MAPPING OUT SOCIO-CULTURAL TRANSFORMATIONS THROUGH FOOD PACKAGING DESIGN IN TURKEY:

A Case Study

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by

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May, 2005

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it is fully adequate, in scope and in quality, as a thesis for the degree of
Master of Fine Arts.

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ABSTRACT

MAPPING OUT SOCIO-CULTURAL TRANSFORMATIONS THROUGH FOOD PACKAGING DESIGN IN TURKEY: A Case Study

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Exploration of the impact of socio-cultural transformations in the development of food packaging design and brand identity in Turkey, in the post-1980 period, is the focus of this research. Accordingly, this thesis explores the related and broad issues of modernization and convergence; globalization, consumption contexts and culture; internationalization of retailing; postmodernism and aestheticized (conspicuous) consumption in parallel with developments in food packaging design and brand identity. All these are tied and analyzed in a case study where in the collected samples, developments in domestic and foreign food packaging

design and the corresponding brand identities are socio-semiotically related to the transformations in socio-cultural context in Turkey. Socio-semiotic method of analysis, along with visual style analysis, has provided a study of images in their social and material context which is in accordance with this field of research.

Key Words: Turkey, socio-cultural transformation, food packaging design and culture, brand identity, modernization, globalization, postmodernism, global consumer culture, conspicuous consumption, aestheticization of everyday life, case study, socio-semiotics, visual analysis, symbolic consumption.

ÖZET

TÜRKİYE'DE SOSYO-KÜLTÜREL DEĞİŞİMLERİN GIDA AMBALAJ TASARIMI ÜZERİNDEN İNCELENMESİ: Bir Vak'a Çalışması

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Grafik Tasarım Bölümü

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Bu çalışmanın amacı, 1980 sonrası Türkiye'de, sosyo-kültürel değişimlerin gıda ambalaj tasarımı ve marka kimliği gelişimi üzerinden incelenmesidir. Bu paralelde: modernizasyon, küreselleşme, tüketim kültürü ve tüketim kontextleri, uluslararası perakendecilik, postmodernizm ve tüketimin estetikleşmesi; gıda ambalaj tasarımı ve marka kimliği değişimi konuları araştırılmıştır. Tüm bu başlıklar, bir vak'a çalışması dahilinde toplanan datalar üzerinden incelenmiş, yerli ve yabancı gıda ambalaj tasarımları ve marka kimliğindeki değişimler görsel ve sosyo-semiotik analiz metodları ile Türkiye'deki sosyo-kültürel değişimlerle ilişkilendirilmiştir. Sosyo-semiotik analiz metodu, görselleri sosyal

ve materyal kontextlerinde inceleme olanağı sağladığından bu çalışmaya destek sağlamıştır.

Anahtar Kelimeler: Türkiye, sosyo-kültürel değişim, gıda ambalaj tasarımı ve kültür, marka kimliği, modernizasyon, küreselleşme, postmodernizm, küresel tüketim kültürü, gösterişçi tüketim, gündelik hayatın estetikleşmesi, vak'a çalışması, sosyo-semioloji, sembolik tüketim.

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CHAPTER 1

1. INTRODUCTION

The post-1980 period is a scene where dramatically rapid transformations in economy, politics, technology and socio-cultural backgrounds have been experienced by the modern urban citizens both living in the metropolitan cities of Turkey and in the world. Globalization and global brands while heightening the competitive environments in the market have introduced markable impacts on both the consumer perceptions and producer/designer responses.

In addition, all these transformations have been supported and enhanced by the increased connectivity of the globe via satellite channels of TV, Hollywood movies, international tourism and international business, fashion, advertising and media, the internet and others. Thus, interaction between different cultures of the world, and as a consequence, exposure to other lifestyles, images, values and symbols have increased. Food packaging design is one of the living channels through which the Turkish society has been experiencing all these changes specifically by the entrance of international food retailers like Metro International, Migros and Carrefour in Turkey in the late 1980s. A sudden proliferation of consumption goods and foreign brands along with the domestic

ones have changed the atmosphere of shopping and lifestyles in the metropolises. Accordingly, branding and packaging design has become much more important and vital than before, in order to be able to compete, be recognized and stay in the market.

As a graphic designer, observing all these intense and rapid transformations in the consumption and shopping habits of the Turkish urban citizens, has formed a strong driving force for me to analyze these issues more deeply via the developments I have realized in both domestic and foreign food packaging designs. Thus, being a reflexive and an adaptive process, this intensified interconnectedness, along with infusion of global and postmodern consumer culture traits, have reshaped the positioning of domestic food brands and development of their packaging designs, and formed the core of this research study.

The thesis can be divided mainly into two parts: The first part (chapters 2, 3 and 4) focuses on the theoretical and literature domain of the underlying motivations of the changes in the post-1980; namely: Globalization, modernity, postmodernism, food packaging design and branding. Then, the second part of the thesis (chapters 5 and 6) focuses on the case study where mainly the packaging design and brand identity development of the first and oldest, well-established domestic (pasta) brand: PiYALE are both socio-semiotically and visually analyzed. Analysis is made under three categories of products: pasta, the staple consumer product; biscuit, the luxurious consumer product; and fruit

juice. Along with PiYALE, competitor foreign brands analyzed are: Barilla, in both pasta and biscuit packaging designs; Bahlsen, PepperidgeFarm, Queen's Biscuits in biscuit packaging designs; and Cappy in fruit juice packaging designs.

Food sector forms the core of the case study because of the reasons that food is one of the categories where the most appealing and attractive packaging designs are observed. In addition, food, and food packaging attracts large range consumers: From children to adults. Moreover, in Turkey, domestic food expenditures are high. Turkish consumers spend 32 percent of their budget on foodstuffs (Nebahat Tokatli, Yonca Boyaci, 1997). Finally, in the developing Turkish economy, food sector is one of the most dynamic and promising sector (Luca Nobili, Kraft's Turkey General Manager, http://www.ekonomist.com.tr /haberler /00739/).

In addition, there are several reasons that lie behind the choice of pasta, biscuit and fruit juice categories: First of all, pasta is one of the basic nutrients, and it is liked and consumed frequently among the Turkish families. Moreover, there has been a definite improvement in the packaging designs of this category. On the other hand, biscuits and fruit juices are always consumed a lot both by children and adults. Moreover, the majority of Turkey's population is young. In addition to these, biscuit, along with fruit juice, is one of the fastest growing sectors, and they promise high profits in Turkey. Finally, the packaging designs of them are so appealing and attractive; there has been a definite design improvement in that category, too.

The thesis then continues with findings and discussions of the visual data where interpretations of the visual analyses are merged with the literature survey and socio-semiotic method of analysis. Socio-semiotics provides here the necessary connection between the material world, the food packages; and the corresponding codified ideologies and culturally established symbols that lie behind these attractive and appealing visual designs. The thesis ends with the conclusion part where contributions of the study are presented.

CHAPTER 2

TRANSFORMATIONS IN THE WORLD

2.1. Modernization & Convergence

There are different views for the beginning date of modernization in world history, and, for the purposes of this thesis I will take the view that modernization era begins with the industrial revolution in the West, and has accelerated with mass production and technological improvements that serve to ease human life. Basically, modernization is constructed out of rationalism and scientific perspective. Excess amount of production of goods via mass production through the assembly line of factories created the need for new markets and to form the idea and ideology of consumption. Soon, people are made to believe that 'to consume more' is an essential part of their living experience, and they are made to think that consumption of certain goods of certain styles is a means of expressing their own identity. In that phase of formation, advertising has an important role to play: via mass media it conveys appropriate symbolizations and values to societies. Thus, modernization involves specialization in consumption; value shifts to individua-lization which in turn as a total sum leads to convergence in a unitary direction in a number of consumption contexts.

As will be stated in more depth in the following section of this chapter, throughout the 20th century, especially after the 2nd World War, there has been crucial changes in the world economic, political and consequently social structures. After the 2nd World War, America became the super power of the world; and, the idea and execution of mass production, mass consumption followed by new products and associated lifestyles originated from the US. The effects of these developments spread all over the world via communication technologies, mostly by television, cinema and popular music. According to this world view, globalization—which proceeds along modernization—has got one of its stems from these 'Americanization' outputs (Spybey, 1996). These structural changes construct value shifts in the direction of individualism, universalism, secularity and rationalization. This sum gives a general complex of transformations which is called "modernization". As industrialization spreads across the globe, it carries modernization with it, and according to the linear theory of modernization, it transforms societies in a unitary direction. Non-Western societies may even adopt modern institutions before effectively industrializing (Waters, 1995:13).

Parsons (1964; 1966) argues that social change has a specific logic or dynamic which drives it in this direction. That peculiar dynamic is adaptation: 'the capacity of a living system to cope with its environment' (1964: 340). Modernization is theorized as differentiation, and advances by adaptive upgrading (Waters, 1995:14).

Moreover, the above argument states that this pattern is associated with two other developments: The first is that, differentiation forces to upgrade the level of integration, because differentiated social units are less self-sufficient and therefore have to make exchanges, social resources like human talent, knowledge, capital and commodities must become generalized and interchangeable. The second development is about the general value-pattern of the society. First of all, the value pattern becomes more complex; in order to apply specific elements of it to differentiated sub-units. Secondly, it has to become more generalized in certain kind of areas of production in order to legitimate various goals and activities present in the upgraded social system. The value system of modern societies in some ways and in some areas therefore goes in the direction of universalism and abstraction, and that helps it to be more inclusive. Consequently, increasing levels of inclusion in different areas serve for and imply globalizing trends.

Levy states that latecomers (like Turkey) are highly vulnerable to the 'universal solvent' of modernization. A straightforward example is the traditional society (like Turkey): Once a traditional society is in contact with a modernized society, at least some of its members will want to change it in order to improve their material situation/level of wealth, more or less because they envy the 'inordinate material productivity' of modern societies (1966:125-6).

Levy's argument shows that latecomer modernization is essentially reflexive, and that reflexivity forms a systemic pattern of inter-relationships

between societies which brings ultimately to the concept of globalization. For Levy, modernization unites the members of all societies.

On the other hand, industrial societies become more similar to each other because of the 'logic of industrialism': as societies search for the most effective technology for production, their social systems and relations will also adopt to that technology. Industrial societies also develop a clear common-value system that focuses on materialism, commitment to work, and individual achievement (Kerr et al. 1973).

2.2. Modernization & Hybridization: Multiple Modernities

There is also the fact that globalization entirely bypasses some countries and segments of population. The world is composed of many different cultures and therefore of many different perceptions and ways of living. There is a complex relationship between these points and consumption patterns. Therefore, the impacts of global convergence are selective: There are both convergence of tastes and divergence of trends at the same time. As stated in the previous sections, since today there is complex connectivity on the globe, and more exposure to other cultures, new and local adaptations occur as a consequence. There are differences between adaptations of modernity in the West and in the non-Western countries. A contemporary example from Turkey is:—as Sandikci and Ger state, too (2002:1)—with global influences it is now common to see traditional Turkish coffee served among other Western alternatives like Nescafé

and espresso in modern bourgeois cafés in metropolitan cities. Another example from the same country: today it is possible to see among Islamic modern consumers, combination of a Levi's jean, a Vakko headscarf, and a Marks & Spencer coat… Therefore, every non-Western citizen who is exposed to modern/global influences interprets and utilizes modernity in his or her own peculiar way and understanding. That brings another approach to modernity which is termed as multiple modernities or multiple routes to modernity.

The view of multiple modernities is about cultures' creating their own modernities, their own way of adaptations; and "hybrid" consumption patterns (Sandikci and Ger, 2002:463). Thus, there are multiple and complex, but not a unitary adaptation of modern consumption routes.

2.3. Globalization and Global Brands

Besides industrialization and modernity; topics like standardization, McDonald's, super/hypermarkets, convergence of tastes and appearances, universalization and globalization have commonly been heard a lot after the 1990s, both in Turkey and in all around the world. Since 1980s, societies witness a much more rapid transition via the emergence of global communications industry, the growth of multinational enterprises, and the influence of global financial markets.

For the concept of globalization, many different definitions are given by many theorists and social scientists. For instance, Malcolm Waters (1995:3) states

that: "Globalization is a social process in which the constraints of geography on social and cultural arrangements recede, and in which people become increasingly aware that they are receding." The sociologist Tony Spybey (1996) writes that 'Western' cultural influences have spread all around the world, and Global influences followed from that. According to his assumption, West is the best and therefore all the rest inevitably has developed a desire to raise its standards up to Westernization, and consequently urban consumer lifestyle. John Tomlinson (1999:2), on the other hand, provides a "basic understanding of globalization as an empirical condition of the modern world:" and defines it as "*complex connectivity*". That means globalization is related with the rapidly developing network of interconnections and interdependencies that characterize modern social life (Tomlinson, 1999:2). Today, people are all linked to each other via computers, the internet, the world wide web, tourism, satellite TV channels, movies, fashion, music, literature, trade, brands, … Consequently, nations and cultures influence each other in multi-channels: Knowledge, images, values, symbols and beliefs flow from one boundary to another very easily. One other example given by Tomlinson (1999) is McGrew's definition: McGrew (1992:65-67) states, similar to Tomlinson, globalization as "simply the intensification of global interconnectedness". The common point in all these statements is that, globalization acts a like binding agent in contemporary life: it connects people on economical, political, cultural and environmental grounds and activities. Therefore, its impact is felt and experienced in multiple areas in daily social life.

Modernization and the consequent follower of it: globalization spreads its effects by means of institutions like schools, the education systems, media channels, the state-policy systems, the administrative systems. In turn, one has the ingredients of global institutions as: citizenship and polity, production, consumption and economy, knowledge and communication, world order and the military and social movements (Spybey, 1996: xi). The true meaning of globalization comes from the fact that it is essentially a reflexive process; and it involves both cultural inputs and local acts of reproduction. In other words, globalization exists only when people take up and reproduce social institutions and adopt the global influences in their local surroundings.

In the economic dimension, almost all of the countries are interdependent economically now; for finance, for supply of equipment, and for trade. During the 20th century, mass production and mass consumption have spread transnationally, because the global economy has integrated resources like: transnational corporations, international transport and communication, international division of labor, and international finance.

A global view of the world, in the closing decades of 20th century, presents the following political-economical scene: Since 1989, with the collapse of the Soviet Union, the USA has become the only "superpower", but this position is increasingly challenged by Japan. As a result, America preferred economic cooperation with Canada and Mexico in the North American Free Trade Area (NAFTA), and considered the possibilities for "Pacific Rim" accommodation with

the East Asian countries. On the other hand, the European nation-states went into socio-political and also economic union under the name of European Union. Globalization is a continuing process therefore, and it mainly produced three politico-economic "cores": North America, Europe and East Asia. In the 1980s, the G7 summits formed a group of the world's seven strongest economies (measured by output); they are namely: the USA, Japan, Germany, France, Italy, the UK, and Canada. More recently, they have begun to be called as the G3 summits indicating the three regional cores: North America, Europe and East Asia (Spybey, 1996:5). These countries are important for the topic under question, because they possess most of the global brands of the world, and therefore have got certain influence and power over the socio-economical balances on the globe.

The additional view is that with increased connectivity and reciprocal influences, merging of different cultures found on the globe occur, and that provides harmony and democracy for consumers. This view is contrary to the idea of convergence of tastes, universalization and standardization of tastes offered by globalization.

2.3.1. Global Brands

A closer look in the transformations occurring on the production and consumption; economy scale presents the following scene: Since the Industrial Revolution, there have been revolutionary developments in production techniques; and that caused a greater international demand for the supply of

goods. During the 20th century, industrialized mass production has developed and turned into an integrated system where a broader-based and more widespread international division of labour, wider sources of investment, and technology transfer have arisen. That has given the world a much more integrated system of global economy which in turn has resulted in a growing relocation and global distribution on the manufacturing side. In the late 20th century, this process has transformed into globalized production lines. Today, there are (dominations of) huge/world-wide global companies which come from different national origins, but which produce and sell theirs products to customers all around the world. The most common examples are from the petro-chemical industry, automobile, consumer electronics, pharmaceuticals, tobacco, soft drinks, fast food, financial consultancies and luxury hotels. Furthermore, there are multinational alliances in airlines, telecommunications, banking and insurance (Waters, 1995:77).

Globalization has become a real driving force for huge and strong companies of the world, mainly in the last one or two decades of 20th century. Alan Mitchell (2000:85) gives the example of Procter & Gamble (P&G): for many years it has been selling brands like Ariel, Tide, and Pantene almost in every market in the world. The fact is that, beginning with the early 1999, P&G consciously went into a restructuring of its organization; it got rid of old business units which were based on geographic regions, and created a new structure in product lines such as baby care, fabric and home care, feminine protection. That way, P&G hopes to get faster and more business opportunities in every part of

the world. The company reshapes its brand portfolio by selling its brands which do not have global potential; and by buying brands which have global potential, like: Tampax (feminine protection) and Eukanuba (pet food).

Other examples from major consumer goods companies which have announced similar reorganizations are: Heinz, Nestlé, Unilever and Electrolux. Globalization adjustments occur in the consumer goods retailers category, too: in clothing, the Gap; in global consolidation, the merge of French retailers Carrefour and Promodes are among examples (Mitchell, 2000).

For most of the branches of industry, including packaged goods, the notion of globalization and global brands have come to be much more important and challenging factor to remain in the market, than before, now. The reasons are many; and Mitchell (2000:85-6) gathers them in three main categories: political, economic and technological developments. 1) According to him, the most important driver of globalization in politics has been the collapse of communism. In addition to that, he says, a worldwide trend towards deregulation and privatization has opened vast new markets. If one concentrates on pure population terms, formerly communist countries like China, and deregulating countries like India are presenting brand new opportunities and huge new markets for corporations.

2) The second big driver comes from technology. New information and communication technologies ease and increase the amount of integration effectively. This way, it becomes much more comfortable for a company to

expand abroad, and to control its distant operations. From the consumers' point of view, technology provides a wider vision of life: just by sitting in front of a television or a computer, one is able to get a lot of information about world events, access knowledge, communicate with other people living in other continents, and realize different cultures and styles. All of these create a suitable background for global brands to settle themselves appropriately on the foreground.

3) The economic developments show that stagnant/saturated markets, intensifying pressure from shareholders to earn more, and force companies to explore new markets. For instance, 1996 annual report of Coca Cola states that, in 1996 annual per capita consumption of Coca Cola products was around 5 in China and 3 in India, whereas 363 in US. If Coca Cola managed to seize these markets, its sales would be multiplied. As one can evidently notice; economics is the second strong driver behind these developments. If organizations manage to 'go global' they can get huge profits. Mitchell adds that, the classic multinational corporation utilizes a series of local operating units. This is good in the sense that it is close to its customers, and can produce and organize goods and services according to the customers' needs and wants. The drawback here is the creation of vast amount of duplication (each country has its local head office, local factories, etc.) which means extra rise in cost. When these sources of duplication are eliminated via global adjustments, globalizing companies can earn significant benefits.

Globalization in terms of standardization also serves for saving money in the area of marketing communications: a global brand has great economy by using the same packaging design, and same advertising displayed everywhere. Whereas, if it has local designs for different cultures and nations, that will add extra production cost.

The urgent question to be asked here is that, does this approach stated above really hold? Do consumers from different socio-cultural backgrounds accept easily and willingly to consume global, standardized products; or do they appreciate differences and diverse offerings from diverse brands? Or, does globalization in this sense, only serve for the financial benefit of some giant companies in the world? In fact, there are different product and service areas where these different views hold:

1) In areas like international air transportation, international hotel chains, communication technologies; standardization is favored since a uniform format provides an easier life both for customers and workers. These are markets which are peripheral (culturally open), and consequently, it is possible to identify structures which are receptive to foreign, unfamiliar products (Djursaa and Kragh, 1998:23). In other words, in peripheral markets, global and standardized products and services have the chance to penetrate and be bought by consumers.

One direct example here is from the international business environment: Standard services given by global airlines, globally standardized airports and hotels provide the businessman and woman minimum difficulty and maximum

value. Yet, this is a benefit that is restricted to business-to-business markets. For most consumers, Mitchell (2000) adds, global brands are not a big need, and the up-front value of globalness is low.

In some occasions like visiting a foreign country, it can make consumers comfortable to see a global brand like Nestlé or Pizza Hut, because these brands have got considerable amount of credibility, and that feeling of trust and acquaintance pushes the consumer to choose globals instead of foreign locals.

Above example accords with Mitchell's statement saying that globalization enable companies to offer better quality goods at low prices. He adds that consumers do not want global brands because they are global, but because they deliver better value than their local competitors.

The classification stated above comfortably accords with what Ted Levitt (1986) represented at the macro-level of social analysis. Alan Mitchell (2000:87) states it as: "republic of technology drives everything relentlessly towards global convergence for better or worse—toward the alleviation of life and the expansion of discretionary time and spending power." According to Levitt, markets were converging and that local preferences would disappear under the pressure of new global offerings, new technology and new means of communication. Moreover, Levitt's followers state that, companies should follow this general tendency and develop and market global, standardized products (Djursaa and Kragh, 1998:24).

Djursaa and Kragh add that, the sociologists Hall and Robertson (Hall, 1992; Robertson, 1992) see globalization as a parallel to modernization. Modernization and the globalization of consumer habits support the marketing of standardized products.

Here, the important drawback of these above views is that, as stated before in the previous paragraphs, they have got a high-level of generalization which will not suit to all marketing conditions in different parts of the world. In other words, those views will not match situations where indeed localization will help.

2) In areas where there are strong cultural values associated with a given consumption context, there are strict cultural rules for the construction of these consumption contexts, and thus, in such a case, it is much more difficult for a (new and) standardized product to penetrate and be accepted in that existing context (Djursaa and Kragh1998: 24).

Djursaa and Kragh state about the concept of "culture-bound products" (Usunier, 1993; Quelch and Hoff, 1995): That means, some products are more deeply integrated into culture (than others), and as a result, they are more difficult to standardize. According to this theory, food and clothing are strongly culture-bound.

Although the product category "food" is strongly culture-bound, it has strong global brands like Heinz, Coca-Cola, and Nescafé. Therefore, there are

other factors than culture that influence the acceptance or rejection of global products in a culture's consumption patterns.

2.3.2. Consumption Contexts

The subject of consumption contexts is an important key to a marketing-oriented understanding of globalization. In the consumption context, there are a number of complementary products and a consumer who combines these products to accomplish a task (Kehret and Ward, 1988; Djursaa, 1998:25). For instance, the use of a house is a consumption context, in the sense that it requires the use of complementary products (the furniture, flowers, etc.) in order to accomplish a task like dining and chatting.

Djursaa further states that these consumption contexts have varying resistance to globalization. In every market, conservative (closed, central) consumption contexts are difficult to penetrate for non-traditional products. And there are open (peripheral) contexts which are more receptive to globalization and modernization. Thus, brands like Coca-Cola, Nescafé, Heinz and Nestlé fall into open consumption contexts, so they much more easily penetrate the cultural barriers. Relatively peripheral consumption contexts allow better access to changing consumer habits, and introducing global (and/or new) products.

Even in peripheral contexts, firms choose to adopt themselves to local tastes: Even though Nescafe is marketed as a global brand, the actual coffee in a jar of Nescafe will be different depending on the country it is sold (Mitchell,

2000:88); thus, Japanese drinks a different kind of Nescafe coffee from that which is sold in Turkey. The vital point is that, it is important to know when to choose standardization on a global basis, and when to choose synergy to adopt various and diverse platforms, and local differences, in marketing.

2.4. Downsides of Global Brands and Globalization

Issues like homogenization, standardization, Americanization, Westernization, exploitation of the Third-World countries and their labour-force are criticized as the negativities caused by globalization. Several critics state that globalization serves almost totally for the producers.

There is the reality that the globe is consisted of different local identities, different languages, different cultures and tastes. The critique for homogenization comes from these backgrounds, and says that if a global standardization occurs then all these diversities will vanish, and that will in turn destroy balance.

Some perceive globalization same as Americanization. Alan Mitchell (2000) gives a list of top 50 global brands, which is provided by marketing consultancy Interbrand. The table given below shows that most global brands are American: two-thirds of them. The top three are: McDonald's, Coca Cola and Disney. Critics state that these are junk food and junk culture; they are icons of 'the American way of life' such as Levi's, Marlboro, Nike and Microsoft. These

convey the idea of global American dominance and cultural imperialism (Mitchell, 2000:89).

Table1. Top 50 Global Brands.

Source: Interbrand.

1. McDonald's	18. Apple	35. Pillsbury
2. Coca Cola	19. BMW	36. Reebok
3. Disney	20. Amex	37. Cadbury
4. Kodak	21. Tampax	38. Camel
5. Sony	22. Nintendo	39. Chanel
6. Gillette	23. Lego	40. Swatch
7. Mercedes-Benz	24. Ikea	41. Harrods
8. Levi's	25. Sega	42. Colgate
9. Microsoft	26. Harley Davidson	43. Toshiba
10. Marlboro	27. Intel	44. Mars
11. IBM	28. Body Shop	45. Ford
12. Nike	29. KFC	46. Time
13. Johnson & Johnson	30. Heinz	47. Barbie
14. Visa	31. Toyota	48. Rolex
15. Nescafe	32. Xerox	49. Lucky Strike
16. Kellogg	33. CNN	50. BB
17. Pepsi-Cola	34. Adidas	

Above all, according to this point of view, the world has not come to the point of domination by global brands. Global branding is a new issue, and has not matured yet. Mitchell states that most of the brands in Table 1 only began to globalize in the last few decades. Furthermore, he says for example, 80% of the sales of Pepsi are still made within the US. Similarly, 90% of Heinz's total profit is obtained from just six countries: the US, UK, Italy, Canada, Australia and New Zealand.

On the other hand, an interesting and vital study has been conducted by two US academics: Betsy Boze and Charles Patton; they have shown that for major branded goods, only a small portion is close to being global (Mitchell, 2000:90). According to Boze and Patton, a brand is global if it is sold in more than half of the 67 countries they studied. The results show that the rise of the global brand is limited. Over a half of all the brands of major companies like Unilever, Nestlé, Kraft and, Procter and Gamble were sold in just one in three countries. Most of the rest were sold internationally—in 4-33 countries.

For many areas of industry, globalization is at its beginning level; financial services and retailing globalization are among these new starters, and the progress is slow. Moreover, there is evidence that most American firms have begun to realize that Americanization, and the spread of American culture are not strength in every locality. Statistics given by Mitchell states that in 1987, American pop groups had a 50% share of the world's pop music sales. Whereas,

today it is around 20% and falling, and 70% of most countries' music sales belong to local artists.

The argument continues with the view that being truly global means the state of having no particular affiliation to any country or culture. That helps to connect easily and truly with local markets, and provides a global company total embedding in local markets, so that the native consumers perceive the brand in question as local. The reason behind Coca Cola's special ad campaigns employing the theme of Ramadan in Turkey, or special burgers that are suited to the Turkish tastes offered by Burger King, is that—to embed Coca Cola/Burger King in Turkish way of life.

The reality is that, globalization and the complex integration it brought with it did not totally standardize consumer choices, but actually have made the process of choice more complex. There is convergence of tastes to a certain extent and in some branches of industry and services that fall mainly in peripheral consumption contexts; but, there is also divergence of trends where local adaptations along with standardization would help.

2.5. Reflections of Globalization on Internationalization of Retailing

As implied in the previous sections, improvements in technology, policies of trade liberalization, and the rise of international production have opened the way to development of multinational corporations. Globalization has its effects

more on financial environments as commodity markets are becoming more interconnected. The locomotive forces of globalization are multinational enterprises and sophisticated forms of technology. Youngelson and others (2001) state that cross-border alliances in industries such as computers and automobiles have resulted in the concepts of global cars and global computers. For example, Eastman Kodak operates in 170 countries, has majority of its sales outside the US, and nearly half of its employees are non-American.

Economic efficiency has come out of the liberalization of world markets. Enlarging markets provide firms dynamism and more economic opportunities beyond national borders. Moreover, technological improvements combined with innovations in different countries attract multinational investments. These kinds of changes in the global economic environment, have given way to the growth of foreign direct investments and international collaborations between companies.

The huge amount of goods produced by ever-growing multinational and global companies need to be sold continuously in order to maintain the cycle of production and earnings. For the branch of consumer packaged goods, retailers are the service elements from which consumers come and buy the products they want. In the closing decades of the 20th century, supermarkets are superseded by the concept of hypermarkets where many different and huge amounts of brands of consumer goods are brought together and presented to consumers all around the world. International retailers like Carrefour, Migros, the Metro Group are the ones who serve in this field of consumption. Other than technological

improvements or liberalization policies of governments, one other reason behind the formation of international retailers is, as stated by Tokatlı and Boyacı (1997:98), the "1992 factor": the Single European Market had impending pressures on European retailers to expand abroad. In addition, multinational corporations are growing more rapidly than the world economy as a whole (Carnoy, 1993; Tokatlı, Boyacı; 1997:100). And small and medium-sized enterprises are connecting to the world market via networks related to large firms (Castells, 1993; Tokatlı, Boyacı, 1997:100). Moreover, there is the inter-national sourcing of products and services, as well as transfer of management expertise from one domestic retail system to another (Dawson, 1993). These stem from the increase in size of retail firms, and also the attempts to reduce trading barriers between countries.

Especially, during the 1980s, there has been the global internationalization of retailing; because this was a period where political and economic barriers between countries were lowered or removed throughout the world. Tokatlı and Boyacı (1997:98) point out that the world's gaining a global and dynamic character leads to rapid growth of multinational corporations. And since multinational firms grow much more rapidly than the general world economy, the world's leading global firms in retailing gain more profits and displace the local firms.

Moreover, today, by the impact of globalization, shopping habits and the way of shopping have changed. In this category: shopping via hypermarkets

provides people in the world a converging commonality. Some accustomed differences in national/local preferences gradually disappear – in some product categories – and other preferences expand into global choices, and this gives global consumers (Lewitt, 1983 – Tokatlı-Boyacı, 1997:98). Global customers tell retailers what to sell and how to sell them; and it makes little difference where they live (Lewitt, 1983; Obmae, 1991 – Tokatlı-Boyacı, 1997:98).

The above observation definitely has some truth in it, but there is also the fact that globalization entirely bypasses some countries and some segments of population. Then, one can conclude that the impacts of global convergence are selective: There are both convergence of tastes and divergence of trends at the same time.

2.6. Reflections of Globalization on Culture

While all these developments are taking place in technology, economy and policies; transformations via globalization affect and change the nature of cultural experiences in the modern world. As John Tomlinson (1999) defines globalization as complex connectivity, the definition itself implies increase in interconnections and interdependencies that characterize modern social life. Culture is one source of that complex connectivity since it is one of the vital ingredients of humans' social existence.

Cultural boundaries serve to maintain a sense of cohesion, unity, collectivity and proximity for the people of societies. A collective sense of

meaning is found in cultural borders, and that defines different cultures of the world. Youngelson-Neal and others (2001:33) add that within such a context, individuals obtain validations for their own understanding of the world, derive a sense of moral security from their relationships with each other, and obtain emotional reinforcements. Therefore, culture is important for the formation of both meaning and identity.

The complexities and rising interconnectedness among different nations on the globe introduces new contexts against traditional values that were precipitated long time ago in specific cultures. That raises the topics: global versus local. Youngelson-Neal and others define a term called: 'cultural relativity' in value driven perceptions; that reflects the heterogeneity and diversity of current societies. They state that traditional cultures are particularistic and reject universalizing economic and technological trends. Accordingly, they add that modernization and urbanization of 20th century has not produced a total cultural uniformity within the Euro-American socio-political orbit.

Pleasing difference is a value adding factor. Thus, special cultural products of differ-rent countries in the world are valuable because they are different. Moreover, with increased global connectivity, people of the world increasingly share forms of symbolic representation that were once limited to local cultures and communities (Tomlinson, 1999:22-31). These include knowledge about how life may be lived, information on ideal human relations,

sources of personal meaning, and what people draw upon to make sense out of their existence. As individuals share and witness more images via global connections, they are exposed to many different values and lifestyles of many cultures, and in turn, local cultures will be more and more fed by additional foreign cultures resulting in cultural complexity and ultimately harmony; and increase in awareness of basic human concerns.

CHAPTER 3

REFLECTIONS OF GLOBALIZATION IN TURKEY

3.1. Introduction: Prior to 1980s, a General Socio-Economical View

There are some main points to be mentioned, which in turn has formed the basis of social, economical and cultural transformations of the post-1980 period, in Turkey.

Beginning with 1946, as Nazım Güvenç states (1998:200), a new era begins in the country, which is a turning point and much more different than periods of Atatürk and İsmet İnönü. After that time, there has been a role change of Turkey, in its relationships with the West, and contrary to its past route which was parallel to West but peculiar to its own style; it began to follow the West much more closely. Reasons were about the changing levels of balance in external dynamics. The major outcome was transition to the system of multi-party politics; which is good for democratization. By 1950s with 'Demokrat Parti' whose supporters were trade bourgeois class and rich landowners, the major outcomes were 1) private sector gained more importance, and 2) effects of Americanization has begun to be felt more. Consequently, in a short time period,

the national market was full of various, Western/American consumption goods; and the society has begun to get acquainted with and to value imported goods and American modern style of living. The government of Adnan Menderes took generous amounts of foreign debts, followed liberalization in import and an inflationist politics. Menderes was ambitious for industrialization, and via industrialization, targeted at the same level of affluence like America had.

Since then in Turkey, private sector has continued to develop. In time, it has taken the shape of a national bourgeoisie which has developed naturally and has gone into progress in industrialization. A natural consequence of capitalism is that the producers continuously have to develop and expand more and more in industrialization. That natural consequence is observed in Turkey, too. Domestic producers have increased in number, and have become stronger in capital, and accordingly their aims have grown bigger.

The efforts of Menderes Period in order to construct the substructure, gave way to priority for industrialization in years between 1960-1978: which was the prime minister Demirel's period. Industrialization had been continued with developments, and that was mostly in the level of importation: the strategy of import-substitution and improvement of the industry of assembly (montage).

3.2. Post-1980s:
Impact of Globalization on Socio-Economical and Cultural Grounds

In the 1980s, there were strong enough domestic entrepreneurs who have taken the place of 1950s' trade bourgeoisie, and the 1960s' assembly industrialists. In the industrializing Turkey, only a small portion of importation was for consumption goods, and dominant part was for investment goods, intermediary goods and raw materials. Since there was shortage in foreign exchange, Turkish capitalism needed to expand abroad, needed to find new markets for its industrial goods, and needed to give priority to exportation. Accordingly, the government gave importance to exportation, and started to search for new markets in foreign countries. This way, Turkey at the end of 1970s, tried to adopt itself to changing conditions of world progress.

By 1980s, a new era—having a peculiar importance in Turkey's globalization process—begins in Turkey. The period unites with the name Turgut Özal, the prime minister of those times. Basically, the economical policy changes in the direction of liberalization of Turkish economy: a shift to market-oriented and outward-looking, open economy; and consequently reduction of trading barriers. One direct consequence of this was the emergence of international retailers into the Turkish market, beginning with the late 1980s.

3.2.1. Internationalization of Retailing in Turkey

In the post-1980 period, the residents of the metropolitan cities of Turkey have witnessed a dramatic change in their shopping habits and consequently in their life-styles, with the entrance of international retailers into the domestic market. This was both sudden and shocking for the society, since the citizens had been used to small-scale and independent domestic retailers until that time (Tokatlı-Boyacı, 1997:97).

In the late 1980s, and early 1990s, the country had welcome foreign retail companies in Turkish retailing. Food retailers were the ones with greatest momentum: In 1988, German based Metro International first entered the Turkish market. French companies Carrefour, Promodés and Prisunic; Belgian GIB; and Dutch Spar were other pioneer investors (Tokatlı-Boyacı, 1997:112-13). By the influence of global forces, these were parts of social and spatial transformations in urban lifestyles of Turkey.

Internationalization of the Turkish retail sector happened in the late 1980s and the 1990s; because, as Tokatlı and Boyacı explain (1997:97-115): during this period, there were several pressures which in turn encouraged foreign, especially European, retailers to move into countries with less sophisticated retail industries. These pressures also motivated Turkish firms to form partnerships with Europeans. One other domestic factor was that, beginning with 1980s, Turkish economic policies has changed and followed liberalization. This development made the country a legitimate target for foreign retailers. More

specifically, Tokatlı and Boyacı state (1997:98) the "1992 factor": the Single European Market had impending pressures on European retailers to expand abroad. Moreover, for the Turkish side, there is the "1996 factor": the customs union with Europe which had put pressures on the Turkish companies to find foreign partnerships. All of these have defined the recent phase of internationalization in the country.

On the other hand, during the 1980s, there is the global internationalization of retailing both in Europe and in other parts of the world. As stated earlier in the previous chapter, this is a period where political and economic barriers between countries are lowered or removed throughout the world. Tokatlı and Boyacı, in the same article, point out that the world's gaining a global and dynamic character leads to rapid growth of multinational corporations. And since multinational firms grow much more rapidly than the general world economy, the world's leading global firms in retailing gain more profits and displace the local firms. In addition, the enhanced data communication technologies, improvements in international financing, cheap transportation: all made things easier for retail internationalization. Moreover, in Europe, home markets became saturated, their planning policies became restrictive, their costs rised and favorable demographic changes occurred like: the aging of population. As a result, many retailers approached international activity as a natural extension of retail growth, and this was also vital for long term competitiveness (Tokatlı and Boyacı, 1997:101).

In the second half of the 1980s, a previously unattractive market, Turkey, became a legitimate target for European retailers (Burt, 1991). Before the late 1980s, the international movement had mostly covered the countries which are geographically or psychologically close to Europeans. Companies do not invest in geographically and culturally distant countries unless they discover reliable and comparative information about the market opportunities in these countries. That is why, as Tokatlı and Boyacı stated, the dramatic change in Turkey's retail environment coincided with the new outward-oriented policies of the Turkish government. There is also the positive contribution of the enthusiastic attitude of the Turkish government towards some companies (Tokatlı and Boyacı, 1997:102). One other point is that, although Turkey is culturally not-so-close a country to Europeans, it gathers in itself both European and Eastern traits all at the same time which is naturally inherent in its history. It strives to modernize itself and for this, it takes the west as its parent model. All these make Turkey more open to culturally distant foreign countries and makes it a legitimate target.

Erkip similarly states that the reason behind this is the rapid transformation of Turkish society since the mid-1980s because of economic restructuring (2003:1073-74). The Turkish economy had high rates of growth from 1980 to 1993 via—as stated before— a liberal, market-oriented, and outward-looking development strategy. As a result, corporate power raised, foreign capital entered through partnership with Turkish firms which has made the large investments, required by new consumer demand, possible. The consumption potential of Turkish citizens have also increased via increases in average income

and organized financial support for consumption by means of bank credit. In addition, the number of credit cards, and their share of consumption expenditure have significantly increased since 1992 (when credit cards were first introduced).

Another important fact is that rich people in large-metropolitan cities of Turkey are the ones who have the disproportionate share of national income; and, as Erkip states, this group with the highest incomes constitutes the basis of a new consumer culture and lifestyle under the influence of global consumption patterns. More car ownership, more holidays abroad, international tourism and business have given the Turkish people a greater awareness of other cultures. Awareness is also enhanced by the lifestyles seen in the Hollywood movies, television and the multi-channels of it offered by satellite. These all have brought more exposure to other, particularly urban consumer lifestyles and more exposure to global products and services. Hypermarkets added on top of those, provided the Turkish consumers with proliferating market shelves with foreign/global brands increasing in number, which in turn has led to greater awareness of different choices and styles, and put the importance of packaging design forward. Until that time, even the consumer, who had not seen any example of a foreign pack design alternative, had the opportunity to see, compare and contrast. Both global and local consumer products presented by the shopping malls and hypermarkets stand as complements to responses of large capital found in the high-income segment of modern Turkish urban citizens.

Impacts of these new developments has brought certain social and cultural changes in the country, and provided the society new consumption habits. In addition, trends of societal behaviour and values, customer lifestyles, perceptions, or aesthetic changes all affect purchasing behaviour. Via global interactions Turkish consumers are more and more ex-posed to foreign identities and images, and that in result make Turkish consumers more readily accept products from abroad. On the other hand, the degree and speed with which they adopt these new identities and images depend on the consumers' attitudes toward foreign images. Turkey is both a traditional and quite an open country to try new foreign product alternatives. Turkey, today, is a candidate member of the European Union, and it has a combination of Western influence and its inherent oriental characteristics. There is also the fact that, since the time of Ottoman Empire, Turks, although they have in some contexts traditional and closed culture, they have an admiration for foreign products, and moreover, in some product categories, they believe that global brands produce better quality and value than local alternatives. Therefore, it has been easy for the Turkish urban consumer to adopt and buy global brands next to domestic ones.

Following the previously mentioned economic strategies, Turkey has made more integration with international markets. Textiles, tourism, food-stuffs and communications have developed more. From the growth of economy, as stated above, not everyone but a small segment which is relatively well-off urban population has benefited more. And the retail sector basically targeted this fortunate urban minority (Tokatlı and Boyacı, 1997:109). Foodstuffs retailing,

among others, is the most sparkling. Including hypermarkets, the sector has got a very fast growing rate. Moreover, Turkish consumers spend 32% of their budget on foodstuffs, and besides, Turks are not as poor as the statistics imply, because there is the unregistered economy. Tokatlı and Boyacı add that international retailers do not depend on the average Turk; but they target the Turkish *nouveau riche*; this group's revenues have a speculative character and are based on, basically, the ownership of financial assets and real estate. That was actually the major beneficiary of the post-1980 environment (Boratow et. al., 1996).

Following these developments, especially, an obvious reflection is realized in the changing lifestyles of people living in metropolitan cities. The concept of hypermarket and, as Feyzan Erkip points out, the shopping mall is parts of recent transformations in Turkish urban lifestyle (2003:1073). The emergence of hypermarkets is one of the most important reasons for the changing shopping and consumption habits of the Turkish urban citizens. Erkip adds that this development is timely for the Turkish urban citizens who are searching for modernity through new identity components in consumption patterns, and the mall is the site of new Turkish urban modernity. On the other hand, cultural identity is important for consumption patterns. Accordingly, shopping via hypermarket is today an appropriate activity for the modern Turkish urban citizen, especially women. Women and, for Turkey in particular the young population, have a greater share in consumption. In Turkey, there is an increase in the number of working women, and producers are aware of the increasing role of women in new consumption patterns. Another demand for distinctive

products come from the fact that high-income groups go into a change in housing demands: luxurious housing and satellite towns have come into the scene, and accordingly, that presented an opportunity for the production and packaging design of more sophisticated, luxurious and premium consumer products.

On the side of national producers, these changes have brought an increased amount of competitiveness, because, foreign and/or global brands entered the market as strong rivals. Moreover, along with foreign retailer companies, competition expanded in domestic retailers, too. As a result, local super- and hypermarkets like Migros, Makro, Gima, Beğendik, İsmar, BIM, and Şok are opened. Thus, packaging design and brand positioning strategies has become much more important than before, in order to attract attention and to be recognized among multiples. All these have pushed most of the domestic brands to tune and update their packaging designs via identifying consumer trends, social and aesthetic changes, changing shopping habits, etc. Here, the reason for update is also related with the fact that, visual design is always in a dynamic relationship with social, economic, and cultural changes through time. In other words, design is a means of communication to reflect the developments in society, in technology, in consumer habits, in visions, thoughts and perceptions, etc. In this case, the visual result is a move towards much more developed design offerings on the shelves.

3.3. Formation of an Aestheticized & Conspicuous Consumption Culture: the Case of Post-1980s

3.3.1. Postmodernism & Consumer Culture

Man has always consumed, consumption is an ever-present subject, a cultural process. However, as also Miles (1998:8) states, especially in the 1980s and 1990s, consumerism became a serious subject of concern with the fact that the experience of consumption increased intensely for the majority of people—in particular the working classes—specifically towards the end of the 20th century. Today, consumerism appears to be a way of life on global scale.

Don Slater (1997:8) argues 'consumer culture'—culture of consumption—is unique which is the dominant mode of cultural reproduction developed in the west within modernity. Consumer culture is mainly the culture of the west – constructed by central values, practices and institutions which define western modernity, such as choice, individualism and market relations. There is no unique definition of consumer culture, but various alternative approaches. Slater gives a definition as follows:

> "Consumer culture denotes a social arrangement in which the relation between lived culture and social resources, between meaningful ways of life and the symbolic and material resources on which they depend, is mediated through markets."

Consumer culture is a system in which everyday life is dominated by the consumption of commodities (via free personal choice) which is the means of experiencing cultural reproduction.

Historically, Miles (1998:16) argues that, consumption was a macro-structural issue; but recently it became a micro-cultural issue. In traditional terms, production was more emphasized in the development of capitalism, and the cultural aspects of consumption were neglected. Then, in time, capitalism went on, and developed to much more subtle means of commodification and continues to develop at the level of consumer capitalism to the extent that consumerism now has become a way of life.

Slater (1997:13) states that 1920s appear as the first consumerist decade, but he adds that this is the result of a much longer revolution commonly periodized as 1880-1930. This era had witnessed mass production for producing consumer goods as well as the geographical and social spreading of the market, and the rationalization of the form and organization of production. Therefore, naturally a modern norm has emerged about how consumer goods are to be produced, sold and incorporated into everyday life by the consumers.

On the other hand, one does not have to define consumer culture with the beginning of mass production and mass consumption; the cultivation of such a system began in earlier periods. As Slater (1997:14) refers to Miller (1981) and Williams (1982), consumer culture was a reality for bourgeoisie from quite early in the 19th century. By 1850s, industrial and urban pattern of modernization was

well established as an idea, and it matured with the London Exhibition at Crystal Palace in 1851, and also with Paris exhibition of 1889. Then, production of public spectacle and over stimulated world of urban experience were among the major contributors in the emergence of consumer culture. Slater adds that consumerism was made respectable during this period by relating it with the construction of private, bourgeois domesticity. Now, the major difference from the past was that consumption

> "was turned into respectable culture by disconnecting it from the aristocracy (where it signifies luxury, decadence, terminal superficiality) and from the working classes (where it signifies public riotousness, the excess of the drinking, sporting mob)." (Slater, 1997:15)

Commerce, market exchange and money brought a new economical, cultural and social experience. Now people's lifestyles could be determined solely by their money-wealth which brought a situation of status instability and at the same time a status revolution: the old status order broke-down which brought liberation over traditional society.

In the development of consumer culture, Industrial Revolution is a central and early ingredient; the sense of fashion and taste are of complementary elements that contribute to the spread of it; and the development of infrastructures and organizations, like the rise of shopping, advertising and marketing, are other ingredients that have fed the growth of consumer culture. Especially the system of fashion, rapid turnover of styles, the desire for the

"new" brings dynamism in the demand side, and thus contributes to the spread of consumer culture.

Slater (1997:9) states that consumer culture is not a purely western affair, but, argues that it arose in the west, as a declaration of the west's own difference from the rest of the world as modern, progressive, free and rational. The idea of consumer culture assumed dominance and denigration; declaring the advance of western business, western markets and a western way of life. One of the features of the project of western modernity is universalizing, and therefore, consumer culture has both global pretensions and extensions.

In the analysis of consumption in classical social theory, there are several influential theorists who provide theoretical foundations on this topic in question. In the following paragraphs, I will present some 'theoretical tasters' (Miles, 1998:15) from these, in order to highlight more the theoretical conception of consumption. In this context, Campbell (1987) is one of the theorists to whom Miles (1998:18) refers to: Campbell points out that, (contrary to Weber's emphasis on) puritan re-investment and continuous profitability which was accomplished by avoidance of the spontaneous enjoyment of life became a forerunner of contemporary desires for pleasurable and gratifying forms of consumption. Re-investment and piety, in time, gave way to first the Romantic ethic in the late 18th and early 19th centuries, and then, encouraged the emergence of modern forms of hedonism.

As Miles (1998:18) quotes from Campbell (1987), he identifies a shift towards an increasingly symbolic role for consumption where consumption is equated with desirous day-dreaming. Campbell (1987:89-90) argues that

> "the spirit of modern consumerism is anything but materialistic. The idea that contemporary consumers have an insatiable desire to acquire objects represents a serious misunderstanding of the mechanism which impels people to want goods. Their basic motivation is the desire to experience in reality the pleasurable dramas which they have already enjoyed in imagination, and each 'new' product is seen as offering a possibility of realizing this ambition."

Campbell helps to highlight the way in which symbolic value of consumption acquired primacy in people's lives in the late 20th century.

One other classical and significant contributor in this subject—to whom Miles (1998:18) refers to is: Thorstein Veblen (1899). Veblen saw consumer goods as markers of social prestige and status. He analyzed the American *nouveaux riches* of the late 19th century whom he described as a 'new leisure class' who mimicked the lifestyles of the upper classes in Europe… Today, the degrees of demarcation and the role of consumption in which people associate with each other is much more sophisticated and complex and seen as natural that it became a way of life.

Pierre Bourdieu is another prominent commentator on consumption in contemporary world. As Miles states (1998:21-23), Bourdieu has some commonality with Veblen: he focuses on questions of social comparison through consumption. Bourdieu (1984) sees consumption as a means of establishing

variations between social groups. He argues that human beings are motivated by the need to reproduce a collective pattern of preferences based on class demarcation (=separation). What Bourdieu describes as 'cultural capital' is crucial in this respect, in that different classes are educationally qualified to take advantage of different aspects of symbolic capital. The dominant classes therefore demonstrate their superiority through their access to high culture and high consumption. The implication here is then, consumption amounts to a set of cultural resources that underpin (gives strength to) consumers' everyday lives.

Then, as Bourdieu (1984) points out, consumption is actively composed of signs, symbols, ideas and values that are used as a means of separating one social group from another. Bourdieu saw consumers' consumption habits as an interaction between the individual and society.

The concept of 'habitus' developed by Bourdieu has the major role in the construction of lifestyles. Miles (1998:22) states that the habitus can be defined as a framework of social cognition and interpretation, therefore it is group distinctive. It is reproduced between generations and thereby forms a systematic plan by which cultural objects are classified and differentiated. Bourdieu argues that class differences are inscribed in individuals as distinctions in taste. Hence, the way social groups sees/defines what the legitimate way is, what the correct classifications of taste is determinant of an individual's social experience. Today, there is no strict class definition like before, since consumption is everywhere and, status and class definitions are commodified to the extent that they can be

bought and sold. But still it is evident that class and classifications of taste have a certain influence on today's construction of lifestyles.

Miles (1998:22-3) states that during the 1980s and 1990s, a variety of approaches began to see and address the symbolic role of consumption; such authors are: Miller (1987), Otnes (1988) and McCracken (1990). Then, through time, consumption became associated with postmodernity.

Consumer culture is fully formed in the postmodern era, as Slater argues, but there is also the fact that it is engaged with modernity. The reasons are: Firstly, the main roots of consumer culture originated in the early modern period, and it reached maturity by this time. Consumer culture is bound up with modernity and modern social subjects. 'The modern' is a social actor who is individually free and rational, no longer governed by tradition but by flux, and a world composed by rational organization and scientific know-how. Hence, the experience of consumerism is exemplary, and at the same time, an integral part of modernity.

Another definition by Slater (1997:10) is more explanatory on the subject:

> "Consumer culture is about continuous self-creation through the accessibility of things which are themselves presented as new, modish, faddish or fashionable, always imp-roved and improving."

As stated in the above discussions, the time period beginning with 1980s indicates a powerful rediscovery of consumerism. Slater (1997:10) argues that the consumer became the hero with parallel to increases in buying power via

financial developments like credit expansion which all took place in neo-liberalism: here, the consumer choice became obligatory which brought dynamism and freedom. This individual who was radical and enterprising and self-interested was exemplified in the yuppie. In the 1980s, moreover, production became subordinated to consumption in the form of marketing: retailing, design, advertising and the product concept gained importance, all of which are reflected in the postmodern theory as the triumph of the sign and aestheticization of everyday life. In the post-1980 period, capitalist production has gone under a reorganization which brought new issues called: post-Fordism which is related with flexible specialization and market segmentation, disorganized capitalism and flexible accumulation. Arguments state that Fordist mass consumption—the pioneer of consumer culture—gave way to a newer and truer consumer culture where priority was in target or niche marketing, in which development of personal identity

> "would be carried out in a world of plural, malleable, playful consumer identities, a process ruled over by the play of image, style, desire and signs."

The consumerism of the 1980s is ideological, is based on radical individualism and privatism, is based on a modality of signs and meanings; and that makes this consumer culture superficial which is all about appearances.

According to Slater (1997:1), consumer culture is a culture of consumption; it refers to a world where core social practices and cultural values and identities are defined by consumption. 2) Consumer culture is the culture of market

society; modern consumption is mediated by market relations and consumption of commodities. 3) Consumer culture is in principle universal and impersonal; the customer is anonymous and it is a basic right to consume freely as a modern western subject. 4) Consumer culture is about freedom with private choice and private life. 5) Consumer needs are in principle unlimited and insatiable: in cultural modernization, the increased industrial productivity is a response to the people's desires which become increasingly sophisticated, refined, imaginative and personal. In addition to that, people have more desire to advance both socially and economically. Consequently, advertising and marketing have encouraged hedonistic spending, present-orientedness, rapid technical and aesthetic obsolescence, the turnover of styles and goods and a playful culture. 6) Consumer culture is for negotiating identity and status within a post-traditional society:

> "Access to goods is regulated purely by money, yet these goods still signify social position, and in increasingly complex and creative ways. Goods can always signify social identity, but in the fluid processes of a post-traditional society, identity seems to be more a function of consumption than the other, traditional way round. The extreme version of this is found in the idea of postmodernity: society appears as a kind of fancy-dress party in which identities are designed, tried on, worn for the evening and then traded in for the next. Appearances—images we construct on the surfaces of our bodies, our living spaces, our manners and our voices—become a crucial way of knowing and identifying ourselves and each other, but again, precisely at the moment when these signs have become detached from any fixed meaning or reference. In the new, modern world, we rely on appearances; but only in the old world did those appearances have reliable meanings, were they fixed items in a fixed code." (Slater, 1997:30)

7) Consumer culture represents the increasing importance of culture in the modern exercise of power: Consumer culture is made up of signs, images and publicity; it is about aestheticization of commodities and their environment via advertising, packaging design, etc. and all these have come to foreground in the post-1980s. As Slater states, the world moved on to post-Fordism and postmodernity where

> "culture is now organizing the economic activity crucially: the value of goods depends more on their cultural value ('sign-value') than on their functional or economic value; advertising and marketing are no longer functions subordinate to production but are actually commanding discourses within firms; more and more commodities take the form not of material goods at all but of signs and representations (for example information, software), of services and 'experiences' (for example tourism, leisure). The logical development of consumer culture (as of advanced capitalism as a whole) seems to be in the direction of the 'de-materialization' of economy." (Slater, 1997:32).

Similarly, Miles (1998:23) states that consumption has an important role in the emergence of a postmodern culture. In such a realm, general observation is that

> "Consumption is more significant for its sign-value or symbolic qualities than for its use-value."

Then, there is more focus on the symbolic processes characteristic of consumption. Miles continues by stating that this trend is particularly well discussed by Lyon (1994) and Featherstone (1991). In addition, he points out that Baudrillard (1988) and Jameson (1984) see consumption in the core place in conceptions of postmodernity.

According to David Lyon (1994), as Miles (1998:24) refers to; consumption is the essential point of a new cultural code where

> "Consumption is so ubiquitous that even meaning is seen to evaporate. Reality collapses in the postmodern world; distinctions between high- and lowbrow culture become obscured."

Miles continues his argument with reference to Sampson (1994:37) who argues that a culture of consumption is quite indiscriminating where everything – including meaning, truth and knowledge – becomes a commodity.

In a postmodern culture, boundaries between high and low culture become blurred, choice/freedom to choose becomes supreme, whereas the downsides are hesitation, anxiety and doubt.

Miles (1998:24) summarizes Mike Featherstone (1991) who notes that consumption has the nature of conferring identity and that affects the lives of everybody since in postmodernity, there is encouragement to make people believe that everything is possible. The consumer can be whoever he/she wants to be, as long as there is will to consume. Featherstone therefore discusses the aestheticization of everyday life where standards of 'good style', 'good taste' and 'good design' invades every aspect of everyday life. Aesthetic experiences become what he describes as 'the master paradigms for knowledge, experience and sense of life-meaning'.

On consumption and postmodernism, another important name, given also by Miles (1998:25-6), is Jean Baudrillard (1998). He points out that the needs of

human beings via consumption are never satisfied and those 'needs' are never actually fulfilled. In this sense, Baudrillard (1998:26) argues that the consumer good takes on the value of a sign. He argues that consumer objects rather respond to 'a logic of desire' (1988:44). They are all produced with the promise of having the potential to fulfill human desire, but 'can never actually do so' (Miles, 1998:26). As a result, a constant fluidity of differential desires and meanings emerge.

On this basis, Baudrillard argues that 'consumption actually has nothing to do with pleasure, in that pleasure becomes constrained and institutionalized as a duty' in the consumer. Here, 'money becomes rootless in a social system characterized by simulation and hyper-reality. What is therefore created is an 'aesthetic' hallucination of reality' (Baudrillard, 1993). 'Consumption becomes important in so far as it provides a means of expressing dream-like representations.' Consumption is then, the core place where this world of superficiality is preserved and continued.

As a quick summary, while discussing postmodernism, Featherstone (1991:65) states that its basic features are: the erasure of the boundary between art and everyday life, the collapse of the distinction between high art and mass/popular culture, a general disordered mixture of styles, and playful mixing of codes. Postmodern experiences also involve the equalization and end of symbolic hierarchies, antifoundationalism, and cultural declassification.

Lash argues (1990:11) that cultural modernization was a process of differentiation, and postmodernization is a process of de-differentiation. Postmodern culture seems more figural, and as Lash—whom Featherstone refers to (1991:69)—points to its emphasis upon desire, upon images rather than words, immersion of the spectator and effacement of distance which he associates with the reversal of cultural differentiation. That brings cultural de-differentiation to foreground which means collapse of auraticization of art, and which emphasizes an aesthetics of desire, sensation and immediacy. Featherstone states that Lash conceives de-differentiation and figural signification as a server for images which are based on perceptual memories belonging to the unconscious, and which are not systematic but signify iconically through resemblances. This actually accords with the very basics of the system of consumer culture which works via visual signification methods used in advertising, packaging design and other visual media.

A cultural paradigm, he continues, is composed of four main components: 1) the relationship between types of cultural objects produced: like aesthetic, ethical, etc.; 2) the relationship between the cultural as a whole and the social; 3) the 'cultural economy' that is composed of conditions of production and consumption, the institutions of culture, mode of circulation, and the cultural product/good; and 4) the mode of signification which means: relations between signifier, signified and referent. Postmodernization witnesses de-differentiation on each of these four components. Moreover, the cultural realm is no more

'auratic' as Benjamin defines it; in other words, it is now, not separated from but integrated with the social.

Modernism, as Lash states (1990:12-15), had clearly differentiated and autonomized the roles of signifier, signified and referent. Postmodernization problematizes these differences, problematizes the distinctions between representation and reality—relation between signifier and referent. Modernism problematizes representations whereas postmodernism problematizes reality. The problematization of the real comes from a society whose very surface is largely made up of images or representations. Thus, most of the signification occurs today through images and not via words. Here, the de-differentiation is that: images resemble referents more than words. The fact is that the contemporary culture is not solely postmodern, but actually, it consists of all sorts of cultural objects in it carrying modern, traditional, western, eastern, or postmodernist features all at the same time. As Lash points out (1990:14), postmodernism spreads everywhere, it pervades both high and popular culture, and therefore it can have greater impact than modernism which has been confined to the borders of high culture. In terms of stability, realism has the promise of stability and order in both representation and reality; modernist autonomization and self-legislation de-stabilizes *representation*; and on the other hand, postmodernist de-differentiation adds chaos, flimsiness (=lacking strength; weak, not carefully thought), and instability in our experience of *reality* itself.

In terms of class stratification, says Lash (1990:16), modernist culture effectively destabilizes bourgeois identity, while postmodernist culture restabilizes bourgeois identity. Moreover, a condition of modernist culture is the rise of working class as a collective actor, while postmodernist culture supports working-class fragmentation. In the contemporary society, classical social hierarchies can easily be broken by the consumption of certain products which symbolize specific cultural meanings belonging to certain social classes. These symbolic-cultural codes are visually embedded in the product, at the first glance, via the product's packaging design. Related to this point, Lash states that (1990:19) modernism was critical of commodification whereas postmodernism surely is not.

3.3.2. Impact of Aestheticized & Conspicuous Consumption, and Postmodernism on Turkey

In contemporary society, the main features of consumption which are summarized above are also experienced in Turkey. As Yavuz Odabaşı (1999:13-14) argues and as it is an observed fact, there is an increase in consumption, the urban (middle and upper class) Turkish citizens now give more importance to the form, design and aesthetic appearance of commodities.

In spite of the fact that Turkey has not reached yet the state of full-industrialization, the society consumes more than what is produced. Odabaşı (1999:18) argues that that is the expected and normal case for countries which are less developed and industrially not matured. In such countries, there is no equal

share in consumption, but the majority of people want to use the opportunities of consumption as much as possible.

Odabaşı (1999:20) refers to Emre Kongar (1993:293-94) who argues that in consumer culture, the values are constructed around a much wealthier life and for such kind of life it offers more consumption. For the case of Turkey, Kongar summarizes the contradictions of this system as follows:

> "1. Urbanization grows at a faster rate than industrialization, and that leads to the hegemony of feudal rules and values in industrial and service sectors. Industrial values are tied up with processes like 'industrial freedom', 'efficient time management', 'to increase productivity'. In Turkey, the development of these processes are unfinished, degenerated and are done away with.
>
> 2. The values of consumer culture have affected our country, too: it encouraged and increased the demand for products and services more than the levels of production, and that formed the basis of inflation.
>
> …
>
> 4. Before the settlement of the system of industrial values, a synthesis is formed between feudal values and consumer culture values, and that synthesis formed unsystematic urbanization, expensive and poor-quality products and services. This situation gave way to inclination towards the products and services of countries who use advanced technologies. Another consequence is the inclination towards brand addiction."

Odabaşı (1999:21) states that the contents and concept of consumer culture change in time. It also acquires different meanings and contents in different countries. In countries like Turkey where consumption opportunities are newly increased and where the amount and variety of consumer goods and services are

newly enriched; consumer culture can be equated to affluence and ease, growth and development. He adds that although there are critiques based on a certain social class where conspicuous consumption and extravagance are sovereign; it is not possible to judge the whole society with that attitude.

Another argument of Odabaşı (1999:22) says that for the societies who are at the beginning levels/early stages of industrialization in the capitalist system, consumer society can not exceed the level of copying and imitation, reproducing and duplication.

Parallel to the spread of consumer culture where emotional and social factors have got a definite impact on consumer choices; the Turkish consumers are also inclined to search for novelty and change, interest arousal, status and prestige competition, and the display and show off via consumption of commodities.

In order to talk about the presence of a consumer culture, despite the fact that it is not stated openly in the definitions of consumer culture, the presence of a class of society which is above the level of minimum earning to live/ which is affluent is needed. It is basically this group of people who vigorously experience the consumer culture: They are positive about individuality; they see consumption as a means of expressing their identities and increase their standards of living via consumption. The down-side of this socio-cultural transformation is the weakening of traditional values of society, family and culture, and the increase in competitive consumption. In moral terms, Odabaşı

(1999:32) argues that consumer culture leads to selfishness and neglect in socially important problems.

The term 'global consumer culture', as Odabaşı (1999:34) argues, is the concept that explains the adoption of similar consumption patterns, tendencies and experiences. As mentioned before, mainly four different developments are the catalysts of this: 1) proliferation of multi-national companies, 2) proliferation of global capitalism, 3)proliferation of global consumption ethics, and 4) homogenization of global consumption. Although in some cases, there is global and homogenized consumer culture, every country can develop hybrid consumer culture which integrates with its own vision. The same is observed in Turkey, too.

In parallel with the world, the matured phase of consumer culture in Turkey is the post-1980 period. Starting with 1980s, there has been an explosion in branded consumer goods, there was no more prohibition in imported goods. The desire for consumer goods has been implanted in the Turkish consumers' minds over the years since 1950s, and post-1980s period is the outcome. As Odabaşı mentions (1999:36), in the settlement of consumer culture, the elite classes have always been pioneer. The same rule is valid in Turkey, too. This class which is positivist, outstanding and selective, is the product of modernity. Also this class is the one who forms and encourages the consumers of new and contemporary products. The naturally expected result is the transformation of other classes (who take these elite/upper/locomotive classes as a model and an

example) into similar consumers; and actually, this happened. Odabaşı (1999:37) argues that our society rapidly goes away from the virtue of economizing, saving and thriftiness. The driving force behind the transfer and spread of global consumer culture is actually the promotion of individuality, the power of money, and ostentation (=pretentious display meant to impress others, boastful showiness). Here, the society faces two important topics: The first one is that our country where problems of production and adaptation of industrial-society-values have not been solved yet; hybrid values have begun to be dominating. The second important point is that there are segments of society who do not want to, or cannot effort to adapt the values and system of consumer culture. The frustration, inferiority, stress and jealousy felt by these groups of people are and can cause serious problems.

Turkey has experienced modernity by the efforts to break with tradition; and today the society is experiencing postmodernity as cultural experiences and modes of signification change. In the contemporary society, classical social hierarchies can easily be broken by the consumption of certain products which symbolize specific cultural meanings belonging to certain social classes. These symbolic-cultural codes are visually embedded in the product, at the first glance, via the product's packaging design.

At present, there is more emphasis on the aestheticization of everyday life in the metropolitan cities of Turkey than before. Via mass media, advertising, fashion, decoration, and graphic design, there is transformation of reality into

images: every commodity that is bought in a shopping center or a hypermarket can connote certain meanings and serve for the image production of the consumer. As Featherstone (1991:65) quotes from Kroker and Cook, 1987; and Crary, 1984, there is emphasis upon 'the liquefaction of signs and commodities', 'the effacement of the boundary between the real and the image', 'floating signifiers', 'hyperreality', 'depthless culture', 'bewildering immersion', and 'sensory over-load'. All these match with the facts of the intensification of image production by media and consumer culture, and these in totality find their representations and embodiment in the contemporary urban environment.

Postmodernism is in favor of commodification, and this is exemplified and expe-rienced by the Turkish urban consumer everyday in almost all the consumption and shopping activities.

With the effect and guidance of mass media, advertising, magazines, Turkish people have been directed to consume more/to conspicuous consumption and have been made to believe in the phrase: "you are what you consume"; the society has begun to see consumption as a means of expressing identities and peculiar ways of life. Compared to past, this has brought more emphasis on individualism, value shifts in favor of materialism which defines success in monetary terms where the individual is evaluated by the amount of money he or she earns, by the brand she or he uses, etc. At the same time, that has brought a stronger desire to earn more (whether legal or not), and a stronger desire to consume more. This in turn brings with it superficiality which bypasses

the real essence of life, like: respect to nature, respect for human, honesty, the virtue of using resources just sufficiently but not more than enough, etc.

Settlement of consumer culture in Turkey has altered mostly the Turkish urban citizens' the world view, and traditional values; and has accordingly reshaped domestic culture. Today, life is much more hectic; economical conditions are tough, majority has to work harder to make a living. Today's life is much more complex and changes have even become faster; consequently, today's consumer gets bored much more quickly, and his/her expectations from goods and services are higher.

The various and mixed styles and designs of packaged consumer goods displayed on the hypermarket shelves draw their inspiration from the above-stated descriptions, and reflect their impact back on the consumers who stroll through the aisles of these postmodern shopping places. The proliferation of goods and their accompanying package designs put next to each other, immerse the viewer into a different, complex and crowded, oversaturated and stylized atmosphere. The designs of the packages take inspiration from all kinds of cultural forms: modern, classical, traditional, postmodern... or take parts from the imaginary side of life like fairy tales, cartoon images, and myths. In effect, they contribute to the stylization of life and sometimes artistic experimentation: It is sometimes possible to encounter beautiful examples of packaging design which are so much sophisticated, refined, appealing and elegant that the consumer is compelled to buy the product not for its use value but, more for the pack's

aesthetic attractiveness and for the display and satisfaction of the user's aesthetic pleasure.

As Featherstone writes (1991:66):

> "...the aestheticization of everyday life can refer to the project of turning life into a work of art."

Another quotation by Featherstone from G.E. Moore argues that the greatest goods in life consisted of personal affections and aesthetic enjoyment. Featherstone shares the observations of Shusterman, 1998 (1991:67) saying that postmodernism continues in this line and brings aesthetic questions to foreground, and its criteria for the good life revolve around the desire to enlarge one's self, the quest for new tastes and sensations, to explore more and more possibilities. Today, all these including the quest for new tastes are encouraged by the increasing number of global and domestic brands and products in Turkey's local market. In the past, the Turkish consumer was far away from conspicuous consumption; he or she bought goods mainly to satisfy his or her functional needs. Whereas today, for the Turkish urban consumer, consumption is a much more complex activity which carries many symbolic meanings and aesthetic concerns attached to it. Aesthetic consumption, growing importance of expressing identities via consumption of commodities signifying certain lifestyles are also related with the mechanism of mass consumption, and as Featherstone (1987a) puts it more concretely: the pursuit of new tastes and sensations and the

construction of distinctive lifestyles are the central building blocks of consumer culture.

Featherstone (1991:67) writes further saying that another sense of the aestheticization of everyday life refers to the rapid flow of signs and images which saturate the fabric of everyday life in contemporary society. Today's consumer is continuously fed by tons of signs and images via various media—including package design—and, the sale-and-consumption mechanism exceeds the simple use-value of commodities, but it mostly works on the 'sign-value' in Baudrillard's terms; which is actually an abstraction. Commonly, images are manipulated considering the desires of the consumers, so that the potential consumer is immersed into dream-images which speak to desires, and aestheticization of reality. Since images have an utmost importance in consumer society, culture becomes central to all of these related issues like advertising, graphic and packaging design, because design collects its feedback and raw materials from the living culture itself. For the purposes of this thesis, if focused especially on graphic design: design takes the necessary signs and meanings from culture and transforms these into visuality in such a way that the visual language communicates both certain cultural meanings and aesthetic pleasures to the target consumers. If simply exemplified: sophisticated, elegant design solutions serve for mainly upper-class and high-income consumers assuming that they have a well-established cultural background, refined tastes, have a high-level knowledge of social life and behaviour, have more aesthetic concerns, and have a more developed sense of beauty. On the contrary, unsophisticated

design solutions are for lower-income group of consumers with the assumption that they are less concerned with aesthetic pleasures; they are less experienced in social life.

One, very common, way of experiencing Postmodernism by the Turkish urban consumer is then, the aestheticization of everyday life by visual methods of signification. In the urban environment, many elements support the growth of such experience: the continuous flow of different and lots of commodities, images, colorfully dressed bodies/strollers, and the emergence of postmodern simulational environments like malls and shopping centers. All these give new sensations and stimulations into everyday practices. In turn, these new modes of perception contribute to the development of aesthetic pleasures and educate new tastes in the middle and upper-middle classes. For this point, Featherstone (1991:76) refers to Simmel and Benjamin to direct the reader towards the way in which the urban landscape has become aestheticized and enchanted through the architecture, billboards, advertisements and package designs in particular stylized ways. The aestheticization of everyday life in this phase is via the expansion and extension of commodity production in the big cities which in turn led to the formation of new buildings, department stores, malls, shopping centers and so on. The dual capacity of the commodity to be both exchange value and ersatz use-value, allows it to take up an aestheticized image.

CHAPTER 4

REFLECTIONS OF GLOBALIZATION IN FOOD PACKAGING DESIGN IN TURKEY

4.1. Food Packaging Design

Food is one of the promising sectors in Turkey. Preparing meals and family dining are still valued, because family ties are still important. There is a move towards individualization, but complete individualization like in America or in Europe has not occurred yet. In English it is said: “money for living”, but in Turkish the phrase is: “money for bread”. For Turks, eating delicious food and meal, and good taste are important. Via globalizing markets and foreign/global brands’ entrance, domestic food culture has enlarged and has become even richer. Now, there is the opportunity to try new and different local tastes that belong to different countries while just staying in Turkey.

With social, economical and cultural transformations of the post-1980 period in Turkey, competition in the market has increased seriously, and companies have become more aware of the importance of becoming a brand. One of the building blocks of branding, for consumption goods, is packaging design.

Entrance of hypermarkets, increase in export, developing urbanization, the increase in the usage of packaged food products, global economic dynamism have all been in favour of the development of packaging design in Turkey.

Packaging is a unique form of media, and it is one of the strong extensions of the brand. Consumers can carry it around with them, study intently, bring into their homes, and store on a regular basis. For some products and for smaller companies with smaller budgets, the package can be the advertisement, and act like the marketing campaign (Hargreaves, 2004:45). Ambur Rector, designer at FutureBrand, in New York, says:

> "Ideal packaging appeals not only to vision but to all of the senses. A well-designed package appeals to touch—through convenience and ergonomics—promises and delivers good taste and aroma, and often has a sound attached to it that indicates quality or freshness … and can go a long way to enhancing the image of a brand. … can create significant relationships with the consumer who, in turn, will continue to exhibit strong brand loyalty." (Hargreaves, 2004:45).

While walking along the hypermarket shelves, the package design of the brand. It has to attract attention in no more than 3 seconds and in a very short time it has to tell the necessary information about the product, and form the emotional contact with the target consumer to seduce him or her to buy. Moreover, the package has to convey the message that it belongs to the set of products which the brand produces. It should tell that it is the representative of the brand (family) in question.

One other task of packaging design is that it is one of the most important construction agents of a society's contemporary visual culture. At the same time, the society and the culture in which the society is found are among the ingredients of package design. As culture changes; consumer perceptions, the way of living and doing things, values and balances change. The fact is that, as the instructor of packaging design in Bilgi University and the general manager of FZS in İstanbul: Zehra Üsdiken says, both the product and package are living things; as countries, cultures develop and change, the package should be renewed. By renewing the face of the pack continuously, one is able to fight with competition. She also adds that it has been necessary to renew the package design every two years now; especially in the category of non-durable/fastly consumed goods. To know the target consumers and accordingly to develop the right design bring success, because that way the right choice is being presented. (from the TV programme: Marketingist in expo-channel; 20th Nov., 2004).

With increasing number of brands in the field, it is of increasing importance for a brand to analyze the changing consumer habits, changing lifestyles and trends to adapt itself to the new/contemporary languages and be able to communicate. Package design provides the necessary "face" to a brand to convey its message. That message, in today's consumer culture, is made by considering class segmentations, symbolisms, and certain lifestyle contexts. In Turkey, with the growing influence of consumer culture, symbolic consumption is increasing. Consequently, the overall atmosphere of the pack design reflects

symbolic meaning attachments, too. Moreover, the pack's facial expression has to be built correctly to convey the right brand personality.

Food packaging design is a huge and peculiar category among many branches of packaging design. It is possible to encounter marvelous examples as well as boring ones while walking through the aisles of markets and shopping centers. Rick Braithwaite, president of Sandstrom Design in Portland, Oregon, says that:

> "Food packaging has always been divided into two parts in the U.S.: name brands (boring, unimaginative, and unchanging) and niche brands (innovative, conceptual, engaging)… Niche brands are where the awards are, and name brands are where the profits are." (Hargreaves, 2004:6).

In accordance with Braithwaite's observation, one finds standardized, ordinary and boring examples of food packaging design more. On the other hand, with growing competition in the market, it is likely to encounter better and different food pack design solutions. Food-packaging is found under the consumer goods sector, and it is a fast moving sector. It is an area where it's perhaps harder than others to produce distinctive work, and commercial considerations are of utmost importance.

On the other hand, globalization of markets has put forward the importance of desirable package design in parallel with distinctive brand identity. The reason is that packaging is the manifestation of the brand in hand, it performs a critical function. In many cases, package design is the visual communicator conveying—as Michael Coleman, vice president of Chicago's

Source Design calls it— 'the embodiment and expression of the brand meaning.' (Hargreaves, 2004:6).

Indeed, the signs suggest that companies are paying more attention to this, than ever before. Sandstrom Design's Rick Braithwaite makes the point as: "There is a growing desire by food companies to maximize the effectiveness of their packaging. This has resulted in an increasing willingness to change. Firms are looking to upgrade their look every two years, rather than every ten years, as in the past. At this point I argue that this is related with the fact that our present time is approaching to a faster state of living, there is fast knowledge and information development and transfer which all makes the consumers get bored quickly. Whereas the past was slow, developments were slower and less in number. Hence, companies have to renew their image and costumes via packaging design much faster and in relatively short time periods than before now. In other words:

> "They are no longer afraid that new packaging will confuse the consumer and disrupt their fragile relationship with the brand. They have come to see packaging as an integral part of their marketing program, and are more willing to spend money to freshen it on a regular basis." (Hargreaves, 2004:8).

Food packaging can be seen as part of the larger and influential branding project. In food, a product as simple as a packet of crisps can – with the right packaging – become something essentially aspirational in character. Presented well enough, the wine one drinks becomes as important as the trainers one wears and the car one drives: Companies are now selling lifestyles.

Mark Greene, from Pecos Design in N.Y., has the "billboard by the freeway" theory:

> "The customer going down the aisle in the grocery store is the same as the person driving down the freeway and passing a billboard. They're going to look at the billboard for may be three seconds; if there is any confusion/lack of clarity, they are gone. The key issue with food packaging is to communicate the value and benefit of the product instantaneously. The other big challenge is making it look fun, interesting, and giving it a sense of style." (Hargreaves, 2004:12).

The quality of food packaging – in general – is improving. This accords with developments in Turkey as well. As consumers' tastes in food and drink have become more sophisticated, as they have been exposed to more and more good visual design examples, their awareness of packaging design has been increased. One sees food packaging everywhere, and ironically, its ubiquity is the very factor that undermines the design values of food packaging. It is a democratic medium; everybody has to eat, so it reaches a lot of people.

4.1.1. Elements of Food Packaging

Through time, as food and drink packaging has increased in sophistication, so have the graphical, typographical, copywriting, and branding strategies adopted by designers. At this point, it will be appropriate to give a definition of what sophistication in design means: it is about establishment of strong concept, arising inspiration, and perfect execution; professional, correct, and creative use of typography; innovation; successful communication and

persuasion. Below, a brief summary of the basic ingredients of food packaging design are presented:

4.1.1.1. Photography

One of the most effective and strong elements of packaging design is photography. The style of photography for food and drink packaging has altered dramatically in recent years, becoming both more and less honest (Hargreaves, 2004:14). In the past, companies would prefer exact copies of a perfectly staged portrayal of a food product on the packaging. But this approach did not meet the expectations of the consumers well, because the perfect photo of the food on the pack had little resemblance to the actual product in side the pack, and this caused disappointment in the consumers. Accordingly, in a certain sense, photography has become more realistic: Now, designers are pleased to let the ice-cream melt a bit while photos are being taken. But that doesn't mean that the new photographic mode is any more honest than before—it has just got smarter as consumers have become more sophisticated (Hargreaves, 2004:14).

Rather than manipulating the food (or models of food), photography is now being used in a clever fashion to highlight the product's qualities and create the necessary foodie ambience. Hargreaves (2004:14) refers to Tamara Williams, creative director at Parker Williams, who suggests:

> "Photography is being used as illustration: we're seeing a lot of tricks and effects being employed to make the food look really special: there is an awful lot of atmosphere in food shots. It's not manipulating the food itself;

> it is changing the focus and the depth of field. You can put the foreground and background in soft and the mid-ground in focus – it really draws your eye to the part of the food you're meant to be looking at. 'Texture' is the big word here: you really focus in on the product, whereas before you might have had a million things in the background. **Photography has got cleverer**."

Jacqui Sinnat, creative director at Butcher and Gunderson, describes this more recent approach as "editorial" in style: **photography with a strong lifestyle element**.

> "It's the kind of thing you'd find in a magazine – more relaxed than some of the traditional formalized, staged photographs." (Hargreaves, 2004:14).

I, in parallel, argue that in today's conditions, lifestyle concept is unavoidable: in order to be closer to the consumer, to establish contact and reach the consumer, not only photography but all the design elements on the package should and have to speak the same language with the target consumer, they have to convey the same or desired lifestyle connotations of the target consumer. From this point of view, packaging design has to follow what's new and contemporary, and stay tuned to the changes in society, culture and economy.

Sinnat adds:

> "People are much more into a naturalized presentation of food, in a natural environment. As a style this has been around for five years, and if you look at most modern food packaging, it fits that description."

At the same time, there are opposite tendencies in using visual methods in this field. Some really use smart and inviting photography which in turn adds

value to the brand in the long run. But there are also examples without a definite and strong idea behind, and those are named as visual trickery only to attract attention. In such a case, one is left with superficiality, standardization and sameness.

4.1.1.2. Typography/Type

Type is the second important element in packaging design. For distinctiveness, brands often create their own logotypes and typefaces for uniqueness. For niche products, individualistic type treatments can also have a role in creating distinctive packaging. Today, besides the creation of individualistic typefaces, there is a trend toward more active type treatments, as Mark Greene of Pecos explains:

> "Type treatments are becoming more visually active; they are becoming skewed and distorted and there is an implied motion there. If you compare them with packaging from ten years ago, there is definitely a new vibrancy to type treatments. Pick up any major product from a national brand and you're going to see evidence of this trend towards more active, playful type." (Hargreaves, 2004:17).

4.1.1.3. Visual Language & Categories

Color is another influential element in package design. In the supermarket, colors stand for market codes. Moreover, color can serve to achieve consistency in connecting a whole range of brand family.

A positive trend today—although not universal—is that marketers are beginning to recognize the value of clarity and simplicity of expression in food packaging graphics. Accordingly, Rick Braithwaite from Sandstrom Design says:

> "Perhaps the most noticeable trend in packaging is the humanization of the product. Graphics, type, colors, and copy all are seeking to engage the consumer in dialog rather than acting as brand billboards. Simplicity and honesty are refreshing and effective. Cute and fancy will always work in niche markets …, but timeline type and non-boastful copy has become the norm and is more effective." (Hargreaves, 2004:22).

The **humanization of the product** is also related with the proliferation of goods with the developing technology. As the number of product variety has increased, it has been vital to be much closer to the consumer at an emotional and personal level. Puns, references to popular culture, humorous additions to ingredients lists, and invitations to consumers are all used in visual language to engage the consumer with the brand.

Writing skills are invaluable in packaging design. A compelling, catchy tagline for a company helps so much in positioning it: "…It's like giving clients their mission statement." says Theresa Whitehill, founder of San Francisco agency Colored Horse. Whitehill sees the **use of copy** (=the text of an advertisement/written material for print) as part of a trend toward greater humanization of the packaging for food and drink products. Rick Braithwaite of Sandstrom Design adds:

> "…We've always tried to use copy to engage consumers in the purchase decision, and think it will continue to be a powerful marketing tool." (Hargreaves, 2004:29).

Copy is also a means of **creating a sense of provenance** (a key recent trend in food packaging). Tamara Williams, creative director of Parker Williams, says:

> "…the trend in packaging language is now really to explain the taste of things: where the tomatos were grown, for example. Things are being broken down to a much more conversational level now, and that's because consumers are wiser about these things. They can't be conned any more." (Hargreaves, 2004:29).

In addition, today, people are more health-conscious, and so nutritional information has to be presented concisely and clearly, so that the consumers are able to read and decide quickly. Williams adds at this point: "…The labeling on products is a lot cleaner and clearer than it used to be, and that's entirely necessary. There's a demand from consumers to have that info on the front of the pack to enable them to make decisions quicker."

4.1.2. International Trends in Food Packaging

Design can be very personal and individualistic, but when it coincides with commerce and business, it has to follow and be aware of contemporary trends in the market in order not to fall apart from the set. On both sides of the Atlantic, food packaging designers have seen their craft develop and go into mutation in response to commercial changes. As consumers have become more

sophisticated, so have the designs adorning the packaging of the giant brands, premium lines, and own-label products. Even if commercial considerations reign supreme—making innovation scarce, and good design rarer still—, one sees some common strategies for advancement. Here are six of the most visible trends in international food and drink packaging (Hargreaves, 2004:34):

1. Rise of own-label packaging
2. Beautifying the norm
3. All the world is staged
4. The frame game
5. Playful pillage
6. Provenance (= premium)

4.1.2.1. Rise of Own-Label Packaging

A decade ago, own-label packaging was poorer in quality, it was a "me too" adaptation of more established products, it lacked confidence, class and credibility. Retailers usually produced copycat versions of big brands' designs (Hargreaves, 2004:35). Actually, this is still most of the case what is encountered in Turkey.

Facing up to some serious competition from own-label ranges, the brands in turn have had to innovate to make an impact. So now there is the sophistication of the packaging design and the degree of quality of the products.

4.1.2.2. Beautifying the Norm

In the supermarkets, consumers can buy premium versions of staple (principle) products—tea, pasta, bread, water—that cost much more than the basic type. What makes them different? Quality is the answer just to an extent. Part of the perceived differentiation here comes through design: the packaging has to justify and be worthy of the price. Increasingly, the packaging for common kitchen commodities is taking on a sophistication and style that makes it worthy of display—not just something to be shoved into a cup-board. This beautification of the norm is another key trend, driven by consumers expecting attractive brands and objects in even the most basic areas of their lives (Hargreaves, 2004:36).

Furthermore, I argue that is a natural consequence of globalization, increase in wealth in certain social classes, increase in luxurious housing, and increase in communication technologies: by means of these, consumers have been able to see others' lives, lifestyles and different opportunities and more product alternatives. Thus, expectations have risen.

4.1.2.3. All the World is Staged

Theater and ritual have become increasingly important for food and drinks brands for them to be distinguished in a crowded marketplace. That approach is fruitful in today's high-speed, fast-food, on-the-move world; it brings a pleasing contrary at the selling point: the ritual of waiting. Using such devices

and rituals add personality and distinction to a product. The experiential side of a product's delivery can strengthen a brand with consumers via interactivity (Hargreaves, 2004:37).

4.1.2.4. The Fame Game

We now have the foodie equivalent of the sports marketing mechanism like David Beckham and Adidas: In the food version of this, the lines of products are endorsed by TV celebrity chefs and actors (Hargreaves, 2004:38). There are no examples of this kind yet in Turkey, but that is also a reflection of Consumer Culture.

4.1.2.5. Playful Pillage

In this trend, brands—in food and drink particularly—borrow from other types of product or experience, appropriating structures, graphics, and linguistic devices from different areas. For example: adoption of movie poster-like graphics and product names closely aligned with well-known movies for a line of snack items to be sold in the U.S. video rental chain Hollywood Video (Hargreaves, 2004:39).

4.1.2.6. Provenance = Premium

People nowadays are interested in where their food comes from. There are several reasons for this: impact of serious food scares, outbreaks of hoof and

mouth disease in British livestock herds, the greater levels of international travel that modern consumers engage in, and their growing first-hand knowledge of other cultures and cuisines. In addition, via multi TV channels, satellite channels, consumers are able to watch several programs presenting food-recipes from different countries.

For justifying a premium, it is crucial to give buyers some sense of a product's origin and authenticity. The creative director of Parker Williams, London; Tamara Williams says: "Provenance is especially critical on premium lines…" (Hargreaves, 2004:40). A sense of origin can be achieved via copy-writing, but pictures speak a thousand words than copywriting. The brand can wear an exclusive look when the product integrates its story visually, directly into packaging.

4.2. Branding and Brand Personality

Packaging is a very powerful marketing tool which communicates the brand personality at point of sale. First, before the details of brand personality are given, it will be appropriate to give the meaning of branding. Branding is basically, about asserting ownership.

> "A brand is a set of values in the mind of the consumer." (Southgate, 1994:11)

Moreover, advertising creates and sustains those values. There are no ads at point-of-sale (at the super/hypermarket), nor at home in the cupboard to

reinforce brand values, but there are only packages. So, the pack's role is even more crucial, in creating and sustaining brand values, because the pack is there at times when it really matters – at the moment of decision to buy, or at times when consumers are using the product itself.

Now, the meaning of "brand" has become much broader and more sophisticated (Southgate, 1994:18). The marketing guru Peter Doyle defines it as:

> "a name, symbol, design or some combination which identifies the product (of a particular organization) as having a sustainable differentiated advantage".

Brand is more abstract, a concept – according to Paul Feldwick, the planning director of BMP advertising agency which has pioneered the use of ever more sophisticated research techniques to understand the relationship between consumers and brands. Brand is a set of "intangible values" (Southgate, 1994:18).

The mark (logo, graphic mark) is not the brand; the mark is only the *symbol* or *sign* of the brand. The mark is one of the tools to create and communicate those values. The above definitions give branding more sophistication and power. Understanding brands in this way, has been one of the most fundamental developments in recent marketing history. Thinking of a brand only as a mark denoting ownership, leads to slap it on anything – branding in its crudest and simplest form (Southgate, 1994:18). To think of a brand as a set of "intangible values" by contrast, is the key in understanding the

successful development of brands today. Thus, brands exist in the consumer's mind, they belong to the consumer, not (to) the manufacturer.

There is a point in a brand's life when ownership is subtly transferred to the consumer – Beyond this point, perception is reality. Brand's values are then what the consumer believes them to be. The marketing person's job thereafter is to try to manage those perceptions and beliefs – to build on those perceptions which add value to the product, to keep the brand's values relevant with changing consumer life-styles and changing competition (Southgate, 1994:19).

Packaging design is a serious marketing tool. Examples are the world's most successful and long-established brands: like the famous Coca-Cola bottle. The bottle was the most important contributor to, and the symbol of, the brand values of Coke in its early years… and still it is. The vital rule is: the conscious and deliberate use of packaging design to encapsulate and communicate brand values. Of course, there is the first and foremost job of packaging on functional levels (like product protection, filling efficiency, distribution and handling efficiency, etc.).

This thesis will deal with the actual role part, at most. Because, the final step, the product being arrived on a shelf to shopping basket, depends on the package. This role is as James Pilditch, the writer of the book "The Silent Salesman", says:

> "the inescapable consequence of a marketing system that depends more and more on self-service" (Southgate: 1994:23)

Now packaging design has to work even harder in today's overloaded hypermarket environment. Pilditch adds:

> "A package must literally shout attention to the product in-store. Yet, after attracting the customer, it must fade into the background and permit the product to come forward." And summarizes the mission: "Spark the dream, but sell the reality".

Above, Pildicth concentrated mainly on impulse purchase. Moreover, he recognized the need for the soft-sell, for emotional, as well as rational, values in packaging design. And he recognized that excellence in packaging design can add value in its own right.

30 years later, Mary Lewis, Creative Director of the London-based consultancy Lewis Moberly, defines a brand as: "the aura of beliefs and expectations about the product which make it relevant and distinctive", and states the pack's role as: "the physical embodiment of a brand's core values… the pack evokes the essence of what the brand is all about. It is the brand's identity". Pack design is no longer purely about shelf-impact, seduction and triggering the impulse-purchase: "Pack designers are in the process of building long-term relationships between the brand and the consumers (Southgate, 1994:24).

Therefore, the package, beyond its purely functional tasks, has the job of salesman, is a builder of long-term relationships between the brand and the consumers, and physically embodies the brand values.

In Turkey, most of the leading firms have started to discover/have discovered the power and importance of packaging design. And this has become more visible in post-1980 period, after the arrival of hypermarkets in the country. This is one of the natural consequences of *globalization*, increase in competition via the emergence of strong global brands into domestic markets, and also, domestic companies' selling their products to foreign countries as exports. But still, the majority chooses to mimic the design solutions of the leading foreign/domestic brands; a few of them goes beyond this, and starts to use packaging design actively to add value in its own right.

A strong brand is therefore alive, rich, complex, and enormously powerful. This being "alive" makes it flexible; that is why it reflects its society's and its environment's socio-cultural transformations through time, that's why it continuously changes, updates and adapts itself to changing social, economic, and cultural conditions.

There is a term called: TOTAL BRANDING whose principles is set by Paul Southgate. It is about using the whole pack deliberately and actively to communicate brand values. It is to use every aspect of a brand's packaging to give it a memorable identity; it is engaging the consumer's sense of touch (via shape, structure and materials) as well as the sense of sight. It is using design to communicate brand benefits and personality, and not just product features.

Among other things, packaging design is a symbol of a brand's values. These values can be derived from a wide range of sources: where the brand is

sold, how it is displayed, how it is used, its advertising, and what cultural meaning it has. Over time, a brand's packaging design will take on those extrinsically generated values, and eventually it becomes literally *symbolic* of those values. In this sense, all packaging design operates on a semiotic level. **Umberto Eco**, in his *Theory of Semiotics*, observed that

> "a house is an icon of the cultural form or complex combination of forms of which it is a material expression" and that "every object ... has stimulus value for members of a society only insofar as it is an iconic sign signifying some corresponding form of their culture" (Southgate, 1994:32).

Packaging design works exactly on this level. For instance, the famous Coca Cola bottle is an iconic sign signifying youthful American exuberance (the state of full of vigour and high spirits.). All packaging design can work like this; only, it takes time and consumer experience, and the pack will absorb meanings through time. But this is using packaging design in its most **passive mode**. On this level, any pack design would do the job, because a pack can absorb meanings from other sources even if those meanings are not visually inherent in its design. Over the years, the Heinz baked beans can, has absorbed meanings such as warmth, nutrition, motherhood and nurturing without so much as hint of those values in the design itself.

The real opportunity is to **use packaging design actively** to communicate the values that are wished to be symbolized. The Absolute Vodka bottle is symbolic of brand values such as clean, pure and modern. It is a perfect example of using pack design actively to convey brands values; hence use of design in this

way is time saving, this way the package absorbs the brand values much more easily, effectively and in shorter time period.

The need to use packaging design as actively as possible is obvious in repositioning an old brand as it is in launching a new one. As Mary Lewis said:

> "In the delicate business of repositioning brands, the packaging is frequently more important than the advertising, because it forcefully defines the new frame through which you want the consumer to see the brand. In this context, active packaging gives the marketing process broader options." (Southgate, 1994:34)

There is a distinction between the **brand** and the **product**: Brand is a "set of values" in the mind of the consumer; brand's values are usually supported by the physical **product** features. When brand values and product features become all the same, it could be argued that there is no brand at all. This happens on food manufacturers in particular. In food markets, the product itself (ingredients, recipe, and appetite appeal) is so central to the purchase decision that food packaging often concentrates on straightforward and appetizing presentation of the product while ignoring all other considerations (Southgate, 1994:36).

Much of the above discussion has to do with graphic design. And notice that many of the examples of good packaging mentioned have innovative pack shapes and structures as well as graphics. The Coca Cola bottle is famous because it's a unique shape. Total Branding really comes to its own when it combines the whole pack with innovative structural design as well, besides graphics.

The key principle of Total Branding is that the brand identity is the whole pack, not just the logo. Materials, texture, shape, graphics, color, typography – every aspect of the pack should contribute to branding; should communicate distinctive brand values. And design will do this more effectively if it is based on a strong **idea**.

The opponents of ideas and they are the majority – can be divided into two: the Twinkies and the Logo-louts (Southgate, 1994:49). The Twinkies believe that craft and aesthetics are all that matters. (They are principally British, occasionally Dutch or French.). The Logo-louts (often American, to some extent British, French and Italians) are far more robust in their approach. For shelf-impact, they go in for bold graphics, bright colors and giant logos. As with the Twinkies, their work may or may not be a goos match for the particular personalities of the brands on which they are working. In the confectionery category, for instance, there is a whole category in which the Logo-louts have behaved in a violent and uncontrolled way, where their shouts cancel one another. What unites the Twinkies and the Logo-louts, despite the enormous differences in their creative output, is their lack of interest in ideas. They often do not actually have "concepts", or worse, they think that a particular style of execution **is** a concept.

The need for a real idea ("concept") stems directly from the need for packaging design to communicate brand values. A brand's value system is its **proposition**, or the essence of what it offers to the consumer. The belief that a

brand's USP, Unique Selling Proposition, has to be a **rational** offer has long been superseded by subtler approaches: Now we talk about a brand's ESP, Emotional Selling Proposition. (It can also be a mixture of the two.) Then, the package design should communicate that proposition. And a pack design which has a strong and relevant idea at its heart will communicate that proposition quicker, more actively and therefore more effectively, than one which hasn't (Southgate, 1994:51).

Consumers do not read words on packs, so need of a visual idea to communicate effectively, is vital. The visual language of the pack with a strong idea behind should transcend language barriers; and in some categories, should appeal to both adults and children. Yet, it has to give the brand a coherent overall identity.

The role of an idea in packaging design is to communicate the brand's proposition. Accordingly, the role of style (execution) is to reflect the brand's **personality** (Southgate, 1994:53-56). An idea can be executed in any number of different styles: From a gentle water-color illustration in quiet pastel colors to a highly calligraphic manner or to photography. A brand personality statement should be an exercise in anthropomorphism. It should consciously ascribe human characteristics to the brand, like: Is the brand male or female? Young or old? Introvert or extrovert? Puritan or hedonist?

4.2.1. the Frame of Reference: CATEGORY EQUITIES

It is stated above that the core idea should stem from the brand's proposition, and the execution or style of packaging design should stem from the brand's personality. Brands exist in particular competitive repertoires, and these act as the "frame of reference" within which each brand operates. Often, these repertoires have been developed over years as particular visual languages, or category equities. They impose certain constraints within which the communication of the brand values must take place. If one ignores too many of these category equities, one no longer "belong to the set" and the brand in question will be overlooked by the consumer (Southgate, 1994:56).

The frame of reference needs to be defined with care: At least 3 potential frames of reference: 1) categorization used by the brand owner, 2) categorization imposed by retailers, 3) the frame of reference in the consumer's mind.

Such equities should not be used as a straightjacket; there is no point in having a pack design which simply looks like the rest. Just enough of the category's visual language should be used to ensure the brand is situated in the correct frame of reference.

4.3. Culture and Packaging Design

Packaging design has many resources from which it is developed. It serves mainly for branding, and one other important supporter of it is culture. One can see design as a reactive service: it serves to clients, to consumers, to the

economy, and to consumer culture. Graphic design and consequently packaging design has got an ephemeral nature, it is done to be consumed, and so it will always be following the norms of consumer culture. Therefore, it follows a set of standards that are in accordance with 'the expectations of the pragmatic ephemeral realities of day-to-day practice' (Bierut, et al., 2002:206). Commerce has a major role in the development route of packaging design, and the designer has got a responsibility to match the client's aims with the consumers' expectations. Culture influences the way consumers behave. It also affects product usage, perception, expectations and tastes. Hence, preferably a systematic adaptation of packaging design to changes in cultural practices is vital, since the resource of the symbolic codes of design is culture itself.

Culture has many definitions, and one of them is the following: Culture represents "the totality of behaviour patterns in people's lives". It is the basis on which people are tied to each other, think similar thoughts, feel themselves to be the same, and behave in the same way.

There are various levels of culture. Culture can be based on national borders, age, lifestyle, sex, social class, profession, religion, etc. In marketing, countries are often used as the level of segmentation. This can be seen in packaging design: it is a field in which segmentation often takes place at a national level.

The concepts of collectivism and individualism are important for the construction of pack-design in accordance with its brand identity. The growing

influence of consumer culture has brought a shift in the society's value system. Values have moved towards individuality, to be concerned only with looking after the individual him/herself and his/her immediate family. Status has become something like commodity; it can now be bought by consuming consumer goods which are representative of status and certain social class stratification. Accordingly, package design has developed and used the necessary visual codes and elements to be a mediator between the product and the consumer. That "I" orientedness as the natural result of individualism, has brought luxurious consumption goods, and accordingly luxurious pack design in Turkey. In the post-1980 period, with the rise in the income of a small segment of society who exemplify the yuppies has come into the scene. This segment mostly work in different levels of managerial positions in the multi-national companies. They prefer to live in the newly-emerged satellite towns in the metropolitan cities, and form the upper-middle and high-class people in Turkish society. They are the locomotive group who shape the consumer expectations in luxurious consumption goods.

With the growth of liberal economy and impact of consumer culture and globalization in Turkey, competition has grown more, hectic life conditions have drew the upper and middle-class urban citizens in the direction of individuality and self improvement. Respect for tradition and thrift (wisdom and caution with money) have decreased, strive for conspicuous consumption has increased. Consequently, there have been developments and adaptations in pack design in creating communications which will reach the target consumers living in a

changing cultural profile. In other words, design adapts itself to changes in socio-cultural structure of a society.

CHAPTER 5

METHODOLOGY

5.1. Description of the Analysis/the Purpose of the Research

In the previous chapters; globalization, consumer culture and postmodernism, both in Turkey and in the world, have been discussed. The core point is that, the society is a living organism, and it gives responses to every kind of impact. The consumer choices; the consumers', the producers' and the designers' world views and tastes are all influenced by changes in socio-cultural platforms, technological improvements, increasing interaction between different cultures and ways of lives. Moreover, the art and design of a period reflects that period's characteristics, tastes and cultural values. At this point, it will be appropriate to give the definition of 'style' since it is very much related to the analysis of this thesis study. In the most general sense, *style* is a specific or characteristic manner of expression, design, construction, or execution. As Heller and Chwast continues (1988:9):

> "As it relates to graphic design, style suggests the dominant visual aesthetic of a particular time and place. … Style is further defined by the material being designed and the audience for whom it is being produced: corporate style differs from editorial, news style differs from advertising... and so on."

Style acts as a transmission code which signals a certain message targeted to a specific audience/group of consumers. Visual forms designed into an appropriate style can attract the right consumer to the right product. As Heller and Chwast (1988:9) adds, while analyzing style through the ages, historians mainly have focus on painting, sculpture, architecture, furniture and clothing, and they pay only little attention to graphic design. Nevertheless, the advertising, posters, *packages*, and typefaces of a period are equally indicative of the society in which they were produced. Today's new technologies and intense socio-cultural and economic interaction in the world have definite effects on graphic style: the contemporary graphic style is: "life-style".

Accordingly, in this thesis, changes and developments in food packaging design and the corresponding brand identity will be related to the transformations in socio-cultural context in Turkey. In other words, the research tries to analyze ideologies as cultural forms where the cultural form is the design of packages. The question to be explored is: How do socio-cultural transformations influence the development of packaging design and brand identity? In other words: How do the visual language/visual voice of packaging design, and brand identity, convey the codes of socio-cultural changes in society? What do the visual design elements (images, text, color, etc.) of packs communicate about the changes in everyday life of the society it belongs to?

The time period as the subject of my analysis is the post-1980s. The reason for choosing that period is: 1980s represent a break point in Turkish economic

history; and as stated earlier, it is the time when outward-looking, liberal economic policies began to be applied. After that time, the Turkish consumers began to experience hypermarkets and a proliferation of goods on the selves, and gradually have moved away from the concept of 'bakkal'.

5.1.1. Procedure

A detailed inspection of food packaging design will be done by utilizing socio-semiotic visual analysis. Firstly, analysis of logotypes through time will be made. The reason for starting with logotype analysis is that in corporate identity design, logo design has the first priority; its style and visual voice determines and is carried through the whole (visuals of) corporate identity. In other words, the values and the visual voice of a company are reflected first and foremost by its logotype design. Therefore, the style of a logotype tells a lot about the identity of a particular company. Besides, that same style reflects and gives important clues about its time period's visual tastes, cultural values and preferences. Next, analysis will be continued with inspection of developments and changes in packaging designs via comparison and contrasting of the similarities and differences in the chosen domestic and foreign brands. In both the visual language analysis of logotypes and packages, the parameters (=visual elements of design) to be analyzed are:

1) Form/Shape

2) Composition

3) Image (Illustration/Photography)

4) Color

5) Type

6) Textual Information: mainly, Nutritional Information

7) Material

5.2.1. Fundamentals of Semiotics

Before presenting some basic information about socio-semiotics, it will be appropriate to explain the reason of choosing socio-semiotics as a method of analysis: Socio-semiotic method of analysis provides a study of visual images and text in their social context (Leeuwen and Jewitt, 2003:3) which accords with the aims of this thesis: to try to relate the impact of socio-cultural transformations (in the metropolises of Turkey) with the development and changes in food packaging design and brand identity of the products chosen (of mainly: PiYALE pasta, biscuit, and fruit juice). Moreover, semiotics serves to explain the nature of the script that is used by people living in a society to act on the stage of everyday life; it works to discover the underlying meanings and symbols in the system of everyday life. Similarly, the system of consumer culture—for which packaging design and branding serves—uses the same codes and symbols that semiotics studies to decipher.

Semiotics is about exploration of knowledge, and it understands the world as a system of relations. Its basic unit is "the sign", it studies the nature of representation, it works to identify the constituents of a sign and to discover its

meanings (Gottdiener, 1995:4; Danesi, 1999:11). According to Eco, to whom Gottdiener refers to (1995:4): the sign is something that stands for something else.

There are two major and independent traditions in European semiotics: one is Ferdinand de Saussure (Swiss-French), a professor of linguistics at Lausanne, who is pioneer in the field with his linguistic analysis. He formed the traditional, structuralist, mainstream semiotic theory in linguistics. The other tradition follows C.S. Peirce—which is the Anglo-American line. Peirce's approach was an extension of reasoning and logic in the natural sciences (Gottdiener, 1995). Saussure developed the basis for modern study of semiotics. His focus was on language and communication, he examined that each spoken language uses different words to denote same things. Then, all societies have culture in common despite their different languages. Saussure used the concept of sign to study these commonalities (Gottdiener, 1995:5; Hodge and Kress, 1988:15).

A sign can be defined by three dimensions: Firstly, it has a *physical* dimension, like the sound forming a word. This physical dimension is called the *signifier*, *representamen*, or *sign*. Secondly, the sign has a *referential* or *representational* dimension which serves to direct attention to some entity like an object, an idea or an event. This entity is called the *referent*, *object*, or *signified*. The final dimension is *conceptual*. By the conceptual dimension, the sign 'evokes in different people different ideas, thoughts and feelings'. This dimension is named as *signification*, *interpretation*, or *meaning*.

5.2.1.1. Basics of Saussurean Semiotics

The terms signifier and signified were coined by Saussure (Danesi, 1999:11, Gottdiener, 1995:5). For Saussure, the meanings of a sign were fixed socially by convention. Moreover, for him, the relationship between signifier and signified was arbitrary; and signs were used for communication and they were intentional.

Saussure developed a general theory of natural language. Each spoken language uses different words to *denote* same things. Then, all societies have culture in common, despite their different languages. Saussure used the concept of sign to study these commonalities. As Gottdiener (1995:5) gives the details: according to Saussure, a sign has two components: 1) a *signifier*: the acoustic image of the spoken word (as heard by the receiver of a message); 2) a *signified*: the meaning called forth in the mind of the receiver (caused by the stimulation of the signifier). Saussure believed that sign designates the whole where the concept is the signified, and the sound-image is the signifier. In other words, sign is the unity of signifier and signified. Moreover, unity is affected by culture. That's to say: some signifier is assigned, the word "pen", to some signified, what a particular community "understands" to mean a pen, occurs by cultural prescription (orders and rules). Language is a structure and this structure codifies words and their meanings. Saussure called this structure, which exists *outside* the individual, "la Langue". As one socializes and becomes educated, one develops his/her own personal language to convey his/her own thoughts. Saussure called this individual act of discourse: "la Parole", or speech.

It is stated above that language is a structure and it's a phenomenon of culture. There are several further discoveries: Meaning is conveyed via structure in two distinct ways: 1) diachronically, 2) metonymically. Any utterance is made up of a chain of words which unfolds over time or *diachronically*, according to the *syntagmatic* axis. Each of the words conveys the meaning of the sentence by existing within a context of other words. The set of rules governing the placement of words is *syntax*, and the meaning that emerges from the *juxtaposition* of each word in the sentence occurs *metonymically*, which is another way of referring to the syntagmatic axis. The collection of words: girl, flowers, the, picked, the, up, has meaning only when one arranges them metonymically as: "The girl picked up the flowers," following the socially prescribed rules of syntax.

In addition to the syntagmatic axis, each use of a word goes under a process where choice is made from a string of associated words. For instance, the word "girl" has *associations* like: "youth", "female", etc. The absent but associated words form the *paradigmatic* axis of meaning. Since the meaning of words arises also from these associated but not chosen words, this axis is called the *metaphorical* dimension, or the *synchronic* aspect, too.

For Saussure, all language is based on structural (syntagmatic and paradigmatic axis) relations and difference. This holds for communication through speech. Meaning is formed diachronically and synchronically by the same mechanism. The syntagmatic and paradigmatic axis form a system of

signification, and they are determined by the combinatory rules of association and juxtaposition. These socially prescribed and arbitrary rules of combination are known as *code*. From the semiotic point of view, all cultural phenomena are systems of signification because they are formed via this system of signification.

5.2.1.2. Basics of Peircean Semiotics

Independently from Saussure at the same time period, the other influential name who had worked on the same subject is: Charles Sanders Peirce (1839-1914). He was a philosopher who studied the relation between knowledge and signs. Like Saussure, Peirce also explored 'the problem of knowledge arising from the idea that our modes of understanding the world depended on language, on organized system of signs' (Gottdiener, 1995:5), however he had a different formulation. For Saussure, the act of communication was primary, whereas Peirce was mainly concerned with knowledge, 'truth claims' (=meaning, signified in Saussure) and the development of language systems that would be used in the accumulation and acquisition of knowledge. Therefore, he searched to classify language as a mode of information. For Peirce, truth claims/meaning occur via language only if there is a relationship between a concept and something else already existing in the mind of the interpreter. In Saussure's system, objective world is omitted and not considered as essential to language. In contrast, in Peirce's approach, the real world exists and plays a role in signification. In Peircian semiotics, the material world is always implicit in the process of semiosis. In other words, one understands a sign only if one has seen or

experienced some material form of that sign before; because one needs a referent to base that sign in order to understand. Thus, experience of the material world and one's cognition are important to interpret signs. Peircian semiotics, then, relates to the general articulation of signification and culture, unlike Saussure's approach. Accordingly, Peircian semiotics forms a basis for cultural analysis which is an alternative to postmodern approaches based on Saussure.

Peirce defined the sign as a 3-part relation: He used the term *representamen* (like Saussure's signifier) as a vehicle that conveys an idea to the mind; he called *interpretant* (like Saussure's signified) to another idea that interprets the sign; and finally there is an object for which the sign stands (Gottdiener, 1995:9). For Peirce, the sign stands for some object because the relation between representation and the object world is mediated by the interpretant. Gottdiener (1995:10) refers to an observation made by Zeman, which is very important from the socio-semiotic point of view:

> "…the participation of an object in semiosis as a sign implies a dual nature for that object. Firstly, the sign is an object in the physical world and it exists in a "public forum". Therefore, it is accessible for everybody. But as a sign, it also stands in a "private forum". It is accessible to the subject in a unique way as an "element of his/her consciousness" (Gottdiener, 1995:10).

This duality of signs is a fundamental aspect of socio-semiotics. Consequently, in Peircian semiotics there is a more global relationship between modes of representation and culture, including material forms. Moreover, Peirce considered 9 aspects of the sign, of which three of them are of utmost importance:

A *symbol*: is a sign which needs the presence of an interpretant in order to keep its character. It is closest to Saussure's sign—a vehicle that stands for something else, and is understood as an idea in the mind of the interpretant. Peirce also thought that symbol is conventional and regulated by culture.

An *icon*: is also a sign which conveys an idea; it is a very close reproduction of the actual object or event. International traffic signs are examples of this category. Contrary to Saussure's definition of signs, icons are weakly motivated or unmotivated; that's to say, their meaning is not firmly fixed by social conventions.

An *index*: is an unmotivated sign, and its meaning does not depend on social conventions. It is perceived as a sign in the mind of the interpretant through experience or pragmatic understanding of the material world, rather than through cultural codes. For instance, when lightning is seen, thunder is expected. Here, lightning is an indexical sign formed via experience of daily life. Conditioned responses like the ringing of a bell, are also indexes.

5.2.1.3. Applications of Semiotics: Roland Barthes

Barthes had worked on the theory of sign, following Saussure (Gottdiener, 1995:15). According to him, a sign is basically a *denotation*—which means the signifier shows directly a particular object. In addition, 'sign can also refer to culturally determined implications, or *connotations* which have additional meanings.' Thus, the word "car" *denotes* a vehicle for transportation, however, it

can also *connote* a high social status. For Barthes, the sign itself can become a signifier of another sign, which he terms as connotation, or a second order sign signifiying a cultural value like status. In such a case, the sign becomes a means of reflecting connotative aspects of culture like the status structure of a society.

Connotation or second order signs is very important and forms the core of socio-semiotic approach. Barthes' other great contribution is his work: *Mythologies* which presented a model to analyze ideologies as cultural forms (Gottdiener, 1995:15-16). In *Mythologies*, Barthes introduces the concept of myth. Myth works as a sign, can itself become a signifier of another sign, can be a connotative signified, and the levels of connotation can grow further. There is a special case where connotation becomes its own referent and at that time one reaches the level of myth. If the sign "car" connotes high status, then it can include other associations like advanced technology, modernization, invention, and social change. In this case, the car represents the myth of modernity, and conveys all the related connotations linked with modernity, like: industrialization, wealth, etc., and in turn serves to fill the owner with power via being master over this myth.

One last important point to be mentioned is that when myths are powerful forces in societies, connotations become more important than their material objects. In other words, possession or the image of possession gains more privilege. As Gottdiener (1995:16) adds:

> "All ideologies are also hierarchical symbolic systems which encode both material objects and social actions with preference relations and a prestige ordering. Barthes' concept, therefore, enables us to study the relation between ideology and cultural differences in a new light."

5.2.2. Basic Features of Socio-Semiotics

The core of socio-semiotics states that any material object is linked with both social context and the codified/connotative ideologies of social life; and the material production and design process which form the object world. This materialistic world's relation to the connotative ideologies of social life is neglected by (general) semiotics. General semiotics is formalistic, it abstracts signs from the context of use. Social semiotics takes the meaning-making process to be more fundamental than the system of meaning-relations among signs. Social semiotics examines semiotic practices, specific to a culture and community, and while doing this it considers the making of various kinds of texts and meanings in various situational contexts and contexts of culturally meaningful activity. Thus, socio-semiotics avoids the idealism of signifier which is intrinsic in Saussurean approach; it takes into account the object world, and accomplishes to analyze material culture. (Saussure's system assumes that there is a one-to-one exchange relation between the signifier and the signified, which is a fallacy.) It follows Eco and Hjemslev, and uses a decomposite model of the sign which will be presented in the following paragraphs (Gottdiener, 1995:56-74).

In everyday life, there is a constant reading of the indexicality of material design on the one hand, and articulation of desires with expressive symbols or

images. The socio-semiotic approach synthesizes these material objects and symbolic interaction. Communicative interaction is important in these competencies, and Symbolic Interactionists have worked on that topic. Postmodernists, on the other hand, have elaborated images and symbols, and have shown the importance of them in daily practice. Socio-semiotics unites all these approaches under 'the articulation of codified ideology (the form of the content), social context (the substance of the content and its pre-signifiers), and material forms (the substance and form of the expression)' (Gottdiener, 1995:74).

Socio-semiotics premises that 'any cultural object is both an object of use in a social system with a generative history and social context, and also a component in a system of signification which can be interpreted by users. Socio-semiotics studies this articulation between ideology and built, material forms which function as expressive symbols.' Moreover, there is polysemy, and because of that, socio-semiotics considers several different sign systems and user readings for any cultural object. For this, it uses researching interviews, historical records, discourse about the object or experience, and printed documents. This method enables to overcome 'the static, synchronic structuralism that privileges the independent analysis of the interpreter in ordinary cultural criticism' (Gottdiener, 1995:101).

In socio-semiotics, sign dominates expression of meaning and the material world. There is an infinite regress of meaning, and behind that there is an objective referent like Peirce suggested. Socio-semiotics explains the mental

expressions and the exo-semiotic, the articulation between the material context of everyday life and the signifying practices within a social context.

Moreover, in socio-semiotics, systems of signification are multi-leveled. In them, there are denotative signs. In addition, there are the particular cultural codes that ascribe social values to them. All meaning comes from codified dimension. Connotation comes first, and denotation takes the second place. Codified ideologies come from aspects of social practice and their socialization processes. Meaning is structured by the expression of knowledge and power, and meaning is reproduced and reshaped by pragmatic understanding that comes from the reflexive experience of everyday life.

There is, to some extent, complex connotations of the hyperreal, but at the same time, signifieds exist. Meanings are based on everyday life experience. Socio-semiotic approach perceives experience as being the encounter with the material world, and that material world gives rise to and supports the value systems or codes of culture. Moreover, new signifieds are created via social interaction and lived experience.

Social interaction is formed by signs. There is a constant circulation of signs between lived experience, their use values in everyday life, 'their expropriation by the hierarchical systems of power' (Gottdiener, 1995:27).

The most attractive part of this approach is its model of the sign: The socio-semiotic model of the sign is formed by the deconstruction of the joint

between sign value and material life. It is formulated by the Danish linguist Hjelmslev: The sign is composed of:

a signifier = “expression”

and a signified = “the content”.

Each can further be divided into a “substance” and a “form”. The formula is presented below:

The Sign = Signified / Signifier = Content / Expression

= (Substance / Form) / (Form / Substance)

This model allows describing the way cultural codes join with material forms. Ideology here is defined as the value systems of social groups. Value systems are correlated to the content (signified) of the sign, and materiality is correlated to the expression (signifier) of the sign.

As it is clear, this model is an abstraction of the relation between ideology and material forms. With this model, both the sender and receiver of signs freely interpret meanings in any way they wish.

In this model, furthermore, material forms carry ideological meanings which are given form. Codified ideologies are also materialized in society as interactions, modes of appearance, design of environments, and commodified cultural objects (Gottdiener, 1995:28).

In this model of the sign, *the substance of the content* is over-articulated, over-determined culture. In other words, it is the culture of the society as a whole which is the supply and background of specific codified ideologies. *The form of the content*, is the specific ideology which has been codified in pactice and can be materialized via social interaction and symbolic behaviour.

The form of the expression is about the specific morphological elements that stands for the codified ideology. On the other hand, *substance of expression* is the objects themselves. It corresponds to the codified ideology and exists materially.

According to socio-semiotics, every sign is part of a system of signification. That system of signification is structured by the syntagmatic and paradigmatic axes. In *polysemy*, several forms of codified ideology intersect. Polysemy produces several signs for any given material object and these would belong to different sign systems. There is difference in understanding, because there are different understandings of the social codes that produce different value systems or connotative relations with material objects.

The main purpose of socio-semiotics is to analyze material culture—such as the relationship between advertising, Baudrillard's sign values, and the objects of everyday life—like cars, shopping centers, and fashion. A socio-semiotic analysis tries to uncover the production codes used by the designers of the

commodity in question, and the social context of the experience of that commodity.

5.3. Sample

Primarily, the development pattern of the package designs and brand identity of the first, oldest and well-established, famous Turkish pasta brand: PiYALE will be examined. Among other Turkish alternatives, PiYALE is chosen, because it is the oldest and the first domestic pasta producer in Turkey, it is a well-established firm and brand; and above all, it is the only brand in Turkey who have established a total visual corporate identity design by maintaining consistency in all of its packaging designs.

Mainly, there are three product categories to be considered. In the staple product category: *pasta* is chosen. In this category, in the foreign counterpart, Barilla pasta pack-designs will be analyzed. For the group of luxurious food consumption products: *biscuit* is chosen. Packages to be analyzed in this category are of PiYALE-Piyamix, and of the foreign brands: Bahlsen, Pepperidge Farm, Queen's Biscuits and Barilla. The third product group is *fruit juice* where the brands chosen are: PiYALE and the foreign counterpart: Cappy.

The **data collected are** the *package designs* and the *brand identity information* of the above stated brands. **Data** are **collected from** the companies themselves (via telephone interviews and e-mailing with the product and brand

managers); from the Web Sites of the brands; from the former advertising agency of PiYALE: Modajans, and La Ajans in İstanbul (via telephone interviews and e-mailing with the graphic designers of the packages in question); and from cuisine/food related monthly magazines—Mutfak Rehberi and Sofra—printed in Turkey.

5.3.1. Company Info: PiYALE

PiYALE was founded by Mr. Hasan Tahsin Piyale, in İzmir, in 1922, as *the first Turkish pasta factory*. "The very first Turkish Pasta" was produced by Mr. Hasan Tahsin Piyale and his 10 employees in "Turkish Pasta Factory" with a daily production capacity of 750 kg. Through time, the firm has proven its quality, and has received several golden pasta award medals both in Turkey (The quality products of the PiYALE was awarded gold medal in 1923 at 'İzmir Economy Convention' and '9th September İzmir Exhibition'.) and abroad: Greece, England, Spain and Germany. Moreover, PiYALE has raised its production capacity continuously.

Their famous and well-known slogan: "PiYALE adı ağız tadı" (which can be translated into English as: 'Piyale brand: Taste at its high-end') had a strong impact in the 1960s. That slogan—used in the radio spots and press ads—received incredible feed-back, and is still effective and influential which can take the consumers back to those days.

In 1965, PiYALE added to its quality product range: the *flour*. Moreover, in the 1970s, PiYALE expanded its product range and began to produce ready-made soups, sorts of rice, rice flour, cornmeal, corn and wheat starch, sorts of 'bulgur', puddings and self-raising cake-flour.

While PiYALE was appreciated by its quality in the domestic markets, *during 1960s*, the firm *began to export its pasta products*, and after 1970s, it began exporting all kinds of its products (= flour, ready soup, several kinds of rice, rice flour, corn and wheat starch, kinds of 'bulgur', pudding, self raising flour). European countries like England, Germany, Denmark, Sweden, Finland, France; and Canada, America, Lebanon and Saudi Arabia are among examples who receive its exports.

In 1987, PiYALE joined with the famous European Brand: Dr. Oetker. This partnership had lasted 14 years, and it ended in April 2001, by PiYALE's transferring its share to Dr. Oetker.

PiYALE has always been *innovative* and *pioneer* in the Turkish Food Sector. It produced the first 'diet pasta' in 1994; and the same year it acquired TS-EN-ISO 9001 Quality System Certificate (which was renewed in 1997) and realized "a first" in Turkish Food Sector.

In 2002, *GıdaSa* was founded by Sabancı Holding, and it acquired the PiYALE Brand—the oldest and best-known food brand in Turkey - and its production facilities. Gıdasa will provide Sabancı Holding the platform to grow

in the food sector. Aiming to develop a wide range of products under PİYALE brand, Gıdasa goes on to evaluate the opportunities strategically in all food categories.

After the acquisition of PiYALE brand by GıdaSa, both the positioning and brand identity together with the brand's visual voice have gone under a sharp change. As the Marketing Manager of GıdaSa, Ms. Eser Acarkan states, the new visual identity of the brand is designed by the world's most accomplished and internationally recognized branding and design consultancy firm: Landor Associates, in their Paris office. (Landor Associates focuses on visual identity as the key to effective corporate branding. Landor offers a multidisciplinary range of brand strategy, design, naming, interactive and research services, and help their clients worldwide create, renew and strengthen their brand power. Its expertise covers consumer and corporate branding, as well as environmental, global, and digital branding. The firm serves such clients as Federal Express, Microsoft, and Pfizer from some 20 offices in the Americas, Asia, and Europe. Landor was founded in 1941 by design pioneer and German expatriate Walter Landor, who believed that design could serve as a powerful branding tool. The firm is a division of Young & Rubicam, which is part of the WPP Group.)

The product groups currently produced, sold and marketed by GıdaSa comprise pasta, assorted ready soup mixes, flour, rice flour, wheat starch, semolina, corn starch, fruit juices, biscuits and ready-made meals. In the biscuit and cake category, it has introduced 59 different kinds of products. Determined

to be the market leader of all the sectors, GıdaSa has introduced new products to the market since 2003. Moreover, in parallel to consumers' expectations and changing market conditions, the company has upgraded the already existing product range—where PiYALE pasta is the straightforward example.

The company defines itself as committed to *quality*, and *innovative*. The company aims to provide "the best service" to its customers, and accordingly PİYALE has introduced low-calorie alternatives to the market. In line with the principle of "*nourishment consciousness*", PİYALE has been clarifying the nutritious values on the packages of its products, along with various recipes, making the brand a *part of contemporary kitchens*.

PiYALE has progressed with the *quality principle* generations long, it defines itself as is *trustworthy*; it has respect for its consumers and it has preserved its *innovative* structure, and the firm declares that PİYALE looks into the future with confidence.

5.3.1.1. Brand Identity & Target Consumers of PiYALE

After the acquisition of the PiYALE brand by Gıdasa, the brand has gone through an identity change. The *former traditional, high quality, innovative* and *trustworthy positioning has been preserved* as stated above. Today, as the product managers Mr. Tolga Kaya, Ms. Ece Korbeyli and Ms. Pınar Algım, from Gıdasa, state, the current brand identity of the PiYALE brand is defined as an umbrella

branding which covers all other product categories. *The new identity is young, dynamic, contemporary and innovative*.

The identity change of PiYALE is felt first and foremost by its renewed logotype which is presented in figure5. The company states that the main aim of designing their logotype is to reflect the brand's creativity and desire to present new horizons to its consumers. Accordingly, the main organic background shape of the logo symbolizes artist's palette conveying creativity. Moreover, the use of a flower illustration in the logotype is the symbolization of universal generosity, appreciation, positivity and being friendly to others. In addition, the budding property of the flower symbolizes openness to novelty. In order to provide and convey the dynamism of the brand, contrasting colors are added to the logotype. Finally, different and vivid colors also help to convey the innovative and surprising character of the brand.

5.3.1.1.1. PiYALE Pasta

PiYALE Product Manager, Mr. Tolga Kaya (via telephone interview on April 27, 2005) said that the *core target consumer* of PiYALE Pasta is *women* who are *urban* and married *with children*. On the other hand, their target consumers encompass a wide range of consumers including man, children, youth and adults from 7 to 70 years old: He added that when we say 'women' we do not mean only

women as the target consumers; in Turkey pasta is eaten in 98% of the houses, therefore the target group includes men also.

He continued that the target segment is: A-B-C (C includes C_1 and C_2); and moreover, the target group of PiYALE is not the high-income group of people, it is the middle-class income group of consumers to whom we call 'mainstream'.

The *brand identity* of PiYALE pasta—under the umbrella brand PiYALE—is: 1) *expert*—has a firm background coming from its huge past; 2) *traditional*—which is an important trait; it has a history of 85 years, it comes from your mother's kitchen and still keeps this feature; 3) *dynamic*; 4) *innovative and creative*—it continuously presents new products and new tastes to its consumers, it likes to surprise its consumers: it is the brand who first introduced diet pasta and flavored pasta in Turkey; its present slogan is: 'hayatın şaşırtan tatları' ('the surprising tastes of life'); 5) *strong*.

Above all these, Mr. Kaya added that the Sabancı guarantee behind the brand is very much important. Moreover, about the package designs: PiYALE pasta is sold in the export countries with the same packaging design in Turkey. Only there is an exception: Iran. Iran is a country who experienced war for a long time period; and because of that the Iranian consumers do not prefer dark colors. Since dark navy blue is dominant in the PiYALE pasta packages, the

company sells Iran light colored packages with the same design structure.

5.3.1.1.2. PiYALE Piyamix Biscuits

Via e-mailing with the Biscuit Product Manager, Ms. Ece Korbeyli, it is learned that under the umbrella brand identity of PiYALE, the *target group* of Piyamix Biscuits is *mainly women* between *ages: 25-45*. In exportation, no difference is made in the packaging design of the product; and the present packages include six different languages.

5.3.1.1.3. PiYALE Fruit Juice

PiYALE fruit juice was introduced in the domestic market in 2003. As the PiYALE Fruit Juice Product Manager, Ms. Pınar Algım says, the positioning of fruit juices in the market, in comparison to soft drinks, is much more *innocent* and this category is regarded closer to *healthy product*. She adds that the product is of high quality, natural and practical.

The **target consumers** of PiYALE fruit juices are *children*, *families who have children*, and the *young population* who are from middle- or upper middle-classes, says Ms. Algım. She adds that they do not want to position the brand as premium, because the Turkish

consumers know the brand PiYALE for quite a long time and they have been united with it. Accordingly, the brand managers aim to keep this closeness and warmth. She states that for children the product is practical to carry with them in their lunch bags and to consume at breakfast; for adults the product is regarded as appetizer along with meals; and for young generation, as they become more aware of the importance of healthy nourishment, the consumption of this product category gains importance.

The **brand identity** *of PiYALE fruit juices is not separate from the brand identity of the parent PiYALE brand*, as Ms. Algım states. As stated in the above paragraphs, she says that *PiYALE has an umbrella brand identity* which covers all other product categories. The current umbrella brand is *young*, *dynamic*, *contemporary*, and *innovative*. She adds that the PiYALE fruit juice is perceived as feminine, a woman who has a family, urban, (well-) educated, not premium, from middle- or upper middle class income level.

Moreover, PiYALE fruit juices are exported to foreign countries, too. At present, their exportation is not at high amounts; they export the product with the same packaging design to different cultures; the packages have English explanations among Turkish text on them.

5.3.1.2. About Export

America, European Community, the African countries and the Middle East are among the strongest export markets of GıdaSa. The company aims a rapid growth in exports parallel to its expanding product range.

The export product range is extensive: Assorted Dry Pasta under the brandnames of “Piyale”, “La Fiamma” and “Pasta D’oro”, Lasagne, Assorted Ready Soup Mixes, Semolina, Wheat Flour, Cracked Wheat (Boulgur), Rice Flour, Starches (Wheat and Corn), Soya Celentano, Tomato Rotini, Milk Rigatoni, Egg Fettucine ve Fruit Juices.

5.3.1.3. Mission of GıdaSa

To provide consumers with reliable products and new tastes which have been produced with advanced technologies and the highest quality standards.

5.3.1.4. Vision of GıdaSa

To become the leading company in the Turkish Food Industry by applying the model of continuous development and renewal.

5.3.2. Company Info: BARILLA

Barilla was founded in the native country of pasta: Italy, in 1877. Today, Barilla pasta is produced outside its place of origin: only in Turkey in the 'Filiz Gıda' factories. Filiz Gıda who maintained a partnership with Barilla in 1994, by 5 March, 2003, its totality is acquired by Barilla and became: Barilla Alimentare SPA. At present, it is one of the firms with the largest capacity of production and modern technology in Turkey. Today, there are a total of 20 different kinds of Barilla Pasta in the domestic market: 9 of them are exported from Italy, and 11 of them are produced in Turkey.

Since the date of entry to the Turkish market, the packaging designs of Barilla have changed three times, said the Barilla Product Manager, Mr. Şefik İnan. The first packages were made of carton and they were of high price for the consumer and had a high production cost for the producer. Then, the company moved on to packages made of OPP. The third change in packaging design occurred in 2003: that year the brand adopted international design; and since then it has the same packaging design globally.

5.3.2.1. Brand Identity & Target Consumers of Barilla

Barilla Product Manager, Mr. Şefik İnan gave the information—via telephone interview and e-mail—that: When it first came to Turkey, Barilla was located as "al dente" which means alive/undercooked/'dişe gelen kıvamda' and as the *Italian* brand. With its packaging properties (carton packaging) and

pricing, it placed itself in the *premium segment*. In its positioning and communication, its being Italian was emphasized and it addressed *urban*, *high income* groups of consumers.

Mr. İnan stated that the above positioning of the brand is still valid today; still they emphasize the brand's being Italian, and target urban, modern consumers who are open to innovations. With both the recipes presented on the packages and the Barilla pasta sauces, they are working for the improvement of the pasta culture in Turkey. The packages' being made from OPP instead of carton provides advantage to the firm in terms of production costs.

5.3.3. Brand Info: Bahlsen

Bahlsen is a European family enterprise with its headquarters in Hanover, Germany. It has been a well-known manufacturer of sweet cakes and biscuits for more than 115 years. New ideas and innovative concepts have always been a trademark of Bahlsen: ranging from the invention of 'keks' in 1891 to the introduction of its new brand strategy in 2002 (www.bahlsen.com).

Bahlsen is the market leader for durable cakes and biscuits in Germany and one of the leading manufacturers of sweet biscuits in Europe. Today, it exports its products to 80 countries all over the world, and Turkey is among them. As the import firm Teksu Ticaret A.Ş. in İstanbul states, the brand entered the Turkish market in 1992. It is sold in every hyper/supermarket which sell to

A and A+ group of consumers. Today, the company has got 15 different kinds of biscuits in the market.

5.3.4. Brand Info: Queen's Biscuit

Queen's Biscuits was established in 1987, in Denmark. It produces the famous Danish butter cookies in packages of lovely decorated tins. The aim of the producer is to develop and market high quality products: luxury cookies. Moreover, today, the company has exports to 47 countries worldwide: More than 90% of their production is exported to customers all over the world.

Queen's Biscuits entered the Turkish markets in 1993. It is an export product from Denmark and is sold in hypermarkets and markets like Migros, Tansaş, Real, and Gima where the high-income consumers come.

5.3.5. Brand Info: Pepperidge Farm

Pepperidge Farm is a company of American origin, has almost 5,000 employees and 3,000 independent distributors. Its products are available nationwide in the United States, and in 40 countries around the world.

It all began in Margaret Rudkin's kitchen in 1937, to produce preservative-free bread, and is named as Pepperidge Farm to indicate her family's farm in Fairfield, Connecticut. Then, it turned out to be the First Modern Bakery in 1940s.

In 1961, Campbell Soup Company, one of the largest and most highly respected food companies in North America, acquired Pepperidge Farm. Then, a partnership and expansion took place: The American Collection™, now known as Chocolate Chunk Big Cookies, joined the company's popular Distinctive and Old Fashioned cookies in supermarkets in 1986. Today, its products are breads, cookies, desserts, snacks, and crackers.

Pepperidge Farm entered the Turkish markets in 1997. It is an export product from America. It is sold in A-Class hypermarkets and markets like Migros, Tansaş, Real, and Gima; in "şarküteri"s, and in the markets of filling stations. At first, they began selling with cookies, and right now, they have 11 kinds of products in the domestic market.

5.3.4. Brand Info: Cappy

Cappy is one of the Coca Cola fruit juice brands; and it is present for over 40 years in the world, says Coco Cola Fruit Juices Brand Manager, Mr. Can Emci. The Coca Cola Product Manager, Mr. Hasan Babacan states that the brand *entered the Turkish markets in 1994*. In the company (Coca Cola) web site, it is stated that "fruit juices, fruit-flavored soft drinks and vitamin-enhanced versions make this line of beverages are presented to consumers of Central Europe. Through an extensive range of flavors, local tastes are met in all sorts of creative ways. In Turkey, for example, Cappy is a top seller, with sour cherry and peach flavors the most likely to be found in the refrigerator."

Cappy has many kinds of flavors: orange, apple, tropical, apricot, blackcurrant, strawberry-raspberry, and orange spritzer and apple spritzer; and the exact availability varies from country to country.

In Turkey, Cappy *Selectii* is known as Cappy Juice™. The same is valid for Poland, Germany, Austria, Croatia, Serbia/Montenegro, and Bulgaria, too. Cappy *Selectii* contains more than 99 percent natural juice and no added sugar. The tomato variety is seasoned with salt, pepper, celery and onion. It's available in 1-liter Tetra Pak packages, attractively designed *to show the origin of the fruit* and *to reflect the drink's natural content*.

The **target consumers** of Cappy are:

- of ages between 20-39,
- A, B, C_1 segmentation
- Families: preferably who have children between ages: 0-12
- Urban
- Of high-income group

Mr. Can Emci states that the definition of A, B, C_1 segmentation is very large, and for them it covers a wide range of consumers: 1) the urban, well-educated ones who work in well-established firms, who earn a good amounts of money; 2) the ones who have a high income, who have a good job, who live in high standards, but are not well-educated. He adds by giving another example:

if a person is well-educated but does not have high-income, then that person is not among their target consumers.

For **the brand identity** of Cappy, Mr. Emci says that brand identity is in the consumers' mind/consumers define the brand identity. As the branding team, they (only) form the USP: Unique Selling Proposition and have the packages designed accordingly. Then, via continuous market and consumer-response research, they get feed-back about what the consumers perceive and think about the brand identity of their product/whether the consumers perceived the messages of the branding team correctly. The company—via its being experienced and established— sees that they have given the correct messages and the messages are perceived correctly. Mr. Emci says, the consumers define Cappy as:

- Feminine
- Urban
- Young
- Well-educated
- who have a good social life
- Attractive
- of High Quality

With their experience and well-established background, Mr. Emci adds that these definitions given by the consumers fit with the prior proposition made by the company's branding team/them. Cappy has a world-wide established

brand identity; and accordingly, its identity doesn't change (radically) every two or three years. Their declaration/claim is (along with long-time experience,) to serve *the best taste with the best design;* hence, the brand is *innovative*.

Since the date of entrance to the domestic market, The Coca Cola Product Manager Hasan Babacan states that *the packaging design* of Cappy have changed four times; in 1999 they adopted the slim packages (1999-2005) shown in figure... He adds that between 1999 and 2004, there had been a re-design of packages three times. On the other hand, Mr. Emci gives the information that the designs of the packages *have graphically been changed twice*; the former ones having full fruit background, and the present ones having half sun-shine and half fruit background—which are called 'the sunshine series'. Mr. Emci adds that the design of the package, in functional terms, have changed more. Right now—in May 2005—the company introduced its new packaging design to the markets: preserving its fruit with sun-shine background, the latest packages have a very much functional lid-opening, and a much more functional Tetra Pak package design which is much easier to grasp. These new and advanced functional traits, once more, place the brand ahead of its counterparts. Mr. Emci states that 'if the counterparts approach you, you have to create a difference to be separated/to move forward.' Hence, the company says that it is the leader in innovation.

Moreover, in foreign countries other than Turkey, as Mr. Emci explains, Cappy packaging designs have the same graphic design elements, but there are minor changes according to the cultural differences.

CHAPTER 6
FINDINGS AND DISCUSSIONS

6.1. Analysis of Data

In the following sections, the reader will find the detailed analysis of packaging designs collected as sample. The analysis starts with the application of socio-semiotics to the present case study, and continues with the visual language analysis of the packs. Only for the PiYALE brand—which is the core of the analysis—, a detailed evaluation of its logotype development is made, too, since in the corporate identity design, logo has the priority; the style and visual voice of the logo determines the whole visual language of corporate identity. In each section, after the visual analysis of the data is made, a short discussion paragraph is presented where the general style of the design is correlated with the symbolic connotations of its period.

6.1.1. Socio-Semiotics Applied to Analysis of Packaging Design

Packaging design, its production and consumption as a sign is a mental process. The mentally formed image of a sign through time and culture forms a referent on which the consumers base their understanding. In Roland Barthes' terms, packages as a sign are principally a form of denotation: the signifier names

directly a particular object—in packaging: the product itself. In addition, this sign refers to culturally determined implications, i.e. connotations having additional meanings. In the case of packaging design, the connotations are a certain level of status and class in accordance with the brand's identity: urban, modern, educated, feminine,...

As the packaging design connotes status (and richness) belonging to high/upper classes of the society, the same package serves as the basis for ideological aspects of the social order like status differences which is an issue heightened by the consumer culture.

'For Barthes, systems of signs articulate with cultural values or ideology as connotative codes. These produce richer structures of meaning' (Gottdiener, 1995:15). As mentioned before in the previous chapter, connotation/the second order signs are important in socio-semiotical approach. Signs can have second, third or higher orders of association; and this way a sign can condense an entire ideology into a single package design. As Gottdiener points out (1995:16): 'All ideologies are also hierarchical symbolic systems, which encode both material objects and social actions with preference relations and a prestige ordering.' Indeed, the visual design of a package is a complex statement/a mode of representation that open up many meanings to interpretation.

In packaging design, there are several issues of power that constrain the possibilities of different interpretation (polysemy). The norms of the category equities, trends, norms of consumer culture and globalization all control and

shape packaging design. Today, packaging design is closely linked with signifiers of status and desirable psychological states. Hence, the system of packaging design is controlled by capitalism by manipulating social pressures that form the dynamic of global consumer culture.

In terms of the socio-semiotic model of the sign, first of all, the package itself is the materialization of the producer's intention to sell its product (pasta/biscuit/fruit juice) at high volume under the competitive environment of today's market conditions. The overall package is then, "the substance of the expression" which is designed for the realization of capital in today's consumer society. Moreover, it (the package) contains on itself particular design artifacts—the morphological elements / "the form of the expression" which are instrumentally designed to promote purchasing. The morphological elements (or the form of the expression) are the visual design elements like images, color, shapes and text on the package.

On the other hand, the (food) package is a physical object that is found in the hypermarket or shopping center where consumers experience a particular type of urban ambiance. This experience (and the representation of it by the design of the package) is (are) controlled by various consumer culture ideologies. Packaging design is one of the representations of such ideologies. (Other representations are media, advertising, etc.) Thus, the context of the package experience which is: "the form of the content" is the codified ideology that is expressed with the image- driven culture of the larger society and its ideologies

of consumption. On the other hand, in this particular analysis of food packages, "the substance of the content" is globalism, global capitalism and global consumer culture. Below, a summary of these via equations are given:

Expression = Materiality (= Signifier)

Content = Value Systems (= Signified)

$$\text{Sign} = \frac{\text{Content}}{\text{Expression}} = \frac{\text{substance of the content / form of the content}}{\text{form of the expression / substance of the expression}}$$

$$\frac{\dfrac{\text{Substance of the Content}}{\text{Form of the Content}}}{\dfrac{\text{Form of the Expression}}{\text{Substance of the Expression}}} = \frac{\dfrac{\text{globalism; global capitalism; global consumer culture}}{\text{codified ideology: image-driven culture; class stratification}}}{\dfrac{\text{visual design elements (image, text, etc.) on the package}}{\text{the overall package}}}$$

6.1.2. A Closer Inspection of the Logotypes of PiYALE

In both the visual language analysis of logotypes and packages, the parameters (=visual elements of design) to be analyzed are:

1) Form/Shape

2) Composition

3) Image (Illustration/Photography)

4) Color

5) Type

Before moving on to the packaging design analysis, first the changes in the logotype of PiYALE will be examined. Below, the first logotype design of PiYALE is presented below in figure1:



Fig.1. The first logotype of PiYALE pasta, dated 1922

1) Form/Shape: The form of the logo is in the shape of *armour* which is a *traditional* shape signifying *nobility and preciousness*. The form of the classical shield (with colors and symbols on it) has been used as an identifying 'mark' since the medieval times. In PiYALE logo, there exists the same traditional layout. This accords with the brand's identity of those times which is traditional and trustworthy. On the other hand, this classical shape was simplified (abstracted) and modified (The shadow of the ribbon is rationalized/abstracted in an appropriate manner according to the style of the day: 1920s/1930s.) to fit the production criteria and taste of those days: 1920s. Because of this rationalization, the *style* of the logo is *modern* besides being traditional.

2) Composition: is symmetrical: that is to say, when the shape is divided into two by a vertical y-axis placed in the middle, the two halves are mirror images of each other; it fits on the vertical axis with equal proportions on left and right hand-side. This static design may be reflective of conservatism and an introverted social state. It may also reflect a much more slow-paced life compared to today's hectic urban life.

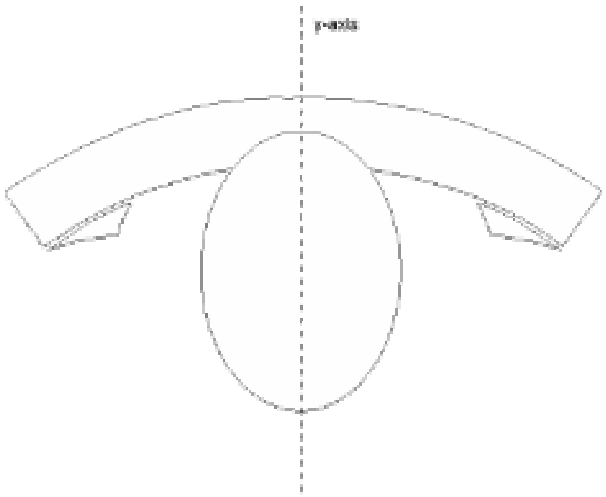


Fig.2. Underlying structure of the PiYALE Logotype

3) Image: is highly *descriptive*: that's to say, it presents the necessary information about PiYALE Pasta by an illustration showing a cook who holds a plate of pasta which is ready to be served. Such an approach provides a *direct/one-to-one solution* (it's a pasta company and in the logotype the illustration of a cook with a plate of pasta is used).

4) Color: The design is *not colorful*, it is a 2-color (red and navy blue) solution. There is *economical* use of colors. Economical use of color may reflect scarce economic conditions of that time period. In addition, at first sight, the color 'red' captures the attention which is the right choice to enhance appetite; white gives the feeling of cleanliness and pureness; and the navy blue conveys the feeling of rigidity, seriousness and trustworthiness which is the underlying statement of the brand's identity.

5) Type: The design has a *plain use of typography*; the sans-serif font presents the name of the company owner which is at the same time the brand

name, ‘ayırt bilgesi’ and the year of foundation. As Dr. Özlem Özkal, graphic design instructor at Bilkent University, points out, the use of sans-serif font, at those years, were of a typographic fashion and represented Modernity.

As the overall graphic design style of the logotype connotes, *the design is representative of Modernity*: As Heller and Chwast (1988:10) state, the term *Modernist* commonly represents the antibourgeois, utopian art movements of the early 20th century. The Modernist style is composed of *a formal design* language where there is *reductionism*, *stylization*, *avoidance of ornament*, and an appreciation of *simple linear and geometric forms*; and a domination of *asymmetry*. As the German designer Jan Tschicold declared in his “Elementare Typographie” in 1925: ‘Asymmetrical arrangements are more *flexible* and better suited to the practical and aesthetic needs of today’ (Heller and Chwast, 1988:10). In those years, as Heller and Chwast (1988:10) adds, ‘in Germany, Paul Renner’s geometric *sans-serif type*, Futura, offered an exciting alternative to the antiquated and fussy balckletter Fraftur; in Russia, typographers used dynamic type arrangements to powerfully symbolize the Productivist age.’ . Growing industries of those times increased the need for fast and economical commercial printing. Accordingly, the graceful classical forms—like the armour shape of the PiYALE logo—were manipulated to serve the cluttered look/requirements of the age. Thus, the Modernist style of the logo signifies (which is the content of it: ‘substance of the content’) industrialization, mass production and productivity which requires *functionality* as of a complementary necessity.



Fig.3. The Logotype of PiYALE pasta in 1995-2002

The logotype of PiYALE presented in Figure3 is from recent history, dated 1995. It is:

1) Form/Shape: The underlying shape of the logotype is a rectangle which is compact, economical and functional.

2) Composition: The design solution is a very simple layout where the type is written horizontally with no distortion. It is compact and static, there is no movement or play in typographic arrangement.

3) Image: No image is used, there is abstraction. That is to say there is no supplementary information given by use of an illustration to convey the message that this is a pasta brand. In other words, there isn't any complementary illustration to help the consumer read the firm at first sight as a food producer.

4) Color: Only one color: 'red' is used; there is economical use of color. The appetite-appealing red color conveys the feeling that the product is about food.

5) Type: There is a totally typographic solution. The logotype presents the necessary information about PiYALE Pasta only by utilizing a typeface which has roundness and a lovely boldness in its character. The arrangement of typeface is static and simple, has no ornamentation—only red and white outline flowing around the type—, there is no movement or play in it.

The overall style of the logotype reflects the tastes of 1970s with its white and red contours which resemble the neon-lightings of discos and night clubs of those times. It is accordingly a retro-style which is an appropriation and perhaps a re-appreciation of those enjoyable times. It is also modern in the sense that it is functionally and economically designed.



Fig.4. The Logotype of PiYALE-Dr.Oetker used in powder pastry products in 1995.

Similar in characteristics to the previous logotype, but using a different typeface, the logotype of PiYALE-Dr.Oetker in Figure4 from the same year 1995 surprises the viewer in the sense that the same company uses two different

logotypes at the same time. The explanation might be that the company had used these two different logotypes in different categories of its products.

This logotype of PiYALE in Figure4:

1) Form/Shape: Like the previous one in Figure3, the underlying shape of the logotype is a rectangle which is compact, economical and functional.

2) Composition: is symmetrical around a vertical axis placed in the middle of the shape. It is static, simple, there is no movement. The two logotypes are put vertically one on top of the other.

3) Image: There is no complementary image in the PiYALE Logotype.

4) Color: Single color 'red' is used. Red combines the two different logos to each other.

5) Type: There is use of a much more *stylized* typeface, has even more round corners in letters 'P' and 'A', and a characteristic 'Y' in terms of round joints. All of the characters are stylized: they are skewed: having narrowness at the bottom parts, and wideness at the top. This reminds of cartoon-comic book characters, and makes the brand look much more friendly, cozy and closer to the consumer. Moreover, there is again a red and white *contour* around the type which provides illumination to the design.

In terms of overall style, this logotype of PiYALE conveys much more closeness and friendliness to the consumer. It is being stylized, functional, simple and economical have connotations of being modern.



Fig.5. The Logotype of PiYALE since 2002.

1) Form/Shape: The underlying form of the logotype which is given below in Figure6 is both an *abstract* and an *organic* shape. It is *contemporary* and *bold*, it attracts attention at first sight. It is *playful*, and *dynamic*, and this *movement* is enhanced firstly by the green background shape which flows asymmetrically around the navy blue shape. Secondly both shapes are placed at a tilted angle with respect to the horizontal x-axis; that can be seen in Figure6.

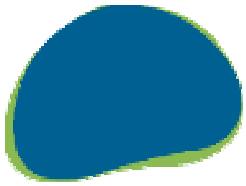


Fig.6. The Underlying Shape of the PiYALE Logotype.

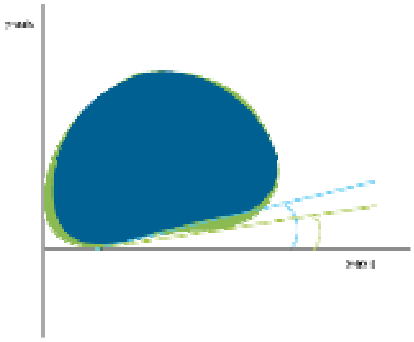


Fig.7. Angles of the Underlying Shape.

2) Composition: is *asymmetrical;* the arrangement of the design elements: namely the type, the flower image and the background shapes are not symmetrical around the y- and x-axis as can be seen in Figure8. Such a design solution enhances dynamism, energy and excitement—which fits today's hectic lifestyles.



Fig.8. Distribution of the Design Elements around y- and x-axes.

3) Image: There is no foodie complementary image, only there is an *asymmetrical, dynamic flower* conveying today's dynamism and speed. Moreover, the flower is a natural element which *signifies naturalness* and *being organic*. In addition, the use of the organically shaped, asymmetrically flowing green frame conveys the feelings of playfulness, movement and joy, besides naturalness.

4) Color: Highly *colorful* solution is applied. There are *contrast* colors which enhance vibration and brightness. Warm and bright colors are used against a dark background which heightens visibility and readability. The 'red' of the flower is the most *energetic* and *dynamic* color in the spectrum. Blue and green convey naturalness and freshness. Navy blue, on the other hand, conveys reliability.

5) Type: There is *individualistic* design of type, its arrangement makes it peculiar to the firm: the dot of the letter 'i', for instance, is formed by the flower. It is *soft* and *airy*, *joyful* and *light-hearted* in character. This is also enhanced by the placement of the type: it is placed at an angle with respect to the horizontal axis.

The overall graphic design style of the present logotype of PiYALE is contemporary, dynamic, bold, playful and young. These altogether have connotations of the hectic and dynamic life-styles of today. Present time is full of technological advancements, innovations and developments; in order to catch up with the pace of today's daily lives, one has to be bold, bright; open to changes, novelty and innovations, be energetic and flexible. All these traits are successfully summarized in the general visual voice of the logo.

6.1.3. Analysis of Packages

In the analysis of packages, the parameters (=visual elements of design) to be analyzed are:

1) Form/Shape

2) Composition

3) Image (Illustration/Photography)

4) Color

5) Type

6) Textual Information: mainly, Nutritional Information

7) Material

6.1.3.1. PiYALE Pasta Packaging Designs:

In accordance with the changing and competitive market conditions, PiYALE's primary goal was the creation of a new visual imagery that would convey the high standards of the GıdaSa line. The new and contemporary designs present an eye-catching continuity and visual consistency throughout the line, increasing the highly perceived value of the brand. Refreshing, high-tech imagery is complemented by graphic continuity and brand name equity. The new image creates a vivid point of purchase impact for the consumer that clearly dominates on-shelf competition.

The probable criteria for the redesign of the regular line of PiYALE Pasta was the creation of a more exciting, distinct and contemporary look to reinforce the quality image of PiYALE, and reflect a strong family relationship with the line of other product categories of the same brand. The new package image is inviting, appetizing and probably promotes sales. The rich dark blue stripe of the top background with a strong wavy shape with renewed and distinct logo on top of that, basically what unifies the line.

Below are presented older pasta packages of the brand, in the post-1980 period:



Fig.9. PiYALE Pasta Spaghetti Packages – 1995

In figure9, the first diet spaghetti package of Turkey produced by PiYALE is presented. Its visual analysis is as follows:

Form/Shape: Rectangular prism is the form of the box with a small rectangular display window. The corporate color: navy blue forms the background of one lateral side. It is a conventional form of presentation is for pasta packaging design.

Composition: is asymmetrical. On every side of the pack, PiYALE logotype is placed grasping direct attention to the brand name. Design elements—which are namely: the logotype, illustration, product name and kind of the product—are kept at a minimum number providing a clean, orderly, easy-to-read, neat design. It is a simple and moderately colorful design.

Image: One illustration is present at the right side of the display window reinforcing aesthetic pleasure and attractiveness of the package. It probably gives clues about the basic ingredient of the product or the meal, but as it is not a very clear photograph detailed analysis is not possible.

Color: It is a 4-color application. The dominant color is white and navy blue which are the front and side colors of the pack. Additionally, red and yellow are seen at first sight. Navy blue conveys feelings of trustworthiness and the state of being formal conveying the traits of brand identity. White connotes pureness and lightness in accordance with the type of the product. Yellow on the other hand is the color of wheat and sun, it is the color that is inherent in the resources of pasta—the product.

Type: As it is not a sharp photo, detailed type analysis cannot be made, but it can be seen that there is economical use of type and complexity is avoided.

Textual Information (mainly, Nutritional Information): Cannot be examined, because only this frontal photograph of the package is present.

Material: Carton



Fig.10. PiYALE Pasta Packages – 1995-1996.

Figure10, presents PiYALE pasta packages from the post-1995 period. Their visual analysis is as follows:

Form/Shape: Rectangular form rectangular display window with moderate wideness is used. The navy blue of the background forms a thick frame around the window. This form of presentation is conventional for pasta packaging design: Rectangular package with display window which is an integrated type of package with the product inside, and which is standardization; a category equity on which more information is presented in chapter 4, in section 4.3.1.

Composition: is symmetrical. On the top middle, PiYALE logotype is placed grasping direct attention to the brand name. Design elements—which are namely: the logotype, illustration, product name and kind of the product—are kept at a minimum number providing a clean, orderly, easy-to-read, neat design. It is simple; there is no complication/no complex arrangement.

Image: Only one image which is an illustration of wheat is present at the bottom of the display window. It both gives clues about the basic ingredient of the product, and it reinforces aesthetic pleasure and attractiveness of the package.

Color: It is a 4-color application. The dominant color is navy blue which is the background color of the pack. In addition, there are red, blue and yellow which are seen at first sight. Navy blue conveys feelings of trustworthiness and the state of being formal. Yellow on the other hand is the color of wheat and sun, it is the color that is inherent in the resources of pasta—the product. Moreover, the blue color—the color of the sky—also enhances the brightness of the red found in the logotype. Thus, the color choice is in accordance with both the ingredients of the product, and the brand identity which was at those times: traditional, high in quality and trustworthy.

Type: On the front of the pack, only two kinds of font are present: one decorative font with which the kind and weight of the product is written, and the other is the sans serif font of the logotype. The decorative font adds femininity

and elegance to the product. There is economical use of type; complexity is avoided.

Textual Information (mainly, Nutritional Information): Cannot be examined, because only the frontal photographs of the packages are present.

Material: OPP



Fig.11. PiYALE Pasta Spaghetti Packages – post-1990 period

In figure11, other examples of diet spaghetti packages produced by PiYALE are presented. Their visual analysis is as follows:

Form/Shape: The form of the boxes is rectangular prism is with small curvy rectangular display windows which are in accordance with conventions of the category.

Composition: is symmetrical, easy to follow. PiYALE logotype is placed at the left top of the front side grasping direct attention to the brand name. Design

elements—which are: the logotype, illustration, product name and kind of the product—are kept at a minimum number providing a clean, orderly, easy-to-read, neat design. It is a simple and moderately colorful design.

Image: One, highly stylized, geometrical in form, illustration of wheat is present at the right side of the display window reinforcing aesthetic pleasure and attractiveness of the package. It gives clues about the basic ingredient of the product.

Color: It is a 4-color application where the dominant color is white conveying lightness of the product; and navy blue and brown bars placed at the bottom of the front sides of the packages. Additionally, red and yellow—the appetite-appealing, warm colors are seen at first sight.

Type: At first sight four different typefaces are recognized on the packs which are quite many in number. Both serif and sans-serif types are used which are all easy to read.

Textual Information (mainly, Nutritional Information): Cannot be examined, because only these frontal photographs of the packages are available.

Material: Carton



Fig.12. PiYALE Pasta Packs – 2000**.**

In the packages of the year 2000 which are given above, in Figure12:

Form/Shape: Again the rectangular form with a display window is used. Now the difference from the previous one is that the size of the window is enlarged, and the shape of it has become more dynamic with the help of the wavy frames both on the top and the bottom of the package.

Composition: is again symmetrical. At nearly the top middle, the PiYALE logotype—which is greater in size than the previous one which dates back to 1995s in figure9—is placed grasping direct attention to the brand name. The same number of design elements is present which are namely: the logotype, illustration, product name and kind of the product, and they again prove an

orderly, easy-to-read design. It is simple; there is no complication; no complex arrangement.

Image: There is increase in image number: There two illustrations now; an illustration of wheat and an illustration of a cook holding a plate of pasta in one hand, is present again at the bottom of the display window. Besides giving information about the resource of the product, they again reinforce aesthetic pleasure and attractiveness of the package.

Color: It is a 4-color application and colors are the same with the previous packages. The dominant color is the same: navy blue which is again the background color of the pack. In addition, there are red, blue and yellow which are seen at first sight. Navy blue conveys feelings of trustworthiness and the state of being formal. Yellow on the other hand is the color of wheat and sun, it is the color that is inherent in the resources of pasta—the product. Moreover, the blue color—the color of the sky—also enhances the brightness of the red found in the logotype. Thus, the color choice is in accordance with both the ingredients of the product, and the brand identity which was at those times: traditional, high in quality and trustworthy.

Type: On the front of the pack, dominantly two kinds of font can be realized: again one decorative font is present with which the kind of the product is written, and the other one is the sans serif font of the logotype. There is consistency in economical use of type; complexity is again avoided.

Textual Information (mainly, Nutritional Information): Cannot be examined, because only the frontal photographs of the packages are present.

Material: OPP



Fig.13. PiYALE Pasta Packs for children – 2002

In figure13, PiYALE pasta packages specially designed for children are seen which are dated 2002; and their visual analysis is presented below:

Form/Shape: Rectangular form box with a small curvy and dynamic display window is used. Many different, dynamic and playful shapes are accompanied like: the cartoon animation characters, ribbon, shapes resembling splash-effect.

Composition: is asymmetrical which provides highly flexible, dynamic and joyful-playful design which is in accordance with the target group of the product: children. PiYALE logotype is placed again at the top middle taking

immediate attention. Illustrations are integrated with playful arrangement of types.

Image: Many illustrations are present; the main difference from the previous packages targeted at adults is that the illustrations do not give information about the resource of the product or the meal but, they are the very popular and universal cartoon animation characters which are all loved by children. They in effect, provide aesthetic pleasure and high attractiveness.

Color: The packages are very colorful and the color choice is contrasting and vivid. Convey of vivacity and playfulness is given importance in order to attract the playful and airy child consumers.

Type: Playful and illustration-integrated type application attracts the attention at first sight.

Textual Information (mainly, Nutritional Information): Cannot be examined, because only the frontal photographs of the packages are present.

Material: Carton.



Fig.14. PiYALE Pasta Packs for children - 2005

Figure14 presents the contemporary PiYALE pasta packages for children, and their visual analysis is presented below:

Form/Shape: Rectangular form box with a small, curvy and very much playful, energetic and dynamic display window is used. The corporate dark navy blue, curvy border along with the dominant background shape of the logotype, are the other eye-catching shapes in the design.

Composition: is asymmetrical which provides highly flexible, dynamic and joyful-playful design which is again in accordance with the target group of the product: children. Similar with the previous packages, PiYALE logotype is placed at the top middle taking immediate attention of the viewer. The dynamic applications of the photographic illustrations of the product are integrated with playful arrangement of types.

Image: Photographic illustrations of the product are present; the main difference from the previous packages is that now they present information about the product, but, they are presented playfully—there is a witty abstraction there. They in effect, and at the same time, provide aesthetic pleasure and become highly attractive packages.

Color: The packages are very colorful and the color choice is contrasting and vivid. Convey of vivacity and playfulness is in accordance with the target consumers: the playful and airy children.

Type: Individual, playful and illustration-integrated type application is present.

Material: Carton.



Fig.15. PiYALE pasta packs since 2002**.**

Simplified, bold PiYALE logos give the present product line of the brand presented above in figure15, immediate recognition. A consistent presentation of the PiYALE's name and the adoption of the rich blue wavy and organically shaped border on both the top and bottom background for almost all of PiYALE's products extends the recognizable strength of the brand; we now can clearly identify PiYALE's parentage and also expect a substantial increase in the overall lines' retail shelf impact.

Today, PiYALE offers a complete family of products. To tie this family of products in terms of graphic design, a design system is developed. The firm now uses a high quality, contemporary image, and that helps distinguish the look of PiYALE line from the old and traditional. In other words, their pack designs are not traditional anymore. That is in accordance with the change in Turkish society in the direction which has been going away from tradition.

The color code: dark (rich) blue/navy blue found on the top background has been a symbol of quality, value, esteem and respect. The company accompanies that dark blue as a structural color to reinforce both its statue and the strong label impact.

The examination of the design parameters of the packaging designs in figure15 are as follows:

Form/Shape: The overall pack has a rectangular form, but the display window is curvy and organic in character. The shape of the display window is in parallel with the underlying shape of the logotype. The size of the display window is not bigger than the previous one, but it is much more dynamic now.

Composition: Composition is symmetrical. The logotype is placed at the top middle. The other elements which take attention at first sight: The Sabancı Logo and the illustration of the dark silhouette of a cook are placed at the bottom: one at right side, one at left side, balancing the visual weight of each other.

Image: The eye-catching image is the one in the logotype: the illustration of a flower which was discussed in detail previously in the logotype analysis. A secondary illustration is the illustration of the dark silhouette of a cook found at the bottom front view of the pack.

Color: A dark colored package design is applied where the dominant color is dark navy blue. It is a 4-color design solution; it may be perceived as colorful because of the contrasting colors found in the logotype which occupies a large place at the front side. Only the color of the bottom border changes in accordance with the kind of the pasta: for instance it is light-creamy-yellow in the pastas with soybean. In addition, the red stripes found in the top and bottom wavy borders enhance the feeling of appetite, and help to attract attention.

Type: On the front side, there are three different typefaces: 1) the one on the logotype of PiYALE, 2) a serif typeface which is used in the type of the

product (like: Burgu – Fusilli), the cooking time and weight information; and 3) the third typeface—a sans serif font—is the one on the Sabancı Logo (SA). The type of the product is written on an arc following the bottom border line which enhances movement. There is economy in color here: only dark navy blue and white is used in these types. The size of the Sabancı logo is considerably large which conveys the importance of the Sabancı guarantee.

Textual Information: is presented on the back side which will be examined below—with the back view of the packages. On the front side, only the type of the product, cooking time and weight of the product are presented.

Style: Contemporary/up-to-date: vivid, organic and dynamic.

Material: OPP



Fig.16. Back view of PiYALE pasta packs, since 2002.

The backside of the PiYALE pasta packs is given in Figure16. The analysis is as follows:

Form/Shape: Dominantly, ellipses are used as information boxes. There is also a round-cornered rectangular shape presenting nutritional info. Thus, all the shapes are organic; having curves which smoothes the design conveying feelings of naturalness and being organic. Moreover, the expansion of the ellipses via red and green, asymmetrical borders, makes these shapes even more dynamic enhancing the feel of movement and tension.

Composition: Although basically there are two underlying vertical columns holding the text and these shapes; visually the design is perceived as asymmetrical because of the asymmetrical placement of the dominant ellipses which are presented below in the underlying structure in figure17. On the other hand, if the only the colored areas are considered, differing visual weights of these areas and their differing directions create tension and a feeling of movement.

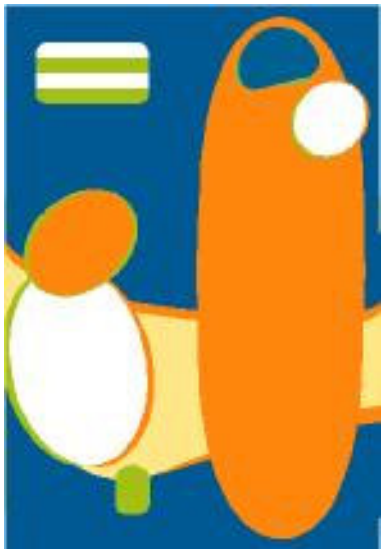


Fig.17. The Underlying Structure of the Back Side of PiYALE pasta packs, 2002-2005.

Image: Three illustrations are present: one playful illustration showing the ingredients of recipe, two clock illustrations to indicate the cooking times, and one telephone illustration for consumer information line. All of the illustrations are young, informal and playful in character.

Color: The color scheme is the same as that of the front side. On the dark navy blue background, vivid orange, green and white are present. Their vibrancy creates a colorful, vivid, young and dynamic look and feel.

Type: The same serif typeface found on the front side; recipes are presented. All other details are written with one sans-serif font. The typeface choice is plain: two different fonts are present and they are easy to read.

Textual Information: Nutritional information is given in a separate box placed on the top left corner; energy, protein, carbohydrate and fat amounts are

presented. Other information is about recipes, cooking suggestions (which are given both in Turkish and in English); production and expiry date, ingredients (which are given in five languages: Turkish, English, German, French and Dutch); and the producer.



Fig.18. Lasagna Packs of Piyale, front view, 2002-2005.

PiYALE lasagnas are presented in carton Packages, and the analysis of the front view which is presented above in Figure18, is:

Form/Shape: The form of the box is rectangular prism which is in accordance with the shape of the product which is also a rectangle. Like the nylon pasta packages of the firm, curvilinear shapes are used again as borders and display window. In parallel with the dominant shape of the logo, the red bordered navy blue frame and the curvy display window convey movement, energy and play.

Composition: An asymmetrical, dynamic composition is utilized which enhances feelings of playfulness, joy and being young.

Image: A close-up colored photography of the end meal of the product is present. The most eye-catching image is the logotype of the brand which has a very wide place in the composition.

Color: It is a highly colorful package: the colors are contrast and that enhances their brightness. Contrasting colors make the viewer feel energetic, and lead towards movement and action.

Type: On the front side, there are only the fonts of the PiYALE logotype, of the Sabancı Logotype; the font with which the name of the product is written, and another font with which the weight of the product is presented. All are with a font size easy to read.

Style: Contemporary, young and dynamic.

Material: Carton.



Fig.19. Lasagna Packs of PiYALE, back side view, 2002-2005.

The back side view of the PiYALE Lasagna packs is presented above in Figure19; and their analysis is as follows:

Form/Shape: In parallel with the nylon pasta packages of the brand, ellipses and rectangular information boxes are used in the layout. The two-color (orange and green) borders of these ellipses add movement to the overall design—together with the green asymmetrical border of the PiYALE logotype.

Composition: Asymmetrical composition is followed enhancing the dynamic and joyful character of the brand.

Image: Three color-illustrations are present on the elliptical boxes showing the ingredients and tools of the recipe given. In addition, the same navy blue illustration of a cook present on the nylon pasta packs is present on the bottom left corner. Moreover, the same joyful telephone illustration found on the pasta packs is present here, too, for the consumer information line.

Color: The (dominant) colors are the same as that of the front side; they are dark navy blue, orange and green.

Type: First of all, all type is easy to read. With the same serif font that is used in the product name on the front side, recipes are written. With another sans serif font (which is the same as that of the nylon pasta packs), production and expiry dates, nutritional info, ingredients of the product, and the information about the producer company is given. Obviously, there is economical use of fonts, not to many in number in order to avoid complication.

Textual Information: Recipes, nutritional info, production and expiry date, advice of the cook, consumer call line, ingredients (which are given in five languages: Turkish, English, German, French and Dutch); and the producer info are present. Nutritional information has a separate colored box and is written with an easy-to-read sized sans serif font.

6.1.3.2. Barilla Pasta Packaging Designs:

The foreign competitor of PiYALE Pasta in the Turkey: Barilla entered our domestic market in 1996. At first, they had carton packages which were appealing but quite expensive both for the consumer and for the producer. Then, they moved on to packages made of 'opp' (nylon) because of financial ease of production. In 2003, the company adopted international design; since then they are selling the same package design globally.

The target consumer of Barilla Pasta is: urban, modern, between ages 20-45, who has economical purchasing power/rich/from high or upper-middle class, who belong to A-B segmentation.

Below, the packaging design analysis of the brand is presented between years: 1990-2005:



Fig.20. Barilla Pasta and Lasagna Packages before 1996.

A closer visual inspection of the above presented packages in figure20 gives the following:

Form/Shape: The carton packs have a form of *rectangular* prism. Static rectangles which stand at 90 degrees with the horizontal and vertical axes are used as information boxes. The shape rectangle conveys the feeling of being orderly, neat and formal. On the other hand, there is no display window in these first/old carton packs. Only in the nylon pack, there are rectangular display

windows at the two left and right sides. Other shapes are organic which belong to the food photographs adding naturalness and appetite-appeal.

Composition: *Symmetrical* composition is utilized; all elements are balanced (especially in the vertical tagliatelle and tortellini packages), there is no information cluster except the lasagna pack—it has some more writings which unfortunately can not be read from the data at hand—.

Image: In all the three packages, close-up, appetite-appealing color photography of the end product: the meal is presented. They are controlled-arranged photographs which direct the attention to the food.

Color: The dominant color is red in these first packages. Since the color of the logotype of the brand also contains red in it, the logotype is written on the white rectangular boxes to increase readability. The secondary dominant color is yellow which is also the color of the product itself. In the tortellini pack, a dominant green takes attention with the contrasting color of the photo on it. In short, they are all colorful—where warm colors are dominant—, appetite-appealing packages.

Type: Since the photographs of the data are not large enough, type cannot be read effectively, and as a result, a detailed type analysis is not possible. On the other hand, it can be seen and inferred that easy to read/sans serif font is selected to write the type of the product. The type size of both the type of the product and

the weight of the product is large. In addition, the type used in Barilla Logotype is the same as the one of today.

Style: Classical, modern.

Material: Carton, and OPP



Fig.21. Barilla Pasta Pack in 1996

Another old Barilla Pasta pack dated 1996 is above, in Figure21. Its analysis gives the following:

Form/Shape: The form of the pack is *rectangular*. Again (white) rectangular information box is used to present both the logotype and the type of the product. The display window has the same elliptical shape of the logotype which is organic.

Composition: is *symmetrical* again. The same order of information is followed: on the top: the logotype of the brand, just under it: the type of the product, then the cooking time and then the display window, and lastly the photograph of the meal, and the weight of the product.

Image: Only one image: the close-up colored photo of the end product: the meal is presented. It is a decorated meal, and arranged orderly.

Color: At first sight, the eye-catching colors are: white, blue, black, yellow and red. A gradational background is present with the gradient made from black to blue. That establishes enough contrast with the yellow-dominant color of the photography and the product itself. The logic of white rectangle presenting the logo and the type of the product is kept the same as in the previous packs.

Type: Again *easy-to-read* types are chosen. The font of the type of the product has the heaviest visual weight due its boldness and large size. All of fonts are sans serif.

Style: Modern

Material: Carton



Fig.22. Barilla Pasta Pack in 1998

One other old Barilla Pasta pack from the year 1998 is presented above, in Figure22. Its analysis is given below:

Form/Shape: The form of the pack is *rectangular*. Dominant shapes are ellipse and circle: the ellipse of the logotype and the circle of the large display window which are all organic shapes having no hard edges. At the bottom of the display window, there is the shape of an armour which connotes a feel of tradition. At the left bottom of the logotype, there is a star shaped information box which conventionally indicates something new.

Composition: is symmetrical.

Image: No complementary image is used.

Color: The same colors found on the carton box are present: red, blue and black are again dominant. There is also the energetic yellow color on the star shaped info-box. The red of the logotype is appetite-appealing, whereas the cool

blue of the background connotes the air of Mediterranean (Sea and the place of origin: Italy).

Type: is easy-to-read, mainly sans serif, minimum number of fonts is used to give different kinds of information.

Style: Modern.

Material: OPP



Fig.23. Barilla Pasta Pack, front side; 2003-2005

Barilla uses the pasta packs above in Figure23 since 2003 universally. A closer inspection of the **front side** gives the following:

Form/Shape: The packs have a rectangular form with a small display window having round corners, placed in the middle of the front face. The underlying background shape of the logotype is an ellipse having a dominant visual weight due its size and contrasting color red with the dark blue background.

Composition: Symmetrical composition is used: all of the dominant design elements (logotype, display window, photography, and the core textual information) are placed along the vertical y-axis.

Image: On the front side, a crispy-clear color photo which has a photographic illustration style is present. The photo presents an appetite-appealing bite of pasta which is on a silver-colored shiny fork. Pasta is arranged decoratively on the fork, its colors are bright and shiny contracting with the marine-blue of its background.

Color: It's a colorful, inviting front face: The dominant color is dark blue of the background. The red of the Barilla Logotype has enough contrast with the background that at first sight the consumer is able to recognize the brand. The bright yellow of the photography and the marine-blue of its background are other eye-catching colors. Just underneath the display window, there are green, white and red stripes indicative of the Italian flag and the origin of the product. Moreover, all of the primary typographic information is in white (symbolic of cleanliness and purity) and the secondary typographic information is in yellow (which is the color of the product: pasta).

Type: Three different typefaces are used; two of them—the most eye-catching ones are sans serif; the one used in the phrase: "No1 in Italia" is a serif font. All of them are *easy to read*, and *elegant*—which is in accordance with the brand identity and the target consumer group (urban, rich, quality) of the brand.

Textual Information: Textual information is the name of the brand, the type of the product, cooking time and weight of the product.

Material: OPP

The overall design style is very elegant and modern in accordance with the premium positioning of the brand. It is a rational/one-to-one design solution utilizing a clever and elegant, illustration-like, very high quality photography of the product in its appetite-appealing service state, a small display window showing the actual raw product, and the accompaniment of elegant fonts to convey the message. Moreover, all of the design elements are arranged on the vertical axis in an orderly manner which provides simplicity and easy-reading—which are preferable and appropriate traits, firstly to be recognized among the crowded atmosphere of hypermarket shelves, and secondly, to be noticed and read quickly in the contemporary hectic/narrow shopping times.



Fig.24. Barilla Pasta Pack, back side view; 2003-2005

The back side view analysis of the Barilla pasta pack in Figure24 is presented below:

Form/Shape: As information boxes, rectangles which are dominantly in marine-blue color are used against the dark blue background.

Composition: Composition is symmetrical, all of the design elements are balanced around the vertical and horizontal axes except the red box on the bottom left corner—directing the attention to the brand's web site. All the design elements are orderly placed; all information is easy to read.

Image: Both colored photography and illustration are used. Photographs present the end meal of the recipe given, and the pasta sauces produced by the same brand offering the consumer to try them. Illustrations on the other hand,

serve to help cooking instructions visually. They are elegant and orderly drawings.

Type: Both serif and sans serif fonts are used, they are not many in number, and they are easy to read. Recipes which are longer than other information are presented with a serif font to ease reading. Especially, the font sizes of the production and expiry dates, and the weight of the product are large—very easy to read, and can be recognized immediately.

Textual Information: A very detailed nutritional information—which is presented below in Figure25—is given on the upper right side of the pack, on a marine-blue round-cornered rectangular box—which is very easy to read and can be seen comfortably. Other textual information is about one recipe given both in Turkish and in English; cooking instructions; producer; and the ingredients of the product.



Fig.25. The Nutritional Info on the Barilla Pasta Packs; 2005



Fig.26. Barilla Lasagna Pasta Packs; Tagliatelle and Tortellini packs; 2005.

Barilla Lasagna is presented in carton packages, and the analysis of the front view in Figure26 is given below:

Form/Shape: The form of the pack is a rectangular prism. Basic shapes used are the ellipse of the logotype, the rectangular yellow stripes on which the type of the product and cooking time is written.

Composition: is symmetrical and balanced. All of the design elements (namely, the logotype, the text, and the images) are placed horizontally one below the other along the vertical y-axis, with enough space between them to stay comfortable, forming an orderly, peaceful design. That kind of arrangement looks formal and rigid.

Image: Both colored illustration having a photographic quality and photography are present. The close-up photography of a portion of lasagna on the service spoon is of paint-like quality which is very *elegant*, *tidy*, *crisp/crystal clear*, *fresh*, *appetite-appealing* and *attractive*. There are also two illustrations present: one on the top right, near the 'lasagna' text—showing a half-egg with four spikes having the same qualities of the photograph; and another illustration at the bottom right showing the hat of a cook which is simple but formal. All together they convey the feeling of a first class, sophisticated/cultivated taste.

Color: *Colorful design*: *Contrasting vivid colors* are present which make the design *dynamic* and *energetic*. On a dark navy blue background, at the bottom half there are gradient-like marine-blue stripes adding depth to the flat surface. On top of that, there are the *complementary* red of the Barilla logotype which comes forward grasping the attention of the viewer at first sight; the warm yellow stripes whose brightness is enhanced by the dark background; and the yellow-dominated lasagna photography. Because of these contrasting colors, the overall design appears to be crisp, bright and illuminated.

Type: Both sans-serif and serif fonts are used, and not many in number. They are all easy-to-read, and elegant.

Textual Information: The logotype of the brand, the kind of the product, cooking time (in English and in French; no Turkish explanation is present), the weight of the product, and an indication directing the consumer to the cook's

recipes are present. All textual information here are in English, in Italian, and in French; there is *no Turkish text* on the front side.

Style: Elegant, Modern and contemporary.

Material: Carton.



Fig.27. Lasagna Packages of Barilla; back side; 2004-2005.

The back side view of the Barilla Lasagna packages is presented above in Figure27. The visual analysis is:

Form/Shape: The most eye-catching shape is the yellow rectangular stripe which holds the type pf product: 'lasagna all'Uovo' text on it. A subtle rectangle with blue glow behind it at the half-bottom of the pack, holds the recipe both in

English and in French. The red rectangle stripe at the bottom directs the viewer's attention to the web site of the brand.

Composition: Symmetrical composition is utilized which is easy to read and follow the crowed text material.

Image: Only minor and elegant complementary illustrations are present to ease the understanding of the recipes.

Color: The navy blue is dominant in the overall package where marine-blue is complementary and; yellow and red act as highlighting elements.

Type: Sans-serif type is dominant. Serif font is also used, but it is close to sans-serif traits which is easy to read. Bold and light arrangements provide help in directing the viewer to realize important notices quickly.

Textual Information: All textual information is in English and French; detailed recipes are presented.

On the lateral sides of the package, in nine different languages product ingredients; and in six different languages nutritional information are presented. Recipe and nutritional information in Turkish is only pasted on one lateral side which can be seen below in figure28. This is an imported product by Filiz Gıda from Italy.

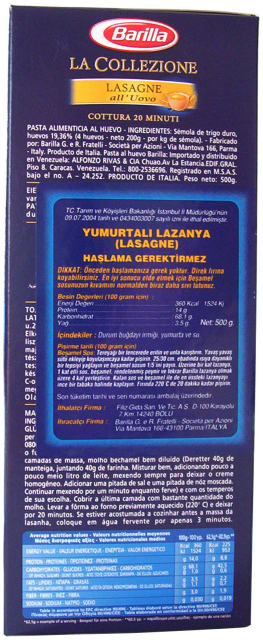


Fig.28. Lateral view of Barilla Lasagna Packages; 2005.

6.1.3.3. PiYALE Piyamix Biscuit Packaging Designs:

PiYALE has introduced three different types of cookies under the name: PİYALE-Piyamix, in 2004. They are competitive like their global brand alternatives in the market: there are tin and carton packages of Piyamix which are quite fine and expensive. The global brands in the same luxurious category are: Queen's Biscuits of Denmark, Bahlsen of Germany, Pepperidge Farm of America, and very recently introduced into the market: Barilla of Italy.

The diet is a social signal; through time, it has become an intellectual process with developments in vision, civilization, increasing interaction between different cultures, cuisines and different lifestyles. Likewise, cookies, which are not actually and formerly part of the Turkish food culture, Turkish firms have

begun to produce them after the Turkish consumers have been acquainted with imported cookies in the domestic market.

Cookies are a symbol of reward; they possess a familial and traditional aura. They are feminine in their psychology and identified with a loving and generous mother. Moreover, they symbolically represent a feeling of plenty, therefore, cookies should always be portrayed in abundance (Toussaint-Samat, 1992).

With the first glance at PiYALE-Piyamix, one sees an attractive, richly designed: ornamental like the Victorian style; and an inviting pack. The appetite-appealing biscuit illustrations convey quality assurance, communicate the feeling of good-tasting food that is rich, nutritious and complete.

In the analysis of the packs, firstly, the mother and child illustration on the package which demonstrates the mother serving cookies near the dining table is worth consideration. The illustrated environment—the style of furniture, the style of dressing of both mother and child, the hair style of daughter—is totally foreign/western, not part of Turkish culture. But we should admit that that image gives the brand an emotional appeal, conveys the fantasy of an idyllic kitchen/home picture from which good food comes. It can also be associated with the good old days, childhood memories conveying nostalgic and traditional reflections. The foreign alternative packages use similar type of illustrations, and this domestic alternative uses the same logic, too. That shows that type of

illustration fits globally, an existing image formed by common symbolic meanings in the minds of the target consumers, in time.

The pack is highly ornamented/decorative displaying both on top and on lateral sides, fine and realistic illustrations of the real cookies found inside. Biscuits, from ready-to-consume products are accepted as impulse items; because impulse is a fast experience. That fast experience is very much in accordance with today's hectic life-styles, and spontaneous exposures. Therefore, in today's market conditions, pack designs (have to) use appetite-appealing high quality photos or illustrations with appropriately colored backgrounds to create the suitable and seductive mood for the product to be chosen by the consumer.

Another observation is about consumption's becoming aestheticized; and, packaging design has a vital and very important role in that. If turned back to PiYALE's Cookies, in spite of the fact that cookies are only a piece of food product, by consuming/choosing showy pack designs it becomes possible for the consumer to convey symbolic meanings like belonging to upper classes and exhibiting wealth.

Finally, the classic, decorative lettering style of the "Piyamix" combined with the international (global) symbols reflect the upscale positioning of the product. That decorative lettering reinforces at the same time the femininity and warmth of the product.



Fig.29. the tin packages of PİYALE-Piyamix Biscuits, 2004-2005

The visual analysis of the design parameters of the tin packages shown in figure29 is presented below:

Form/Shape: The form of the box is circular prism which is the classical form applied in this category. Curvilinear shapes are used on the box and they connote naturalness and femininity in accordance with the brand's positioning and brand identity. It also accords with today's natural-nutritional consciousness.

Composition: Asymmetrical composition is utilized which is provides flexibility and a natural flow to the overall design.

Image: Both colored photography and complementary illustrations are present to enrich the design whose details are presented in the above paragraphs.

Color: Moderately light brown is dominant in the overall package where light green is complementary. It is not a high contrast design in terms of color; it is not as colorful, vivid and dynamic as its PİYALE logotype.

Type: Serif and decorative types are dominant which are indicative of ornamentation, but they are again easy to read. Bold and light arrangements provide help in directing the viewer to realize important notices quickly. Only at the bottom of the pack, all detail information is presented with sans-serif font.

Textual Information: Textual information is about the type of the product, production and expiry dates, the ingredients (in six different languages including Turkish), and the nutritional information given at the bottom of the package.



Fig.30. The carton packages of PiYALE-Piyamix Biscuits, 2004-2005

In the carton packages of the PiYALE-Piyamix biscuits presented in figure30, the same design logic is applied: curvilinear lines and shapes merged with decoupé biscuit photographs. The analysis is as follows:

Form/Shape: The form of the box is rectangular prism which is a classical category equity. Similar curvilinear shapes which are present on the tin boxes are

used which continue the connotation of naturalness, playfulness and femininity in accordance with the brand's positioning and brand identity.

Composition: Asymmetrical composition is utilized which is provides flexibility and a natural flow to the overall design. The placement of the design elements is vivid and dynamic in terms of composition.

Image: Both colored, attractive photography of the biscuits and complementary ingredient illustrations are present to enrich and complete the design.

Color: Light brown and light blue are dominant in the overall package where orange bars highlight the type of the product. It is not a high contrast design in terms of color, but playful: there is use of positive-negative relation in the writing style of 'Piyamix'.

Type: Serif and decorative types are dominant like in the tin boxes. Only at the bottom of the pack, all detail information is presented with sans-serif font.

Textual Information: Textual information is about the type of the product, production and expiry dates, the ingredients (in six different languages including Turkish), and the nutritional information given at the bottom of the package like the tin boxes.

6.1.3.4. Bahlsen Biscuit Packaging Designs:



Fig.31. the carton and OPP packages of Bahlsen: 2004-2005

The visual analysis of the biscuit packages of the German Bahlsen presented above in figure31 is as follows:

Form/Shape: The form of the boxes are rectangular prism which is the classical form applied in this category. Curvilinear bars are used both at the top and bottom of the front sides which help visual consistency. They also connote naturalness and being organic.

Composition: Asymmetrical composition is utilized which is provides flexibility and a natural flow to the overall design.

Image: Colored, appetite-appealing, close-up photography of the product and the major ingredient of the biscuit inside the package is presented on the

front side. These act as complementary to enrich the design and attract the consumer.

Color: Yellow and dark navy blue are dominant in the overall package where red is complementary. It is a high contrast design in terms of color; it is colorful, vivid and dynamic as today's contemporary, high-speed, urban life-styles.

Type: Sans-serif types are dominant which are indicative of practicality and being functional: they are easy to read. Bold and light arrangements provide help in directing the viewer to realize important notices quickly.

Textual Information: Textual information is about the type of the product, production and expiry dates, and the ingredients. No nutritional information is given on both of the packages (carton and OPP). At the bottom of the carton pack, and at both the bottom and lateral sides of the OPP pack, ingredient information is presented in 14 different languages including Turkish.

Bahlsen Biscuit packages do not have a crowded design, they have an orderly-formal arrangement, they are simple and easy to read—which is a good feature to come forward and be realized among the crowded rest.

6.1.3.5 Queen's Biscuit Packaging Designs:



Fig.32. The tin packages of Queen's Biscuits: 2004

The visual analysis of the biscuit packages of the Danish Queen's Biscuits in figure32 is presented below:

Form/Shape: The form of the boxes are circular prism which is the classical form; a category equity. Circular background on the top of the box acts as an organic frame holding photography. Shapes are geometric and simple which connote functionality and modernity.

Composition: Symmetrical composition is present which helps to enhance the connotations of being a classical.

Image: Colored, appetite-appealing, moderately close-up photography of the biscuits which are decoratively presented in an ornamented plate is present on the top side of the box. A very subtle ornamental background pattern is

present behind the photography. Those together enrich the simple design and help to attract the consumer.

Color: Yellow is the dominant color in the overall package where brown is secondary and red is the small complementary. It is not a high contrast design in terms of color; it is formal in its use of color: it does not use contrasting, vibrant colors, instead with its low-contrast colors it connotes its origins: being formal and royal.

Type: Serif types are dominant along with elegant and ornamental decorative types which indicate being formal, and at the same time, they are easy to read.

Textual Information: Textual information is about the type of the product, about the origin (native country) of the product, production and expiry dates, and the ingredients in five different languages—Turkish explanation is stuck later as a separate paper on the package. No nutritional information is given.

Queen's Biscuit packs are elegant, formal and attractive; they reflect the traits of their own origin by the small details presented by the choice of a certain type of plate, or the type of background pattern on the package. They offer a high-status/high-class kind of life-style.

6.1.3.6 Pepperidge Farm Biscuit Packaging Designs:



front & side view



front view



front & side view



back view

Fig.33. The paper packages of Pepperidge Farm Biscuits, 2004-2005

The visual analysis of the biscuit packages of the American Pepperidge Farm Biscuits above in figure33 is presented below:

Form/Shape: The form of the boxes is rectangular, which is a classical form; a category equity, connoting the mother-prepared lunch paper-boxes taken with children or father of the family to school or work. Accordingly, it reflects good old childhood days.

Composition: On the front of the package: Symmetrical composition is present where basically the logotype, the type of the product and the image are placed along a vertical axis which helps easy-reading. This linearity is half-broken by the asymmetrical placement of the weight of the product (red) bar at the bottom, and the top left smaller in size placement of the type of the product. The other lateral and back sides of the package design are symmetrical, too. The overall pack has a classical but cozy arrangement which stands friendly and inviting to the consumer.

Image: Colored, very much appetite-appealing, detailed close-up photography of the biscuits are presented on the front side of the pack. Illustration is minor; it is only present in the logotype.

Color: White background together with red and brown are the dominant colors in the overall package where yellow act as the illumination element. It is a colorful design, color choice is warm which accords with the cozy product inside: the cookies just like mothers prepare at home, delicately and with care.

Type: Serif and script types which are dominant with drop shadows and embosses add depth and boldness to the type. They are not formal, they are very much friendly and cozy, close to the viewer. Sans-serif font is used to present nutritional info and ingredients.

Textual Information: Textual information is about the type of the product, about the origin (native country) of the product, production and expiry dates, and the ingredients presented only in English—Turkish explanation is stuck later as a separate paper on the bottom of the package. Detailed and easy-to-read-size nutritional information is given at the side of the pack.

Material: Paper—which is an organic/natural material.



Fig.34. The tin packages of Pepperidge Farm Biscuits, 2003-2004

The tin boxes of Pepperidge Farm in figure34 are analyzed below:

Form/Shape: The form of the boxes is circular narrow prism which stands elegant and attractive. A formal ellipse and a formal rectangle are other shapes that hold textual information on the pack.

Composition: On the front of the package: composition is symmetrical, where the logotype and the type of the product name are placed along a vertical axis, and the image is slightly off center to break the monotony of this classical arrangement. The overall pack has an elegant, serene and classical arrangement which is kindly inviting the consumer to relax.

Image: Colored, but not contrast, very much appetite-appealing, elegant, close-up photography of the biscuits is presented on the front side of the pack. Illustration is only present in the logotype—which is a consistent arrangement following the paper packages of the same line.

Color: Whitish background together with brown are the dominant in the overall package. Color choice is warm and delicate like the product itself.

Type: Elegant serif and script types are dominant on the front. They are highly formal, but cozy, not standing far away from the viewer. Sans-serif font is used to present nutritional info and ingredients.

Textual Information: Textual information is about the type of the product, about the usage of the product, production and expiry dates, and the ingredients presented only in English—Turkish explanation is stuck later as a separate paper on the side of the package. The text about the usage of the product is very much

poetic and inviting to try the product. Detailed and easy-to-read-size nutritional information is given at the side of the pack, too.

Material: Tin.

The tin biscuit packages of Pepperidge Farm is targeted at A and A+ segmentation of consumers, therefore they are expensive looking, very elegantly designed offering complete aesthetic pleasure for the viewer and a high-class status and richness for the buyers. Its price is less for the product, but more for the design/aesthetics of the package. It is representative of the conspicuous consumption side of today's global consumer culture.

6.1.3.7 Barilla Biscuit Packaging Designs:



Fig.35. The paper packages of Barilla Biscuits, front and back views; 2004-2005

Form/Shape: The form of the boxes in figure35 are rectangular; a classical form; a category equity, like in the Pepperidge Farm equivalent, connoting the mother-prepared lunch paper-boxes taken with children/father of the family to school/work.

Composition: Both on the front and back of the package, symmetrical and classical composition is present where basically the logotype, the type of the product and the image are placed along a vertical axis which helps easy-reading. The lateral sides of the package design are symmetrical, too. The overall pack has a classical, elegant layout design which is inviting and attractive.

Image: Colored and very much appetite-appealing, close-up photography of the biscuits along with the major ingredient are presented on the front side of the pack. At the back, all kinds of biscuits are presented by clear, appetite-appealing photography.

Color: Light yellow background is dominant in the overall package. It is a colorful design, but not contrast. Color choice is serene and delicate.

Type: Serif and decorative types are dominant both on the front and back side. They are formal, classical and elegant.

Textual Information: Textual information is again about the type of the product, the ingredients presented in nine different languages—Turkish explanation (ingredients and nutritional info) is stuck later as a separate paper on the side of the package.

Material: Paper.

Barilla biscuit packages are elegant, classical, and friendly. They have an orderly design relieved of crowd and unnecessary elements—which enhances easy reading.

6.1.3.8. PiYALE Fruit Juice Packaging Designs:



Fig.36. The fruit juice packages of PiYALE; 2003-2005

Form/Shape: The form of the boxes are rectangular prism: that is a classical form; a category equity. The dominant shape is the wavy dark navy blue contour on the top, flowing around all sides and the top of the package.

Composition: Both on the front and back of the package: Symmetrical composition is utilized where the logotype and the type of the product are placed along a vertical axis which helps easy-reading. The lateral sides of the package design are symmetrical, too.

Image: Appetite-appealing photography of the fruits (on white back-ground) forms the overall background of the package.

Color: Dpending on the type of the fruit, here orage-yellow is dominant in the overall package. It is a highly colorful design, having contrasting colors.

Type: Both serif and sans-serif types are utilized both on the front and back side. They are easy to read and in harmony with the background image.

Textual Information: Textual information is again about the type of the product, the ingredients and nutritional info presented in two languages: Turkish and English. All information is written with a size easy-to-read.

Material: Tetra Pak.

6.1.3.9. Cappy Fruit Juice Packaging Designs:



Fig.37. The layout design of the fruit juice packages of Cappy; 2000.

The package design of Cappy between years 2000 and 2003 utilized a full fruit colored photography background as seen in figures 37, 38 and 39. They have

contrasting, vivid colors where on every side there is the logotype on top with symmetrical arrangement of other elements. Only on one lateral side, textual information is given.



Fig.38. The layout design of the fruit juice packages of Cappy; 2002



Fig.39. The layout design of the fruit juice packages of Cappy; 2003



Fig.40. The fruit juice packages of Cappy; 2004-april 2005

Above is presented in figure40, the sunshine series of Cappy packaging designs. The analysis is as follows:

Form/Shape: The form of the boxes is rectangular prism: that is a classical form; which is constrained by the production material, mostly. The dominant shape is the background shape of the logotype which resembles armour which is very much simplified.

Composition: Symmetrical. The logotype the type of the product and the producer are placed along a vertical axis. It is elegant and easy to read. The lateral sides of the package design are symmetrical, too.

Image: Half background is blue sky with sunshine, and half background is covered with appetite-appealing, clear, attractive and elegant photography of the ingredient fruits on the overall background of the package.

Color: Depending on the type of the fruit, here orage and blue is dominant in the overall package. It is a highly colorful design, having contrasting colors.

Type: Both serif and sans-serif types are utilized both on the front and back side. They are easy to read and are harmonious with the background image.

Textual Information: Textual information is again about the type of the product, the ingredients and nutritional info presented in two languages: Turkish and English. All information is written with a size easy-to-read.

Material: Tetra Pak.



Fig.41. The fruit juice packages of Cappy; April 2005.

By April 2005, Cappy has introduced its new packaging designs presented in figure41 to the markets. Its detailed visual analysis is presented below:

Form/Shape: The major difference from the previous packs is functional: The form of the boxes is again rectangular prism with softened corners which are much easier to grasp.

Composition: Both on the front and back of the package: Symmetrical composition is utilized where the logotype and the type of the product are placed along a vertical axis which helps easy-reading. The lateral sides of the package design are symmetrical, too.

All other traits are the same as the previous packages.

Material: Tetra Pak.

6.1.4. The General Traits and Developments Observed in Domestic Packaging Design:

Due to the presence of intense competition in the post-1980 period, there is increase in awareness for the importance of building a coherent and consistent corporate and brand identity and in parallel, consistent packaging design. PiYALE provides a very successful and sharp example of this. The firm has established a coherent and up-to-date brand identity packaging design solutions

which unites all of its products—like its foreign competitor Barilla has—though three of its product categories are examined in this research study. Today, PiYALE is a unique example in Turkey, for the fact that, there is no other firm who has formed a consistent brand identity via packaging designs in all of the products of the brand family. The whole pack design of PiYALE actively supports and conveys the features of its umbrella brand identity which in turn reflects today's global consumer culture, modern urban consumer lifestyles, contemporary urban hectic life, and the traits of airy, playful postmodern consumer.

PiYALE has established its new and contemporary look, first and foremost, by its renewed logotype. An abrubt change in the style of logotype is observed which is totally different from the previous ones. Up to present, there has been three times in the brand's historty, where the logotype of the brand has gone under a big change: The style of the first logotype of PiYALE is also very different from the second logotype of the brand (which had a total typographic solution, presented in figures3-4) which had been used for quite a long time with small refinements made through time. The third application is the present one. This trait; making abrubt changes in design solutions of the logotype for purposes of updating—as is argued by Mahmut Mutman, professor of sociology at Bilkent University—is peculiar to Turkish people. The foreign western brands, in contrast, prefer to keep the visual identity of their logotype the same all throughout their history—making only small changes in time.

Today, PiYALE's visual identity looks like its global counterparts. The reason why it is perceived like that is: The firm has established the same *quality look* via its visual design *style* and *visual voice*; it uses the same advanced technologies of production and design as its global counter-parts; it defines similar definitions in the formation and execution of its brand identity like its foreign competitors— which are: modern, urban, innovative, quality, trustworthy, creative, young and dynamic. The brand, moreover, successfully conveys these contemporary and global traits visually via its packaging design solutions. It visually fulfills the aesthetic enjoyment of consumers, the criteria for good life; the desire of contemporary consumers' for novelty and change, for new tastes and sensations, and to explore more and more possibilities—all in accordance with postmodern consumer traits.

Norms of the category equities are very much important and have a determining role in the construction and design of packages. The drawback is that it gives similar design solutions which put appetite-appealing, attractive photography of the product together with the logotype of the brand forward. In all of the samples, the common front-side trait is the presention of the logotype (on top), the attractive photo of the product/ingredient/meal and the type of the product, (for pasta also the cooking time and weight of the product).

There is a decrease in the renewal interval of packaging design. This is due to the sharp increase in the number of competitors in the post-1980 period; and accordingly due to higher and intense competition.

Both the visual and functional quality of domestic food packaging design is improving.

Almost all of the sample brand's identities have common traits as: being dynamic, innovative and contemporary which support today's urban consumer lifestyles.

Premium products—like Barilla, Pepperidge Farm and Cappy which are targeted at upper-class consumers are pioneers in sophisticated, elegant and attractive design solutions, they are innovative; and they are much more design oriented than other products targeted at lower segments.

In pasta packaging design, there are mainly two types of packaging solutions: one is design oriented with considerably small display window where aesthetics and elegant design solutions are of utmost importance; and the other kind is product oriented with large display window and lower design-orientedness.

By the impact of increasing affluence and the changing attitude towards childhood, there is a tendency in the food companies to target children as a niche market. Thus, PiYALE has been offering child-oriented pasta packaging designs in the post-1990 period.

Through the years, photographic application has become more sharper, decorative, aesthetic and attractive—all in accordance with the post-modern

traits of the present time, increased competition, great improvements in image-processing and printing technology, and today's easily bored consumers.

In font choice, readability and clarity, avoidance of ornamental/highly decorative fonts have gained more importance due to the hectic life-styles of today, and also due to the presence of less time for idle shopping. It is now of utmost importance to get the knowledge fast and easily.

Through time, packages have become much more colorful and integrated with the product which in turn helps to attract attention more.

Overall packaging design has a tendency to be kept at a simple arrange-ment to ease recognition among the crowd.

There is more humanization of the product via its packaging design: All of the design elements on the pack—the photography, the text, illustrations, etc.—invite the consumer to go into a dialog with the brand: for example, on the lateral side, the brand asks if the consumer has tried its new delicious product alternatives; or it presents recipes in a much more friendly and close manner.

There are more active type treatments on the packs implying motion, dynamism and playfulness.

To some extent, there is standardization: obeying the rules of category equities, accompaniment of at least one other foreign language in copy writing—depending on the number of export countries in the brand's portfolio—are among examples.

Nutritional information has gained importance due to increase in nutritional consciousness. Therefore, almost all of the packages employ easy-to-read size and font nutritional infos on mostly the lateral sides of their design.

Especially in contemporary premium products, a sense of provenance is created by telling the consumer the origins of the product, where it comes from via witty and elegant use of copy (writing); because the consumers are wiser and more health-conscious than before now.

Packaging design actively conveys identities through (contemporary) urban consumer lifestyle.

Active use of signs and cultural symbols increased; packaging design conveys social prestige, class stratification and status all in accordance with the norms of global consumer culture.

Under the influence of global consumption patterns, and because of the increase in wealth of the small but locomotive urban segment of the society; the *nouveau riches* Turkish urban consumers more readily accept products from abroad that, for instance, today there are a considerable amount of foreign premium-design biscuit package examples in the domestic market all of which are targeted at high and upper-middle class consumers. That is one of the expression channels of new Turkish urban modernity along with the formation of an aestheticized and conspicuous consumption culture in metropolitan cities of Turkey in the post-1980 period.

Packaging design is a reflexive process, it involves cultural inputs and in some occasions local acts of reproduction. Moreover, modernization and its complementary: globalization of consumer habits are in favor of standardized products. That is the reason behind the domestic acceptance of Barilla's universal packaging designs by the urban Turkish consumers.

CHAPTER 7

CONCLUSION

The post-1980 period, like all over the world, has provided a complex, rapid and intense transition in economical, social and cultural axes in Turkey. Globalization: complex and intensified global connectivity; reduction of trading barriers, technological improvements, rise of global communications industry; more exposure to foreign urban consumer lifestyles, global products and services; multi-national enterprises, specialization in consumption via associated lifestyles; universalism and abstraction; favor of individualization are among the many ingredients that in turn have presented reflexive adaptations in countries where every culture have made its own route to modernity. These globalizing trends have opened new progression gates along with intensified competition, in the former much more traditional country—Turkey. The general value pattern of the society in the metropolises has changed in favor of the global consumer culture where awareness of consumers has increased: they are more knowledgeable, more demanding, imaginative and personal than before now expecting much higher standards of production and visual presentation.

One of the clearest observations is that there are both convergence of tastes and divergence of trends at the same time: along with increased

competition; more exposure to other cultures, brands and food packaging designs has brought local but global contemporary adaptations in the design solutions of domestic food packages together with the re-structuring of brand identities. The visual languages of the packages have become more refined, more dynamic, more attractive and more appetite-appealing. For the specific case study of PiYALE: Dynamic, young, contemporary, (well-educated,) urban and innovative are the new contemporary traits that are added in the reformation of the PiYALE brand identity which accords with and reflects today's postmodern, hectic, dynamic, high-speed, demanding but playful urban metropolitan lifestyles/consumers of both Turkey and the globe. In addition to that; high quality, high technology, credibility and being trustworthy/trust are the features which are not affected by time and changing economical and socio-cultural conditions; these features are always praised, valid and valuable—which in turn always attracts consumers and makes the brand remain in the market.

On the other hand, favorable conditions have pushed companies further to expand abroad and provide packaging design solutions accordingly: There are several outcomes: Some of the companies choose standardization and universal packaging design solutions which in turn serves for saving money in marketing communications. A second alternative is that, the positioning of the brand is made via emphasis of its own cultural identity. In our case study, Barilla pasta packaging designs are in this category, the brand emphasizes its Italian identity. Moreover, some companies choose local adaptations for different cultures and nations; Cappy fruit juice packages are among examples in this category.

A natural consequence of global capitalism is seen to be a continuous development and expansion via production. That in turn brings high competition and urge for quick renewal and upgrade of packaging design.

In parallel with the above-stated developments; the high-income, locomotive, *nouveau riches* modern urban consumers in Turkey have been motivated to choose and settle in more luxurious housing. Consequently, an atmosphere to exhibit decorative objects has grown. That tendency has provided the production and design of more sophisticated, premium food packaging alternatives. Thus, increasingly, the packaging design for common kitchen commodities, like pasta and biscuits in this case study, is moving towards sophistication. Accordingly, a much more attractive and decorative style makes the design worthy of display. This beautification and aestheticization of the norm is another contemporary key trend as stated before, and the driving force of it comes from the consumers expecting attractive brands and objects in even the most basic areas of their lives. Moreover, this category of food packaging design solutions has presented the opportunity to convey the connotations of aestheticized and conspicuous consumption patterns formed in the post-1980 period. That is evidence of consumerism as a way of life in high and upper-middle class urban consumers of Turkey. Thus, at present, much more subtle means of commodification and cultural aspects of consumption are manipulated and presented by the visual design style of food packaging design. The connotations of fashion and taste, status and lifestyle brings with them a rapid turnover of styles and a dynamism along with the desire for the "new". These in

turn have contributed in the spread of consumer culture—whose spirit is materialism—in Turkey. Today, consumption is perceived as a means of class stratification and a marker of social prestige more than before.

The packaging design accordingly provides pleasurable dreams of the consumers via their visual style and voice. Thus, consumption and its promoter packaging design is actively composed of signs and symbols which separate one social group from another via offer of lifestyles through niche (target) marketing. In the case study, it is the middle and upper classes of urban consumers who form the target consumer group of the sample brands.

In the post-1980 period Turkey, consumption is ideological: it is based on signs and their learned meanings through culture and time; it is also based on individualism and appearances. It is superficial because of the fact that the signs have become separated from any fixed meaning or object of reference now: the visual design elements on the packages are like floating signifiers which in turn become solely signs. That presents flimsiness and gaiety through signification via images. Thus, packaging design is effective more for its sign-value than its functional value for today's postmodern Turkish consumers who enjoy confer of identity via aestheticization of his/her everyday life by more brand addiction, good design and good style. Packaging designs in the hypermarkets immerse the consumers into a stylized and oversaturated atmosphere with all kinds of cultural inspirations: fairy tales, popular cartoon images and fine artistic experimentations via refined and appealing visual design alternatives.

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