CULTURAL REPRESENTATIONS IN THEMED ENVIRONMENTS:

THE CASE OF ENGLISH PUB IN ANKARA

A Master's Thesis

by
GİZEM SAZAN

Department of
Interior Architecture and Environmental Design
Ihsan Dogramacı Bilkent University
Ankara
April 2014

This work is dedicated to my family, who inspired and supported me all my life.

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Graduate School of Economics and Social Sciences
of
İhsan Doğramacı Bilkent University

by

GİZEM SAZAN

In Partial Fulfilment of the Requirements for the Degree of
MASTER OF FINE ARTS

in

THE DEPARTMENT OF
INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN
IHSAN DOGRAMACI BILKENT UNIVERSITY
ANKARA

April 2014

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts in Interior Architecture and Environmental Design.

Assoc. Prof. Dr. Meltem Ö. Gürel
Supervisor

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts in Interior Architecture and Environmental Design.

Asst. Prof. Dr. Maya Öztürk
Examining Committee Member

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts in Interior Architecture and Environmental Design.

Asst. Prof. Dr. Çağrı İmamoğlu
Examining Committee Member

Approval of the Graduate School of Economics and Social Sciences

----
Prof. Dr. Erdal Erel
Director

ABSTRACT

**CULTURAL REPRESENTATIONS IN THEMED ENVIRONMENTS:
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Sazan, Gizem
M.F.A., Department of Interior Architecture and Environmental Design
Supervisor: Asst. Prof. Meltem Ö. Gürel

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This study examines cultural representations in themed environments. It discusses the diverse nature of culture and examines if that diversity is reflected in architectural design. Themed environments can be considered as one of many representations of cultures. The study analyzes how themed environments contribute to the construction of a fixed image through design and how people view that. It also examines if cultural memory is affected by that image. The environments of three English Pubs in Ankara are analyzed to understand how English Pub image is reflected and how the design contributes to that representation. The study discusses the negotiation of an English pub environment and observes if the space transforms according to its users. A questionnaire among 50 students and interviews are conducted to discuss how people perceive that image of a culture. Three English Pubs are analyzed to understand architectural characteristics and material representations. The study questions if culturally themed environments have a potential to open a fixed image and represent it in diverse ways.

Keywords: Culture, Cultural Representation, Cultural Memory, Themed Environments, English Pubs

ÖZET

TEMATİK MEKANLARDA KÜLTÜRÜN TEMSİL EDİLİŞİ: ANKARA'DAKİ İNGİLİZ PUBLARININ İNCELENMESİ

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Bu tez kültürün mekân üzerinden nasıl temsil edildiğini incelemektedir. Kültürün zengin ve melez yapısının mekâna yansıyıp yansımadığına bakılmıştır. Bu inceleme kültürün önemli temsillerinden biri sayılabilecek tematik mekânlarda yapılmaktadır. Bu çalışma kültüre ait tektipleştirilen bir imajın farklı yöntemlerle nasıl insanlara aktarıldığına ve bu imajın mekân ile ilişkisine bakmaktadır. Tektipleştirilmiş bir kültür imajına mekânın bir katkıda bulunup bulunmadığı ve insanların bu kültür imajını nasıl gördüğü araştırılmıştır. Kültürel bellek ile kültürün temsili arasındaki ilişki incelenmiştir. Ankara'da bulunan üç İngiliz Pub, kültürün mekân üzerinden nasıl temsil edildiğini anlamak için seçilmiş ve incelenmiştir. 50 öğrenci arasında yapılan bir ön çalışma ve müşterilerle yapılan röportajlar; insanların mekân üzerinden kültürü nasıl gördüğünü tartışmak için kullanılmıştır. İngiliz Pub mekanının Ankara'da nasıl uygulandığı, mekanın farklı bir kültürden kullanıcılara göre değişip değişmediği gözlenmiştir. Bu çalışmada farklı kültür temsillerinin tematik mekânlarda kullanılarak, tektipleştirilen kültür imajının dışına çıkılması potansiyeli tartışılmıştır.

Anahtar Kelimeler: Kültür, Kültürel Temsil, Kültürel Bellek, Tematik Mekânlar, İngiliz Pub

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CHAPTER 1

INTRODUCTION

1.1. Aim of the Study

This thesis discusses the relationship between concepts of culture and cultural representation. It discusses what we understand by the term "culture" and how an image of a certain culture is constructed. Representation is an important concept in this study which is constituted with the production of meaning according to Hall (1997). The study discusses how different cultures are being represented in different ways and the meaning being produced through representation. Furthermore, it questions representation through the use of architectural design. This study also underlines the diversity of culture and discusses if that is being neglected in cultural representations. There are many different ways to represent a culture. It is possible to see socially constructed, fixed images are being used in different ways such as visual, written, online, etc. This thesis discusses if these images fix a certain, singular image of a culture and if architectural design contributes to that cultural representation.

National culture, defined as traditions and everyday life became dimensions of a culture by Smith (2001), is understood as a heterogeneous, rich and complex concept in this study. Hybridity is another important concept to discuss the concept of national culture, how a culture shapes and how it changes when transferred. It is possible to state that people belonging to different geographies, ethnic groups, and societies may have different values, morals and habits. Therefore culture of a group may often define and change how they use their everyday spaces. This study looks at this issue from a different point of view and asks how culture is constructed and represented through space.

Themed environments can be considered as one of many ways to represent a culture. They can be considered as good examples to discuss cultural representation through space, since they represent cultures in different geographies. Ethnic theming or national culture as a theme; is one of many themes that are being used in themed restaurants. This study analyzes the relationship between the constructed image of culture and how that image is being reflected in themed environments. It questions the narrative being told through the use of design elements within the physical environment. The study tries to understand if themed environments use a fixed, singular image of a culture. Another important aspect of this study is to understand how people view themed environments and how they view the representation of a culture. It questions whether these spaces continue to narrate a fixed image and if people are aware of that distinction. It also discusses if these spaces change and transform according to the people using them. Furthermore it discusses if that

representation in themed environments contribute to fixing that singular image in viewers' minds.

1.2. Methodology and the Structure of the Thesis

The study uses literature review on the concepts of culture, cultural representation and hybridity to create a theoretical basis. Furthermore, it uses sources related to themed environments and English Pubs. The study focuses on cultural representation through space. There are many studies related to culture and cultural representation. However, these studies are often not about the representation through the design of an environment. Therefore, the study uses sources from different field of studies. The thesis uses a questionnaire among 50 university students and interviews which are conducted with pub managers and 30 customers. In the case study, the study uses an analysis in three English Pubs to understand the atmosphere being offered and the elements being used in design. The thesis is structured to have an introduction, three main chapters and a conclusion which offers a summary and discussion.

In the Introduction the aim of the study and methodology is explained. In second chapter, Cultural Representation in Themed Environments, literature review is included to understand the concepts of culture, representation and cultural representation. In this chapter, I discuss how cultural representation works, how an image of a culture is constructed and how stereotypes are being used in the construction of an image. Literature review on themed environments is also included in this chapter to understand how these spaces work in the representation of a culture.

Different types of theming to understand different ways, tools, and elements used in space are discussed related to this literature review. Ethnic theming is focused in this part of the study. It is discussed how ethnic themed environments use physical environment to create an atmosphere, how they represent a culture and how people view that.

Chapter three, English Pub History and Culture, gives background information on English Pub and its architectural characteristics. A brief history of English Pubs is given to understand how the space is shaped throughout time. The architectural characteristics of a traditional pub are explained for spatial analysis used in the case study. The chapter also questions the English Pub image in various sources and images themed environments use to create its atmosphere.

The fourth chapter, Themed Environments and English Pubs in Ankara, starts with a questionnaire, conducted with 50 university students. Questionnaire is used to understand how people from Ankara view the English Pub. Cultural memory is discussed in this part of the study, using literature review and referring to the questionnaire. The chapter continues with the case study of three English Pubs in Ankara. In the case study, first, a spatial analysis is conducted in these three pubs. Secondly, a table examining the design elements, surface treatments and decorative items is prepared. This table is used in the selected three English Pubs to understand the similarities and differences in the design of the space. Thirdly, interviews are conducted with each pub manager to understand the atmosphere they intended and how they view the English Pub image. Finally, 30 customer interviews are carried

out to understand, how people view these three English Pubs and if they are aware of the cultural representation around them or not.

The conclusion summarizes the study and creates a discussion about themed environments through the case study, using spatial analysis along with the questionnaire and interviews. It opens up questions and discusses the potential of themed environments as cultural representations.

CHAPTER 2

CULTURAL REPRESENTATIONS IN THEMED ENVIRONMENTS

2.1. Culture and Cultural Representation

Different fields have different understanding of the term culture, therefore, it is important to define how it is being used in this study. Smith (2001) states;

"In its early uses in English, culture was associated with the "cultivation" of animals and crops and with religious worship. From the sixteenth century until the nineteenth the term began to be widely applied to the improvement of the individual human mind and personal manners through learning." (Smith 2001:1)

According to Smith, the term is also used as the improvement of a society, and it was understood as a synonym for "civilization". "Folk culture" and "national culture" emerged around the late nineteenth century where traditions and everyday life became dimensions of a culture. According Williams, R. cited in Smith (2001) current uses of the culture are;

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- To refer to the intellectual, spiritual, and aesthetic development of an individual, group, or society.

- To capture a range of intellectual and artistic activities and their products – film, art, theatre (in this usage culture is more or less synonymous with "the Arts", hence we can speak of a "Minister for Culture").

- To designate the entire way of life, activities, beliefs, and customs of a people, group, or society.

(Williams 1976 cited in Smith 2001:2)

Raymond (1961); discusses the definition of the term culture in three different categories. First of these categories is the 'ideal' where culture is defined as "a state or process of human perfection, in terms of certain absolute or universal values." The second category is the 'documentary', where the culture is defined as "the body of intellectual and imaginative work, in which, in a detailed way, human thought and experience are variously recorded." The final category is the 'social' definition of culture, where culture is "a description of a particular way of life, which expresses certain meaning and values not only in art and learning but also in institutions and ordinary behavior." Therefore, the social definition of culture also identifies the meanings and values belonging to a culture.

There are other definitions and understandings of the term culture by different groups, or societies. Rose (1994) refers to writers like Bhabha, Hall and Pratt, and state; "Many cultural identities are hybrid forms; marginalized cultures are neither the same as hegemonic cultures now entirely different from them; cultures affect one another, cultural forms are adopted, transformed, returned; and cultural identity is itself constantly renegotiated through such dynamics." Hybridity is an important term

for this study to understand how a culture is formed and how different cultures interact. Kraidy (2005) defines hybridity as; "the historical, geographical, and linguistic diversity of cases of cultural mixture." Featherstone and Lash (1999) states; "The clashing and mixing of culture occurs not only across the boundaries of nation-state societies but within them too." Bhabha in Rutherford, J. (1990) states; "all forms of culture are continually in a process of hybridity." and also argues that the diversity of culture is a good and positive thing. Bhabha makes this statement to explain that; hybridity allows new possibilities to emerge which he defines a "third space".

According to Huyssen (2003); "Modernity has brought with it a very real compression of time and space. But in the register of imaginaries, it has also expanded our horizons of time and space beyond the local, the national and even the international." Massey (1991) states; the time-space compression refers to "movement and communication across space, to the geographical stretching-out of social relation" and also to "our experience of all this". This movement and communication across space got faster with developments in technology with use of world wide web and mass media. Therefore, it is possible to say, the process of hybridity got faster.

Hall (1997) states; "culture is concerned with the production and the exchange of meanings." and continues "culture depends on its participants interpreting meaningfully what is happening around them, and 'making sense' of the world, in broadly similar ways. Therefore, culture is a system of shared meanings which may

sound too unitary and too cognitive." However, as explained there is a great diversity in any kind of culture.

Massey (1991) mentions that, we experience time-space compression around us by seeing different cultures in our everyday lives. However, it is also important to question what we see and how these different cultures are being represented. Pitkin (1972) states; "Representation, taken generally, means the making present in some sense of something which is nevertheless not present literally or in fact." This could mean that what is being represented as culture may not be present literally or in fact. Curtin, P.A. & Gaither, T.K (2007) states that; "Representation is the form an object takes and the meanings encoded in that form."

According to Hall (1997); "There are no fixed, unified meanings in culture but there are diverse and interchangeable meanings, which creates different ways to represent and sustain it.". Hall (1997) defines representation as "the production of meaning through language." and explains how representation and representational systems work. According to Hall (1997); "Meanings can only be shared through our common access to language." and elements of language constructs meaning and transmit it. "They signify". Elements in language use symbols to carry meanings and function as signs. Hall (1997) states; "Signs stand for or represent our concept, ideas and feelings in such a way to enable others to 'read', decode or interpret their meaning in roughly the same way that we do." Hall (1997) explains that language a signifying practice and representational systems are working as representations through language.

Photography, exhibition, display and music are some of these representational systems.

According to Liddchi (1997); architectural arrangement is also a representational system. This means that the representation of a culture can be achieved through different tools and different types of displays in the design. It is possible to state, space is an active agent of representation that reaches people, constructing meanings and interacting through the design elements. Hall (1997) states;

"Meaning is constantly being produced and exchanged in every personal and social interaction in which we take part. In a sense, this is the most privileged, though often the most neglected, site of culture and meaning. It is also produced in a variety of different media; especially these days, in the modern mass media, the means of global communication, by complex technologies."

Spitulnik (1993) defines mass media as; "the electronic media of radio, television, film, and recorded music, and the print media of newspapers, magazines, and popular literature." Thompson (1995) states; "The development of mass communication is inseparable from the development of the media industries." He explains that mass communication involves the public circulation of symbolic forms. According to Thompson (1995); "The products of media industries are available in principle to a plurality of recipients." It is possible to say, images of different cultures being used by mass media are important representations, as it reaches many people, and therefore, it is important to question what kind of images are being used.

As mentioned by Liddchi (1997) architectural arrangement is one of the representational systems. However, elements being used in the design of a space may be rooted in mass media images, which may be seen as a representation of a culture. The images being used in media are not only critical of culture but also race, religion, women, politics, etc. As mass media has a power to reach many people it also holds a power to deliver certain images to them. Therefore, what image is being delivered is a critical issue.

Hall (1997) defines 'stereotyping' as one of the representational practices, which is often found in the mass media. Hall states (1997), "Stereotypes; get hold of the few 'simple, vivid, memorable, easily grasped and widely recognized' characteristics about a person, reduce everything about the person to those traits, exaggerate and simplify them, and fix them without change or development to eternity." According to Vinacke (1957); Stereotyping is the "tendency to attribute generalized and simplified characteristics." It exaggerates and fixes the characteristics of what they are applied to. Stereotype objects can be considered as kitsch, copy and cheap examples of something complex. However, they hold an important position as people sometimes use these objects to remember certain information on a subject. Saro (2008) states; "Stereotypes as social phenomena gain their power from everyday practice, social agreement, and tradition." Similar to the use of media; design that uses stereotypical images and objects continues to fix certain image of a culture.

According to Child and Doob (1943), "National stereotypes like all stereotypes and most of human behavior, can be said broadly to vary as a function of culture and

personality. People who live in a society tend to have the same stereotypes concerning their own and other countries." It can be said that they are 'making sense' of things in a similar way. According to Seither (1986); mass media are populated with stereotypes. However, as mentioned with the use of mass media; people are exposed to stereotypical images of different cultures, where a fixed image of a culture is being used. Even though stereotyping is helpful to make sense of things, it neglects the diversity of culture since it continues to attribute the similar, simplified meanings. Solomon and Englis (1994) states; "Audiences who treat mass media images as reflections of reality may be said to have their realities engineered by marketers." Spaces with those mass media stereotypes make people experience this reality engineered image in everyday spaces. Use of mass media and other representations causes this reality engineered image to surround people.

There are studies looking to the relationship between space, culture and stereotypes. However, it is important to question how these stereotypes are taught in different ways, especially through mass media, affecting the view of people, the image of a culture and the construction of space. If we look at Hall and Liddchi (1997) again, it is possible to see that these stereotypes are used to make sense of things and they can be considered as a simplified version to represent culture. As explained through different sources meaning and information are previously taught to people through the use of media. According to Curtin P. A. & Gaither, T. K. (2007), "meaning isn't inherent in the object itself but is socially constructed." It is previously explained how objects, displays and architectural arrangements can be used as a representational system. If we put this information together and question how these

stereotypes are working in a space it is possible to see a pattern where the media depicts a simplified version of a culture and then these stereotypes are used in space, for people to make sense of that place. This results in another stereotyped version of the same simple representation which is reflected through space.

We see the use of stereotypes in everyday spaces and yet not many people recognize them as stereotypes. As Liddchi (1997) explains, the space, objects, different types of displays and architectural arrangements talk to us. However, people may not be aware of what these spaces are telling. Everyday spaces and objects being used carry meanings, but in some spaces like themed environments, this is applied more obviously and maybe sometimes too much.

2.2. Themed Environments

Themed environments can be considered as one of many ways to represent a culture along with different types of media such as text, film, photography, etc. Themed environments use various themes which includes national cultures from different geographies. Therefore, they are suitable places to discuss the relationship between culture and cultural representation. According to Gottdiener (1997), themed environments are socially constructed built environments. Fırat and Ulusoy (2009) defines thematization as; "the patterning of space, activity, or event to symbolize experiences and/or senses from a special or a specific past, present, or future place, activity, or event as currently imagined." Bryman (1999) mentions different kinds of themed environments, starting with theme parks such as Disneyland to themed

restaurants, pubs, malls, hotels, airports, etc. It is possible to say that these spaces offer different experiences. McGoun et al. (2003) define themed environments as special theaters where the audience and the visitors, are also actors.

As mentioned time-space compression fastens the process of hybridity. This also results in the change of spaces as new experiences, themed environments are being offered to consumers. Massey (1991) explains this experience as; "... at the sight of a once well-known local street now lined with a succession of cultural imports - the pizzeria, the kebab house, the branch of the middle eastern bank…" owners, designers or managers of these cultural imports often shape the space accordingly to make the space more believable which may be a themed environment. Gottdiener (2000) states; "The marketing of a restaurant as a thematic environment also deploys aspects of merchandising to attract customers." It is possible to say that these cultural imports are also a marketing strategy to attract more people. However, themed environments are representations and it is important to understand how they work and what elements are being used in these spaces.

There are different types of theming. Beardsworth and Bryman (1999) classifies four categories of theming; reliquary theming, parodic theming, ethnic theming and reflexive theming. Different types of displays are being used in different types of theming and the space organization changes according to that theme. It is important to understand these different types of theming and how they are using the space and objects within to be able to analyze how culture is constructed and represented through space.

These four different types of theming can be explained as the following:

The first type is reliquary theming which uses real artefacts, relics to create its environment. For example Hard Rock Café and Planet Hollywood use items that belong to performers, movies, etc. This type of theming use items on the walls or objects behind glasses creating a museum like feeling and making these objects almost authentic relics. This type of display in a reliquary themed environment can be found in Figure 2.1.

It is possible to see different types of displays being used in interior of Planet Hollywood Cafe including clothes in tubes, displays behind glasses on the walls and other items hanging which can be seen in Figure 2.2. It can be said that these environments aim to provide a different experience for their customers.

Second type of theming according to Beardsworth and Bryman (1999) is parodic theming. These types of themed environments use artifacts and decorative elements which are fake, to create a strong motif, which is usually constructed with stereotyped versions of diverse realities. Western Diners, Rainforest Cafes, Pirate Cafes are examples of parodic theming. In this type of theming, the objects we see are not relics, and there is no museum like feeling. It is more like a movie set where objects are fake and people can get close to them as much as they want. These spaces use exaggeration to create a feeling as if you are in somewhere. It is possible to find a restaurant décor of Rainforest Cafe in Figure 2.3 where it is possible to see an

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example of that exaggerated environment, with rock looking walls, all kinds of animals, waterfalls and trees.

Figure 2.1 – Display behind a glass, suits that belong to Beatles in Hardrock Cafe in NYC (Retrieved from: http://media-cdn.tripadvisor.com/media/photo-s/02/23/1e/4c/trajes-de-los-beatles.jpg)

Third type of theming according to Beardsworth and Bryman (1999) is reflexive theming. This type of theming is mostly used by franchised chains such as McDonald's, Burger King etc., and it uses its brand theme. These environments use same colors, objects, seating units and logo to create an image of that brand in mind and sustain it wherever it is open.

Figure 2.2 – Interior of Planet Hollywood, NYC (Retrieved from:
http://www.balldrop.com/images/venues/26-3-planet-hollywood-nyc.jpg9

Figure 2.3 – Interior of Rainforest Cafe, Las Vegas (Retrieved from:
http://farm4.staticflickr.com/3210/3156936043_84039bfc94_o.jpg)

The last type of theming according to Beardsworth and Bryman (1999) is ethnic theming which is the focus of this study. Ethnic themed environments use ethnic art, décor, music, façade, name, and various stereotyped elements in its setting. According to Ebster and Guist (2005); ethnic theming is arguably the most common type of theming that is being used in restaurants. To understand how ethnic theming is reflected in space we should understand the term ethnic. According to Eriksen (2002), the meaning of the word ethnic has changed from the meaning of Greek origin; heather or pagan to define racial characteristics. Eriksen (2002) states, "Ethnicity has something to do with the classification of people and group relationships." The ethnic identity has a positive meaning as it brings out the differences among different societies. However as in the understanding the term culture, the term ethnicity also should not be seen as a static or homogenized. Eriksen (2002) states, "Ethnicity has proven a highly useful concept, since it suggests a dynamic situation of variable contact and mutual accommodation between groups." Defining ethnic theming, it is possible to say that it uses the culture among an ethnic group in terms of their food, music, behavior, and different elements they use in their environments.

Ebster and Guist (2005) states, "The environment in ethnically themed restaurants is considered to be representative of the ethnic origin of the food. Nevertheless, nationals of the culture of origin often feel that the environments of ethnically themed restaurants do not really reflect the culture they are supposed to represent." If we look at the marketing side of this issue, Lin (2007) states, "By using local features in design as a strategy to create product identity in the global market, designers have

noted the importance of associating products with cultural features in order to enhance product value." It may be true that cultural objects that are being used also enhance the environment. However, it is important to note that this easily recognizable, stereotyped environment is usually not reflecting the diversity of culture.

This study focuses on ethnic themed environments since they mostly use cultural stereotypes and create narratives that may be neglecting the diversity of culture. Themed environments that use cultural theming are representatives of different cultures. These representations are usually created through certain images, which continually fix stereotypical narratives. Constructing an image of a culture is a social process, which is also called "reality engineering" by Solomon and Englis (1994). Munoz et al. (2006) refers to Solomon and Englis (1994) as; "The narrative is created through reality engineering, a process in which the boundaries between commercialization and popular culture blur. Marketers strategically create this consumption environment by manipulating and integrating design components including sounds, smells and textures."

According to Munoz et al. (2006), there are many important factors in reality engineering such as the physical structure, selection and placement of cultural artifacts and the employees. The cultural artifacts include the use of artwork, photographs, newspaper clippings, beverage merchandise, musical instruments, etc. Therefore, it is possible to state that architectural arrangements, décor, colors,

materials, and so on have an important role on how that culture is represented in space.

People who are familiar with the image of a culture through mass media, may have an expectation from the quality of the space, which includes colors, materials, textures, lighting, etc. In spaces where this fixed image is being reflected in space, with marketing and other concerns, the diversity and the richness of that culture is often neglected. These spaces act as a result of visual expectation and continue to fix a representation. There are many studies on the construction of a culture in space and how people view it. Even though they are not directly related to the design part of the problem, their results on the view of people on those spaces is highly important.

One of these studies belong to Firat and Ulusoy (2011), which takes place in Walt Disney's Epcot Center, which has different areas that are designed with ethnic theming and belonging to different cultures. Their study and interviews show, even for people who visited the country of that culture, laypeople often do not ponder the question of thematization or visit certain spaces with awareness. The representations in Disney's Epcot Center used mass media images. Their results show, visitors took these representations as the reflection of ethnic cultures.

Another important study by Munoz et al. (2006) analyzes the engineering of Irish Pubs. Munoz et al. (2006) states, "Individuals utilize symbols taken from popular media while drawing upon their own experiences to create representations of places and events." They continue; "an individual's evaluation of an Irish pub is based upon

their perception of what an authentic Irish pub is, and this perception is based upon their expectations." Therefore, themed environments are using mass media images to fulfill the expectation of customers since they recognize these images. When the design and the mass media image is compatible, the constructed image becomes stronger, which is often a fixed, stereotypical image.

Another study by Munoz and Wood (2007) on themed restaurants is the case study of Outback Steakhouse. This study is important since it shows a different side of the story. It is more related with the views of people on the design of space. Stereotyped images of Australian culture are used in The Outback Steakhouse, which does not represent the reality. Australian culture is reflected with a singular, fixed image in that restaurant. Design approach is used in design of space, menu, advertisements etc. In Figure 2.4 it is possible to find an advertisement poster of The Outback Steakhouse. It is possible to say, the image only reflects a part of the Australian culture. Figure 2.5 is another example of the singular image being used in the design of space. Kangaroo is used as a decorative element which is often associated with Australia in mass media.

In these examples, it is possible to see the use of a fixed image, in the design of a themed environment. The repetitive uses of these fixed images are repeated in chain restaurants, strengthens the stereotype of Australian culture.

According to the results of the study, people from America and Australia view this place differently. The people who are from America enjoy the space and their experience. However, people from Australia find the design outdated and unreal.
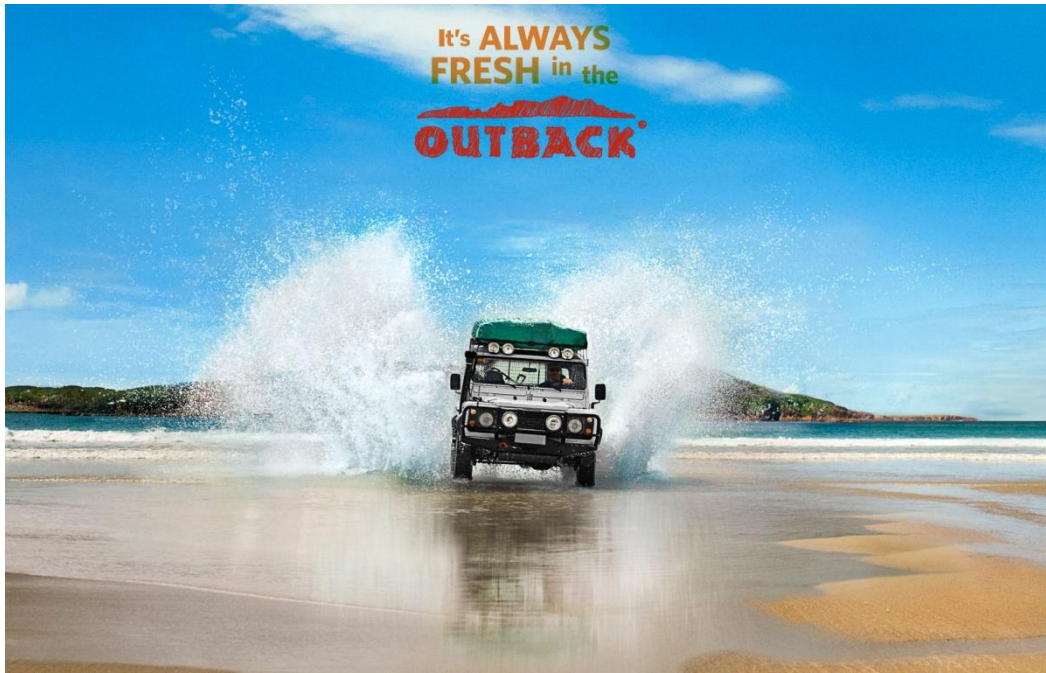
Figure 2.4 – The advertisement of Outback Steakhouse (Retrieved from: http://www.outback.com)

Figure 2.5 – Use of kangaroo in the Outback Steakhouse sign (Retrieved from: http://alexchseng.blogspot.com.tr/2011/09/us2011-outback.html)

Looking at these different examples; it is possible to say that design of space is being used actively in the construction of an image. That image is not always reflected in architecture however, design elements such as colors, materials, lighting and the content of the décor reflect a certain image of a culture along with other factors such as the menu, music and staff. It is important to note that design elements used in themed environments act as symbols and these spaces are considered as cultural representations. Therefore, it is important to question what elements are being used and the representation being offered.

CHAPTER 3

ENGLISH PUB HISTORY AND CULTURE

3.1. Brief History of the "English Pub"

Haydon (1994) states; "Pubs differ no more than people, who despite their vast diversity in form and face, in color and character, in habits and healthiness, remain recognizable as members of the human race." The English Pub, which is the short term for public house, has a long historical background which has roots back to the alehouse, tavern and the inn. According to Haydon (1994), the number of alehouses grew rapidly in the fourteenth century, which formed the traditions of alehouse, tavern and inn. Tavern and the inn can be considered as the most known connections to the English Pub, and it takes different characteristics from both. The inn, which firstly belonged to the Romans, is an entertainment place especially for people who travel. The tavern on the other hand is a local drinking place, which also first belonged to the Romans. Haydon (1994) describe the city tavern of the 15th century as, "a many-gabled building with numerous rooms, furnished with stools and

benches and decorated with rich carving", which has similarities to traditional English Pub atmosphere.

After the industrial revolution there were changes as the railways came and the population grew very fast. These resulted in people staying away from the traditional ale. Davis (1980) states, "To encourage the drinking of beer by allowing it to be sold without a license the 1830 Beer Act was passed." This act can be considered as one of the most important affects for the English Pub to begin in cottage beerhouses which brew their own beer. According to Gutzke (1994), upper working- and middle-class women also began going to pubs during First World War which happened around mid-1916. This change in women's drinking habits resulted in the improvement of public houses in the 1920s and 1930s. According to Gutzke (1994), these reformed pubs were located in city centers or suburbs and on housing estates or roadways.

Sir James Richards 1950 cited in Davis (1980) states;

"The things that are important about pub interiors are, on the whole, quite independent of the architectural styles current when they were built. A good Tudor pub is not good on account of its black oak beams and the simply on account of its carved mahogany screens and the engraved glass in its windows. In spite of their superficial differences, they are both good because of what they have in common, rather than because of what links them with one particular period… The things they have in common, the methods used to create a sense of warmth and friendliness in old pubs – of whatever period – are equally valid today. The close and intricate subdivisions of large rooms to give a feeling of seclusion and intimacy, the use of glass screens and mirrors to give mystery and sparkle, the use of

rich, dark colours, the use of bottles and barrels and Brewers' trademarks as decoration. These can all be legitimately used in modern designs to build anew upon whatever remains valid of the old."

Architects of the early 1950's who appreciated these words created more traditional and warm pubs. At that time many different elements started to be used such as polished copper on counter tops and tables, dark-colored leathercloth, cast iron tables with timber tops, timber stools and chairs. If we summarize, it is possible to say the historical background, the social changes and the architectural changes shaped the understanding of English Pub.

It is possible to define the English Pub as a leisure place and a retail environment that changed and adapted into different forms for different users in different times. As the time, function, location and the customer profile changes; the pub building changes accordingly to offer a better experience.

Morris (1993) categorizes different types of English Pubs as; traditional pub, circuit pub, family pub, estate pub, student pub and the yuppie pub. These different types of pubs serve to different people with different customs. Morris (1993) discusses that there is not a typical pub as it changes according to people and how they act in that environment. This is also reflected in the architecture, to have a better use of space and to offer a better experience to users. Morris (1993) visited over four hundred pubs in England, Wales and Scotland to interview bar staff and customers of all ages. According to the study the main differences between these different type of pubs are the location, customers and the décor. Morris (1993) categorizes the serious-traditional pub as one of the traditional pubs and differentiates it from the tourist-traditional pub. Morris (1993) defines the atmosphere of serious-traditional pubs as;

"There is nothing too chintzy, olde worlde or contrived. If there are horse-brasses, they will be real (like the ale), not mass produced imitations. The same goes for any wood panelling or beams – as though anything fake might cast doubt on the 'reality' of the beer. Definitely no plastic, chrome, neon, bright colors or anything high-tech: these are associated with the despised 'keg' beers."

As themed environments with English Pub theme also try to reflect the authenticity and atmosphere of traditional English Pub, it is important to look at its history, architectural characteristics and customer profile. According to Morris (1993), the traditional pub usually has middle-class customers and they are often visited by students, social workers, teachers, university lecturers and other dedicated non profit-making professionals.

According to Davis (1980) ; one of the most important characteristic is authenticity for the essence of 'pubness' meaning that the honesty of the pub is very important. Usually nothing out of place is used in traditional English Pubs and fake elements are often eliminated. Other important characteristics of a traditional English Pub include, the customers' preferences such as a welcoming environment, the feeling of home, friendliness of the environment, a good atmosphere and a sense of continuity belonging to the pub. Although some of these factors are about the customer, pub, and owner relationships; some of them also requires spatial alterations to be able to give that feeling. An important example to that is the feeling of home which is created through secluded areas in the traditional English pubs.

3.2. Architectural Characteristics of Traditional English Pubs

Traditional English Pubs are different from each other but as mentioned the essence of pubness is important. Analyzing the traditional English Pub space requires us to look at several factors. According to Davis (1980), those factors are: spatial qualities, nature of the enclosing and subdividing surfaces, contents and lighting.

According to Davis (1980), the first factor is spatial qualities, which refers to the three dimensional shape. That shape is regulated by the length, breadth and height of the space. This is how we define a space as rectangular, cubic, narrow, etc. The second factor is the nature of the enclosing and sub-dividing surfaces. These surfaces include ceiling, walls, floor, any openings and also subdividing elements and their surfaces. The third is contents, which are built or brought in to the space. This covers all the fixed and free-standing furniture. It also includes everything placed in the room, which is highly important in themed environments since brought in elements are often used to create the themed English Pub space. The last factor is the lighting, both natural and artificial. The quality, intensity, color and distribution of light sources carry an importance in the lighting of traditional English Pub environment.

Even though traditional English Pubs differ from each other according to time was built, its function, customer profile and location; they still have similarities in their architectural characteristics. There are some expected and unexpected elements in the design of a traditional English Pub. We previously mentioned the unexpected elements as anything fake. It is important to start with understanding what the pub

building consists to look at the expected elements and architectural characteristics in traditional English Pubs.

There are several areas divided in pubs even though it can be changed without physical restriction by using changes of level in ceiling, floor or both. Traditional English Pubs mostly have the following areas; the entrance, the counter, first lounge, middle and back lounge, fireplace, special room, back door and storage, upper lounge, staircase and the outside. Transitions between these areas are important in the design of the pub. A sense of seclusion, with creating corners and semi-secluded areas is expected in traditional English Pubs. The continuity of space is also expected even though there are intermediate limits and boundaries. That continuity is important in the space to provide a link between people which acts as a device for sociability. Therefore, a counter is mostly placed without being a barrier close to the entrance area welcoming customers. The traditional English Pub is expected to have a horizontal emphasis rather than a vertical one. Large vacant floor areas are often avoided. This horizontal emphasis and semi-closed areas provide a sense of seclusion.

According to Davis (1980), some important surface treatments in traditional English Pub are; ceiling, cornice and frieze, filling, dado, the counter, seating, windows, doors, screens, floor, color and texture. This part is especially important for the design of a space and there are also some expected surface treatments in the traditional English Pub. Ceiling is the blankest space among these surfaces. The ceiling is mostly used as a place to use subdivisions especially with the use of timber.

Another traditional ceiling treatment according to Davis (1980) is tongued, grooved and bead-moulded boardings. In traditional English Pubs white ceilings are often avoided as it draws the attention of the customers upwards. It is expected to see dark tone of brown colors in higher ceilings whereas tan, sand and biscuit colors are often used in low ceilings. Moving down from the ceiling there is also the use of cornice to have a soft transition between ceiling and the walls. Frieze is usually used in higher rooms to balance the scale of the space.

The filling space is the main area of the wall. In traditional English Pubs it is possible to see wood paneling, painted boards, warm colored paints and patterned wallpapers. Exposed brick and stone is also used on the walls. If there is a cool color used it is often balanced with warm colored lighting. Mirrors, pictures and other accessories are often used on the walls in traditional English Pubs. This makes the main area of the wall an important place since elements in this area, define the contents of the decor used in the pub.

Windows and doors are within the main area of the wall. It is important for the pub to have a connection with the outside however that connection is often not too much. These openings often balanced. Windows and doors are usually open enough to invite people looking from the outside and enough to make the warmth inside is sensible. It is also important for customers to have a feel of the outside but they are often used close enough to keep the privacy of people. Glazed, frosted, half-frosted or patterned glass in windows, screens and doors is a characteristic that can be found in traditional English Pubs. Shades are often used in accordance to the rest of the

space. An example use of half-frosted glass windows from the entrance of The Dover
Castle in London, UK can be found in Figure 3.1.

In traditional English Pub, it is possible to see the use of dado which is used in the
lower part of the wall with the main purpose to hide, avoid stains in that level.
According to its purpose, it is mostly used in darkish colors and it is expected to be
tough. Dado is also used to provide horizontal emphasis.

Figure 3.1 – Exterior of The Dover Castle in London, UK that features half-frosted glass
windows and doors (Retrieved from: http://www.pasthorizonspr.com/wp-
content/uploads/2012/11/DoverCastle.jpg)

One of the most important elements and areas in the traditional English Pub is the
counter. It is possible to say the counter top is usually wooden and the counter front

can get damaged easily therefore, a durable material is often used in that part. Dark colors are mostly used in the counter. It is important to note that, counter and the counter seating also has an important social value as in the English Pub culture. According to Davis (1980), the counter is the customers' or the regulars' first choice of seating when they enter the pub environment. In the further part of the study I will be analyzing whether this works in themed English pubs or not. I will also question how the counter works in themed environments.

In traditional English Pubs; there are several types of seating. As mentioned the seats of the counter are taken first. Other seating units are being used longer than the counter seats therefore they are expected to be more comfortable. Real hide is preferred for these fixed seats however plush and leather cloth is also used. The buttoned seating is also used however not too deep as it may collect dirt. It is also important to note that the architectural arrangement of the seating changes according to the area of the pub. According to Yararel (2010); in the entrance part, there is often a counter like seating somewhere with bar stools for people who don't stay long. There may be some small tables near the entrance for people who are drinking without sitting so that they can place their glasses. In the middle and back areas; there are larger seating units for more people are expected. This may be both with the use of tables and chairs or wooden benches. The fireplace areas are also highly preferred for long sitting and it is one of the most socializing areas in traditional English Pubs.

There are many different materials being used in the traditional English Pub. This also is related to the location of the pub since local stones, or other local materials would be both cheaper and often be more appropriate to the locality of the pub. According to Davis (1980), dark colored brick stones, slightly polished concrete, tiles in the entrance areas, timber floors, linoleum and carpet are often used on the floors. It is possible to find an example of carpet and timber floors side by side from the The Smugglers Inn, Lyminton in Figure 3.2.

Figure 3.2 – Exterior The Smugglers Inn, Lyminton - the use of carpet and timber flooring side by side (Retrieved from: Yararel, B. 2010.)

The general atmosphere of the traditional English Pub environment is highly affected with the color scheme and the different textures used. According to Davis (1980), all surfaces are mostly relived with pattern or with visuals of some kinds which can be pictures, shelves, objects, etc in traditional English Pubs. Natural, sympathetic and warm textures are often used to keep the environment welcoming, real and warm for their customers. Therefore, it is possible to see wooden furniture, leather, dark and use of colored glass in traditional English Pubs. Since a warm environment is aimed, warm colors are often used which usually contains some red. Bottle green is also used since it is associated with drinks.

Even though we mentioned some of the contents the seating units, stools, benches, tables and desks; there are still other contents being used in traditional English Pubs. Collections according to the licensee's interest are often used without being overwhelming. Suspended or supported pot shelves are often used in the traditional English Pub environment. Some of the items being displayed in pubs include clocks, toy cars, bottles usually in an irregular order especially behind the bar counter, different type of beer glasses and pitchers according to the taste of the owner. An example display of bottles behind the bar and pitchers hanging from the ceiling from The Gun Inn, Lyminton may be found in Figure 3.3.

Another important factor in traditional English Pubs is how the lighting is being used. In traditional English Pubs unified dimness and unified brightness are often avoided. They usually use dim lighting to avoid the gloominess and bright pools of light. Illuminated ceilings are often avoided since it draws attention upwards similar

to the use of white colored ceiling. It is possible to find different types of fittings in different levels, for different functions such as pendants, wall fittings, downlighters, lamps, etc. in traditional English Pubs. Warm colored lighting is often used in Tradition English Pubs to create the warm, welcoming environment for its customers.

Figure 3.3 – The Gun Inn, Lyminton - the display of bottles on shelves and hanging pitchers
(Retrieved from: Yararel, B. 2010.)

All these characteristics used show how traditional English Pubs try to grasp an essence of pubness. It is important to note, the themed English Pubs may or may not carry the architectural characteristics of Traditional English pubs. However, it is important to understand how the architectural characteristics and the elements are being used, to discuss how themed English Pubs negotiate these characteristics.

3.3. Construction of the English Pub Image in Themed Environments

It is possible to say, there is an expected quality of space and architectural characteristics by looking at main architectural qualities of a traditional English pub. These characteristics change according to the location of pub, customer profile and the habits of the customers. Themed environments are one of many ways to represent a culture as mentioned previously. Therefore, it is important to question the image being represented in themed environments and how that image is being reflected in the design of space. Do these spaces take any architectural or spatial characteristics from the traditional English Pubs? How do people from different cultures interact with these spaces? Do these spaces reflect the diversity of culture or are they limited to images from the mass media?

To understand if stereotypes or icons are being used in themed English Pubs, it is important to know what to look for. There are many different English icons and different lists are given in different sources. However, there are some icons that are listed more than the others. BBC Press Office in 2006 announced the results of a BBC TWO program; "The Culture Show" BBC TWO's The Culture Show and "Design Museum" of London. The show made a poll to find the most favorite British design examples since 1900 and it is possible to find some of the important English icons in that list such as; K2 telephone kiosk, London Underground map, Routemaster bus, Mini, Road and motorway signage, Mini skirt, Sgt. Pepper's Lonely Hearts Club Band album cover, and more. The British Postal Museum and Archieve listed the British icons for postage stamps and the list includes; Big Ben; Fish & Chips, Spitfire.

It is possible to say that, people see these images in mass media. They are especially

seen in media that takes place in England which includes movies, TV series, novels,

photographs and posters. Recent examples include, Sherlock (TV Series 2010 -)

which takes place in London, it is possible to see the use of city icons even in the

opening scene which can be found in figure 3.4. It is possible to see use of other

icons throughout this TV series.

Figure 3.4 – Use of city image and icons in Sherlock (TV Series 2010-)

Another recent example that takes place mostly England is Harry Potter movies. It is

possible to find uses of different icons many times. Two examples of this use can be

found in figure 3.5 and in figure 3.6. In figure 3.5, it is possible to see the use of red

telephone box with a different function as an elevator from the movie Harry Potter

and the Order of the Phoenix, (2007). In figure 3.6, it is possible to the use of red bus from the movie Harry Potter and the Prisoner of Azkaban, (2004).

Figure 3.5 – Use of red telephone box in Harry Potter and the Order of the Phoenix (2007)

Figure 3.6 – Use of red bus box in Harry Potter and the Prisoner of Azkaban (2004)

One of many examples is a movie called, EuroTrip (2004). EuroTrip is about a group of friends travelling across Europe and it is possible to find many images of different icons belonging to several countries. England is one of these countries and before the beginning of scenes in London it is possible to find the use of icons mentioned in

Culture Show. Two images from the opening scene of London can be found in figure 3.7 and figure 3.8. In figure 3.7, it is possible to find images of Big Ben, a drawing of the red bus, the Buckingham Palace, a photograph of Charles Philip Arthur George Mountbatten (Prince of Wales) and soldiers from the British Army(Queen's Guard). In figure 3.8 it is possible to see the words Abbey Road, referring to Beatles, an image of English Bulldog, and red telephone box. It is possible to find images of Elizabeth II (Queen Elizabeth), London underground map and tea.
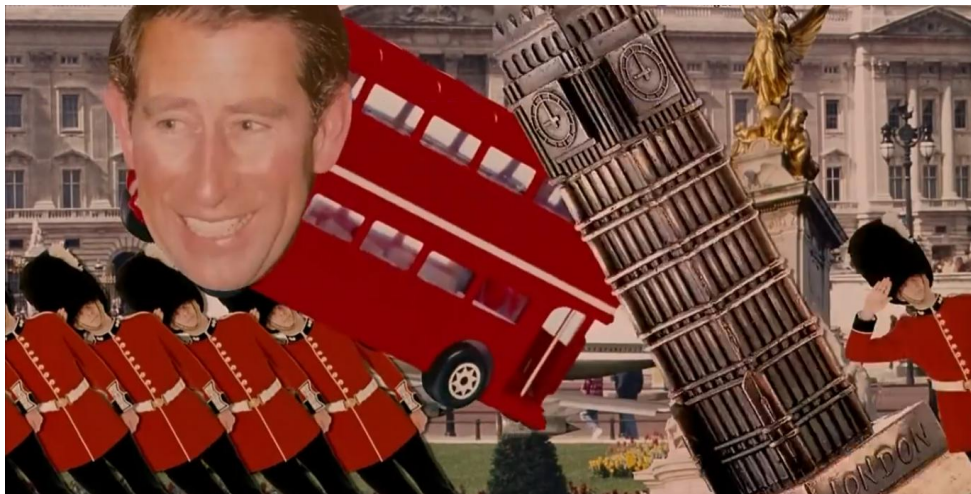
Figure 3.7 – Images of from the opening scene for London, Eurotrip (2004)

Figure 3.8 – Images of from the opening scene for London, Eurotrip (2004)

In the following scenes it is possible to see the use of well-known buildings and the use of other listed icons. In figure 3.9 it is possible to see characters going to a drinking place and the red telephone box is also integrated to the scene. The movie continues to use icons for other countries including France, Netherlands, Germany, and Italy.

Figure 3.9 – Use of red telephone box in front of the drinking place, Eurotrip (2004)

There are many other examples of these uses that takes place in England. The icons are not always being used in a stereotypical ways as in EuroTrip (2004), however it is possible to say that people recognize these images and relate them to England. As English Pubs in England do not usually use these icons, it is often hard to find a direct relation between these images and traditional English Pubs.

However, if we look at the examples of English Pub as a themed environment; it is possible to see an approach filled with these iconic images. The architectural necessities and décor may be suitable for profit as it attract customers however it

neglects the diversity of English Pub culture. It is possible to say that these spaces are filled with stereotypical images, objects for the easy recognition of that image by customers.

This type of implementation of English Pub, which uses a stereotypical image makes us question what people are viewing and experiencing in that environment. Is this representation of a particular image of a culture affecting them or are they already expecting this? Looking back the reference of Curtin P. A. & Gaither, T. K. (2007), meaning is socially constructed. It is possible to state that, use of these stereotypical objects, remind the English culture to the customers. However, it is important to question what images are being used in themed English Pubs. Another important aspect is questioning how that space is negotiated when applied in a different culture. Gurel (2011) explains how casinos were translated and transformed through the use of space. Similar to that it is important to question if themed English Pub environment is being used and translated. How themed English Pub is interacting with people who belong to a different culture? Does the space change and evolve according to the practices of people?

It can easily be observed that themed English Pub environments use icons as decor. It is important to question how people view and understand the culture image being used in these environments. People who are familiar with the image of an English Pub in mind, may have a visual expectation from the space in terms of decor, colors, materials, textures, lighting, etc. However, it is important to question if they are open

to the diversity of culture rather than a fixed image of a culture or do they have an expectation from the themed English Pub environment?

CHAPTER 4

THEMED ENVIRONMENTS AND ENGLISH PUBS IN ANKARA

4.1. Questionnaire

People are exposed to images from mass media and these images often use stereotypes about cultures. Therefore, it is important to question if people are open to the diversity of cultures or if their view is limited to images from mass media. To understand how people view and understand the image of an English Pub; a questionnaire is conducted among 50 university students, with an average age of 25,5. University students were chosen as the study group because it was assumed that they use world wide web more actively, and are exposed to a wide variety of movies, TV series, newspapers, photographs, etc. University students were also expected to be customers in themed English Pub environments. The aim of this questionnaire was to understand if potential users have a fixed image of an English Pub in their minds, which would lead us to understand if they may have a visual expectation from an English Pub space before actually experiencing it. Questionnaire, aimed to extract the following; if participants have any knowledge about the English Pub culture, how

they obtained that knowledge and whether they had an opinion on the spatial characteristics of an English Pub. A visual question with 9 images from English Pubs from England and Ankara was included to understand if the students are open about the diverse characteristics of English Pub culture or if they mostly recognize a similar image to what they are exposed in Ankara. Finally, questions about design elements, such as color, lighting, materials, etc., were included to understand if these students had similar expectations from the design of an English Pub. A likert scale ranging from 1-5 is used to analyze the results. The questionnaire can be found at the appendices.

The first question was asked to understand how much knowledge participants had on English Pub culture. The results of this first question was an average of 2,9 out of 5 meaning that most of the participants had some kind of knowledge related to the English Pub Culture.

The aim of the second question was to understand how the participants acquired knowledge on English Pub culture. Different sources to obtain knowledge were the following: going to English Pubs in England, going to English Pubs in Ankara, visual sources, written sources, acquaintances and other. The answers of this question showed that, visual sources had the highest results which includes photographs, TV series, movies, music videos, internet videos and like. The second highest result to obtain knowledge was to going English Pubs in Ankara. This information is important for this study as it shows; these environments are cultural representations that reach local people. Results of the people's responses can be found below.

- Going to English Pubs in England   %20
- Going to English Pubs in Ankara   %40
- Visual Sources (Photograph, TV Series, Movies, Music Videos, Internet Videos, etc.)   %76
- Written Sources (Newspaper, Books, Magazines, Internet News, etc.)   %32
- Acquaintances (Words of someone who went to England, Stories of an acquaintance, etc.)   %16
- Other   %10

The third question aimed to understand if people had any opinion on the spatial characteristics before going to an English Pub in Ankara. The results were 3.1 out of 5, meaning participants had some opinion on how the English Pub would look like. The fourth question asked if the participants often go to English Pubs in Ankara. The participants responded with an average of 2.1 out of 5.

The fifth question was the visual question of the questionnaire. For this nine images from England and Ankara were used. Six of these images were taken from English Pubs in England and three images were from English Pubs in Ankara. The participants choose the English Pubs they would expect to be in England on a five-point scale. The participants gave high ratings to English Pubs from Ankara, mostly higher ratings than the English Pubs from England. This result can be interpreted as, the participants are used to the fixed image of an English Pub which they often see in Ankara and they may also have a similar visual expectation from the English Pubs they will be visiting in the future. Responses to the visual question can be found in Figure 4.1. The orange bars in the chart are the images of English Pubs from Ankara and the gray bars represent the images of English Pubs from England. It is possible to see that images from Ankara have high averages.

Visual Question Results
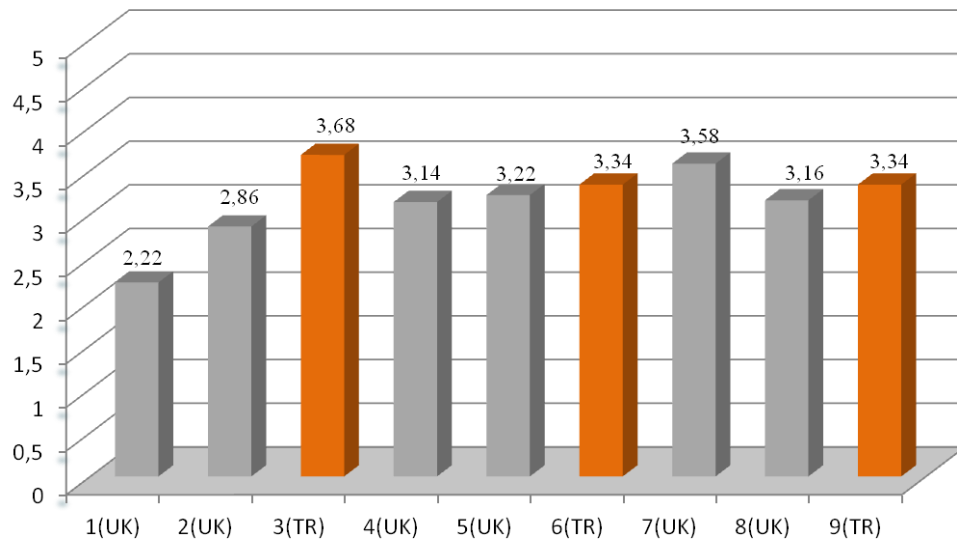
Figure 4.1 Results of the English Pubs which are more likely to be England according to participants of the questionnaire

Following questions aimed to understand the importance of materials, colors, lighting and content of decorative elements according to participants. Their expectations of these design elements were asked. The counter area seating preference was also asked in this part of the questionnaire. According to the results of these questions, which used a five-point scale; participants considered the materials and colors very important. The importance of the materials and colors used in English Pub environment had an average of 4.5 out of 5 according to the responses of participants. According to the results, participants expected warm over cool colors with an average of 3,4 out of 5 (1 - Cool Colors, 5 - Warm Colors). The results also showed that participants expected dark tones over light tones with an average of 4 out of 5 (1 - Light tones, 5 - Dark Tones), and dim lighting over luminous lighting with an average of 1,9 out of 5 (1 - Dimly, 5 - Luminous). These results can be

interpreted as the participants had similar opinions about how the environment would be in terms of colors, color tones and lighting. Results also show us that participants gave a lot of importance to the content of decorative elements used on the wall with an average of 3,9 out of 5 and decorative objects used in the design with an average of 4,1 out of 5. According to the result of question ten, participants did not prefer the counter very much for seating. The average of 2.6 out of 5 shows that, the counter area, which is one of the most important elements of English Pub in England, is often not preferred according to the participants. An important element of English Pubs in England loses its use when transferred into another culture which gives us an opinion on the translation of space.

As mentioned this is a questionnaire conducted in a small group of participants. However, the study showed the concerns on visual expectations of people before they experience space, may be valid. It is possible to understand that themed environments are fulfilling these expectations through offering icons and stereotypes as a tool of remembrance. However, this continuous fixing of an image results in similar representations of culture and similar design of spaces, offering similar experiences to everyone.

4.2. Cultural Memory in Themed Environments

One of the most important elements of the themed environment is the people who experience it. How they view the image of a culture and how the themed environment is working is essential. Assman (1995) defines the cultural memory as; " a collective concept for all knowledge that directs behavior and experience in the

interactive frame-work of a society and one that obtains through generations in repeated societal practice and initiation." In the example of themed English Pub environments it is possible to say that a collective memory is often constructed through a limited view and on a fixed image. In mass media it is hard to find examples of English Pubs using the icons such as Big Ben, red phone box, red bus, etc. As mentioned, traditional English Pubs give a lot of importance to the content of its décor and use objects that is associated with their families, habits, town, etc. Therefore, the English pubs in mass media often do not carry these icons. Therefore, it is possible to say, themed English Pub environments use English icons as a reminder of England. According to Gottdiener (2001) cited in Munoz et al. (2006), "The consumption of a themed environment involves the way individuals or groups use or interpret the constructed space by imputing some meaning or meanings to it." This is important as it projects a limited view and neglects the diversity of culture.

According to Huyssen (2003); "the act of remembering is always related to the repository if images and ideals that constitute the social relations of which we partake." Similarly we see the use of signs and symbols in the design of themed environments to offer that remembrance. However, with the use of mass media those signs are reduced to several icons of different cultures and are being used in various themed environments as stereotyped objects. This may mean that there may be an expected atmosphere in the consumers mind before they experience it.

It is important to question the experience being offered to people and how people view these spaces. According to the questionnaire, people get their knowledge on

English Pub culture mainly from the visual sources which are photographs, TV series, movies, music videos, internet videos, etc. Another important source according to the questionnaire is going to English Pubs in Ankara. The visual sources are one of the most important elements of the use of mass media, which may be creating a visual, an image in the mind of people. The results of the visual question and their consistency in other questions show us that there is some kind of expectation before people actually visit the English Pub. According to the visual question this space is more similar to English pubs in Ankara than the diverse English pub choices given from England. The color, material, lighting, etc. choices are also compatible with design choices of English Pubs in Ankara.

It is possible to say that customers enjoy these spaces as it matches their expectation however, they neglect the diversity of the culture. The customer tries to interpret a meaning in the space which does not exist as it is filled with fixed images of a culture. The customers want to experience an environment, in this example the English Pub environment, and they can only buy the decor, a stage they are familiar with from the mass media. In this situation the space acts similar to a theme park where the experience can be fascinating and yet a fixed narrative.

4.3. Case study of Three English Pubs in Ankara

There are a wide variety of themed restaurants, cafes, bars in Ankara, which includes English Pubs, Irish Pubs, Greek Taverns and also Turkish Restaurants addressing tourists. Three English Pubs in Ankara are analyzed to discuss the issue of representation and the construction of an image through interior space. These pubs

are; SPR Pub & Restaurant, London Pub and New Castle Pub No:1. These three pubs are known as English Pub and this theme controls their main spaces. They address a similar kind of customer group and the customer profile suits the Traditional English Pub we previously mentioned according to the pub managers/owners. The customer profile in these pubs is mostly students, academics and social workers. These three pubs were chosen as they are known for being English Pubs. Their environments and marketing strategies are based upon the pub experience they offer under the name of English Pub.

Understanding how the English Pub image is represented through space, spatial analysis is conducted in the selected pubs. For the analysis; a design scheme is prepared, to collect the information on three pubs to see which architectural characteristics of three pubs are similar, what elements they use and if that culture is transformed. The design scheme is prepared according to Davis's (1980) architectural analysis of the Traditional English Pubs and combined in one list for all three restaurants. The icon lists are also used in the scheme to check whether the English icons, stereotypes are used. Separated analyses are also given under each Pub section however this scheme allows us to see similarities and differences between three pubs.

4.3.1. SPR Pub & Restaurant

SPR Pub & Restaurant is opened in 2009. SPR Pub is located in the suburbs of the city, in an area called Çayyolu. Address of SPR Pub & Restaurant is the following; Ahmet Taner Kışlalı Mah. Park Cd. No:32/1 Çayyolu/ Ankara. Çayyolu did not have many social areas previously. However, as the area developed new social areas also

emerged. One of these areas is the Park Caddesi. Park Caddesi is a street, which has restaurants, cafes and bars. It also has other social activities such as drama lessons, musical instrument courses and dance lessons. SPR Pub and Restaurant is not the only themed place on Park Street. There are sport themed pubs, Asian themed restaurant, Italian restaurant, an Ottoman themed cafe and seafood restaurants with a themed setting. There used to be other themed resutants/bars in the area however, it changes very fast. The street is hardly a residential area with some apartments at one side of the street and with some houses on the other side of it. Public transportation is not very close to Park Caddesi therefore, many people choose to go there usually by their cars or taxis. It is possible to say, SPR Pub and Restaurant has been in the area as one of the first places in Park Caddesi and it can be considered as one of the most visited places with the observed crowd compared to many other places.

Customers of SPR Pub and Restaurant are a young crowd over the age of 20. According to the manager, this pub definitely reflects the English Pub culture. SPR Pub and Restaurant has its name derived from the famous English poet; William Shakespeare, which can be considered as the first reminder of English Culture. From the Park Caddesi, it is possible to see SPR Pub and Restaurant with a red phone booth. As mentioned red phone booth is one of the English icons. This phone booth both marks the entrance and holds a menu of the restaurant as well. In the outside area of the pub, a second full size red phone booth is placed next to the entrance door. Between the two entrance doors there is a smaller scale red phone booth, which is the third one before the customer entered the space. The images of those phone booths can be found in Figure 4.2 and Figure 4.3. The marking of red phone booth is

not only used in SPR Pub & Restaurant but in many other places including English

Pub entrances, outside area of English course buildings, grocery market entrances

and non-themed restaurant entrances. It is possible to observe some of these uses are

out of place. Some of these phone booths are being used as key holders, some are

being used without a function.

Figure 4.2 - Two red phone booths before entering the actual space

The entrance of SPR Pub and Restaurant is after you enter the outside area, which

also contains a bar and a mini-garden. In cold weather, this outside seating area is

covered for smokers. After the customers pass the outside seating area, as well as the

three phone booths, they enter the interior space of the pub. An image of the interior

to provide a general idea of the atmosphere can be found in Figure 4.4 and the layout

of the space can be found in Figure 4.5.

Figure 4.3 – The small scale red phone booth in front of the entrance door

According to the layout, the space can be defined as a large, open and rectangular. There aren't any corners other than the existing corners of that rectangle. There are different areas such as the bar area and the fireplace area however those areas are not defined by any sub-dividing elements in design such as differences on the floor or ceiling. The place is designed as one big rectangular room and the surface treatments support that.

Figure 4.4 – The atmosphere of SPR Pub & Restaurant

The ceiling in SPR Pub & Restaurant is one big blank area which unifies the space.

No sub-dividing elements are used to divide what is beneath it. Even though the

functions change the ceiling stays flat and untreated other than the paint. The ceiling

has a light green/beige color, the ventilation system is left open and painted in black.

This may look high-tech to some people, which is not expected in traditional English

Pubs. The color of the ceiling and the black air channel can be seen in figure 4.4. The

green/beige ceiling draws the attention of customer upwards not only because of its

color, but also because of the high contrast between ceiling and the shelf used

beneath it. The transition between wall and ceiling do not use a corniece or frieze but

there is a shelf area which is painted with a maroon color. There are different items

such as bottles placed on the wooden shelves. However, the items are few and even

they cannot lower the high contrast between the green ceiling and the maroon shelf
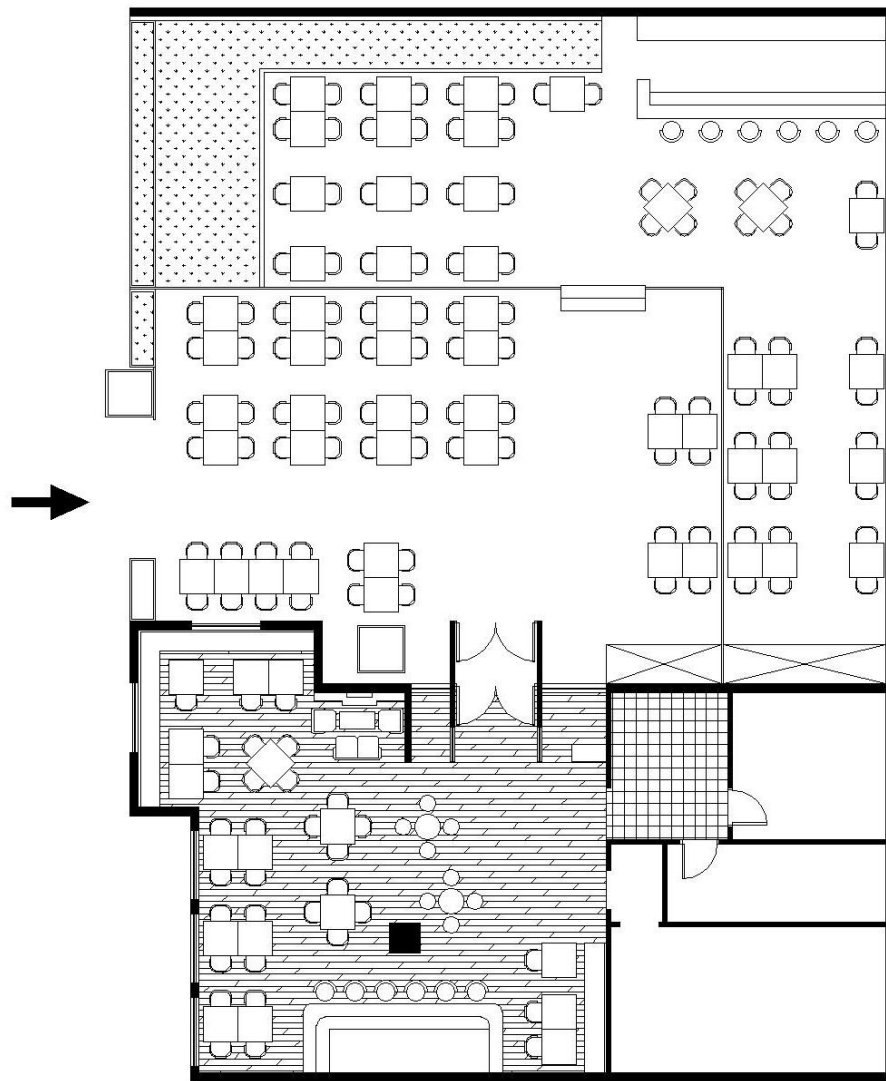
area.

Figure 4.5 – The layout of SPR Pub & Restaurant

Moving downwards to the wall area, it is possible to see there are several different

treatments which are; green painted walls, maroon painted walls, vertical striped

green wallpapers and red exposed brick. The upper half of the main walls is covered

with green-yellow vertical striped wallpaper and the lower half is maroon painted

walls which continue the high contrast on the ceiling. There is a wood border

between those two applications and with the wooden skirting they provide a

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horizontal line. The columns and the entrance wall is covered with brick including the column in the fireplace area. The only different treatment on the walls is also in the fireplace part where the two sides of the column is not covered with wallpaper but with green painted walls. This is another high contrast area between the red brick, the green painted walls and the maroon shelf area on top which can be seen in Figure 4.6.Surface treatments applied in the space are important to understand how that atmosphere was created. It is also important to question if these surface treatments are similar to the uses in other English Pubs in Ankara since the questionnaire showed people have similar expectations from these spaces.

The windows and doors are also a part of the wall area. The windows of the SPR Pub & Restaurant use both different colored glass and patterned glass which is also a feature in traditional English Pubs. This use creates a semi-private relationship with the outside. The upper part of entrance door also uses patterned glass and the rest of the woodwork has a dark brown color. The door with patterned glass with the pub name etched on it may be found in Figure 4.7.

The counter is an important area as we previously mentioned and the backside wall of the counter is designed different than the rest of the pub. The counter is placed across the entrance door, however, there are many different seating units before the customer can reach the counter. The counter has a U shape and dark wood is used. Hangers are used beneath the countertop. The wall behind the counter is painted with maroon and wooden shelves are places on that wall. A TV is placed in the middle of that unit and on two side walls on the back of the counter. Those TV's take the

attention of the customer with their light. Different items such as bottles are placed

on the shelf on the backside of the counter. The counter, the backside wall of the

counter and the continuing wall can be found in Figure 4.8.

Figure 4.6 – The high contrast between walls, column and shelf area

Figure 4.7 – Patterned glass used on the entrance door of SPR Pub & Restaurant

There are four different types of seating in the pub. The first one is bar stools in the

counter area. Counter area has a social value in the English Pub culture and the

counter seats are usually taken first in traditional English Pubs. It is possible to

observe that, this element of English Pub culture do not work in this environment. In

SPR Pub & Restaurant, the counter is used when the place is very busy and when the

seats are taken. In the football game nights, it is possible to see the place change

according to habits of people. Seating arrangement changes, friend groups come

together as the place get busier. The music, talking, even drink choices changes and

the space transforms in to a space that is being used by a different culture.

The second type of seating is high seating area near the entrance. The third type is table seating with chairs and booth type of seats. The last type of seating is the fireplace area which has a couch and two armchairs as it can be seen in Figure 4.6. The fireplace area is located next to the entrance and similar to the counter use these seats are not used as often as tables or the higher seating. Dark colored wood is used for the tables and the high chairs. Other seating units such as booths, bar stools and the fireplace seats use leather combined with dark brown wood.
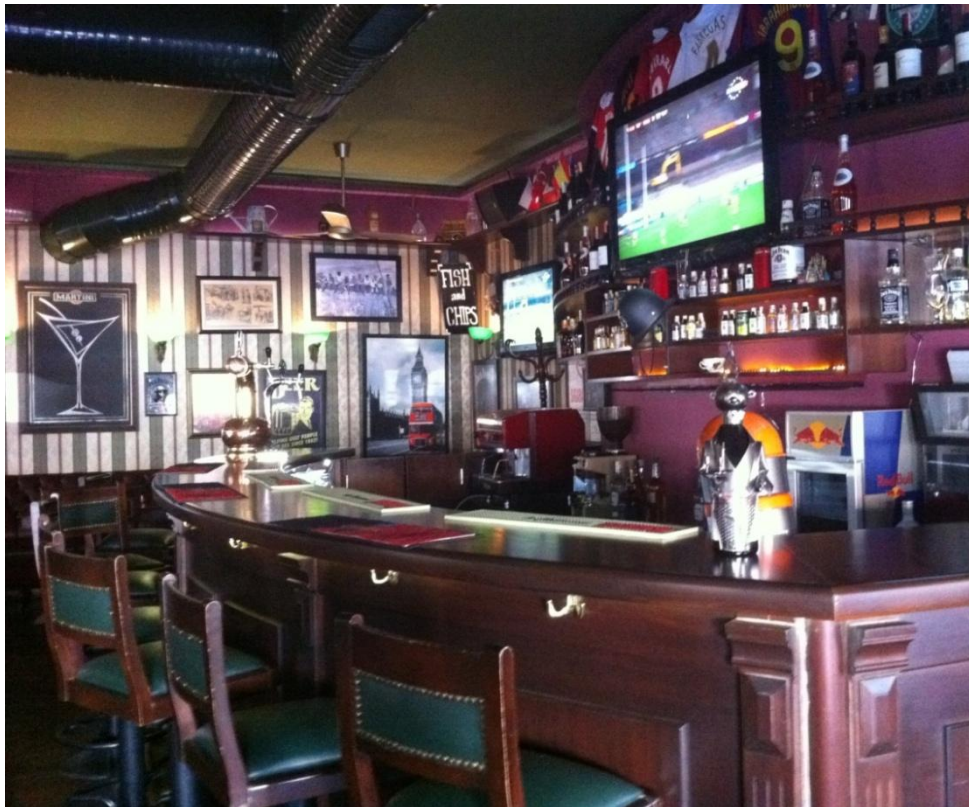
Figure 4.8 – The counter and the design of the wall behind the counter

Dark wooden floors are used throughout the floor. Despite the changes on function it is not possible to see the use of different materials according to the area. The pub is designed like one big room and the flooring support this.

Analyzing spatial qualities, nature of the enclosing and subdividing surfaces of SPR Pub & Restaurant shows us that the environment does not match the design of a traditional English Pub. However, it is possible to see surface treatments which are associated with the English culture in mass media such as; brick, wood and leather. It is possible to state, material representations are as important as the surface treatments.

The contents of the SPR Pub & Restaurant already started with the three red phone booths preparing and guiding us into an English Pub environment. The walls and columns have many pictures, posters hanging and the shelves used in the ceiling area and the back of the counter holds many different items. In traditional English Pubs it is highly important to relieve each surface with some kind of treatment and on the walls images and other items are used in the pub. However, as mentioned, those elements are collections, old items which belong to licensee or that area of the city or history, etc. and this makes those items unique giving authenticity to the pub. Each one of them is similar in design but somewhat different in their contents.

If we look at the contents of SPR Pub & Restaurant we see that three phone booths are not the only items used repetitively and stereotypically. The images include red busses, Big Ben, The London Bridge and Fish & Chips writings. Some of the items used are bottles, small scale red busses and small scale red phone booths. The clock which is an important element for the Traditional English Pub is usually used so that the customers could track the time and the drinking hours. The clock in SPR Pub & Restaurant which is used in fireplace area as in Figure 4.6; shows the actual time in

London meaning that it doesn't function for their customers' need properly. The menu is English, the prices for drinks are in English hanged on the wall, and quotations by William Shakespeare are also hanged on the wall. Some of the other items used can be considered irrelevant or out of place. The pub does not have any authenticity since it is uses the same stereotypical images everywhere and the rest items look as if they are only there to fill the void spaces.

An example of this can be seen in figure 4.9. In that image going from up to down we first see the red bus and the Big Ben placed with an angle under the shelf. Below that an irrelevant image of a pub with lights in the frame is used and it is illuminated with a wall fixture. Below that it is also possible to see a framed black and white photograph of Big Ben. In Figure 4.9; it is possible to see the use of one of the same photographs in Figure 4.10 used larger in a frame. If we look at the space qualities, surface treatments and images used, it is possible to say material representations are trying to transform a large rectangular room into an English Pub.

The lighting of the space uses several different elements which are pendants, spot lighting and wall fixtures. These different types of lighting according to the function are expected. The color of the light is also warm however the shade on the wall fixtures are green turning the warm colored light into green which is not compatible with the warm materials used such as wood, leather and brick.

Figure 4.9 –Use of images on the wall

Figure 4.10 –Use of images on the wall

After analyzing spatial qualities, nature of the enclosing and subdividing surfaces, contents and lighting in the pub design, it is important to note that the authenticity of images used in the pub, the design of the space and other supporting elements are not related to their current customers who experience that space. The use of the pub by the customers is different than what the design and the different areas are offering. The barely used counter, functionless clock and English menu speaks this through the customers. It is also possible to see the space change when the customers are actually using the space such as in football game nights. The seating arrangements change, the counter begins to be used with purpose of watching the game, the tables are combined and the music leaves its place to the crowd cheering for their teams. The space is not reflecting the diversity of English Pub and it uses stereotypical images to turn a space in to a pub.

The space also does not interact with the people who use this environment with few exceptions such as football game nights. The menu, the clock that shows time in London, the counter area which is mostly empty is some of the indications that, the space cannot often belong to people who use these spaces. It is possible to observe that this space is not English and yet it cannot really belong to people who use it. However, it is understood as a reflection of English Pub culture even though it is reflecting a singular, stereotypical image.

4.3.2. London Pub

London Pub is opened in 2009. London Pub is located in a central part of the city. Address of London Pub is the following: Tunus Caddesi. 50-A-4 KAVAKLIDERE /

ANKARA. Tunus Caddesi is a busy street. There are many other restaurants, cafes and bars in that area. There are many offices nearby and it is also a residential area. Therefore, it is possible to find people from different ages and occupations in this street. The public transportation is advanced, bus stops of universities are also in a nearby area, which allows people to go there easily and turn back without driving. London Pub is one of many entertainment environments on Tunus Caddesi. Ages of customers range from 20 to 35. The manager states this pub definitely reflects the English Pub culture similar to the manager of SPR Pub & Restaurant. The owner of the pub designed London Pub according to his touristic pub experiences in different countries and also by the image from the movies and photographs.

Outside area of London Pub which is a rectangular area and there is a red phone booth near the entrance door. It is possible to see the outside seating area, the entrance door and the red phone booth in Figure 4.11. The entrance of London Pub is a large, rectangular room however; the following corridor creates corners and semi-secluded areas. The layout can be found in Figure 4.12. After passing the red phone booth and entering the space there is an area, which resembles the first lounge in traditional English Pub. It is both an entrance area and a high table is placed next to the entrance door for people who do not stay long, similar to the counter areas in traditional English Pubs.

From the entrance door it is possible to see the bar area behind bar stools. The second area is a large open area without sub-dividing surfaces. The counter area is also being used to create a corridor and a semi-private seating area is created at the back.

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Figure 4.11 –The outside area, the red phone booth near the entrance door of London Pub

Examination of the spatial qualities of the pub shows that, London Pub is not treated as one singular room. Space is divided according to functions creating several areas. Nature of the enclosing and subdividing surfaces is treated carefully in this space as the surface elements are actually being used to define the function of the areas. The general atmosphere of the pub can be found in figure 4.13.

The first surface treatment to analyze is the ceiling area. The ceiling surface is painted beige and it draws attention of the customers. The beams are covered with dark brown wood, which is also used on the walls. The beams are used to separate different areas of the pub. The corniece and frieze is used in dark brown colored wood, which creates a continuous effect along with the beams.
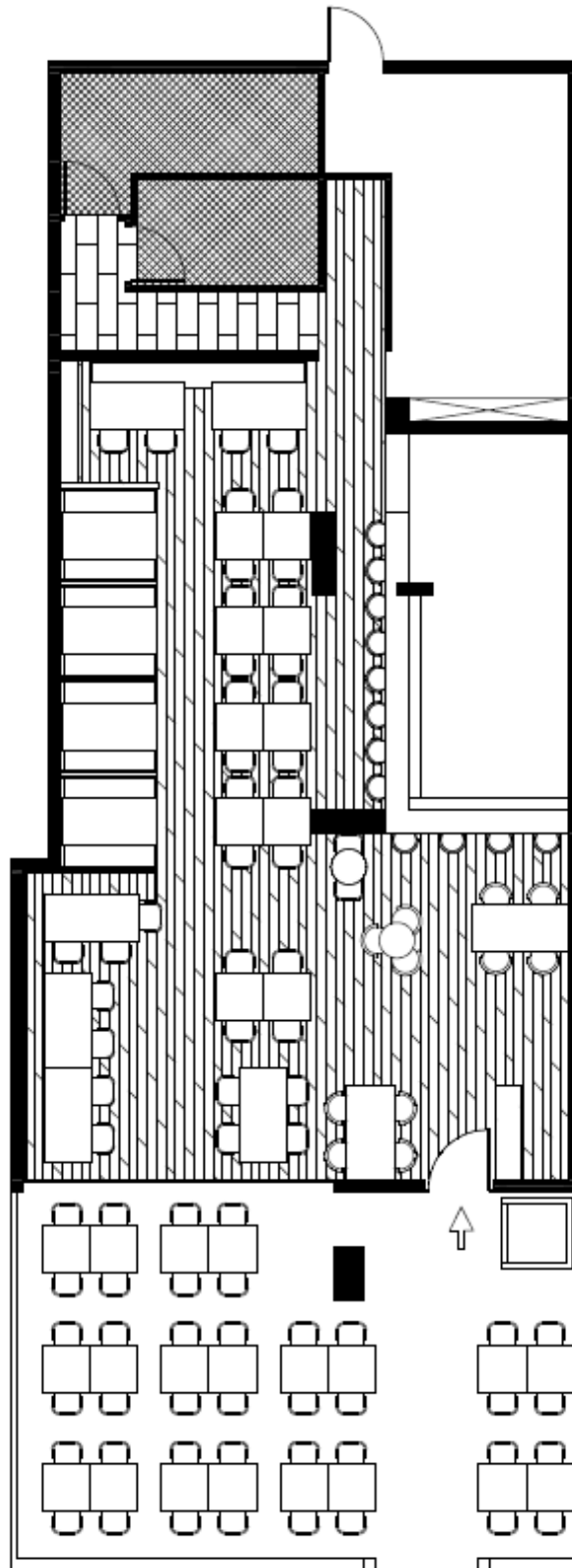
Figure 4.12 –The layout of London Pub

Figure 4.13 –The atmosphere of London Pub

Moving downwards to the wall area, it is possible to find different surface treatments which are; red brick, wallpaper and wood paneling. As mentioned in the previous analysis, this is an expected surface treatment in the English Pubs as it appears heavily in mass media. Dark brown color of the wood and the red brick create a darker color scheme. There is also a high contrast between these dark colors and the beige ceiling. The wooden panels along with the wood covered beams create a horizontal emphasis which is expected in English Pubs. In the back area, there are wooden shelves. Those shelves and the shelves near the counter area is used to place different items. Different images, photographs and wall décor are used on the walls. The materials and colors are associated with the English Pub culture and participants

of the questionnaire were expecting them. This can be interpreted as; the space uses these design elements to match the English Pub image and also to match the expectation of people.

The divided windows and doors are used with clear glass and dark brown woodwork. The glasses continue down to the skirting area. Although square woodwork splits the large use of windows and doors, it still creates an open floating space between the outside and the inside. This may seem useful for the continuity of space but the semi-privacy needed for customers near that area begins to be lost. The skirting area is used with the wood paneling with the same color.

L shaped counter is being used in London Pub. The short side of the counter is used across the entrance door although there are some high tables before the customer can reach the counter. The long side of the L shape is being used to create a corridor which is parallel to the seating units. This area of the counter creates a continuity between the back semi-private area of the pub, the seating area and then to the entrance part.

The backside wall of the counter uses mostly red brick with dark brown colored woodwork. Vertical wooden elements and wood paneling is used. The wood paneling area on the wall has several decorative elements hanging on. In the other parts behind the counter, dark brown wooden shelves and wooden furniture are used to place different items especially bottles. A TV is placed in an important area in the

long part of the counter which draws the attention of the customers which can be seen in Figure 4.14.

The counter in London Pub is used in busy times and it is also used by people who are there by themselves. The pub has more regulars than SPR Pub and Restaurant which may be the result of location and transportation. Regulars have a closer relationship with the pub crew is closer which increases the use of bar stools in the counter area. The placement of TV behind the bar may be preferred by people who go to these pubs. It can be observed that counter area is being used more than SPR Pub and Restaurant. The upper side of the counter is used a chalkboard area which is used as a chalkboard to write specials, drinks, etc. which also gains the attention of customers. An image of how that area is being used can be seen in Figure 4.15.

The side of the counter which is not used by the customers is also continued for the continuity of space. In that area the only mirror is used behind the counter with the pub name on it. The area beneath the shelf is used for storage with refrigerators. The upper side of this back wall is used for storing drinks. There are also bottles and other items placed in that area which can be seen in Figure 4.16.

There are several types of seating in the space. The first is the counter seating which uses green leather combined with woodwork. The second type of seating is placed near the entrance with high wooden tables and with those tables both high wooden chairs and green leather stools are used. Third type of seating is wooden tables with chairs that use woodwork and green leather. Finally green leather covered booth

seating area is placed at the back of the pub and on the corridor area parallel to the counter. Despite the changes in functions and changing of areas the flooring does not change and the area is covered with brown colored wooden floors. Semi-closed areas are separated from the large seating area.

The spatial elements are used such as the ceiling, counter or beams to divide these areas with different functions. It is possible to say that surface treatments and spatial qualities are used consciously in this space. It is also important to look at the contents of the décor.

Figure 4.14 –The backside of the counter area in London Pub

Figure 4.15 –The use of upper side of the counter as a chalkboard area

Figure 4.16 –The continuing wall of the counter area used for continuity and storage

The first decorative element used was the red phone booth after the entrance, as mentioned. Entering through the door it is possible to see the importance given to the space is not reflected in contents. It is possible to find many icons such as items and photographs however it is not used here as heavily as in SPR Pub & Restaurant. There are many clocks in London Pub which is used in the space according to the taste of the owner.

The English icons can be found around the environment and they include; Big Ben and the red bus (the same image used in SPR Pub & Restaurant), other framed photographs of Big Ben, A clock with London as the main part which can be seen in Figure 4.17, red bus boxes to collect the tab which can be seen in Figure 4.18, drawings of red phone booth on the chalkboard, railroad signs, images of the red bus which can be seen in Figure 4.19. The contents of the wall décor and the images used shows that similar this place also continues to emphasize the mass media image through using the stereotypical use of icons within the space. Although the space has the layout and atmosphere to create a pub experience; the items used are belonging to a fixed image than to this space a pub with its own image.

In terms of the lighting, it is possible to see the use of mostly uses spot lights and wall fixtures. The wall fixtures are also used on the upper side of the counter to illuminate the chalkboard. The spot lighting fixtures can be considered out of space since they are fairly modern and the polished metal draws attention of the customer upwards along with the beige painted ceiling which can be seen in Figure 4.20. The

wall fixtures use a green shade which distorts the warm color to a more cooler which

is not compatible with the warm materials used such as wood, brick and leather.

Figure 4.17 –The Bristol Shipping Clock

Figure 4.18 –The Red Bus Check Box

Figure 4.19 –The Red Bus Photograph in front of the brick wall behind the bookshelf

Looking at the overall interior of London Pub; it is possible to say, the space is created according to different needs of customers. Necessary divisions are made in the space by using sub-dividing elements. As the customers are considered in the design of a space, different areas are being used actively. It is translated and being transformed into something different. Space has many considerations and characteristics. However, the contents of the décor still use clichés and the image constructed in the mass media. It continues to represent the fixed image by mass media through the stereotypical use of objects.
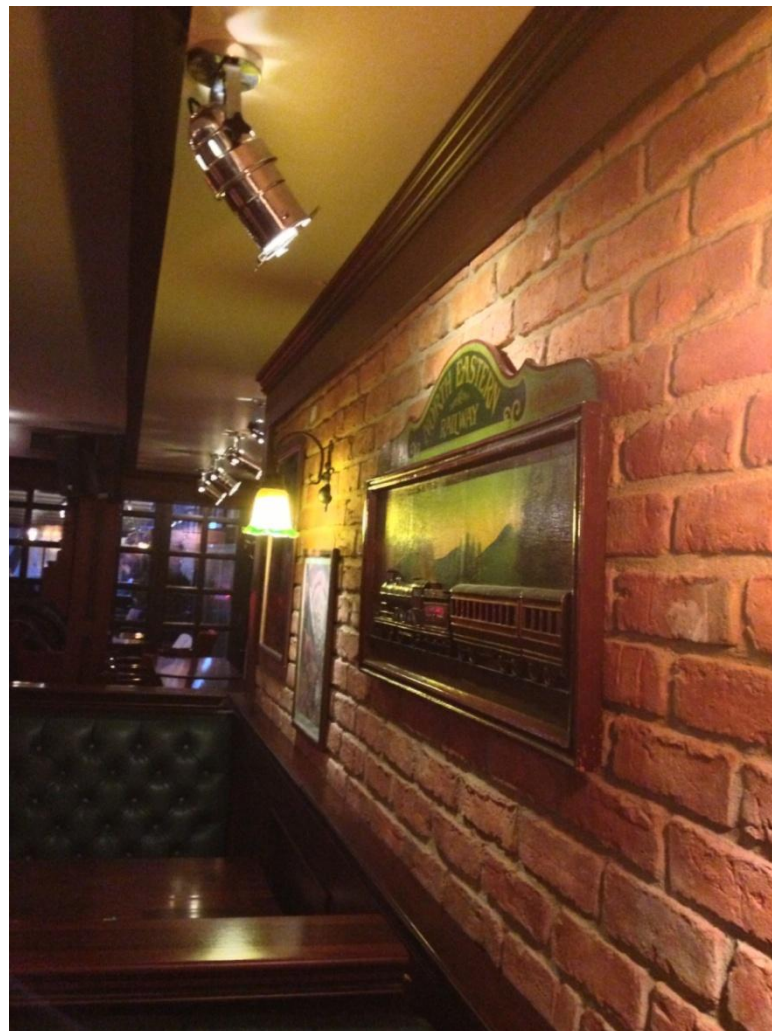
Figure 4.20 – The lighting for the railroad sign in front of the brick wall and the wall lighting fixture in London Pub

4.3.3. New Castle Pub No: 1

New Castle Pub No: 1 is opened in 1998. It can be considered as an early example of an English Pub in Ankara. The manager states; "English Pub was not something people were familiar with; we thought this place would appeal to people." They have a wide customer range between the ages 25 to 60. They often have English customers, mostly from the nearby embassies, and according to the manager they enjoy the design of the pub. The manager also states that New Castle Pub No: 1 fully represent the English Pub culture. The designer of the place is unknown. However, the manager states that previous owner designed the space after going to pubs in England and by using visual sources such as TV series and images from the internet. The website of the pub also presents New Castle Pub No: 1 as one of the finest examples of an English Pub in Ankara.

New Castle No: 1 is located in a central area of the city. The address of New Castle No: 1 is the following: Üsküp Cad. Çevre Sok. 7/C Kavaklıdere/Ankara. Çevre Sokak is a street that has other restaurants and bars. There are offices on the street however, it is a residential area with many buildings nearby. The public transportation is not advanced but manageable. There are many people visiting the pub from nearby areas making them regulars in this pub. From the street it is not easy to see the pub until you reach the gate due to the stone work and gardening around the outside area, making a semi-private area for the outside part of the pub. Similar to two other analyzed pubs, there is a red phone booth next to the entrance door. The outside area of New Castle Pub No: 1 can be seen in Figure 4.21.

Looking at the layout of the space, it is possible to see five different areas in the pub which are entrance area, counter area, back corner of the counter area, seating near the window area and upper floor area. The layout of main floor and upper floor of New Castle Pub No: 1 can be found in Figure 4.22.

Figure 4.21 – The entrance of New Castle Pub No: 1 (Retrieved from: http://www.newcastle.com.tr/newcastlecevre/newcastlecevre/galeri/13x.jpg)

As it is possible to see in the layout, the space is divided into three main areas once entered. On the left of the entrance door, a rectangular area with mini corners, near the windows is created for a longer term seating. On the right side of the entrance, there is the first lounge for people who stay shorter. Across the entrance it is possible to see the counter area creating a corridor leading to back side of the pub and upper floor of the pub. The upper floor works more like a private lounge, and the rectangular area is used upon requests. It does not have a particular seating arrangement and they arrange this area according to a specific function and number

of people who will be using it. The ceiling is used to define different areas with changes on height, patterns and wooden elements.

An analysis of the enclosing and subdividing surfaces shows, the transitions between the areas are planned carefully. Surfaces are treated with the consideration of the different areas and different functions. The atmosphere changes according to those areas, the atmosphere of the entrance area and the view of counter can be found in Figure 4.23.

The ceiling area is painted with beige color, which can be seen in Figure 4.23. There are patterns and wooden transitions on the ceiling. Despite the applications on the ceiling, the beige color creates a high contrast and draws the attention of customers. Dark brown wood is used in the corniece area.

Vertically striped wallpaper with mainly a green color. Stripes used are also in a darker green and golden making the general use of color on the walls green. Also vertical dark brown wood pieces are used on the walls. The entrance area and area on the left of the entrance is two stories high, with the vertical striped wallpaper a vertical emphasis is given in those areas. The counter area works as an important horizontal emphasis element. Along with the uses of wooden borders this area has a horizontal emphasis.

MAIN FLOOR LAYOUT

UPPER FLOOR LAYOUT
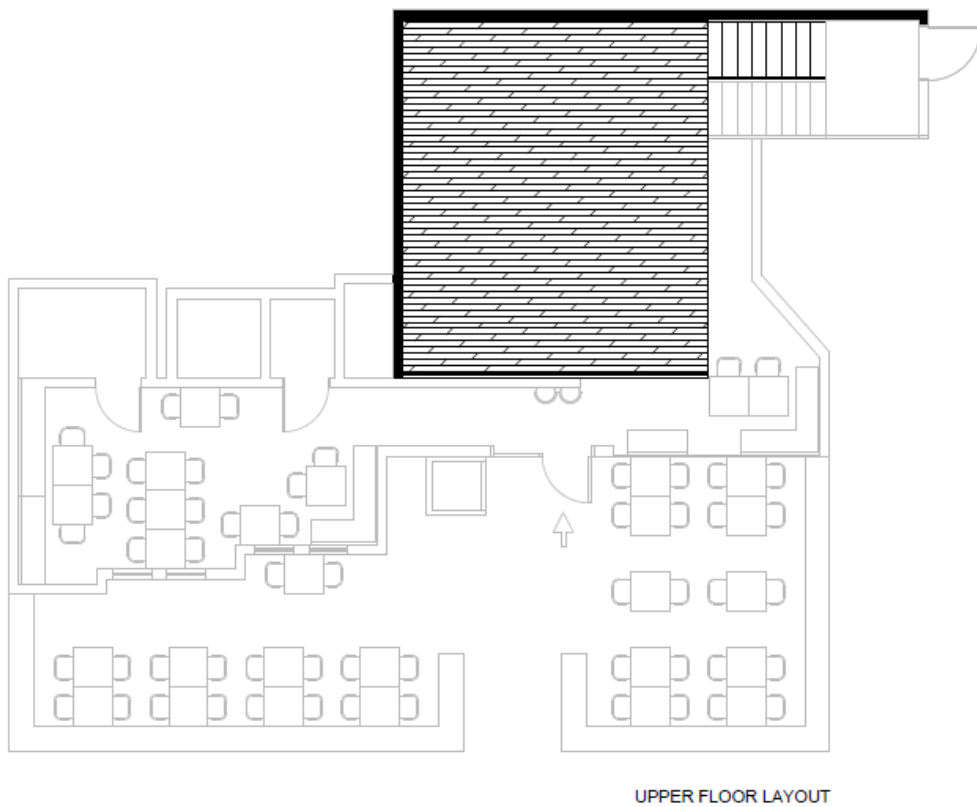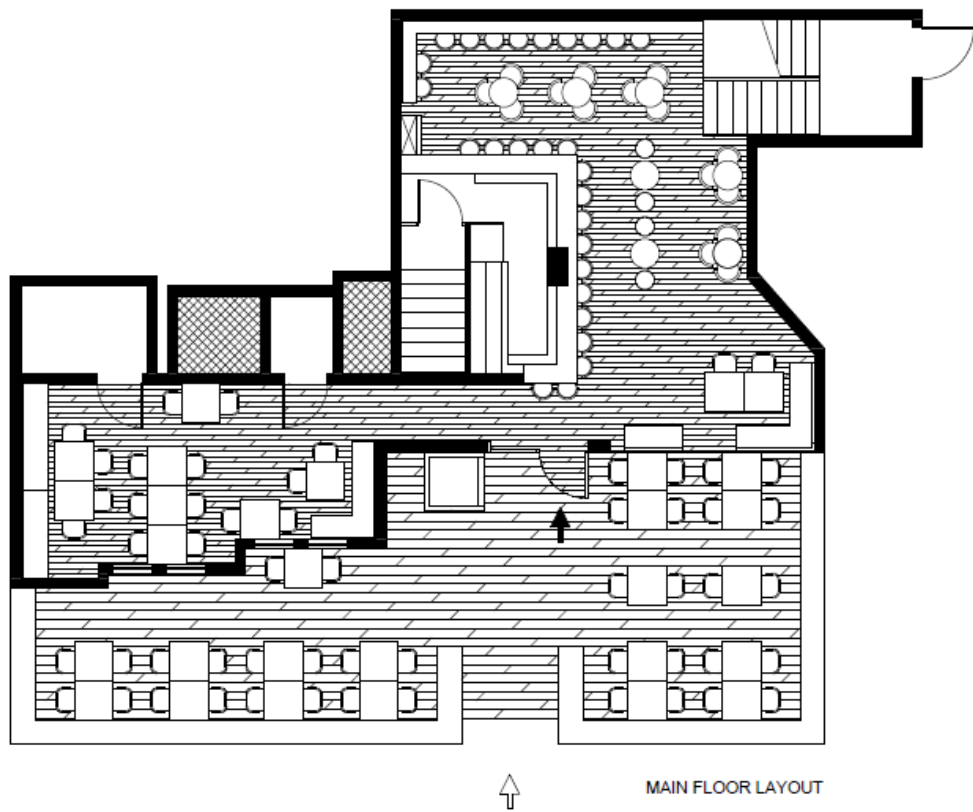
Figure 4.22 – The layout of New Castle Pub No:1

Figure 4.23 – The atmosphere of the counter and entrance area in New Castle Pub No: 1
(Retrieved from: http://www.newcastle.com.tr/newcastlecevre/newcastlecevre/galeri/5x.jpg)

There are many different posters, photographs, images are hanged on the wall which is helpful to balance the vertical stripes used in all the walls. Large mirrors are used in the back walls of the pub. The wooden skirting is used in the same color with the flooring which is lighter than the wood colors used on the wall area. The colors and materials used in this environment mostly matches with the expectation of participants in the questionnaire.

Different types of windows are used in two different sides of the entrance. The long term seating area has smaller divided windows with dark woodwork, which provides a semi-private area. On the other side of the entrance, an entirely different approach is applied as there are clear glass windows which provide continuity between outside and inside. However, it does not provide any privacy to the customers in this area.

The entrance door is covered with formed iron, which can be seen in figure 4.21 and it does not use a special type of glass.

The counter is U shaped and made out of dark brown wood. In this pub, it is possible to see an actual use of the countertop by few regulars as they know the pub crew and come by for drinks by themselves. However, the counter takes a long place and only few seats are taken other than the busy nights. The backside of the counter has a mirror with pub name on it and with bottles on display as it can be seen in figure 4.23. A TV is also located on the side of the wall behind the counter which is similar to London Pub. The upper side of the counter is made with dark wood which supports the horizontal emphasis the counter creates in that area.

There are different types of seating in this area. Bar stools in the counter area use, dark woodwork and dark green leather. Table seating uses the same chair in a lower height. Booth areas use brown buttoned leather seating units. The tables are arranged according to the functions of the area and with reserved groups the pub may change the seating arrangement by combining tables.

Worn out wooden floors are used throughout the floor since the place has been open for a longer time than the other two pubs. The floor continues without changing in different functioned, divided areas.

The analysis of spatial qualities and the nature of the enclosing and subdividing surfaces show that, the place is planned according to the functions and the surface

treatments are applied with that consideration. Making these changes the space does not use a wide variety of materials but uses the layout and the enclosing wall, windows according to those functions.

In terms of content, similar to the previous two pubs, New Castle No:1 also has a red phone booth at the entrance. Looking at the other items used it is possible to see that the icons cannot be avoided in this pub either. In this pub we see the elements we have seen in other two pubs such as the red bus, the London Bridge and England Photographs. A large painting of the London Bridge on the wall can be seen in Figure 4.24. It is important to note that there is fewer of these English items being used in a stereotypical way and there are also graphic posters of different types of beers are used in area which can be considered as the taste of owner.

The lighting of the pub includes spot lighting, wall fixtures and pendants in the counter area. As it can be seen in figure 4.24, the material used in the lighting of the painting is not very compatible with the rest of the materials and colors used in the pub environment. Wall fixtures have yellow shades which keep the light as its warm color which is expected with the used materials such as wood and leather.

The overall analysis of New Castle Pub No: 1 shows that, the oldest one of these three pubs has considered the different needs of the customers and planned the space accordingly. However, this pub also uses the English icons in a stereotypical way. The number may be fewer. However, it can be seen in Figure 4.23 that London Bridge is used in a large scale covering a big part of the wall area, using English

icons to create an English Pub atmosphere. Therefore, it is possible to say that

stereotyped objects still have an important effect in the space.

Figure 4.24 – A large London Bridge Painting on the wall of New Castle Pub No: 1
(Retrieved from: http://www.newcastle.com.tr/newcastlecevre/newcastlecevre/galeri/1x.jpg)

4.3.4. The Overall Analysis of the Three English Pubs in Ankara

In the analysis of three English Pubs, it is possible to see spatial design approaches

and material representations. These elements are noted in two tables prepared. Table

4.1 is prepared according to Davis' Traditional English Pub design analysis. It shows

the similarities and differences between the design of three English Pubs in Ankara.

Table 4.2 is prepared to look at the material representations being used in three English Pubs. The English icons mentioned previously were used in Table 4.2.

Table 4.1 shows that three pubs are designed very similarly, especially in their contents and in the nature of the enclosing and subdividing surfaces. The table shows us almost a guide on how an English Pub environment can be created. A light colored ceiling such as beige or beige/green are used, which is often not used in Traditional English Pubs. Especially green colored striped wallpapers are used in Ankara English Pubs along with paint, wood paneling, and sometimes brickwork.

There is usually a high contrast between green walls and light colored ceilings. A wooden border is also used in all of these pubs. Wooden floors are used throughout the floor in three English Pubs in Ankara. Wooden chairs and leather seats are used as seating units.

It is possible to see some of the elements used in the design of three English Pubs are also the materials the mass media provides us. Some of these materials are originated from the traditional English Pub. However, in these three English Pubs we do not see any local additions and they often do not go out of this design scheme. The spatial approach is different among these three pubs since some spaces are more divided and some have more open layouts. However, they still use similar design elements and components. The lighting fixtures are also similar but lighting levels can be considered different.

	London Pub	**New Castle No:1**	**SPR Pub & Restaurant**
Horizontal/Vertical Emphasis	Large rectangular area in the entrance, horizontal emphasis in general, narrow corridor near the counter	Different areas with different emphasis, vertical emphasis in general, large rectangular area in upper floor	Large rectangular area, horizontal emphasis
Semi Secluded Areas	Few, back area and corners are created, a narrow corridor is used to reach back areas	Many, different areas are created with different privacy levels, corners are created	None, treated as a single room, functions change in the same area
Continuity	Yes. The counter does not block customers, it is used in a shape and place that creates a corridor, leading customers to different areas of the pub.	Yes, the height and counter is used to provide continuity. The counter is used in a place that leads you to the back of the pub.	Yes. The counter is placed across the room that does not block customers. However, it is harder to reach the counter area.
Levels	One Floor	Two Floors	One Floor
Ceiling	Beige Paint, No Patterns	Beige Paint, Drawing used on the ceiling of entrance area	Beige Paint, No Patterns
Corniece and Frieze	Dark Brown Colored Wood	Dark Brown Colored Wood	Maroon Colored Paint and Dark Brown Colored Wooden Shelves
Walls	Red Brick and Dark Brown Colored Wooden Panelling	Green Striped Wallpaper	Green Striped Wallpaper, Green and Maroon Paint, Dark Brown Colored Wooden Panelling
Dado	Dark Colored Wood	Dark Colored Wood	Dark Colored Wood
Doors and Windows	Black and Dark Brown Colored Wooden Frames, Clear Glass	Dark Brown Colored Wood Frames, Clear Glass	Dark Brown Colored Wood Frames, Clear and Painted Glass
Floors	Dark Brown Wooden Floors	Dark Brown Wooden Floors	Dark Brown Wooden Floors
Counter	Dark Brown Wooden Counter	Dark Brown Wooden Counter	Dark Brown Wooden Counter
Fireplace	No Fireplace	No Fireplace	One Fireplace
Side Door	One Side Door	One Side Door	One Side Door
Seating	Green and Brown Colored Leather, Dark Brown Wooden Chairs and High Chairs	Green and Brown Colored Leather, Dark Brown Wooden Chairs and High Chairs	Green and Brown Colored Leather, Dark Brown Wooden Chairs and High Chairs
Tables	Dark Wooden Tables	Dark Wooden Tables	Dark Wooden Tables
Lighting Fixtures	Spot Lighting and Wall Fixtures	Spot Lighting, Wall fixtures, Pendants	Spot Lighting, Wall fixtures, Pendants
Lighting Levels	Brighter lighting	Dim lighting	Dim lighting

Table 4.1 – Similarities and differences between three English Pubs in Ankara

The analysis of materials representations in Table 4.2 shows something important. All these three spaces were giving the hint of English Pub through the use of decorative elements used in the space. Those elements are all English icons used repetitively and stereotypically.

		London Pub	New Castle No:1	SPR Pub & Restaurant
Decorative Elements	**England Photographs**	Photos of London, London Bridge, Big Ben and Red Bus	Photos of London, London Bridge, Big Ben and Red Bus	Photos of London, London Bridge, Big Ben and Red Bus
	Red Buses, Mini Car	Red Bus Check Box	Red Bus Photograph	Red Bus Small Scale Model
	Red Telephone & Letter Box	Red Telephone Box in entrance area	Red Telephone Box in entrance area	Red Telephone Box in entrance area
	Red Brick	Red Brick used on walls	-	Red Brick used on walls
	Fish & Chips	Writings on the chalk board	Fish & Chips Poster	Writings on the chalk board
	Railway Network, Mines, Locomotive, Steelwork	Locomotive sign used on the wall	-	-
	Other	Use of many clocks	-	London Clock, English Menu

Table 4.2 – Material representations used in three English Pubs in Ankara

It is possible to see the use of icons in the design of space which people are exposed at in the mass media. However, it can be observed that these materials are being used in many restaurants, bars, hotels, houses, etc. Therefore, the space does not speak to the customer and the pub becomes a space with pub reminding materials and lots of English icons. In some uses, the pub environment is starting to translate and transform according to the habits of people using it. However, the icons used are creating an artificial environment that neglects the diversity of culture.

4.4. Interview with Users of the Three English Pubs

The customer interviews are conducted with a total of 30 people. These interviews are used to understand what people expect from the pub before they go there, how

they view that space and whether the image they have in their minds match the pub environment. 10 interviews are conducted in each pub and interviews mostly use open ended questions to understand the following;

- What kinds of materials, colors, and furniture do they expect in a pub?

- Why do they expect these? And what is the source of their English Pub knowledge?

- Is the image in their mind and the design of the space match?

- Are they aware of the content of the objects and what do they think about the use of stereotypes?

- Do they see this space as a representation of English Pub culture?

16 Male and 14 Female customers participated in the interview. The average age of participants were 25,4. First question of the interview was to understand if participants were in that pub for the first time. According to the results of first question, twenty-one of the participants were not visiting the pub they were in for the first time, and nine of the participants were new to space they were in. The second question aimed to understand if participants experiencing the space had some knowledge on English Pub culture. According to the results, participants had some knowledge about the English Pub culture with an average of 3,2 out of 5. Third question aimed to understand the source of this knowledge. This question had similar results to the questionnaire. Highest selected sources of knowledge on English Pubs were from visual sources (photograph, TV series, movies, music videos, internet videos, etc.), according to selections of 20 participants out of 30. Second highest selected choice was going to English Pubs in Ankara, according to selections of 17

participants out of 30 people. Five of the participants stated that they have been in England and seen English Pubs there.

The participants had an average of 2,8 out of 5, for the counter seating area preference and the people who chose this units mainly stated that they chose this area when the bar is too crowded or to watch the football games without people sitting in front of them. The people who do not chose this type of seating often on the other hand stated that, the chairs and tables were more comfortable and they did not prefer high seating.

The interviews conducted in SPR Pub & Restaurant showed that many of the participants think that this place reflects the English Pub culture. The main materials the participants expected to see were dark wood, brick wall, leather seats, and wooden furniture. The colors they were expecting to see was green, red and brown. These materials and colors were also used in the design of SPR Pub & Restaurant.

The users stated that they preferred dim lighting, and therefore pub was satisfactory in terms of lighting. The participants expected to see the phone booth, bottles, posters which were included as part of the decor. They were unaware of many icons used stereotypically around them, and when asked, they were happy with seeing these icons. Seven of the customers thought the pub environment reflected the English Pub culture, two people were indecisive and one of the participants stated it did not. As mentioned, the pub manager also thinks SPR Pub & Restaurant reflects the English Pub culture. One person, who did not think this place represents the English Pub culture, stated; "The pubs in England is much more smaller and warm. People often

sit closer to each other and it is more social. I also think some of the photographs are irrelevant."

Some of the comments from the rest of customers in this pub include;

"I think this is exactly an English Pub."

"The place has an English Pub atmosphere."

"I think this is the only place that looks like a real English Pub in Ankara."

According to the comments of participants and manager, it is possible to say, this place is mostly understood as a reflection of English Pub culture. However, the space uses icons of England from mass media to create this environment. This results in neglecting the diversity of culture and it also prevents new possibilities with the marketing concerns.

The results of the interview conducted in London pub have similar results to SPR Pub and Restaurant with few differences. The participants in London Pub, also expected to see brick, wallpaper, wood and leather materials. They expected red, green and brown colors. Similar to the SPR Pub & Restaurant these materials and colors were used in the design of the pub. In terms of lighting, some participants stated, they preferred dim lighting and the place is bright for them. They mostly chose outside seating area due to the lighting level in the pub. About the contents one of the customers found the placement of red phone booth irrelevant and she stated, it could have been seen more from the outside. The people were not aware of the stereotypical use of English icons, however, some participants who visited this place

more than once, noticed the bus shaped check box, which they enjoyed very much. Similar to SPR Pub & Restaurant, the manager thinks this pub definitely reflects the English Pub culture, and the participants of this space mostly agree with him. Seven of the participants think that, London Pub reflects English Pub culture and three people were indecisive. Some of the comments made by the customers include;

"This is a place where you can feel like you are in London, without going to London."
"This is like going to London for a while and leaving. I really love the phone booth. This is like living in the city of my dreams."
"This is a London pub."

According to the comments, it is possible to say that, the name of the pub is also as effective as other elements used since the comments emphasize the word "London" and being in London. Unlike it would be expected from a London Pub though, the participants of the interview stated that they do not choose the counter seating unless it is too crowded, and they are waiting for a seat or a friend. Therefore, we see that for some customers the counter seating is being used as a waiting area in this pub.

The interviews conducted in New Castle Pub No: 1 also showed similar expectations with the other two pubs but there were differences. In terms of materials the participants expected to see materials wood, leather and brick and wallpaper. The colors they expected were green, brown and red. The design of the pub matches many of the expectations customers had other than red color tones and brick as a

material. Participants expected dim lighting, which was satisfactory for people. Regarding to the content of the decor, participants were not aware of them and when asked they were happy about it. One of the participants stated, "there should be something around to remind England." referring to the icons being used in the design.

Similar to the two pub managers, the manager thinks New Castle Pub No: 1 fully represent the English Pub culture. Six of the participants think this pub represent the English Pub culture while four people were undeceive. Some of the participants comments include;

"This is the best pub in Ankara."
"The atmosphere is warm, the staff is very friendly and this place feels like a pub."
"I think this pub is better than the pubs in England."

New Castle Pub No:1 has regulars unlike other two pubs. These regulars choose the counter seats and socialize with the staff. Many of the counter seating is usually empty other than busy nights as most customers choose tables or booths first. One of the participants was one of the regulars and it could be easily seen how the use of counter changes when a Turkish customer is the regular of an English pub. That participant was drinking Rakı on the countertop and he was using a lot of counter space due to the difference in that drinking culture. Other participants stated that they use the chairs since they found it more comfortable. However, if there is live music they stated that they would prefer the bar stools to be able to watch better.

Looking at the overall results of the interviews, it is possible to say that there are similarities and differences with the questionnaire results. One of the most important similarity is the knowledge of participants on English Pub culture and the source of that knowledge. In both the questionnaire and the interviews, the visual sources had been selected most by the participants. This is important since the mass media often uses English icons and stereotypes. The second most selected source was going to English pubs in Ankara which is important as it shows these spaces interact with people. One of the important difference is the color expectation of participants. According to the questionnaire, people expected warm over cool colors with an average of 3,4 out of 5. However, green was one of the most expected color in the interviews. Another important difference is the content of the decorative items. The questionnaire showed the content of decorative items were important according to the participants. However, it is possible to say that people often do not recognize the stereotyped objects around them according to the interviews.

CHAPTER 5

CONCLUSION

The study argued that national culture is in a continuous process of change which was defined as "the third space" by Bhabha (1990). Therefore, it is not possible to understand national culture a singular, homogenized concept, rather it is diverse. According to Hall (1997), since culture is diverse, there are many ways to represent it. Representation works through different ways such as photography, exhibition and display. These are called representational systems by Hall (1997). Therefore, these tools are ways to represent a culture, race, religion, etc. In the representation, it is important to question the image being delivered. Mass media is defined as the media of radio, TV, film, music, newspapers, magazines and popular literature by Spitulnik (1993). It reaches many people and according to Seither (1986), mass media are populated with stereotypes. It is possible to say, there are stereotype images of national cultures in mass media which represents a fixed image. The stereotyped images being used in mass media neglect the diversity of culture.

Themed environments can be considered as one of many representations of a culture. Ethnic theming uses ethnic art, décor, music, façade, name, and various stereotyped elements in its setting according to Beardsworth and Bryman (1999). It is possible to say, national culture is used as a theme in these environments to offer different experiences to people. As themed environments are also representations of cultures, it is important to question the what kind of an image is constructed through the design of space.

A widely known popular space, the English Pub, is selected for the case study. English Pub is a local entertainment space. The case study discussed how this local space is constructed as a themed environment, in a different country. According to the results of the questionnaire, participants had similar expectations to English Pubs they experience in Ankara. Three English Pubs in Ankara were analyzed for the case study. The study showed that three English Pubs in Ankara used English icons to create an English Pub atmosphere. The most important finding of the study is that, themed environments such as three English Pubs in Ankara, often use fixed images derived from mass media. According to the study, three English Pubs in Ankara are turned into English themed pubs by using various English icons repetitively. This results the space to contribute to fixing the image of a culture and neglecting its diversity. Therefore, these themed environments contribute to fixing a stereotypical image, neglecting the diversity of culture.

Another important outcome is that people have an expectation due to the images from mass media and themed environments use these images as cultural reminders. It

is possible to say, similar experiences are offered through the design of space to everyone. Therefore, this fixed image in the mind of customers is being supported through their experience and cultural memory.

Another important result is that, customers are mostly unaware of the image constructed around them which matches the results of similar studies in this field. The use of out of place elements, non-functional decorative elements and the fact that counters being hardly used, may show that these environments do not meet the needs of customers going to English Pubs in Ankara. Therefore, the experience being offered and habits of people in Ankara do not combine. The spaces are not being transformed by the customers actively. That hybridity is rarely found with the use of some regulars and examples such as football game nights.

In the examples of the Irish Pub or the Scottish Pub, it is possible to see a completely different approach. They are very different from the English Pubs in some ways and they also have similarities. These spaces use the richness of their own culture and their culture also starts to define the space. The location, the need and behavior of the customers, the tastes of the owner and more are taken into consideration to transform these pubs. When the pub culture is combined with these elements, "a third space", something completely new and unique which belongs to those customers, may emerge. It is important to question how this type of social environment can belong to the customers with a different culture. The similar experiences being offered in themed environments and the use of fixed images in design should be questioned to search the new possibilities.

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APPENDICES

English Pub Questionnaire

Age:
Gender:

1) How much knowledge do you have about English Pub culture?

1	2	3	4	5

None   Some   Many

2) If you have any knowledge related to English Pub culture, how did you acquire that knowledge? Please circle your choices.

- Going to Enlish Pubs in England
- Going to English Pubs in Ankara
- Visual Sources (Photograph, TV Series, Movies, Music Videos, Internet Videos, etc.)
- Written Sources (Newspaper, Books, Magazines, Internet News, etc.)
- Acquaintances (Words of someone who went to England, Stories of an acquaintance, etc.)
- Other

3) When going to an English Pub; do you have an opinion on the spatial characteristics of that place?

1	2	3	4	5

None   Some   Many

4) Do you go to English Pubs/Restaurants in Ankara?

1	2	3	4	5

Never   Always

5) From the following images, which ones could be English Pub examples from England in your opinion?

1	2	3	4	5

Definitely Not   Maybe   Definitely

1	2	3	4	5

1	2	3	4	5

1	2	3	4	5

1	2	3	4	5

1	2	3	4	5

1	2	3	4	5

1	2	3	4	5

1	2	3	4	5

1	2	3	4	5

6) On a scale from 1-5; How important would you consider the materials used while creating the English Pub atmosphere?

1	2	3	4	5

Not   Very

7) On a scale from 1-5; How important would you consider the colors used while creating the English Pub atmosphere?

1	2	3	4	5

Not   Very

8) On a scale from 1-5; what colors should be used in English Pub in your opinion?

1	2	3	4	5

Cool Colors   Warm Colors
(Blue, Green, Purple)   (Red, Yellow, Orange)

9) On a scale from 1-5; what color tones should be used in English Pub in your opinion?

1	2	3	4	5

Light   Dark

10) On a scale from 1-5; How often do you prefer the counter for your seating?

1	2	3	4	5

Never   Always

11) On a scale from 1-5; How important would you consider the lighting used while creating the English Pub atmosphere?

1	2	3	4	5

Not   Very

12) On a scale from 1-5; how the lighting should be in English Pub in your opinion?

1	2	3	4	5

Dimly   Luminous

13) On a scale from 1-5; how important would you consider the content of wall décor (photographs, paintings, posters, etc) used while creating the English Pub atmosphere?

1	2	3	4	5

Not   Very

14) On a scale from 1-5; how important would you consider the content of objects (books, clocks, antiques, glasses, bottles, etc.) used while creating the English Pub atmosphere?

1	2	3	4	5

Not   Very

English Pub Customer Interview Questions

Age:

Gender:

Profession:

1) Have you ever been to this pub before?

Yes   No

2) How much knowledge do you have about English Pub culture?

1	2	3	4	5

None   Many

3) If you have any knowledge related to English Pub culture, how did you acquire that knowledge? Please circle your choices.

- o   Going to Enlish Pubs in England
- o   Going to English Pubs in Ankara
- o   Visual Sources (Photograph, TV Series, Movies, Music Videos, Internet Videos, etc.)
- o   Written Sources (Newspaper, Books, Magazines, Internet News, etc.)
- o   Acquaintances (Words of someone who went to England, Stories of an acquaintance, etc.)
- o   Other

4) Have you ever been in England? If you have; how would you comment on the reality of this pub?

Yes   No

5) Did you have an idea how the design of this English Pub would be like in terms of colors, materials, furniture, etc.?If you had; do you think this space match the idea in your head?

6) Which materials would you expect to see in an English Pub? Does this pub match your expectation?

7) Which colors would you expect to see in an English Pub? Does this pub match your expectation?

8) What kind of lighting would you expect to see in an English Pub? Does this pub match your expectation?

9) What kind of décor (photographs, paintings, posters, objects, etc.) would you expect to see in an English Pub? Does this pub match your expectation?

10) How often would you choose to sit in the counter area? Why?

1	2	3	4	5

Never   Always

11) Do you think this pub reflects the English Pub culture?

English Pub Manager Interview Questions

Age:

Gender:

Profession:

1) When this pub opened?

2) What is the mainly age range of customers?

18-20   20-35   35-45   45-50   50 üzeri   Diğer

3) Who designed this pub?

4) Is there a reason to apply the English Pub theme to this pub?

5) What sources are used in the design of this pub?

- o   Going to Enlish Pubs in England
- o   Going to English Pubs in Ankara
- o   Visual Sources (Photograph, TV Series, Movies, Music Videos, Internet Videos, etc.)
- o   Written Sources (Newspaper, Books, Magazines, Internet News, etc.)
- o   Acquaintances (Words of someone who went to England, Stories of an acquaintance, etc.)
- o   Other

6) Do you have customers from England? Do they have any comments about the pub space?

7) Do you think this pub reflects the English Pub culture?

8) Would you consider materials as an important factor while creating the English Pub atmosphere? Do you think the materials used in this pub achieve that atmosphere?

9) Would you consider colors as an important factor while creating the English Pub atmosphere? Do you think the colors used in this pub achieve that atmosphere?

10) Would you consider lighting as an important factor while creating the English Pub atmosphere? Do you think the lighting used in this pub achieves that atmosphere?

11) Would you consider contents of the decor (photographs, paintings, posters, objects, etc.) as an important factor while creating the English Pub atmosphere? Do you think the decor used in this pub achieves that atmosphere?