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**DESIGN VALUES
IN THE
MEDITERRANEAN**

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PAD. Pages on Arts and Design

International, peer-reviewed,
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Publisher**Aiap Edizioni**

via A. Ponchielli 3 – 20129 Milano – Italy

aiap@aiap.it – www.aiap.it

PAD © ISSN 1972-7887

#21, Vol. 14, December 2021

www.padjournal.net

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MAKE

Ceramic Design Culture in Kütahya and Reflections of Cultural Diversity

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Keywords

Kütahya Ceramics, Mediterranean Arts, Cultural Diversity, Local Crafts, Design Culture.

Abstract

Kütahya has been an important ceramic production center of Anatolia for centuries and it understatedly reflects the impact of the cultural diversity of craftsmen and consumers on its unique craft culture. Ceramics produced in Kütahya have an important place in classical Ottoman craftsmanship since these ceramics embrace new patterns, forms, colors, and also different cultures in local ceramic art influenced by regional demands. Kütahya ceramics as one of the most powerful reservoirs of inspirational crafts infuse unique handicraft everyday objects with Anatolian heritage, influences of Asian and European design trends, and requirements of the Mediterranean market.

This study aims to reveal out the overlooked impact of cultural diversity on Kütahya ceramics which has influenced the development of ceramic design culture in the city since the 17th and 18th century. Considering the value of Anatolian design culture, Kütahya ceramics provide a unique perspective with their cultural history which contributed to the city's journey to become a creative city recognized by UNESCO and continue to inspire contemporary ceramic production in the city.

1. Introduction

1.1. History of Kütahya Ceramics

The journey of ceramics in Anatolia, which started as early as the Stone Age, is full of progress and discoveries (Arık & Arık, 2007). Kütahya has a rich material culture that dates back to the first Bronze Age pottery and Phrygian, Hellenistic, Roman, Byzantine periods due to abundant deposits of clay in the area (Demirsar Arlı, 2007). The city was one of the significant centers in Anatolia for ceramic and tile production in large quantities from the mid-15th century and since then has been producing continuously.

During the Ottoman Period, Kütahya was the second production center after Iznik. The ceramic production in the city was initiated as an aid to Iznik. However, Kütahya has created its own unique culture and continued production even after Iznik lost its importance in ceramic production as a result of losing its major customer, the Ottoman Palace. Evliya Çelebi pointed out that there were 300 tile and ceramic workshops in Kütahya in the 17th century (Çini, 2002).

After the pressure and serious control applied by the palace disappeared in the 18th century, Kütahya started to gain admiration all over the world by producing ceramic goods for daily needs (Gök, 2015). The main reason for the rise and economic survival of Kütahya ceramics was that they focus on the production of the everyday needs of ordinary people with their own distinct style, unlike palace-dependent Iznik (G. Taner, personal communication, January 23, 2021).

Naïve drawings, colorful patterns, and figures inspired by the daily life of the period reflect the rich culture and tell the stories of the local society.

Çizer (2021) mentions that the traditional productions of Kütahya, especially the patterns of the Classical period, affected many European artists like Italian Cantagalli and English William de Morgan. The works which were copied, inspired from, or adapted are exhibited in important museums of the Western world. Moreover, many mosques and civil buildings in some countries such as France, Germany, England and the United States of America, were decorated with Kütahya tiles (S. Çizer, personal communication, April 6, 2021).

1.2. Cultural and Ethnic Diversity in Kütahya

Kütahya was a cosmopolitan city in Anatolia that included different religious communities such as Christians and Muslims. The historical records belonging to the 14th and 15th centuries point to the presence of Armenians in the city and therefore it is not surprising that the oldest ceramics known to be made in Kütahya at the beginning of the 16th century have Armenian inscriptions (Soustiel, 2000). The existence of Armenians started with the Mamluk attacks in the 14th century which scattered Armenians in Ottoman and Mediterranean lands. Also, due to the religious intolerance of Safavid rulers to Christian potters in the 17th century, potters settled in the city and lived for a long time, due to the tolerant attitude of the Ottoman emperor towards religious minorities (Crowe, 2011). According to Evliya Çelebi, in the 17th century, there were three Armenian and three Greek neighborhoods among

the 34 neighborhoods of Kütahya. Court records provide evidence that Muslims and non-Muslims lived side by side in the mixed neighborhoods (Dağlı, 2012).

Historical documents from the 18th century related to Kütahya pottery emphasize the abundance of Armenian craftsmen, as all masters and journeymen mentioned in both two important agreements were Armenian (Kürkman, 2005). Also, it is widely discussed that the most elegant Kütahya ceramic pieces were produced in this century as a result of the contribution of Armenian craftsmen (Bilgi, 2006). Crowe draws attention to the importance of non-Muslim masters who infused new blood and ideas on Kütahya pottery with their decorative vocabulary including Chinese and Iranian ceramic techniques and influences. Besides, the success of Armenians in trade through their vast networks pushed the boundaries for the ceramic trade beyond the borders of the Ottoman Empire (Crowe, 2011).

1.3. Mediterranean Market

The geopolitical position of Anatolia in the Mediterranean region has profound contributions to the intercultural exchanges among cities and societies living in the region for centuries. Such interactions enhanced and empowered the exchange of design culture in the form of artefacts and supported the cities' economies with great trade potentials. The main reason seems to be the interaction in the 18th century by the consumption of coffee, which increased socialization, and subsequently, encompassed local ceramic production in Kütahya, supported by the Armenian trade networks.

During this time Kütahya ceramics were increasingly required through order networks that were established with coffee cups. The excavations show that Kütahya ceramics from the 18th century reached Asia, Europe, the Balkans, and the Middle East / Mesopotamia regions. Evidence that Kütahya ceramic artisans in the eighteenth century were predominantly Armenian, demonstrates that it was supported by trade networks (Kılkış, 2019).

One aspect to be noted concerning the Kütahya ceramics of the 18th century was how ceramics perform according to market conditions (Urry, 2018). Interestingly enough, the smart act of producers to address modest consumers with the rapid adaptation to rising trends in motifs and colors that were seen at expensive goods made Kütahya wares widely distributed both in the local and foreign markets (Milwright, 2008).

It is assumed that Armenians who contributed to form trade networks and managed them had significant influences over the production and design of the ceramics according to the needs of market demands (S. Çizer, personal communication, April 6, 2021). Therefore, it could be stated that Kütahya is a city that can demonstrate the impact of periodic changes resulting from domestic and foreign trade activities at the local scale (Kılkış, 2019).

1.4. Design Culture

Just as Julier (2000) adopted in his novel study, instead of drawing a distinction between conventional approaches to design history and design studies in which the central emphasis is the processes and standards of action throughout design practice. In the case of modern concerns of material culture,

the role of the consumption of artifacts as part of everyday life is emphasized. On the other hand in this study, we aimed to analyze the topic under the umbrella of design culture which is more interrelational. Since design culture incorporates the knowledge, values, visions, and quality requirements that arise from the entanglement of conversations emerged during design activities and mostly the kinds that are open to interaction with a range of actors and cultures (Manzini, 2016). We find it more relevant to handle the subject in this scope to reveal the reflections of cultural diversity on Kütahya ceramics.

Regarding the design culture, it is important to mention three main domains of contemporary design culture: production, designer, and consumption. Even though there were some minor differences, the system was closely similar in the 17th and 18th centuries' Kütahya. Production encompasses all types of conscious development in the context, execution, distribution, and circulation of products and services, not just manufacturing (Julier, 2000). Hence, the designers are strongly tied in this process and they are taking into consideration the requirements of the market, and several other factors that shape the final design of the ceramics eventually. The role of the designer is significant in shaping the form and content of the artefacts produced and consumed. This triumvirate is only complete by inclusion of consumption which provides more than just quantitative data on, yet the degree of acquisition or preference of specific designs concerning demographic trends. Through a continuous cycle of exchange, all domains constantly inform one another. They have to have a certain impact on the composition of artefacts independently (Julier, 2000).

Design culture is portrayed as an integral framework, with every component seen as a unique component of a larger system-design activity in general. It is an aesthetic and artistic category distinguished by the diversity of several areas of design activity in their relationship (Forzoni et. al, 2020). Taking into account these domains, Kütahya ceramics' design culture emerges from the cosmopolite structure of the society that is enriched by several different cultures, prominent peculiarities, and skills. The city's journey evolved over centuries and this design culture led it to become one of the most attributed ceramic centers in today's Anatolia that is acknowledged by UNESCO.

In this research, Kütahya ceramics produced in the 17th and 18th centuries were examined in terms of the effects of the cultural diversity of Kütahya craftsmen and customers, including ethnic and religious richness among them, on graphical characteristics such as colors, patterns, and stylized figures, and also on the usage characteristics of ceramic products. Since such characteristics have a profound impact on the design of the ceramics to the fullest extent it is important to take them in consideration to analyze their effect on production and consumption of Kütahya ceramics in the Mediterranean market.

2. Methodology

We aim to uncover specific variables and patterns that have had a substantial impact on the society of the 17th and 18th century. To begin with, regarding the scope of this research, historical documents, travelers' accounts, the relevant literature on Kütahya ceramics, and museum collections were analyz-

ed. Furthermore, semi-structured interviews with traditional ceramic craft experts, Kütahya ceramic collector Gülten Taner and ceramic artist and researcher Dr. Sevim Çizer, were used to collect a variety of data. Moreover, the pieces which were chosen to prove our statements were double-checked by our interviewees and these ceramics from personal and museum collections were identified and analyzed to reveal our hypothesis. Taking these collected data into account, we generated a matrix of codes and categories based on the content analysis, which may allow us to analyze the pieces in further depth.

This context-driven study sheds light onto the overlooked impact of cosmopolitan Mediterranean culture over Kütahya ceramics in the 17th and 18th century. The data collected from interviews, related literature and historical documents were analyzed in accordance with the domains of design culture.

3. Research Findings

Kütahya ceramics experienced transformations in terms of the domains of production, designer, and consumption in the mentioned centuries. Additionally, significant events that shaped the socio-economic structure and daily life in the city were addressed in terms of creating design value in the Mediterranean.

Considering the selected method to analyze the data gathered from a variety of sources by providing examples from the collections, this study stressed the most important and distinctive properties based on the information about the reflections of cultural diversity over the design culture.

In the analysis of reflections of cultural diversity on the ceramic production in the city, we examined the ceramics according to two categories: Graphic and Usage characteristics.

3.1. Graphic Characteristics Reflecting Cultural Diversity

In order to discover the influence of different cultures on the creation of the unique graphic language of Kütahya ceramics, the graphic properties of the ceramics were examined in terms of colors, patterns, and figures. In this part, graphic trends emerged in 18th century Kütahya ceramics are discussed by referring to the cultural exchange between different cultures around the Mediterranean.

3.1.1. Colors

When Kütahya ceramic pieces are examined graphically, it can be seen that there are two main color trends influencing artisans: Blue & white and Yellow & Polychrome. According to Sevim Çizer (2021), the rise of the production of blue and white ceramics in the Anatolian ceramic centers was due to the admiration of the Ottoman Dynasty for the blue and white Chinese ceramics. After the launch of the porcelain trade via the Silk Road, the Chinese blue and white ceramics began to spread both in the Middle Eastern and Western markets. In parallel to that, towards the end of the 15th century, the influence of the imported Chinese ceramics was seen on the ceramics produced in Iznik and Kütahya. The excavations confirm the significant amount of blue and white Kütahya ceramics. A blue and white pitcher signed by an Armenian artisan Abraham of Kütahya is one of the most remarkable examples of those pieces that are currently on display in the

Godman Collection in British Museum London (S. Çizer, personal communication, April 6, 2021) (Fig.1). At its base there is an inscription in Armenian that states: “This vessel is in commemoration of Abraham, servant of God, of Kcotcay (Kütahya) in the year 959 (1510 AD) March 11th” (British Museum, n.d.).



Figure 1. The Abraham of Kütahya Ewer. Source: The British Museum Collection, London.

Despite previous attempts to understand the links between the blue and white Kütahya pieces and the Chinese Kangxi export products, polychrome production from the first half of the 18th century, by its distinctive motifs, continued to confound experts. The new departure of Kütahya ceramics aligned with the discovery of European porcelain in Saxony and the import and export of fantastic polychrome pieces from Chi-

na and Japan (Crowe, 2006-7). It would have been fitting for the designers in Kütahya to be competing in a multi-colored theme, not only in the blue and white colors.

Considering the Armenian trade network that contributed to the dominance of Indian painted fabrics (*chintzes*) in the Eurasian fashion world, it is also possible to find diverse effects other than those of Far East Ceramics. In her seminal study, Crowe questions the influence of these fabrics on ceramic design culture in Kütahya. According to Crowe, the historical connection between the Armenian international trade and the production of several goods, including the Indian painted cotton, didn't take place by chance. Due to the cross-cultural exchanges between the Indian Ocean and the Mediterranean, a new type of yellow, which was different from previous yellows used in Safavid Iran and Ottoman Turkey, was presumably created in Kütahya to imitate the yellow color of the Indian chintzes (Crowe, 2006-7). Moreover, Soustiel points out the beginning of the use of lemon yellow in the 18th century Kütahya ceramics' underglaze paintings (Fig. 2). It has been proven that this yellow color was first used in 1719 in Kütahya tiles placed in St. James Cathedral (Soustiel, 2000). At the beginning of the 18th century, a vibrant yellow color which was never seen before began to be used in Kütahya ceramics in combination with cobalt blue, green, terracotta and turquoise colors (Bilgi, 2006). By recognizing the needs of the Mediterranean market, Kütahya potters developed the finest of their products in polychrome designs (Crowe, 2011). Although some researchers such as Marçelli (2012) claim that this specific yellow color was used only by Armenian ceramic masters in



Figure 2. Polychrome bottle. Source: Armenian Museum of America Collection, Watertown.

Kütahya and that using yellow ended after the Armenians left Kütahya in the 20th century (as cited in Gök, 2015). However, the 20th century ceramics show the opposite of this claim and confirm that yellow has become an integral part of Kütahya ceramic culture (Gök, 2015).

3.1.2. Patterns

In general, the patterns used in Kütahya ceramics were influenced by Chinese and Japanese floral ornaments, traditional Armenian decors, and also European porcelain products (Soustiel, 2000). Cone and chintz patterns that arrived in the city, especially with the impact of the Armenian community, inspired the Muslim and non-Muslim artisans in the city and contributed to the richness of the decorations on ceramics. Since Kütahya was at the crossroad of the caravan routes, the artefacts produced in the city had the opportunity to be enriched by the amazing multi-cultural influences in terms of colors and patterns (S. Çizer, personal communication, April 6, 2021).

3.1.2.1. Cone

The cone motif, which had been known to be a creation of Islamic designers, was an ornamental motif in medieval fabric and Persian tile. Throughout the early years of the 18th century, the cone pattern on Kütahya pieces was observed (Crowe, 2011). The unique pattern exists on pourers like such a jug in the figure (Fig. 3). According to Crowe, the cone motif probably migrated to Kütahya from Persia with the help of Armenian potters in the late 17th or early 18th century. It is argued that Armenian potters needed new sources of inspiration to

overcome the monotony of the Ottoman ornamental repertoire (Crowe, 2011). If this is the situation, the *sudden* appearance of new designs like the cone will make logical sense in blue and white Kütahya ceramics.



Figure 3. Blue and white jug with cone patterns. Source: Victoria and Albert Museum, London.

3.1.2.2. Chintz

In addition, another pattern, chintz motif, attracts the attention of researchers studying 18th century Kütahya ceramics. It can be seen that the Indian textiles influenced Kütahya ceramics with their exotic patterns as well as their vibrant yellow color as mentioned earlier. A possible link between Indian textile patterns and Kütahya ceramics was suggested by Soustiel in the 80s. Also, Crowe draws attention to the similarity of patterns between a ceramic incense burner and painted Indian cotton produced on the Coromandel Coast of India. With the help of Armenian merchant families who transported Indian textiles to the Ottoman Empire and Europe, the chintzes and their patterns reached Kütahya (Crowe, 2011). It is seen that in the 17th and 18th centuries, the vast trade networks of Armenians connected Persia to India, to the Middle East, Anatolia and other Mediterranean ports in Europe (Ganjalyan, 2019).

The polychromatic incense burner with strange flowers and leaves in its decoration (Fig. 4) is one of the examples of the influence of chintz patterns on Kütahya ceramics. Similar patterns are found also on another incense holder, basin, and bowl which are today in the museum of the Armenian Catholic monastery in San Lazzaro, Venice. The basin (Fig. 4) reflects the craftsman's polychromatic approach adding yellow, green, and red floral patterns to the cobalt blue and white patterns. The strange patterns of these ceramics differing from both the other ceramics of this period and earlier Iznik ceramics point to the influence of chintzes on Kütahya ceramics design culture. As argued by Crowe (2011), the appearance

of this unique variety of patterns seemed to appeal to the Kütahya potters once they realized that new designs could invite a sophisticated category of customers.



Figure 4. On the left: Incense burner. Source: Victoria and Albert Museum, London. On the right: Basin. Source: Museum of Armenian Catholic monastery in San Lazzaro, Venice.

3.1.3. Stylized Figures

In the 18th century, although floral decorations were widely used in Kütahya ceramics, the ceramics could also include scenes from the Bible, angels, and Armenian inscriptions (Soustiel, 2000). After the second half of the 18th century, human and animal figures started to appear more than before (Soustiel, 2000).

3.1.3.1. Human figures

In Kütahya ceramics, human figures including male, female and child depictions can be seen on various pitchers and plates that are preserved in museum or personal collections. These depictions also can reveal some clues about the social life in the city where Muslims and non-Muslims live together.



Figure 5. Pitcher with human figures from different religions. Source: Pera Museum Collection, Istanbul.

The ceramic masters of Kütahya having different religions and languages were able to work in their ateliers and produced all the necessities required for their community to have great tolerance to each other and having the right to practice their arts under the rules of Ottomans (Bilgi, 2006). One of the beautiful indicators of the friendship of different religions can be understood with the help of this pitcher (Fig. 5). There was an intentional drawing that shows two hugging figures that one of them has a turban and the other with a priest's hat (Akalın & Bilgi, 1997). Not only the head accessories but also the clothes and shoes that they have worn are conspicuous. The pitcher which was painted with famous Kütahya ceramic's yellow is from the 18th century. Drawing human figures when there was no photography might indicate that they were made as remembrance (Kara, 2013).

Furthermore, female figures on the ceramics reflect other aspects of the transformed social life. The interaction of the Ottomans with the West in the 18th century brought some changes in the daily tastes of the society. This situation is also reflected in the female depictions on the tiles (Ocakoğlu, 2018; Vigarello, 2013). In Figure 6, there is a female figure smoking tobacco with a stick. The caftan and robe seen in the decorations on the plate reflect the dress style of the Kütahya region (Fig.6). However, the low-cut neckline of the female figures on the ceramics is a matter of confusion (Fig. 6). Since such a way of dressing might cause a negative impression particularly for Muslim women, it is assumed that non-Muslim members of society are preferred and depicted in this manner (G. Taner, personal communication, January 23, 2021).



Figure 6. Plates with female figures. Source: Pera Museum Collection, Istanbul.

It would be safe to state that within the realm of possibility this figure represents the cosmopolitan order of the Kütahya. Moreover, the reappearance of human figures observed in Turkish arts and crafts objects are assumed to be the work of non-Muslim Armenian craftsmen, recognizably they were used back in the days of Seljuks (S. Çizer, personal communication, April 6, 2021). Another approach suggested by Öney (1976) is that ceramic plates with female figures may be made for the dowry (*çeyiz*) of young women, since the female figures resemble brides with their adorned long hair, ornate shalwars, and high headpieces.

3.1.3.2. Seraphim

In Christianity, seraphim are believed to be the highest celestial beings among angels and described in Jewish, Christian, and Islamic literature as the guardians of God's throne with their two or three pairs of wings (Encyclopedia Britannica, n.d.).



Seraphim, which are found in Armenian religious items and paintings, were frequently depicted in Kütahya ceramics by Armenian craftsmen, especially on hanging ornaments hung in churches (Fig. 7). There are usually Orthodox crucifixes around the angel heads painted in polychrome. In Figure 7, a hanging ornament with six-winged seraphim differs from the typical decoration since in the composition there is also a Virgin Mary with Christ Child in the middle of seraphim figures. Apart from the hanging ornaments, seraphim can be seen on other religious ceramics such as incense burners and several ceramics made for churches. The presence of the seraphim on the base of the incense burner in Figure 4 suggests that this ceramic was made for the use of the Armenian community (Crowe, 2011).

3.2. Usage Characteristics and Cultural Diversity

In the 18th century, forms and objects that were never used in Iznik were produced in Kütahya workshops. Several of these are pots and pans produced to meet the daily needs of the people, and some were decorative religious ceramics ordered for religious places. In addition to coffee cups, saucers, plates, bowls, lemon squeezers, and rosewater sprinklers produced for daily use of Muslims and non-Muslims in Kütahya, hanging ornaments, incense burners, pitchers, and chalices were also produced as religious ceramics (Soustiel, 2000). In this section, the impact of cultural diversity on the usage of ceramic pieces will be discussed by dividing them into two groups as daily and religious ceramics.

3.2.1. Daily Used Ceramics

Since the food culture of Muslims and non-Muslims living in the city was very similar, ceramics used for the household needs of people from different religions were not different (S. Çizer, personal communication, April 6, 2021). Also, according to Yenişehirlioğlu, the common food culture, except for different prohibitions specific to different religions, differentiates the use of items serving them economically, not ethnically. While China porcelains entering the Ottoman Empire, porcelains found their place in the palace and rich mansions, the people were using ceramic counterparts or copies of these imported products in terms of figure and color (Yenişehirlioğlu, 2020).

As daily products, coffee cups were the largest group in Kütahya ceramics. After a large amount of production of ceramics for drinking coffee, the coffee cups were spread from Kütahya to palaces, coffee shops, and houses. As the demand for coffee cups and the production increased, cup prices decreased (Kürkman, 2005), so ordinary people who could not afford porcelain were able to reach coffee cups. The ceramic makers even began to be named “Cup-makers” (Gök, 2015). The cup-makers even had the power to make an official agreement with the Ottoman Empire in 1766 to protect the ceramic producers economically, specifying average fees and optimum cup production (Kürkman, 2005). Although all of the masters mentioned in the agreement were Armenian, the ceramic cups were designed according to trends and the demands of people from all walks of life. Cups were produced in a wide variety of designs to appeal to people with different

tastes, and even personalized for use in mobile coffee houses (Gök, 2015; Ögel & Soley, 2014). Although decoration on ceramics depends on the target market, the shapes of the cups were divided into two types: cups having holders and cups having no holders but saucers (Crowe, 2011). It is claimed that the saucers appeared due to European influence on Kütahya ceramics. Apart from these, there are also some cups with envelopes that were designed by Ottomans (Ögel & Soley, 2014). Even though cups in Figure 8 were influenced by blue and white Chinese and Meissen porcelains in terms of patterns, there were also characteristic colors and naive drawings reflecting the Kütahya ceramics.



Figure 8. On the left: Coffee cup with saucer. Source: Victoria and Albert Museum, London. On the right: Coffee cup with holder. Source: Victoria and Albert Museum, London.

3.2.2. Ceramics Used for Religious Purposes

When the ceramic collections are examined, it is seen that there are also hanging ornaments, incense burners, pitchers, and chalices made for religious purposes other than ceramics used at home. Among such ceramics, egg-shaped hanging ornaments produced for religious places such as mosques and churches have an important place.



While the forms of these ceramics are similar, the decoration of pieces related to Christianity includes crucifixes and seraphim, while those related to Islam usually include classical Kütahya tile flowers, animals, or some verses from the Qur'an (Öney, 1976).

Researchers have different views on the purpose of these highly decorative ceramics. According to Soustiel (2000), to prevent rodents from drinking the oil, these ceramics were hung over the oil lamps in both religious places (Fig. 9). However, Carswell points out that Armenian pilgrims used to present these objects to churches as votive offerings.

Unlike the use in the mosque, Christians who could not go to Jerusalem for pilgrimage used to send hanging ornaments – by printing their names and destinations clearly – with pilgrims as a votive object indicating a spiritual feature (Kürkman, 2005).

In Figure 7, the hanging ornament from the 18th century reflects this second purpose of use since the donor's name and its destination are written in the Armenian inscription meaning “A memorial of Abraham of Kütahya is this sphere. It is the Holy Mother of God” (Google Arts & Culture, n.d.). Also, the incense burner with a handle in Figure 4 is another ceramic piece made by Kütahya potters for the religious needs of the Armenian community in the 18th century, decorated with seraphim as well as chintz patterns. The unusual form and patterns of the incense burner mark the beginning of a new era in which the city attracted attention with the richness of form and ornamentation of the ceramics produced (Kent Antiques, 2020).

4. Conclusion

The overlooked impact of cultural diversity in Kütahya ceramics influenced ceramic design culture in the 17th and 18th centuries in many ways. Kütahya has evolved from a supporting production center into a leading city and became independent from the confined market opportunities controlled by the palace due to the transforming production processes, consumption patterns, and designers' preferences. The cosmopolitan nature of the city transformed it into a significant ceramic center of Anatolia.

The ceramics reflecting the impact of increasing Mediterranean trade and cultural diversity in the color, pattern, and usage contributed to the ceramic design culture in Kütahya which has evolved over the years while trying to adapt to the market needs. Moreover, rapid transformations in color, pattern, and usage areas trying to catch up with the rising demand made the ceramic production continue over years and created a unique heritage and identity for the city.

The new designs aroused interest and demand for Kütahya ceramics in Mediterranean countries in return. The craftsmen were influenced from China, India, Persia and Mediterranean countries, then synthesized colors and patterns into their compositions and palettes. Chintz and cone patterns using both polychromatic compositions with a unique yellow color and blue white colors appeared in Kütahya during this period.

Moreover, the figures drawn on Kütahya ceramics are also an indicator of the rich social and religious life in the city.

The interaction between people of different religions was represented in some of the figures seen on Kütahya ceramics and gives clues about the peaceful environment that facilitates the exchange of design culture among craftsmen. Besides, both the human figures on daily used products and seraphim on religious products have been naively reflecting the ceramic design culture of the city.

Additionally, Kütahya ceramics provided a wide range of opportunities for customers in terms of daily and religious needs from different parts of society. The strong network and flow of information among designers (masters), production (ateliers), and consumption (mostly Armenian traders) contributed to Kütahya's economy for centuries and ensured uninterrupted production in the city.

Considering the value of its rich design culture, Kütahya ceramics provide a unique perspective with its cultural history which contributed to the city's journey to become a creative city recognized by UNESCO and continue to inspire contemporary ceramic craftsmen, designers, and artists in the city.

Acknowledgment

Thanks are due to Professor Sevim Çizer talked with us about Kütahya Ceramics and trade in April 2021; to Gülten Taner that kindly opened her collection and gave a lot of information about Kütahya ceramic in the period of late Ottoman in January 2021; and lastly to Professor Murat Bengisu to his guidance during our research.

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IV

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She holds a degree in Product and Systems Design Engineering from the University of the Aegean, majoring in Service Design. Since 2020, she has been a PhD candidate in the Department, studying issues related to the emergence of sustainable futures through design.

Using participatory action research she aims to explore the ways in which tacit knowledge can emerge, be understood and leveraged to better design relational services for sustainable futures. This exploration will pivot on the ways of knowing that emerge from the process of design, craft and co-creation as well as on the indigenous practices at the local level. Her research aims to enable the emergence of a new design epistemology, based on concepts like post-humanism as well as on feminist and indigenous theoretical frameworks. This will be accomplished with small groups of people, within which co-creation will occur, following processes of participatory design.

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In his research he intends to analyze representational and transformative technologies as tools to communicate and market a product or a service. In addition, he studies to understand how photography could become a means of analysis and study for design, becoming historical memory of ancient craft values and material knowledge.

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Since 2006 she founded and coordinates the Hybrid Design Lab (www.hybriddesignlab.org), the design laboratory dedicated to mutual relations between design and science with particular attention to the experimentation of biomimicry in design and the integration of designers in the development processes of new materials to which the specific Designer in lab project is dedicated.

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He also works as a designer, illustrator, street artist and musician. His interests include photography, production and direction of audiovisual works, writing and acting. His research interests revolve around Design, Art and Creation, focusing on the design processes that precede, are subject to and follow the creation of works of Street Art, and how they are qualitatively and quantitatively related to Design, in terms of productivity, quality, performance and user experience.

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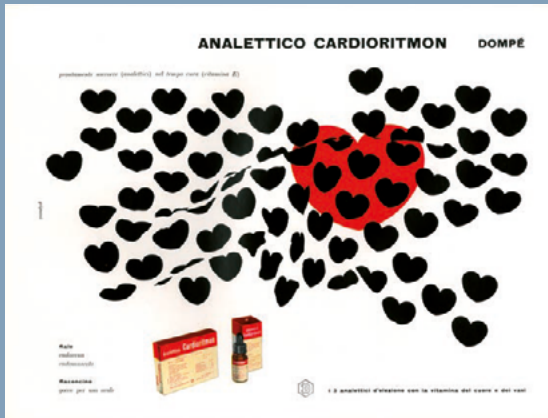
His scientific research is concerned about digital and physical products and interaction design. In his professional activity, he collaborated on several projects of user interfaces and interactive systems.

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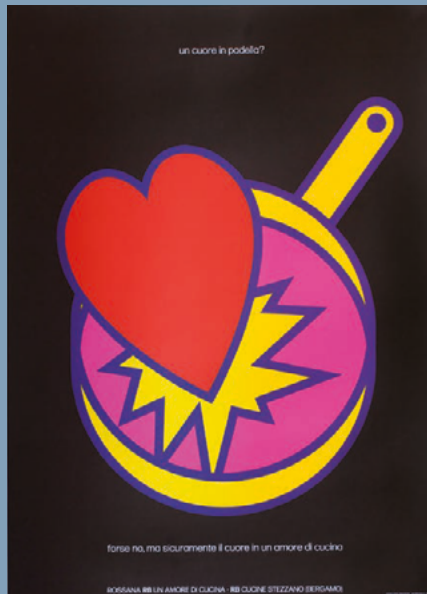
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PAD. Pages on a and Design

International, peer-reviewed,
open access journal
ISSN 1972-7887

#21, Vol. 14, December 2021

www.padjournal.net



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