

SPATIAL NARRATIVES IN TURKEY: AN ANALYSIS THROUGH HAYAT MAGAZINE BETWEEN 1960 AND 1965

A Thesis

by

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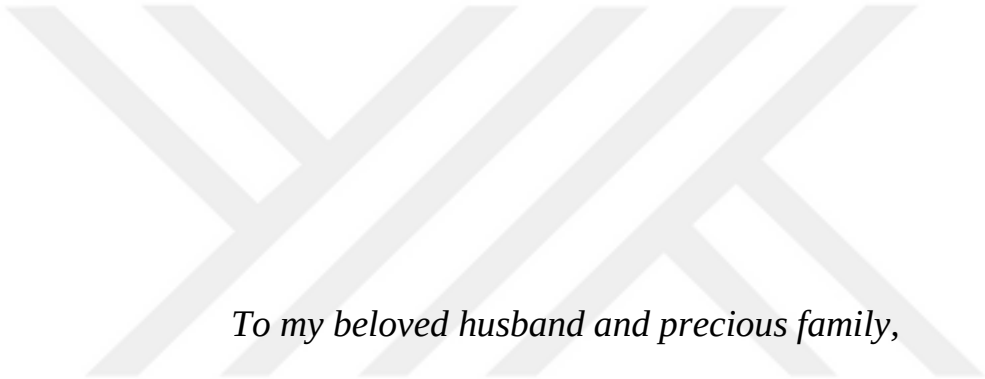
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To my beloved husband and precious family,

ABSTRACT

In the mid-20th century, Turkey experienced significant architectural and cultural transformations. This thesis focuses on these transformations between 1960 and 1965 through the issues of Hayat Magazine. The study analyzes in detail the contents of the magazine during this period and evaluates how spatial design and the socio-cultural environment are reflected. The thesis reveals the representations of interiors in Hayat Magazine by determining the cultural, social, and political changes of the period. Hayat Magazine provides a significant amount of written and visual information that reflects the cultural and aesthetic values of the time. The thesis is constructed around the thematic analysis of the spatial keywords revealed from this data. Visual and the related text revealed seven themes: geographical location, visual characteristics, furniture, domestic appliances, interior space, exterior space, and occupants. In the discussion, the analysis of space-oriented photographs published in Hayat Magazine in the selected period is presented in detail, which revealed the role of Hayat Magazine in the promotion of post-war spatial culture to the Turkish audience. A comparative analysis with Life Magazine highlights the influence of American culture on Turkish interiors during the same period. This thesis contributes to the literature, positioning Hayat Magazine as a significant resource for understanding spatial promotion and cultural dissemination.

Keywords: *Spatial Promotion, Visual Culture in the 1960s, Media Influence on Interiors, Hayat Magazine, Life Magazine*

ÖZETÇE

20. Yüzyılın ortalarında Türkiye'de gözlemlenen mimari ve kültürel dönüşümler, bu tezde 1960-1965 yılları arasında Hayat Dergisi üzerinden incelenmiştir. Tez, derginin bu döneme ait içeriklerini detaylı bir şekilde analiz ederek, mekânsal tasarım ve sosyo-kültürel çevrenin nasıl yansıtıldığını değerlendirmektedir. Çalışma, dönemin kültürel, sosyal ve politik değişimlerini belirleyerek dergideki iç mekan temsillerini açığa çıkarmaktadır. Hayat Dergisi, dönemin kültürel ve estetik değerlerini yansıtan zengin yazılı ve görsel bilgiler içermektedir. Tez, bu bilgilerden türetilen mekansal anahtar kelimelerin tematik analizine dayanarak oluşturulmuştur. Görsel materyaller ve ilgili metinler, coğrafi konum, görsel özellikler, mobilya, ev aletleri, iç ve dış mekanlar ve kullanıcılar olmak üzere yedi ana tema üzerinden incelenmiştir. Tartışma bölümünde, seçilen dönemde Hayat Dergisi'nde yayımlanan mekan odaklı fotoğrafların detaylı analizi sunulmuş ve derginin savaş sonrası Türkiye'deki mekan kültürünün tanıtılmasındaki etkisi vurgulanmıştır. Life Dergisi ile yapılan karşılaştırmalı analiz, aynı dönemde Amerikan kültürünün Türk iç mekanları üzerindeki etkisini ortaya koymaktadır. Bu çalışma, Hayat Dergisi'ni mekânsal sunumu anlamada kritik bir kaynak olarak konumlandırarak literatüre katkıda bulunmaktadır.

Anahtar Kelimeler: *Mekansal Sunum, 1960'lerde Görsel Kültür, İç Mekanlarda Medya Etkisi, Hayat Dergisi, Life Dergisi*

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CHAPTER I

INTRODUCTION

This thesis focuses on the spatial transformations occurring from the late 1950s, aiming to explore the cultural and architectural dynamics of this period. The 1950s are remembered as a significant transformation period in Turkey, transcending beyond just physical and political changes to reshape the cultural and social fabric of the country [1]. This era was marked by efforts to assert Turkey's presence on the international stage, alongside related political steps. The aid received from the Marshall Plan, membership in NATO, participation in the Korean War, and the transition to a multi-party system are among the symbols of change in the country. Istanbul had become a popular destination for visitors, yet it faced a lack of adequate accommodation facilities. In this context, the establishment of the Hilton Hotel is perceived as a significant milestone in the trajectory of modernization. In particular, the 1950 opening of the Hilton Hotel, designed by SOM Architecture, is considered a pivotal point symbolizing the processes of Westernization and Americanization. The hotel's architectural structure embodies a rational space design, while its Orient Bar within presents a blend of modern Western design with an essence of the East, highlighting a cultural synthesis.

This period represents a critical phase in the spatial promotion of culture and popular elements. Spanning from modernism to the early examples of postmodernism in the mid-1970s, this period seeks to deeply understand the interaction between space and culture, as well as societal and aesthetic changes. A detailed examination of this process necessitates a more specific analysis of how space design impacts and disseminates within

society. In this context, popular magazines, print publications, and cinema films emerge as significant sources, reflecting and interpreting the spatial narratives of the era. As an example, Dinçay and Özer [2] used the actual spaces which belongs to national high society, were mimicked both American and European styles. Popular culture magazines, however, are not limited to just spatial studies, play a crucial role by granting access to insights into how society perceives, uses, and shapes different spaces [3]. These publications provide valuable perspectives on various aspects of spatial dynamics, encompassing elements like culture, society, economy, and politics. Consequently, it exerts a substantial and multifaceted influence on a diverse array of academic disciplines, encompassing fields such as geography, sociology, architecture, and urban studies.

The trend of popularizing media outlets and magazines was already well-established by the mid-1920s, reflecting a broader cultural shift towards mass communication. Especially from 1919 onwards, this is the period when international illustrated magazines emerged on the subjects of 'residential life', 'home' and 'beautiful home', especially for women. Therefore, interior spaces have now become much more accessible and visible because of popular culture. Worldwide, Life (1936) [4] in United States, Grazia (1938) in Italy and Paris Match (1949) in France, are among the predecessor magazines of Hayat Magazine (1956) [5]. These magazines did not only include interiors but also covered various international events, politics, politics and even sports. In Turkey, Hayat Magazine has become popular and opened the door to Turkey's social life as a tool of mass media products. Guided by Şevket Rado, it delved into a range of topics like architecture, design, and fashion, integrating both national and international cultural elements. Şevket Rado distributed the costs of American and European magazines like 'Hayat' on the 3rd page of the seventeenth issue of 1971 (see Figure 8;

Chapter 5). In addition, it is emphasized by him that Hayat Magazine is the only Turkish magazine available at newspaper kiosks in Germany, Belgium, the Netherlands, Austria, Switzerland, and Cyprus, and that it is also the magazine with the lowest price, demonstrating Hayat Magazine's position both internationally and in Turkey. He states that the magazine has gained a space not only in Turkey but also in the international arena. In his article, Rado expressed that while there are these magazines, precisely what sort of magazine design, distribution arrangement, visuality and data design he follows on this international scale. In these regards, it is perceived that Hayat was a significant magazine, considering its prevalence around then.

This thesis aims to make a detailed analysis of the perception and prevalence of interior space in Turkey in the mid-20th century. For this purpose, Hayat Magazine, one of the leading publications of the period, was chosen as the focus of the research. This thesis focuses on 1960-1965, a period of political stability, and significant architectural development in Turkey, by examining Hayat Magazine's publication history which had a high circulation as a popular magazine at that period.

This era, marked by the magazine's regular weekly issues, is critical for understanding the evolution of the lifestyle and the spatial trends in Turkey's changing social and political landscape. This selection was made considering the magazine's rich visual content reflecting the interiors of the period, its diversity of topics, and its wide impact on society. Hayat Magazine is considered a significant media tool that reflects the cultural, social, and aesthetic values of the period, and this thesis aims to comprehensively examine the space perceptions and trends through the visual and written materials offered by the magazine.

The selection of 1960-1965 is particularly significant due to the political stability

and rapid modernization during this time. This period saw a shift in architectural practices and interior design, influenced heavily by Western ideals, particularly American and European styles. "Hayat Magazine" was at the forefront of documenting these changes, providing a visual and textual record of the evolving spatial dynamics. The magazine's widespread circulation and its role in shaping public opinion make it an invaluable source for understanding how interior spaces were perceived and utilized.

By examining Hayat Magazine and comparing it with Life Magazine, this thesis aims to uncover the influence of American cultural and architectural trends on Turkish interior design. The comparison will highlight how Western concepts were adapted to fit the local context, providing insights into the transnational flow of ideas and their impact on Turkish society. The focus on this specific time frame allows for a detailed analysis of the transition from traditional to modernist interiors, reflecting broader socio-cultural shifts.

CHAPTER II

METHODOLOGY

As a methodology, every issue of Hayat magazine between 1960 and 1965 was comprehensively examined as a primary source. This analysis was conducted to understand how the spatial designs in the magazine reflected the socio-political and cultural structure of the period and how they were shaped and produced in this context. As secondary and tertiary sources, Life Magazine issues, academic theses and studies published both nationally and internationally were taken into consideration. These resources enable the interiors discussed in the magazine to be evaluated from a broader perspective.

Hayat Magazine, which was chosen as the focus of this thesis, was scanned and digitalized from 1956, the first year of its publication, to 1973. However, the scope of the research covers the six-year period between 1960 and 1965. These meticulously selected images are strategically utilized to reinforce the fundamental arguments of the thesis, playing a crucial role in elucidating the intertwined relationship between the conceptualization of space in the scholarly literature and its visual representations within the magazine. This alignment not only enhances the depth of the analysis but also bridges theoretical concepts with practical depictions, thereby enriching the academic discourse surrounding the interpretation of spatial imagery in media. On the other hand, for the analysis of Life Magazine, issues from the six-year period between 1960 and 1965 were meticulously reviewed through the online archive. This method ensured comprehensive access to relevant visual and textual data, allowing for an in-depth examination of the cultural and spatial narratives presented in the magazine during this period.

In addition to Hayat Magazine, selected issues of Life Magazine were analyzed to understand the American influence on Turkish interior design and cultural perceptions. Life Magazine was chosen for its significant impact on global design trends, its role in promoting modern lifestyles and its being one of the important predecessors of Hayat Magazine. The comparative analysis of these magazines provides insights into how American ideals were perceived and adapted in Turkey, highlighting the transnational flow of cultural and architectural ideas.

In order to determine the context of this thesis and to draw the social, political, and historical framework of the period, various academic studies, historical writings, and sources examined of the period were used. This contextual framework is essential for understanding how the analysis of space designs in the magazine interacted with the social and political dynamics of the period. How the designs discussed in the magazine can be evaluated as manifestations of cultural trends and the effects of these designs on social values, aesthetic understandings, and lifestyles are analyzed in the context of cultural production and promotion. Thus, the spatial representations in the magazine reflected on the cultural and social structure of the period and shaped the spatial design were examined comprehensively.

CHAPTER III

HISTORICAL BACKGROUND

This chapter focuses on the visual culture and significant components that form the historical framework of the thesis. Developments at both the international and local levels will be examined, detailing the political, economic, social, and cultural context in Turkey. Particularly, the modernization processes after World War II and their interactions with Americanization and Westernization will be explored. While cinema is briefly mentioned, magazine studies will be the primary subject of analysis, highlighting their role in shaping and reflecting the visual cultural structure of the period and their impact on social norms and cultural perceptions. These popular culture tools help in understanding the period's use of space and representation within visual data. Additionally, the early Republican period will be revisited to provide a comprehensive evaluation of the historical context that influenced visual culture. By offering this context, it is aimed to enhance the understanding of how visual culture evolved and was represented within broader societal structures. This understanding is crucial for analyzing the development of architecture and popular culture in Turkey.

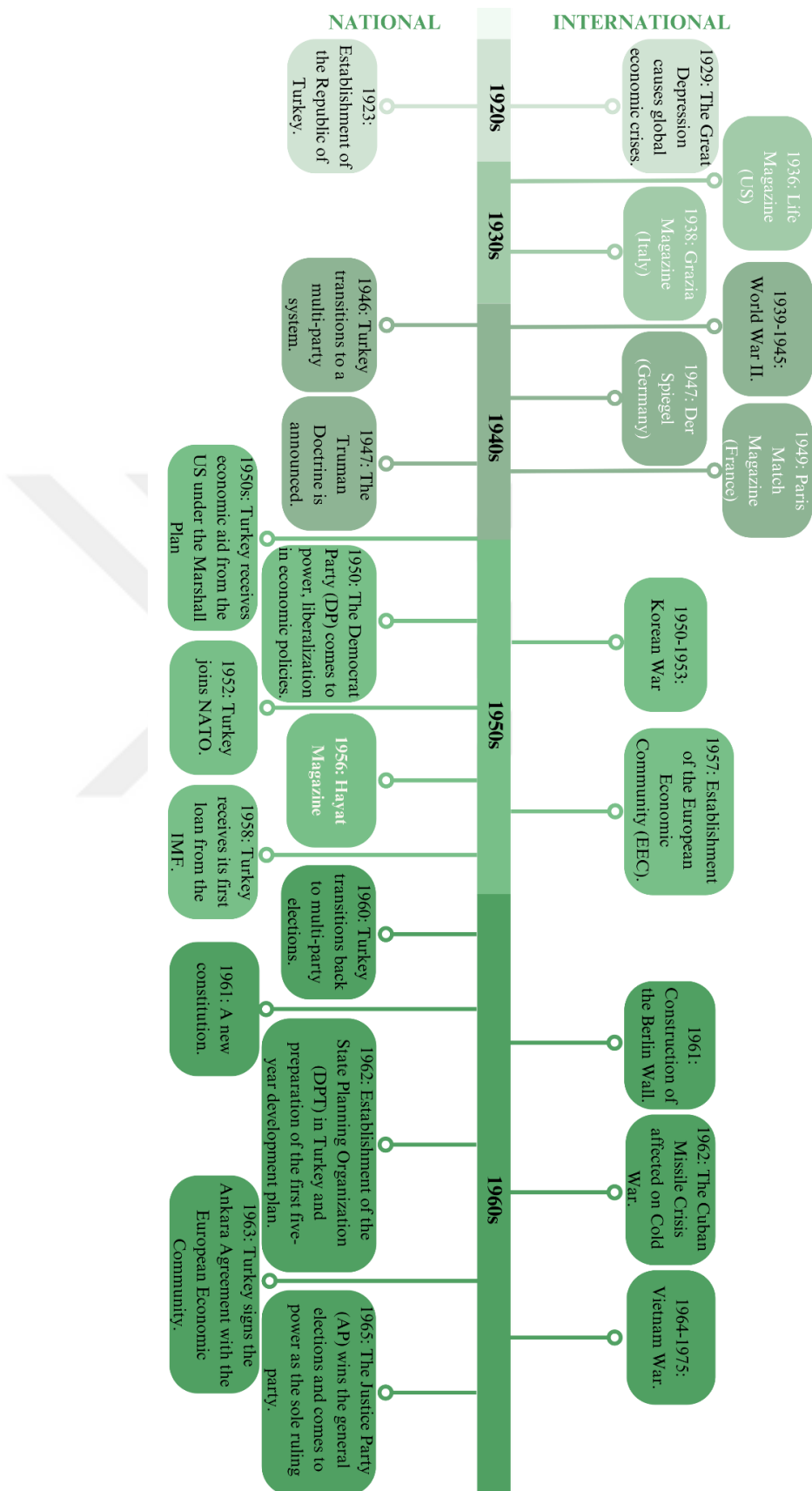


Figure 1: Historical Background between 1920 and 1960

3.1 Sociopolitical Overview of the Era

The period after World War II witnessed important transformations both around the world and in Turkey. One of the two countries that led the world was the United States of America (USA) and the other was the Soviet Union (USSR) [6]. This period witnessed increased international cooperation and international peace efforts, starting with the establishment of the United Nations in 1945 [7]. In this process, economic aid programs such as the Marshall Plan (1947) played a major role on the European continent to heal the wounds of war and support urban reconstruction (See Figure 1). Besides, the Cold War, which began between 1945 and 1949, was characterized by the ideological and political struggle between the United States and the Soviet Union [8]. This period significantly affected the course of international politics, causing the formation of new balances of power in international relations and triggering a series of conflicts around the world. Although the desire to overcome the Cold War and American hegemony was widespread, there was no consensus on the means to achieve this goal. The division of the phenomenon that the author calls "resistance" played a crucial role in understanding the obstacles to Europe's integration process. In particular, the economic and social changes brought about by the post-war period were influential in the evolution of modern architecture and urban planning [9]. While the Korean War (1950-1953) created new areas of tension in international politics, this situation led to the emergence of new approaches (See Figure 1) [10]. In addition to these international major events, Campens [11] posits that the spatial circulation, architectural forms, and shapes of residential buildings constructed in the 1960s are linked to the sudden increase in birth rates observed during the 'booming trade' period. As such, she contends that the daily routines of individuals can alter the layout, livability, and functions of residential interiors.

Furthermore, she highlights that modernism has encountered opposition on an international scale. With the end of the war, the primary goal of the countries was to emend the economic effects of the war and restore stability [12]. However, achieving post-war stability in Turkey was a difficult process. In Turkey, the transition to a multi-party system (1946) and the coming to power of the Democrat Party (1950) led to significant changes in the political structure of the country [13]. On the other hand, during this period, the media experienced a period of calmness because of restrictions imposed by the governing Democrat Party [14]. According to İnce Güney and Wineman [15], when the Democrat Party took over, a significant societal transformation occurred during the period from 1950 to 1980 (See Figure 1). This era, referred to as the urbanization period, witnessed the transition from a traditional, rural, agriculture-based society to a more modern and secular urban society. The advent of the industrial society noticeably impacted the lives of individuals. In consequence, the Turkish households experienced significant transformations due to various social changes that had a profound impact on their daily lives.

Turkey gained strategic importance during the Cold War due to its policies to limit communism and was included in the Marshall Plan in 1947 [16]. The United States aided in modernizing Turkey's agriculture, industry, and transportation. It is observed that the Marshall Plan had positive effects on the Turkish economy in the short term [17]. These aids stimulated the economy by developing the industry. In the immediate aftermath, Turkey saw significant growth in its industrial sector, which included the establishment of new factories and infrastructure improvements, thereby enhancing productivity and economic stability. However, in the long term, the Marshall Plan also had negative effects on the Turkish economy. These aids transformed Turkey's economy into a foreign-

dependent structure. The reliance on foreign aid and investments gradually created vulnerabilities, making the Turkish economy susceptible to external economic fluctuations and political pressures.

On the other hand, membership in NATO (1952) and the association agreement with the European Economic Community (1963) enabled Turkey to establish closer relations with the West, which had significant effects on architectural and urban developments [10]. These affiliations not only fortified Turkey's geopolitical stance but also facilitated the transfer of Western architectural styles and urban planning principles, leading to a significant transformation in the Turkish built environment. While the 1960 coup caused uncertainty in the political and social structure of the country, significant changes also occurred in academic thought and architectural practices during the period. The coup d'état disrupted the political equilibrium, yet it paradoxically spurred intellectual and architectural innovation, as new ideologies and styles began to permeate the academic and professional spheres. Political instability and leadership changes caused economic instability. The fact that four different prime ministers served between 1945 and 1950 and the changes in government during this period reflect the difficulties of this period. The first 5-year development plan, launched in 1946, is considered a continuation of the industrial policies implemented before and during the war years. According to Balkaya [6], while determining the situation under the influence of the approaches of the USA and Western Europe and its own domestic politics, Turkey made a choice towards the democratic, secular, and liberal world order. This strategic alignment was pivotal in shaping Turkey's modernization trajectory, aligning it more closely with Western standards of governance and socio-economic development.

Modernization is a process that brings about profound changes and developments in

the economic, social, political, and cultural structures of societies [18]. This process includes elements such as industrialization, urbanization, technological advancements, higher education levels, social mobility, and secularization. Modernization represents the transition from traditional agricultural societies to more complex, dynamic, and technology-oriented industrial societies. In the mid-20th century, two important cultural phenomena that were internationally influential came to the fore as the themes of Americanization and Westernization [19]. These phenomena were not just cultural shifts but also embodied significant political and economic dimensions that influenced international and national policies. In the introduction part of his book, Lu [20] discusses how architectural modernism is culturally and historically divided into two phases: heroic interwar modernism and revisionist post-World War II modernism. The article explains that the modern architectural movement, originating from the avant-garde spirit of modernist art, music, and literature, aligned more with societal and industrial modernization compared to its artistic counterparts. Early modern architects endorsed the values of progress, technology, and rationality, which were often critiqued by other streams of modernism.

Americanization, on the other hand, is a component of the modernization process, characterized by the influence of American cultural values, lifestyle, and economic models on other societies [21]. Americanization manifests in various areas such as consumption habits, popular culture, media, business management, and political values. Seen as a natural extension of the modernization process, Americanization has led to the increased presence of American cultural and economic influences in many parts of the world. Particularly since the second half of the 20th century, the economic and cultural hegemony of the USA has spread internationally, driven by the expansion of its cultural

and economic extend. This expansion was facilitated by various channels, including international trade agreements, media proliferation, and cultural exchanges, which together amplified the reach and impact of American ideals and practices. While Americanization was often associated with popular culture and lifestyle, Westernization focused more on the political arena and social diversity. The outcomes of World War II initiated Europe's take on a Western identity under American influence [22].

In her seminal book, Wright [23] explains how the war catapulted the United States into superpower status, while delving into the profound impact of World War II on American architecture and culture. The immediate post-war period posed significant challenges, marked by severe inflation, housing shortages, and widespread job scarcities. The 1950s, often dubbed the "nifty fifties," were a paradoxical era. On one hand, they were shadowed by pervasive fears of failure and the looming threat of the Cold War. The US government responded with extensive military and propaganda campaigns, turning public architecture into a battleground for ideological supremacy. On the other hand, this era witnessed the emergence of a robust middle class, with modern architecture evolving into a powerful symbol of status and aspirations. The architectural landscape of post-war America became a canvas for expressing newfound prosperity and social mobility, reflecting a complex interplay between cultural ideals and socio-economic realities.

According to Wagnleitner [24], Americanization is characterized as a cultural strategy that reintroduced the concept of an idealized lifestyle, linking leisure, relaxation, and entertainment with a consumerist utopia. This strategy was notably promoted by the United States, the leading capitalist society, in Europe after World War II. However, Wagnleitner underscores that both capitalism and consumerism are not exclusively American inventions. This perspective highlights the intricate dynamics of cultural

influence and globalization, emphasizing that the spread of certain lifestyles and economic practices is a multifaceted process involving various global actors and historical contexts.

Although the United States had long been a cultural influence, its international reach expanded dramatically following the war. This enlargement was driven by multiple factors, including the Marshall Plan, the growth of American corporations and franchises, the popularity of Hollywood movies and American music, and the rise of American-style popular culture and consumerism. This cultural dominance was not merely a byproduct of economic aid but a deliberate strategy to mold global cultural landscapes in line with American values. Hogan [25] argues that the Marshall Plan played a fundamental role in disseminating American values, norms, and ideas. The plan required recipient nations to adopt American-style economic and political systems, helping to promote American cultural norms and values. As a result, Americanization became a central part of the process of postwar reconstruction, with the United States exporting its culture as well as its products and services. Kaçel [26] puts forward the view that modernity is essentially considered as a Western phenomenon and that the US directs modernization around the globe. Thus, she emphasizes the commanding and influential role of the USA on international modernization. This perspective includes the statement that modernization processes were shaped under the leadership of the USA and indicates the prominence of American influence on an international scale.

On the other hand, Westernization is the process of adoption of Western culture in the Ottoman Empire and the Republic of Turkey in the 19th and 20th centuries [26]. During this period, Western technological and educational approaches came to the fore, Western-style systems were adopted in law and administration, and Western influences were seen

in art and architecture. Turkey entered the process of Westernization, adopting European political, social, cultural, and architectural models in the 19th and 20th centuries [28]. This process was illustrated by a series of institutional reforms aimed at transforming the social and cultural structure of the country and shaping Turkey's general structure in line with European examples. The concept of Westernization in Turkey began in its early years. It was shaped by a radical modernization and civilization project under the leadership of the Republic, under difficult conditions under the influence of the 1929 economic crisis. During this process, the aim was to align social structures and architecture with high modernist ideals, focusing on Westernization and secularization. Modern architecture was used as both a symbol and a tool for building a Western nation, breaking away from the Ottoman and Islamic past. Early Republican architecture is considered a concrete example of this modernist transformation. The adoption of Western architectural styles was not merely an aesthetic choice but also a political statement, reflecting Turkey's desire to modernize and align with Western values.

Conversely, cultural interactions and changes reveal the complex and multi-layered structure of the modernization and cultural transformation processes seen in both Turkey and the West [29]. Postwar Turkish modernism in the spatial context emerged as a unique architectural identity that blended international influences with local traditions [30]. During the 1950s and 1960s, Turkish architects and artists were heavily influenced by the global Modern Movement, which prioritized functionality, simplicity, and the use of new materials and technologies. This era marked an intensive effort to balance Turkey's modernization ambitions with its cultural heritage, resulting in a distinctive approach to spatial design. Additionally, there was a growing emphasis on using public spaces as venues for modern art, democratizing access to art and allowing ordinary people to

engage with contemporary cultural and aesthetic ideas. This approach fostered a broader appreciation for modernism in daily life. Overall, postwar Turkish modernism in spatial design was characterized by a dynamic interplay between global influences and local traditions, with a strong emphasis on integrating arts and architecture to create innovative and culturally resonant spaces. It is seen that Turkey's Westernization process and the spread of American pop culture involve a series of social and cultural transformations shaped by the interaction of national and international dynamics. As a result, the concept of Westernization, which started in Turkey, has influenced both the West and naturally Turkey with the spread of popular culture and consumer culture in US. This process, which caused significant changes in social structure and daily life, played a key role in Turkey's modernization and cultural transformation.

These findings indicate that the processes of modernization and Americanization often proceeded parallel to each other and frequently overlapped. Notably, American cultural and economic influences have played a significant and dominant role in modernization efforts. The core elements of modernization theory, including industrialization, urbanization, technological advancements, and social changes, have frequently been modeled after American values and systems. This modeling is evident in the adoption of American business practices, educational systems, and consumer culture, which collectively shaped the modernization paths of many nations. This has resulted in the widespread diffusion of American popular culture, media, consumption patterns, and business management practices globally. Consequently, the influence of Americanization has extended beyond cultural realms, impacting economic policies and governance structures worldwide. Therefore, examining the significance of popular culture's influence on Turkey becomes crucial in this context.

3.2. Popular Culture

Popular culture can be described as the array of customs, beliefs, and tangible items that encapsulate the widely embraced interpretations within a social framework, representing its most shared significance [31]. In accordance, spaces were primarily understood and interpreted through the perspective of popular culture outlets like cinema and magazines. These mediums were instrumental in shaping the spatial and cultural perceptions within Turkish society, highlighting their vital role in the broader context of Turkey's cultural landscape.

According to Şumnu and Avcı Hosanlı's analysis in 2023, the beginning of the Republican era transformed the goal of catching up with Western societies into a more attainable and radical objective [32]. During this process, the "Resimli Ay Mecmuası (1924-1931)" magazine stood out as a profound transitional point between the old and the new, serving as the initial reflection of change in the publishing sector. The study chronologically reflects the influence of popular culture on the period through other magazines as follows: "Ev Hocası (1923)," "Fırze (1924)," "Süs (1923-1924)," "Yıldız (1924)," "Asri Türkiye Mecmuası (1926-1927)," "Yeni Hayat Mecmuası (1926-1929)," "Muhit (1928-1933)," "İnkılap (1930-1931)," "Yedigün (1933-1949)," "Modern Türkiye Mecmuası (1938-1939)," "Resimli Hayat (1952-1955)," and then "Hayat (1956-1978)." These magazines are significant periodicals that showcase societal evolution from an indoor perspective and convey the expansion of "Western" popular culture.

In his 2012 paper, "An Assessment on the Short-Term Ottoman Women's Magazines which were published between 1918-1928," Akagündüz delved into the ephemeral nature of Ottoman women's magazines from 1918 to 1928 [33]. His research offered an in-depth analysis of their historical and societal impact, with a particular

emphasis on notable examples such as "Ev Hocası (1923)." On the other hand, Selda Malkoç Kılıç and Duygu Vefikuluçay Yılmaz conducted an extensive study in 2019 titled "Cumhuriyet Dönemi Kadın Dergileri (1923-1992)" [34]. This in-depth research examined women's magazines published in Turkey from 1923 to 1992, analyzing their impact on gender roles, women's rights, and the modernization processes. The study notably highlights the evolution and social significance of women's magazines during the era, emphasizing influential publications such as "Firuze (1924)," which continued the legacy of the magazine "Süs (1923-1924)." In accordance with the mentioned studies, in their 2022 research article titled "Design Evolution of Magazine Publishing from the Republican Era to the Present," Söğüt and Şahin analyze the transformation of magazine design and its impact on society [35]. Their findings highlight how magazines such as "Yedigün (1933-1949)" and "Ses (1956-)" played crucial roles in shaping consumer culture and public opinion, thereby contributing to the development of a more informed and discerning readership. These magazines achieved this by educating their readers on various aspects of culture, lifestyle, and consumption trends, contributing to the development of a more informed and discerning readership.

In the context of contemplating and producing concepts such as space, action, and time, the disciplines of architecture and cinema have been closely intertwined, and this interaction has led to the emergence of new visual perspectives [36]. As an example, within the realm of spatial studies through the medium of cinema, in the article titled "Interiors of Turkish Cinema: A Reading Towards 1960-1980 Period," published in 2023, Tulum Okur presented a spatial analysis of Turkish cinema in the 1960s [37]. This study focuses on the examination of interior spaces through the viewpoint of eight selected films. In "Küçük Hanımefendi (1961)," it portrays the luxurious residences of wealthy

families within the framework of a romantic comedy, while "Seven Kadın Unutmaz (1965)" delves into the domestic relationships of seven women, reflecting their lives. On the one hand, "Tatlı Meleğim (1970)" takes a dramatic approach to family dynamics, whereas "Tatlı Dillim (1972)" focuses on humorous events in both workplace and home interiors. On the other hand, "Gülizar (1972)," combines elements of love and drama, while "Tanrı Misafiri (1973)" narrates the characters' relationships and lives within the setting of a hotel. Additionally, "Ah Bu Gençlik (1975)" reflects the youth and adventure themes using various indoor settings, and "Ne Olacak Şimdi (1979)" particularly conveys family relationships and characters' inner conflicts through dramatic scenes within residential interiors. These films contain spaces that reflect the social and cultural characteristics of the era, with particular emphasis on the role of residential, hotel and workplace interiors. This spatial analysis provides a valuable resource for understanding the era's interior decoration trends, family life, and social relationships, shedding further light on this period.

An additional instance is, Dinçay and Özer [2] undertake a detailed analysis of urban residential interiors from the 1960s, utilizing Yeşilçam cinemas as a pivotal reference point. Their study delves into the architectural and cultural aspects of urban living spaces during this era, as depicted in the popular Turkish film industry of the time. By exploring these cinematic portrayals, they provide insights into the societal norms, aesthetic preferences, and living conditions prevalent in urban Turkey during the 1960s. Throughout the Yeşilçam period, cinematic creators embarked on a journey distinct from theatrical norms, starting with renditions of international films. The period was marked initially by the influence of Egyptian melodramas and American cinema, later evolving under the sway of European film styles [38]. Film industry concentrated on real-site

filming, rapidly producing melodramas in select few interiors. A majority of the Istanbul-based movies powerfully showcased the same 5 dwellings, primarily historic estates and waterside mansion owned by the high society, which subsequently became iconic representations of Yeşilçam cinema. The films of this era did not require additional alterations to the chosen settings [2]. Nevertheless, Tulum Okur [37] has studied spaces through film sets in diverse spaces which are hotel, residential and workplace interiors by individually or as a combination of both, Dinçay and Özer [2] emphasize the iconic transformation of settings and the use of real locations in films that mimic both American and European styles.

Following World War II, mass media and capitalism played pivotal roles in shaping popular culture by marketing products to diverse social classes, amalgamating it with concepts such as mass culture, consumer culture, image culture, media culture, and manufactured culture for mass consumption [39]. In his examination of national identity, Edensor [40] emphasizes that cultural elements are restructured through popular culture. The rise of popular culture is associated with the emergence of the middle class brought about by the Industrial Revolution [41]. These urban workers, as they transitioned from their traditional backgrounds to city life, began crafting their own culture as a means of differentiation. The advent of industrial production has led to a diminishing emphasis on the importance of production itself, with a concurrent elevation of the role of consumption. In the era of modernism, production occupied the forefront, whereas during the postmodernist phase, consumption experienced a substantial surge in prominence, causing production to recede in significance. This shift signifies a broader change in societal values, where the act of consuming goods became a primary cultural and economic activity, overshadowing the production processes. Postmodernism, in

conjunction with the spheres of popular culture and media, has given rise to a novel conceptualization of consumption [42].

In conclusion, the presentation of this historical framework sets the stage for the following chapters of the thesis and provides a broader context. While the political and social events after World War II formed the basis of changes in Turkey and around the world, detailed analysis of this period produces depth and historical perspective to the main theme of the thesis. The historical events and transformations discussed in this section constitute an important basis for better understanding the spatial fictions of the selected period. Hence, this chapter provides the contextual background necessary to understand the situation of historical events in the selected year range. This understanding is crucial for analyzing how these events influenced the development of architecture and popular culture, particularly in the context of Turkey's modernization efforts.

CHAPTER IV

SPATIAL NARRATIVES

In this section, a more comprehensive look at some of the key ideas that form the basis of the international and Turkish understanding of space and the processes of how space is shaped will be presented. The definition, importance, and components of the concept of 'space' will be examined.

In architectural texts, space has been described in different dimensions. First, space has its concrete or physical dimension which can be referred to and defined easily by physical footprints such as width, length, color and/or geometry [43]. On the other hand, space also has an abstract and complex second dimension that is more difficult to define. This abstract form of space includes codes, guidelines, and other intangible components which are shaped by the interaction between societies, individuals, and space.

The 1950s and 1960s were pivotal decades that observed the democratization of lifestyle concepts [44]. This era not only embraced the novel aesthetic values but also expanded accessibility to modern design, integrating these ideals into everyday life across various social layer. With the rapid development of communication tools after the 1950s, the variety and amount of outdoor and indoor spaces that people are exposed to have increased visibly. This expansion has transformed spaces into dynamic communication platforms, thus bringing various spaces into public consciousness through mass interaction tools. In addition to changing the ways in which spaces are perceived and experienced, this phenomenon has also highlighted the role of spaces in their interaction

with society and culture; this illustrates how the interaction dynamics of people with their environment and the environments they live in evolve [45]. Therefore, spatial narratives are fundamental for understanding how architectural discourses are shaped and how these narratives influence both international and national contexts.

4.1. The Role of Space in International Architectural Discourse

Design schools in the postwar period showed significant developments in the fields of space, industrial, and interior design, emphasizing the functional and social aspects of design as well as aesthetics [46]. They have increased interdisciplinary interaction with their new approaches to design disciplines and thoughts. The development of manufacturing industries, the separation of field focuses, the rise of the USA as a leading production concept, and the support and dissemination of design by the designers of the period were also effective in the formation of professions in these fields [47].

Additionally, Campens [11] mentioned that the functionality of buildings in the 1960s emerged in parallel with a sensitivity. She argues that the increase in consumption that occurred at this time was an attempt for modern architecture to exist in an environment that showed the fashion and status of the society of the period. Therefore, specially designed houses are seen as one of the fashion trends that influence modern architecture. As a result, the prominence of interiors built with designers indicates the increase in domestic spaces.

In exploring the role of space in international architectural discourse, notable events like the Soviet Science, Technology and Culture Exhibition held in New York in June 1959 provide significant insights. This exhibition presented visitors with models of

the latest technology products developed by America [48]. The US exhibition held in Moscow as a counterpart to this exhibition shifted the discussions from military hardware to modern household items, emphasizing the American predominance in this field. Both national exhibitions had an impact on the image of the two leading countries on each other. Cutting-edge high technology and various consumer products were introduced to Soviet citizens at the exhibition. The two furnished model houses were designed to influence the lifestyle of the users whose location had not yet reached and present a lifestyle beyond just presenting a housing prototype. This situation is considered a publicity tool that strengthens cultural dissemination.

Continuing with examples of housing prototypes, Castillo [48] notes that shortly after the wall was built between West and East Berlin in 1961, the Bauakademie design group in East Germany put forward a design that would revolutionize the country's mass-housing program. As an alternative to the old floor plans, the design group proposed a new housing prototype called 'P2', which is a smaller and more functional floor plan. In this new model, space was saved by combining the living spaces and the kitchen. Thus, unlike old and large-planned residences, more functionality was offered in smaller areas. The political party of the period and the media played an important role in the adoption of the small lifestyle by supporting this design. Following the completion of this model prototype, the exhibition featured modern and modular furniture as well as storage solutions for home technologies.

Significant progress was also noted in northern European countries, including Estonia and Finland. According to Valjas and Lige [49], this era saw Estonian architecture becoming increasingly open to foreign influences. These advances were not limited to Finland and Estonia but were also evident in Denmark and Sweden, featuring accessible and designer-oriented approaches to mass housing construction. The 1950s are seen as a

turning point in modernist domestic architecture and Finnish industrial design [50]. The changes that began during this period inevitably affected the built environment in the 1960s. Housing transformations after the war occurred simultaneously with Finland's industrialization, urbanization, and modernization [51]. The 1960s marked a period dominated by mass production and consumption; during this process, various interior decoration practices of the new middle class broke traditional bourgeois home decoration concepts, leading to a new approach and order [52]. The emergence of this understanding, along with the changes observed in Finland in the 1960s and 1970s, is related to the increases in the monthly income of families and the expansion of living spaces they preferred. This rise in understanding occurred in parallel with increasing living standards and incomes in the 1960s and 1970s [50]. Reflecting broader international influences, the political party in Estonia adopted an international style under American influence, marking a shift towards modernist principles [49]. Kurg [53] states that Estonian domestic space was designed in accordance with modernist free planning principles of the 1960s. In the case of mass housing, each floor plan was standardized to provide the minimum space required for a family. Improving living conditions with these spaces was considered a development. These trends collectively illustrate the significant impact of economic growth and social change on the evolution of spatial design and housing practices in northern Europe during this period.

Building on the concept of domestic spatial transformation, the open-plan arrangement that became popular during the 1950s, advocated by modern architects, significantly redefined home interiors [54]. This new design integrated the kitchen as an essential part of the ground-floor living area. Unlike pre-war houses, these modern homes featured larger living areas, often combining a dining area with a 'breakfast bar' to separate it from the kitchen. This design fostered a communal atmosphere and

emphasized dual-purpose rooms, blending cooking, dining, and living activities seamlessly. This shift not only enhanced functionality but also reshaped social interactions within the home, reflecting broader cultural and social trends towards more versatile and interconnected living spaces. The evolution towards dynamic domestic environments highlights the cultural and social shifts of the time, emphasizing flexibility and the blending of traditional household functions.

Another point of view is presented by Turpin [55], who argues that the definition of modernism is closely related to the discussions on female identity and its shaping. The terms modern and their variations, frequently encountered in academic circles, function as tools used by male-dominated culture to restrain and manipulate feminine elements. Design fields are among the disciplines where the concept of "modern" is most prominently used to hide the influence of women. In the 20th century, the male-dominated culture, which contributed to the process of feminization of the home environment, directed the concept of pleasure towards domestic life, especially dominated by women. Consequently, the concept of domesticated interiors underwent a significant transition, evolving into spaces that were not only female-dominated but also reflective of a residential environment that embraced and celebrated feminine aesthetics, values, and influences. This shift marked a notable change in how home spaces were perceived, designed, and utilized, aligning more closely with the preferences and sensibilities of the women who predominantly inhabited and managed these spaces.

4.2. The Reflection of Space in National Architectural Discourse

During the early republican period in Turkey, the import and use of prefabricated construction materials and application methods introduced in the West did not make economic sense for the conditions in Turkey [28]. This was largely due to the high costs

and incompatibility with local building practices. As a result, in Turkey, where the developing economy and the concept of nationalism were growing, the concepts of modernity and originality in architecture emerged, especially between the 1950s and 1960s [56]. Architects and planners began to focus on creating unique designs that aspirations for modernization. These economic, sociocultural, political, and international advancements provided the foundation for the exploration of housing, apartment building, and spatialization studies in Turkey. The period saw significant developments in urban planning and architectural innovation, which were crucial in shaping the modern Turkish built environment.

The examination of spaces in this period in Turkey often includes specific case studies and as mentioned before, the context of cinema (see: [2] & [37]). These studies delve into the interaction between the cinematographic representation of interiors and spatial perception. Additionally, the shaping of space and its perception in Turkey has been heavily influenced by international changes, architectural movements, and the combination of significant economic, political, and socio-cultural events.

In the interior design and furniture of the 1960s, several new concepts emerged, including mobility, variability, flexibility, and participation [57]. These concepts played a significant role in shaping the design and functionality of that era's interior spaces. Spaces from this era were designed to facilitate structures that embraced the notion of continuous change, with enhanced comfort and multifunctionality of furniture compared to earlier periods. Additionally, these spaces were complemented with soft materials such as shag carpets, cushions, and pillows, and were often integrated with architectural elements like fireplaces.

Research by İnce Güney and Wineman [15] highlights an intriguing development in architectural design during the 1960s. Their study reveals that halls underwent a

notable reduction in size, transforming into corridors. This transformation signifies a strategic integration of interior spaces, wherein the halls were positioned in close proximity to these newly integrated spaces. This integration aimed to maximize space efficiency and adaptability, reflecting broader societal changes. Furthermore, the shrinking of hall sizes into corridors is indicative of evolving domestic needs and the shift towards more functional and versatile living environments. This change represents a significant adaptation in spatial organization to accommodate the dynamic lifestyles and growing urbanization of the period.

In line with this argument, Barkat et al. [58] argue that the most effective way to understand the transformations in daily life during a specific period is by examining the utilization and arrangement of domestic spaces. They highlight that these spaces not only reflect broader societal changes but also encapsulate the cultural shifts of the time. Accordingly, housing is regarded as the primary setting that mirrors these transformations, offering a tangible framework through which to observe and analyze the evolving dynamics of society. This perspective aligns with Barkat's analysis of the period, emphasizing the crucial role of domestic spaces in understanding historical changes.

Expanding on this concept, Ekenyazıcı Güney and Tulum Okur [59] explore the notion of apartments, presenting them as a manifestation of spatial ambiguity within the realm of housing culture. Starting from the latter half of the 20th century, there has been a discernible shift towards favoring the term 'housing unit' over 'apartment building.' This change in terminology reflects a broader transformation in how residential spaces are conceptualized and discussed, highlighting the evolving nature of housing discourse in contemporary society. During this period, apartments were not just seen as mere living spaces but also as symbols of modernity and economic status. The layout and functionality of these spaces underwent significant changes, with a focus on optimizing

the use of available space and integrating modern amenities. This evolution mirrored the socio-economic shifts of the era, where the increasing urbanization and modernization efforts influenced the design and utilization of living spaces. The research highlights how the architectural design of apartments was adapted to meet the changing needs and preferences of society, emphasizing the importance of flexibility and functionality in residential design.

In their study, Tuna Ultav et al. [60] aimed to establish a connection between the period of modern architectural history in 20th Century Turkey, known as the International Style period during the 1950s and 1960s, and the evolution of modern furniture. The study highlighted the significance of furniture as a design element, which not only contributed to the architectural context but also functioned independently. The research delved into the ways in which modernism, characterized by simplicity and functionality, influenced Turkish furniture design. The study found that furniture designed during this era shared common features with contemporary international styles, yet also incorporated unique regional and cultural elements. Interviews with designers, craftsmen, and producers from the 1950-75 period revealed insights into the interplay between global modernist trends and local design practices. This comprehensive approach provided a deeper understanding of how modern furniture design evolved within the broader context of Turkey's architectural and cultural transformation during the mid-20th century.

During the early 1960s, the concept of the "museum-salon" in Turkish domesticity emerged as a prominent practice, reflecting both traditional values and the influence of modernization efforts. As outlined by Gürel et al. [61] in the study, this period saw living rooms, or "salon," being used primarily for the reception of guests and adorned with Western-style furniture that symbolized modernity and sophistication. The "museum-salon" practice involved creating a meticulously maintained and rarely used space that

showcased the family's social status and alignment with modern, Western lifestyles. This space was often kept separate from the everyday living areas, which were more functional and less formal. The transition from traditional Ottoman home layouts, which featured distinct male and female domains, to these modern salons, represented a significant cultural shift. The salons were equipped with imported furniture and decorations, blending Western aesthetics with local customs. However, this blend often resulted in a form of superficial modernization, where the visual representation of modernity did not necessarily translate into the everyday lived experience. The formal living rooms were filled with ornate furniture, crystal chandeliers, and art pieces, all meant to impress guests and signify the household's modern aspirations. Despite these changes, many traditional practices persisted in the more private areas of the home, highlighting the tension between public display and private life in Turkish domestic spaces during this era. This duality in spatial usage underscores the complex nature of modernization in Turkey, where Western influences were adopted selectively and integrated into existing cultural frameworks.

In her 2016 study, Gürel highlights the sophisticated architectural features of upper-middle-class apartment buildings during the mid-20th century [62]. These residences typically included central heating systems with radiators, contrasting with stoves that only heated individual rooms. Furthermore, these apartments boasted modern bathrooms and kitchens with hot water, as well as contemporary fixtures. They were also designed to be bright and ventilated, embodying the era's architectural trends aimed at enhancing living standards and providing a more comfortable and convenient living environment.

As well, developments in spatial design during this period were significantly influenced by the increasing mobility and flexibility in furniture design, aligning with the broader modernization efforts observed in Turkey and globally. In summary, the national

architectural discourse in 1960s Turkey was shaped by a complex interplay of economic, political, and cultural factors. The influence of international architectural movements, combined with national socio-economic conditions, led to developments in space utilization and interiors. These transformations in spatial narratives not only reflect the broader cultural and societal shifts of the period but also highlight the dynamic nature of architectural and design practices in response to changing contexts.



CHAPTER V

HAYAT MAGAZINE

Hayat Magazine published in Turkey between 1956 and 1978 that served audiences with diverse cultural backgrounds and interests. The Hayat magazine established with the notable slogan "An unprecedented magazine in Turkey" (*Türkiye'de görülmemiş bir mecmua*), maintained its position as the leading publication in serious magazine journalism for a remarkable span of 22 years, encompassing 1145 issues, until the late 1970s [63]. According to Bengi, on April 6, 1956, the preliminary edition of the publication was released, boasting a cover featuring Anita Ekberg and a print run of 170 thousand copies (see Figure 6). Eleven issues after its commencement, the publication encountered a hindrance of approximately six months due to challenges in procuring the necessary paper supply [64]. This six-month interval marked the sole interruption in its printing operations until 1978. Subsequently, a contractual agreement was established with the Izmit Paper Factory, enabling the magazine to resume its dissemination from the initial week of 1957. The publication remained under the ownership of Şevket Rado until 1978. Following a strike initiated by the printing house, which works for Hayat Magazine issues, employees on the date, the magazine underwent a transfer of ownership, adopting a distinct publishing approach until 1992 [65]. Therewithal, the magazine played a crucial role in shaping the discourse on spatial production and the built environment, and provided readers with a unique perspective on design, fashion, various points of view about lifestyles, political events, family structure, international culture, movie sector and architecture.

Prior to the establishment of Hayat Magazine in the mid-20th century, influential

publications such as Life (1936), Grazia (1938), and Paris Match (1949) were already prominent in the international popular media landscape. These magazines set a high standard in terms of content quality, visual appeal, and cultural influence. When Hayat Magazine emerged in Turkey, Life Magazine, serving as a major source of inspiration. To illustrate this point, a collage featuring the covers of both Life and Hayat magazines has been created (See figure 2 and figure 3).

Hayat and Life magazines hold a semantical similarity in meaning and content. Both titles translate to "life" in their respective languages. Life Magazine is a predecessor of Hayat Magazine, a notion that is evident in their similar functions as chroniclers of life's myriad facets, resonating with readers on a universal level.

By comparing the covers of Life and Hayat magazines, one can observe striking similarities in the choice of cover subjects and the overall visual presentation. Both magazines prominently featured international celebrities and cultural icons, reflecting the global trends and interests of the time. As shown in Figures 2 and 3, the collage includes covers with iconic figures such as Sophia Loren, Brigitte Bardot, Audrey Hepburn, Elizabeth Taylor, Marilyn Monroe and Princess Margaret. The presence of these renowned personalities on the covers of both magazines underscores the significant cultural and aesthetic parallels between them. This alignment in editorial focus not only highlights the influence of Life Magazine on Hayat but also signifies the global nature of popular culture during that era. The use of visually captivating and widely recognized figures helped both magazines capture the attention of readers and solidify their places in the media landscape.



Figure 2: Collage of Life Magazine Covers between 1960 and 1965



Figure 3: Collage of Hayat Magazine Covers between 1960 and 1965

The visual representation further supports the notion that Life Magazine was a substantial predecessor and a major influence on Hayat Magazine's development and success. This chapter will provide a detailed analysis of Hayat Magazine, the focal point of this thesis, within the context of its predecessor, Life Magazine.

5.1. As a Predecessor: Life Magazine

Life magazine was a preeminent publication in the United States during the mid-20th century, boasting a circulation that peaked at over 13 million in the 1950s [66]. Originating in 1883 as a general-interest weekly news magazine, Life underwent a radical transformation in 1936 when it was rebranded as a photographic magazine that focused on capturing the visual stories of American life [66]. This revised format immediately resonated with readers and garnered Life a reputation for its stunning photojournalism and in-depth coverage of major news events, including the Civil Rights Movement [67].

The inaugural edition of Life magazine was first published on November 23, 1936 (see Figure 4). The publication was initially produced using only black and white printing techniques. However, it subsequently adopted the use of color printing exclusively for the logo sections featured on the cover page (see Figure 4). Life established itself as a platform for disseminating ideas and data, which can be seen as political events and news originating from the United States in the magazine [68]. The first issue provided comprehensive coverage of various states, accompanied by vivid illustrations and articles documenting overseas operations (Issue 1st, p.22). This approach set a precedent for future issues, establishing Life magazine as a significant source of visual journalism.

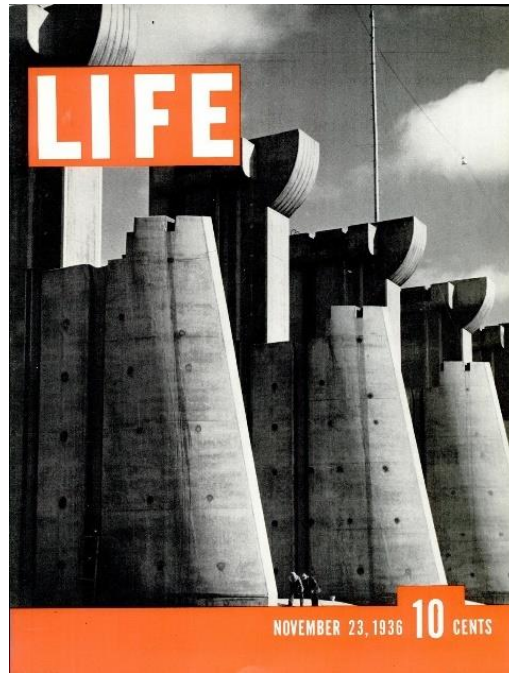


Figure 4: The inaugural edition of Life magazine, 23 Nov 1936, Volume 1, Issue 1.

During the period following World War II, specifically between 1950 and 1970, Life magazine experienced a surge in popularity and became a symbol of American culture and society [66]. Life's pages covered a wide range of topics, including fashion, entertainment, politics, and international interactions, providing readers with an unparalleled insight into the social and cultural trends of the time [67]. Despite its immense success, changes in readers' preferences and rising costs eventually led to the magazine's decline in the 1970s, culminating in its discontinuation as a weekly publication in 1972 [66]. Nevertheless, Life's enduring legacy as a pioneering publication that played a crucial role in shaping the visual culture of the mid-20th century remains intact. Furthermore, the January 11, 1960, issue of Life magazine prominently displayed its weekly circulation of more than 6,500,000 copies on its cover, which serves as a persuasive indication of the magazine's widespread appeal during that specific period.

Based on the ProQuest database, scholarly dissertations covering diverse topics such as poetry, culture, American history, American literature, the Korean War, and

modern dance have been conducted for 'Life' magazine (See; [69]; [70]). The databases and sources examined show that the rich resources available for space analysis are not used. This situation reveals the necessity of a more comprehensive and in-depth examination of the field. At the same time, it is emphasized that various interdisciplinary approaches and resources should be integrated in space readings. In this way, larger and more comprehensive research will be enabled, and more detailed and comprehensive results will be achieved regarding space analysis.

Pricing strategies in the publishing world play a crucial role in ensuring the economic sustainability of magazines and reaching a broad readership. The cover price of Hayat Magazine is listed as 125 kuruş [5]. Similarly, the price of Life Magazine is indicated on its covers [4]. For instance, as highlighted by the red dashed line in Figure 5, examining the issues from 1962, Life Magazine was sold for 20 cents, while Hayat Magazine was sold for 125 kuruş. These magazines were also available by subscription. For example, the January 5, 1962, issue of Life Magazine was priced at "1.99 dollars for 20 weeks." In 1962, it is known that 1 US dollar was approximately equal to 9 Turkish Lira. This means the weekly price of Life Magazine was approximately 0.10 dollars, or 90 kuruş. Hayat Magazine adopted a similar strategy by offering subscription options, providing economic advantages to its readers. For instance, in 1956, Hayat Magazine set a subscription fee of 20 TL for 26 issues, which equates to approximately 77 kuruş per issue, thus encouraging long-term readership with a lower cost. In conclusion, the pricing policies of both magazines were determined in accordance with the economic conditions and purchasing power of their respective countries, demonstrating similar strategies. These strategies enabled both magazines to reach a wide readership and maintain economic sustainability. Additionally, the fact that both magazines were sold within a similar price range supports the notion that Life Magazine had a significant influence and

precedence over Hayat Magazine.



Figure 5: Life Magazine and Hayat Magazine Covers in 1962

5.2. Hayat Magazine

In the introduction of the inaugural issue of Hayat Magazine, which was published on April 6, 1956, Şevket Rado, the magazine's owner, conducted an analysis of Turkey and its contemporary period (See Figure 6). The preliminary issue was meticulously produced with the same level of care and distributed free of charge across the entire country, featuring Anita Ekberg on its cover. Accordingly, the magazine features declarations that highlight the American and European way of life in socio-cultural aspects [5]. Rado draws a comparison between the magazine and Life, a publication that originated in the United States in 1936, as well as Paris Match, a French magazine that was first published in 1949 [64]. The article emphasizes that Turkey had embarked on an unprecedented process of development in its history, with a focus on innovative and

progressive approaches across various fields. Rado emphasized that this development effort was unparalleled, leading to the rapid emergence of numerous projects supported by the country's commitment to progress. Considering the democratic era's extensive undertakings, Rado [5] referred to this period as the "Era of Artworks" The establishment of Hayat Magazine, which aimed to elevate magazine publishing to European standards, was believed to further contribute to this era.

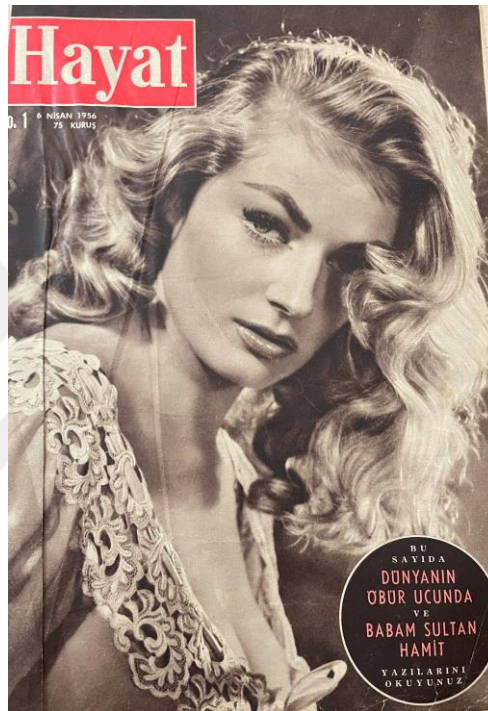


Figure 6: The inaugural edition of Hayat magazine, Volume 1 - Issue 1 / April 6, 1956

The publishing house which provided issues for the Hayat Magazine, founded in 1951, had constructed a substantial facility over a five-year period to support this endeavor. The printing methods known as *Intagravure* in Germany and *Heliogravure* in France, which had caused a revolution in Europe, were introduced to Turkey through Hayat Magazine in 1956 under Rado's ownership. These methods enabled the printing of millions of copies. In the initial release of Hayat Magazine, a considerable assortment of more than 80 images was utilized, encompassing a comprehensive compilation of 32

pages. In a remarkable turn of events, a grand total of 190 issues were published, signifying a momentous achievement in the series' chronicles [64]. Subsequently, after the year 1960, the publication experienced a gradual increase in its pagination, initially expanding to 48 pages, then further progressing to 60 pages, and ultimately reaching a substantial count of 80 pages, with intermittent additions made over time [65]. Rado also noted that the increase in democracy in Turkey was directly proportional to the rise in readership. This growth provided the confidence to adopt European magazine publishing methods. The large facility established for this purpose employed ten German workers specializing in galvanization, photography, assembly, and printing processes, with Turkish workers also being trained in these areas. Hayat magazine employed a monochromatic printing method, aligning with the prevailing practice among comparable publications. Nonetheless, specific components such as the 'Hayat' title on the front page, a subset of covers, news articles, and advertisements were made in vibrant hues through the utilization of color printing. According to Rado [5], the magazine's objective was to display the Turkish Printing House's adherence to European standards and thereby serve Turkish readers.

The Hayat magazine presented a range of versatile topics to its readers, promoting the consumption-oriented American lifestyle [64]. In addition to this, the magazine focused on presenting a modern and cosmopolitan image of Turkey to its readers. It featured articles on interior design, architecture, and urban planning, as well as showcasing the work of Turkish and international designers and architects.

Furthermore, in the first issue of Hayat Magazine from April 6, 1956, there is a detailed mention of the sources of the photographs used in the magazine (See Figure 7). It is noted that the photographs were sourced from both domestic and international

agencies [5]. The sources include photo agencies such as Foto Hayat, Asor, Associated Press, Birleşik Basın (United Press), Bosfor, Türk Haberler (Turkish News), and United Press. This diversity demonstrates Hayat Magazine's commitment to a broad perspective and high-quality standards in its photo selection. Through this approach, the magazine aimed to provide its readers with high-quality visuals of both local and international events and personalities.



FOTOĞRAFLAR :
Memleket içi ve dışı : FOTO
HAYAT - Asor - Associated
Press - Birleşik Basın - Bos-
for - Türk Haberler ve Uni-
ted Press fotoğraf ajansları

Figure 7: Hayat Magazine, Volume 1 - Issue 1 / April 6, 1956

As shown in Figure 8, the article describes Hayat Magazine as being of the same quality as other magazines around the world, demonstrating its position. It emphasizes that despite the price increase to 200 kuruş, the magazine still offers exceptional value compared to its international counterparts. The price scales of the magazines and the detailed prices of Hayat Magazine are shown, highlighting that while magazines like Paris Match and Stern are priced significantly higher, Hayat Magazine maintains affordability without compromising on quality.

Hayat

İN SATIŞ FİYATI
200 KURUŞ

PARIS MATCH
1 200 KURUŞ

STERN
900 KURUŞ

BUNTE
800 KURUŞ

GRAZIA
1 200 KURUŞ

Hayat mecmuasının satış fiyatını, bu sayımdan başlamak üzere 200 kuruşa çıkarmak zorunda kaldığımız okuyucularımıza özürle bildiriyoruz.

Bu neticeye getirmek için şimdiye kadar büyük fedakârlıklara katıldık. Memleketimizde gündelik gazete fiyatları 25 kuruş iken Hayat mecmuasının fiyatı 150 kuruştur. Yani bir gündelik gazeteden 6 misli fazla fiyatta satılıyor. Çünkü Hayat daima en iyi kâğıda, yarı renkli olarak ve pahalı bir teknikle basılmaktaydı.

Gündelik gazeteler malzeme ve emek fiyatlarının artması üzerine yüzde yüz zam yaparak fiyatlarını 25 kuruştan 50 kuruşa çıkardılar. Biz yine 150 kuruşa kalmaya devam ettik. Böylelikle fiyatımız gündelik gazetelerin 6 misli iken 3 misline düşmüş oldu. Bununla beraber kaliteden hiç bir fedakârlık yapmadan hizmetimize devam ederek mecmuanın nefasetini bozmamaya çalıştık.

Şimdi gündelik gazeteler yine aynı sebeplerle fiyatlarını yüzde yirmi zam daha yaparak 60 kuruşa çıkmış bulunuyorlar. Onları zorlayan iktisadi sebepler bilal de zorlanmakta olduğuna göre, eski fiyatımızda kalmamız imkânsız bir hal almıştır. Artan malzeme ve emek fiyatlarının ancak bir kısmını olsun karşılamak üzere Hayat'ın 150 kuruş olan satış fiyatını 200 kuruşa çıkarmak zorunda kalmış bulunuyoruz.

Muhterem okuyucularımıza özürle bir fiyat artışı getirirken bunu da belirtmek isteriz ki, tereddütsüz Avrupa mecmuaları nefasetinde çıkmakta olan Hayat mecmuası Almanya'da, Belçika'da, Hollanda'da, Avusturya'da, İsviçre'de, Kabir'ın gazete köşkerlerinde satılan tek Türk mecmuasıdır ve bugün 200 kuruş olan fiyatıyla de dünyanın en ucuz mecmuası mevkiini muhafaza etmektedir. Hayat'ın benzeri olan ve baskı nefaseti bakımından aralarında hiç bir fark bulunmayan ünlü Amerikan ve Avrupa mecmualarının Türkiye'de satış fiyatları şöyledir:

Mecmuanın ismi	Fiyatı
Stern (Alman)	900 Kuruş
Time (Amerikan)	750 "
Newsweek (Amerikan)	750 "
Paris Match (Fransız)	1 200 "
L'Express (Fransız)	1 000 "
Bunte (Alman)	800 "
Quick (Alman)	800 "
Historia (Fransız)	1 800 "
Science et Vie (Fransız)	2 100 "
Grazia (İtalyan)	1 200 "

Avrupa'dan gelen alelade kâğıtlara basılmış gündelik gazetelerin buradaki satış fiyatları da 4 lira ile 5 lira arasındadır.

Memleketimizde halkımızı ilk defa mecmua okumaya alıstıran Hayat mecmuası, sırf bu alışkanlığı daha da artırmak için, fedakârlıklar pahasına da olsa, ucuz kalmaya devam etmeyi bir prensip meselesi saymaktadır. Bunun için iktisadi zorluklar yüzünden Hayat'ın fiyatına yapmak mecburiyetinde kaldığımız 50 kuruş zammı muhterem okuyucularımızın anlayışla karşılayacaklarını ümit ediyoruz.

Hayat mecmuası, Türk mecmuacılığının seviyesini Avrupa mecmuaları seviyesinde tutmaya bundan böyle de devam edecek, yine Türkiye'nin en güzel, en hareketli mecmuası olarak kalacak. Rüyalarımız fazla olduğu haftalar, bu hafta olduğu gibi, daha çok sayfa ile çıkacaktır.

HAYAT MECMUASI

Figure 8: Hayat Magazine, Volume 1 - Issue 17 / April 22, 1971

Additionally, in the context of media restriction of the 1960s, the role of press freedom became increasingly significant. During this period, there was a restriction on the press imposed by the Democratic Party [14]. Şevket Rado and other writers of Hayat Magazine tended to support the DP government until the May 27 Coup, but swiftly changed their stance afterward [64]. After the coup, they adopted a supportive attitude towards the National Unity Committee, showcasing this shift through the cover photo of the first post-coup issue. The June 10, 1960, edition took on the appearance of a political magazine, while criticizing the DP for its anti-democratic actions (see Figure 9).

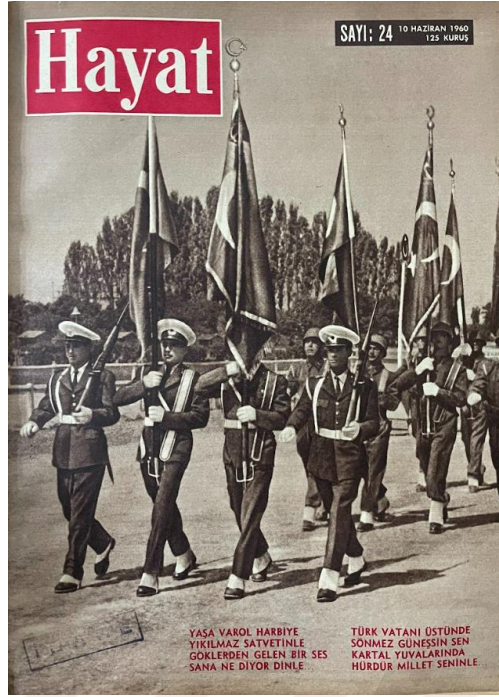


Figure 9: Hayat Magazine’s Cover Photo of the First Post-coup Issue, June 10, 1960

According to Sabuncuoğlu Peksevgen [14], given the prevalence of civil service roles throughout Turkey, Hayat Magazine was notably favored by government workers. The publication promoted an American lifestyle, presenting its readers with a contemporary lifestyle approach. Given the economic capabilities of its audience, it is plausible to suggest that these lifestyle recommendations were readily adopted into everyday life. Therefore, the magazine's layout and design were influenced by American and European design principles which is also introduced readers to various materials and technologies and provided them with guidance on how to incorporate modern design into their homes and personal spaces. In addition to interior design, architecture, and urban planning, Hayat Magazine also featured a range of other topics, including culinary arts, astrology, and comics. These diverse topics helped to attract an extensive audience and provided readers with a more well-rounded perspective on contemporary Turkish culture. The magazine's culinary section featured recipes and articles on Turkish cuisine, which helped to promote local delicacy and traditions. The astrology section provided readers

with guidance on horoscopes and star signs, which were popular topics during the period. Furthermore, the comics section of the magazine featured the artistic creations of Turkish cartoonists and illustrators, offering readers a delightful and amusing respite from the weightier subjects addressed in the publication. By including such a diverse range of topics, Hayat Magazine helped to shape the cultural discourse in Turkey under the light of international culture and promoted a broader understanding of contemporary Turkish popular culture. The magazine also helped to foster a sense of national identity by highlighting the national traditions.

The focus of this thesis offers a detailed analysis of the designs of the spaces produced through photographs published in Hayat Magazine between 1960 and 1965. In addition, as mentioned in Yavuz's 2015 thesis, Hayat Magazine was one of the highest-circulation lifestyle magazines of the 1950s and 1960s, with its peak sales between 1958 and 1968 [70]. Therefore, the main reasons for choosing this period to be examined include political stability due to press restrictions, complete access to all issues of the magazine between these years, highest circulation in the selected years, and the richness of the information to be obtained. This study aims to make a social reading of interior spaces within the social and political context of the period in question. In conclusion, the analysis highlights the influence of modernism on the design and representation of spaces during this era, paving the way for a deeper understanding of the interplay between social interaction and architectural development. This transition to the discussion section will delve into the broader implications of these findings.

CHAPTER VI

ANALYSIS AND DISCUSSION

In this section, a detailed analysis of the space-oriented photographs published in Hayat magazine between 1960 and 1965 was carried out. The findings of the spatial analysis and their coordination with the general structure of the thesis and their space in the academic literature will be discussed in depth. Additionally, the possible effects of these findings on the perception of space and design concepts of the period and suggestions that will guide future research will be included. This analysis highlights the magazine's role in shaping cultural and architectural perceptions in Turkey during the period.

Following the digitalization of the issues of Hayat Magazine for the specified period, a detailed datafication process was carried out and analysis was made on 7 thematic groups divided into a total of 55 sub-themes. The thematic analysis of Hayat Magazine's content from 1960 to 1965 reveals significant insights into how media can influence cultural and architectural perceptions. The thematic groups outlined in the table provide a comprehensive framework for categorizing various aspects of visual and spatial representation. This categorization not only organizes the data but also enables a systematic exploration of the magazine's impact on societal norms and aesthetic values.

As demonstrated in Thematic Group 1 focuses on Geographical Locations, distinguishing between national and international scenes, which is crucial for understanding the scope of the content's range. Thematic Group 2, Visual Characteristics, includes styles like black and white, colored visuals, and different formats such as cartoons and advertisements, highlighting the diversity of visual presentation. Furniture,

categorized under Thematic Group 3, spans from seating elements (sofas, armchairs, ottomans), lighting (floor lamps, chandeliers), and other home furnishings like beds, study tables, and bookshelves, emphasizing the furniture details of interiors. Thematic Group 4 covers Domestic Appliances, listing essential items like vacuum cleaners washing machines, televisions, stoves, and refrigerators, that indicate technological advancements. Interior Spaces in Thematic Group 5, reception room, living room, bedroom, balcony, school, kitchen, dining hall, study room, stage, multi-purpose hall, bar/cafe, bathroom, workplace/workshop, and lobby, were examined. Thematic Group 6 covers exterior spaces include gardens, pools, and seaside environments. Finally, Group 7, the occupants (readers or inhabitants), considers the human element by identifying the presence of women, men, children, family, and famous figures. These groups together provide a holistic view of the visual culture presented in Hayat magazine, illustrating how various elements of domestic life and public spaces were portrayed and idealized.

Thus, the determined depiction of these elements in Hayat Magazine not only represented the evolving societal standards but also actively participated in shaping the readers' objectives and expectations from urban interiors and lifestyles. The magazine's influence extended beyond mere reflection, actively participating in the formation of cultural identities and aspirations during the 1960s in Turkey.

Table 1: Table of Thematic Groups and Sub-themes

Thematic Group Numbers	Themes	Sub-themes
Thematic Group 1	Geographical Locations	National, International
Thematic Group 2	Visual Characteristics	Black and White, Colored, Photonovel, Cartoon, Advertisement
Thematic Group 3	Furniture	Seating Element (Sofa, Armchair, Ottoman), Lounge, Typewriter, Lighting (Floor Lamp /Lampshade/ Sconce/ Chandelier), Make-Up Table, Study Table, Bed, Tableware, Cabinet/Bookshelf, Bathtub, Instrument
Thematic Group 4	Domestic Appliances	Vacuum Cleaner, Washing Machine, Iron, Clock, Telephone, Television/Radio/Record, Stove, Oven, Kettle / Teapot, Blender Electric, Refrigerator
Thematic Group 5	Interior Spaces	Reception Room, Living Room, Bedroom, Balcony, School, Kitchen, Dining Hall, Study Room, Stage, Multi-Purpose Hall, Bar/Cafe, Bathroom, Workplace/Workshop, Lobby
Thematic Group 6	Exterior Spaces	Street/Outdoor, Garden/Outdoor, Pool/Seaside, Stage
Thematic Group 7	Occupants	Woman, Man, Child, Family, Famous Figures

The analysis of thematic content distribution in Hayat Magazine between 1960 and 1965 (see Table 1), as depicted in the bar graph, provides a compelling insight into the editorial priorities and cultural orientations of the period (see Figure 10). Notably, Interior Spaces (Thematic Group 5) accounts for the highest proportion of content, making up 26.9% of the total themes covered, indicating a major emphasis on interiors. This focus on interiors underscores the period's fascination with modern living environments and the domestic sphere's centrality in everyday life. This focus emphasizes a broader societal shift towards lifestyles and interior design, reflecting international trends in architecture and design that permeated Turkish culture during the era.

On the contrary, the relatively low representation of Exterior Spaces (Thematic Group 6) at only 7.7% suggests a lesser focus on public or outdoor settings, highlighting an editorial choice that perhaps mirrors the urbanization trends and the growing importance of personal and functional living spaces over public recreational spaces. The disparity between the emphasis on interior versus exterior spaces can be interpreted as a reflection of the period's urbanization and the emerging middle-class values that prioritized home improvement and private comfort.

This distribution not only reflects the magazine's spatial promotion to readers' interests and societal shifts but also emphasizes the role of media in shaping and reflecting public consciousness about space utilization and aesthetic values. By prioritizing certain themes, the magazine played a pivotal role in directing public attention towards specific aspects of modern living, thereby influencing public taste and consumer behavior.

The consolidated analysis of the graph particularly illustrates the thematic variety within Hayat Magazine's photographs and the emphasis of the groups discussed in the study. The prominence of Thematic Group 5 underscores the extensive coverage of the primary theme central to the thesis, highlighting the significance of interior analysis in demonstrating how the magazine's photographs reflect the social and cultural values of the era. This thematic focus provides a lens through which the transformation of Turkish domestic life during the 1960s can be understood, revealing the interplay between media representation and cultural dissemination.

This multi-layered analytical framework enabled an in-depth understanding of the content strategies of Hayat magazine and the examination of various aspects of the socio-cultural dynamics of that period. Such a framework is essential for dissecting the complex ways in which visual media contribute to cultural production and the dissemination of social norms.

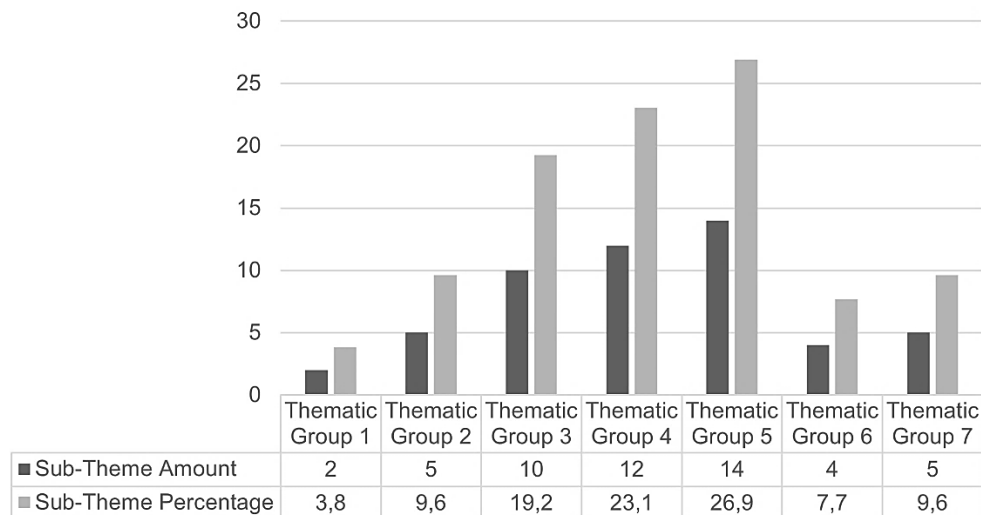


Figure 10: Numerical and Percentage Distribution of Sub-themes into Thematic Groups in Hayat Magazine

The graphs and tables below provide a detailed perspective on the total of 573 photographs included in the review. This visual dataset forms the basis of the current study, analyzing the distribution of photographs in various aspects such as chromaticity, location, and content. While the relevant graphs reveal how these photographs are classified and which features stand out, the following tables support the findings with quantitative data. These visual aids are critical for illustrating the quantitative aspects of the analysis, making the data more accessible and understandable.

This section provides the necessary background and framework for evaluating selectively selected photographs in a broader context. By situating individual photographs within a larger dataset, the analysis gains depth, allowing for more nuanced interpretations of visual trends and thematic emphasis.

The period 1960-1965 includes a comprehensive review of a total of 8 volumes, 313 issues published by Hayat Magazine and 1308 photographs in these issues. In this period, a total of 260 issues, 52 issues for each of the years 1960-1963 and 1965, and 53 issues for 1964 were examined. As a result of a detailed examination of a total of 1308

photographs, it was determined that 573 of these photographs had a direct relationship with the spaces which can be seen in Figure 11. This extensive dataset ensures a robust and comprehensive analysis, providing a solid foundation for the study's conclusions.

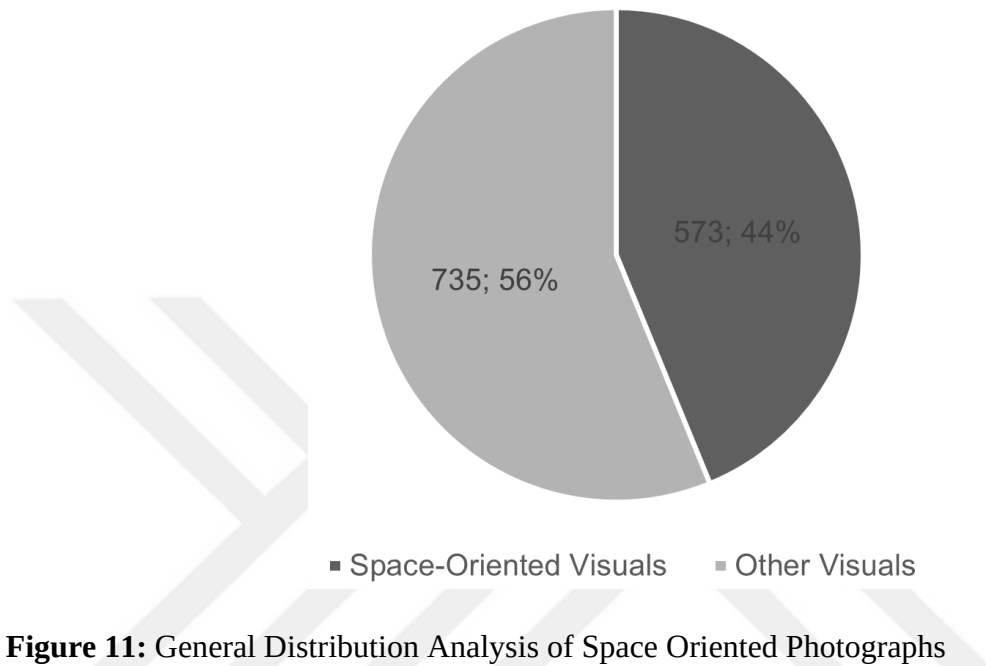


Figure 11: General Distribution Analysis of Space Oriented Photographs

The analysis of Thematic Group 5, which is central to this thesis and concentrates on the interior environment, is based on a comprehensive examination of 14 distinct interior spaces. These categories were specifically chosen to align with the objectives of the thesis and were explored in detail to understand the function and influence of interior spaces. This targeted approach allows for a focused analysis of how specific types of spaces were represented and perceived.

Accordingly, 14 interior environments were selected in the thematic separation of space-oriented photographs. The identified photographs were classified in detail according to the characteristics of the concept of space defined during the literature review. This classification aims to analyze the primary features of each photograph regarding the space and how these features fit with the definitions in the literature. Such

detailed classification helps in drawing precise conclusions about the representation and significance of different interior spaces.

This table shows the number of photographs selected in certain volumes of Hayat magazine between 1960 and 1965 and the percentage distribution of these numbers in total. It shows in detail the numerical distribution of the selected photographs relative to the general number of photographs of the space, with numerical and percentage values, based on the volumes and years examined. This quantification is essential for understanding the temporal and thematic trends in the magazine's content.

Table 2: Number and Percentage Distribution of Space-Oriented Photographs in Examined Volumes and Years

YEAR	VOLUME	NUMBER OF SPACE ORIENTED PHOTOS	TOTAL 573	PERCENTAGES
1960	1	106	135	23,56
	2	29		
1961	1	20	47	8,20
	2	27		
1962	1	42	66	11,52
	2	24		
1963	1	32	57	9,95
	2	25		
1964	1	61	93	16,23
	2	32		
1965	1	108	175	30,54
	2	67		

When Table 2 is examined, it is noticeable that 1960 has the highest number of selected photographs in both volumes; this is represented by 135 photographs out of a total of 573, accounting for approximately a quarter (23.56%) of the overall total. However, the year 1961 stands out as the year with the smallest number of selected photographs within the examined period, represented by only 8.2%. On the other hand,

the year 1965 has the highest number with 175 selected photographs and the highest percentage, accounting for 30.54% of the total. These fluctuations reflect the changing editorial focus and possibly the socio-political dynamics influencing media production.

This indicates that that year was particularly heavily represented in the magazine and hints at the variety or importance of the photographs chosen. When comparing volumes for each year, it is generally seen that more photographs are selected in the first volume of the year than in the second volume, which may be related to the magazine's annual content planning or special events and themes related to the months covered by those volumes. Such patterns offer insights into the seasonal or event-driven content strategies of the magazine, revealing how media planning aligns with public interest and cultural events.

Analysis of this data provides researchers with concrete information about which themes were predominantly covered in which periods in Hayat magazine, how the photo selections changed over the years and volumes, and the intensity of visual content within a certain period. This data provides an in-depth analysis of the impact of the journal's editorial decisions and the socio-cultural events and trends of the time on its editorial policy. In addition, consistency of weekly publication of the Hayat Magazine and its uninterrupted action during that period are vital for understanding the stabilization of the period. This continuous publication ensures a reliable source of visual and thematic trends for the period studied, allowing for a comprehensive longitudinal analysis.

Furthermore, the chart in Figure 7 illustrates the distribution of photos among a total of 573 analyzed photographs of interiors. The chart indicates that 43.25 percent of the 248 photographs are associated with national locations, whereas 56.75 percent of the 325 photographs depict international locations. The fact that there are fewer photographs of spaces related to national spaces reveals that there is less emphasis on the visual

representation of national spaces than international spaces. This significant international focus suggests an aspiration towards global standards and influences in domestic and public spaces, reflecting a broader trend of modernization.

This indicates that the majority of the analyzed images originate from locations outside of Turkey, suggesting that the magazine largely adopts an international perspective in its descriptions. Therefore, it is inevitable that the culture in American and European spaces, which are frequently shown in the magazine, were promoted to the readers through Hayat magazine. This promotion of foreign lifestyles and standards serves as a tool for cultural transmission and transformation, shaping readers' perceptions and aspirations. The pie chart in Figure 12 suggests that the representations of space in the magazine are more indicative of a specific perspective, rather than accurately depicting the actual realities of the period.

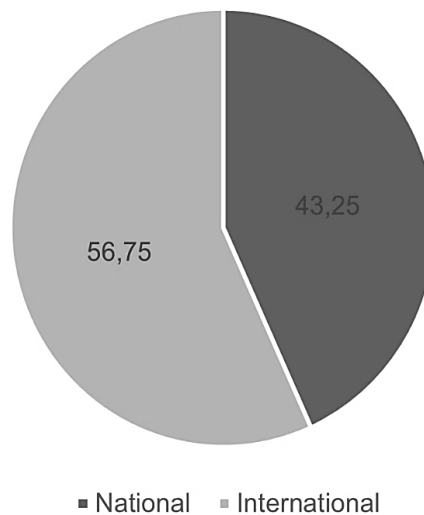


Figure 12: Spatial Distribution of Analyzed Photographs in Percentage: National and International Context

When the graph in Figure 13 is examined, it shows that a total of 351 of the 573 photographs contain famous figures, and 61.27 percent of these photographs depict

famous people, while the remaining 38.73 percent contain general human figures or spaces that do not contain people. The high presence of famous figures underscores the magazine's role in glamorizing and popularizing celebrity culture, which in turn influences public taste and consumption patterns. These data reveal that most of the photographs examined focus on well-known people and that these figures are predominant in the visual material.

As can be inferred from the data, the visual media's tendency towards famous figures may be reflected through the magazine, how it has gained priority in visual representations and its role in the spread of popular culture. This emphasis on celebrity figures can be seen as a strategy to attract readers' attention and boost magazine sales, while also reflecting societal interests and values.

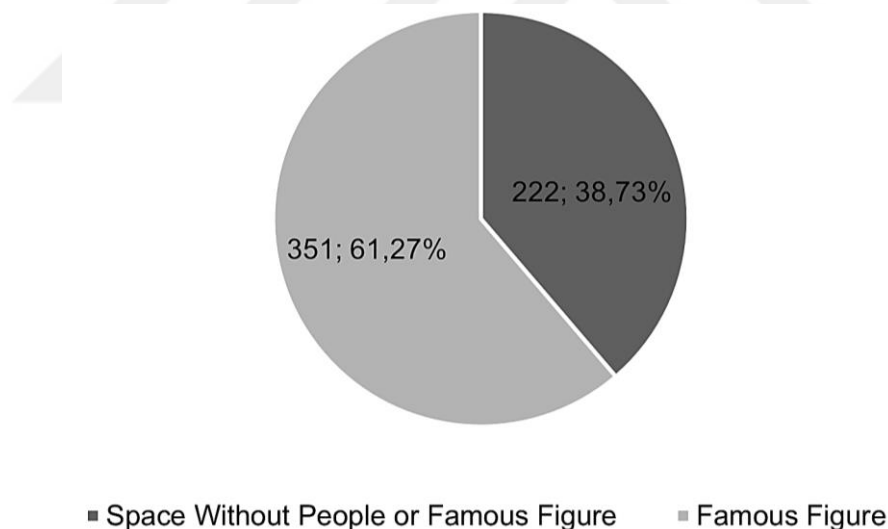


Figure 13: Distribution of Famous Figures Presence in Interior Spaces

The graph in Figure 14 demonstrates the distribution of analyzed photographs according to print color. It can be seen from the chart that black and white prints constitute 95.79% of the total space-oriented photographs. In contrast, color prints represent only 4.21%. The dominance of black and white photography reflects both technological

constraints of the period and stylistic choices that aimed at a certain aesthetic appeal. This ratio shows that black and white print was dominant in the examined period. The low proportion of colored prints can be explained by cost factors or aesthetic preferences, as well as technological limitations. This may indicate that color printing was used as a means of emphasis in certain parts of the magazine, and perhaps was preferred for elements that wanted to be highlighted within the magazine aesthetics of the period. The selective use of color images likely served to draw readers' attention to particular articles or advertisements, enhancing their impact and memorability. Overall, the limited use of color photographs can be interpreted as a conscious choice to increase the visual appeal of the magazine and attract the reader's attention.

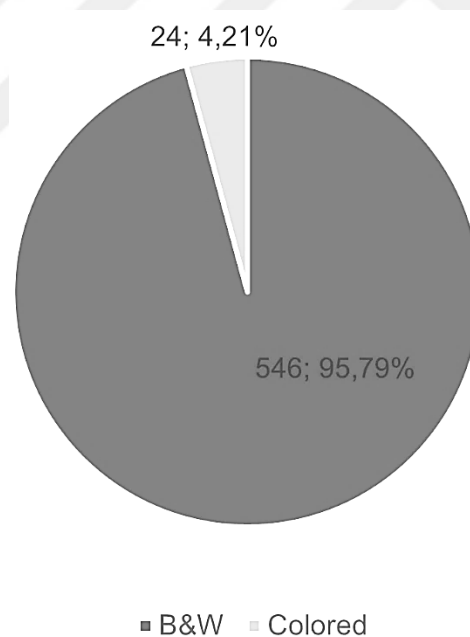


Figure 14: Color Distribution of Space-Oriented Photographs

In the following part, a detailed analysis of the data of photographs oriented to the interiors that constitute the focus of the thesis is presented. This section aims to comprehensively discuss the distribution of photographs on a spatial basis and various

aspects of the visual representation of these interiors. The subsequent analysis will delve into how specific interior spaces were depicted and their cultural significance, offering insights into the social dynamics and aesthetic values of the period.

In the dataset analyzed, the distribution of space-oriented photographs highlights varying degrees of emphasis across different types of interior environments (see Figure 15). Therefore, in Figure 4, reception rooms constituted 1.1% of the depicted spaces, while living rooms were the most prevalent at 35.0%. Bedrooms followed with a significant presence of 20.7%, and balconies were among the least represented at 0.9%. Classrooms accounted for 1.8%, suggesting a modest representation in the sample. Kitchens were featured in 4.4% of the images, dining rooms in 6.4%, and study rooms were notably captured in 11.6% of the instances. Stages and multipurpose halls had a lower visibility at 3.3% and 4.8%, respectively. Bars/cafes were shown in 0.7% of the images, bathrooms in 3.7%, office/atelier settings were depicted in 5.3% of the photographs, and lobbies were scarcely shown at 0.2%. This detailed breakdown of interior spaces reveals the areas of domestic life that received the most visual attention and suggests cultural priorities and lifestyle trends of the time.

Among the images, the living room (35%) and bedroom (20.7%) stand out as the most frequently seen spaces. The fact that the living room has such a high percentage indicates that social life and social interactions generally take place in this area and that it is also an area that is considered the center of the house. The fact that the bedroom also has a high percentage indicates that private spaces have an important place in visual representations and can be considered a reflection of people's personal lives. These spaces not only served practical purposes but also symbolized social status and personal identity, reflecting broader cultural values.

On the other hand, the relatively high proportion of the study room (11.6%)

emphasizes that work and individual activities occupy an important place in domestic life. The living room and bedroom may reflect the social norms and lifestyle trends of the period, as indicators of time spent at home and family life, and the study as indicators of individual success and productivity. This focus on different types of spaces provides a comprehensive picture of daily life and societal expectations, revealing how different environments were valued and utilized.

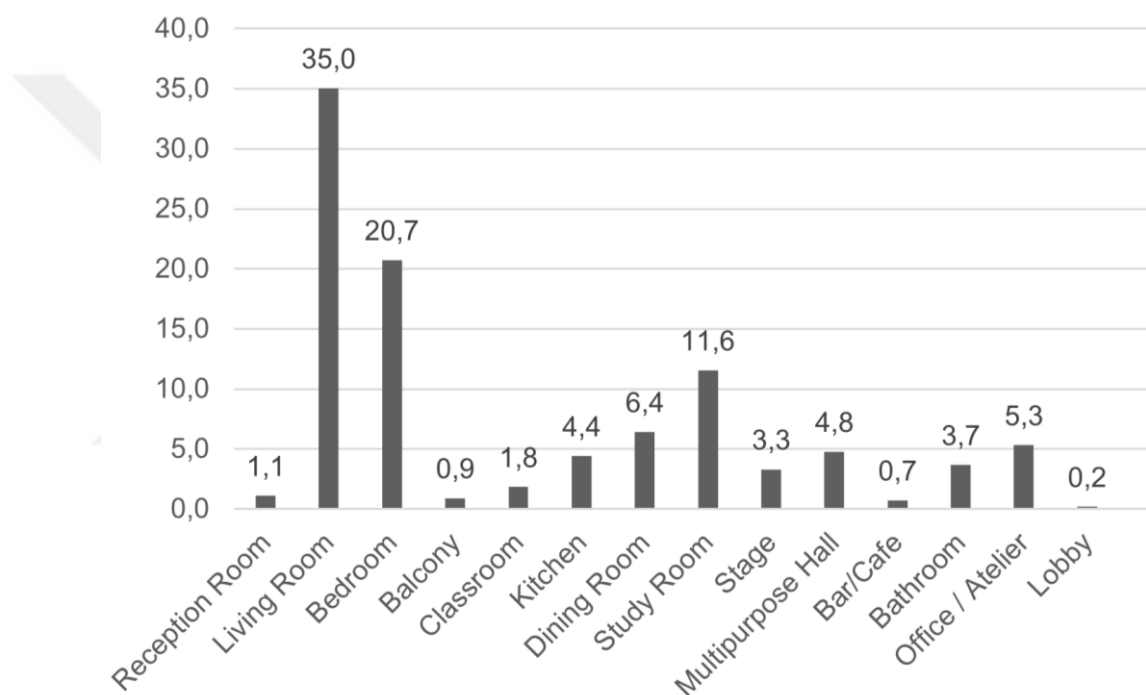


Figure 15: Percentage Distribution of Interiors in Space-Oriented Photographs

According to the figure 16, female figures represent the highest proportion in the analyzed photographs with 67.94%, indicating that they have a very dominant presence in space representations. Male figures appear less frequently with 39.72%. While family representations were found at 14.81%, the frequency of children remained at 13.07%. The dominance of female figures highlights the gendered nature of domestic spaces and media representations, suggesting a focus on women's roles within the home.

The lower proportions of families and children may perhaps indicate that these groups are less represented in certain types of spaces or that their appearance in a particular context is more selective. In general, these percentage distributions reflect the social dynamics within the space and the distribution of occupants' roles in visual representations. These distributions also suggest underlying societal norms and expectations about gender and family roles, which the magazine both reflected and reinforced.

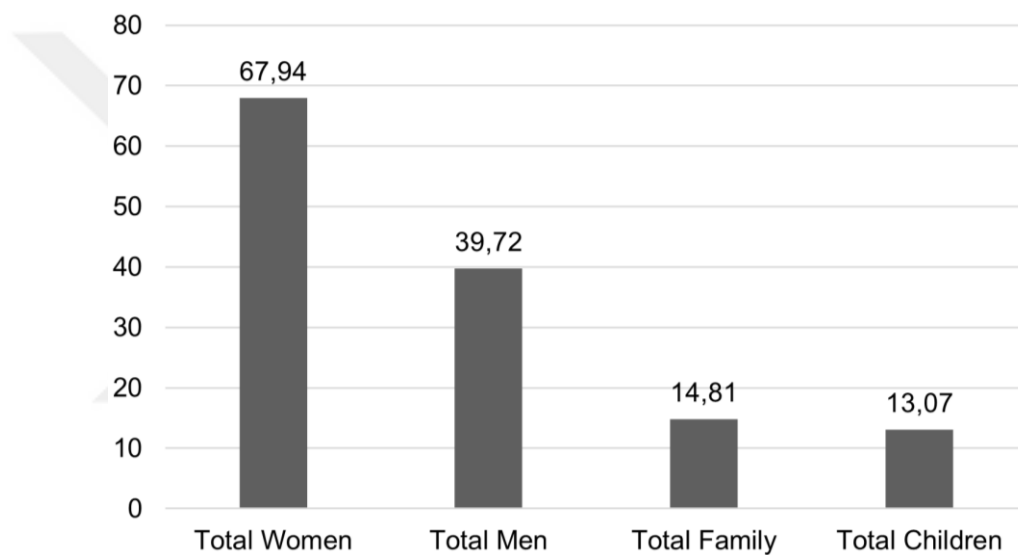


Figure 16: Percentage Occupant Distribution in Space-Oriented Photographs

According to the graph given in Figure 17, clock and television/radio/record player have the highest percentage distribution among the domestic appliances in the 573 photographs analyzed. While the clock is the most common home appliance with 32.39 percent, television/radio/recorder is right after it with 32.31 percent. This indicates the prominence of entertainment in the visual and functional organization of domestic spaces. Among other appliances, the ones with the lowest percentage are kettle, blender and refrigerator; each has a distribution of 2.06 percent.

While iron and telephone have relatively low percentages (3.09 percent and 10.31 percent, respectively), stove and oven are at the middle level (8.25 percent and 4 percent, respectively). Vacuum cleaner and washing machine have an equal distribution of 1.03 percent each and are among the least common domestic appliances. Overall, this analysis provides an indication of how often domestic appliances appear in the represented interiors. The prominence of certain appliances over others highlights technological advancements and shifting domestic priorities, reflecting the evolving landscape of household management and convenience.

As a result, the percentage distributions suggest that these domestic appliances are significant in daily life and intend to shape consumer habits. In general, this distribution specifies that domestic appliances revealed the central role in the promotion of culture, as their occurrence not only in the everyday interior, but also in the advertising sections of the magazine, in promoting the use of domestic appliances in the home.

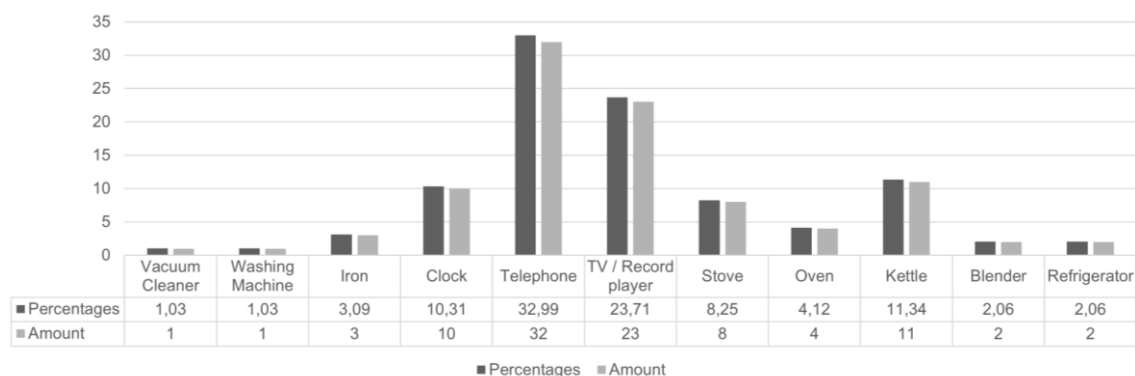


Figure 17: Percentage Distribution of Domestic Appliances and Devices

Considering the prominent data, the examination will focus on several key spaces including reception rooms, living rooms, bedrooms, kitchens, study rooms and bathrooms. The analysis of thematic groups and their graphical representations in this chapter illustrates the significant role that interior spaces and domestic appliances played

in the cultural and social landscapes of the 1960s, as depicted by Hayat Magazine. The detailed examination of these themes provides valuable insights into the evolving perceptions of space and the impact of popular media on shaping public consciousness during this era.

6.1 Living Room

In the study by Gürel [61], the living room concept in Turkish homes during the early 1960s is identified as a reflection of both traditional values and modern influences. Her research demonstrates that these rooms were primarily designed for hosting guests and were furnished with Western-style elements to signify modernity and sophistication. This selective adoption of Western aesthetics led to a form of superficial modernization, where the visual representation of modernity often failed to permeate everyday life. Despite the modern decor, traditional practices continued in the private areas of homes, highlighting the persistent tension between public display and private life. This opposition in the use of space underscores the complex nature of modernization in Turkey, where Western influences were integrated selectively into the existing cultural framework.

Details of popular culture components frequently encountered in the Hayat Magazine examined in the thesis are presented below. When the literature is examined, studies on soft materials attract attention and this issue is emphasized by Atay and Postalci [72] and Şumnu and Avcı Hosanlı [32]. Likewise, studies on the use of sofas and their place in living spaces are also notable, and the contributions of Lasansky [53], McClean et al. [73], and Şumnu [57] on this subject become evident. In the continuation of this study, we focus on two components namely 'shag carpet' and 'seating units', which stand out in the literature and frequently recur in photographs. The seating units frequently appear in the living room as the family's furnishings when they are featured in Hayat

magazine. The relationship between sofa and family is clearly seen in interiors and literature both around the world and in Turkey. Due to the preference for low sofas and conversation pits that promoted social contact and relaxation, it became increasingly popular in the 1960s. To make these spaces feel cozier and friendlier, soft, shag carpets were frequently used to cover objects like benches and steps. As Gürel [61] emphasized, the living room hosts a variety of family activities that are independent of any guests. This space facilitates not only social interaction but also personal relaxation and family bonding. This emphasis on the functionality of living spaces, as articulated by Gürel, leads seamlessly into Lasansky's [53] observations on how sofas unite these family dynamics. According to Lasansky, the sofa is crucial to the room as it serves as the family's gathering spot [53].

During the postwar period, economic growth in the United States increased rapidly and there was a significant shift from a production-oriented economy to a consumer-oriented economy [73]. During this period, the country's chemical industry seized the opportunity to use newly developed petroleum-based compounds to meet the needs of the developing consumer market. This new and emerging market was considered an ideal area for a variety of experiments with oil-derived products, as these products were central to the post-war consumer economy. The chemical industry aimed to gain a strong position in this new market segment by using petroleum-based components, especially in floor coverings, which are increasingly used in homes and whose decorative importance is growing. Accordingly, the shag carpet can be compared to a thick mane that resembles a person's hair with its exaggeratedly long fibers.

The advertisement showcases a luxurious living space featuring a shag carpet from Mohawk Carpet Mills, based in New York (See Figure 18). The prominent element in the figure 18 is the expansive, golden-yellow carpet that covers the floor, emphasizing

both its texture and the sense of comfort it provides. The carpet is described as made of wonderful acrylic fibers, known for their durability and ease of maintenance.

In the foreground, a mother and her daughter are seated on the carpet, engrossed in a book. Both are dressed in light-colored, elegant clothing, which complements the soft, welcoming ambiance of the room. The mother's nurturing presence and the daughter's focus on the book highlight the carpet's role in creating a family-friendly, cozy environment. A small white dog, adding a touch of charm and domesticity, sits on a stylish, modern sofa in the background, next to a white, round side table adorned with a decorative item. Above the sofa, a contemporary light fixture hangs, contributing to the room's modern aesthetic. To the right of the image, a palette of various carpet colors is displayed, showcasing the different shades available from Mohawk Carpet Mills. These colors range from neutral tones like beige and light blue to bolder hues like red and green, indicating the wide selection offered by the company to match different interior design preferences.

The advertisement text emphasizes the luxury and style of Mohawk carpets, highlighting their durability, resistance to stains, and long-lasting beauty. The tagline, "More Carpet Luxury and Style Than You," suggests that the product provides unparalleled quality and aesthetic appeal for modern homes. Therefore, associating this carpet with luxury and beauty serves as both a promotion of popular culture and a status symbol, making ownership of this product a marker of sophistication and modern elegance.



Figure 18: Life Magazine, April 3, 1964

Therefore, in the 1960s, shag carpets, reflecting the free lifestyle and fashion of the period, took their space as a dominant element in home decoration [75]. On the other hand, the use of shag carpets in prominent American TV programs and two important sitcoms during this period reflects the cultural trends of the period [53]. Consequently, shag carpets have become accessible to wider audiences. The reasons behind the increasing popularity of shag carpets in this period are not only economic but also socio-cultural factors [73]. The search for comfort and sincerity in home decoration played a major role in choosing these carpets.

Şumnu [57] highlighted the prevailing trends in soft materials and comfortable furnishings throughout this period. Elements such as the use of soft materials and shag carpets in the design of living room spaces have been extensively discussed in Turkish

and international academic literature, and many studies have been conducted on the evolution of shag carpets over time and their social and cultural effects. When the comprehensive literature on the subject is examined, the works of Rendl [74], Merrill [75], Lasansky [53], and Şumnu [57] in a cultural context stand out as references. These resources offer an interdisciplinary perspective on spatial design and material use.

The spatial design and images from the period under study indicate a rich diversity in terms of furniture selection and arrangement (Figure 19). This analysis meticulously examines the frequency of seating arrangements and the distribution of genders within the space visuals for the designated period. The research began with an extensive evaluation of spatial visual selections, calculating the proportional share of images containing seating group elements from this collection. Out of a total of 573 space photographs, seating components were identified in 239, indicating that seating groups were used in 41.71% of the visual representations. This high percentage underscores the centrality of seating arrangements in the visual culture of the time, reflecting their importance in both private and public spaces.

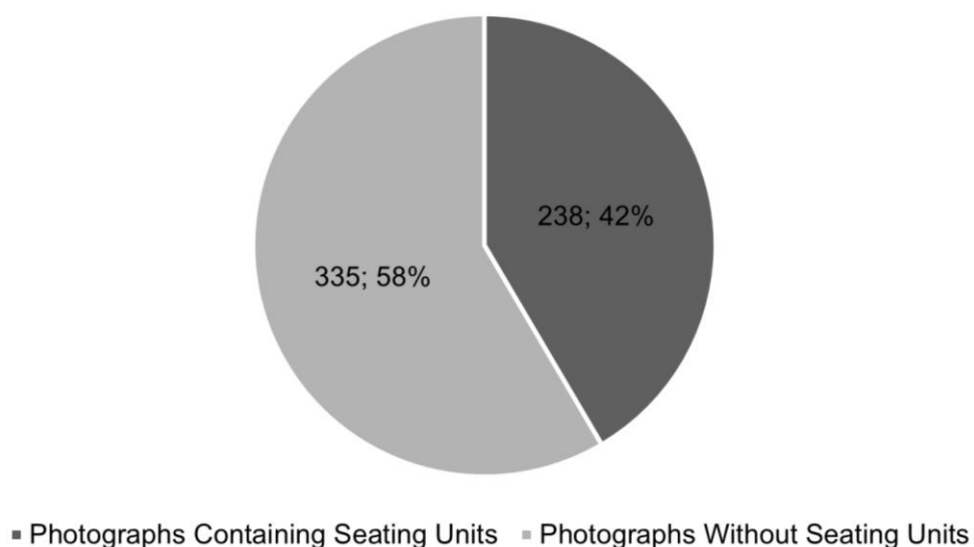


Figure 19: Distribution Rates of Seating Units Content in Space-Oriented Photographs

Secondly, when examining the geographical distribution of these photographs, seating groups are found in 92 photographs taken in Turkey and 147 photographs on an international scale (see Figure 20). The relatively infrequent occurrence of seating groups in space photographs in Turkey indicates a divergence from the lifestyle and design philosophies that are widely promoted and adopted on the international stage. This situation highlights the influence of foreign cultures on space design and the increasing impact of international aesthetic trends on cultural designs. The disparity in these numbers suggests a selective adaptation of global trends within local contexts, reflecting a nuanced interplay between global influences and local traditions.

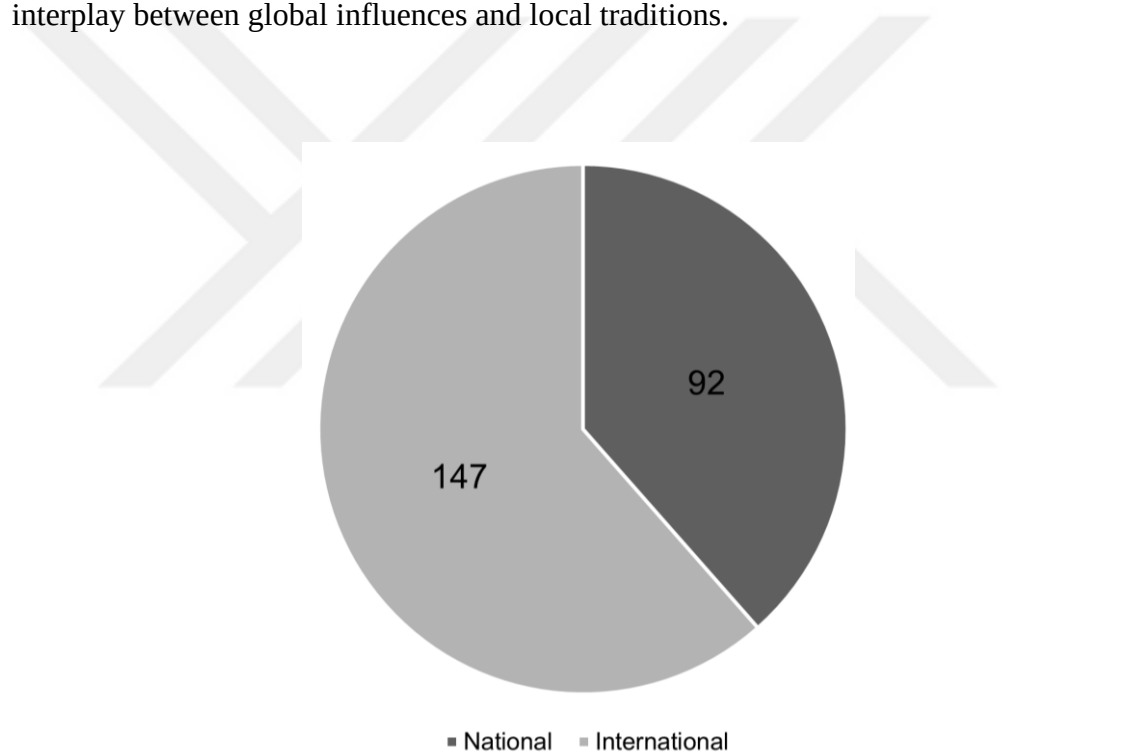


Figure 20: Distribution of Photographs Containing Seating Units in National and International Locations

According to Figure 21, the analysis of photographs featuring sofas or seating groups from a gender perspective reveals that women are the most prominently represented, appearing in 28.62% of these images. Men are represented in 17.63% of the

images, while photographs featuring both men and women make up 12.04%. Images containing only sofas or seating groups account for 7.50%. These data present intriguing findings regarding the role of gender in visual representations; women are more dominantly present in space photographs, whereas men are less frequently depicted. This suggests that the living room, seating units, or relaxation areas are often portrayed through the figure of a woman or women and children together. This gendered representation reflects broader societal norms and expectations of the period, where domestic spaces were often considered the domain of women. This interpretation is supported by the analysis and the captions of the photographs. For example, see the photograph of Princess Ira and her children (See Figure 22).

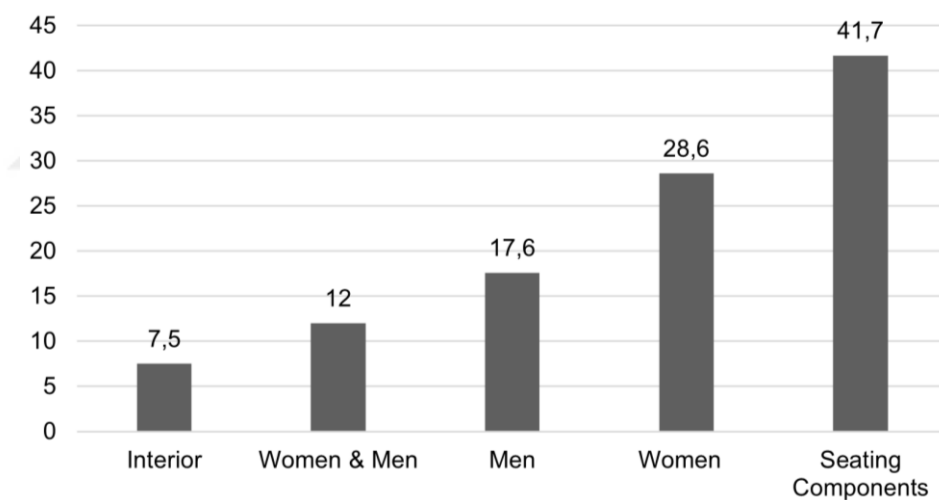


Figure 21: Gender Distribution in Photographs of Spaces Containing Seating Units

This black-and-white figure captures an intimate family scene set in a well-appointed living room, illustrating the socio-cultural dynamics of the 1960s (see Figure 22). The composition centers around Princess Ira and her two children, reflecting the era's emphasis on family and domesticity. Princess Ira, seated gracefully at the center, exudes poise with her calm facial expression and composed posture. Her children, appearing to

be between four and eight years old, are comfortably positioned beside her on the sofa, displaying relaxed and joyful expressions. The living room's focal point is the generously patterned and textured sofa, which signifies elegance and coziness. The floral fabric of the sofa, along with the strategically placed cylindrical pillows, enhances the room's inviting atmosphere.

The floor is adorned with a shag carpet, contributing to the overall sense of warmth and comfort. This soft carpeting not only adds to the aesthetic appeal but also makes the space more conducive to family activities and relaxation. In the background, decorative objects and artworks on the walls provide a glimpse into the rich interior aesthetics and preferences of the period. These elements collectively highlight the fusion of traditional and modern influences in the home decor of the 1960s. The interior design and ambiance of the space promote comfort and family connection, underscoring the dual role of the living room as both a public and private domain. This figure clearly illustrates the balance between aesthetic sophistication and functional comfort that defined the period's living spaces.

Following figures, featured in Hayat Magazine and Life Magazine, exemplifies the importance of the living room as a central gathering place for the family, as discussed by both Gürel [61] and Lasansky [53]. It vividly illustrates how the living room served not only as a space for hosting guests but also as a hub for family interaction and bonding, reflecting the complex nature of modernization in Turkey during this period.



Figure 22: Hayat Magazine, Volume 1 - Issue 24 / June 10, 1965

In figure 23, American actress Debbie Reynolds is seen with her two children, creating an intimate and warm family moment. They are seated on a patterned sofa, which adds a touch of elegance and comfort to the scene. The floral design of the sofa is prominent, contributing to the cozy and homely atmosphere. Debbie Reynolds is engaging with her daughter, who is offering her something, while her son sits beside her, engrossed in his activity. The interaction highlights the close bond between the mother and her children, with the patterned sofa serving as a central piece of this domestic setting.

The scene is further enriched by the surrounding decor, which includes a stylish table lamp and other furnishings that contribute to the overall aesthetic of the room. The soft lighting and the choice of materials create a warm and inviting environment, perfect for family bonding. The floral pattern of the sofa not only adds a decorative element but also signifies the popular design trends of the period, which favored intricate patterns and comfortable, plush furnishings. This example showcases how mid-20th century American

interiors balanced elegance with family-oriented spatial components.



Figure 23: Hayat Magazine, Volume 1 - Issue 11 / March 9, 1961

As a national example for seating units, Figure 24 presents a black-and-white photograph of the Mamat family comfortably posing in their living room, providing a glimpse into domestic life in Turkey during the 1960s. The setting is modest yet inviting, centered around a simple, dark-colored sofa that supports the family as they sit together. The mother, Gönül Mamat, seated in the middle, exudes elegance with her stylish hairdo and composed demeanor. To her right sits Suat Mamat, dressed in a striped sports jersey, with a relaxed and protective expression and posture. Flanking the parents, their children—Suat Jr. on the left and Günsu on the right—complete the family portrait. Both children are smartly dressed and display cheerful expressions, reflecting a warm and

harmonious family bond. Suat Jr. wears a formal suit, adding a touch of formality to the otherwise casual setting, while Günsu is dressed in a simple, yet charming outfit. The room's ambiance, highlighted by the textured wall and the plain carpet, encapsulates the simplicity and intimacy of the family's shared space. This photograph, as a primary source, reveals the cultural codes, gender roles, and the interaction between architecture and interior design of that period. These observations allow for a better understanding of how spatial images are associated with certain gender representations and the placement of elements such as sofas or seating components in visual culture promotion. It can be concluded that these components used in photographs of spaces reflect and perhaps reinforce certain gender stereotypes. The presence of sofas and seating groups in these images may affect perceptions of gender roles as well as the understanding of spatial aesthetics. In the figure 41, the contrast of formal and casual elements highlights the multifaceted nature of Turkish family life during the 1960s, blending modern influences with traditional values.



Figure 24: Hayat Magazine, Volume 1 - Issue 15 / April 2, 1964

In Figure 25, the living room of a national house is depicted, showcasing the domestic dynamics and the integration of technology in the household during the period. The male figure, leaning on the edge of the large, patterned sofa, is engaged with the radio, holding a piece of it in his hand. This interaction highlights the importance of the radio as a central piece of domestic technology. The other seating element in the space, a light-colored, lacquered-contoured, angular-designed armchair, features a woman with a baby in her arms, indicating the family-oriented nature of the room. The presence of a television and a speaker for its sound further underscores the incorporation of modern technology into everyday life.

The carpet in the room adds to the texture and warmth of the space, with the middle section being short pile and the borders around it being shag carpet. This contrast in textures creates a visually interesting and comfortable environment. This image reflects the domestic dynamics of the period and the use of domestic technology. Different approaches to furniture arrangement and the functionality of the space are evident. The furniture in this photograph creates an intimate and functional living space, demonstrating a gathering area for the family.

The arrangement of seating elements and technology highlights the dual purpose of the living room as both a space for relaxation and social interaction. In this image, the contrast of modern technology with traditional family roles underscores the transitional phase in Turkish domestic life during the 1960s, where modern conveniences were being integrated into the home while maintaining traditional family values.



Özcan evlenmeğe karar vermiş. Sekiz aydır Doğan ile Ferhan Onat'ın evinde kalıyormuş. Onlara açılmış: «Bekârlık canıma tak dedi, beni şöyle eli yüzü düzgün bir kızla baş göz ediverin» demiş. Kız bulunmuş, sıra yüzüklere gelmiş. Onatlar, Özcanı yanlarına alarak kuyumcular çarşısına çıkmışlar. Fakat Özcanın parmağına göre yüzük bulamamışlar. Nişan da hemen ertesi günmüş. Ismarlama yaptırmak imkânsız. Doğan: «Küçük çocuk bileziği alalım» demiş. Almışlar, tıpatıp uymuş parmağına... Nişan gününü böyle geçiştirmişler. Bir hafta sonra Özcanın parmağına göre yüzük ısmarlanmış. Tam 250 lira tutmuş. Eşi Güneşin yüzüğünün değeri ise 80 liraymış. Özcan Sevgen yıllarca önce Ankara Radyosunda Erdoğan Çaplı'nın hazırladığı «Daldan Dala» programında hafif şarkılar söylerdi. Opera yıldızlarımız arasında alaturkaya en çok ilgi duyan Özcan Sevgen'dir. Özel toplantılarda hüzzam ve nihavent makamlardan şarkılar okur. Yukarıda Ankaradaki evinin bahçesinde karısı ve oğlu ile, yanında onların neşeli bakışları arasında teyp'e sesini alırken görülüyor.

Figure 25: Hayat Magazine, Volume 1 - Issue 20 / May 13, 1960

The figure 26, taken from Life Magazine, presents an international example for the sofa section. In the photo, a grandmother and her granddaughter are seated on a patterned sofa. The sofa plays a central role in bringing the family together and facilitating

interaction. Grandmother Marietta is comfortably reclining on the sofa, with her young granddaughter Penelope seated beside her. The photo reflects a quiet evening at home and Penelope working on her first-year Latin assignment. This seating arrangement provides a warm and intimate environment where family members can come together and interact. The sofa, with its patterned upholstery, stands out and is surrounded by a bookshelf that complements the intellectual atmosphere of the home.

These design elements reflect the aesthetic and functional preferences of the era. The low seating height and comfortable cushions of the sofa provide a cozy seating area, allowing family members to gather and communicate. The presence of the grandmother and granddaughter sitting together on this comfortable and inviting sofa highlights the importance and functionality of the sofa within the family. This scene illustrates that the interior of the home serves not only as an aesthetic space but also as a crucial element in strengthening family bonds.



Figure 26: Life Magazine, October 25, 1963

In figure 27, Mr. and Mrs. Charles C. Walters of San Mateo, California, are depicted in a moment of relaxation in their living room. The image showcases the domestic setting of a mid-20th century American home, emphasizing the comfort and style of the era. The living room features a low-height sofa without armrests, which is central to the family's gathering space. The sofa, upholstered in a soft fabric, provides a comfortable seating area that enhances the room's inviting atmosphere. Mrs. Walters is seen sitting on the floor beside the sofa, leaning against it, while Mr. Walters reclines on the sofa, showcasing the furniture's relaxed and informal use.

The floor is covered with a shag rug, adding texture and warmth to the space. Shag carpets were a popular choice in the 1960s, known for their deep pile and soft feel, which made them ideal for creating a cozy and comfortable environment. The shag carpet in this photo complements the sofa and the overall decor, reinforcing the room's welcoming ambiance. The room is further decorated with an array of framed pictures and artwork on the walls, adding a personal and artistic touch to the space. This decor highlights the family's appreciation for art and culture, making the living room a multifunctional area for both relaxation and socialization.

The figure captures a typical family scene where the living room serves as a hub for family activities and interaction. Mr. and Mrs. Walters' relaxed poses and the intimate setting illustrate the importance of the living room as a space for family bonding and leisure. The presence of the shag rug and the comfortable sofa underscores the period's emphasis on creating warm and inviting home environments.

This is Mrs. Charles C. Walters of San Mateo, Cal., a very considerate wife. Today, between the hours of 4:30 and 6:00 p.m. she bathed the baby, fed the other two children and sent them out to play, freshened herself up, started dinner and still had time to greet her husband with a refreshing Daiquiri.



Figure 27: Life Magazine, October 4, 1963

In conclusion, the photographs in this chapter collectively depict the 1960s emphasis on family-centric living spaces. Each image captures moments of familial interaction and comfort, whether through casual lounging, engaging in activities, or simply spending time together. The consistent presence of families in these photos highlights the importance of the living room as a central hub for domestic life. The settings are characterized by comfortable seating arrangements, often with parents and

children in proximity, reflecting the era's focus on creating warm and inviting environments. These images also illustrate a range of activities, from relaxation and conversation to playful interactions, underscoring the multifunctional nature of the living room. The decor in each scene, whether using patterned sofas, soft lighting, or personal touches like family photos and artworks, contributes to an overall sense of coziness and intimacy. This collection of photographs demonstrates how mid-century interiors were designed to foster family bonds and provide a refuge from the outside world, emphasizing comfort, togetherness, and the simple joys of home life. Considering both the national and international photographs from Hayat magazine alongside the international photographs from Life magazine, it is evident that there is a promotion of family-oriented living spaces. These spaces are depicted as comfortable, soft, and relaxed areas devoid of guests. The materials used, the furnishing arrangements, and the overall decor are remarkably similar, indicating a shared vision of modern living. This reflects a broader promotion of a modern lifestyle that values family interaction and comfort above all. The consistency in the portrayal of these living spaces across different cultural contexts underscores the universal appeal and promotion of this family-centric, modern way of life, as evidenced in the materials and arrangements observed.

Consequently, the integration of shag carpets into popular culture through TV programs and sitcoms had a significant influence on the consumption habits and lifestyle of the period. Myllyntaus [52] highlighted this trend in his article on popular culture and consumption approaches. The images featured in magazines of the time indicate how shag carpets played a pivotal role in the design and use of domestic spaces. It should not be forgotten that the marketing strategies and advertising promotions of American manufacturers, as well as the social and cultural transformations of the period, were also effective in the spread of shag carpets as a popular culture item. In this context, the use

of shag carpets and the soft materials preferred in interior spaces will play a key role in understanding cultural production and aesthetic promotion in Turkey in the 1960s. The widespread adoption of these elements underscores the broader influence of American culture on Turkish interior design trends during this transformative decade, showcasing the fusion of local traditions with global modernist aesthetics.

Another notable aspect of sofas during this period is the prevalence of seating elements with low seating heights and without armrests. These design choices reflect the broader trends in furniture aesthetics and functionality of the time. In the following discussion, examples will be presented to illustrate these trends: a national example, an international example from *Hayat Magazine*, and another international example from *Life Magazine*. These examples will provide a comprehensive view of how these design elements were integrated into living spaces across different cultural contexts.

As Şumnu [57] emphasized, the elements that compose a space directly influence its design and functionality. This interaction enhances the distinct and practical functions of different areas within a home, leading to greater comfort levels compared to previous periods.

The evolution of living room furniture in the 1960s, particularly the adoption of sofas without armrest and low seat height sofas exemplifies these changes. These furniture pieces not only increased the aesthetic appeal but also significantly improved the comfort and usability of living spaces. Traditional items such as divans, cushions, pillows, and rugs were replaced by Western-style furniture that had previously been nonexistent, including mobile chairs, coffee tables, and cabinets [76]. This transformation reflects a broader trend towards creating more inviting and versatile environments that cater to both social interactions and personal relaxation. Sofas without armrest,

characterized by their modernized design, became a characteristic of 1960s interiors, promoting a relaxed and casual atmosphere [77]. Armless couches, offering a modern look, provided greater flexibility in seating arrangements and contributed to an open and uncluttered space.

In Figure 28, it can be observed that the homeowner, Hollywood star Kim Novak, is spending time contentedly on a comfortable sofa in a horizontal position. The sofa, characterized by its low seating height and lack of armrests, exemplifies the functional and stylish furniture preferences of the period's fashion and aesthetics. Şumnu [57] also emphasized how the spaces of this period were integrated with architectural elements and the importance of material selection. Details that stand out in the figure include the soft elements such as the shag carpet, which adds warmth and texture to the room, and the stitch details on the sides of the comfortable sofa. The upholstery of the sofa, likely a soft fabric, enhances the cozy and inviting atmosphere. The pillows further contribute to the sense of comfort and relaxation. Focusing on the use of materials, the square mirrors covering the wall create an illusion of more space and add a touch of glamour, reflecting the stylish interior design trends of the era. Figure's text accompanying the original photograph mentions that the sofa is a mix of blue and purple. Accordingly, the partially colored figure has been enhanced to highlight and reflect these hues, giving the image a more vivid and dynamic appearance. This addition brings out the rich and vibrant aesthetic that was popular during the 1960s, highlighting how color and material choices were used to create inviting and fashionable living spaces.



Figure 28: Hayat Magazine, Volume 2 - Issue 47 / November 16, 1961, colored in accordance with the text called 'colored sofa, the mix of blue and purple'

In figure 29, the decoration and furniture arrangement in the living room of Nedret Güvenç's home are shown. One of the notable elements in the room is the armless sofa. This type of furniture reflects the functional and stylish preferences of the period. The soft cushions and fabric upholstery on the sofa offer a comfortable seating area, creating a warm and inviting atmosphere in the home. According to text, rest of the room, the walls are adorned with paintings by old and new artists such as Klee, Duffy, and Matisse. These artworks add aesthetic value to the room and emphasize the passion for art. The bookshelf next to the sofa contains books about painting and art, reflecting the homeowner's interest in art. As seen in Figure 29, the plant decoration highlights the

importance of natural elements and personal touches in modern interior design. According to Massey [54], such decorative plants stand out as elements that bring lightness, airiness, and functionality to interiors. When used alongside materials like simple varnished wood, bare brick, and natural stone, plants add a personal touch, creating a warmer and more inviting atmosphere. This decorative choice aligns with modernist design principles, enhancing visual appeal while promoting simplicity and practicality.

Other notable materials in the room include the patterned carpet on the floor and the wooden furniture. The carpet enhances the overall warmth and comfort of the room, while the wooden furniture provides a natural touch. The functionality of the armless sofa and its suitability to the fashion sense of the period play an important role in creating both an aesthetic and practical living space. This example demonstrates how modern and traditional elements can be harmoniously integrated.



Figure 29: Hayat Magazine, Volume 2 - Issue 28 / July 8, 1960

In figure 30, a Kansas family is captured in their living room, discussing the benefits of flameless electric home heating. The image provides a glimpse into the mid-20th century American home, showcasing both the functional and aesthetic choices of the period. The seating element that stands out is a low-height sofa without armrests. This type of sofa, with its minimalistic and sleek design, exemplifies the modernist trends of the 1960s, focusing on simplicity and functionality. The sofa is upholstered in a fabric that complements the overall decor of the room, providing a comfortable and stylish seating option. Next to the sofa, a man is seated in a wooden armchair, adding a contrasting yet cohesive element to the room's design. The woman, elegantly dressed and seated on the sofa, enhances the scene's domestic tranquility and comfort. The floor is adorned with a shag rug, which adds texture and warmth to the space. This type of rug was a popular choice during the era, known for its plush and inviting feel. The combination of the shag rug and the low-height sofa without armrests creates a cozy and welcoming atmosphere, reflecting the period's interior design preferences. The room is decorated with simple yet effective elements, such as a framed painting on the wall and a small side table, enhancing the overall aesthetic appeal. The photograph highlights how these furniture and decor choices contribute to a functional, comfortable, and modern living environment.



Figure 30: Life Magazine, March 12, 1965

In conclusion, these figures collectively showcase the versatility and appeal of low armless sofas in creating cozy and functional living spaces. The consistent use of soft materials, such as plush upholstery and shag carpets, enhances the comfort and aesthetic quality of these environments. These examples demonstrate how mid-20th century design harmonized practicality with style, resulting in living spaces that were both inviting and reflective of individual tastes and cultural trends. The sofas, central to each room, underscore the era's emphasis on comfort, flexibility, and the seamless integration of modern design elements. Moreover, the American influence is evident in the adoption of these modernist styles, reflecting the international reach of American cultural and design trends during this period and their impact on domestic interiors in both the United States and Turkey.

6.2 Reception Room

As Gürel [61] suggests, the traditional guest rooms in Turkish living spaces evolved into living rooms intended for family gatherings and entertainment. Despite this shift, a few reception room interiors still appeared in Hayat Magazine, showcasing both national and international designs. This transition highlights the blend of traditional values and modern influences within Turkish interior design, as reflected in the media of the time. The persistence of reception rooms in the magazine illustrates the gradual nature of this cultural shift and the selective integration of American aesthetics.

Figures 13 and 14 represent the aesthetic and functional aspects of 1960s guest rooms, the spaces where guests were welcomed and entertained. The first photo (Figure 13) is of an international reception room. The second photo (Figure 14) belongs to a national location. While the second image does not indicate the presence of any famous person or well-known personality, the first image provides a visual depiction of the living room space of a famous figure, integrated with the personal image of the figure. In the article, the reception room is mentioned as an area used to separate the intimate part of the residence from strangers and for the entertainment of guests [78]. The statement 'used only for guests' in the photo is a clear example of how the function of the space was shaped. Therefore, as noted by Gürel et al. [61], the reception room depicted in figure 31 showcases decorations and a chandelier specifically chosen to impress guests, further highlighting the household's modern aspirations.

In Figure 31, a living room with an interior balcony is shown, and it is stated that the living room is rarely used. However, it is noted that this space is used when guests arrive, or music meetings are held. The furniture and decorative elements in the photograph reflect the preferences of the period. Elements such as the large and shag carpet laid on the floor, soft material seating groups, interior balcony as mezzanine, and

piano show that the space has a very functional character, including a music room and reception room. The inclusion of a piano indicates the importance of music and entertainment in social gatherings of the period. As can be understood from the subtext of this image, it emphasizes that guest rooms are generally not a part of daily life but are important social spaces used for special events. This use of space highlights how certain areas of a home were designated specifically for maintaining social status and hosting significant events, reflecting the cultural norms of the time. These visual materials reveal not only the physical spaces of the houses of the period but also their living social texture and cultural dynamics.



Figure 31: Hayat Magazine, Volume 2 - Issue 49 / November 30, 1961

In contrast, in Figure 32, the social interaction of the landlady and other guests and the internal dynamics of the house are in the foreground. This image provides a more intimate view of the reception room's role in facilitating social gatherings. The social interactions captured in this photo illustrate how these spaces were utilized for hosting and entertaining, emphasizing the personal connections and activities that took place within them. In contrast, the first image emphasizes the prestige of the space and the status of the homeowner by highlighting decorative elements, furniture choices, and the overall layout. Both spaces serve as important markers in understanding the cultural production and social relations of the period. The comparison of these two images underscores the dual function of reception rooms: as places of social interaction and as symbols of social status.

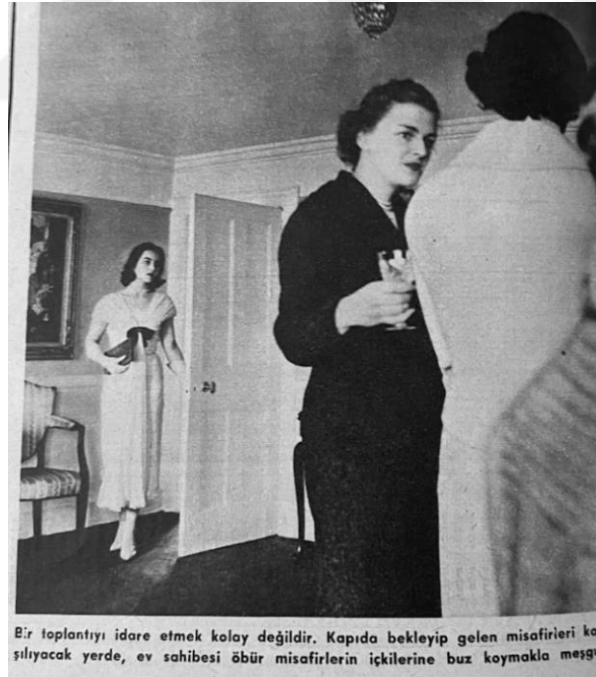


Figure 32: Hayat Magazine, Volume 2 - Issue 51 / December 14, 1961

These figures collectively illustrate the multifaceted nature of reception rooms in the 1960s, showcasing their role in both maintaining social etiquette and fostering

personal interactions. The contrast between the formality and the personal engagement evident in these images provides a nuanced understanding of the cultural dynamics at play in these social spaces. Moreover, the comparison highlights how the layout and furnishing of reception rooms were carefully curated to reflect the homeowner's status and to accommodate social rituals, reflecting broader societal norms and values.

6.3 Bedroom

During the post-war period, bedrooms began to transition from being private spaces to areas where style and sophistication were prominently displayed. Influenced by media and popular culture, bedrooms were increasingly depicted as reflections of modern lifestyles and as spaces where the decoration of personal areas gained significant importance. The homes and living spaces of celebrities, frequently featured in magazines and television programs, played a crucial role in this shift. Bedrooms were presented not just as places for sleep but as settings where aesthetics and luxury were emphasized. This trend marked a significant cultural shift in how personal spaces were perceived and utilized. The bedroom is depicted as the second most frequently observed space after the living room (See Figure 15).

In the text below the photo, it is stated that Kim Novak's private life in her luxury villa in Spain is emphasized (see Figure 33). The representation of this villa and Novak's home life holds significant value for visual and cultural analysis. Notably, the 'haptic sensation' discussed by Lasansky [53] is reinforced using the shag carpet in the image, coupled with Novak's elegant pose that accentuates her body lines through her clothing. This photograph effectively combines various materials to create a rich sensory experience. The shaped iron headboard adds a touch of artistry and elegance, while the bedside tables, crafted from wood with grooved detailing, add to the room's refined

aesthetic. The candlesticks on the tables enhance the room's ambiance, contributing to the overall luxurious feel. The quilted headboard cover, and bedspread further emphasize the theme of comfort and softness, conveying a tactile experience to the viewer through the medium of photography. These elements collectively construct an image that triggers the haptic experience and stimulates tactile curiosity in the viewer.

The deliberate use of different materials and textures in this image not only highlights the luxurious lifestyle associated with Kim Novak but also serves as a powerful tool for creating a sensory connection with the audience. The combination of visual and tactile elements invites viewers to imagine the softness and elegance of the space, enhancing the overall impact of the photograph. This approach underscores the importance of materiality in interior design and its role in shaping cultural perceptions and experiences.



Figure 33: Hayat Magazine, Volume 2 - Issue 49 / November 29, 1962

The figure 34 captures actress Rossana Podestà, known for her role as Shuah in the film "Sodom and Gomorrah," and previously as Helen of Troy. She is seated elegantly on a lavishly decorated bed, which is the focal point of the room. The bed is adorned with a rich, striped bedspread and numerous plush pillows, creating an opulent and inviting atmosphere. The bedding's luxurious textures and intricate patterns reflect the sophisticated style of the period. Rossana Podestà's attire, a glamorous, white gown with a high slit, complements the extravagant setting, emphasizing the overall theme of elegance and luxury. Her poised posture and the room's décor highlight the cultural emphasis on fashion and style within personal spaces during this era.

Beneath the bed, a dark-colored shag carpet further enhances the room's luxurious feel, adding warmth and a touch of modernity to the space. The combination of the lavish bed, the ornate bedding, the elegant attire of Podestà, and the shag carpet illustrates how bedrooms were designed to be both comfortable and visually appealing, serving as private sanctuaries that showcased personal taste and status.



Figure 34: Hayat Magazine, Volume 1 - Issue 13 / March 22, 1962

Figure 35 is a photograph published by Hayat Magazine, which is similar to the first image in terms of material. The fact that the head of the bed is iron and the bedside table next to it is wooden shows that similar materials were used in both paintings. However, in the second picture there is a lampshade on the bedside table and a clock on the wall, which are not included in the first photo and create a visual focal point in this picture. A clear difference is observed in terms of lifestyles. The fact that the well-known actor Münir Özkul appears in the photograph and the text describes the actor's 'bachelor reign', where he reads a magazine in the morning and then irons and cooks, emphasizes that this image alone represents a quite different lifestyle from the first photograph.



Figure 35: Hayat Magazine, Volume 1 - Issue 25 / November 17, 1960

The setting is intimate and depicts a young German couple preparing for a wedding ceremony (Figure 36). The room features a large, ornately carved wooden bed with a high headboard, draped with a patterned fabric canopy that extends down to the bed. The bedding appears simple, with a neatly made blanket. The wallpaper in the room has a delicate floral pattern, adding a touch of elegance and warmth to the space. A small bedside table holds a lamp with a fringed lampshade, enhancing the vintage atmosphere. The couple stands near the door, engaged in a tender moment, emphasizing the room's use as a private, personal space. The lighting is soft, creating a cozy and intimate environment. The overall ambiance of the room, combined with the couple's affectionate interaction, highlights a blend of tradition and personal warmth, typical of the period's bedroom design.



Figure 36: Hayat Magazine, Volume 1 - Issue 14 / March 28, 1963

This vibrant, full-color photograph features a glamorous woman seated on a bed, highlighting the mid-20th century's bold and colorful bedroom décor (Figure 37). The room is dominated by a striking orange floral-patterned bedspread and canopy, creating a cheerful and inviting atmosphere. The canopy is adorned with scalloped edges and a matching floral design, adding a playful yet sophisticated touch. The bed is large and appears comfortable, with plush pillows and a thick, coordinated bedspread. The woman, elegantly dressed and adorned with a large necklace, sits gracefully on the bed, exuding a sense of glamour and style. Her relaxed pose and confident expression suggest comfort and luxury. Beside the bed, a small white nightstand holds a lamp and a book, hinting at the room's functional aspects. The walls are a soft, neutral color, which complements the vivid hues of the bedding and canopy. The overall design of the room is bright, bold, and stylish, reflecting the fashion and interior design trends of the era. These images highlight modernity and glamour, illustrating how bedrooms could simultaneously serve as intimate personal spaces and displays of contemporary style, reflecting broader cultural shifts in spatial design and lifestyle.



Figure 37: Life Magazine, January 11, 1960

The figure 38 showcases Elizabeth Taylor on the set of a film where she portrays a prostitute, highlighting the trends and glamour of the modern bedroom setting. Taylor is elegantly dressed in a silk gown, and the setting is marked by a satin bedcover with a delicate pattern, enhancing the luxurious atmosphere. The visual composition of the bedroom, combined with Taylor's attire, emphasizes the aesthetic and functional elements of contemporary interior design. The room's design elements reflect the sophisticated and fashionable aspects of the period, embodying the cultural narrative of modernity and elegance. This portrayal underscores how film sets can influence and reflect the design trends and social attitudes of their time, merging cinematic glamour with everyday interior aesthetics.



Figure 38: Hayat Magazine, Volume 1 - Issue 14 / March 38, 1961

The figure 39, a national example from Hayat Magazine, showcases a practical and multi-functional guest room. The design emphasizes utility and simplicity, characteristic of mid-20th century Turkish interior spaces. The room features a shelf in front of the window, cleverly designed to double as a writing desk, catering to the needs of both a guest and a temporary workspace. The wall is equipped with a floor-to-ceiling built-in wardrobe, providing ample storage without cluttering the room. The decor is minimalistic, with a focus on clean lines and functional furniture, reflecting the design trends of the period. The use of built-in elements maximizes the available space, ensuring that the room remains open and inviting while serving multiple purposes. This approach to interior design highlights the period's emphasis on practicality and efficient use of space, catering to the needs of modern urban living in Turkey.



Figure 39: Hayat Magazine, Volume 1 - Issue 25 / June 17, 1965

The figure 40, from Life Magazine, depicts a boy's room that emphasizes both functionality and style, reflecting American design sensibilities of the 1960s. The room features a sophisticated room divider with significant storage space, panelled in prefinished Silver Gray Surfwood. This material is chosen not only for its aesthetic appeal but also for its durability, capable of hiding scratches and seamlessly blending with the textured wood surface. The inclusion of painted Paniflex Bifold Closet doors, made of warp-free Novolpy, highlights the use of advanced materials designed to maintain their shape and appearance over time. The room is designed to be both practical and visually appealing, with a built-in study desk and shelves that provide a dedicated space for study and organization. The decor includes elements such as school pennants and a color-

coordinated scheme that adds an individualized touch to the space. The overall design reflects a higher emphasis on creating a multi-functional living area that caters to the needs of a growing child, ensuring that the room is both comfortable and conducive to productivity.



Figure 40: Life Magazine, May 2, 1960

The bedroom section in both Hayat and Life magazines illustrates a distinct duality in interior design promotion, reflecting broader cultural narratives. One approach, prominently featured in both magazines, highlights bedrooms with a single woman or occasionally a man, adorned in lace or silk outfits with well-coiffed hair. These spaces, characterized by patterns, silky satin materials, and shag carpets, emphasize sophistication and glamour. The use of soft materials and luxurious textures promotes an

image of comfort and elegance, aligning with mid-20th-century ideals of beauty and domesticity.

Conversely, another approach focuses on functionality and practicality in bedroom design. Examples from both *Hayat* and *Life* magazines highlight interior solutions that incorporate workspaces into the bedroom, such as shelves doubling as desks. The Turkish example from *Hayat Magazine* presents a practical guest room with efficient storage and workspace integration, catering to urban living's need for multifunctional spaces. The American example from *Life Magazine* similarly emphasizes a child's room designed for both study and storage, featuring modern materials and innovative solutions.

This comparison reveals a clear dichotomy in bedroom promotion: one emphasizing luxury, sophistication, and personal identity through soft, glamorous materials; the other prioritizing functionality and practicality, reflecting the broader socio-cultural influences of the period. The American influence on Turkish interior design is evident in this dual approach, blending aesthetic appeal with practical solutions to create versatile and visually pleasing living spaces.

6.4 Kitchen

In the analysis where a total of twenty-three kitchen photographs were examined, the feature of the kitchen space comes to the fore in nine of these photographs, while the presence of various domestic appliances stands out in the other fourteen photographs (Figure 41). When the distribution of domestic appliances and devices in the photographs were examined in detail, it is perceived that the visual representation of home appliances in kitchen life varies, including one telephone, six stoves, three ovens, five kettles, two blenders, and two refrigerators. This distribution provides significant data in terms of the

frequency of use and visual representation of kitchen appliances; It is observed that the most visible domestic appliance is the stove, while an unexpected device such as the telephone is rarely represented.

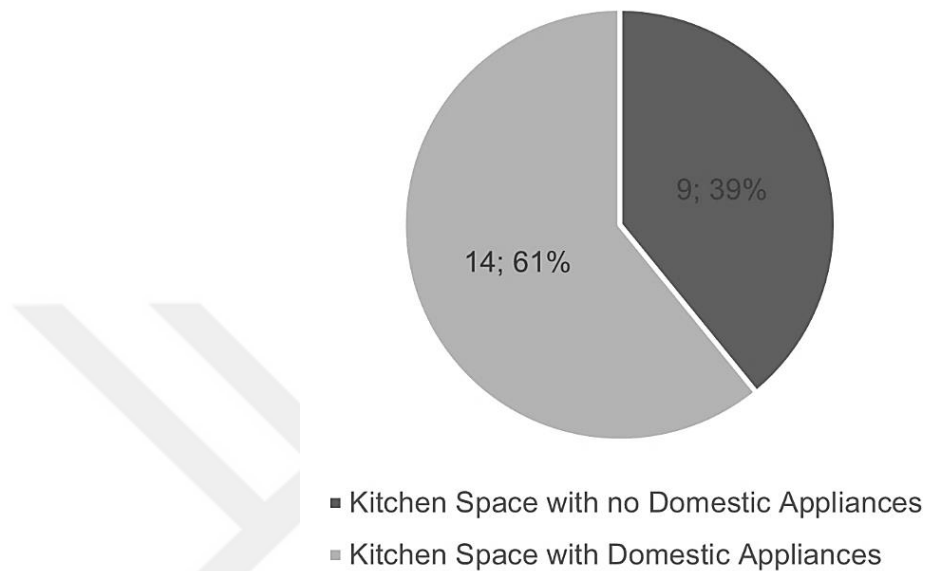


Figure 41: Demonstration of Spaces with and without Domestic Appliances

This analysis highlights the central role of the stove in the kitchen, reflecting its importance in cooking and meal preparation activities (Figure 42). The presence of a telephone, though rare, suggests that women were so engaged in kitchen activities that communication devices were integrated into kitchen spaces to ensure they remained connected even while working. While it is noteworthy that the telephone is commonly seen in other domestic spaces, its lower representation in kitchens may indicate the intense focus on cooking and food preparation within this area. Domestic appliances for cooking and preparation purposes, such as kettles and ovens, take a more prominent role in kitchen spaces, emphasizing the kitchen's primary functions.

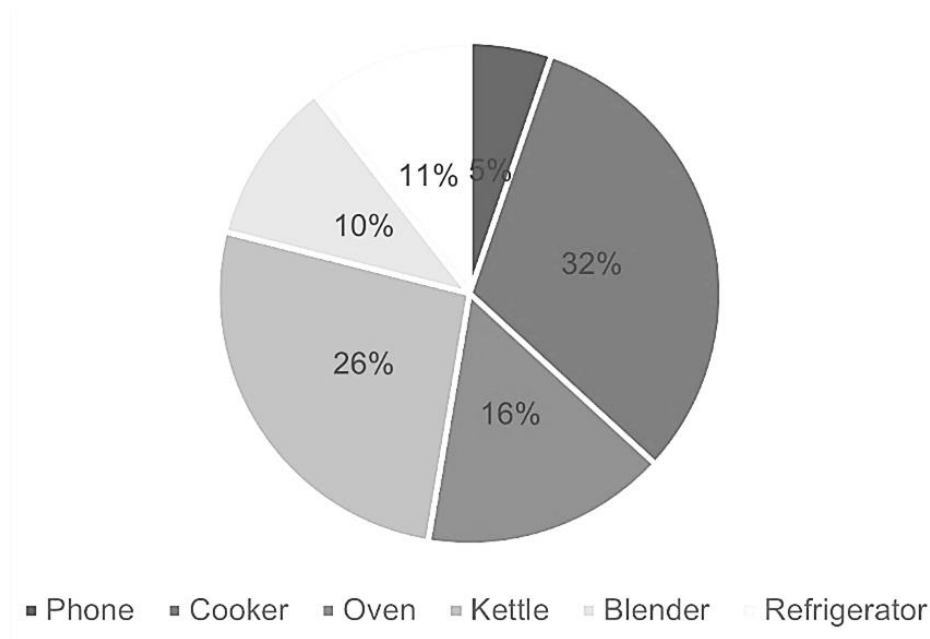
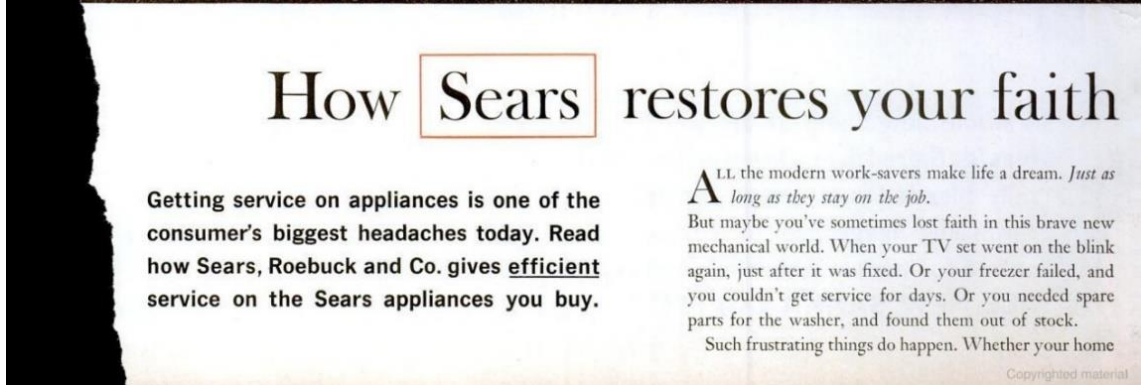


Figure 42: Distribution of Domestic Appliance and Device Percentages in Kitchen Interiors

Domestic appliances and decorations have begun to attract more attention since the 1960s with the influence of these domestic interior elements, technological advances, and advertising, which are emphasized in the literature. This distribution of domestic appliances underscores the evolving nature of kitchen spaces, transitioning from mere cooking areas to multifunctional environments equipped with various modern appliances. The prominence of cooking-related devices reflects the cultural emphasis on culinary activities during this period. The division can be considered as important indicators that reflect the lifestyle and consumption habits of domestic appliances used in both daily domestic routines and kitchen activities. Therefore, in addition to the crucial role of kitchens in residential spaces, these data provide a perspective on which domestic appliances are used more frequently in daily life and how this use is reflected in magazine interiors. The data reveal a trend towards increased convenience and efficiency in the kitchen, mirroring the broader societal shift towards modernity and technological

advancement. The visual representation of these appliances in magazines serves as both a reflection and a method for changing domestic practices.

The figures 43 and 44 from Life Magazine titled "Home Appliances" depicts a variety of household items, prominently featuring appliances such as a refrigerator, washing machine, dryer, stove, vacuum cleaner, television, and other small kitchen gadgets. In the foreground, a well-dressed woman is seated on a shag carpet, engrossed in reading a magazine, while two servicemen stand in the background, symbolizing reliability and maintenance support. The appliances are arranged in a way that highlights their modern design and technological advancements, with the elegant woman serving as a visual representation of the ideal consumer. The inclusion of a shag carpet, which was a popular interior design element of the time, emphasizes the contemporary and stylish nature of the household setting. The presence of both major appliances like the stove and refrigerator, along with smaller electric devices, showcases the comprehensive range of home technology available to consumers. The woman's poised and refined appearance aligns with the portrayal of women as both homemakers and the primary users of these appliances, reflecting the gender norms of the era. This image not only illustrates the variety and modernity of home appliances in the 1960s but also reinforces the cultural ideal of the well-groomed, efficient housewife, whose role is to maintain an orderly and technologically advanced home. It underscores the era's emphasis on convenience, style, and the integration of technology into everyday domestic life, promoting a lifestyle where elegance and efficiency coexist seamlessly.



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Figure 44: Life Magazine, September 1, 1961

These figures 45 and 46, from Life Magazine collectively showcase an idealized vision of American lifestyle in the 1960s, centered around the promotion of domestic appliances and modern home conveniences. Each visual element highlights the integration of advanced technology and stylish design into everyday life, emphasizing efficiency, comfort, and aesthetic appeal. The figures feature multiple scenes, each

illustrating different aspects of domestic living. At the top, architectural designs of homes are shown, emphasizing the variety and modernity of American home designs. Below, a family scene is depicted with an aluminum patio awning, suggesting a seamless blend of indoor and outdoor living spaces. This is complemented by a scene of a woman in a stylish interior, indicating the importance of aesthetic appeal in home furnishings. In the following sections, various home settings are depicted, each highlighting a specific product or design element. The focus is on promoting innovations such as glass sliding doors, custom bathroom designs, and modern kitchen appliances. The emphasis is on functionality combined with style, suggesting that American homes of the era are both practical and visually appealing. The overarching narrative promoted through these images is one of affluence, convenience, and modernity, where domestic appliances play a central role in enhancing the quality of life. The representation of well-maintained homes and stylish interiors reflects a cultural aspiration towards a comfortable, efficient, and aesthetically pleasing lifestyle. This depiction serves not only as a promotion of specific products but also as a broader endorsement of the American way of life, characterized by technological advancement and modern design.



PLYMOUTH MEETING, PA. Fox Bilt Homes. Robert A. Fox, builder. Theodore Brandow, architect. A split level in Pennsylvania Colonial.



COLUMBUS, GA. Windsor Corp., Harry S. Roberts, Jr. and Ben D. Tyler, builders. William LeVert Christian, A.I.A., architect.



DETROIT, MICH. Nosan Building Corp., Harold Nosan, builder. William Gruenewald, designer. Two stories, four bedrooms, two-car garage.

These six outstanding homes — one from each part of the country — were picked by juries of architects and builders for design



91ST IN A SERIES OF ADVERTISEMENTS BY SHOW-HOUSE, 555 FIFTH AVE., N.Y. 17

these six best-

use these best

Flexalum
aluminum patio awnings

Make your home bigger, smarter, cooler with a Flexalum patio awning. It adds a whole new recreation area for family and friends. Rain won't spoil barbecues or furniture. And these awnings require no maintenance because Flexalum heat-treats its own spring-tempered aluminum, then adds two coats of an exclusive baked enamel finish so colors resist chipping, cracking, rusting, peeling. Flexalum's 5-year guarantee is bonded by the Continental Casualty Company. Styles for porches, carports, doors and windows. Over 100 color combinations.

See other illustrations for Flexalum Twi-nighter Venetians, Verticals and ultra-modern Woven Aluminum window treatments.

Bridgeport Brass Co.,
Hunter Douglas Division



you'll love living on

Vina-Lux floors

This is new! This is news: Vina-Lux PREMIERE Series begins a new era of elegance in vinyl asbestos tile. The Travertine Gold we show above is one of seven dramatic colors, including two metallic patterns. Like all Vina-Lux Floors, it is grease-proof, easy to clean. And because the pattern goes all the way through, Premiere "lasts a house-time."

Vina-Lux by Azrock.





CHRYSLER
AIRTEMP

No home today is really complete unless it provides healthful, conditioned air for your family to breathe . . . all year long. That's why this home features Climate by Chrysler. In winter, the award-winning Chrysler Lo-Boy Furnace with Contour-Flame burner supplies fast, gentle, even warmth. In summer, Chrysler Air Conditioning tames heat and humidity. And through the year the exclusive built-in Chrysler Electronic Air Purifier removes dirt and dust . . . absorbs smoke and odors . . . and destroys airborne bacteria. The entire system is completely automatic! For more information, send the coupon or see your dealer. **Chrysler Corp., Airtemp Div.**

Figure 45: Life Magazine, February 3, 1961

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ORANGE, TEX. Zeto Enterprises, C. A. Zeto, Sr., builder. A handsome, rangy one-story house with separate family and living rooms.



BOUNTIFUL, UTAH. Richard Prows, Inc., Richard Prows, builder and designer. A split level with 1142 sq. ft. of usable living area.



SAN DIEGO, CAL. Drogin Construction Co., Leonard Drogin, builder, Palmer and Krisel, architects. Handsome house, handsome setting.

awards in a nationwide judgment sponsored by LIFE Magazine and the National Association of Home Builders JOURNAL.

designed homes* in America

"made in America" products

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PHOTOGRAPHY: HANS VAN NEE



AMERICAN-SAINT GOBAIN
glass for light...luxury...and space

See how sliding glass doors can bring a sun-lit garden right into your home! They're glazed with A-SG's extra strong, extra clear Lustracrystal®. The casement windows have A-SG Lustraglass®—which means there's little distortion, no greenish cast to mar your view. And, for a distinctive touch of glamor, observe the way the elegant partition of Blue Ridge RANDEX® separates living areas without divorcing them. Light is shared...yet privacy is maintained. RANDEX is just one of A-SG's many beautiful patterned glasses. **American-Saint Gobain Corp.**



What time is it, Mommy? It's Sessions time!—It's Sessions time all through the house. For there is *one* clock we always recommend... Sessions! There is a good reason: Quality! With pride, we present the newer-than-new 1961 array of PERFECT Sessions Clocks. Each one is a masterpiece born of 145 years of exacting craftsmanship. Beauty is "clock-deep" with Sessions... select a model to fit *any* decor. On these pages we show the exciting designs that dramatically feature clock decorating at its best... by Sessions, of course. Our coupon will bring you helpful ideas... see how a Sessions Clock can be the *accurate* time-telling talking point in *your* home... room by room!

Sessions



Nautilus No-Duct Range Hood ends problem of cooking odors, grease and smoke in the kitchen. Using a principle of air purification proved on atomic submarines, the Nautilus No-Duct Hood soaks up tell-tale odors like fish, onions, cabbage—re-circulates pure, fresh air. Activated charcoal filter plus permanent aluminum mesh grease filter *makes costly vents and ducts unnecessary*. The Nautilus goes up easily in any kitchen, on any wall, over any type range. Keeps the kitchen cleaner, more pleasant. 8 sizes, 9 smart finishes. Check coupon. **Major Industries, Inc.**

a Stylon
exclusive!

**CUSTOM
BATHROOM
DESIGN**

*to fit your taste
and budget*

Now you can have a ceramic tiled bathroom designed for you... in any style you want! Send *your* ideas, specifications and budget to the Stylon Living Design Center... and you'll receive a full-color drawing of your bathroom, complete set of blueprints, list of recommended fixtures and accessories, all for just \$15—one-tenth the normal cost! For complete details... just mail the coupon below.

Stylon CERAMIC TILE



SHOW-HOUSE, Box 1500, Grand Central Sta., N. Y. 17. Please send me the following:

BRIDGEPORT'S FLEXALUM: ☐ Color Book: Home modernizing with awnings. ☐ Folders: Window treatments that control light.

VINA-LUX by Azrock: ☐ Helpful Color Style Folder—Free. CHRYSLER AIRTEMP: ☐ Send for free booklet—"Refresh the Air Around You."

AMERICAN-SAINT GOBAIN: ☐ Send a dime (to cover postage and handling) for American-Saint Gobain's new bulletin

"Make Your Home Lighter... Brighter with Glass."
SESSIONS: ☐ Free—full color Clock Decorating Kit.
NAUTILUS NO-DUCT HOOD: ☐ Free literature with full details on Nautilus and how it works.
STYLON TILE: ☐ Complete details for Custom Bathroom Design.
(Coupon expires May 31, 1961.)

Figure 46: Life Magazine, February 3, 1961

In Figure 47, a young woman is positioned in a meticulously arranged kitchen setting. As can be seen from the figure that the woman with a white colored apron and short hair cut in the kitchen, highlighting the association of women with kitchen tasks and

the domestic realm. She is confidently posing for the camera, holding a gleaming frying pan in one hand and a box of the cleaning product "VIM" in the other. The advertisement prominently emphasizes the cleaning capabilities of the VIM product with the slogan "cleans, polishes, disinfects!" The text at the bottom of the photo highlights the product's powerful cleaning efficacy, especially for bathroom sinks and kitchen tiles. The kitchen is depicted with dark lacquered cupboards and a colored-tiled backsplash, illustrating the period's design trends. This image is a quintessential example of how kitchen spaces were represented during the 1960s. This advertisement not only promotes a cleaning product but also provides insight into the aesthetic preferences and domestic ideals of the time. The kitchen is designed to reflect both functionality and visual appeal, with clean lines and a tidy, organized layout that emphasizes modernity. The presence of the woman in the advertisement reflects the gendered marketing strategies prevalent during the period, targeting housewives as the primary consumers of domestic products. Her pose, with the frying pan and VIM box, symbolizes the dual role of women as both caretakers and the central figures in maintaining household cleanliness.

The figure serves as a cultural artifact, revealing how advertisements of the time reinforced gender roles and domestic responsibilities. It also underscores the importance of cleanliness and hygiene in the home, which were significant aspects of the domestic ideal during the 1960s. The polished appearance of the frying pan and the neat kitchen setting convey a message of domestic pride and the aspiration to maintain an immaculate home environment.

EKSTRA
VIM



**temizler
parlatır
dezenfekte
eder!**



BİR TECRÜBE YETER
Kirdi bir tavandan parlatan Ekstra VİM de, diğer
parçaları herhangisi bir temizleme tozu ile temiz
layınız. Ayrılmış fark derhal gözle görülmektedir.

Banyo lavabo ve fayanslarınızı da temizler, pırıl pırıl yapar

EN KUDRETİLİ TEMİZLEME TOZU

KİMLİK: 2003 - 266

7

Figure 47: Hayat Magazine, Volume 1 - Issue 21 / May 16, 1963

As portrayed in Figure 48 with the image and text, a Turkish woman, Filiz Özşahin, is seen working in the kitchen of the milk bar. In the kitchen space a domestic appliance, which is an electric blender, utilizes. This image highlights the integration of domestic appliances into commercial kitchen environments of the period, reflecting the evolving nature of culinary spaces in urban Turkey during the 1960s. This image emphasizes the technological advancements within commercial settings, offering a perspective into the socio-economic and cultural dynamics of the era.

The presence of an electric blender in this commercial kitchen setting signifies the modernization of food preparation practices, illustrating how technology was being adopted to enhance efficiency and productivity. This image also underscores the role of women in commercial culinary spaces, reflecting broader societal changes regarding women's participation in the workforce.

The caption "âdetin de aleyhinde" translates to "against the custom," emphasizes that she is engaged in a work that is contrary to societal expectations and norms of the time. This serves as a reflection of the social changes during the period, showcasing the evolving roles of women in the workforce. By featuring such images, Hayat Magazine promotes the message of modernization and social change, demonstrating that societal norms can shift, and women can succeed in various fields.



Figure 48: Hayat Magazine, Volume 1 - Issue 10 / February 27, 1964

The figure 49 from Hayat Magazine depicts a compact and multifunctional kitchen space that doubles as a dining area. It features a practical and economical kitchen table with a design that allows it to be stowed away neatly under the counter when not in use. This table, supported by two movable legs, partially folds and slides into the kitchen cabinet space, transforming into an elegant table when extended, capable of comfortably seating up to three people. The checkerboard floor and simple, functional design elements reflect the emphasis on utility and space-saving solutions in Turkish homes of the period.



Figure 49: Hayat Magazine, Volume 1 - Issue 17 / April 22, 1960

The figure 50 from Life Magazine showcases an idealized American kitchen from the 1950s, designed for family gatherings and convenience. The kitchen is brightly lit and color-coordinated, featuring modern appliances such as a refrigerator and a built-in oven. A woman, elegantly dressed in a yellow checkered dress, stands by the open refrigerator, indicative of the era's emphasis on domesticity and the housewife's role. The kitchen also includes a dining area with a table set for breakfast, reinforcing the concept of the kitchen as a social space for family interaction. The polished and orderly appearance, coupled with advanced appliances, emphasizes the technological progress and consumer culture prevalent in America during this period.



Figure 50: Life Magazine, May 9, 1960

According to Massey [54], the integration of kitchen and dining spaces, as seen in these images, underscores a significant shift in domestic architecture during the mid-20th century. The Turkish kitchen's multifunctional dining table and the American kitchen's breakfast bar exemplify this trend, merging culinary and dining functions within a single space. This open-plan arrangement not only maximizes space but also enhances the kitchen's role as the heart of family life, facilitating both meal preparation and family interactions.

The figure 51, titled "Evde ve İşinde" (his home and his workplace) a scene of a

Turkish family is depicted during breakfast. The image shows three family members: Hilmi, his wife, and his mother. Hilmi, seated on the left, is seen eating breakfast, while his wife, standing, pours tea into his cup. His mother, seated on the right, is also engaged in the meal, passing a piece of food. The setting is modest, with a simple table, highlighting the intimacy and routine of a daily family breakfast in Turkey during the 1960s. The image captures a moment of familial interaction and the traditional roles within the household.



Figure 51: Hayat Magazine, Volume 1 - Issue 10 / February 27, 1964

The figure 52, titled "At Breakfast," captures an American family during their breakfast time. Ernie, seated in the middle, is seen taking another helping of *his mama's homemade biscuits*, spreading wild blackberry jam and Tennessee country ham. His

mother, standing, serves him more food, while another male family member, possibly his father, is also seated and engaged in the meal. The kitchen is more elaborately decorated compared to the national example, with a focus on the aesthetic appeal of the kitchen space. The setting suggests a comfortable, middle-class American home, reflecting the cultural and economic context of the period.



Figure 52: Life Magazine, January 11, 1960

Both figures 51 and 52 depict family breakfast scenes, highlighting the importance of this meal as a time for family interaction and bonding. However, there are notable differences in the settings and the cultural context they reflect.

In the national example, the focus is on simplicity and the intimate nature of the

family gathering. The modest decor and the active role of the wife in serving the meal underscore traditional family roles and the close-knit nature of family life in Turkey during the 1960s. The scene is more functional, with less emphasis on the aesthetic aspects of the kitchen.

In contrast, the international example from the USA showcases a more elaborate and aesthetically pleasing kitchen. The presence of homemade biscuits and regional delicacies like Tennessee country ham highlights the cultural emphasis on culinary traditions and the pride in local produce. The mother's role in serving food remains central, reflecting traditional family dynamics, but the overall setting is more indicative of middle-class comfort and the importance placed on the appearance of the home.

In conclusion, these figures illustrate the cultural differences in family dynamics and kitchen aesthetics between Turkey and the USA during the period. While both emphasize the central role of the kitchen in family life, the American example highlights a more consumer-oriented and aesthetically driven approach, reflecting broader economic prosperity. The national example, on the other hand, focuses on simplicity and functionality, mirroring the social and economic conditions of the period. These contrasts offer insights into how cultural and economic contexts shape domestic spaces and family interactions.

6.5 Study Room

With a rate of 11.6%, study rooms are the third most frequently depicted spaces in photographs related to interior spaces, which can be seen in figure 15. These rooms, dedicated to intellectual and professional activities in homes and offices. The prominence of study rooms in interior photography from the 1960s emphasizes their significance in both national and international contexts. These spaces were often designed to reflect the

status, wealth, and power of their occupants, with elaborate furnishings and decor that signified their importance. The use of telephones, within these rooms also highlights the evolving nature of work and communication during this period. Study rooms were also representative of the social and cultural values of the era, showcasing a blend of functionality and prestige. Through a detailed examination of these spaces, insights can be gained into the gender roles, professional norms, and technological advancements that shaped the design and use of study rooms in the 1960s.

The figure 53 captures the study room of Hartnell's tailoring shop, where he is seen engaging with a client over the telephone. The room exudes luxury with its dark, rich decor, including a prominent desk adorned with various documents and personal items. A bottle of champagne sits on the central table, ready to be served to clients, emphasizing the room's role in facilitating business and social interactions. The space is illuminated by a large crystal chandelier, which adds to the overall opulence and sophistication of the environment. The backdrop includes detailed wood paneling and ornate decorations, indicating a space designed not just for work but also for impressing clients and guests. The use of the telephone signifies the importance of communication in maintaining and managing professional relationships.



Figure 53: Hayat Magazine, Volume 1 - Issue 16 / April 15, 1960

The figure 54 presents a more modest setting, showcasing an accounting office. Here, two men are deeply engrossed in their work, surrounded by books and documents. The text accompanying the image reveals that the individual depicted is a football player who continues to work in the office despite his athletic career, driven by a sense of duty following his father's death. This setting, while simpler, still reflects a professional and dedicated atmosphere. The office features a large wooden desk cluttered with papers and office supplies, suggesting a busy and industrious environment. The walls are adorned with minimal decoration, focusing instead on practicality. The lighting is functional rather than decorative, emphasizing the utilitarian nature of the space. The men's focused

expressions and engaged postures highlight the seriousness of their work. The presence of the telephone over highlights its essential role in facilitating professional communication.

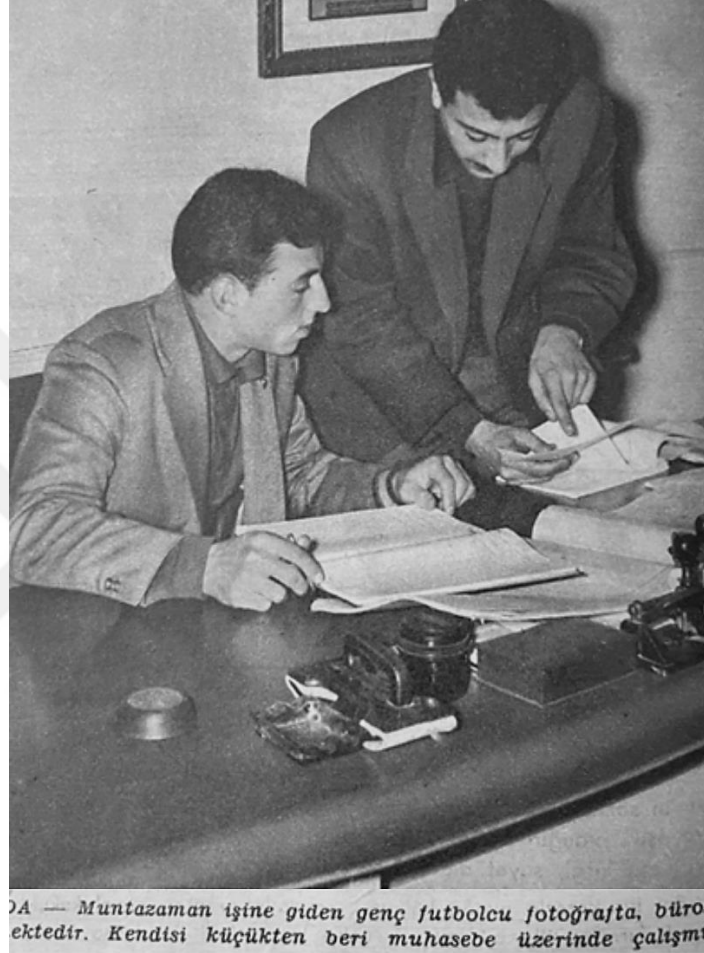


Figure 54: Hayat Magazine, Volume 1 - Issue 15 / April 8, 1960

The figure 55 features a woman secretary answering a call, reflecting the gendered division of labor in office settings. The image showcases a simpler, more functional workspace with basic office equipment. The presence of a woman in this role signifies the evolving nature of women's participation in the workforce, albeit in supportive positions. The secretary is dressed in a modest, professional outfit, holding a piece of paper while she converses on the telephone. The desk is functional with minimal

decorations, focusing on practicality. The background includes a window with simple curtains and a few personal items, indicating a working environment that is efficient and straightforward. The woman's expression is attentive and engaged, highlighting her role in managing office communications.



Figure 55: Hayat Magazine, Volume 1 - Issue 20 / May 7, 1964

The figure 56 captures a pivotal moment in the career of Ann Sidney, a former Miss World, as she discusses a role in a "James Bond" film with producer Harry Saltzman. Sidney, dressed in a sleek black dress with a daring neckline, leans confidently over Saltzman, who is seated at a desk cluttered with paperwork. Her polished hairstyle and stylish attire emphasize her elegance and allure.

Saltzman, dressed in a formal suit, exudes authority and professionalism. The room's cultured ambiance is highlighted by a sophisticated painting of a horse and rider in the backdrop. This juxtaposition of a busy producer and an elegantly poised beauty queen captures the blend of business and glamour inherent in the entertainment industry. The subtext emphasizes Sidney's poised and elegant transformation from a beauty queen to an actress, showcasing her professional negotiation skills and highlighting the allure of the industry. Interestingly, despite this being a significant moment for Sidney, she remains standing and positioned behind Saltzman, suggesting that even in pivotal career moments, women often were not in the central, dominant role. This positioning reflects the subtle yet persistent gender dynamics where the woman, despite her significance, still plays a secondary role to the man's authority in the professional setting.

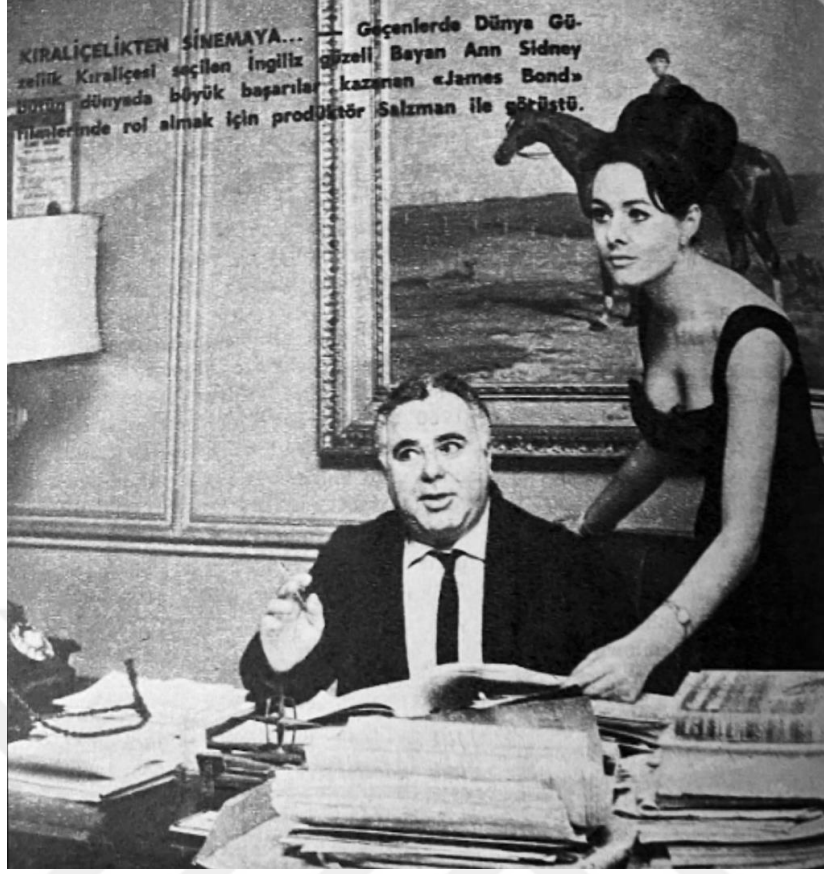


Figure 56: Hayat Magazine, Volume 1 - Issue 20 / May 7, 1964

In the figure 57 from the Life Magazine, two men are seen in a formal office setting, reviewing a newspaper. The ornate decor, including chandeliers and sculptures, signifies a high level of sophistication and wealth. The scene highlights the importance of media and information in professional settings, showcasing a blend of intellectual engagement and luxury. The backdrop includes rich wood paneling and an elaborate fireplace, suggesting an environment designed for both comfort and impressive displays of status. The men's attire, formal suits, further emphasizes the professional and prestigious nature of their work. The chandelier's intricate design adds to the overall elegance of the space, reflecting light onto the polished surfaces and creating a warm, inviting glow. The telephone, prominently placed, signifies the critical role of communication in maintaining their influential status.



Figure 57: Life Magazine, April 3, 1964

As can be seen from the figure C from Life Magazine, the figure depicts a senator in his office, speaking on the telephone. The office is decorated with certificates and awards, emphasizing the occupant's achievements and status. The senator's serious expression and engaged demeanor highlight the importance of communication and decision-making in his role. The room features heavy drapery, a large wooden desk, and several framed accolades on the walls, indicating a space dedicated to significant political and administrative work. The senator's posture, leaning slightly forward with a phone in hand, suggests active engagement and the weight of his responsibilities. The overall ambiance of the room is one of authority and accomplishment, with each decorative element contributing to this image.



Figure 58: Life Magazine, November 22, 1963

Comparing these images, it is evident that study rooms and offices serve as significant markers of professional and social status, primarily dominated by men. The international examples (Figures 57 and 58) from Life Magazine highlight a blend of luxury and intellectual engagement, with elaborate decor and prominent male figures underscoring the spaces' importance. These rooms are characterized by rich wood paneling, ornate chandeliers, and detailed decorations, reflecting a high level of sophistication and wealth. The presence of telephones in these settings emphasizes their role in maintaining communication and managing professional duties.

In contrast, the national examples depict more modest, functional environments, reflecting a different socio-economic context (see Figures 54 & 55). The accounting office, with its cluttered desk and minimal decorations, emphasizes practicality and

industriousness. The presence of a woman in a supportive role in the figure 55 highlights the gender dynamics and evolving roles within the workplace, showcasing women's increasing participation in professional settings, albeit often in subordinate positions.

The influence of American culture is evident in the depiction of these spaces, where luxury and sophistication are emphasized alongside professional achievements. This American effect extends to national representations, albeit in a more modest form, showcasing the global reach of American cultural and design trends during the 1960s. These images collectively highlight how study rooms and offices functioned as spaces for both work and social interaction, reflecting broader cultural shifts towards modernity and professionalization.

6.6 Bathroom

In the discussion section, it is crucial to highlight the significance of the bathroom as one of the primary spaces within the modern home. As noted by Gürel [62], the bathroom is composed of essential fixtures such as a bathtub, sink, and water closet, underscoring its role in daily hygiene and comfort. This reflects the broader trend in mid-20th century architecture, where bathrooms in apartment buildings, particularly those designed for the upper-middle class, featured central heating, modern fixtures, and were designed to be spacious and brightly illuminated. The design and functionality of these bathrooms mirrored the era's emphasis on modernity and convenience. The photographs presented from Hayat and Life magazines in this section further support the depiction of bathrooms during this period, illustrating their importance and the evolving standards of domestic spaces.

In Figure 59, the Vim Extra cleaning product is prominently displayed in a bathroom setting. A mother and her daughter are shown engaging in a cleaning activity,

with the mother holding a can of Vim Extra while the daughter assists by pointing towards the sparkling clean sink. The advertisement slogan "Anneciğim lavabomuz pırıl pırıl değil mi!" translates to "Mother, isn't our sink sparkling clean!" This familial portrayal emphasizes the generational use of the product, suggesting reliability and tradition. The bathroom environment, equipped with modern fixtures and clean lines, serves as a backdrop to highlight the efficacy and importance of the cleaning product in maintaining a hygienic household.



Figure 59: Hayat Magazine, Volume 1 - Issue 1 / January 1, 1962

Figure 60 features a young woman cleaning a bathtub with Vim Extra. The woman is dressed in casual clothing, exuding an air of approachability and everyday life. The bathtub and surrounding tiles are immaculately clean, underscoring the effectiveness of the product. The tagline "temizler, parlattır, dezenfekte eder" meaning "cleans, polishes, disinfects" reinforces the multifunctional nature of Vim Extra. The advertisement strategically places the product within reach of the woman, making it the focal point of the image, while the clean and modern bathroom setting amplifies the message of cleanliness and hygiene.



Figure 60: Hayat Magazine, Volume 1 - Issue 18 / April 25, 1963

In Figure 61, a woman is shown scrubbing a bathtub with Vim Extra in a tiled bathroom. The scene depicts the woman mid-action, smiling as she engages in the cleaning process, which suggests ease and satisfaction in using the product. The surrounding environment, characterized by its clean and orderly appearance, complements the product's promise of superior cleaning. The consistent use of the slogan "temizler, parlattır, dezenfekte eder" across the advertisements reinforces the brand's identity and reliability. The choice of a domestic setting aligns the product with everyday household chores, positioning Vim Extra as an essential tool for maintaining a clean and sanitary home.



Figure 61: Hayat Magazine, Volume 2 - Issue 49 / December 2, 1965

These advertisements illustrate how the bathroom, traditionally seen as a private and utilitarian space, has been transformed into a promotional platform for household cleaning products. By showcasing Vim Extra in aesthetically appealing and meticulously clean bathroom settings, the advertisements not only emphasize the product's functionality but also associate it with modern lifestyle aspirations. In addition, the recurring imagery of women engaging in cleaning tasks within these advertisements underscores the gendered marketing strategies prevalent during the era, where domestic cleanliness and maintenance were predominantly viewed as women's responsibilities. Furthermore, the inclusion of family elements, such as the mother-daughter duo in Figure 25, adds a layer of emotional appeal, suggesting that using Vim Extra is a family tradition passed down through generations.

Consequently, these advertisements reflect broader cultural norms and marketing tactics of the 1960s, where the bathroom space serves dual roles as both a site of hygiene and a stage for consumer goods promotion. The visual and textual elements work together to elevate the status of Vim Extra, positioning it not just as a cleaning product, but as an integral part of a desirable and modern domestic lifestyle.

Both figures, Sophia Loren in Figure 62 and Mandy in Figure 63, are depicted in bathroom settings, which serve as backdrops to their glamorous personas. The use of square tiles and common bathroom elements provides a familiar backdrop that emphasizes the personal and intimate aspects of beauty and grooming. These portrayals reflect broader cultural trends of the mid-20th century, where personal care and celebrity status were intertwined, often showcased in everyday domestic settings to reinforce ideals of beauty and sophistication.

The figure 62 features the famous actress Sophia Loren, captured in a moment of relaxation within a bathroom setting. Loren is seen smiling and reclining in a bathtub,

which is surrounded by square tiles, characteristic of the era's interior design. The scene portrays a sense of luxury and personal care, with Loren's well-maintained appearance and relaxed pose adding to the glamour. The text beside the image highlights her continued popularity and new engagements, linking her image with sophistication.

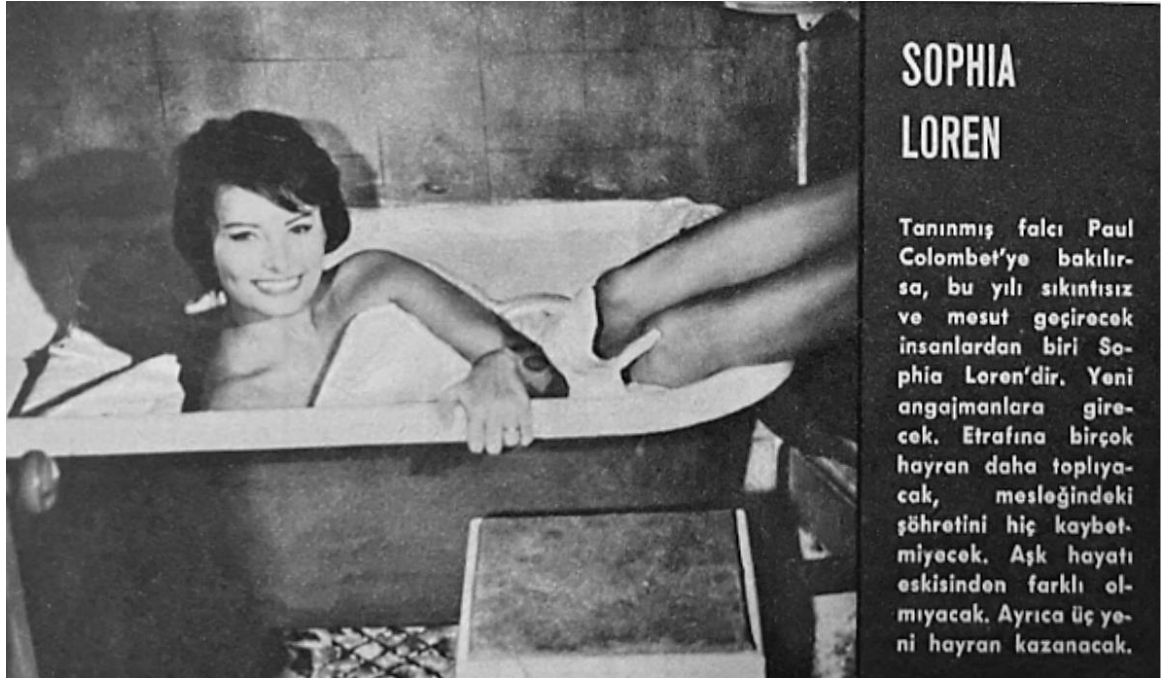


Figure 62: Hayat Magazine, Volume 2 - Issue 49 / December 2, 1965

The figure 63 showcases Mandy, a known figure from English nightclubs, posing in a bathroom. She is depicted standing near a sink, dressed in a lacy outfit that accentuates her glamorous and sensual appeal. The background features square tiles which use repeatedly in the period. Mandy's pose and attire emphasize beauty and femininity, aligning with the visual aesthetics of mid-century advertisements that highlight personal grooming and beauty routines.



Figure 63: Hayat Magazine, Volume 2 - Issue 49 / December 2, 1965

In this vibrant colored designed bathroom, a balance of functionality and style is evident (Figure 64). The Eljer Wall Hung Toilet is prominently displayed, showcasing modern plumbing solutions for the home. The Delray Bath with Corner Seat is a key feature, designed for comfort and efficient use of space. The bath is surrounded by green-tiled walls that add a splash of color and a sense of cleanliness. Adjacent to the bathtub, a neatly organized shelf and cabinet are visible, enhancing storage solutions within the bathroom. The Brent Lavatory with Cabinet stands out, with its sleek design and practical storage underneath. The drawing below the image highlights specific features such as the porcelain enamel on cast iron for durability, emphasizing Eljer's commitment to quality and user satisfaction. The slogan "Eljer... for the newest in design, just-right colors and

finest quality" underscores the brand's focus on combining contemporary style with top-tier functionality.

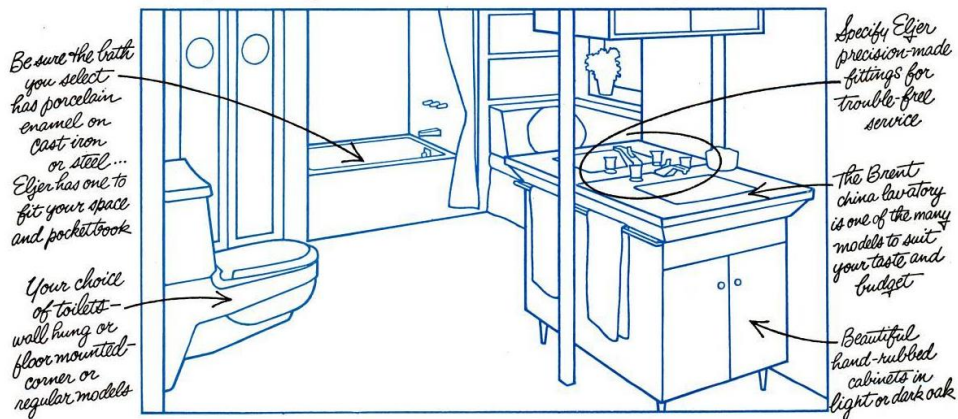


Easton Wall Hung Toilet

Delray Bath with Corner Seat

Brent Lavatory with Cabinet

**Eljer... for the newest in design,
just-right colors and finest quality**



Yes, bathrooms can be different. Match your personality, your taste, your pocketbook, with any of Eljer's original designs and colors. Compare quality—styling—and you'll buy ELJER. Ask your contractor about Eljer products, or send ten cents for Eljer's colorful "Bathroom Ideas" booklet to The Murray Corporation of America, Eljer Plumbingware Division, P. O. Box 836, Pittsburgh 30, Pennsylvania.

ELJER
SINCE 1904 FINE PLUMBING FIXTURES

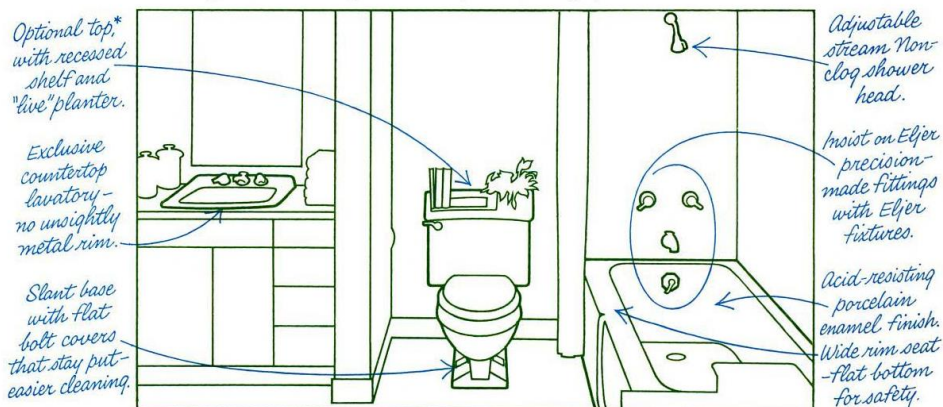
Figure 64: Life Magazine, April 19, 1963

This bathroom setting exudes a fresh and inviting ambiance with its use of pastel colors and functional layout (see Figure 65). The Planter Top on Estate Toilet features a unique design that integrates a plant shelf, adding a touch of nature to the bathroom space.

The Samoa Bath is complemented by blue-tiled walls, providing a serene and hygienic atmosphere. The Brixa Lavatory offers ample storage with its stylish cabinet design. The drawing below the image further elaborates on these features, noting the acid-resisting porcelain enamel finish and the non-clog showerhead, which highlight the innovative and practical aspects of Eljer bathroom fixtures. The slogan "Eljer bathroom furniture... for any color scheme, any taste, any room plan, any pocketbook!" emphasizes the brand's versatility and adaptability to various consumer preferences and budgets.



**Eljer bathroom furniture...for any color scheme,
any taste, any room plan, any pocketbook!**



Run your hand over any Eljer fixture. Notice the sleek feel of luxury you associate with fine china. Look at the tasteful modern styling, in six pastel colors and white, gracious enough for any home. Then relax . . . you'll admire it for a generation. Ask your contractor about an Eljer bathroom, or write for Eljer's "Bathroom Ideas" Booklet. The Murray Corporation of America, Eljer Plumbingware Division, P.O. Box 836, Pittsburgh 30, Pa.

*Optional at extra cost.

ELJER
SINCE 1904 FINE PLUMBING FIXTURES

Figure 65: Life Magazine, June 21, 1963

The comparison of Figures 64 and 65 reveals Eljer's consistent emphasis on integrating style and practicality in bathroom design. Both figures showcase a range of features designed to enhance user experience, such as the wall-hung toilet and corner seat bathtub in Figure X, and the planter top toilet and acid-resistant enamel finish in Figure Y. The detailed drawings in both advertisements emphasize Eljer's focus on quality and durability, appealing to a market that values both aesthetics and functionality. Additionally, the use of square tiles in both designs highlights a consistent aesthetic choice that enhances the clean and modern look of the spaces. This approach reflects the mid-20th century trend of transforming bathrooms into stylish yet highly functional spaces, catering to modern lifestyle needs while promoting innovative design solutions.

The bathroom is frequently portrayed as a space that enhances the mother-child relationship, serving as more than just a functional area for hygiene but also as a setting for nurturing and attachment. The following images exemplify this trend, highlighting the role of the bathroom in fostering intimate family interactions and reinforcing social norms regarding care and domesticity.

In this national example, Figure 66, the image captures a tender moment between a mother and her young son in a bathroom setting. The mother, depicted as stylish and caring, assists her son with brushing his teeth, creating a scene that emphasizes the nurturing aspects of motherhood. The son gazes up at his mother with admiration, reinforcing the theme of familial bonds and the importance of personal care rituals within the domestic sphere. The caption further accentuates this sentiment by noting the child's admiration for his "stylish and beautiful" mother, highlighting the cultural expectation for women to maintain their appearance while also fulfilling their nurturing roles.



Annesini şık ve güzel gören evin iki numaralı küçük erkeği de, kendisine yardım ederken onu hayranlıkla seyreder.

Figure 66: Hayat Magazine, Volume 1 - Issue 6 / January 31, 1963

In this international example, Figure 67, a similar theme is presented with a mother joyfully bathing her young child. The image showcases the mother leaning over a bathtub, engaging with her child during bath time. The child, visibly happy and playful, enhances the depiction of the bathroom as a space for family interaction and bonding. The caption underscores this by stating that one of the mother's greatest pleasures is bathing her children, highlighting the emotional connection and joy derived from this routine activity. The consistent use of square tiles in the background emphasizes the standardized design elements typical of the period, reinforcing the bathroom's role as a modern and functional space.



Figure 67: Hayat Magazine, Volume 2 - Issue 28 / July 8, 1965

Both Figure 66 and Figure 67 visually represent the intimate and nurturing moments between mother and child within the bathroom setting. These images illustrate how the bathroom, traditionally seen as a space solely for hygiene, has been transformed into a cultural and social hub where familial bonds are strengthened. The consistent depiction of stylish and caring mothers in both images underscores societal expectations for women to balance personal grooming with their nurturing responsibilities. Additionally, the use of square tiles in both figures reflects a common design trend of the era, highlighting the influence of modern aesthetics in domestic spaces. These images collectively portray the bathroom as a multifaceted space that transcends its functional

role, becoming a backdrop for meaningful family interactions and the reinforcement of cultural norms related to motherhood and domesticity.

Figure 68 is an advertisement from Life magazine that highlights the benefits of electricity in the home, particularly in the bathroom. The ad is divided into two vertical panels, each illustrating a different advantage of electric appliances. The left panel shows a mother holding her child in front of an electric dryer, emphasizing the text "Dry without fumes." This scene underscores the safety and cleanliness of using electricity for drying clothes. The right panel depicts a person taking a shower, with steam rising around them, accompanied by the text "Heat water without flame." This image promotes the use of electric water heaters, highlighting their ability to provide hot water safely without the risks associated with open flames. The bold statement "Nothing but Electricity can..." on the left side of the ad draws attention to the unique benefits of electrical appliances, positioning electricity as a superior and safer choice for modern homes. As Gürel [62] stated that the advertisement showcasing electric heaters and water heaters exemplifies the modern conveniences introduced in upper-middle-class apartment buildings. These electric devices, such as the ones depicted, provided safe and efficient heating solutions, emphasizing the transition from traditional stoves to modern radiators. This shift not only reflects technological advancements but also highlights a significant improvement in household comfort and functionality.

Additionally, the advertisement promotes electrical domestic appliances as essential for modern, safe, and efficient home management. The presence of a mother and child in the bathroom area further emphasizes the importance of safety and convenience in family life, showcasing how these electrical innovations can improve everyday domestic tasks. The overall aesthetic of the advertisement, with warm tones and a focus on domestic comfort and safety, reflects the mid-20th century emphasis on convenience

and technological advancement in household appliances.

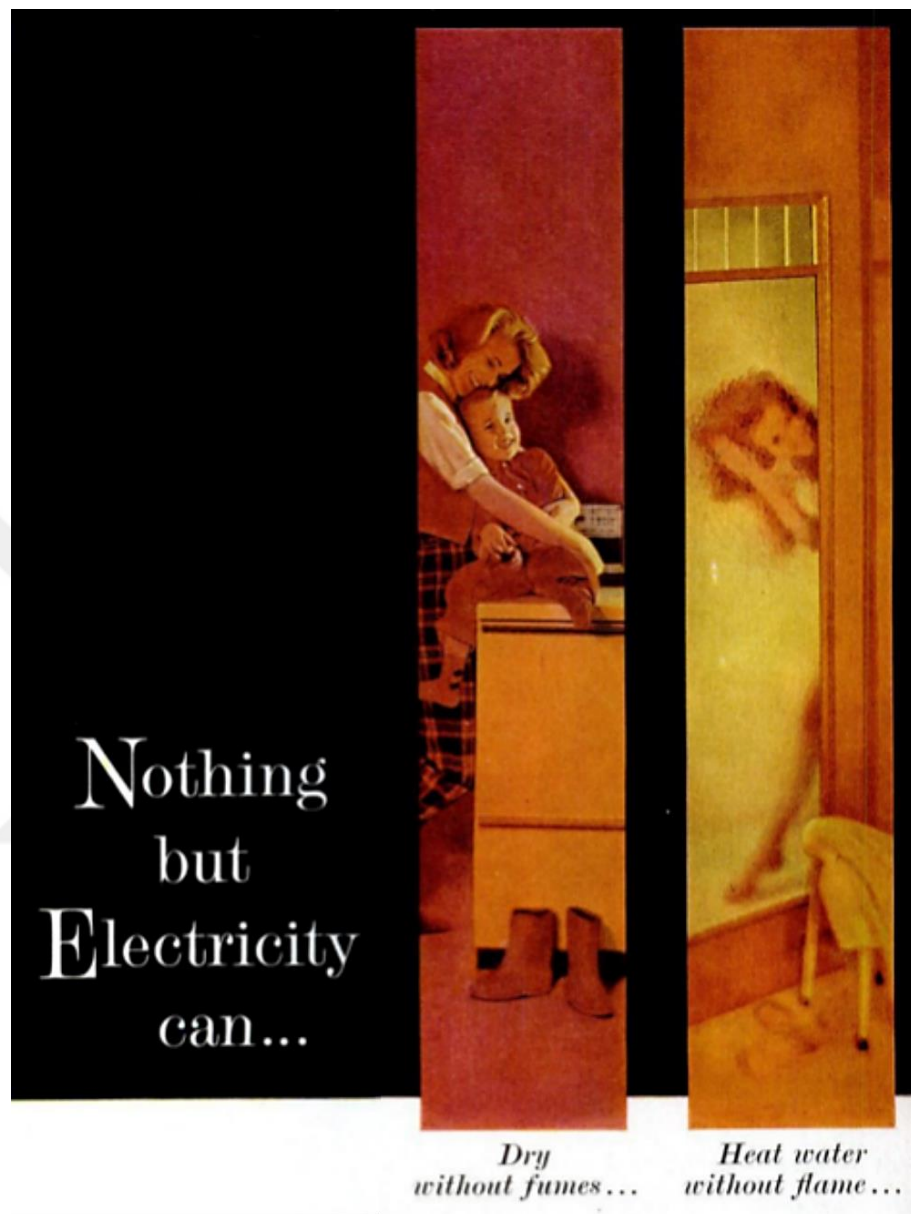


Figure 68: Life Magazine, March 14, 1960

The bathroom, often seen as a purely functional space, emerges as a significant area for social and cultural interactions in the 1960s, reflecting broader societal changes and influences. The American influence is particularly evident in the portrayal of bathrooms in Hayat Magazine, where the depiction of American lifestyle as illustrated in

Life Magazine finds its echo. The visual and textual representations in these magazines promote a lifestyle that emphasizes cleanliness, modernity, and the nurturing role of women within the family. The advertisements and photographs not only highlight the practical aspects of bathroom use but also its role as a space for enhancing mother-child relationships and demonstrating the latest in domestic technology. This dual function of the bathroom, as both a private space for personal care and a public stage for displaying familial affection and technological advancement, underscores the cultural shifts of the period. Through these images, the bathroom becomes a lens through which the influence of American culture on Turkish domestic life is vividly illustrated, promoting ideals of luxury, efficiency, and familial bonding.

CHAPTER VII

CONCLUSION

This thesis provides an in-depth examination of space designs as depicted in photographs found in Hayat Magazine from 1960 to 1965. The selection of this timeframe is justified by considerations such as political stability due to the Democrat Party's restrictions, the high circulation, the accessibility of complete issues of the magazine during these years, and the abundance of revealing content presented.

The objective of this thesis study is to interpret interior spaces collectively, within the socio-political framework of the specified period. The cultural narratives and spatial representations found in Hayat Magazine during this period reinforce the era's cultural positioning. Significantly, within the realm of popular culture items as domestic appliances, are pivotal in the prominence of Hayat Magazine's portrayals. According to analyses, it has become evident that Hayat Magazine showcased international spaces more than national ones. This demonstrates that international spatial cultures were being presented to Turkish readers through Hayat Magazine. The analysis of the visual and textual content related to various spaces reveals a significant emphasis on news, topics, and presentations that originate from Western and American sources. This trend indicates a strong influence of international culture and values in the media content being showcased during this period.

The analysis of Turkish living rooms in the early 1960s revealed that these spaces reflected both traditional values and modern influences. Primarily designed for family gatherings and entertainment, living rooms were furnished with American lifestyle elements to signify modernity and sophistication. Soft materials like shag carpets and low

seating units emphasized the era's free lifestyle and fashion. These elements were crucial in creating warm and inviting spaces that promoted social contact and relaxation. The living room served as a stage for showcasing social status and personal identity through its design and furnishings, reflecting broader cultural values.

In contrast, reception rooms in the 1960s were used exclusively for guests, separating the private parts of the residence from strangers. These rooms often included functional spaces for music and social gatherings. The design and use of reception rooms highlighted the importance of maintaining social status and hosting significant events. Social interactions within these spaces reflected cultural norms and the evolving role of the home in social life.

Moving to private spaces, bedrooms in the 1960s were promoted as spaces of style, sophistication, and luxury, reflecting modern lifestyles. The use of materials like satin, lace, and shag carpets emphasized comfort and elegance, heavily influenced by media and popular culture. Additionally, there was a trend towards practical and multifunctional guest rooms that integrated efficient storage and workspace solutions. This duality in bedroom design showcased how modern interiors could meet both aesthetic desires and practical needs.

Similarly, study rooms were an essential part of domestic life in the 1960s, highlighting the importance of work and individual activities within the home. The analysis revealed that these spaces were often gender-specific, reflecting broader social norms and expectations of the period. The design and use of study rooms demonstrated a balance between personal productivity and domestic responsibilities, emphasizing the evolving role of workspaces in Turkish homes.

Furthermore, the analysis of kitchen spaces from the 1960s revealed a strong emphasis on modern appliances and technological advancements, reflecting the period's

modern lifestyle. Kitchens were designed with practical storage and workspace solutions, highlighting functionality and efficiency. The use of modern appliances in kitchen designs indicated a shift towards a more convenient and efficient domestic life, reflecting societal changes and the impact of modern technology on everyday living.

Lastly, bathrooms in the 1960s incorporated a range of modern materials and technologies, reflecting the era's emphasis on cleanliness and functionality. Key features such as ceramic tiles, bathtubs, and the provision of hot water were prominently highlighted, showcasing the advancements in domestic comfort and hygiene. The design and use of bathroom spaces provided valuable insights into the cultural dynamics and evolution of domestic life during this period. Bathrooms were not just functional spaces but also reflected modernist aesthetics and the growing importance of hygiene and personal care in the home.

Overall, the analysis of living rooms, reception rooms, bedrooms, study rooms, kitchens, and bathrooms in Hayat Magazine from 1960 to 1965 highlights the significant influence of modernism on Turkish interior design. These spaces demonstrate the critical role of media in shaping cultural perceptions and domestic environments, blending traditional values with modern influences to create innovative and culturally resonant interiors.

Lifestyle magazines, with their presence of popular culture items, have the capability to disseminate culture. When texts, both print and visual media tools, and academic studies are examined, the popular culture of the 1960s not only included existing cultural elements but also promoted cultural items that had not yet been acquired. In this regard, Hayat Magazine played a crucial part in disseminating Western and American culture. The visuals in the magazine play an important role in presenting the rich and diverse cultural texture of that period to the readers by revealing the fashion, art,

political and social events. Hayat Magazine is not only vital as a publication but also as a cultural and social documentation of the period.

It became evident that while the aesthetic of domesticity might be described as traditional, the value system underpinning it was, in fact, highly modern. This value system reflected the growing production of goods outside the home, the significance of the interior as a marker of social mobility, and its role as a site for feminine interiority, self-expression, and identity formation. Embracing the concept of modernity, defined as the experience of modern life along with architectural and design, these insights highlight the complexity of modern interiors.

The images discussed in this thesis are indicators carefully selected from the extensive visual archive of the period examined. This selection is an outcome of the process of determining the visuals in which the discussed themes, social life, interior design elements, and aesthetic values of the period overlap and intertwine in the most intense and comprehensive way. Therefore, these images are of great importance, as they are not only aesthetic representations but also offer an in-depth reading opportunity in the socio-cultural and political context of the period.

The inclusion of examples from Life Magazine in the comparative analysis highlights the American influence on Turkish interiors during the 1960s. The juxtaposition of national and international examples emphasizes the role of media in promoting a modern lifestyle characterized by convenience, style, and technological advancement. The promotion of domestic appliances, as seen in Life Magazine, showcases the intersection of consumer culture and interior design, further reflecting the societal shifts of the era.

Advertisements promoted in both Hayat and Life Magazines are crucial for comprehending the spatial design and trends of the era. They offer a vital lens through

which the popularization of consumer culture and lifestyle choices of the time can be observed, highlighting how media played a pivotal role in shaping and reflecting the domestic and aesthetic preferences of the period.

By analyzing the spatial narratives of Hayat Magazine, this thesis not only contributes to the understanding of Turkish cultural history but decisively underlines the significant role media played in shaping spatial perceptions and interiors between 1960 and 1965. In conclusion, this thesis not only provides a detailed examination of the spatial representations in Hayat Magazine but also underscores the broader cultural and socio-political implications of these spatial narratives. The findings contribute to a deeper understanding of how media influences and reflects cultural transformations, particularly in the context of mid-20th century Turkey's journey towards modernization.

CHAPTER VIII

LIMITATIONS AND FUTURE DIRECTIONS

While Hayat Magazine issues up to 1973 can be accessed, it's crucial to acknowledge that accessing the complete data set of this era is restricted because of archive challenges with issues from 1973 to 1979. As a result of detailed analysis of the photographs and accompanying texts examined during the magazine scanning process, it was decided to focus on the period between 1960 and 1965. When compared to other periods, this strategy allowed for the acquisition of more comprehensive and effective data. Therefore, given the diversity of data, the scope of this thesis is limited to the most salient findings. It has been observed that in spaces where the amount of data is limited, for example when comparing a balcony with a living room, certain patterns or elements may not emerge. By focusing specifically on this issue, future research could consider a broader period and deepen the findings in this area.

In the realm of interior design, an alternative appraisal of popular culture media unveils substantial prospective contributions. The quintessential goal of this thesis is to conduct a detailed analysis of the spatial structure of the period. While it is possible to gather information about urban and rural interiors, this topic is more suitably addressed in future research endeavors. While acquiring insights on urban and rural interior environments is workable, this aspect merits more extensive exploration in prospective scholarly inquiries. Consequently, it is advocated that future research endeavors undertake a comprehensive and in-depth investigation into this subject.

Although this thesis focuses specifically on the period between 1960 and 1965, all the Hayat magazine issues available from 1956 to 1978 have been thoroughly examined. As it is known, the period after 1965 has extensive data collection in terms of Turkish popular culture. A detailed examination of this period will be the subject of a more comprehensive and detailed study. Within the boundaries of this thesis, the analysis of the space designs of the specified years was carried out and these analyses were evaluated in depth in the social, cultural, and political context of the period. It is believed that future studies will provide more detailed analysis of the period after 1965 and reveal more comprehensive information about the relationship between Turkish popular culture and architectural design. This thesis is the first step that sheds light on this broad period and provides a starting point for researchers who want to deepen in the field.

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VITA

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