

ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF SCIENCE
ENGINEERING AND TECHNOLOGY

**TOYS IN A GLOBALIZING CITY: CONTEMPORARY PRODUCTION
NETWORKS AND DESIGN CHARACTERISTICS OF TOYS IN ISTANBUL**

Ph.D. THESIS

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**KÜRESELLEŞEN KENTTE OYUNCAKLAR:
İSTANBUL’DA GÜNÜMÜZ OYUNCAKLARININ ÜRETİM AĞLARI VE
TASARIM KARAKTERİSTİKLERİ**

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To Feyza and the children of the world,

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ABBREVIATIONS

ISTKA	: İstanbul Kalkınma Ajansı
İSTOÇ	: İstanbul Toptancılar Çarşısı
İTO	: İstanbul Ticaret Odası
ITU	: Istanbul Technical University
KİT	: Kamu İktisadi Teşebbüsleri
NPD	: New Product Development
OYDER	: Oyuncak Üreticileri Derneği
PRD	: Pearl River Delta
R&D	: Research and Development
SME	: Small and medium enterprises
UFO	: Unidentified Flying Object
USD	: United States dollar
WWII	: Second World War

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SUMMARY

Toys, more than being objects of play, reflect society's relations to globalization on different layers. Besides of their consumption preferences, toys show how the people connect to these objects, what is currently popular and/or fashionable in their culture and period. These relations manifest themselves among others in the forms and typologies of toys, their production methods and the industrial organization of the sector and also in exploitation of cultural references in new product development.

Contemporary theories of globalization state that globalization does not only work in a homogenizing and standardizing way. It is not a dominant wave of Americanization or Westernization, but the global dynamics are transformed and adapted by local actors. In the encounter of the Global and the Local, different modes of articulation emerge such as co-existence and synthesis, in addition to the dichotomic responses of acceptance and rejection. In that manner, toys embody an important issue of research, acting as the physical manifestations of local and global dynamics.

This research aims to understand how design and production characteristics in toys have been -and are- adapted to the changing socio-economic characteristics of Turkey and Istanbul in particular. Regarding this, first, the emergence and development of toy production in the city is analysed. Starting from the first instances of systematic toy production, the transformation of production practices and different typologies have been analysed in relation to the changing urban structure; economic, social and cultural conjuncture of their times. The evaluation of different systems of design and production has established a background for understanding the contemporary structure. The geographical and industrial organization of the sector as well as the actors and networks are analysed to generate a comprehensive analysis. Then, different types of contemporary toys and tactics of cultural adaptation are studied to reach a comprehensive understanding of the issue. Toys are sampled, categorized and analysed both in means of design characteristics and design and production processes described by the company executives. As a result different instances of cultural adaptation were methodized, where toy companies facilitate elements of traditional, popular and global culture for their new product development objectives.

KÜRESELLEŞEN KENTTE OYUNCAKLAR: İSTANBUL'DA GÜNÜMÜZ OYUNCAKLARININ ÜRETİM AĞLARI VE TASARIM KARAKTERİSTİKLERİ

ÖZET

Bir coğrafyanın sosyal, kültürel ve ekonomik yapısında yaşanan değişim ve dönüşümler kendisini gündelik hayatın ürünlerinde biçimsel ve yapısal olarak gösterir. Bu durum yapıli çevrede ve kent hayatında olduđu kadar gündelik hayat nesnelerinin ortaya çıkışı, gelişimi/evrimi ve sosyal hayatta varoluş biçimleri üzerinden okunabilir. Oyuncaklar da her kültür, toplum ve dönemde gündelik hayatın ve maddi kültürün önemli bir parçası olmuşlardır. Bu haliyle oyuncaklar, sadece oyunun fiziksel elemanları olmanın ötesinde, bir toplumun küreselleşme ile olan ilişkisini, biçimlerinden üretim yöntemlerine, kullanıcı ile olan ilişkilerinden kültürel referanslarına kadar birçok farklı şekilde okuma olasılığı tanımaktadır.

Küreselleşme teorilerine yeni yaklaşımlar bu kavramın ve onun üzerine yapılan tartışmaların öncelikle salt ekonomik ilişkilere indirgenemeyeceğini iddia etmektedir. Bunun yanı sıra bu teoriler, küreselleşmenin sadece hakimiyetçi ve tektipleştirici etkilerinin olmadığını da öne sürmektedir. Küresel dinamikler hemen her coğrafya ve toplumda yerel aktörler tarafından değiştirilip dönüştürülmekte ve Yerel ile Küresel'in buluşmasında diyalektik bir kabullenme ve reddediş dışında birlikte var olma ya da hibritleşme gibi farklı eklemleme biçimleri ortaya çıkabilmektedir. Hatta kimi zaman küreselleşmenin bir sonucu/özelliğı olan yaratıcı ve fiziksel iş gücünün dünya üzerindeki dolaşımının hızlanması, teknoloji transferinin, üretim çeşitliliğinin ve bu üretim kaynaklarına erişiminin kolaylaşması birçok firmanın tasarım ve üretim stratejilerinde belirgin farklılaşmalar doğurmaktadır. Bu bağlamda diğer birçok gündelik hayat nesnesi gibi oyuncaklar da yerel ve küresel dinamiklerin etkileşiminin fiziksel karşılığını bulduğu nesneler olarak önemli bir araştırma konusu oluşturmaktadır.

Bu araştırmanın temel eksenini gündelik hayat nesnelerinin küreselleşme etkisinde yaşadığı değişim ve dönüşümler oluşturmaktadır. Araştırmada, günümüzde oyuncakların tasarım ve üretim karakteristiklerinin ülkenin değişen sosyo-ekonomik ve kültürel şartları ile farklı taktikler üzerinden nasıl uyumlu hale getirildiğı İstanbul örneğı üzerinden incelenmektedir. Bu amaçla ilk olarak şehirde oyuncak üretiminin ortaya çıkışı ve gelişimi incelenmiştir. Tarihsel kaynaklardan faydalanarak ve oyuncak üretiminin ilk sistematik örneklerinden başlayarak, üretim etkinliklerinin ve oyuncak tipolojilerinin dönüşümü dönemin değişen şehirselle yapısı ve ekonomik, sosyal ve kültürel konjonktür bağlamında analiz edilmiştir. Burada edinilen bilgilerden faydalanarak üretimin farklı baskın dönemler üzerinden tanımlanması mümkün olmuştur. İstanbul'da varlık gösteren farklı tasarım ve üretim sistemlerinin incelenmesi güncel yapının anlaşılması için önemli bir altyapı oluşturmıştır.

İstanbul'da ilk sistematik oyuncak üretimi Eyüp semtinde 17. Yüzyılda başlamıştır. Endüstri öncesi üretim pratikleriyle uyumlu olarak, yani çoğunlukla zanaatkârlar tarafından, basit araç gereçlerle ve geleneksel biçimlerin tekrarlanması üzerinden yaklaşık üç yüzyıl boyunca etkinlik gösteren bu sistemde geleneksel oyuncaklar, büyük oranda çevredeki malzemelerin yeniden kullanımı ile üretilmiş ve satılmıştır. Bu sistem zaman içerisinde, özellikle de 20. Yüzyılın yeniden şekillenen tasarım ve üretim pratikleri bağlamında yerini endüstriyel yöntemlerin, yeni malzemelerin ve güncel modellerin hâkim olduğu bir döneme bırakmıştır.

Endüstriyel dönemde öncelikle üretimin coğrafi olarak şehrin birçok farklı noktasına nüfuz eden bir yapıya kavuştuğu görülmektedir. Başlangıçta kişisel girişimler yoluya değişmeye başlayan üretim zamanla birçoğu metal ve plastik gibi endüstriyel malzemelerle üretim yapan şirketlere doğru evrimleşmiştir. Bu durum şehrin değişmekte olan yapısı ile de uyum içerisinde gelişmiştir. Yeni sosyalleşme mekânları/alanları ve açılmakta olan alışveriş merkezleri kendi ayakları üzerinde durmaya çalışan endüstriyel oyuncakların kullanıcıya ulaşmasını kolaylaştırıcı bir etki yapmıştır. Bunun yanı sıra özellikle İkinci Dünya Savaşı sonrası kültürel etkiler ile oyuncak tipolojisi de değişmiştir. Başlangıçta ağırlıklı olarak yabancı oyuncakları yeniden üretmekte olan şirketler hem zamanla kendi özgün modellerini üretmeye başlamış hem de teknolojik değişime ayak uydurmaya çalışmışlardır. Malzeme teminindeki sıkıntılar, ekonomik kriz ve 1980'li yıllarda Türkiye'nin neoliberal ekonomiye ani eklemlenişi ile birlikte, var olan endüstriyel sistemin sürdürülmesi konusunda sorunlar ortaya çıkmış ve bugün endüstri-sonrası ya da küresel olarak nitelendirebileceğimiz sisteme doğru bir değişim gerçekleşmiştir.

Tarihsel yapının araştırılması ve incelenmesi sonucunda güncel durumun tüm derinliği ile anlaşılması amacıyla İstanbul'da bugün etkinlik göstermekte olan küresel sistemin incelenmesi iki aşamada gerçekleştirilmiştir. İlk aşamada sektörde farklı tasarım ve üretim pratikleri gösteren aktörler ve alanlar belirlenmiştir. Daha sonra bunların şehir içerisindeki coğrafi ve endüstriyel organizasyonunun yanı sıra birbirleri ve küresel dinamiklerle ilişkileri ele alınmıştır. Bu bölümde, eski dönemlerle benzer endüstri öncesi ve endüstriyel üretim etkinliklerinin yanı sıra bugüne özgü yöntemlerin ve şirketlerin var olduğu ortaya çıkmıştır. Dolayısıyla günümüzde İstanbul'da eski ve yeni birçok tasarım ve üretim pratiğinin bir arada var olduğu iddia edilebilir.

İncelemenin ikinci aşamasında konunun bütüncül olarak anlaşılabilmesi için farklı oyuncak tipleri ve bunların oluşturulmasında rol oynayan kültürel adaptasyon taktikleri/halleri ele alınmıştır. İthal ve yerel ürünlerin oluşturduğu geniş bir yelpaze içerisinden seçilen yerli ve yerel şirketlerin ürettiği/ürettirdiği oyuncaklar belirlenen ölçütler üzerinden kategorize edilmiş ve tasarım karakteristiklerinin yanında aktörler tarafından tanımlanan tasarım ve üretim süreçleri belirlenerek incelenmiştir. Sonuç olarak oyuncak şirketlerinin yeni ürün geliştirmede geleneksel, popüler ve küresel bağlamda kültürel kavramların yanı sıra farklı üretim pratiklerini kullanarak geliştirdikleri çeşitli kültürel adaptasyon halleri sınıflandırılmış ve açıklanmıştır.

Bu araştırmada öncelikle, şimdiye kadar ağırlıklı olarak sosyolojik ve ekonomik çerçevede ele alınan alternatif modernite ve kültürel adaptasyon şekilleri tasarım disiplini bağlamında tartışılmıştır. Günümüzde İstanbul'da göze çarpan oyuncak çeşitliliği ve bu oyuncakların karakteristiği üzerinden kent ekseninde küreselleşmenin nasıl yerleştiği anlaşılmaya çalışılmıştır. Tüm bu tartışmalar ışığında tüm dinamiğin sosyal, ideolojik ve kültürel çerçevede oyuncaklar ve onların tasarım ve üretim pratikleri üzerinden nasıl okunabileceği üzerinde durulmuştur. Sonuç olarak, küreselleşmenin yerel aktörler ve dinamikler çerçevesinde yerelde kendine bulduğu

karşılık veya karşılıklar yöntemleştirilerek endüstriyel tasarım bağlamında temelini pratikten alan teorik bir altyapı oluşturulmuştur.

1. INTRODUCTION

“There is an extraordinary lack of academic discussion pertaining to artefacts as objects, despite their pervasive presence as the context for modern life” (Miller, 1994).

Objects penetrate our everyday lives. They enable or disable us to do things, define our means of action, communication and even self-identification. They define us, thus our culture. In turn, they are shaped –physically and conceptually- by us, becoming tangible entities through intricate networks of culture, design and production. As Boradkar (2010) states:

“The ubiquity of things in everyday life, their role in shaping identity, their critical presence in economic systems, their existence in art, their function as markers of history, all are qualities that make them socially and culturally significant. Theorizing things can help us determine the nature of how these processes unfold...”

This research focuses on one of these “things”, namely toys. Toys, produced in every age and culture in history, transmit lots of information about the economic, sociological and cultural aspects of societies maybe more than any other object (Century of the Child, 2012). Toys accompany one of most primal instincts of human beings, in fact all beings: Play (Huizinga, 1980). Throughout history, toys were developed and transformed in terms of form, material, mode of production and the type of play they indicate (Onur, 2002). They carry the references to and provide insight about the technological developments, cultural codes, ideological structures and moral values of societies (Sutton-Smith, 1986; Cross, 1997; Onur, 2002).

Among the qualities what makes toys socially and culturally significant, their critical presence in economic systems and their function as markers of history carries further importance in this research. As Bürdek (2005) states: “Socio-economic, technological, and cultural developments, in particular, along with the historical background and the conditions of production technology, play just as important a role here as ergonomic and ecological demands, economic and political interests, and artistic-experimental aspirations”.

Today, in the globalized world, toys are situated on the low-end of a complicated network of design, production and cultural influences (Ferguson, 2012). Thus, a

comprehensive analysis of contemporary toys with their design and production characteristics could reveal how these objects act as physical manifestations and intermediaries of cultural relations and contribute to the knowledge of product design discipline.

This chapter aims to outline the theoretical and methodological framework of this research. The first part is about theories of globalization and alternative responses to its influences. The development and transformation of toy production in Europe and North America with a focus on industrial period is followed by a part where the current state of toy industry regarding globalization is discussed. This is followed by a compilation of research made on with a specific focus of design and production of toys in Turkey. The literature review prepares the structure and definition of the research question, aims and scope of the research. Last part of the chapter presents the methodological approach and the various research techniques designed and modified in order to answer the research question and analyse findings.

1.1 Literature Review: Studying Toys in Global Context

In order to define a theoretical standpoint as well as to interpret and analyse toys in a global world, an understanding of basic notions of globalization, with an emphasis on cultural globalization and creative adaptation might prove useful. Here, different viewpoints on the influence of global dynamics are discussed. Following this, the transformation of toy industry under the influence of globalization in general sets the background for the core issues of the research. This enables a platform of comparison in particular to understand the development of the toy sector in a smaller scale.

1.1.1 Globalization and processes of adaptation

In order to conduct a research about toys in a global context, the notion of globalization and its relation to toy culture has to be defined clearly. Despite of its wide use in both academic and non-academic environments there are a multitude of definitions for globalization. One of the general but distinct definitions explain globalization as the increased interrelation and dependence of economies related to the circulation of information, people, money and goods around the globe (Gottdiener and Butt, 2005). The scale and speed of this interrelation has long exceeded the geographical boundaries (cities, regions, countries, continents) and now it is forcing the physical

limits. This broad definition implicates that globalization acts on different axes and layers of space and time¹. The economical, sociological, technological and cultural dimensions of globalization alter and/or transform, one way or another, in every geography and society in different scales, forms and manners.

From different standpoints, globalization is also defined as “the demise of nation-state”, “the carrier of cultural homogeneity throughout the world” or “the introducer of new meaning on the concepts of time and space” (Osterhammel and Peterson, 2005). Although these are different arguments, they all focus on the ability of globalization to diffuse, penetrate, influence and transform. The first argument focuses on the transformative effect of globalization and the dispersion of national boundaries and structures. Globalization acts as a limitless and penetrative phenomenon, thus the physical, social, economical boundaries of the nation-state become redundant in a globalizing world. Ritzer (2003) also argues: “Globalization is not a singular process with uniform results, but a term that encompasses a number of transnational processes”. The second argument points to the cultural influences of globalization, which will be discussed further in this chapter. The rapid and ever-digitalizing networks of distribution cause the formation of a –so called- “global culture”, which is seen as a dominant factor weighing down on local cultures, diminishing diversity and causing a certain uniformity among cultures. The last argument is about how the temporal² and spatial qualities of our time change with/through globalization. The existence and the fragmented structure of metaphysical realities autonomous within themselves changed the meaning of “here” and “now”. With the increasing circulation of information and goods around the globe, histories, movements, styles of every period of time are also becoming permanently available and at times merged into each other. Globalization causes the past and the future meet in the presence.

These are all important–however questionable- arguments, which should be taken into consideration and discussed throughout the research. What they have in common is that they emphasize four main attributes of globalization:

1. Diffusion: The ability to dissemination to other regions and cultures.

¹ From this perspective, it can be stated that globalization have existed in every period of the history of the human kind since information, money, people have been in circulation around the globe for a considerable amount of time. However, it is also quite clear that the increase in this circulation has never been so fast as it has been in the last two centuries.

² The term “temporal” here means “of or relating to time”, not “non-spiritual or secular”, or “short-lasting”, a.n.

2. Penetration: The ability to overcome boundaries and penetrate into other regions and cultures.
3. Influence: The capacity to have an effect on the behaviour of people and systems.
4. Transformation: The potential of making a dramatic change in the form appearance and/or character of things.

In every culture, it is possible to see these aspects of globalization in play to different extents. It can be said that globalization is an overarching and intricate phenomenon with multiple facets, influencing and transforming economies, cities, societies, and material culture. For that reason, regardless of the standpoint, it is now a concept requiring -and deserving- paradigm-shifting re-interpretations of the world we are living in.

The “cultural” side of globalization bears a great importance, especially for social sciences (Hall, 2003; Kuper, 2000). From the perspective of product design the effects of globalization is not only limited to the cultural factors, considering every aspect of design and production of an object is related to –and affected from- the global networks and their influences. However, cultural globalization plays a very important role and its effects are more effective and observable on products. The discussion of the cultural influence of globalization (which eventually can be observed in design of objects) can be analysed in a series of arguments and consecutive responses. The first argument, as mentioned above, emphasizes the culturally homogenizing characteristic of globalization. At first, globalization was seen as “a process of homogenization” with the aid of advances in communication technology and global marketing of “Western” cultural industries. It was thought that globalization would cause a “steamrolling Westernization or Americanization” especially in cultural context (Osterhammel and Peterson, 2005). That might be considered valid in the context of early decades of post-war period. “The United States, the wealthiest, most powerful, and furthest developed society on earth, was also the reference point of individual consumption desires and collective efforts at modernization” (Osterhammel and Peterson, 2005).

As Berger (2002) states, “there is ... an emerging global culture, and it is indeed heavily American in origin and content”. It is still possible to state that the channels/networks of communication is imbalanced and it seems more plausible that this ‘Americanized global culture’ is influencing other cultures and societies than the other way around. However, especially in the last decade “theorists have increasingly

questioned the uniformly dystopian character of the imperialist model of globalization” (Fiss, 2009). There has been opposing views that, first of all that globalization allows the emergence and momentum of “local uniqueness, individuality and identity”. The formation of new information and production networks also make the emergence and transmission of products³ of local culture possible. Another important issue is how the transformative effects of globalization work. This process can be seen as an encounter between the Global and the Local. There are various effects of globalization on local⁴ cultures, which forms the opposite argument: “The various processes summarized under the general rubric of globalization do not always occur concurrently or lead in the same direction (Osterhammel and Petersson, 2005)”. The response to global culture from target societies “is then seen as occurring on a scale between acceptance and rejection, with in-between positions of coexistence and synthesis” (Berger, 2002). So, here it might be possible to state that there is neither one dominating type of globalization nor the reactions to it can be understood from a purely dichotomic perspective of acceptance and rejection. Osterhammel and Peterson (2005) also argue that globalization is not one homogenizing stream of Westernization or Americanization. They define the phenomenon of “creative adaptation”, where “foreign” solutions are taken but modified and adapted to the localities of societies. In that sense, ideas, innovations and/or artefacts act as mediums made fit into local purposes or bases to be embedded with local content. That is because “the processes of cultural or institutional transfer, diffusion, and cross-fertilization require a substantial amount of local cooperation and adaptation, which results in the transformation en route of what is being transferred” (Osterhammel and Petersson, 2005). Roland Robertson (1992; 1995) also argues that there is a simultaneous evolution of homogenization and heterogenization, in his words “universalization of particularism and the particularization of universalism”. This points out to the interactive and transformative character of globalization. He implies that what is considered “universal” can be taken but is altered and transformed thus particularized in the local context. If we reverse this process, what is produced (tangible or non-tangible) in a local context can also become universal through the use of global

³ The term is used in its more comprehensive reference, not only to tangible products but perceivable outcomes of every type of cultural production.

⁴ The term local might refer to entities in different scales such as urban, national or regional, here and throughout the text, a.n.

networks. In relation to these arguments Robertson (1995) coins the term “glocalization” to signify that global trends constantly have an effect on localities and require special “absorption”, thus the end product of this process can be seen neither as completely global nor local.

I agree when Fiss (2009) asserts that questioning the homogenizing character of globalization enables a new understanding of the contemporary condition, where “hybrid forms of cultural expression [are present] that are not necessarily global or local, indigenous or imported, ‘Western or non-Western’”. Instead of being restricted with dual definitions of local-global or Western-non-Western, an analysis of different types of cultural adaptation, investigation of ‘glocal’ forms and understanding the underlying networks of design and production from which they emerge will provide critical information about contemporary characteristics of our world.

Globalization not only transforms the end products but also the actors and networks behind them. Er (2001) stresses that in a globalizing world, the political distinctions between centre and periphery is reduced, where “economic and cultural interaction” is significantly increased. Thus, the global system bears an important potential of transformation of “local qualities” into global opportunities in design as in many other fields. As Appadurai (1996) argues, the expansion of global market rendered the questions of “centre” and “periphery” redundant, where culture and capital flows from different centres in different directions. Culture, objects and processes become globalized, by the imposing of imperialist ambitions of multi-national companies on the local (Ritzer, 2007).

Ritzer (2003, 2007) argues that globalization is not “a singular process with uniform results” and defines the two different terms of glocalization and grobalization under the larger heading of globalization. Glocalization refers to “the intergration of the global and the local”; a pluralistic perspective, where “the key forces in the cultural change” are not seen as totally coercive but as providing material to be used in individual and group creation. He also points out to the fact that larger structures and forces tend to overwhelm the creative ability of individuals and groups, thus stripping products from their localities to make them more suitable for as many foreign markets as possible. Grobalization, on the other hand, implies “the imposition of the global on the local” and tends to overpower the local and its ability to act and react back on the global (Ritzer, 2003). He also defines two social forms “nothing” and “something”:

“Nothing is defined as a social form that is, generally, centrally conceived, controlled, and comparatively devoid of distinctive substantive content. Something can then be defined as a social form that is, generally, indigenously conceived, controlled, and comparatively rich in distinctive substantive content.”

Because of the intrinsic qualities of these social forms, globalization involves the circulation of nothing, and leads to a more homogenized (Americanized, codified, restricted) global culture. On the other hand glocalization favours the dissemination of something and may result in a more heterogeneous, diverse and free culture.

When all accounts are taken into consideration, it is possible to argue that the interaction/interplay of local and the global result in glocalized/globalized forms and practices. This interplay becomes apparent in both design and production of consumer products. However, it becomes also clear that it can occur in more than two fashions. Berger (1997) explains this multitude of globalizations or alternative modernities in four main processes:

- Replacement of the local culture by the globalized culture
- Coexistence of the global and local cultures without any significant merging of the two
- Synthesis of the global universal culture with the particular indigenous culture
- Rejection of the global culture by powerful local reaction

From a design perspective, it should be considered that globalization influences and changes all the processes related to products from design to consumption, in multiple ways. In design research, the forms, meanings and consumption, thus the material culture of finished products bears great importance, but as much as this, the actors and their relation to global networks are of the essence. This research approaches this interplay of local and the global from a product design perspective and while doing that it does not focus solely on end products but take globalization as an overreaching concept influencing and transforming design practices, modes of production, spatial and urban processes. Considering this, it becomes important to discuss the effects of cultural globalization and alternative modernities on the development and transformation in the global toy sector.

1.1.2 Toys in global culture

The contemporary characteristics of toys are strongly related to the emergence and development of a global toy industry. The main transformation from traditional toys

to a more global –and glocal in certain instances- structure has happened simultaneously with the processes of industrialization, urbanization and globalization (Onur, 2011).

Before eighteenth century there was no clear distinction for products specifically designed for children. For a long period of time, craftsmen who were skilled in carpentry have produced wooden toys in their small workshops. The production was small in scale, traditional in form and mode of production and local in character. The shift from crafted toys to industrial toys, as we understand it today has started in the early 19th century in the United States⁵ (Kosal, 2011). The technological, sociological and economical structure of the century also shaped the design and production qualities of toys. Technological developments of the century enabled more sophisticated structures for toys, wind-up and friction mechanisms first and electrical circuits later on. The advance of production possibilities facilitated the serial production of toys, made them more accessible to wider segments of societies. In addition to that, families and educators followed the discourses of Locke⁶ (1968) and Huizinga⁷ (1980) about the type of toys and mode of play. The new capitalists responded to this and pioneered the emergence and development of a new game/toy industry (Kentel, 2011). A new and distinct material culture of/for children was born with children's literature, games specifically designed for children, and the emerging toy industry in the nineteenth century especially in Germany and United States.

Later in nineteenth century and in the first half of the twentieth century, industrial toys have become extensively varied and companies were established in United States⁸, South America and Europe (Century of the Child, 2012). However, the serial and high quality production of industrial toys occurred in Southern Germany, in the city of Nuremberg, which has been the centre for crafted toys for more than two centuries. Toy companies originated and operated for centuries here⁹ evolved from family-operated workshops to toy factories. This was, beyond technological developments, a

⁵ These companies, i.e. Althof, Bergman, Altman, were established by German immigrants.

⁶ John Locke stated that learning and education should happen in a playful environment.

⁷ Johan Huizinga was a late professor of history in the University of Leyden, wrote on the subject of playing as a cultural activity and coined the term "homo ludens" (Man the Player).

⁸ Some important companies from United States and their date of establishment are: Hubley (1892), Unique Art (1916), Strauss (1918), Arcade (1921), Louis Marx (1921), Wyandotte (1921), Keystone (1923), Cor-Cor (1926), Nylint (1937), Tonka (1948).

⁹ Bub (1851), Märklin Württemberg (1859), Bing (1863), Plank (1866), Schoenner (1875), Günthermann (1877), Lehmann (1881), Carette (1886), Fleischmann (1887), Ossmayer (1918), Hess (1926).

consequence of a new trade's law enabling license rights and commerce liberties and the removal of domestic boundaries, thus the acceleration of commerce in the late nineteenth century (Hamlin, 2007). Following these developments many other toy companies were established in other countries of Europe¹⁰. So, the economic and politic policies were also driving factors in the industrialization and globalization of toys.

First industrial toys were made of tin or cast iron, containing springs or wind-up mechanisms (Kentel, 2011). There was not a fully integrated industrial production system, thus parts of toys were produced by machines but then soldered together and painted by hand. This semi-industrial production method resulted in low numbers of production made these toys still expensive and only affordable by upper class. With the turn of the 20th century, companies have started to include different sections of production (casting, printing, painting, lathing) in their factories. Then, first the soldering of pieces has left its place to tight-fitting pieces and hand painting to lithography. These enabled a closed circuit and industrial production system. All of these developments resulted in decrease in production costs and prices, acceleration of production and conclusively an increase in sales and import of toys. This shows that technological developments both enable the use of new materials and production techniques, eventually increasing productivity and accessibility.

The rise of industrial toys had two major setbacks in the 20th century. First was the 1929 World Economic Crisis, which has caused several major toy companies to go bankrupt. The second one was the Second World War, where most of the companies have served the warfare industry. The period starting from the 1960s to the mid-1970s marks the end of the metal toys. In almost two decades the activity of many big toy companies has ceased. First reason for this was the raising costs of production and wages. Another important change in the sector is the raising availability and decreasing costs of plastics (Onur, 2002). In the twentieth century, especially after the Second World War, plastics were preferred more and more for the production of everyday objects, including toys (Sparke, 1990; Meikle, 1995). Last but not least, the far eastern toy companies were entering the market with higher capacities of production and low

¹⁰ Some important companies are Rossignol (est. 1868) and F. Martin (1878) in France, Chad Valley (1823), Burnett (1914), Wells (1919) and Brimtoy (1923) in United Kingdom, Metalgraf (1910), Cardini (1922), and Ingap. in Italy, Paya and Rico in Spain.

prices with which many companies¹¹ failed to compete. However, in general the production in the twentieth century became increasingly industrialized and internationalized (Ferguson, 2006).

In the late twentieth century –and until today, toys have become physical manifestations of completely different notions of design, production and consumption (Ferguson, 2012). This also causes a different system of relations with cultural currents. It is now more difficult than ever to understand and systematically explain the networks, actors and methods of adaptation in this system, where design, production and consumption processes are disconnected from each other both geographically and conceptually.

Because of its direct relations to the economy and industrial practices, globalization influences companies in every scale, their structures, production networks and therefore the products they introduce to the market. Throughout the twentieth century, toy sector in the world has gradually transformed and expanded (Cross, 1997). Not only small-scale companies but also big companies from Northern America and Europe¹² became important actors in the global toy sector. Especially after the Second World War, American toy industry showed a significant growth, as a response to the baby boom. Today, China is the biggest toy producer and exporter in the world (Liang, 2006). Cross (1997) points out to the “disturbing” changes in the making of toys in the last few decades. In his words: “Since the late 1960s many old toy companies, venerated for manufacturing toys passed from one generation to the next, have disappeared (Cross, 1997).” The new global actors (such as Mattel and Hasbro) facilitate various design and production strategies to increase their influence in other markets and transform their toys into commodities, where social relations and cultural codes become tradable.

It seems that in the last decades the increasing commodification of toys became more important than their forms, considering most of the toys formally are continuation of traditional toys such as dolls, action figures, guns and vehicles. Ferguson (2006) also argues “the significance of globalization vis-à-vis the toy industry ... lies not so much in the physical attributes of the toys now being produced ... but in their hyper-

¹¹ Bub and Günthermann shut down in 1960, Distler in 1962, Tipp-ex Co. in 1971, Shuco in 1976 and Kellermann in 1980.

¹² Some of these companies are Mattel, Hasbro, Ravensburger, Milton Bradley, Tonka and Fischer-Price.

commodified form". This is a critical argument and opens up new areas of research related to globalization and commercialization of toys (Cross, 1997; Seiter, 1993; Ladensohn Stern and Schoenhaus, 1990; Kapur, 2005; Levy and Weingartner, 1990). Cross (1997), looks at the transformation of the childhood in America in relation to toys and play in the twentieth century. He chronicles the changing characteristics of toy companies to shape and fulfil the interests and intentions of parents and children. Seiter (1993) also analyses the commercialized structure of the toys, but focuses less on the toy and more on the entertainment industry. She shows us that –since the first half of the twentieth century- toys are not only about toys anymore, but part of a more complex and intricate network of advertisements, marketing and commercialization. Kapur (2005) analyses in a more specific research from different perspectives, how the movie industry is coining of the consumption power of children into capital. Instead of taking the pedagogical concerns into account, global toy companies base their new product development strategies on novelty toys to be promoted and sold anywhere in the world. This argument supports the other theses that toys are becoming more the objects of desire than that of play (Barthes, 1972).

The accounts of Levy and Weingartner (1990) and Ladensohn Stern and Schoenhaus (1990) provide a more in-depth/insider view of how the global system works within the toy industry and how the toys of today come into existence. Levy and Weingartner (1990) looks at how the ideas for toys emerge, develop and marketed within the toy industry. They focus on individual efforts of toy developers from within or outside of the toy manufacturers and their demographics. In that manner Ladensohn Stern and Schoenhaus's (1990) book provides a complementary approach to aforementioned accounts. It revolves around the story of a specific toy and explores the character of the toy industry from ideation to production and marketing. This illustrates the complex New Product Development (NPD) processes in the global toy industry. How these processes are structured in the Turkish toy sector will also be analysed in the following chapters.

When the literature is taken into account, it becomes obvious that the globalization of toy industry, changing characteristics of childhood in different geographies and the commercialization of toys seems important and heavily investigated issues. However, the physical attributes, material and symbolic qualities of toys and their transformation under global dynamics could still be considered an important branch of research, which appears comparably uncharted. In order to fully understand the circumstances,

the scope must be well established, which is a geographically defined context in the case of this research.

1.1.3 Toys in Turkish culture

Until now, we have seen different accounts of the alternative modes of modernization and globalization and how their influence becomes apparent on cultures in different ways and how they have shaped the toy sector in the world in general. The occurrence of this transformation and the instances of cultural adaptation in the specific example of Istanbul defines the scope of this research. The fulfilment of this aim requires the examination of the literature on the development of toy making in Turkey and specifically in Istanbul.

In my early research I have encountered the accounts of Onur (2002, 2011) categorizing and describing the traditional toys in Anatolia. Further research revealed that a central and pre-industrial type of toy production has existed in Istanbul for centuries (Evliya Çelebi, 1969; Koçu, 1972). In a small toy bazaar, traditional toys were being reproduced in workshops and distributed from there. A basic survey of museum catalogues and collections also revealed that the second half of the twentieth century witnessed a rich industrial era in toy production (Istanbul Toy Museum, 2007; Toy Exhibition, 2011). When the contemporary toys of Istanbul are considered, it is possible to encounter a great variety of toys, to a certain extent resembling the typology and production methods of earlier phases but on the other hand some are completely different and unique. A complete understanding of contemporary toys and their relation to the global dynamics in Istanbul require the compilation of the background information about the issue and a review of related literature.

As mentioned before, there are a number of researches on toys in Turkey conducted through different perspectives such as history, sociology, material culture and industrial design¹³. Information about the history and development of toys in Turkey can be acquired from different sources. The written literature includes books, articles, oral histories, and memories. In addition to that the increasing number of toy collections and museums also provide information about the history and development of toys in Turkey (Istanbul Toy Museum, 2007; Toy Exhibition, 2011; Ankara

¹³ Geleş, (2001, 2011), Yalçinkaya (2001), Onur (2002, 2011), Ak (2006), Rüşvanlı (2007), Akbulut (2009), Ovacık Dörtbaşı and Kocabıyık (2009), Ovacık Dörtbaşı (2010), Baybörü (2011), Kentel (2011) and Kosal (2011) to name a few.

Oyuncak Müzesi, 2012; Rahmi M. Koç Museum, 2012; İzmir Toy Museum, 2013). These resources contribute to the overall knowledge of toys in Turkey, however, research on contemporary toys in relation to the transformative effects of global dynamics remains largely unexplored.

It is possible to read the different phases the toy sector in the world has gone through by reflecting on the specific example of Istanbul in Turkey. From vernacular types to a systematic production, from individual entrepreneurs to industrialization different types of actors and networks seem to have existed –and co-existed- in Istanbul (Onur, 2002; Ovacık Dörtbaşı and Kocabıyık, 2009; Geleş, 2001; Yalçınkaya 2001). In that manner, the city serves as a laboratory for an understanding of the toys and the sector transforming under global circumstances.

Toy production in Istanbul can be vaguely separated into three phases, pre-industrial, industrial and post-industrial (global). Every phase has its own unique emergence and development processes, which are related to the social conditions and economic policies of the city and country. The phases also show significant characteristics of design and production –both geographically and in mode of-. In addition to that the spatial organization of the phases also differ from each other in affiliation with the modernization, urbanization, globalization processes of Istanbul. This helps to gain an overall understanding of the current qualities of contemporary toy production which seems to be the last phase of a long but interrupted history of toy production in Istanbul.

A number of articles and other published material focus specifically on traditional Istanbul (Eyüp) toys, which will be discussed in detail in further chapters, mostly from a historicist/nostalgic angle. These accounts focus on the intrinsic characteristics of traditional toys. Historians and journalists of different periods such as Evliya Çelebi (1969), Koçu (1972), Rasim (1921) and Alus (1951) provide the historical information on traditional toys in Istanbul. These accounts describe and explain the infrastructure of toy production and commerce in Istanbul, referring to models of toys and sociological aspects. A significant portion of contemporary research on toys in Turkey focuses on the history, production and typology of Eyüp toys. Akın (2011), in his semi-fictional book “The Toys We Have Broken” shows a historical/nostalgic approach yearning on the qualities of traditional toys. He paints a rich picture of how the traditional toys have existed in Istanbul. Yalçınkaya (2001), with a similar approach, writes about the old bazaar in Eyüp, tells stories about traditional toys and proposes

reproduction projects for them. He provides a strong background about pre-industrial toy production in Istanbul. He compares them to contemporary toys and argues that they have to be revitalized. Geleş (2001, 2011) explains the qualities and importance of traditional toys once produced in Istanbul. She points out how the toymakers in Istanbul has failed to keep abreast of changing circumstances of their time.

Yalçın (2004) propose regeneration projects and explain the necessity of establishing museums for these toys. A more progressive and comprehensive approach is a proposal of redesigning/reproducing not only Eyüp toys but also traditional toys in Anatolia with recent technology and according to the conditions of today's society (Ovacık Dörtbaşı, 2009; Ovacık Dörtbaşı and Kocabıyık, 2009). It is possible to see a very positive approach to Eyüp toys in literature. Most of the historians and designers writing about them seem to be in agreement of their cultural, physical and pedagogical qualities. However there is less emphasis of how and why the production of these toys has ceased.

The information about the second, industrial phase is significantly less compared to pre-industrial phase. The book "Oyuncaklı Dünya" (World with Toys) is one of the most substantial resources about toys, done in Turkey (Onur, 2001). This collection of his research outputs provides information about different phases of toy history, toy museums around the world, history of traditional and industrial toys in Turkey. It embodies a general understanding on the changing meaning and characteristics of childhood and toys in Turkey through several centuries. Onur refers to primary resources and personal information of key figures of Turkish toy industry and most of the other research is based on his work (Rüşvanlı, 2007; Ak, 2006; Çelebi, 2007). Although mostly dedicated to a general history of toys, toy and children museums in the world, there are two chapters containing critical information for a complete understanding of Turkish toy industry. One of these chapters is the unofficial oral history of the industrial era of toys in Turkey (Akyürekli, 2001)¹⁴. This chapter, "The emergence and development of Turkish toy making", consisting mostly of the authors memoirs, draws a vague panorama of the period from the 1950s to the 1980s. Individual ventures, attempts of adaptation of foreign toys or experimental models, experimental production methods, transition to industrialization, methods and nodes of production and sales are mentioned in this personal account based on past

¹⁴Ramiz Akyürekli is a former industrialist and former president of OYDER (Foundation of Turkish Toy Producers).

experiences. Despite failing to be a reliable and academic source because of the difficulty of verification, this article provides valuable insight for a period with intensive production and variety of types of toys.

The last chapter of Onur's book incorporates several trips to toy companies in Turkey and interviews with former toy producers –some of which still operating today. This, on one hand fills in the gaps in Akyürekli's statements and on the other shows how the toy companies have emerged, developed and adapted or failed to adapt to the conditions of the late twentieth and early twenty-first century. These two articles in combination with visual accounts (Istanbul Toy Museum, 2007; Toy Exhibition, 2011) provide a historical and geographical overview of the toy producers -especially in the first half of the twentieth century- and their methods for production and commercialization of toys. These accounts enable to draw a connection between different stages of toy design and production in Istanbul.

The phases of toy sector in Istanbul emerged and developed under social, economical circumstances of their period. These seem to define the systems of design and production. Three main aspects of any phase are the people involved (actors), the relations between them, the geographical organizations (networks) and of course the type of toys (typologies). Both pre-industrial and industrial phases came to an end due to different reasons such as cultural, economical, sociological or technological. However, whatever the reason is, it seems to indicate a design-related complication, an insufficient attempt –or lack thereof- to adapt to the changing characteristics of their time.

Today, we are in the third –global- phase and the toy sector in Istanbul is in relation with global dynamics of design and production more than ever (İTO, 2007; Cengiz, 2004; Gezer, 2004; Rüşvanlı, 2007). The transformation in the toy sector here, especially in the last decades, is as significant as the other parts of the world. On one hand the shares of global companies in the local market are increasing, the number of production companies is declining and China with its growing export percentages, both dominates the Turkish and the world market. On the other hand the sector still carries the residues of former phases as in toy models, materials and mode of production. Also, this phase has formed up its own characteristics, company types, production methods, network of relations and toy models. Boztepe (2008) points out to theories, which argue that “developing countries became target markets for global companies” and “for local companies, the influx of global corporations became a threat

they never faced before”. Bonsiepe (1991, 1999), on the other hand argues that with globalization the possibility for growth and innovation could be provided with design and technology. Design, he asserts, can play a critical role in developing business in developing countries.

In contrast or in opposition to the design strategies of global companies, the local “tactics” are analysed with different approaches. Boztepe (2008) looks at several Turkish companies and how they become important global actors or powerful local players with different design strategies. She defines four main strategies, which are:

1. Tapping into tradition
2. Building pride in local identity
3. Addressing local problems
4. Adaptive learning from local partners.

These strategies, defining or transforming the overall structure of the companies enable them to become distinctive local or global players in the market. From a more product-oriented approach, Akbulut (2009) looks at traditional toys at the present day, how traditional toys are reproduced today with changes in materials, modes of production or function (i.e. as souvenirs). Rüşvanlı (2007), in his thesis, analyses factors influencing new product design in Turkish toy sector. This research includes multiple cases of study, which are Turkish toy companies and surveys their design and production methods in terms of their use of product design. Rüşvanlı provides valuable information about the design input and strategies of Turkish toy companies in relation to global actors in toy market. These investigations analyse the approaches of local actors, in different scales, to adapt to the global dynamics.

Whereas all these research and information is very valuable, it is possible to state that a history oriented and repetitive approach dominates the toy research in Turkey. In addition to that an extensive and interdisciplinary account into the issue seems to be absent. What looks like missing here is a comprehensive perspective on the effects of globalization on toys and what kind of changes it causes on the design, manufacture and distribution of toys in the example of Istanbul.

1.2 Research Question, Aim and Scope

At this point, I would like to step back and summarize the literature review to form up the research question, aims and the scope of the research. It can be argued that toys

exist not in a vacuum but in a certain cultural context. In order for these objects of everyday life to be accommodated to the changing social, economic and cultural circumstances in a globalizing city, they have to be in relation to the design, production and distribution networks.

It has become clear that the globalization processes present themselves under a simple dichotomy as one might consider and carry lots of possibilities and reactions for local actors. The research about Turkish toy history demonstrates that the design and production characteristics have emerged, developed and dispersed according to the circumstances of their environment. So, how are the contemporary networks of production and design characteristics of local toys in Istanbul transformed, where global systems of design, production, distribution and marketing interact with the local elements such as actors, places, culture and modes of production?

When this complex question is deconstructed, it reveals several arguments and sub-questions. First of all, where, how and by whom are the toys designed and manufactured in the globalizing city of Istanbul? What are the critical locations and different modes of production? Who are the actors and how do they interact, both within themselves and the global networks? What are local factors influencing production or customization of new toys in Istanbul? What are the prevailing strategies of toy companies to adapt their products to the market?

Regarding these questions, the main aim is to analyse the effects of globalization on toys in Istanbul with its historical, socio-economical and industrial background and in relation to dynamics of globalization.

Understanding the contemporary dynamics of Istanbul toy sector requires an evaluation of the transformation it encounters in terms of materials, methods of production, spatial and urban processes and how they become visible (readable) on objects. This argument defines three main veins of the research:

1. Social and economic transformations;
2. Places, actors and interactions;
3. Design characteristics and adaptive implementations.

Thus, in order to answer the questions, the research is organized into three main chapters. First one focuses on the development and transformation of toy production in Istanbul. The conditions for the emergence and transition of earlier phases of toy production in the city are analysed with regard to the toys as mediators of these intricate socio-economic and cultural networks. Following this, the urban setting for

the contemporary toy production is examined. A detailed documentation of the actors, the networks of design and production and their organization within the city are analysed in context. Last but not least, toys in Istanbul are regarded as the physical manifestations of this infrastructure and categorized accordingly. The main issue of the last chapter is the transformative effects of global dynamics on contemporary toys and how these effects could be systematically analysed.

Throughout the research there are certain aspects that define the scope of the issue. Although this is not a conventional case study, it includes in-depth analysis of certain actors, methods of production and toy types. As Yin (2003) suggests in “case study research” it is advisable to limit the case in terms of time, place, activity and/or context. This provides a greater control of the case and enables the study of similar research in different circumstances, by applying the same principles of research in different cases. This study geographically focuses on toy companies operating in Istanbul. The reason for this choice is that this city has a rich structure with its different company characteristics and variety of toys available in the market as mentioned before. The study will analyse companies in different scales, their design and production activities in relation to the global factors, and how these relations results in tangible products. Hence, instead of being solely a morphological analysis and only focusing on the local, global or hybrid characteristics of toys themselves, the scope of the research is extended on the infrastructure (the socio-economical and cultural characteristics of the network), which enable such hybridization. While doing that, the initial research starts from a local scale, a district with high concentration of toyshops and toy companies, and then extended to urban, national and global scales, following the operational paths of the companies. Here, operations of global toy companies in Turkey are not directly examined, although their commercial activities come into question, considering they are an influencing factor for the material outcomes.

Also, there are several issues related to the main body of this research, but will not be analysed in it. For instance, concepts of consumption-related, psychological and pedagogical aspects of toys, which although closely related, require very distinctive resources and methods, thus left out of the scope of this study. Similarly, this research provides insight for, but not focusing specifically on gender issues, educational aspects and topics related to material culture of toys. Last but not least, this research leaves digital toys, computer games and similar type of entertainment tools out of its scope. Toys in the context of this research are defined as tangible, manufactured –either by

hand or industrially- objects with physical existence and designed with a specific intention to be played with.

1.3 Approach and Methodology

“Objects are results of social practices of a large number of stakeholders (designers, engineers, marketers, reporters, consumers, etc.), and theories that attempt to explain their cultural meanings cannot do so without a lens wide enough to include several perspectives” (Boradkar, 2010).

The structure of the thesis requires different research methods for every section. Although the study mainly focuses on contemporary practices and interrelations of the local and the global factors in toy industry in Istanbul, research into earlier phases of design and production as well as socio-economical transformations was necessary. Thus, the methodology of the research is constructed in two sections (Figure 1.1). The ‘Background Research’ forms the framework of the second chapter. The ‘Research into Contemporary Practices’ uses a different methodology and provides data for the third and fourth chapters.

In the first section textual and visual information gathered from a variety of sources are visualised in forms of maps (Appendix D), timelines and a visual glossary (Appendix A.1, A.2). This provides the contextual framework for the main body of research and the theoretical structure for the final analysis. The second part builds up on the background research and literary knowledge combined with information obtained from field research based on observation, documentation and interviews.

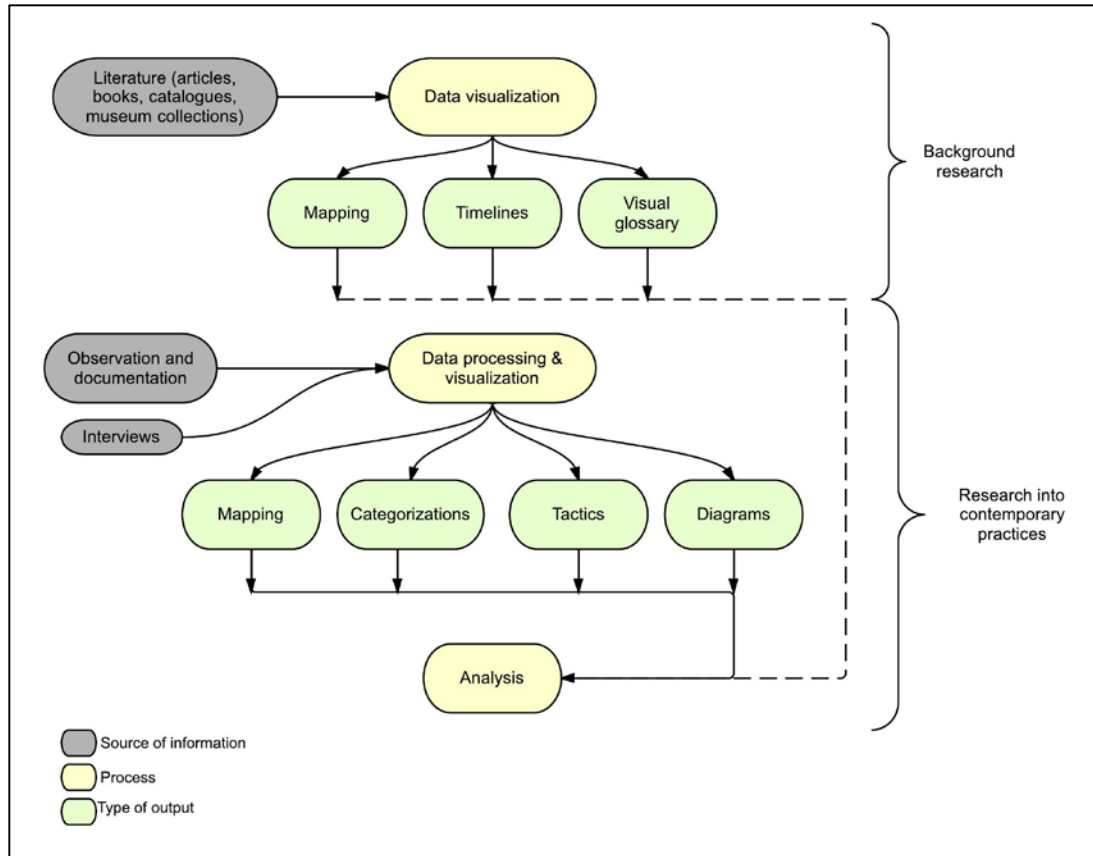


Figure 1.1 : The flow diagram of the research methodology.

1.3.1 Background: Visualizing the past of toys in Istanbul

The literature review about toys revealed that there has been three different phases of production of toys in Istanbul. These phases are characterized by their dominant modes of production, materials and type of toys. Also, the type, source and amount of information about these phases differ from each other. Therefore, although the main focus of the research is the contemporary practices; a fundamental research about the history of toys in Istanbul was also conducted, which forms up the second chapter. This research into –both far and near- history is done for gaining insight about the contemporary characteristics of toy industry in Istanbul.

The research for traditional Eyüp toys has started with historical references. The information about this period mostly relies back to the writings of Evliya Çelebi (1969) and Reşat Ekrem Koçu (1972). They are based on observation and mostly in descriptive character. This first-hand information is combined with the results of contemporary research to form the map for the infrastructure of the pre-industrial phase, identifying the geographical orientation and the flow of materials (Appendix D.1). A glossary of toys has been compiled following the information acquired from

several resources (Appendix A.1). The images Eyüp toys have been taken from the collection of 28 pieces of traditional Eyüp toys, documented by Geleş (2001). Also, examples of Eyüp toys from the early 20th century, exhibited in Istanbul Toy Museum (2007), have been documented to compile a more comprehensive visual database of toys of the pre-industrial phase. For the categorization of these toys, a classification proposed by Onur (2002) and Ovacık Dörtbaşı and Kocabıyık (2009) is used.

For the visualization and mapping of the industrial phase in Istanbul, first a database has been constructed, initiated by the writings of Onur (2002) and Akyürekli (2002). Akyürekli, himself a former industrialist, is a witness of the industrial phase. Although solely based on his memories, his article contains names, locations and activities of many toy producers and sellers of that phase. Onur (2002) on the other hand, has a more systematic approach. He conducted a series of interviews with former industrialists and toy storeowners in Istanbul. The miscellaneous information obtained from these two sources is sorted out into categories, crosschecked and expanded by other resources and personal accounts (Baybörü, 2011; Kentel, 2011; Scognamillo, 1994). This database includes the list of toy production companies and sellers –both retail and wholesale-, which have been active between late 1910s and 1980s (Appendix B). Names and addresses of the companies or stores are also provided when available. In addition to that, for the producers, characteristic toys are listed with additional information about that actor (such as conversion in production method or successors). This database is then visualized in two different ways.

First is a city map of Istanbul, showing the production and commerce activities in the city in this period (Appendix D.2). Here, the color-coding shows the different properties of the nodes. The yellow dots stand for toyshops, the red ones for production facilities whether a small workshop or a large factory. The black dots show that at that particular point there has been an activity of sales or production but the research is inconclusive. The nodes with no geographical information are left out of the map but are present in the database. The places with multiple nodes –multiple production or sale points in the same area- are shown where the size of the dots are increased proportionally. This helps to visualize the organization of production and distribution in the city as well as to indicate important nodes. Thus, a bigger dot shows that there is a higher concentration of nodes at that specific area. This map provides complementary information about how the sales and production nodes were geographically organized in the city. The data is limited to the companies operating in

the twentieth century before the 1980s, because this date marks the beginning of a new, post-industrial phase starting from the mid-1980s with the articulation to globalization.

A second way of visualization of the database resulted in designing several timelines for the production of toys in Istanbul (Appendix F). Different maps are helpful to provide and visualize geographical information about the organization of toy production in the city. However, they are inadequate in reflecting on issues like the general periodization of the toy production, the chronological development, how toy companies emerged and developed and what types of toys were produced in which phase. The information compiled in the database is used to develop three different timelines. Different accounts about the economic development (Boratav, 2004), processes of modernization (Tekeli, 2011), urbanization (Şengül, 2005) and industrialization (Sezgin, 2011; Keyder, 1994) processes as well as the economic history of Istanbul and Turkey in general, provided the framework of the timelines.

First timeline is constructed to visualize a periodization of social and economic developments in Istanbul (Appendix F.1). This was necessary to define the different phases of toy production as well as to evaluate them within their social, cultural and economic context.

Second timeline provides an overview of the development of the toy production in Istanbul (Appendix F.2). It shows the main phases and their defining characteristics such as the dominant modes of production, materials and the type of toys. The third timeline shows a selection of important sale nodes of toys in Istanbul in the twentieth century (Appendix F.3). They were selected by their frequency of reference in various sources (Onur, 2002; Akyürekli, 2002; Scognamillo, 1994). These toy stores are important, because they were facilitating the distribution of import toys around the city as well as local production and development. Therefore, in connection to this, the individual entrepreneurs of toy production, which will later evolve to a more substantial toy industry, is also shown on a separate timeline (Appendix F.4). Last but not least, the information is combined in a final timeline (Appendix F.5).

These timelines, different from the corresponding geographical visualization, enable an understanding of a chronological distribution of production and sales of toys in Istanbul. It provides a clearer view of the introduction of different enterprises, materials and type of toys to the market with complementary transformations in the Turkish social and economic status.

1.3.2 Research into contemporary practices

“Qualitative case study methodology provides tools for researchers to study complex phenomena within their contexts” (Baxter and Jack, 2008).

The research into contemporary practices required the construction of a different methodology, because the character of the information has different qualities. The development of the contemporary toy sector is less documented (Rüşvanlı, 2007; İTO, 2007). Besides that, there is a lack of documentation of contemporary toys. Therefore a comprehensive approach to the sector and the field was necessary.

Thus, the second part of the research is based on observation, documentation and interviews in terms of data collection. This part starts with a comparably unstructured initial investigation and continues with identification of important locations in the city, actors and their interactions, several cases to conduct in-depth interviews. Parallel to this investigation, contemporary toys were documented in the field and finally a set of products are chosen, categorized and analysed in order to answer the research questions.

In general, it can be said that my approach to the design and production characteristics of toy companies in Istanbul is more qualitative than quantitative. It is not about the size and capacity of the toy sector in Istanbul, compared to other cities and/or countries, but about its intrinsic structure, production methods and other qualities - such as the relation to and interaction with global networks. Eventually, what I am trying to analyse –or methodize- is the instances of cultural adaptation, in other words how the toy sector responds to the changing social, cultural, urban and economic conjuncture of its time. Yin (2003) states that qualitative studies enable researchers “to explore individuals or organizations, simple through complex interventions, relationships, communities, or programs”. This approach foresees the exploration of a certain phenomenon in its context, facilitating various data sources (Baxter and Jack, 2008). In that way, the issue is studied from multiple perspectives, which allows the identification and understanding of the different facets of the phenomenon.

In order to define the scope and the units of the research, a preliminary study of the Tahtakale district in Istanbul has been undertaken. Field research has started with trips to the district and included observation, open-ended interviews with several vendors and visual documentation of shops and toys.

Observation is one of the oldest means of collecting data and a proper way to instigate field research. It enables the researcher to define the field/actors or even the type of data by being as unobtrusive as possible. There can be several approaches to observation (Rawlings, 1991). A purist approach is to start without any dispositions and “learn by gradually getting involved”. A more structured technique is to define the aim of the observation and collect data only on that issue. Observation can also only serve as a mean of sole verification. In this case, observation is used as the first step of getting involved in the issue. Several trips to the area have provided information about type of actors, toy models and other important locations about production. At the end of the preliminary research, it was possible to define a certain area with a high concentration of toyshops and companies, thus to construct an initial map of Tahtakale area (Appendix D.1).

The information obtained from the field, then, combined with Internet search results and the registry of OYDER (2012) (Foundation of Toy Producers) to be listed in a database of current actors in toy sector in Istanbul (Appendix C). This database includes the name, date of establishment; address –of both production and sale if available-, contact information, type of activity, such as import, production, production outsourcing, retail or wholesale, and examples from toy models. After this first account of firms has been formed, it became evident that another area in the city also acts as an important node in the network of toy industry in Istanbul. İSTOÇ, The Istanbul Exchange of Wholesalers, is also a dense area of different type of companies (İSTOÇ, 2012). So, the database is expanded with the aid of the registry of this organization. The bulk information was revised through a more detailed investigation, leaving out companies that have closed down. Also, companies, which are not registered as toy companies but as working in other sectors -such as jewellery or foreign commerce- as well as the small companies which are not registered, has been added to the database.

The results of this preliminary research have provided information for the second stage of the research. First of all, the geographical information is used to form a fourth map (first three being the pre-industrial toy production in Eyüp, map of toy network in industrial phase and the contemporary map of toy vendors in Tahtakale). In this map of urban scale, producers and sellers are again shown with the same colour coding. This map both defines the important areas in urban scale and also visualizes the transformation of toy sector in Istanbul (Appendix D.4).

Second of all, using the information in the database, different types of firms are identified for interviews (Appendix E). The selection process was done according to these differences between the operations of toy companies. Large-scale manufacturer is defined as toy production companies that operate in their own large production facilities. Small-scale manufacturers are small workshops undertaking production either by hand production or basic machinery. Production outsourcers are companies, which mostly utilize the production facilities in China for their NPD processes. Importer companies are either distributors of global companies or directly import from China¹⁵. At least one large-scale manufacturer, small-scale manufacturer, importer and production outsourcer were selected for the interviews. The selection process has proven to be difficult where most of the companies, which are contacted, are proven to be reluctant to conduct interviews. The reason for this might be that they are involved in partially informal methods of product development and production.

The selection of specific companies and number of interviews was based more on the availability rather than statistical requirements. Also companies with different production and commerce activities are selected in order to broaden the information about the sector. One interview is conducted with a large production company, with multiple nodes of operation in Istanbul (Appendix E.5). A second one is a company without any production facility in the city, but involved in production via large scale subcontracting from Far Eastern countries (Appendix E.1). Other interviewees are importer/wholeseller companies operating in different parts of the city (Appendix E.2 and E.3) and a distributor of foreign labels (Appendix E.4). In addition to that, several interviews¹⁶ were conducted with several stores in Tahtakale, which can be defined as small-scale manufacturers.

A preliminary list of pre-planned and open-ended questions is prepared for semi-structured interviews. The primary reason for the preference was first of all the aim of obtaining detailed descriptions of processes, procedures, relationships and practices. Secondly, preliminary findings showed that there are companies with different scales and operating with relatively divergent methods of design and production. Therefore, some questions in a fixed set would have been irrelevant for certain companies. Thus, highly structured interviews would be difficult to conduct and ineffective for this

¹⁵ It is possible to name China as the one specific location of import, considering more than eighty per cent of Turkey's toy import is made from China (UN Comtrade, 2012).

¹⁶ These interviews were done off-the-record due to owners' request.

research. In addition to these reasons, semi-structured interviews “enable the researcher to collect data which is far less contaminated by the interviewer’s assumptions and prepositions” (Rawlings, 1991). For a research with exploratory nature, semi-structured interviews seemed more appropriate.

First, a pilot interview is carried out. After that the questions are reviewed for further interviews. Due to the differences between the company structures, the interviewees with similar positions, those who are most involved in product development processes, are selected as much as possible. Eventually, a concrete triangulation of information was nearly impossible because of the fundamental differences in the organizational structure of the companies.

The interview consists of five sections. First section includes questions about the history of the company, when, how and by whom is the company established and whether it has encountered any major changes in means of production and commercial activity, such as leaving production or moving to a larger facility in the city. Second part is about the type of companies operation. The aim is to understand the main features of the company’s activity, whether it is import, production, production outsourcing or a combination of these. The third part investigates important locations for the company’s activity. This includes production or outsourcing facilities, wholesale or retail shops and offices. The fourth part aims to understand the design strategy and processes of the company. The last part consists of questions about whether there are toys this company designed and/or manufactured specifically for Turkish market. If this was affirmative, then questions about the design and production process of these toys are placed, aiming to understand factors determining this process. Interview results are then used for the analysis of the structure of toy production in Istanbul, the actors and the network -in the urban scale and with connections to other cities and countries. Also they provided critical information about the development of different toys and the influence of global dynamics.

During the different phases of the research (observation, documentation, interviews) categories of contemporary toys began to emerge. Visuals of contemporary toys obtained from field trips, company visits, websites and catalogues are combined in the visual glossary (Appendix A). The main argument, that toys and design processes have been influenced under global dynamics became clearer while the interviews were conducted. So, at last, different types of toys found in Istanbul toy market have been categorized. During this phase, Tahtakale area proved to be a very suitable location to

examine the different kind of toys. Different from a standard wholesale region, this area has heavy foot traffic, thus lots of retail sales activity. Toys are exhibited and demonstrated on shelves and boxes all around the area. In addition to that, another characteristic of this area is that it is different from toys in shopping malls and/or chain toyshops in means of very unique kind of toys was possible to be found here.

The selection of samples is carried out based on having unique characteristics in means of type, form and/or cultural references. Instead of products of global companies, toys produced by local companies are given priority. Also, toys specifically produced or outsourced for the local market is chosen for the analysis. In the stage of classification, different from the pure commercial classifications of toys (i.e. NPD Group, 2010), different qualities of toys in Istanbul has been considered such as material, form, mode of production, structure, playing activity –interactivity-, detail, technology and cultural connotations. This provides information about on which kind of qualities toy production companies in Istanbul are concentrated on, how the networks are constructed around a certain type of toy and how different instances of adaptation occur. The analysis was done using other approaches to product evaluation, use of culture in product design and design strategies of companies in Turkey (Balcıoğlu, 1999; Boztepe, 2008; Gürpınar, 2008; Akbulut, 2009). The interviews proved to be useful in the evaluation process also, because the interviewees were defining and describing different design processes during the interviews. Their descriptions and perspectives have helped me to define different characteristics of product development and eventually the instances of cultural adaptation.

In general, I consider my approach comprehensive but eventually object-oriented. This research is not one solely analysing and interpreting objects isolated from production systems, global influences and socio-economic circumstances. In that manner it is focusing neither solely on practices nor meanings. It tries and includes all the aspects surrounding the contemporary toys, such as social and cultural developments, transformations in the urban structure and related networks of design and production with an exploratory approach. Therefore it adopts theories and methods from a variety of disciplines such as history, design, globalization, sociology and geography to embody its own methodology.

2. FROM WOODEN CRADLES TO TIN CARS: DEVELOPMENT OF TOYS AND TOY INDUSTRY IN ISTANBUL

“Design is the touchstone of modernity that differentiates between ubiquitous vernacular forms, tools and craft practices that have evolved gradually and unconsciously over thousands of years, and the spirit of innovation that has animated designers to turn away from the habitual traditional materials and modes of making to objectify new technologies and social change (Attfield, 2000).”

This chapter reveals the background research on the toys and toy production in Istanbul and looks at how this information lays out the fundamentals of contemporary toy production in the city. While doing this, the main focus is oriented more on the structural qualities –rather than a historical narrative, that is organization of design and production systems of certain phases. It analyses the relations of different systems of toy production in Istanbul in means of geographical distribution, industrial organization and design characteristics in their social and economic context. This shows how different strategies of design and production can co-exist.

In the first section of this chapter, a timeframe for the different systems of toy production in Istanbul is established. Using different theories for economic, industrial, social and cultural phases, a proposal for periodization of toy production is made. In the following two sections, main characteristics of these phases and their relation/reaction to the socio-economic developments are analysed. First, the organization of toy production of Eyüp Toy Bazaar in Istanbul, the pre-industrial phase is taken into account with its craft-based production methods and traditional toy types. The following and the last section of this chapter puts the industrial phase in focus, a new design and production system in Istanbul initiated by the transformations in social, economic and industrial conditions in the early 20th century. For the both phases, important geographical locations, actors and networks of design and production as well as the attempts of adaptation is defined and discussed.

2.1 Phases of Toy Production in Istanbul

The development of any production activity in urban scale is closely related to the physical structure of the city as well as prevalent economic, industrial and cultural characteristics of its time. Thus, the major social and cultural shifts in the country, changing economic policies and strategies enable or prevent the establishment of an industry in any sector. They define how the modes of design, production and distribution are organized in the city and how they relate to each other. From this perspective, the social, industrial and economic changes in Istanbul can and should be analysed in parallel with the respective processes in the country.

The period from the mid-19th century to 1923 marks the end phase of Ottoman Empire and the establishment of the new Turkish Republic (Fig 2.1). Şengül (2005) argues that the first phase in its socio-spatial relations and structures is quite parallel to the Ottoman period. First decades of the Turkish Republic can be seen as a continuation of the Ottoman Empire in means of commercial and industrial activities. This period can be seen as one of “shy modernity”, which was characterized by wars and revolutions (Tekeli, 2011; Keyder, 1994; Boratav, 2007). This term refers to the fact that the Ottoman Empire never fully adopted the ideas of Modernity but was only borrowing some aspects of military, governmental and cultural structures (Keyder, 1994; Sezgin, 2011). Due to the lack of a comprehensive industrialization strategy, craft and traditional methods of production continued to prevail in the first decades of 20th century in most of the sectors including toy production. According to Tekeli (2004), production systems of this period are characterized by manufacturing, Taylorist¹⁷ principles and sweatshops.

¹⁷ A system developed by Frederick Taylor (1856-1915) foreseeing economic efficiency and labour productivity in industrial production by applying science to the engineering and management processes. Taylorism marks the period of transformation from craft to mass production in the late nineteenth century.

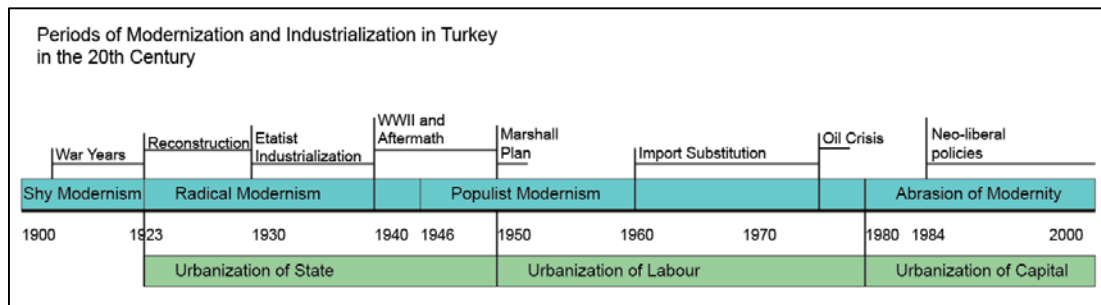


Figure 2.1 : Periods of Modernization and Industrialization in Turkey (derived from Boratav, 2007; Keyder, 1994; Şengül, 2005; Tekeli, 2004).

After 1923, in the reconstruction period under open economic conditions (Boratav, 2007), the amount and variety of imported goods have increased, especially in the case of Istanbul. In addition to this, with the development of commercial conditions, small-scale production has gradually started to emerge. However, the World Economic Crisis and the WWII seem to have postponed a comprehensive movement of industrialization in the second half of 20th century in Turkey. Tekeli (2004) argues that the period between 1923 and 1945 can be termed as a period of “radical modernity”. It was defined by the establishment of Fordist factories and government-induced economical organizations (KIT), limited mostly to essential sectors such as basic consumer goods, textile and construction (Tekeli, 2004; Keyder 1994). On the other hand, the process of modernization of the new state was realized though a rapid transformation and reproduction of culture and lifestyles. Thus, it can be argued that paces of industrialization and modernization in Turkey were not correlated in that period. Production of everyday objects –toys in this case- could not keep abreast with the social and cultural changes, and in consequence -few individual ventures aside- was limited to imitation of foreign products.

The period starting from 1950s presents a significant transformation in the economic, social and cultural structure of Turkey and in consequence, of Istanbul. After the WWII Turkey has entered an unbroken phase of growth in synchrony with the rest of the world (Bilgin, 2005). Keyder (1994) states that after 1950s “a new type of capitalist development begins to prevail”. Marshall Plan and the mechanization of agriculture have induced a process of rapid migration to Istanbul among other big cities, which Şengül (2005) defines as “Urbanization of Labour”. This has caused a high labour potential in Istanbul, which has served the toy industry among others. On the other hand, it changed the social and cultural structure of Istanbul to a marginal extend. Although the governments pursued different economic strategies until 1980, import

substitution oriented extra-dependent industrialization is the defining characteristic of this period (Boratav, 2004). This means production was mostly focused on the domestic market whereas the industry was dependent to foreign raw materials. In this state of relatively protected industry and sufficient manpower, industrial facilities have flourished in toy production among many others (Sezgin, 2011).

The period after 1980 is evaluated as a separate period in many different resources about the economic and social development of Turkey. In the early years of 1980s, Turkey has shifted from import substitution industrialization to an export-oriented strategy. This consists the third phase defined as “the corrosion of modernity” by Tekeli (2004) and “Urbanization of Capital” by Şengül (2005). This separation can be justified by the significant differences this phase bears in comparison to earlier ones. This phase can be differentiated from others in terms of neo-liberal economic policies, increasing influences of globalization and de-industrialization on social and cultural characteristics. Starting from the mid-1980s efforts of transforming Istanbul to a global city has started, mostly by urban administrators and local academics (Göktürk et. al., 2010). The location, scale and the modes of production in the city, eventually the products have changed and evolved to adapt to the dynamics of their era.

These periodizations from different perspectives (urbanization, industrialization, social and economic development) make it possible to, first, define the main phases of toy production and second, identify and outline the current status of the toy sector in Istanbul in relation to dynamics of globalization. The phases of social and economic developments obviously do not identically overlap with the phases of toy sector, given that there are many other factors influencing design and industry of toys. However when the typologies, materials and production modes of the toys produced in Istanbul are observed, it can be stated that there are three partially overlapping main phases of development of toys and toy industry in Istanbul, in general (Figure 2.2.). These three phases differ from each other by dominant modes of production and consumption as well as the urban organization and the defining models of toys. The distinction becomes clearer when each phase is extensively analysed.

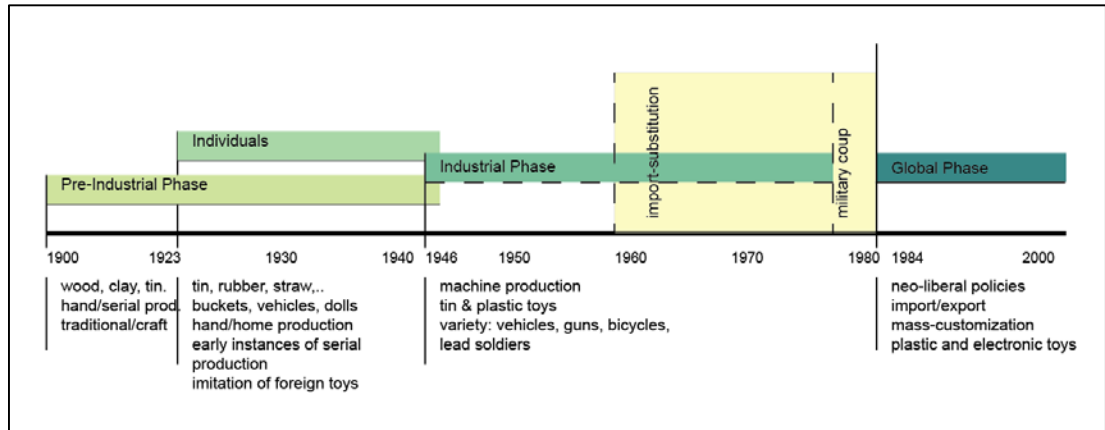


Figure 2.2 : Phases of Toy Production in Istanbul.

The pre-industrial phase starts around 17th century, as a traditional craft culture of toy making and proceeds roughly until mid-20th century. Towards the end of this phase a new type of production and commerce starts in Istanbul. This transition phase is characterized by individual engagements in 1930's to late 1940's, which is neither solely pre-industrial nor industrial. It is possible to observe the development of the toy industry in Istanbul in the mid-twentieth century. Industrial production in Istanbul starts in the 1950s following the general socio-economic policies encouraging industrialization in Turkey. The industrial structure peaks in 1960s within the protection of import-substitution economy and continues until 1980s. The last phase and the main focus of this research is the contemporary state of the toy sector in Istanbul, the characteristics of which is defined mostly by post-1980 socio-economic circumstances, but still connected to the early phases, where different modes of production and type of toys co-exist. It is possible to define this phase as the global phase whereas the sector is in relation and interaction to global networks of design and production to a large extend. These three phases, by no means are separated from each other by strong lines, however each of them have their dominant attributes in means of spatialization, design and production features and types and interaction of actors.

2.2 Toys as Craft Products in Pre-Industrial Phase

The journey of toy production in Istanbul begins at Eyüp with the pre-industrial phase. Eyüp is a district on the northwest shore of Golden Horn outside the former walls of the city. From sixteenth and seventeenth century on, it has become a district for entertainment and consumption in Istanbul (Ortaylı, 1994). Especially between 1718-1730, the period known as 'Lale Devri', Eyüp changed into a centre for outer-city

settlements and outdoor entertainment. During that period, Eyüp was a symbolic and ideological centre of interaction between the ruling class and its subjects. Getting up to the throne, accession, circumcision, birth and victory celebrations were mostly done in this area. This touristic characteristic combined with the religious and symbolic function resulted in formations of shops related to local touristic activities (such as food vendors), a bazaar and an increased activity of clustering and formation of toy workshops within (Özaslan, 2000). Besides that, Eyüp and Eminönü, the two neighbouring districts of the historical peninsula aligned on the shore of the Golden Horn, were the trade centres for various kinds of raw materials and production of goods. Eminönü, throughout history, has been one of the most lively and active neighbourhoods of Istanbul. In the Ottoman era, ships coming from different parts of the world were bringing their goods here. On the shore of the Golden Horn, there were quays for every different material (wood, flour, cotton, metal etc.), thus different parts of the district specialized in different kinds of production and commerce. Also, production and consumption went on simultaneously here. This places Eyüp in the circumference of important nodes of production and commerce.

In the district of Eyüp, on the İskele Caddesi (Quay Avenue), a place also called as Oyuncakçı Çıkmazı (Toymakers' Cul-de-Sac), toys have been produced and sold for centuries (Geleş, 2011). Eyüp toy market was the first location of a systematic toy production in Istanbul and a distinct example of craftsmanship, recycling and centralized commercialization. There are several accounts on when the production in Eyüp has started. Ataman (1997) argues that Hasan Ağa, a foundry worker, made the first toy in Eyüp in 19th century. He came to Istanbul during the reign of Mahmut II as a member of the new army, and settled in Eyüp after leaving the army. There, he has spent most of his time making toys. Later, he was joined by Halil Efendi and Küçük İsmail Efendi, who also opened up shops and started the toy making craft in Istanbul. However, according to Evliya Çelebi (1969) toy making in Istanbul can be dated back much earlier than 19th century. In his account, in the first half 17th century, 100 shops and around 120 toymakers were operating here. The toymakers were a guild of craftsmen connected to 'mimarbaşı' (the head of architects). He supports this argument with the marching of the guilds in Istanbul before the Baghdad campaign in 1637:

“The Eyüp toymakers marched on and passed with their reed pipes, whirligigs, tambourines, drums, *kemençes*¹⁸, rats, birds and other toys never seen before, as if they were Devil’s works.”

In the Eyüp toy market, the masters were producing their toys in the backside of their shops and selling them up in front. Eyüp was at a critical geographical location in the city in means of acquiring raw and discarded materials. The toymakers were getting their material from neighbouring districts (Figure 2.3). For example, Tahtakale was a centre of wooden goods and stove production, so discarded wood and tin was acquired from there. Wood and tin were the main materials for many models such as tops, cradles and mechanical toys. Excess leather and bowels were obtained from the slaughterhouse in Sütlüce. These materials were used mostly for music instruments. Also the clay that Kağıthane and Alibeyköy creeks were gathering was used in production, for toys like pitchers, moneyboxes and whistling jugs. This type of operation can be seen as an early example of sustainable production based on recycling. The proximity to the raw or excess materials made the process sustainable in means of production.

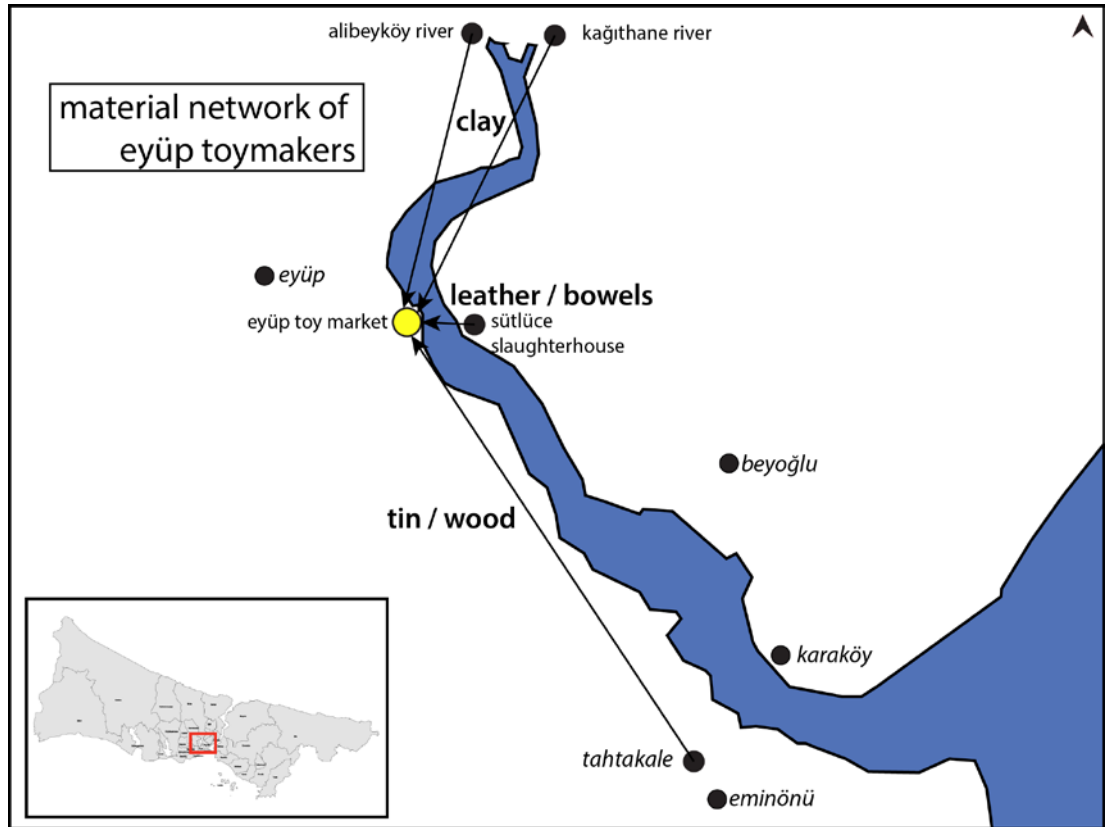


Figure 2.3 : Map for acquisition of excess material for toy production in Eyüp.

¹⁸ A family of string instruments –played with a bow- having their origin in Eastern Mediterranean, widely used in Anatolian folk music.

The sale and distribution in the market was obtained in two different ways. First of all, as mentioned before, Eyüp was an important touristic district in the Ottoman era, so it attracted lots of people and thus had heavy foot traffic. Consequently, the main part of sales, both retail and wholesale, was happening in Eyüp Toy Bazaar, where also the toys were produced. Besides that, there were travelling salesmen, who were buying the toys from here and selling them in different parts of Istanbul and in other cities (Figure 2.4) (Koçu, 1972, Geleş 2011). This was a limited but effective way of distribution, because these men were able to both go to every corner of the city and other cities in the Empire. In that way, toys produced in one central location, in this case Eyüp, could be introduced and diffused in many locations. Eyüp toyshops kept their importance until imported toys, industrial production and synthetic materials took over the toy industry (Yalçinkaya, 2001).



Figure 2.4 : A travelling toy-seller illustrated by Sermet Muhtar Alus in 1939 (Koçu, 1972).

Today, the remaining collection of Eyüp toys consists of 28 different examples (Kılıç 1994; Geleş, 2001; Appendix A.1). These toys, to a great extend fit in the categories of traditional Anatolian toys proposed by Onur (2011) (Table 2.1). Onur's categorization puts miniatures of everyday life objects into separate groups such as dolls, cradles, household objects and weapons. Abstract toys are divided into two groups of audible toys and game equipment. Audible toys consist of sound making mechanical toys to a large extend, but also include music instruments. This

categorization provides a basis for archetypes of traditional toys. The visual information gained from the collection and contemporary replicas of traditional toys make it possible to interpret the design and production characteristics of the pre-industrial phase.

Table 2.1 : Categorization of traditional Anatolian toys (Onur, 2011).

Category	Examples
Dolls	Cloth dolls, rag dolls, stick dolls, straw dolls, string dolls, woven dolls, maize dolls, gourd dolls, egg dolls, coin dolls, stone dolls, ball dolls, puppet dolls, bride dolls.
Cradles	Wooden cradles, metal cradles, cradles with bells, rocking cradles, cradles with mirrors.
Household Objects	Clay tableware and cooking vessels, wooden churns, bottle gourd jugs, laundry bowls, hand mills, trousseau chests, baskets
Vehicles and Tools	Carts (mallet cart, water buffalo cart, camel cart, wire cart, clay cart, wooden cart, gourd cart, turnip cart, hand cart, steering cart, chiming cart), baby walkers, steps, hand ploughs, sleds, boats, ships, hoops.
Audible Toys	Rattles, whistles (<i>dilli düdüük, sipsi</i>), whirlygigs, clackers (<i>kaynana zırlıtısı, vızvız, vızgana, şakşak, fırfır, gıcırdağ, takatuka</i>), bottle ground string instruments, whistle jugs.
Animals	Hobby-horses, camels (wood, cloth), donkeys (cloth), cats (cloth), mice (cloth)
Weapons	Rifles (reed rifle, cap gun), bows and arrows (wooden, crossbows), wooden guns, popguns.
Game Equipment	Spinning tops (string-driven spinning top, whipping top, hand-turned spinning top), yoyos, knucklebones, kites (strutted kite, paper kite), balls (felt ball, clay ball, string ball), tipcat sticks, bird traps, catapults, marbles (stone, glass, clay, wood).

The materials, forms and structures of Eyüp toys mostly relied on the availability of the materials and the production capabilities of the craftsmen. Traditional toys were mostly made from whatever material is available such as cloth pieces, straws, dried vegetables and many more. Eyüp toys, on the other hand relied more on the availability of excess materials –of different production activities- such as wood, tin, clay and leather. They were coloured with graft paint or water colours, mostly in primary colours of red, blue and yellow. The ornamentations were mainly done by geometric or flower patterns and mirrors (Kılıç, 1994). The mode and scale of production also limited the complexity of the toys. They have had simple geometric shapes and rigid or mechanical structures.

Table 2.2 : Categorization of Eyüp Toys.

Category	Examples
Movable and Audible Objects	Carriages, whipping tops, tumblers, devil's minarets, rowboats, sultan's boats, ferris wheels, whirligigs, whistling pitchers, Hacivat & Karagöz ¹⁹ figures, acrobats, trucks
Music Instruments	Tambourines with cymbals, drums, side drums, drums with handle, tom-toms, whistles, bagpipes, 'kemençe's, 'cura's ²⁰
Household Goods	Swinging cradles, cradles with mirror, pitchers, decanters, glasses, mortars, churns, mirrors, chairs, tables, wired cupboards
Weapons	Wooden swords, rifles made of reed, arrows with rope
Animals	Sheep, lambs, grasshoppers, birds, rats, movable storks
Architecture	Minarets

Ovacık Dörtbaş and Kocabıyık (2009) categorize Eyüp toys in six groups (Table 2.2). These are movable and audible objects, music instruments, household goods, weapons, animals and architectural components. Their categorization shows similarities to the one of traditional toys. We see that the categories of household goods, animals and weapons are still present. Various toys produced under these groups include small children jugs, whistles in form of jugs filled with water, whistles made from inflated diaphragms, small percussions, snare drums, wooden cars and cradles, small tambourines and tabors, rattle-toys, pin wheels, whirls, tops, tumblers, most of which is derived from the traditional Anatolian toys. (Koçu, 1972; Appendix A.1).

The classification seems to be based on both functional and figurative characteristics of the toys, similar to traditional Anatolian toys. Some toys are categorized according to their figurative character such as being miniature versions of certain objects of real life, whereas some are differentiated from other by their structure –being moveable- and function such as the ability of producing sound. The most significant difference is that there are no dolls in Eyüp toys, although they form a substantial category in traditional toys. Alus (1951) mentions that no animal and human figures were replicated in Eyüp Toys for religious reasons. This remark is correct to a certain extend with some exceptions. First of all, in Eyüp toys the category of animals is still present.

¹⁹Karagöz and Hacivat are the main characters of the traditional shadow play, which was created and became very popular in the Ottoman Empire.

²⁰ A very small plucked string instrument, member of a wide Anatolian -also commonly used in Mediterranean, Near East and Central Asia- family of string instruments.

Animals like lamb and sheep²¹, among others were also produced by Eyüp toymakers. Also, we know that Hacivat and Karagöz figures were reproduced. The reason for that exception might be that these were very traditional and culturally accepted figures. It is also possible to see that there are some toys, which include simple human figures (Figure 2.5). The acrobat is a mechanical, hand-pushed toy where the character is attached to the wheel and moves with it. It should be noted that the character is very generic include not many details. Taking these examples into account, it is possible to state that animal and human figures were present in Eyüp toys but only to a certain extend. On the other hand, in spite of the lack of a figurative approach, it still is possible to see that most of these examples are miniature versions of adult life, such as vehicles, household items, music instruments and weapons.

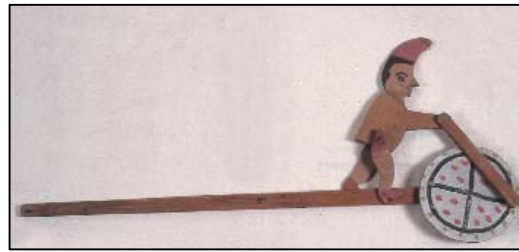


Figure 2.5 : The Acrobat (Geleş 2001).

An alternative categorization can be made in means of function and interaction. There are objects simulating the real life or being miniature versions of their originals, such as carriages, boats, pitchers, trucks, cradles, chairs, tables and so on. Also a number of these toys were either musical instruments or audible objects. This can have different reasons. One might be because music instruments played an important role in the Anatolian folk culture, they were producing (tonal or atonal) sounds. That way these toys were drawing attention of children and once owned enabling children to draw attention of adults (their parents mostly). Keeping previous categorizations in mind, Eyüp Toys can be evaluated regarding different criteria such as representation, structure, cultural connotations, interaction and materials. In general it can be stated that these pre-industrial toys were produced mostly from wood and clay. This required the knowledge of shaping material with hand, which the craftsmen were eligible of. They were either figurative representations of adult life (dolls, cradles, vehicles, weapons) or abstract forms producing sounds and/or movement. Eyüp toys can be seen

²¹ These animals have cultural significance in Turkish culture, because they are sacrificed in religious celebrations.

as the continuation of traditional Anatolian toys, so in terms of form and function they were culturally significant.

The qualities of Eyüp toys are appraised differently. They were criticized earlier in this century, because of their bad quality, lack of aesthetics and pedagogical considerations. Koçu (1972) quotes Servet İskit, a critique in “Resimli Tarih” magazine:

“At that times, families did not evaluate toys in means of education, and thought only about consolidation and entertainment...These primitive products of conception, made from raw, unfinished wood, painted in the worst and most discomforting paints and colours, were stupefying children with their noise, and annoying them by staining their hands”.



Figure 2.6 : Some examples from 20th century Eyüp toys (Istanbul Toy Museum, 2007).

On the other hand, recent researches (Yalçınkaya, 1996) emphasize the educational properties besides their entertainment qualities and argue that these toys were improving children’s abilities of mimicking adults with their mechanical and static structure; walking and muscle strength, control and coordination abilities with push-pull arms; listening and rhythm notions with sound-making and creating interaction between parents and children with throwing and catching movements.

Eyüp toys have been produced and sold in the same places almost in the same way for centuries. Many resources conclude the history of traditional Eyüp toys in the late 19th century (Yalçın, 2004; Geleş 2001). However, some examples show us that toys have been made in the first decades of 1900s, even until 1950s (Figure 2.6). This shows that craft production has decreased but continued until the development of the industrial phase. These toys are also different from the previous examples of Eyüp toys. It is possible to see public transportation vehicles, which were not to be seen in the city until mid-19th century. Alus (2001) describes a toy, the mechanism of which very much resembles the American mechanical toys (Scott, 2010). This was a windmill with figures of Hacivat and Karagöz were attached to the wings and moving with the wind. Another peculiar toy was the “Young Author”, a mechanical toy that was able

to write letters up to fifty words (Temel Britannica, 1992). Although there are limited information about and no samples of them, these later examples show us that Eyüp toymakers have tried to ‘keep abreast’ of the changing circumstances. Even little, there is an attempt to modernize Eyüp toys, producing ferries, ships and busses instead of trucks, rowboats, Sultan’s boats or more intricate mechanical toys. This indicates, even in this system, where the design and production of toys occurred in a closed cycle, toymakers sought ways to adapt themselves to the changing socio-economic conditions of the world. However, as Geleş (2011) appropriately sums up:

“Handmade and metal cast toys made in Europe up to the end of the 19th century, began to be replaced by machine made toys from the beginning of 20th century, and with the addition of miniature models of real-life objects to their repertoire, increased in diversity. As toy manufacture took its place among the leading industrial sectors, Turkish toy makers were obliged to accept defeat at the hands of modern technology.”

One of the important reasons why the pre-industrial phase ceased to exist in the twentieth century was the production system. The toymakers, however eligible, were following the modes of production of the established structure of crafts and reproducing the traditional toys to a large extend. Thus, in a master-apprentice system, the workshops weren’t sustainable and had to close down when there was no master to continue production.

As a result, it is possible to say that the models of pre-industrial toys were first defined by the traditional toys and by the social transformations of daily life in Istanbul. The toymakers have adjusted their models to the changing characteristics of urban life but only for a certain period of time. In addition to the lack of technological progress, the social and cultural changes in Istanbul rendered the pre-industrial methods of production and their products redundant and although not completely vanished, they gave way to more modern/industrial types of design and production of toys.

2.3 The Phase of Modernization and Industrialization of Toys

A second characteristic phase can be set from 1930s to 1980s where the materials, production methods and consumption characteristics significantly changed according to the social, cultural and economic developments in the city. This section will first illustrate the emergence and development of the spatial organization of toymakers and companies in this phase. The type of toys, their different characteristics from their

predecessors and the changes under different cultural and social influences is another important issue.

2.3.1 The Transition: From home to industrial production

The industrial phase and its characteristics can be analysed in two main periods. From late 1930s on, as the toy production in Eyüp was declining a new period characterized by new various materials, partially industrial production and marketing methods was forming in Istanbul. The reasons, which rendered Eyüp toys redundant, were the same that made this new period possible.

In the early decades of the 20th century, the cultural life in Istanbul was changing. The development of several new centres of socialization has reduced the importance of Eyüp and its toymakers. There was a different type of commerce with big shopping malls, which were selling toys among a variety of goods. We learn about important toy stores in Istanbul, from the witnesses of that period (Akyürekli, 2002; Onur 2002; Scognamillo, 1994). Some of these important nodes of commerce are Beyoğlu Bonmarşesi, Karlman Passage and Japanese Bazaar and Spiro Giokas Müessesesi. Mostly initiated by non-Muslim tradesmen, these stores were located in old and new commerce-oriented districts of Istanbul, such as Eminönü and Beyoğlu.

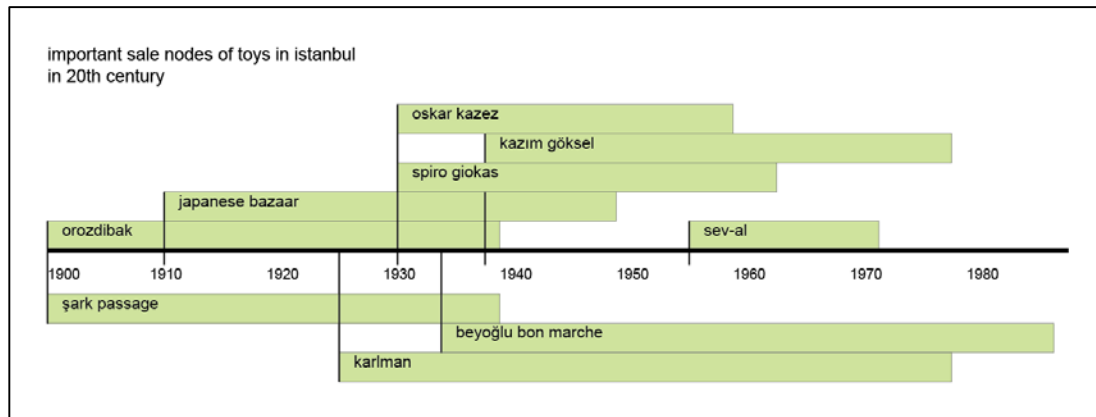


Figure 2.7 : Important toy stores in Istanbul in 20th century (Akyürekli, 2002; Onur, 2002; Scognamillo, 1994).

Shopping malls and toy stores played a very important role in the emergence and development of a modern and later industrial development of a toy sector in Istanbul (Figure 2.7). The owners of these places were importing foreign toys such as tin vehicles, lead soldiers and dolls, known for their material quality, whose origin was Germany or Japan. More importantly these stores were also ordering toys to the local

producers. Especially at times when import was becoming difficult in Turkey due to changing economic policies, production in Istanbul became more critical for the toy stores and more fruitful for the local producers.

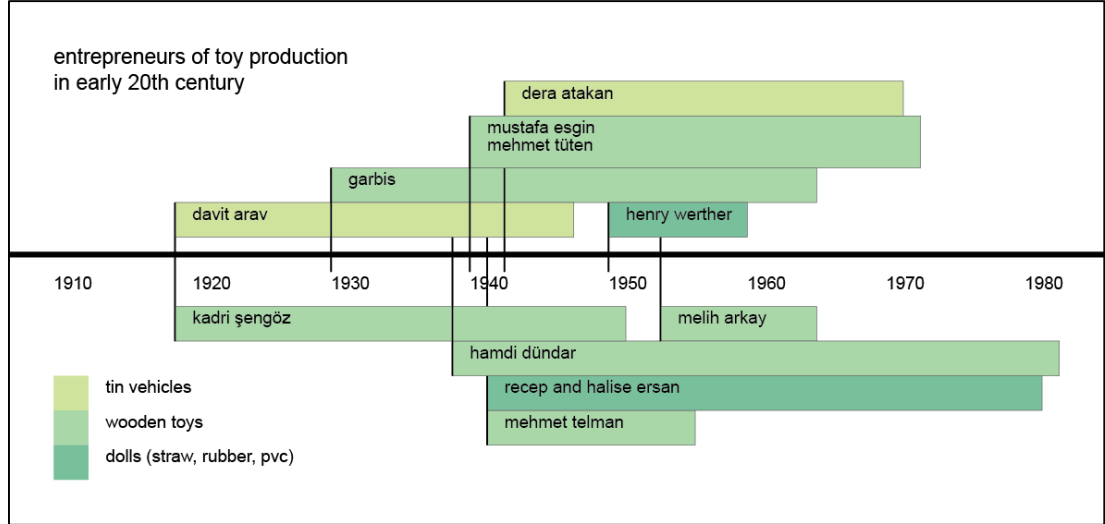


Figure 2.8 : Individual attempts of toy production in Istanbul in the 20th century.

Individually or through orders, in this period some entrepreneurs have started toy production, but the location was limited to households or small workshops in and around houses and therefore the scale was very small since the production was not industrial yet. Many toymakers were able to go into the industry with the help of these malls (Figure 2.8). Hamdi DüNDAR was one of the first industrial toy producers of Turkey. He got an order for producing colour cubes and wooden construction sets for Karlman, which he succeeded from 1938 on (Akyürekli, 2002) (Figure 2.9). This date marks an important point in the toy history of Istanbul both in means of design and production. First of all, DüNDAR's toys were the first examples that showed a strong connection with the toy culture of its time, even though it was through imitation. Building blocks and construction sets reflected the approach to childhood and play in the twentieth century. Also it is the first legit example of a toy producer as an individual enterprise.



Figure 2.9 : One of the first serial produced toys in Istanbul, the wooden construction set by Hamdi Dünder, an imitation of German ‘Baukasten’ set (Istanbul Oyuncak Müzesi, 2007).

There were several other individuals who have pioneered the toy production in Istanbul. For instance, Davit Arav was making tin vehicles, buckets and shovels in a small workshop in Tophane, as early as 1920’s (Figure 2.10). Similarly, Dera Atakan was producing cook stoves, airplanes and ships from tin in his workshop in Beyoğlu (Akyürekli, 2002). These two toymakers have helped the development of tin toys production. Kadri Şengöz, originally a toymaker in Eyüp, has continued production of wooden toys until 1950s with others (Yalçın, 2004). Recep and Halise Ersan and Henry Werther among others, developed new techniques for doll production, starting with straw and cloth-filled models to rubber and PVC dolls with adjustable limbs (Onur, 2002).



Figure 2.10 : An early example of a tin vehicle made in Istanbul, by Davit Arav, 1940’s (Oyuncak Sergisi, 2011).

Most of the toys produced by individuals were either imitations of models taken from foreign toy catalogues or experimental models. However, individuals learned and experimented through imitation and came up with their own, unique models. From 1940s on, although small-scale hand and informal production (such as in houses)

continued to exist, the production process, thus the sector became dominantly industrial in the following decades.

2.3.2 Industrialization of toy production in Istanbul

The individual development of serial production of toys in Istanbul is followed by a more significant mechanization in later decades. From 1950s on, various toy companies in different scales operated until the end of 1970s, ranging in material from wood to tin, in means of production from home to mass production and in type of toys from tin cars to cork guns and tricycles.

Most of the industrial toy companies in Istanbul were established by the individuals who have started production in the earlier decades, in smaller scales (Onur, 2002). The changing socio-economic policies of Turkey also played an important role in the industrialization process. An import-based strategy after the WWII has been replaced with an import-substitution economy in 1950s. In a market, which was protected from foreign products by state regulations, domestic production became more critical (Boratav, 2007). Many actors of the toy sector of that time consider that date (1954) as a touchstone for the Turkish toy industry (Onur, 2002). The lack of foreign competition has allowed the companies to imitate, implement, experiment freely and develop their own strategies in toy production. In addition to this, the massive movement to Istanbul from rural areas or “the urbanization of labour” as Şengül (2005) mentions facilitated an important manpower for the growing companies.

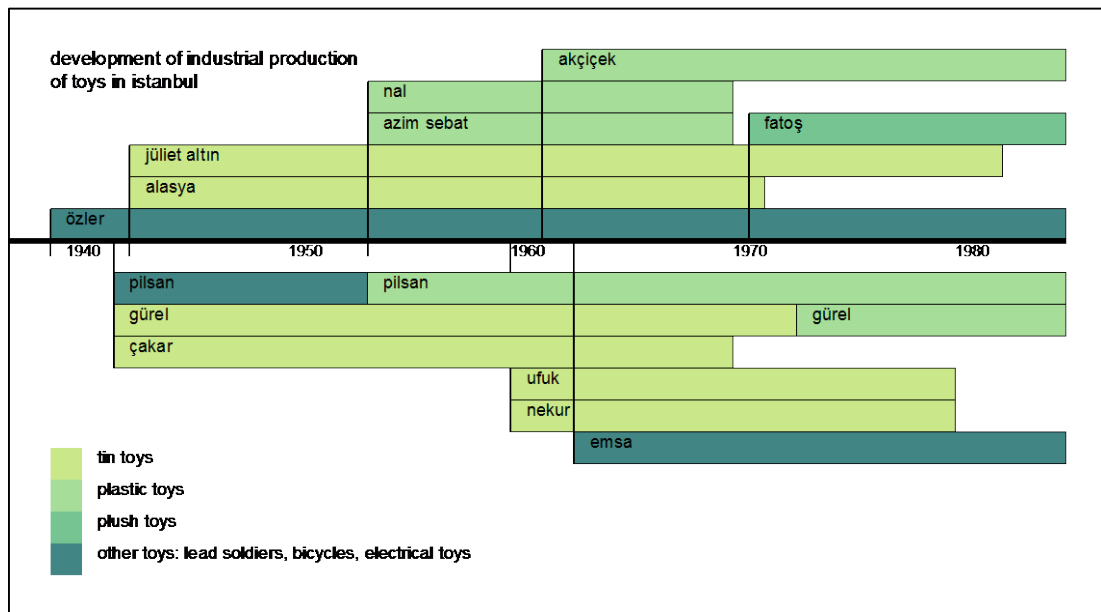


Figure 2.11 : Important toy companies operating in Istanbul in the industrial phase.

In the domestic market with no foreign competition and the changing world conjuncture with the abundance of materials, industrial toy companies in Turkey – most of which were in Istanbul has flourished and produced different models with various materials (Onur, 2002; Akyürekli, 2002). First wooden and tin toys, then rubber, plastic and plush toys and eventually electrical toys among many others have dominated the material culture of children for several decades. Especially in the second half of the twentieth century, Istanbul witnessed a rapid industrialization in the toy sector as well in many others (Sezgin, 2011).

Some companies are worth mentioning here in ways that they have pioneered the toy production in Istanbul as seen in Figure 2.11. These are the earliest companies, which paved the way for others. Özler was the first bicycle producer and Pilsan produced lead soldiers before converting to plastic. Jüliet Altın, Alasya, Gürel and Çakar has started with small-scale production in tin toys and developed their products as early as 1940s. From early 1950s on plastic toy companies has started to emerge and produced a variety of plastic products such as vehicles, dolls, balls, swords and guns. After 1960s implementation of electrical circuits into toys also started and gave way to models like remote controlled vehicles or educative electrical sets.

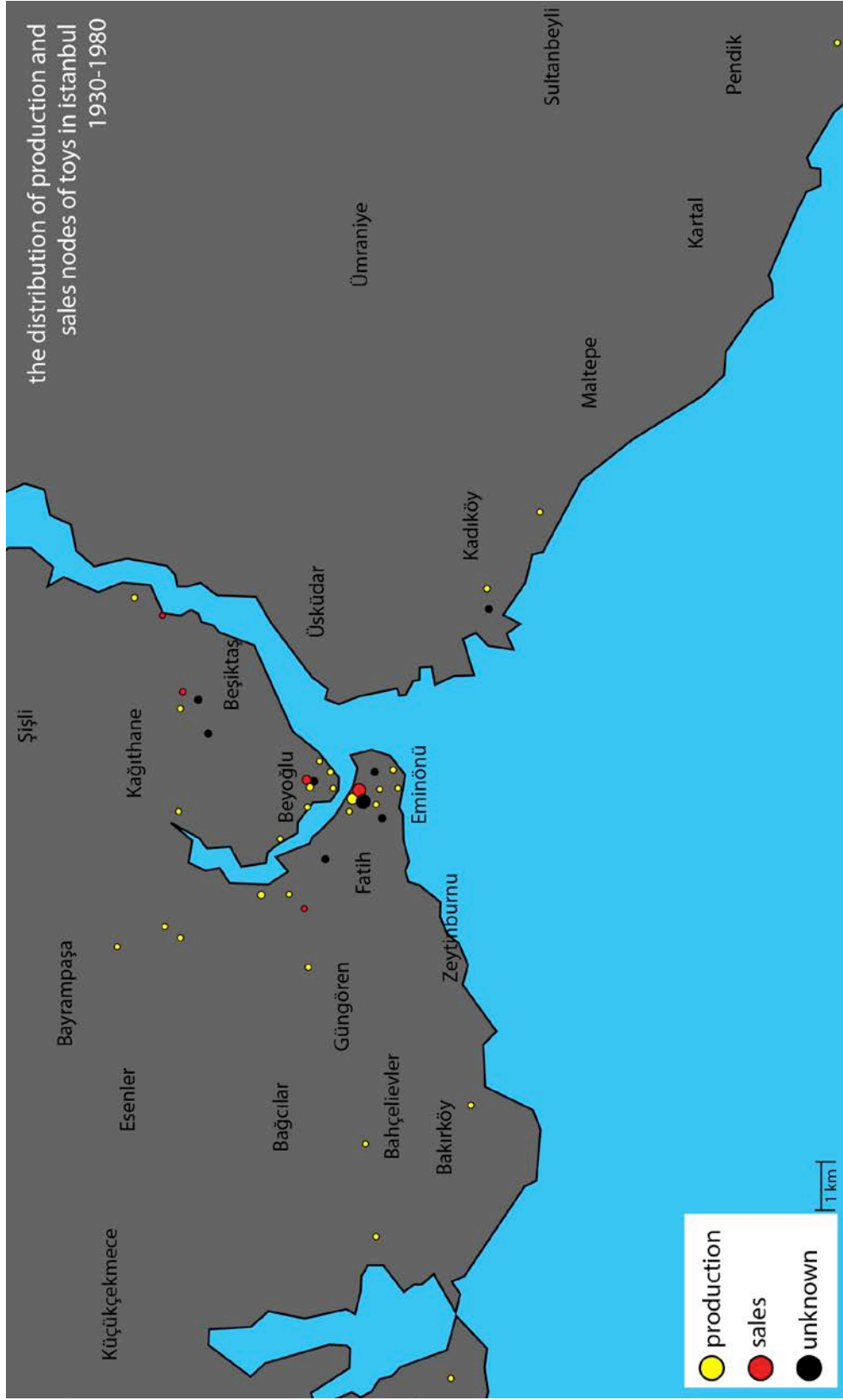


Figure 2.12 : Map of production and sales of toys in Istanbul in the industrial phase (1930-1980).

An illustration reveals that the diversity in modes of production and models is also present in the geographical layout of the nodes of sales and production. The map below shows the spatial distribution of toy production and sales from 1930's to 1980s (Figure 2.12). The two colours (yellow and red), as denoted, show the nodes of production and sales. The black dots indicate that there is information that either a node of production or sales existed at that location but the research about it was rendered inconclusive. Research showed that there have been around 160 companies, individual toy producers and stores in that period (Appendix B). More than half of these actors were involved in production and around twenty five per cent in sales.

Table 2.3 : Distribution of Toy Companies in Istanbul, ca. 1930-1980.

Type of Operation	Number of Companies
Sale	39
Production	90
Unidentified	30
Total	159

The mapping shows us that the geographical distribution is quite dispersed around Istanbul. Different from the central production and sales system in Eyüp, toys in this period were produced in many different parts of the city and mostly in small-scale facilities first and later in a number of factories. Some of these facilities are located in the industrial districts (such as along Golden Horn or in Bomonti). Tümertekin (1970) states that “Industrial activities in Istanbul are developing completely unplanned” and points out that in 1960s almost all small production facilities (less than 20 employers) were located inside the city. On the other hand it can be seen that there are certain areas of concentration. Some producers are still located in Eyüp despite the decrease in the strategic advantage of being located on Golden Horn (Tümertekin, 1970). However, Eminönü and Tahtakale area and the Historical Peninsula in general are still important centres of urban life and commerce. Toys produced in different locations are distributed around the city, sold mainly in Eminönü and Tahtakale. On the other hand; it is possible to observe how the sales and production in and around Beyoğlu forms also an alternative to Eminönü. As mentioned before, in Istanbul and especially in Beyoğlu, there were big shopping malls selling toys beside various household goods, furniture, textile and many other products (Scognamillo, 1994). Others were solely dedicated to toys. The abundance of these commercial facilities around the city

enabled toy companies in every scale to emerge and develop in this period of round about five decades. As it was in the pre-industrial phase, Istanbul was the centre for toy production and sales, although several companies were forming up in other big cities in Turkey such as Ankara, İzmir and Adana (Onur, 2002).

Although the mode and the networks of production and sales were changing, the archetypes of traditional/pre-industrial toys were still present in the industrial phase. The main categories of toys are still applicable in that phase such as vehicles, dolls and miniature versions of everyday life objects. However, the transformation in the material culture, in relation with the modernization of the country, has influenced the content and context of toys and has resulted in new models and changes what was being reproduced (Appendix A.2).

Materials, which dominated this phase of toy production was tin and plastic as it was throughout the world. Tin toys, let it be wind-up or friction, vehicle or animal, were amongst the most popular toys of that period. The machinery was being imported thus the mechanisms were implemented from foreign models but the visual aspects were customized to make them fit to the local culture, the transforming urban life of Istanbul. In a period when automobiles, televisions, kitchen equipment, films, newspapers, goods in Tetra-Pak packages were furnishing the shelves of supermarkets, Turkey has become synchronous with this system (Bilgin, 2005). The influence of Western –and especially American- culture was materialized on the toys produced in Istanbul.



Figure 2.14 : A public transportation vehicle by Gürel Toys, 1960s (Oyuncak Sergisi, 2011).

For instance, Gürel Toys was producing mostly tin vehicles (specific models of cars and busses). These toys reflected the general characteristics of their era. Race cars, replicas of foreign car models (Mercedes, Ford, Magirus), mass transportation and public service vehicles of the time (busses, police cars, fire trucks) were designed and

produced in Istanbul, in the absence of their European and American equivalents (Figure 2.13.). Alasya Toys, initiated by Rauf Alasya, had a wider range of tin toys from telephone to wind-up vehicles, jeeps, fire trucks, tanks, police cars and trains. Figure 2.14 illustrates a milk truck, which is an American vehicle, but the concept of a milk truck relates strictly to a part of Istanbul's everyday life in 1960s.



Figure 2.15 : The milk truck, a wind-up pick-up truck produced by Alasya, 1960s (Oyuncak Sergisi, 2011).

Some companies were more closely related to the contemporary developments of their era. Nekur Toys was established in 1961, comparably later than other tin toy companies, but competed with them in the scale of production and variety of its toys. In the decades of Cold War and specifically space wars, although Turkey was not a part of it, this company was producing UFO's and spaceships among other tin toys (Onur, 2002; Oyuncak Sergisi, 2011). In addition to this lots of different miniature home appliances were also available as toys such as washing machines, ovens, which were recently entering the Turkish domestic life (Figure 2.15). After the WWII, home appliances become a characteristic part of the city life in Istanbul (Sezgin, 2011). These examples show us that the companies were not just only trying to adapt themselves to the changing characteristics and speed of production but also to the social and cultural circumstances.

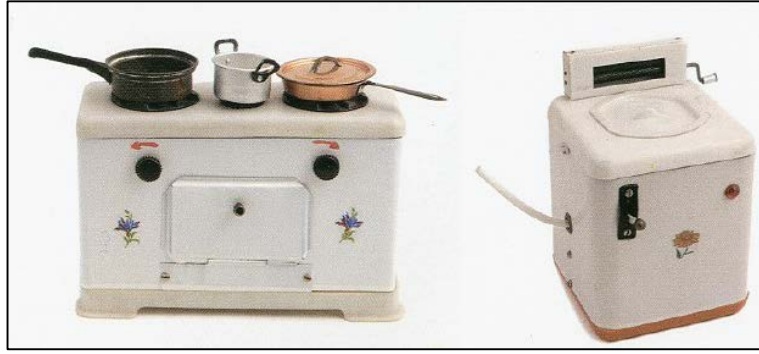


Figure 2.16 : Miniature white goods from tin and plastic, produced in 1960s (Istanbul Toy Museum, 2007).

Starting from 1960s plastic toys has started to enter the market. First, several companies were producing balls and dolls from rubber (Onur, 2002). As technology and materials developed and became more accessible, plastics became the dominant material in toy production. Many different companies have produced vehicles, balls, dolls and various other toys from plastic.

Plush toys has also entered the toy market in the beginning of 1970s, with the –first-individual and corporate efforts of Fatoş İnhan (Akyürekli, 2002; Onur, 2002). Her company Fatoş has revolutionized the market with its all kinds of different models. Early models reflected the influence of German plush toy companies. İnhan herself states that she made her first toys by analysing the plush toys of Steiff (Onur, 2002). Imitations of American cartoon characters such as the Pink Panther shows the influence of Western culture (Figure 2.16).



Figure 2.17 : A magazine ad showing different models of plush toys of Fatoş, one of the biggest toy companies in the industrial phase.

The toys of the industrial phase, to a large extent, were not designed by educated designers. Most of the entrepreneurs and industrialists were craftsmen, engineers, unemployed people and housewives with no proper design education (Onur, 2002).

Also, considering the first industrial design division in Turkey was established in 1972, a design input into production processes in the industry was virtually impossible (Er and Korkut, 1998). The models were created and modified mostly by the owners of the companies, who acted as self-educated designers. This way, they were able to experiment and create freely with a remarkable knowledge about production. After the initial period of imitation, producers have developed their own methods of research and production. Some companies were conducting user and market research and developing their own moulds for tin and plastic toys. Figure 2.17 shows that toy companies were producing original models and moulds for their products and investing in design research. It can be said they were moving from imitation to NPD gradually from 1960s to 1980s.

So, conventional processes of design and well-defined roles of designers were lacking, considering there were no designers employed in the companies. However, in every step of realization of these toys it is possible to observe a certain degree of design thinking. The actors of this phase acted both as designers, producers and marketers of their products.



Figure 2.18 : Moulds for plastic dolls (1980s) and tin vehicles (1960-70), (Istanbul Toy Museum, 2007).

The industrial phase was a rich period of design and production, where materials like wood, rubber, plastic and tin were processed in industrial facilities, small workshops or even in houses for the production of toys varying from cork guns to tricycles. It has come to an end due to certain technical difficulties unlike the social and cultural reasons for the dispersion of pre-industrial toys.

Two major events caused a setback in the manufacture of toys in this period. As mentioned, two dominant raw materials for toys in this phase were tin and plastic. First of all, the oil crisis in 1973 resulted in an exponential increase in petroleum-based

materials', in this case plastic prices (Boratav, 2007). Also, tin was very difficult to acquire in 1970s. A producer states that:

“Every step towards production was problematic. Buying materials from Ereğli Iron and Steel factory was difficult. The production of raw materials were limited, so we had to wait three to four months to get our order and only about one fourth of what we have requested. (Baybörü, 2011).”

In 1980s, tin has been banned as a material to be used in toy production because of health considerations. These two events made the use of two of the most common materials in toy production nearly impossible. Companies reacted differently to this crisis. Most of the companies have shut down and got out of business. Others closed down their production facilities and started engage in import following the neo-liberal economic policies. Some companies continued production but changed their product preferences (Onur, 2002). These can be seen as different adaptation processes to the changing economical dynamics of the country. Only a small number has continued producing toys and survived this period of structural change. It should also be stated that these circumstances refer to a more deep-rooted and conventional change –a paradigm shift- in the global scale. 1970s and the World Economic Crisis marks the transformation from industrial to information age, from Fordist to flexible production methods, from nation-states to global world and from modernist to post-modernist thought. As Storper and Scott (1986) state: “The 1970s has been a period of multiple recessions and recoveries, with the recessions becoming each time more severe, and the recoveries more shallow in terms of employment, personal income, and profitability increases.”

The new infrastructure meant a continuous flow of import products into the country, thus a heavier influence of global cultural flows. In means of production, the emergence of new actors have overcome the hegemony of local producers, with reduced costs and higher production capabilities. Therefore it is understandable and actually inevitable that actors in the previous phase had to struggle and transform in order to survive in the latter.

The revitalization of the toy sector with a different infrastructure occurred in 1990's after the acquisition of neo-liberal economies such as the authorization of import in 1983, as well as the expansion of material, production and consumption networks under the impact of globalization, which will be discussed in further chapters.

2.4 Conclusion

Research shows that, changing social and economic characteristics caused, or enabled, the formation and development of different production and distribution systems of toys in Istanbul, and also the dispersion thereof. These systems can be analysed in three phases in Istanbul, namely pre-industrial, industrial and post-industrial. In the industrial phase, in the case of Eyüp, toy design was realized according to traditional forms and functions, material sustainability relied on the reuse of excess materials gathered from neighbouring areas and production took place simultaneously and in the same location. It gradually gave way to a more modern and industrial state of design and production in the mid-20th century. First of all, in terms of design it was unable to adapt itself to the new materials and create alternative to import toys, although certain attempts were made. In general, from a perspective of production and consumption, it did not overlap with the changing zones of socialization and industrialization of Istanbul. This has caused a slow and gradual dispersion of Eyüp toys from the Istanbul toy market.

The second phase, characterized by efforts of industrial production, started with individual ventures and quickly evolved to several big scale toy companies. In this phase of small to big scale and informal to formal production, it is possible to observe that besides the imitation of foreign toys, there have been attempts for adaptation and experimentation and a number of distinctive examples of toys. Worldwide economic crisis, changes in governmental economic policies and the increasing effects of globalization both cultural and economic, caused the dissolution of this system. The following two chapters will examine both how and to what extent certain characteristics of these systems exist/co-exist in the contemporary toy market in Istanbul and how the current structure builds and maintains its interaction to the influences of local and global currents.

3. CONTEMPORARY PRACTICES OF TOY PRODUCTION IN ISTANBUL

“Globalization is a bottom-up phenomenon with all actions initiated by millions of individuals, the sum total of which is "globalization." No one is in charge, and no one can anticipate what the sum of all the individual initiatives will be before the result manifest. A global economy can only be the result of ‘spontaneous order’ (Naisbitt, 2006).”

The previous chapters have illustrated the emergence and development of different phases of toy production in Istanbul. The prevailing modes of production and types of toys, as well as how they react to changing socio-economic dynamics is analysed. Today, Istanbul has become an enormous city with a high concentration of industrial, commercial and social activity. This contemporary phase is named as the global (post-industrial) phase, not because industrial production methods cease to exist, but for the reason that multiple types of design and production are in action. Similar to other sectors, the toy sector in Istanbul too is a big and complex network of interconnections with its factories, workshops, stores, shopping malls, offices, warehouses, producers, importers, exporters, different modes of production and formal and informal actors. This wide network of design and production cannot be simply understood through individual products or commercial activities. An understanding of this network requires an analysis of important actors, locations and relations –networks- of both in urban and national/global scale in the era of globalization.

Globalization with its dynamic structure influences the geographical and relational organizations of production, where and how they develop and how they become dispersed and fragmented. Especially advanced industrial countries have gone through a phase of de-industrialization in the last decades, where they have shifted their assembly and production units to the countries with low labour prices, in order to cut down expenses (Storper and Scott, 1986). This has been the case for the toy sector in Istanbul, too. The multitude of factors ranging from socio-economic circumstances to government policies, processes of urbanization influencing the toy sector shows its effects both in the geographical organization of production. These factors define the actors and networks of toy production in contemporary Istanbul.

The dynamics of organization of a certain sector requires the consideration of the aforementioned factors in a comprehensive manner. As Storper and Scott (1986) state “production processes are established, divided technically and in space, and ... the social detailed divisions of labour change over time as a consequence of [social] and technological change”. This section aims to clarify these qualities of Istanbul toy network and compare it to previous phases to point out similarities and differences. The information acquired from different actors (Appendix C and F) and field visits with background knowledge about previous phases will explain under which circumstances contemporary toys come into existence.

3.1 Spatialization of Design and Modes of Production

“The mode of production of material life determines the general character of the social, political and spiritual processes of life (Marx, 1979).” The spatialization and specifications of design processes, means of production and commerce have been affected from global dynamics and have their own peculiarities in Istanbul toy sector today. This consequently affects the type of companies and how they operate as well as the type of toys they produce and their relation to globalization. An understanding of this structure requires both an evaluation of spatialization of design and modes of production and an analysis of types of companies and their operation methods in, around and outside the city. Important areas for the activities, hence the network and the interaction of toy companies within can be examined in three different layers or scales: Local (urban), national and global.

As many other industrial sectors in Turkey, the toy production and commerce too are heavily oriented in Istanbul. According to the accounts of OYDER (2012), 77 of their 118 members (more than %65) are located in Istanbul. An extended research (Appendix C) showed that there are around a hundred toy companies located in Istanbul. Here, I will first examine their spatial distribution and their production and characteristics.

Behind the network of toyshops selling mostly imported or licenced toys in dozens of shopping malls, which are distributed among the city, lays Tahtakale, the centre of retail toy sales. Eminönü and particularly Tahtakale district is a substantial centre for commercialization of toys both as wholesale and retail. Stores for different type of goods such as textile, hardware, electronics and jewellery are organized in micro-areas

in this district. In that manner, it also bears significance for the toy sector. Here, among others, hundreds of different toys from reproductions of traditional toys to toys referring to popular Turkish culture are to be found. The field research showed that this district serves as a platform for not only a sole commercial activity but also – although limited- for different types of productive activity.

The area between Spice Bazaar and Prof. Dr. Cemil Bırsel Street in the East-West axis and Ragıp Gümüşpala and Vasıf Çınar Streets in the North-South axis is the main area where toyshops are located (Figure 3.1.). Inside this area, stores selling traditional and/or wooden toys are located on Kutucular Street and many other toyshops along the Uzun Çarşı Street. Offices of toy companies are mostly located on Prof. Dr. Cemil Bırsel Street. This area, with the addition of production places and stores in Han's²² around Eminönü, has been the centre of toy production and sales for many decades (Onur, 2002). Today, the production seems to be mainly extinct. Among fifty-five toy stores in Tahtakale, none of them undertake production.

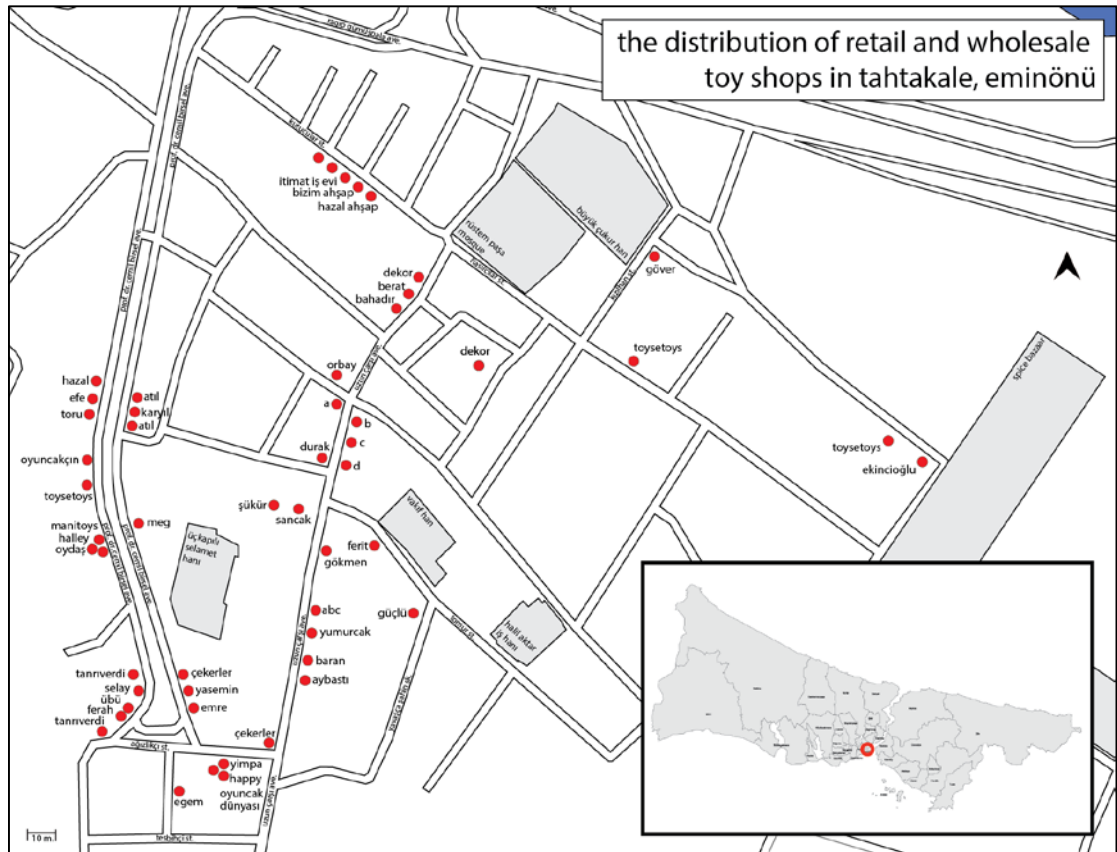


Figure 3.1 : Map of toy stores in and around Tahtakale.

²²Sabuncu Han, Süpürgeci Han, Zaza Han, Selamet Han to name a few (Appendix B).

Tahtakale's relatively small shops and vendors are different from the large shops with various kinds of toys and labels²³. They are mostly specialized on certain type of toys, such as wooden toys, plush toys, board games, music instruments and plastic toys. These shops constitute different micro-areas with different concentrations inside the district²⁴.

Several trips to Tahtakale showed that even in short terms, the toys available in the market change according to contemporary dynamics. Changes in needs, tastes and desires pressure companies to develop short-term strategies that can quickly answer to these changes, instead of developing long-term R&D projects or work with in-house designers. Design strategies include development of products that are inspired by foreign toys in fairs and/or working with freelancers to apply icons or corresponding references of popular culture on new toys (Appendix E). Here, it is possible to observe how rapidly and successfully the sector adapts itself to the changing dynamics of the global world. This characteristic is extensively analysed and methodized in chapter four, where specific models are taken into consideration.

Tahtakale has been the centre for toyshops and workshops for several decades now (Onur, 2002). However, the importance of the area has increased especially with the beginning of the industrial phase. Tahtakale, similar to Beyoğlu in the early twentieth century, has become one of the new centres of commerce where the sector has started to break out from Eyüp and to gain a more distributed urban character. In the industrial phase, there have been several nodes of production in Tahtakale (Appendix B), a characteristic that is lost nowadays. The area started to lose its importance as a production centre and became almost completely commerce-oriented. Most of the storeowners assert that their stores/offices have been located in different locations in Eminönü for more than two decades. They are still operating in that district because of its social flux and recognition. A number of companies have started to move to the suburban areas of industry and commerce. Many companies state that they have moved or are considering moving, following other companies and witnessing the urban transformation projects of the Istanbul municipality.

Istanbul Wholesaler's Exchange, İSTOÇ is another main area of toy commerce in Istanbul. There are other sector-specific districts on the outskirts of the city (such as

²³ Like toy chain-stores such as Toys 'r Us, Toyzz Shop, Joker.

²⁴ For instance there are specific areas in Tahtakale where stores selling plush or wooden toys are concentrated.

Kuyumcukent –Jewellerytown-, Tekstil Kent –Textiletown-). These districts are preferred by companies for their organized structure and ease of logistic activities such as storage and distribution. The exchange hosts companies –mostly wholesalers as its name suggests- from different sectors such as plastic goods, textile and souvenirs. Research about the exchange shows this area contains offices and warehouses of around fifty toy companies of a total of ninety-eight examined in the research, which are distributed among the city according to their modes of production and commerce (Appendix C). This concentration in İSTOÇ is incomparable to any other part of Istanbul, which shows that this place is becoming one of the main nodes of the toy sector in the city (İSTOÇ, 2012). This makes it an important node for distribution toys in urban scale and nationwide. Toys are distributed from here to shopping malls, stores in Eminönü and other cities. Although there are no production facilities here and it is now in a much bigger scale, it reminds us of the centralized structure of Eyüp. Here, importers, subcontractors²⁵ and super-wholesalers²⁶ are to be found. İSTOÇ also has an organic tie to Tahtakale considering companies here supply toys to shops and stores based there. Also some companies still have branches in Tahtakale. Several companies mentioned that there is a move from Eminönü/Tahtakale to İSTOÇ in the recent years. This preference results mostly from the convenience of accessibility and storage. Especially wholesalers coming from other cities of Turkey prefer to shop from here. As a conclusion it can be stated that this district is an important hub of the network with inner- and intra-city ties for toy commerce.

²⁵ Subcontractors are companies outsourcing production to overseas factories.

²⁶ Super-wholesalers are companies supplying wholesalers, mostly in domestic market.



Figure 3.2 : Map of production and sales of toys in Istanbul.

When we shift the focus on production and commerce is to an upper scale, we encounter companies operating on the outskirts of Istanbul and even neighbouring towns and Anatolia. This group, which consist of companies that were able to overcome the shifts of socio-economic policies in the country to a large extend. Among the ninety-eight companies evaluated in this research, less than thirty per cent undertake production and a small number has big factories²⁷. Production facilities of these companies are located on suburbs of Istanbul such as in Beylikdüzü, Güneşli, Küçükköy, İkitelli, Orhangazi or in neighbouring towns, such as Çorlu (Figure 3.2.). In comparison to the industrial phase, a shift from the city centre to the outskirts is visible. Production companies always favoured city centres in industrializing countries (Tekeli, 2010). They are the most accessible points to labour market, consumers and infrastructural facilities. In the 1970s Haliç was the biggest industrial centre of Istanbul, with its historical shipyard and mid-scale production facilities –mostly household appliances and agricultural machines (Göktürk et. al., 2010). However in 1980s the area encountered a massive redevelopment and nearly all the heavy industry was moved outside of the city. Today, most of the production nodes in Istanbul are located on the outskirts due to the developing social and economic forces. This forms a logistic disadvantage for large production companies. They compensate this disadvantage by using their former city centre locations for commercial activities.

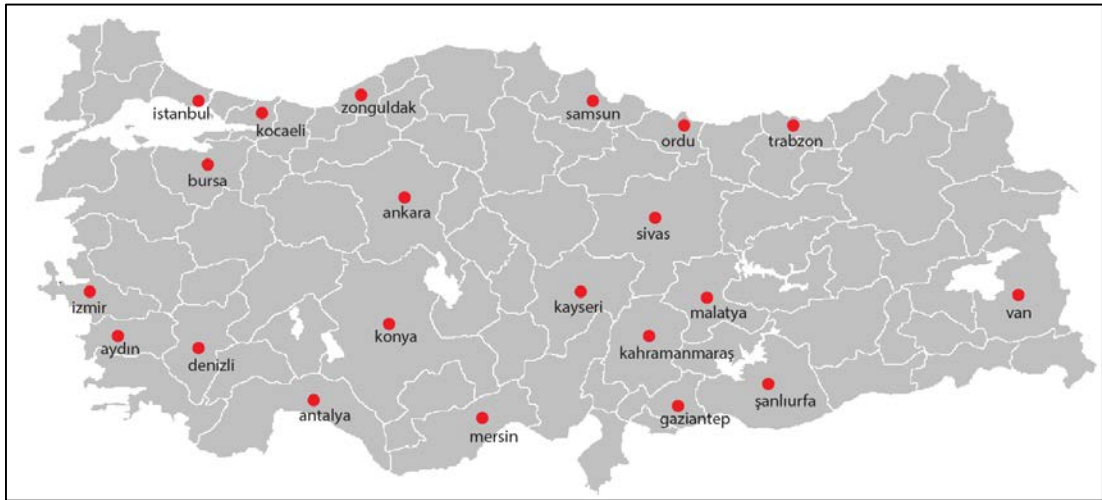


Figure 3.4 : Toy companies operating in various cities of Turkey connected to Istanbul.

²⁷Dolu, Fen, Nizam, Akçiçek, Enhoş, Güçlü, Pilsan, ABC, Bambi, Özka, Neva (Appendix C).

Also, companies operating in other cities in Turkey become a part of the network by supplying products to the stores especially in Tahtakale, İSTOÇ and other nodes of commerce in the city. During the field trips in Tahtakale, toys produced in other cities of Turkey were observed. These were crosschecked with the registry of OYDER (2012) to form up a national map of toy production, which contributes to commerce in Istanbul (Figure 3.3.). These companies, particularly the ones in South and Southeastern regions of Turkey²⁸, became a part of the network in Istanbul, benefitting from the comparably flexible custom regulations in their regions. Thus, when the geographical distribution of production is compared to the early phases, it becomes evident that the number of inner city facilities in Istanbul has drastically declined. Aside from several small-scale workshops, it seems that toy production is almost entirely transferred to the outskirts and outside of Istanbul.

In order to understand how the production networks function, the geographical perspective must be extended from a local and urban to a global scale. On the outmost layer of the production and commerce activities in the city, there are the global actors. As mentioned before, with the transition to liberal economy in mid-1980s, foreign actors have started to undertake more different and effective roles in the Turkish toy sector. Similar to Europe and United States, toys made in China dominated the toy market in Istanbul (İTO, 2007). Chinese companies with their low costs and flexible production characteristics become an important centre for Turkish companies to outsource production (Rüşvanlı, 2007). According to İTO (2007) statistics Chinese toys constitute eighty per cent of Turkish toy import. The reason for this high percentage is that Turkish companies have shifted their production operations to China or outsourcing production by shutting down their production facilities (İTO, 2007).

When the global scale is taken into account, we first encounter foreign companies²⁹, which open up offices in Istanbul or sign licence and distribution agreements with Turkish companies. These companies are integrated to the toy network in direct and indirect ways. Different from the industrial phase, today, foreign toy companies have a direct access to the domestic market. Recent neo-liberal economic structure of Turkey allows foreign companies to operate in the sector. Besides their direct involvement, some companies also supply their products to the chain toy stores and other wholesalers in Istanbul. Other foreign companies, especially the ones in Far East

²⁸Van, Şanlıurfa, Gaziantep and Kahramanmaraş.

²⁹ Mattel, Lego, Spinmaster, Hasbro and GP to name a few.

mainly China and Hong Kong, are sought out by Turkish companies for subcontracting production (Rüşvanlı, 2007). As it was mentioned before, after the liberalization of the market, most of the companies in Istanbul has either shut down, changed sector or converted to import. Many of the toy companies operating in Istanbul today, state that they are subcontracting their production to China, specifically the Pearl River Delta (PRD) region (Appendix E).

China accounts to nearly sixty per cent of the total import of toys in the world (UN Comtrade, 2012). There are more than six thousand companies operating in the country, most of which are located in the south, in the Guangdong district in PRD (İTO, 2007). PRD is one of the most heavily inhabited and productive provinces of China (Lin, 1997). Since 1978, liberal economic and industrial policies were put into effect here. This and the region's tight connection to Hong Kong allowed PRD to become an industrial area with a very cheap and high production capability, thus attracting foreign investors. Among other industries, toy production companies and complementary industries are highly concentrated in PRD. Executives in Istanbul toy companies stated that they have become very accustomed with the area and "There is a city for every distinctive sector in China. It is possible to outsource any kind of toy production (plastic, wooden, electronic and others) in the PRD region and even the sub-sectors have definite cities or towns. A city for dolls, another for plush toys and another for electronics" (Appendix E).

Among the towns of Guangdong region in PRD, Shantou is mostly known for producing plastic toys with injection moulding. Chenghai is specialized in plush toys production, Nanjing in dolls and Shenzhen in computers and electronic toys. Zhejiang in Hangzhou region in the other hand is an important city for wooden toy production. In addition to the production facilities, the presence of cognate industries, such as for internal mechanisms and electronic circuits makes PRD area a viable option for toy production. Toy companies in Istanbul facilitate the production possibilities of Chinese companies, thus a remote area becomes also important actors in the urban network.

As a conclusion, it is possible to state that the toy industry in Istanbul has gained a multi-centred and multi-layered structure with its global connections with actors interacting in different scales. This structure is different from earlier phases especially in means of spatial distribution and the facilitation of different production modes.

3.2 Company Characteristics

When the network of Istanbul toy market is considered, it is possible to see that there are different actors operating within, different in their type of production/commerce, scale, location and their type and integration of NPD processes. In order to categorize these companies, a database of ninety-eight active companies is constructed and analysed (Appendix C). The analysis is based on interviews conducted with different companies with various modes of operation (Appendix E). According to their statements dominant categories of company characteristics have emerged. This information is then used to categorize and analyse the main types of actors of toy sector in Istanbul.

Different actors in the Istanbul toy network can be sorted in two categories: namely production and commerce activities. In terms of production there are four main types namely the large- and small-scale manufacturers, subcontractors and non-producers. The commercial activity could be grouped in three different types: super-wholesale, wholesale and retail, although the boundaries between them are not always easy to distinguish, because they can co-exist in the same company³⁰. When the activities of the companies are examined, it becomes obvious that there are four main types of operation, which can exist solely or combined in a company:

1. Import/Wholesale
2. Large-scale manufacture
3. Small-scale manufacture
4. Production outsourcing

The quantitative distribution of the main type of operation among toy companies in Istanbul is displayed in Table 3.1. This table shows us that in comparison to the industrial phase, both the total number of toy companies and the ones involved in production have decreased.

³⁰ For instance, there are companies undertaking import and production simultaneously.

Table 3.1 : Distribution of Toy Companies in Istanbul.

Type of Operation	Number of Companies
Import/Wholesale	61
Large-scale manufacture	22
Small-scale manufacture	7
Production outsourcing	8
Total	98

One of the most dominant characteristics of the toy companies in Istanbul is import. Nearly two third of the companies are importers. As I have stated in the previous chapter, most of the production companies established before 1980s have closed down their factories in mid-1990s and focused heavily on import (Onur, 2002).

“Our company is established in 1948. Back then we were producing plastic products. Then we have converted to toy production. In 1991 we have started import. Production and import went simultaneously for a while. In 1994, we have closed down the factory.” (Appendix E.1).

Companies established after 1980s are not coming from a strong toy making tradition to a large extend, thus are more capable in commercial activities. Among thirty companies involved in production, only nine companies are established before 1980s. The later ones incorporate import in their operations, which is mostly done by becoming distributors of global companies (i.e. VTech, Lego, Spinmaster, Mattel). Although import is the main activity of these firms, it can be stated that they are trying to engage in product development. “In order to stay in the competition you either have to sell licenced products or get involved in production”, a company manager states (Appendix E). One of the big toy companies, which has mainly involved in selling licensed toys, recently undertook design collaboration with Istanbul Technical University (ITU) to design their own toys³¹. Although they are not open to hire in-house designers, they seem to be open to engage in collaborative design activities to survive in the competitive market.

Many of the import companies do not have their own distribution and marketing agencies, thus they cannot be seen as wholesalers. Instead of opening up stores, they are supplying wholesalers. These types of companies are called ‘toptanüstü’ (super-wholesalers) in the sector. Beside these companies, there are also a number of

³¹ In this project –supported by İstanbul Kalkınma Ajansı (ISTKA)-, a website has been developed, where SME’s has been matched with designers for NPD in 2012. (Kobiler için tasarım, 2012).

companies only involved in trade activities. Their operation is concentrated on wholesale or retail sale of toys produced in Turkey (Appendix E.4). Although these companies are not involved in any production operation themselves, they enable the distribution and circulation of toys in Istanbul and Turkey and therefore constitute an important part of the network.

When all the import, wholesale and retail companies are set aside, which can be defined as the “trade” companies in general, only a small amount of production companies remain. In that manner, toy production in Istanbul seems to have become quite obsolete. The production capacity of Turkish toy companies is rendered ineffective because certain moving parts, toy motors and equipment is considered as finished products in Turkey (İTO, 2007). Among ninety-eight companies operating in Istanbul around forty per cent undertake production. This number is even less in companies involved solely production (no wholesale or retail). According to Cem Sunman, Turkey was never been able to be a producer in the toy industry (Bilgin, 2010). This argument is true, when only the last three decades are concerned, considering there has been indeed toy production companies present in the earlier phases. In the industrial phase there were ninety small or large-scale producers operating in Istanbul. However, few examples aside, none of these companies have made it into the twenty first century. The evaluation of company characteristics show that there are difficulties in producing hi-tech toys and operations are mostly based on import (UN Comtrade, 2012). Today, production of Turkish companies is limited to high quality plastic mould toys -such as cars and buckets-, which then also exported in a limited amount mostly to European countries (İTO, 2007). In general, one third of the toy companies in Istanbul are engaged in direct and indirect activities of production, which can be grouped under large-scale manufacture, small-scale manufacture and production outsourcing.

Companies undertaking large-scale production today are, to a great extent, established earlier, in the 1980s and before³². They were able to respond first to aspects negatively influencing domestic production such as raw material shortages and economic fluctuations in 1970s. Following liberalization of economy and increase of import after 1980, they were also able maintain their production capabilities. Their initial production facilities, comparably small-scale were first located in the industrial areas

³²Pilsan, 1947; Uçarkid, 1958; Fen, 1962; Akçiçek, 1970; Enhoş, Nizam, 1974; Dolu, Püskül, 1976; Bayraktar, 1978; Güçlü, 1980.

in Istanbul of that time. The companies, which did not close down their factories and change to import, have enlarged their capacities by moving to the outskirts of the city. For instance, Pilsan (2012) states that their company has started in a 40-m² workshop in Istanbul, Silahtar, with hand press machines. Today they operate in a 25.000 m² factory.

Table 3.2 : Distribution of Turkey’s toy export based on countries (UN Comtrade, 2012).

Country	Trade Value (in Million USD)
Russian Federation	2.34
Germany	1.1
Israel	1
Greece	0.98
Bulgaria	0.74
Other countries	9.01
Total Export	15.2

Large-scale manufacture companies mostly work with plastics and injection moulding production to produce big-sized, high quality plastic toys to use their geographical advantage over China (Rüşvanlı, 2007). They produce both for the national and global market. Plastic toys constitute the biggest part of toy export in Turkey³³. However, only a small number of these companies employ product designers. Few people who possess tacit knowledge/know-how about toy design and production are managers in these companies, who have inherited it through family ties. Thus, the design decisions are made through commercial concerns, intuitive criteria or imitation of foreign models. A manager of one large production company stated: “We are going to toy fairs and document the models we like. We, then, instruct our designers to modify these models in order to prevent licence issues and make them suitable to the domestic market” (Appendix E.1).

Some companies have in-house designers, whereas others hire graphic designers or technicians (competent in modelling to modify other models) and work with freelancers if necessary (Rüşvanlı, 2007). These toy companies also pursue the method of signing licence agreements with foreign labels to use their characters and images on their toys.

³³Almost seventy per cent of the total import in USD of 139 million (UN Comtrade, 2012).

Another type of toy companies is the small-scale manufacturer. The difference between large and small production companies is not solely based on scale. Therefore small-scale production requires a particular explanation. As mentioned before, large production companies mostly produce plastic toys with high volume. In contrary to that, the main characteristics of small-scale toy companies are that they mostly produce wooden toys. Most of them originally producing other wooden products such as kitchen utensils, home accessories, other household goods and souvenirs, these companies produce wooden toys on the same machines they use for other products. It is possible to observe that in these companies, the design input is considerably low; the types of toys are mostly traditional, such as different versions of tops and cradles. Production centres are around Eminönü, although some of them have production facilities in and around Istanbul and even Black Sea Region (Northern Anatolia), rich in wood resources and competent in production of wooden goods (i.e. Tokat, Safranbolu, Kastamonu).

There are also companies, which are involved mainly in import but trying to become producers. These companies facilitate different production methods in Istanbul to develop and produce their own toys. One company manager stated that: “We are using several workshops in Istanbul for custom manufacturing, especially for the production of moulds. We also use informal facilities for assembly” (Appendix E.2). This shows us that in the domestic market that is based mainly on import, some companies are trying to distinguish themselves by involving in toy production.

Another emerging type of commercial activity is production outsourcing or subcontracting. This has developed as a strategy of global toy companies (among other industries) in their search for reducing production and labour costs in 1980s and matured in 1990s (Seiter, 1993). After 1980s, toy manufacture has increasingly moved to Asia, especially China. Playthings (1990) journal reported that in 1989, fifty five per cent of all dolls and forty per cent of all other toys imported into United States were made in China.

This method of outsourcing production to China is preferred by toy companies in Istanbul, which are mostly engaged in import and have no production capacity either because they have been established as import companies or converted to it later on. I was able to locate eight different legit companies in Istanbul, which use production outsourcing as their main source of NPD (The real number is probably higher). Interviews revealed that there are two main methods to work with the manufacturing

companies in Southern China, or more specifically PRD region (Appendix E.1). In the first method the toy company contacts a commissioning company connected to a variety of producers. The toy company selects the type of toy from the catalogue with generic models and the toy is produced according to that model. This is a more economic choice, which restricts the degree of modification.

Toy companies that are more experienced in production outsourcing find the subcontracting companies directly. They either personally travel there or send the necessary design input³⁴ from Istanbul. The generic models are then mass customized according the information (images, patterns, sounds, models) provided and sent to Istanbul. Some companies even export their toys to other companies without being transported to Turkey. Although companies use this method to produce toys with more complex structures such as automatic toys with sound, any type of toys can be manufactured in PRD region from wooden to plastic toys. “Industrial towns” specializing in specific types of toy production (i.e. Guangdong, Zhejiang, Fujian and Henan) enables production outsourcers an easier orientation within the region (ITO, 2007). People who undertake the job of product development in these companies are mostly people with both good knowledge of the region and the domestic market in Istanbul.

“We have realized this: Everyone can go to China, order a certain toy to a manufacturer and sell it here. What is critical is to select these models according to the market and society. You have to know the suitable price intervals, you have to be innovative” (Appendix E.1).

This production method initially removes the strict boundaries between industrial activities (i.e., importer, wholesaler, producer) and creates a new kind of company by enabling toy companies to produce according to their needs and compete with local producers. In that manner, production outsourcing can act like a stepping-stone for small companies to develop their operations. Moreover, it enables the companies to modify generic toys to be adapted to the local market and react to global/popular trends in a dynamic way. The advanced structure of cognate industries in PRD also decreases the cost for toy companies to develop their own products.

“The presence of a production infrastructure in China makes it easier for us to produce our toys with a lower cost there. The production companies can obtain toy parts from cognate industries, thus they don’t have to produce all parts of a certain product. This enables a more rapid and cheaper production process” (Appendix E.2).

³⁴ The shape of the models, patterns, images or sounds to be used in production, further analysed in Chapter Four.

However, the lack of a consistent product development process prevents the development of a design strategy and expertise. Companies state that the product selection and development processes have an intuitive character: “When you go to China, you see millions of different toys. You visit different companies and for some toys you see in a showroom you say ‘This might be suitable for the Turkish market’” (Appendix E.1).

Last but not least, because there is no real regulation on these toys other than the ordering company itself, which might raise suspicion about the pedagogic, design and health related qualities.

“It is a long and crooked road that carries the merchandise we consume from the factory floors of China to store shelves in the United States. No maps are available for this road; there are no rules; contracts and agreements are not often honoured; there are no police on the highways of commerce. The result of such system defects, not surprisingly, has been a long series of production scandals. Toxic melamine in milk products, poisonous lead paint on children’s toys, and numerous other cases have made global headlines. (Midler, 2011)”

This analysis points out to the diverse structure of the toy market of Istanbul. Although dominantly import-oriented, a coexistence of different modes of product development and modes of production is possible to observe. Companies struggling to compete with import toys and Far Eastern companies, are trying to survive in the domestic market via different production, localization and differentiation activities to enable and articulation to global networks.

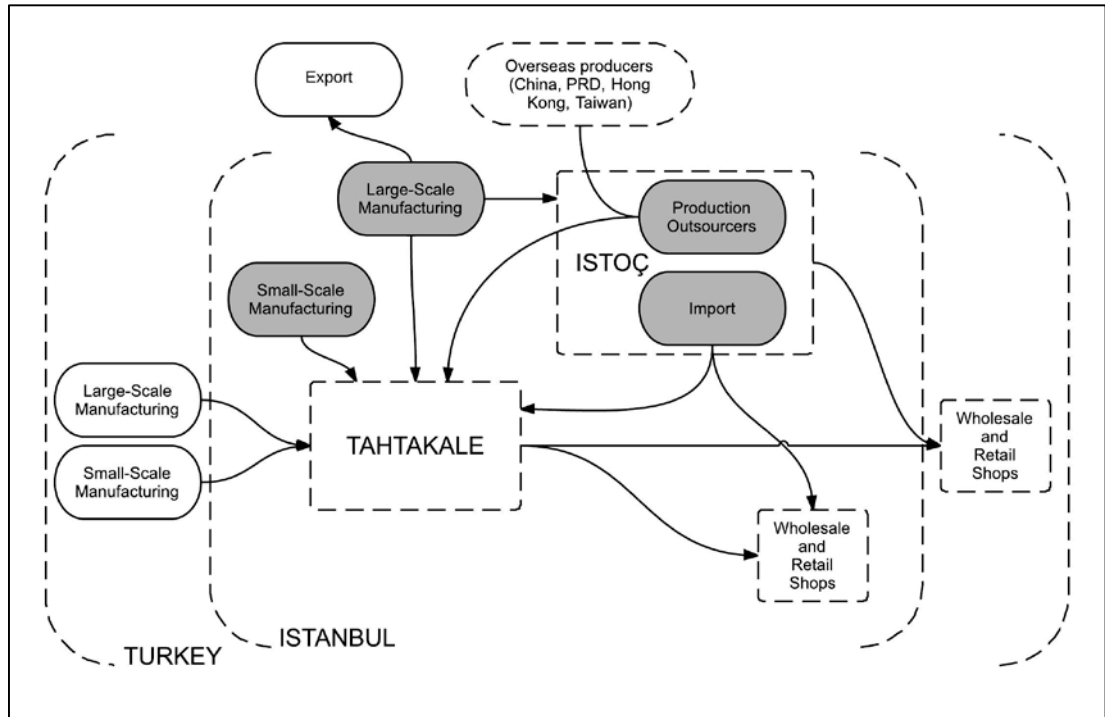


Figure 3.5 : A diagram of networks of production and sales in the domestic market.

Figure 3.4 shows the structure of the toy market in Turkey with a specific focus on Istanbul. The grey boxes show different types of companies operating in the city, which were categorized and described above. One of the two main centres, ISTOÇ hosts mainly import companies and production outsources. Toys whether imported or manufactured in overseas factories, enter the city through companies in ISTOÇ and are distributed to the other commercial centre Tahtakale as well as other parts of the city and country via wholesalers. These two centres are critical for large-scale manufacturers where they send their products either to their warehouses in ISTOÇ or directly to the stores in Tahtakale. On the other hand, small-scale manufacturers mostly utilize the Tahtakale market either by opening up stores or via other stores because of its ease of access.

As mentioned before, the structure of Tahtakale is quite different from ISTOÇ. All four main types of companies in Istanbul, as well as companies in other parts of the country are in relation with this district. It acts both as a collection and distribution hub for various toys in circulation in Istanbul. Its unique location within the city and the structure of the market provides it a competitive advantage of commercial activity, sought by almost all the toy companies in Istanbul, regardless of their type, size or mode of operation.

3.3 Conclusion

Toy industry is a big and growing one with a high design supplement, but looking at the development of Turkish toy industry in general, and specifically in Istanbul, one can observe the difficulties in integration to first mass production and then to high technology, thus the sector being incapable to keep up with global developments. The reason that most of the toy companies had to shut down or change to different sectors was the abundance of import toys due to the conversion to liberal economy. Year after year both Chinese toys and products of major toy companies has literally flooded the market.

Today, more than three decades after the industrial phase, the toy market in Istanbul has fairly become decentralized, featuring all sorts of vendors from street peddlers - selling their wares around the city at all hours of the day- to fancy and expensive shopping malls with hundreds of different models varying in type, material, mode and place of production.

The retail sales are completely decentralized in the city with hundreds of toy stores, most of them located in shopping malls. For the wholesale, two main hubs are identified. Vendors in Eminönü and Tahtakale act as a centre for both wholesale and retail. Also this area shows a distinct variety of toys produced in Istanbul or overseas. Wholesalers in İSTOÇ also represent a significant portion of the toy trade in Istanbul and Turkey (İSTOÇ, 2012). For the import companies, the wholesale and retail shops in Tahtakale is very important due to its central location, vivid and dynamic social texture. Also, İSTOÇ constitutes a new alternative for wholesale, especially to other cities in Turkey. Around these main hubs, there are small-scale manufacture facilities scattered around Istanbul and factories on the outskirts of the city, which contribute to the variety of toys in the market. In addition to that, companies based in other cities are benefitting from the lively commerce activities in Istanbul.

The structure of the toy industry in Istanbul was predicted to be stable and uniform in the beginning but research has resulted in outcomes that are extremely varied. Thus, it is very difficult to talk about one definite and prevailing state of the industry or mode of toy production in Istanbul. There are different kinds of toy companies in Istanbul, with different scales and modes of design and production. Small-scale toy producers with craft knowledge reproduce traditional toys. Large-scale industrial companies have the ability to design and mass-produce their own products although the input of

design is limited. The availability and flexibility of production also enable new patterns of product development even for companies with no production capability. Subcontractors are facilitating overseas production possibilities for mass-customized toys.

In general it is possible to state that a professional design input is lacking in toy companies in Istanbul with the exception of several toy producers. Design is seen as a method of differentiating foreign toys and customizing standard products. The co-existence of different modes of product development and production demonstrates itself in the approach of the companies. What these approaches are and how they result in a different typology will be analysed in the next chapter.

4. TYPOLOGY AND TACTICS: DESIGN CHARACTERISTICS OF TOYS IN ISTANBUL

“On the one hand, globalization unfolds a process of standardization in which a globalized mass culture circulates the globe, creating sameness and homogeneity everywhere. On the other hand, globalized culture makes possible unique appropriations and developments everywhere, thus encouraging hybridity, difference, and heterogeneity to proliferate. (Kellner, 2002).”

In order to gain a holistic perspective of contemporary modes of design and production, factors that prepared the transition from pre-industrial methods of toy production to the industrial one, as well as the attempts of cultural adaptation in every phase of toy production in Istanbul are discussed in previous chapters. This discussion was necessary to understand the contemporary characteristics of networks of design, production and distribution of toys in Istanbul.

Globalization, as an overarching concept defines and acts on the social and economic circumstances. As well as and even before the formation material culture and our everyday practices, it affects the design and production characteristics, the actors and networks of any production activity in the city. In the previous chapters, its effects on the toy production in Istanbul are discussed. The modes of production, use of materials, spatial distribution of production and commercialization as well as important actors and their interrelations of this complex network are analysed through data visualization and various examples.

It became clear that toy companies are finding ways to adapt themselves to the social and cultural changes in the city, more freely and effectively in Istanbul than any other city in Turkey. This dynamic and perpetual motion in the background finds its complement on the toys in its clearest sense. Different cultural currents and popular trends influence the design activities in the companies. Combined with the contemporary possibilities of production eventually become visible/readable on toys. In this manner, toys give us the possibility of observing and evaluating different states of the interaction –or lack thereof- between the Local and the Global. In the first

chapter, I have argued that the effects of globalization do not manifest themselves as total acceptance or rejection. In this chapter I will try to understand and methodize what kind of a transformative relationship exists between the Local and the Global and what the intermediary instances of interaction might be.

4.1 Typology: Classification and Analysis

In order to understand the instances of cultural adaptation, it is critical to develop a framework for the categorization of toys and define criteria for evaluation. In this section, first a general categorization of toy typologies in Istanbul will be formed using a synthesis of criteria set proposed by other researchers, in order to analyse the different types of toys. The aim here is to define dominant categories and an evaluation system where properties related to material, technology, form, function and cultural connotations could be taken into account.

In a general sense, the nature of any research defines the criteria for categorization of toys. When traditional Turkish toys are the case, it is possible to see that a categorization based on figurative (household items, vehicles, weapons, animals) and technological/interactive (movable, audible) qualities of toys is sufficient (Onur, 2011; Ovacık Dörtbaşı and Kocabıyık, 2009). For industrial toys, however, a more intrinsic categorization is necessary. Two catalogues for toy exhibitions in Turkey show us that starting from the industrial phase, in addition to the former categories, new categories emerge and new classifications based on material (tin, plastic), production (traditional, industrial), technology (electrical, remote-controlled) and context (space toys, soldier toys) are made (Istanbul Oyuncak Müzesi, 2007; Oyuncak Sergisi, 2011).

In the context of contemporary toys, criteria become more complex with use of new technologies, materials and cultural connotations involved. In her study about the historical and cultural change of toys, Ak (2006) proposes a new categorization, which heavily depends on technology (Table 4.1).

Table 4.1 : A technological categorization of toys (Ak, 2006).

Type of toys	Examples
Non-systematic, simple toys	Dolls, cubes, Lego pieces, miniature house equipment, balls, yo-yo's, marbles, gyroscopes, play dough, one piece plastic toys
Mechanical toys	Bicycles, wind-up toys, hand-moved vehicles
Electronic, battery-operated toys	Remote control vehicles, self-moving train sets, walking dolls
Digital toys	Tetris, Tamagotchi, Atari
Infrared supported, interactive toys	Furby, Poochi, Chibibotto

This technology-oriented categorization forms an important base to build upon, however does not give a clear and detailed sense of different toy types. The vague definition of the categories causes some overlapping or misclassifications. For example, the unspecific category of non-systematic, simple toys puts dolls, balls and play dough in the same category, although their material, form and implied type of playing of these toys are extremely different. Similarly an electronic puzzle game (Tetris) and a pet care-taking game (Tamagotchi) are put under the same large category of digital toys. Last but not least, bicycles, wind-up toys and hand moved vehicles are put under the category of mechanical toys, although these toys refer to very diverse attributes of play in means of form and function. Thus, this categorization can be elaborated by additional criteria.

A more comprehensive and intricate categorization suggested by NPD Group (2010) is as follows:

Table 4.2 : Categorization of toys (NPD Group, 2010).

Category	Sub-category	Types
Action Figures and Accessories	Action Figures, Action Figure Accessories Action Figure Role Play	
Arts & Crafts	Clay/Dough, Mechanical Design, Craft/School Supplies, Craft Kits, Crayons/Markers/Pencils /Chalk	
Building Sets	Building Sets	
Dolls	Nurturing Dolls & Accessories	Nurturing Dolls, Special Feature Nurturing Dolls, Nurturing Doll Clothes, Nurturing Doll Accessories

Table 4.2 (continued) : Categorization of toys (NPD Group, 2010).

Category	Sub-category	Types
	Fashion Themed Dolls/Figures & Accessories	Fashion Themed Dolls/Figures, Fashion Themed Clothes, Fashion Themed Accessories
	Playset Themed Figurines & Accessories	Playset Themed Figurines & Accessories
	Display Dolls, Houses & Accessories	Display Dolls & Accessories, Doll Houses/Furniture
Games/Puzzles	Games	Card Games, Strategic Trading Card Games, Travel Games, Preschool Games, Children's Games, Family Games (Family Dice/Word/Other, Family Standard, Family Board/Action, Family Strategy), Adult Games, Elect HH/Tabletop Games, Brainteasers, Plug N Play Games
	Puzzles	3D Puzzles, Adult Puzzles, Children's Puzzles
Infant/Pre-School Toys	Infant Toys	Mobiles, Rattles/Toy Teethers, Infant Plush, All Other Infant Toys
	Preschool Toys	Bath Toys, PS Musical Instruments, PS Figures & Playsets, PS Electronic Learning, PS Talking & Sound, PS Role Playing, PS Vehicles, All Other PS Toys
Youth Electronics		Youth Electronics/Communication, ELA Hardware/Software & Accessories, Robotic/Interactive Playmates
Outdoor & Sports Toys	Ride-Ons	Non-Powered Ride-Ons (Tricycle/Pedal Ride-Ons, Non-Pedal Ride-Ons), Battery Op Ride-Ons & Accessories
	Sports Toys	Skate/Skateboards/Scooters, Winter Sports Toys, Sports Activities & Games
	Summer Seasonal Toys	Pools, Water/Sand Toys & Accessories, Water Guns, Bubble Toys/Solution, Playground Equipment
Plush		Special Feature Plush, Traditional Plush, Puppets
Vehicles	Powered Vehicles	Radio/Remote Control Vehicles, Battery Operated for Movement, Friction/Pump/Pull-Back, Electric & Battery Powered Vehicle Sets
	Non-Powered Vehicles	Finger/Extreme Vehicles/Accessories, Non-Powered Cars, Non-Powered Aircraft/Boats, Non-Powered Trucks, Mini Vehicles, Vehicle Accessories
All Other Toys	Models & Accessories	Models, Model Supplies
	Pretend Play	Fashion Role Play & Accessories, Action Dress Ups & Accessories, Powered Appliances & Food Mixes, Guns/Weapons & Accessories
	Educational/Musical Toys	Scientific Toys, Educational Toys, Musical Instruments
	Other/Miscellaneous Toys	Projectors/Viewers & Accessories, Children's Furniture, Trading Cards & Accessories, Spinning Tops & Accessories, Miscellaneous Toys

This commercial categorization shows us that today toys are diversified into many different categories and sub-categories according to their material (plush toys), use of

technology (youth electronics), degree of abstraction (action figures), target groups (pre-school toys) and type of play (outdoor and sports). At first instance, this seems very comprehensive and logically structured, however, it tells us not much about the intrinsic qualities of toys. Whereas this list might be the perfect order for organizing and displaying toys in a big shop according to categories, it would not be very helpful in understanding contemporary toys in Istanbul, their different characteristics and relation to culture and globalization.

On the other side of the scale, there is a less commercial and more design and function related approach. For instance Almqvist (1994) lists some of the terms used for describing toys when their role in children's play is concerned: Structure, realism, amount of detail, similitude and verisimilitude. Although these words can be used as synonyms, there are some differences between them. Structure defines the complexity of the toy's structure, whether it is a simple/rigid toy or a complex, electronic one. It is more closely related to how the toy functions than how it actually looks like. Other criteria are related to the visual qualities of toys. Realism is more about the toy's relation to the real life. It defines whether the toy is a miniature version; a replica of some object/character taken from the adult life or it is an imaginary/abstract one. Similitude/verisimilitude in relation to the degree of realism shows how much the toy simulates its real life equivalent, in other words the level of abstraction. The amount of detail defines how much detail of the imitated/miniaturized form is apparent on the toy itself, whether it is a realistic toy or not. For instance a certain toy can have a high amount of detail, yet it still can be unrealistic. It should also be noted that, these are all spectral qualities more than dichotomic ones and enable a more flexible evaluation of the design characteristics of toys.

One of the main aims of this research is to identify and analyse creative adaptation processes and the conceptual motion between global and local networks of culture. Different properties of toys such as use of technology, place and mode of production and the relation to culture bear also an importance. Therefore a purely commercial or technological categorization would be less beneficial for the research. Similarly, a categorization with criteria solely related to play would also shift the focus of the research. Therefore a balanced mixture of different criteria by partially appropriating previous categorizations has to be set, specific for this analysis (Table 4.3).

Table 4.3 : Design characteristics for an evaluation of toys.

Design Characteristic	Quality
Material	Wood, Plastic, Metal, Plush, Mixed
Form	Abstract, Figurative, Realistic
Production	Local, National, Global
Structure	Simple, Complex
Interactivity	Active, Passive
Detail	High, Low
Technology	Rigid, Mechanic, Electrical, Electronic
Cultural Connotations	Local, Global, Hybrid

Different from earlier phases, today, the materials used in toy production shows a great variety. Although toys made from one type of material such as wooden, plastic or plush toys, recent technology allows different types of materials to be combined in a toy such as putting electronic circuits in a plush toy (Figure A.137, A.138). The selection of the material affects the required technology for the manufacture so that whether it can be produced locally or has to be produced in a foreign country. It also plays a role on the perception of the toys such as traditional or contemporary.

Interactivity can simply be defined as whether an action is required from the user to operate the toy. This is a very difficult criterion to evaluate, for the degree of interaction of a child with a toy can never be fully investigated, even under experimental circumstances. However, a certain assessment for the intended degree of interaction can be made regarding the type and function of the toy. For instance, toys making automatic movements are put under the ‘passive’ category (Figures A.117-121) and which require a physical gesture or audial input from children to operate can be considered to have a more interactive relation with the user (Figure A.144). The presence of an interaction does not always require a presence of electronic circuits; from that perspective a mechanical toy which responses to the input of the user can also be regarded as interactive (A.149-150). It should be mentioned again that the degree of interactivity is a spectral quality for evaluation.

The form is also a very important factor in evaluation. Most of the toys in the Istanbul toy market are miniature versions of real life objects such as vehicles, household goods or other everyday objects (Appendix A). Others refer to the icons of popular culture, figures from movies, animations and cartoons, still figurative in their nature. Naturally, they can also be abstract such as tops, balls and others, mostly called playing equipment than toys. Different from the structure or reality of the toy, the degree of

detail can either refer to the ornaments, carvings and other touches on the toy, or the degree of representation if it is a figurative/miniature toy.

The characteristic of a toy is also defined by the technology, which can vary from very simple to complex and categorized fundamentally under rigid, mechanic, electrical and electronic. The use of technology is also related to the structure which can be simple, meaning the toy is either solid or consists of several pieces, or complex, consisting of multiple pieces, containing springs, screws, moving parts, and/or electrical/electronic circuits. The complexity of the structure and the use of technology define the location and mode of production, which eventually effects how much the producer can intervene to the process.

The overall design characteristics of material, form, structure and complexity define the mode and place of production. As mentioned earlier, production takes place either in facilities of various sizes in Istanbul (local), other cities in Turkey (national), or abroad in countries such as China or Hong Kong, which is labelled as “global” in the evaluation.

Last but not least, the cultural connotations are observed. This characteristic constitutes one of the important aspects of the evaluation. Different aspects of local and global culture reveal themselves in the material qualities, form or function of these toys. These signs are first categorized under local, global or hybrid and will separately be analysed later in this section. A local approach can be reproduction of a traditional toy as well as a formal interpretation of a traditional concept. Influences of global trends are also increasingly in motion in the design and production of toys in Turkey. A strict differentiation is virtually impossible considering the boundaries between local, global and hybrid is becoming more and more dissolved and cultural influences can co-exist in a specific toy.

All of the afore-mentioned categorizations provided critical insight about the issue. The analysis of contemporary toys in Istanbul showed that these toys could be grouped under four main categories. These are automatic toys, simple plastic toys, plush toys and wooden toys. This, by no means compel a strict and impermeable categorization. These groups show similar characteristics when the proposed criteria are concerned and enable a fundamental classification.

The largest category consists of automatic toys or automata³⁵. What these toys have in common is that they contain a simple battery operated structure, which provides motion. More complex models include sensors or sound and/or light emitting circuits. There are also more interactive models which respond voice and motion. In a general sense they are similar to electronic/battery-operated toys (Ak, 2006). Almost all the toys in this group are mass-customized models. They are being manufactured in China for Turkish companies because the complexity of inner structure and the absence of the ancillary industry (Appendix E.2). The main structure of these toys is standard and customizable, so that the toy company may decide on the visual and audial characteristics of the toy. This enables a wide variety in these types of toys.



Figure 4.1 : Various automata (Left: Jolly Guy; Middle: Baby Soldier; Right: Dancing Caillou³⁶).

Under the category of automata, four main subcategories according to their form/outlook can be defined: figures, animals, vehicles and abstract toys. Automatic figures can be seen as modernized figurines and are mostly anonymous characters, historical figures, soldiers, dolls and icons of popular culture (Figure 4.1.). They do rhythmic movements to the music played by their integrated circuits. Others tell stories/jokes or pray, repeat programmed sentences when certain buttons in their bodies are pressed. Although the latter models transmit different messages responding to the action of the user, most of the automata are non-responsive and imply a passive type of play. The automatization on one hand diversifies the toy models such as automatic figures, animals and vehicles, but on the other decreases and assimilates different types of play.

³⁵ A moving mechanical device made in imitation of a human being; a machine that performs a function according to a set of predetermined set of coded instructions.

³⁶ Caillou is the main character of a Canadian children's television show, recently very popular in Turkey, based on the books by Christine L'Heureux and illustrator H  l  ne Desputeaux.

Two other groups in automatic toys are automatic vehicles and animals. These are colourful, light and sound emitting, automatically moving toys, similar to dancing figures (Figure A.136). Because of these characteristics, these toys are displayed and sold mostly in shops and vendors in crowded areas of Tahtakale. Among the generic models of vehicles and animals, there are specific toys such as a Turkish police car and a taxi (Figure A.144, A.146). Similar to dancing and action figures, these toys make pre-programmed moves, which puts the child in a passive position and reduces the playing activity to a solely observational stance. In addition to that, although they look like miniature versions of their originals, most of these vehicles and animals make movements contradictory to their nature, which might raise questions of their degree of simulating the adult life. What all these toys have in common is that they are doing automated movements, thus putting the user in a passive condition, and therefore becoming merely objects of spectacle than play.

Simple plastic toys constitute another important group of contemporary toys in Istanbul. In comparison to automatic toys, whose main material is also plastic, the main characteristic of simple plastic toys is that they do not have sophisticated structures and/or electrical or electronic circuits. They have either a rigid or a basic mechanical structure. The absence of an electronic structure changes the characteristic of the toy almost entirely. In that manner, simple plastic toys are different from their automatic counterparts. They require a more active involvement from the user. They have a higher rate of local production (still many of them produced in China) and circulation in the local market. These toys can be playing equipment such as balls, swords, guns and springs; or vehicles, household goods and other everyday objects. Most characteristic ones are miniature versions of traditional objects (cradles), products of industrial age (white goods) and digital age (cell phones). The level of customization is lower in comparison to automata and occurring mostly after the production of the original toys via graphical applications (e.g. stickers) and other visual indicators, which will be discussed in detail later in this chapter. The degree of interaction in these toys is comparably higher than others considering they have to be moved by the user. However, because of their figurative formal characteristics –high degree of realism and similitude; their meaning and the type of play seems to be fairly predefined.

A number of the simple plastic toys can be given as an example of industrial reproduction of traditional toys (Akbulut, 2009). It is possible to find plastic toys like

vehicles, miniature household goods, cradles and vehicles with push-pull arm that were produced traditionally of wood and some of them of tin later on. This shows that certain type of toys continue to exist after an alteration of material and consequently production.

Wooden toys account for a very different category, from their design characteristics to their modes of production and cultural connotations. Wooden toys are encountered in almost every phase of toy history in Istanbul, although the production methods, design characteristics and thus meaning of them is changing. For a long period of time, in the pre-industrial era and for a significant time in the industrial era, wood was the dominant material for the production of toys. In Istanbul too, in every stage of the development of toy making and toy industry, wooden toys are encountered. In pre- and early industrial periods, wood was preferred because it was relatively cheap, easy to obtain, enduring and easy to shape. Today, it is used either used to recreate the traditional forms and/or to provide a feeling of vintage, novelty, authenticity and high quality.

These simple toys suggest a more active playing fashion. Because of their rigid or mechanical character, let it be the spinning tops, or music instruments, they require certain actions from the child to be played with, much more than simple plastic toys. Their abstract qualities make them more open to different types of play. Among these types of toys, replicas of old Eyüp toys are possible to observe.



Figure 4.2 : A traditional top (top left), a contemporary reproduction of a top with handle (left below), serially produced tops (right).

Although different models are available in the market, most of the wooden toys are abstract. One of the two traditional toys still heavily present in the market is the top. As it can be seen in figure 4.2, they are produced in many different types and qualities.

Simple examples are ones that have a small handle and can be spun with two fingers. There are also the archetypical ones with spinning ropes and a metal bottom, whereas a more elaborate type is one with a handle and pulling arm. Another example is the hand drum, which is played by spinning it between two hands. A significant part of wooden toys consist of sound-making instruments, which are played with to draw attention more than to create a harmonic set of sounds.

Contemporary wooden toys differ from the traditional ones in means of their mode and location of production. They are mostly serially produced in nearby small-scale workshops instead of hand production. However, it is also possible to say the production is occurring in different scales. There are large production companies in Istanbul (Bediloy, 2012) as well as in different cities of Turkey, but import wooden toys are also apparent in the market. Wooden toys are dominantly found in Tahtakale district. Most of them, like cradles, tops, hand drums sold in stores in Hasırcılar Street and are produced in small workshops in Süleymaniye area around Tahtakale (Appendix D.). Some of them (e.g. cradles) are brought to the shops in parts and assembled there. So, although wooden toys contain replicas of traditional toys, they sustain their lives or being adapted to the changing conditions of the market by being serially produced, by interpretation of foreign forms and/or certain ornaments (Akbulut, 2009).

Last significant group of toys is plush toys. Plush toys seem to be a fairly separate category when compared to other toys. The use of technology and references to popular culture in other toy categories is not quite apparent here. They are largely figurative with a low amount of detail, however the figures seem almost entirely restricted to animals³⁷. They are active in means of interaction, considering they could imply different types of play, however, similar to simple plastic toys they are not responsive to the actions of the children.

The biggest plush toy producer in Istanbul was Fatoş, which has operated from 1970s until the end of 1990s (Onur, 2002). The company has shut down because it could not compete with the rise of Chinese manufacturers. However, today, as a consequence of the availability of raw materials and cognate industry, there are new emerging companies competent in plush toy production (Selay, 2012). Especially large plush toys are produced in Istanbul. Most of these companies choose to produce these toys

³⁷ Animals chosen for plush toys are quite conventional such as bears, lions, turtles, dogs and monkeys.

in Istanbul instead of outsourcing, because of the toys' comparably high volumes. Thus, in their own production facilities, these companies have the opportunity to experiment and apply different models.

Finally, it can be stated that the types of toys in Istanbul did not encounter a dramatic change in comparison to the earlier phases. However, the content and context have been altered according to the changes in global characteristics of design and production.

4.2 Tactics: Instances of Cultural Adaptation

The initial analysis of toys in the market shows that they can be categorized under different categories related to the proposed criteria. How these toys come into existence requires a more in-depth analysis of the design and production characteristics of these companies.

De Certeau's perspective of "strategies" and "tactics" helps us to understand the actions of toy companies in Istanbul. He defines strategies are used within organizational power structures such as corporations (De Certeau, 1984). Here, according to De Certeau, it is the individuals or "consumers" who act in conditions defined by "strategies", but the type of actors can be extended to adversaries or competitors who are (or became) more vulnerable in the face of the strategies of the powerful.

In our case, multi-national or global toy companies are the defining entities, deploying their strategies of globalization to disseminate their products in as many markets possible (Ritzer, 2003). As opposed to that, tactics are not subsidiary strategies but they work against them (De Certeau, 1984). They are methods of adaptation to the structures defined by strategies. When the actions of toy companies in Istanbul are observed, it is possible to state that they are acting against the dominant strategies. Their methods of facilitating different aspects of local and/or global culture, glocalizing products, act as instances of creative resistance or adaptation. In that manner, their tactics are defensive and opportunistic.

In previous chapters I have discussed that Globalization does not manifest itself in material culture in means of a total rejection or acceptance but intermediary instances were available. Berger (2002) argues that there can be different reactions such as replacement, co-existence, synthesis and rejection. These can be considered as

different accumulations in the interaction of the global and the local circumstances. There are different processes of globalization as defined by Ritzer (2003), glocalization, the integration of the global and the local, and grobalization, the imposition of the global on the local. These processes and intricate relations influence not only the type of toys as it is previously discussed but also the design characteristics of them. Towards the end of pre-industrial era, producers were trying to adapt their models by producing new vehicles present in the new urban life of Istanbul. This attempt can be seen as an imitative way of reproduction, where the material and mode of production stayed the same but the models have changed. In the industrial era, we have seen changes in both the material and the modes of production and the content/context of toys. This section will analyse and evaluate different characteristics/instances of integration of the Istanbul toy sector with the Globalization and interaction between the Local and the Global, which becomes apparent on toys as the physical manifestation of these relations.

In every phase of toy production in Istanbul, toymakers/producers applied different strategies to adapt themselves to the changing social and economic characteristics of their time. Also today, in the process of designing and manufacturing toys for a local market, toy companies pursue different modes of adaptation. The analysis showed that even in short terms, the toys available in the market change according to contemporary dynamics. Changes in needs, tastes and desires pressure companies to develop short-term strategies that can quickly answer to these changes, instead of developing long-term R&D projects or work with in-house designers. Design strategies include development of products that are inspired by foreign toys in fairs and/or working with freelancers to apply icons or corresponding references of popular culture on new toys among others.

In order to gain a better understanding of the contemporary characteristics of toys, their design and production processes are analysed instead of a strict classification solely depending on types and materials. During the interviews, the company executives have described their design and NPD processes. They were not able to clearly define what they were doing, however certain explanations showed similarities, which made a categorization possible.

The strategies of toy companies for NPD are better called tactics, because they do not refer to company-wide comprehensive design strategies as Boztepe (2008) suggests. I have tried to group and analyse them under four main groups/approaches using the

information gathered from field research (App A.3) and interviews (Appendix E). The tactics mostly refer to short-term developments and slight modifications in toy models facilitating different modes of design and production in various layers (i.e. local, national, global). These “instances of adaptation” occur with and in relation to the capabilities and modes of production of the company. They also depend on the type of company, whether it is a small-scale manufacturer or production outsourcer. The manifestations of these tactics become visible/readable as/on toys, which then form different typologies with similar characteristics. These tactics range from basic instances of translation to more complex processes of hybridization and can be used separately or combined in a single toy.

4.2.1 Translation

In the earlier chapters I have illustrated different methods, which toy producers pursued to adapt their products to the changing characteristics of their periods. One of these methods was to convert foreign toys through imitation or re-labelling. Some fitting examples can be seen in figures A.49-54 and 81-86. Here, the foreign models are reproduced with Turkish names and labels. Today, too, one of the most common practices of localization (glocalization) of generic or global toys is to translate the product to Turkish culture. This tactic occurs in two different ways. In the first one, producers sign licence agreements with foreign companies for the right to use their characters on their toys (Appendix E.1). Generic type of toys such as trucks or buckets are produced in local factories but with the application of popular figures these toys acquire a more global character. However, there is a weak relation between the type of toy and the image used on it.

Since these toys are produced separately from the prints on them, they can be adapted dynamically to the changing references of changing global/popular culture. Also, the companies can sustain the production of the same toy but introduce different models to the market by only making changes in the outlook every now and then. Producers applying this tactic have to keep up with the changing trends. Depending on the type of company (a wholesaler chain or super-wholesaler) the retail or wholesale stores of the company, or the wholesalers the company supplies to, provide information about the preferences of the customer.

A different mode of translation is a more literal/neologic process. Company executives stated that the first step in outsourcing production (in PRD in many cases) is to do a

straightforward translation. Toys produced using outsourcing or local production are adapted to the market, either by translation of the texts on the boxes, texts on the toys itself and names of the characters or by giving Turkish names to generic types of toys. Here, in certain cases, the translation can be limited to the visuals and text on the box. As the relations with production companies mature, the scope of this tactic and the degree of intervention expands. A more comprehensive translation method can be followed where the visual and audial content of a toy is translated into Turkish where the original form and function is kept (Figure 4.3). “In many situations we are using the Chinese designs. We ask them to design something and we will translate it. For example the F-16 product is completely a Chinese design, we only translated it into Turkish” (Appendix E.1).



Figure 4.3 : Two examples of translation as a tactic of cultural adaptation.

These tactics require minimum amount of intervention during the design and production process, because the models are kept same to a large extend. The translations are fairly literal, where the original form and function of the toy is kept, yet the outcome ‘looks/sounds’ like a Turkish toy thus entails a certain degree of familiarity for the user. This can be seen as a replacement of what is local with global/popular, where the local qualities of the toy gets lost in translation or becomes global with what is –literally- stuck on the product. The end product can be considered local, not because it is produced locally but the message –textual and visual- it transmits is local.

4.2.2 Transliteration

The industrial phase also exhibited attempts of production of ‘Turkish’ adaptations of foreign toys. Vehicles like Murat 124³⁸ (Figure A.48) or the public passenger bus (Figure A.64) can be seen as examples of this approach. Today, most of the toy companies in Istanbul operate in the domestic market (Appendix C). Therefore the ‘Turkishness’ of their products, which can be defined as the relation to the traditional or contemporary Turkish culture, becomes a significant characteristic.

In that manner, transliteration can be seen as a more advanced tactic of cultural adaptation. Different from a direct translation of names or texts on boxes, transliteration³⁹ refers to a higher level of transformation. In its simplest sense, this can be changing the name of the toy to a corresponding Turkish name; a more complex effort can be transforming a character or concept.

First toy in figure 4.4 is a plush toy resembling the exotic fishes from the American animated motion picture “Finding Nemo” (Pixar, 2012). Due to possible licence problems, the outlook of this plush toy has been modified. As I have mentioned in the previous chapter, plush toy companies are using the advantage of local production to modify their models and experiment. In addition to the formal alterations in the outlook, the name is changed to “Cemo”, derived from a common Turkish name (Cem). Thus, this toy both refers to a character of global culture and also has a local connotation.

The second toy in the picture is in itself a modern reproduction of a traditional toy⁴⁰. The character on this toy, however, is a very appropriate example of transliteration. The company has taken a cartoon character Caillou (Caillou, 2012) very popular in Turkey and transformed it to a character with traditional outlook and name ‘Hayu’ (very similar to the Turkish pronunciation of the original name). So, both of these toys contain sufficient references to popular images with their formal characteristics, colours and names, yet they are provided with certain degrees of local qualities, thus adapted to the domestic market.

³⁸ A famous car model produced by the Turkish company, TOFAŞ.

³⁹ To write or print using the closest corresponding letters of a different alphabet or language.

⁴⁰ The rickshaw toy (çekçek, tr.) is one of the traditional Turkish toys, which was commonly produced from wood and in simpler forms. This reproduction refers to a different type of transformation and will be mentioned later in this chapter.



Figure 4.4 : Two examples of transliteration as a tactic of cultural adaptation.

Another significant example of transliteration is the toy in figure 4.5. Play dough is a universal toy (Playdoh, 2012), and there are a number of different play dough sets available on the domestic market as well. In order to differentiate, some companies⁴¹ in Istanbul converted these sets to a more ‘Turkish’ context; instead of producing standard type play dough sets. This wooden/plastic toy is a “Mantı” (Turkish ravioli) dough making set⁴². It consists of a wooden table, a rolling pin, a piece of play dough and several moulds, all in miniature fashion and wrapped up in plastic film. The preparation of the dough of the Mantı, which is a very domestic activity, almost entirely associated with women, can be simulated with this set using play dough or even real dough. Even though this toy can be used in a creative way, it embodies a strong script for definition of gender roles and recommended activities for girls. This toy strongly refers to a cultural concept, a domestic and hereditary ritual in Turkish culture. So, in this context, traditional concepts are used to design a local toy. This shows that a transfer of cultural notion do not necessarily happen via visual references. In this case a ritual happens to be the main reference to culture utilized in the design of the product.

⁴¹ These companies are very difficult to trace, first of all because there are no indications of the production companies on the toys packages, secondly they operate in an informal context and even if they are not, they are not registered as toy companies. An insistent inquiry resulted in the information that there are several companies operating in Bayrampaşa, Kartal and Pendik districts in Istanbul.

⁴²Preparation of this traditional dish can be considered a hereditary activity, where elderly women prepare the dough as a very thin layer and cut it in small rectangular pieces, the female members put the minced meat mixture on the layers and close it as small packages.

The examples can be increased in reference to figures A.139-46. This series of vehicles produced by Birlik Toys illustrates how generic models can be made fit into Turkish culture through certain modifications in outlook and sound.



Figure 4.5 : Manti dough playing set.

When these examples are considered, it can be stated that transliteration can be done through the transformation of a well-known character/form, making physical or conceptual changes in different qualities of generic toys. Transliteration is a less mechanical process than translation and requires the understanding of global references and the transformative abilities. In terms of globalization it can be seen as a state of co-existence of the local and the global (Hsiao, 2002). Connotations of global culture are not directly apparent anymore, however they are still present in the toy, creating a feeling of familiarity, and continue to exist in a form that is localized through transliteration.

4.2.3 Hybridization

Although the toy companies in Istanbul mostly operate in the domestic market, they are following the global trends. They utilize popular icons and concepts in their products. Thus, there is a tendency to combine foreign social forms with local ones. Hybridization refers to a combination of different cultural connotations in one toy. Here, two popular concepts (characters, songs, historical figures) are brought together to create a culturally “hybrid” product. This results in a state of co-existence or synthesis. However, combining two different concepts results in anachronistic, eclectic and or kitsch products when the relations between the concepts are not taken into account.

One of three similar examples of hybridization is a Nasreddin Hoca⁴³ figure dancing to oriental music (Figure 4.6). The outlook refers to a historical character, but it is stripped from its other qualities, solely becoming another dancing figure. The second one is a Caillou figure dancing to a revived version of the popular Turkish folk music called “Kolbastı”. The outlooks of these automatic dolls refer to easily recognizable characters (a historical character in one and a character in a foreign cartoon series in the other), but the figures are dancing to popular Turkish music unrelated to their characteristics. The third one is again a dancing doll, named “Neşeli Adam” (Jolly Guy). This is a baby-faced doll, yet it has adult clothes, sunglasses and a fedora hat. The generic model is modified with the addition of a pipe. Thus the overall outlook does not relate to Turkish culture but this doll dances to a Turkish folk song and labelled with a Turkish name. The translation (the naming) and hybridization (use of cultural references) processes provide a familiar identity for this toy. Even though the global and local is not synthesized in every combination, there is a certain degree of co-existence present.



Figure 4.6 : A dancing doll.

These toys ordered to Chinese production companies, which use the generic model of an automaton (standard structure of a moving figure), but the ordering company specifies changes in visual and audial qualities. This enables the modification/customization of a toy for a company without any production capabilities. These toys are loaded with familiar cultural references and thus instantly

⁴³Nasreddin is a Sufi –a Muslim ascetic and mystic- figure believed to have lived during the Middle Ages in Akşehir and later in Konya remembered with his funny stories and anecdotes.

recognizable and desirable by children. Here, the toys act as mediums for transmission of cultural references more than playing equipment. This, combined with the lack of comprehensive design strategy, these eclectic/anachronistic approaches result in kitsch objects of spectacle.

Another unique toy that can be given as an example for creative adaptation via hybridization is the baseball bat (Figure 4.7). The form resembles a baseball bat with its narrow handle, widening body towards the top and smoothed out edges, although the ratios are quite different from the original. The toy is sold among other wooden goods and traditional toys (cradles and tops) in the market. With its unpolished, rough and embroidered outlook, it creates the impression of a local/traditional toy. Here the concept of the toy or the outlook is taken from American culture and it is visually and conceptually adapted to the mode of production and the local context of wooden toys.



Figure 4.7 : Customized, locally produced baseball bats.

4.2.4 Reproduction

Former models of toys and methods of production have always been an important source for toy producers (Figure A.26-33). Even in the industrial phase of toy production in Istanbul, many manufacturers were still looking at past for inspiration. Also today, for many small-scale manufacturers, old toys whether pre-industrial or industrial, provide a rich pool of playing objects. So, instead of investing in NPD, these

companies are repeating the existing formats, which can be labelled as cultural adaptation through reproduction.

A significant portion of toys present in the market consists of “old” toys, which encompasses both traditional and vintage toys. However, most of these toys are changed in reproduction, in means of form, material, mode of production or use of technology. This tactic constitutes a similar approach like “tapping into tradition” as Boztepe (2008) defines it, although in a smaller scale of operation and with the absence of comprehensive design strategies.

In her research about the re-production of traditional toys, Akbulut (2009) suggests three different methods:

1. Exact re-production as touristic objects
2. Industrial re-production with substitution in material
3. Re-production with a different traditional material

From these three methods, first two are particularly met with in the market. One of the most common practices/tactics is the reproduction of traditional toys. These are mostly wooden toys like different kind of tops and cradles, which can be found in every phase of toy production in Istanbul. They are sold in small shops in Tahtakale among various wooden products, mostly kitchen utensils. These wooden toys mostly come from other cities of Turkey⁴⁴ that have a tradition of producing wooden objects of everyday life (e.g. spoons, spatulas). However competent in manufacturing wooden products, the owners of these shops/workshops are not specialized in toy manufacturing, so they are repeating the old types and forms in their products. Figure 4.8 shows examples of reproduction of traditional toys, tops and cradles. These toys are mostly produced in small workshops around Tahtakale. Some products are ornamented with colours and stickers or embroidered, so that they are perceived as touristic products, whereas some of them are left in their original, form and function.

⁴⁴ E.g. Kastamonu, Tokat, Safranbolu, all located in the Black Sea Region of Turkey.



Figure 4.8 : Examples of re-production of traditional toys, wooden tops and cradle.

Another way for the revival of tradition is to reproduce old toys with different materials. Toys, which have been produced both in the traditional and the industrial phase from different materials such as wood or tin, are reproduced using different materials (Figure 4.9). This way, on one hand the type of toy refers to a more familiar form/type of play and on the other hand the material, thus the production method is adapted to contemporary infrastructure. This enables the producers to keep the original form and function of the models while being able to integrate into global networks of production and commerce.

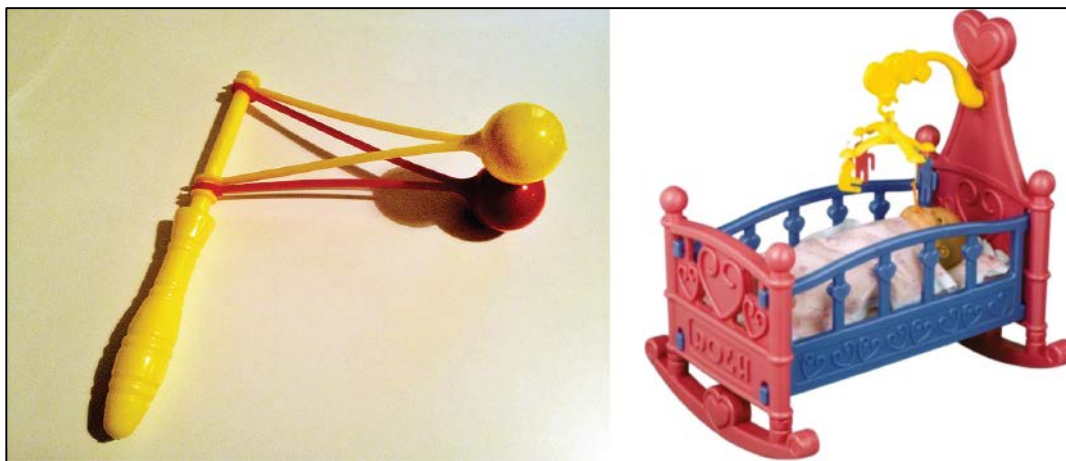


Figure 4.9 : Examples of re-production of traditional toys with different materials (left, laklak; right, cradle).

Similar to re-production of traditional toys, vintage toys can also be found in the market (Figure 4.10.). One application of this tactic is to re-produce tin vehicles, which were the most popular type of toys in the twentieth century⁴⁵. Different tin vehicles

⁴⁵1950s in Europe and from 1950s to 1970s in Turkey (Oyuncak Sergisi, 2011; Kosal, 2011; Baybörü, 2011).

such as fire trucks, race cars and motorcycles create a nostalgic feeling with their wind-up mechanisms and vintage graphics. There are no companies undertaking tin toy production in Istanbul, since tin toys were banned for health regulations in Turkey in 1980s, thus today these toys are mostly imported from China. Similar to this, plastic toys which were once popular in Turkey are also reproduced. These toys are different from contemporary plastic toys explained earlier in this chapter. Their form, material qualities provide them with a vintage quality. It is possible to find plastic toys like vehicles, miniature household goods, cradles and vehicles with push-pull arm that were produced traditionally of wood and some of them from tin later on (Appendix A.3).



Figure 4.10 : Two examples for the reproduction of vintage toys.

Reproduction can be interpreted as a tactic of rejection by focusing on revitalizing traditional or vintage toys. However, in the most traditional methods there is a change in mode of production, outlook and/or function of the toy. Also, most of the reproduced models continue their presence in the market as serially produced objects or souvenirs. This shows us that certain type of toys continue to exist in the market after an alteration in type of material consequently mode of production.

5. CONCLUSION

The interaction between the local and global dynamics of culture has become a critical issue in globalization theories. Besides –or in contrast to- the hegemonic character of cultural globalization, different instances of cultural adaptation has been identified such as co-existence and synthesis. These different types are studied extensively in social sciences.

The effect of global networks on modes and organization of design and production is an important subject, because the designed object is the end result of a complex and intricate chain. Therefore, a perspective solely focusing on products will likely miss how these objects relate to the local and global aspects of culture, become physical manifestations of the social and cultural relations.

As Boradkar (2010) states, in order to understand the objects and explain their cultural meanings, they have to be treated as results of social practices of the large number of actors, thus examined with a lens wide enough to include several perspectives. Here, I have tried to expand the scope towards the design and production processes, instead of solely focusing on the outcomes.

5.1 Discussion

In this research I have examined how global dynamics shape the modes and organization of design and production, how the companies facilitate the local and global dynamics of culture and how they all become perceptible in products with the specific case of toys.

I have particularly looked into the toy production in Istanbul, its development, current characteristics, important locations, actors, networks, typologies and tactics. One of the initial results of this research is that toy production in Istanbul has an old, interrupted yet interconnected history. The development and transformation of different systems of toy production show their own peculiarities parallel to the global developments at times, as well as to the economy politics of Turkey.

Three main phases have been identified in the toy production in Istanbul, differentiating from each other by:

1. Geographical organization of production and commerce,
2. Use of materials and dominant modes of production
3. Typology of toys and instances of cultural adaptation

The first phase is defined as the pre-industrial one spanning from the seventeenth to the twentieth century. In this phase, production and commerce were located in the same place in the city and happening simultaneously. Toys were produced mainly of discarded or excess materials either by hand or basic tools and machines. The typology mostly relied on the reproduction of traditional toys. There have been feeble attempts for the modernization of traditional toys by producing new models. Toymakers have tried to adapt their toys to the changing social and cultural structure of Istanbul, but they have failed to compete with import toys as well as to integrate themselves to the new practices of production. Thus, these attempts have proven to be insufficient for the continuation of the phase as it was.

Second phase is called the industrial phase, because of the changes in the modes of production and the use of materials. This phase is characterized by industrial production, import substitution and diversification of production and commerce following the industrialization movement in Turkey. The geographical organization of production has changed from a centralized to a multi-centred structure, with industrial facilities –in addition to many small-scale enterprises- distributed around Istanbul. Use of industrial materials such as tin and various plastic substances is significant. The sector adapts itself first to the changing dynamics of (industrial) production and also to the changing material culture of the post-WWII era. Miniature versions of new products entering the daily lives of people such as household goods and automobiles were among the most popular toys of that phase, which were followed by plush toys and battery-operated toys. Toy companies also followed the global technological developments and designed toys to keep abreast with them. Laser guns, UFOs, space shuttles were attempts of adaptation to the global culture of that period. So, in means of typology, it can be said that the phase has started by imitating foreign toys. As the sector developed, attempts of adaptation followed, where similarities both in outlook and concept are apparent. In the industrial phase, cultural influences were affecting the toys, thus the material culture, not in a direct way (via import), but by the approaches

of companies, use of new materials and production methods and experimentation in design.

The analysis of earlier phases provided information for the third, contemporary, phase which has a much more complex structure, where global dynamics are in play more than ever. The contemporary structure has similarities to earlier phases both in design and production characteristics. However, especially due to the rapid economic liberalization policies of the 1980s Turkey, technological developments and the transformation of the urban space have defined and fundamentally changed the geographical organization and modes of design and production as well as the typology of toys and instances of cultural adaptation. The research showed that the toy sector in Istanbul is a large one with having different modes of production and also both its own and foreign production capabilities. It has open and dynamic characteristics while being constantly in relation with global dynamics. It can also be said that it has a lack of and a potential for product design consultancy.

The most significant difference from earlier phases is that the production is diversified in urban, national and global scales. Besides several factories the production is extremely de-centralized and isolated from the urban space. New actors and modes of production have emerged. Especially production outsourcing enables toy companies with no production facilities to be involved in production, and supply new, customized models to the domestic market. On one hand, different modes of articulation with the global dynamics occur, on the other, the complex and intricate of networks of design and production resulting in a different typology of toys complicates the understanding and evaluation of cultural influences and adaptations.

The conventional criteria for categorization of toys relying heavily on material, form or function are rendered incompetent for the evaluation of contemporary toys in Istanbul. Therefore additional aspects of evaluation has been included in the categorization such as mode of production, use of technology, structure, interactivity, detail and cultural connotations. This has resulted in four main types of toys, namely automata, simple plastic toys, wooden toys and plush toys. When compared to earlier types of toys in Istanbul, this categorization is not new, however what is unique and different is the way they facilitate features of local and global culture.

The new typology of contemporary toys in Istanbul results from the competition in the domestic market and efforts of differentiation by the toy companies. Methods of the companies do not manifest themselves as comprehensive design strategies but as

“tactics”, characterized in production or design processes. They can be straightforward applications of global culture icons on toys or more complex by transforming characters and concepts or applying hybridizations as well as developing unique products to acquire a more local/familiar feeling.

Instances of cultural adaptation, in their simplest sense occur with the translation. This tactic involves either the translation of all the textual and audial material of a generic (foreign in many cases) toy into Turkish –a literal type of translation-, or with the application of images of global culture into, mostly locally produced, toys. In both ways, a “foreign” product is translated into Turkish. This straightforward and literal approach is easy to apply, thus preferred by companies in early stages of NPD.

A more advanced tactic of adaptation is defined as transliteration. Here, companies try to transform foreign characters and concepts by using complementary codes of local culture. Although the process starts with imitation at first, the image/character/concept is distorted and transformed, thus the end product is a unique design in itself.

A unique example of adaptation shows itself in hybridization in toys. This tactic is widely used in companies that do not have the necessary production facilities and outsource production in other countries. The local company makes specifications/modifications on generic type of toys, such as automata or simple plastic toys, while ordering, producing transportation vehicles specific to Turkey or toys visualizing icons of popular culture. Ultimately this tactic presents itself in culturally irrelevant/eclectic combinations and this post-modern approach results in mostly kitsch but highly local toys.

Reproduction as a more introverted type of adaptation takes its roots from history. Traditional toys are either reproduced identically but as touristic objects or with changes in material, made suitable for contemporary dynamics of production. In a similar way vintage toys are also reproduced, creating a more familiar perception for the user. Although an apparent articulation to globalization is not present, this method makes it possible for traditional or vintage toys to survive in the contemporary domestic market thus can be seen as a type of adaptation.

In my master thesis, I have argued that globalization results in a rather hegemonic and homogenizing structure and tried to methodize ways of facilitating tradition in product design (Gürpınar, 2008). In this research it has become clear that forms other than fundamentally rejecting global culture or being assimilated are also possible. Toys as the physical manifestations of the wide global and local networks and intricate

relations of design, culture and production, can play intermediary roles in the interaction of the Local and Global, such as co-existence or synthesis. In this equation, Istanbul, as a globalizing city plays a critical role. The presence of different modes of production, the diversity of urban texture and the rich history enable the companies to pursue different methods for product development.

Companies both make use of tradition by reproducing the old models (either identically or with changes in material and production methods) and using images/concepts of global culture to adapt themselves to ever-changing social and cultural trends of the day. When all these different tactics and their applications are considered, it can be said that companies facilitate different modes and nodes of production, domestic and foreign, industrial or otherwise. What drives the NPD seems to be marketing-induced considerations, high competition in the domestic market, rather than attempts of innovation. However from a design perspective, the wide and unique spectrum of toy models –alternative to their foreign counterparts- is both valuable for a cultural study and promising for a prospective design methodology.

5.2 Shortcomings

The historical part of this research is kept wide in order to understand and evaluate the development of toy production in Istanbul. How the systematic toy production has started and developed, how the design and production processes of toys evolved provide valuable information for the analysis of the contemporary structure.

Unfortunately there is especially a lack of visual information about these phases of toy production in Istanbul. Also most of the companies are shut down, owners deceased or unreachable. There have been technical difficulties in obtaining information about the old companies; people involved in toy design and production as well as examples of old toy models. The sources for early phases were limited to a low number of written accounts provided by non-design disciplines (books, articles, newspaper clippings). Similar to that, samples of old toys were only to be found –again in small numbers- in several toy museums in Turkey. Especially the lack of research in the industrial phase has limited the depth of the analysis. More comprehensive analysis of the pre-industrial and industrial periods might have expanded our perspective of contemporary toys.

As for the contemporary phase is concerned, although the toy companies operating in Istanbul were comparably easy to find and catalogue, the companies have proved to be very reluctant to provide critical information. Among tens of companies, only a small number has accepted a personal interview, and even so most of them were extremely careful about not giving details about their operations. Due to the lack of design divisions and comprehensive design strategies for NPD, company workers/executives were unable to provide clear information about their activities. Here emerges another problem that the companies show highly different structures. The scale of the companies as well as modes of design and production varies greatly. The product design and development processes, employing designers and –if so- the role of the designer in these processes are also quite different from each other. This made it difficult to analyse design processes and assess companies and their strategies accordingly.

One last shortcoming of the research was the constant transformation of information available. Changes in popular culture, mode and technology of production and regulations in commerce among other factors affect the emergence as well as the disappearance of toy companies and how they operate. The companies transform their tactics according to the changes and dynamic influence of global factors. Also the models available in the market are in great flux, which complicated data collection, verification and analysis process. However, in the end it was possible to take a snapshot and analyse the contemporary characteristics of design and production of toys in Istanbul.

5.3 Further Studies

It is possible to further this research in several directions, starting from where it is left off. For instance, in the specific example of Istanbul, the structure of small and medium enterprises, their relation with global networks, their tactics for adaptation to the market and ways they facilitate the sources in the city –as well as outside of-, forms an important issue of inquiry. This might provide information for product designers for development of different product design processes and develop strategies. Also the model developed in this research to understand how toys act as mediators between the Local and Global, could be implemented on other objects of our everyday life. The

understanding of uses of cultural elements or strategies based on culture in product design can contribute to the discipline both on an academic and professional level.

Also the interviewed companies stated that they are willing and plan to get more involved in designing and producing their own toys. The information provided in this research can form a basis for local companies on how they can facilitate design for new product development and further develop their own strategies to be integrated in global networks of design and production as well as compete against global companies both in the domestic and international markets.

An inquiry of design and production characteristics of contemporary toys also open up new issues related to design, sociology and anthropology. Two major issues about contemporary toys are the pedagogical aspects and the meaning of toys. The instance of play in this ever-automatized and constantly digitalizing world of toys defines an important area of research. Does the meaning of play change and in what terms? How does children choose their toys, what do these toys mean to them and how do they play with them?

This research is a humble effort to understand the background and geographical organization of the toy sector, its actors, networks, typologies and tactics in the globalizing city in Istanbul. The results showed that the network is complex, the products are varied and the possibilities are virtually endless. However I have tried to outline and methodize the most common attitudes without being over-categorizing.

In the end I believe to have provided a perspective of how toy production have emerged and developed in Istanbul, how toys have transformed in relation to the changing characteristic of their time and place, and how eventually today more than ever, they have become the physical manifestations of cultural globalization with their design characteristics and through processes of cultural adaptation.

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APPENDICES

APPENDIX A : Visual Glossary of Toys in Istanbul

APPENDIX B : Database of Sales and Production Nodes of Toys in Istanbul
(Industrial Phase), ca. 1910 – 1980

APPENDIX C : Database of Sales and Production Nodes of Toys in Istanbul
(Contemporary Phase)

APPENDIX D : Maps of Material Acquisition, Production and Sales in Istanbul in
Different Phases (Pre-Industrial, Industrial, Contemporary)

APPENDIX E : Interviews With Toy Companies

APPENDIX F : Timelines

APPENDIX A

A.1. Toys in Pre-Industrial Phase

A.2. Toys in Industrial Phase

A.3. Toys in Global Phase

A.1. Toys in Pre-Industrial Phase

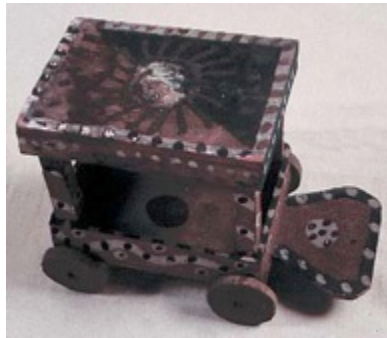


Figure A.1 : Carrier¹.



Figure A.2 : Carrier.



Figure A.3 : Cradle with wheels.



Figure A.4 : Cradle.

¹ Figures 1-17 from Geleş (2001).



Figure A.5 : The Acrobat.



Figure A.6 : Drum.



Figure A.7 : Ferris Wheel.



Figure A. 8 : Wheelbarrow.



Figure A.9 : Hand drum.



Figure A.10 : “Kaynana Zırlıtısı”, Rattle toy.

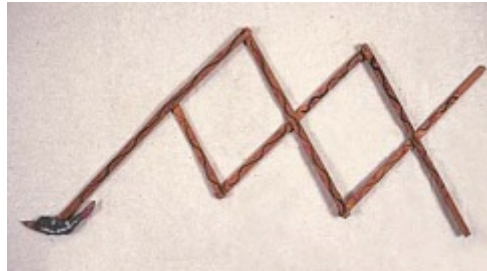


Figure A.11 : “Şeytan Minaresi”, Devil’s minaret.



Figure A.12 : “Tef”, Percussion instrument.



Figure A.13 : “Çınçın”, Rattle toy.



Figure A.14 : Wired cupboard.



Figure A.15 : Clay pitcher.



Figure A.16 : Drum.



Figure A.17: Ferry, 1930s².



Figure A.18: Truck, 1930s.



Figure A.19 : Airplane wireframe, 1950s.



Figure A.20 : Mechanical airplane, 1950s.

² Figure 17-22, 24-33 from İstanbul Toy Museum (2007).



Figure A.21 : Karagöz-Hacivat shadowplay figures, 1950s.



Figure A.22: Cradle, 1960s.



Figure A.23 : Wooden horse cart, 1940s-50s³.



Figure A.24 : Rocking horse with wheels, 1950s.

³ Oyuncak Sergisi (2011).



Figure A.25 : Ship, 1950s.



Figure A.26 : “Darbuka”, percussion instrument, 1960s.



Figure A.27 : Drum, 1960s.



Figure A.28 : Clay pitcher, 1960s.



Figure A.29 : Fire truck, 1960s.



Figure A.30 : Cradle, 1960s.



Figure A.31 : Tank, 1960s, Buluş.



Figure A.32 : Train, 1960s.



Figure A.33 : Clay whistle, 1970s.

A.2. Toys in Industrial Phase



Figure A.34 : Royal tin bucket, originally used for candy packaging, 1930-40s⁴.



Figure A.35 : Tin bucket, 1940s, Altın⁵.



Figure A.36 : Tin bucket/trumpet, 1940s, Altın.

⁴ Figures 34-45, 48, 50-54, 57-59, 62-65, 68-69, 72-75, 79-80, 85, 89-92, 94-97, 102, 104-107, 112-115 from Toy Exhibition (2011).

⁵ Original names of toys, production date and company as well as the source of the image are provided when available.



Figure A.37 : Tin horn, 1970s, Gürel.



Figure A.38 : Race car, 1940s, Altın.



Figure A.39 : Tin cars, 1960s, Gürel.



Figure A.40 : Race car, 1960s, Gürel.



Figure A.41 : Race car, 1960s, Gürel.



Figure A.42 : Race car, 1970s, Alasya.



Figure A.43 : Race cars, 1970s, Gürel.



Figure A.44 : Race cars with ramp, 1980s, Gürel.



Figure A.45 : Race car, 1980s, Gürel.



Figure A.46 : Car models, 1980s, Gürel⁶.



Figure A.47 : Race car, 1980s, Gürel.

⁶ Figures 46-47, 49, 56, 60-61, 66, 70-71, 76, 86, 99,116 from source unknown/anonymous.



Figure A.48 : Tin cars, 1970s.



Figure A.49 : VW Beetle wind-up cars, Alasya.



Figure A.50 : Pickup truck, 1960s, Nekur.



Figure A.51 : Pickup truck, 1960s, Nekur.



Figure A.52 : Service pickup, 1960s, Nekur.



Figure A.53 : Fire car, 1960s, Gürel.



Figure A.54 : Fire car, 1960s, Nekur.



Figure A.55 : Fire truck, 1960s, Nekur⁷

⁷ Figures 55, 67,77-78, 81-84, 87-88, 93, 98, 100-101, 103, 108-111 from İstanbul Toy Museum (2007).



Figure A.56 : Fire truck, 1960s.



Figure A.57 : Fire helicopter, 1970s, Alasya.



Figure A.58 : Police car, 1960s, Gürel.



Figure A.59 : Police car, 1960s, Nekur.



Figure A.60 : Police car, 1965, Alasya.



Figure A.61 : Police car, 1980s, Gürel.



Figure A.62 : Ambulance, 1960s, Nekur.



Figure A.63 : Ambulance car and van, 1960s, Nekur.



Figure A.64 : Bus, 1970s, Gürel.



Figure A.65 : Bus, 1970s, Gürel.



Figure A.66 : Bus, 1970s, Gürel.



Figure A.67 : Motorcycle, 1960s, Nekur.



Figure A.68 : Motorcycle, 1960s, Nekur.



Figure A.69 : Jeep, 1970s, Nekur.



Figure A.70 : Jeep, 1970s, Nekur.



Figure A.71 : Jeep with radar.



Figure A.72 : Milk truck, 1960s, Alasya.



Figure A.73 : Garbage truck, 1970s, Alasya.



Figure A.74 : Wind-up dump truck, 1970s, Alasya.



Figure A.75 : Train (Ankara Express), 1970s, Alasya.



Figure A.76 : Train (Ankara Express), 1970s, Alasya.



Figure A.77 : Train (Ankara Express), 1970s, Alasya.



Figure A.78 : Train (Ankara Express), 1970s, Alasya.



Figure A.79 : Train (Anatolian Express), 1970s, Gürel.



Figure A.80 : Airplane, 1960s, Gürel.



Türkiye 1970

Figure A.81 : Tank, 1970s, Nekur.



Figure A.82 : Space helicopter, 1960s, Alasya.



Figure A.83 : Jet car, 1960s, Nekur.



Figure A.84 : Spaceship, 1960s, Nekur.



Figure A.85 : Spaceship, 1970s, Alasya.



Figure A.86 : Space gun, 1960s, Nekur.



Figure A.87 : Washing machine, 1970s.



Figure A.88 : Oven, 1970s, Öz.



Figure A.89 : Oven, 1970s, Öz.



Figure A.90 : Tin stroller, 1970s, Gürel.



Figure A.91 : Tin Carousel, 1980s, Afacan.



Figure A.92 : Tin-plastic wind-up hopping animals, 1980s, Alasya.



Figure A.93 : Oven, 1970s.



Figure A.94 : “Murat 124”, plastic, push-pull car, 1970s.



Figure A.95 : Plastic push-pull cars, 1980s.



Figure A.96 : Plastic truck, 1970s.



Figure A.97 : Ferry, 1970s.



Figure A.98 : Star wars vehicles, 1980s.



Figure A.99 : Water pistol, Özkaya.

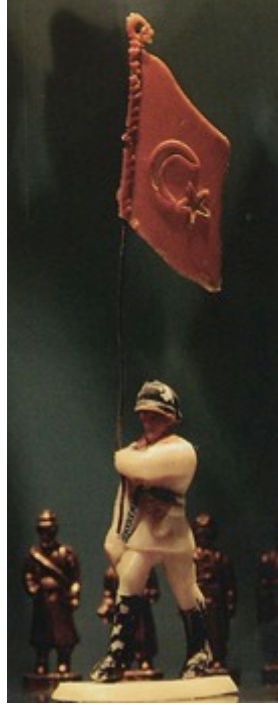


Figure A.100 : Plastic soldier figure, 1960s.



Figure A.101 : Plastic soldier figure, 1970s.



Figure A.102 : Plastic Indian figures, 1970-80s.



Figure A.103 : Plastic playing set, 1960s.



Figure A.104 : “Amiral Batti” (Battleship), 1970-80, Yuma.



Figure A.105 : Wooden plush horse, 1940-50s.



Figure A.106 : Wooden rocking horse, 1950s.



Figure A.107 : Plush horse, 1970s.



Figure A.108 : “İnşaat Oyunu”, construction set, 1960s, Hamdi Dünder.



Figure A.109 : Well, 1960s.



Figure A.110 : Wooden top, 1960s.



Figure A.111 : Store counter, 1960s, Buluş.



Figure A.112 : Circus acrobat Bobo, 1970s.



Figure A.113 : Plush clown, 1970s, Fatoş.



Figure A.114 : Plush toy, 1970s, Fatoş.



Figure A.115 : Plush toy, an imitation of “Jerry the Mouse”, 1970s, Fatoş.



Figure A.116 : Plush Toys, Serap Abila.

A.3. Toys in Global Phase



Figure A.117 : “Kahraman Turk askeri”, Turkish soldier action figure, Birlik⁸.



Figure A.118 : “Küçük asker”, Turkish soldier action figure, Birlik.

⁸ Figures 117-126, 139, 141, 143-146 from Birlik (2012).



Figure A.119 : Nasreddin Hoca, Birlik.



Figure A.120 : Jolly Guy, Birlik.



Figure A.121 : Oriental doll, Birlik.



Figure A.122 : Yasin, praying doll, Birlik.



Figure A.123 : Alican, praying doll, Birlik.



Figure A.124 : Automatic doll “Ayşenur“, Birlik.



Figure A.125 : Dancing doll, Birlik.



Figure A.126 : Gamze speaking doll, Birlik.



Figure A.127 : Buse, speaking doll⁹.



Figure A.128 : Automatic dolls.



Figure A.129 : Automatic swinging dolls.

⁹ Visuals by the author unless otherwise stated.



Figure A.130 : Automatic doll.



Figure A.131 : Automatic dancing doll.



Figure A.132 : “Havuç” dancing doll.



Figure A.133 : Dancing doll, Toru¹⁰.



Figure A.134 : Dancing rapper, Toru.

¹⁰ Figures 133-134, 163 from Toru (2012).



Figure A.135 : Recep İvedik, automatic doll.



Figure A.136 : Cigar smoking duck.



Figure A.137 : Turkish speaking dog.



Figure A.138 : Cow.



Figure A.139 : Ambulance, Birlik.



Figure A.140 : Ambulance, Varlık¹¹.



¹¹ Figures 140,142 from Varlık (2012).

Figure A.141 : Dolmuş, Birlik.



Figure A.142 : Metrobüs, Varlık.



Figure A.143 : Gendarmerie car, Birlik.



Figure A.144 : Police car, Birlik.



Figure A.145 : Police motorcycle, Birlik.



Figure A.146 : Taxi, Birlik.



Figure A.147 : Plastic cradle, Dolu¹².



Figure A.148 : Ironing table.

¹² Figure 147 from Dolu (2012).



Figure A.149 : “Laklak”.



Figure A.150 : Push-pull helicopter, Bayraktar.



Figure A.151 : “Trend İstanbul” dolls.



Figure A.152 : Plush Toy, “Donald Duck”, Halley¹³.



Figure A.153 : Plush toys, “Ernie and Bert”, Halley.



Figure A.154 : Plush toy, “Pink Panther”, Halley.

¹³ Figures 152-155, 159-160 from Halley (2012).



Figure A.155 : Plush toy, “Sylvester and Tweety”, Halley.



Figure A.156 : Plush toy, Bear bride, Selay¹⁴.

¹⁴ Figures 156-158, 161-162 from Selay (2012)



Figure A.157 : Plush toy, Bear groom, Selay.



Figure A.158 : Plush toys, Duck bride and groom, Selay.



Figure A.159 : Plush toy, Baby chick, Halley.



Figure A.160 : Plush toy, Baby rabbit, Halley.



Figure A.161 : Plush toy, “Jojo”, Selay.



Figure A.162 : Plush toy, “Cemo”, Selay.



Figure A.163 : “Jerry the Mouse”, Toru.



Figure A.164 : Wooden “mantı” set.



Figure A.165 : Wooden “mantı” set.



Figure A.166 : Wooden “mantı” set.



Figure A.167 : Wooden baseball bat.



Figure A.168 : Wooden cradle.



Figure A.169 : Drum.



Figure A.170 : Wooden tops with rope.



Figure A.171 : Wooden spin-top.



Figure A.172 : Wooden top with rope.



Figure A.173 : Wooden top with handle and rope.



Figure A.174 : Wooden maracas.



Figure A.175 : Wooden hand instruments.



Figure A.176 : Lux machine gun, Enhoş¹⁵.



Figure A.177 : Machine gun, Enhoş.

¹⁵ Figure 176-194 from Enhoş (2012).



Figure A.178 : Gun with a case, Enhoş.



Figure A.179 : Guns, Enhoş



Figure A.180 : Sword, Enhoş.



Figure A.181 : Guns with net, Enhoş.



Figure A.182 : Plastic ping-pong rackets, Enhoş.



Figure A.183 : Race car, Enhoş.



Figure A.184 : Race car, Enhoş.



Figure A.185 : Police truck, Enhoş.



Figure A.186 : Police car, Enhoş.



Figure A.187 : Police cars, Enhoş.



Figure A.188 : Tractor, Enhoş.



Figure A.189 : Tractor, Enhoş.



Figure A.190 : Tractor with a ladie, Enhoş.



Figure A.191 : Tractor, Enhoş.



Figure A.192 : Truck, Enhoş.



Figure A.193 : Various trucks, Enhoş.



Figure A.194 : LPG truck, Enhoş.



Figure A.195 : Vintage tin cars.



Figure A.196 : Vintage tin motorcycles.



Figure A.197 : Vintage tin fire truck.

APPENDIX B: Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980

Table B.1 : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

	Name	Company/Store	Type	Location	Toys	Date
1	Abdullah Bilginoğlu		Sale	İstanbul		1940s
2	Abdullah Kocaoğlu		(N/A)	İstanbul		
3	Abdurrahim Alasya		Production	İstanbul	Tin toys	
4	Agop Mizancıyan		Sale	Grand Bazaar, Eminönü, İstanbul		
5	Ahmet Coral	Horozoğlu	Sale	Zara Han, Eminönü, İstanbul		
6	Ahmet Doğan		(N/A)	İstanbul		
7	Ahmet Işık		(N/A)	İstanbul		

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

8	Ahmet Saraç	Şennesil Oyuncakları	Production	İstanbul	Wooden and plastic guns, walking dogs from plastic and wood mix, stoves	
9	Ahmet Sarar		Production	Gedikpaşa, İstanbul	Cork guns	
10	Ahmet Şennesil		Production	İstanbul	Wooden guns	
11	Ahmet Tokal		(N/A)	İstanbul		
12	Ahmet ve Fehmi Bilge	Sevin Tabanca	Production	İstanbul	Cork guns, tin toys	
13	Ahmet ve Salih Horozoğlu		(N/A)	İstanbul		1940s
14	Alaattin Zincirkıran	Zincirkıran	Production	Mercan	Tin toys	
15	Ali Faik Ari		Production	İstanbul	Wooden toys	

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

16	Ali Türer		Sale	Grand Bazaar, Eminönü, İstanbul		1940s
17	Alişan Sülün		Production	İstanbul		
18	Arif Ölçken		Production	İstanbul	Colored balls	
19	Artin ve Avadis Çakar	Çakar Oyuncak	Production	Marangozlar Sitesi, Eyüp, İstanbul	Bingo, Steam-powered ships in late 50's(Çakarmotor), tin tops, wooden toys (animals, vehicles), fussball in early 70's	1945 - 70
20	Atçı Kevork		Production	İstanbul		
21	Atilla Türer		(N/A)	İstanbul		
22	Av. Ekrem Bey	Esmâ Oyuncak	Production	İstanbul	Tea and coffee sets	
23	Bahri Yetergil		Production	İstanbul	Plastic toys	

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

24	Bedros Nekahtyan		(N/A)	İstanbul		
25	Belkıs Ant ve Çetin		Sale	Grand Bazaar, Eminönü, İstanbul		1940s
26	Bilal Mutlu		Sale	İstanbul		
27	Bogos Gülükoğlu		Production	İstanbul	Cast metal guns, irons	1960s
28	Cemalettin Kınaçav		Production	İstanbul	Electrical playing sets	1960s
29	Cüneyt Bey		Sale	Spice Bazaar, İstanbul		
30	Davit Arav	Arav	Production	First in Tophane, then in Okmeydan C., Hasköy, İstanbul	Tin vehicles (automobiles, trams, airplanes, race cars), buckets, shovels	1918 - 47
31	Dera Atakan		Production	Kalyoncu Kulluk C., Beyoğlu, İstanbul	Tin cookstoves, tin airplanes, tin ships	1944

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

32	Dran Terziyan		(N/A)	Beyoğlu, İstanbul		
33	Emin Cankurtaran	Cankurtaran	Production	Yüksek Kaldırım, İstanbul	PVC animals	
34	Emin Köksal		(N/A)	İstanbul		
35	Emin Ünsal		(N/A)	İstanbul		
36	Emin Üster		(N/A)	Beyoğlu, İstanbul		
37	Fahri Ödemişli		(N/A)	İstanbul		
38	Fatoş İnhan	Fatoş	Production	Maltepe Fatih Şehitleri S. 9. Zeytinburnu, İstanbul	Plush toys, dolls	1971
39	Ferdinat Mikoğlu?	Ferdinand	Sale	Taksim, İstanbul		1950 - 55

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

40	Fethi Beysan		(N/A)	Laleli, İstanbul		
41	Fevzi (Feyzi?) Dede		Production	Tahtakale, İstanbul	Blow-mould Mercedes	1972
42	Fikri Başaran	Başaran	Production	Küçükyalı, İstanbul	Wooden horses	1970s
43	Garbis		Production	Kadıköy, İstanbul	Bicycles	1930s
44	Hamdi Dünder		Production	İstanbul	Picture cubes, wooden construction games, matador, village house	1938 - 84
45	Hayri Neçevik	Sev-Al Oyuncak	Sale	Fevzipaşa C. 30, Fatih, İstanbul		1958 - 72
46	Henry Werther		Production	İstanbul	Vena' Dolls (face from stones, body full with hay, moving eyes, with sound)	1950 - 55
47	Hilmi Coşkun		Production	Çemberlitaş, İstanbul		

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

48	İbrahim Bozkurt		(N/A)	İstanbul		1940s
49	İbrahim Parsa		(N/A)	Sabuncu Han C., Eminönü, İstanbul		
50	İbrahim Tansu	Tansu Oyuncak	Production	İstanbul	Whistles	1949
51	İbrahim Yaylıoğlu		Production	İstanbul	Remote-controlled cars	1981
52	İbrişim		(N/A)	İstanbul		
53	İntat Karamenco		(N/A)	Çemberlitaş, İstanbul		
54	İsmet Atanar		Production	İstanbul	Felt-covered balls	
55	İzzet Urgan		Production	Kasımpaşa, İstanbul	Rocking horses	1970s

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

56	Jirayir Papazoğlu		Production	İstanbul	Plastic tea sets	
57	Jüliet Altın	Jüliet Altın Oyuncakları	Production	Alişan S., 127, Kumkapı, İstanbul	Tin cars, wind-up toys, tin buckets, shovels, trumpets, tops, helicopter, whistles	1947 - 85
58	Kadri Şengöz		Production	İstanbul	Wooden toys, whistling jugs, darbuka, cradle, cars	1919 - 52
59	Kadri Şengöz		Production	Eyüp, İstanbul	Wooden toys	1933 - 60
60	Kamil ve Sülün Horozoğlu	Sülün Ticaret	Sale	Sabuncu Han C., Eminönü, İstanbul		1940s
61	Kazım Göksel		Sale	Sabuncu Han C., Eminönü, İstanbul		1939 - 77
62	Kemal Atakan	Şirin Oyuncakları	Production	İstanbul	Tin airplanes	
63	Levan		Sale	Grand Bazaar, Eminönü, İstanbul		

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

64	M. Külâhçı		(N/A)	İstanbul		
65	Mahmut Dere	Dere Oyuncakları	Production	İstanbul		1971
66	Marko (Manuel?) and Mary Çukurel	Sebahat Plastik / Azim Sebat Mağazası	Production	İstanbul	Polyethylen-blow dolls, blow-mould toys, plastic dolls	1957
67	Mehmet Mestçi		Production	Fulya, İstanbul		
68	Mehmet Şekeroğlu		Production	İstanbul	Rubber dolls and animals	
69	Mehmet Seventürk		(N/A)	İstanbul		
70	Mehmet Sülün		Production	Baltalimanı, İstanbul	Clay pellets, explosives (mantar, çatpat, kestane fişegi, havai fişek), wooden toys, plush toys	1945
71	Mehmet Tali		Production	İstanbul	Wooden toys	

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

72	Mehmet Telman		Production	İstanbul	Wooden dogs (moving with wires), Jeu de Quilles (bowling), cricket, divan sets, garbage trucks, trucks	1942
73	Mehmet Tüten		Production	Darüşşafaka Caddesi, İstanbul	Wooden cars	1940s
74	Mehmet Tütüncü		Production	İstanbul	Wooden toys	
75	Mehmet, Hasan ve Hüseyin Şekeroğlu		Production	Süpürgeci Han, Eminönü, İstanbul	Rubber dolls and animals, colored rubber balls	1940s
76	Melih Arkay		Production	İstanbul	Lego-type building bricks	1956
77	Mesut Turan	Afacan Oyuncakları	Production	Eyüp, İstanbul	Tin violins	1970s
78	Mikail Korzun		Production	İstanbul	Wooden toys, duck, drummer, trucks	1950s
79	Mişel Lazkariz		Sale	İstanbul		

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

80	Mr. Koço	Karlman Passage	Sale	Beyoğlu, İstanbul		1918 - 78
81	Muammer Şentürk	Melis Oyuncak	Production	Karaköy, İstanbul	Board games, chess	
82	Muammer Ulusoy		Sale	Grand Bazaar, Eminönü, İstanbul		1940s
83	Mustafa Egin		Production	Tahtakale, İstanbul	Tops (traditional and modern)	1940s
84	Mustafa Kabak		Production	İstanbul	Leather animals	1960s
85	Mustafa Kandemir		Production	Marangozlar Sitesi, Eyüp, İstanbul	Tin airplanes, lunaparks	1970s
86	Mustafa, Muzaffer ve Hasan Kosif		Sale	İstanbul		1954
87	Müstecap Baybörü	Gürel Oyuncak	Production	Süleymaniye, İstanbul Doğu Sanayi Sitesi, Yenibosna, İstanbul	Tin vehicles, Magirus, Mercedes	1944

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

88	Muzaffer Neçevik	Çevik Oyuncak Evi	Production	Eyüp, İstanbul	Wooden toys, wooden canons	1948
89	Naci Baydar		Production	İstanbul	Wooden toys	
90	Nahit Aslan	Aslan Oyuncak	Production	Yenibosna, İstanbul	Guns, rifles	1974
91	Naim Şamlı		(N/A)	İstanbul		1940s
92	Nazmi Alkanat		(N/A)	İstanbul		
93	Necati		Production	İstanbul	Caleidoscopes	
94	Necmettin Aktaş	Nur Ticaret	Sale	İstanbul		
95	Nevzat Kurt	Nekur Oyuncakları	Production	Sefaköy, İstanbul	Tin vehicles (police cars, fire trucks, ambulances, trucks, pick-ups, service trucks, motorcycles, jeeps, jet cars, jet planes, UFO's)	1961

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

96	Niko Şehbellioğlu		Sale	Acıçeşme, İstanbul		1880s - 70s
97	Öjen Amadeo	Akticaretevi	Sale	Sabuncu Han C., Eminönü, İstanbul	Pellets, wind-up toys, dolls	1940s
98	Oscar (Pascal?) Raymound (Raymund)	Japon Mağazası	Sale	Hristaki Pasajı (Çiçek Pasajı), Balo S. 6 Beyoğlu, İstanbul	Marklin, Duksa, Şuka, Gamma (German)	1929 - 80
99	Oskar? Jasef (Yasef?) Kazez		Sale	İstanbul	Japanese and German toys, toymaking tools and parts	1930s- 60s
100	Osman Urkaç	Akçiçek	Production	İstanbul	Plastic football sets	1962
101	Pascal		Production	İstanbul	Dolls with sticked hair	
102	Pepo Albala		Sale	Şark Pazarı, Çiçek Pasajı, Beyoğlu, İstanbul		
103	Pişiktaş		(N/A)	İstanbul		

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

104	Rabia Baler ve Murat Bey	Beyoğlu Bonmarşesi	Sale	Beyoğlu, İstanbul	Steif, Meccano	1935-90
105	Radar		Production	İstanbul		
106	Ramiz Akyürekli	Caner Oyuncak	Production / Sale	İstanbul (Est. in İzmir)		until 1973
107	Rauf Alasya	Alasya Oyuncak	Production	Gaziosmanpaşa, İstanbul Tahtakale C. Zaza Han, Eminönü, İstanbul	Tin telephones, Tin-plastic toys, wind-up tin toys (jeeps, fire trucks, tanks, police cars, trains), cork guns	1946
108	Recep and Halise Ersan	Halise Ersan ve Kardeşi	Production	Laleli, İstanbul (Est. in İzmir)	Dolls, Stuffed rag-dolls (until 1960), horses with slides, traffic game, duck games, truck, fire truck, maintenance set, ring game, lady, don't be mad	1942 - 82
109	Recep Pekol		Sale	İstanbul		
110	Rıza Hüseyin		(N/A)	İstanbul		
111	Rıza, Hüseyin ve Muharrem Kaşif	Kaşif	Sale	Sabuncu Han C., Eminönü, İstanbul	Balls	1940s

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

112	S. S. Kastro		Sale	İstanbul		
113	Sabahattin İm		Production	İstanbul	Wooden toys	
114	Sabri Erime1 (Erimol?)		Sale	İstanbul	Balls	
115	Sadettin Kutay		Sale	Grand Bazaar, Eminönü, İstanbul		
116	Salomon Kadık		(N/A)	Kadıköy, İstanbul		
117	Sami Leviyal (Lemiyal, Leniyl)		Sale	İstanbul		
118	Savaş Ören	Emsa	Production	İstanbul	Battery operated toys (1976)	1966
119	Seyit Çolakoğlu		(N/A)	İstanbul		1955 - 60

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

120	Spiro Giokas	Spiro Giokas Müessesesi	Sale	Ketenciler Sabuncu Han C., Marpuçcular, Eminönü, İstanbul		1932
121	Stephan		Sale	Grand Bazaar, Eminönü, İstanbul		1940s
122	Süheyl Erkman	Big Plastik Oyuncakları	Sale	Karaköy, İstanbul Gebze, İstanbul	Jeebs, trucks	1977
123	Süleyman Erkol	Erkol	Sale	İstanbul	Cork guns, plastic dart guns	1950
124	Tahsin Anapa		Sale	Tünel, Şişli Kent Sineması, Bebek, İstanbul		
125	Taki Kandiyo		(N/A)	Osmanbey, İstanbul		
126	Tansu Kardeşler		Production	İstanbul		
127	Turgut Özler	Özler	Production	Hoca Çakır C., Edirnekapı, İstanbul	Bicycles, tricycles (Anatolian type), wooden bicycle	1939

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

128	Üner Göksel	Ünsu Oyuncak	Production	İstanbul	Plastic toys	1977
129	Vahe Hıdıryan (Hıdır)		Sale	Grand Bazaar, Eminönü, İstanbul		1940s
130	Vahit Aslan		Production	İstanbul	Metal guns, cowboy guns	1973
131	Vahit Göncü	Üçel	Production	İstanbul (Est. in Ankara)		
132	Vahit Yalta		Production	İstanbul	Wooden bicycles	1965 - 70
133	Waldemar	Japon Mağazası?	Sale	Balo S., 6 Beyoğlu, İstanbul	Wind-up seed eating rooster and chicks, steam-powered boats	
134	Yahya Mahmut		Sale	İstanbul		
135	Yakup Çetinalp	Pilsan	Production	Silahtar, İstanbul	Lead soldiers, plastic soldiers, plastic planes	1944

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

136	Yalçın Özkazan	Yalçın Oyuncak	(N/A)	Sabuncu Han C., Eminönü, İstanbul		
137	Yasef Levi	Bisimeks	Production	İstanbul	Mo-bi puzzles	1988
138	Yekta Ercil		Production	İstanbul	Leather animals	1950s
139	Zafira ve Salti (Solti) Kader		Production	İstanbul		1940s
140	Ziya Kaba		Production	İstanbul	Rubber balls	before 1957
141	Zübeyir Doğan		(N/A)	İstanbul		
142		Hasko	(N/A)	İstanbul		
143			(N/A)	Yarım Şişeci Han, Marpuçcular C., Eminönü, İstanbul		1940s

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

144		Aras	Production	İstanbul	Cork guns	
145		Ateş	Production	İstanbul	Aluminium irons	1950
146		Ege Kimya	Production	İstanbul	Dolls, animals, PVC balls	
147		Ege Toys	Production	İstanbul	Rubber dolls	
148		Ersan	Production	İstanbul	Box games	
149		Güngör	Production	İstanbul	Guns with strips	
150		Kamer Plastik	Production	İstanbul	Plastic balls	
151		Lesi	Production	İstanbul	Tin toys	

Table B.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Industrial Phase), ca. 1910 – 1980.

152		Nal Plastik	Production	Bomonti, İstanbul	Blow-mould PE balls	1957
153		Özkaya Plastik	Production	İstanbul	Water pistol	
154		Seloplast	Production	Avcılar, İstanbul Selamet Han, Tahtakale, İstanbul		1981
155		Sevil	Production	İstanbul	Capsule guns	
156		Ufuk	Production	İstanbul	Tin cars	1960s
157		Yuma	Production	İstanbul		
158		Azmi Sebat Mağazaları	Sale	İstanbul		1940s
159		Horozdibak	Sale	Bahçekapı (in the place of Sümerbank, near Grand Post Office), İstanbul		

APPENDIX C: Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase)**Table C.1 : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).**

Nr.	Name	Full Name	Est. Date	Adress (Production)	Address (Sales)	Products				Distribution	
						Production	Production OS.	Licence	Import	Wholesale	Retail
1	ABC	ABC Oyuncak San. ve Tic. A.Ş.	1987	Kartal C., Çimen Sok.,10/3 Yakacık, Kartal, İstanbul	Uzunçarşı C. 224 Tahtakale, Eminönü, İstanbul	x				x	x
2	Akçiçek	Akçiçek Oyuncak	1970's	İkitelli Organize Sanayi Bölgesi, İPKAS Sanayi Sitesi 8B Blok No.46, İstanbul		x					
3	Akyol	Akyol Grup Oyuncak Pazarlama Tic. Ltd. Şti.			Bati M. Ismet Pasa C. 45/B, Pendik, İstanbul			x	x	x	

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

4	Armağan	Armağan Hediyeelik Eşya Oyuncak İth. İhr.San.Ltd. Şti.	1989		Maltepe M. Cevizlibağ Mevkii Mevlevihane Yolu C. 7, Zeytinburnu, İstanbul					x		x
5	Atay	Atay Oyuncak									x	
6	Atıl				Prof. Dr. Cemil Bırsel C. Tahtakale, Eminönü, İstanbul						x	
7	Atılğan	Atılğan Oyuncak									x	

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

8	Aybastı				Uzunçarşı C. Tahtakale, Eminönü, İstanbul	x				x	x
9	Aydın	Aydın Oyuncak								x	
10	Aziz	Aziz Oyuncak			İstoç 3. Ada 13-15 Mahmutbey, Bağcılar, İstanbul				x	x	x
11	Bahadır	Bahadır Oyuncak			Uzunçarşı C. Tahtakale, Eminönü, İstanbul					x	

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

12	Bambi	İlöz Tekstil Sanayi ve Dış Ticaret Ltd. Şti.	1991	Ayazaga Cendere Yolu 7 34396 Maslak, İstanbul		x					
13	Baran	Baran Oyuncak			Uzunçarşı C. Tahtakale, Eminönü, İstanbul						x
14	Başak	Başak Oyuncak San. Tic. Ltd. Şti.			Arnavutköy, İstanbul				x	x	
15	Bayraktar	Bayraktar Plastik	1978	Yenimahalle Havuzbaşı Sok. Zafer Sanayi Sitesi E Blok Kat:2 Eyüp, İstanbul	Süleymaniye M. Mehmet Paşa Yokuşu Katip Şemsettin Cami S. 6/13 34116 Tahtakale, Fatih, İstanbul	x			x	x	

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

16	BCS	BCS Oyuncak İnş. San. ve Tic. Ltd. Şti.			İstoç 3. Ada 69-75 Mahmutbey, Bağcılar, İstanbul					x	x
17	Bekir Uçar	Bekir Uçar Oyuncak Sanayii		Karayolları M. Kadir Akdoğan C. No:35 Küçükköy, Gaziosmanpaşa, İstanbul	Uzunçarşı Şahende Sokak No:4/1 Süleymaniye, İstanbul	x					
18	Berat	Berat Ticaret			Uzunçarşı C. Tahtakale, Eminönü, İstanbul					x	
19	Bir-Can	Bir-Can İth. Oyuncak ve Hed. Eşy. San. Tic. Ltd. Şti.			İstoç 3. Ada 135-37 Mahmutbey, Bağcılar, İstanbul				x		

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

20	Birlik	Birlik Plastik Oyuncak San. ve Tic. Ltd. Şti.			İstoç 21. Ada 23. No:39-41-43-45 Mahmutbey, Bağcılar, İstanbul		x	x	x		
21	Bizim	Bizim Ahşap			Kutucular Caddesi Tahtakale, Eminönü, İstanbul	x					x
22	Can-Em	Can-Em Oyuncak San. ve Dış Tic. Ltd. Şti.	1992		İstoç 22. Ada 46-48 Mahmutbey, Bağcılar, İstanbul				x		
23	Çekerler				Uzunçarşı C. Tahtakale, Eminönü, İstanbul Prof. Dr. Cemil Birsal C. Tahtakale, Eminönü, İstanbul					x	

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

24	Dekor	Dekor Balon			Uzunçarşı C. Tahtakale, Eminönü, İstanbul Çamaşırcılar S. Tahtakale, Eminönü, İstanbul					x	
25	Delen	Delen Oyuncak			İstoç 1. Ada 165-67 Mahmutbey, Bağcılar, İstanbul					x	
26	Dolu	Dolu Plastik	1976	Kavaklı M. Kavaklı C. 15 34520 Beylikdüzü, İstanbul	Kavaklı M. Kavaklı C. 15 34520 Beylikdüzü, İstanbul	x		x	x		
27	Durak				Uzunçarşı C. Tahtakale, Eminönü, İstanbul					x	

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

28	Efe	Efe Plastik San ve Tic. Ltd. Şti.	1993		Prof. Cemil Bilsel C. Şahin İş Hanı 20 Tahtakale, Eminönü, İstanbul	x					
29	Egem	Egem Oyuncak İthalat İhracat San. ve Tic. Ltd. Şti.			Süleymaniye M. İmameci S. Deniz Han 7/2 Mercan, Eminönü, İstanbul		x				
30	Ekincioğlu	Ekincioğlu Ticaret			Kalçin S. Tahtakale, Eminönü, İstanbul					x	x
31	Elit	Elit İthalat Tic. Ltd. Şti.			İstoç 9. Ada 157 Mahmutbey, Bağcılar, İstanbul		x	x	x		

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

32	Emre	Emre Toys			İstoç 14. Ada 102-108 Mahmutbey, Bağcılar, İstanbul Prof. Dr. Cemil Bırsel C. Tahtakale, Eminönü, İstanbul			x	x	x	x
33	Enfal	Enfal Dış Tic. Ltd. Şti.			İstoç 1. Ada 145-151 Mahmutbey, Bağcılar, İstanbul				x	x	
34	Enhoş		1974	İkinci Cebeci Yolu Dökümcüler Sitesi 2595 Sok. No:10 Sultangazi, İstanbul	İstoç 5. Ada 146 Mahmutbey, Bağcılar, İstanbul	x					
35	Erbay	Erbay Plastik	1986		Uzunçarşı C. Kahveciler Sok No: 19 Eminönü, İstanbul İstoç 12. Ada No: 122, Mehmutbey, Bağcılar, İstanbul	x			x		

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

36	Erdem	Erdem Tekstil Tic. Ltd. Şti.	1993		Rami Yeni M. Kışla C. Çınar Çıkmazı Sok. No:1/1 Eyüp, İstanbul Tacirhane C. No:26 Kavishan Mercan, Eminönü, İstanbul				x	x	
37	Erkol	Erkol Oyuncak			İstoç 14. Ada 7-37 Mahmutbey, Bağcılar, İstanbul					x	
38	Erpa		1991			x					
39	Eser	Eser İth. Sedef Oyun Aletleri		Kartal Tepe M. Aksu C. No:15 Kat:2 Bakırköy, İstanbul	İstoç 16. Ada 38 Mahmutbey, Bağcılar, İstanbul	x					

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

40	Fen	Fen Oyuncak ve Mutfak Eşy. Paz. Tic. Ltd. Şti.	1962	Çorlu, Tekirdağ Güneşli, İstanbul	İstoç 6. Ada 61-67 Mahmutbey, Bağcılar, İstanbul	x		x		x	
41	Ferah	Ferah Oyuncak			Prof. Cemil Bilsel C. Ağzılıkçı S. 5 34116 Tahtakale, Eminönü, İstanbul İstoç 26. Ada 70 Mahmutbey, Bağcılar, İstanbul				x	x	
42	Ferit				Uzunçarşı C. Tomur S. Tahtakale, Eminönü, İstanbul					x	
43	Feyza	Feyza Oyuncak	2002		Siyavuşpaşa S. Kayserili Nail İş Hanı 30/303 Eminönü, İstanbul İstoç 25. Ada 10-12 Mahmutbey, Bağcılar, İstanbul						x

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

44	Gökmen	Gökmen Oyuncak	1966		Uzunçarşı C. 172 Tahtakale, Eminönü, İstanbul					x	x
45	Göver				Kızılhan S. Eminönü, İstanbul					x	x
46	Güçlü	Güçlü Plastik	1980	Adnan Kahveci Bulvarı Gümüşsuyu C. 3 Gürpınar, Beylikdüzü, İstanbul	Yavaşca Şahin S. 34 Tahtakale, İstanbul	x				x	x
47	Gürkan									x	

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

48	Güven	Güven Oyuncak								x	
49	Hakan	Hakan Plastik								x	
50	Halley	Halley Oyuncak	1993		Merkez Mahallesi Çavuşbaşı Caddesi No: 71 Çekmeköy, İstanbul İstoç Mahmutbey, Bağcılar, İstanbul Prof. Dr. Cemil Bırsel C. Tahtakale, Eminönü, İstanbul	x	x				
51	Happy				Uzunçarşı C. Ağzılıkçı S. Tahtakale, Eminönü, İstanbul					x	

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

52	Hazal	Hazal Ahşap			Kutucular Caddesi Tahtakale, Eminönü, İstanbul	x					x
53	Hazal Toys	Hazal Toys			Prof. Dr. Cemil Birsal C. Tahtakale, Eminönü, İstanbul					x	
54	Huzur	Huzur Oyuncak			Siyavuşpaşa S. Şirin İş Merkezi 8 Mercan, Eminönü, İstanbul				x	x	
55	İtimat	İtimat İş Evi			Kutucular Caddesi Tahtakale, Eminönü, İstanbul	x					x

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

56	Karyıl				Prof. Dr. Cemil Bırsel C. Tahtakale, Eminönü, İstanbul				x	x	
57	Kette	Mustafa Kette			İstoç 10. Ada 115-17 Mahmutbey, Bağcılar, İstanbul					x	
58	Kılıç	Kılıç Oyuncak San. ve Dış. Tic. Ltd. Şti.			İstoç 8. Ada 85-95 Mahmutbey, Bağcılar, İstanbul					x	
59	Kılıçlar	Kılıçlar Oyuncak	1982		İstoç 26. Ada 93-99 Mahmutbey, Bağcılar, İstanbul Uzunçarşı C. No: 272 - 274 Tahtakale, Eminönü, İstanbul				x	x	

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

60	Komet	Komet Oyuncak Sanayi ve Dış Tic. Anonim. Şti.		Çağlayan Yavuz S. 12 Kağıthane, İstanbul		x					
61	Lokman	Lokman Oyuncak								x	
62	Malatya	Malatya Pazarı								x	
63	Manitoys				Prof. Dr. Cemil Bırsel C. Tahtakale, Eminönü, İstanbul					x	

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

64	Meg	Meg Toys			Prof. Dr. Cemil Birscl C. Gölsüm İş Hanı 25 K:1/3 Eminönü, İstanbul		x				
65	Neco	Neco Toys	1997		Akşemsettin M. Fatih Bulvarı 541 Uzundere Mevkii Sultanbeyli, İstanbul			x	x		x
66	Neva Toys	Tomurcuk Yapı Maden ve Oyuncak San. Tic. Ltd. Şti.	2009	Site M. Sancar S. 67/A2 Ümraniye, İstanbul		x					
67	Nizam	Nizam Plastik	1974	Vatan M. Çiftelavuzlar C. Çeşmebaşı İş Hanı No:14 Kat:1 Bayrampaşa, İstanbul	Süleymaniye M. Şahide Sk. No:4/A Tahtakale, Fatih, İstanbul	x				x	

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

68	Orbay				Uzunçarşı C. Tahtakale, Eminönü					x	
69	Oydaş	Oydaş İç ve Dış Tic. Ltd. Şti.			Prof. Dr. Cemil Bırsel C. 1601-4 Tahtakale, Fatih, İstanbul				x	x	
70	Oyuncak Dünyası				Uzunçarşı C. Ağızlıkçı S. Tahtakale, Eminönü, İstanbul 863. Sokak 53/304 Turgutlu İş Hanı Kemeraltı, Konak, İzmir					x	
71	Oyuncakçın				Prof. Dr. Cemil Bırsel C. Tahtakale, Eminönü, İstanbul					x	

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

72	Özka Toys		1980	Yahya Kemal M. Ayazma Yolu Turin İş Merkezi 90/47-49 Kağıthane, İstanbul		x					
73	Pilsan	Pilsan Plastik Oyuncak San. A.Ş.	1947	İstiklal M. 372 S. 5 Kırış, Esenyurt, İstanbul	İstoç 26. Ada 63-65 Mahmutbey, Bağcılar, İstanbul	x		x		x	x
74	Püskül	Püskül Plastik	1976	Esenler Yolu 60. Yıl C. Meltem S. Murat Han 4 Murat Han Bayrampaşı, İstanbul	Siyavuşpaşı S. Kayserili Nail İş Hanı 30/204 Süleymaniye, Fatih, İstanbul	x				x	
75	Şah-Per	Şah-Per Oyuncak	1983		Tahtakale C. Yavaşca Şahin Sok. Tat Han 14/1 Eminönü, İstanbul				x	x	

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

76	Samatlı	Samatlı Oyuncak ve Tic. Ltd. Şti.			İstoç 21. Ada 4 62-68 Mahmutbey, Bağcılar, İstanbul				x	x	x
77	Sancak	Sancak Oyuncak			İstoç 7. Ada 6-8 Mahmutbey, Bağcılar, İstanbul Uzunçarşı C. Tahtakale, Eminönü, İstanbul					x	
78	Sedef	Sedef Oyuncak								x	
79	Selay	Selay Oyuncak Hediyeelik Eşya İmalat Pazarlama Sanayi ve Tic. Ltd. Şti.	1992	Mehmet Akif Ersoy M. Yıldız C. 1 Taşoluk, Arnavutköy, İstanbul	Süleymaniye M. Siyavuşpaşa C. Kayserili Nail İşhanı 305 Eminönü, İstanbul	x		x	x		

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

80	Simge	Simge Oyuncak San. A.Ş.	1980	Adnan Kahveci B. İstanbul C. Çelik S. 4 Gürpınar, Beylikdüzü, İstanbul		x					
81	Şükür				Uzunçarşı C. Tahtakale, Eminönü, İstanbul					x	
82	Sunman	Sunman Oyuncak						x	x		
83	Taha	Taha Oyuncak								x	

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

84	Tanrıverdi				Prof. Dr. Cemil Bırsel C. Tahtakale, Eminönü, İstanbul						x	
85	Timon										x	
86	Torutoys	Toru Pors. Oyuncak İth. İhr. San. ve Tic. Ltd. Şti.			İstoç 21. Ada 4 62-68 Mahmutbey, Bağcılar, İstanbul Sarayönü C. Kapaklı Pasajı 1/1 Şanlıurfa Prof. Dr. Cemil Bırsel C. Tahtakale, Eminönü, İstanbul		x			x	x	
87	Toysetoys				Hasırcılar C. Tahtakale, Eminönü, İstanbul Kalçin S. Tahtakale, Eminönü, İstanbul Prof. Dr. Cemil Bırsel C. Tahtakale, Eminönü, İstanbul					x	x	x

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

88	Toyzzshop									x	x
89	Übü	Übü Toys			Prof. Dr. Cemil Birsal C. Tahtakale, Eminönü, İstanbul					x	
90	Ucarkid	Ucarkid Oyuncak San. İç ve Dış Tic. Ltd. Şti.	1958	Yozgat	İstoç 22. Ada 10 Mahmutbey, Bağcılar, İstanbul	x					
91	Universal	Universal Oyuncak	2003		İstoç 35. Ada 18/20 Mahmutbey, Bağcılar, İstanbul		x		x		

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

92	Vardem	Vardem Oyuncak Tic. Ltd. Şti.			Ali Rıza Gürcan C. Maltepe M. Çırpıcı Çıkmaz S. 3/4, Merter, İstanbul				x		
93	Varlık	Varlık Oyuncak ve Hediyeelik Eşya Sanayi Tic. Ltd. Şti.			Süleymaniye M. Siyavuşpaşa S. No:33 Mercan, Eminönü, İstanbul			x	x		
94	Yağmur	Yağmur Oyuncak İç ve Dış Tic. Ltd. Şti.			İstoç 23. Ada 38 Mahmutbey, Bağcılar, İstanbul					x	
95	Yasemin	Yasemin Oyuncak	1968		Yavaşca Şahin Sk. No:23/2 Tahtakale, Eminönü, İstanbul Prof. Dr. Cemil Birsal C. Tahtakale, Eminönü, İstanbul		x		x	x	

Table C.1 (continued) : Database of Sales and Production Nodes of Toys in Istanbul (Contemporary Phase).

96	Yimpa				Uzunçarşı C. Ağzlıkçı S. Tahtakale, Eminönü, İstanbul				x	x	
97	Yıldız Sunta					x					
98	Yumurcak	Yumurcak Oyuncak San. ve Tic. Ltd. Şti.			İstoç 23. Ada 18-24 Mahmutbey, Bağcılar, İstanbul Uzunçarşı C. Tahtakale, Eminönü, İstanbul				x	x	

APPENDIX D: Maps of Material Acquisition, Production and Sales in Istanbul in Different Phases
(Pre-Industrial, Industrial, Contemporary)

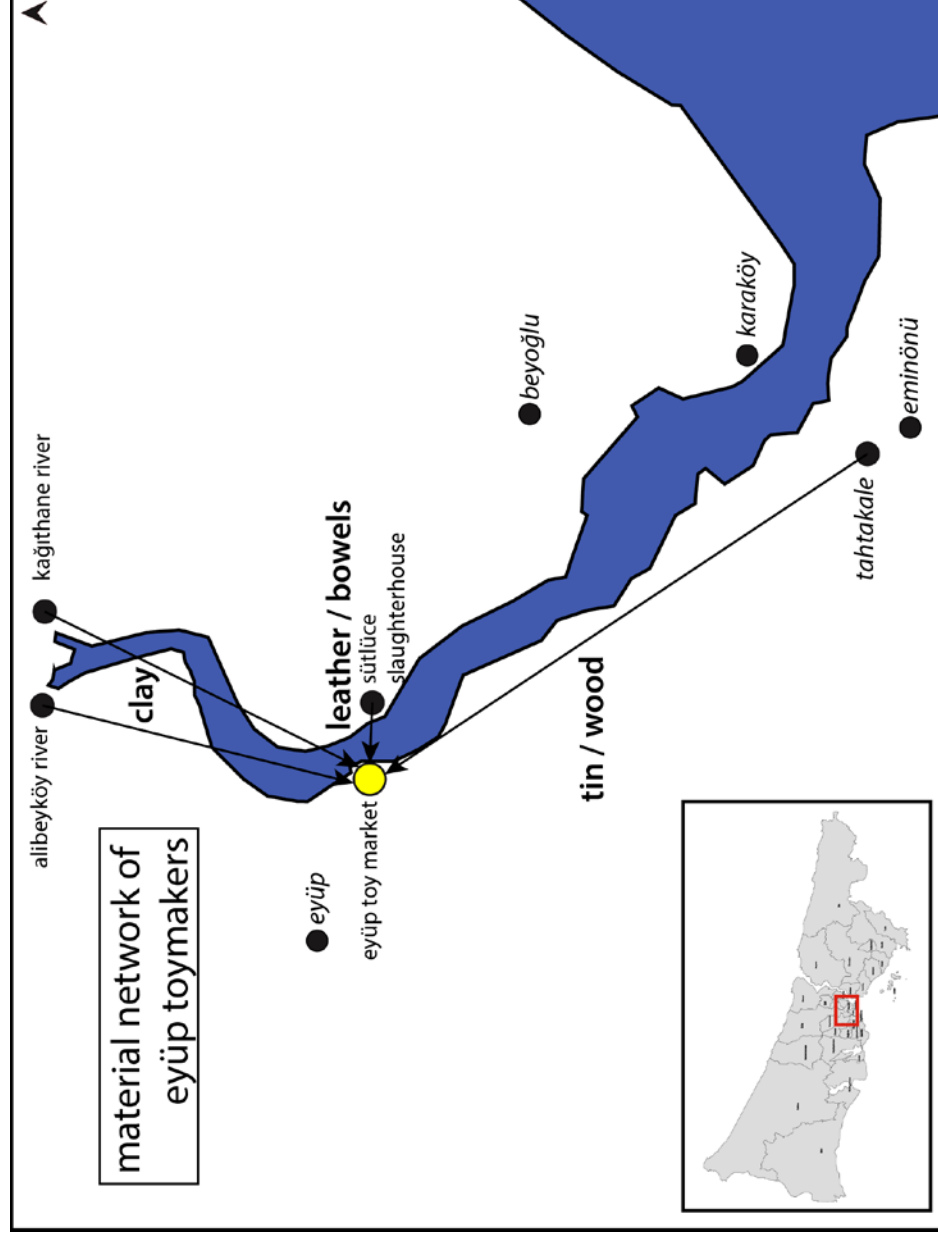


Figure D.1 : Map for acquisition of excess material for toy production in Eyüp.

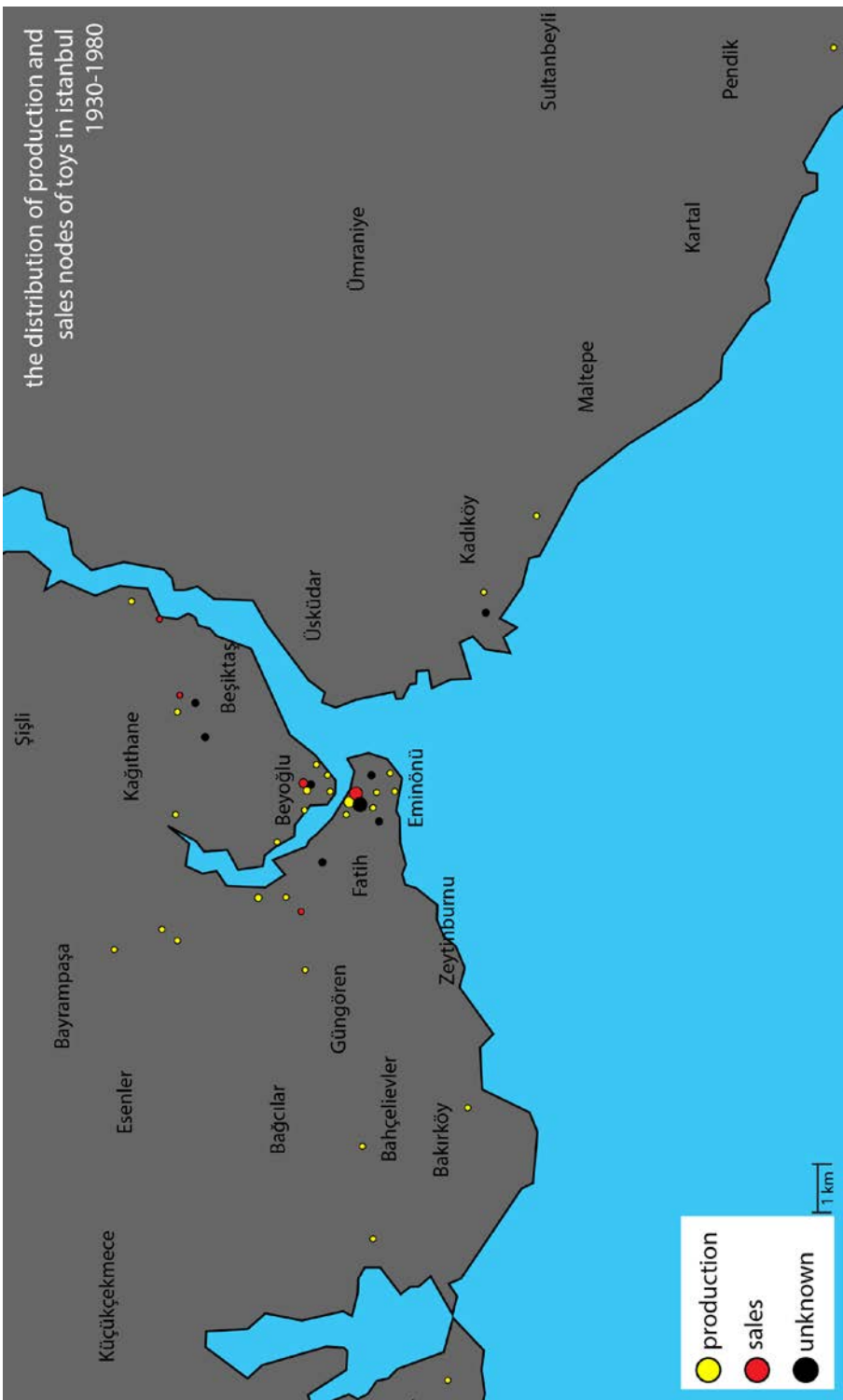


Figure D.2 : Map of production and sales of toys in Istanbul in the industrial phase (1930-1980).

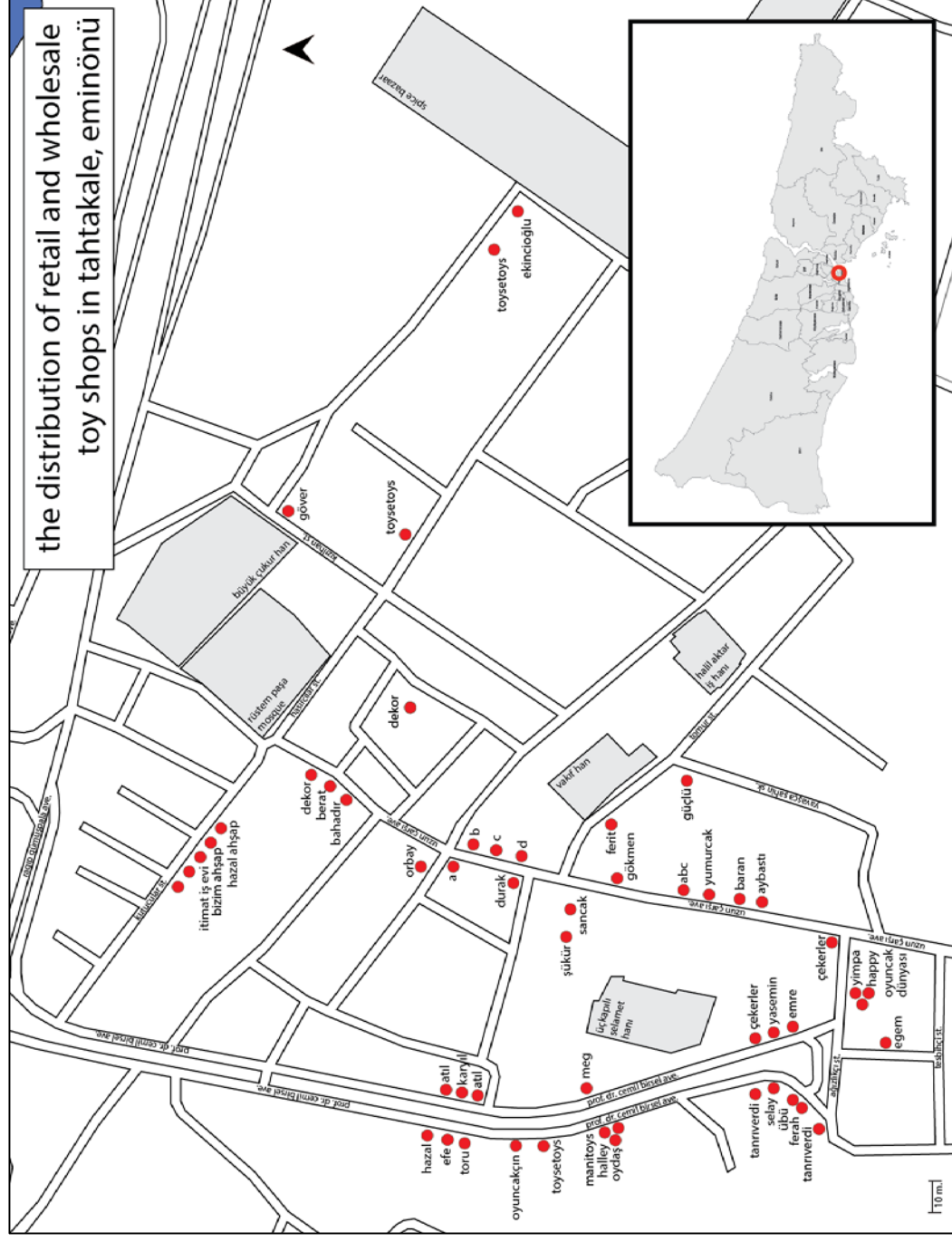


Figure D.3 : Map of toy stores in and around Tahtakale.

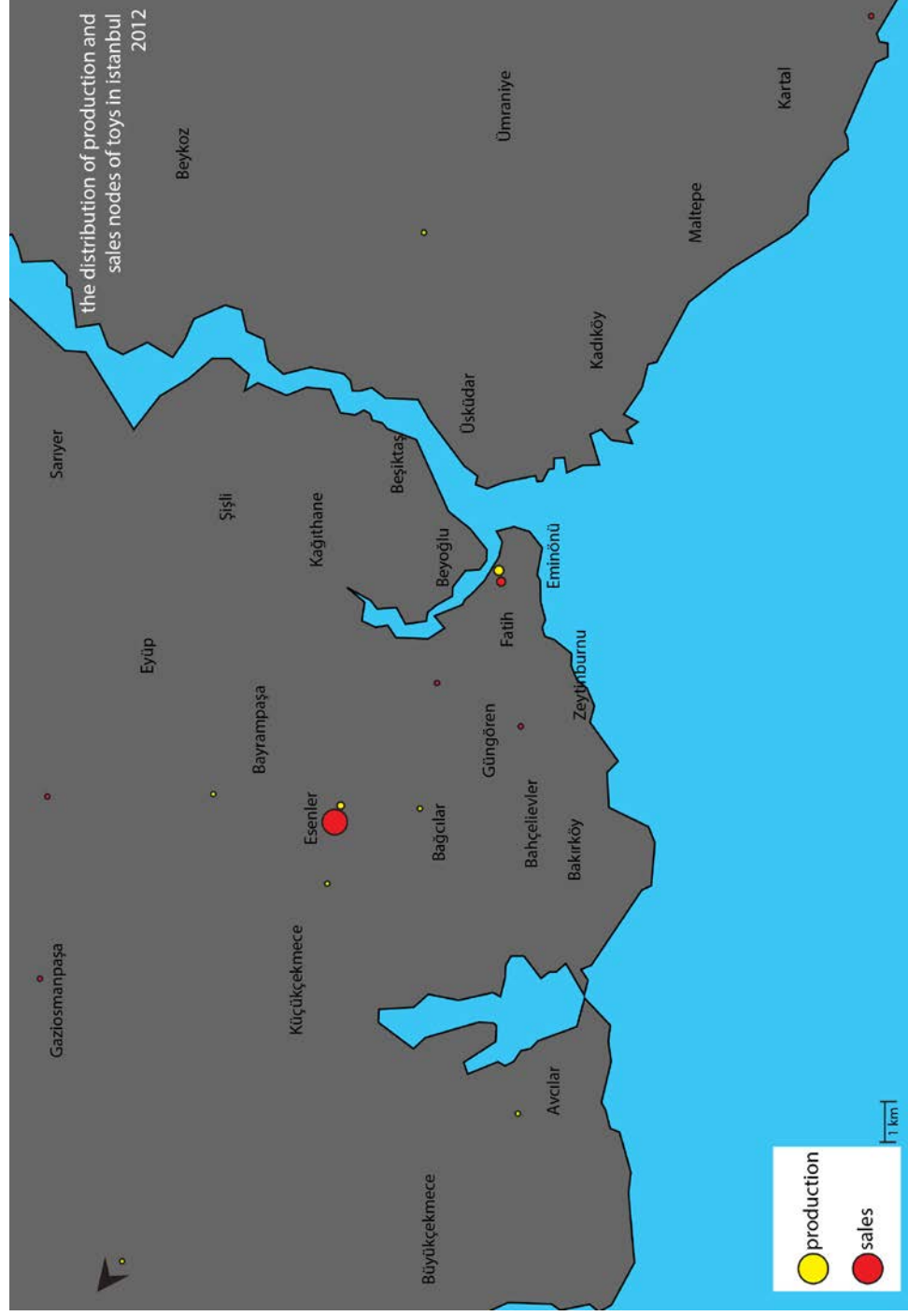


Figure D.4 : Map of production and sales of toys in Istanbul.

APPENDIX E: Interviews With Toy Companies

E.1. Fen Toys / Tolga Kızılkaya (Product Manager) / 10.05.2012

- **Şirketiniz hangi tarihte, nasıl kuruldu? Zaman içerisinde nasıl değişti?**
Şirket 1962 yılında Fen Oyuncak ismiyle kuruluyor. 2002 yılında marka 'Dede' olarak değişiyor. Dede, 10 senelik bir marka. İsim ve logo bu şekilde değişiyor. İsim olarak Dede'nin seçilmesi de sıcak bir çağrışım yapmasından dolayı.
- **Bir oyuncakçılık geçmişiniz var mı?**
Fen oyuncak ilk kurulduğunda bir tane enjeksiyon makinesi ile üretim yapıyordu. İlk olarak oyuncak kutusu basıyordu. Üretim yeri şehir içerisinde, Haliç'te olmalı.
- **Aşağıdaki etkinliklerden firmanızı en iyi tanımlayan hangisidir? Üretim / Yurtdışı ürün siparişi / İthalat / Toptan Satış / Perakende Satış**
Üretim, lisanslı ürün ve toptan satış. Toptancılara da mal satıyoruz.
- **Tasarım, üretim ve satış açısından şirketiniz için önemli noktalar nerelerdir? Varsa üretim mekanları, sipariş verilen ülkeler ve şirketler hangileridir? (yerel, şehirselle, ulusal ve küresel ölçek)**
Asıl fabrikamız Çorlu'da. 15-20 adet enjeksiyon makinamız var. Sanayinin şehir dışına taşınması ile birlikte biz de buraya taşındık. Şehir içerisinde de Güneşli'de daha ufak ölçekte üretim yaptığımız bir yerimiz var. İSTOÇ'taki dükkanımızı depo ve showroom olarak kullanıyoruz. Ürünlerimiz buradan İstanbul'a, çoğunlukla Tahtakale ve Anadolu şehirlerine dağılıyor.
- **Çin ile olan ilişkilerinizin yapısı ne şekildedir?**
Kendi üretimimizi yaptığımız için henüz Çin pazarı ile bir ilişkimiz olmadı.
- **Oyuncaklarınız ile ilgili tasarım kararları hangi noktada ve kimler tarafından alınmaktadır?**
Ürünlerimiz ile ilgili tasarım kararlarını almak için yurtdışındaki fuarlara gidiyoruz. Orada beğendiğimiz, Türkiye için uygun olabileceğini düşündüğümüz ürünlerin örneklerini alıyor ve burada üzerinde çalışıyoruz. Ürünlerin modelleri yapıldıktan sonra üretim müdürlerimiz ve kalıpcılarımızı ürünün üretime uygun olup olmadığına bakıyorlar. Ürünün büyüklüğü ve üreteceğimiz sayıya bağlı olarak ya Güneşli'de ya da Çorlu'da üretiyoruz. Oyuncak dışında başka ekipmanların üzerinde de anlaşmalı olduğumuz firmaların görsellerini basıyoruz. Tabure, yazı masası vb. gibi ürünlerde Barbie, Cars, Pepee, Spiderman, Caillou görsellerini uyguluyoruz.
- **Özel olarak Türkiye pazarı için tasarladığımız/ürettirdiğiniz bir ürününüz var mı? Varsa bu ürününün tasarım ve üretim sürecini kısaca anlatabilir misiniz?**
Türk pazarına uyarladığımız bir ürün yok. Kendi ürünlerimizi, zaman zaman lisanslı imajları da kullanarak iç pazara satıyoruz. O yüzden öyle özellikle buraya uyarlıyoruz diyebileceğim bir ürün yok. Türk olarak sadece Pepee oyuncakları var. Ama onlar da normal formatında. Var olan oyuncakların üzerine Pepee imajları geliyor. Ya da Pepee'de olan ürünleri üretebilir miyiz diye konuşuyoruz. Örneğin eskiden ahşap misketler varmış. Bu Pepee'de de var. Bu Türkleşmiş, değer katabilecek bir ürün. Bunun yanında Pepee'nin evi

üzerine çalışıyoruz. Ama bizden ürün alan perakende ve toptancıların bize vermiş olduğu satış rakamlarına göre ürün stratejilerimizi belirliyoruz.

- **Oyuncak sektörünün genel yapısı hakkında ne düşünüyorsunuz?**

Oyuncak sektörü çok da düzgün insanların elinde değildir. Eskiden endüstriyel dönemdeki insanlar çok daha iyiymiş. Şimdi merdiven altı aktiviteler de çok fazla. Çok sayıda toptancı var. Bazıları hem toptan hem ithalat yapıyor. Bazıları hem ithalatçı hem perakendeci. Bazı toptancılar kendi dükkanlarını açıyor. Üretici olup kendi markalarını oluşturanlar da var. Bir çok firma da geçtiğimiz yıllarda kapandı.

E.2. Birlik Toys / Ahmet Rifat Solak (Product Development Manager) / 30.07.2012

- **Şirketiniz hangi tarihte, nasıl kuruldu? Zaman içerisinde nasıl değişti?**
Birlik Plastik olarak 1984 yılında kuruldu. O zamanlar imalatçı idik. Plastik ürünlerden oyuncak imalatına döndük. Başlarda fason üretim yapıyorduk. Sonra kendi ürünlerimizi yapmaya başladık. 1991 yılında ithalata başlandı. Bir süre ithalat ile imalat birlikte devam etti. 1994 yılında fabrikayı kapatarak sadece ithalat üzerine yoğunlaştık. Fabrikamız Güngören’de idi.
- **Bir oyuncakçılık geçmişiniz var mı?**
- **Aşağıdaki etkinliklerden firmanızı en iyi tanımlayan hangisidir? Üretim / Yurtdışı ürün siparişi / İthalat / Toptan Satış / Perakende Satış**
Lisanslı ürün, ihalat. Toptanüstü dediğimiz, toptancılara mal satarız. Ve kendi ürün geliştirme projelerimiz var.
- **Tasarım, üretim ve satış açısından şirketiniz için önemli noktalar nerelerdir? Varsa üretim mekanları, sipariş verilen ülkeler ve şirketler hangileridir? (yerel, şehirselsel, ulusal ve küresel ölçek)**
1 yıldır İSTOÇ’tayız. Bundan önce Eminönü’nde idik. 20 yıl kadar Eminönü’nde kaldık. Eminönü’nde farklı yerlere geçtik. En son cadde üzerindeki binada idik. Sonra piyasa ağırlıklı olarak buraya taşındı. Orada da yeni bir proje var şimdi. Orayı daha tarihsel ve kültürel bir yer yapmaya başlıyorlar. O yüzden toptancılar yavaş yavaş buraya geçiyor. Depomuz da Esenyurt’ta.
- **Oyuncaklarınız ile ilgili tasarım kararları hangi noktada ve kimler tarafından alınmaktadır?**
Kendi tasarımcımız yok. Benim de uzun süredir istediğim ancak bizimkileri ikna edemediğim bir durumdur. Ama dışarıdan çalıştığımız bazı tasarımcılar var. Bir ara danışmanlar aracılığıyla oldu. Sektörden ayrılmış bazı tasarımcılarla freelance olarak çalıştık. Burada genelde 2 boyutlu tasarımlarını yapıyoruz.
Lisanslı bir ürüne zaten lisansiyerin kendi tasarımcıları vardır. Kendi çizgilerinden çıkmak istemezler. Mesela Looney Toons’un bir oyuncağını ben kendi tasarımcıma tasarlattım. Kendi guideleri, kullanma kılavuzları olduğunu bilmiyordum. Şu renklerden dışarı çıkamazsın diyor sana.
Bazı çok da önemli olmayan durumlarda Çinlilerin tasarımcılarından faydalanıyoruz. Diyoruz ki kardeşim sen tasarla bir şey, biz Türkçe’ye çeviririz diyoruz. Mesela F-16 ürünü, komple Çinli tasarlamıştır, ben sadece Türkçeleştirmelerini yapmışımdır. Böyle şeyler olabiliyor, ama kendi bünyemizde bir tasarımcı yok.
- **Özel olarak Türkiye pazarı için tasarladığınız/ürettirdiğiniz bir ürününüz var mı? Varsa bu ürününüzün tasarım ve üretim sürecini kısaca anlatabilir misiniz?**
Bazı ürünler vardır ki bunun hazırda İngilizce versiyonu vardır, biz bunu beğenip, alıp Türkçeleştirmişizdir. Kutuları veya ses tasarımları burada yapılmıştır. Mesela Vtech’in piyanosu. Aldık, bütün projeyi geliştirdik ve ‘Küçük Müzisyen’ adıyla piyasaya sürdük.

Bazı projelerde ise sıfırdan kafamızda bir şekil oluşur. Biz burada ağırlıklı olarak iki boyutlu tasarımını yaparız. Üç boyutlu tasarımını ya da kalıp tasarımını Çin’de teknisyenler yaparlar. Kafamıza oturduğu zaman ona göre bazı projeler çıkartırız. Bu projektör veya Bursaspor taraftarı bu projelere örnek verilebilir.

Bu işlere biraz içgüdüsel yaklaşılr. Piyasada hangi ürünün gidebileceğini düşünürsünüz. Çin’e gittiğiniz zaman orada milyonlarca farklı oyuncak vardır. Farklı farklı yerler gezersin. Orada bir showroom’da gördüğün 10 bin oyuncaktan bir tanesi için bu Türkçe olsa güzel olabilir dersiniz. Bizim için önemli olan işin biraz da eğitici ve öğretici kısmı. Belli bir öğreticiliği olan oyuncaklara odaklanmaya çalışıyoruz.

Tasarıma karar verdikten sonra, eskiden kolaydı, benim sevdiğim zamanlar onlar, bilgisayarımı açardım, sesimi ya da kardeşimin sesini kaydederdim. Yurtdışında dolumu yapıldı, numuneler gelirdi, numunelerin onayı gelirdi, kutu tasarımına geçilirdi, son numune geldikten sonra da ürün üretilmeye, yüklenmeye başlanırdı. Günümüzde ise daha profesyonel çalışıyoruz, ses sanatçıları ile, stüdyolarla, bazı ürünlerde pedagoglarla, dini ürünlerde hocalardan tavsiye alarak çalıştığımız durumlar oluyor. Süreci daha profesyonel bir hale getirmeye çalışıyoruz.

Alican Bebek, en uzun süredir sattığımız ürünlerden bir tanesi, halen de satmaya devam ediyoruz. Bu ‘Anneciğim, babacığım, canım, bir tanem’ gibi cümleler söylüyor.

Bunun aynısının dua okuyanı Yasin Bebek. Alican’ın dua okuyan versiyonu.

Ayşenur dua okuyan.

Ayşegül, Ayşenur’un dua okumayanı. Ayşegül ile Ayşenur aslında aynıdır. Biri dua okur biri sadece konuşur.

Bebek Asker. Bu ‘yaylalar’ söyleyen asker artık bizden çıktı. Bunu hem çok beğenen oldu. Yakın zamanda askerliğimi bitirdim, askeriye de hediyelik eşya satan yerlerde satılıyordu. Ama 1-2 arama geldi bazı emekli askerlerden, rahatsız olanlar oldu. Türk askeri öyle kıvrır mı? Diye. Oysa yaylalar söyleyerek dans eden bir bebektir.

A.G: Peki örneğin bu bebeğin üzerinde Türk kamuflajı var, bunun böyle olabildiğini nasıl sağlıyorsunuz?

Öncelikle biz bir ön araştırma yaptık. Türk kamuflajı dediğimiz zaman bunun bile bir çok çeşidi var. Bu bebeğin üzerindeki jandarma kamuflajıdır. Biz bu bebeğe uygun olabilecek deseni araştırdık. Sonra bunun resmini gönderiyoruz ya da onların kataloglarından bakıyoruz. Bu üründe biz resmini gönderdik adamlar kumaşını buldular bize. Bayrak, silah, el bombası gibi detayların da tasarımlarını biz gönderdik, onlar için kalıp açıldı. Müzik için hazırda bir tane anonim kayıt vardı onu kullandık. Ama artık böyle yapmıyoruz. Ya kendimiz besteletiyoruz ya da kayıt yaptırıyoruz.

Gamze Bebek. Benim başyapıtlarımdan biridir, öyle söyleyeyim. Serileri de geliyor şimdi, konuştuğunu anlayan bebek. Soru soruyorsun, 20 tane farklı soru sorabiliyorsun, sorularını anlıyor ve ona göre cevap veriyor.

Neşeli Adam. ‘Aya Bak Yıldıza Bak’ şarkısını söyler. Elinde piposu kafasında şapkası böyle alternatif bir tip, sağa sola kıvrarak işte şarkı söyler. Önceleri Türkçe olmayan bir şarkı vardı, sonra bu şarkıyı koydurtturduk, halen devam ediyor satışı. Model tamamen hazır olarak vardı. Biz sadece şarkıyı ekledik.

Bazı ürünlerin görünüşünü beğeniyoruz. Piposu yoktu onu biz sonradan eklettirdik.

Nasreddin Hoca. Mesela tutmayan ürünlerimizden bir tanesi oldu. Çok ümitlenerek yaptığımız bir üründü. Ses kaydını stüdyoda bizim yaptığımız bir ürün. Tavsiyeler veriyordu, hikayeler anlatıyordu. Fıkraların diyaloglarını çalıyordu. Ya beğenilmedi, ya Nasreddin Hoca artık unutuldu, ya bebeğinin yapılması garip karşılandı. Sonuçta tutmadı.

Şakira Bebek (oryantal bebek). Kıvırıyordu bu, güzel kıvırıyordu.

Komando. Türk askeri. Bu ‘ateş ateş’ diyerek ateş eden bir oyuncaktı. Bu da yine hazır kalıplardan bir tanesiydi, üzerine etiketlenmesini, çavuş armasının yapıştırılmasını falan biz yaptık. Mavi logo varsa eski ürünlerdir, kırmızı logo 3-4 senedir kullandığımız logo.

Araç serisine ilk olarak polis arabasından başladık. 2005 yılında çıktı. Çok iyi tepki aldık. Arada Emniyet Müdürlüğü bile bizden çocuklara dağıtmak için ürün talep ediyor. Çünkü bunun sadece siren çalan bir oyuncaktan çok eğitici olmasını amaçladık. ‘155 Polis İmdat her an hizmetinizdedir’, ‘Emniyetiniz için lütfen emniyet kemerinizi bağlayınız’, ‘Emniyet şeridini lütfen gereksiz yere kullanmayınız’ tarzında şeyler söylüyor. Çocuklara hem polis arabasının gerçek hissini veren, hem de eğitici bir yanını vermeye çalıştık. Gerçekçi olması için kayıtlar ile bayağı bir uğraştık. Arabanın modellemesi için dışarıya çıktık, birebir fotoğraflarını çektik, modellemesini ve etiketlendirmesini o şekilde yaptık. Aynı modelin uzaktan kumandalısı, uzaktan kumandalısının küçüğü gibi farklı tipleri de yapıldı.

Bu tip ürünlerde büyük firma olmak avantaj sağlıyor zira firmaların kalıp açma kriteri minimum adetlerdir. Bu adetler de yaklaşık 40 bin civarındadır. Bir de IC (integrated circuit) açtıracaksan (yani oyuncak sesli olacaksa) o da apayrı bir adettir. O yüzden ürüne güvenmen ve inanman gerekir. Patlarsa çünkü hem fabrika hem de senin için büyük bir zarardır.

Ambulans, yine eğitici öğretici bir ambulans arabası.

Dolmuş. Biraz alaturka bir dolmuştur kendisi. ‘Topkapı-Taksim’ diye ses çıkarıyor. Arkada ‘Şöförüm’ şarkısı çalar.

Jandarma. Yine 156, jandarma. En son çıkan bu oldu 2008-9 yıllarında. Aynı zamanda Anadolu’ya ürün verdiğimiz için, kırsal bölgede daha çok jandarma olduğu için bu ürünü yaptık. Bunda mesela kalıp polis arabasının kalıbı ile aynı, sadece malzemenin rengini ve etiketlerini değiştirmek gerekiyordu.

Taksi. Bunda da Emrah’tan ‘Hey Taksi’ çalıyor.

Genel olarak hepsinin prosedürü aynı. Ses sisteminde farklılıklar olabiliyor. Gamze’nin sistemi biraz daha komplikeydi. Ses algılamasını sağlamak biraz daha zordu.

F-16’nın kutusunda neden helikopter yazıyor? Aynısının helikopter versiyonu vardı, aynı kutu kullanılmış.

Vtech, piyasadaki Fisher Price ve Playskool kalitesinde, onlarla rekabet içerisinde olan ürünler. Ama işte malzemesi daha tok olduğu için biraz daha pahalı, zorluyoruz onları. Amerika ve Avrupa’da bilinen ama Türkiye’de bilinirliği daha az olan bir marka. Distribütörlüğü tamamen bize ait, olabildiğince geliştirmeye çalışıyoruz.

A.G: Çin’deki süreci anlatabilir misiniz?

İthalatçı olduğun için çalıştığın firmalar (trader ya da komisyoncu) vardır. Bunlar ara firmalardır. Fabrikaları yoktur, biraz senden biraz fabrikadan

komisyon alır. Fabrika ile senin aranda sadece aracı görevi görür. Bunların mağazalarında on binlerce ürün vardır. Buralara gittiğiniz zaman, kafanızda bir şey varsa, şu şehirdeki şu fabrika yapabilir diyorsunuz zaten. Çin’de bu çok yaygındır, her bir sektörün bir şehri vardır. Sektörlerin alt kategorilerinin bile şehirleri vardır. Mesela benim bebek için gittiğim şehir başka, pelüş için gittiğim şehir başka, elektronik ürünler için gittiğim şehir başka. Bazı yerler vardır ki, kalıp işini, arabaları falan çok iyi yaparlar, ama bebek olayı gelince o şehirde maliyet artar, senin başka şehre gitmen gerekir. Fikir ilk geldiğinde ‘bunu hangi şehirde kiminle yaparım’ı az çok biliyor oluyorsun. En başlarda gittiğimizde ürküyorlardı, şimdi ürün yaptıracağız dediğimizde çok memnun oluyorlar. Yaklaşık 10 senedir bu işi yaptığımız için artık bizi biliyor ve tanıyorlar. Birlik Oyuncak bir proje yapacak dediğimiz zaman fabrikalar atlıyorlar. Biliyorlar ki ben o ürünü yıllar boyu devam edeceğim.

Gittiğim zaman elimdeki verileri gösteriyorum, ben kalıp açacağım diyorum. 2 boyutlu tasarımlar orada kalıp için 3 boyutlu hale getiriliyor. Etiketlendirmesi, renklendirmesi gibi şeyler fabrikanın yaptığı işler. Ses konusunda da daha önce danışmanlarla çalıştığımız oldu, sonra ses stüdyolarına döndük. Eğer çok güvendiğimiz eğitici bir ürün dediğimiz var ise pedagoğlara danışıyoruz. Mesela bu projekte kitap yazılması gerekiyordu. Çocuğun psikolojisinin etkileyecek bir şey olduğu için pedagoğ eşliğinde yaptık. Kitaplar için bir yazarla anlaştık ve pedagoğun kontrolünden geçti. Kitapları basıldı. Onlara göre profesyonel ses stüdyosunda kayıtları yapıldı. Kayıtları yapıldıktan sonra bunlar Çin’de elektronik devreye entegre edilir. Sonrasında kalıp ile çip birleştirilerek bana örneği gösterilir. Ben beğendiysen kutu çalışması tasarımcımız tarafından yapılır ve üretime başlanır.

Shantou diye bir yer var. Ağırlıklı olarak çalıştığımız bir bölge. Burası daha çok kalıpla, enjeksiyon ile üretilen ürünlerin olduğu bir yer. Chenghai, Nanjing pelüşleri ile meşhurdur. Nanjing bebekleri ile meşhurdur. Hanjo (?) tahta oyuncaklarıyla, Shenzhen elektronik oyuncaklarıyla, Hong Kong da dünya çapında markalı ürünleri ile meşhurdur. Kalite bakımından Hong Kong bir üst seviyedir. Uluslararası pazara daha açıktır, daha uzun süredir dış piyasaya açık. Çin gibi 1994’ten sonra değil. Uzun zamandır açık olduğu için daha profesyonel ve kaliteli çalışanlar. Hong Kong malı da kendini belli eder zaten, hem parasal hem de kalite açısından. Vtech’in bütün ürünleri Hong Kong ürünleridir. Disney ürünleri İtalyan’dır. Üst kattaki (plastik enjeksiyon) ürünlerin neredeyse tamamı Shantou ürünleridir. Bilgisayar Shenzhen ürünüdür.

A.G: Entegre devre ile kalıbı yapan firmalar birbirinden farklı mı?

Bazı fabrikalar entegre devreyi kendileri yapıyor. Yüklü miktarda çalışanlar. Bizim pelüşümüz o şekilde çalışıyor. Bazı fabrikalar ağırlıklı olarak Tayvan’da veya Japonya’da yaptırıyorlar. Oradaki fabrikalardan sipariş veriyorlar.

A.G: Çin’deki üretimde kalite standartlarını tutturmakta güçlük çekiyor musunuz?

Eskiden TSE belgesi isterlerdi, artık Avrupa standartları olan EN belgeleri istiyorlar. Bunun da standartlarını bütün raporlarda sunuyoruz. Standartlara uymayan ürünleri getiremezsin piyasaya. Düzgün çalışan bir firmanın ürünlerinin kalitesine güvenebilirsiniz. Ama bizim şu an en büyük

dertlerimizden biri, Doğubeyazıt, Şanlıurfa gibi yerlerden gelen kaçak oyuncaklar. Oralarda çok ucuza getirebiliyorlar, Dubai üzerinden falan. Onlarda ne test raporu vardır ne güvenlik ne de sağlık vardır. Bazı ürünler orijinal gibi görünür, ama daha ucuzdur. Buna yönelen insanlar da var tabi.

A.G: Tahtakale’de plastik poşet içerisinde üzerinde Şanlıurfa yazan oyuncaklara rastlanıyor, orada süreç nasıl işliyor?

Oradaki gümrükler o kadar sıkı kontrol edilmiyor. Genellikle terör yüzünden. Oradaki gümrüklerden kontrolsüz bir şekilde geçirilebiliyor. Bunu İstanbul, İzmir ya da Antalya gibi yerlerden yapamazsın. Devlet de bunun farkında ama ‘Ne yapalım, bazı şeylere göz yummamız lazım’ diyor.

A.G: Tahtakale’de Recep İvedik’in bebeği var?

Onu Hakan Oyuncak yapmıştı. Toru kopyasını yapmış olabilir. Bazen yaptığımız oyuncakların böyle kopyaları çıkabilir. Bir zamanlar biz de bu şekilde lisanslı olabilecek ürünleri yapardık. İçinde Tarkan’ın Hadise’nin şarkısını koyardık. Ama artık bıraktık. Artık yaptığımız seslerin hepsi bizim bestelerimiz, bizim şarkılarımızdır. Bu şekilde bize çalışan bir ekip vardır.

A.G: Yine Tahtakale’de puro içen ördek, rap yapan zenci bebek gibi ürünler var?

Bunlar bizim harcıalem dediğimiz ürünler. Gelir, bir süre tutar sonra gider. Onların 3-4 yıllık bir geleceği yoktur. Biz belli bir miktara gireceksek, ona güvenmemiz gerekir. Rapçi bebeği ilk gördüğümüzde biz de ‘Acaba bunun içerisine Ceza’nın bir şarkısını koyup yüzünü de onun gibi yapsak mı?’ diye düşündük, ama sonra pek gelecek görmediğimiz için vazgeçtik

- Firmanın işleyişi ile ilgili olarak neler söyleyebilirsiniz?

Eskiden bizim kategorimiz daha genişti. Artık 6 yaş üzerine hitap edememeye başladık. 6 yaşın üzerindeki çocuk artık direk Iphone’a, bilgisayara yönelmeye başladı. 6 yaşın üzerindekielerin dikkatini ancak teknolojik ürünlerle çekebiliyoruz. Mesela laptoplar için 5 yaşın üzeri diyoruz ama o bile 4 yaş üzerine hitap ediyor. 6 yaşından sonra çocuk ben gerçek bilgisayar istiyorum diyor. O yüzden de bizim eskiden 0-12 dediğimiz yaş aralığı git gide düştü. Şimdi ağırlıklı olarak 6’nın altına hitap ediyoruz.

- Gelecek için planlarınız nedir?

Şu anda elimin altında 30 tane daha proje var. Sürekli bir şey bulmaya çalışıyoruz. Şunu fark ettik biz, herkes Çin’e gidip oradaki bir oyuncakın siparişini verip, ürettirip burada satabilir. Ama piyasaya uyacak, halkına uyacak şeyler yapmak önemli. Halkın ne istediğini bilmen lazım. Fiyat aralığının nasıl olacağını bilmen lazım. Ürüne de güvenmen lazım. Yenilikçi olman lazım. Biz buna uzun zaman önce başladık ve bunu başardığımızı düşünüyorum. Ürünlerimizin yarısından fazlası özel ürünlerimizdir. Özel ürünler dediğim Türkçe ürünler. Başlarda biz de tecrübesizdik ama git gide kendimizi geliştirdik. Çocukluğumdan beri ben Birlik Oyuncak’ın içerisindeyim. Olay artık sadece iş olmaktan çıktı. Benim hayatımın bir parçası oldu. Ben de bir oyuncak tasarladığım zaman artık sırf para getirsin, sırf tutsun babında değil, bir şey katsın istiyorum. Bunu oynayan çocuk bir şey öğrensin.

Bunu alan ebebeyn ‘Adamlar bunu güzel yapmış’ desin. Bu geri dönüşü de yavaş yavaş almaya başladık. Eskiden bu tip ithalatçıların farkına varılmazdı. Şimdi artık hem ebeveynler bilinçlendi, hem kullanıcılar bilinçli olmaya başladı. Markalara özen göstermeye başladılar.

- **Diğer firmalarla ilişkileriniz ne şekilde?**
Bazı kişileri Türkiye’den daha çok Çin’de görüyoruz.

E.3. Universal Toys / Ender Mıcık (Company Owner) / 30.07.2012

- **Şirketiniz hangi tarihte, nasıl kuruldu? Zaman içerisinde nasıl değişti?**
2003 yılında kuruldu. İlk kurulduğundan beri aynı şekilde çalışmakta.
- **Bir oyuncakçılık geçmişiniz var mı?**
1985 yılından beri ithalat yapıyoruz.
- **Aşağıdaki etkinliklerden firmanızı en iyi tanımlayan hangisidir?**
Üretim / Yurtdışı ürün siparişi / İthalat / Toptan Satış / Perakende Satış
İthalat ve toptan satış. Ayrıca ürün geliştirme çalışmaları da var. Burada tasarlanan ürünlerin Çin’de üretimini yaptırıyoruz. Normal şartlarda, büyük oranda Çin malı oyuncakların burada satışını yapıyoruz, ama arada kendi ürünlerimizi de piyasaya sürmeye çalışıyoruz.
- **Tasarım, üretim ve satış açısından şirketiniz için önemli noktalar nerelerdir? Varsa üretim mekanları, sipariş verilen ülkeler ve şirketler hangileridir? (yerel, şehirselsel, ulusal ve küresel ölçek)**
Üretim açısından Çin. Çin’de belli endüstriler üzerine yoğunlaşmış bölgeler var. Santao’da oyuncak endüstrisi var. 3-4 milyon nüfuslu bir yer. Santao merkez, çevresinde daha küçük yerler var. Jenpai oyuncak. Daha önce neredeyse sadece dışarıya ürün yapıyorlardı. İnsanlar zenginleştikçe, iç piyasa da ürün almaya başladı. Son birkaç senedir durum değişti. Eskiden biz hiç Çince kutu görmezdik. Şimdi Çince kutular başladı. Bazı firmalar en fazla malı Çin’e sattıklarını söylemeye başladılar.
Fason olarak kalıp yaptırmak için İstanbul’daki bazı yerlerle de çalışıyoruz. Montaj için de zaman zaman İstanbul’da merdiven altı yerleri kullanıyoruz. Tahtakale’den tamamen çıktık. Oyuncak sektörünün %70’i şu an burada. Mecburen çıkmak zorunda kaldık. Müşteri portföyümüz genelde Anadolu toptancısı olduğu için ya Tahtakale’ye geliyor buraya gelemiyor ya buraya gelip oraya gidemiyor. Bu yüzden bizde ciro kayıpları başladı. Tahtakale’de olanlar müşteri beklemek yerine –mecburen- sürekli Anadolu’yu geziyorlar.
- **Oyuncaklarınız ile ilgili tasarım kararları hangi noktada ve kimler tarafından alınmaktadır?**
Şu anda bir tasarımcımız yok. Grafik tasarımcı arıyoruz (kutuların Türkçeleştirilmesi için).
- **Özel olarak Türkiye pazarı için tasarladığınız/ürettirdiğiniz bir ürününüz var mı? Varsa bu ürününüzün tasarım ve üretim sürecini kısaca anlatabilir misiniz?**
Elif Bebek. Tasarım ile ilgili süreçleri (görünüş, ses kayıtları vb.) burada biz yapıp Çin’e ürettiriyoruz. Biz burada ses kaydını yapıyoruz ve onlara gönderiyoruz. Onlar elektronik devreyi üretilip bizden teyit alıyorlar. Elif Bebek namazda okunan bütün duaları okuyor ancak namaz hareketlerini yapmıyor. Onu yaptırmak çok meşakkatli ve masraflı olacaktı.
Türkiye’de bunu ilk başlatanlardan biriyiz ama biz geri kaldık bu konuda. Önce Türkçe kutu ile başlayıp sonra ürüne müdahalelerde bulunduk. Örneğin ilk çalışmamız İsmail YK bebeği idi. Onun şarkılarını kullandık. Onun dışında Samanyolu TV’de gösterilen Tarçın’ın oyuncağını ürettirdik.

Şu anda yeni tasarladığımız bir ürünün Çin’de numunesi üretiliyor. Bu sene içerisinde piyasaya sürmek istiyoruz. Bu şekilde biraz daha öne çıkabileceğimizi düşünüyoruz. Eğer ürün başarılı olursa Çin üzerinden ihracata geçebiliriz.

- **Firmanın işleyişi ile ilgili olarak neler söyleyebilirsiniz?**

Burada yapılan işler genelde plastik gibi el emeği yoğun olmayan işler. Çin’de üretim altyapısı olduğu için bu tip ürünlerin üretilmesi onlar için meşakkatli olmuyor. Çoğu ürünün yan sanayisi oluşmuş. Örneğin belli bir bölgede sadece oyuncak üretiliyor, firmalar oyuncakların parçalarını da yan sanayi ile uğraşan yerlerden temin edebiliyorlar. Bütün parçaları kendilerinin üretmesi gerekmiyor, o yüzden de çok seri bir şekilde ve çok ucuza çıkartabiliyorlar ürünleri. Burada üretim yapmaya kalktığınızda kalıp maliyetleri çok yüksek oluyor. Burada 100 bin dolar istenen bir kalıp için orada 30 bin dolar istenebiliyor çünkü örneğin bir aracın sadece gövdesinin kalıbını yapıyorlar, diğer parçaları sadece o parçaları üreten firmalardan alıyorlar.

Biz Hadımköy’de bir depo kiralayıp enjeksiyonla üretim yapmayı düşündük. Bayrampaşa Topçular’da bir sanayi oluşmuş. Kalıpçısı, enjeksiyoncusu, bir sorun olduğunda müdahale edilebiliyor. Bizim makinalarda bir sorun olsa Topçular’dan usta gelmesi gerekecek. İstanbul içerisinde bu işleri yapmak zor. Masrafları çok yüksek, bu da insanları böyle işler yapmaktan soğutuyor. Devletin üretime destek vermesi gerekiyor.

- **İlerisi için planlarınız nelerdir?**

Şu var ki dünya artık küçüldü. Herkes her şeye rahatça ulaşabiliyor. Rahat bir şekilde seyahat edebiliyor. Eskiden Çin deyince insan korkuyordu, gitsem kaybolur muyum, nereye gideceğim, ne yerim, ne içerim. Artık o korkular bitti. Artık herkes ürüne rahat ulaştığı için rekabet iyice arttı. Mesela bazı müşterilerimiz bile 2-3 tanesi birleşip kendileri ürün getirmeye başladılar. Bu da ister istemez pazarı daraltıyor. Bundan dolayı iki şey ön plana çıkıyor: Ya lisanslı ürün satacaksınız ya da üretici olacaksınız. Onun dışında bir alternatif kalmadı. İSTOÇ’a baktığınız zaman buradakilerin %70’i ithalatçıdır. Rekabet olduğu için de fiyatlar düşmeye başlıyor. Bu da kar marjını aşağı çektiği için bedelleri karşılamakta zorlanıyoruz.

Biz ürün tasarımına daha fazla ağırlık vermek, devlet ve üniversite desteklerinden faydalanmak istiyoruz. Uluslararası fuarlara katılmak istiyoruz.

- **Türkiye’deki oyuncak sektörü ile ilgili düşünceleriniz nelerdir?**

Oyuncak hacimli bir ürün. Bunda başarılı olabildiğiniz zaman sektörde de başarıyı yakalayabilirsiniz.

E.4. Erbay Toys / Abdullah Erbay (Company Owner) / 14.08.2012

- **Şirketiniz hangi tarihte, nasıl kuruldu? Zaman içerisinde nasıl değişti?**
Şirket 1986 yılında kuruldu. Daha önce başka bir firmada çalışıyordum. Başka ürünler yanında oyuncak üretimi de yapan bir yerdi orası. Ayrılıp kendi işimi kurdum. Başta imalat yapıyorduk. Yerimiz Vefa'da idi. Sonra bir satış yeri açtık. Ardından 1998 yılında imalatı kapatıp ithalata başladık.

A.G.: 1990'lı yıllarda bir çok üretici kapanıyor mu?

Evet. Çin kapısı açılınca, onunla rekabet etme şansı kalmadı. Çünkü fiyatlar çok ucuzdu, hem de gümrüklerdeki maliyetler çok ucuzdu. Bu iki durum bir araya gelince rekabet etme şansı kalmadı. Ama şimdi Çin'de de hayat standardı biraz yükseldi, orada da fiyatlar biraz arttı. Burada, hükümet gümrüklerdeki maliyetleri bayağı bir yükseltti. Aldığı vergi oranlarını, denetimlerini arttırdı. Öyle olunca oradan ucuza mal etme şansı da her gün biraz daha düşüyor.

A.G.: O zaman buradaki üreticilerin sayısı artabilir.

Üreticiler zaten artmaya başladı. Firmalarını kapatan bir çok arkadaşımız yeniden üretime başladı. Ya da kapatmak üzere olanlar şimdi düzenli üretime başladı. Biz de uygun ortam bulabilirsek üretime geçmeyi düşünüyoruz.

- **Bir oyuncakçılık geçmişiniz var mı?**
Daha önce başka bir firmada çalışıyordum.
- **Aşağıdaki etkinliklerden firmanızı en iyi tanımlayan hangisidir?**
Üretim / Yurtdışı ürün siparişi / İthalat / Toptan Satış / Perakende Satış
İthalat, toptan ve perakende satış. Daha çok Anadolu toptancısına satış yapıyoruz.
- **Tasarım, üretim ve satış açısından şirketiniz için önemli noktalar nerelerdir? Varsa üretim mekanları, sipariş verilen ülkeler ve şirketler hangileridir? (yerel, şehirsal, ulusal ve küresel ölçek)**
Tahtakale'de iki, İSTOÇ'ta bir adet dükkanımız var.

A.G.: Bazı şirketler Tahtakale'deki aktivitelerini tamamen bitirip İSTOÇ'a geçiyorlar. Bazıları ise iki yerde de varlıklarını sürdürüyorlar. Bunun sebebi nedir?

Bu biraz firmanın şartlarına bağlı. Bazı firmaların burada mülkü var, o yüzden bırakıp gidemiyorlar. Burası da bizim mülkümüz o yüzden buradayız. Ayrıca Tahtakale standartlarına göre geniş bir yer. Şartlar oluşursa belki biz de gidebiliriz.

A.G.: Tahtakale'de ya da İstoç'ta olmanın farkları nelerdir?

Her bölgenin farklı avantajları var. Orası daha çok toptan satmaya yönelik, burası ise perakende. Toptan da satıyoruz ama perakende daha ağırlıkta. Burada trafik olduğu için toptan alacak olan buraya arabasıyla gelip rahat mal alamıyor. Park sıkıntısından dolayı İSTOÇ öne çıkıyor. Ayrıca İSTOÇ çok izole bir yer. Etrafında herhangi bir sosyal ya da tarihi aktivite alanı barındırmıyor. O yüzden arabası olmayan alıcılar genellikle burayı tercih ediyor. Ama şu ara daha çok orası öne çıkıyor.

A.G.: Satacađınız ürünleri alırken nelere dikkat ediyorsunuz?

Biz daha çok küçük boyutlu oyuncaklar sattığımız için büyük oyuncak üretimi yapan Halley, Pilsan gibi firmalarla pek ilgimiz olmuyor. Bizim sattığımız oyuncaklar, çocuđun evde oynayabileceđi, bakkalın da satabileceđi oyuncaklar. Bizim hitap ettiđimiz alan, ilkokula giden çocuklardır.

A.G.: Ürünlerinizin üreticileri firmalarla ilgili ne söyleyebilirsiniz?

Yerli, küçük ölçekli firmalar. Genelde sadece oyuncak üretiyorlar. Çin’de üretim yapanlar da aslında tam olarak orada üretim yapmıyorlar. Mesela bebeđin içindeki müziđi deđiştiriyorlar.

- **Oyuncaklarınız ile ilgili tasarım kararları hangi noktada ve kimler tarafından alınmaktadır?**
- **Özel olarak Türkiye pazarı için tasarladığınız/ürettirdiđiniz bir ürününüz var mı? Varsa bu ürününün tasarım ve üretim sürecini kısaca anlatabilir misiniz?**

E.5. Samatlı Toys / Esra Bozok Sönmez (Product Manager) / 31.07.2012

- **Şirketiniz hangi tarihte, nasıl kuruldu? Zaman içerisinde nasıl değişti?**
Şirket Ankara'da kuruluyor, halen de Ankara merkezli olarak çalışıyoruz. Planlama, bütçe vb. Aktiviteler Ankara'da. 40-50 yıllık bir firmayız. Bir aile şirketi. Üretim yapmıyoruz. İlk kuruluşundan beri distribütör olarak çalışıyor.
- **Bir oyuncakçılık geçmişiniz var mı?**
Yok.
- **Aşağıdaki etkinliklerden firmanızı en iyi tanımlayan hangisidir?**
Üretim / Yurtdışı ürün siparişi / İthalat / Toptan Satış / Perakende Satış
İthalat, distribütörlük, markalaşma, toptan satış.
- **Tasarım, üretim ve satış açısından şirketiniz için önemli noktalar nerelerdir? Varsa üretim mekanları, sipariş verilen ülkeler ve şirketler hangileridir? (yerel, şehrsel, ulusal ve küresel ölçek)**
Ankara'da merkez. İstanbul'da Maslak ve İSTOÇ. İSTOÇ ikinci bir depo gibi. Daha küçük bayilere satış yaptığımız. Spinmaster gibi büyük bir firmanın distribütörlüğünü aldıktan sonra kuruluyor İstanbul'daki merkez. 2,5-3 yıl öncesine kadar sadece Ankara'da idik.
- **Oyuncaklarınız ile ilgili tasarım kararları hangi noktada ve kimler tarafından alınmaktadır?**
- **Özel olarak Türkiye pazarı için tasarladığınız/ürettirdiğiniz bir ürününüz var mı? Varsa bu ürününün tasarım ve üretim sürecini kısaca anlatabilir misiniz?**
Son olarak İstanbul Teknik Üniversitesi ile işbirliği yaparak Kobiler İçin Tasarım projesi kapsamında bir ürün geliştirildi. Bizim ... içerisinde Todizoo markamız var. Distribütörlük yaptığımız değil bizim kendi markamız. Bizim gidip ürünlerini kendi seçtiğimiz bir marka. Aslında burada bizim üst yönetimin isteği doğrultusunda geliştirilen, uzun vadeli bir proje. Biz bunu öğrenme aşaması olarak görüyoruz. Sadece yurtdışından ürün seçmektense firmanın ve üst yönetimin deneyimini kullanarak yeni bir şeyler yapmak istedik. Başka ürünlere bakarken onları kritik ediyoruz 'keşke şurası şöyle olsa' diye. Sonra niye biz 0-3 yaş için kendi ürünümüzü yapmayalım dedik. Daha büyük yaşlar için olanlar genellikle bir konsept içeriyor, çizgi film gibi. Mesela Bakugan'ın topları. Ama 0-3 yaş grubunda çocuğa ulaşması gereken şeylerin çok da dışına çıkamazsınız, çok şey yükleyemezsiniz. Buradan yola çıkıldı. Sonrasında İTÜ'nün internet sitesinden Seymen Bey'e ulaştık. O bizi Kobiler İçin Tasarım çalışmasına yönlendirdi.
Sonuçta bir ürün ortaya çıktı ancak son ürün değil, zira bizim bünyemizde bir üretim imkanımız yok. Uzakdoğu'da yaptıracğız. Bir fabrika ile anlaşmadık henüz, birkaç fabrika ile görüşme aşamasındayız. O ürün belki o hali ile belki bazı kısımları değişerek, çünkü bizim için maliyetler de önemli, piyasaya sürülecek. Bir ürün yaptırıp piyasaya süreceğiniz için bir anda ya da çok kısa sürede yapabileceğiniz bir şey değil. Biz bu ürün ve başka tasarımlar ile ilgili de planlama yapıyoruz.

A.G: Tasarıma doğru yumuşak bir geçiş söz konusu mu?

Şimdi oyuncak dediğiniz zaman çok geniş bir konu. Bunun 0-3 yaşı var, 3-6'sı var, 8 üzeri var. Özellikle 0-3 yaş grubu için böyle bir şey düşünüyoruz.

- **Sizinle benzer şekilde çalışan firmalar var mı?**

Büyük firmalardan Hasbro'nun zaten kendi ofisi Türkiye'de. Mattel'in de aynı şekilde. GP de aynı şekilde. Onların böyle bir karar vermesi söz konusu değil, çünkü hepsi global firmalar. Biz ayrı bir firma olduğumuz için kendi kararlarımız da olabiliyor.

Spinmaster, Mattel, Hasbro gibi dünya devlerinden birisi. Onun dışında da bir sürü firma var, sezonluk ya da ürün getiren Başel(?), Vardem gibi firmalar. Onun dışında bilmiyorum.

Periods of Modernization and Industrialization in Turkey
in the 20th Century

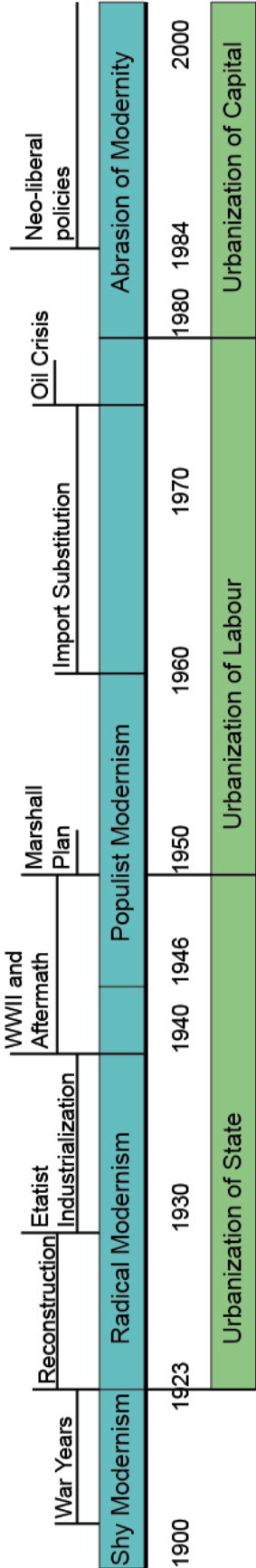


Figure F.1 : Periods of Modernization and Industrialization in Turkey (derived from Boratav, 2007; Keyder, 1994; Şengül, 2005; Tekeli, 2004).

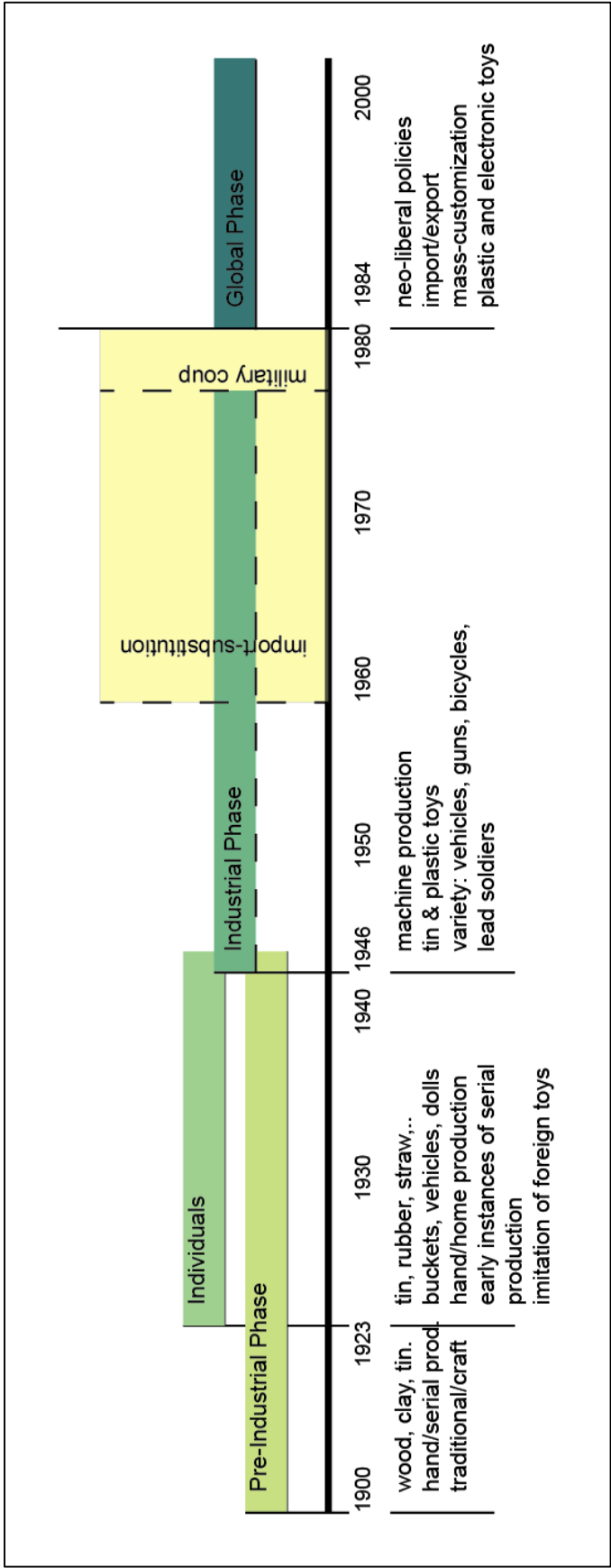


Figure F.2 : Phases of Toy Production in Istanbul.

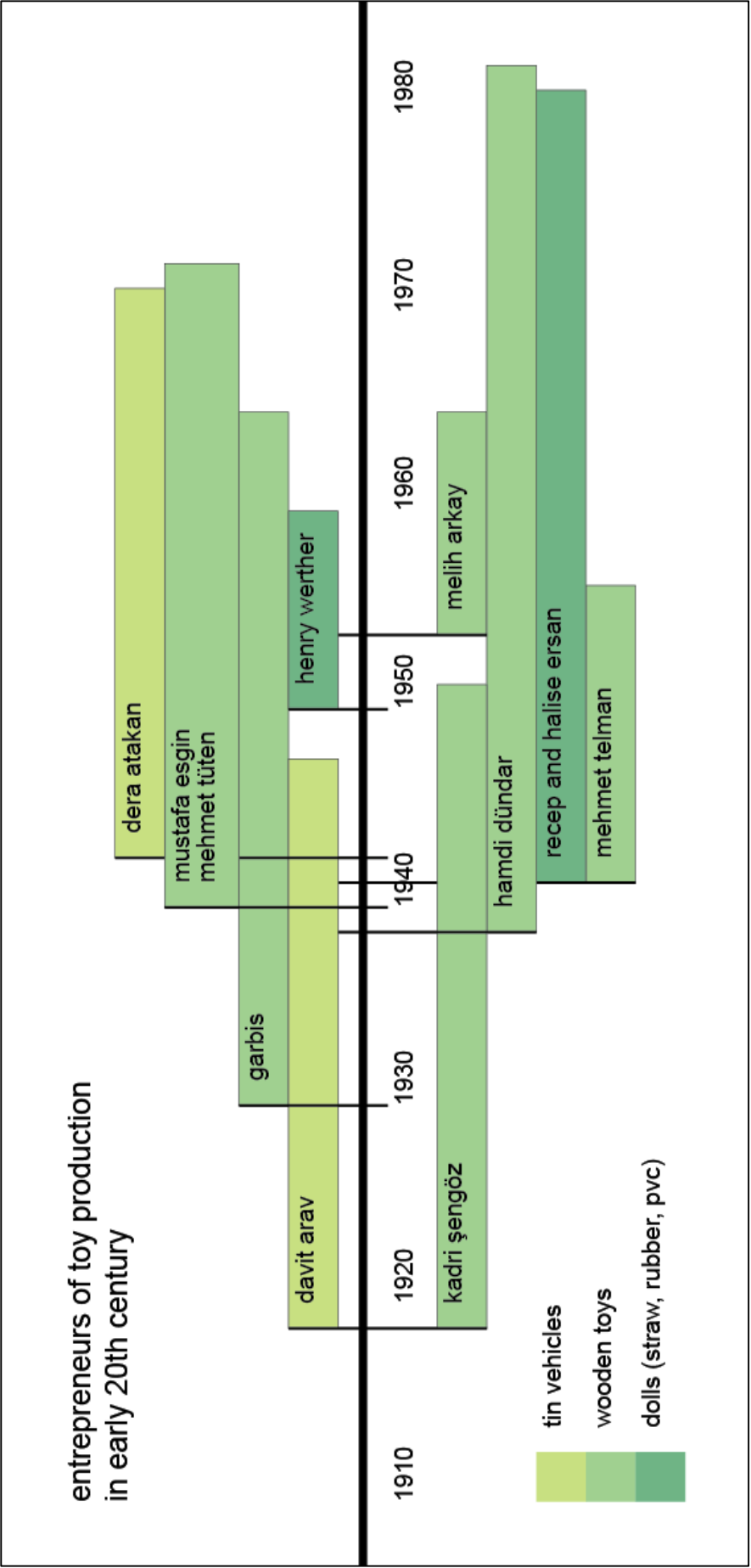


Figure F.3 : Individual attempts of toy production in Istanbul in the 20th century.

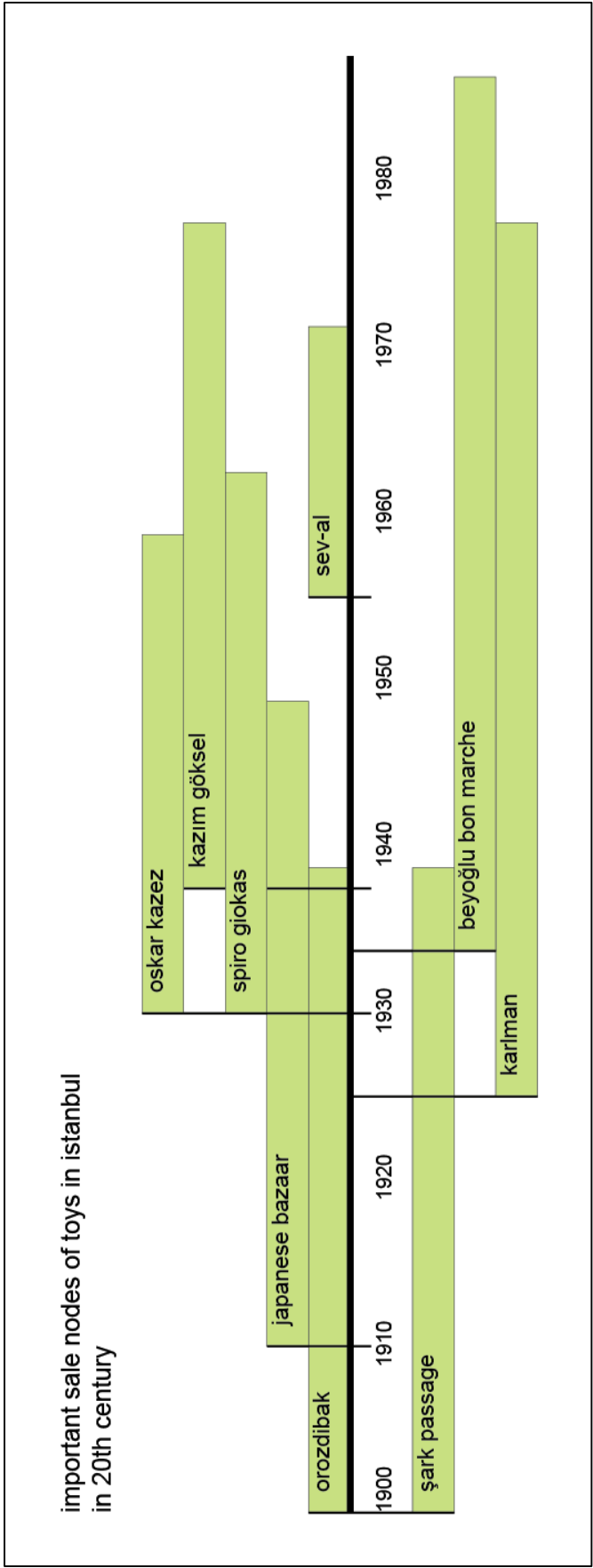


Figure F.4 : Important toy stores in Istanbul in 20th century (Akyürekli, 2002; Onur, 2002; Scognamillo, 1994).

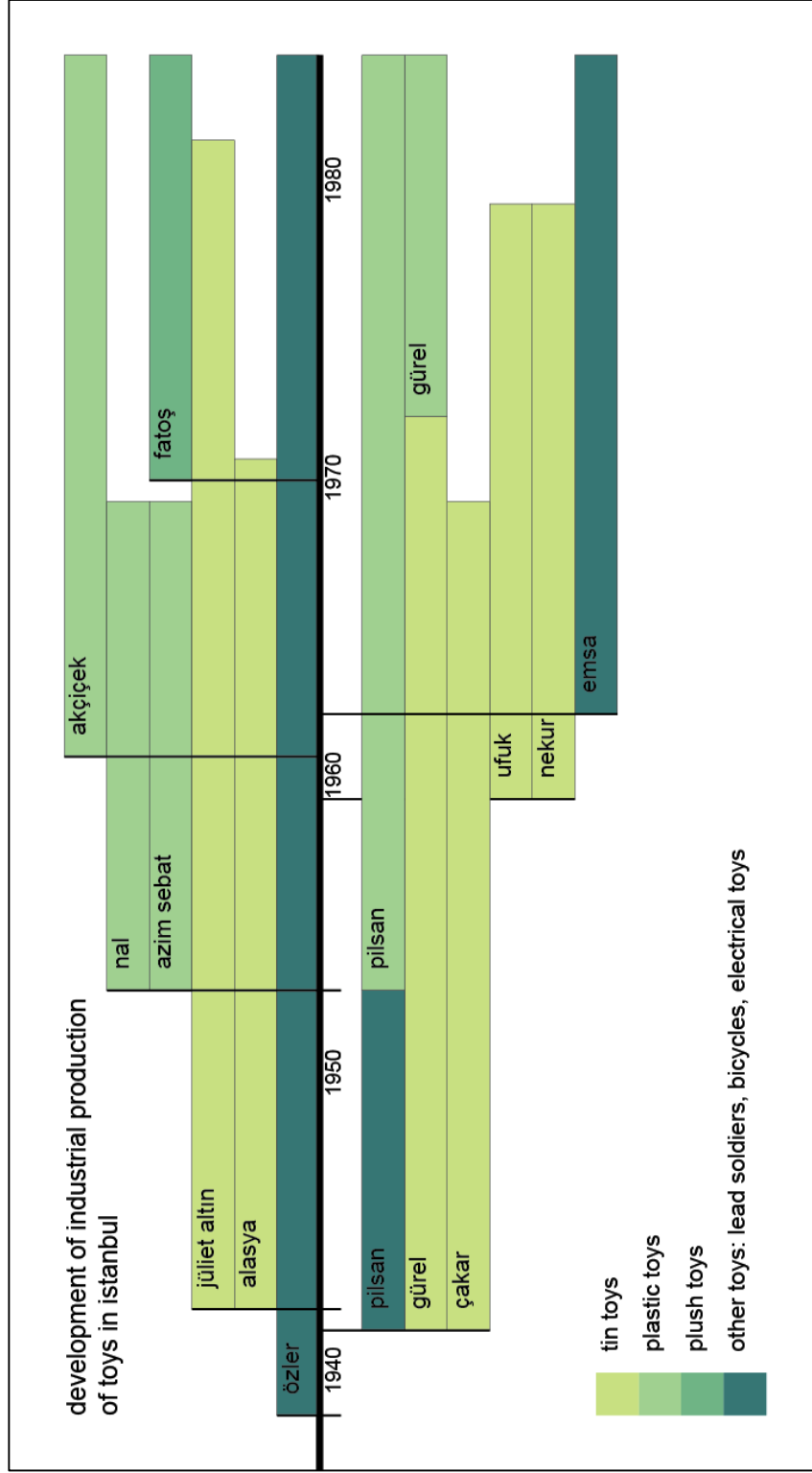


Figure F.5 : Important toy companies operating in Istanbul in the industrial phase.

CURRICULUM VITAE



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List of Publications and Patents:

- **Gürpınar, A., 2013.** “Aradığınız Kültüre Şu Anda Ulaşılamıyor, Lütfen Başka Bir Nesne İle Tekrar Deneyiniz”, Betonart, Beton, Mimarlık ve Tasarım Dergisi, sayı 37, 2013.
- **Gürpınar, A., 2012.** “Vernal Workshops 2012: Imperfection” in Betonart, Concrete, Architecture and Design, 33, 2012, İstanbul, Turkey.
- **Gürpınar, A. and Oehlman, N., 2010.** “Transformation of Men and Space or Is It Possible Not to Drink: The Life in and of Gelde İçme”, Social Forum

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- **Gürpınar, A., 2012.** “Toys in the Globalizing City: About a Regional Cluster of Toy Production in İstanbul”, İleti-ş-im, edited by Prof. Dr. Ali Ergur, Galatasaray University, Faculty of Communication, Special Issue, v2, pp 133-47, İstanbul, Turkey
- **Gürpınar, A., 2011.** “Local Toys in the Global Market: An Evaluation of Toys in İstanbul Toy Market”, 6th ITRA (International Toy Research Association) World Congress 26-30 July 2011, Bursa; Euromed Forum For Young Researchers, 13-15 April 2010, İstanbul.