğu gözlemlenmiştir.

Bu bağlamda, tasarımcının mekanı kurgularken bulunduğu coğrafyanın izlerini, kullanıcı verilerini tasarımcının kendi kişisel beceresi ve tasarım gücüyle birleştirerek dikkate aldığı görülmüştür. Ayrıca tasarımcının ortaya koyduğu temanın kişisel bir yorum olduğu ve asıl kullanıcının hissedeceği algının mekanı anlamlandırdığı sonucuna varılmıştır.

Sonuç olarak şunu ifade edebiliriz ki; mekan-kültür-kimlik bağlamında yeme-içme mekanlarının tasarımında Akdeniz kültürünün etkileri görsel algılama ile şekillenmektedir. Yeme içme mekanlarında biçim, malzeme, renk, doku ve ışık değişkenlerinin algısal etkinliği teknik verilere, duyusal özelliklere, tasarımcı kimliğine ve kullanıcının algılarına göre değişmektedir.

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Yerelden Küresele: Kültürel Süreçler, Stratejiler

Oturum 8 Oturum Başkanı: Yrd. Doç. Dr. Aren E. Kurtgözü

İncir-Ege Güzeli: Bitkisi, Reçeli ve Bir Ambalaj Deneyimi

Seçil Şatır¹, Hesna Şatır², Orhan Irmak³

Bitki kimliği tarih öncesi devirlere kadar uzanan incir bitkisi, meyvesi, yaprağı, ağacı, filizlenmesi, çiçeklenme ve döllenmesi vb. özellikleri ile diğer çok sayıda bitkiden oldukça farklı nitelikler taşımaktadır. Her yerde ve özellikle alışılmadık bir şekilde bina temelinden ya da eski binaların duvarlarından bile filiz verebilmesi ile "evine incir ağacı dikmek" deyiminin halk arasında kullanılmasına yol açması ile önlüdür. Bildiri incir meyvesini, bitkisi, meyve türleri, "erkek incir meyvesi", bu meyveye yönelik reçeli ve reçelinin ambalaj eskiz çalışmaları ile ele almakta ve "Tarıma Dayalı Sanayilerde Tasarım" konulu bilimsel toplantının tanıtım duyurularına uygun bir çalışma olmasına gayret etmektedir.

Giriş

Bu bildirinin temel özelliği, tarıma dayalı bir sanayide tasarımın yeri, önemi ve buna bağlı olarak bir besinin beslenme ve satış değerini sergileme, satın alma isteği uyandırma konusunda, ambalajında olması gereken özellikleri dile getirirken, ambalaj tasarım süreci anlatılmaktadır. Bu süreç, kendi alanında son derece başarılı, çok sayıda ödül sahibi olan Orhan Irmak ve ekibi tarafından örnek bir çalışma olarak geliştirilmiş olan "Ege Güzeli" ambalajına hangi düşüncelerle çalışılmaya başlandığını, ne gibi kararlar verildiğini, bu kararlara bağlı olarak ambalaj biçiminin nasıl geliştiğini, ambalaj içeriğinin erkek kimliği, fakat bu kimlikle ortaya konan reçelin dişi kimlikli bir üreticinin elinden çıktığını, hem dişi ve hem de erkek kimliklerin aynı ambalaj üzerinde nasıl bir biçim ve görünüş aldığını aşamalarla anlatan ve soru-cevap şeklinde sorgulayan adım-adım bir gelişim içinde kurgulanmıştır. Bildiride incir bitkisine gereği gibi bir alan ayrılmış olması, konunun bir ürün tasarımı bildirisi olmasını dengesiz kılmaz; çünkü, ürün tasarımının özünde var olan araştırma ve bilgi birikimi tasarım sürecinin önemli bir aşamasıdır; bu bildiride araştırma ve bilgi birikimi araştırması da gözler önüne serilmiştir. Bunun en önemli nedeni, tasarımı gerçekleştirecek olan kimliklerin düşünce sistemlerinde farklı kavramlara kapı açmaktır. En güzel örneği ise tasarımcıların "erkek incir" kavramını ve reçelin bu incirle yapılıyor olmasını öğrenmiş olmalarıdır.

İncir Bitkisi

Çiçekli bitkilere ait bir sınıflandırma olan "Urticales" takımında yer alır. Bu takım üyelerinin temel özelliği, çiçeklerinin küçük yapıda ve çok yoğun dizilmiş olması, süt boruları ve liflerinin bulunmasıdır. Lifli ve süt borulu özellikleri ile "Urticales"

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takımının bazı bitkileri sanayi alanında ve özellikle tekstilde kullanılmaktadir. "Urticales" takımı içinde "Moracae" (dutgiller) familyasının "Ficus" cinsinden olan incir bitkisi "Ficus carica" türüdür. "Moracae" familyasının "Ficus carica" türü, çok sayıdaki familyalar ve türler içinde Türkiye'de varlıkları Gözüaçık, Fent, Özgen (2011:238) tarafından araştırılmış bitki grubu olarak ta dikkati çekmektedir. Latince olarak bilinen takım, familya, grup adları ile bilimsel kimliği ortaya konmuş olan incir bitkisi tarih öncesi devirlerden beri Anadolu'ya özgü bir bitki özelliği göstermektedir.

Anavatanı, Bitki özellikleri ve Ekolojisi

"Ficus carica" botanic adını Ege Bölgesi'ndeki antik yerleşim alanı "Caria"dan alan incir Anadolu ve Ege'de binlerce yıllık bir geçmişe sahiptir. İncirin anavatanı Anadolu'dur (www.yeniasir. com.tr). Eski Yunan ve Mısır uygarlıklarında verimlilik sembolü olarak kabul edilen incirin Anadolu'daki kültürünün insanlık kültürü kadar eski olduğunu, M.Ö. 484 yılında Herodotos yazdığı yazılarda dile getirmektedir.

"Eski Yunanlılarda incir yapraklarının onur verici bir hediye olarak kabul edilmesi, incir yaprağından örülmüş taçların başlarda taşınmasının aşırı doğurganlık anlamına gelmesi kuru incirin Lydia'da yaşamın on temel nimetlerinden biri sayılması, incirin o günlerden bugünlere olan anlamlı ve uzun yolculuğunun ip uçlarını vermektedir. İncir ağacı ve meyvesi büyük dinlerin tümünde sembol olarak kullanılmış ve sıkça bahsedilmiştir. Museviler Fisih Bayrami kutlamalarında geleneksel yiyecek olarak inciri kullanırken, İncil'de de cennetin bahcelerinde bir ağaç olarak zikredilmekte ve kutsal meyve olması nedeniyle Noel kutlamalarının vazgeçilmez besini olarak tanımlanmaktadır. Kuran'da Hz. Muhammed'in "eğer seçme hakkı olsa cennete götüreceği ağacın incir ağacı olacağı" belirtilmekte, Et-Tin: 1-4 Sure 'sinde; "Andolsun, incire, zeytine, Sina Dağına ve şu emin sehre ki, biz hakikaten, İnsanı en güzel bir biçimde yarattık" denmektedir" (İncir Araş. İstasyonu: 1938-2012).

İncir yaprağı, ressamların tablolarında, Adem ve Havva'nın cennetten kovulma sahnelerinde, cinselliklerini gizleyen bir görev üslenmiştir. Bu bakış açısı ile insanın var olduğu dönemden beri, incir ağacının da varlığı anlaşılmaktadır. İncir yaprağının bu işlevindeki özellik, dişi ve erkek incir ağaçlarının verdiği dişi ve erkek incir meyvelerinin varlığı konusu ile de bir bağ oluşturmaktadır!...

İncirin, insan sağlığına yararları da tarih öncesi devirlerden beri bilinmektedir. Hurma ve zeytin gibi incir de yetiştiği topraklara özgü nitelikleri taşır ve toprağının zenginliğinin avantajlarına sahip olur. Beslenme ve sağlık açısından doğallığın, enerjinin, yaşam sisteminin dengesi olarak kabul görmekte ve tavsiye edilmektedir. Anadolu'da ve özellikle de Ege'de uygarlıklar boyunca bolluğun ve berekeketin sembolu olmuştur. Kutsal kitaplarda yer alması da bu bilgilerin açık bir göstergesidir.

Bu bilgiler doğrultusunda Anadolu'da tarih öncesi devirlerden gelen bir kültür meyvesi olan incirin çok sayıda yabani türleri

olduğu gibi, kültür alt türleri de vardır. Anavatanı Anadolu olan incir bitkisi bu bölgeden, öncelikle Suriye, Filistin ve daha sonra Ortadoğu üzerinden Çin ve Hindistan'a yayılmıştır. İncirin yetiştiği bölgelerin sınırlı olmasının temel nedeni, kendine özgü bir döllenme niteliğinin olmasıdır. Ayrıca, çok özel kurutma şartlarının gerekliliği, buna bağlı olarak yıllık sıcaklık, yağış, nem ortalamalarının üst ve alt sınırlarının varlığı, incir bitkisini daha da özelleştirmektedir.

İncirin bitki olarak subtropik bir meyve olması, onun daha geniş bir ekolojik uyum kabiliyeti niteliğini ortadan kaldırmaz. Bu nedenle, Türkiye'nin bütün sahillerinde yetiştirilmektedir. Ayni zamanda bu yetiştirme ticari özelliğini de koruyabilmektedir. En yoğun üretimi ise Büyük ve Küçük Menderes Havzasında yer almaktadır. Burada taze incir üretiminin yanısıra kuru incir üretimi de oldukça yoğundur ve hatta bütün dünyaya satış olanağı bulur.

Ege Bölgesi'nin Büyük ve Küçük Menderes Havzası, kışları ılık ve yazları sıcak ve kuru olduğu için incir bitkisinin en çok verim alınan bölgesi olmuştur. İncir bitkisinin verimle yetiştiği yerlerde, yıllık ortalama sıcaklık 18-20 C° olmakta, meyvenin oluşumundan hasat edildiği zamana kadar geçen dönem olan mayıs-ekim aylarındaki sıcaklık ortalaması daha yüksek olmakta, meyvenin olgunlaşma ve kurutma döneminde özellikle ağustoseylül aylarında sıcaklık ortalaması ise 30 C° olmaktadır.

Kışın yaprağını döken bir bitki olduğu, kış soğuklarına çok az ihtiyaç duyduğu, duruma ve zamana göre, –9 C^o ye kadar ki hava koşullarında genç ağaçların öldüğü ya da zarara uğradığı, erkek incirlerde boğa ürünün (erkek incir ürün türü) buna bağlı olarak ilek arısının (döllenmeyi meydana getiren incire has böcekcik) zarar gördüğü, ürün azalmasına yol açıldığı araştırmalarla bilinmektedir.

Derinliği 120 cm'ye kadar olan kumlu-killi, kireçce zengin, yeterli organik maddeye sahip topraklar incir ağacı için en verimli ortamlardır; yıllık yağış optimizasyonu 625 mm olan bu ortamlar da incir ağacı 8-10 metreye kadar büyür. Külrengi, gevrek dallardan meyve veren incir ağacının meyvesi etli şişkin yalancı bir meyvedir.

İncir meyvesi, iç yüzeyi çiçeklerle kaplı bir kılıf şeklinde olup, çiçek kılıfının büyümesi ve etlenmesi suretiyle meydana gelir. Dişi ve erkek çiçekleri içeren meyveler (syconiumlar) ayrı ağaçlar üzerinde bulunur. 3 tip çiçeğe sahiptir (İncir Araş. İstasyonu: 1938-2012, Malatya Belediyesi-Baharkent İlçesi: www.buharkent. gov.tr).

- Erkek meyvelerde bulunan "erkek çiçekler" döllenme için poleni meydana getirirler.
- Erkek meyvelerde bulunan "dişi gal çiçekler" ilek arsının yaşam döngüsünü tamamlamasına ve yumurta bırakmasına uygun olarak kısa biçimli, büyük ve yuvarlak yumurtalığa sahiptir.

 Dişi meyvelerde bulunan "dişi çiçekler" meyvesini yediğimiz inciri meydana getirirler. Daha uzun bir biçime sahiptirler. İlek arıcığının taşıdığı polenler sayesinde döllenme burada meydana geldiği için incir meyvesi bu tip içinde oluşur.

Döllenme biyolojisi kapsamında "Adi tip, İzmir Lobu, San Pedro tipi, Adriyatik tipi olmak üzere dört tipini araştırmalar ortaya koymaktadır. İncir ağaçları yılda üç kez meyve verebilir. Erkek incir ağacının kiş ürünü olarak "Boğa ürünü", ilkbahar döneminde "İlek ürünü", yaz döneminde "Ebe ürünü" olmak üzere birbirlerinden mevsime göre ve polen farkları olan meyveleri vardır.



Şekil 1. İncir meyvesinin botanik özellikleri.⁴ Resim kaynağı: Malatya Belediyesi resmi İnternet Sitesi, www.buharkent.gov.tr

Dişi incir ağacının meydana getirdiği üç farklı ürün ise, üreticiler tarafından, ilkbahar ürünü olarak "Yel lobu", yaz ürünü olarak ana ürün olan "İyi lob", sonbahar ürünü olarak "son lob" adını alan incir meyvesinden söz edilmektedir. İncir meyvesini meydana getirecek dişi çiçeklere polenlerin ulaşabilmesine kadar geçen sürede senkronize bir döngü bulunmaktadır:

Erkek incir ağaçlarında bir serinin ürünleri ceviz büyüklüğüne ulaştığında, (erkek çiçekler olgunlaştığında), diğer serinin ürünleri fındık büyüklüğüne gelir, yani gal çiçekleri olgunluğa gelir. Bir sonraki ürüme geçen dişi arı değişikliğe uğramış dişi gal çiçekleri üzerine yumurta bırakırlar. Yumurtalardan çıkan larvalar, bu çiçeklerin ovaryumlarında (Ege Bölgesinde halk arasında bu ovaryumlara darı denir) gelişir. Erkek arılar, dişi arılardan önce yumurtadan çıkar ve dişi arılar gal çiçeklerini terk etmeden önce onları döller. Çiftleşmeden sonra, ergin dişi arılar takip eden erkek incir meyvesine geçer ve böylece bu döngü devam eder (İncir Araş. İstasyonu: 1938-2012).

İncir Çeşitleri

İncir meyvesi, taze yenecek türleri, kurutmalık türleri olarak aşağıdaki gibi çeşitlere sahiptir. En iyi kurutmalık incir meyvesi "Sarılop" ve "Sarı zeybek"tir.

⁴ İncir meyvesinin botanic özellikleri: Erkek çiçek, dişi gal çiçek ve dişi çiçek gibi üç tip çiçeğe sahip olan incir meyvesinin çiçekleri bir kılıfla sarılıdır. İlek arısı adı verilen, incir çiçeğinin döllenmesine hizmet eden çok özel bir tür böcek sayesinde çiçekler döllenir ve meyve oluşmaya başlar. İncir bitkisinin çiçeklerindeki bu özel döllenme olayına "Kaprifikasyon" denir.



Şekil 2. Incir Araştırma İstasyonu'nun (1938-2012) gerçekleştirdiği araştırma ve uygulamalar sonucu elde ettiği incir türleri.⁵

İncirin Besin Değeri, Reçeli ve Diğer Özellikleri

Dişi ve erkek olarak ağaçları iki gruba ayrılmış olan incir bitkisinin bu temel özelliği meyvelerinin de dişi ve erkek incir meyvesi gibi iki ayrı özellikte olduğunu ortaya koymaktadır. Dişi ağaçların meyvesi büyüktür, olgunlaşır ve fazla sayıdadır. Erkek ağaçların meyvesi küçük ve az sayıdadır. Erkek incir meyvesi dişilerinin ki gibi yenilebilir lezzette değildir, ancak tozlaşma için gereklidir. Genelde tozlaşma için pek çok dişi ağacın yakınına sadece bir tane erkek ağaç dikilir.

İncirin Besin değeri

Meyvelerin besin değeri yüksektir. Meyvelerin bileşimini %30-40 şeker ve A,B,C vitaminleri oluşturmaktadır. Meyvelerinden hazırlanan infusyon özellikle çocuklarda kullanılabilen bir müshildir. Yapraklarındaki süt, "incir sütü" olarak bilinir ve halk arasında siğillere karşı kullanılır. Türün taze yaprakları ise, lapa halinde yaralara karşı tedavide halk ilacı olarak kullanılagelmiştir. İncirin protein, vitamin ve mineral değeri küçük kuru bir tanesinden umulmuyacak kadar önemlidir. Çoçukların günde bir tane yedikleri incir protein sentezi bakımından önem taşır. 100 gr kuru incir günlük ihtiyaç olan:

- "Ca gereksiniminin % 17'sini
- Fe ve Mg gereksiniminin % 30'unu
- P gereksiniminin % 20'sini
- B1 vitamini gereksiniminin % 5'ini
- B2 vitamini gereksiniminin % 4'ünü karşılar. "(Tariş Genel Müdürlüğü, 1990).

Sağlıklı beslenmedeki önemi açısından, 100 gr. Kuru İncirin Besin Değeri İçerikleri:

Enerji (kcal) 217, protein (gr) 4, şeker (gr) 55.3, yağ (gr) 1.2, diyet Lifi (gr) 6.7, kalsiyum (mg) 138, fosfor (mg) 163, demir (mg) 4.2, magnezyum (mg) 91.5, vitamin B1 (mg) 0.073, vitamin B2 (mg) 0.072 (Tariş kaynaklarının katkılarıyla, Germencik belediyesi:www.germencik.bel.tr).

⁵ Resimlerde görüldüğü gibi sırası ile soldan sağa: kurutmalık incir çinsleri olan "Sarı lop" ve "Sarı zeybek"; diğerleri ise, "Bursa siyahı", "Yeşilgüz", "Morgüz", "Göklop", "Bardakçı", "Siyah orak", "Siyah ve Beyaz orak" bitişik, "Beyaz orak". Bu incir çeşitleri ağırlıklı Ege Bölgesinde yetişmekte olup, renkleri kabuklarının ince ya da kalın oluşları, içindeki çekirdeklerinin yoğunluğu, tatları vb. özellikleri ile farklılık gösterirler (1938 yılında once "İncir Islah İstasyonu" adı ile kurulmuş olan "İncir Araştırma İstasyonu" ülkenin ve yörenin önemli bir döviz kaynağı olan incirin kalitesini arttırmak üzere yetiştiricilere yararlı bilimsel çalışma bilgileri sunmak amacı gütmektedir).

İncir reçeli - "Ege Güzeli"

İncir reçeli hem olmamış erkek incirden hem olgun incirden hem de kuru incirden yapılabilir. Fakat, asıl bilineni ve makbul olanı olgunlaşmamış-ham olan, küçük, yeşil, ilek inciri de denen erkek incirden yapılan reçeldir. Bu incirler ceviz büyüklüğünde olmalı, içindeki çekirdekler teşekkül etmemiş olmalıdır. Reçellik incirler genellikle yeşil kabukları incecik soyulmuş olarak satılır. Bu tarifteki incirlerin ise kabuklarının soyulmamış olması özellikle tarifin özgünlüğüdür. "Ege Güzeli" adının, tarifi veren Hesna Şatır'a ait olduğu kadar incir kabuklarının soyulmamış olma özelliğinin de kendisine ait olması, bir gıda tasarımı niteliği taşır.

Malzemeler:

200 adet yeşil kabukları soyulmamış, ceviz büyüklüğünde erkek incir,

Şurubu için:

1,5 Kg toz şeker (2 Kg şekerden vazgeçildi ve fazla ağdalı olması istenmedi.)

1 fincan su, 1 silme tatlı kaşığı limon tuzunu eritmek için,

Toz şekere uygun bir ölçek belirlenir ve bu ölçeğin $\frac{1}{2}$ kadarı şurubun suyu olacaktır.

Yapılışı:

İncirler yıkanır. Yirmi dakika haşlanır, süzülür. Haşalnmış incirler beş-altı kez soğuk su ile yıkanır; bu yöntem incirleri diriltmek için önemlidir. Yirmi dakika da soğuk suda bırakılır. Şurubu kaynatılır. Şurup koyulaşmaya başlayınca, incirler sıkılarak soğuk sudan cıkarılır ve şuruba atılır. Şurup iyice koyulaşıncaya kadar kaynatılır. İnmesine yakın limon tuzu ile kestirilir. Bir taşım daha kaynatılır ve ateşten indirilir. Soğuduktan sonra yemeye hazırdır. Tarifi çok yalın olan incir reçeli, kendisi gibi özgün bir cam ambalaja ihtiyaç duyacaktır.

"Ege Güzeli" Ambalajı

Arka Plan

Ege Güzeli markası için ambalaj tasarımı çalışması, Orhan Irmak Tasarım'da ele alındı. Orhan Irmak Tasarım, kurulduğu 2004 yılından bu yana ambalaj tasarımı alanında hizmet veren ve Turquality marka destek sistemi tarafından akredite edilmiş bir tasarım ofisidir. İstanbul'da merkez ofisi ve Frankfurt'da iletişim ofisi bulunan Orhan Irmak Tasarım, 12 kişilik bir ekip ile Türkiye'deki bir çok sektör lideri firma ile beraber Mısır, Libya, İspanya, Rusya, Almanya gibi çeşitli ülkelerdeki firmalara da ambalaj tasarımı alanında hizmet vermektedir.

Ege Güzeli projesi, firmanın kurucu ortağı olan Orhan Irmak yaratıcı yönetmenliğinde, firmada sanat yönetmeni olarak görev yapan Akın Tangün, Bürkan Çiftçigüzeli ve Levent Yılmaz'ın katılımı ile tasarlanmıştır. Firmanın ambalaj tasarımı ve özellikle gıda ambalajı tasarımı konusundaki birikimi doğrultusunda, sanki gerçek bir müşteriden incir reçeline özel bir ambalaj tasarımı istemiş gibi değerlendirilmiş ve yaratıcı bir fikir ortaya koymaya çalışılmıştır.

Projede öncelik

"Ege güzeli" ismini ve son derece yalın hazırlanmış reçetenin doğallığını ambalaja nasıl yansıtabiliriz sorusu olmuştur. Projenin ilk aşaması olarak reçel ambalajları incelenmiştir. İç piyasada ve yurt dışında market raflarında yer alan reçel ambalajları detaylıca analiz edilmiştir. Bu noktada iç piyasada geçme (sleeve) etiket kullanılmamış olduğu ve bunun farklılaşma için kullanılabileceği tespit edilmiştir. Sleeve etiket kavanozun bütün yüzeylerini kapladığı için markaya oldukça geniş bir iletişim alanı sağlamakta ve bu nedenle ambalaj tasarımı alanında kullanımı oldukça yaygınlaşmaktadır. Yurt dışı raflarında sleeve etiket kullanılarak hazırlanmış başarılı örnekler de görülmüştür. Bu ön araştırma neticesinde "Ege Güzeli" markası için sleeve etiketleme, ama aynı zamanda "Ege Güzeli"ne uygun formda bir kavanoz tasarımı yapılması kararlaştırılmıştır.



Şekil 3. Pazarda var olan reçel ambalajları incelenmiş, raflarda yer alan ve tipik olan bazıları ya da bir grubu detaylıca analiz edilmiştir. İç piyasada reçel ambalajlarında geçme (sleeve) etiket özelliğinin bulunmadığı fark edilmiştir.

Projenin ikinci aşaması

Paralel olarak "Ege Güzeli" markası için logo tasarımı ve şişe tasarımı süreçlerine geçilmiştir. Logo tasarımında "Ege Güzeli" isminin çağrıştırdığı dişi kimlik ve ürünün doğallığı, el yazısı şeklinde ortaya konulmuştur. Kavanoz tasarımında ise incirin yukarıda dar olarak başlayıp aşağıya doğru genişleyen formu belirleyici olmuştur. Kavanoz tasarımında sleeve etiketin rahat bir şekilde uygulanabilmesi kaymanın engellenebilmesi için, üst ve alt bölümde daralan alanlara yer verilmiştir. Ayrıca alt alanda hafifçe yuvarlak çizgilerin bulunması dişi kimliği, buna karşılık yukarıda daralarak dik duran gövde özelliği ise erkek kimliği temsil etmektedir. Zıt kutuplu iki kimliğin ayni ambalaj üzerinde uyum içinde bulunması tasarımın abartısız bir başarısı sayılır.



Şekil 4 ve Şekil 5. (soldan sağa) "Ege Güzeli" isminin ve markasının çağrıştırdığı dişi kimlik ve ürünün doğallığı el yazısı ile verilmiştir. Kavanoz tasarımında öncelikle dişi ve erkek kimlikli reçel özellikleri dikkate alınmıştır. Bu konu kadar önemli diğer bir biçim yansıması ise geçme (sleeve) etiketin uygulanabilme özelliğidir.

Projenin üçüncü aşaması

Kavanoz tasarımı üzerindeki sleeve etiket alanının logo tasarımı ile birlikte kullanılması ve etiket tasarımının oluşturulması bu aşamadadır. Kavanozun alt bölümündeki geniş alan, logo için kullanılmış ve böylece rafta geniş bir logo görünürlüğü sağlanmıştır. Etiket tasarımında kullanılan görsel öğelerin ürünün doğal algısını destekleyecek ve yalın tarifini yansıtacak şekilde abartıdan uzak olmasına dikkat edilmiştir. Tarifte yer alan ve makbul olarak ifade edilen olgunlaşmamış-ham, küçük, yeşil, erkek incir görseli ambalajdaki ana görsel unsur olmuştur. Ambalaj üzerinde tüketicilerin satın alma nedeni olarak göreceği düşünülen "ev yapımı lezzeti" bir ikon olarak kullanılmıştır.



Şekil 6, 7, 8. "Ege Güzeli" isminin, erkek incir resminin ve incir ağacı yaprağının geçme (sleeve) etiketi ile kavanoza uygulanması.



Şekil 9. İncir reçeli tarifindeki "ev yapımı lezzeti" ve reçeli yapan dişi kimlik özellikleri ile incirin vatanı olan Ege bölgesine vurgu, reçel ambalajına yalın bir oya deseni ile verilmek istenmiştir.

Son aşama

Ürün markasında yer verilen ve incirin ana vatanı olan Ege yöresinin ambalajda yansıtılması gerektiği düşünülmüştür. Bu amaçla nelerin ambalaj üzerinde kullanılacağı araştırılmıştır. Hem dişi kimliği öne çıkarması hem de ambalaj üzerinde yer alan diğer öğelerle yarışmadan bir tasarım unsuru olarak yer alabileceği öngörülen oya işleri ambalajda kullanılmıştır. Bu şekilde "Ege Güzeli" ambalaj tasarımı son halini almıştır.



Şekil 10. "Ege Güzeli" ambalaj tasarımının son durumu.

Tasarımın Dikkate Değer Bakış Açıları

Gerçekleştirilmiş olan "Ege Güzeli" ambalaj tasarımı pazarda, raflarda yerini alırken, var olan reçellerden ve reçel ambalajlarından dikkate değer bir fark meydana getirecektir. Raflardaki reçellerde hakim durumda olan kırmızı tonlardaki sıcak renk ya da beyaz fonlu ambalajlardan farkla "Ege Güzeli"nin taze yeşil içeriğinin ambalaja yansıması, erkek ve dişi kimliklerin barış içinde bir arada bulunması vb. özellikler ayırtedicidir. Bu bakış açılarının ötesinde, ambalaj tasarımı açısından bazı önemli noktalar, ambalaj tasarımı sürecinin tamamlanmasının ardından tasarım sürecine katılan ekip ile soru-cevap şeklinde ele alınmaktadır ve böylece tasarım sürecinin daha derinlemesine anlaşılması hedeflenmektedir.

Sorular

Eğer kavanozun biçimini incirin doğal biçimine daha yakın gelen bir tasarım düşüncesi ile tasarlamış olsaydınız, doğaya benzetme konusu ön plana çıkacaktı; bu durumda, tasarımcının kendi yorumuna daha az bir olanak mı kalıyordu? Bunun dışında, biçimi zorlayan geçme (sleeve) etikettir değil mi? Eğer kavanoz, incirin biçimi gibi daha şişkin olmuş olsaydı, bu durumda geçme etiket uygulaması üretimin etiket aşamasını zorlayacak mıydı?

Pazarda az bulunan bu geçme etiketleme yontemi diğer etiketlerden daha mı ekonomiktir? Yoksa daha mı pahalıdır?

Cevaplar

Şişenin, inciri andırması istenmiştir; fakat, doğrudan onu taklit etmesi arzu edilmemiştir. İncir biçimine tasarımcının bir yorumunu katmak istenmesi, bu şişenin "Ege Güzeli" markasına özel olmasını sağlanmıştır. Ayrıca, açıkçası her ne kadar bu proje incir reçeline özel olsa da, bu kavanozun içine yarın gül reçeli de koysanız tüketici çok rahatsız olmaz düşüncesi de gelişmiştir. Ama tamamen incir biçiminde bir kavanozun başka bir ürün çeşidi ile yaşama şansı yoktur.

"Ege Güzeli" ambalajında kullanılan sleeve (geçme) etiket, baskısı yapıldıktan sonra iki ucu birleştirilip dikiliyor ve boru formuna getiriliyor; sonra boru formu şişenin üzerinden geçiriliyor. Daha sonra ısıl işlem ile ambalajın çevresinde küçük çaplara göre büzüşerek (shrink sleeve adı buradan geliyor) şişeyi komple sarması ve formunu alması sağlanıyor. Bu etiket tipinin avantajı, belirli sınırlar içerisinde, girintili çıkıntılı yüzeyleri komple kaplayarak marka iletişimi için oldukça geniş bir alan yaratmasıdır. Diğer etiket tiplerinde ise, güvenli etiketlenebilir alan ile sınırlı kalınmaktadır. Marka iletişiminin geniş bir yüzeye yayılması, rafta farklılaşmak ve öne çıkmak isteyen ürünlerde ciddi bir avantaj sağlıyor. İç piyasada hiç sleeve etiket kullanan reçel olmadığı için "Ege Güzeli" ambalajında bu etiket tipi tercih edilmiştir. Sleeve etiket diğer etiket tiplerine göre daha ucuz değildir. Hatta kimi malzemelerle kıyaslandığında daha pahalı sayılabilir. Buna rağmen, sağladığı avantajlar nedeniyle tercih edilmiştir.

Sonuç ve Tartışma

Bildiri, "Tarıma Dayalı Sanayilerde" bir ambalaj tasarımının en başından, en son aşamasına kadar geçen bir süreci, olabilecek bütün ayrıntıları ile ele almış, gözler önüne sererek tanımlamış ve çok boyutlu inceleyip analiz ederek, örnek bir ambalaj tasarımı gerçekleştirmiştir. Bu bakış açısı ile, gerek tasarım eğitimi alan öğrencilere ve gerekse profesyonel tasarımcıların kendi uğraşıları ile karşılaştırabilecekleri bir ambalaj tasarım sürecini ortaya koymuştur. Bu süreç bitmiş ya da artık bundan başka örnek yokmuş gibi bir algıyı vermemektedir. Tam tersi konuyu tartışmaya açacak bir boyut yaratmakta ve başka ambalaj tasarımcıların başkaca süreçlerine zemin hazılamaktadır. Çünkü, tasarım kavramının özünde var olan alternatifli boyut burada da vardır; tasarımcı sayısı kadar çalışma tarzı ve süreci mevcut olabilir. Tasarım uygulamalarının hemen birçoğunda gerçekleşen sürecin temel özellikleri dikkate alındığında:

- Verilmiş problemin pazarda var olan örneklerinin araştırılması, gözlemlenmesi, analiz edilmesi,
- Pazarda var olan ürünlerin analizlerine göre eksik, yanlış, anlamsız, bozuk, amaca uygun olmayan vb. somut ve soyut olumsuz niteliklerinin saptanması, olumlu özelliklerinin, hangi bakış açıları ile olumlu oldukları hakkında bilgi edinilmesi,
- Saptanmış olan özelliklere, eksikliklere, yanlışlıklara göre, nelerin düzeltilebileceği, tamamlanabileceği ya da yeni baştan ele alınabileceğine dair fikir üretilmesi,
- Yukarıdaki bilgiler bağlamında, verilmiş olan ambalaj tasarımı görevinin gözden geçirilmesi ve kendine has kimlik, özellik, nitelik sorgulanması,

- Ürüne has niteliklerin görünen ve görünmeyen-soyut olanlarının belirlenmesi; kimliğe has bütün bu niteliklerin biçime nasıl yansıtılacağının sınanması,
- Biçime yansıyacak özellikleri sınamanın birçok boyutunun skeçlerle ortaya konulması,
- En ideal skeç çalışmasının bilgisayar ortamındaki çizim olanakları ile gerçekleştirilmesi,
- Ana gövdenin bilgisayar modellemesi üzerinde ürün içeriğinin gerektirdiği besin ve tarih bilgilerinin ayrıntıları, logosu, diğer önemli kimlik özellikleri vb. kısımların belirlenmiş olan etiket türü üzerinde çalışılması,
- Sonuç kararların ve tasarım çalışmalarının sınanması ve tasarımın bitirilmesi,
- Bu aşamalardaki bir ambalaj tasarımı sürecini belki üç ayrı alternatif üzerinden geliştirerek, tasarım işini talep eden müşteriye üç ayrı alternatif olarak sunmak.

Yukarıda bir dizin haline getirilmiş olan ambalaj tasarım süreci, asla bitmiş bir süreç değildir. Ambalajların çevreye verdiği zararlar göz önüne alınarak, geri dönüşümü ve dönüşüm için nasıl toplanabileceği, bazı süt şişelerinin bakkallar ya da marketlere geri verilerek, bakterilerinden arındırılıp yeniden kullanıldığı gibi sürekli yeniden kullanımı, çevreye zarar vermeyen ambalaj malzemelerinin seçimi, içeriğinin bitimi sonucunda farklı amaçlarda kullanımının tasarlanması gibi daha pekçok tasarım ölçütleri mevcuttur. Bütün bu ölçütler, tasarımdan beklentilerin neler olduğuna göre sorgulanır.

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Kültürel Miras Olarak Yemek Kültürü: Cittàslow Seferihisar'ın Yavaş Yemekleri

Dilek Hocaoğlu¹, Alpay Er²

UNESCO'nun 1972 yılındaki toplantısında imzalanan sözleşmeye göre kültürel miras anıtlar, binalar grubu ve sit alanları olarak kabul edilirken günümüzde soyut, etnografik ve endüstriyel miras da bu kategoride değerlendirilmekte, yemek kültürü de somut olmayan kültürel mirasın içinde yer almaktadır.

Yemek kültürü konusunda dünyada yürütülen en önemli hareketlerden biri olan SlowFood hareketi 1986 yılında Roma (İtalya)'da "fast food" (hızlı yemek) ve onun insanlar üzerindeki olumsuz etkilerine tepki olarak başlatılmış ve 1999 yılında yine merkezi İtalya olan küreselleşen dünyanın sonucu oluşan tek tip insana karşı başlatılan "Cittàslow" (slow city ya da sakin şehir) hareketi ile güç kazanmıştır (Günerhan ve diğerleri, 2010).

Yiyeceklerin nasıl üretildiği, dolaştığı ve tüketildiğini ele alan ekogastronomi ve bu gıda tüketiminin bu çerçevede gezegenin geri kalanını nasıl etkilediği konusunda aralarında bir bağ oluşturmayı hedefleyen yavaş yemek felsefesinden sonra yavaşlık ve sakinlik felsefesine dayalı bir ağ oluşturma fikri gündeme gelmiştir. Cittàslow kriterlerinin asıl hedefi şehrin sakinleri ve ziyaretçileri için daha kaliteli bir yaşam sağlamaktır. Bu hedef için belirlenen amaçlardan en önemlisi dünyada ve özellikle de Avrupa'da geleneksel restoranların yerini alan hızlı yemek (fast food) restoran zincirleriyle ilişkili olan hızlı yaşam felsefesine karşı bir sınır çizmektir (Miele, 2008).

Cittàslow hareketinin Türkiye'den ilk temsilcisi olan Seferihisar Akdeniz ikliminin hüküm sürdüğü, halkın %80'inin gelir kaynağının tarıma dayalı olduğu bir ilçedir. İlçenin en önemli ihraç ürünü olan satsuma mandalinanın yanı sıra zeytincilik, süs bitkilerine dayalı seracılık ve şarap üretimine dayalı üzüm üreticiliği de diğer tarımsal faaliyet alanlarıdır (İZTO, 2007). Seferihisar, Cittàslow üyeliğinin getirdiği taahütnamelere göre çevre düzenlemesi, doğal kaynakların kullanımı gibi konuların yanı sıra geleneksel yemeklerine dair de çalışmalar yürütmektedir. Bu bağlamda belediye tarafından yöresel yemekleri yaşatmak adına "75 yaş üstü sakinler"le sohbetler yapılmış ve neticesinde "Seferihisar'ın Yavaş Yemekleri" adlı kitapçık derlenmiştir. Seferihisar bu kapsamda yürüttüğü çalışmalarda üniversitelerle ortak projeler de yürütmektedir.

Bu çalışmada cittaslow üyesi olarak Seferihisar'ın yürüttüğü faaliyetler özellikle mandalina ve yöresel yemek kültürü baz alınarak anlatılacaktır. Özellikle ilçenin kadınlarının ev üretimleriyle olan katkıları, "75 yaş üstü sakinler"le yapılan sohbetlerle derlenen "Seferihisar'ın Yavaş Yemekleri" çalışması, üniversitelerle yürütülen ortak çalışmalardan bahsedilerek kültürel miras kapsamında yavaş yemek kültürü değerlendiriliecektir.

Anahtar Sözcükler: Cittàslow, Slowfood, Seferihisar, geleneksel yemek kültürü

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Giriş

Seferihisar'ın Cittàslow üyeliği sonrasında geleneksel yemek kültürünü tanıtmak ve yaşatmak adına yürüttüğü faaliyetlerin ele alındığı bu çalışmada SlowFood-Cittàslow hareketleri UNESCO'nun somut olmayan kültürel miras tanımı kapsamında değerlendirilmiştir. İlçenin kadınlarının ev üretimleriyle sağladıkları katkılar, "75 yaş üstü sakinler"le yapılan sohbetlerden faydalanılarak derlenen "Seferihisar'ın Yavaş Yemekleri" kitapçığı, üniversitelerle ortak çalışmalar Seferihisar Belediyesi tarafından yürütülen projelerdendir.

Kültürel miras konusunda ilk adım UNESCO'nun 1972 yılında Paris'te toplanan 17. Genel Konferansı'nda imzalanan sözleşmeye göre anıtlar, binalar grubu ve sit alanları gibi somut değerleri kültürel miras olarak kabul etmesiyle atılmıştır (UNESCO, 2009). Organizasyonun 2003 yılındaki toplantısında da bahsi geçen somut varlıkların yanı sıra somut olmayan değerler de kültürel miras olarak kabul edilmiştir (Kültür ve Turizm Bakanlığı AREGEM, t.y.). UNESCO tarafından belirlenen somut olmayan kültürel mirasa göre geleneksel yaşam kültürünün bir parçası olması ve bilgi, beceriye dayanması açısından geleneksel yemek kültürü de bu kategoride yer almaktadır.

Geleneksel yemek kültürü konusunda dünya çapında yürütülen en önemli hareket olan SlowFood (yavaş yemek) hareketi, 1986 yılında Roma (İtalya)'da "fast food" (hızlı yemek) ve onun insanlar üzerindeki olumsuz etkilerine tepki olarak başlatılmıştır. SlowFood hareketi, yavaş yemek felsefesinden sonra yavaşlık ve sakinlik felsefesine dayalı bir ağ oluşturma fikrine dayanan Cittàslow (sakin şehir) hareketinin de başlaması için zemin oluşturmuştur.

Haziran 2011 tarihi itibariyle üye sayısı 25 ülkede toplam 150 şehire ulaşan Cittàslow hareketinin Türkiye'den ilk temsilcisi ise Seferihisar'dır (Cittàslow International, 2011). Kasım 2009'da üyeliğe hak kazanan Seferihisar halen daha cittàslow kriterleri çerçevesinde projelerine devam etmektedir.

Araştırmanın Yöntemi

Türkiye'de Cittàslow üyeliği ile farklı bir markalaşma stratejisi izleyen Seferihisar, birçok belediyenin de dikkatini çeken, örnek alınan ve üyelik konusunda bilgi alınan bir ilçe haline gelmiştir (Karabulut, 2010). Bu çalışmada Seferihisar'ın seçilmesinin sebeplerinden biri Cittàslow üyeliği çerçevesinde yerel değerlerin korunması -daha çok kültürel miras olarak ele alınabilecek olan yemek kültürü- ve üniversitelerle bu kapsamda yürütülen -en önemlisi tasarım konusunda yürüttüğü projeler- ortak faaliyetlerdir.

Çalışmada öncelikle Seferihisar'ın genel özellikleri (coğrafyası, tarihi, ekonomisi, endüstrisi, iklimi) hakkında bir literatür

incelemesi yapılmış, incelemeye Cittàslow'un esas çıkış noktası olan SlowFood³ hareketi ve daha sonrasında Cittàslow ve Seferihisar'ın üyeliği ile ilgili veriler toplanarak devam edilmiştir. Bu verilerin elde edilmesinde yapılan literatür incelemesinde konuyla ilgili yazılmış makaleler, gazete haberleri, internet sayfaları, broşürler, kitapçıklar ve yayınlanmış röportajlardan yararlanılmıştır.

Bu alan çalışma ile ilgili Seferihisar Belediyesi ziyaret edilmiş ve Strateji Geliştirme Müdürlüğü'ndeki yetkililerle yarıyapılandırılmış görüşmeler yapılmıştır. Görüşmelerden elde edilen bilgiler doğrultusunda Seferihisar'da Cittàslow çalışmalarının en yoğun yaşandığı Sığacık köyüne gidilerek uygulamaların fotoğrafları çekilmiş, alınan bilgilerin doğruluğu görsel verilerle de desteklenmiştir.

Literatür incelemesi, görüşmeler, gözlem, gazete arşivleri ve fotoğraf çekimleri neticesinde elde edilen veriler düzenlenmiş belli noktalarda kişilerin sözlerinden direkt alıntılar yapılarak Seferihisar'da yemek kültürüne yönelik faaliyetler kültürel miras kapsamında değerlendirilmiştir.

Kültürel Mirasın Kapsamı ve Şehirlerin Tanıtımında Kullanımı

Birleşmiş Milletler Eğitim Bilim ve Kültür Örgütü'nün (UNESCO) 1972 yılında Paris'te toplanan 17. Genel Konferansı'nda dünyadaki kültürel ve doğal mirası korumak ve yaşatmak adına uluslararası bir sözleşme imzalanmıştır. Bu sözleşmeye göre kültürel miraslar şu şekilde sınıflandırılmıştır;

- Anıtlar: tarih, sanat ve bilim bakış açısından olağanüstü evrensel değere sahip olan, mimari eserler, anıtsal resim ve heykeller, arkeolojik bir doğanın elemanları ya da yapısı, yazıtlar, mağara konutları ve özelliklerinin bileşimi,
- Binalar grubu: tarih, sanat vebilim bakışaçısından olağanüstü evrensel değere sahip olan, mimarisi, homojenlikleri ya da manzara içindeki yeri nedeniyle birbirine bağlı ya da ayrı binalar grubu,
- Sit alanları: tarihsel, estetik, etnolojik ya da antropolojik bakış açısından olağanüstü evrensel değere sahip olan, insan ya da insan ve doğa karışımı işler, ve arkeolojik siteleri bulunduran alanlar (UNESCO, t.y.b).

Ancak, yukarıda belirtilen konular doğal yapılar ve insan elinden çıkma tarihsel yapı ve mekânlar olduğundan somut kültürel miras olarak ifade edilmektedir (Dedehayır, 2008). UNESCO 2003 yılındaki 32. Genel Konferansı'nda somut kültürel mirasın yanı sıra toplulukların, grupların ve kimi durumlarda bireylerin, kültürel miraslarının bir parçası olarak tanımladıkları uygulamaları, temsilleri, anlatımları, bilgi, beceri ve bunlara ilişkin araç, gereç ve kültürel mekânları somut olmayan kültürel miras olarak kabul etmiş, bahsi geçen değerlerin de korunması için bir sözleşme imzalamıştır.

³ Yavaş Yemek

Sözleşmeye göre somut olmayan kültürel mirasın görüldüğü alanlar ise kültürel mirasın aktarılmasında taşıyıcı işlevi gören dil ve onunla birlikte devam eden sözlü gelenekler ve anlatımlar; gösteri sanatları; toplumsal uygulamalar, ritüeller ve şölenler; doğa ve evrenle ilgili uygulamalar; el sanatları geleneği olarak ifade edilmiştir (Kültür ve Turizm Bakanlığı AREGEM, t.y.).

UNESCO'nun 1972 yılında kabul ettiği sözleşmeyi Türkiye 1982 yılında imzalayarak doğal ve kültürel mirası korumak amaçlı çalışmalarına başlamıştır. Türkiye 2006 yılında da "Somut Olmayan Kültürel Mirasın Korunması Sözleşmesinin Onaylanmasının Uygun Bulunduğuna Dair Kanun" hazırlayarak sözleşmeye taraf olmuştur (UNESCO, t.y.a).

Son yıllarda dünyada birçok ülke ulusal tanıtımı yerine belli şehirlerini ya da bölgelerini ön plana çıkartarak bir imaj oluşturmaya, farklılaşmaya ve dikkat çekmeye çalışmaktadırlar (Balibrea, 2001). Şehirler, tıpkı ürünlerin pazarlanmasında görüldüğü gibi kendilerini tanıtmak adına bir kimlik belirlemekte ve kendilerini bu kimlikle konumlandırıp pazarlamaya çalışmaktadırlar. Bu kimlik çalışmaları kapsamında yurtdışında birçok şehir kültürel miraslarını çeşitli projelerle koruyup yaşatmaya, bu mirastan tanınırlıklarını arttırmak, ekonomik gelir elde etmek için yararlanmaktadırlar.

Kültürel mirasın turizm ile tanıtılabileceği görüşü 2000'li yıllarda Türkiye'de de politikacıların gündeminde yer almaya başlamıştır. Bu kapsamda 2008 yılında Kültür ve Turizm Bakanlığı'nın sürdürdüğü Marka Kent Projesi'nde kültür turizminin canlandırılması amacıyla 15 şehir marka kent çalışmaları için seçilmiştir (Ayvaz, 2008). Kentsel Ölçekte Markalaşma Stratejisi'nin 2023 hedefleri arasında; her yıl bir şehrin "Kültür Turizmi Kenti" olarak ilan edilmesi, tarihi, kültürel ve mimari özelliği olan yapıların ve ören yerlerinin restorasyonunun yapılması, yöresel etkinliklerin uluslararası standartlara uygun biçimde geliştirilmesi, kültürel ve sanatsal gösterilerin sergileneceği tesisler ve mekânlar yapılması, halkın somut ve somut olmayan kültürel mirasın değeri ve korunması konusunda bilinçlendirilmesi, şehirlerin zengin kültürel miraslarını vurgulayan ulusal ve uluslararası düzeyde tanıtım ve pazarlama yapmaları yer almaktadır (Kültür ve Turizm Bakanlığı, 2007). Yukarıda bahsi geçen, UNESCO'nun ve Türkiye Kültür ve Turizm Bakanlığı'nın aldığı kararlar değerlendirilecek olursa somut değerler gibi somut olmayan kültürel değerler de artık korunmaya, yaşatılmaya ve tanıtılmaya çalışılmaktadır. UNESCO artık, geleneksel Meksika mutfağını; sosyalleşmeyi teşvik eden gelenek ve festivallere dayanan zeytinyağlıların, tahılların, kurutulmuş meyve ve sebzelerin, balık, süt ve etin bulunduğu, aktarımında kadınların rol aldığı Akdeniz diyetini; Fransızların özel günlerde düzenledikleri aperatifle başlayan likörle sona eren arada başlangıç, et yemeği, peynir ve tatlının olduğu gastronomik yemeklerini de somut olmayan kültürel miras olarak ele almaktadır (UNESCO, 2010a; UNESCO, 2010b; UNESCO, 2010c).

SlowFood (Yavaş Yemek) ve Cittàslow (Sakin Şehir) Hareketleri Arasındaki Etkileşim

1986 yılında Roma'da (İtalya) "fast food" (hızlı yemek) ve onun insanlar üzerindeki olumsuz etkilerine tepki olarak başlatılan "SlowFood" (yavaş yemek) hareketi, 1999 yılında yine merkezi İtalya olan küreselleşen dünyanın ortaya çıkardığı "tek tip insan"a karşı başlatılan Cittàslow ya da "slow city" (sakin şehir) hareketi ile güç kazanmıştır. 1989 yılında on beş ülke delegesi ile Paris'te uluslararası bir platforma yayılan yavaş yemek hareketi için 1990 yılında Venedik'te (İtalya) ilk uluslararası yemek kongresi düzenlenmiştir. 1992 yılında Königstein'da (Almanya), 1993'te İsviçre'de yavaş yemek hareketi başlamış, 1996 yılında ise İtalya'nın Bra şehri hareketin merkezi olmuş ve yavaş yemek hareketinin resmiyet kazanması sağlanmıştır. Bu harekete göre gıdalar yerli, taze ve mevsiminde olgunlaşmış olmalıdır. Yiyeceklerin üretildikleri yer ile tüketildikleri yerin aynı olması ambalaj ile taşıma sorunundan kaynaklanan çevre kirliliğini azaltmakta, aynı zamanda da ürünün üretim şartlarının da bilinmesine olanak sağlamaktadır. Bu sayede geleneksel üretim yöntemleri ile tür ve çeşitlilik de korunmaktadır (Günerhan ve diğerleri, 2010). Slowfood'un bu oluşum süreci içerisinde Barolo'da (İtalya) "Yavaş Yiyecek Birliği" de oluşturulmuştur. Bu birliğin günümüzde 100'den fazla ülke temsilcisinin oluşturduğu 80.000 üvesi bulunmaktadır. Hareketin Türkiye'deki yansımaları ise ilk olarak 1999 yılında başlayan "sefertası hareketi"nde ortaya çıkmıştır (Şahinkaya, 2010).

Yiyeceklerin nasıl üretildiği, dolaştığı ve tüketildiğini ele alan eko-gastronomi ve bu gıda tüketiminin bu çerçevede gezegenin geri kalanını nasıl etkilediği konusunda aralarında bir bağ oluşturmayı hedefleyen yavaş yemek felsefesinden sonra yavaşlık ve sakinlik felsefesine dayalı bir ağ oluşturma fikri Carlo Petrini tarafından 1997'de Orvieto'da yapılan "SlowFood World Congress" te ortava atılmıştır. Cittàslow hareketinin amaçlarının asıl hedefi şehrin sakinleri ve ziyaretçileri için daha kaliteli bir yaşam sağlamak olmuştur. Bu hedef için belirlenen amaçlardan biri de dünyada ve özellikle de Avrupa'da geleneksel restoranların yerini alan hızlı yemek (fast food) restoran zincirleriyle ilişkili olan hızlı yaşam felsefesine karşı bir sınır çizmektir. Bunun için her cittàslow yavaşlık için bir versiyon oluşturarak teknolojiyi de bu yavaşlık, sakinlik için kullanmayı amaç edinmektedir. Cittàslow hareketinin temeli 1999 yılında Chianti-Genevre kentinde atılmıştır (Miele, 2008). Kısa sürede Bra, Orvieto ve Positano Belediye'leri tarafından da desteklenmiştir (Cittàslow International, 2010).

Elliden fazla taahhüt içeren sakin şehir üyeliğinin değindiği üst başlıklar; çevre politikaları, alt yapı politikaları, kent dokusunun kalitesini arttırmak, yerli üretimi korumak ve desteklemek, konukseverlik, farkındalıktır. Ayrıca cittàslow olabilmek için bu taahütnamelerin dışında nüfusun 50 binden az olması şartı da aranmaktadır (Günerhan ve diğerleri, 2010). Cittàslow hareketine göre küçük kentler geleneksel yapılarını kuralları dikkate alarak korumalı ve bunu yaparken de arabaların şehir merkezinden çıkartılması, insanların sadece yerel ürünler tüketmesi ve sürdürülebilir enerji kullanmaları gerekmektedir. Teknoloji sadece şehre bu kriterler çerçevesinde bir fayda sağlayacaksa kullanılmaktadır. Yerel halkın ürettiği ürünlerin tüketilmesi, büyük alışveriş mağazalarının şehir merkezinde yer almaması, yöreye özgü yemek kültürünün devam ettirilmesi, özgün bir kimlik sergilenmesi de önemli kriterlerdir. Bu kriterleri sağlayan şehirler üyelikleri kabul edildiğinde doğanın en yavaş ve korunaklı hayvanı olan "salyangoz"dan oluşan turuncu logo ile ödüllendirilmektedirler (Şahinkaya, 2010).

Chianti-Greve Belediye Başkanı Paolo Saturnini 2007'de düzenlenen "Cittàslow Project for Utopian City" konferansında yaptığı konuşmasında "cittàslow'un tutucu bir yapısı olmadığını, sadece küreselleşen dünyada şehirlerin ruhlarını kaybetmeden nasıl dönüştürülebileceğine yönelik bir hareket olduğunu" belirtmiştir (Miele, 2008). İtalya topraklarından doğan bu birlik kısa sürede Güney Kore'ye kadar genişlemiş ancak, fazla yaygın hale gelmekten ötürü Birlik içerisinde farklı görüşler ortaya çıkmıştır. Birliğin temelini oluşturan kriterler birçok İtalyan yasasına da atıfta bulunurken farklı ülkelerde bulunan şehirler bu tarz kriterlerde sıkıntı yaşamışlardır. Bu nedenle de birlik içinde bir kesim artık durmak gerektiğini savunurken diğer kesim daha da yaygın hale gelmek fikrini savunmaktadır (B. Köstem, kişisel görüşme, 3 Haziran 2010).



Şekil 1. Dünyadaki Cittàslow üyesi şehirlerin haritadaki dağılımı, Cittàslow International internet sitesi (2011) nden uyarlanmıştır.

2011 yılı itibariyle Amerika'da 3, Avustralya'da 3, Avusturya'da 3, Belçika'da 4, Kanada'da 2, Çin'de 1, Danimarka'da 1, Fransa'da 3, Almanya'da 10, İngiltere'de 6, Hollanda'da 4, Macaristan'da 1, İrlanda'da 1, İtalya'da 69, Yeni Zellanda'da 1, Norveç'te 3, Polonya'da 6, Protekiz'de 5, Güney Afrika'da 1, Güney Kore'de 10, İspanya'da 6, İsveç'te 1, İsviçre'de 1, Amerika'da 3 ve Türkiye'de 5 tane olmak üzere 25 ülkede Cittàslow'un 150 üyesi bulunmaktadır (Cittàslow International, 2012).

Seferihisar'a Genel Bakış

Seferihisar, İzmir'in batısında, güneyde Ege Denizi ile çevrili, yüzölçümü 386 km2, nüfusu ise 2006 yılına göre 43361 olan İzmir'e bağlı bir ilçedir. Yaz aylarında ilçe nüfusu 150.000'e ulaşmaktadır. Sakin yapısından dolayı emekliler tarafından tercih edilen ilçenin göç oranı %0.18, nüfus artış hızı ise %4'tür (İZTO Araştırma ve Meslekleri Geliştirme Müdürlüğü İlçe Hazırlık Ekibi, 2007).



Şekil 2. İzmir ve Seferihisar haritası, Türkiye Rehberi (t.y.) den uyarlanmıştır.

Tarihi M.Ö. 4000 yılına dayanan ilçenin adı Tysaferinopolis olarak Türkler'e kadar gelmiş ve daha sonra Türkler tarafından Tysaferinhisar olarak Türkçe'leştirilmiş, günümüzde ise Seferihisar adını almıştır. 1884 yılında ilçe olan Seferihisar 11 Eylül 1922 yılında Türk'lerin egemenliğine girene kadar çeşitli uluslarara ev sahipliği yapmıştır (İZTO Araştırma ve Meslekleri Geliştirme Müdürlüğü İlçe Hazırlık Ekibi, 2007).

Akdeniz ikliminin hüküm sürdüğü ilçede narenciye ve zeytin ağaçları büyük yer kaplamakta, halkın %80'inin gelir kaynağı da tarıma dayanmaktadır. İlçenin en önemli ihraç ürünü olan satsuma mandalinanın dışında sebzecilik, zeytincilik, süs bitkilerine dayalı seracılık ve şarap üretimine dayalı üzüm üreticiliği de ilçenin diğer tarımsal faaliyetlerini oluşturmaktadır. Üreticiler kâr marjının yüksek olması nedeniyle sebze olarak enginar üretimini tercih etmektedirler. Enginarın % 80'i konserve fabrikalarına satılmakta geri kalanı ise taze olarak kullanılmaktadır. Sığacık, Doğanbey-Payamlı, Orhanlı, ve Ulamış'ın önemli mandalina üretim alanları olduğu ilçede, mandalinanın %80'i ilçedeki narenciye paketleme tesislerinde işlenmekte %30'u ihraç edilmekte kalanı ise İstanbul ve diğer illere gönderilmektedir. Tarımın ilk sırada yer aldığı ilçede ikinci sırayı zeytincilik, üçüncü sırayı bağcılık almaktadır. İlçenin Gödence köyünde "zeytinciliği geliştirme" ve "ev şarapçılığını geliştirme" projeleri yürütülmekte olup sertifikalı üretim yapan organik tarım işletmeleri de bulunmaktadır. İlçede sığır, koyun, kıl keçisi ve tavuk yetiştiriciliği, ayrıca 9 köyde arıcılık, Sığacık'ta da bir adet kafes balık yetiştiriciliği yapan işletme bulunmaktadır. Endüstrinin gelişmediği ilçede sadece satsuma mandalina paketlemek için 13 narenciye paketleme tesisi, 13 zeytinyağı fabrikası, 7 mandıra ve 1 ambalaj fabrikası bulunmaktadır. Tarım dışında ilçenin diğer bir gelir kaynağı olan turizm en çok kıyı turizminin bulunduğu Sığacık, Doğanbey-Payamlı ve Ürkmez'de gelişmiştir. Ayrıca M.Ö. 900'lerde önemli yerleşim ve ticaret yeri olan eski İyon kenti Teos, ona bağlı Lebedos, Mynessos, Heraklia kalıntıları, Parlak Mustafa Paşa tarafından Piri Reis'in önerisiyle yaptırılan Sığacık Kalesi, Osmanlı döneminden kalan camiler ve hamamlar da gelenlerin ziyaret ettiği tarihi yapılardır (İZTO Araştırma ve Meslekleri Geliştirme Müdürlüğü İlçe Hazırlık Ekibi, 2007).

Seferihisar'da Cittàslow'a Yönelik Çalışmalar ve Yemek Kültürünün Bu Kapsamda Ele Alınması

28 Kasım 2009 tarihinde Uluslararası Kentler Birliği tarafından Cittàslow üyeliği kabul edilen Seferihisar, dünyanın 121. Türkiye'nin ise ilk Cittàslow üyesi olan belediyesidir. Seferihisar, başvurusunu 17 Haziran 2009'da yapmış ve üyeliği kabul edilmiştir. Haziran 2009'da başvurusunu yapan Belediye'nin özellikle yerel üretimi desteklemek konusunda projeleri bulunmaktadır. Cittàslow kriterlerine göre güçlü olduğu yanları misafirperverlik ve doğal üretimken zayıf olduğu yanları ışık kirliliğini önleme ve ölçme sistemleri, gürültü kirliliğini ölçme konularıdır (B. Köstem, kişisel görüşme, 3 Haziran 2010). İlçenin denetlenmeden hemen kabul edilmesinin nedeni ise 52 kritere göre değerlendirilen ilçenin üyelik için gerekli olan %50 başarı koşulu yerine %73'lük uygunluk göstermesidir. Seferihisar'dan sonra Cittàslow üyesi olmak için Türkiye'den 60 şehir çalışmalara başlamıştır (Şahinkaya, 2010). Şu ana kadar sakin şehir olmak için Seferihisar Belediyesi ile iletişime geçen yerler Akyaka (Muğla), Yenipazar (Aydın), Kemah (Erzincan), Alaçatı (İzmir), Safranbolu, Develi (Kayseri) Belediyeleri'dir. Bunlardan Alaçatı Cittàslow Kentler Birliği'nin İtalya'daki merkeziyle de irtibat kurmuştur (Karabulut, 2010). Haziran 2011'de yenilenen dünyadaki Cittàslow üyesi şehirler listesine göre Türkiye'den Akyaka, Gökçeada, Taraklı ve Yenipazar'ın üyelikleri de kabul olmuştur (Cittàslow International, 2011). Üyeliği kabul olduktan sonra Seferihisar Belediyesi de diğer Cittàslow üyeleri gibi salyangoz logosuyla ödüllendirilmiştir.



Şekil 3. Cittàslow Seferihisar logosu (Cittàslow Seferihisar, 2010).

Cittàslow hareketi cercevesinde verel üreticivi koruma ve desteklemeye yönelik faaliyetlerde bulunan Belediye, bunların dışında konukseverlik kriterini sağlamak için esnafa turist ağırlama, gıda güvenliği ve sağlığa uygunluk konusunda eğitimler vermiş, altyapı politikaları çerçevesinde güvenli trafik ve yaya yolu düzeni oluşturmak adına yaz aylarında bazı yollara araç girişini yasaklamış, bisiklet ve fayton yolu için de çalışmalara başlamıştır. Çevresel politikalar doğrultusunda merkezdeki binaları uyumlu renklere boyamış, çanak antenleri merkezi sisteme çevirmiş, dükkân tabelalarını belli bir formata getirmis, kent mobilvalarını insanların sosvallesebileceği sekilde düzenlemiştir. Yine çevre politikaları kapsamındaki "enerji verimliliği ve alternatif enerji kullanımlarını yaygınlaştırmak" kriterine dayanarak "güneş enerjili bisiklet" projesi Belediye'nin üniversitelerle ve şahıslarla işbirliği neticesinde geliştirilmiştir (Günerhan ve diğerleri, 2010). Tasarımı konusunda İzmir Ekonomi Üniversitesi Endüstri Ürünleri Tasarımı Bölümü'nden yardım istenilen güneş enerjili bisikletin prototipini ise Metalürji Yüksek Mühendisi Rıdvan Bazman yapmıştır.



Şekil 4. Güneş panelli bisiklet (Hocaoğlu, 2010).

Cittàslow birliğinin birlikte hareket ettiği SlowFood örgütü ele alındığında Seferihisar Cittàslow Nedim Atilla'nın başında olduğu Çeşme Bardacık Convivium ile birlikte aktiviteler düzenlemektedir. Convivium⁴ denilen birlikteliklerden oluşan SlowFood örgütünün Türkiye'deki temsilcileri arasında Bardacık Convivium'un dışında İstanbul'da Defne Koryürek'in başında olduğu Fikir Sahibi Damaklar Convivium'u ve Samsun Convivium'unun oluşturduğu SlowFood Samsun birlikleri bulunmaktadır. Bu Convivium'lar SlowFood Anadolu⁵ olarak hareket etmektedirler.

⁴ Aynı türün farklı popülasyonları arasında değişiklik gösteren, coğrafi olarak izole edilmiş popülasyon türü

⁵ http://www.slowfoodanadolu.com/

Seferihisar Belediyesi'nin yerel üretimin korunmasına dair yaptığı ilk çalışma eski bir binayı Köy Pazarı'na dönüştürüp Kadın Kooperatifi'ndeki yerel üreticilerin kendi ürettikleri ürünleri satmalarına olanak sağlamasıdır (Günerhan ve diğerleri, 2010). Bu pazarda yerel üreticiler tarafından yapılmış domates ve mandalina reçeli, zeytinyağı, zeytinyağı sabunu, şarap ve çeşitli el sanatları ürünleri (cam, seramik, dokuma) satılmaktadır. Ayrıca binada yerel yemeklerin de sunulduğu Sefertası adında bir lokanta açılmış, lokantada her öğlen farklı yemeklerin çıkması ve her zaman Seferihisar mantısı ve ekmek dolması bulunması sağlanmıştır.



Şekil 5. Seferihisar Köy Pazarı (Hocaoğlu, 2010).



Şekil 6 ve Şekil 7. (soldan sağa) Seferihisar Köy Pazarı binasında satılan ürünler. Köy Pazarı'nda satılan ürünlerin koyulduğu kese kağıdı (Hocaoğlu, 2010).

Seferihisar'ın Cittàslow üyeliğinin en temel özelliklerinden biri de tarıma dayalı bir ekonomiye sahip olmasıdır. Özellikle bölgede mandalinacılık göze çarpmakta ve nüfusun %80'i mandalinacılıkla uğraşmaktadır. Belediye üyelik kriterlerini kendi yol haritası olarak görmüş, başta mandalinacılık olmak üzere diğer ürünlerin üretiminde de geleneksel yöntemler kullanılmasına dikkat etmiştir. Bu doğrultuda Sığacık'ta pazar günleri kurulan bir pazar düzenlenmekte, bölgede başarılı faaliyetleri bulunan Kadınlar Meclisi'nin katkısıyla evlerde yapılan reçel, sabun, salça ve birçok ürün satılmaktadır. Sığacık Pazarı'nın amacı ise "Sığacık Pazarı, küreselleşmenin yıkıcı etkilerine karşı yerel değerlerin ön plana çıkarılmasını destekleyen Cittàslow Birliği'nin kriterleri çerçevesinde, yerel ürünlerin ve üreticilerin desteklenmesi ile kurulmuştur." diye afişle pazarın girişinde sergilenmektedir.



Şekil 8 ve Şekil 9. (soldan sağa) Sığacık pazarı (Url-2); Sığacık'ta kadınların yapıp sattığı mandalina reçeli (Hocaoğlu, 2010).

İlçe 2009 yılında Cittàslow etkinlikleri kapsamında Terra Madre (Toprak Ana) günü düzenleyerek yöresel yemeklerini tanıtmıştır. Etkinlikte misafirlere Seferihisar ilçesine ait damla sakızlı tatlı tarhana, doğal ot ve arapsaçı karışımı yapılan Çalkama, Nohutla yapılan Seferihisar Mantısı, Adabeyi balık çorbası, peygamber balıklı pilav, geleneksel ekmek dolması, ev yapımı çekme makarna, ıspanak balıklama, yuvalaça köfte, lorla yapılan samsadis tatlısı, cevizli oklavadan sıyırma tatlısı ve kaymaklı mandalina reçeli ikram edilmiştir. Etkinlikte 40 yılı aşkın süredir Seferihisar'a özgü "Armola" peyniri üreticisi olan iki firmaya da "Terra Madre Onur Plaketi" verilmiştir (Cittàslow, 2009). 2. Ege Mutfak Zirvesi'ne de katılan Belediye'ye; Doğanbey Mahallesi Hanımevi, Ulamış Mahallesi Hanımevi, Hıdırlık Tarımsal Kalkınma Kooperatifi, Ulamış Tarımsal Kalkınma Kooperatifi eşlik etmiş, fuarda mandalina reçeli tanıtılmıştır (Seferihisar, 2010). Ayrıca Kasım 2011 yılında Seferihisar mandalinasının markalaşması için 12. Mandalina Şenliği de düzenlenmiştir (Cittàslow Seferihisar, 2011).



Şekil 10. 2. Ege Mutfak Zirvesi'ndeki standı (Url-1).

SlowFood hareketi ile vurgulanan yerel üretici tarafından üretilen yerel ürünün yerel halk tarafından tüketilmesi ve yöreye özgü yemeklerin devam etmesinin ve korunmasının sağlanması konusu Cittàslow'un da önemli kriterleri arasındadır. Seferihisar da bu kriteri özellikle mandalinacılık ve yemek kültürünü devam ettirmeye çalışarak sağlamaktadır. Belediye, yerel yemeklerin malzemesinin ve yapımının kişiden kişiye farklılık göstermesinden yola çıkarak 75 yaş üstü Seferihisar sakinleri ile bir yemek düzenlemiş onlarla edilen sohbetler kayıda alınmıştır. Bu sohbet esnasında "anneniz hangi yemekleri yapardı, babanız size hangi masalları anlatırdı, arkadaşlarınızla hangi oyunları oynardınız" gibi sorular sorulmuştur. Belediyenin amacı hem yerel yemeklerin envanterini çıkarmak hem bir sözlü tarih kitabı oluşturmaktır. Elde edilen bilgiler ile bire bir yapılan görüşmelerden elde edilen bilgiler derlenerek bir yerel yemek kitapçığı oluşturulmuştur. Eylül 2010 tarihinde içinde yemek tariflerinin ve bazı sayfalarda ise not şeklinde düzenlenmiş anıların bulunduğu "Seferihisar'ın Yavaş Yemekleri" adlı kitapçık Belediye'nin internet sitesine eklenmiştir. Belediyenin yeni projesi ise balık yemekleri, otlarla yapılan yemekler gibi daha özel konularda yemek kitapları hazırlamaktır (B. Köstem, kişisel görüşme, 3 Haziran 2010).



Şekil 11. Seferihisar'ın Yavaş Yemekleri kitapçığı (Url-3).

Genelde gönüllülük esasına dayanan bu aktivitelerin dışında Seferihisar Belediyesi'nin üyelik kriterleri çerçevesinde İzmir'de bulunan üniversitelerle çeşitli konularda protokoller imzalayarak yürüttüğü projeler de bulunmaktadır. Seferihisar Belediyesi yerel kalkınma ve kentsel dönüşüme dair Cittàslow kriterlerine yönelik çalışmalarda da üniversitelerle işbirliğine önem vermektedir. Yaşar Üniversitesi ile imzalanan protokole göre öğrenciler Seferihisar'ın Atatürk Caddesi'ndeki binaların rölevelerini çıkartırken aynı zamanda profesyonel staj yapma imkanı da bulmuşlardır. Ege Üniversitesi Seferihisar'da yaşayanların iş ve hayat koşullarını geliştirmek ve sürdürülebilir kılmak adına çalışmalar yürütmektedir. Ayrıca, otobüs duraklarının Cittàslow konseptine uygun olan (turuncu salyangoz logosunu da içeren) resimlerle görsel açıdan zenginleştirilmesi Yaşar Üniversitesi tarafından yapılırken, mandalina üretimi, köy pazarı için stand, bisikletle gezi için ekipman tasarımı, güneş enerjili aydınlatma ve çocukların doğal üretimi öğrenmelerine yönelik tasarımlar ise İzmir Ekonomi Üniversitesi tarafından

yapılmıştır. İzmir Kalkınma Ajansı'na (İZKA) ise Belediye tarafından turizm, çevre, kırsal ve mali kalkınma programı ile ilgli proje hazırlanmış bunun dışında Ulamış Kooperatifi'nde mandalina reçeli ve enginar konservesi yapılmasına dair bir proje de İZKA ile hazırlanmıştır. İZKA'ya hazırlanan, Gödence köyünde tarım turizmine geçilmesi yönündeki proje için ise yine Ege Üniversitesi'nin desteği alınmıştır (Url-2).

Yavaş şehir kriterlerinden konukseverlik başlığı altında bulunan "slow" gezi programları için gerekli hazırlıkları yapmak (broşür, internet sitesi, vb.) maddesi gereğince de Seferihisar'ın tanıtımı amaçlı internet sitesi ve broşürler hazırlanmıştır. Ayrıca İzmir Ekonomi Üniversitesi Endüstri Ürünleri Tasarımı Bölümü öğrencilerinden bir grup da ilçeyi bisikletle gezmek için bir çanta tasarlamış ve bu çantanın içine gezi planını destekleyen görsel malzemeler de koymuşlardır. Henüz fikir aşamasında olan bu projeler Belediye'nin üretmeyi planladığı tasarımlar arasında yer almaktadır.

Seferihisar'ın Cittàslow üyeliği sonrasındaki faaliyetlerinde tasarımın yer aldığı noktalar kent mobilyaları, -her ne kadar Türk tasarımcıların tasarımı olmasa da- salyangoz logosu, özellikle İzmir Ekonomi Üniversitesi Endüstri Ürünleri Tasarımı Bölümü öğrencileriyle yürütülen kent mobilyaları tasarımı, hizmet tasarımı, Pazar esnafı tarafından kullanılacak ürünlerin tasarımıdır.

Sonuç

Seferihisar alan çalışması kapsamında yapılan literatür incelemesi, gözlem, görüşmeler, doküman analizi ve fotoğraf çekimleri neticesinde ilçenin endüstriye dayalı bir yapısının olmadığı, hatta bu yapının Cittàslow üyeliği için Seferihisar'a artı değer sağladığı görülmüştür. Endüstrisizliğin yanı sıra ilçenin doğal güzellikleri, özellikle mandalina yetiştiriciliğine dayalı tarımsal faaliyetleri de üyeliğini destekleyici özellikler olarak görülmektedir. UNESCO'nun somut olmayan kültürel miras olarak ele aldığı geleneksel yaşam kültürünün bir parçası olan bilgi ve beceriler değerlendirildiğinde SlowFood hareketinden doğan Cittàslow hareketinin yerel yemeklerin yaşatılmasına dair faaliyetlerini somut olmayan kültürel mirasın korunmasıyla ilişkilendirmek mümkündür. Bu durumda Cittàslow üyesi olan Seferihisar'ın geleneksel yemeklerini tanıtma çabası, 75 yaş üstü sakinlerinin anlattığı anıları derlemesi kültürel mirasa yönelik çalışmalar olmaktadır. Seferihisar her ne kadar Cittàslow üyeliği ile adını duyursa da bu üyeliğe hak kazanmasındaki en önemli özelliği sahip olduğu kültürel mirasıdır. Bu da tarım faaliyetlerinin sonucunda kadınların katkılarıyla ortaya koyulan reçellerinin ve yemeklerinin yapımının devam ettirilmesi ve korunması ile oluşmuştur. Bu bağlamda yerel üretimi desteklemek, yemek kültürünü yaşatmak adına yapılan tüm çalışmalar ele alındığında kültürel mirasın bu üyelik çerçevesinde korunduğu görülmektedir. Salyangoz logosuyla ödüllendirilen Seferihisar, tüm basılı materyallerinin

tasarımında, internet sitesinde, kent mobilyalarında bu logoyu kullanarak kimlik konusunda da dil birliği sağlamıştır. İlçe, üyeliği çerçevesinde kendisini marka olarak konumlandırmayı başarmış, kültürel mirasını korumaya yönelik faaliyetleriyle de bu konumu ve imajını desteklemiştir. UNCTAD'ın (2008) yaratıcı endüstriler sınıflandırmasında geleneksel kültürel anlatımlar (sanat ve zanaat, festivaller ve törenler) ve kültürel sitler (arkeolojik sitler, müzeler, kütüphanleler, müzeler) başlıklarıyla ifade edilen miras konusu incelendiğinde kültürel miras olan geleneksel yemeklerin yaratıcı endüstri olarak ilçeye ekonomik katkı sağlaması da mümkündür.

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Tarıma Dayalı Sanayi ve İhracatın Geliştirilmesi için Tasarımın Rolü: Bir Model Önerisi

Serkan Güneş¹

Tarımda yüksek ihracatı yakalamak, azami katma değere ulaşmak ancak tarım üretimindeki artışın nitelikli işlenmiş gıda ürünleri verecek tarıma dayalı sanayi imkânı ile mümkündür. Refah seviyesindeki artışla beraber işlenmiş gıda ürünlerinde tasarım kavramı önem kazanmaya başlamış, gıda ürününün istenen özellikte sunulması ve satın alma tercihine tesir eden etmen haline gelmiştir.

Bu çalışmada 14.02.2012 tarihinde hayata geçirilen GAP BKİ-SANTUM işbirliğinin içeriği, amaçları ve konferans zamanına kadar ulaştığı sonuçlar ele alınacaktır. Çalışmanın kapsamı itibariyle Türkiye'de bulunan diğer tarım merkezleri için tarıma dayalı sanayinin rekabet gücünün tasarım aracılığı ile güçlendirilmesi için oluşturulabilecek yapılar için model önerisi potansiyeli taşıdığı düşünülmektedir. Bu amaçla çalışmanın ilk bölümünde GAP Bölgesi geçmişi, mevcut durumu ve eylem planı çerçevesinde planlanan geleceği ile alınacak, eylem planı kapsamında tasarım alanının müdahale ve destek alanları tartışılacaktır. Çalışmanın ilerleyen bölümlerinde model önerisi gerekçe ve hedefleri ile sunulacak, tartışma elde edilecek ilk veriler ışığında sürdürülecektir. Böyle bir tartışmanın aynı zamanda diğer tarım bölgeleri için emsal kararların alınmasını sağladığı kadar tasarım alanının tarıma dayalı sanayideki rolünü arttıracağı beklenmektedir.

Anahtar Kelimeler: Güneydoğu Anadolu Projesi, Tasarım Merkezi, SANTUM, Tarıma Dayalı Sanayi.

The Southeastern Anatolia Project (GAP) is a multi-sector and integrated regional development effort with the budget of 32 billions of US Dollars *approached in the context of sustainable development. Its basic objectives* include the improvement of living standards and income levels of people so as to eliminate regional development disparities and contributing to such national goals as social stability and economic growth by enhancing productivity and employment opportunities in the rural sector. The project area covers 9 administrative provinces (Adiyaman, Batman, Diyarbakir, Gaziantep, Kilis, Mardin, Siirt, Sanliurfa and Sirnak) in the basins of the Euphrates and Tigris and in Upper Mesopotamia (GAP BKİ, 2012). The Project was originally planned as a pack consisting of 13 largescale irrigation and hydraulic energy production projects over the rivers Euphrates and Tigris that envisaged the construction of 22 dams and 19 hydraulic power plants. Today, the GAP has turned into a full-fledged socioeconomic development effort comprising, besides irrigation and power facilities on the Euphrates and Tigris, projects on rural and urban infrastructure, agricultural infrastructure, transportation, investments in industry and other sectors, education, health, housing, tourism and gender. It is true that efficient utilization of rich land-water resources and human potential in the region will contribute much to the economic

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development of the region; yet, its expected contribution to the national economy can be ensured only through an integrated project approach. The GAP is a multi-sector regional development project, but the sector of agriculture will be the locomotive in using presently available rich resources. Agricultural output and raw materials as well as rural labor force and capital will be the basis of agro-industries, other industrial sectors and services to contribute to the further development of national and global economy.

For this purpose, The GAP Action Plan (2008) has designed and set forth in the context of the GAP Project, aiming at mainly irrigation and covering basic infrastructure needs and accelerating economic development and social progress in the Region. In this Action Plan, the basic development scenario of the GAP Master Plan was to transform the region into an "agriculture based export center". According to the action plan some selected action that will contribute for an agro-based industrial are building brands for local goods and services (Action No 1.1), cooperation and clustering among enterprises (AN 3.1), enhancing technological development and innovation capacity of the region (AN 4.1) and promoting agricultural productivity will be increased and agro-based industrial (AN 7.1).

Producing high quality agricultural production does not guarantee higher added value, yet it serves as high grade raw material for agro-based industrial. The real added value gaining occurs by agro-based industrial that motivates itself for global markets with its food design and packaging. In this context, -mainly for an entire collaboration between institutions in design issues but in detail to improve agro-based industrial and enhance its export potential with design (Article No 5)- a protocol between GAP Regional Development Administration and Gazi University Research and Implementation Center for Arts and Design in February 2012. One of focus of the protocol to establish a design center for agro-based industrial due to [1] alternating product pattern in the region, mostly towards vegetable and fruits by irrigation, [2] increase in consumption of frozen food and its generic package, [3] potential development of packaging industry in the region and their design needs, [4] the absence of risk capital of small and medium sized agro-based industrial, [5] marketing of local tastes with their specific packages and optimized product designs, [6] to test and certificate current packages on package material migration. With the establishment of the center, it is planned [a] to organize educational seminars on design issues with local industry and trade chambers, [b] to research on food/package design and revise strategies according trends, [c] to facilitate meetings with national industrial/graphic designers to enhance trading radius, [d] to employ trainees from GAP Digital Design *Center,* [*e*] to institute a facilitator center for saving of expenses of SME's and [f] to serve as a role model for other agriculture regions to establish congruent centers.

Keywords: The Southeastern Anatolia Project, Design Center, Gazi University SANTUM, agro-based industrial

1. Kısaca Güneydoğu Anadolu Bölgesi

Ancak belirli kıstaslar bakımından benzerlik gösteren veya homojen görünen sahalar veya yeryüzü parçası olarak tanımlanan bölge kavramı; kimi zaman fiziki ve beşeri unsurların yer yer değişik oranlarda dahi bir araya geldiği bir alandır (Yiğit, 2000; 515). Haziran 1941'de, I. Coğrafya Kongresi ile beraber Güneydoğu Anadolu Bölgesi ise müstakil bir coğrafi bölge olarak tanımlanmıştır. Güneydoğu Anadolu Bölgesi Güneydoğu Toros Dağlarının Anadolu'da dışbükey kıvrım yaptığı alanın güney kesimi ile Suriye sınırı arasında yer alan, geniş düzlüklerin yer aldığı, kapladığı alan itibariyle Türkiye'nin en küçük bölgesidir (Şekil 1) (Karadoğan & Özgen, 2006). Verimli Hilal'in (Breasted, 1907) kuzeyine denk gelen bu bölgede günümüzden yaklaşık on bin yıl önce yeryüzünde tarım yapılan ilk insan köylerinin oluştuğu düşünülmektedir (Nesbitt & Samuel, 1995). 11.500 yıllık tarihi olan Göbeklitepe Höyüğü'nde (Şanlıurfa) buğdayın evcilleştirilen ilk ata türü olan 'Einkorn' buğdayının Karacadağ bölgesinden dünyaya yayıldığını tespit edilmiştir (Haun, et al., 1997).

Bölge üstün tarım nitelikleri nedeniyle birçok medeniyet ve kavime ev sahipliği yapmış, VII. yüzyılın ortalarında Müslümanların hâkimiyetine girmiş, Emevi, Abbasi, Eyyubi, Akkoyunlu, Karakoyunlu ve Safevîler'in eline geçmiştir. Yavuz Sultan Selim Çaldıran'da Safevî ordusunu etkisiz hale getirmesinden sonra bölgeye Osmanlı hâkim olmuştur. Çaldıran'ı takiben Osmanlı İdris-i Bitlîsî'nin emekleri neticesinde bölge aşiretleri ile antlaşmış (Demir A., 2007), bu bölgedeki günümüzdeki feodal yapının temelini oluşturmuştur. Bölgenin feodal toprak mülkiyeti yapısı, bölgenin kendine has özelliklerini ve sorunlarının kökeni olmakla beraber tarım karakteristiğinin de özünü oluşturmaktadır. Ayrıca bölgenin ekonomik yapısı ve yanı sıra sosyo-kültürel özellikleri geri kalmışlığın ve kalkınamamanın sebepleri arasında sayılabilir. Bölgeyi kalkınmışlık açısından diğer bölgelerle aynı seviyeye taşımak amacıyla Güneydoğu Anadolu Projesi (GAP) gündeme gelmiştir.

2. Ana Hatlarıyla Güneydoğu Anadolu Projesi (GAP)

Dünyanın sayılı projeleri arasında yer alan GAP, Fırat ve Dicle nehirlerinin enerji ve sulama potansiyellerinin değerlendirilmesi amacıyla 1970li yıllarda planlanmış 1980li yıllarda ise çok sektörlü, bütünleşmiş ve sürdürülebilir bir kalkınma anlayışı ile ele alınan bir bölgesel kalkınma projesine dönüşmüştür.

Fırat ve Dicle havzaları ile yukarı Mezopotamya ovalarında yer alan dokuz ili (Adıyaman, Batman, Diyarbakır, Gaziantep, Kilis, Mardin, Siirt, Şanlıurfa, Şırnak) kapsayan proje 22 baraj, 19 hidroelektrik santrali ve 1.82 milyon hektar alanda sulama sistemleri yapımını öngörmektedir. Toplam maliyeti 32 milyar \$ olan proje'nin, enerji santrallerinin toplam kurulu gücü 7476 MW olup yılda 27 milyar kilovat saat enerji üretimi öngörülmektedir (BKİ, GAP Nedir?: GAP BKİ Başkanlığı, 2012). Bununla beraber GAP'ın bütün bileşenleri tamamlandığında kişi başına gelirde %209 artış sağlanacak; istihdam olanağı ise 3,8 milyon kişiye yükseltilmiş olacaktır. 2009 yılı itibariyle toplam 9 adet (5.513 MW) hidroelektrik santrali tamamlanmış; santral kurulu güçleri itibariyle hidroelektrik enerji projelerinin %74'ü gerçekleşmiştir. Ancak sulama projelerinin sadece %16,5'i kullanıma açılabilmiştir. GAP Master Planı'nın temel kalkınma senaryosu, "Güneydoğu Anadolu Bölgesi'ni, Tarıma Dayalı İhracat Bölgesi" haline getirmek olarak belirlenmiştir.



Şekil 1. GAP Bölgesi.

2.1 GAP'ın Tarımsal Kalkınmaya Etkisi

Türkiye'deki tarla alanlarının %13,2'si, sebze alanlarının %9,9'u, meyve, zeytin ve bağ alanlarının ise %14,8'i GAP bölgesinde bulunmaktadır (Karlı, 2005). GAP'ın sağlayacağı sulama ile yüksek tarım potansiyeli, üretimde artış ve ürün deseninde çeşitlilik ve değişiklik beklenmektedir. Sulu tarıma ile beraber pamuk ve sebze yetiştiriciliğinde artış ancak arpa, mercimek, fistik ve nohut üretiminde düşüş beklenmektedir. Sulanan alanlardaki artışlara bağlı olarak buğday üretiminde %104, arpa üretiminde %69, pamuk üretiminde %388, domates üretiminde %556'lık bir yükselme beklenmektedir (Karadoğan & Özgen, 2006). Bölgede işlenen alanlarda tahılın payının zaman içerisinde %50'nin altına düşeceği, buna karşılık, şu an % 7'lik paya sahip olan sanayi bitkileri, meyve ve sebzenin payının %50'lere yaklaşacağı öngörülmektedir (Demir E., 2003). Bölgede sulu tarım sonucunda üretimi yapılan barı ürünlerde ekiliş alanlarındaki değişim; buğdayda %12,6, mısırda %1483, pamukta %59,3, sebzede %5,1 oranında ayçiçeğinde ise 8493 kat olmuştur (Benek, 2009).

GAP'ta sulu tarıma geçişle beraber pamuk üretimi beklenen rakamların üzerinde gerçekleşmiş, ancak bu yükseliş sebze üretimine yansımamıştır. Pamuk ve hububatın pazar ve fiyat garantisine sahip olması üreticiyi bu alanlara yönlendirmiştir. Pamuk üretimindeki bu artışın ilerleyen yıllarda Güneydoğu kökenli mevsimlik işçilerden yoksun kalan Çukurova üreticilerini makineli pamuk tarımı hasadına yönlendireceği veya kısmen pamuk tarımından vazgeçerek narenciye ve sebze üretimine yönlendireceğini ve Çukurova'da ki mevcut tekstil sanayinin GAP bölgesine kayması öngörülmektedir (Tekinel, 1997). GAP bölgesinde hala beklenilen seviyenin altında üretilen bostan ürünlerinin ve sebzelerin sulama imkânlarının gelişmesi ile beraber Akdeniz Bölgesinde üretilen sebzelerin hemen hemen tamamının üretilebileceği öngörülmektedir (Karadoğan & Özgen, 2006). Bu durumda, eğer doğru lojistik ve tarıma dayalı sanayi tesis edilirse oluşacak ürün deseninin Akdeniz ve Ege bölgesinde değişikliklere sebep olabileceği söylenebilir.

2.2 GAP'ın Sosyo-Ekonomik Kalkınmaya Etkisi

GAP Bölgesinin nüfusu 2009 yılında 7.462.893 kişiye ulaşmış ve nüfus artış hızı Türkiye ortalamasının iki katına yakın bir hızda binde 13,51 olarak gerçekleşmiştir (TÜİK, 2012). Şehirleşme oranı %68,28'dir. GAP Eylem Planı verilerine göre projenin tamamlanması ile beraber bölgede kişi başına milli gelir yüzde 209 artacaktır. Bu sayede, ortalama 1.100 \$ olan kişi başına düşen milli gelir yaklaşık 3.400 \$ ulaşacaktır. Bölgesel Katma Değerler incelendiğinde Türkiye geneline benzer şekilde hizmetlerin yüksek orana sahip olduğu; TRC2'de tarımın TRC1 ve TRC3'de sanayinin ağırlık kazandığı gözükmektedir.² GAP Bölgesinin ihracatı istikrarlı bir şekilde artmakta, ülke ihracatının %4,79'u bölgeden yapılmaktadır (Ekonomi Bakanlığı, 2012).

Proje süresi içinde tarımın, bölgesel ekonomi içindeki payının % 40'tan % 23'e inmesi, ağırlıklı bir şekilde tarımsal sanayinin % 16'dan % 24'e çıkması ve hizmetler kesimi payının da % 44'ten % 53'e çıkması öngörülmüştür. Bölgenin asli kaynağı toprak ve su olmasına karşın tarım kesimindeki gelişmelerin bu kesimin bir türevi olan sanayi ve hizmetler kesminide geliştireceği aşikardır (Demir E., 2003). GAP Master Planı, tarıma dayalı sanayi dışında ulaşım, inşaat, madencilik gibi diğer faaliyetlerle hizmetler sektöründeki gelişmeler için Kırık Gelişme Aksı stratejisi geliştirmiş, bu yaklaşım üç ili (Diyarbakır, Şanlıurfa ve Gaziantep) kapsayan bir gelişme koridoru belirlemiştir. Gaziantep Adana ile irtibatı ve mal sevki, Diyarbakır Elezığ ve Malatya bağlantısı nedeniyle iç bölgelerden gelen malların dağıtımı, Şanlıurfa ise tarım alanları ile ilişkisi açısından önem kazanmıştır.

3. Bölgeye Has Bazı Sorunlar

GAP Bölgesinin kendine has tarihsel özellik ve sorunları bulunmaktadır. Bu sorunlardan ilki toprağın mülkiyet yapısı ile ilişkilidir. Bölgede tarımsal mülkiyetin dağılımı ve tarımsal işletmelerin büyüklüğü konusunda düzenlemeler olmadıkça ortaya çıkacak olan refahın tüm topluma yayılması mümkün gözükmemektedir. Zira Doğu Anadolu ve Güneydoğu Anadolu'da feodal ilişkiler mevcudiyetini hala korumakta, yüzyıllara dayanan geleneksel yapının bir sonucu olan aşiretler yaşamın olağan bir biçimi olarak bulunmaktadır. Her ne kadar feodal ilişki kente göç ile çözülmeye başlasa da, göç zaten kendisi feodal yapının bir sonucu ve kırsalın yetersizliğidir.

Çaldıran Savaşı'ndan itibaren bölgedeki mirlikler devlete bağlı kalmış, vergi vermiş, asker sağlamış ancak yönetimde özerk

² İstatistikî Bölge Birimleri Sınıflandırması (İBBS) Düzey 2'ye göre GAP İlleri TRC1,TRC2, TRC3 şeklinde gruplandırılmıştır. TRC1 (Gaziantep, Adıyaman, Kilis), TRC2 (Şanlıurfa, Diyarbakır), TRC3 (Mardin, Batman, Şırnak, Siirt).

ve iç işlerinde bağımsız bir yapı sergilemiştir. Osmanlının son dönemlerinde Arazi Kanunnamesi (1858) ile devletin toprak üzerindeki hakkının tekrar kuvvetlendirilmesi amaçlanmış ancak beklenenin tersine uygulamadan hem sadece küçük bir seçkinler tabakası faydalanmış hem de tasarruf hakkı çok geçmeden tam mülkiyete dönüşmüş çok geniş toprak parçaları toprağı asıl işleyenler yerine aşiret reislerinin özel mülkiyetine girmiştir (Karadeniz, 2010). Cumhuriyet döneminde ise toprağı olmayan çiftçilere yönelik düzenlemeler yapılmış olsa da bunlar büyük toprak sahipleri tarafından direnç ile karşılanmış (Lewis, 2009), belirli miktar toprak dağıtılmış olmasına rağmen asiret mensuplarını ücretli işçilere dönüştürmüştür (Karadeniz, 2010). Gerçektende GAP'a rağmen toplumsal ilişkiler ve kalkınma dinamikleri açısından en belirleyici parametre olan toprak mülkiyeti yapısında topraksız çiftçiler lehinde bir gelişme olmamış (Gülbuçuk, 2005), bölgede topraksız çiftçi oranı %40,2 (Harran Ovası'nda %48) dolayında seyretmektedir (Tomanbay, 1995). Buna karşın GAP İdaresi'nin yaptırmış olduğu araştırmaya göre 1993'te çiftçilerin %81'i kendi topraklarını işliyor, %14'ü ortakçı, %5'i ise kiracı durumundadır (BKİ, Toprak Mülkiyeti, 2012). Daha da ötesi toprak sahibi gözüken ailelerin %45,9'u ortalama 19,5 dekan araziye sahiptir (Gün, 1999). Bu durum göz önünde bulundurulduğunda öncelikle [1] feodal yapının kırılması ve tarımın ihtiyaç duyduğu iş gücünün kentlere göçünün engellenmesi için topraksız ve az topraklı çiftçilerin topraklandırılması, [2] enerji yatırımlarına oranla daha yavaş ilerleyen sulama yatırımlarının daha ekonomik şekilde gerçekleşmesi için tarımsal faaliyetleri yapmaya engel teşkil edecek, sulamayı verimsizleştirecek derecede parçalanmış, dağılmış, bozuk şekilli parsellerin bir araya getirilerek toprak toplulaştırılması gerekmektedir.

Bölgenin diğer bir sorunu olan cinsiyete dayalı işbölümü, kadının erkeğe bağımlı, ikincil bir konuma itilmesi, bireylerin özellikler kadın nüfusun gelişimini köreltmekte, ataerkil cinsiyet rejimi ve soy ideolojisine bağlı yaklaşım sosyo-ekonomik yapıda kadını ev hanımı-analık rollerinden başka bir ekonomik konuma taşımakta zorlanmaktadır (Ökten, 2009). Kente göçte dahi, uzun bir geçmişten bu yana süregelen üretim ilişkileri ve toplumsal örgütlenmeden kaynaklanan feodal ilişkilerle iç içe girmiş kurumlara olan bağımlılıktan dolayı (Gökçe, 2009) kadın ekonomik faaliyetlere gelende tarım işçisinden öte bir katkı sağlayamamaktadır. Bu açıdan bakıldığında GAP bölgesinde [3] kadınların bölgedeki refahın üretiminde ve kaynakların paylaşımında söz sahibi olacak şekilde donatılması, [4] kente göç nedeni ile daha evvel tarım işçisi konumunda bulunan kadınların istihdamın dışına itilmesini engellemek ve mümkünse tarıma dayalı sanayide ücretli çalışma imkânına kavuşturulması ve [5] Çok Amaçlı Toplum Merkezleri'nin (ÇATOM) yaygınlaştırılması gerekmektedir.

Diğer bir sorun ise 15 Ağustos 1984 tarihinde fiilen başlayan ve 28 yıl boyunca Türkiye'nin gündeminde "çözümsüz problem" olarak yer alan terör problemidir. "Terör örgütü, benimsediği strateji ile bölgenin sosyo-kültürel değerlerindeki zafiyetlerini (ağalık sistemi, çok çocukluluk, eğitim durumundaki yetersizlik, küçükbaş hayvancılıkla özdeşleşen yasam tarzı, kız evlatlarının mal gibi görülmesi vs.), coğrafi yapıyı (sınır bölgesi olma, arazinin dağlık yapısı) ve ekonomik koşullardaki yetersizlikleri istismar ederek örgüt stratejisi doğrultusunda kullanmıştır" (Küçükşahin, 2005; 92). Terörün ekonomik boyutu GAP gibi yatırımlara ayrılması gereken parayı eritmekte, bölgeye gelecek yatırımları engellemekte, kendisi ise yarattığı huzursuz ortam ile bölgenin sosyal yapısını zedelemektedir.

4. Tarıma Dayalı Sanayi Kavramı ve Sektörler Arasındaki Bütünleşme

Ekonomik gelişme tüm sektörler ile bir bütündür. Bir sektördeki bozulma diğer sektörlere sirayet ettiği gibi bir sektördeki gelişme diğer sektörleri beraberinde sürüklemektedir. Tarım sektörde diğer sektörleri yarattığı kaynaklar ise geliştirmekte, yatırımların ihtiyaç duyduğu dövizi ve refahı sağlayan istihdamı yaratmaktadır (Kılıckap, İnan, & Subası, 2001). Tarımla sanavi sektörü arasında farklı düzlemlerde karşılıklı ilişki bulunmaktadır. Tarım sektörü sanayinin ihtiyaç duyduğu hammaddeyi üretirken, sanayi verimlilik için ihtiyaç duyulan makineleşmeyi sağlamaktadır. Makineleşme ise tarımda çoğu zaman atıl olan işgücünün mevsimden bağımsız bir şekilde sanayide değerlendirilmesini sağlamaktadır. Bu haliyle iki sektör birbirini destekleyici konumdadır. Tarımda verim artışı ile sağlanan sermaye birikimi pek çok örnekte olduğu gibi sanayi yatırımına dönüşmektedir (Knox, 1991). Ancak eğer ranta dayalı bir toprak mülkiyeti var ise, tarımla oluşan sermayenin daha verimli ancak risk içeren sanayi gibi alanlara akması zordur; bu para var olan bağlılık ilişkilerini daha da arttırmaya harcanmaktadır (Tomanbay, 1995).

GAP bölgesi sanayisi için tarım kökenli iki lokomotif sektör bulunmaktadır. Bunlardan ilki olan tekstil sektörü özellikle sulu tarım ile artan pamuk üretimi ile önde gelmektedir. Bu bağlamda GAP Bölgesi tekstil sektörünün vizyonu: "Yüzde 100 yenilenebilir enerji kaynaklarıyla üretilen Rekabetçi Organik Tekstil Ürünlerinde Dünya Merkezi" olmaktır (GAP GİDEM, 2007: 37). Diğer sürükleyici sektör olan Tarım ve Gıda Ürünleri sektörünün vizyonu ise "Organik süreçler sonunda üretilen sağlıklı gıdalar ve modern sürdürülebilir tarımdır" (GAP GİDEM, 2007: 51).

Tekstil sektörü bir yana, gıda sektörü bölgede gelişmemiş durumdadır. Bölgedeki tarımsal işletmelerin çoğunu bölgede yetişen pamuğu işleyen tesisler oluşturmakta ama bu alandaki marj da düşük olmaktadır. Gıda sektöründe ise 77 işletme bulunmakta bunlarda daha ziyade yetersiz üretim hacmi nedeniyle yerel pazara odaklanmaktadır. GAP bölgesi organik tarımda gelişmekte ve bu alanda elde edilen ürünlerin %95'ini yurtdışına satmaktadır. Şu bir gerçektir ki, tarıma dayalı sanayi tarım kaynaklı girdi talebi ile tarımsal üretimi arttırma potansiyeline sahiptir. O halde tarıma dayalı sanayinin bölgede tesisleşmesi yetersiz üretimi arzulanan seviyeye taşıyacaktır. Bununla beraber, tarıma dayalı sanayinin daha yüksek katma değer sağlayan işlenmiş gıda ürünlerini tüketicilerin sağlık, istek ve gereksinimlerine göre özellikleri artırılmış ve kullanıma hazır hale getirmesinin yanında bu ürünlerin bilfiil tasarımlarına etiket ve paket tasarımlarına kadar gereken önemi verilmesi bu ürünlerin iç ve pazarlardaki performansını arttıracağı düşünülmektedir.

5. Bir Öneri Olarak Tarıma Dayalı Sanayi Tasarım Merkezi

Osmanlı'dan bu yana toprak merkezli üretim ilişkilerinin olduğu, sanayisinin ise tarıma dayalı hammadde ve tarım sayesinde yaratılan sermaye ile tesis edildiği ülkemizde özellikle 1970'li yıllarda başlatılan gıda sanayi yatırım hamlesi başarı ile günümüze kadar devam etmiş ancak gelişme daha ziyade kapasite arttırma üzerine yoğunlaşmıştır. Geçen süre zarfında özellikle Gümrük Birliği ile ithal gıda ürünlerinde ciddi bir artış olmuş bu ürünlerin en büyük rekabet üstünlüğünü tüketici özentisi, yerli ürün karşılığı olmaması oluşturmuştur (Öndoğan, 2002). Günümüzde işlenmiş gıda ürünün kalitesi kadar işlenmiş gıda ürününün tasarımı, ambalaj ve etiket tasarımı da ön plana çıkmış pazarlamada ayırt edicilik unsuru olarak sıklıkla başvurulan bir metot olmuştur. Özellikle harcama gücü yüksek toplumlarında tüketici algısında ambalaj ile gıda ürünün kalitesi arasında organik ilişki bulunmakta, ürünün ambalajı sessiz satıcı vasfında kendini pazarlamaktadır. Ürün tasarımı ve ambalaj markayı yaratmakta marka ise gıda ve gıda güvenliği gibi hassas bir alanda öncelikli tercih unsuru olmaktadır.

Gıda bir kültürün yansımasıdır, hazırlanışı kadar sunuşu önemlidir. Nasıl ki kıyafet, mobilya ve otomobilleri estetik taleplerimizin tatmini doğrulusunda tasarlanıyorsa gıdalarda sadece midemizi doldurmamalı aynı zamanda duygularımızı da cezp etmelidir (Stummerer & Hablesreiter, 2005). Konu tarıma dayalı sanayi olduğunda bölgede yetişen yüksek nitelikteki ürünlerin hazırlanma, işlenme, muhafazası ve ambalajlanmasında yüksek kalite gözetilmesi gerekmekte, sürecin her aşamasında ulusal ve dünya pazarlarına erişim ve tüketici ile iletişim maksadıyla ürün tasarımına ayrı bir önem verilmesi gerekmektedir. Gıda sistemlerinde ürün fiyatı kadar kalite ve tasarım hususları da talep esnekliğine yol açtığından ürün ve hizmet tasarımı diğer pazarlama hususları kadar yarattığı katma değer açısından önem arz etmektedir. Bu nedenle GAP bölgesinde tarıma dayalı sanayinin rekabet gücünün ulusal ve uluslar arası seviyede arttırılması amacıyla T.C. Kalkınma Bakanlığı Güneydoğu Anadolu Projesi Bölge Kalkınma İdaresi Başkanlığı (GAP BKİ) ve T.C. Gazi Üniversitesi Sanat ve Tasarım Uygulama ve Araştırma Merkezi³

^{3 2009} yılında kurulan (RG: 23.08.2009/27328) SANTUM, öncelikle endüstri ve hizmet sektörü ile kamuya, yönetmeliğinde belirtilen amaçlar dâhilinde,

(SANTUM) arasında yürütülen çalışmalarda bu konuya ayrı bir önem verilmiş ve tasarım alanının tarıma dayalı sanayiye olası katkıları ele alınmıştır.

GAP BKİ ve SANTUM arasında 2547 sayılı Yüksek Öğretim Kanunu hükümlerine dayanarak ve 2008-2012 Güneydoğu Anadolu Projesi Eylem Planı'nın aşağıda belirtilen faaliyetleri doğrultusunda yürütülen faaliyetlerde yerel ürünlerin ve hizmetlerin markalaşmanın sağlanması (ED 1.1.), bölge işletmeleri arası işbirlikleri ve kümelenme faaliyetleri desteklenmesi (ED 3.1.), bölgenin teknoloji geliştirme ve yenilik kapasitesinin arttırılması (ED 4.1.) ve tarımsal üretimde verimlilik artırılarak tarıma dayalı sanayi yapısı geliştirmeye (ED 7.1.) eylemleri göz önünde bulundurularak protokol kararı alınmış olup protokolün alt amaçlarından biri olarak GAP Bölgesinde bulunan gıda işletmelerin in yenilikçilik kapasitesini attırmak, ürün tasarlama, geliştirme ihtiyaçlarına cevap vermek, bu sayede GAP Bölgesindeki sanayi ve tarıma dayalı işletmelerin sürdürülebilir rekabet gücünü arttırırken, işletmelere bilgi desteği, yönetimsel ve organizasyonel danışmanlık hizmeti sunarak işletmeler arasında yenilikçiliğe dayalı dinamik bir işbirliği meydana getirmek olarak belirlenmiştir.

Bu amaç dâhilinde, protokol kapsamında SANTUM tarafından GAP BKİ ile müşterek araştırma, eğitim, danışmanlık faaliyetleri yürütülecektir. Protokol'ün nihai çıktıları arasında Kolaylaştırıcılık Faaliyetlerinin yürütüleceği bir Tasarım Merkezi'nin kurulması, GAP Markalı ürünlerin tanıtılacağı organizasyonların düzenlenmesi ve/veya ödüllendirme mekanizmalarının oluşturulması, ürün tasarımı konusunda faaliyet gösteren eğitim kurumları ve profesyonellerin ilgilerinin bölgeve çekilmesi için organizasyonların düzenlenmesi bulunmaktadır. Bu sayede tarıma dayalı sanayinin ihtiyaç duyduğu tasarım altyapısının gerek bölgenin profesyoneller için cazibe merkezi haline dönüştürülmesi, gerekse mevcut işletmelerin küme mantığı dâhilinde işletme ve işlem maliyetlerini bölüşerek tasarım hizmetlerinden aracısız faydalanması sayesinde oluşturulması öngörülmektedir. Bu bölgede oluşturulacak Kolaylaştırıcı Merkezin tarıma dayalı sanayide ihtisaslaşarak bölgenin rekabet gücüne katkı sağlaması planlanmaktadır. Böyle bir modelin başarı kazandığı takdirde Türkiye'nin diğer tarım bölgeleri için emsal teşkil etmesi, ülke çapında bölge yapısına uygun ancak diğerler merkezler ile müşterek çalışacak ihtisaslaşmış tasarım merkezlerinin ve merkezleri koordine edecek bir ağın kurulmasına ön ayak olacağı düşünülmektedir. GAP BKİ ve SANTUM arasında GAP Tasarım Merkezi Kuruluşu ve Diğer Faaliyetler için Danışmanlığa ilişkin protokol Gazi Üniversitesi Rektörlüğü'nde 14.02.2012 tarihinde düzenlenen törenle imzalanmış olup

doğrudan, tasarım ve uygulama hizmetleri sunmayı ve endüstride ve ilgili sektörlerde ve kamuoyunda ürün tasarımı ve görsel tasarım bilinci oluşturulması ve geliştirilmesine yönelik konularda araştırma yapmayı, kültür, sanat ve tasarım alanlarında araştırmacıları desteklemeyi ve sonuçlarını düzenli olarak ilgili paydaşlarla ve Türk endüstrisi paylaşmayı amaçlamaktadır.

protokol dâhilinde planlanan beş faaliyet⁴ arasında GAP Bölgesi Tarıma Dayalı Sanayiye yönelik tasarım hizmeti verecek bir merkez de bulunmaktadır.

6. Bir Tarıma Dayalı Sanayi Tasarım Merkezinin Gerekliliği ve Önemi

GAP Bölgesinde kurulacak Tarıma Dayalı Sanayiye yönelik bir tasarım merkezinin farklı gerekçeleri ve önemi bulunmaktadır. Bu gerekçelerden en önemlisi GAP Eylem Planı'nın "Güneydoğu Anadolu Bölgesi'ni, Tarıma Dayalı İhracat Bölgesi hedefidir. Konu ihracat olduğunda ise dökme ürün veya hammadde ürünün kalitesi kadar bu ürünün küresel tüketiciyi cezp edecek ve güven tesis edecek kadar iyi tasarlanması etiketlenmesi ve paketlenmesi gerekmektedir. Diğer gereklilikler şöyle sıralanabilir.

a. Bölgenin tarım üretimi giderek artmaktadır. Sulama projelerinin tamamlanması ile beraber planlanan seviyeye ulaşacaktır. Bu durum ürün deseninde radikal değişiklikler yapacak bölgede Akdeniz Bölgesinde üretimi yapılan bostan ürünlerinin ve sebzelerin tamamına yakını üretilebilecektir. Buna karşın pamuk ve hububat üretimi pazar ve fiyat garantisine sahip olması nedeniyle tercih edilmeye devam edileceklerdir. Gerekli tesisleşme olmadığı için marjı yüksek olsa da bostan ürünlerinin ve sebzelerin üretimi beklenen seviyede olmayacak üretilen mamul daha ziyade bölgede tüketilecektir. Bu nedenle özellikle bostan ürünleri ve sebzeler için bölge dışı pazarlama için nitelikli ürün işlemesi, ambalajlama gibi hususlara ihtiyaç vardır.

b. Türkiye'de dondurulmuş sebze ve meyve üretiminin %80'i ihraç edilmekte bu ihracatın %90'i AB ülkelerine yapılmaktadır (Yurtman, 2003). Sektördeki en önemli sorunların başında hammaddenin yeterli miktarda ve kalitede temin edilememesi gelmektedir. Sektörün diğer bir özelliği marka imajı unsurlarına aşırı hassas olmasıdır. Bu tür ürünlerde özellikle marka ve ambalaj tasarımının satın alma kararında büyük rol oynadığı bilinmektedir. Sektörün ihtiyaç duyduğu hammadde bölgeden karşılansa da ambalaj tasarımı konusunda ciddi bir ihtiyaç bulunmaktadır.

c. Gıda sektörü perakende lojistik ve ambalaj sektörleri ile yakın ilişki içindedir. Genel itibariyle ambalajın gıda üretimine yakın üretilmesi lojistik maliyetleri açısından önemlidir. Bu

⁴¹⁾ GAP Bölgesinde Sürdürülebilir ve Ekolojik Tarım Temalı Kırsal Turizm Havzalarının merkezi olacak 2 adet Sıfır Kirlilik GAP Köyü tasarlanacaktır.

²⁾ GAP Bölgesindeki barajların yarattığı su havzalarını doğa ve kırsal turizm merkezleri haline dönüşmesini sağlayacak Su Turizmi Merkezli Kırsal Turizm Havzalarının oluşturulması ve kapsamda kısa ve uzun menzil gezi tekneleri, yüzer otel tasarım çalışmaları

³⁾ GAP Bölgesinde Dijital Tasarım Merkezinin kurulması.

GAP Bölgesinde Kadın ve Gençlerin özellikler kırsal girişimcilik kapasitelerinin geliştirilmesi amacıyla FAO ve Gıda ve Tarım Bakanlığı destekli 18 kırsal işletmenin kurulması.

⁵⁾ GAP Bölgesi Tarıma Dayalı Sanayiye yönelik tasarım Hizmeti verecek bir Merkez kurulacaktır

nedenle tarıma dayalı sanayinin gelişmesi ile beraber bölgede bir ambalaj sektörünün doğacağı aşikârdır. Bu sektör yakın zamanda tasarım hizmetine ihtiyaç duyacaktır.

ç. Ülkemizde genelde küçük ve orta ölçekli işletmeler olarak faaliyetlerine devam eden gıda işletmeleri, mülkiyet yapısı açısından daha çok özel sektör kuruluşları niteliğindedir (DPT, 2006). Bu yapı bölgede de benzerlik göstermektedir. Küçük ve orta ölçekli işletmeler, risk sermayesi azlığı nedeniyle tasarım hususlarına gereken özen göstermekten uzaktır. Merkezin bu açığı kapatacağı düşünülmektedir.

d. Ürün ambalajı koruma dağıtım gibi teknik fonksiyonlar gibi birçok pazarlama fonksiyonunu bünyesinde barındırır. Tercih edilme savaşı içinde ikna edici olan ürün kadar ambalajıdır. Planlanan merkezin diğer teknik hususlar ile beraber ambalajdaki tasarım unsurlarına yoğunlaşan disiplinler arası bir kurguda olması düşünülmektedir.

e. Yöresel lezzetlerin sanayi şeklinde üretilmesi ve gerektiğinde tat açısından optimize edilerek küresel pazarlara sunularak dünya pazarlarında yer bulması mümkündür. Bu perakendeye uygun olarak ürünün oluşturulmasından ambalajına kadar birçok tasarım süreci barındırmaktadır. Merkezin bu süreçlerde destek sağlaması beklenmektedir.

f. Gıda ambalajında gıda ambalaj etkileşimi bakımından ambalaj malzemelerinin migrasyonunu engellemek en önemli hususlardan birisidir. Konu hakkında Türk Gıda Kodeksi ve AB mevzuatında düzenlemeler bulunmaktadır. Merkezin bu konuda uzmanlaşması gerektiğinde analiz ve sertifikasyon hizmeti vermesi öngörülmektedir.

7. GAP Tarıma Dayalı Sanayi Tasarım Merkezi'nden Sayesinde Hedeflenen Amaçlar

Merkezin nihai GAP Bölgesinde bulunan gıda işletmelerinin yenilikçilik kapasitesini attırmak, gıda ürünü, ambalaj ve etiket tasarlama ve geliştirme ihtiyaçlarına cevap vermek, bu sayede GAP Bölgesindeki gıda işletmelerinin sürdürülebilir rekabet gücünü arttırırken, işletmelere bilgi desteği, yönetimsel ve organizasyonel danışmanlık hizmeti sunarak işletmeler arasında yenilikçiliğe dayalı dinamik bir işbirliği meydana getirmektir. Bu bağlamda bu merkez vasıtasıyla hedeflenen amaçlar aşağıdaki gibidir.

a. Gıda sektöründe tasarım farkındalığını arttırmak, tasarımın rekabetçi üstünlük gücüne etkisini belirtmek amacı ile özellikle bölge il sanayi ve ticaret odaları ile müşterek eğitim faaliyetleri düzenlemek,

b. Gıda ve ambalaj tasarımı konusunda düzenli araştırmalar yapmak, araştırmalar neticesinde stratejileri güncellemek, iyileştirme faaliyetlerinde bulunmak, c. Bölge gıda sektörü ile endüstri ürünleri/grafik tasarımcılarını buluşturacak faaliyetleri organize etmek,

ç. Merkez için ihtiyaç duyulacak elemanların yetiştirilmesini sağlamak, personel temini için kırılgan gruplara öncelik vermek, GAP Dijital Tasarım Merkezi ile eleman temini konusunda koordineli çalışmak,

d. Merkezin sürdürülebilirliğinin tesisi için doğrudan tasarım hizmeti sunmak, Kolaylaştırıcı Faaliyetler (3 Boyutlu görselleştirme, sanal gerçeklik, model ve maket yapımı, hızlı prototip vb.) sayesinde kaynak tasarrufu ve bu imkanlar sayesinde gıda sanayine imkanlara erişim sağlamak,

e. Gıda sektöründe tasarımın rolünü arttırmak ve emsal tarım bölgelerinde benzer merkezilerin kurulması için rol model olmaktır.

8. Sonuç Yerine

Dünyada gıda talebinde bir artış bulunmaktadır. Bu durumun en önemli nedenlerden birisi nüfus artışıdır. Gelir artışı da diğer koşullar sabit kalmak kaydıyla gıda ürünlerine talebi arttırmaktadır (Seale, Regmi, & Bernstein, 2003). Talebe karşı yeterli arzın oluşamaması ki bu Malthuscu yaklaşımı doğrulamaktadır, fiyatlarda yukarı yönlü bir baskı oluşturmaktadır. Gıda ürünleri işlenmemiş (dökme) ve işlenmiş olarak ayrılmakta işlenmiş ürünler belirli bir işlem ve katma değer zincirinden geçmeli nedeniyle yüksek kar bırakmaktadır. Belirli bir tarıma dayalı sanayi ihtiyacı duyan bu ürünler işlenmemiş ürünler kadar fiyatlar dalgalı bir seyre sahip olmayıp fiyat seviyeleri istikrarlı bir şekilde pozitif yöndedir (Şekil 2). Ülkemizde dahi işlenmiş tarım ürünlerinin ithalatı konusunda nüfus artışının üzerinde bir artış bulunmaktadır.



Şekil 2. İşlenmiş İşlenmemiş Gıda Fiyatları / Türkiye.

Tarım ülkesi olmak tarımdan gereken katma değeri sağlamayı garanti etmez. Tarımda yüksek ihracat rakamlarını yakalamak, azami katma değere ulaşmak ancak tarım üretimindeki artışın nitelikli işlenmiş gıda ürünleri verecek tarıma dayalı sanayi imkânı ile mümkündür. Refah seviyesindeki artışla beraber işlenmiş gıda ürünlerinde tasarım kavramı önem kazanmaya başlamış, gıda ürününün istenen özellikte sunulması ve satın alma tercihine tesir eden etmen haline gelmiştir.

GAP tarım üretiminde gözle görülür bir artış sağlamış aynı zamanda tarıma dayalı sanayinin İhtiyaç duyduğu hammaddeyi üretecek ürün desenini imkânını vermiştir. Ancak bölgedeki tarıma dayalı sanayi işletmelerinin sayısı bu üretimi destekleyecek seviyede olmayıp olaşması gereken bu sanayiye destek verecek tasarım faaliyetlerinden de yoksundur. Bu çalışma kurulması planlanan GAP Tarıma Dayalı Sanayi Tasarım Merkezi'nin önemi ve hedeflerine yoğunlaşmıştır.

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Closing Panel: DESIS

Chair: Özlem Er Panelists: A. Can Özcan, Anna Meroni, K. Nazan Turhan, Marinella Ferrara

Design for Social Innovation and Sustainability Network and Turkey as Part of It: The Purpose of the Establishment of ITU DESIS Lab

Özlem Er¹

Design is not immune to the problems that the World is faced with. Environmental and social problems and the challenges that they pose require new approaches and methods to deal with them as well as a collaborative effort. Design for Social Innovation and Sustainability (DESIS) network is a model for such a collaborative effort. It is a network based on the knowhow developed in Politecnico di Milano through the experience of developing methods dealing with complex problems expanding beyond product design.

Design for Social Innovation and Sustainability network has now expanded overreaching diverse geographies such as the North and South America, Asia and the Eastern Mediterranean region or the Middle East (one should also recognize that how you define a region is also a political issue!). Currently DESIS is a network of design labs based in design schools and universities actively involved in promoting and supporting sustainable change.

The general aim of DESIS is defined as to promote design-led sustainable social changes. This overall goal is pursued in several streams of activities: giving social innovations greater visibility, making them more effective and replicable, integrating them in larger programs, clarifying their potentialities in terms of emerging demands (for services and products), original business ideas (in the framework of the emerging social economy) and sustainable planning (in the perspective of a sustainable urban and regional development).

A DESIS Lab was also established in Turkey at Istanbul Technical University, Department of Industrial Product Design in 2011. Its establishment was announced by a kick off meeting in 16 March 2011 and potential researchers in Turkey were invited to initiate projects in line with the aims of DESIS.

¹ Prof. Dr. Özlem Er has established ITU DESIS Lab and coordinates it with Asst. Prof. Dr. Çiğdem Kaya.

In this meeting, the coordinators of the ITU DESIS Lab shared former projects that were carried out in Turkey which are in line with DESIS aims and methods. The presentation contained projects that are initiated or led by designers which tried to intervene into the existing situations in a designerly way. It also contained project examples which could be enhanced with design intervention such as the community laundry services. In sum, it showed what has been going on in Turkey in terms of the expansion in the interest of design schools and designers towards social problems. This presentation was also repeated in the 2nd Agrindustrial Conference in İzmir in May 2012. With these presentations, the ITU DESIS Lab aims at conveying the following message.

Having a rich cultural background, Turkish designers and design schools can develop new methods and tools to deal with the specific environmental and social problems that they are faced with. Being part of an international network and learning from others, such as from the experience of the Chinese designers and design schools can only benefit this process and DESIS can be a tool for that!

This piece gives an opportunity to underline this message. Turkey presents a fertile ground of social, political and environmental problems and challenges. Design schools and researchers need to develop new approaches and methods to deal with them. DESIS provides a body of knowledge and experience in helping potential researchers to engage in projects for social innovation and sustainability. So let's try to benefit from and also contribute to it.

For more information on DESIS and ITU DESIS Lab: http://www.desis-network.org/ http://www.desis-network.org/content/itu-desis-lab-istanbul-turkey http://www.design.itu.edu.tr

Poster Presentations with Papers

DESIGN FOR NEW SUSTAINIBLE PRODUCTS

The leading role of design for a sustainable approach in food industry and catering services



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Abstract

There is an increasing number of SMEs aiming at addressing a sustainable change by renewing their approach to innovation, using knowledge, creativity and design as strategic levers. The aim of this paper is to describe the role of design into the developing scenario of sustainability in food industry and catering services presenting a case study as an example of this new path of innovation. The scientific and technical innovations are leading to a whole new range of products for a sustainable development. Design seem to represent the key interpreter to turn research results into innovative products, generating an effective reduction of environmental footprint and creating business networks that will open the way for future product and service innovations in food and catering industries. Moreover in this sector sustainability and creativity are two important factors in innovation processes. Sustainability is an important lever for technological improvement and social innovation. Creativity can support this type of innovation process in a direction of sustainable growth. The cooperation between SME's and universities can generate positive effects in terms of diffusion of creativity and design in innovation process in companies also in traditional productive sectors

Keywords: Food design, Sustainability, Bioplastics, Product service system, Company network

01. Sustainability and design driven innovation

The crisis that has recently affecting the economic and financial system has been changing all over the global economic system, with radically modifying on the company way of production and approach of

If we should imagine a new direction for the innovation process, we can reasonably affirm the future will specially play on the environmental assets and on a strong booster to a sustainability used of the

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01.1 Desitive companies: a revise of Europe against the crisis

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10. Design and sustainability for new products in food in

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03. New insterials, new products, new needs and "new companies"

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at the end of their useful life they can be composited, with considerable savings compared with tradital waste plastic disposal

04.1 The network at the base of Eco-Intropoject

With its innovative collection of slades made from Mater-BP and its system of services and communiwith a interview to the end of a pilot project there will be a set as properly in cation fact-line in the result of a pilot project thereining the tables comparies (1) Based in Londardy, with a strong background skills in plastice mobiling for autor mint, Mattri-Bill produced a design company and the Politecrico & Milanc. nies (Eleri, Ita ofive sector and Nova

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*This paper was presented as a poster during the congress.

Design for New Sustainable Products: The Leading Role of Design for a Sustainable Approach in Food Industry and Catering Services^{*}

Arianna Vignati¹

There is an increasing number of SMEs aiming at addressing a sustainable change by renewing their approach to innovation, using knowledge, creativity and design as strategic levers. The aim of this paper is to describe the role of design into the developing scenario of sustainability in food industry and catering services presenting a case study as an example of this new path of innovation. The scientific and technical innovations are leading to a whole new range of products for *a sustainable development. Design seem to represent the key interpreter* to turn research results into innovative products, generating an effective reduction of environmental footprint and creating business networks that will open the way for future product and service innovations in food and catering industries. Moreover in this sector sustainability and creativity are two important factors in innovation processes. Sustainability is an important lever for technological improvement and social innovation. Creativity can support this type of innovation process in a direction of sustainable growth. The cooperation between SME's and universities can generate positive effects in terms of diffusion of creativity and design in innovation process in companies also in traditional productive sectors.

Keywords: Food design, Sustainability, Bioplastics, Product service system, Company network

01. Sustainability and Design Driven Innovation

The crisis that has recently affecting the economic and financial system has been changing all over the global economic system, with radically modifying on the company way of production and approach of innovation.

If we should imagine a new direction for the innovation process, we can reasonably affirm the future will specially play on the environmental assets and on a strong booster to a sustainability used of the resources.

Even though this changing, as for industrial districts phenomenon, a very important and relevant element is the territory, which resource for social, economic and productive development and for the creation of new product services and also new entrepreneurship. For Europe and other parts of the world, for example, the rapid roll-out of new technologies and

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increased globalization has meant a striking shift away from traditional manufacturing towards services and innovation. Factory floors are progressively being replaced by creative communities whose raw material is their ability to imagine, create and innovate. In this new digital economy, immaterial value increasingly determines material value, as consumers are looking for new and enriching "experiences". The ability to create social experiences and networking is now a factor of competitiveness. If Europe wants to remain competitive in this changing global environment, it needs to put in place the right conditions for creativity and innovation to flourish in a new entrepreneurial culture. In these difficult times this new direction may also represent an opportunity for traditional industries to generate paths for innovation and economic growth. The relationship between SME's and creative companies with the support of research centers and universities can be a good model to follow to revitalize traditional industries (such as restoration and catering).

01.1 Creative Companies: A Recipe of Europe Against the Crisis

A socio-economical sustainable growth is a strategic objective to increase the competitiveness of Europe regions. The production systems in the area share a territorial context that is economically strong, because characterized by areas of excellence and important clusters. There is an increasing number of SMEs aiming at addressing a sustainable change by renewing their approach to innovation, using knowledge and creativity as strategic levers. This system presents also elements of fragility: a population mainly made of small firms - encountering major obstacles in R&D investment, a lack of medium size significant firms, a low rate of internationalization for small companies, a reluctance of companies to network with universities and research centers, a poorly developed entrepreneurial and managerial culture - especially in small businesses. These structural weaknesses slow down R&TD and market innovation in all regions. Nevertheless these are essential elements to ensure competitiveness in global markets.

To promote a competitive growth in Europe it is important to bet on creative industries (companies in the area of design, multimedia, fashion etc.), because of their capability to trigger transformation in a territory. The growth of new creative companies (and their connection with SME's and research centers) could help develop networking skills and pathways to new opportunities. Collaboration can promote innovation through development of new product/service systems and by focusing on creativity, design, sustainability, and enhancement of R&D and innovation processes. The link between creative companies and SMEs could enhance local economies through service development, that is increasingly a central instrument for Europe growth (in the direction of sustainability)².

² Green Creative Paper Industries

Innovation projects that want to focus on new sustainable growth for the European economy should therefore be able to leverage the expertise of traditional enterprises but also on the contribution of creative and knowledge that can be put in place creative businesses and research centers and universities.

02. Design and Sustainability for New Products in Food Industry

Sustainability is therefore one of the most relevant and discussed topic today. Due to the economical, social and environmental phenomena of the past and future years, a change is required for everyone in order to take our responsibilities towards the next generations and allow them to gain the fair future that they deserve. Every industrial field has to face the current situation to make the change possible. Food and catering industries have a huge environmental effect: their footprint has to be controlled and reduced in the most effective way.

At the same time we see new needs coming everyday from the users, new behaviors related to new lifestyles that also should effect the evolution of an industry that is so closely related to what we are, since it is the source of what we eat. A good education for a 'healthy diet' is an important aspect, especially for young generations. It is also related to lifestyle and living habits: this issue has to be faced in every country through educational tools, public administrations and school should have a crucial role in this. Food and catering industries are of course involved in this kind of processes: cooperation with nutritionist, public administrations, schools and food producers have been done already, but this is not enough yet. More attention on the quality of the products, on their production, packaging and delivery processes must still be improved.

Design, as a discipline that is based on and interpretation of social behaviors, users needs, technology applications and innovation generation seems to be able to bring the structured approach that is required, as a fundamental element to be put in the process in order to reach the goal. So Design seems to be the perfect interpreter of the new demands that come from the social and environmental context, in order to understand what sustainability might really mean for food and catering industry. Innovation is always the main driver for development processes and design can be the discipline that gives technology and scientific research results the right direction to be turned into sustainable user-friendly products, in a convenient way. Science is of course playing a major role in the sustainability talk, materials science in particular. A very interesting example is represented by a whole new range of materials that can be industrially processed in order to provide the same characteristics of plastic and synthetic materials, being at the same time compostable because they also come from biological elements.

03. New Materials, New Products, New Needs and "New Companies"

Some recently European policy recommendations drive industry and large retail chains in a direction of reduction of waste connected with the use of plastic packaging. In this sense we are seeing the increasable of use of new materials, compostable and biodegradable.

Nowadays, natural raw materials exist that can be processed industrially like conventional materials. These materials can be disposed of by composting, with a substantial reduction in waste disposal costs and the important advantage of minimizing environmental impact. Compost reduces CO2 emissions into the environment and is 100% reusable as a natural fertilizer for the soil Mater-Bi[®] is one these innovative materials. it creates an innovative family of bioplastics that uses substances obtained from plants, such as corn starch, and biodegradable polymers obtained both from renewable raw materials and fossil raw materials. It can be used to create products whose characteristics are similar to or even better than those of traditional plastics, but which are perfectly biodegradable and compostable. Mater-Bi[®] is being nowadays applied in several fields like agriculture, toys, and many others but catering and food packaging seem to be some of the most convenient because of the reduction in waste disposal costs and the minimizing environmental impact that the material provides.



Figure 1. Life cicle of Mater-Bi[®].

These new types of materials related to the emergence of new needs in the field of HO.RE.CA (restaurants, hotels and catering) has opened new opportunities for business innovation for conventional plastic production. But the availability of new materials is not sufficient to trigger innovation processes. Innovation projects can be generated by networking between SME's, universities and creative enterprises that together can work for the generation of new scenarios for sustainable growth, as we saw in the preceding paragraphs. Eco-Inn is one case study in this direction because it was born from a collaborative pilot project between two Italian companies (Eleri and Novamont), a design company and the university (Politecnico di Milano).

04. Eco-Inn: An Innovative Case Study

Eco-Inn was born in 2010 and it is a new company with the aim of developing of new products (with new innovative materials) that are opening several completely new possibilities in food and catering. With its dishes in Mater-Bi[®], Eco-Inn, wants to introduce a new approach to managing service in the HO.RE. CA industry. Storage and handling are facilitated by the reduced weight of the dishes and their "natural" unbreakability. Final composting means overall resource and energy savings over the product's entire life-cycle.



Figure 2. Stacked dishes.

Cloe is Eco-Inn's first collection of biodegradable products. It is a line of dishes made from compostable bio-polymers, designed to better meet the trends and needs of the food service and catering industry. The design of these products is the "cause and effect" of the new types of food service: slowfood, finger-food, catering, buffets, happy-hours etc. All Cloe products feature practicality, safety, lightness, economy and eco-sustainability.

Plates and containers in the Cloe collection have the following characteristics:

- reduced weight: 100 conventional china plates weight40Kg, 100 Cloe plates weigh 5 Kg. This means a reduction in handling costs and easy transport and storage also at the end of service;
- they are shock resistant, making clearing away and changing courses during service considerably easier;
- they can be re-used after washing in a dishwasher (up to 3 times if an industrial dishwasher is used at temperatures below 60°);

• at the end of their useful life they can be composted, with considerable savings compared with traditional waste plastic disposal.



Figure 3. One product of Cloe collection during an event.



Figure 4. Advertising for Cloe collection.

Eco-Inn propose with Cloe collection a product innovation, but at the same time Eco-Inn's idea is to propose a sustainable approach to the daily use of food service and catering products while maintaining their high aesthetic and ergonomic qualities. Popularizing the conscious use of compostable products will undoubtedly help minimize environmental impact. Eco-Inn wants to encourage the food service industry to become more aware of the life-cycle of the products it uses and take into consideration not only the moment of purchase, but also their re-use and disposal at the end of their useful life (services approach). Compost goes back into the environment in the form of a natural fertilizer.

04.1 The Network at the Base of Eco-Inn Project

With its innovative collection of dishes made from Mater-Bi^{*} and its system of services and communication Eco-Inn is the result of a pilot project that has involved two Italian companies (Eleri, Italian company based in Lombardy, with a strong background skills in plastics molding for automotive sector and Novamont, Mater-Bi^{*} producer) a design company and the Politecnico di Milano.

To understand the best way to apply a new material to its most effective application is the key point of a potential innovation, but with the design approach we can develop the strategic application of new materials to real people's needs. Design is able to turn sustainability into a strategic lever to generate new products-service-systems, which means the generation not only of products but also of new services and communication tools. Politecnico di Milano University has been working with Eleri, Novamont and a design company (with young designers) in order to enable this kind of design process. Eco-Inn is the results of this process: a new company (Eleri spin-off), with a new strategic vision (new sustainable products and services for HO.RE.CA. sector) in a new market.

The first step of the process was the creation of a collaborative network between Eleri, Novamont, a design company and Politecnico di Milano. Eleri has declared its interest in sustainability and innovation demonstrating its values with the choice of awareness and attention to the demand of sustainability in the company's modus operandi and by recognizing the relevance of design in a new product generation process.

The first aim of the pilot project was to encourage the food service industry to become more aware of the life-cycle of the products and to consider not only the moment of purchase, but also their re-use and disposal. Politecnico di Milano University 's role in the whole project was to guide the companies (Eleri and Novamont) towards the best solutions for the users and the system itself in terms of usability, technical and aesthetic challenges and communication solutions. In collaboration with a design company every product, communication tool and service idea has been designed in order to enhance the goal of generating new business model based on a sustainable and creative approach to innovation. The last step of the project was the creation of a new company (Eco-Inn) as a new economic subject that can present itself with the new product service system developed. Eco-Inn is now working for new products and service development and it's also working to enhance the cooperating network with Novamont and Ecozema (leading manufacturer of kitchenware in cellulose pulp), Politecnico di Milano University and the design company. In this way design becomes a lever for innovation related not only to products but also to company implementation and system building.

05. Conclusions

Sustainability must effect every aspect of the way we live now and we will live in the future. Food industry must also take its responabilities and work to improve the reduction of its environmental footprint. The innovation in materials developement has led to today to bioplastics that can be composted and provide huge advantages in terms of saving waste disposal costs and minimizing the environmental effect, while design can turn these innovative materials into functional and ergonomic products. Sustainability and creativity (design approach) can therefore generate new path for innovation also in traditional sector.

New network models are an interesting opportunity for companies that are looking for new ways to engage in collaborations. Economical growth requires an open and collaborative attitude as well as rethinking governance structures, innovation models, production cycles. To be globally competitive, SMEs need openness and the ability to act in network-like configurations.

Collaborative networks involving SME's, creative companies and universities are the first step for pilot projects that can lead to the creation of new products and services in traditional sectors such as catering and restoration (HO.RE.CA). The experience of Eco-Inn is a first pilot project in this direction: sustainability and creativity are strategic levers on which to base product and service innovation for new networks of knowledge.

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Tasting, eating and consuming Food design departures in ethic, aestheticand technology

prof. arch. Marco Elia Archiertura e Design "(chaedo Vittoria" di Accol Picare egi Itali di Napoli "federar II" - Pacola di Archiertur iuta degli Mudi di Carrentio - Scu Linur

KW. Design, Food, Experience, Aesthetic, Technologies, Product design, Local / Global, Ecology, Customizzation

*This paper was presented as a poster during the congress.



Tasting, Eating and Consuming: Food Design Departures in Ethic, Aesthetic and Technology* Marco Elia¹

Relishing food implies an intense, high-level cultural experience: sensing that a natural, primitive substance can be magically transformed into the most exquisite delicacy, changes the everyday action of nourishment into the ultimate multi-sensorial experience that can only come from the esoteric act of cooking. Whether eating hastily in the most popular take-away, or savouring recipes handed down from your grandmother accompanied by noisy company sharing a common yet sacred domestic pleasure, or tasting the gastronomic inventions of gourmet professionals, at the primordial approach of taste and smell, the tactile, visual, acoustic, sensorial and aesthetic increase in importance for the consumer.

Whether the choice of what to eat represents an individual journey, or in some cases limit, typical of socio-culturally circumscribable geographical areas (such as America), the ceremony of conviviality, especially when preceded by preparing food together, and the desire to share that food with known and unknown people, becomes an act of love and seduction. We plan not only how to consume, eat or taste food, but also how to cook, offer and present it. Preparing food is increasingly a sacred act through which we recount explorations, real or imagined, describing sensorial trajectories that aim to capture different worlds. So the kitchen becomes intuitive, founded in emotion. It ceases to be purely functional, an operative cell that calls for punctuality and functionality that is all about food. Instead the kitchen is transformed into a sculptural presence trying to camouflage the furnishings and objects within the domestic space. In other words, the kitchen has become a fashion object.

The kitchen then becomes the fulcrum of the house, uniting entertainment, communication and utility. Computerised systems allow household appliances and multimedia equipment (radio, TV, Internet, etc.) to be managed via a network. At the same time they increase the perception of free time on the part of the person managing them.

Keywords: Design, Food, Experience, Aesthetic, Technologies, Product design, Local/Global, Ecology, Customization

"There is no love sincerer than the love of food" (G.B. Shaw).

Relishing food implies an intense, high-level cultural experience: sensing that a natural, primitive substance can be magically transformed into the most exquisite delicacy, changes the everyday action of nourishment into the ultimate multi-sensorial experience that can only come from the esoteric act of cooking.

Whether eating hastily in the most popular take-away, or savouring recipes handed down from your grandmother

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accompanied by noisy company sharing a common yet sacred domestic pleasure, or tasting the gastronomic inventions of gourmet professionals, at the primordial approach of taste and smell, the tactile, visual, acoustic, sensorial and aesthetic increase in importance for the consumer.

Whether the choice of what to eat represents an individual journey, or in some cases limit, typical of socio-culturally circumscribable geographical areas (such as America), the ceremony of conviviality, especially when preceded by preparing food together, and the desire to share that food with known and unknown people, becomes an act of love and seduction.

We plan not only how to consume, eat or taste food, but also how to cook, offer and present it. Preparing food is increasingly a sacred act through which we recount explorations, real or imagined, describing sensorial trajectories that aim to capture different worlds.

What emerges, therefore, is an attitude that puts culinary creation on a par with artistic and aesthetic endeavours, with forays directed into design and architecture. Add to all of this rhythm, choreography, costume and scenery (in a kind of renaissance remake) that celebrate the theatrical show that is eating.

So the kitchen becomes intuitive, founded in emotion. It ceases to be purely functional, an operative cell that calls for punctuality and functionality that is all about food. Instead the kitchen is transformed into a sculptural presence trying to camouflage the furnishings and objects within the domestic space. It slowly becomes the house's centre of gravity requiring the biggest investment of domestic living space construction (in the United States the kitchen sector recently made over 170 billion dollars, five times more that the film industry).

In other words, the kitchen has become a fashion object. But where is the kitchen of the future heading? What new relationships will emerge between kitchen appliances, the domestic environment and a usage that is increasingly orientated towards regaining possession of a culinary model for everyday life that rediscovers ritual steeped in ephemeral pleasures?

Borrowing a theory proposed by Enzo Santagata,² *Social Media Consultant* at FrozenFrogs,³ in support of this research by addressing

² The *Social Media Manager* is responsible to plan, monitor and manage the profiles that a company decides to open on different social networks, checking, of course, the content shared on the network and how the company decides to expose itself on virtual squares.

³ FrozenFrogs is an independent agency specializing in digital communication on social media. Help companies plan action on Social Media. It is active in research and strategic monitoring of social networks and serves on the board of directors of WOMMI (Word of Mouth Marketing Italy: an association that brings together all those involved in Italy's word of mouth as a marketing tool: professionals, researchers, companies, organizations).

three keywords considered the basis of the latest revolutions in the domain of design-production: *web, technology and Green 2.0.*

If we consider current research in the sector, what immediately comes to mind is the growing use of Information Technologies in all household appliances dedicated to the conservation and preparation of food.

In the hopes of making the living environment more comfortable, starting with working life, computers, management programmes and touch screens increasingly replace new consumers' culinary skills. They remove the protagonist (the cook) from the scene or, better still, transform him or her into an orchestral conductor who, albeit inadvertently and without direct contact (see the Internet-connected system *Screenfridge* or *Volare* and *Rendez-Vous* by Rex Electrolux Global Design Team), is able to manage roles and processes that once beat to the rhythm of the organisational and creative wisdom of a friendly gourmet cook.

Biotechnology, nanotechnology, high-performance materials, multi-task and multimedia systems, ecology management, to name only a few, can –when suitably balanced and arranged– open new frontiers in the hi-tech cooking sector. They offer solutions that reduce user effort and amplify expressive potential in terms of new multi-sensory and aesthetic qualities of food.

The kitchen then becomes the fulcrum of the house, uniting entertainment, communication and utility. Computerised systems allow household appliances and multimedia equipment (radio, TV, Internet, etc.) to be managed via a network. At the same time they increase the perception of free time on the part of the person managing them.

There are new formulas for more mobile, younger marketplace: products that, on the one hand, are more expensive; but on the other are much more agile and protected, like Fevzi Karaman's *Transformer System* – winner of 'Silverline Kitchen Competition' banned in Turkey in 2006, Marcello Zuffo's Adaptable Kitchen. Lee Balin's Kitchen Tree, Petr Kubik's Multifunctional Table and Antoine Lebrun's Cook.

Multifunctional Table is a revolutionary compact appliance that emphasizes on convenience, energy saving and ergonomic usage, and a multifunctional dining table integrated with a refrigerator and a small kitchen appliances catering for up to five table guests. Dining at this table is an experience that takes into account the needs of each family, including access to Internet. The part of the table used to refrigerate food is divided into two separate sections with a total volume capacity of 203 litres. This appliance saves on energy consumption, thanks to the innovation behind the food selection process as well as method for opening the refrigeration unit. Antoine Lebrun's cooktop on wheels is one of nine finalists in the 'Electrolux Design Lab' 2008 competition (in this edition young industrial design students were invited to create appliance concepts for the Internet Generation). Cook is a simple appliance which allows each user to cook in accordance with his own lifestyle. This flexible cooking table follows you in your flat, and allows you to cook at your desk when you work, near to your couch if you want to chill, or with your friends around a coffee table. Thanks to this product, the user doesn't have to break his current activity to cook and eat. You can also stay connect to people when you have guests instead of cooking alone in the kitchen. The wheels allow you to easily move this product from a room to another one. Finally you have the possibility to adjust the height of the appliance in order to create an extension of your desk, coffee table or dinner table. A single design with a wide range of possibilities. All these design projects use an Oled touch screen to manage appliances, while software enables remote management of numerous integrate functions from the ease of a shared palm telephone.

Moreover, the accelerated pace of scientific discovery and the ability of firms to translate them into products expendable in the global marketplace is changing the lives of us all - and the whole system of artifacts - in every sector. The technology, once relegated to the brutally research and development of solutions, especially related to production processes, indirectly projected toward man is, today, a thin, elastic impalpable silky coat that envelops us and transforms everything into a medium of communication, in an active filter can generate sensory experiences, tactile and functional until some time ago in the only remedies technocratic societies of dystopian cyberpunk strands or space opera film.⁴

Everything seems to move towards new rules, reminds us to economist Jeremy Rifkin,⁵ due to fundamental changes produced by market according to the strategies of the global economy, but above all thanks to a technology that transmits images and data to speed of light and that makes real-time guiding principle of a world dominated dall'istantaneità.

⁴ The cyberpunk theories were fueled with Schismatrix by Bruce Sterling (1985), Hardwired by Walter Jon Williams (1986), Mindplayers by Pat Cadigan (1987), Eclipse Corona by John Shirley (1990) and The Hollow Earth (1990) by the mathematician Rudy Rucker. It is less of a literary movement as a separate extension of postmodern experimentation that goes back ultimately to psychotropics by Timothy Leary, the philosophy of the media by McLuhan, the vision of Spaceship Earth by Buckminster Fuller. Larry McCaffery defines art cyberpunk as *"the attempt to represent the technological problem that underlies the postmodern condition"*.

⁵ Jeremy Rifkin (economist) is the founder and president of the Foundation on Economic Trends (FOET) and president of the Greenhouse Crisis Foundation. Activist of the peace movement and environmentalist, in the United States he is engaged, politically, in the adoption of 'responsible' government policy in different areas related the environment the science and the technology. He is the author of several books dealing with the impact that scientific and technological changes have on the economy, work, society and environment in which we must remember *Lera dell'accesso. La rivoluzione della new economy*, Oscar Mondadori, Milano, 2000.

A change that Paul Manzelli⁶ defines possible thanks to the historic transition from the "world of atoms to the world of bits, of information with various kinds of impacts that are the center of the impact of interactive computerized technological system" on the design of new artifacts (design on demand), on automation and remote control of production of goods (distance manufacturing on demand and e-manufacturing), on their marketing (teleshopping) and, above all, widespread education and real-time consumer (teletraining).

"Researching a cognitive framework of reference valid for all these problems", says Manzelli, "we believe that what unites all these types of innovation, that impact" on the production of new forms of welfare and sustainability [ndr] "on working conditions and new ways of teaching, is characterized by a substantial change in relations between space and time. The fact the information space is no longer localized-Cartesian, but becomes delocalized at the global level and the usage time of transmission of the information it approaches the speed of light changing" fundamentally and structurally [ndr] "the space/ time at which we have been accustomed to live, work and learn."

And in this constellation of factors dominant metropolitan scenarios, architectures, and the small scale, industrial artifacts are an integral part of this momentous transformation structure. Not the easiest material artifacts or architectural boxes, historically delegated to receive, hold, protect and separate the man from the environment or from another person, these new entities, that Andrea Branzi defines "*anti-typological and anti-compositional*,"⁸ is are transformed into media supports to transmit information in the form of light pulses that travel at the speed of light. Products, an indispensable cultural mediation, these new objects represent what might be called the post-commodities; products, ie, characterized by an intrinsic potential to transmit intangible relational experiences and snapshots, whose dimensions are expressed in terms such as mass, energy and information (the latter synthesis of electricity, electronics and computer science).

The immaterial, therefore, is becoming the predominant part of what we do. We lose the physicality, inhaling even, in extreme cases, to live a virtual second life. The epidermis becomes the screen, the interface the living space of a new augmented reality. "*It affirms the visual character, panopticon of modern societies, which are corporate image*" (Paul Virilio⁹). The image, ie, the structure and the information becomes, in this sense, it is proposed as a new hybrid material: immaterico is a real and represents the reality of the world.

⁶ Paolo Manzelli is president of EGOCREANET Telematics Association and Director of the Laboratory for Educational Research Department of Chemistry and Physics of the University of Florence. He is the author of numerous essays on Quantum Physics and the Knowledge and Information Theory too.

⁷ Cfr. Manzelli P., Dal mondo degli atomi al mondo dei bit. Un modello cognitivo per il mondo de-materializzato dell'informazione telematica, Relazione del 19/05/98, http://www.psychomedia.it/pm/telecomm/telematic/manzelli.htm 8 Branzi A., Modernità debole e diffusa, Skira, Milano, 2006

⁹ Virilio P., L'arte dell'accecamento, Raffaello Cortina Editore, Milano, 2007
But ecology is where we find true innovation. The drive to ecology, which constantly aims to provide products with a perfect chromosomal make up, isn't limited to applying technology to minimise the costs of design, production, use and dimension; this is the real battle ground in a mature, saturated market in which producer and consumer agree on indispensable common rules.

If we take into consideration the kitchen, the space has always been considered the center of domesticity can preserve and pass on every detail of any cultural system (the result of contamination of stories past and present, local and global), is here rather than in other places of our house, which concentrate the most advanced research aimed at minimizing the environmental impact of product systems, to reduce the use of nonrenewable energy resources, alternative energy systems to introduce cooperative network and create new forms of well-being.

An appliance's energy efficiency rating has become an increasingly important identity card. Consumers are aware that a shift in rating can mean much higer costs over the lifespan of an appliance. They have finally got used to paying attention to this aspect of their purchase.

'Green Kitchen Design', for example, is a philosophy that some companies and designers are developing to create a kind of "gastronomic ecology", where eco-sustainability is amplified thanks to use of new technologies and to the introduction of the 'sufficiency' concept - at the base of the theory of the Blue Economy – said Green Economy 2.0 too.¹⁰ Design by Whirpool, Greenkitchen, the name of the concept, anticipate the arrival of soft and sinuous forms that hide technological equipment, respect the environment and safeguard the serenity of mankind. In 2009, the American company introduced a revolutionary version of the kitchen of the future can reduce the bill by 70%. The concept allows an energy saving by optimizing the use of heat and water, recovering up to 60% of the dispensed product to re-inventory the other parts of the kitchen through a new model of interactive dialogue between appliances. In this way, the heat produced by the compressor of the refrigerator is used to produce hot water which, once treated with an antibacterial solution, is in turn used for the dishwasher, for the water systems of the home or for the cleaning of the house.

Mustafa Emre Olur has create *Alight*, a kitchen whit an integrate water filtration system that repeatedly reuses the same water; Awarded with merit certificate at 'Incheon International Competition' 2007, *Alight Kitchen* is a system composed of integrated product designs to provide an entirely-sustainable kitchen concept for the limited conditions of the future life. Nilay Shah proposes *I-Green*, a kitchen designed in 2008 for Veneta Cucine without a fridge and with containers made of wood

¹⁰ Cfr. Pauli G., Blue Economy, Edizioni Ambiente, Milano, 2010.

and biodegradable plastic. The design promotes a new healthy life-style that utilises eco-friendly materials; the table's metallic structure hosts a drawer of vegetables and fruits, jute bags to preserve the grain, removable trays for herbs and spices.

Aion, the futuristic kitchen designed by Antoine Lebrun in partnership with Fagor Brandt, French company leader in the production of luxury appliances, is a multifunctional project combining technologies taken from aerospace industry. The aim of this project is to highlight technological and social trends of tomorrow. These trends which are already visible today, could rule our lives in the next decade. What would our life look like in 10 years? Growth of the population, centralization in cities, smaller living places, higher energy costs, water and air pollution, uncertain future. In such a context, new radical solutions could appear, renewing with nature and providing more comfort to user. Thanks to plants developed in the first place by the aerospace industry, this appliance will allow us to improve our quality of life. When cooking, the plants act as a filtering hood. Furthermore, they provide a renewable supply of clean water and vegetable soap. When it's time to clean up, simply place the dirty dishes in the sink, close the hood, and the all natural clean cycle begins. This way, Aion offers to the user the basis for a healthier and more pleasant everyday life.

In all these designs and in many others development, the kitchen escapes the logic of disorder and smells contained in a small environment and in on show. Household appliances lose their camouflaged, laminated shells and assume a sought-after role between form and function; plasma monitors and natural materials significantly enrich an already complex space. And the inhabitant rediscovers the kitchen as a place of permanence and passion.

[...] There is one contradiction: between the spectacular technological services being offered on the market, and the worrying shortage of free time needed to cultivate the pleasures of preparing and tasting healthy delicacies, in a *sitopic* (from the ancient Greek sitos –food and topos– place) version of society, that is "a world shaped by food" (Carolyn Steel).¹¹ "Food increasingly takes on the guise of rhetoric when it comes to arguments that stray from attempts to create relationship and varied exhibitionisms" (Stefano Casciani).¹²

Yet, if the experience of food is the meeting of cultures and rituals expressed through consuming, eating or tasting, they also correspond to just as many moments of spiritual appropriation in the world. These powers could be harnessed to give a better shape to our lives.

¹¹ Cfr. Steel C., Sinopia. *Il luogo del cibo*, in Domus 921, Editoriale Domus, Milano, gennaio 2009.

¹² Casciani S., *La cucina che vorrei*, in Domus 847 Food Extra, Editoriale Domus, Milano, aprile 2002.

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Workshops

Tohum Kartı Atölyesi

Lale Başarır, Bilge Bengisu Öğünlü, Sibel Kutlusoy¹

Bu atölye çalışması; gusto, çevre bilinci, sosyal sorumluluk, bio-çeşitlilik ve geri dönüşüm konularına dikkat çekerek, eğlenceli olduğu kadar eğitici bir atölye çalışması sunmayı hedeflemiştir. Papier-mache tekniği uygulanarak soyu tükenmekte olan, ticari devinimi bulunmayan yöresel tohumlar için yaratıcı çözümler bulmak ve araştırmak atölye çalışmasının ana hedefidir.



1 Slow Food Urla, Türkiye

Permakültür ile Başka Bir Dünya Mümkün

Alev Çağlar¹

Bu atölye çalışmasının amacı; temel etiği dünyaya özen göstermek, insana özen göstermek ve zaman, para ve malzeme fazlasını bu amaçlar için kullanmak olan permakültür felsefesini tanıtmak ve başka bir dünya için yeni bir tasarım perspektifi sunmaktır.



1 Servili Bahçe Çiftliği ve Eğitim Merkezi, Türkiye

Paper Dress Seyhan Deniz Reis¹

The aim of this workshop is to take the used paper as an inspirational source and make paper dresses by re-using the used.



1 Aynizm, Turkey

Food and Emotions

Jaakko Kalsi and Ilari Laitinen¹

The aim of this workshop is to explore emotions connected to food, and demonstrate how both the social and physiological dimensions of food must be taken into account in the product development process.

As a result of completing this workshop, the participants acknowledge the importance of emotions in food selection and the strong relationships between emotions, memory and food preferences.





1 Aalto University, Finland

The Social Meal: Eating Rituals in the Day of Digital Socializing

Daniele Savasta¹

This workshop is a moment of reflection on design approach to the food lifecycle: cradle to cradle or in other words farm to farm.

The participants are expected to find solutions for contemporary needs while thinking of supply, preparation and consumption. Meshing social media with everyday face-to-face meeting, we aim to develop artifacts and services to share knowledge about urban agriculture, food sharing, food miles and solidarity purchasing groups.

The issues explored in this workshop are:

- The current state of design approach,
- Solutions proposed by designers,
- Importance of this kind of research and projects,

• *The role of social media in improving and enriching the preparation, consumption and/or the supplying of food.*

The outcomes expected from the workshop are some new concepts and a shared awareness of the significance of our work as designers in this particular subject.





¹ Iuav University of Venice, Italy

Ot, Süt, Yumurta: Basit ve Yerel Malzemenin Az Alışılmış Kombinasyonları ile Yaratıcı Lezzet ve Sunumlar

Filiz Keyder Özkan, Mehtap Susuzlu, Pelin Balcıoğlu¹

Bu atölye çalışmasında; taze, yöresel, geleneksel baharatlar ve otlar ile serinletici içecekler, dondurma ve lor yapımı üzerine çalışılmaktadır. Katılımcılara basit ve yöresel malzeme ile alışılmadık lezzetler, sağlıklı ve yaratıcı gıda tasarımları oluşturmaları için birkaç örnek vererek, ilham kaynağı oluşturmak hedeflenmiştir.



1 Slow Food Urla, Türkiye

Exhibitions

Cross Merchandising of Food and Fashion

Jörn Fröhlich,¹ Arzu Vuruşkan²

The exhibition illustrates the practice of marketing or displaying products from different categories (in this case food and fashion) together in order to generate additional revenue –aiming to generate add-on sales and improving the overall customer experience. 12 students from the Fashion Business option in Fashion Department (IUE) are crossing a fashion retail brand with Mediterranean foods in order to promote the little black dress. Expectation from the exhibition is to create an awareness of the creative power of commercial visual merchandising.

Design for Sustainability: Industrial Design Student Projects Deniz Deniz³

The aim of the exhibition is to present design projects which are developed in the light of the main idea that how sustainability and sustainable product design issues should be considered as being increasingly important concepts of today. In order to do that, sustainable design projects are presented in this exhibition, which were designed and developed under the theme of "Agrindustrial Design" in the "PD316 Design for Sustainability" course of Industrial Design Department (IUE).

Eskİzmir

Seyhan Deniz Reis⁴

Printed cotton t-shirt collections "Eskİzmir" and "Şehir Manzaraları" with the concept of İzmir are exhibited.

Marmariç

Işıl E. Çelik,⁵ Işıl Kazaz⁶

Photographs and an introductory short film on Marmariç permaculture project are exhibited.

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² Asst. Prof. Dr. in the Department of Fashion Design, arzu.vuruskan@ieu.edu.tr

³ Asst. Prof. Dr. in the Department of Industrial Design (IUE),

deniz.deniz@ieu.edu.tr

⁴ Aynizm, Turkey

⁵ Res. Asst., İzmir University of Economics

⁶ Res. Asst., İzmir University of Economics

Mechanism for Storing the Ready-made Dry Beverages

Ruhi Akkuzu,¹ K. Nazan Turhan²

Exhibition of patented instant granulated drink packaging.

Olive Harvesting Machiene and Its Design Process

Özlem Perşembe³

Time Table: Snapshots of Turkish Food Culture

Şebnem Timur Öğüt,⁴ Hümanur Bağlı⁵

The project of "TIMETABLE" is an exhibition concept created under the Industrial Product Design Graduate Program of Istanbul Technical University, during 2011-2012 Fall Semester "Advanced Design Project I" course. The project aims to reflect the present and past of Turkish Food Culture with a projection to the future of it. Past is represented by an extensive historical research. Present is represented by the help of ethnographic photos and videos, captured by students on chosen specific areas, like Coffee, Tea, Breakfast, Ice-cream, Halva, Mantı and Pasta. Future is projected by conceptual food designs of students related to their subject fed by the analysis based on the research on past and present.

We Can! Packing the World

Nail Özlüsoylu,⁶ Aren E. Kurtgözü⁷

Poster presentations and can-packaging designs by Visual Communication Design Students (IUE) are exhibited.

¹ Mersin Chamber of Industry and Commerce, Turkey

² Prof. Dr., İzmir University of Economics

³ Nesne EMT, Turkey

⁴ Assoc. Prof. Dr., Dept. of Industrial Product Design, İstanbul Technical University

⁵ Assoc. Prof. Dr., Dept. of Industrial Product Design, İstanbul Technical University

⁶ Part-time lecturer, Dept. of Visual Communication Design, İzmir University of Economics

⁷ Asst. Prof. Dr., Dept. of Visual Communication Design, İzmir University of Economics

Down 2 Earth

Şölen Kipöz¹

Down 2 Earth exhibition by Şölen Kipöz aims to position the Slow Fashion Movement and explore the creative potential of this attitude within the contemporary fashion movement. Within the exhibition three experimental design attitudes that are Nearest Things, Ecological Beauty and De-structured have been conceived as inspirational design concepts and practices for an ethical design understanding. These approaches seek the paradoxical unity of ethics and aesthetics in the discourse of sustainable fashion while allowing covertly oppositional interpretations in the questioning of the concept of fashion itself.



¹ Asst. Prof. Dr., Dept of Fashion Design, İzmir University of Economics

Food Couture

Dilek Himam,¹ Şölen Kipöz,² Gökhan Mura,³ Argun Tanrıverdi,⁴ Jörn Fröhlich⁵

In this exhibition, the reality behind the irony as "we are what we eat" and the return of the ones we consume, eat and throw away is emphasized. Within this aspect, the extraordinary relation between food and fashion culture of a modern individual was the main focus of this exhibition displayed within the personalized dress creations made of delicious, eatable vegetables, fruits and waste parts of these foods that we throw away to the nature after we've enjoyed their tastes. This idea is represented by 20 bust and portrait photos of people from the academic world with their distinctive food and fashion taste reflected to photo collages of customised and wearable food. The eclectic designs made of fresh and delicious parts of the fruits and vegetables push the limits towards sustaining the spectacle while presenting an attitude towards clothing.



1 Designer

2 Conceptual framework

3 Conceptual framework

4 Photography

5 Visual display and concept design

Fish on Canvas

Nazlıgül Uçar Bernat¹

The aim of this exhibition is to explore and explain the effect of environment on food within different cultures and lives. Fish skins and other painting media are used in the paintings.





1 Artist, İstanbul, Turkey

Scaled Tea Packaging

K. Nazan Turhan,¹ Seçil İçke,² Mustafa Karaduman³



¹ Prof. Dr., İzmir University of Economics 2 Res, Asst., İzmir University of Economics

³ Mersin University

Tutti a Tavola

Giusi Viola, Anna Maria Amorello, Mimmo Palmizi, Mariangela Intorre, Agostino di Trapani¹

The exhibition "Tutti a Tavola", already presented in Tunis in 2008 at the Orestiadi Foundation's office "Dar Bach Hamba" and in Palermo at the French Cultural Centre, consists of 38 works including objects of art and design created by students and teachers of the Art Institute of Palermo, born with the purpose of a cultural exchange with a Tunisian school (Ecole d'art et du feu Nabeul) about food and dining culture, its forms and its rituals, and the common sense of conviviality in the two cultures of the Mediterranean.

These are tables, cutlery, tablecloths, lamps, centerpieces, decorative panels and art installations.



¹ Istituto Statale d'Arte "Vincenzo Ragusa e Otama Kiyohara", Italy

Congress Program



9:00 **REGISTRATION**

9:30	Opening speeches Com	Conference Hall	
10:30	Congress coordinator: Prof. Dr. Marinella Ferrara		
11:00	Keynote speaker: Prof. Dr. Victor Margolin		
12:00	Lunch		
13:30	Session 1: Places, Rituals and Cultures of Eating Chair: Prof. Dr. Gülsüm Baydar	D021	
	 Heritage of wine consumption spaces by means of socialization in Alaçatı- An Aegean town. <i>H. Can Külahçıoğlu</i> Living in a good luminous environment. <i>Ana Perkovic</i> Adapting to eating habits and changing dining patterns. <i>Tolga Benli</i> 	5.	
15:00	Coffee break		
15:30	Session 2: A Fusion: Food and Design in History, Culture and Fashion Chair: Asst. Prof. Dr. Şölen Kipöz	D021	
	 Oriental tobacco: From local to global, a plant to a produ Elif Kocabiyik, Nigan Bayazit Food museums: A source of the culture of the project, some Italian examples. Isabella Amaduzzi Where food goes fashion - about fine arts and design in food display. Jörn Fröhlich, Arzu Vuruşkan The Design and characteristics of promotional raki glass Pinar Cartier, Dilek Akbulut 	uct. es.	

17:30 **Opening cocktail**

D Block Ground Floor





9:00	Keynote speaker: Prof. Dr. Mahir Turhan	D021		
10:00	Coffee break			
10:30	Session 3: Designing for Food Industry Chair: Prof. Dr. Mahir Turhan	D021		
	 A novel production process in chips making. Z. Özge Erdohan, Mahir T Design for 'next' food industry: An exploratory methodology to improve design approach for social and economic innovation Loredana Di Lucchio, Lucia Cifani, Angelo Di Porto, Enza Migliore Innovative composite material for smart packaging for the cold storage of perishable products. Paola Garbagnoli, Lina Altomare, Barbara Del Curto, Alberto Cigada, Luigi De Nardo 	<i>urhan</i> n.		
12:00	Lunch			
13:30	Keynote speaker: Prof. Dr. Anna Meroni	D021		
14:30	Session 4: Sustainable Food and Food Pedagogy Chair: Asst. Prof. Dr. Deniz Hasırcı	D021		
	 Light solar dryer: Proposal of an innovative system for the production of traditionally sun-dried vegetables. <i>Cecilia Cecchini</i> Participatory design in children's diet: Strategies to design public services. <i>Teresa Franqueira, Gonçalo Gomes, Sara Gonçalves</i> Design of a kitchen for the senses: When the product becomes a zero food-miles service. <i>Anna Zandanel, Sebastiano Ercoli, Lorenzo Faleschini</i> 			
16:00	Coffee break			
16:30	Session 5: Strategies for Local Food & Design Scenarios I Chair: Prof. Dr. Özlem Er	D021		
	 Strategic design applied to Terroirs: A co-design experience aim adding value to a Brazilian genuine local cheese (Skype Presenta Lia Krucken, Ágata Morena De Britto, Carlo Franzato Secret economy behind the walls. Can Uçkan Yüksel 	ed at ation).		
19:00** Congress dinner				

* The language of the session is Turkish. ** Congress dinner is 25 Euro. Address: Sakız Alsancak Restaurant. Şehit Nevresbey Bulvarı 9/A Alsancak (Accross from the Swissotel Grand Efes Hotel). Transportation service is available at the congress venue and will depart at 18:00.

NOTE: There will be a sightseeing tour to Ephesus, Virgin Mary's house and Sirince on 29 April 2012, Sunday from 8:30 to 19:00. Registration will be held at the congress venue. Participation fee is 30€ per person.



9:00	Keynote speaker: Prof. Dr. Keshavan Niranjan	D021		
10:00	Coffee break			
10:30	Session 6: Food and Packaging Design Chair: Asst. Prof. Dr. A. Can Özcan	D021		
	 New aesthetic trends in food packaging. Fátima Sarmiento, Ra María Muñoz, Javier González, María de los Baños García-Moreno G Agrodesign: Design and business in western Almeria (Spain). E. Mª. Luque, M. C. Ladrón de Guevara, E.B. Blázquez, F.J. Castillo, I. Ladrón de Guevara Design of resilient products for small-scale farming in South Angus Donald Campbell, Kyle Graham Brand 	osa arcía Africa.		
10:30*	Session 7: Mekânlar, Ritüeller, Yeme-İçme Kültürleri Chair: Asst. Prof. Dr. Tolga Benli	D022		
	 Global iç mekân eğilimleri ile yerel yeme içme biçimleri üzerine okuma. <i>Esra Bici</i> Türk toplumunda Akdeniz kültürünün yeri ve konut içi yemel mekanlarına etkileri. <i>Müge Göker</i> Mekan-Kültür-Kimlik: Yeme içme mekanlarının tasarımında Akdeniz kültürünün etkileri. <i>Banu Apaydın Başa</i> 	e bir k		
12:00	Lunch			
13:30	Keynote speaker: Ali Esad Göksel	D021		
14:30	Session 8: Strategies for Local Food & Design Scenarios II <i>I</i> Chair: Dr. Mine Ovacık Dörtbaş	D021		
	 The power of the "Genius Loci" in dialogue with the global network. Two Portuguese companies, two perspectives on the value chain. <i>Cláudia Albino, Rui Roda</i> Investigating the possibilities of an alternative design understanding within the limitations of Permaculture: The car Marmariç. <i>Işıl Ezgi Çelik, Duygu Atalay</i> 	ne ase of		
14:30* Session 9: Yerelden Küresele: Kültürel Süreçler, Stratejiler D022 Chair: Asst. Prof. Dr. Aren E. Kurtgözü				
	 İncir Ege Güzeli: Bitkisi, reçeli ve bir ambalaj deneyimi. Seçil Şatır, Hesna Şatır, Orhan Irmak Akıllı ambalajlarda kullanılan belirteçler. Taner Baysal, Ahsen Ra Nilay Kandemir Kültürel miras olarak yemek kültürü: Cittaslow Seferihisar'ın y yemekleri. Dilek Hocaoğlu, Alpay Er Tarıma dayalı sanayi ve ihracatın geliştirilmesi için tasarımın r Bir model önerisi. Serkan Güneş 	yman, vavaş rolü:		
16:30	Coffee break			
17:00	Closing Panel: DESIS Chair: Prof. Dr. Özlem Er Asst. Prof. Dr. A. Can Özcan, Prof. Dr. Anna Meroni, Prof. Dr. K. Naz Turhan, Prof. Dr. Marinella Ferrara	<i>D021</i> zan		
18:30	Cocktail: Workshop Exhibition Opening			



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13:30* 17:30	Tohum Kartı Atölyesi Konu: Ürün Tasarımında Problem Çözümü. Lale Basarır, Bilge Bengisu Öğünlü, Sibel Kutlusoy, S	Culinary Arts Kitchen Iow Food Urla, Turkey.
	27	
9:00* 12:30	Permakültür ile Başka Bir Dünya Mümkün Konu: Permakültür/ Sürdürülebilir Yaşam Tasarım Alev Çağlar, Servili Bahçe Çiftliği ve Eğt. Mrkz., Turke	D211 n, Deneyim Tasarımı ay.
13:30 17:30	Paper Dress Topic: Dress design from waste paper. Seyhan Deniz Reis, Fashion Designer, Aynizm, Turke	D211 ry.
9:00 17:30	Food and Emotions Topic: Food Design, Product Design, Service Des Jaakko Kalsi & Ilari Laitinen, Aalto Unv. School of Ar Ins. of Design Program, Finland.	D211 ign t and Design, Lahti
9:00 17:30	The Social Meal: Eating Rituals in the Day of Digital Socializir Topic: Service Design / Visual Communication De Daniele Savasta, Iuav University of Venice, Italy.	D211+ Sky Theatre og esign
	28	
9:00* 12:30	<mark>Ot, Süt, Yumurta Konu:</mark> Gıda Tasarımı Filiz Kevder Özkan, Mehtap Susuzlu, Pelin Balcıoălu, S	Culinary Arts Kitchen Slow Food Urla, Turkey.
9:00 17:30	The Social Meal: Eating Rituals in the Day of Digital Socializin Topic: Service Design / Visual Communication De Daniele Savasta, Juav University of Venice, Italy.	D211+ Sky Theatre ng esign
18:00	Cocktail: Workshop Exhibition Opening	

* The language of the workshop session is Turkish.



Floor **0.** D015 - Multipurpose Room

Arancino/a

Lucia Giuliano, Abadır Academy, Design Department, Italy.

Cross Merchandising of Food and Fashion Display Window Jörn Fröhlich, Arzu Vuruşkan, Izmir University of Economics, Turkey.

Design for Sustainability: Industrial Design Student Projects.

Deniz Deniz, Izmir University of Economics, Industrial Design Department, Turkey.

Eskiizmir

Seyhan D.Reis, Designer, Turkey.

Food Couture

Dilek Himam, Argun Tanrıverdi, Şölen Kipöz, Jörn Fröhlich, Gökhan Mura, Izmir University of Economics, Turkey.

Mechanism for Storing the Ready-made Dry Beverages

Ruhi Akkuzu, Nazan Turhan, Mersin University, Izmir University of Economics, Turkey.

Marmariç

Işıl E. Çelik, İşıl Kazaz, Izmir University of Economics, Turkey.

Scaled Tea Packaging

Nazan Turhan, Seçil İçke, Mustafa Karaduman, Mersin University, Izmir University of Economics, Turkey.

Time Table: Snapshots of Turkish Food Culture

Şebnem Timur Öğüt, Hümanur Bağlı, Industrial Product Design Department, İstanbul Technical University, Turkey.

We Can! Packing the World

Nail Özlüsoylu, Aren E. Kurtgözü, Izmir University of Economics, Department of Visual Communication Design, Turkey.

Olive Harvesting Machine and Its Design Process Özlem Perşembe, Designer, İzmir, Turkey.

Floor **1.** Gallery 20/20

Down 2 Earth

Şölen Kipöz, İzmir University of Economics, Department of Fashion Design, Turkey.

Fish on Canvas

Nazlıgül Uçar, Designer, İstanbul, Turkey.

Tutti a Tavola

Giusi Viola, Anna Maria Amorello, Mimmo Palmizi, Mariangela Intorre, Agostino di Trapani, Istituto Statale D'arte "Vincenzo Ragusa e Otama Kiyohara" Palermo, Italy.

Images from the Congress

Rector, Prof. Dr. Tunçdan Baltacıoğlu, Opening Speech



Registration Desk, Main Building



D Block, Courtyard



Prof. Dr. Victor Margolin, Keynote Speech



Audience, Main Building, Confrence Hall



Audience, D Block, Seminar Room



Coordinator, Marinella Ferrara



Victor Margolin (left), Anna Meroni (middle), Keshavan Niranjan (right)





Closing Panel: DESIS



Exhibition, D Block, Ground Floor



Registration Desk, D Block



Coordinators, Marinella Ferrara and A. Can Özcan



Angus Donald Campbell and Kyle Graham Brand



Student assistants, D Block, Ground Floor



Catering, Culinary Arts and Management Academic Staff



Victor Margolin, Vespa Photo Shoot



Exhibition: Food Couture, D Block, Ground Floor



Exhibition: Down 2 Earth (left), Fish on Canvas (right) D Block, Gallery 20/20



Exhibition: Cross Merchandising of Food and Fashion, D Block, Vitrine




Workshop: The Social Meal: Eating Rituals in the Day of Digital Socializing



Workshop: Food and Emotions



Atölye Çalışması: Tohum Kartı ve Ot, Süt, Yumurta















Congress Dinner, Sakız Restaurant, Alsancak, İzmir













Congress Trip, Ephesus and Şirince, İzmir









See you next time...





A rt B etween A rchitecture D esign and I nterdiscipli