

AMERICAN JOURNAL OF ARTS AND HUMAN SCIENCE (AJAHS)

ISSN: 2832-451X (ONLINE)

VOLUME 3 ISSUE 4 (2024)



PUBLISHED BY
E-PALLI PUBLISHERS, DELAWARE, USA

The Embodiment of National Image in Ceramic Products with China and European Countries Exchange and Dissemination Case Study: Turkish Coffee Cups

Dilan Atasayar^{*}

Article Information

Received: August 16, 2024

Accepted: September 20, 2024

Published: September 23, 2024

Keywords

*China, Culture, Design,
Europe, Türkiye*

ABSTRACT

Culture is a broad concept encompassing material and spiritual aspects acquired through socialization and experience. It includes language, beliefs, ethical standards, and consumption patterns, uniting people within a community and significantly influencing their behavior. Culture plays an important role in design and influences the design process according to ever-changing behavior patterns. Product design, a subset of the design field, provides a tangible platform for expressing cultural knowledge. Consequently, product design is a significant medium for illustrating the impact of cultural influences. The interaction between different cultures further shapes design fields, leading to the development of products that may acquire new characteristics or undergo adaptations based on the specific geographical context in which they are situated. Especially when the field of gastronomy, and food and beverage utensils is examined, it is known that the ceramic tools used are in new design relationships in this context. Traditional Turkish coffee culture encompasses the convergence of Chinese, Turkish, and European influences in product design today, exemplified by the use of Turkish ceramic coffee cups. The purpose of this study is to illustrate how national images and a country's national identity are constructed and expressed in the designs of its ceramic products from the perspective of material culture studies, from past to present, starting from the Chinese, Ottoman Empire and Europe interaction, how shaped today's ceramic Turkish coffee cups of today and also new possibilities that can process around this area.

INTRODUCTION

Turkish Language Association (TDK) defined the word "Culture" as "The set of all material and spiritual values created in the process of historical and social development, and the tools used to create them and transmit them to subsequent generations, showing the extent of man's sovereignty over his natural and social environment". As it is understood, culture is the collective embodiment of a society or multiple societies, representing the accumulation of knowledge and practices acquired through individual and societal experiences. Besides, it can be easily seen that the influence of cultures is readily apparent as a major factor that encompasses multiple aspects of life, including language, beliefs, customs, laws, production, and consumption patterns, all of which contribute to the unity of individuals within a society. At present, cultural acquisition serve as a significant factor in shaping the national identity, as the accomplishments, customs, and conduct of individuals residing in a particular region have a lasting impact on their way of life throughout history. The most fundamental area where cultural acquisition are interpreted and presented again in a concrete way is design. Design is the transfer of ideas that emerge with cultural formation into action. According to the TDK, design is identified as "A copy that appears later in consciousness of a previously perceived object or event." Product design is especially a field that allows individuals to showcase their consciousness, observations, knowledge, accomplishments in everyday life with cultural influences.

Because product design is an efficient way of showing cultural backgrounds through everyday habits or unique solutions to what had been encountered. Furthermore, product design is also an important way to discover the national image of countries. Because it is possible to find out about a national image through the correlation between individuals' perceptions regarding products manufactured in a particular country and the reputation and image of that country is a subject of interest. In the classification of design history based on countries, the process of reconstruction and the establishment of a national identity through design and material culture often emerge. The distinct identity of a nation is not easily discernible, as it is not directly observable; rather, it can only be approached through its modes of expression. Design plays a crucial role in bridging the gap between the national image and its expressions. It is essential to recognize that the emphasis on the national image is not just a cultural phenomenon, but also holds political significance, particularly in response to the needs of a country.

In this regard, coffee holds a crucial position in the everyday lives of individuals in Türkiye, functioning not just as a beverage but also as a representation of rich historical and cultural heritage. While coffee was initially consumed as food in its solid form, during the 13th century in Yemen, it was mixed with water and started to be consumed as a beverage. Coffee, which entered the Anatolian lands in the 16th century during the rule of

¹ Department of Design, Jingdezhen Ceramic University (Xianghu Campus), Jingdezhen, Jiangxi, China

^{*} Corresponding author's email: dilanatasayar@hotmail.com

the Ottoman Empire, got developed and merged with the culture in a short time with its unique roasting, grinding and cooking techniques, and today, a beverage culture that we encounter every day in Turkish daily life was born. Coffee was initially served by the Ottoman Palace to the rich and during political meetings in the Ottoman Empire, yet soon it began to be consumed by the public, creating the basis for the beginning of a coffee culture that extended from the palace to the public. That's why the frequent consumption of coffee played a significant role in shaping the socio-cultural framework over time, particularly evident in the evolution of ceramic or porcelain cup designs and other coffee-making tools utilised during the preparation and serving process. Coffee and everything that is related to it has been designed carefully for the highest social class of the empire and a similar level of comfort and prestige got distributed to the common folks. The scope of this research on Turkish coffee cup designs begins during the reign of Ottoman Empire and the porcelain tea cup presents from China, and extends to the Ottoman ceramic coffee cups Ottoman Empire made since in the 17th century, coffee made its way from Anatolia to Europe, and the introduction of coffee and ceramic coffee cup trade in Europe laid the foundation for the enduring Turkish coffee cup designs that are still prevalent in Turkey today.

Since the 16th century, the Ottoman Empire has not only been known for its consumption of coffee, but also for its interest in cup designs used for coffee. Various countries, including France, England, and Japan, were requested to produce coffee cups for the Ottoman market. These cups were then commonly referred to as "Turkish Cups." As coffee gained popularity and spread from the Ottoman Empire to Europe and beyond, it became associated with Turkish culture and tradition, leading to its widespread consumption in cups of various designs across the globe. Although coffee cups, which vary according to the cultural and social structures of geographical regions, continue to be used with new designs in Turkey as Turkish coffee cups. When ceramic coffee cups are researched it is possible to say there are many cultural influences (starting from Chinese porcelains) on Turkish ceramic coffee cups as a material object and everyday nationalism.

The ceramic or porcelain coffee cup group, which has survived from the past to the present, is reshaped within Turkish culture and image, evaluated in terms of new forms, ergonomics, functionality and aesthetics, ensuring diversity in the design and production process. Therefore, through an analysis of the typical features of the cup, a significant item within Turkish culture, and transitioning from historical contexts to contemporary times, there is a progression towards enhancing and reevaluating cup designs within the current societal framework in Turkish image. Based on a literature review, first it is necessary to reproduce the situation of Turkish ceramic coffee cups and the identity of the national image through sociological and historical influence between different cultures such as China and Europe research. Secondly,

ceramic Turkish coffee cup products are examined in case studies to show the relevance between the national image and expressions of designs in the scope of research. Today, by summarising the design features of ceramic cup products, it can be determined how the national image can be built or recreated in the ceramic products.

LITERATURE REVIEW

Ceramic forms have been an important structure in the formation of national and cultural infrastructure as a result of trade, sales and transportation to different geographies between the assets of various civilizations throughout history. Within the scope of the subject, ceramics forms developed between China, Ottoman Empire and Europe influenced each other and their features played a major role in the formation of ceramic cup forms used today. When the blue and white porcelain cups coming from China via the Silk Road are considered, cobalt blue color is briefly discussed first when desired. Cobalt, which is used for the registration of blue and white works, is known to have been "first used in Mesopotamia around 2000 BC in the coloring of glass accessories" (Arcasoy, 1997) and blue experiments on white ceramics began to be used in China during the Tang Period (618-907) (Quette, 2015). According to Arcasoy, the use of cobalt pigment, which will create a sub-presentation of the desired designs mentioned in the literature, "was first used in Iran in the 12th century, and both cobalt and the blue underglaze technique with cobalt were taken to China by merchants" (1997). Thus, today, porcelain continuity is ensured, and high-level productions that will become the representation of the aristocracy and cultural exchange in the Jingdezhen region have begun. While Chinese porcelains reached Anatolian geography through the Silk Road in the 14th century, the first recorded example of the use of porcelains in the Ottoman Palace is seen in the sherbet presentation cups used in circumcision ceremonies during the reign of Sultan Mehmed the Conqueror (1457) (Tulum & Mertol, 1977). However, when the use of cups is considered, it is not stated in the palace's book records that the first blue and white porcelain cup coming from China was taken into the collection in the 16th century. At this point, the fact that coffee was also available in the Ottoman Empire in the 16th century caused the beginning of the relationship between the use of coffee and porcelain cups. In the Ottoman Empire, new ceramic coffee cups were found inspired by Chinese porcelain cups. At first, the effect of heavy basic Chinese design, combined with the art and works of the Ottoman geography, helped to create new designs.

The storage location of the Ottoman Empire covering Asia and Europe, its presentation to the hand and the storage of news of trade routes also revealed Europe's intense interest in Chinese porcelain. Blue and whites "remained from the Middle East to Italy in Europe with the Silk and Spice Road" (Verneuil, 2015). With the increasing demand from European palaces for "Kraak

Porcelain” to use porcelains coming from China, new trade and production pieces were formed. In the 17th-18th centuries, European-designed porcelains clearly inspired by Chinese porcelains began to be designed in Europe. Verneuil noted that in the 17th century, the Dutch Delft type blue and white porcelain, in the 18th century, the Germans’ porcelain production in Meissen, and later the French, Austrians and English joined this production chain (2015). England was the pioneer of new porcelain production techniques found with the Industrial Revolution and helped accelerate the growth in the competition area aimed at imitating and advancing Chinese porcelain (Yilmaz, 2012). At this point, the Ottoman Empire began to include European porcelain forms, dinnerware and cup sets in its own collections in the 18th century. As a result of the literature review, it is seen that the Ottoman Empire’s breaking of cultural ties provided by China and Europe was effective in the design of porcelain forms and especially cup forms.

In the literature review, the global interaction process of historical cups with the formations of China, Ottoman Empire and Europe, coffee drinking rituals in the Ottoman Empire, information on materials and forms are possible to be reached. On the other hand, when the importance of coffee cups in creating national identity and in today’s social life in Turkey’s geography, apart from their aesthetic concerns, is considered, it is seen that more information is needed. As a result, the research conducted by considering the cultural and cultural relations of the three geographies, the analysis of Turkish coffee cup designs, which are possible for today’s Turkish national identity, and the place of Turkish coffee in society together with its consumption, has been addressed. In particular, the examination of the interactions of Turkish coffee cups with Chinese and European ceramics provides an important contribution in terms of evaluating these cultural national identities. In this context, the rich historical and cultural analyses offered by the existing literature will form this study and will provide us with a better understanding of how Turkish coffee cups will be positioned as an expression of the national image.

MATERIALS AND METHODS

In the research, a qualitative research method was adopted while examining the roles of ceramic Turkish coffee cup designs on the national image. The study was designed as a case study examining the interactions of these ceramic cups with China and Europe throughout the design process up to the present day and their place in the formation of national identity as a result of this interaction. In this context, the case study approach provides a rich analysis of how the national image is shaped through ceramics by providing a deep understanding of the historical, cultural and aesthetic dimensions of Turkish coffee cups.

In order to better understand the historical process, this study used a systematic methodology to identify and organize relevant secondary sources. The selection of

museum collections and works of art was influenced by their importance to the study of Ottoman and Chinese ceramics, with institutions with significant collections being prioritized. Some museums were visited for direct observation of original pieces, while others were explored through their online catalogues. Furthermore, archival documents and trade route diaries were selected because of their direct relevance to the ceramic trade between the Ottoman Empire, China, and European countries, and careful attention was paid to their chronological context and the specific information they provided. Besides, a total of twenty one secondary sources, comprising eight review articles, were selected for inclusion in academic publications. These sources were carefully filtered for their relevance to the analysis of the cup form and national image, with an emphasis on peer-reviewed journal articles and academic books. Only sources directly related to the themes of ceramic design, contemporary analysis, data and historical trade were selected, ensuring a comprehensive coverage of the topic.

As a result of the data obtained in historical processes, the aesthetic similarities and differences of cup forms and the resulting design processes were evaluated. In addition, cup designs designed in the Ottoman Period were examined and the role of this form in creating the national image that has survived to the present day was evaluated. Later on, modern forms designed for Turkish coffee, a beverage that is frequently consumed in Turkey today, were examined, and the relationships between the past and present of these designs and their place in the national image were evaluated. In addition, the market shares created by Turkish coffee consumption and the effects of coffee drinking rituals on daily life were discussed and the potentials that could arise were discussed.

The Historical Development of Turkish Coffee and Rise of Ceramic Coffee Cups

When considered as a plant, coffee is one of the oldest known plants on Earth. The name, ‘Kahve’ or ‘kahva’ is of Arabic origin and was initially used in poems to mean wine, but by the end of the 14th century, it was used to refer to the beverage made from coffee beans (Ersoyleyen, 2020). Coffee was initially consumed in the form of berries or flour in Ethiopia, but the brewed beverage as we know it today originated in Yemen. The exact origins of coffee as a beverage remain unknown, historical records unanimously indicate its widespread adoption throughout the Islamic world during the 16th century. It is thought that it was brought to Istanbul by Muslim merchants in 1519 via Yemen roads after the Egyptian expedition of the Ottoman Empire’s capital Istanbul. It is thought that the governor responsible for Yemen, Özdemir Pasha, may have introduced it to the Ottoman Empire’s ruler, Sultan Suleiman the Magnificent, who subsequently promoted its use. The consumption of coffee became popular among tradesmen and craftsmen, leading to the establishment of the first coffee house in

Tahtakale, Istanbul in 1554 by two Arabian individuals named Hakem from Aleppo and Şems from Damascus. Prior to the existence of coffee houses, men typically enjoyed coffee from street vendors or prepared it in their own homes. During those times, coffee beans were brewed by simply combining them with water, without undergoing any form of processing. However later on a new technique for preparing coffee was soon introduced. The innovative technique involved the initial process of roasting the beans, followed by allowing them to cool before grinding them into a fine powder. A pot is essential for the preparation of the beverage, which prompted the design of new coffee-making equipment. The Turks developed a brewing technique using a copper vessel known as a “cezve,” which contributed to the rise in popularity of the beverage, now referred to as Turkish Coffee. Within this copper vessel, water, finely powdered coffee, and sugar (if desired) are boiled slowly over low heat. The thick froth that forms on the coffee is a symbol of its exceptional quality, as only freshly prepared coffee can produce such a froth. Subsequently, the coffee is served in small cups alongside a glass of water. It is customary to take a sip of water before enjoying the coffee, in order to cleanse the palate of any other tastes. This coffee recipe and coffee consumption technique have arrived from the 16th century to the present day. Throughout the reign of the Ottoman Empire, Sultan Suleiman I was the first to embrace the consumption of coffee. He appointed a designated official, known as ‘kahvecibaşı,’ to oversee the production of coffee within the palace, a position of great importance in Anatolia. The process of preparing and serving coffee evolved into a grand spectacle for the sultans and their consorts, featuring elaborate ceremonies with luxurious coffee cups, serving trays, and other extravagant items. The subsequent ruler, Sultan Selim II, showed no opposition to coffee consumption, leading to a proliferation of coffeehouses across the empire. During the 1640s, coffee emerged as a valuable commodity for trade, leading even grand viziers to establish coffee houses in order to capitalize on its popularity. Also in 17th century, coffee trade to Europe was also started. All these establishments played a crucial role in enhancing communication, facilitating the exchange of information, and encouraging social interactions within the public sphere. “Before the coffeehouses, Turkish culture did not have customs for eating and drinking (Kucukoglu, 2018). Coffee houses emerged as focal points of social interaction, giving rise to new job prospects and trade networks. These establishments served as hubs of intellectual exchange, attracting writers, thinkers, researchers, and academics. Ultimately, drinking coffee was a social activity and coffeehouses were social gathering places that affected Turkish culture from the 16th century till today and will continue to do so. In addition to coffee, the equipment designed for coffee consumption and service also has a unique place the same as the beverage itself. The porcelain or ceramic cups that were used to drink Turkish coffee

was one of the most remarkable equipment among the others used for coffee service. Although Turkish coffee cups have their own design concept, there are also influences of Chinese and European cultures’ thoughts and ceramic styles on the basis of design.

Overview of Turkish Ceramic Coffee Cup Design in Historical Process

Utensils, cups, bowls, pots, jugs etc. forms are socio-culturally shaped forms that emerge in response to people’s needs and as a material ceramic has always been preferred because it is a material rich in particle, colouring and diversity in terms of production and shaping, as well as being a material that can carry or store food and beverages without complications. One of the popular areas where ceramics were used were cups. Cup is the general name given to wide-mouthed vessels made of terracotta, generally used for drinking coffee and tea (Erdogdu & Geduk, 2015). When the usage areas of the cups are examined, it is known that they are a suitable product for drinking coffee. Coffee cups, on the other hand, are containers specially designed for coffee drinking and shaped like small bowls suitable for liquid consumption (Bagan, 2023). Developments and changes in Turkish coffee culture over the centuries have affected the diversity of cup shapes and sizes, resulting in the emergence of many new cup designs. Many cultures and perspectives have actually had an impact on the formation of Turkish ceramic coffee cup culture. But when we look at today, the size and design of the Turkish coffee cups have undergone some historical changes from past to present. Turkish coffee cups started their lives with the use of handleless and large Chinese porcelain cups, and today they are used as a smaller design with handles and saucers. For this reason, today Turkish coffee cups can come in different sizes and shapes depending on the period in which they are used, and they can also be seen with or without handles. The first designs and forms that affected the development process of Turkish coffee cups were known as Chinese porcelain cups. Throughout history, the Chinese have utilized chinaware as the main vessel for consuming tea, a tradition that can be attributed to their invention of porcelain. “Ceramic tea bowls are mentioned in the first major text on tea, The Classic of Tea 茶經. Compiled between 758-60CE by Lu Yu 陸羽 (733–804) of the Tang dynasty, this work had a profound effect on the diffusion of the tea-drinking” (Baoping, 2012). Throughout the Ming and Qing dynasties, Jingdezhen emerged as the primary center for porcelain production in China, with its exquisite products being distributed globally. As a result on 16th Century, during Ottoman Empire, Chinese porcelain cups also reached to the capital Istanbul. The 16th century is also known as the period when coffee began to be consumed and spread rapidly during the Ottoman Period. For this reason, the search for cup forms and designs in order to consume coffee along with coffee has started to come to the fore. The earliest cups in the Topkapi Palace Museum collection

are two blue-white handleless cups from the reign of Emperor Jiajing (1522-66). According to Erdogdu and Geduk, today at Topkapı Palace in Istanbul these early Chinese porcelain cups used as Turkish coffee cups shown in the collection are large, handleless cups named as “kallavi” (2015). There are special reasons why Turkish coffee was initially consumed on this type of Chinese porcelain. On one hand these types of cups have a wide base and can provide heat distribution and heat retention, on the otherhand the rim form of the cup can protect the froth formed during Turkish coffee making and prevents its fragrance from volatile. Besides these Chinese porcelains interesting form design but also different pattern and colored designs also influenced Turkish people to create their own coffee cups later on. In Topkapı Palace Museum Collection it is possible to see 16th Century Chinese porcelain cups such as blue and white, there are single glazed and famille rose types. Beside there is a special type of blue and white Chinese porcelain cups that has Ottoman jewelery craftsmanship on it called “Jewelled Cup”. This is actually one of the first types of coffee cups that the Ottomans interpreted with their own craftsmanship and art for the palace.



Figure 1: 16th Century Handleless Cup From The Reign Of Emperor Jiajing From China, Topkapı Palace Museum (Turkey)

Source: Dilan Atasayar



Figure 2: 16th Century Chinese Porcelain Cup And Jewel Application, Topkapı Palace Museum (Turkey)

Source: Dilan Atasayar

In the 16th century, due to the easy accessibility of coffee, which affected not only the palace but also everyone in the public in a short time, demands began to arise for the production of Turkish coffee cups. Local workshops across the Ottoman Empire responded to the growing demand for porcelain cups by increasing their production and creating cups in different shapes and sizes, following the rise in imports from China. As coffee consumption became widespread in Ottoman Empire, the production of materials related to the coffee ritual in Kutahya city, especially cups inspired by Chinese, porcelain began to increase. Kutahya workshops started to make their first production with the designs and forms they saw on Chinese blue and white porcelain cups.

The practice of consuming coffee began to spread from the Ottoman Empire to Europe in the late 16th century through the merchants who visited Istanbul. Consequently, the popularity of coffee and the demand for coffee cups also began to rise in Europe. Going through the Venice and French sources, it is seen that coffee has not been known in Europe until late 16th century yet (Arslan, 2006). Increase in coffee trade between countries in the 17th century, Dutch and English traders also entered the market and established coffee and as a result, at the end of the 18th century, an intense coffee trade started from the East to Europe which will effect the coffee cup design trend in later years. European manufacturers seized this opportunity by initiating the production and export of porcelain cup sets tailored to the preferences and requirements of the Turkish market (Ayvazoglu, 2011).

In the mid-1700s, the production of coffee cups was exclusively controlled by the workshops in Kutahya city. During this period, there were 24 registered workshops in the city of Kütahya, and wages were strictly determined according to the number and quality of cups produced. These forms were determined by the daily needs of the people, and although the Chinese and Middle East influence is still found in these cups, innovations are also seen in the designs. While these cup designs made out of kaolin, depicted plant patterns or abstract figures, silver or gold leaf decorations and even yellow color pattern painting, which has not been used before in traditional Turkish tile and ceramic art, are used (Ogel, 2014). The demand for coffee cups increased in the Ottoman Empire and started a faster production process in Kütahya workshops. However, there are visible decreases in terms of design in areas such as pattern applications, color usage, material quality and glazing compared to previous years. Another add on coffee cup forms are the invention of “Ottoman Zarf.” This cover, made of materials such as copper, silver, brass, gold, etc., found around handleless coffee cups, is designed to prevent hand burning and to protect the thin cup (Cetinkanat, 1997).

The intense interest in coffee in Europe during the 18th century, brought producing porcelain coffee cup designs to the agenda here as well. This situation was also reflected in the cup production, and the rich and courtly people

in Ottoman Empire, who first used Chinese porcelain, began to use Meissen and Sevres porcelains brought from Europe from the 18th century (Bigikocin, 2012). Which will lead Europe to start their mass productions of porcelain like English bone china during this era. Despite of this, commoners continued to use Kütahya type Chinese porcelain influenced coffee cups and in palace people still choose to use Chinese porcelain cups. Even though it is seen that coffee cups of different designs are trending within the socio-cultural caste system in society, this has not caused the end of the coffee drinking habit. But in a short time at the end of 18th Century, mainly because of French Revolution, both economic, political and socio-cultural changes in Ottoman Empire will begin to affect the national image designs of these mainly Chinese influenced coffee cups.

It is stated in the literature that the first coffee cups were both handleless and envelopeless, with Chinese influence. The development of mass production and production technologies in Europe has surpassed the production capacity in Kutahya workshops, so coffee cup design trends began to spread from Europe. The evolution of technology, the innovation of handle designs, and the strategic placement of these handles on cups at optimal foreign diplomats' angles led to the creation of cup designs featuring handles. This development was further fueled by Europe's fascination with coffee, resulting in the emergence of various types of coffee and cups. Fundamentally, handles are crafted with consideration for human hand ergonomics, catering to functions like gripping, suspending, and transporting. Although there was still interest in china porcelain in the palace, these new trends affected the coffee cup culture in the Ottoman Empire. The Turkish cuisine experienced a significant impact from the Western culture during the 19th century. Since the 19th century, important porcelain manufacturers in Europe and Russia have designed cups for the Ottoman Palace. Ottoman's also created silver, bronze or metal handles for Chinese porcelain cups in palace to adapt this trend. This influence became prominent as the declining empire sought to implement reforms that aligned with Western practices (2006). Because of Western influences Turkish coffee cup designs changed into smaller sized handled cups with saucers. Inside the palace they started to use enamelled, gold patterned, colorful coffee cups. Some cups were even stylized with the sultan's signature or portrait. For example founded by Sultan Abdulhamid in 1894, Yildiz porcelain factory was able to meet the porcelain needs of the palace has great examples of sultan's signature or portrait painted on these porcelain cups. The forms, which were generally preferred because of their resemblance to the porcelain used in the palace, were presented as gifts to high-ranking administrators or foreign diplomats (2020). Besides this factory was known for cup forms generally appear with a wide mouth diameter, a narrow base and a handle. Kütahya-produced similar porcelains were also used by the public. Also in common life it is possible to see cups with handles and saucers too.



Figure 3: 18-19th Century German Porcelain Set, Topkapi Palace Museum (Turkey)

Source: Dilan Atasayar



Figure 4: 16th Century Chinese Porcelain Cup And 19th Century Ottoman Silver Handle Application, Topkapi Palace Museum (Turkey)

Source: Dilan Atasayar

In 20th Century in last days of Ottoman Empire ceramic production has to stop due to lack of materials and economic- political hardships. When examined by period, different designs can be observed on the cups during the collapse of the Ottoman Empire. In the designs produced, the cups are generally designed with a narrow bottom, a wide mouth and a handle. With the establishment of the Republic of Turkey in 1923, state support increased in the first years of the republic, so steps were taken to redevelop coffee, a national drink, and Turkish coffee cups, a national image.

RESULTS AND DISCUSSION

Results

Today's Design, Production and Future of National Design

Today, we are in a time characterized by discovery and the harmonious coexistence of diverse systems. Globalization and cultural diversity are fundamental forces that facilitate the integration and fusion of different artistic expressions within a complex and interconnected

global landscape (Chunxiu,2024). Despite the emergence of numerous Western coffee chains today in Istanbul, Turkish coffee continues to thrive, particularly among the younger generation. Turkish coffee and cup culture is still continuing today due to the fact that Turkish coffee represents more than just a beverage; it embodies a cultural tradition. At the heart of this tradition are the well known iconic Turkish ceramic coffee cups. Nowadays, these cups frequently exhibit distinctive patterns, which sets them apart from other varieties of coffee cups. Typically, these designs embody the history of the Ottoman Empire and the cultural significance of Turkish coffee, enhancing the overall coffee-drinking encounter.

The process of preparation is a significant ritual on its own. To begin, gather a “cezve”, a small pot with a long handle, and a “fincan” a small ceramic coffee cup with its accompanying saucer. As the coffee begins to boil, a layer of foam emerges on the surface. This foam is a distinguishing characteristic of a high-quality Turkish coffee put in ceramic cups, traditionally served alongside a glass of water and accompanied by Turkish delight. When Turkish coffee cooking techniques are examined, it is seen that the ceramic cups are inevitably among the utensils, therefore the design process of these cups still has an important place today.

Turkish coffee preparation entails a specific procedure that demands both time and skill. Traditionally, this process involves heating coffee in a copper coffee pot. However, in order to adapt the coffee-drinking rituals to the modern world and technological advancements, numerous Turkish coffee machines have been innovatively crafted. In 2005, Arçelik, a company specializing in the production and sale of domestic appliances, called “Telve”, a Turkish coffee machine. This innovative product revolutionized the traditional method of making Turkish coffee by offering a convenient and automated solution specifically designed for office settings. “For products that went through technological and socio-cultural innovation, relationships between user and product should be re-defined and thus product language should be re-configured” (Celikoglu, 2012). But in Turkish Coffee Machine case adaptation for Turkish life style was too fast because of the demand of drinking coffee. These novel strategies have the potential

to be put forward as suggestions for preserving traditional cultural artifacts in contemporary society, as well as for establishing fresh ways of life that incorporate age-old customs. That’s why these designs where easier approach for coffee making. But the need for ceramic coffee cups never also ended.

These small cups are intricately designed for Turkish coffee, featuring dimensions that are ideal for the strong brew and taste. In contrast to conventional coffee or espresso cups, these cups are typically crafted to accommodate a smaller portion of coffee, prioritizing excellence over quantity. Today’s design of these cups is based on the enjoyment of every small sip, elevating Turkish coffee to a personal connection gathered slow and pleasant experience. Besides in many instances, that these coffee cups are mostly crafted from porcelain or ceramic, enabling individuals to enjoy the flavor as it brews within the cup, while the material helps in maintaining its retain heat with smooth surface.

By keeping the respect for Turkish coffee culture in the foreground, designs that create innovations in terms of the former economy, functionality and aesthetics of the Turkish coffee cup continue to be produced. At this point, inspired by past and present designs, Turkish coffee cup designs are made with or without handles, with or without legs, accompanied by different plate designs. New product designs were made by carrying out different concept studies that were user-oriented and incorporated today’s technologies in the design processes, and thus new and 21st century contemporary suggestions were created for both the research literature and design resources. Nowadays, numerous designers are engaged in the creation of cups intended for the consumption of Turkish Coffee and the advancement of third-generation coffee brewing techniques.

In 2010, Turkish designer Kunter Sekercioglu’s “Dervish” Turkish coffee cup design is shows an interesting aspect about coffee and Turkish culture relations. Dervish, in contrast to contemporary Turkish coffee cups that depict the coffee culture of Ottoman royal traditions, embodies the Sufi heritage of coffee in Anatolia before the 16th century, serving as a reminder of the authentic roots of coffee in Anatolia and its cultural significance on porcelain material.



Figure 5: 2010 Dervish Coffee Cup Design By Kunter Sekercioglu

Source: <http://www.zula.com.tr> (Date By Access: 05.08.2024)

Another example can be, in 2016 “Black Tulip Turkish Coffee Set” made by Turkish designer Bora Yildirim, shows a good example for the new Turkish Coffee Cup designing. The Turkish coffee cup, traditionally cylindrical in shape, has been reimaged with a cubic design. The cup handles are now seamlessly integrated into the cubic structure, eliminating any protrusions. Accompanying this new cup design is a square saucer with a recessed area to securely hold the cup in place and prevent slippage. To enhance usability, one corner of the saucer is slightly curved upwards for easier handling. When the saucer is placed on the tray, the downward curvature of one corner creates a visual resemblance to a tulip. The tray itself features cavities where the saucers can be placed, aiding in transportation and serving. Furthermore, the coffee cups are adorned with traditional Turkish ceramic motifs, such as tulip flowers, adding a touch of cultural heritage to the overall aesthetic.

On the other hand Turkish designer Gungor Guner had a different aspects while she was designing. Her Turkish coffee cup design “From Potter’s Wheel to the CNC Lathe”, The conventional use of pottery wheels in manufacturing and exploring the enhancements that modern CNC technology can bring to established designs through practical application.



Figure 6: 2017, From Potter’s Wheel to the CNC Lathe by Gungor Guner

Source: <https://competition.designaward.com/gooddesign.php?ID=56676>, (Date Of Access: 05.08.2024)

The “ELEFAS” Turkish coffee cup design made by Bengu Ari, which won the Red Dot Design Award, is another remarkable design example. Cup form has a style of stylised silhouette of an elephant and handle form looks like a elephant ear. The cup set’s design enables numerous possibilities for customization due to its diverse range of colors and decorative options. Which these cups focuses on different tastes during the design process and helps create variations

Kutahya Porselen, one of the most important Turkish company that produces mass productions of industrial products, especially produces porcelain and ceramics, had

a interesting attempt on Turkish coffee cups. Designer Gamze Guven designed these Turkish coffe cups to be specially used at Starbucks brand in Türkiye. The project seeks to challenge the notion that Starbucks excels in espresso bean coffee by highlighting their inability to produce Turkish Coffee. The Starbucks brand identity is seamlessly blended with Turkish Coffee culture in the design, featuring modern lines and the logo relief. While visitors can still perceive the orientalist side of Turkish culture through the handle of the porcelain cup, they can also indulge in Turkish Delight, water served in a glass, and partake in the complete ritual of Turkish Coffee.



Figure 7: 2018 Starbucks® Turkish Coffee Presentation Set of 2 By Gamze Guven

Source: <https://www.shayakabve.com.tr/starbucks-2li-turk-kahvesi-sunum-seti-325>, (Date Of Access: 05.08.2024)

This research makes an original contribution by comprehensively examining the advances and challenges in the design of Turkish coffee cups, mapping their evolution from traditional forms to contemporary innovations. It highlights the dynamic transformation of the aesthetics of Turkish coffee cups by analysing the integration of cutting-edge technologies such as CNC machining with traditional techniques such as pottery wheel work. The transition from purely functional products to products that embody cultural significance and modern design principles illustrates the ongoing evolution of the sector. Using design strategies that blend innovation with tradition, the study addresses the challenges of adapting to modern trends and global influences while preserving the authenticity of Turkish coffee culture. In addition, it offers new perspectives on how Turkish coffee cup designs respond to changing consumer preferences and technological advances, enabling these objects to function as both practical products and cultural symbols in an increasingly interconnected world.

Discussion

Continuity of a National Image with Demand and Consumption

The increasing popularity of coffee consumption can be attributed to the desire for distinctiveness and categorization, influenced by advancements in technology. Additionally, coffee is not only enjoyed in branded coffee establishments but also through the use of increasingly prevalent home coffee machines, or it can be purchased

for takeaway purposes. According to the International Coffee Organization, coffee consumption in Türkiye has increased by an annual average of 15.6% (Yildirim, 2022). In 2021 according to Pulsid Research Center's "Coffee Consumption Habits Survey" involving only Turkish people, Turkish coffee was the most consumed (84%) and most loved (54.7%) type of coffee, out of a total of 17 types of coffee. Besides according to "Statista" data made by Dierks, in the year 2021, a significant number of consumers in Türkiye reported consuming two to three cups of coffee per day when asked about their coffee consumption habits, making up 42.5 percent of the respondents. Because of the high coffee consumption Turkey has witnessed a surge in investments from both domestic and global coffee chains. Yıldırım showed that these establishments, operating at both national and international levels, have significantly boosted their financial commitments in the country. International brands such as Starbucks, Tchibo, Caffè Nero or national brands in Türkiye such as Kahve Dünyası, Kronotrop, Petra are known as some of the fastest growing brands. According to in the 2020 year, there are 523 Starbucks branches in Türkiye, and Türkiye is the second country with most Starbucks branches in Europe (2022). Although brand coffee consumption in Türkiye today competes with Turkish coffee consumption, the continuity of Turkish coffee consumption cannot be ignored. Because Turkish coffee is a national drink, most of the international coffee brands in Türkiye also includes Turkish coffee in its menu. Turkish coffee, unlike other types of coffee, is not served in takeaway plastic or cardboard cups commonly found in brand coffee shops. Instead, Turkish coffee is prepared using traditional Turkish coffee machines and served in porcelain or ceramic cups just like the traditional way of consumption. For this reason, Turkish coffee culture continues to take its place in today's consumption concepts as a value that does not disappear.

The reason why Turkish coffee and cups are still demanding and everyday is getting more innovative is not only has a long design history and great taste but also every Turkish people have practiced Turkish coffee and cup tradition in national image in different ways. Because of this deep culture Turkish coffee culture and tradition was added to the UNESCO Representative List of the Intangible Cultural Heritage in 2013. Because it holds a special place in Turkish culture demand on Turkish coffee cups are really high and nearly every household, cafe or also restaurant in Turkey have sets of this coffee set of cups.

When Turkish traditions are examined it is possible to see really interesting examples where these coffee cups can be seen. Coffee plays a major role in everyday life, whether it's in the form of "morning coffee" (sabah kahvesi), "pleasure coffee" (keyif kahvesi) or "fatigue coffee" (yorgunluk kahvesi). Marriage culture has its own rituals with drinking Turkish coffee. Historically, this occasion served as a significant moment for the prospective bride and groom to come together and interact. Typically, this

tradition is transmitted to succeeding generations by their parents, who impart it informally through observation and active involvement, thereby internalizing it as a distinctive Turkish way of life. In preparation for the wedding, it is customary for the groom's family to pay a visit to the bride's house, where the bride is traditionally responsible for serving perfect brewed Turkish coffee. But only one "cup" needs to be not made perfect or or should not be made according to the coffee order and this coffee cup will belong to the groom. This "cup" will be a way to test groom's determination and seriousness about wedding and it will be decided if he can drink this cup or not.

Another example can be the word "Kahvaltı" which is the Word used for breakfast in Turkish or also "meal before coffee" meaning and in Turkish culture breakfast take a important place in daily life because of it is possible to see all the family members during breakfast. Coffee also has a important place in proverbs such as "A cup of coffee commits one to forty years of friendship" which is the meaning of even if it is a very small act of kindness, it should never be forgotten.

Ritual of reading coffee grounds in a coffee cup is another interesting way to show coffee in Turkish life. After drinking the coffee, grounds left inside the cup can be used to tell a person's fortune. It's common to predict the future with friends or seek advice from fortune-tellers with these cups. Over the past decade, the integration of AI has significantly impacted many industries, however, thanks to extensive research, AI has become an integral part of our daily lives and is recognized in almost all fields of work (Chanthati, 2024). When we consider today, coffee cups and coffee culture can also combine artificial intelligence and machine learning, easy and fun applications that increase interaction have been found. At this point these coffee cups and fortune telling culture are also used to technology, digital spaces and interfaces. "Faladdin" an Turkish app is a great example where these ceramic cups, traditional rituals and technology meet. Faladdin is a fortune-telling application that utilizes artificial intelligence to analyze various aspects of life. It employs its advanced deep learning capabilities to interpret the patterns formed by coffee grounds left inside a coffee cup. When individuals' desires for coffee fortune telling coincide with the possibilities of privacy and easy accessibility, the transformation of traditional culture into popular culture has become inevitable (Karakas, 2022).

CONCLUSIONS

Design serves as a powerful tool for communicating and reinforcing the national image and identity through the formal representations found in different materials and cultural artifacts. An important aspect to consider is the distinction between the theoretical conceptualization of a nation and its actual portrayal, enactment, and perception. In Turkish image, culture and nationalism, Turkish coffee cup designs hold special significance within the realm of cultural heritage. They play a vital role in safeguarding cultural values, ensuring their longevity, and fostering

social cohesion. These designs not only provide valuable information but also contribute significantly to the preservation and promotion of cultural heritage. Historically influenced by Chinese porcelain, these cups transitioned from the handleless, blue-and-white patterns popular in the 16th century to European-style designs with handles and saucers in the 19th century. In addition, local production studios and, later, factories also produced them. Today, modern Turkish coffee cups feature a variety of designs that reflect cultural traditions and emphasize the distinctiveness of Turkish coffee.

The strong bond between coffee and the Turkish people stems from a rich cultural heritage dating back to the Ottoman Empire. However, the Turkish coffee industry has faced difficulties in trade and branding, and as a result, it has been viewed primarily as a local beverage. This beloved national beverage has inspired a number of coffee-related products, especially ceramic or porcelain cups designed specifically for Turkish coffee.

REFERENCES

- Arcaşoy, A. (1997). Mogol istilası Çin porselen sanatında yeni bir dönem başlatıyor: “Mavi-beyaz porselen tekniği.” *Antik Dekor Dergisi*, 43, 92-96. <https://www.antikalar.com/mavi-beyaz-porselen-teknigi>
- Arslan, E. (2006). *The indigenous products concept in relation to the international design industry: The instruments used in preparing and drinking tea & coffee in Turkish culture* [Master's dissertation, İzmir Institute of Technology]. GCRIS.
- Ayvazoglu, B. (2011). *Turkish coffee culture: A cup of coffee commits one to forty years of friendship*. Ankara: Ministry of Culture and Tourism Traditional Handicrafts.
- Bagan, O. (2023). *Coffee culture and the development of the coffee cup* [Master's dissertation, Kütahya Dumlupınar University]. National Thesis Center (CoHE).
- Baoping, L. (2012). Tea drinking and ceramic tea bowls: An overview through dynastic history. *China Heritage Quarterly*, 29, 1-4. https://www.academia.edu/36141230/Chinese_ceramics_and_tea_drinking_for_China_Heritage_Quarterly_of_Australia_National_University.pdf
- Bigikocin, A. (2012). *Ceramic coffee cup designs: Assessment of factors determining the size and shape diversity* [Master's dissertation, Mimar Sinan Fine Arts University]. National Thesis Center (CoHE).
- Celikoglu, M. (2012). Tradition and innovation: A study on reconfiguration of product language through innovative approaches. In *DeSForM 2012: Meaning, Matter, Making* (pp. 150-159). Victoria University of Wellington. https://www.researchgate.net/publication/318453925_Tradition_and_innovation_A_study_on_reconfiguration_of_product_language_through_innovative_approaches
- Cetinkanat, Z. (1997). *Turkish coffee culture and coffee services* [Master's dissertation, Marmara University]. National Thesis Center (CoHE).
- Chanthati, S. (2024). Product colour variation management with artificial intelligence. *American Journal of Education and Technology*, 3(3), 46-52. <https://doi.org/10.54536/ajet.v3i3.3213>
- Chunxiu, L. (2024). Differences and integration of Chinese and Western urban garden architectural aesthetics. *American Journal of Arts and Human Science*, 3(2), 56-63. <https://doi.org/10.54536/ajahs.v3i2.2756>
- Erdogdu, A., & Geduk, S. (2015). *A drop of pleasure: 500 years of Turkish coffee*. Istanbul: Republic of Turkey Ministry of Culture and Tourism.
- Ersoyleyen, S. (2020). *Concept cup design for Turkish coffee culture and coffee* [Master's dissertation, Anadolu University]. eArsiv Anadolu University.
- Karakas, R. (2022). Fortune in the digital environment: Faladdin application. *International Journal of Folklore Studies*, 5(1), 131-141. <https://dergipark.org.tr/en/download/article-file/2376801>
- Küçükoglu, I. (2018). *Reasons behind products: An analysis on two cultural products* [Master's dissertation, Anadolu University]. eArsiv Anadolu University.
- Ogel, Z. (2014). *The adventure of coffee in Kutahya tiles and ceramics*. Istanbul: Pera Museum Publication.
- Quette, B. (2015). *Cobalt blue and blue and white ware: Ten centuries of exchanges and influences*. Limoges: My Blue China, Fondation d'entreprise Bernardaud.
- Tulum, B., & Mertol, A. (1977). *Tarih-i Ebu'l-Feth*. Istanbul: Baha Matbaası.
- Verneuil, L. (2015). *My blue China: The colors of globalization*. Limoges: My Blue China, Fondation d'entreprise Bernardaud.
- Yıldırım, O. (2022). The consumption of tea and coffee in Turkey and emerging new trends. *Journal of Ethnic Foods*, 9(8), 1-11. <https://doi.org/10.1186/s42779-022-00124-9>
- Yılmaz, E. (2012). Ceramics and transfer printing: 1750-1900. *Gazi Üniversitesi Güzel Sanatlar Fakültesi Sanat ve Tasarım Dergisi*, 1(10), 93-111. <https://dergipark.org.tr/tr/download/article-file/192544>