

A CONTEMPORARY TURKISH COFFEEHOUSE DESIGN
BASED ON HISTORIC TRADITIONS

by

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(ABSTRACT)

The custom of coffee drinking in Turkey dates back to the sixteenth century coffeehouses of Istanbul, which were once important forums for community integration. Even though coffee drinking today is still an important custom in Turkey, traditional coffeehouses have lost their importance in urban areas and are rapidly being replaced by contemporary cafes that promote European themes. With the new generation placing less emphasis on traditional values and accepting a modernized lifestyle, the existence of Turkish coffeehouse culture is struggling to survive.

The purpose of this thesis project was to develop a design concept for a contemporary Turkish coffeehouse franchise retaining important aspects of the traditional coffeehouses of the past. Historic features were identified through observations and visual recordings of historic Turkish coffeehouses and interviews with older patrons of traditional coffeehouses. Focus group discussions were held with graduate and undergraduate Turkish students enrolled at Virginia Tech to obtain information on their perceptions of traditional coffeehouses and responses to the idea of a contemporary coffeehouse.

Based on the information gathered, design criteria were established for the design of individual coffeehouse components with a consistent image, adaptable to various sites and spaces. Coffeehouse logo, nameplate, and facade designs were proposed. Presentations for the design included detailed elevations, plans, sketches, and perspective views.

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CHAPTER I INTRODUCTION

Background and Importance of the Study

Coffee drinking in the Middle East dates back to at least the twelfth century. From there the custom of coffee drinking spread to the whole Islamic world. With its introduction to Turkey, coffee has been an important social beverage for nearly the past four-hundred years (Roden, 1977).

The first coffeehouses in Turkey appeared in Istanbul in the sixteenth century, at a time when Istanbul was the capital of the Ottoman Empire. The Empire had already expanded into parts of Europe and was influencing both the European and Turkish cultures. Istanbul's key geographical location served as a link between the east and west through which customs were filtered. Coffee drinking was one eastern tradition introduced into Europe through Istanbul (Ukers, 1935).

The coffeehouses of Istanbul, being the first physical settings where coffee was consumed and where socializing and communicating were the prime activities, can be considered the prototype of later versions in Turkey and Europe. They became the first non-religious social settings that brought a new appreciation for recreation, communication, and community integration, forever changing the lifestyle in Turkish society.

Although coffeehouses were an essential part of daily life as neighborhood community centers, today they have lost their importance and are nearly extinct in urban areas. Only in smaller towns and villages can the traditional Turkish coffeehouse be found readily. Similar to the urban areas of Europe and the United States, life in the large cities of Istanbul and Ankara is hectic and time spent outside of work and home is limited. Within the city, older citizens tend to be more willing to frequent the coffeehouse than the young, who often spend their leisure time on more contemporary activities such as frequenting new bars and cafes. In rural areas, where the society is primarily agrarian, people of all ages often visit the coffeehouse as the only place for pastime. Gannon (1994) in Understanding Global Cultures suggested that the primary reasons for the demise of the traditional Turkish coffeehouse in urban areas were the following:

- The new generation places less emphasis on traditional values and greater emphasis on earning a living.
- Alternative activities have emerged as cities become more cosmopolitan and a more modernized lifestyle is preferred. The middle and upper classes appear to be going to cinemas, theaters, concerts, bars and contemporary cafes.

- As social environments in cities are becoming unisex, the male dominant coffeehouses are becoming less attractive.

Even though the problems identified by Gannon (1994) have affected the coffeehouse tradition, they have not influenced peoples' pleasure of drinking coffee at various social settings. Coffee is still a widely consumed beverage and has especially grown in popularity with the introduction of specialty coffees, such as espresso, cappuccino, and flavored coffees. With the acceptance of a modernized lifestyle the existence of a unique and rich traditional coffeehouse culture in Turkey is now struggling to compete with the emerging new French, Italian, or Austrian cafes.

The sense of belonging and the need to identify with some activity of a nation's culture is a fundamental component of life. The Turkish coffeehouse is an important cultural tradition that Turks identify with closely and that form the basis for describing and understanding their values and behavior (Gannon, 1994). It is the inability to belong, the failure to identify the character of a place and to recognize it as specifically and essentially one's own, that gives rise to rootlessness, personal worries, and social unrest (Briddle, 1980).

The promotion of a concept for a contemporary Turkish coffeehouse which retains its traditional character is an important step towards reviving a centuries old coffee tradition that is slowly ceasing to exist in Turkish cities. An effective way to promote and distribute this concept could be through the marketing method of franchising, which has proven to be a successful format for gaining name, image, and product recognition quickly (Strauss, 1994). The success of franchising primarily depends on the uniformity of an image which requires the design of all graphic components from logo to store layout, followed by a well planned operating system and a continuous financial relationship with business partners (Oseland, 1995).

Although the method of franchising has been successfully implemented in the United States for nearly a century, it is a relatively new concept for the Turkish market. The majority of franchises found in Turkey belong to foreign businesses involved in the oil, fast-food and garment industry. For example, McDonald's, Wendy's, Burger King, and Subway have opened a number of franchised outlets in large cities like Istanbul and Ankara in the last five years. Presently, the market has potential for accepting franchises from nearly every industry, including coffee. The loss of cultural identity portrayed by the demise of historic Turkish coffeehouses might be prevented by a contemporary coffeehouse franchise based on Turkish traditions.

Purpose of the Study

The purpose of this study was to develop a design concept for a contemporary Turkish coffeehouse franchise which retains important aspects of the traditional coffeehouses of the past.

Objectives of the study were the following:

- to develop a coffeehouse design for the young adults in urban areas of Turkey,
- to develop interior and exterior design solutions having one consistent image for individual coffeehouse components, such as coffee preparation area, seating areas, courtyard, and facade,
- to develop the logo for the proposed coffeehouse as part of the franchise packet,
- to illustrate design solutions through perspective drawings, elevations, and plans.

This study concentrated first on social, cultural and physical characteristics of historical Turkish coffeehouses. The next step explored design considerations for developing images of franchised outlets. Answers to the following research questions were addressed:

- What are the perceptions of young people about the traditions of the historic Turkish coffeehouses?
- What are the interests of young people in having access to coffeehouses promoting historic traditions?
- What are the images young people hold of the physical characteristics of the historic Turkish coffeehouse?
- What are dominant architectural and interior features, patterns, motifs, color, material and accessories in historic coffeehouses?
- What are the general guidelines for designing franchise outlet images?

Justification for the Study

A recent analysis done by the Turkish Directorate General of Press and Information (1993) concluded that on a general basis, the population of Turkey can be characterized by youth and dynamism. This is based on the 1985 population distribution records according to age. Approximately 65% of the population is under 29 years of age, and 30% of this age group are between 15 and 30. Of the total population, 60% live in urban areas.

Young adults between the ages 17-25 form the largest clientele for leisure and entertainment in social settings such as cafes, pubs, restaurants and cinemas, within the urban environment. Generations of young people in Turkey, especially in urban areas, seldom have contact with their cultural traditions and therefore have little knowledge of the role of the coffeehouses in Turkish history. Instead, today, they tend to frequent the contemporary European type cafes which indicates their interest in the social activity of coffee drinking. Although coffee drinking is historically an important custom, the traditional coffeehouses that

introduced the drink have all but disappeared from city life. Ones that have survived are located in the more remote areas of the city or in rural towns and villages.

Socializing is important for Turks; good relationships require time, and Turks feel that such time should always be well spent (Gannon, 1994). An old Turkish proverb that supports this point is, "One cup of coffee is worth 40 years of friendship" (p. 203).

History and tradition bring continuity in life. Revival of the historic tradition of Turkish coffeehouses through a contemporary design based on Turkish traditions would be a means for strengthening ties with the past and maintaining an important cultural activity. Frampton (1996) explains that,

To take part in modern civilization often requires the pure and simple abandon of a whole cultural past. It is a fact: every culture can not sustain and absorb the shock of modern civilization. There is the paradox: how to become modern and to return to sources; how to revive an old, dormant civilization and take part in universal civilization (p. 314).

Sustaining any kind of authentic culture in the future will depend on the capacity to generate vital forms of regional culture while appropriating alien influences at the level of both culture and civilization (Frampton, 1996).

CHAPTER II

REVIEW OF LITERATURE

The Introduction and Effect of Coffee in Turkey

Origins of Coffee

"Kahve" is the Turkish word for what the Western world knows as Turkish coffee. It is a derivation from the Arabic word for coffee "qahwah" (Dwight, 1915). Coffee was introduced in the Middle East at least by the twelfth century. Although it is very difficult to trace the exact origins of coffee drinking, the predominant view of most historians is that it was an Arab custom for many years before it spread to the whole Islamic world (Birsell, 1991). William H. Ukers (1935) a leading coffee researcher, explains in his book All About Coffee, that the Arabians should be given credit for the discovery and promotion of the beverage. They successfully propagated the coffee plant in the Yemen district of Arabia, located in the tropic zone, where the climate was hot. At first coffee was not permitted to leave the country, but when it was recognized as an important source of revenue, exporting of the product began (Ukers, 1935).

The Spread of Coffee

The practice of coffee drinking spread throughout the Middle East in two ways: through Islamic religious ceremonies and through trade between countries. In Yemen, Sufism, an Islamic religious order, was the first to consume coffee as part of its religious ceremonies. In an effort to keep members awake during long devotional exercises, coffee drinking was introduced. The Sufi members subsequently brought their taste for coffee into their homes where it eventually evolved into a social activity at every level of society. Hattox (1985), in his study of coffee and coffeehouses in the Middle East, writes that,

What was perhaps equally important to the broadly based nature of the popularity of coffee, and hence to the development of the coffeehouse as a universal social institution, was that these orders, whatever the actual size of their following may have been, drew their members from a broad spectrum of social groups, so that not merely one stratum of society, but many different strata at once, became aware of the drink (p. 75-76).

The second way in which interest in coffee spread was through trade among other Middle Eastern countries, with Yemen, Damascus, Aleppo, Cairo and Istanbul being the key ports of entry. By the sixteenth century it became a vital economic product in the Middle East, allowing spice merchants, who sold the coffee, to profit (Hattox, 1985).

Trade and religion, at the time, were both controlled by the Ottoman Empire which grew to be an economic, cultural, and political power in the region by the end of the sixteenth century

(Figure 1). As early as 1243 the Ottomans had established a small Turkish frontier state in Northwestern Anatolia (Asia Minor), bordering and threatening the existence of the Byzantine Empire. They conquered Istanbul, then known as Constantinople, in 1453 and declared it the new capital of the Empire. Campaigns to Europe, Asia and Africa continued and by 1534, Syria, Egypt, Algiers, Morocco and Iraq were annexed by the Ottomans, naming this once small frontier state the leader of the Islamic world and the inheritor of the Byzantine Empire. Towards the end of the sixteenth century the Ottoman Empire was recognized as a world force stretching from the borders of Vienna to Arabia (Wheatcroft, 1993), embracing many lands and peoples with their traditional ways, and religion. "Together they made up a broad, colorful mosaic" (The Promotion Foundation of Turkey [TÜTAV], 1991, p.57), influencing and being influenced by each other.

The Arab practice of coffee drinking was one of the customs which dramatically changed urban lifestyle in Turkish cities. Hattox (1985) states that "the single most striking result of the growing use of coffee in the fifteenth and sixteenth centuries was its effect on the social life within the city, town or village with the birth of a social institute, unknown until the time, the coffeehouse" (p.73).

Coffeehouses of Istanbul

According to an Ottoman chronicler, Ibrahim Pecevi, two Syrian merchants, Hakm and Shams, opened the first coffeehouse in Istanbul in the year 1554 (Hattox, 1985). By 1595 coffeehouses in Istanbul numbered over 600 and were located in nearly every neighborhood (Türkoglu, 1996). The growth of neighborhood coffeehouses was an indication of the importance of coffee drinking as a part of the Turkish urban daily life.

The conquering of Istanbul in 1453 brought change in the social structure within the city. The sudden shift from Byzantine rule to Ottoman rule kept the local population consisting of Christian Orthodox Greeks, Armenians and Slavs intact but also opened the gateway for a new predominantly Muslim Turkish population to emerge. In the first half of the fifteenth century Istanbul had a population that was ethnically and religiously diverse. However integration between different societies did not take place due to segmenting the population into neighborhoods according to their ethnic or religious backgrounds. Turks settled in their own designated areas within the city maintaining a lifestyle which evolved around domestic and religious activities. Limited social contact was only possible in mosques or commercial areas such as market places (Isin, 1995).

The history of the Ottoman Empire in Istanbul divides into two distinct periods. The early years between 1453 and 1520, referred to as the "Foundation Period," and the period



Figure 1. The boundaries of the Ottoman Empire from in 1683 (Goodwin, 1992).

between 1520 and 1703, known as the "Classic Period." The "Classic Period" was an era where a unique cosmopolitan culture was formed in Istanbul as a result of greater social interaction across neighborhood boundaries (Isin, 1995). An important setting for this cultural mixing was the coffeehouse (Hattox, 1985). Even though the act of drinking coffee began in the mosque as part of the religious services, in the coffeehouse it was enjoyed socially (Ukers, 1935). As coffee drinking became more secular and a greater social attraction, by bringing the faithful together in places other than the mosques, religious laws were written to ban coffee and coffeehouses. Coffee was denounced by religious leaders as "one of the Four Elements of the World of Pleasure, one of the Four Pillars of the Tent of Lubricity, and one of the Four Ministers of the Devil-the other three being tobacco, opium and wine" (Dwight, 1915, p.23). The enforcement of these laws did not meet with much success as the public mostly ignored the prohibition up until, in 1623, when Sultan Murat the IVth came to power and personally banned coffeehouses. They were considered a threat to the throne, since they had become places where music, gambling and freewheeling social, political, and religious discussions took place (Dwight, 1915; Jacobs, 1935). Although religious leaders in the Ottoman hierarchy held power, it was the sultan who held the ultimate power. Laws set by the sultan could not be ignored because failure to conform was punishable by death.

Social Activities in the Coffeehouses of Istanbul

Despite political and religious persecutions, neighborhood coffeehouses reopened in 1640 and continued to grow in popularity in Istanbul where eventually they were considered an acceptable substitute for the Islamic prohibition of alcohol (Gannon, 1994). By the end of the second half of the sixteenth century they were cultural settings that had become a part of the daily life where common social activities took place between people from different levels of the society. "Turkish" coffee became synonymous with a way of life (Merani, 1980). Socializing was a part of this way of life and was encouraged in the coffeehouse by offering music and dancing, card games, live theaters, plays and, story telling (Roden, 1977).

Music was important among the activities in the coffeehouse. The sixteenth century music listened to in urban areas was what is known today as the classical Turkish music. Classical Turkish music is an educated and conscious type of music arranged according to set rules (Bayraktaroglu, 1996). Music was performed by a small orchestra of men with instruments like the tambourine, drum, bag-pipe and reed-pipe (Garnett, 1909). Among these accompanying instruments was the ud, known as the lute in Europe (Bayraktaroglu, 1996).

Dancing in the coffeehouse was not a continuous leisure activity like music. From time to time travelling gypsies would visit and perform dancing. The coffeehouse would gain even

more importance during religious festivals. Local people would prefer to spend their time with others during long nights in the coffeehouse watching the gypsies or participating in singing and dancing (Dwight, 1915).

A constant source of entertainment was playing card games, backgammon, dominos and chess and it is said the game of bridge originated in the coffeehouses of Istanbul (Birsal, 1991). Opera, theater, along with comedy and dramatic plays added exciting entertainment at times (Jacobs, 1935). The opera and plays were usually performed by Greek or Armenian women, a significant minority in Istanbul (Roden, 1977). The theater would usually take place during holidays, especially in large coffeehouses that accommodated large crowds. The most popular type of theater was a marionette theater known as *Karagöz* (Figure 2). Bayraktaroglu (1996) explains the social importance of the play and the features of its characters in her study of customs and etiquette in Turkey:

Like those in many countries, the village people in Turkey are conservative, less educated, naive and direct, while the city people are complicated, sophisticated, adaptable and educated. These are the features respectively found in *Karagöz* and *Hacivat*, the two main characters of the famous Turkish shadow theater. ...*Karagöz*, as the shadow theater is otherwise referred to, is a blunt, straightforward, bold and uneducated character who is prone to accidents and makes a lot of social and linguistic gaffes. He is the personification of the village man. *Hacivat*, on the other hand, is better educated, shrewd and sophisticated, and patronises *Karagöz* whenever he makes a mistake. Compared to the popular couples of other cultures such as Punch and Judy or Laurel and Hardy, *Karagöz* and *Hacivat* are important not merely as sources of fun but as personifications of real character types that have lived in the area for many centuries, and this accounts for their popularity (p.27).

Types of Coffeehouses in Istanbul

Neighborhood coffeehouses maintained their importance as a community center, but in the seventeenth century the coffeehouse began to organize according to different social classes, cultural interests and ethnic backgrounds. They also began to organize according to special interests such as those of the troubadours, janissaries, firemen, and musicians. The troubadour coffeehouses, known as the *asik kahvesi* (a-shik' qah-vé-sy), featured story telling, a tradition that goes back beyond the coffeehouse. The coffeehouse was the perfect setting to tell stories, for there would always be a group of listeners. The troubadours, in other words, the story tellers would frequently visit coffeehouses and give monologues on legends and past experiences, introducing their own customs and manners (Dwight, 1935). Book reading was another featured

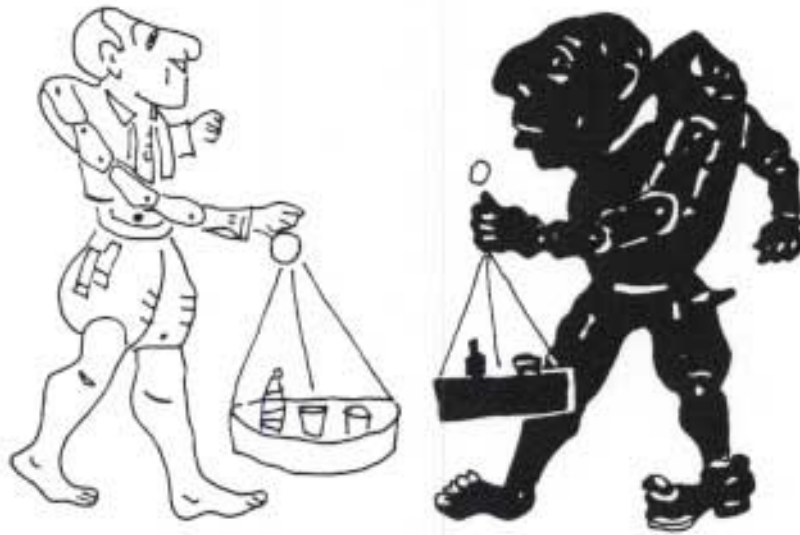


Figure 2. The two main figures in the shadow play known as Karagöz (Petropoulos, 1979).

attraction that came with the appearance of *asik kahvesi*. Usually one person would read out loud and the others would listen. Both story telling and book reading became an important means of communication with the general population (Birsal, 1991). At the same time the formation of another coffeehouse type occurred known as the *yeniçeri kahvesi* (yé-ny-che-ry' qah-vé-sy), which were gathering places for the Ottoman janissaries (Isin, 1995). The janissaries were an elite force that formed the core of the Ottoman army.

Every city in the Ottoman Empire had its contingent of janissaries who over generations had established their own closed community, with its separate zone within the city. By the seventeenth century the janissaries had integrated with the local communities becoming a part of the urban social life and participating in local coffeehouses (Wheatcroft, 1993). Eventually they opened their own coffeehouses which operated in a military discipline. The social activities of these coffeehouses were strongly influenced by the *asik kahvesi* since both types developed in the same period. The janissaries' direct involvement with politics influenced the social environment within the *yeniçeri kahvesi* where heated political conversations took place. These coffeehouses eventually became symbols of social unrest towards the government. The *yeniçeri kahvesi* existed for nearly two centuries until the janissaries were discharged from the Ottoman military in 1826 (Isin, 1995).

In the nineteenth century an important social figure in Istanbul was the *tulumbaci* (tou-loum-ba-jhi). The *tulumbacis* were the early firemen who were localized in every neighborhood (Birsal, 1991). When the *yeniçeri kahvesi* ceased to exist after the abolition of the janissaries the *tulumbacis* inherited and transformed it to the *tulumbaci kahvesi* (tou-loum-ba-jhi' qah-vé-sy). These coffeehouses operated in nearly every neighborhood in Istanbul until 1876 (Isin, 1995). The *tulumbacis* would spend most of their time in the coffeehouse until they were called for duty. The influence that the *asik kahvesi* had on the *yeniçeri kahvesi* also passed on to the *tulumbaci kahvesi*. Toward the end of the nineteenth century this influence turned into a marriage of the two in forming the last of the historic coffeehouses known as the *semai kahvesi* (sé-ma-i' qah-vé-sy), or in other words musical coffeehouses. Although traditional activities such as story telling continued to take place, these coffeehouses were also the first to perform scheduled events which included Turkish and European music. The *semai kahvesi* continued to be active in the urban life of Istanbul until their demise towards the end of 1920s (Dökmeci and Ciraci, 1990).

Architectural and Interior Planning of Coffeehouses

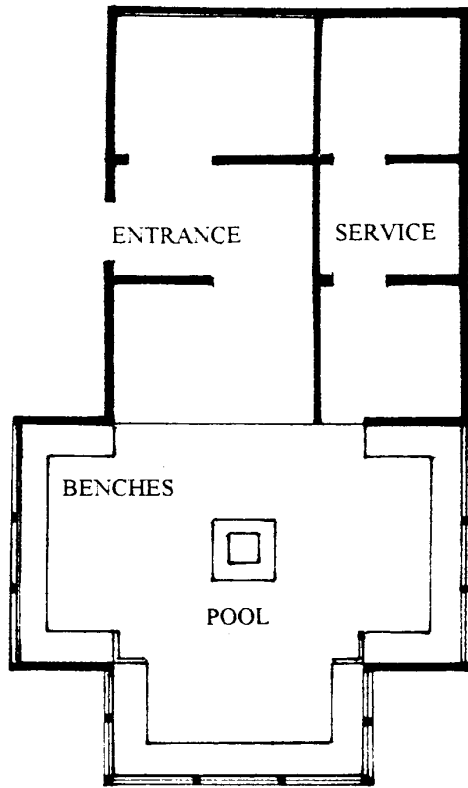
In the late sixteenth and early seventeenth century various sizes of coffee outlets developed in Istanbul. According to Hattox (1985) these outlets can be grouped into three types:

coffee stalls, coffee shops and large coffeehouses. Coffee stalls were located in commercial areas of the city, usually within market places to serve as small take-out shops. They were not designed for the on-premises consumption of coffee, rather coffee was prepared and sent to various shops in the market by servants. These stalls were confined between shops in the market with enough space for a stove and the preparer. Coffee shops were local shops similar in function to the coffee stall but each had some space inside for the customers to sit on wooden stools and drink their coffee. Coffee shops were located in commercial and residential areas adjacent or facing opposite to other shops within the district. The most important type were the large coffeehouses which functioned both as social gathering places and community centers (Birsal, 1991). The design of the coffeehouses were more complex for they had far more to offer than just coffee.

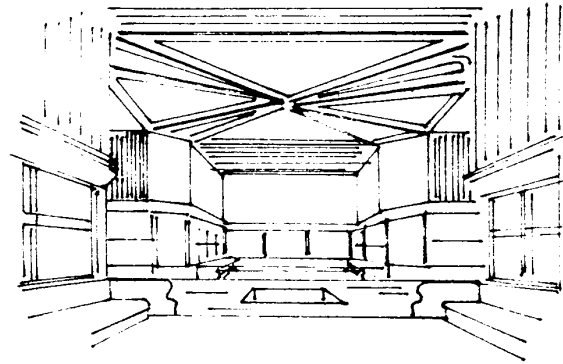
The Layout of Coffeehouses

The architectural and interior planning of coffeehouses in Istanbul was largely determined by the activities of socializing and entertaining while drinking coffee. To this end coffeehouses were designed to gather a number of people around a single main space surrounded by built-in cushioned benches for seating known as *divan* (Hattox, 1985). In some coffeehouses the main space, with its decorative marble fountain or pool in the center, would open up to additional side rooms. This simple centralized organization was an adaptation from the traditional layout used in the planning of Turkish houses where the central upper floor hall, called the *sofa*, functioned as the main living space and bedrooms opened off the *sofa* (Aslanapa, 1971). Architect Sedad Hakki Eldem, a pioneer in contemporary Turkish architecture used the same layout in his effort to establish a general concept for a modern Turkish coffeehouse. In his design, he used traditional planning methods like adopting the central *sofa* connecting to three additional seating spaces (Bozdogan, Ozkan and Yenal, 1987) (Figure 3).

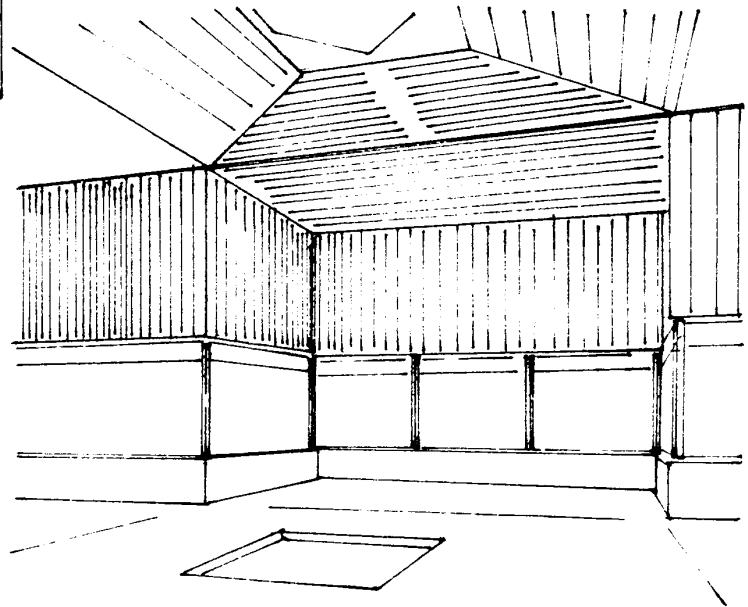
Large coffeehouses had three important elements that were part of the centralized plan, the stove where coffee was prepared and served, a stage where story tellers, orchestra or singers performed and an elevated protocol area, called the *bassedir* (bash-sé-dir), where distinguished guest would be seated. Each of these elements were placed at different corners of the centralized plan. The stove, either built-in or independent was covered with decorative ceramic tiles. The stage was a simple set built from stone or marble. In some coffeehouses it was located in the center of the plan replacing the water fountain or pool. The elevated *bassedir*, which was no more than two steps high, was surrounded by wooden handrails and covered with rugs to emphasize its importance within the organization of the coffeehouse. On the opposite side of the *bassedir* next to the stove a wooden storage unit belonging to the coffeehouse owner



PLAN OF THE SOFA LAYOUT



INTERIOR SKETCH OF THE COFFEEHOUSE



GENERAL VIEW OF THE SOFA

THE SOFA LAYOUT

Figure 3. Architect Sedad Hakki Eldem's 1947 design for a coffeehouse in Istanbul. In developing the plan he used the traditional sofa layout adopted from the historic Turkish house (Bozdogan, Özkan, and Yenal, 1987).

would be positioned (Isin, 1995). Another built-in feature found in the coffeehouse were wooden panels that covered the walls from floor to eye level. The remaining portion of the walls were furnished in plain white plaster forming a continuous band inside around the perimeter of the central space. The horizontal continuity was interrupted with random placement of wooden shelves, gilded framed inscriptions and mirrors (Amicis, 1874). The shelves were used to store equipment for preparing and serving coffee such as porcelain cups and plates, various sizes of copper coffee pots and coffee grinders, and wooden or porcelain containers to store coffee and sugar (Figure 4). A separate shelf would be used to store waterpipes, otherwise known as *narghiles*. *Narghiles* were used to smoke tobacco and sometimes hashish as a source of pleasure along with drinking coffee. The variety of colors of glass *narghiles* with shiny brass or copper fixtures standing erect on shelves would create an attractive corner in the coffeehouse (Birsal, 1991) (Figure 5). Flowers and plants would add to the decor located beneath the windows and around the fountain (Dwight, 1915).

Courtyards in coffeehouses. An important architectural element for the large enclosed type coffeehouses in Istanbul were courtyards that created a park or gardenlike atmosphere (Jacob, 1935) and provided the opportunity of alfresco enjoyment for those who so wished to be outside in the open air (Hattox, 1985). The purpose of the courtyard was to form a centralized organization for the outdoor portion of the coffeehouse, a function inspired from the sixteenth century Ottoman mosques. The mosques that dominated the urban landscape, along with the surrounding complex of structures were planned over a centralized courtyard superimposed on a cruciform layout. The courtyard acted as a transition space providing access between the mosque and the other structures (Goodwin, 1977) (Figure 6).

Ceramics and Carpets in Coffeehouses

Traditional ceramics, carpets and kilims were important decorative elements found in historic coffeehouses. Ceramics were used as tile work and pottery for coffee accessories whereas carpets and kilims were used for flooring, upholstery, and wall ornaments. Carpets were pile weaves which made them differ from the flat woven kilims. The wide range of color and motifs that determined the design of these products contributed to the overall decor of the coffeehouse (Türkoglu, 1996).

The use of ceramics. Turkish ceramic tiles were products of two major pottery producing towns in Turkey: Iznik and Kütahya. The tiles were painted with blue motifs over white background in traditional Islamic style. Some motifs included portions of turquoise, purple and dark-green which were added to the basic blue-and-white (Binney, 1979). The Iznik ceramic industry expanded from a local enterprise in the fourteenth century to a source of

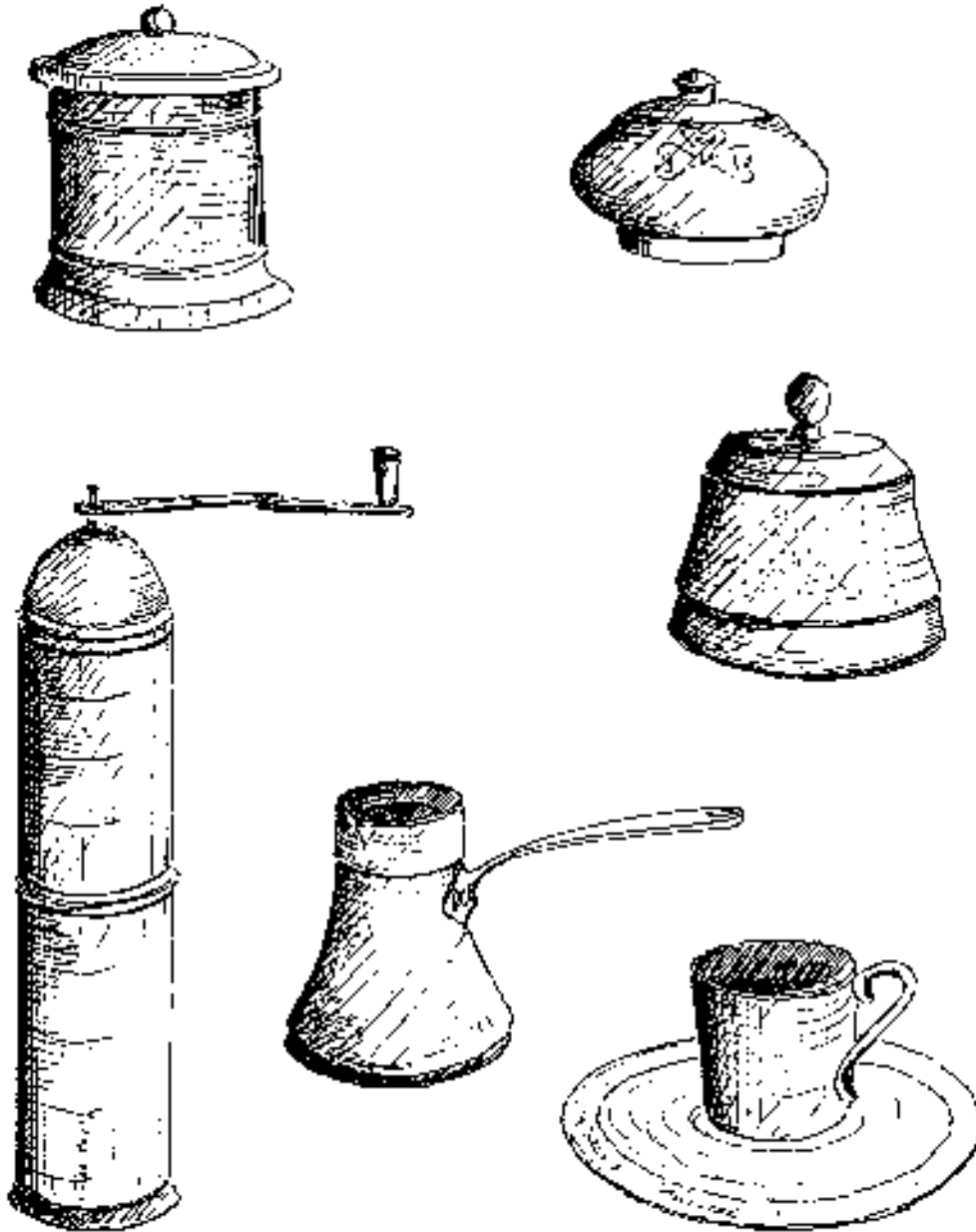


Figure 4. Turned wooden jars, and coffee preparing and serving accessories similar to those used in coffeehouses.



Figure 5. Glass waterpipes, known as narghiles, were used to smoke tobacco and hashish. Variety of colored narghiles would add to the visual attraction (Evren, 1996).

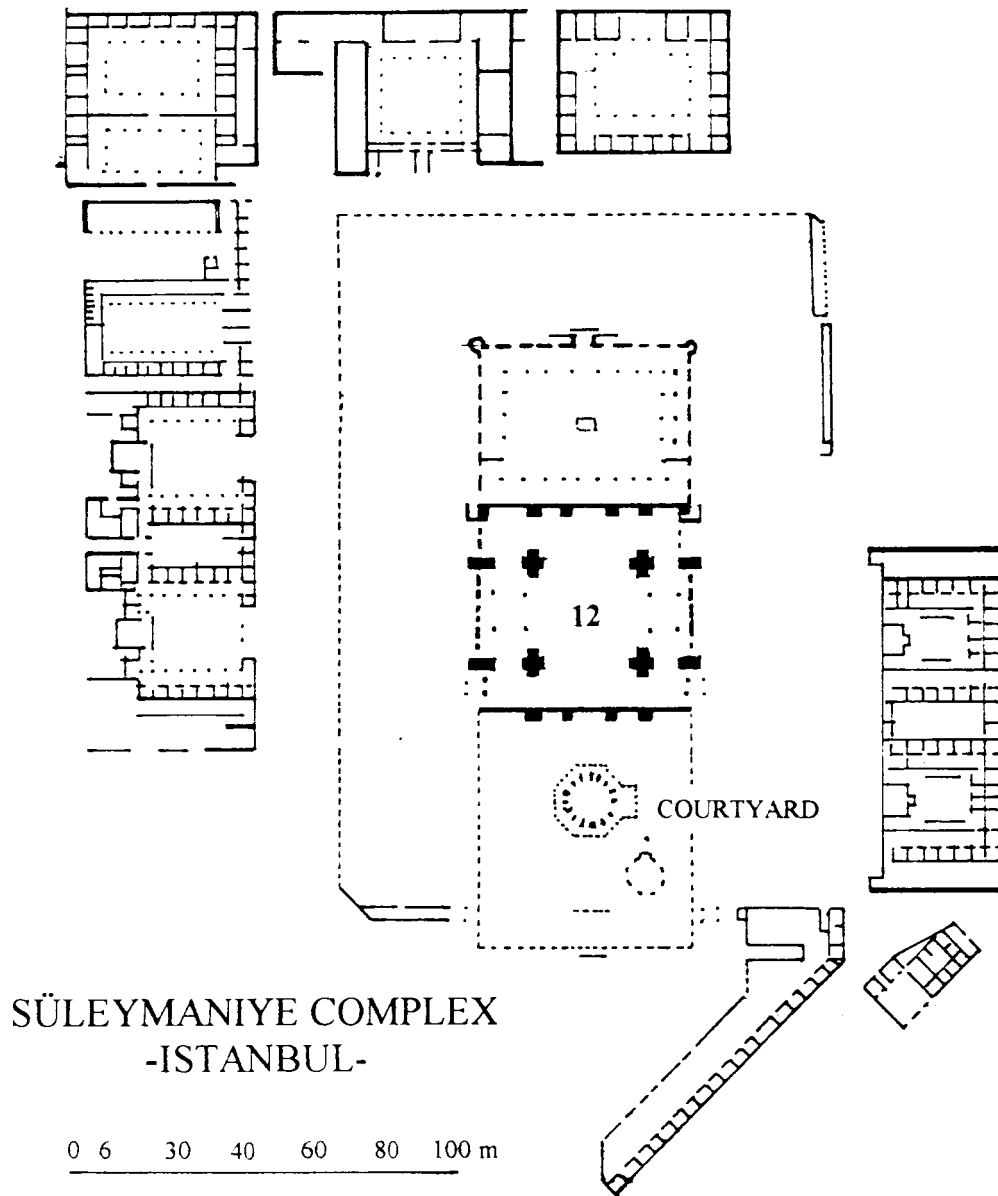


Figure 6. The plan of the Suleymaniye Complex in Istanbul. The complex was planned around the central mosque (12) which was surrounded by a courtyard (Goodwin, 1992).

commercial revenue by the sixteenth century. Different styles and techniques, developed in Iznik, became famous throughout the Mediterranean world and beyond. Ceramics of Kütahya developed especially after the beginning of the sixteenth century and eventually surpassed production of Iznik ceramics (Glassie, 1993).

The Turkish innovation of polychromized tiles and pottery with a turquoise glaze over cobalt blue-and-white background became the traditional character of Turkish ceramics. Dark green, red, light blue and black were colors used in motifs of naturalistic flowers, calligraphic inscriptions and complex variations of rectangular, hexagonal and octagonal geometric figures (Aslanapa, 1971). Floral designs were representations of tulips, hyacinths, carnations, pomegranate flowers, peonies, spring branch of plums and cherry blossoms. The space left between the floral designs were filled with large dagger shaped green leaves (Levey, 1975). These sixteenth century ceramic designs permeated all the various Turkish decorative arts which have existed till the present date. Ceramic tiles are still widely used to decorate railroad stations, bus stations, municipal buildings, fountains, hotels and restaurants (Glassie, 1993) (Figure 7).

The use of Turkish carpets and kilims. The interior aesthetics of the coffeehouse were also determined in large part by the use of Turkish carpets and kilims as they were used as ornamental hangings on walls, upholstery for covering divans, and mats on the floor. Their designs held a broad spectrum of color and motifs. They were complicated with repeated sequences of geometrical figures of circles, hexagons, octagons, diamond and star shapes, plus abstracted forms depicted from reality and all arranged in a symmetrical manner. The centrality and symmetry of their composition was reinforced with a border usually more lively in hue than the overall color scheme (Aslanapa, 1971). Traditional colors of Turkish carpets and kilims were predominantly red, white, blue, green, orange, golden brown, black and yellow with lighter shades of red, blue and green. The logic of their composition resembled the Turkish ceramic tiles where "unity contains division, units divide into parts, parts combine into totality." (Glassie, 1993) (Figure 8).

In the twentieth century urban Turkish coffeehouses have been rapidly replaced by European type cafes, pastry shops, restaurants and bars. Although traditional coffeehouses still existed and maintained their importance in rural areas a more modern trend started to dominate the social and cultural scene in cities (Dökmeci and Ciraci, 1990). Contemporary cafes have become very popular in the last couple of years in large cities like Istanbul and Ankara, giving importance to shop image and product quality (Bayraktaroglu, 1996). Promotion for a contemporary Turkish coffeehouse concept that traces its origins back to its past would be an important step to maintain the cultural tradition of coffeehouses. Rapid recognition of the



Figure 7. Polychrome wall tile application and pottery samples of Iznik (Atil, 1980).



Figure 8. Sample Turkish carpet and kilim motifs. The upper two samples are kilims, and the

contemporary coffeehouse could be achieved through the marketing method of franchising. The following is a discussion of the significance of image design in franchised retail outlets and coffee shops in the United States, where franchising methods have been successfully implemented. To gain some understanding on the method of franchising and its implementations for further use in this study, a review of the background of franchising, the importance of image, and design of coffee retail outlets is included.

lower two are carpets. Carpets and kilims are important decorative elements in Turkish interiors.

Image Design in Franchised Retail Outlets

Background on Franchising

Franchising is a form of business that has developed during the last half of the twentieth century. The term "franchise" in marketing literature refers to a method of distribution where a large company (the franchisor) provides the right or privilege to smaller companies or persons (the franchisees) to conduct a particular business within a specified format (Foster, 1987). Franchising is the best alternative in business expansion to gain rapid awareness for a company's name, image and products (Strauss, 1994).

There are two general types of franchising. The first type is product franchising, where the manufacturer markets its merchandise through specialized retailers. Coca-Cola and Pepsi-Cola are examples of this type of franchising. The second type is known as business-format franchising, where the retail outlet is the product itself. The latter form was found to be a much more successful way of distribution because the principles of mass-production made selling identical outlets more profitable. In business-format franchising the appearance of the outlet and customer service are a part of the product the customer buys, requiring additional incentives such as identity and attractiveness to convert the outlet into a product of its own (Dicke, 1992). McDonald's and Burger King are examples of this type of franchising.

Franchising is a proven marketing concept. It allows companies to expand at a rapid pace and offers small entrepreneurs with limited capital the chance to succeed. Statistics provided by the U.S. Department of Commerce show that the failure rate of newly launched U.S. businesses is 70% compared to a 96% success rate for franchises established each year (Matusky, 1987). The most important factors accounting for the success of franchises are the identity of the business, a working operating system with a format ready to be transferred by the franchisor, and a continuous relationship between the franchisor and franchisee (Foster, 1987).

Brand identity, or image, is one of the most prized assets of successful franchise organizations. Both franchisors and franchisees play an important role in managing brand

identity by ensuring that all graphic components of the brand, from logo to store layout, have a consistent look and message (Oseland, 1995).

The history of establishing an identity for a business dates back to the last decade of the nineteenth century. The creation of brand identification for goods became a necessity to discriminate one brand from the other in a growing market of mass produced goods. Franchises, beginning in late twentieth century, adopted brand identification to distinguish themselves from one another. Oil refiners, selling products that were essentially generic, turned to franchising when they found out that it was a significant marketing tool. By building a distinct identity for their gasoline, sales increased dramatically. This proven method in turn developed into elaborate programs to create specialized uniform outlets, such as gas stations (Dicke, 1992). The purpose for creating outlets as the most tangible sign of a particular brand is noted by Dicke (1992) who wrote that,

Much of the early history of gasoline marketing can be summed up as a search, first, for a workable type of outlet, and second, for a way to allow manufacturers to teach consumers to discriminate between different sellers (p. 87).

The marketing success in the oil industry influenced others to switch to franchising methods. By the mid-1970s franchising had evolved into a business, with the major players being public utilities, auto manufacturers, oil companies and soft drink bottlers which accounted for more than 70% of the entire franchise industry. Since that time, the franchise industry has seen a steady transition from these traditional types of franchises into a more diversified industry, including such businesses as fast food enterprises, hotel and motel chains, real estate companies, gardening and lawn services, medical supply firms, janitorial services and coffee shop chains (Strauss, 1994).

Coffee shops are the latest trend in the United States that have dramatically grown since the early 1990s. The increasing demand for higher-quality coffee is enabling the rapid growth of mid-sized specialty coffee chains (Brumback, 1995). The National Coffee Association found that coffee consumption in general has increased per capita from 1.75 cups per day in 1991 to 1.87 cups per day in 1993. According to Restaurant Consulting Group's annual recount census the number of specialty gourmet coffee shops jumped from 64 units in 1993 to 2,273 units in 1994. It is estimated that by 1999 about 10,000 coffee cafes, espresso bars and espresso carts will be operating in the United States (Brumback, 1995). The significant growth and expansion of coffee shops in urban areas is mainly related to the success of large company owned chains, like Starbucks Coffee, and franchises such as Gloria Jean's, Brothers Gourmet Coffee and The Coffee

Beanery who have successfully used franchising to promote their company's name, image and products (Strauss, 1994). They have already expanded into international markets and started franchising their name and products mainly in Europe and Asia, challenging local coffee retailers (Brumback, 1995).

The Importance of Image

Franchised coffee retail outlets have become a form of advertisement through distinctive and projected trade identities that includes registered trademarks as well as uniform trade appearance, signs, slogans, trade dress, and overall image (Sherman, 1993). Matusky (1987) defines image as "an intangible quality that bridges cold, hard facts, and speaks to customers in emotional terms" (p. 163). The prime concern for most modern franchise companies is to generate an image that would attract consumers to shop (Matusky, 1987). Generating the image of a retail outlet that serves as an active selling tool and as a promotional device requires the creative efforts of architects, interior designers and franchise managers (Barr and Broudy, 1986).

Designing Coffee Retail Outlets

The overall design of coffee shops, like any other retail outlet, involves site selection, design of the exterior and interior finishes and furnishings, selection of material, color and lighting, and equipment to project the desired image reflecting both the quality and category of goods that it carries (Novak, 1977).

The initial and most important step is to identify the target consumer so that the best location for a store can be selected. Of consideration should be the purchasing power of consumers and competing or complementing outlets (Sherman, 1993). Coffee retail spaces rely on areas that are thriving socially. Other factors to consider when looking at possible sites for the retail location are the economic and population trends, per capita income of an area, and perhaps even the ambiance of the site (Strauss, 1995). Retail sites fall into a number of commonly encountered classes. These classes, described by Packard and Carron (1982), are as follows:

- (1) Down-town core: The central business area with big store competition
- (2) Down-town frame: Outer part of the urban environment.
- (3) Strip development: Usually situated along major traffic areas connecting commercial areas to residential areas.
- (4) Intersecting ring: The outer loop of an urban area, near residential areas.
- (5) Peripheral site: The outreach of city adjacent to highway.
- (6) Isolated location: The area lacking other retail stores.
- (7) External site: The area between communities along traffic artery.

(8) Mall or shopping center: Sites for leisurely shopping. In-premises-competition.

In retail store design the architect's or designer's role is to create an atmosphere that would translate the given space into a sales-stimulating, three-dimensional advertisement to draw customers and also to trigger the mood of buying (Barr and Broudy, 1986). The atmosphere of a franchised outlet is a trademark in itself which helps sustain the image that can be created through the store's appearance. Appearance is the overall perception of the store which includes exterior and interior design considerations (Kahn, 1992).

Exterior Design

The design of a store exterior is perhaps the most important consideration as it forms the customer's first and most lasting image to the store (Packard and Carron, 1982). The exterior functions as an informative permanent advertisement as Packard and Carron (1982) explain:

Whether or not a shopper decides to shop, look, and enter a store can be attributed in no small degree to its exterior: the combination of its architectural details, of its window treatment, and of its entrance (p.54).

The facade of a store is made up of basically two components: signs and window displays (Mendelsohn, 1992). Signs displayed on the exterior of a structure are explicit signals which communicate about the place to its users. They can be used as company nameplates, for directional purposes indicating entrances and exits, and communicate rules of behavior. Signs play an important role in communicating the firm's image (Bitner, 1992). Exterior signs should function in identifying the store and creating graphic excitement to attract customer traffic. Lewis (1995) indicates that easy to read signs, pricings, menus, and product presentation are some of the basics needed for the success of a coffee shop. The store's logo and the building architecture should be of one integrated design concept, reflecting a certain theme and motive (Barr and Broudy, 1986). A coffee shop is designed generally around a specific theme or concept that represents what the owner(s) is trying to deliver (Lewis, 1995). The purpose of the name and logo chosen for the shop is to define this theme or concept to the customer (Holcepl, 1996).

Window displays have three important values. They are promotional value to influence the purchase of a merchandise, institutional value to create a favorable store image, and community value to generate goodwill and build a community position for the store (Mendelsohn, 1992). If the store is an integral part of an existing building, such as shopping center or the ground floor of another building, uniformity in design concept between store and

building is an important consideration. However, design integration can be a conflicting matter. This is best explained by Novak (1977), who writes that

Many national chains have developed standard designs which reflect the image they wish to present to the public everywhere in the country. When these designs conflict with that of the shopping center, either the chain or the developer must compromise. The direction of the compromise usually depends on whether the chain desires the location more keenly than the developer desires the chain (p.53).

An example where the design is compromised is a McDonald's restaurant in Manhattan, designed by Charles Morris Mount of Silver & Ziskind/Mount, New York, which features a number of new design motifs suited to its location in an up-scale shopping mall. The image created through the incorporation of neon lighting, glass blocks, chrome stools and a live color palette is different compared to the company's standard image (Radulski, 1991).

Interior Layout

A successful interior layout of the store will relate to the exterior design and to the merchandise sold (Novak, 1977). A good plan will help people locate merchandise easily and also accommodate sales people efficiently complete a sales transaction (Packard and Carron, 1982). Brigham (1996) points out five basic principles to help plan the overall layout of a coffee outlet. They are as follows:

- (1) Every aspect of the store must validate the worth of the merchandise sold by creating different interesting points of selling, focal displays and variety in product merchandising. This might involve visual accessories such as pictures of the source of the product, and illustrations of coffee preparation techniques.
- (2) All the details of the store must mirror the customers' self-images and aspirations by focusing on creating specific feelings for a core customer group and an atmosphere that the customers will enjoy and remember.
- (3) A well designed store should break down the customers' inherent defenses to the selling environment. It should be easily comprehended and well organized and should make a good impression.
- (4) Stores should be planned to communicate a high level of comfort and security by providing visual and physical rest areas; attention to detail in customers' amenities is essential.
- (5) A store must take customers out of their pace by suspending reality for a brief moment and leaving a marked impression on their minds (p.26-27).

The quality of materials used in the construction of the store interior, floor coverings, artwork, posters on walls, and personal objects displayed in an environment can all communicate symbolic meanings and create an overall aesthetic impression (Bitner, 1992). The ability to create an environment that communicates with its customers is important for the coffee outlet's success. McCormack (1994) recommends displaying historic and geographic information about coffee with the use of photos and diagrams, the display of coffee accessories such as antique brewing and roasting equipment, books and pamphlets. A coffee shop that is able to share information about its product with its customers is more likely to do better in the long run (Lewis, 1995).

Coffee shops are turning into a "home away from home" concept which is a concept that is determining the success of the business. The concept involves the design of the interior which must meet the customer's choice to be social or solitary, to work or to entertain while drinking a cup of coffee (Thomas, 1995). Holcepl (1995) uses the term "third place" to describe a similar concept. The "third place" is that location that does not possess the privacy of home or the formality of work. It is the place to make friends and build a community. Creating the "third place" means creating a comfortable environment that has its own sense of style, that entertains but does not overwhelm, and that serves quality products (Holcepl, 1995).

Summary

The twelfth century Arab practice of coffee drinking spread to the whole Islamic world by trade and religion and was first introduced in Turkey early in the sixteenth century through Istanbul, an ethnically and religiously diverse city. It was initially consumed as part of a religious ceremony and in time became a social beverage with the creation of coffeehouses in Istanbul. Despite religious and state persecutions coffeehouses flourished and became a part of Turkish daily life by the seventeenth century, housing a number of social activities from dancing and music to opera and theatre.

Various types of coffeehouses emerged up until the nineteenth century according to different cultural interests, social classes and ethnic backgrounds. The architectural and interior planning of these social establishments were largely determined by the activities of socializing, entertaining and drinking coffee. A centralized interior and exterior layout evolved with the important element being the courtyard which also provided an outside environment for the coffeehouse.

The traditional Turkish coffeehouse has lost its historical importance in the twentieth century as new and trendy alternatives for socializing emerged. The revival of Turkish

coffeehouses is an important means for sustaining a cultural tradition and strengthening the bonds with history.

Franchising a commercial plan for a coffeehouse would be a method of distributing a company's name, image and products through retail outlets that has proven to be effective in the United States and Europe and could be useful for establishing a coffeehouse franchise in Turkey. Developing a design concept for franchising a contemporary coffeehouse which features elements of the historic Turkish coffeehouse could be an important step to bring continuity with the past.

CHAPTER III METHODOLOGY

The procedure for completing this study consisted of two general phases:

- Phase I. Data Collection:
 1. Interviews with older Turkish citizens relating their past experiences on traditional coffeehouses.
 2. Preliminary Observations of drawings and engravings of early Turkish coffeehouses, slides and videos of existing traditional and contemporary coffee shops in Turkey, and two urban coffee retail chains in the United States.
 3. Focus Groups: Perceptions of potential clientele of a contemporary Turkish coffeehouse, using the focus group method, was gathered on the following topics:
 - a) Historic Turkish coffeehouses: customs and design.
 - b) Interest in frequenting coffeehouses as a social activity.
- Phase II. Development of Design Concept.

Phase I. Data Collection

Steps 1 and 2: Interviews and Preliminary Observations

Personal interviews and preliminary observations were conducted to compile comprehensive information on historic and contemporary coffee shops in Turkey including a study of franchised coffee shops in the United States. The following steps were taken:

- Interviews were conducted to collect information from five older Turkish citizens from Ankara and Istanbul who frequented traditional coffeehouses and related their perceptions of customs, etiquette, and design features of this significant part of Turkey's cultural history. A tape recorder was used to record each interview. The data collected helped shape design decisions.
- Existing historic coffeehouses were located in Istanbul, Turkey, and visually documented by video recordings, photographs and/or slides, and sketches through personal observations.
- Dominant patterns, motifs, color and actual materials such as ceramics, fabrics, wood, and specific accessories that are found in traditional coffeehouses were identified and recorded.
- Urban contemporary coffee shops in Turkey were observed and recorded through video recordings, photographs and/or slides, and sketches.
- Drawings, plans, engravings and pictures on historic Turkish coffeehouses were analyzed.
- One franchised and one company owned coffee shop chains in the United States were observed and recorded to determine general guidelines for uniform outlet appearance.

Step 3: Focus Groups

A focus group methodology was used to gather qualitative information from a representative target market for a contemporary coffeehouse design concept. Their perceptions, attitudes, beliefs, experiences, feelings, and opinions on historic Turkish coffeehouses as physical and social environments were collected. Their responses were used in developing a design concept for a contemporary version of a Turkish coffeehouse and for determining the potential for success by evaluating their interests in frequenting coffeehouses as a social activity.

Krueger's (1988) definition of a focus group study is that "it is a carefully planned discussion designed to obtain perceptions on a defined area of interest in a permissive and non-threatening environment" (p.1). This method of data collection is generally conducted to:

- generate creative thinking,
- anticipate people's reactions to a proposed program,
- get alternative ideas about how to promote an idea,
- generate many ideas,
- collect information quickly,
- reach a broad group of participants representing people who are difficult to reach or socially isolated.

Focus groups are generally composed of seven to ten people. The size of the group should be small enough for everyone to have the opportunity to share insights yet large enough to provide diversity of perceptions.

Participants

Since the projected target market for patrons of a contemporary coffeehouse is the young adult living in an urban area, such as Istanbul, focus group participants were selected from a total of seventy graduate and undergraduate Turkish students enrolled at Virginia Tech and members of the Turkish Student Association. Membership in this organization facilitated inviting them to participate in the study. These students were considered to be representatives of the typical clientele to frequent the coffeehouses of urban areas in Turkey. A total of 24 agreed to attend one of the three focus groups. Open-ended questions were developed in advance to collect perceptions on historic Turkish coffeehouses and of interior and exterior elements such as furniture, color, textures, patterns and store facades. Perceptions of cultural behavior, attitudes, and customs were also discussed.

A pretest focus group study was conducted with a group of graduate students enrolled in the Department of Housing, Interior Design, and Resource Management. This session helped the

researcher become oriented to the process and gain some skills in interviewing a group. The feedback obtained helped refine the interview process and the questions to be asked.

Data Recording Procedure

For each focus group a tape recorder was used to record the discussion and written notes were taken by the interviewer. Participants were made aware that the discussions were being recorded. Written notes allowed the interviewer to summarize and review the discussion.

Data analysis

Once the focus group sessions were completed, the data was summarized according to each question asked. The questions were grouped into two broad areas: perceptions of customs and design of historic Turkish coffeehouses, and participants' interests in frequenting coffeehouses as a social activity. Data collected from the various processes were used to establish design criterias for the project.

Phase II. Development of Design Concept

This phase involved the development of a design concept for a contemporary Turkish coffeehouse franchise based on historic traditions. The steps followed were:

- establishing the design criteria based on data collected, and
- developing design solutions for a contemporary Turkish coffeehouse.

Presentation

Once the collected information was analyzed and a design concept was developed for a contemporary Turkish Coffeehouse franchise, utilizing workable historic coffeehouse themes and plans, the proposed outcome was developed and is presented in Chapter V in the following manner:

- conceptual sketches and renderings of proposed individual components of a coffeehouse, such as coffee preparation area, seating area, and furnishings,
- plans, sections, and elevations for proposed architectural and interior elements,
- presentation of actual and/or proposed materials and accessories, such as coffee cups and coffee preparation equipment,
- Storefront and logo design.

CHAPTER IV

FINDINGS

Data were collected for development of the design criteria for this project by observing and recording various Turkish coffeehouses, interviewing older Turkish citizens familiar with traditional coffeehouses, and holding focus group discussions with young adult Turkish citizens.

This chapter is organized into three sections with the first section presenting findings of personal observations of drawings and engravings of early coffeehouses, slides and video recordings of existing traditional coffeehouses in Istanbul and of newly established contemporary cafes in Ankara, and two urban coffee retail chains in the United States. The second section presents a summary of interviews with five older Turkish citizens relating their past experiences on traditional Turkish coffeehouses. Section three covers the results from three different focus group discussions with graduate and undergraduate Turkish students at Virginia Tech.

A pilot focus group discussion was conducted with eight graduate students in the Department of Housing, Interior Design, and Resource Management to check focus group questions for clarity and accuracy. Some questions required revisions. The amended questionnaire is in Appendix A.

Preliminary Observations

Drawings and Engravings of Historic Coffeehouses

There is very little written about the architecture of early Turkish coffeehouses in Istanbul. However, engravings and sketches from different periods by European scholars and artists are good sources for identifying the physical attributes of historic coffeehouses. Six different engravings and drawings were used to determine dominant architectural patterns and motifs, furnishings, and layout of coffeehouses. Three were nineteenth century engravings by Antoine Melling, Thomas Allom and William Barlett, respectively, one late eighteenth century water painting by Michel Francoix Preaulx, one mid-sixteenth century Turkish miniature, and one nineteenth century sketch of a coffeehouse. The artists of the last two are unknown. Figures 9, 10 and 11 show examples of engravings used for this phase of the study.

Observations

These drawings and engravings show coffeehouses as large rectangular spaces, with high ceilings and tall slender windows or openings to the outside. The rectangular space was generally composed of three main parts: the stove area for preparing coffee, the *bassedir* (bash-sé-dir), an elevated corner or side of the coffeehouse for distinguished guests, and a central marble fountain. Built-in *divans* surround the perimeter of the main space and the *bassedir* area.

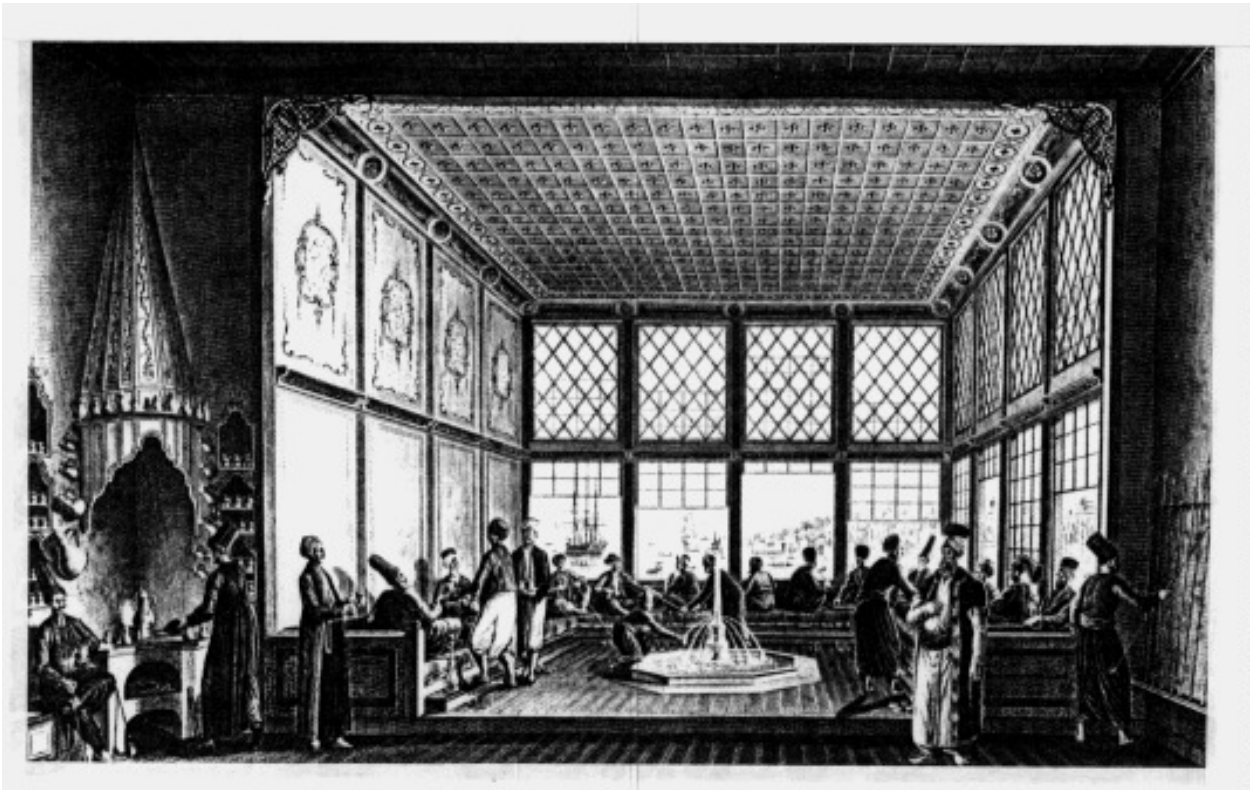


Figure 9. Antoine Melling's nineteenth century engraving of a coffeehouse in Istanbul (Hattox, 1985).

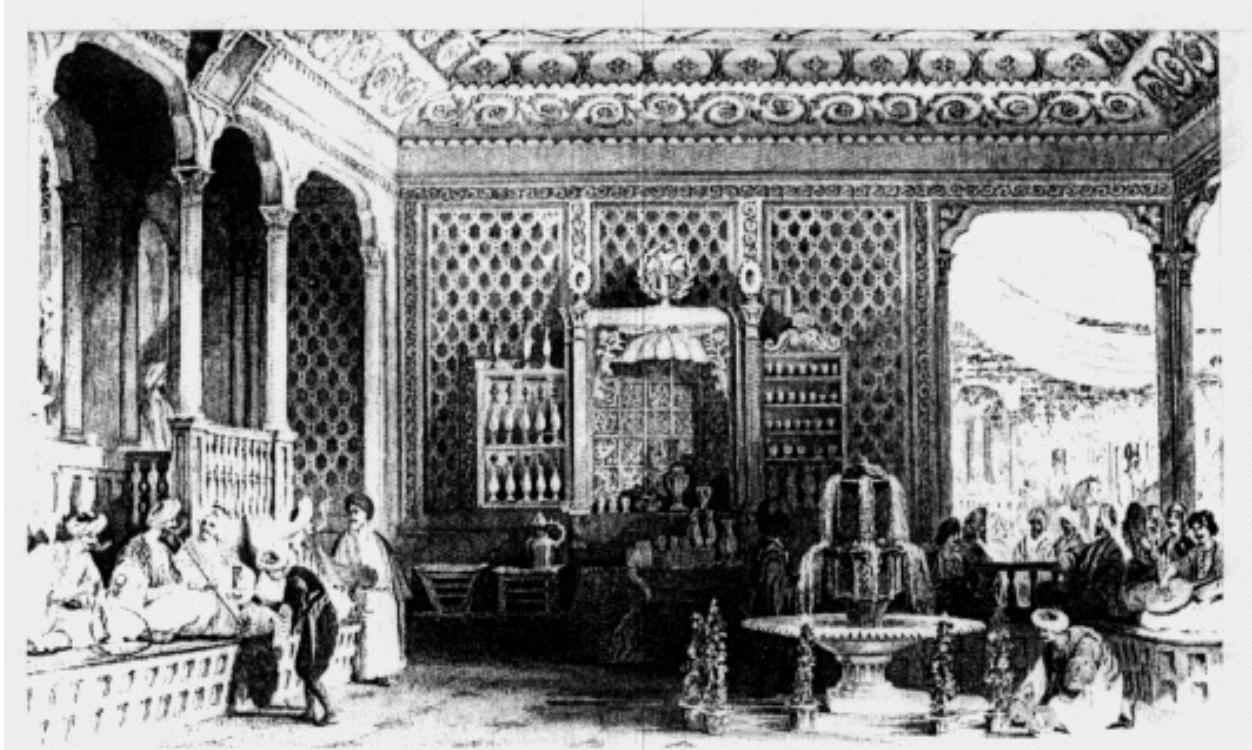


Figure 10. Thomas Allom's nineteenth century engraving of a coffeehouse in Istanbul (Hattox, 1985).



Figure 11. William Barlett's nineteenth century engraving of a coffeehouse in Istanbul (Hattox, 1985).

Melling's and Allom's engravings (Figures 9 and 10) show the relationship between the indoor and the outdoor spaces. Large window openings extending from the back of the *divans* to the ceiling level create an interaction between the exterior and interior spaces.

Three different types of furnishings were commonly depicted. These were *divans*, stools, and shelf units. As part of the physical layout, built-in *divans*, made of wooden bases covered with cushions, were the main seating elements in coffeehouses. For individual seating, wooden stools were mostly for use in outdoor spaces. Figure 12 shows four typical styles of *divan* bases and stools found in the sketches and engravings. Figure 13 depicts wooden shelf units for storing *narghiles* and stove accessories which were either attached or built-in to the wall.

A variety of different geometrical patterns and motifs were used on ceilings, floors, walls, and windows. Ceilings most often were composed of timbers in coffered and grid patterns. The straight and diagonal grid patterns formed the mullions of windows. Although wood was the primary material, there were iron bars in some window frame designs. Depending on the craftsmanship simple or complex patterns were seen (Figure 14). Hexagonal and octagonal stone floor finishes and ceramic wall tiles repeated in most of the engravings with the exception of rectangular stone block flooring on the outdoor spaces of coffeehouses. Hardwood flooring was identified in only one of the engravings by Melling (Figure 15).

Round shaped fountains and conical stove areas were the only non-rectilinear forms in coffeehouses. The form and location of these features within the coffeehouse show that they were not only functional elements but also aesthetic. The stoves were positioned either in the corner or straight, facing the main space. Both types were made up of a base, where the actual cooking took place, and a hood that drew fumes and vapor into the open air (Figure 16). All of the fountains depicted in the engravings were located in the center of the coffeehouses. Two types of fountains were identified. One with the basin sunken into the floor, and the other raised above the floor level (Figure 17).

There were only a few examples of lighting fixtures. Barlett's engraving shows two different types of gas lanterns hung from the ceiling. Long slender candle holders made of cast iron were also identified in Preaulx' painting of a coffeehouse in Istanbul (Figure 17).

Existing Historic Turkish Coffeehouses in Istanbul

The historic sites that have been selected for the investigative phase of this study are three traditional coffeehouses located in the historic district of Istanbul. These are the *Ali Pasa of Çorlu* (Ali Pa-sha of Chor-lou) coffeehouse, the *Rumeli Ocagi* (Rou-méli O-jai), and the *Sark Kahvesi* (Shark Qah-vé-sy). These were chosen because they are the most accurate representations of the historic coffeehouses of Istanbul. Each coffeehouse was visually

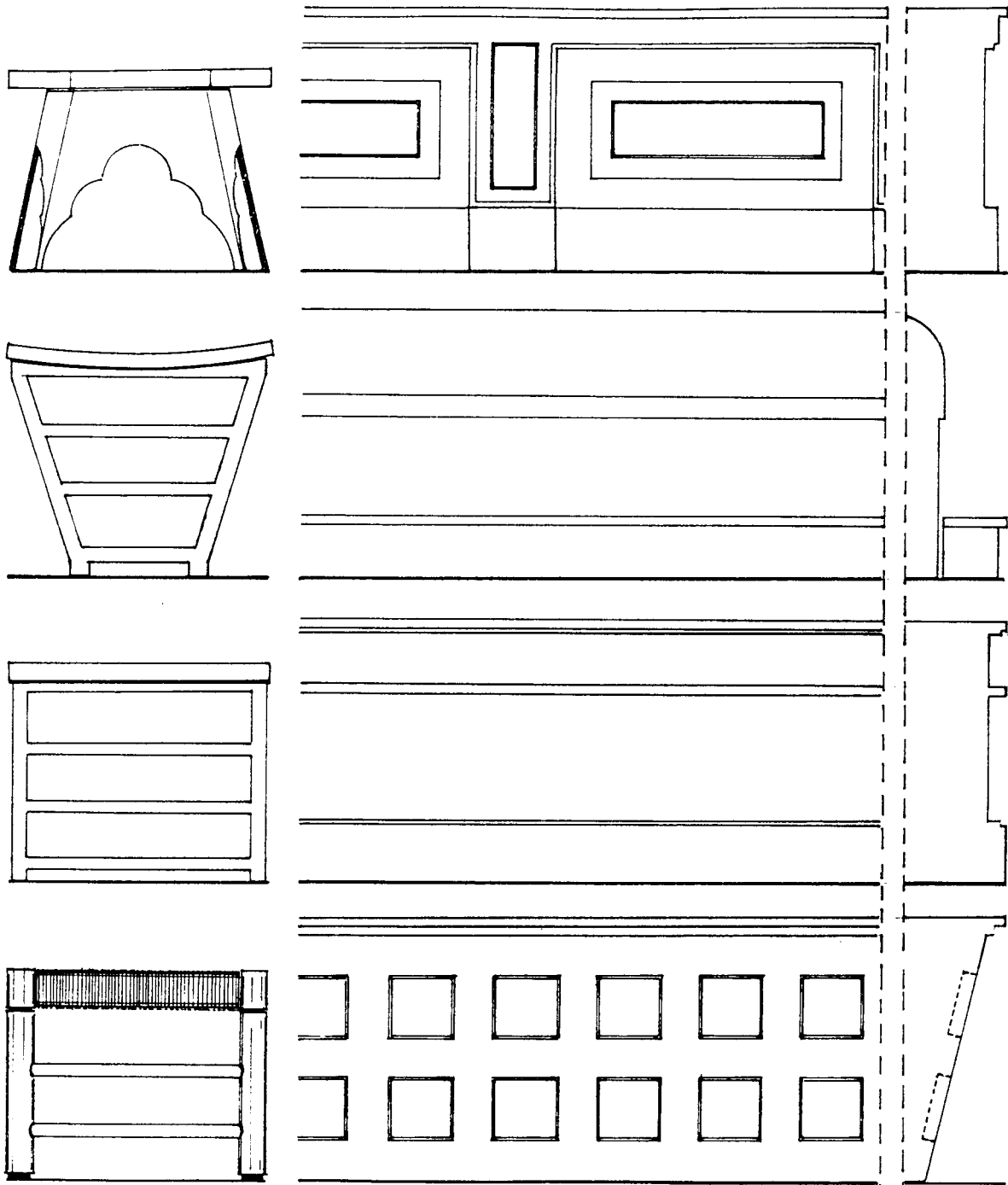


Figure 12. Typical stools and divan bases found in Turkish coffeehouses.

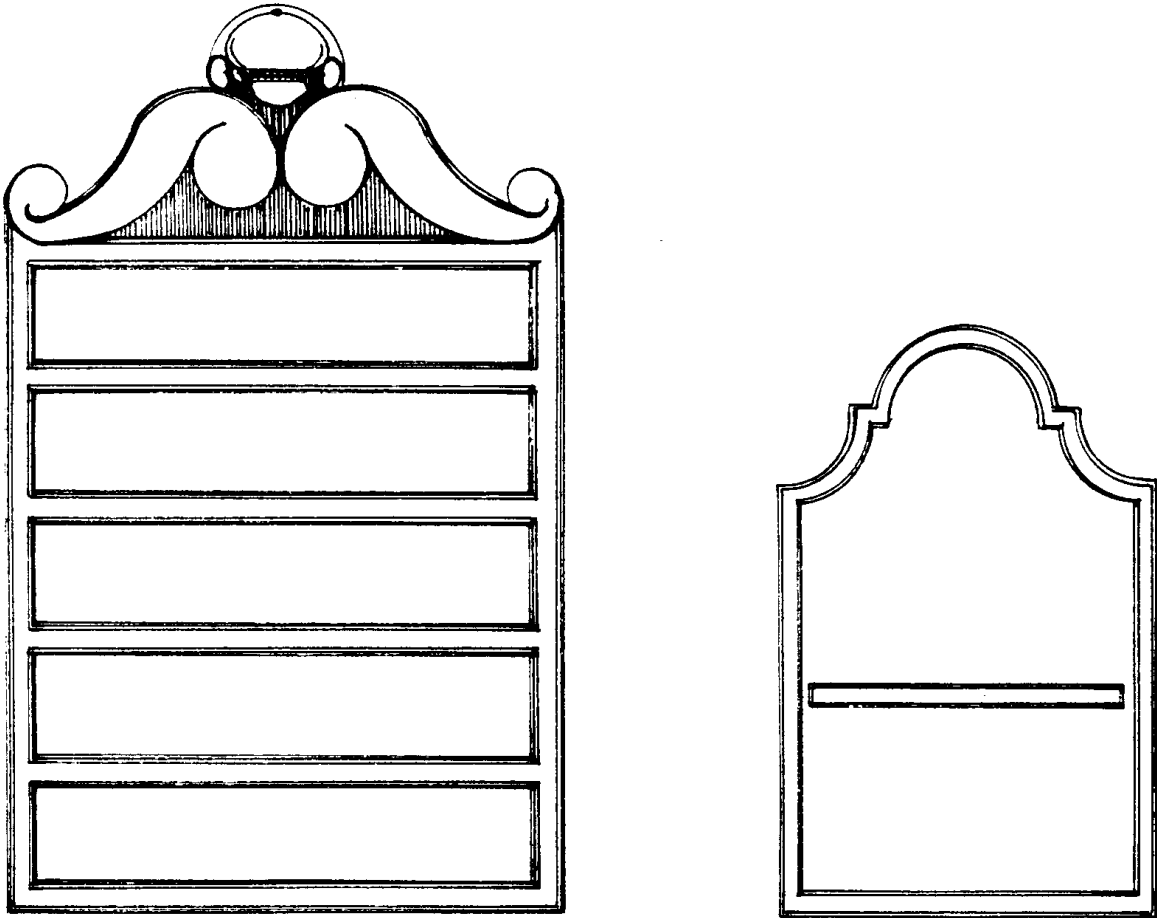


Figure 13. A typical shelf unit found in Turkish coffeehouses to store narghiles and coffee cups.

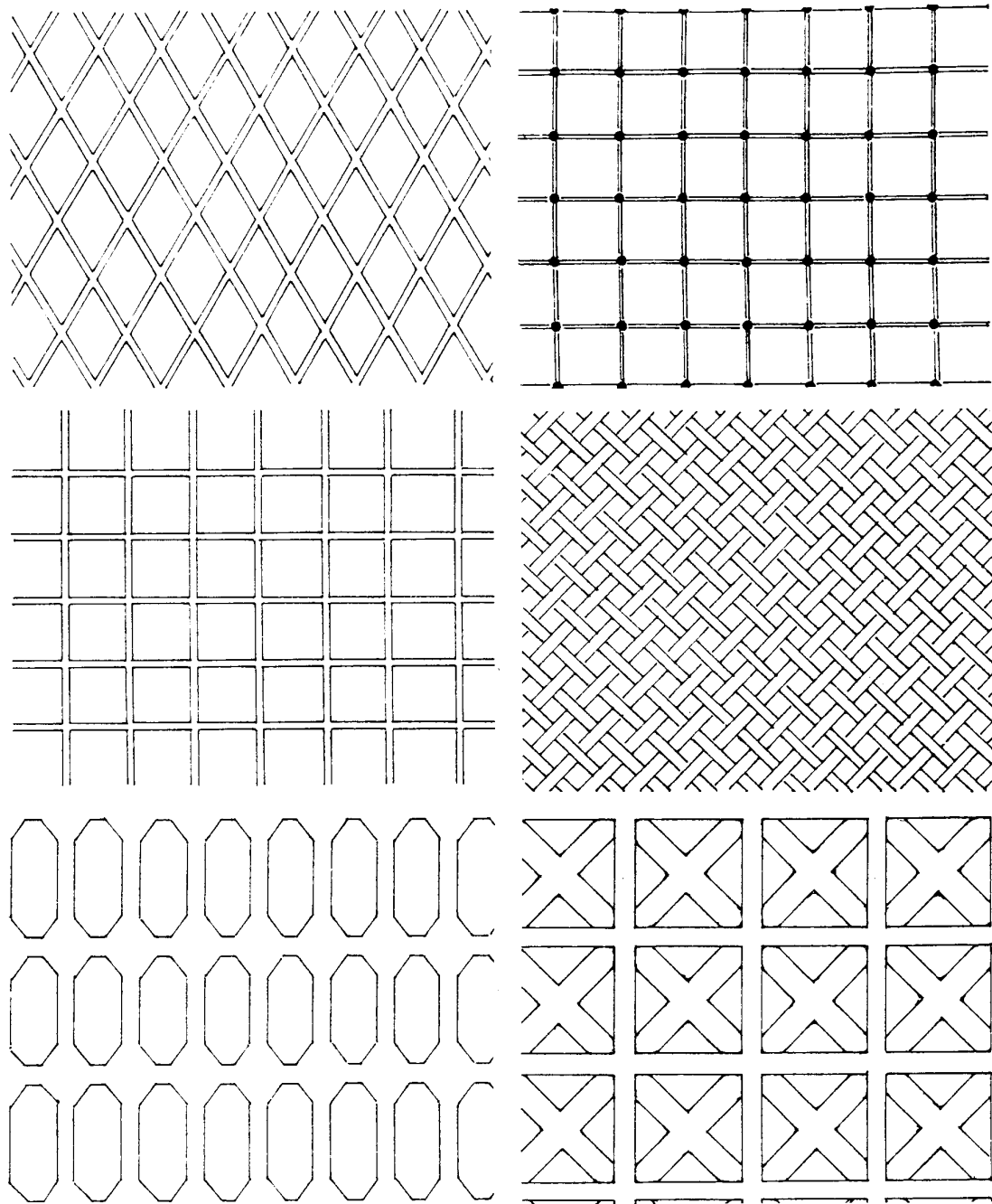


Figure 14. Diagonal and straight grid patterns was the basic format for iron and wood window frame designs depicted in all of the drawings and engravings.

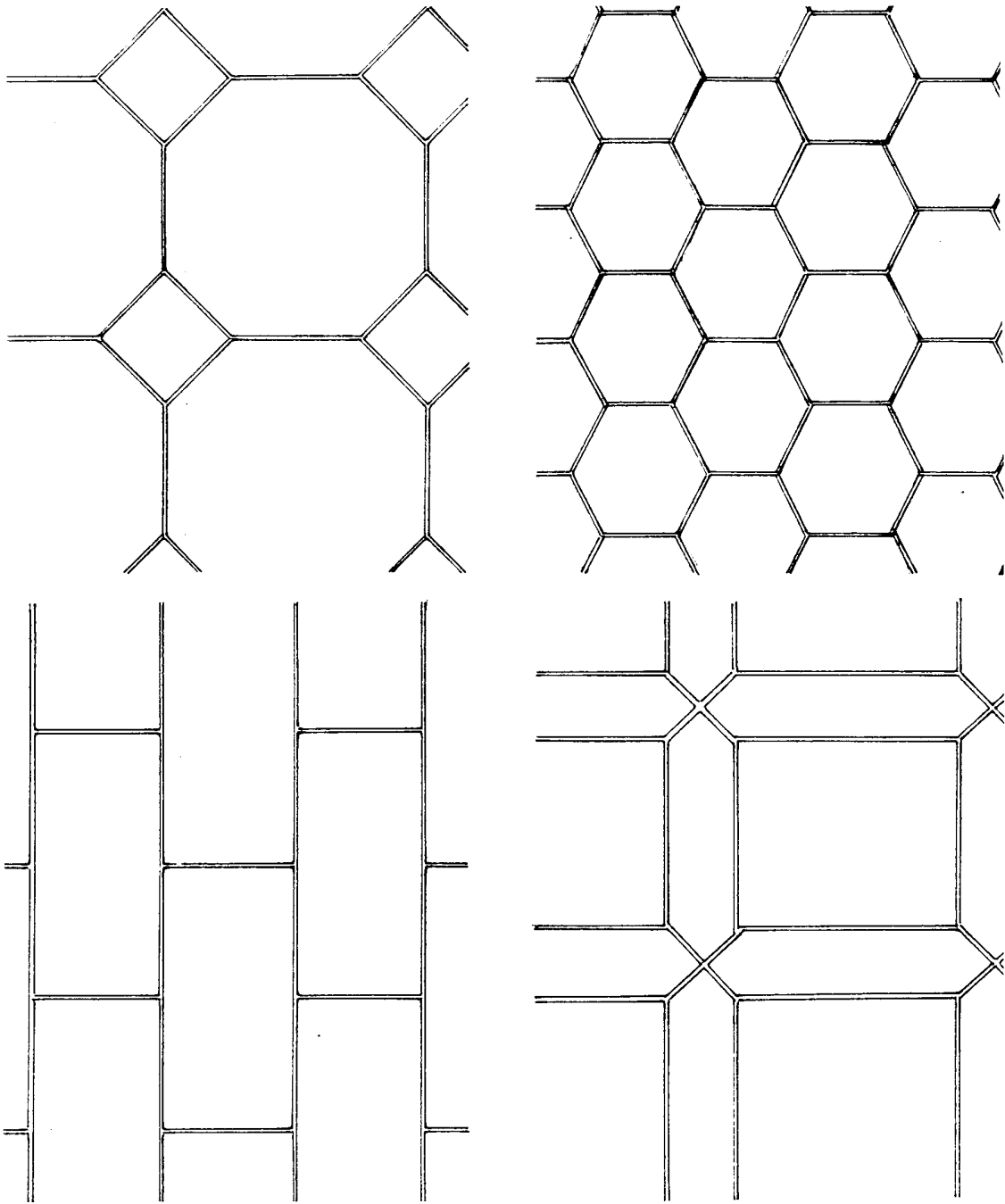


Figure 15. The predominant types of floor and ceramic wall tile patterns depicted in all of the drawings and engravings.

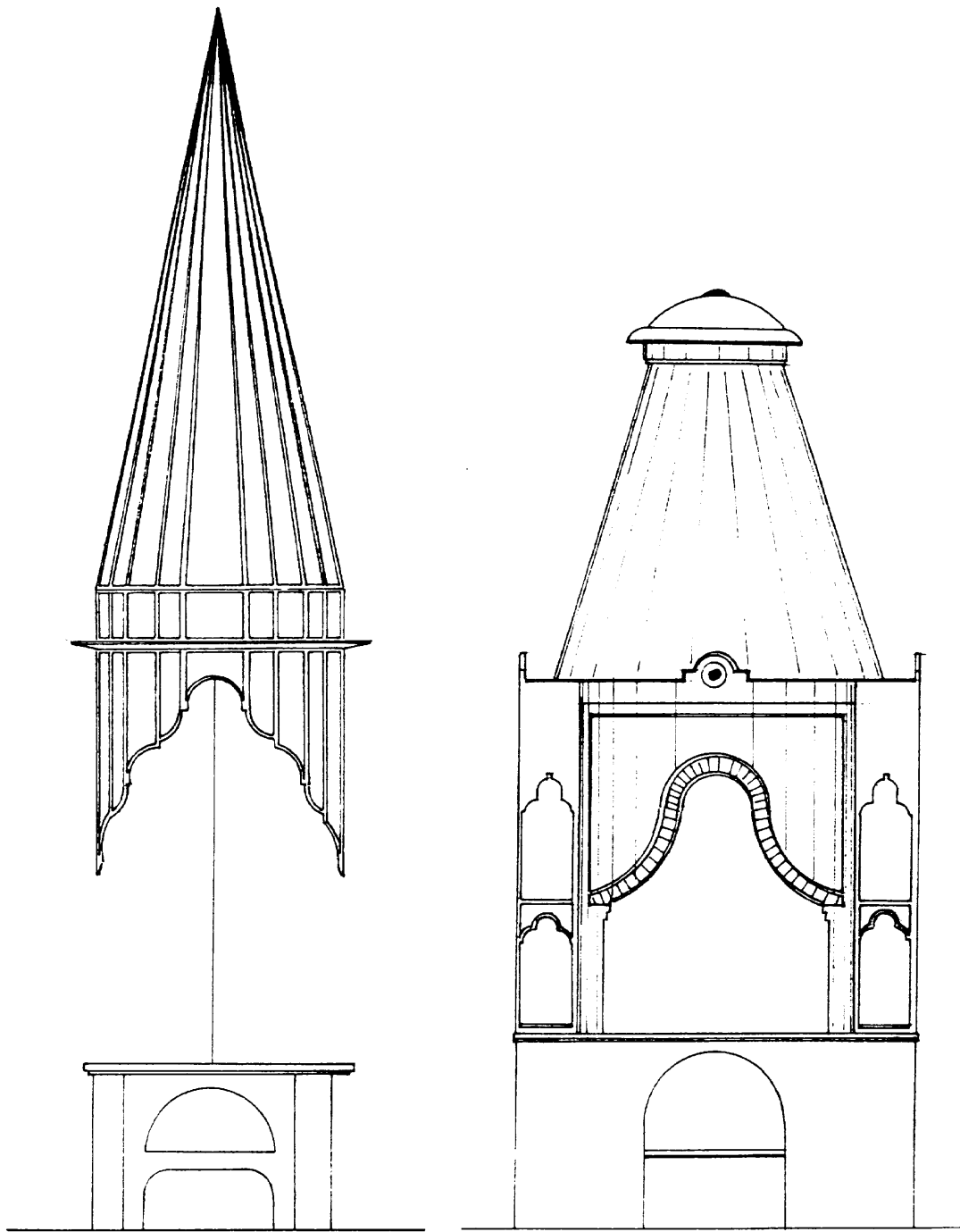


Figure 16. The two types of stoves found in coffeehouses adapted from Melling's and Alloms engravings (Hattox, 1985). One positioned in the corner the other on the side facing the main space.

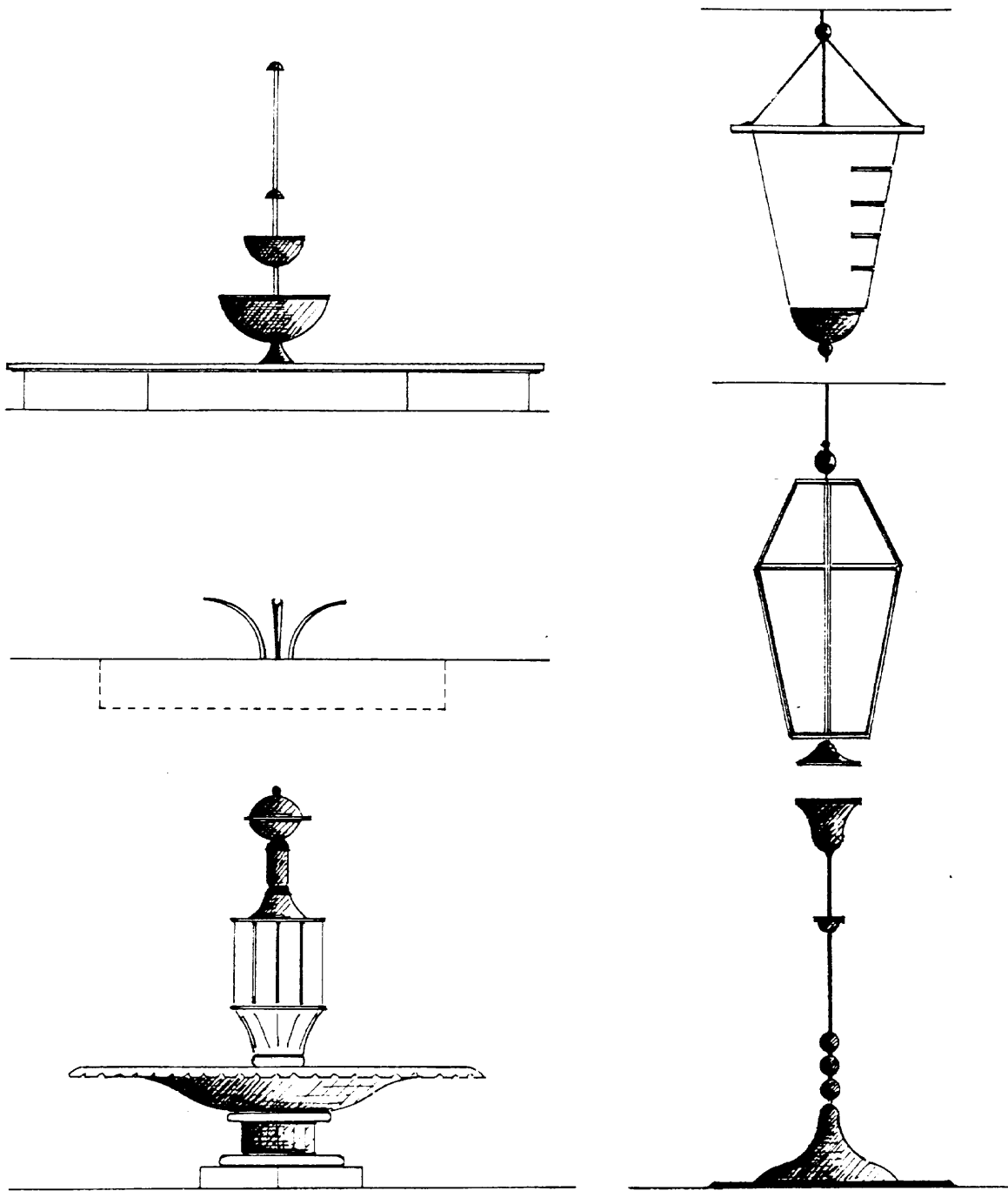


Figure 17. Typical fountain and lighting fixture styles found in Turkish coffeehouses.

documented with video recordings and photographic slides.

The historic district is in the old town Istanbul peninsula where famous architectural monuments such as the *Hagia Sophia* museum, the *Sultan Ahmed Mosque*, the *Topkapi Palace* and the *Grand Bazaar* are in close proximity to one another. The *Divan Yolu*, the main street which stretches from one end of the peninsula to the other, provides access to each of these monuments. All of the three coffeehouses are on the *Divan Yolu* and are located within existing structures (Figure 18).

Ali Pasa of Çorlu coffeehouse is part of a small complex which carries the same name. The complex was built in 1708 which also includes a modest mosque and a tomb surrounded by an open courtyard providing access to the main street (Goodwin, 1977). Today the complex is used for commercial reasons where a number of Turkish carpet shops are found. The *Rumeli Ocagi* is located within a similar complex as the *Ali Pasa of Çorlu*. There is no precise information on the date the complex was built, however similarities in its architecture with the *Ali Pasa* complex indicates that it was built sometime around in the late seventeenth or early eighteenth century. The *Sark Kahvesi* is one of the various shops found in the *Grand Bazaar*, a sixteenth century commercial center which still maintains its importance as the prime tourist and local attraction for jewelery, textiles and household merchandise. The shops within the massive stone structure is illuminated by skylights found on a repeated number of domes and vaults that cover the whole bazaar (Goodwin, 1992). Figures 19, 20, and 21 show the general view and floor plans of these three historic coffeehouses in Istanbul.

Observations

There are strong similarities between the *Ali Pasa of Çorlu* coffeehouse and the *Rumeli Ocagi*. The two have large open courtyards with trees and ivys giving more emphasis to the outdoor space than the indoor space. For both coffeehouses the outdoor space is comprised of colonnades surrounding the perimeter of the courtyard, a central hexagonal fountain and a separate corner for smoking *narghiles*. The *divans* are placed under the colonnades facing each other, and tables and chairs are scattered randomly around the courtyard.

Part of the *Rumeli Ocagi* is used for exhibiting paintings of local artists which is a later addition to the coffeehouse to attract tourists. An equally attractive feature found in the *Ali Pasa* coffeehouse is a carpet and kilim shop which displays its merchandise on the walls surrounding the courtyard. Kilims used as cushion cases and upholstery for the long *divans* match with the merchandise sold in the carpet shop giving the courtyard a uniform appearance.

The main difference between the two settings is seen in the planning of indoor spaces. For both cases the indoor is made up of a kitchen area and a seating area. The square indoor

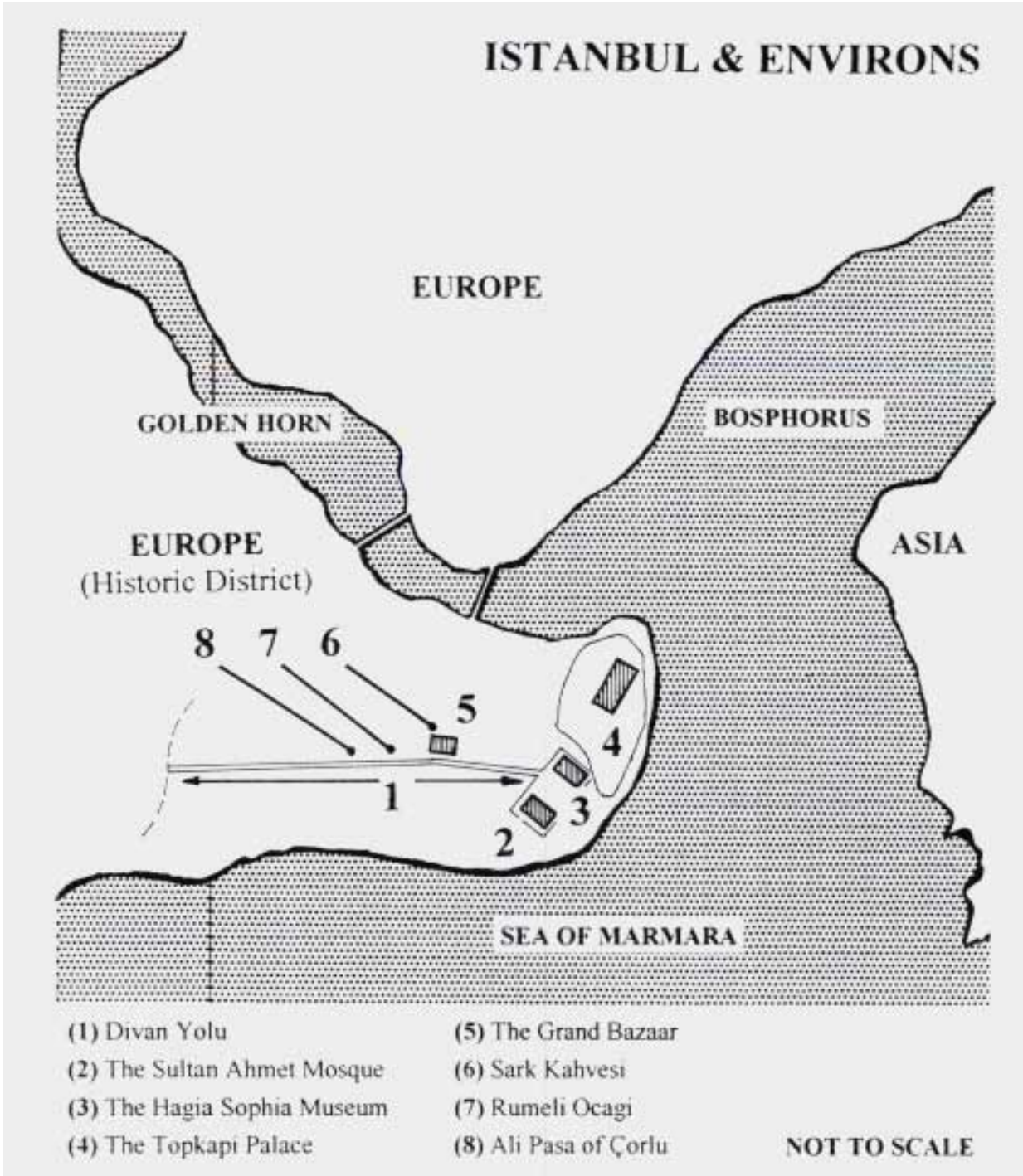


Figure 18. Site plan of the historic Istanbul peninsula where historic coffeehouses are located.

ALI PASA OF ÇORLU

- (1) Courtyard
- (2) Indoor Area & Kitchen
- (3) Carpet Shop
- (4) Surrounding Complex

NOT TO SCALE

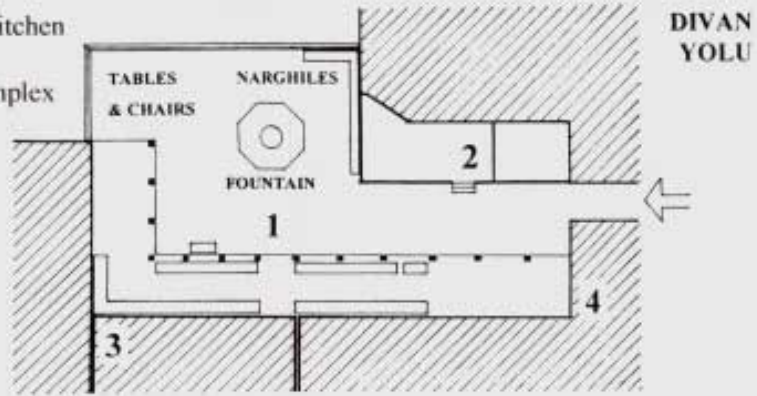


Figure 19. General view and floor plan of *Ali Pasa of Çorlu* coffeehouse.

RUMELI OCAGI

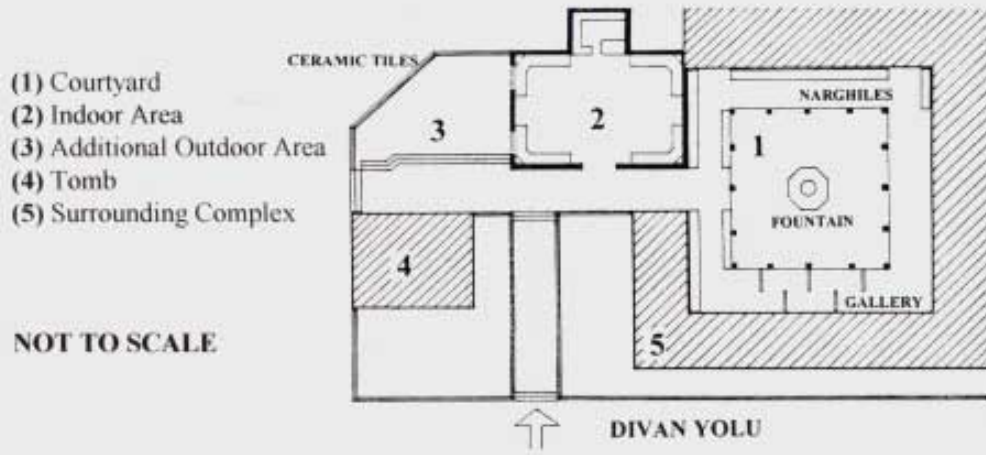


Figure 20. General view and floor plan of *Rumeli Ocagi* coffeehouse.

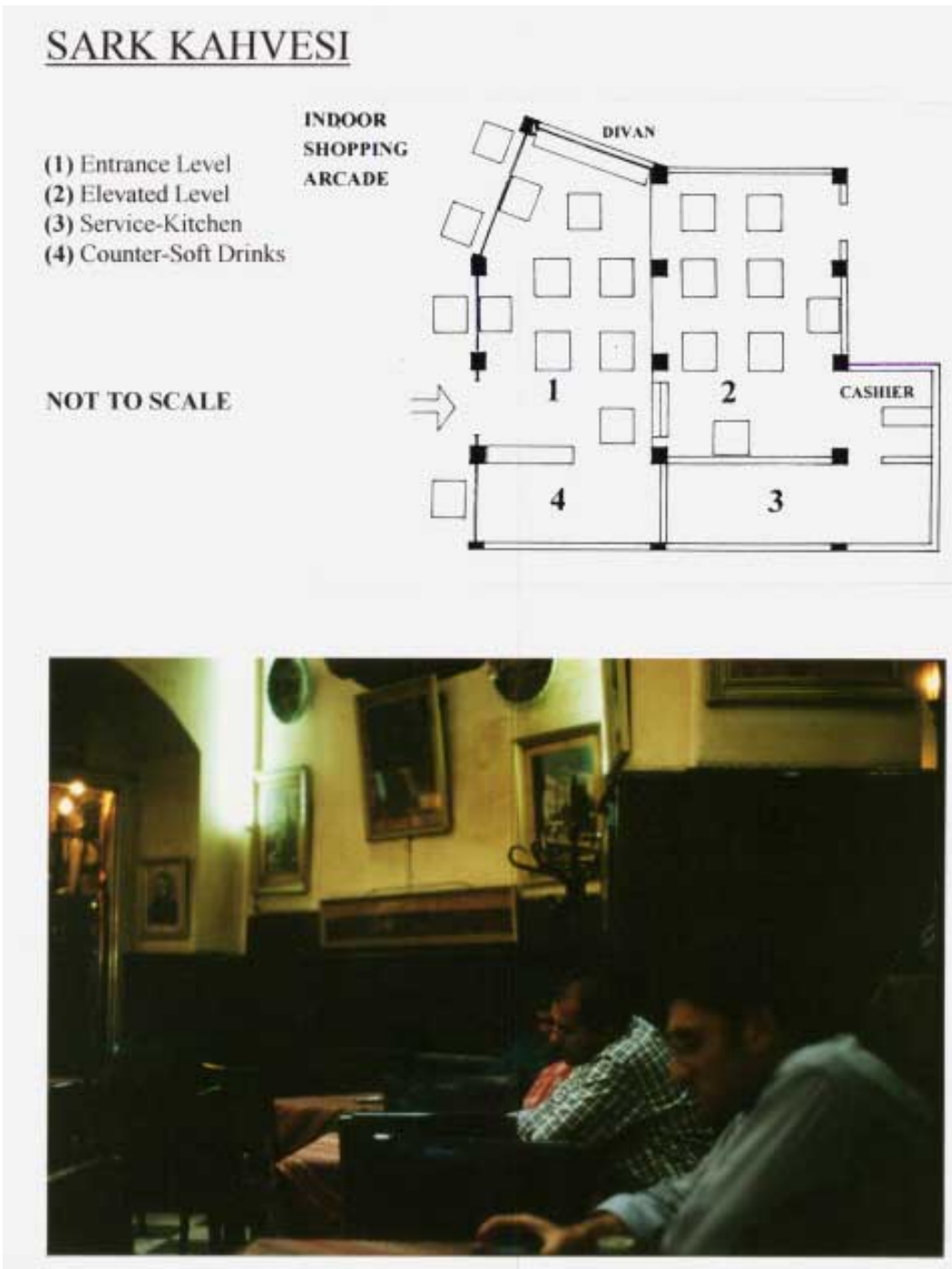


Figure 21. General view and floor plan of *Sark Kahvesi*.

space of *Rumeli Ocagi* is much more organized with "L" shaped divans on each corner and a kitchen centered on one side. The *Ali Pasa's* is irregular in shape and smaller in size. Another distinction between the two coffeehouses is that the *Rumeli Ocagi* has an additional outdoor space that faces the main street. An important feature found in this space is a ceramic wall tile decoration visible from the street level.

The *Sark Kahvesi* is different from the other two coffeehouses in that it is located inside the *Grand Bazaar* and has no outdoor spaces. It is a large single space with a lower level facing the shopping arcade and a higher level at the rear end. There are four large windows on the facade. Tables and chairs placed outside the coffeehouse within the shopping arcade are adjacent to these windows. The interior walls of the coffeehouse are covered with vertical wood strip panels from base to eye level. The remaining portion of the walls are off-white plaster decorated with oil paintings of important religious figures. Compared with the *Rumeli Ocagi* and *Ali Pasa* coffeehouses the *Sark Kahvesi* has considerably more decorative elements. The features found on the walls of this coffeehouse are ceramic plates in different colors, old black-and-white photographs of Ottoman Sultans and sports heroes, posters of Istanbul, and framed religious inscriptions. *Samovars* (copper urns for making tea), a stone coffee grinder, and wooden coat racks are among the antique objects found in the *Sark Kahvesi*. The seating arrangement is predominantly made of standard size tables and chairs. A single *divan* stretches at one end of the coffeehouse between two columns. In comparison to the single kitchen area in *Rumeli Ocagi* and *Ali Pasa*, there are two service counters apart from each other in the *Sark Kahvesi*, one for hot beverages and the other for cold soft drinks and fruit juices.

The floor materials and patterns differ in all three coffeehouses. Since outdoor spaces are of importance for the *Rumeli Ocagi* and *Ali Pasa*, large rectangular stone blocks are used as floor finishes throughout with the exception of hexagonal brick flooring in the center courtyard area of the *Rumeli Ocagi*. The flooring in the *Sark Kahvesi* is checkered black-and-white vinyl, which is obviously a later contemporary addition to the coffeehouse.

The ceiling of the indoor spaces of *Rumeli Ocagi* and *Ali Pasa* are flat, whereas the ceiling of the *Sark Kahvesi* is comprised of intersecting rounded vaults with skylight openings that provide the only source of natural lighting. Natural light comes into the indoor area of *Ali Pasa* from the windows facing the courtyard. *Rumeli Ocagi* receives most of the daylight from arched openings at eye level and clerestory windows at ceiling level.

Social activities are the same in all three coffeehouses with few exceptions. The three main activities observed were playing backgammon, smoking *narghiles* and socializing. The *Sark Kahvesi*, however, being an enclosed space does not have any *narghiles*, whereas in both

Rumeli Ocagi and *Ali Pasa* people smoke in open courtyard spaces. Socializing in smaller groups takes place around tables in the *Sark Kahvesi* in comparison to larger socializing groups seated in *divans* within the courtyards of both *Ali Pasa* and *Rumeli Ocagi*.

Three Existing Contemporary Cafes in Ankara

In the last five to ten years there has been a dramatic increase in the number of urban contemporary cafes in Turkey. This phase of the study involved the observation of three newly established urban cafes: *Cafémiz*, *Paul* and *Cafe Daily News*. The sites selected are located in a recently developed commercial area in Ankara.

The area where all three cafes are located is known as *Kavaklidere* (Qa-vak-li-dé-ré), a residential area being transformed into a commercial district as the down-town core of Ankara develops and expands. With the completion of the Sheraton Hotel, with its up-scale shopping center, and the Hilton Hotel, *Kavaklidere* has become one of the most attractive areas in Ankara. The three selected sites are located on *Arjantin Caddesi* (Arjantin Djad-dé-sy), the main street which begins to stretch from the shopping center plaza upward to the residential neighborhoods (Figure 22).

Cafémiz was the first cafe to open in the area offering a casual drinking and dining environment. Its name is derived from the French word "café" with the Turkish suffix "miz" changing its meaning to "our cafe". *Paul* is a bakery shop and cafe that specializes in French pastries, and hot and cold non-alcoholic beverages. Finally, *Cafe Daily News* is the most recent cafe to open in the area and is owned and operated by the Turkish Daily News, an English press release. All of the three cafes were established between 1994 and 1996. Figures 23, 24 and 25 show the general view and floor plans of the selected sites.

Observations

The design and operational concept of *Cafémiz* and *Cafe Daily News* are similar. Both establishments operate as a bar, a cafe and a restaurant, serving breakfast, lunch and dinner. For these reasons the two have larger indoor and outdoor spaces. *Paul*, on the other hand, functions as a bakery and cafe in a single space that extends to the outdoor terrace facing the main street and serves only breakfast.

Cafe Daily News has a more complicated indoor and outdoor spatial organization when compared to *Cafémiz*. The two cafes are located in independent houses with large gardens. *Cafémiz* is in the ground floor of a house which opens up to the garden through a greenhouse structure, whereas *Cafe Daily News* has two floors for dining and drinking and a separate outdoor seating area. The seating arrangement in the garden of *Cafémiz* is organized around the ground floor of the house. Tables and chairs are placed under trees and large garden umbrellas.

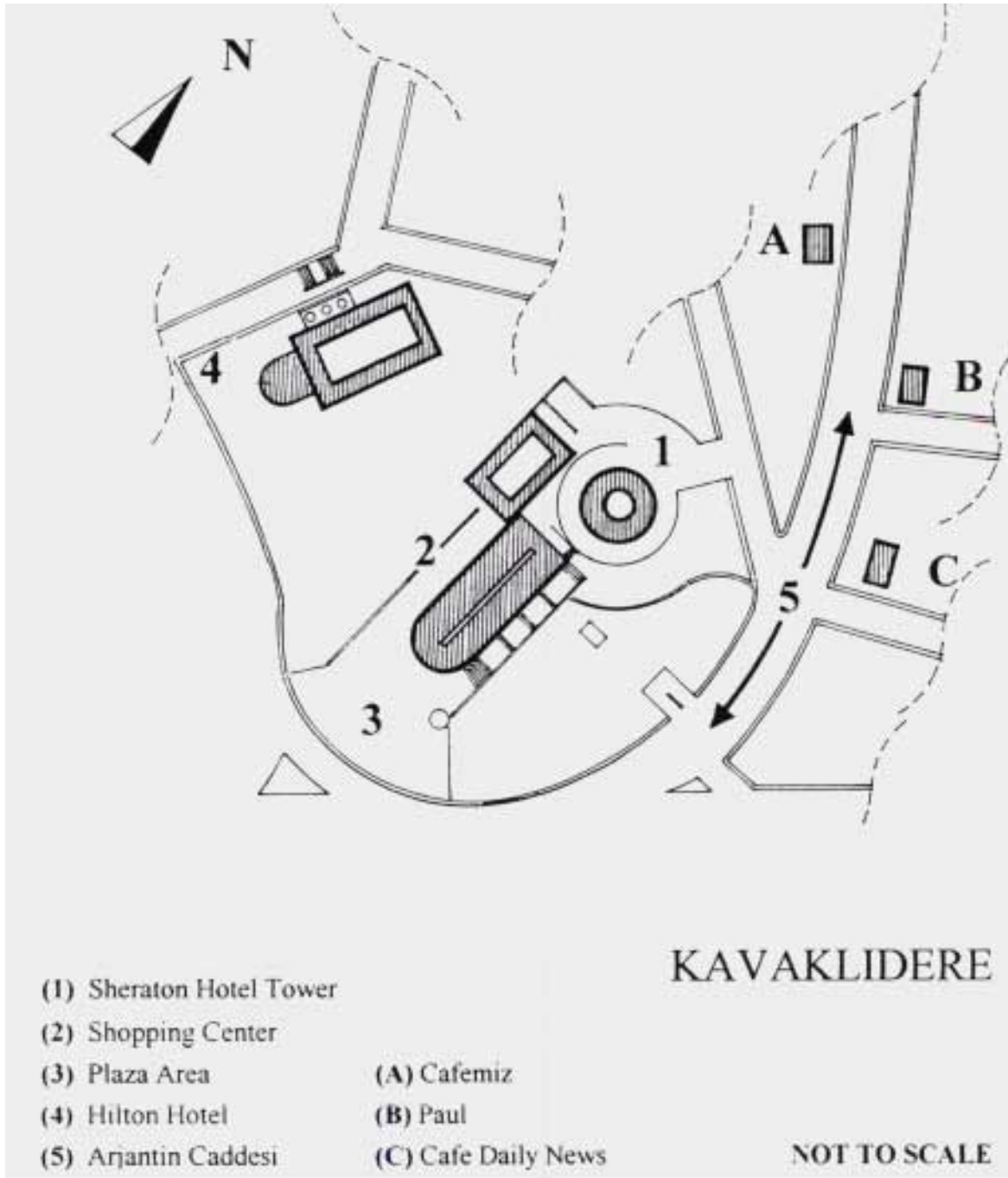


Figure 22. The site plan of Kavaklıdere, Ankara where *Cafemiz*, *Paul*, and *Cafe Daily News* are located.

CAFÉMIZ

- (1) Entrance
- (2) Cashier-Office
- (3) Indoor Dining Area
- (4) Bar Area
- (5) Rest Room
- (6) Greenhouse
- (7) Outdoor Dining Area

NOT TO SCALE

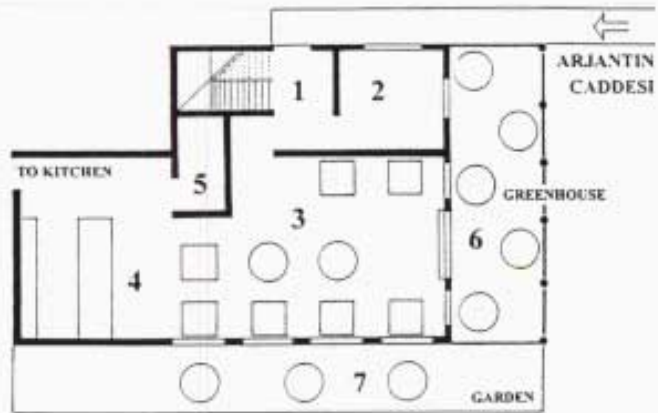


Figure 23. General view and floor plan of *Cafémiz*.

PAUL

- (1) Indoor Seating Area
- (2) Outdoor Terrace
- (3) Bakery Goods Display Area
- (4) Cashier
- (5) Entrance to Bakery

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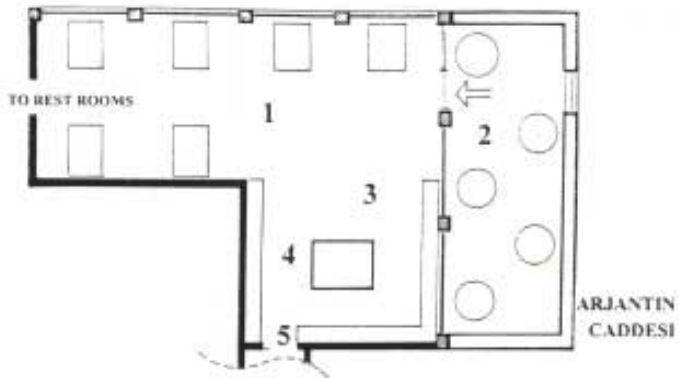


Figure 24. General view and floor plan of *Paul*.

CAFE DAILY NEWS

- (1) Outdoor Dining Area
- (2) Service Area-Kitchen
- (3) Souvenir Shop-Newspapers
- (4) Indoor Dining Area
- (5) Front Terrace

NOT TO SCALE



Figure 25. Entrance view and floor plan of *Cafe Daily News*.

The greenhouse functions as a transition space between the indoor and outdoor areas. In the summer the three sides of the greenhouse are removed integrating it with the garden, and in the winter it is converted into an additional indoor space. *Cafe Daily News* is entered through a large outdoor gateway leading to the garden area at the back and an open staircase to which one can access the upper indoor dining area. The ground floor includes a kitchen and a souvenir shop. Similar to *Cafémiz*, the outdoor area of *Cafe Daily News* is covered with large garden umbrellas. In addition a bar area is located outside where alcoholic and non-alcoholic beverages are served.

Paul is much smaller compared to the previous two cafes. The interior is made up of a bakery section where products are prepared and displayed on a central counter and side racks, and a seating section which is crowded with tables and chairs. One purchases the product from the bakery area and is seated inside or outside on the terrace. The terrace faces the main street and is furnished with bamboo chairs and tables which are placed under large garden umbrellas. Since the cafe is located under an apartment building it does not have a garden like *Cafémiz* and *Cafe Daily News*. Instead the terrace is designed as the main attraction with flowers and shrubs surrounding its perimeter. Special attention is paid by creating a distinct facade which reflects the store image, an element that neither *Cafémiz* nor *Cafe Daily News* has. Although all three of the cafes have individual logos, *Paul* achieves an authentic French cafe/bakery look with large French windows, and nameplates written in French.

When interior design features are compared, *Cafémiz* and *Cafe Daily News*, similarly, have created a homely atmosphere with dark finished wood furnitures, floral wall papers, hardwood floors, framed paintings, dimmed lighting, and curtains. *Paul*, on the other hand, has created a street cafe image with plain wooden furniture, plenty of natural light, and non-ornamental pleated curtains. The atmosphere created also determines the time spent in these cafes by their customers. Since *Cafémiz* and *Cafe Daily News* serve a larger variety of food and drink products within a homely environment people tend to stay longer, whereas *Paul* fits more into a fast-food concept. However customers sitting outside on the terrace spend longer time at *Paul* when weather permits.

Two Coffee Retail Outlets: Starbucks® and The Coffee Beanery®

Gourmet coffee drinking has become a part of everyday American life mainly because of the significant growth and expansion of specialty coffee shops within the last five to ten years throughout the United States (Brumback, 1995). The latest trend in coffee shop development is led by two nationwide coffee shop chain companies: *Starbucks*® and *The Coffee Beanery*®. *Starbucks* purchases and roasts whole bean coffees and sells them, along with brewed coffees and espresso beverages, primarily through its company owned stores. *The Coffee Beanery*

functions in the same manner with the exception that it focuses more on franchising its stores rather than centrally operating them. Both *Starbucks* and *The Coffee Beanery* have a significant number of retail outlets, whether company owned or franchised, in major urban areas throughout the United States.

The overall design features of a *Starbucks* coffee shop and *The Coffee Beanery* outlet were observed by selecting a streetfront *Starbucks* coffee shop located under an existing building in the corner of Astor Place and East 8th street in central Manhattan and a *The Coffee Beanery* shop located in Tysons Corner, a regional mall on the Virginia side of the Washington, DC metropolis. The *Starbucks* site's proximity to East Village and Broadway, the two commercial districts of New York City, make it an area with high pedestrian traffic. Similar to the *Starbucks* coffee shop, though for different purposes, *The Coffee Beanery* outlet is also exposed to a high flow of pedestrian traffic within the shopping mall. Both coffee shops were visually documented with photographs as seen in Figures 26 and 27 along with their floor plans.

Observations

The streetfront *Starbucks* coffee shop has a large floor plan featuring different zones for different functions. Accessible only from a single entrance, its space is composed of two glass sided seating areas and a main service area. Each of the glazed spaces faces a different street where one functions as a casual seating area with tables and chairs and the other as a drink-and-go area with a single long bar and high stools. The main space has a large semi-circular service bar and a cashier area facing directly to the entrance door. A single unit with an additional seating arrangement and bar is located off the center of the main space. When compared to *Starbucks*, *The Coffee Beanery* outlet functions only as a service bar without any seating arrangements. The shop faces the central shopping mall court which provides furnishings for coffee shop patrons. A service counter is the only built-in feature for purchasing and preparing drinks.

Careful selection of lighting fixtures was seen in both coffee shops in portraying a certain ambiance. *The Coffee Beanery* included recessed fixtures for ambient lighting, track spot lighting for illuminating the counter area and low voltage lighting for displaying consumer goods. These fixtures complemented the store's brass trimmings. Baffles allowed ample general illumination while maintaining a low ceiling brightness. Similarly the counter area in *Starbucks* was much brighter when compared to the main space. One exception was the natural light from the glazed areas of the coffee shop. The lighting fixtures in *The Coffee Beanery* were conventional fixtures found in the market compared to Starbucks' custom designed free-standing

STARBUCKS®

- (1) Service Area
- (2) Glazed Area with Tables/Chairs
- (3) Glazed Area with Bar/Stools
- (4) Decorative Bean Bags Display
- (5) Merchandise Exhibit
- (6) Counter Units
- (7) Seating Units

NOT TO SCALE

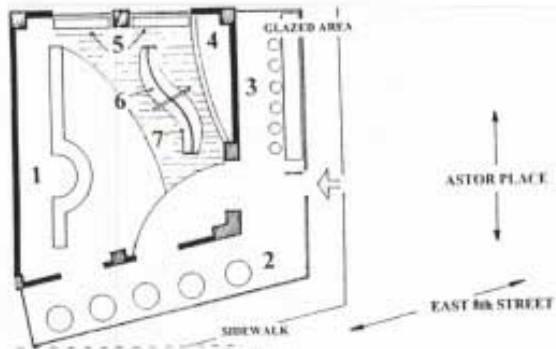


Figure 26. General view and floor plan of *Starbucks®* coffee shop in central Manhattan.

THE COFFEE BEANERY®

- (1) Service Area and Counter
- (2) Cashier
- (3) Cold Beverages
- (4) Self Service Whole Bean Coffee
- (5) Coffee Grinder
- (6) Merchandise Exhibit

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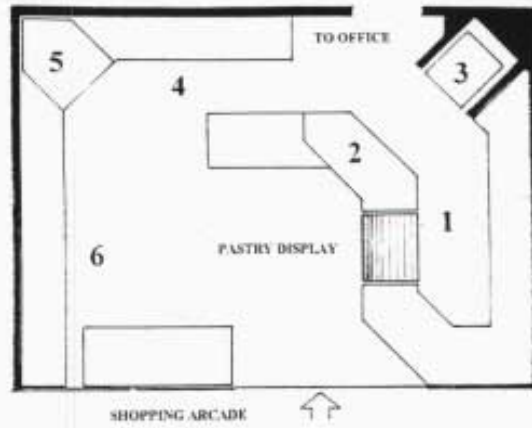


Figure 27. Facade view and floor plan of *The Coffee Beanery®* outlet in Tysons Corner shopping mall.

and suspended conical fixtures.

Both coffee shops had predominant use of soft pastel colors of beige and off-white on walls, ceilings and floors. The green found in the *Starbucks'* logo along with natural wood finish were also seen in the interior trimmings, separator walls, lighting fixtures, tables, chairs and stools. Light toned hardwood was a common flooring material in the two coffee shops with the exception of concrete flooring around *Starbucks'* counter and glazed seating areas.

Among the ornamental elements observed in *Starbucks* coffee shop were large photographs of coffee fields and empty coffee bean sacks hung on walls. In addition an elevated concrete slab in one end of the main space displayed full whole bean coffee sacks. A bulletin board in the entrance area of *Starbucks* posted upcoming local events such as concerts and exhibitions.

The Coffee Beanery and *Starbucks*, similarly, sell a variety of products promptly and precisely from their counters. Coffee beverages, whole bean coffees, fruit juices, pastries and sandwiches are served by employees in uniforms in standard packages labeled with the company logo. In addition the two coffee shops sell related merchandises such as coffee machines and coffee cups promoting their company name.

Starbucks coffee shop has a continuous glass facade that projects on to the surrounding sidewalk. There are no patterns or motifs that obstruct the appearance of the existing building under which the coffee shop is built under. The round green, white and black logo which is mounted on each side of the shop is the only trademark visible from the outside. Similarly the only trademark found on the storefront of *The Coffee Beanery* was its polished chrome nameplate above the entrance. The whole open facade functions as a display case of merchandises which adds to the store's capability of advertising itself.

Interviews with Older Turkish Citizens on Traditional Turkish Coffeeshouses

Interviews were conducted with two female and three male Turkish citizens, ages 50-60, who have frequented traditional coffeeshouses in Turkey. This step of the data collection process was important to determine the customs and etiquette of coffeeshouses from the participants' past experiences. They were asked to describe their perception of the historic traditional coffeeshouse. Responses obtained were generalized under the following categories:

- Historical and social significance of coffeeshouses.
- Male dominance in coffeeshouses.
- Coffeeshouse activities, games, ceremonies, and rituals.
- The physical environment of coffeeshouses.
- Products and accessories in coffeeshouses.

Results

The predominant view of older Turkish citizens, who have frequented traditional coffeehouses in the past was that coffeehouses reflected an authentic history and tradition of Turkish culture. They agreed that traditional Turkish coffeehouses, from a social point of view, were places to spend free time, to rest, and to exchange and develop ideas which in turn brought community integration. One would go to a coffeehouse to sit and enjoy time with friends, discuss lengthy intellectual topics involving domestic and world affairs, share personal problems or just plain gossip. Everyone was free to speak and to join the conversation.

The coffeehouse operator was identified as a socially important figure whose role could not be underestimated. The friendly environment created was in part the result of the owners efforts in considering every individual as a friend or guest. For the owner there was no notion of profit making. Everyone was a respected guest who was offered the best possible service by the host and welcomed to stay as long as they wished.

Four of those interviewed noted that coffeehouses were and still are a male dominant environment. However, it was also pointed that this fact did not necessarily mean that women were not allowed. It was unlikely for women to come alone, but it was also not uncommon to see them participate with mixed male and female groups of friends or family members.

The coffeehouse was primarily a place to socialize. All of the participants in this interviewing process mentioned the importance of backgammon, a game that was strongly related with the coffeehouse. Although played with two people, friendly competitions would attract others to the coffeehouse. Other games mentioned were card playing, especially bridge, and checkers.

Individuals frequenting the coffeehouse would more likely preoccupy themselves by reading books, magazines or newspapers that would be provided in the coffeehouse for general use. Among the reasons given for the coffeehouse remaining male dominated were weekend activities such as listening to radio stations or watching television channels that would broadcast soccer matches. However, special events such as the marionette theater *Karagöz*, plays, and small concerts, that would generally take place during holiday seasons, also attracted females and children to the coffeehouse.

The smoking of water pipes, in other words *narghiles*, were considered more than just an activity by all of the five respondents. Smoking tobacco for long hours was a ceremony that was only found in coffeehouses. On the positive side, smoking *narghiles* were mentioned to be a ceremony of historical and traditional importance that shaped coffeehouse customs. The scent of heavy tobacco and the sight of smoke, along with low lighting and slow pace Oriental music

gave a sense of mysticism. The two female respondents noted that the smoke from the *narghiles* was repelling to most women.

The drinking of coffee, as the prime beverage, was thought of as a ritual by participants which needed to be followed strictly, from the way the coffee was prepared and served to the way it was drunk. Coffee was always served together with a glass of water which was drunk first so that the true taste of coffee could be experienced. Compared to other types of coffee, Turkish coffee was prepared by hand in front of the guests and served by a waiter. Fine details such as the coffee froth, the amount of coffee grinds, and the amount of sugar were all indications of the preparer's skillfulness and the importance he gave to his guests. "*Lokum*", also known as the Turkish delight, which were cubic caramelized candies, were treated together as sweets after drinking the bitter coffee. Once the coffee was drunk fortunes were often told by experienced readers of the coffee grounds left in the cups.

All of the participants agreed that the coffeehouse was not a place for serving food. Street vendors which would stand near the coffeehouse would sell simple ready to eat bakery products. People who frequented coffeehouses were welcome to bring food bought from these street vendors into the coffeehouse. Besides coffee other hot and cold beverages would be available in the coffeehouse such as tea, lime-tea, various herbal teas, sodas and fruit juices. Although coffeehouses primarily concentrated on non-alcoholic beverages, home made fruit liquors were exceptions. It was also noted that coffee would be drunk at specific times of the day. Unlike western attitudes, coffee would almost never be drunk during breakfast. The first coffee of the day would typically be at mid-morning, followed by an afternoon coffee and an after dinner coffee.

Among the physical descriptions mentioned during the interviews were the dominant use of Turkish carpets and kilims as ornamental wall hangings, floor mats and upholstery. Walls would be decorated with hand made pottery plates and black and white photographs depicting the history of the coffeehouse. Furniture was very plain and simple. Wooden chairs and stools, long cushioned benches (*divans*), and wooden based copper top coffee tables were described by the majority of the participants. Some of the important accessories found in the kitchen were the *samovar*, a metal or copper urn used for making tea, metal coffee and tea trays, tea glasses, and coffee cups, pots and grinders. The only silverware noted were coffee and tea spoons that were designed in the shape of the star and crescent, the two figures found in the Turkish flag.

Focus Group Findings

Focus Group discussions were conducted with Turkish graduate and undergraduate students enrolled to various colleges at Virginia Tech. Three different discussions were held with 7, 12, and 8 students, respectively. A total of 16 males and 11 female participants between the ages 20-30 met on three separate evenings in the Department of Housing, Interior Design, and Resource Management for approximately two hours.

Participants Views on Turkish Cultural Traditions

The first and foremost view on Turkish cultural traditions was cultural diversity. All of the participants in the three focus groups shared the same view that over the centuries a number of different cultures had settled in Turkey, making it a melting-pot of many customs and traditions. These customs and traditions were mainly stated under two broad characteristics: regional and ethnic.

Geographically Turkey and its people can be characterized all together as Middle Eastern, European, Mediterranean, and Asian. The east of Turkey, which is predominantly rural is culturally more Middle-Eastern and Asian, whereas the urban west is more European and Mediterranean. Generations of cross-cultural integration, a dominant Muslim religion, and a single Turkish language, were mainly thought of as features that bound the people in Turkey together.

Ethnic differences were viewed as one of the factors that shape the customs and traditions in Turkey. The existence of a significant Orthodox Greek and Armenian minority up until the early twentieth century has added to cultural diversity in Turkey.

Religion was thought of as a defining element of Turkish cultural traditions by all of the focus group participants. The certain "goods and bads" and "rights and wrongs" in the society were determined by the norms and values of Islam, the main religion practiced by more than ninety percent of the population. Conservatism was linked with religion, stating that most of the norms and values that were still maintained prevented social change. However, some indicated that religion and conservatism were not the same, and that one could be religious but also open to change and innovative thoughts. Along with its social effect, many stated that religion shaped the physical environments of Turkish villages, towns and cities with large domed mosques and slender minarets.

As a culturally defining element, the main concern of all the participants was religion's role in constructing a male dominant Turkish society. Their view was that the Islamic religion segregated women from men which has, in the past, affected the social structure. However they

have also noted that the younger generation, today, gives less emphasis to religious norms, and believes that women should be more and more involved in every aspect of social life.

A traditionally significant custom is Turkish hospitality. Many of the participants stated that although certain norms and values are being forgotten, the respect towards a guest still exists, whether it is a stranger, friend or relative. Among the characteristics commonly mentioned, the Turk's curiosity to strangers, sincerity to friends, and strong family bonds have developed the custom of hospitality.

Maintaining positive relationships with strangers, friends and family can be credited to the Turk's ability to socialize anytime and anywhere. For the majority of the participants, socializing was believed to develop long hours of dining and drinking customs, creating a rich Turkish cuisine. Among the few recipes mentioned were vegetable dishes seasoned with olive oil and a variety of kebabs. Turks are fond of drinking "Raki", an aromatic clear drink obtained through a second distillation of grape alcohol with aniseed. Another distinct drinking custom identified was Turkish coffee, served after meals to encourage socializing.

More than half of the total focus group participants noted the importance of music, when asked about Turkish cultural traditions. With its instruments such as the saz, an oriental string instrument, the dulcimer, the reed-pipe, and shepherd's pipe, the traditional Turkish music is considered to be an Oriental and mystical type of music.

A variety of Turkish hand crafts were mentioned as being distinct elements of the Turkish culture. Turkish carpets and kilims, pottery and ceramics painted with turquoise glaze, copper, silver and gold crafts, chinaware, miniature painting and hand written inscriptions were examples given as part of Turkish arts and crafts.

The Importance of Maintaining Ties with Turkish Cultural Traditions

The predominant view of the total focus group participants was that the Turkish young generation was becoming more and more alienated from their own cultural traditions. Rapid changes in society, the strong influences of media and its lack of any cultural promotions, were noted as the prime causes for the weakening bond with Turkish customs and traditions.

In a broad sense, changes in the society can be related to Turkey's struggle to establish ties with the economically and socially developed nations and transform from an agricultural level to a technological and industrial level. This dramatic transition, which has accelerated in the last fifteen years, brought obvious social changes. These changes, on the positive side created a more open-minded young generation having a certain degree of world view compared to the more conservative older generation. Negatives noted by the majority of the participants were the loss of cultural identity, the shift from a collectivist to an individualistic society, and the

increase in the cost of living, all changes that threaten traditional Turkish cultural norms and values.

Traditions are also challenged by the news media. In the last five years, with the introduction of new broadcasting rights, the number of television and radio channels have greatly increased. From three state owned television channels more than thirty privately owned channels have begun to broadcast throughout Turkey, including major foreign networks such as CNN and NBC. Many of the magazines published in Europe and the United States are also read in Turkey. The media tends to promote modern ideals rather than old world Turkish traditions.

Although concern was expressed for the loss of traditional customs, changes in society were considered a natural process. The shared view was that the young Turkish generation was capable of adapting and absorbing what was new and efficient, respecting but not necessarily devoting time to out-of-date, inefficient customs and traditions. For instance some of the participants thought that the traditional preparation of Turkish coffee was time consuming compared to instant or filtered coffee. However, respecting the custom, each owned a set of Turkish coffee cups and pots, in case the desire and time for drinking Turkish coffee arrived.

Focus group participants pointed out that Turkish cultural history is currently a source of inspiration for arts, design, and music, particularly for Turkish pop-music. Singers and musicians are generating new sounds by using traditional Oriental instruments, such as the dulcimer, the reed-pipe and the *saz*. In many aspect of contemporary Turkish life there is reinterpretation of cultural traditions.

Participants Perceptions on Historic Turkish Coffeehouses

All except one of the focus group participants had been in a historic Turkish coffeehouse and experienced its traditional customs. However, they indicated that they did not regularly frequent these coffeehouses due to none being located within easy access and lack of time to reach those that did exist.

A large number of the focus group participants perceived historic Turkish coffeehouses, in both rural and urban areas, as warm and friendly environments. From a social point of view all agreed that the coffeehouse was a male domain, predominantly occupied by retired older men crowded all together. There would usually be groups of two or more people socializing or playing games. Among the games mentioned were card playing, backgammon, and dominos. The remaining individuals would be reading newspapers, smoking *narghiles* or watching television. Constant commotion, sudden laughter, the noise generated from stirring tea, backgammon pieces striking on the game board, the shouts of the waiter, music from an antique

radio, the smell of roasted coffee, and a heavy cloud of tobacco smoke were the dominant features recalled about the coffeehouse atmosphere.

Coffeehouses in rural areas were described as functioning as community centers. These were places where the village people would get together to inform others on daily events, recent news and community affairs. The coffeehouses in towns and villages would be one of the three most important landmarks, the other two being the municipal building and the mosque.

Elements that shaped the physical environment of coffeehouses were listed, defining their outdoor and indoor features. The common interior furnishings described were simple constructed wooden coffee tables and chairs, low stools made of rush plants, and cushioned *divans* surrounding the inner perimeter of coffeehouses. Among the other features that added to the interior quality of coffeehouses were old black and white photographs hung on walls, various types of plants and flowers, and a center-piece antique metal heating stove. Carpets and kilims, used as ornamental wall-hangings, floor coverings or as upholstery were significant decorative elements found in coffeehouses.

The outdoor elements of coffeehouses were mainly comprised of a small courtyard with a decorative water fountain, a pergola covering the courtyard, scattered tables, chairs and stools, and street vendors selling simple bakery goods. Both the outdoor and indoor elements of coffeehouses had a haphazard relationship. For instance each table and chair would be different from one another. This relationship would add to the unique characteristics of coffeehouses.

Type of Activities Attracting Participants to Turkish Coffeehouses

Above all, focus group participants felt that coffeehouses were convenient places to socialize with others, whether they were friends, neighbors, or strangers who were looking for someone to talk with. Topics discussed varied from politics to personal problems. While in the coffeehouse, they enjoyed a combination of recreational group activities that included card games, backgammon, dominos, and bingo. Individual activities mentioned were reading newspaper and magazines, and watching television. In recent years, coffeehouse owners have begun to show cable television, a relatively expensive service in Turkey, which has been successful in attracting more and more people to coffeehouses. Participants stated that they were drawn to urban Turkish coffeehouses particularly because of the variety of different people from different parts of the city.

Participants' Perception of Contemporary Cafes in Turkey

All of the focus group participants indicated that they often have been to contemporary cafes in Turkey. They felt that cafes offered a clean environment, a variety of food and drinks, a certain ambiance and comfort. They also enjoy going to cafes with particular themes, such as

French cafes, Italian cafes, or Austrian cafes. However, their main concern was that these cafes were up-scale and, therefore, too expensive to visit frequently. For most of them, cafes were places for occasional uses, particularly during weekends or evenings. Cafes were designed and built according to market demands. For this reason, the majority of the participants agreed that most cafes were specifically intended for a certain wealthy class of people that can afford to pay the price.

Features Distinguishing Contemporary Cafes from Traditional Turkish Coffeehouses

Compared to traditional Turkish coffeehouses contemporary cafes were not places that encouraged socializing for long hours. Instead, since these establishments are based on making profit, one would feel obliged to order, pay, and leave within a certain period of time. This difference though was of slight concern because most felt that contemporary urban life left little time for socializing. All of the eleven female participants felt more comfortable going to cafes than to coffeehouses. The male participants also shared this same view and found cafes that have both females and males more attractive in comparison to the male dominant traditional coffeehouses. In addition, most see cafes as more appropriate places to go as a couple.

Some participants mentioned that service and presentation attracts them to contemporary cafes. For instance one participant noted that she looks for such details as matching dishes, clean silverware, freshness of products and promptness in service. Coffeehouses, on the contrary, have a haphazard organization where the service is chaotic, the cups do not match, the plates are cracked or broken, and the tables and chairs are squeaking. The noise, smoke and crowd found in traditional coffeehouses were repelling factors, whereas designated smoking and non-smoking areas, soft background music, and a controlled occupancy level drew more people to contemporary cafes.

The lack of any Turkish themes, motifs and decorative elements in the physical appearance of cafes was noted by the majority of focus group participants. From logo design to interior design, contemporary cafes in Turkey were imitations of their European counter-parts. The traditional Turkish coffeehouse was the result of a distinct coffee culture, whereas cafes resulted from imported cultures.

Views on Effectiveness of Promoting Historic Traditions in a Contemporary Coffeehouse

The effectiveness of a contemporary Turkish coffeehouse promoting historic traditions depends on its capability of meeting the young generations present needs. For this reason many stated that such a coffeehouse should provide flexible environments where a variety of activities could take place. For instance, a typical university student not only looks for a place to go with friends to socialize but also seeks a pleasant study environment, where he or she can privately

read, write, or even use a laptop computer. Some even mentioned that a contemporary coffeehouse could have internet accessibility, whether it is promoting historic traditions or not. All of the participants felt that the provision of books, newspapers and magazines were features that would increase effectiveness and encourage individuals to preoccupy themselves other than just eating and drinking. A view that was expressed by eight of the total focus group participants was that if coffeehouses responded to the needs of young educated urban people, the promotion of history would be appreciated.

Participants' views were not only limited to individual activities. Seventy percent of the responses given were related to the importance of reviving community integration that would be of interest to both males and females. Recommended social activities included various workshops on traditional arts and crafts, small concerts and plays, and even an art gallery exhibiting works of regional artists. It was also pointed out that by offering these activities the coffeehouse would become an environment converting past time into productive time.

Type, quality, and amount of food and drinks was considered to be of importance to the success of a contemporary coffeehouse. The menu of traditional coffeehouses consists of coffee, tea, juices, sodas and some bakery products that were sold by independent street vendors. All of the participants agreed that these food and drink categories would be needed, but expanded by introducing an affordable variety of different herbal teas, pastries, and sandwiches. Some even suggested introducing light alcoholic beverages such as beer and wine. Buying food from street vendors was considered improper for health reasons. One of the participants suggested including these foods in the coffeehouse where they can be more appropriately handled and their quality controlled and improved. The variety of foods offered should be limited with emphasis placed on beverage.

In terms of effectiveness and attractiveness, the focus group participants agreed that a contemporary coffeehouse should have an established, consistent theme that will give it a clear identity. In promoting historic traditions its physical appearance should include features found in historic Turkish coffeehouses, such as long *divans*, Turkish carpets and kilims, and Turkish ceramic tiles. One-third of the respondents thought antique coffee and tea accessories should be used in the preparation of coffee and teas. Among these items commonly mentioned were copper coffee pots, otherwise known as *ibrique*, copper *samovar*, matching porcelain cups, and a center-piece metal heating stove. All of the participants suggested a section where *narghiles* can be found and used for smoking. Some mentioned the efficiency of lightweight wooden stools that can be carried around anywhere in the coffeehouse. The dress that the waiter or waitress was thought important to establish an attractive identity for the coffeehouse. One participant

described a particular outfit with a velvet waistcoat embellished with oriental patterns, and baggy trousers.

Views on Participating in a Contemporary Coffeehouse Promoting Historic Traditions

The hectic pace in urban areas of Turkey limits the amount of time one can spend on leisure. For this reason, many stated that they would be able to find time to go to a contemporary Turkish coffeehouse mostly after work just before dinner or early in the morning during breakfast, even though ideally, it should be a place to go any day and any time. Seven of the total focus group participants indicated that they would frequent a coffeehouse offering light meals, such as sandwiches and bakery goods, on weekdays during lunch time. All of the participants felt that the best time to go would be weekends or holidays.

In terms of who they would go to a contemporary coffeehouse, all reported to prefer going to coffeehouses with a group of friends. Approximately one-half of the participants also indicated that the coffeehouse would be an appropriate place to go alone and only one-third said they would go as a pair.

Key Findings

- Historic Turkish coffeehouses were predominantly naturally illuminated spaces with plain and simple furnishings.
- Among the dominant architectural patterns were gridded hexagons, octagons, and horizontal, vertical and diagonal lines. Important decorative features were Turkish carpets, and kilims, ceramic tiles and pottery, and antiques.
- Open courtyards and indoor spaces were organized around an aesthetic central marble fountain.
- Coffeehouses of the past were social environments that reflected an authentic history and tradition of Turkish culture.
- Contemporary cafes in Turkey reflect an image based on a certain theme, from logo and facade design to overall atmosphere and ambiance.
- The image of urban coffee shop chains are reflected through individual outlets giving emphasis on the interior and exterior appearance, service quality, and brand identity.
- Cultural diversity, ethnic difference, and religion are defining elements of Turkish cultural traditions.
- Turkey's transformation from an agricultural level to a technological and industrial level threatens traditional Turkish cultural norms and values.
- Noise, smoke and a male dominant crowd are repelling factors in Turkish coffeehouses.

- A contemporary Turkish coffeehouse promoting social activities, reviving community integration, and providing adequate sanitary conditions would be effective.

CHAPTER V DEVELOPMENT OF DESIGN CONCEPT

Design Criteria

This study was to develop a contemporary Turkish coffeehouse design based on historic traditions. The design was to have potential for franchising. Observations and visual recordings of historic Turkish coffeehouses, interviews with patrons of traditional coffeehouses and discussions with potential future clientele, provided data from which the design criteria for this project were developed and are the following:

- Historic Turkish coffeehouses will provide inspiration for the design of a contemporary coffeehouse.
- The plan will accommodate traditional as well as new functions for the coffeehouse.
- Modular designs will be developed for the concept to have maximum adaptability to various sites and spaces.
- The design will address the needs of both female and male users.
- Materials and color will be selected to reflect an historical context.
- A franchise plan will be developed which will include uniform patterns, colors, furnishings, and fixtures that would create a consistent overall physical image. In addition, a standardized facade, logo, and nameplate designs will be developed.

The Design

General Design Features

Physical features identified through observation of actual historic coffeehouses and those depicted in historic engravings were used as a basis for developing a design concept for the visual components for a contemporary Turkish coffeehouse design. Consideration was given to selecting features that held strong historic identities and that were in harmony with each other to avoid confusing forms and patterns. The design of floor, ceiling, and window frame patterns, fountains, stoves, lighting fixtures, courtyards, and furnishings, all were inspired from historic Turkish coffeehouses. In addition, various Turkish traditional hand crafts influenced the selection of colors and materials.

Floor, Ceiling, and Window Frame Patterns

A combination of red square bricks and pale-sand concrete blocks are organized within a grid format to create an uniform floor covering for both indoor and outdoor areas for the contemporary coffeehouse. This floor pattern, predominantly seen in early coffeehouses, provides the potential to be used on various sizes of floor surfaces and maintains the same pattern throughout the area.

Coffered timber ceilings of early coffeehouses are modified into suspended gypsum board ceilings. Monotony is broken with the three-dimensional pattern created by recessed square coffers. In addition, this pattern increases the surface area of the ceiling for sound absorption, thus reducing the noise level within the coffeehouse.

The predominant use of historic iron and timber grid window frame patterns, elaborated with ornamentation, inspired the design of a much simplified contemporary version. A timber gridded window frame is used throughout the coffeehouse, creating a distinct exterior and interior pattern. The dimensions of a single grid frame is identical with the dimensions of square ceiling coffers with copper ornaments and floor bricks to generate a distinct relation between each surface pattern (Figure 28).

Fountains, Stove, and Lighting Fixture Design

The decorative fountains of historic coffeehouses were inspirations for the design of two functionally and physically modified fountain types for both the indoor and the outdoor areas of the contemporary coffeehouse. As part of the physical appearance, fountains function as landmarks to identify the coffeehouse, and as a center-piece for the courtyard and sofa arrangement, creating a focal point. The sound of water generating from these fountains create an acoustical unity between the outdoor and indoor spaces.

Conical gas lanterns used in outdoor spaces of historic coffeehouses are reinterpreted in a contemporary way. A spiral form is given to a flexible translucent material which creates a glowing effect. Multiples of lighting fixtures are held together with copper rings and hung from the ceilings in both inside and outside areas of the coffeehouse (Figure 28).

Functionally and aesthetically the stove was an important feature in the coffeehouses of the past. Typical types were tall round shaped with conical hoods and marble surface tops. Located in the corner or on the side wall, these features were focal points in the coffeehouse. This aspect of the stove is retained in the design as the main service area feature.

Courtyards

Courtyards of early coffeehouses functioned to provide the opportunity of alfresco enjoyment in a gardenlike atmosphere. This important historical characteristic of courtyards is used for inspiration in designing outdoor areas for the contemporary coffeehouse.

Furnishings

The only three types of furnishings found in historic coffeehouses have been adapted in the design of the contemporary version: built-in divans, movable cane stools, and shelf units. Built-in divans and stools are used for both individual and social activities, inside and outside the

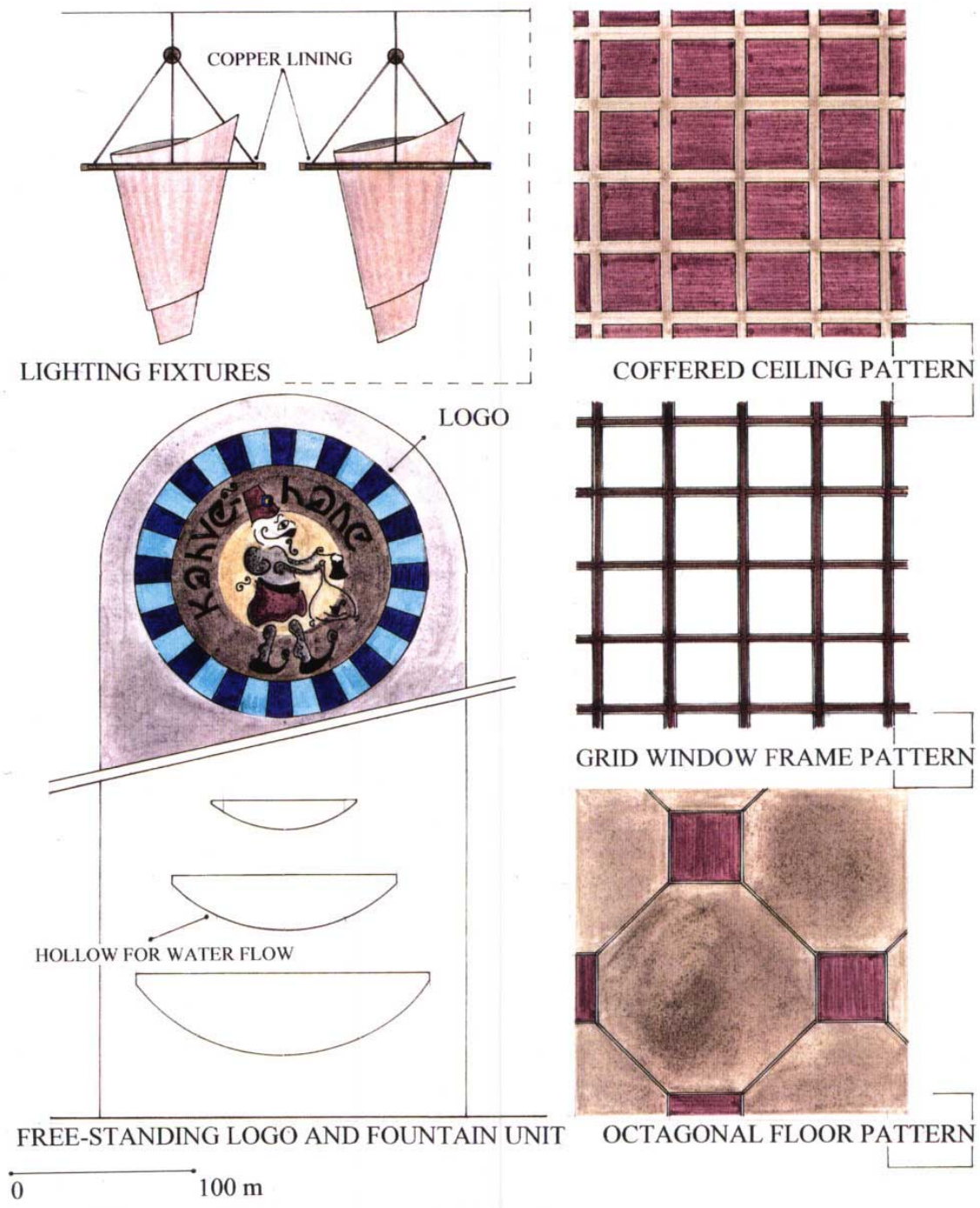


Figure 28. Proposed designs for floor, window frame, and ceiling patterns, fountain, and lighting fixtures for the contemporary coffeehouse.

contemporary coffeehouse. The design of storage units in the service area was based on shelf units found in traditional coffeehouses.

Color and Material

High intensity cobalt-blue and turquoise derived from traditional polychromized Turkish ceramic tiles are primarily used as a unifying feature throughout the design of the coffeehouse. The remainder of the colors used indoors and outdoors are shades of red, golden brown, yellow, and black derived from the broad range of colors found in Turkish carpets and kilims.

The use of timber in ceilings, furnishings, and window frames, stone and brick on floor coverings, and ceramic tiles on wall coverings in historic coffeehouses, influenced the selection of materials for the contemporary design. In addition, copper, a metal used for cooking utensils, pots, vases, trays, and cups, is used as ornaments on edges of tables, chairs, and shelves, lighting fixtures, and within coffers found in ceilings and divan bases (Figure 29).

Function Areas

Modifications on historic features were needed to accommodate both traditional and contemporary functions. For example, stools as historic furnishings were limited in use and replaced by contemporary chair designs for added comfort. Bright colors and natural light are proposed to eliminate the mystical and dark appearances of historic coffeehouses.

Traditional activities that attracted both female and male users to the historic coffeehouses have been accommodated for the design of this contemporary version. Specifically, space was planned for socializing, smoking *narghiles*, playing backgammon, cards, checkers, and chess, reading books, and preparing coffee and tea. New functions identified in focus group discussions as important to both females and males, and incorporated in the spatial design were areas for

- workshops, exhibits, plays, concerts,
- use of personal laptop computers and the internet,
- studying,
- reading newspapers and magazines, and
- selling whole bean coffees, herbal teas, bakery products, sandwiches, pastries, soft drinks, and fruit juices.

The design concept is based on a modular plan for the purpose of accommodating these various functions and for having maximum adaptability to different sites and spaces. Four separate functional areas that can be organized into different configurations have been developed. These include areas that are indoor, outdoor, service, and multiple purpose.

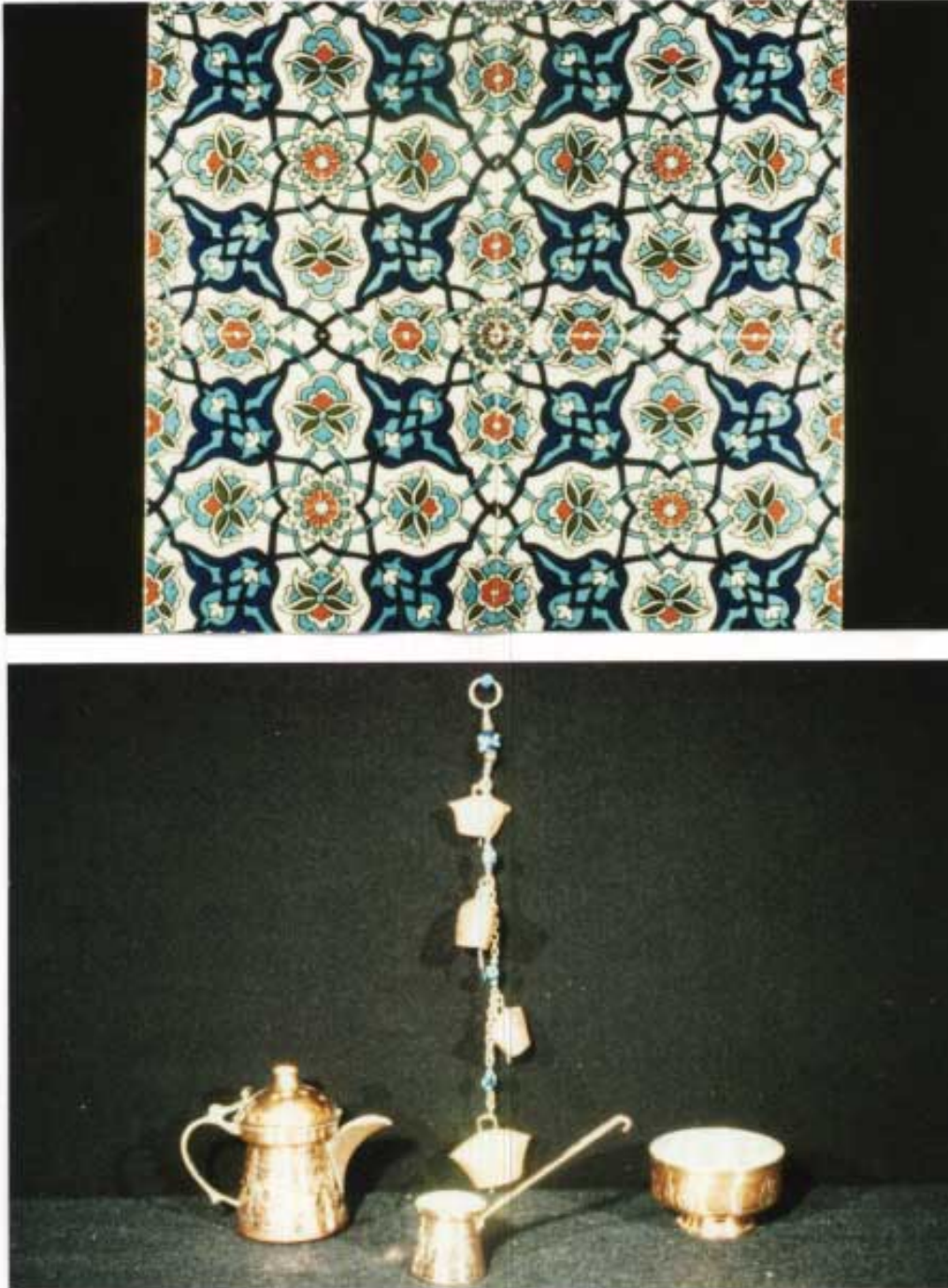


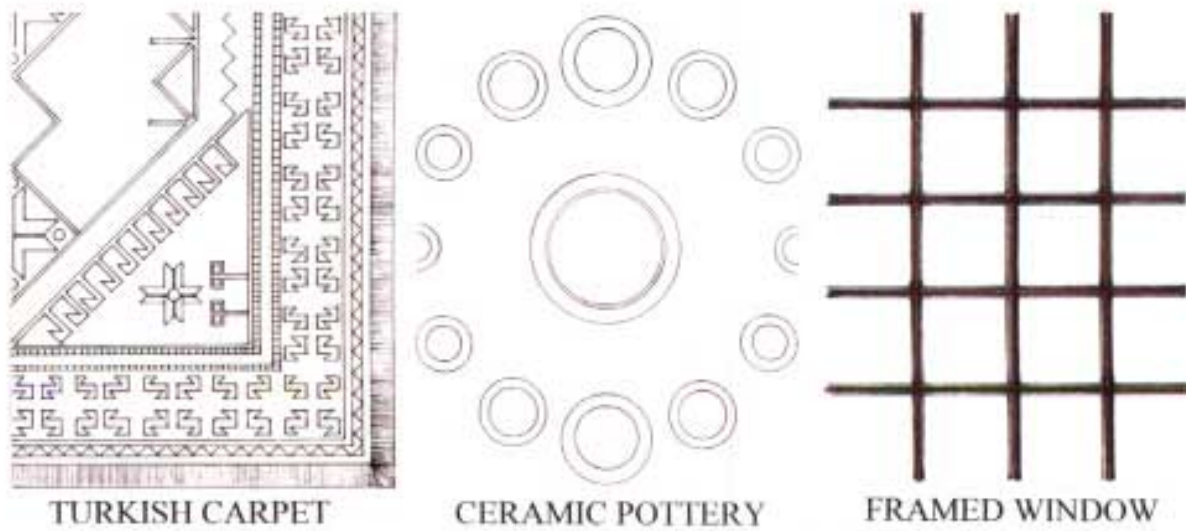
Figure 29. The ceramic tile pattern used in the design, and copper utensils demonstrating the characteristics of the metal.

Indoor Areas

Indoor areas are designed to accommodate both individual and social activities with the use of modular *divans*, tables, chairs, and stools. The built-in modular *divan* unit is designed based on typical *divan* styles found in historic Turkish coffeehouses. The base of the *divan* is constructed from wood with a repeated square coffered pattern to match with the ceiling pattern used throughout the coffeehouse. Three different wall surface treatments are included for use as single or combined ornamentation above the modular *divan* unit. Traditional wall mounted Turkish carpet and pottery work, and a grid window frame design adapted from historic coffeehouses may be proposed to create complete overall compositions for alternative *divan* seating arrangements. In addition, a band of polychromized ceramic wall tile ornamentation stretches from the side of the *divan* unit continuously around the coffeehouse as part of a unifying feature (Figure 30). Turkish male and female figures adapted from historic engravings are proposed as large indoor wall paintings to add to the historic theme. Each of the figures depict a different scene. One male figure playing the traditional *saz*, one female figure drinking a cup of coffee, one male figure smoking the traditional *narghile* and finally one female smoking a long pipe and holding a cup of coffee. By introducing both female and male figures participating in coffeehouse activities, the male dominant image of traditional Turkish coffeehouses is challenged (Figure 31).

A single *divan* unit is designed to accommodate three people. However, multiple *divans* can be assembled together depending on the size of the space and type of activity, thus providing seating arrangements to larger numbers of people. Figure 32 shows a proposed "U-shaped" arrangement of multiple *divan* units with a center-piece coffee table encouraging social activities such as group meetings for studying, socializing, or smoking *narghiles*. In this proposed arrangement a grid window frame design above the *divans* is included. Proportional relationship is emphasized with the use of various sizes of square forms seen on the table, *divan* bases, cushioned backrests, window frames, and the ceilings. The colors used are uniform throughout the coffeehouse with a shade of red and pale-sand on the floor and ceiling. The same tone of red with dark gray is used on cushions, and light gray and beige tones on the *divan* base.

Historic coffeehouses provided stools as the only movable type of furniture. Although easy to carry and efficient they were uncomfortable to sit for long hours. Therefore, movable tables with two tones of wood finish and a set of cane chair designs inspired from cane stools are introduced for comfortable individual seating arrangements. However, chairs and tables have the capability to be rearranged for group seating, if needed. Among the recreational activities provided in historic coffeehouses, backgammon, checkers, and chess are reintroduced with



-WALL SURFACE TREATMENTS-

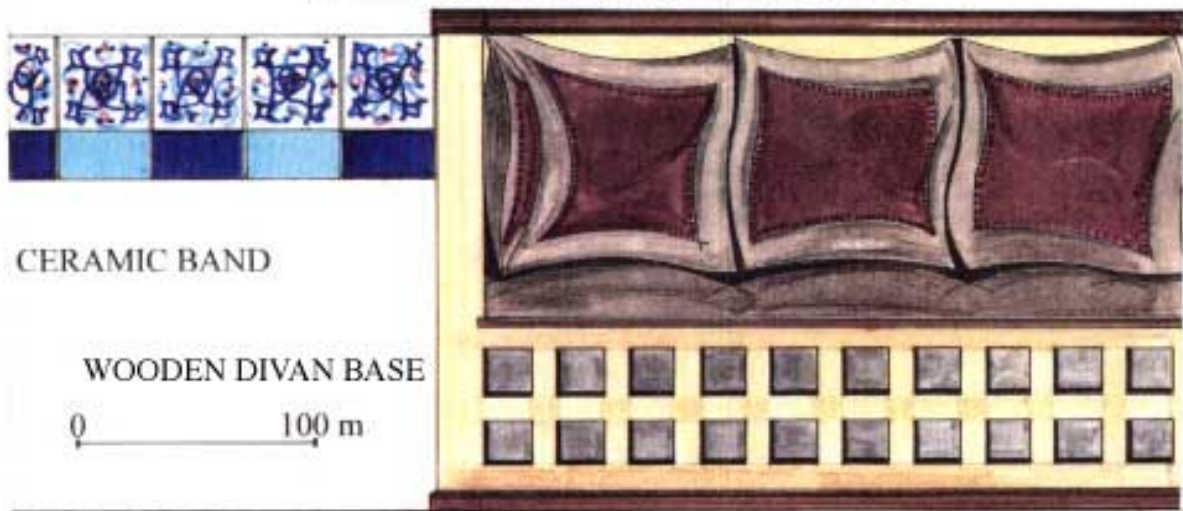


Figure 30. Proposed design for modular divan unit and wall ornamentation.



MAN PLAYING THE SAZ



WOMAN DRINKING COFFEE



WOMAN SMOKING A PIPE



MAN SMOKING A NARGHILE

0 100 m

Figure 31. Male and female figures adapted from historic engravings.

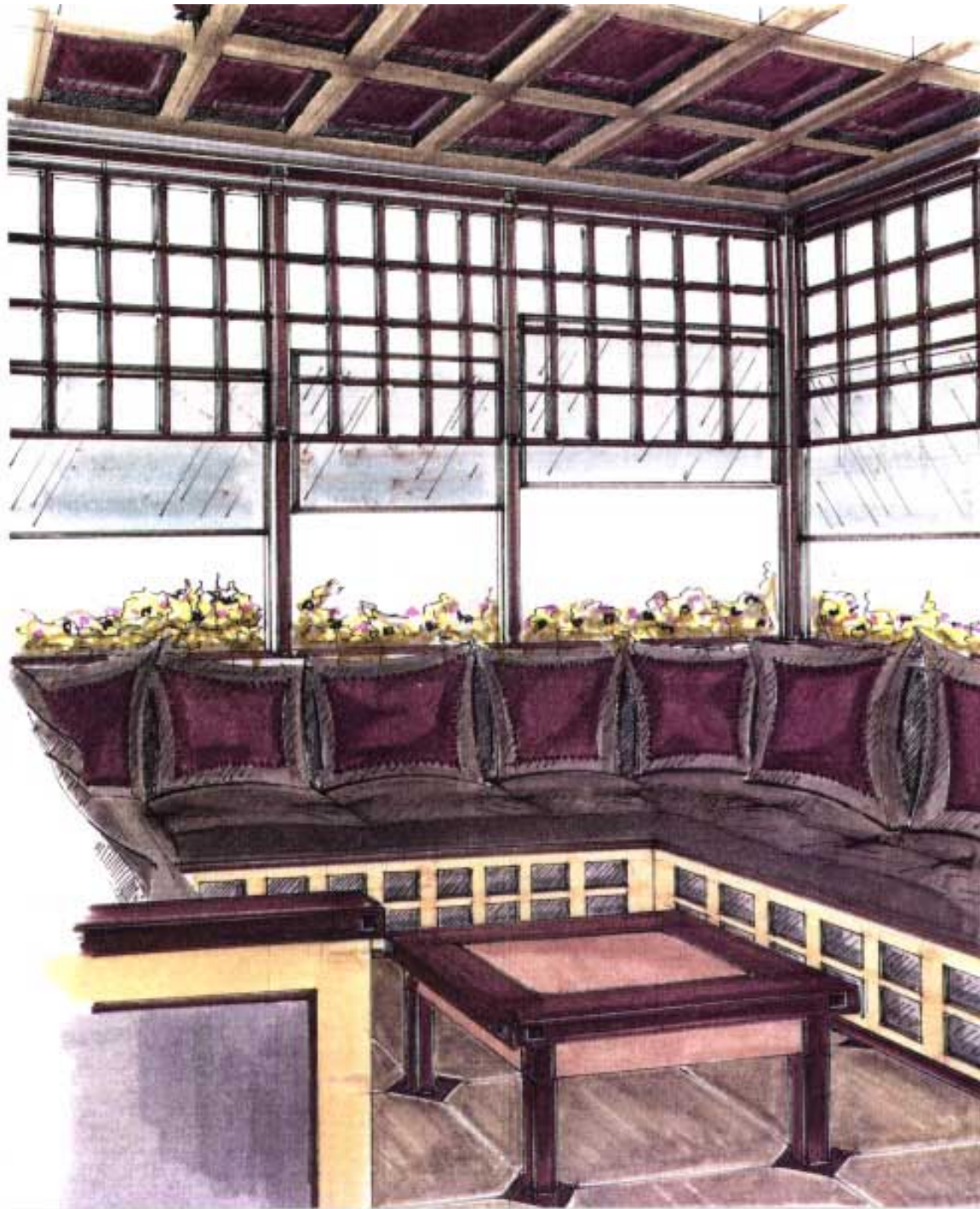


Figure 32. A perspective view for a proposed seating arrangement with divans.

custom designed game tables including a rotating game piece with a backgammon board on one side and a checker board on the other. The cobalt-blue and turquoise colors used on the game boards are part of the coffeehouse image (Figure 33).

A modular bar area with cane stools is proposed to accommodate individual activities such as studying, reading, using laptop computers, and connecting to the internet (Figure 34). The bar has two counter levels where the upper level is for employee use and the lower level facing the main space is for customer use. The cobalt-blue and turquoise ceramic lower level counter is designed consistent with the continuous band of ceramic wall ornamentation that surrounds the coffeehouse. Concealed electrical and internet outlets are installed under the projecting upper level counter for computer connections. The bar counters mount over a partition wall and wooden storage cabinets. Designs are developed for a glass display case for pastries and bakery products and a free-standing adjustable book and magazine rack to encourage individual books, newspaper, and magazine reading (Figure 34).

Service Areas

Similar to areas accommodating social, individual, and recreational activities, the service area consists of modular designs that are organized around an aesthetic and functional stove unit. The stove is designed with elaborate use of color and exaggeration of proportion. Traditional ceramic tiles are used to finish the edges and the back splash of the counter space for the stove and surrounding service areas to create a pattern that is used repetitively throughout the design. The surface of the counter is covered with laminate for ease of cleaning and durability (Figure 35).

The modular units for the service area are for storing, preparing, and displaying the variety of foods and drinks to be offered in sanitary conditions and are as follows (Figure 36):

- Glass whole bean coffee storage containers and a coffee grinding unit with round copper tops and bottoms.
- A cashier unit with wall mounted drawers.
- A round end-piece unit for storing *narghiles* and exhibiting merchandise.
- Each units consists of the following common features:
 - A thick band of counter area finished with turquoise and cobalt-blue ceramic tiles for the preparation of food and drinks. Copper *samovars* are placed on these counters to store various flavors of tea.
 - Height adjustable wall mounted wooden shelves, inspired from service trays used by street vendors, to store coffee and tea cups, plates, coffee and tea jars, and packaging accessories.
 - A menu display board with copper lettering.

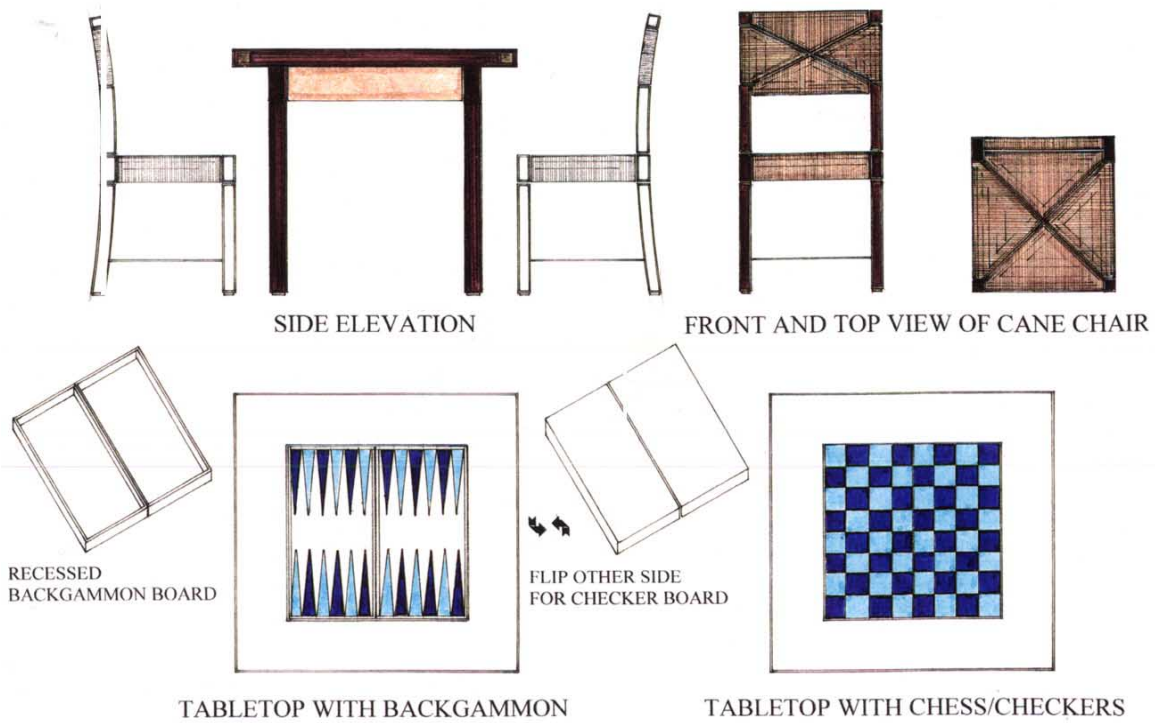


Figure 33. Proposed design for table and chair set.

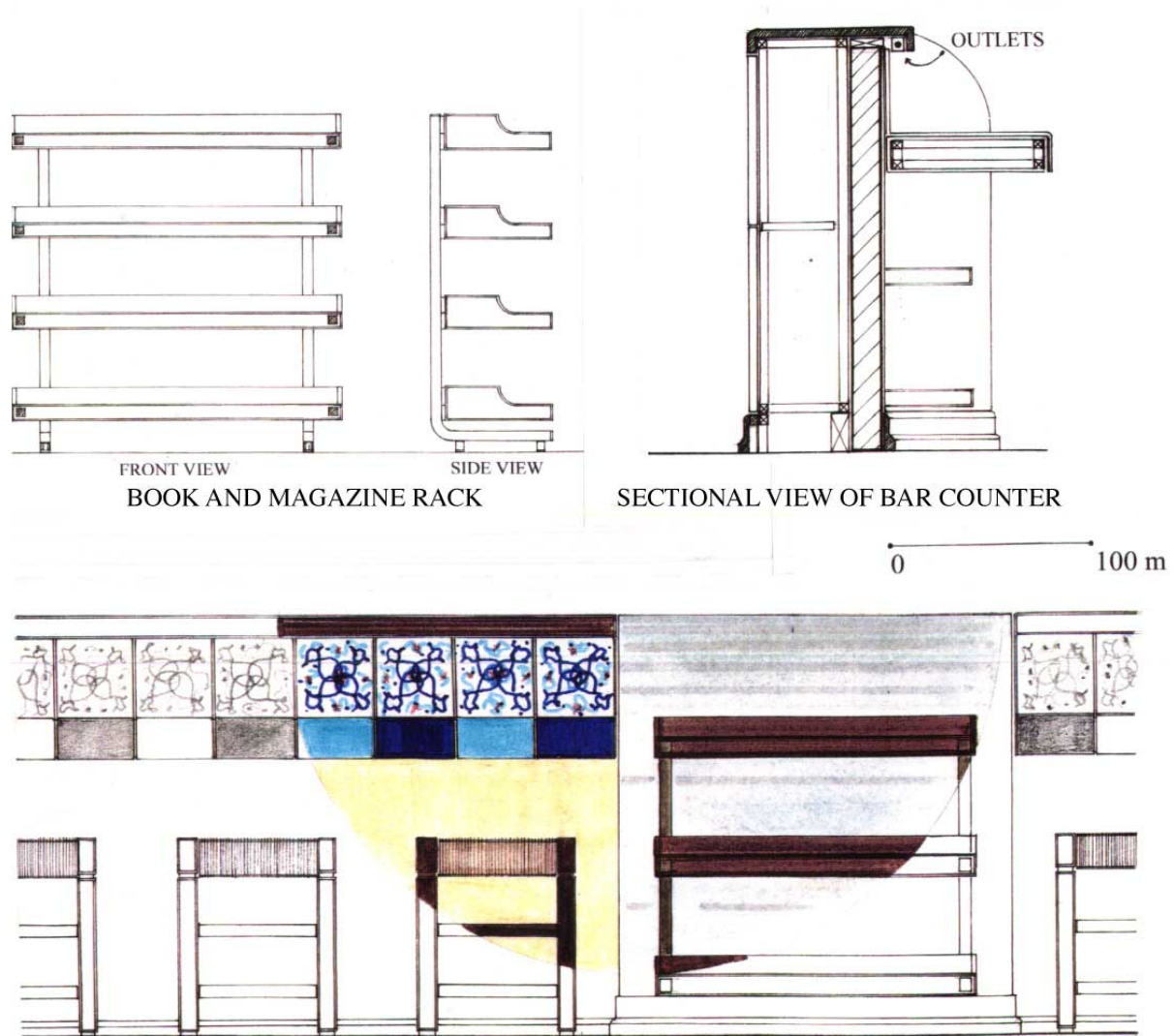


Figure 34. Proposed design for bar area, pastry display, and book and magazine rack.

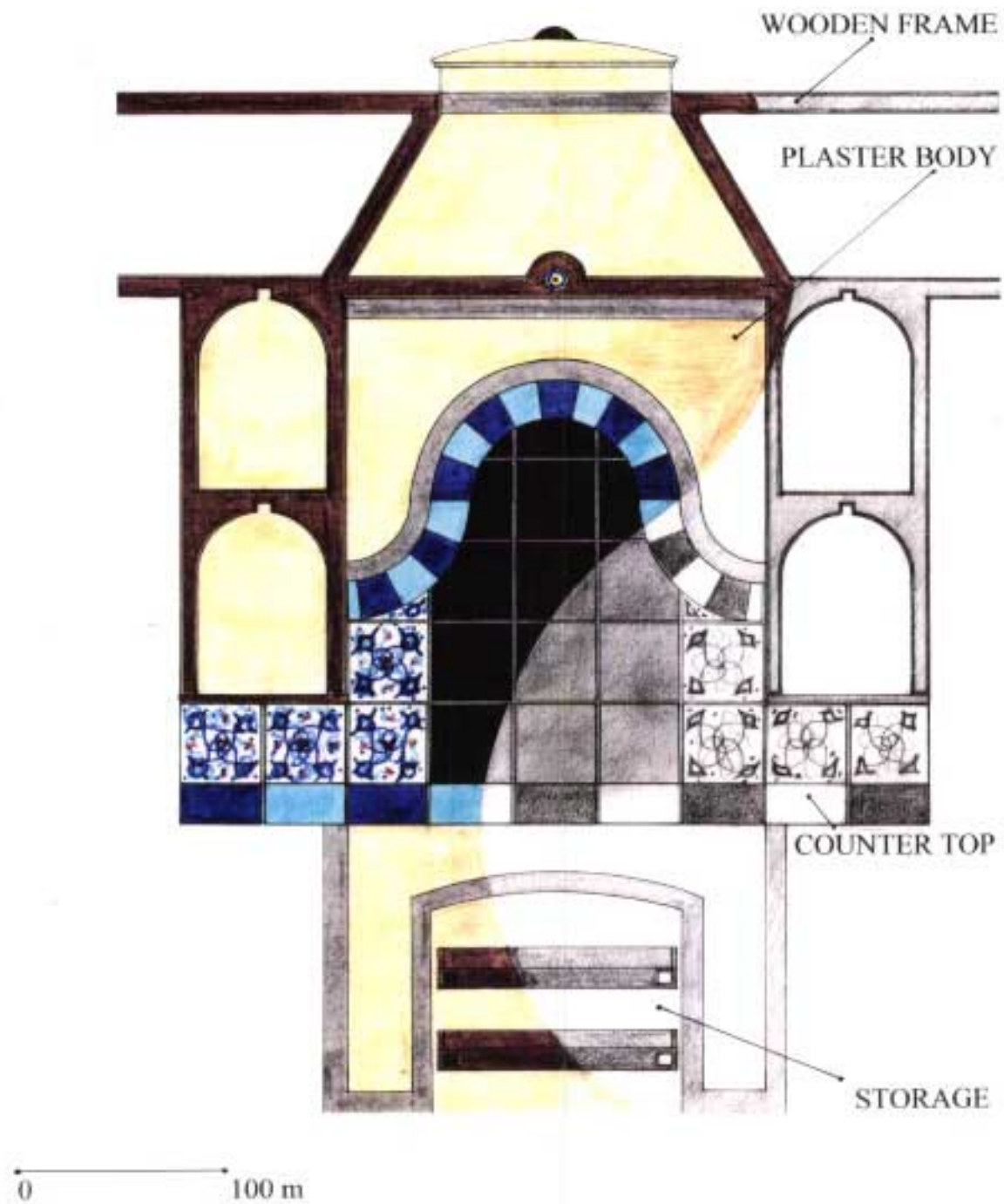


Figure 35. Proposed design of a stove unit for the service area.

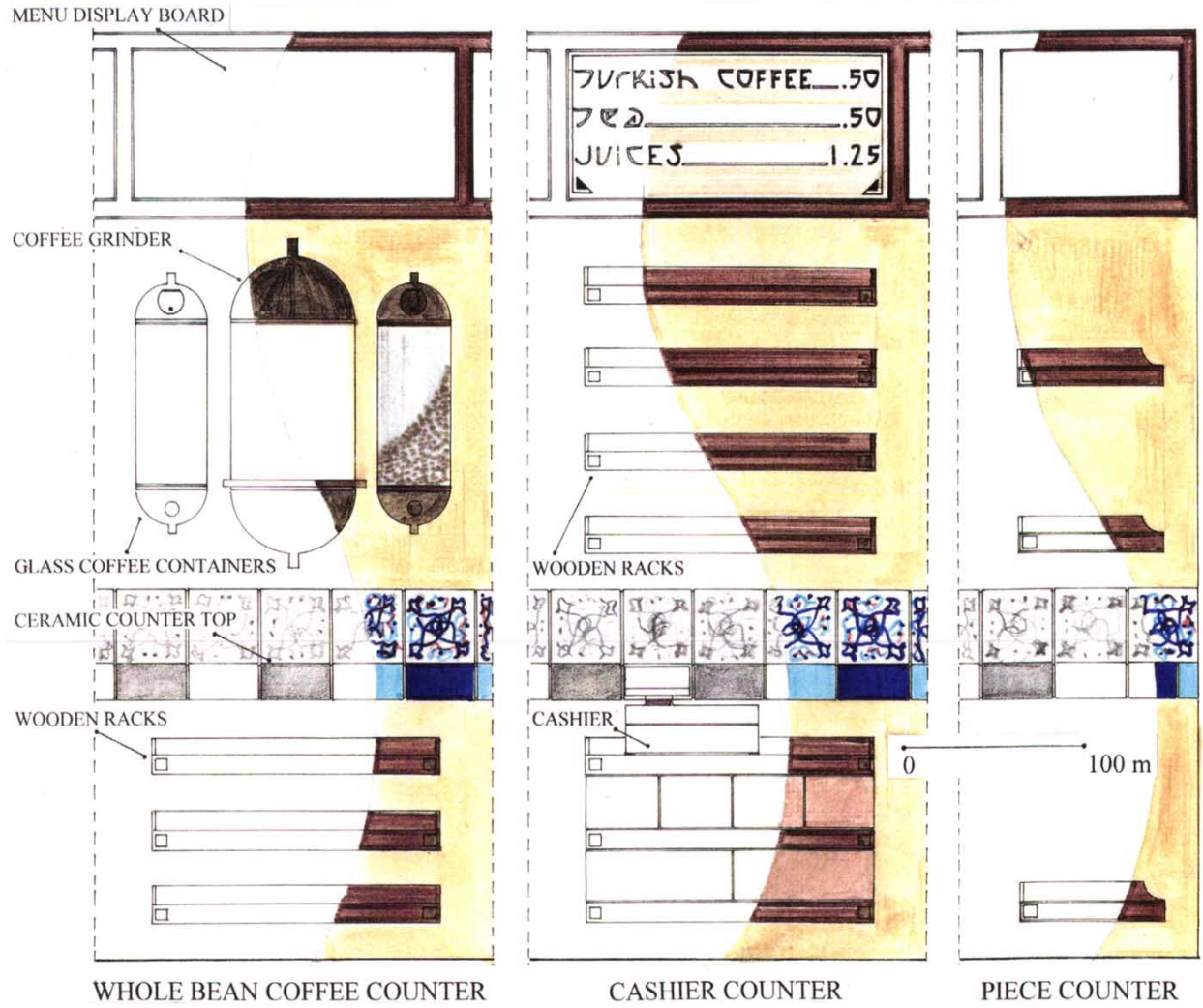


Figure 36. Proposed designs for modular service area components.

In addition, a bakery display unit supported over curvilinear cast iron stands with two glass covered wooden trays and a center ceramic tile service counter is included as a free-standing service area feature. This unit is a contemporary modification of street vendor stands based on the suggestions made in the focus group discussion to bring the street vendor into the coffeehouse (Figure 37).

Once these units are assembled together, according to the type of site or space, the cobalt-blue and turquoise ceramic tile edges and back splash of the service counters create a continuous band surrounding the service area. The glass bakery display stands in front of the stove unit. Figure 38 shows a proposed service area arrangement. The ceramic tile counter and wooden trays of the glass bakery display are consistent with the colors and patterns of wall mounted shelves and service counters. Copper is used as edge treatments on wooden shelves matching with the rest of the copper use in the service area.

Outdoor Areas

The outdoor and indoor layout of historic coffeehouses has been adapted for the design of the contemporary version. With the predominant use of windows and openings, interaction between indoor and outdoor spaces is achieved. On the other hand these windows and openings provide natural light as an important source for indoor illumination.

Similar to the indoor spaces, outdoor spaces are planned with the use of modular *divan* designs, wooden tables, cane chairs, and stools to accommodate both individual and social activities. In addition, turquoise and cobalt-blue garden umbrellas and wall mounted shades consistent with the ceramic color pattern inside the coffeehouse are proposed to create cool and pleasant environments (Figure 39).

Features found in courtyards of historic coffeehouses such as central fountains, high garden walls, and trees were retained for the final design concept. However, courtyards may not be adaptable to some sites due to space limitations. Therefore, they are proposed as optional outdoor arrangements suitable for large isolated coffeehouse sites.

A new feature included in the design of outdoor spaces is a mobile vendor cart to provide maximum efficiency in food and beverage services. Identity is created by applying similar turquoise and cobalt-blue color and grid window frame patterns used inside the coffeehouse. These carts are also designed to function independently on streets, in parks, or at special events (ball games, street fairs, etc.), serving coffee, tea, and bakery products. (see Figures 39 and 40).

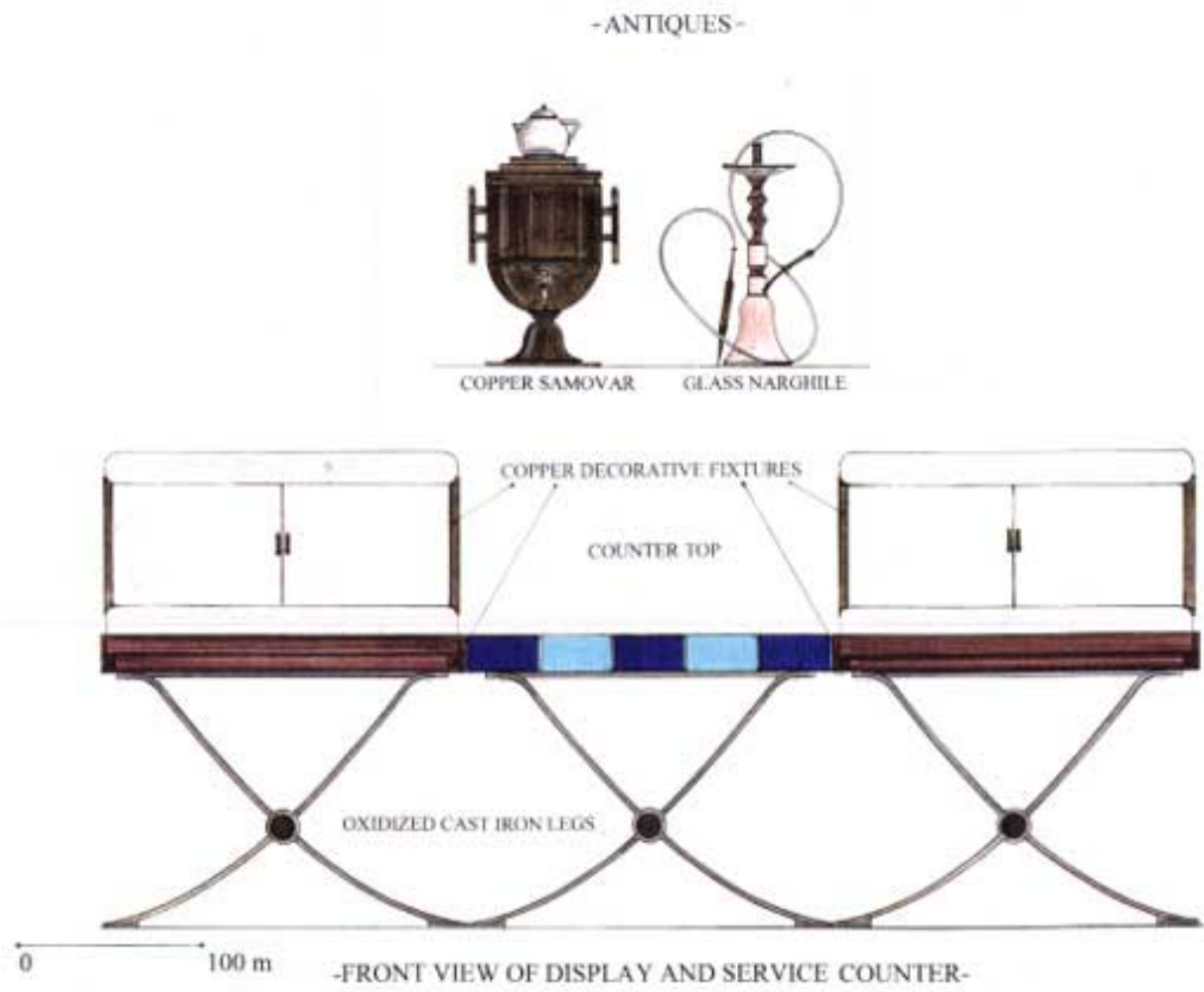


Figure 37. Proposed design for bakery display and types of antique accessories.

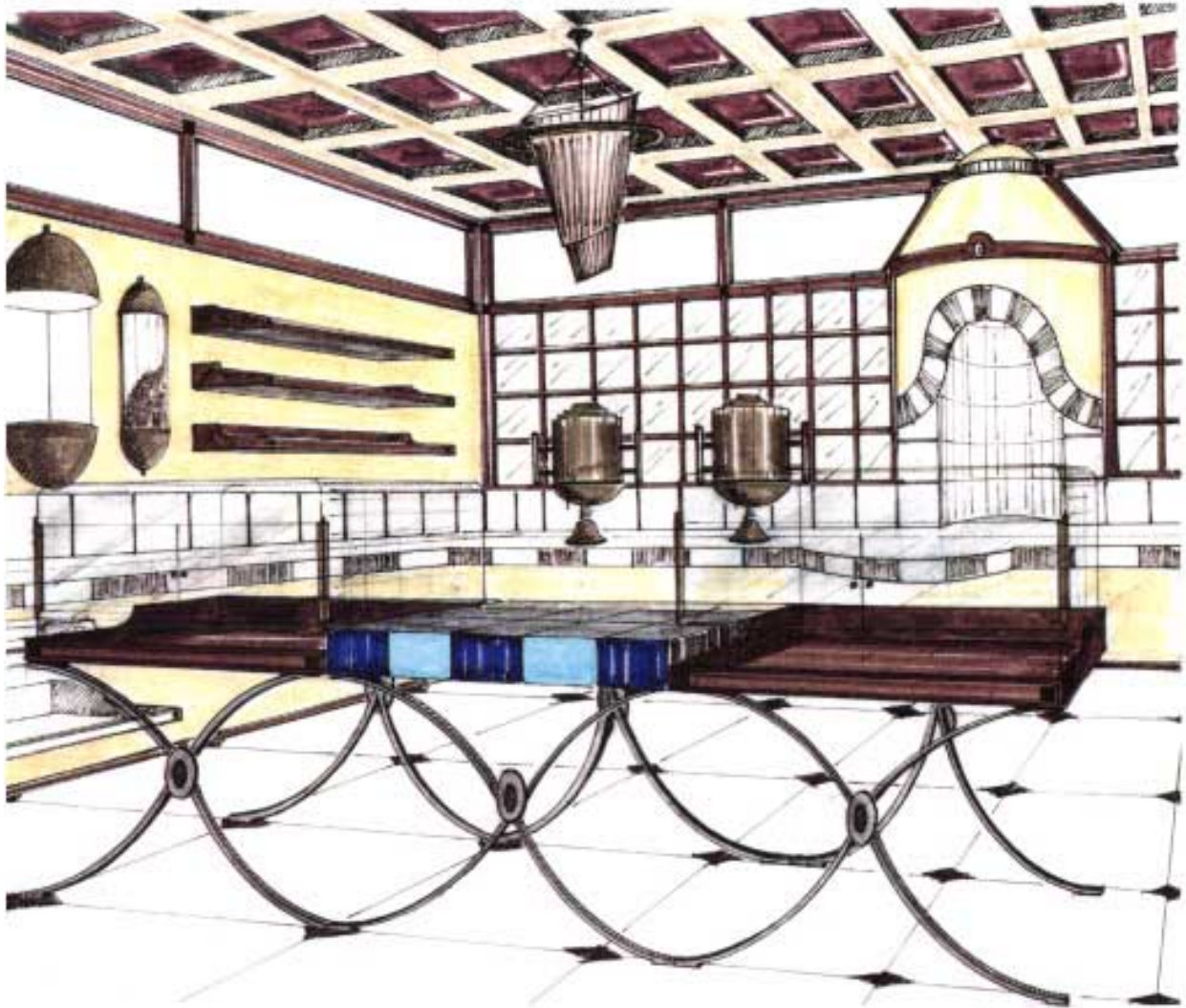


Figure 38. Perspective view of proposed service area arrangement.

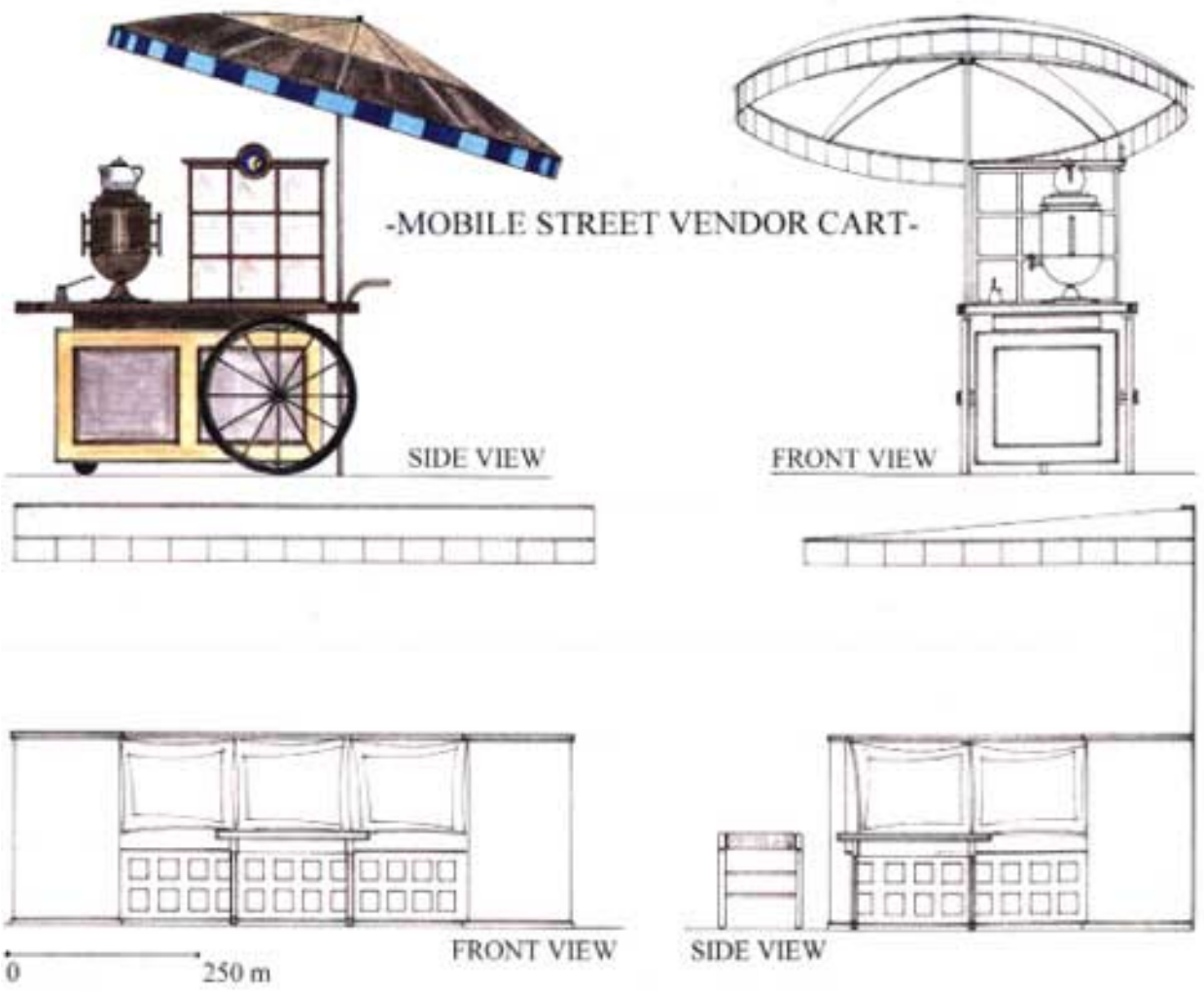


Figure 39. Proposed design for mobile vendor cart and outdoor divan units with shades.

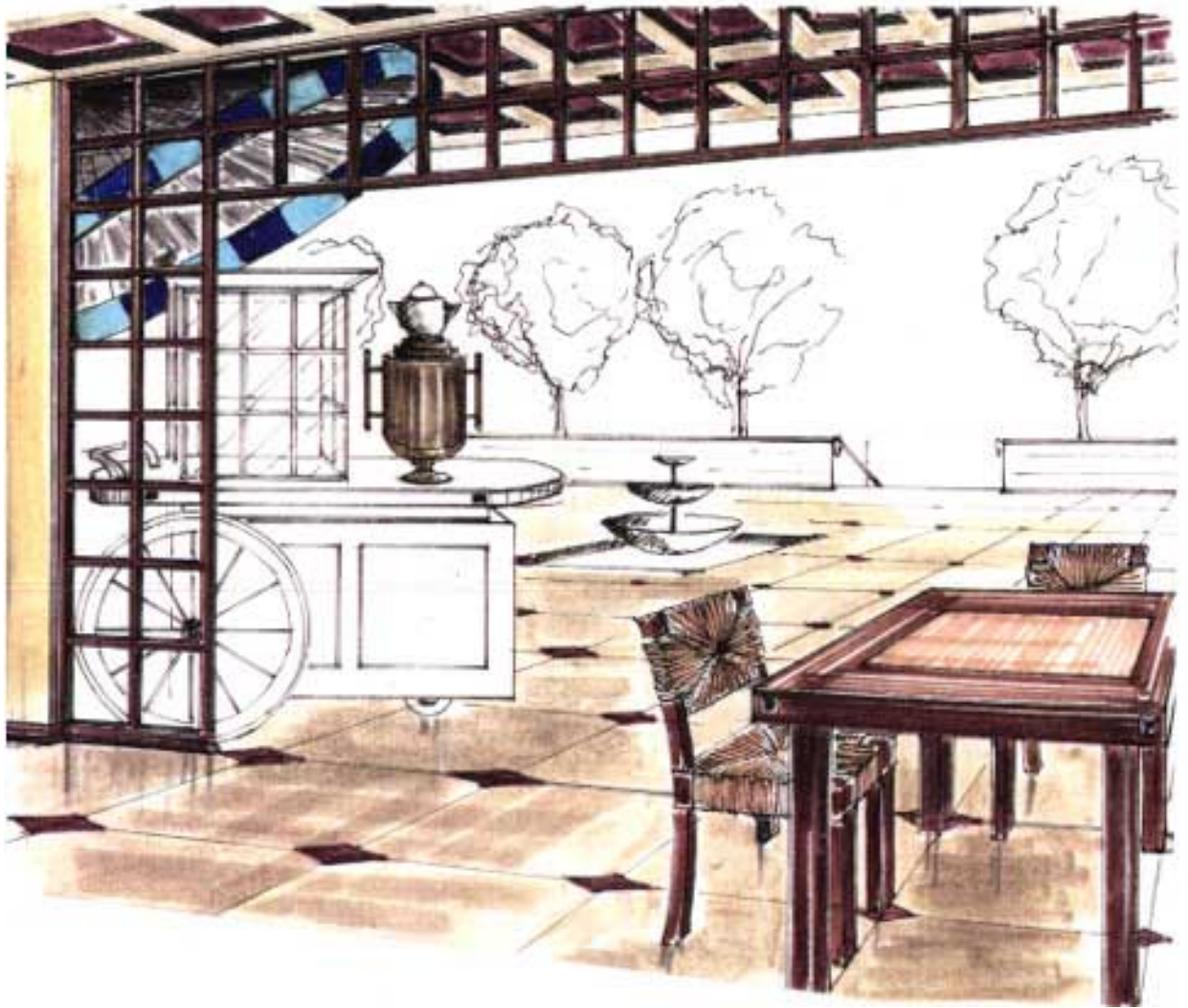


Figure 40. Perspective view of vendor cart and courtyard from inside the coffeehouse.

Multiple Purpose Areas

For the purpose of reviving community integration, modular spaces for new social activities are proposed using highly mobile furnishings like tables, chairs, and stools. Depending on the type of social activity (i.e. workshops, exhibitions, concerts, or plays), these spaces have the flexibility to seal-off or open-up to the general space, therefore allowing the coffeehouse to function as a multiple purpose environment.

Preliminary interviews and focus group discussions revealed that smoke and noise were repelling factors in traditional Turkish coffeehouses. To accommodate the custom of smoking, yet provide smoke-free spaces for non-smokers, multiple purpose areas were also planned to function as designated smoking areas with proper ventilation. The ceiling level of the multiple purpose areas are lower than the overall ceiling height of the coffeehouse to maximize smoke exhaust. Increase in ceiling surface area with the use of coffers, a certain degree of noise control will be achieved. However, to increase effectiveness of noise control water fountains were positioned inside the coffeehouse to generate white noise as a barrier for background noise.

Figure 41 shows a proposal for the modular planning of the coffeehouse function areas. Areas that are indoor, outdoor, service, and multiple purpose, including designated smoking areas and transition areas between outdoor and indoor spaces are illustrated. The proposed plan shows an hypothetical situation to point-out the maximum adaptability of coffeehouse features.

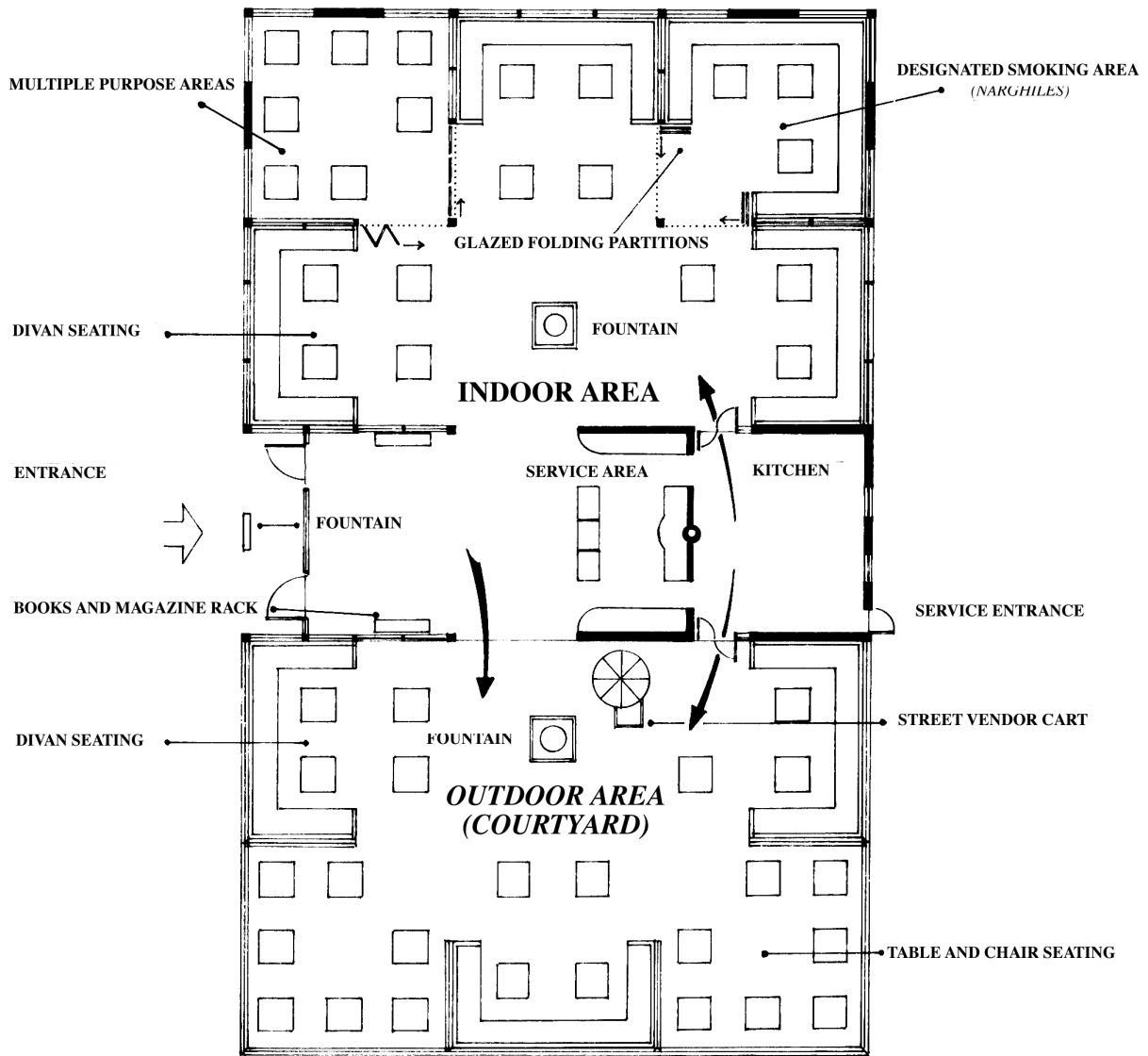
The Facade Design

The facade is designed as an integral part of the coffeehouse in order to communicate about the place to its users. It consists of a logo, a nameplate, a water fountain, an overhanging ceiling, specific window and floor treatments, and lighting fixtures to reflect the theme of a contemporary Turkish coffeehouse promoting historic traditions (Figure 42).

The logo for the coffeehouse was inspired from one of the characters found in the traditional *Karagöz* shadow play. The caricature is made of a man holding an *ibrique* (coffee pot) on one hand and a serving tray on the other. The pale yellow, brown, red, cobalt blue and turquoise colors used were adapted from colors found in Turkish carpets, kilims, and ceramic tiles consistent with the color scheme of the overall coffeehouse design (Figure 43).

The name for the coffeehouse, "*Kahve-Hane*", is derived from the word "*kahvehane*" (qah-vé-hané), which means "coffee inn" in Turkish. The geometrical styling for the letters on the nameplate is inspired from the figures found in Turkish carpets and kilims. In addition, copper finishing is used on the nameplate.

An abstract contemporary interpretation of historic fountains is proposed as part of the facade packet. Water circulates through a system concealed in between two cement finished



MODULAR PLANNING

Figure 41. Proposed modular planning of the coffeehouse function areas.

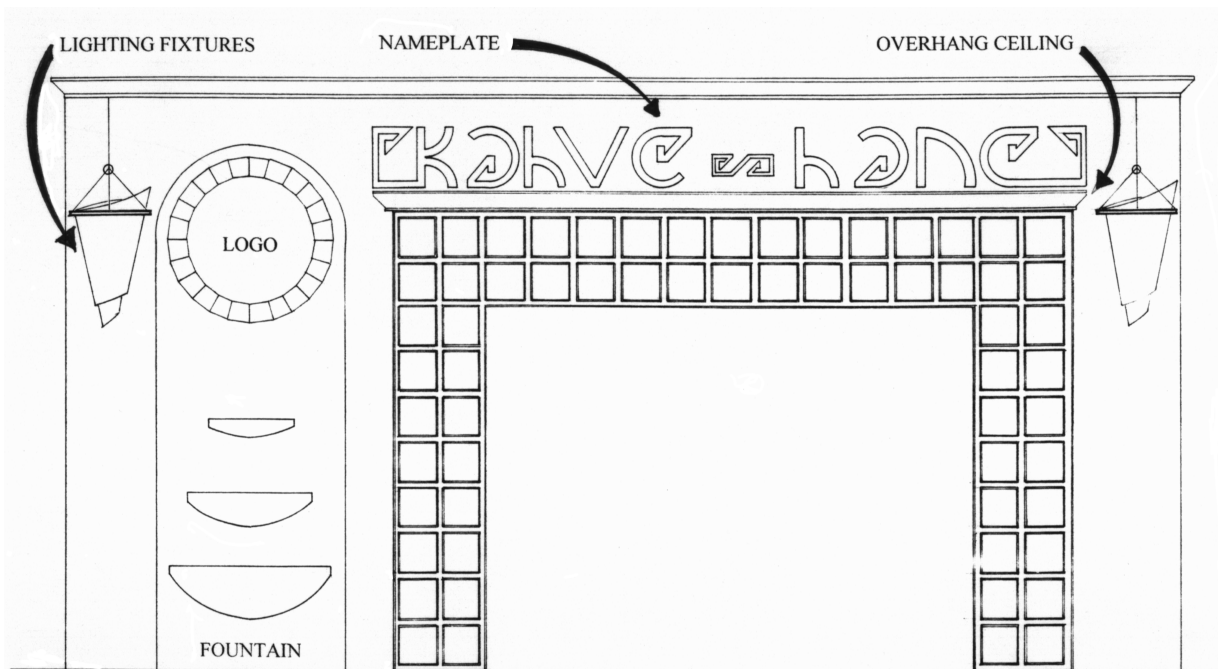


Figure 42. Front view of proposed store facade with logo, nameplate, fountain, ceiling, window, and lighting fixture designs.



KAHVE-HANE (QAH-VÉ-HANÉ)

Figure 43. The shop logo for the contemporary Turkish coffeehouse.

panels and is seen through semi-circular openings from both sides of the fountain. The semi-circular openings depict the water basins of the traditional fountains. The fountain is also designed to function as a landmark together with the logo (Figure 42)..

A grid window frame surrounding the facade, an overhanging coffered ceiling above the entrance, and a floor pattern with combined concrete and brick blocks are designed to be consistent with the patterns inside the coffeehouse reinforcing a uniform image. The conical lighting fixtures also are used for exterior lighting (Figure 44).

The individual elements of the facade are designed to have maximum adaptability to various sites and spaces. For instance the facade can be modified in size and format if the coffeehouse is to be located in a shopping mall, under an existing building, or as an independent outlet. So that the adaptability of the facade is more easily conveyed three different hypothetical situations are proposed with perspective renderings in Figures 44 and 45. In the first situation the coffeehouse concept is applied to a shopping mall location. The second situation involves a streetfront location and the third is an independent coffeehouse exterior with a courtyard. The fountain and logo unit functions as part of the facade in the first and third cases. However, the same unit functions separately as the landmark for the second case. For the shopping mall location the floor pattern extends into the shopping mall arcade to draw customer's attention. In all three cases the same floor, ceiling, and window frame patterns, lighting fixtures, nameplate, and logo designs are used.

Summary and Conclusions

The history of Turkish coffeehouses, as important forums for recreation, communication, and community integration, dates back to the sixteenth century. These culturally significant settings introduced the custom of coffee drinking into Turkey. Although coffee drinking is still an important Turkish custom, in recent years, traditional coffeehouses in urban areas have decreased in popularity compared to their counterparts in smaller towns and villages. For this reason, promotion of a design concept for a contemporary Turkish coffeehouse was needed to retain some aspects of this historically important Turkish cultural tradition.

The purpose of this study was to develop a design concept for a contemporary Turkish coffeehouse which included important physical and social aspects of coffeehouses of the past. The initial step for the study was to gather information from literature about historic Turkish coffeehouses: introduction of coffeehouses into Turkey, their chronological development, and their architectural and design features. To understand the ways for gaining name, image, and product recognition, literature on the proven successful method of franchising, particularly on the design of franchise outlets, was reviewed.



Figure 44. Perspective view of coffeehouses for proposed hypothetical shopping mall and streetfront locations.

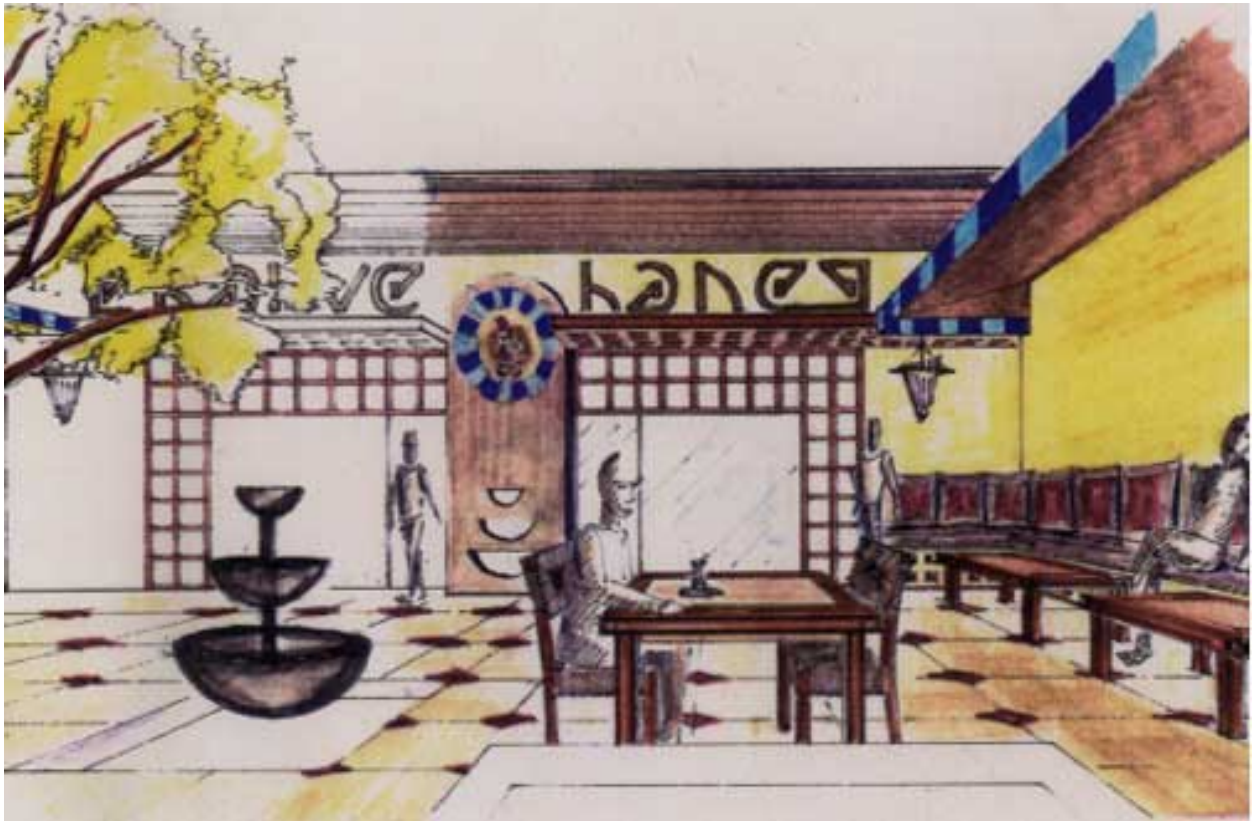


Figure 45. Perspective of proposed independent coffeehouse.

A procedure to collect qualitative information on Turkish coffeehouses was planned and implemented to aid in establishing the design criteria used towards developing the design concept (Figure 46). Data were collected by observing and recording various Turkish coffeehouses and contemporary cafes, interviewing older Turkish citizens familiar with traditional coffeehouses, and by holding focus group discussions with young adult Turkish citizens. The information from these processes helped determine historical features to retain for cultural and traditional identity and new functions needed for the success and effectiveness of the concept. To achieve maximum adaptability to various sites and spaces, the design concept is based on a modular system. The number of components selected can be increased to fit large spaces or limited to small areas. The potential flexibility of the design is presented through drawings of elevations, plans, and perspectives. As part of the franchise plan a coffeehouse logo, nameplate, and facade were designed and illustrated. To reflect a contemporary image, modern materials such as copper and laminate were applied. As a recommendation for future design considerations, retaining the contemporary image could be achieved with use of chrome, granite, and glass blocks.

An important finding from focus group discussions on the importance of maintaining ties with Turkish traditions was that in realistic terms, to hold on to cultural traditions as authentically as possible contradicts the ambition for a modern lifestyle. Therefore, creating a synthesis of both contemporary needs and cultural heritage should be the primary objective for any innovative idea in order to strengthen national identity and cultural pride.

In his study of Turkish coffeehouses, Gannon (1994) concludes that, "...although Turkey is changing, its citizens still recognize the historical and cultural importance of the coffeehouse, even when they frequent it periodically. Thus there will always be a place for the coffeehouse in Turkey...."(p. 213). It was this same view that gave inspiration and encouragement for the development of a design concept for a contemporary Turkish coffeehouse addressing to both cultural traditions and contemporary needs.

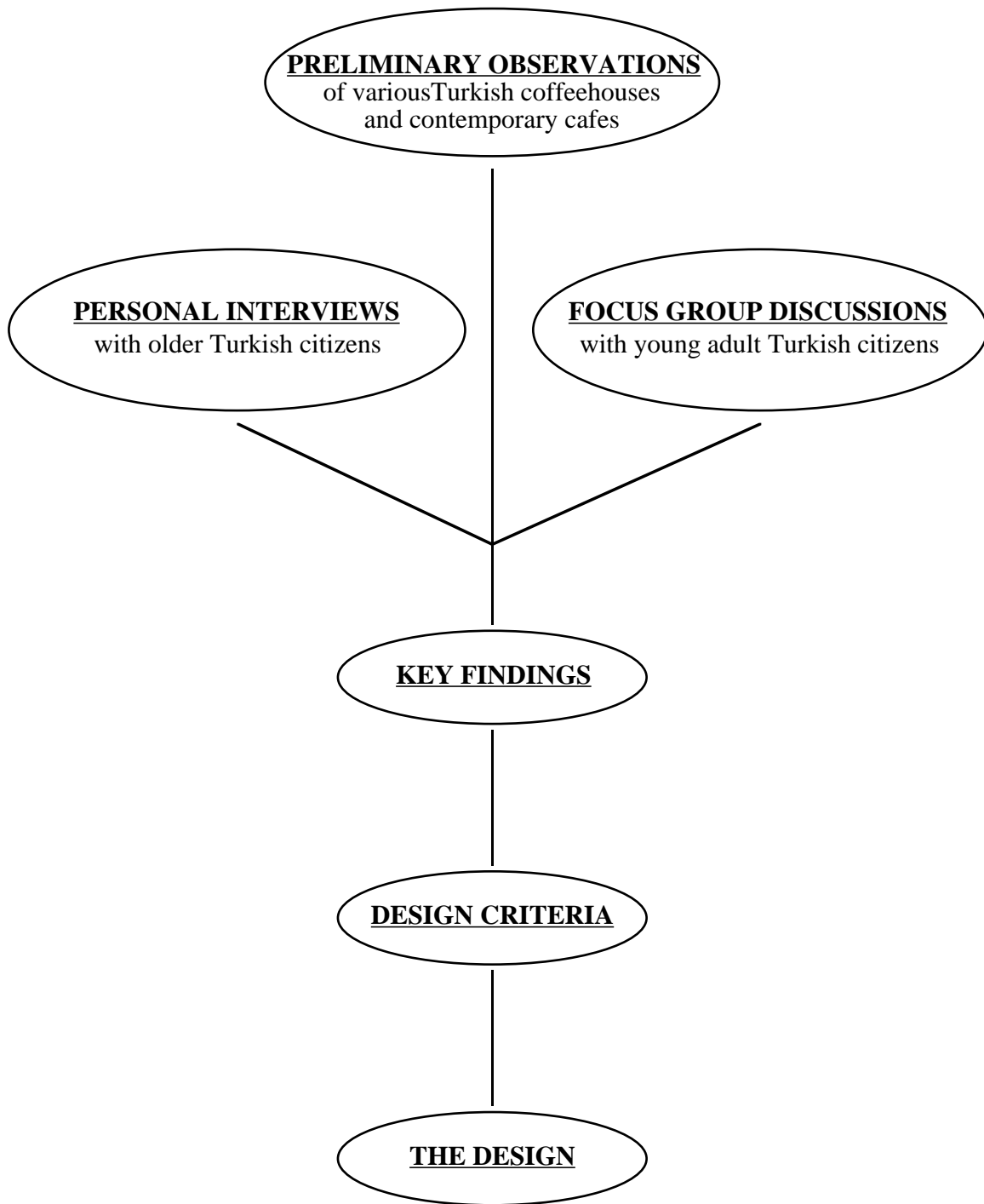


Figure 46. A flow chart showing the steps taken for the development of the design concept.

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APPENDIX A
Focus Group Questions

1. When you think of Turkish cultural traditions, what comes to mind?
2. How important is it to maintain ties with these Turkish traditions?
3. Have you been in an historic Turkish coffeehouse?
4. What images do you have of historic Turkish coffeehouses? What adjectives would you use to describe some key features of historic coffeehouses?
5. What type of activities attract you to Turkish coffeehouses?
6. Have you been to any of the current contemporary cafes in Turkey?
7. What are some features that attracts you to these cafes?
8. Would a contemporary coffeehouse, promoting historic traditions be an effective way to maintain ties with the past? What can be included to increase its effectiveness?
9. What historic features would attracts people to a contemporary Turkish coffeehouse?
10. When would you see yourself going to a contemporary Turkish coffeehouse? What times of the day? How long might you stay? Would you go alone, in groups, or as a pair?

APPENDIX B

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To whom it may concern,

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Sincerely,

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VITA

Timur Oral, son of Mr. and Mrs. Yalcin Oral, was born on November 11th, 1973 in Istanbul, Turkey. In 1994 he graduated with high honors from Bilkent University, Ankara, Turkey, earning the Bachelor of Fine Arts degree in Interior Architecture and Environmental Design. The following year he was awarded a two year Fulbright Educational Scholarship to pursue graduate study in the United States.

In August 1995 the author was admitted into the Master of Science Program in Housing, Interior Design, and Resource Management at Virginia Polytechnic Institute and State University, Blacksburg, VA. He also held a graduate assistantship in Interior Design during his graduate program. Timur plans to practice in the field of Interior Design upon return to his home country.