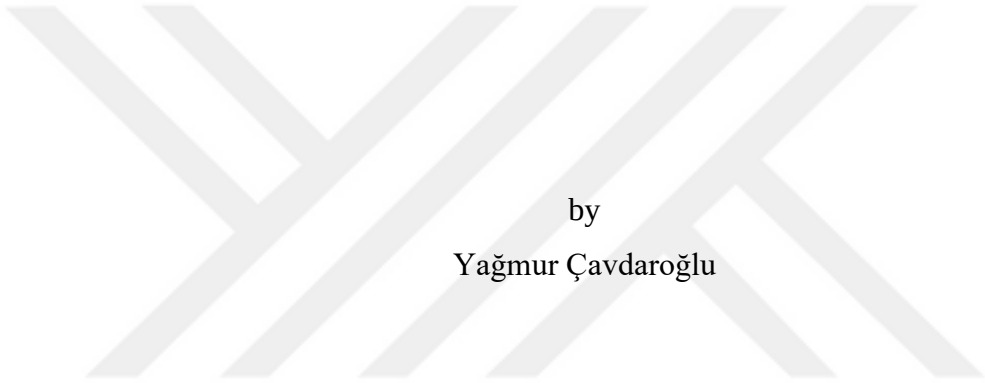


TRANSFORMATION OF FURNITURE DESIGN AFTER INDUSTRIALIZATION IN
TURKEY



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ABSTRACT

TRANSFORMATION OF FURNITURE DESIGN AFTER INDUSTRIALIZATION IN TURKEY

The new concepts emerging from the effects of the Industrial Revolution have transformed in various ways. These transformations influence the patterns of consumer behavior, and this influence, in turn, leads to rapid changes in the understanding of design. With the notion of mass production that has been prevalent to this day, the duration of use for products has been shortened, and disposable items became more common. Living in conditions that are constantly being changed, individuals were alienated from their customs and cultures, entering into a vicious circle. As a result, the condition of the masses who are in constant search of identity had an impact on designs as well, leading to the problem of disidentification in design. This study aims to examine and document the aforementioned changes.

With the industrial revolution, mechanization gained pace as well as migration from rural to urban areas, thus transforming lifestyles in irrevocable ways. The masses who migrated to cities with the Industrial Revolution constituted a society of consumption by consuming the mass-produced goods. This newly emerged society, however, ends up losing some of its characteristics and instead tends towards ephemeral pleasures. Hence, designs are inevitably affected by these transformations, and simple and not overly intellectually demanding, standardized products were preferred by designers and manufacturers. As they exercised their intellectual capacities less, individuals were all but mechanically standardized. As individuals enter into a constant competition for status in order to stand out from the crowd, the problem of identity emerges. The impact this problem has on design is further amplified by the inducements of capitalism and global capital. Although not necessarily at once, these conditions and notions could be observed in almost every corner of the world as the world becomes a global village.

In this thesis study where the transformations in furniture design as a result of the notions emerging after the Industrial Revolution and their effects on consumer behavior are examined, the disidentification in Turkish furniture design was investigated in the light of certain parameters.

ÖZET

TÜRKİYE'DE SANAYİLEŞME SONRASI MOBİLYA TASARIMININ DÖNÜŞÜMÜ

Endüstri Devrimi sonrası etkilerle birlikte ortaya çıkan anlayışlar zaman içerisinde birçok değişime uğramıştır. Bu değişimler, tüketim davranışı kalıplarına tesir etmiş ve bu tesir tasarımların hızlı bir şekilde değişmesine yol açmıştır. Günümüze değin gelen seri üretim anlayışı ile birlikte ürünlerin kullanım süreleri kısalmış ve kullan-at ürünlere geçiş sağlanmıştır. Bu yaratılan sürekli değişimin içerisinde insanlar var olan geleneklerinden ve kültürlerinden başkalaşarak bir kısır döngünün içerisine girmişlerdir. Dolayısıyla, kimlik arayışına giren kitlelerin, içerisinde bulunduğu durum tasarımlara yansımış ve kimliksizleşme sorununu ortaya çıkarmıştır. Bu tez çalışması, bu değişimi irdelemeye ve belgelemeye odaklanmaktadır.

Sanayi Devrimi ile makineleşme artmış ve köylerden kente göç oranı yükselmiş ve buna bağlı olarak yaşam şekilleri geri dönülemeyecek şekillerde değişimlere uğramıştır. Sanayi Devrimi ile birlikte kentlere göç eden kitleler, seri üretim ile çoğalan ürünlerin kullanımını artırarak bir tüketim toplumu oluşturmuştur. Bu tüketim toplumu, bazı özelliklerini kaybetmiş ve geçici hazlara yönelmiştir. Dolayısıyla, bu durum kaçınılmaz olarak tasarımlara da yansımış ve bireysel üretime dayalı emek gerektiren ürünlerden sıyrılıp kolay ve düşsel gücü gerektirmeyen standartlaştırılmış ürünlere geçiş sağlanmıştır. Buradan yola çıkarak düşsel gücünü yeterince kullanmayan insan, adeta makineleşerek aynılaşmıştır. Bu aynılıktan sıyrılmak için, sürekli bir statü yarışına giren insan, belirli bir kimliğe sahip olamayarak kimliksizleşme problemini ortaya çıkarmıştır. Elbette ki bu durum tasarımlara yansımıştır kapitalizmin ve küresel sermayenin yönlendirmesi ile ciddi boyutlara ulaşmıştır. Bu bahsi geçen durumlar ve anlayışlar, dünyanın global bir köy haline gelmesi ile bütün ülkelerde eş zamanlı olarak birebir işlemese de zamanla yansımaları gözlemlenmiştir.

Endüstri Devrimi sonrası gelişen anlayışların tüketici davranışlarına etkisi ile birlikte mobilya tasarımının değişiminin incelendiği tez çalışmasında, belirlenen parametreler ışığında Türkiye'deki mobilya tasarımının değişerek kimliksizleşmesi incelenmiştir.

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1. INTRODUCTION

The utilization of furniture can be observed at every point in human history. As needs and cultures transformed, the use of furniture has also changed and evolved in time. In addition to basic human needs, certain turning points in history such as the shift to sedentism led to changes in the functions of comfort and portability. As another such turning point, the Industrial Revolution is also one of the events that changed the lifestyles of societies. As industrialization grew, mass production also gained pace, leading to rapid and excess manufacturing of goods, which had several outcomes.

With industrialization, migration from rural areas to the cities began and urbanization became an important notion, and local governments lost their significance. This led to the emergence of new concepts and movements. Individuals conglomerating in certain spaces began to share a common culture. These individuals whose shared needs and requests increase the consumption of products. The increase in consumption, in turn, boosted production. In time, individuals in such communities began to resemble one another to greater degrees and strayed further from their own customs and traditions, and began to search for an identity, and this condition led to new movements in design as well. In this study, the transformation of Turkish furniture designs after the Industrial Revolution and the identity change that occurred in designs with this transformation are examined.

In the first chapter of this thesis the purpose, scope, and method of this study are introduced. In Chapter 2, the new concepts that emerged after the Industrial Revolution that steered design in certain directions were approached from a theoretical point of view. In Chapter 3, the effects of industrialization on furniture design were examined with examples from around the globe. In Chapter 4, the effect of transformations in the notion of consumption on furniture design was conceptually analyzed. Finally, Chapter 5 is concerned with the chronological investigation of the history of furniture design in Turkey with examples. Building on the transformations of the concepts of consumer and furniture design after the Industrial Revolution, this study aims to determine the reflections and changes in Turkey by analyzing them in chronological order.

The findings of this research indicate that despite occasional parallelisms between Turkey and the relevant periods in terms of concepts and consumer behavior, there is no complete

synchronicity. Additionally, the instances where unique design identity was lost with the impact of changing culture and consumer patterns were documented with examples.

1.1. AIM OF THE THESIS

The aim of this thesis is to evaluate the concepts that shape the design after the Industrial Revolution in a historical process, to examine their effects on furniture designs and to reveal that these effects have caused changes and transformations in Turkish furniture designs. The following questions are asked throughout this study:

- Do the social, political, and economic developments that took place after the Industrial Revolution have an impact on designs? Are furniture designs also affected by these processes?
- What transformations did the factors which played a role in furniture design in the period from the Industrial Revolution to today undergo?
- What changes took place in the notion of consumption after industrialization, and how do they relate to the concept of design?
- During which period did the effects of the industrial revolution begin to influence Turkish furniture designs, and how did they manifest?
- How did the transformations in furniture design in Turkey help develop Turkish furniture and furniture area?
- How did the notion of disidentification which emerges with the changing consumption patterns affect Turkish furniture designs?

The study follows the hypothesis that the causes for these changes are factors that arise from mechanization and the standardization of consumer patterns. The objective of this study is to examine the effects of the concepts related to the industrial revolution on furniture design and to document such changes with relevant examples.

Changes in industrialization and consumer patterns influenced furniture designs. Thus, changes could be observed in terms of raw materials, ornamentations, shapes, dimensions, etc. The main motive behind this research is to reveal the changes that took place in furniture designs in the periods that are examined.

1.2. SCOPE OF THE THESIS

Within the scope of this thesis is to analyze in detail the developments that took place after the Industrial Revolution from the perspective of furniture design. The concepts of capitalism, consumption, and globalization which emerged with the industrial revolution were examined, and the relationship between furniture and these concepts were analyzed with respect to the notion of mass production as a phenomenon that developed within this period. The subjects that are handled in this thesis were divided into five main chapters, and the factors that directly and indirectly influenced the transformations in furniture design in post-industrialized Turkey were determined. The first chapter contains information about the study's fundamental structure, including its purpose, scope, and methodology. The new concepts that influenced design after the industrial revolution were defined in chapter 2 in order to lay a conceptual and terminological ground. At the end of this chapter, the impact of mass production was explicated in relation to the mass production of furniture goods with the Industrial Revolution, and the changes it led to in production processes and design.

In the third chapter of this study, the concept of furniture was explicated, and the effects of the changing understanding of design after the Industrial Revolution on furniture were examined. The effects of production systems that emerged in light of the assembly line system that was developed by Henry Ford on furniture designs were addressed by numerous thinkers under various design trends, and the positive and negative outcomes of these effects were discussed. The opinions of renowned designers and philosophers regarding the furniture designs that were handcrafted and mechanically produced were explicated.

In the fourth section of this study, the transformations in consumption patterns were investigated along with the conceptual research on the historical periods the study is concerned with, and it was determined that consumption was a cultural phenomenon as well as an economic one. The concept of consumption, which was transformed by the notions of mass culture, culture industry, and popular culture which steer the consumption patterns of a society, was further explicated by taking the views of various theoreticians and designers into consideration, and problems in furniture design were thus tackled in relation to these views.

In the final section of this study, the area of research was limited to Turkey in order to give depth to the focus of this study, and furniture designs in this region were examined. The Industrial Revolution led to major changes in the furniture sector in Turkey. In this section, the history of furniture in Turkey was examined to fully understand the scope of the transformations that took place in Turkish design. Further on, the 19th century was accepted as the turning point where the furniture sector emerged, and the following periods were divided into chronological sections and analyzed. These periods which are the 19th century, 20th century, and post-2000s were then examined in depth.

From a broad perspective, this thesis demonstrates the manner in which furniture design in Turkey was affected by all these developments.

1.3. METHODOLOGY OF THE THESIS

This study began with a literature review regarding the effects of post-Industrial Revolution notions and the changes in consumption patterns on furniture designs. As the main subject of this research, the disidentification process of furniture design in Turkey was examined in relation to these concepts. This study mainly utilizes qualitative methods, and for historiographical analysis and interpretive approaches, data and documentation methods were used. The main points that were designated for the purpose of this thesis that were gathered from various sources were chronologically presented. Historiographical analyses were presented through conceptual and theoretical research and findings. Concepts that demonstrated main points of interest on a global scale were presented alongside their examples and related consumer behaviors in chronological order with their causes and effects.

Turkey was selected as the area of research in order to document the changes in furniture design that were initiated by the aforementioned concepts. The transformation of furniture design in Turkey was analyzed by means of a historiographical analysis of the collected data. The transformation of furniture designs in Turkey in the post-Industrialization era was evaluated in chronological narrative that was supported by visuals. The findings were interpreted with the use of conceptual discussions, historical analyses, and comparative methods. Since Turkey is a limited area within the scope of this subject, the available resources are examined in this thesis.

2. NEW CONCEPTS SHAPING THE DESIGN AFTER THE INDUSTRIAL REVOLUTION

2.1. THE INDUSTRIAL REVOLUTION

There are some periods throughout the human history that caused great developments and changes. The Industrial Revolution is also one of those breaking points in human history. The 18th century, including the industrial revolution, is considered to be one of the periods with the most rapid changes, transformations and developments in history. The European states were given the chance to reach significant capital accumulation both on the axis of the bourgeoisie and on the axis of the state, with the help of maritime and maritime trade developed especially with Geographical Discoveries, and capitalist and mercantilist policies. The concurrent developments in science and technology with the increasing capital accumulation led to development of mechanisms that can produce in large quantities in order to dominate the new markets [1].

Between 1400-1559 in Europe, the monarchy was overthrown, and empires were replaced with states. The humanism movement has begun as a result of the pressures and the scholastic mentality that has been imposed on people for many years. Humanism is a stream of thought that accepts the human as the highest value and that does not accept any existing managements or systems that takes the human mind under its control. With the spreading of this movement, the changing thoughts in society led to innovations in many fields, the emergence of new ideas, and the realization of Renaissance movements. Due to the science, art and literature movements that emerged in Europe, religious authorities began to lose their influence on society. In this period, the questionability of the concept of evolution has increased, and it was examined not only philosophically but also biologically. By the end of the 15th century, the dominance of religious rulers and the Pope decreased in most many parts of Europe due to religious reform movements. With the invention of the printing press, people began to have the opportunity to access their holy book, the Bible, and they began to question the reliability of the Church after they saw that the religious view of the book contradicted the Church. This questioning later went beyond the religion and led to the spread of the idea that every view and thought should be scrutinized. Throughout this period,

which lasted until the early 16th century, the church clergy were first taken under control in England [2].

England is the first country that comes to mind as the leading country of Industrial Revolution. England is shown as the reason for this identification since it had many economic, technological and social features that would lead the entire world in the 18th century. These features are briefly expressed as follows [3]:

- Great naval power of England; the opportunity to have access both to resources and larger markets in different continents by overtaking the countries such as France, Spain and the Netherlands.
- Successful transition from land-based feudal society structure to commercial society.
- England became the richest country in the world due to geographical explorations, colonial activities, and trade.
- Establishment of a national patent system for detection and protection of technological inventions.
- With the prohibition of non-conformist people from entering into religious institutions and the shutting the doors upon the central government, these people tended to deal with technological inventions with greater devotion and effort.

England manages to be a lead the way among all other countries in terms of industrial technology until the mid-19th century and was referred to as "workshop of the world" between 1765 and 1850 [4]. The emergence of industrial developments is associated with the invention of steam-powered machines. The first steam engine was invented by a scientist named Newcomen. The steam engine, which was invented in 1705, could not be actively used in production facilities until the 1710s. Other great inventions that had great impact on industrial developments also include cast iron produced by melting coking coal by Darby in 1709, seed drill machine invented by Jethro Tull in 1731, multi-thread spinning machine invented by Hargreaves in 1765, the steam boiler invented by Watt in 1775, and winding frame invented by Crompton in 1779 [5]. England was followed by France and Belgium in the following periods. Germany and USA carried out industrial revolutions in the last quarter of 19th century, and USSR, Japan, China and India in the first quarter of 20th century [4].

Industrial Revolution is considered to have caused many effects in the fields of economy, social and political administration. After the industrial revolution, the change and

transformation in the social field began to be discussed under the name of "industrial society". The traditions, behavioral patterns and rules of the society showed significant changes. The greatest example of this is the fact that the simple workshops run by family members were replaced by manufacturing factories, and the urbanization movement accelerated in the regions where these factories were located. Cities have grown over time and some urban and social problems have arisen. Electricity was not used for lighting at that time, and people living in cramped houses in narrow and gloomy streets, could not reach clean drinking water, and therefore epidemic diseases occurred. Objections to long daily working hours and child employment have brought along some improvements. A new workplace structure was formed with the increase in the number of workplaces, the business sector boundaries, which were previously determined by the family structure, and the excessive increase in production. With the factories becoming the main centers of production, the production process was carried out in a single enterprise. The size of the factories was directly proportional to the economic development and the size of the machines. The goods were produced for the market, not for the needs of the employees. With the industrial revolution, production facilities created worker needs, and this made the division of labor necessary. The formation of division of labor concept was carried out not only for the relationship between different professions, but also for people working in the same field of work. However, concepts such as the working conditions and living standards of workers also became important concepts created by the industrial society [6].

2.2. GENERAL FRAMEWORK

Local governments in Europe had a powerful political structure before the industrial revolution. Production areas, especially in Western Europe and in large part of Central Europe, consisted of the great estates of the feudal lords and vast agricultural lands around them. The villagers employed in these agricultural areas carried out agricultural activities by renting the lands from these feudal lords, who owned those lands, and the feudal lords, in turn, provided the military security of these lands [7].

In the 18th century, commercial ventures providing massive amounts of capital gained momentum. In this period, colonization activities began in continents such as America and Africa and increased its influence very quickly. In addition to the supply of natural resources

and raw materials along with the colonial activities, the labor force used as slaves was brought to Europe. Countries such as Portugal, Spain and the Netherlands, and especially England, gained a certain commercial gain with these raw material sources, production opportunities and cheap labor. In this period, the bourgeois class consisting of merchants, an important group of industrial society, has emerged. The bourgeois has increased its economic activities with the development of marine transportation and the discovery of the Cape of Good Hope, and the formation of a new commercial route to India. These developments have caused a rapid increase in the effects of the Industrial Revolution. The capital obtained was directed to the industrial field and new markets were sought for the sale of products manufactured in large quantities. With the opening of Atlantic trade, the establishment of colonial empires and the number of products that traders could sell to Europe and the rest of the world increased significantly. Products such as spices, tea, sugar, tobacco, and cotton obtained from other places at extremely low costs were included in daily life with the opportunities of the industrial revolution and they were heavily traded [8].

The biggest impact of the industrial revolution on the social structure is the formation of industrial societies. The social change that emerged after the industrial revolution enabled the formation of an industrial society later to be called "modern society", "capitalist society", or "contemporary society". This new social structure had a developed economy, a centralized administration approach, and stream of thoughts allowing modern science and industrialization unlike the previous society structure. These changes led by the industrial society may be listed as follows [9]:

- The agricultural society under the control of the feudal lords was replaced by the industrial society, which reduced the number of agricultural workers from 50% to less than 10%.
- The concept of "Fordist production", which is a prescriptive and fixed production system only requiring handwork and not requiring imaginary thinking in the industrial society, has led to the concept of mass production. In this production form, a prescriptive, oppressive, authoritarian and static production approach was adopted, in which the mental work factor is minimized.
- The concept of division of labor has emerged and this workforce was divided into shifts and production continued uninterruptedly day and night

- Private ownership has increased with the industrial society, and a commercial understanding based on free competition and profit maximization has developed.
- The traditional understanding that prevailed most of the society gave its way to rational behaviours in line with reason and the principles of reason. However, a new period has begun with the fading influence of religious beliefs, behaviours and institutions on society.
- The concept of social class has emerged with the industrial society. In particular, according to the idea suggested by Marx, society was divided into the bourgeois class and the long-time working labour class. The emergence of these two classes has brought along social conflicts.
- Feudal structure has weakened and left its place to parliamentary democracy. With the development of industrial society, especially in the West, new concepts such as liberalism, capitalism, democracy, human rights, and secularism were introduced.

It is believed that the Industrial Revolution has many positive effects on the concept of "modernization". "Modernity", which has many different literal definitions, is a phenomenon that consists of the concepts of progress, being open to innovation and change, and showing improvement. Theoretical discourses of modernity starting with Descartes and extending to the enlightenment periods and other processes that followed are based on the idea that reason is the main source of both knowledge and progress in society. Ali Fuat Fırat and Alladi Venkatesh list the general features of modernity as follows [10]:

- The positive impact of the rise of science and the positive effects of the technological structure brought along with the rise of science on social structure
- Contribution of scientific inventions to economic progress
- Unity in realism, art, and architecture
- Formation of industrial capitalism
- Separation of production areas, which have an institutional structure and are under public control, from private consumption areas belonging to homes and families

Within the process from the emergence of urbanization to the industrial revolution; urbanization was functionally and structurally experienced by a minority of society. Migration increasing due to the existence of industrial structures and the business potential began to have a serious impact on the emergence of the concept of "urbanization" and the

life of the society. With the Industrial Revolution, cities grew rapidly and caused intense population movements. However, the population migrating from the villages to the cities to work could not have enough areas for shelter. For this reason, this segment of society, called the "working" class, were placed in residences built in the immediate vicinity of the factories outside the cities. Due to the large population of workers in these areas, these areas were called "worker quarters" [11].

It is also believed that the Industrial Revolution had many relatively aspects for society. One of them was the conditions that caused the craftsmen and people who were engaged in hand-workmanship to experience the negative impacts of the process. In the first periods when the effects of the Industrial Revolution were felt, not all people who were engaged in hand-workmanship could be employed in factories. Initially, the numbers of craftsmen, experienced workers, and farmers increased with large-scale industrial production. Between 1820 and 1830, these people were casted aside due to the serious increase in mechanization and intense competition in new global markets. For this reason, independent craftsmen, with unique hand workmanship skills became dependent and began to work in factories [12]. Artisanship was referred to as an old traditional production method besides changing and developing production techniques in the later stages of the Industrial Revolution. In short, traditional production techniques began to be used less and less and lost their value due to reasons such as the production methods of the factories, standardization, and mass production accelerated due to market greed. Although the products manufactured with the production techniques of the Industrial Revolution seem diverse, there is uniformity in industrial products in general. Some artists and critics believed that the products produced were gradually becoming copy products that were losing their uniqueness [13]. Henry Cole arguing the necessity of giving an aesthetic aspect to machine products in England, which was considered the pioneer of the Industrial Revolution, founded Art Manufactures in 1847. Later, John Ruskin and William Morris, the pioneers of the Arts and Craft Movement; expressed their concerns about unaesthetic and poor-quality products that were the result of mass production. Ruskin expresses his ideas as follows: "Technology destroys beauty, quality, moral dimension and sincerity. However, the craftsmen should enjoy his work from beginning to end" [14]. After the Industrial Revolution, the master-apprentice concept has turned into a vertical conflict and was no more a solidarity based on common interests. The concepts of master-apprentice, which determine the transfer of work experience and

production principles in working life, began to turn into the concepts of worker-boss over time. In addition, due to the Fordist production technique developed in this period, excessive work divisions were created, and the workers were always doing the same work; it takes job satisfaction and turns it into dissatisfaction, in other words, to the points that would cause alienation at work [15].

Another negative situation experienced in this period is that the working class was employed under difficult conditions and with low wages, despite the high earnings of the capitalist bourgeoisie. The increase in labour supply despite low wages created the problem of unemployment. This situation divided society into two different groups: the bourgeoisie and the workers. This factionalism also led to the formation of two different world views [9].

2.2.1. The Concept of Consumption

Many definitions of the concept of consumption have been made throughout the history. Featherstone defines consumption as “destroying, consuming by spending” [16]. Baudrillard, on the other hand, defines the concept of consumption as follows: “The concept of consumption is an indicator system that was created to meet the needs or reach the saturation point. It has an active and collective structure. It can be expressed as an imposition, a moral element and an institution. Consumption is a social value system accepted as a function of the integration of groups and the principles of social control.” [17]. Shortly, consumption in its broadest sense; as the opposite of production, is defined as the supply and consumption of things that a person needs or thinks he needs. To consume also means to “destroy”. These consumed objects can be used until they are physically destroyed, or the need for these objects may no longer exist or these objects may lose their attractiveness [18].

General consumption by people is also considered as a kind of expression of people's identities and personality traits. For this reason, consumption takes place in the social communication process as a sign of status, tastes, identities and social values [19].

2.2.2. The Emergence of Modern Consumption Concept

Modern society structure is a concept that represents a social practice vastly different from the traditional social structure. This social structure begins with the age of enlightenment in Europe; it turns into an economic and socio-cultural lifestyle that affects the world in the ongoing process. By leaving behind the agricultural economy and religion-centered thought system underlying feudalism, a transition to a mechanization-based economy and a science-oriented thought system was made in the industry [20].

In the social structure before industrialization, working and surplus production were out of the question. For the pre-industrial human, the work done was considered as an event that occurred in the natural course of daily life. The concept of "work" in its current meaning began to appear for the first time in the industrialization period [21].

With the Industrial Revolution, a middle class began to be formed in society. Achieving a high level of welfare for the emerging middle class was only possible through hard work. In this work-based industrial order; factories, workshops and other working areas should work with an intense workforce to survive in the market. At first, it was not possible to arrange "working" and "non-working" times for a large part of the society due to intense working hours at the beginning [21].

Community life was divided into two as working life and leisure time with the progress of modernization and industrialization. In the work-oriented middle class, this division has developed the phenomenon of "leisure time consumption" when the middle class began to devote their leisure time to themselves and their families. Activities such as circuses, festivals, concerts and theaters visited by many people at that time were in high demand. Gathering areas and bars, especially where men could get together and chat, began to develop. While consumption behavior was associated with the noble class in the society until the 18th century, the middle class began to take part within the concept of consumption from the 18th century [22].

The phenomenon of consumption, in a modern sense, has turned into a cultural, psychological and social phenomenon as well as being an economic phenomenon from the last quarter of the 20th century. Consumption activity was not limited to meeting basic needs;

it has also taken new meanings such as meeting the wishes and desires of the society, creating identities and using them as a status indicators [20].

2.2.3. Capitalism and Consumption

The work ethics of the industrial society that emerged with the influence of the Industrial Revolution is largely based on working as hard as possible. The most significant factor that affects industrialization in this period is the concept of “puritan ethics”. This concept is based on the view that hard work and production will bring happiness and joy to individuals both in this world and afterlife, which is transcendently associated with their system of beliefs. The concept of puritan ethics never allows conspicuous consumption for satisfaction, pleasure, and entertainment purposes. This concept is based on an ethical understanding that indoctrinates its followers to produce more, consume less, and thriftily. Because of this basic understanding, the puritan ethics became a view that inspired capitalism during the industrial revolution [20].

Capitalism is defined as a socio-economic and ideological system, where all individuals and manufacturing systems carry out financial activities mainly for profits by safeguarding their own interests, which is mainly based on encouraging private possession and individual enterprise, where the products are manufactured considering the size of the market, and where all kinds of goods and services are included within the transactions. While analyzing the concept of capitalism within the frame of the mode of production, Marx argues that private possession has led to the formation of two classes as the ones owning production systems and the others, who do not possess these systems. The main factors underlying the relationship between these two classes are the relations of production and the economic concerns of the institutions [23]. With this view, Karl Marx explains the concept of capitalism as follows [24].

The modern industry has transformed the small atelier of the patriarchal craftsman into the big factory of the industrial investor. The masses of workers stuffing the factories were organized like soldiers. As the common soldiers of the industrial army, they were brought under the rule of the hierarchy of commissioned and noncommissioned officers. They are not only the slaves of the bourgeois and the bourgeois states, but they are also enslaved every day and every hour by the machines, foremen, and none more so than the manufacturer bourgeois.

Along with the increase in the activities and number of the factories, the 18th century became a time when capitalism became widespread and established. The remarkable technical inventions and the improvements in the fields of these inventions are associated with the concerns regarding increasing production that is shaped at the heart of the new understanding of production. The new machines used with these new inventions have substantially improved the activities of these factories. Together with the needs for mandatory production organizations and working order, the capitalist transformation in production has begun. The production has increased with the expanding markets and trading volumes. Developing factories brought along transformation of capital accumulation into producer's capital. As a result of this transformation, a financially capable investor procures the necessary raw material for production, creates a high-valued product through a series of processes, and gains profit through the sales. At the end of this process, a high-value product is produced, and a certain amount of profit is made through the sales of this product [25].

According to the Marxist theory, with the impact of capitalism, the concept of consumption becomes a significant activity for the society by eluding from its sole purpose of meeting the basic needs. In capitalist system, the workers are included within the production activities by receiving a certain amount of money for the work they do. Since the workers are not the owners of the products they produce, they automatically become consumers because they have to purchase these products in order to use them. This substantially increases the consumption activities and the influence of these activities within the social structure. However, the concept of "consumption ideology", i.e., the argument that "the meaning of life can be found in what we consume", becomes a capitalist thinking system that is used to increase consumption [25].

2.2.4. Changing Consumer Behaviors

The origins of overspending apart from basic needs, and the consumption culture associated with luxury consumption date back to 19th century. The consumption activities for mass entertainment purposes that were developed for the bourgeois that emerged with the rise of capitalism and for the concept of "leisure time" were common in that period. However, it was not until the World War II that the concept of consumption was coded into the foundations of the society and became significant within the network of social relations [21].

The War led to significant political, economic, and cultural changes. Particularly the concept of consumption, which is one of the factors underlying the cultural structure, undergoes a change in this reconstruction period. Capitalism's support to production processes was directed to consumption areas, and it was aimed to canalize people to consume in their leisure time [26]. While the individuals living in the industrial society were imposed to work and produce constantly before the 20th century, they were later imposed the idea to consume and consume more. The continuity of capitalist system depends on continuity of production. A system of consumption is necessary for continuous production. Formation and continuity of the consumption system is ensured by using consumption as a criterion to determine individuals' position within the society, rather than meeting their basic needs [23]. The individuals, who chose to consume only for their basic needs, are alienated and classified as "second class" and "other" [20].

The following sociological phases of the capitalist consumer society structure is analyzed in two different stages named Fordism and Post-Fordism. Fordism, which is the first one of these phases and dates back to 1900s, aims mass consumption in order to balance mass production, and it has a production structure, where the product standardization increases productivity and increasing demand accelerates this standardization. The main theme of Fordism is shaped by Henry Ford's following statement: "Any customer can have a car painted any color that he wants, so long as it is black". Fordist production presents the regime with serious problems in the following periods. With the developments in international monetary systems, oil wars, and technological advancements in 1970s, post-Fordism regime, which is also called Postmodernism, has emerged. In this regime, the general structure of the consumer society was shaped with the notion that people would constantly need new products, and the positive feelings brought by shopping could be used [27].

Within the period from the 1980s, when the concept of globalization has emerged, to the present time, the purchases of food, beverages, clothes, cosmetic products, and furniture from the shopping malls have become the main consumption elements of the society. The concept of weekend has been etched on the minds of the people and has turned into periods when the individuals perform consumption activities [26].

2.2.5. The Relationship Between Globalization and Culture

The use of steam engine in marine and railroad transportation, which is considered one of the most significant technological advancements that paved the way for Industrial Revolution, has provided the opportunity to transport larger quantities of products to far-off regions faster and at lower costs. This has increased the frequency of commercial interactions, and today's "globalization" process has gained a new momentum in those days with the advancements in means of transportation and communication. Together with the increasing international trade volume after the Industrial Revolution, the concept of globalization becomes more efficient. Therefore, the Industrial Revolution becomes a time period which embodies change and transformation even though the term globalization was not yet in use. The use of "transistors" in communication in the early 1960s has paved another way. With the invention of microchips in information technologies, the use of satellite dishes, and the invention of the Internet in the late 20th century, globalization becomes more effective on societies [28].

The concept of globalization caused formation of a global culture and development of a certain lifestyle when the international societies began to resemble each other, and thus, it also led to an increase in consumption. The content of this increasing consumption has been shaped in accordance with the global culture. The international organizations started broadcasting activities with the help of satellite communication technology in order to turn up the pressure of the fictionalized global culture on local markets. With the help of satellite communication technology, the international broadcasting activities have developed the advertisement industry, and by means of these advertisements, the societies with enclosed cultures have become new markets for the global culture products. An example of this is when the members of an enclosed culture, the Iranians, somehow did anything to reach illegal products, such as American videos, records, and movies [29].

Depending on the global scale of today's globalization and the technological advancements that had a positive impact on this process, the cultural values of the Europe and the US have begun to be accepted as the "global culture". Thus, the developed countries began to have taken the underdeveloped countries by a storm and became the dominating culture in some societies and began to threaten the national cultures. This led to assimilation of national cultures and turned them into local cultures [28].

2.2.6. The Concept of Mass Production and Mass Production in Furniture

The first examples of mass production are seen in Venice Shipyard in the 16th century, where the naval ships were carried forward on a single line and installed and assembled in an order. The ship parts, which were manufactured beforehand by the experienced workers of that period, were kept at hand to be used when necessary for assembly or part replacement [30].

The system used by Eli Whitney, a firearm manufacturer, to manufacture 10.000 rifles for the American army in 1798 is considered as the first standardization movement in history. This also shows that Ford was not the first mass producer in history. Each part of the rifles was designed separately as a mold in a machine. With the developing production system, concepts, such as spare parts, parts, replacement, and assembly, were added to the literature. As these new concepts were included into the production system, the manufacturers began to need fewer qualified workers. These parts were manufactured in large quantities and at lower costs, and thus, easily repairable products were manufactured [31].

With the inclusion of electric power into daily life in the 20th century, the machines have begun to be used in mass production. The efforts on workflow and standardization in all production processes until this century play a significant role in discovery and development of today's modern production techniques. With Fordism regime, the assembly times have decreased significantly, and 15 million Ford "Model T" cars were assembled until 1927 [30].

Radical changes have occurred in furniture design and manufacturing together with the industrial revolution. For the first time in history, the furniture products were mass produced with the industrial revolution and priced suitably for the purchasing power. Cost-effective reproductions of high-quality and elaborate luxury furniture products began to be manufactured when the middle class began to use furniture as an indicator of status. The mass production system that came along with mechanization enabled production of cheap and standardized products [32].

Mass production system becomes the most significant factor in implementation of the concept of modular furniture. Mass production allows for easy and reliable production of the same part at a time, at the desired size, and in large quantities. Besides the production of a single part, the end products formed by assembling these parts also began to be produced with the same method. The process of preparing furniture parts for assembly following

painting, correcting, and control processes, and the assembly of other parts began to be performed on a mass production line. With the help of today's modern technology, the initial production stage, final checks, getting the products ready for sale, and packaging processes of furniture products are also parts of these mass production systems[30].



3. INDUSTRIALIZATION AND FURNITURE

3.1. FURNITURE

Although they have 5.000 years of history, the furniture products are mostly used by settled and developing societies, and they are known for only 200 years in some societies [33]. Together with the transition to settled life, agricultural activities have begun, and the new lifestyles have brought along the search for comfort. With this pursuit of comfort, the furniture products have entered into people's lives along with many other objects [34]. Furniture has never been a crucial need in people's lives, but it has always had an importance for people in places they have been used [33]. Thanks to furniture, our residences have gone beyond being mere architectural buildings and become habitable places. The furniture has been objects, which are added afterwards to ensure interior order and meet some certain needs [35].

Furniture is defined lexically as follows: "the movable articles that are used to make a room or building suitable for living, dining, sleeping or working"[36]. Luice-Smith define furniture as an article, which serves for four main functions in line with function, status, technical advancements, and daily needs [37]. Boyla regards furniture as a means for people to gain social status and a ground within the society along with its practical benefits [33].

The studies define furniture as an object, which is designed to adapt to people's anatomical structure, and which has certain characteristics that can meet various needs. Furniture also facilitates living conditions and brings order to living spaces. The place becomes complete with the addition of furniture [38].

The furniture are artifacts, which are placed in order to bring order to the interiors, which complete the interior design, and which are manufactured from artificial or natural materials. There are also urban furniture products in public places, which serve for resting purposes. In addition to all these, furniture serves as a means for determining social status and revealing people's taste [38]. The furniture are products, which are used for certain purposes and to decorate living spaces, which can both be fixed or movable, and which add aesthetic values and contentment to the place [34].

The furniture products are shaped based on the culture, beliefs, and identity of the societies. The furniture products reflect the characteristics of their ages and eras, and this is particularly important for historical analyses. When the materials used in furniture that has managed to reach the present day are analysed, it would be possible to find information about the lifestyle of that period [39]. In addition, the furniture that were designed and manufactured by craftsmen with elaborate craftsmanship and by using expensive jewellery are also considered as artworks created by furniture designers [40].

Together with industrialization, the furniture have begun to be manufactured for larger masses and shaped in line with the demands of these masses. Thus, the furniture designers had to consider costs in their designs. While cheap technologies have taken the place of elaborate craftsmanship, the valuable materials have been replaced with imitations. Besides their conformity with the place of use, one of the most significant features of furniture is their visual appeal. Today, the designer and the name of the manufacturing company also add value to the furniture products [33].

3.2. THE DESIGN MOVEMENT THAT HAS CHANGED AFTER THE INDUSTRIAL REVOLUTION

With the industrial revolution that has begun with the discovery of steam engine between 1760 and 1860, the machines have entered into our lives and led to major changes in design and arts [14]. Together with industrialization, the manufacturers created products from random articles that they obtained from various sources and offered these products to the non-selective middle class. The high-quality hand workmanship of the past has disappeared and was replaced with imitated works [40]. Fabricated products have become popular, and cheap and easily accessible products have begun to be manufactured [14].

Together with industrialization, production has become easier, and it has brought along mass production. Standardized manufacturing patterns have gradually disappeared in line with changing customer demands. With the ever-changing models, the customers' preferences have diversified [41].

With the industrial design, today's people have the opportunity to reach decorative products, which are able to recreate and disarray their living spaces in line with their own tastes and

needs. Adjustable lamps, modular bookcases, and transformable sofas can be given as examples [42].

The use of “mold”, which is one of the most significant methods of industrial production, has begun to spread rapidly. Since timber, which had been the most important raw material for furniture until then, was not suitable for mold system, the manufacturers began to look for moldable materials and new methods [40].

In Ancient Egyptian and Mesopotamian civilizations, the wooden bars were inserted between metal molds and curled and bent through steam softening method and formed accordingly. In 1820s, Australian designer Michael Thonet designed furniture by using the same method. Thonet first used the timber he softened in furniture accessories, then he began to use softened timber in manufacturing of the entire body and frame of the furniture. Because of the huge demand on his unique furniture products, he established his own workshop and began small-scale mass production [40].

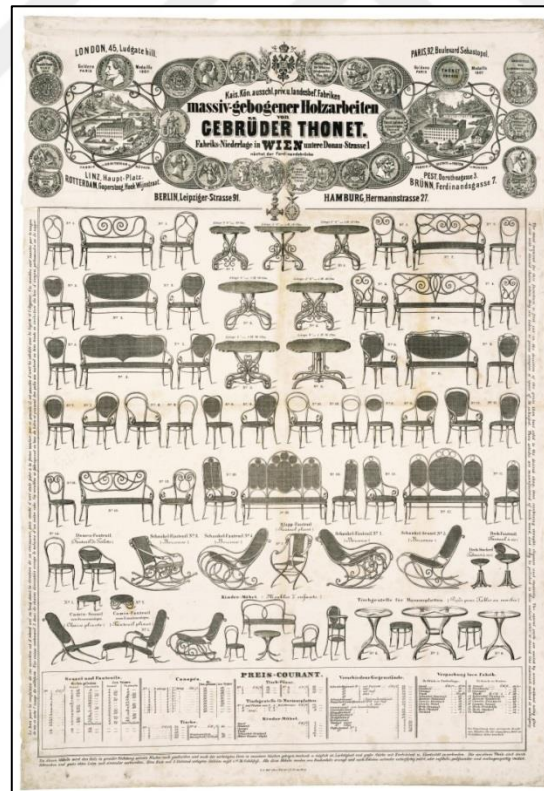


Figure 3.1. Thonet's furniture design works (1867-68) [43].

The industrial revolution has led to the emergence of new approaches in various areas, such as, technology, manufacturing, culture, economy, social structure, arts, and architecture. It has also allowed for implementation of different design approaches with different methods by bringing new production techniques and developing new materials [44].

Together with the industrial revolution, furniture design and production has gone through numerous phases. Mass production systems and mechanization has been involved in furniture production processes, materials suitable for production methods have been developed, and new designs have been created. Along with the heavily crafted designs of the past, flexible, lightweight, practical, and cost-effective modular furniture products were manufactured [30].

The historicist, copyist, and eclecticist approach of the 19th century continued its influence until the end of this century. Industrialization and fabrication brought along perceptions of standardization and specialization, and these two concepts have begun to compete against each other. As a result of these competitions, some new formations, even some new trends have emerged. These trends served as steps to ensure transition to modernism in 20th century [45].

3.2.1. Arts and Crafts Movement

Arts and Crafts movement has emerged in late 19th century as a reaction to mechanization and mass production in England. It was aimed to reanimate the hand works that were facing extinction with the industrialization. The pioneers of this movement, John Ruskin and William Morris, placed emphasis on craftsmanship in order to support hand work. They emphasized the cheapness and unoriginality of industrial products and encouraged the return to the handiworks of the past [39].

In Doğan Hasol's dictionary of architecture Arts and Crafts is defined as follows: "A new artistic movement that emerged in England as a reaction to monotony of the industry, and its tendency to move arts away from being subjective and personal [36]."

It is suggested that Welby Pugin was the first person to express that the craftsman had a significant place in Christian community. Arguing against the social structure corrupted with the influence of industry and capitalism, Pugin holds the production methods responsible for

lost moral values by showing the Medieval Age as an alternative [46]. Pugin was a follower of neogothicism, and instead of identical use of decoration, he aimed to re-actualize them by using old techniques and combine them with arts [47].

Unlike Pugin, John Ruskin was not a fan of reanimation on this matter. Ruskin respects and shows interest in modern artists as much as he does in Medieval age craftsmen. For him, it is crucial to have a touch of a craftsman on any work of art. For this reason, Ruskin argues against mechanization in production and ensures cooperation between Arts and Crafts by re-inspiring the craft guilds for this purpose [46].

Inspired by Ruskin's Gothicism and socialist ideas, William Morris has found a company in London together with his two close friends in 1862. The purpose of this company was to manufacture non-elite decorative products. Morris's system was to transform the highly artistic techniques into decorative arts through the works of the skillful craftsmen. In other words, unlike Pugin, he aimed to re-inspirit old techniques and combine them with arts instead of identical use of Gothic decoration [47].

With his company named "Morris and Company", Morris aimed to replace cheap mass production with fair and meaningful handiworks. For this purpose, he manufactured furniture pieces through hand-workmanship. Even though he failed to eliminate mass production, he raised awareness about the problems caused by this production method and made a great contribution to the value of handcrafted products [48].



Figure 3.2. Morris's Furniture Examples [49].

This movement, which stood against unmeritable, cheaply and sloppily produced products, focuses on ornamentation, and this waves aside the form and shape in furniture design. High-

priced materials and hand-workmanship used in furniture production bespeak to a certain group [48].



Figure 3.3. Arts and Crafts Style Furniture [50].

Morris was inspired by the Medieval arts, plant, bird, and animal patterns. Morris was also closely interested in industrialization and factory systems; he was against the exploitation of humans and adopted socialism; he aimed to work up and improve Ruskin's ideas. The solution for tasteless products of mass production and unsavory handicrafts industry is through reunion of arts and handicrafts. Thus, the craftsmen would enjoy what they do and produce beautiful objects, and the miserable homes created by industrialization could be enlivened [47].



Figure 3.4. Strawberry Thief wallpaper by William Morris [51].

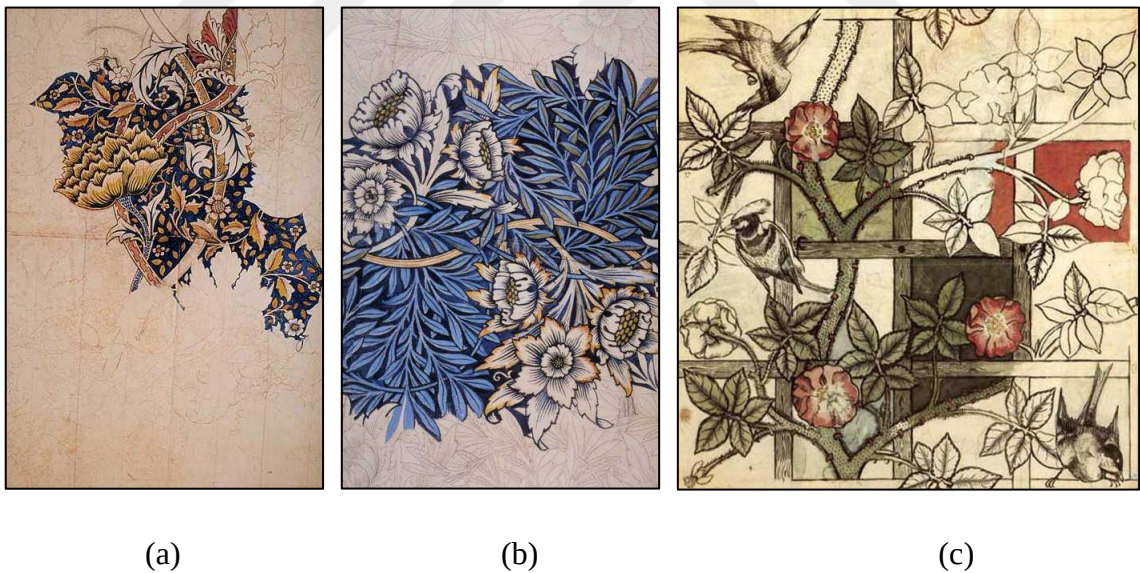


Figure 3.5. (a) William MORRIS (1834-1896) 'Windrush' 1881-83 (pencil and watercolor sketch for textile design). (b) William MORRIS (1834-1896) 'Tulip and Willow' 1873 (pencil and watercolor sketch for print design). (c) William MORRIS (1834-1896) 'Trellis' 1862 (pencil and watercolor sketch for wallpaper design) [52].

Although Morris was against mechanization at the beginning, he became more tolerant in time. Morris has inspired many succeeding artists and created a modern connection between

arts and the social life. Morris is also considered as the pioneer of the School of Bauhaus, and the founder of modernism [14].

Although the Arts and Crafts movement had maintained its influence for a while, it failed to overthrow the industrial production. However, the design works that were created as per this movement had blazed the trail for 20th century's design works [53].

3.2.2. Art Nouveau

The Art Nouveau movement has emerged in late 19th century and early 20th century. The main reason behind the emergence of this movement is the inefficacy observed in artworks as a result of industrialization, and divergence from aesthetic concerns. However, although this movement argued against industrial artworks, it notably took advantage of industrialization and used many of its facilities, such as printing, publishing, and transportation [54].

Art Nouveau was first seen in Belgium, which was the most rapidly industrialized country in the world. This movement was given different names later in various countries. It was called "Style Nouille" or "Style Guimard" in France, "Modernismo" in Spain, "Jugendstil" in Germany, "Sezession" in Austria, and "Stile Liberty" in Italy. In Scotland, this style was called the "Mackintosh Style", where only the geometric patterns and shapes were used [45].

According to numerous art and architecture historians, there are many different factors that constitute Art Nouveau. 'Arts and Crafts' movement, which had emerged in the second half of the 19th century and dominated the British design, is considered as the most significant factor. Rather than the leading 'Neoclassic' and 'Neo-Gothic' styles of the Victorian era, Arts and Crafts movement maintains the simple handmade tradition of Early Renaissance period [55].

The theoretician of this movement, Henry Van de Velde was influenced by Arts and Crafts movement, but he also emphasized the beauty of the machines and stated that Morris and his friends had failed to break loose from the influence of the Medieval Age. Unlike Arts and Crafts movement, Art Nouveau movement does not reject the mechanization, on the contrary, it prefers to use the machines [45].

Art Nouveau style products did not bespeak to large masses, and this kept this movement out of the industrial revolution. However, Tiffany and Liberty reproduced some of their jewelry and metal work products that they manufactured under their company 'Liberty and Co.' that they found in London. Even though they manufactured their products through mass production method, they made them look like handmade. Thus, they aimed to pull these two methods of production apart by affiliating them [56].

Art Nouveau movement is based on producing functional items based on daily use, and it brings forth its own designers and brands in time. Rather than revivifying the old and the historical styles, it faces towards the new and the modern. The patterns inspired by herbal and botanical books, female figures, fluid forms, and curving and bending lines began to be observed in decoration [57].

Art Nouveau artists mostly focus on casual and everyday products, and structural designs. Machines were used only when it is necessary; unique handiworks and production methods were the main methods used. In addition, this movement was also inspired by the palatial styles and symbolic design works were featured. The curvy lines used primarily in paintings, prints, and surface decorations inspired the artists, who worked with easily shaped materials. However, this movement later got a hold on furniture design and architecture. Twisting branches, may flies, peacocks, water lilies, tulips, lilies, and female figures have inspired this movement. Pastel colors and different textures are used in designs [35].

Art Nouveau movement, which spread with the notion of "art for People's sake", is considered as the first genre of the modern era and it aims to express the fluency of nature by using asymmetry, curls and twists, linearity, curvature, and geometric elements. Antonio Gaudi blends this movement with tradition, and creates organic architecture with Casa Mila building block, which he built with a new and unique architecture. With its jumbled walls and seaweed-like iron railings, this building in Barcelona puts forth functionally and structurally fascinating design [58]. In addition, curvy lines are also observed in interior and exterior spaces and furniture used in Casa Mila, and uniformity among spaces is ensured. Angled forms were never used [55].

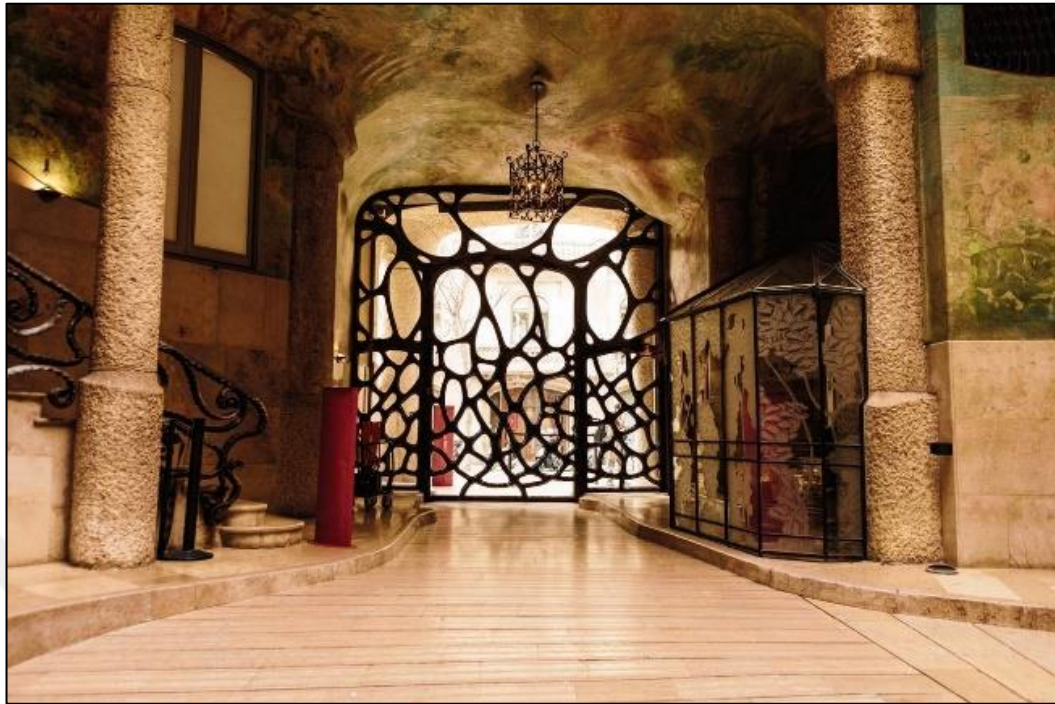


Figure 3.6. The wrought iron gate entrance to the lobby and courtyard of Casa Milà, in Barcelona, completed in 1912 and designed by Catalan architect Antoni Gaudí [59].

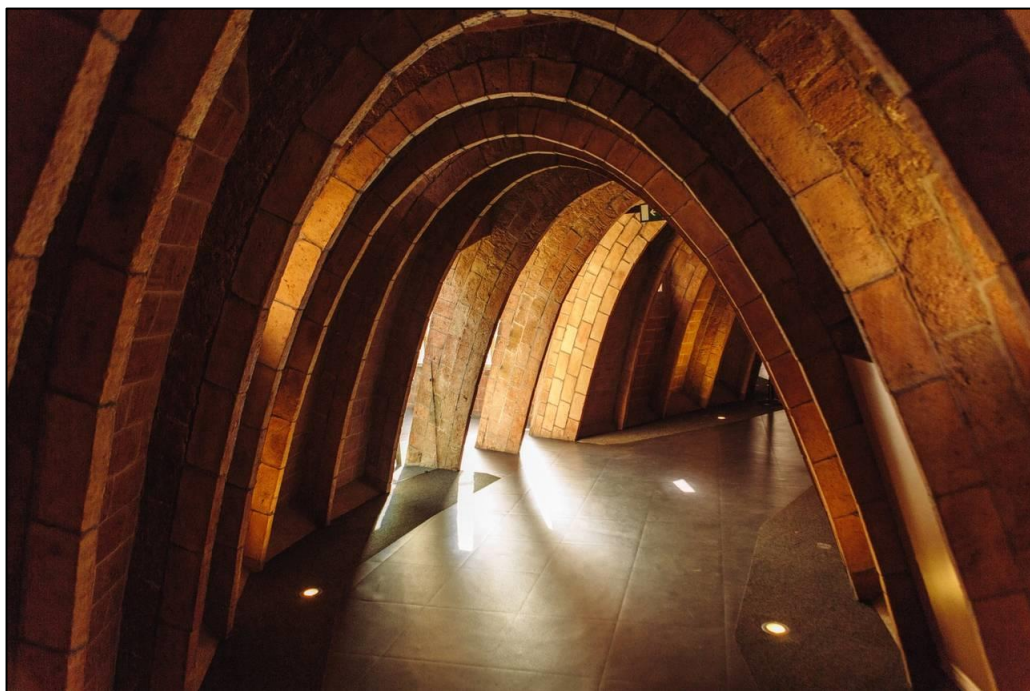


Figure 3.7. GOLDEN ARCHES | Revolutionary parabolic vaults in Casa Milà's attic support walls without buttresses [59].



Figure 3.8. Casa Milà's exterior elevation [59].



Figure 3.9. Casa Milà's Interior Furniture [60].

Two different forms of application are observed in Art Nouveau style furniture. First, using every means available in that period to shape wood in order to manufacture entirely curvy and continuously striped furniture. Hector Guimar (1867-1942) and Eugene Gaillard (1862-1933) are known as the most famous designers of this furniture style in Paris. The second form of application is the form where the curves are formed by piecing curves together in short partitions in order to create the curve with wood, which is a veined material. Even though the designers know the technology inside out, they have to put forth their creativity at its best when designing their works. However, in some cases, it becomes challenging to work with wood, and in such cases, some designers prefer to work with metal pipes [33].

The below table and chair designs by Richard Riemerschmid are examples of curvy and round-edged style of Art Nouveau. Linear and curvy forms in furniture show that the designers are inspired by the nature [55].



Figure 3.10. Richard Riemerschmid, table design, 1898-99 – chair design 1899-1900 [61].

Art Nouveau movement manifests itself in two different phases. The first phase is the floral and curvy formation observed initially in England, and then in Belgium, France, Germany, and Italy. The second phase is the straight lines and geometric formations observed in Scotland and Austria [62]. The most popular name of this second phase is Charles Rennie Mackintosh. Mackintosh is particularly known for his high-backed chairs and rose patterns. The lily and tulip patterns were replaced with roses, the blade leaves were replaced with broad leaves. Some artists, who initially adopted curvy furniture lines, turned towards simple and plain designs with the influence of industrialism [33].

Simplicity and functionality were pursued, the curves were replaced with intersecting lines, and the furniture were transcendentalized in the Glasgow School of Art, which was one of the most remarkable works of Mackintosh designed between 1886 and 1909.



Figure 3.11. The Glasgow School of Art, Mackintosh Library [63].

Art Nouveau movement also manifests itself in paintings, decorative panels, vignettes, banners, and posters, and female figures and floral patterns are particularly used in designs. Painter Alphonse Maria Mucha is one of the most significant names in visual arts. Mucha generally depicts healthy and beautiful women dressed in Neoclassic style and there are usually flowers in the background [55].

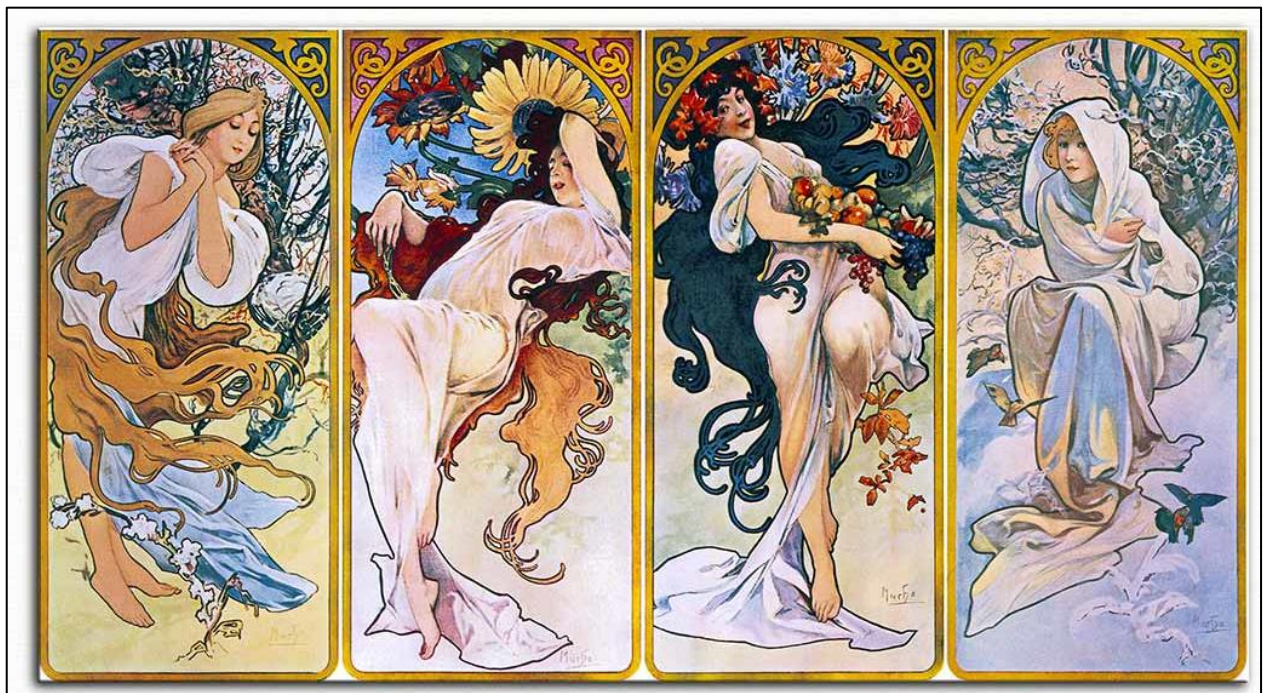


Figure 3.12. Alphonse Maria Mucha Four Seasons [64].

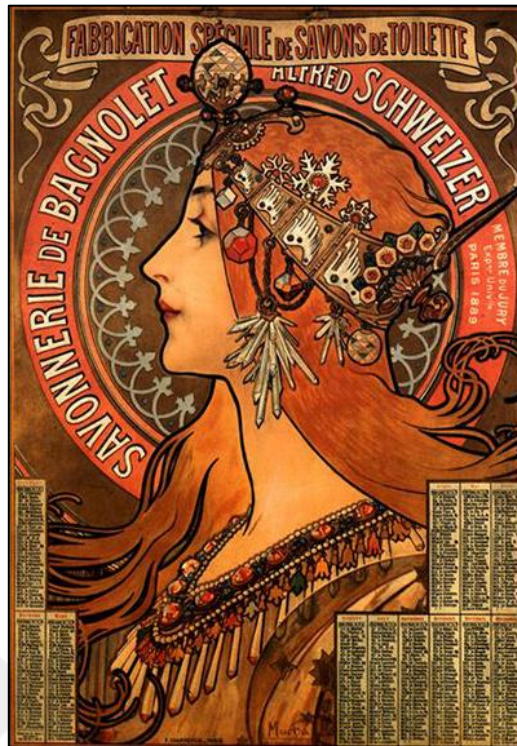


Figure 3.13. The Soap Factory of Bagnole, was created by Alphonse Mucha in 1897 as a French advertisement for a women's soap manufacturer [65].

This style, which rejects historicity and works towards universality, turns towards new materials. It also considers adornment as the grass root of innovativeness. However, adornment becomes a problem when it goes to extremes. Excessive use of stripes, which are considered as the base of vividness and briskness, is observed, with the intention to hide the poor artwork. Art Nouveau movement has gradually become an unpleasant, far-fetched and hollow [62].

3.2.3. Art Deco

Art Deco style was born with the 'Exhibition of Modern Decorative and Industrial Arts' opened in Paris in 1925. This movement, which is considered as an extension of Art Nouveau in terms of free-style adornment, high-quality workmanship, and use of materials, manifests itself in many areas from architecture to artisanship, from fabric design to furniture, from daily use and ornaments to graphic arts, painting, sculpture, and even costume design [66]. This style finds plainness and simplicity dull and boring and creates a new design language. With its influence over all disciplines, postmodernism has emerged, which is based on the

approach that places emphasis on modernism as a whole. The postmodernists, who argue that they can become free from the previous negativities through their references to the past, prioritize formal appeal against the plainness and simplicity principles of the modernism. With this principle, they produced products that may be considered as a new interpretation of eclecticism [67].

With this famous statement ‘The house is a machine for living in’, Le Corbusier argues that a house actually serves as an instrument that meets the needs of modern human. Le Courbusier was given a chance to introduce his ideas regarding the problems on furniture design a decoration with the “Exhibition of Modern Decorative and Industrial Arts’. With participation of French artists to this important exhibition, such as Hector Guimard, Eugene Grasset, Maurice Dufrene, Paul Follot, Emile Decour, and Raoul Lachenal, it was aimed to introduce the French design philosophy and evolution on an international level. Thanks to these artists, the emerging Art Deco movement became an international style [68].



Figure 3.14. Paris Exhibition Poster 1925 [69].

Art Deco movement is considered as an expression of the void resulting from the gray area that the Western societies experienced, who were succumbed into social and cultural depression between two wars. In this movement, functional qualities are observed; luxurious and expensive objects are manufactured. Thus, this movement is best expressed through jewelry and object design [70].

Art Deco is essentially established on two main principles. First principle consists of the unison of various unfamiliar and variable styles, which resulted in high-demand within the

20th century. Egoism of African arts and elegance of Asian arts were some of the characteristics that inspired this style. The second principle takes shape when the American culture adopted the rich European culture in 1920s and 1930s. Shiny cars and flamboyant trains have influenced the American design [71].

With the discovery of the tomb of King Tutankhamen in 1921, the mystical Egyptian arts began to attract people, and they had a great influence on Europe and the United States and on Art Deco style with its colors and geometry [71].

Art Deco has adaptations from various periods in history. The Art Deco artists were mostly against the standardized and rationalized manner of Bauhaus and created works that contradict with this philosophy [70].

Style and stylization became the most significant qualities of Art Deco. Improvement and embellishment of surfaces are the most significant point for this movement. The designers did not aim to break fresh grounds, they aimed to create flawless and expensive products by putting together high-quality and rare materials in the best manner. They included trees, such as rosewood, mahogany, and ebony, into their designs in solid wood or polished forms [70].

Adornment is one of the greatest sources of richness in Art Deco designs. Reliefs with geometric and stylized flower, leaf, human, fruit, and animal figures stand out, among others. In addition, this style embarks on a quest for new forms instead of duplicating the past [72].

Caught between the avant-garde and the traditional, this style is inspired by expressionism, futurism, and cubism movements in terms of aesthetic origins. It also bears the traces of Art Nouveau, De Stijl, and Bauhaus. This style takes effect in many areas from cinema to furniture, skyscrapers, and kitchen equipment [68].

In Art Deco movement, the furniture designers are divided into three groups as traditionalists, individualists, and modernists. Emile-Jacques Ruhlmann, who is one of the most remarkable traditionalists of Art Deco Style, designed chic and elegant 18th century French-style furniture. He designed the administrative offices and reception rooms of Citroen factory in an elegant and simple style. Luis Süe and Andre Mare are other traditionalist Art Deco designers. Süe and Mare designed comfortable furniture with high-quality materials. These designers took part in interior design of the Museum of Contemporary Arts in Paris exhibition in 1955 [72].



Figure 3.15. Louis Sue, Andre Mare, furniture design [73].



Figure 3.16. Louis Süe and André Mare, “David-Weill” Chair (model no. 45), with “Tulipes et Œillets” (Tulips and Carnations) [74].



Figure 3.17. Louis Sue, Desk Süe, Musée d'Art Contemporain (Museum of Contemporary Art) [75].

Individualist Art Deco designer Eileen Gray rejects the past and argues that she has nothing to do with Art Deco style. However, she was listed among the designers of this movement with her furniture design works. She designed furniture in line with customers' demands and lifestyles. One of her most popular furniture design works, the 'Canoe Bed', which had legs that resemble a walking snake, was inspired by Scheherazade exhibited in Paris [72].

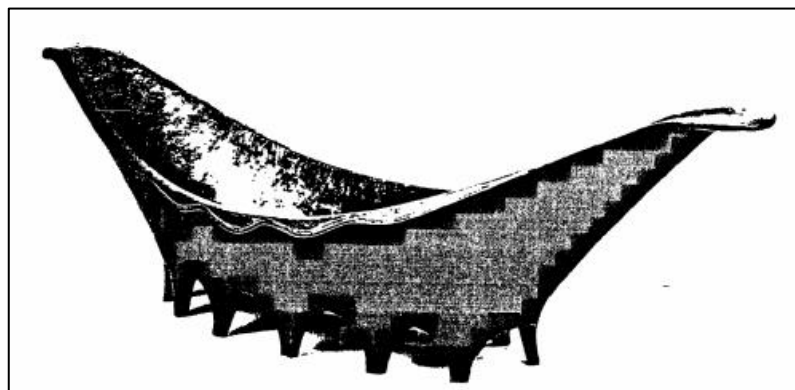


Figure 3.18. E. Gray's Canoe Bed [72].

The American modernist Art Deco style, the interior spaces were inspired by the fantasy-filled Hollywood movie sets and the skyscraper architecture. Paul T. Frank designed furniture inspired by high skyscrapers. One of the examples is his bookcase design inspired by the Manhattan skyline. Similarly, Kem Weber also used the skyline silhouette in furniture products, such as folding screens, bookcases, and fireplaces [72].



Figure 3.19. Paul T. Frank, “Skyscraper” Bookcase [76].

Although Art Deco furniture have a plain and massive appearance in general, there are examples that bear the traces of Neoclassic and Rococo styles. However, these styles completely disappeared in 1930s. The variety of bearing systems has increased, broad bed bases and blunt and short legs were observed. One of the notable characteristics was the U-shaped outward conical legs that wrap the furniture from below [33]. On plain surfaces, the natural veined texture of the wood is used, and original and patterned surfaces are created. [67].



Figure 3.20. Sofa designed by Kem Weber, "Airline Chair, 1934 [77].

When the period between the 1930s and 1940s is examined, it is observed that Modernism and Art Deco began to get closer. Throughout the WWII period that began in 1939, Art Deco continued to take its effect in products manufactured in low quantities in various countries, in the post-war period, the French style had dominated the furniture design for a while. Then Modernism spreads to all fields of art and design, in 1950s, Art Deco began to slowly fade away particularly from the arts [67].

3.2.4. Modernist Movements: De Stijl and Bauhaus

Modernism, which ensures that the concepts, such as modern, modernization, and modernity, have a meaning, is derived from the expression of changes that occurred in the Western world. While modernity expresses the changes in life, modernism theorizes this process. Modernism can be described as an artistic, philosophical, and social movement, which emerged in the 19th century and aimed to replace the old with the new [78]. Dating back to 17th and 18th centuries, the term modernism is derived from the Latin word ‘modo’ and later turned into the word ‘modoernus’ [79]. The word modernus was used to say, ‘just now’ and ‘shortly before’ in the Medieval Era [80]. The lexical meaning of modernism is modernity (contemporaneousness) and modernization [81]. According to Berman, modernism is considered as a search for a safe resort for humans and he describes modernism as follows: Modernism is an effort to eliminate closed and religious lifestyle in the light of rationalism and scientific developments, and replace it with civilization and culture [78].

Becoming an urban phenomenon after 1848, modernism plays significant roles in rural depopulation, industrialization, mechanization, and the changes in architectural surroundings [82]. Collective use of intelligence, knowledge, and technology presents the existence of modern philosophy. In addition, the concept of modernism brings universal ideas until today. With modernism, humans began to move away from spiritual and divine explanations and intend towards rational thoughts and ideas [83].

Modernism was creating a vortex of differences, discrepancies, and vivid aesthetic changes, while aiming to influence the aesthetics of daily life [82].

The author of *Les Fleurs Du Mal* reflects his ideas on modernity as follows: “Modernity is the temporary, fugitive, and contingent side of the arts; the other side is eternal and stable...” [80].

According to Weber, modernism is a Westernization issue of Eastern societies. Thus, the concept of modern is also associated with Westernization. It is also observed that modernism is also used by modern Western nations as a tool to impose their own economic, cultural, political, and social characteristics on developing countries. Modernism offers a new world view that is an open target for human intervention, aims to complicate the economic institutions, and imposes an industrial production and market economy, and it brings a new approach that sustains the social dynamics [79].

The term modern brings to mind the exact opposite of the traditional. The first and the most important thing is the profit-oriented production beyond the needs of the household. While the traditional societies produce to meet the needs of the individuals or the community, the means of production have developed, division of labor has increased, and production methods have changed significantly with industrialization [84].

The industrial revolution eliminates the traditional culture, instead, new ideas on “avant-garde” movement are presented. The persons and artists cherished by the nations that made progress in their own areas interpreted this notion as modernism [85]. According to Bozdoğan (2002), the use of different materials and tendency towards simplification with modernism are the most significant characteristics of this movement. Le Corbusier, Walter Gropius, and Mies van der Rohe are the virtuosos that best represent this movement [86]. These names are also the founders of Bauhaus movement, which is known as one of the crown jewels of modernism [87].

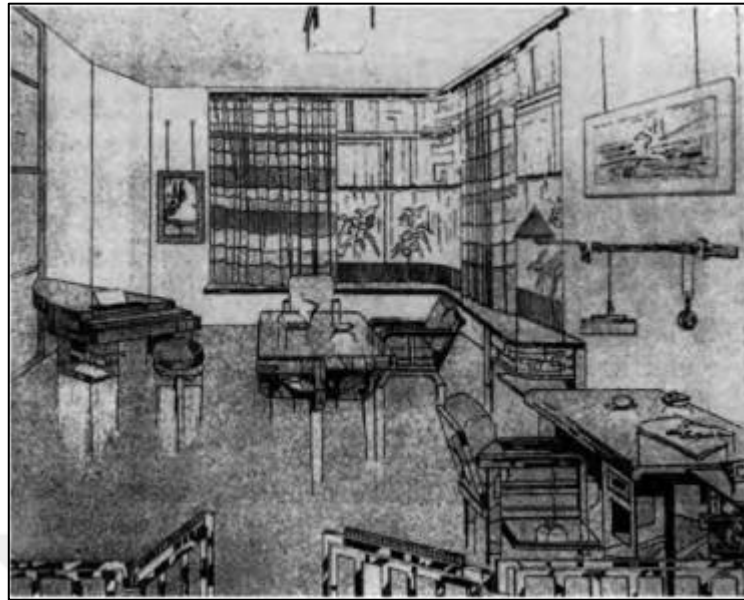


Figure 3.21. Sketch of a Modern Study Room Published in a Journal in 1931 [86].



Figure 3.22. Interior of a villa described as Modern in 1930 [86].

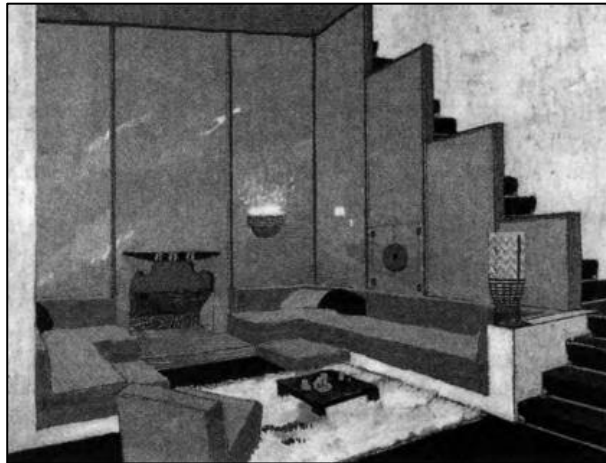


Figure 3.23. Sedad Hakkı Eldem, example of modern interior design [86].

Ease of access brought by the advancements in technology and mass production led to the development of furniture design and decoration. Factors, such as industrialization and technology, became effective in the rise of modernism. With the advancing technology, more products were manufactured with less effort. Modernism addresses to large masses, and it becomes a trend on a macro-scale, and influences the economy and lifestyles [87].

The modernists briefly describe 20th century furniture as the art of building a space. This installation should be designed to meet all needs of an individual. The artworks assumed the complementary role of an installation, such as paintings and sculptures. The furniture should be construed as spatial based as possible. Independent furniture should be objects with no identity, which would be able to comply with any space, and should be manufactured from cheap materials that any person could afford [33].

In 1930s, the clear-cut edges of the furniture were eliminated and products that were more suitable for human ergonomics were designed. The designers began to consider the necessity of stylization and the mental characteristics of humans as individuals. The relationship of functionality and installation continued to grow. The humanistic and environmental factors in design were discussed under the name “organic design” [33].

In 1980s, new interpretations and assortments have emerged. The old styles were reinterpreted in various ways; the approaches, such as products with accentuated hand workmanship, avant-garde designs, and eclecticist efforts, which bear the characteristics of

modernism, became popular. After the 1990s, technological advancements began to be used more in design and production [89].

Modernism is considered as a movement, where the manufacturers supported production with the help of technology, and supported standardization in order to integrate themselves into the market, and as a Utopian dream come true with the aim of creating an egalitarian society [89]. With its main way of thinking, it also paved the way for many art movements, such as Cubism, Futurism, and Dadaism [67].

"De stijl" movement is one of the modern art movements that emerged with the industrial revolution and was influential in the fields of art, architecture and design. [90]. Based on a pursuit of a new form, Stijl art brought along aesthetics and this movement advocates the notion of aesthetics under the term neo-plasticism. Theo van Doesburg, Piet Mondrian, and Van der Leek were the painters that represent this movement. This movement emerges when Piet Mondrian depicts the nature by analyzing Cubism after following naturalism, impressionism, and symbolism movements [91]. Later, these three painters have gathered with architects, such as J. J. P. Oud, Wils, and Van't Hoff, and a sculptor named Georges van Tongerloo, and found De Stijl group in 1917. Within the same year, they published a magazine with the same name [92]. In 1920s, this Stijl movement, originating from the Netherlands, becomes one of the first and most significant modern movements in arts, architecture, and design. This is a form of design that establishes an asymmetric balance with unison of geometric forms and primal colors in painting, architecture, and interior design [90].

Pioneering painters of this movement, Doesburg and Mondrian, determined the principles of De Stijl and included them into their works. Mondrian's paintings were made of squares and rectangles painted on a white surface. The artist, who always worked with straight angles and primary colors (yellow, red, blue), formed the lines in-between with black, white, and gray. The main purpose of Mondrian's works was to create artworks that could be universally and objectively understood by anyone, that exclude emotionality, and that could be rationally explained. Mondrian particularly tended towards abstraction and stood away from figurativeness [93]. The main principles of De Stijl, simplicity, purity, clarity, functionality, reality, objectivity, abstraction, and constructiveness were adopted by all of its artists. A member of this group, painter Doesburg, played a significant role in adapting this movement into architecture. He argued that architecture should go beyond cubism, instead

of trying to restrain all functions within a cube, protruding surfaces should be created and placed centrifugally, and gain a depth [93].

The architects Gerrit Rietveld, and J. J. P Oud have works in accordance with the principles of this movement. Schröder House designed by Gerrit Rietveld in 1925 is one of the most significant architectural examples built in line with these principles [93].

The living room on the upper story of Rietveld's Schröder House consists of angles that enable creation of multiple places within a single place. The walls and furniture also accompany this [94]. Rietveld explains his innovative viewpoint that he used in this building as follows:

We did not leave the old styles because they were ugly or because we were not able to rebuild them, we left them because our day and age imposes its own form, I mean, its own manifestation [95].

In addition, Rietveld's chair is the first known example of neo-plastic application [94].



Figure 3.24. Red and Blue Chair, Gerrit Rietveld, 1923 [96]



Figure 3.25. Zig Zag Chair, Gerrit Rietveld, 1932 [96].



Figure 3.26. Steltman Chair, Gerrit Rietveld, 1923 [96].



Figure 3.27. End Table, Gerrit Rietveld, 1918 [96].

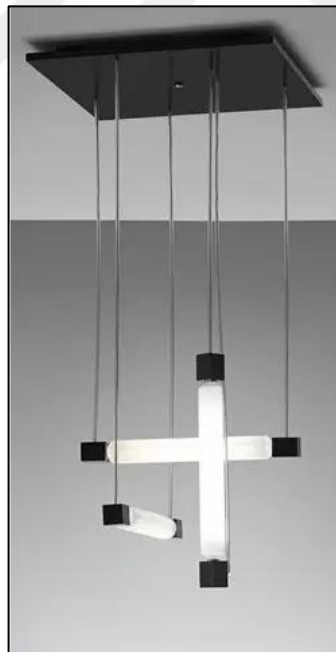


Figure 3.28. Hanging Lamp, Gerrit Rietveld, 1920 [96].



Figure 3.29. Kid's Chair, Gerrit Rietveld, 1923 [96].

De Stijl artists suggest that beauty comes from absolute pureness. Known as the avant-garde movement of modern arts, De Stijl movement creates harmony in visuality by generating a social and artistic viewpoint. The main characteristic of this movement is the limitation of colors in all kinds of designs. With this characteristic, they believed that they became clean of colors and reached harmony by allowing the use of only the neutral colors and yellow, red, and blue in interior design, furniture, and paintings. In other words, they choose the colors which could exist only by themselves and do not need other colors to exist [94].

Tunalı described the harmony in this movement in his book named “Modern Painting in the Light of Philosophy” as follows: A painting that has a proportion within a geometrical order also bears similarities with a structure and a musical composition. Because each painting creates a harmony by having horizontal lines along with vertical lines, and the combination of primary colors and neutral colors. Harmony is a concept that applies to both architecture and music. For that reason, painting is in a sense both architecture and music. This fact associates constructive painting with jazz music, while also affiliates it with modern architecture, ‘Bauhaus’ [92].

This movement remained in effect in many areas throughout the 20th century, then the artists of this group switched to avant-garde art groups. This innovative art influenced the arts and design works of many areas including architecture, literature, textile, graphic arts, industrial design, and fashion [94].

Remaining in effect until the 1925s, 'Stijl' movement later continued to influence artists under the notion of 'elementalism'. In 1931, following the death of Doesburg, it was discussed as 'constructivism' [92].

After modernism movement, diversifications in arts and ideas have begun; the artist began to create artworks out of their fields, and this separated arts and crafts. The lack of aesthetic concerns in mass produced products have led to emergence of institutions that aimed to combine the concepts of crafts and design [97].

The design institute, founded under the name "Bauhaus", acts towards this purpose and is a pioneer in the emergence of the Bauhaus movement. The Bauhaus movement became another step of the modern design movement by adopting the "form follows function", which is the main philosophy of modernism.

During the post-war reconstruction period of Germany, the institutions that offered applied arts education programs were established. One of these schools was the School of Applied Arts found in Weimar city, Germany in 1906 by Henry Van de Velde. However, Velde had to leave the school with the commencement of war, and suggested a young architect named Walter Gropius for his place [98]. The actual dream of Gropius, who became the school's principal in 1916, was to establish a school, where the architects, sculptors, and painters could teach their crafts and skills. Because for Gropius, the only way to offer a solution for industrial and artistic needs and consequent problems was a cultural alliance. In 1919, two schools that Walter Gropius attended, the German Faculty of Fine Arts, and Velde's School of Applied Arts, have united and a design institute named Bauhaus was founded [99].

The name Bauhaus not only stems from the word 'bauen' which refers to the building, it also stems from its relationship with the word 'bauhütte'. The term bauhütte comes from the name of the Medieval craft guild of construction foremen and masons. Gropius considered Bauhaus as a guild of modern artists, which combined arts and crafts, and where the artists could participate in joint projects [99].

The founder of this school, Walter Gropius, expresses his concerns in his article published in Der Monat magazine as follows:

Bauhaus did not attempt to create a fashion in furniture. This school was more of a laboratory to conduct design research. In this laboratory, the teachers and the students achieved to give a homogeneous character to their works. This was not a superficial and stylist homogeneity; it was

based on a basic method of designing. As a result, standardized products, rather than fashionable objects, were created. In short, Bauhaus did not assume the role of creating any style, system, or a dogma, on the contrary, it aimed to vibrantly influence the artistic design [99].

The notion of art adopted by Bauhaus is to provide solutions for the problems of the people. It aimed to ascribe tasks and responsibilities to the artists by creating a more humanistic environment. The founder of this movement, Gropius, however, adopted a new and different style. Functionality overcame decoration and flamboyance; forms were shaped in line with functionality [100]. The main idea of simple and unpretentious Bauhaus movement comes from the functionality of modernism [99].

The main philosophy of modernism, 'form follows function', was the starting point for Gropius and friends. They created a common design language, just like the common language of science, in order to produce products with Bauhaus within the frame of some certain rules of creativity [99].

Pulling on the heartstrings of art education, Bauhaus became an institution that gathers the artistic, technical, and production divisions, which were separated by industrialization. The aim of this institution, which eliminated the difference between the applied arts and fine arts, has never been to raise and educate artisans, it proceeded on atelier systems, which were found for people to improve their skills through applied programs. The modules required by the industry have been manufactured in these ateliers, and these ateliers were used as research laboratories. For the first time in history, Bauhaus prepared the design works that would meet the needs of the industry, sample products were produced in glass, metal, textile, printing, and ceramics workshops and they were mass produced. The society got the chance, for the first time, to use products, which were produced by artists, in their daily lives [101].

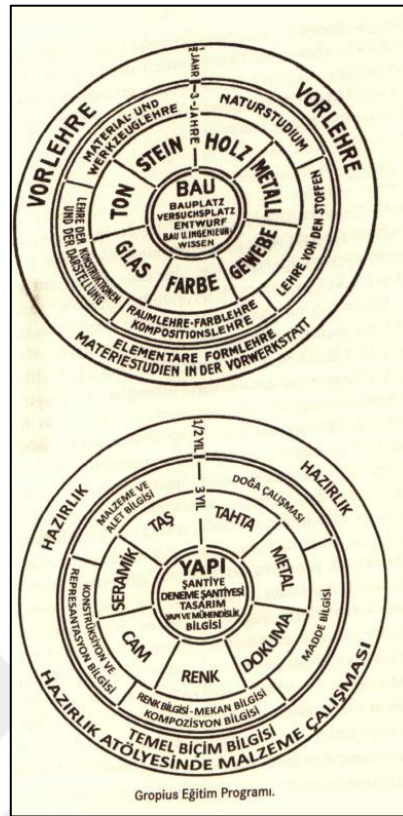


Figure 3.30. Gropius Educational Program in German and Turkish [102].

The success of Bauhaus ateliers was not solely depended on the skills of the masters and apprentices working in there, it also played a significant role in marketing at this stage. The furniture company managed by Gropius was the leading atelier that interacted with the market and made profit. Later, Christian Dell followed this path with his metal workshop. [103]

The tutoring staff of Bauhaus included significant names, such as, Josef Albers, Hinnerk Scheper, Georg Muche, Laszlo Moholy-Nagy, Herbert Bayer, Joost Schmidt, Walter Gropius, Marcel Breuer, Vassily Kandinsky, Paul Klee, Lyonel Feininger, Gunta Stözl, and Oskar Schlemmer. With its staff and system, the school has earned global reputation. [99]

With the arrival of Moholy-Nagy, the form artist, into the school, the school has further improved and incorporated the weaving and ceramics ateliers managed by Muche and Helena Börner into its body. The first examples of the products suitable for mass production were produced and constantly developed in Bauhaus ateliers. The students at this school have graduated with a lot of skills to design many objects, such as furniture, textile products, stage props, and tableware [103].

The manufacturing of furniture that facilitate people's lives within the society and cultural environments was discussed under the Basic Design course and significant designs were created. They have made remarkable contributions to interior design with the training programs and products offered in these ateliers. Functional products that could be used in any place were designed in these ateliers, and through these programs, interior spaces were designed. Bauhaus artisans studied the psychological effects of colors and their contributions to visual integrity, and they have gone beyond modern architecture with Bauhaus wallpapers and transferred geometric patterns into interior spaces [88].

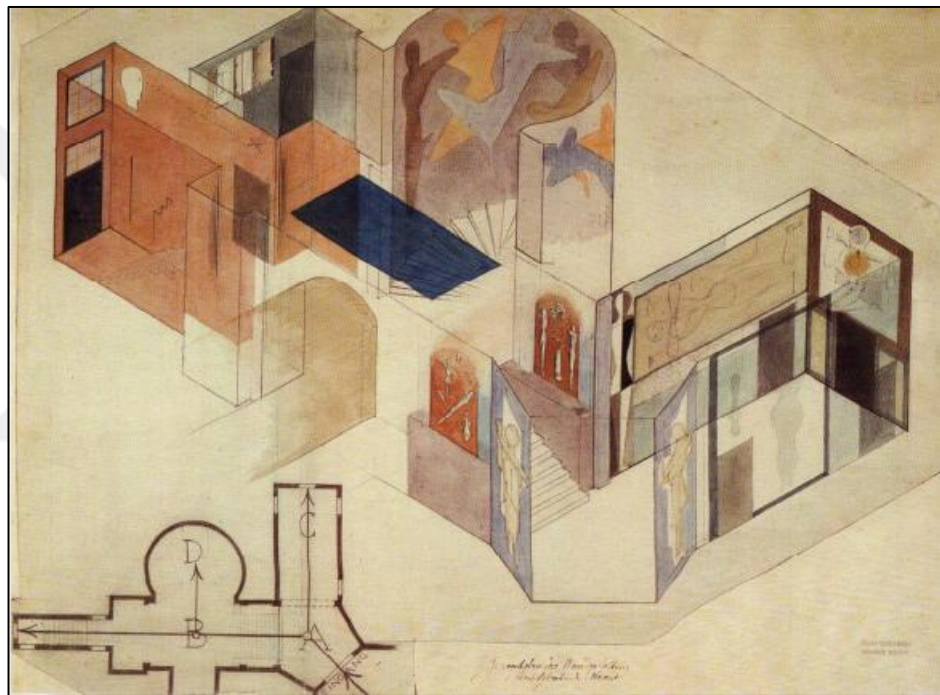


Figure 3.31. The wall design drawn by Oscar Schlemmer for the atelier building in Weimar [88].

The design perspective of Bauhaus, which emphasizes simplicity in interior decoration and use of colors on the walls, can be seen in colorization of the project designed by Alfredt Arnt. This project consists of walls painted with different hues of the same color and some parts were painted with more than one color [88].

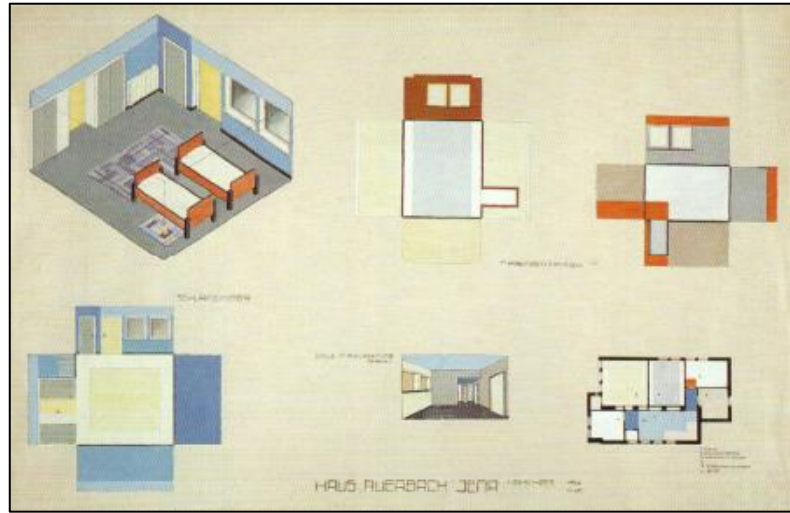


Figure 3.32. Alfredt Arndt's plan and colorized room perspective for the top floor of Auerbach house, 1924 [88].

Ludwig Mies Van Der Rohe's (1886-1969) chair made of chrome profile, Le Corbusier's (1887-1965) lounge chair supported by chrome plates and upholstered with cowskin, and Marcel Bruer's (1902-1981) S-shaped chair made of bent metals can be shown as examples of Bauhaus furniture. Architect and designer Alvar Alto preferred curvy forms and used materials like wood and plywood in his furniture designs. 406 no.lu sandalyesi için resim koy [103].



Figure 3.33. Barcelona Chair designed by Ludwig Mies Van Der Rohe [104]



Figure 3.34. Tubular Chair designed by Ludwig Mies Van Der Rohe [105].

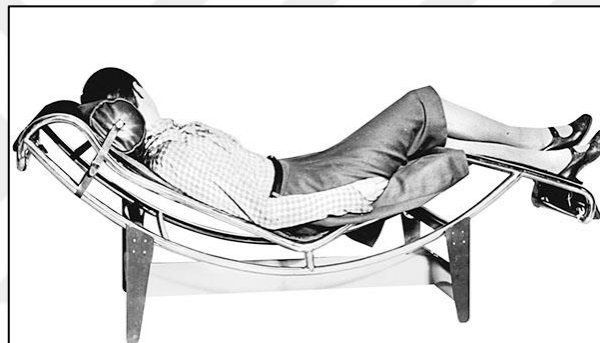


Figure 3.35. Le Corbusier, LC4 Lounge Chair [106].



Figure 3.36. Le Corbusier, LC4 Lounge Chair [107].

Bruer, who discovered the aluminum band, manufactured furniture by using this material. His product designs made of plywood and aluminum bear the traces of Bauhaus philosophy.

His designs were plain, modest, lightweight, simple, suitable for mass production, and the general public [88].



Figure 3.37. Marcel Breuer, The B3 "Wassily" Armchair, 1925, chrome-plated steel, canvas upholstery [108].



Figure 3.38. Marcel Breuer, Chair (model B33), 1927-28, chrome-plated tubular steel with steel-thread seat and back [108].



Figure 3.39. Marcel Bruer, Plywood Chair [104].



Figure 3.40. Marcel Bruer, Isokon Chair, 1932 [104].

Mass production and subsequent standardization is another feature of Bauhaus. Standardization and mass production brought along storage problems and space-saving has become mandatory [88].



Figure 3.41. Standard Space-Saving Designs [99].

The last manager of Bauhaus, Architect Ludwig Mies Van Der Rohe gives the following statement:

Bauhaus was an idea; I believe that the tremendous worldwide impression of Bauhaus lies behind the fact that it was an idea. This kind of an impact and reputation could never be reached through an organization or a propaganda. Only an idea could be so powerful to create such tremendous impressions [109].

Emerging with their innovative philosophy, Bauhaus was suppressed by the Nazi supporters and forced to shut down. Thus, Bauhaus could only offer educational programs in Weimar, and then moved to Dessau in 1925 and continued its educational activities. Other art schools and educators, who did not adopt ‘arts for people’s sake’ philosophy advocated by Bauhaus, reported Bauhaus to the Nazi party. The school had to move again later and settled in Berlin in 1932; although they made great effort to maintain their activities, they were shut down for good by the Nazis in 1933. As a result, the artists and the intellectuals have migrated to outside of Germany and the United States [101].

This school, which aimed to educate and raise socially beneficial and creative designers, considered technology as an advantage of the changing world instead of rejecting mechanization brought by the industrial revolution, and argued that everything was designable. Even though the school failed to exist for too long, it created the prototypes of many products that are still in use [99].

3.2.5. Pop Art

The term Pop Art, which is the short for Popular Art, was first seen in British critic Lawrence Alloway’s article “The Arts and The Mass Media” published in Architectural Design journal in 1958. Arising from the popular culture, the concept of Pop Art represents the popular products of the era [110]. The exhibition named “This is Tomorrow” performed in 1956 is considered as the beginning of the Pop Art movement. Richard Hamilton’s collage exhibited in this exhibition “just what is it that makes today's homes so different so appealing?” was discussed by Lawrence at his article [111].

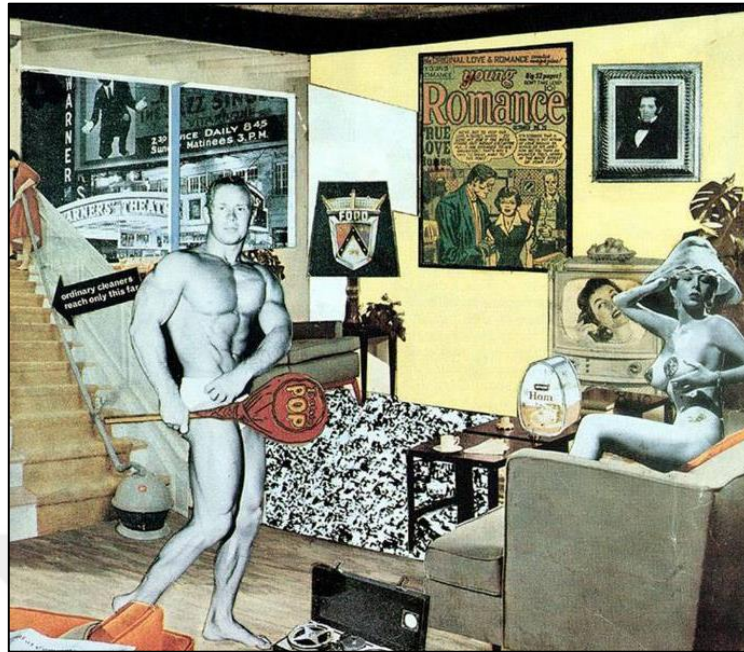


Figure 3.42. Richard Hamilton's collage, "Just What is it that Makes Today's Homes So Different So Appealing?" [112].

Pop Art comes about naturally as a result of the technical advancement, mass communication, and experiments made by using readily available materials. The intellectual environment brought by this process established a ground for Pop Art in England. In the United States, it is observed that the foundations of Pop Art were already there, and nothing else was needed besides mass media [110].

The first impressions of Pop Art in the United States were observed in the second half of the 1950s. This movement emerged independent of each other in Europe and in the US. One of the most important reasons of the emergence of Pop Art in the United States was that the people worshiped the objects and they fed up with expressionist abstract arts [110]. Another reason was the increase in mass production methods. Mechanization and mass production had an impact on social relationships. Pop Art was born as a new lifestyle within this period of social and cultural changes [113].

As a result of the industrial developments following the WWII, the increasing national income in the US has led to an insatiable and consumption-based lifestyle. As a result, a form of human has emerged, who turned his back on traditions, estranged from value judgments of the society, and who was a law unto himself [113].

The production process has brought an economic comfort to the society and ensured that the American society had the opportunity to benefit from cultural events. As a result of industrialization, the production of products consumed in urban areas has become mandatory, and these were mostly nondurable and disposable objects. The American society reflected this consuming habits into arts, and transitory artworks have begun to be produced [113].

Pop Art, which is known as the precursor of postmodernism, is associated with Andy Warhol's Marilyn Monroe Diptych made in 1962. With this work, Warhol wanted to show self-exploitation with a person's own image, or how these images could become more popular than the person himself/herself, and that the person might get lost in his/her own images [110].



Figure 3.43. Andy Warhol, 25 Marilyn Monroe [114].

Pop Art works intended for consumer society. The artists aimed to keep their identities in the background and to thrust their ideas to the forefront. The greatest supporters of this movement were the mass media channels. Consumption was imposed into people's lives through mass media and gained a significant place. Mass production have burst into prominence, and a group of artists in England and in the United States carried mass production into artistic extents [110].

The artistic and cultural activities accessible by only a certain group have become accessible by the entire society through the mass media. Creation of mutual tastes and elimination of

class differences were criticized by the advocates of high arts claiming that these would be the beginning of the end for arts and lead to standardization [115].

Pop Art is a movement nurtured by mass culture and using consumables. The American critic Harold Rosenberg criticized Pop Art and stated that it was not an art, it was a sort of advertisement criticism. However, Pop Art artist have already accepted this and never argued the opposite. Richard Hamilton defined Pop Art and its connection between the artist and the society as follows:

Pop Art reflects an artistic belief towards changing values of the society: In 20th Century, it is inevitable for the artist, experiencing the urban life, to become a consumer of the mass culture, and contribute to that culture [116].

Pop Art artists inspired by and used existing images, Coca Cola bottles, tin cans, cigarette packs, advertisements, banners, comics, movies, and movie stars, and used them within a context [116]. This consumption-based movement addresses to the youth, who constitute the majority of the consuming society. The young people were mostly interested in shiny, attractive, poorly manufactured disposable objects. Along with being influenced by various materials and subjects, it also influenced many areas, such as fashion, painting, music, architecture, graphic design, and furniture [117].

Since it bears the traces of the social culture, it becomes easier for disposable objects to be accepted by the society in this innovative Pop Art movement. This movement, which initially artistically handled and processed the products of consumer society, later found itself within a community where it also criticized itself. The artistic, technical, and practical innovations brought by Pop Art movement influenced the artistic inclinations of the 20th century [113].

While Pop Art movement led people to continuous consumption, the furniture have been constantly changed with the influence of this movement Furniture in bright orange and red, which are the colors that express freedom, have become popular. In this period that lasted between 1960s and 1970s, simplicity, functionality, rationality, and high culture in furniture design were replaced with public's general taste, irregularity, and contradiction. The number of synthetic materials used in furniture design have increased, and this has led to diversity in design [68].

Accordion-like red PVC “Teneride Chair” designed by Mario Bellini in late Pop Art period can be an example of this movement [68].



Figure 3.44. Mario Bellini, Teneride Chair 1970 [118].

When Andrea Branzi’s sea wave-formed design named “Superonda” is analyzed, it is observed that comfort and functionality were completely ignored. This product was first manufactured in red, white, and black, and later, it was manufactured in other colors. The design of the sofa named “Safari” was resembled to a cloverleaf. Comfort and elegance were prioritized in this design, which was upholstered with fabric and made of PVC-coated materials [68].



Figure 3.45. Andrea Branzi Furniture Design, Superonda [119].



Figure 3.46. Andrea Branzi Furniture Design, Superonda [120].



Figure 3.47. Andrea Branzi-Archizoom, Safari Sofa [68].

Wendell Castle, who created his own style by using plastic and metal materials, designed organic, elegant, and bold products. His organically formed design made by using only the rigid foam has become one of the most significant designs of Pop Art [68]. Charles Eames

and Saarinen's organically formed design works can also be given as examples of this movement [55].



Figure 3.48. Wendell Castle, Molar Chair 1969 [121].



Figure 3.49. Eero Saarinen and Charles Eames, Furniture Designs [122].

The Pop Art artists have moved away from geometric, plain, and functional qualities and used organic designs. However, the low-rise and plain furniture of the modern era maintained its influence in this period and disassembled and modular furniture products were

used. Joe Colombo designed modular furniture products that could be shaped according to customer demands [117].



Figure 3.50. Joe Colombo Modular Furniture Designs [123].

Other examples of this period are the realistic nude woman tables, sofas, and hat stands, designed in England by Allen Jones, baseball glove-shaped armchair, which was designed by Gionatan De Pas, Donato D’Urbino, and Paolo Lomazzi in 1970, a reference to the baseball player named “Joe”, who was the husband of Marilyn Monroe back then, a sofa designed by Piero Gatti, Cesare Paolini, and Franco Teodoro in the shape of tilted column header filled with plastic foam, and a bed designed by François-Xavier Lalanne in the shape of canned sardines made of inflatable plastic [67].



Figure 3.51. Allen Jones, Plastic Female Body Chair. (1969) [124].



Figure 3.52. Gionatan De Pas, Donato D'Urbino, and Paolo Lomazzi's baseball glove armchair named 'Joe'. (1970) [125].



Figure 3.53. Piero Gatti, Cesare Paolini, and Franco Teodoro's tilted Ionian column header sofa made of plastic foam. (1971) [126].



Figure 3.54. François-Xavier Lalanne's Can of Sardines bed made of inflatable plastic.
(1972) [127].

In this period, the furniture were considered as consumer goods, petroleum-based plastic materials were preferred to reduce costs. Plastic has become a material of increasing value with its low-cost, lightweight, durability, and practical adaptation, and have begun to be used in armchairs and accessories. Again, in this period, polyurethane filled cushions, fiberglass and polyester molds, latex foam filled pillows with vinyl covers were used. Chrome and steel were used in sofa legs and latex was used in seats. With the 1967 oil crisis, the petroleum prices were peaked, and the pop culture began to fade away, and use of plastics gradually decreased [117].

3.2.6. Postmodernism

Postmodernism is a concept that emerged after the WWII, which manifested its formation in literature, architecture, and plastic arts. The 1980s were the golden era of postmodernism [128]. Postmodernism, which means neo-modern as a part of modernism, was not bounded by its lexical meaning, it also bore a critical meaning against modernism. It is a movement, which stands against standardized rules that bear the long-lost values. The artists, who adopt a critical manner against subjects, such as commodification of arts, continuous innovativeness, and denial of the past, can be characterized as postmodernist artists [129].

Postmodernism could not break loose from the influence of modernism between 1960 and 1970. The accusations on modernism and the main reasons that postmodernism rejects modernism are that it leaves aside creativity and personality of humans, it puts social regulations before everything, and leaves people off guard. Postmodernism began to form its own principles between 1970 and 1980. It gives epitomes particularly in the field of architecture. Aside from architecture, the sociologists, such as Bell, Kristeva, Baudrillard, Lyotard, Derrida, and Foucault, who aimed to reveal the main philosophy of postmodernism, have conducted social analyses, and examined the developments between those years [130].

According to Daniel Bell, postmodernism was first dependent to the industry, and then it became dependent to knowledge, and the basics of postmodernism comes from there. J. F. Lyotard and J. Baudrillard define postmodernism as a transition from scientificness to

simulation, from labor to knowledge. According to Jameson and Harvey, postmodernism is the advanced version of capitalism, while Foucault and Derrida suggest that it is a reaction against modernism, which constrains people from liberation, and forces them to become stereotyped. In general, postmodernists discuss the process of postmodernism as reasoning, questioning science and liberation, revealing the inadequacies of modernism, and criticizing its negative aspects [131]. The reason of plurality in its definition is that it has been used in many areas [128].

In postmodernism, age, gender, or ethnic characteristics were left aside, and consumption became the common indicator of identity. The reason that consumption has become dominant was the mega/hyper shopping malls established in the outskirts of the cities. The consumption activities in these places were not limited to basic needs, just as in the modern era. The people, who used to work to meet their basic needs, were now working for affording consumer's goods [128].

The fact that postmodern era is based on consumption rather than production and going beyond the basic needs in consumption has caused consumption to become a source of pleasure. Wishes and desires became elements that guide consumption. The act of consumption is now guided by provoking the desires. Not only the objects were consumed, the indicators, images, and dreams have also become means of consumption. The self-contained individuals of the modern era began to make an effort for self-actualization through obtaining status and identity. Bocock explains this as follows:

“In postmodern consumption, the “real” chocolate, “real” car, house, or furniture are not the things that are actually desired. These “real” objects are actually the things that people replace with their desires; the desires to be satisfied are symbolic desires; they are not only biological desires without mediation of cultural symbolism [132].”

The starting point of postmodernism was the criticism of modernism. However, even though it emerged against modernism, some philosopher believed that it was a follow-up of modern thinking. The problems that caused the emergence of postmodernism are the points that should actually be addressed, and the meta-narratives of modern thinking are most important points to be discussed [133].

Postmodernism also manifests itself in furniture. In modern arts, there are no ironies and imitations of the past, however, postmodernist furniture has a historicist approach. It reveals

brand new forms in furniture inspired by the previous eras. They make the best of all inclinations and stylistic richness. Designs that may be categorized as kitsch are observed [134].

Architect Frank Gehry is one of the designers known by his characteristic postmodern designs. Canadian born architect's bizarre design works makes him a globally renowned architect. Gehry, who first studied architecture, and then began to take interest in urban planning, established his own company after graduation, and made a name for himself with his furniture series named Easy Edges. Even though his designs sometimes look unfinished and artless, he creates art by using cheap materials [135]. He creates durable designs by pressing papier-mâché and pouring it into molds. He created his design named "Wiggle Side" by pressing approximately 60 layers of corrugated cardboard. He combined corrugated cardboard sheets and placed them opposite to each other and increased resistance. He designed furniture with these products obtained from laminated cardboard. Since the materials were recyclable and cheap, these designs became popular in demand [136].



Figure 3.55. Frank Gehry's cardboard furniture designs [137].

The common characteristic of postmodern furniture is to try the untried. There are designers who prefer to use hand workmanship along with the state-of-the-art technology in design, or products that are produced by using both. Considerably complex products are seen particularly in the second half of the 1980s. For instance, Charles Moor's furniture designs include nested layers and toy-like figures. The furniture forms of this era contain extravagance, adornment, monumentality, boldness, and symbolist approaches. Examples of

these could be Michael Graves's "Plaza" vanity and "Stanhope" bed, and Hans Hollein's "Marilyn" sofa [33].

The 'Marilyn Sofa' designed by Hans Hollein in 1981 was manufactured by using a rare wooden material and an old seat upholstery. This sofa has an asymmetric and curvy form. This sofa has an organic design, and it is extremely comfortable thanks to its flexible upholstery and moldable styrofoam [134].



Figure 3.56. Hans Hollein's 'Marilyn' sofa (1983) [138].



Figure 3.57. Michael Graves's 'Plaza' vanity (1981) [139].



Figure 3.58. Michael Graves's 'Stanhope' bed. (1982) [140].

The Vicun Table, which was designed in 1986 by Vico Magistretti, one of the leading designers of postmodernism, was designed by exaggerating its modern examples in terms of color and shape [141].



Figure 3.59. Vico Magistretti, vicun table, 1986 [141].

The Memphis group, which was established by Italian designers in 1981, did not have significant differences in their design philosophies [33]. A Memphis design and architecture group was established in Milano in 1981, after Ettore Sottsass left the Alchimia [142]. Besides displaying their works in exhibitions, this group also collaborated with manufacturing companies. When this group realized their commercial potential, they

established their own manufacturing company “Memphis Milano” under the management of Ernesto Gismondi. At first, they tried to do the exact opposite of what the modernist thinking imposed. Because they believed that the modernist designs were characterless, they did not carry any messages, and alienated from the societies [33].

The manufacturing company of Memphis group became known with the exhibition opened in England in MK Gallery named “Memphis: Plastic Field”. Memphis was an important part of postmodernism and popular culture, and its extraordinary presence and the design works manufactured by this group between 1981 and 1988 were viewed in this exhibition. This group included designers, such as Shiro Kuramata, Michele De Lucchi, Nathalie Du Pasquier, Michael Graves, and Peter Shire. Putting a humorous complexion in design, the Memphis group gathers young designers under its roof. In Salone del Mobile, they presented a collection to the audience that tore down modernism and challenged the concepts of functionality and admiration. They were influenced by movements, such as Pop Art, Bauhaus, and Art Deco; they emphasized aesthetics rather than function in their colorful and geometric designs. Along with materials used in furniture designs, such as plastic, laminate, and terrazzo, they also used wavy lines, graphic patterns, and bright yellow color [143]. With these features, the group reflects the characteristics of postmodernism. The main purpose of the group is to eliminate the division between upper and lower class [144].



Figure 3.60. Peter Shire bel air chair [145].

The members of Memphis group believed that the design ensures communication among people, and along with merely focusing on functionality, the messages should be conveyed through abstract ways like a painter or sculpture. They did not refrain from using cheap and cheesy adornments evoking the past. Adornments and formalizations in symbolic depictions are essential to communicate. For them, furniture was no longer a household item, it was a visual communication tool. While designing colorful, fun, bizarre, and humorous products that had the ear of the public, the other companies began to place cheap copies of these products into the market. After a while, people began to get bored and began to prefer plainer furniture [33].



Figure 3.61. A room that includes a part of a special Memphis design collection which was styled by photographer Dennis Zanone in Tennessee, Memphis [146].

The founder of Memphis group Ettore Sottsass's 1981 Carlton Wardrobe was one of the most controversial examples of this era. This furniture made historical references through abstract methods; form guides the function, and thus, it is observed that aesthetic values were one step ahead of rational values [141].



Figure 3.62. Ettore Sottsass's Carlton bookcase designed in 1981 was one of the first and most significant pieces of the Memphis Group [146].



Figure 3.63. Alessandro Mendini's 1978 Proust chair have paved the way for a Postmodern design trend. Photo by courtesy of Cappellini [146].



Figure 3.64. Charles Moore's fireplace was adorned with architectural pieces, native masks, and niches. By courtesy of © Charles Moore Foundation, Phaidon [147].

Although postmodernism has no precise definition, it may be argued that it emerged as a reaction to openness and simplicity of modernism. Postmodern designs tend towards dystopia, rather than the utopic future of modernism [37].

In addition, kitsch products that are humiliated in the modernist period and are not seen as art begin to be respected in the postmodernist period. In this period, where art and non-art are mixed together, kitsch products gain quality. In the postmodern understanding of art, the bond between kitsch and art is dissolved; The vulgar is exalted as a reaction to modernism.

What is effective in seeing kitsch as a valuable work of art is that it is evaluated as a commodity and its marketability power has been realized. Kitsch and popular culture are surrounded by postmodern theories, and unlike phenomena rejected by modernism, tastelessness has become valid pleasure. [148]

Kitsch is a term people are familiar with but cannot easily give an exact definition. While it lexically means knickknack, ornament, and artificial art, the term also used for generalization of mass-produced fake knickknack figurines. However, when the use of the term kitsch in arts, it is observed that it has meanings other than its lexical meaning. For example, today, the term kitsch is used to belittle an artwork or a taste or liking [149]. The roots, original source language, and evolution of the word kitsch is not clearly known. There are various interpretations of the meaning of the word kitsch [150]. In Doğan Hasol's dictionary of architecture, kitsch is defined as follows: "Tasteless and frumpish objects, decorations, art works, etc., which are offered for mass consumption; the art movement and products, which willingly and hyperbolically assert bad taste" [36]. In a German-Turkish dictionary, kitsch is defined as follows:

A so-called artwork, which intends to stimulate the feelings through primitive means and methods; an invaluable work with no artistic value, a mediocre object, bad taste [150].

The culture has the power to arrange their leisure time and cultural activities as they wish when compared to the other segments of the society. The country folks migrating to urban areas and the petty bourgeois believe that they can close the gap between themselves and the high culture by learning how to read and write. However, this labor class could never have the money and time to manage to reach the cultural level of the upper-class. Artificial, cheap, and easily understandable art, i.e., the kitsch culture is based on this labor class's pursuit for leisure time activities, and things they can afford [150].

In his book named "Painter of Modern Life", Baudelaire gives the following explanation on commercialization and transformation of arts towards kitschiness by the lower class, who consider arts as a means for moving up the social ladder:

Modernism in arts means, in a sense, 'abasement' of arts. It means the arts have gotten into the common houses from the palaces and churches. Urbanization has separated houses from workplaces. Since spending time outside in cities becomes a popular activity, the 'inside', the 'interior', i.e., the house becomes more important as the outdoors have become public places.

The common people have their own phantasmagoria. The houses of the bourgeois become artsy, and the culture is individualized; it proves their individual identities and richness. The arts market, which has organized to meet the resulting increasing demand, saved the arts from the period of patronage and formed the economic basis for its autonomy, however, it also commercialized and predisposed it to popular taste [151].

When the social life in today's conditions is analyzed, it is observed that the visual pollution is not even noticed under the cultural chaos brought by industrialization. The reason for this chaos is the fact that our individual preferences are largely disconnected from the artistic context. The efforts to commercialize arts through recently emerging modernism in 19th century have brought popular culture, and within the framework of the sense of beauty of the majority, artworks or products that did not have artistic characteristics were produced. Together with mechanization, the cheap imitations of the artworks that used to address to higher culture were produced, and they turned into objects of marketing. The concept of "arts for people's sake" brought by the industrial culture have caused the emergence of the products called "kitsch". The rural culture tried to accommodate itself to the urban culture, and this has led the art to go down to a level, where it could be understood by everyone, and turn into a decoration-based and easily perceived object. Artistic and aesthetic values have degenerated. Walter Benjamin interprets this transformation in arts as a "loss in value" [152].

Unlike real artworks, kitsch objects do not aim to create a viewpoint, question everything, and do not have aesthetic concerns. Since these products are offered to large masses, the message is directly presented to the user. It does not improve the user, but it provides convenience. Due to this convenience, these objects are quickly consumed, and a replacement is quickly provided as per the taste of the user [153].

The effort to manufacture products in line with the demands and taste of the user has also manifested itself in furniture design; it influenced each stage from design to production and marketing. The competition among manufacturers has turned into a competition for customer loyalty through advancing means of communication and technology. As a result, the consumers purchase products that they do not even need and throw away the ones they never use. The individuals, who only focus on consumption and who do not even know what and how to consume, have gradually grown away from social values and judgments [153].

The main reason that this kitsch phenomenon is adopted by the society is that the 'fake' arts have secret and deep-rooted origins, which are largely overlooked by the modernists" and

that “it can make people happy and satisfy their ambiguous beauty ideals, and most ordinary needs and whimsicalities [154].”

While the kitsch concept was mostly associated with painting, its sphere of influence has expanded over time, and it has begun to be used for all branches of art. It even exceeded the boundaries of art and became freely used concept. The kitsch concept can be seen in many areas, such as gardens, furniture, wallpaper designs, restaurant decorations, magazines, ceramic arts, architecture, literature, and photography [155].

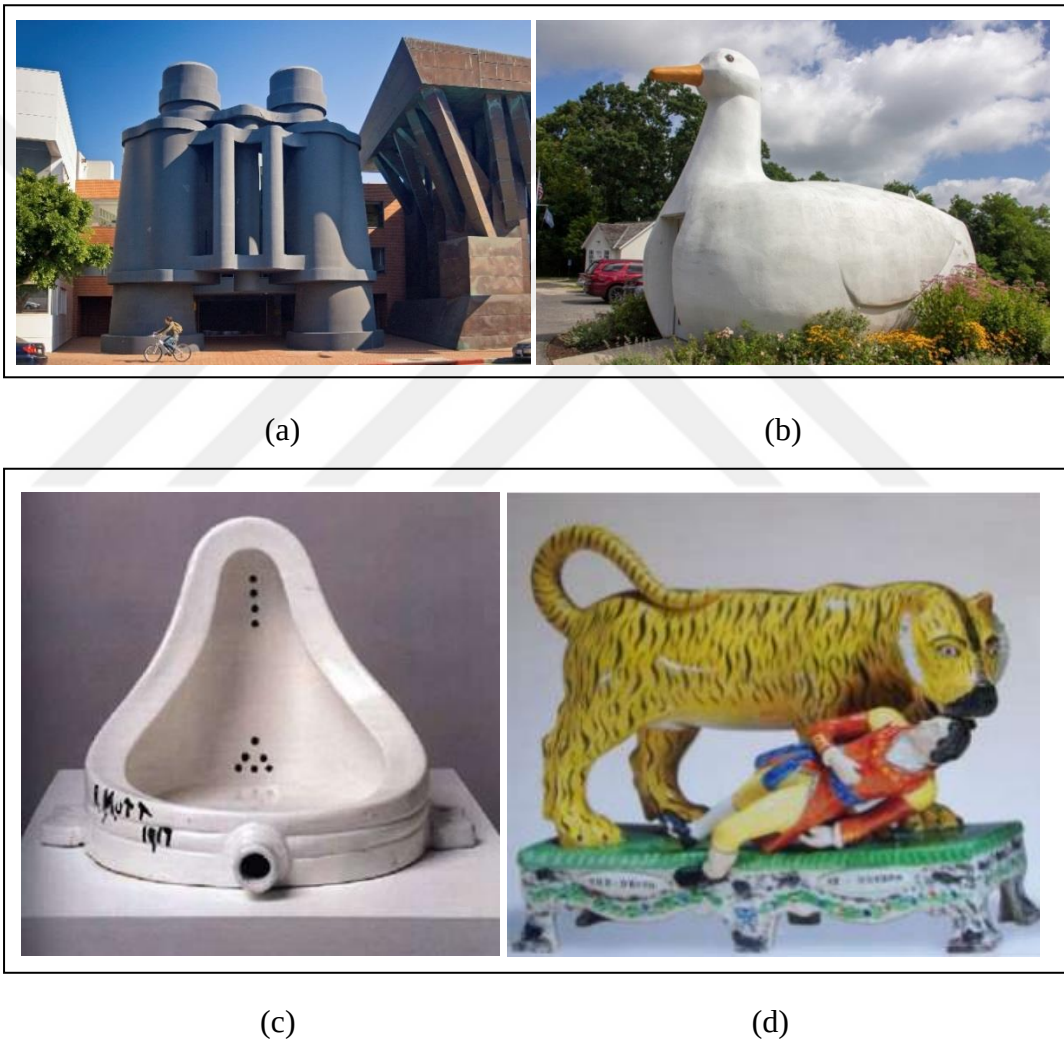


Figure 3.65. (a) Frank Gehry, The Binoculars Building [156]. (b) “The Long Island Duckling”, 1930, New York [157]. (c) Marcel Duchamp, ‘Fountain’, 1917/1964, Ceramic, 63 x 36 x 50 cm [155]. (d) Obadiah Sherratt, 'The Death of Munro', 1825, 32 x 36 x 15 cm [155].



Figure 3.66. An example of Kitsch Furniture [158].

3.2.7. Hi-Tech

High Tech is made of two words meaning “High” superior and “Tech” technology in English [159]. Since each building designed between 1967 and 1987 by a group named “Team 4” including Norman Foster, Richard Rogers, Nicholas Grimshaw, and Michael Hopkins was called “High-Tech”, this architectural style was discussed as an approach [160]. High Tech can be briefly described as an architectural style, which uses glass and metal as its characteristic building materials, advocates honesty of expression, rejects traditional methods and aims to develop advanced building techniques, offers design solutions for buildings, where they can accommodate to ever-changing conditions, and designs factory-like buildings that look like unfinished constructions [159].

Hi Tech architects consider buildings as tools that are used in daily life and argue that the buildings should be useful and functional. They use higher technology even though they could build practical buildings through simpler methods. They did this because they wanted to go beyond massive and bulky buildings and they did not want to deal with traditional materials, such as concrete, soil mixture, bricks, and timber. They work with easily assembled materials and luminous materials such as glass and metal that are mass produced in certain dimensions. When High-Tech buildings are analyzed, it is observed that these buildings are usually factories, offices, supermarkets, art galleries, and social buildings [161].

When the foundations of High-Tech is analyzed, it is observed that these buildings are lofts made in industrial buildings that are not used in metropolitan cities. These places, which

were cheap rentals in New York in 1950s and 1960s, were used as workshops by the artists. Benches, tables, shelves, and mezzanines were built by creating scaffold structures from scrap iron, sheet metal, and pipes. This style has become increasingly popular among the upper class, and the metal parts of storage systems, lighting fixtures, and furniture, which were previously designed for industrial areas, were painted in De Stijl style and used in daily living places. The old stool design of Hans Coray named “Landi”, and of Castiglioni brothers named “Mazzadro” have become popular again [33].



Figure 3.67. Hans Coray, Landi Chair (1938) [162].



Figure 3.68. Stool “Mazzadro” designed by Castiglioni [163].

Norman Foster's glass slab table named "Nomos" introduced in 1988, where he pushed the boundaries of architectural engineering, distinguished itself with its fictionality. It is also observed that a group of designers, who escaped from the extravagant manners of postmodernism, created works in 1980s that could be associated with Hi-Tech [67].



Figure 3.69. Norman Foster, "Nomos" Table 1987 [164].

3.2.8. 1990s in Furniture Design

There are consumer groups around the world, who are engaged in industrial production and benefit from its results. As a result of the trends that emerged with globalism in 1980s, the designs began to look like each other in various regions of the world. The designers from different countries could communicate with each other, and thus, the local solutions became globally known [40].

While people used to buy things as per their needs, necessities were created with advertisement collaborations of media. Through advertisements, people were encouraged to buy things that they never needed. At this point, the designers burst into prominence and the designer, rather than the product itself plays a significant role in consumers' preferences. The design was commercialized [40].

The excessive consumption and resulting pollution and not being satisfied with what is at hand lead to differentiations in lifestyle [55].

The assimilation and ease of communication brought by industrialization assimilated people; people began to wear the products of mass production, and this led people to go into the effort of dressing differently. Ethnic elements have begun to be used in clothing, and also in interior design [165].

As communication became easier with the Internet, people began to establish dialogs and discuss things without losing time. This has also influenced the production process, and remarkable shortened the time spent for this process. The exchange of information on the Internet has also facilitated the design phase [40].

It was no longer necessary to produce thousands of products from a single mold, which was produced to reduce the costs, and fewer products were manufactured from a single mold and more alternative options were offered to people [40].

“Unlike the 80s, the 90s did not bring any sensational changes. The design has transformed into a more rational and stable, and courteous against traditions, and has left behind its rebellious and disruptive characteristics. Simplicity and tranquility dominated the furniture designs of this era [40].”

Functional and modular furniture designs also became prominent in the 90s. Mobile beds with storage areas and bed bases were designed. Cheaper furniture products were manufactured with the advancements in modular furniture and its parallel technologies and reached lower-income families [166].

When “Living 1990” design is analyzed, it is observed that the people in the 90s performed many activities, such as sitting, sleeping, resting, and studying, in a single room. The room design includes a single-use and instant food and clothing, two subservient robots, inflatable furniture, and a personal transportation furniture named ‘hovechair’ [166].



Figure 3.70. Archigram Group's futuristic-type room at Tomorrow's Home Exhibition called 'Living 1990' held at Harrods, 1967. Robot Fred is on the left [167].

Simplicity was generally the most striking feature of the designs. The furniture consisted as few parts as possible. The form and assembly of the parts of some furniture (for example, the body and the legs, or the seat and the back in armchairs) had a bulky and naive appearance, as if they were designed unthinkingly. On the other hand, some furniture products were designed by using transparent colors, flowing lines, plain round masses, or various fibers that were transformed into soft edged shells through weaving and thin tubes [40].

Carlo Mollino, who emphasized personal design works rather than mass production in 1950s, has inspired designers, such as Karim Rashid, Ron Arad, and Zaha Hadid after 1980. The common ground of these designers was that they all used their names as tag labels in their furniture designs and reflected their personalities into their designs [141].

Furniture designers, such as Philippe Starck, Ron Arad, and Tom Dixon, have named their designs after themselves. When *And The Rabbit Speaks* chair series designed by Ron Arad in 1994 is analyzed, it is observed that the visuality of the form and the intellectuality of the name have turned Arad's name into a brand [141].



Figure 3.71. Ron Arad, And The Rabbit Speaks Chair Series, 1994 [168].

Instead of creating new and better forms, polishing was accentuated in the 80s and the 90s. Lacquer, acrylic, applied textures and particularly polishes in furniture actually hide what's underneath the wood, and bring lack of honesty in furniture [141].

The age of economy has begun in the 90s. Organic forms were used in furniture and interior design in those years. Technology played a significant role at this point, and forms that were suitable for humans were created [55].

An urban planner, architect, and interior designer Dr. Eugene Tsui created structures inspired by the nature and displayed innovative examples in his designs. Tsui house could be an example. In this building, where he imitated the nature and shaped the building with organic forms, the form of the exterior was maintained in the interior [55].



Figure 3.72. Eugene Tsui, Tsui House [169].



Figure 3.73. Eugene Tsui, Interior of the Tsui House [170].



Figure 3.74. Eugene Tsui, Interior of the Tsui House [171].

In the 90s, the organic design began to influence the interior design, and object and furniture design. In fact, this movement has always been influential throughout the design history, however, its influence has increased in those years. Designers began to latch onto morphologies, organic design began to develop with the new research in the field of biology. Aesthetic designs were created by using flexible plywood and increasing the freedom of forms and durability of glass materials [55].

Frank Gehry may be an example of furniture designers of that era. Gehry stood out with his different approach to materials. His furniture designs made of bent plywood for Knoll has a significant place. His *Hat Trick* chair designed in 1992 was another product produced through the same method. Gehry used today's technological means for his crafty designs [141].



Figure 3.75. Frank Gehry, Hat Trick Chair, 1992 [172].

Designer Philippe Starck's sofa, which was designed by creating a sculptural appearance made of casting aluminum, may be another example of organically formed designs. Inspired by nature, this sofa looks like a sprouting plant root. The designs of the 90s were mostly inspired by the nature, and sculptural designs were created [165].



Figure 3.76. Philippe Starck's WW Stool 1990 [173].

Karim Rashid opened his own studio in New York in 1993, and it is observed that he used organic and geometric forms with plain and sharp colors in his plastic designs. Rashid's aim was not to solve a problem, his aim was to make the world a better place. He regards design as a means for a better future [55].

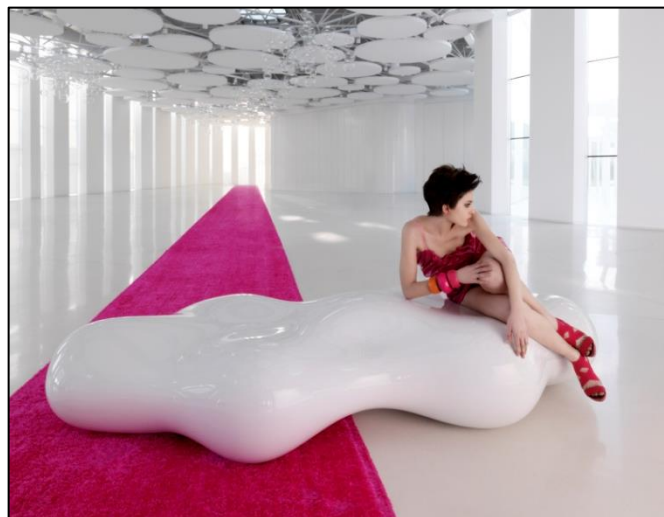


Figure 3.77. The Lava bench designed by Karim Rashid [174].



Figure 3.78. Karim Rashid's kitchen unit [175].

Karim Rashid summarizes his design philosophy as follows: “Each object should be recyclable, therefore, there would be no garbage. The generations would have never had to convey original forms. Thus, the idea of ancient times would have never existed. I hate antiques [55].”

With the energy crisis that hit the furniture industry in 1980s, the plastic prices have increased. On the other hand, the pop culture almost disappeared, and was replaced with environmental and economic values. With the increasing ecologic awareness, natural materials were used in furniture [141].

“With the development of industrial production, environmental issues have become a significant issue. This has obligated some certain precautions in the fields of architecture and design. Some features, such as recyclable materials that cause less harm to nature, which can be produced by using less energy, make design products more ecologic. Ecologic design and production have become a precondition for design products [176].”

With 3D simulations thanks to the advancements in computer technologies, it was no longer necessary to produce testing sample. The advancements in computer technology also facilitated production, and it became possible to manufacture organic designs through mass production system. Thus, the designers were able to freely create new forms [165].

Minimalism has become popular again in the 90s, and it has become a breakpoint for people, who wanted to escape from mess and disorder. Minimalism has brought a plain beauty into people's lives. This philosophy has become a significant part of 20th century design [165].

Minimalist furniture has a restful and tranquil appearance. Materials played a significant role in design of minimalist furniture; thus, high-quality materials were used. The underlying beauty was revealed through materials and bearers [165].

In short, people believed that they would bring peace and happiness with these progresses made in arts and science, however, conflicts and disagreements never end. Individual freedom in the Western world brought along innovative pursuits. The consumers got bored of the products in a short time, and the companies took advantage of this situation and pushed designers to create new designs and products. Production continued nonstop with new materials and methods, despite of depleting natural resources. The idealist thoughts of designers were replaced with the efforts for customer appreciation and getting a foothold in the market [40].

4. THE CHANGING CONSUMPTION UNDERSTANDING IN THE POST-INDUSTRIAL REVOLUTION ERA AND ITS IMPACT ON FURNITURE DESIGN

4.1. A SHIFT IN CONSUMER CULTURE

The processes of automated mass production called Fordism, which emerged in the post-World War II era brings about the culture of production and consumption on a mass scale [177]. As mass media and communication became more widespread, consumption patterns become more uniform. Individuals who are exposed to the same films, advertisements, and television series tend to have similar tendencies of consumption. With the global prevalence of the free market and the incentive of foreign capital, the products that were unavailable to masses in their local markets became accessible. As the usage of credit cards became more widespread in the 90s, individuals were granted a greater purchasing power than ever before. Today, consumers are able to make purchases from any online store regardless of their location, share feedback about products, and thus influence the consumption preferences of one another [178].

While the concept of consumerism has a negative connotation in the modern era, it gains importance with the rise of postmodernism. The modernist approach considers production to be an activity that adds value, whereas consumption is related to ideas such as ‘destruction’ and ‘waste of resources.’ Postmodernism digresses from the traditional approach and argues that without consumption, production has no purpose, and consumption ceases to be without production. The main idea here is that there is no real point of break between these two periods from an economic point of view as both occur under the capitalist system [179].

An analysis of the various stages of the concept of consumption shows that 20th century capitalism must be considered alongside other phases due to its benefits. The concept of consumption takes on different meanings during this period in relation with various external factors [179].

Consumption takes on various meanings with regards to the framework in which it appears within the historical process of its development. The concept of consumer society

commences with the emergence of Keynesian policies and mass production systems that follow the post-1945 Fordist system. Reaching a certain level of prosperity with the prevalence of the concept of Americanism which emerges within this period in the United States, Western societies ascribe a significance to consumption. The concept of consumerism which takes on different meanings in different periods is termed modern capitalist stage in this era where for the first time in history consumption takes on a mass scale meaning. Although phases of consumerism overlap at times, great differences can be observed among these phases. Since labor is the prerequisite of consumption, consumption models in this period are designed for the working class. The concept of consumption was not present in England and European societies before the 1950s [179].

Capitalist system aims to increase the purchasing power of individuals by strengthening the link between the act of making a purchase and the sense of gratification from the purchased product. Capitalism aims to harness a fixation to consumption by its perpetuation. Individuals strive to compensate for their inner privations with the gratification of purchasing products. By removing sites and factors evocative of death and mortality such as cemeteries from social environments, the other sources of pleasure that can prevent consumption are minimized [27].

Today, it is evident that the concept of consumption has become a tool for discerning an individual's social standing rather than being a means of meeting one's basic needs. As it is seen as an indicator of an individual's place in a society, it compels individuals to go with the crowd instead of following their own preferences [67].

The persistence of the capitalist system depends on the continuity of production, and this continuity is made possible with the persistence of consumption [23]. One of the most important factors that increase consumption is media as a powerful means of communication. Television and advertisements influence the consumer to perceive, compare, and purchase products. Advertisements aim to impel masses to consume products by making them believe that the products that are advertised bear qualities that are in reality nonexistent in the said product. Another aim of advertisement is to incline consumers to purchase items that they do not necessarily need by creating a false sense of want [180].

The role of mass communication and media are subject to change, and such changes have a great impact on consumer behavior. As an auxiliary to consumerist capitalism, mass media

diverts individuals from austerity to hedonism. Advertisements are particularly essential to transforming consumption from functionality to the symbolic [181].

Advertisements and fashion can be ranked among the factors that shape individuals' consumption preferences. Likewise, individuals construct a self-image by means of the products they consume. The concept of image plays an active role within the culture of consumerism. As fashion is ever-changing, individuals find themselves caught in a perpetual cycle of consumption in order to keep up. As old items go out of fashion, they are discarded to make room for the ones in style [23].

The prominence of advertising in modern life is the result of industrialization and capitalism. Advertisements become a part of daily life and shape social life by integrating into the consumer culture. Individuals attempting to gain an identity and prove themselves with their consumption habits is a phenomenon that is based on advertisements. Advertisement and consumption influence one another, and consumption feeds from advertising's power of persuasion [182].

With modernity, traditions begin to disappear, and modern societies come to be known for their changeability. Under the conditions of modernity where needs change rapidly and variations are a constant, it becomes challenging to determine what human needs really are. In modern societies, the identity of an individual begins to form on its own as the concept of identity is no longer a thing that is bestowed, but a thing that is earned. Individuals attempt to formulate an identity with the objects they buy. In this sense, consumption is no longer a mere preference of commodities, but an activity that defines a person's life, tastes, and values. Baudrillard explains this phenomenon as follows: We never consume a product because of what it is, we consume them precisely because they contain social meanings, and in doing so we turn them into a medium of communication [183].

The concept of consumption gains importance each day; it is formed by signs and symbols and becomes a social and cultural process. Consumption is reformed with the meanings and values a consumer assigns to it. This shows that consumption is not only an economic phenomenon, but also cultural. It is observed that the lives of individuals are not only determined by the modes of production, but also by consumption. Individuals consider consumption as a pastime activity, and this activity allows them to secure a place in the society[183].

Brands that are renowned worldwide are used as indicators of status by consumers. Branding requires presence, prominence, and being preferred by consumers [67]. Advertising plays a crucial role in the creation of brands by ascribing special meanings to objects. With the items that are advertised, a false sense of necessity and transient satisfaction are evoked in the consumer. The primary function of brands is to distinguish a product from the others; the second is to ascribe affective meaning to that product. As a tool of consumer culture, advertisements create connotations and side meanings in products, making them more attractive to consumers. It is one of the fruits of capitalism that more advertisements lead to increased consumption. However, selling a product is not the only aim of advertising, it also aims to be a medium of consumer culture which informs consumers [184].

As defining structures of modernity, shopping malls are termed “consumption cathedrals” by George Ritzer, and they try to take hold of consumers with similar techniques in every part of the world. Shopping malls offer individuals convenience by catering to all their needs in one place, allowing them to spend more time caring for themselves as well as security from the external factors. They also affect consumers psychologically by offering colorful brands and different lifestyles, making them forget about their own reality. They are not only places where you can go shopping but are also a center of life and entertainment as they contain movie theaters, gyms, and other events. All of these qualities attract individuals who want to gain status in a society [23].

Bayhan calls shopping malls that are found all over the globalized world, each with similar characteristics, temples of consumption, and compares them to places of worship. He states that individuals who need to consume to be happy go to shopping malls to socialize in a ritualistic way [23].

Within the capitalist consumer culture, the individual is the primary factor in consumption and is a pawn of the system. The new type of individual developed in this culture is an individual who consumes incessantly, tries to possess everything offered to him, is prepared to consume all social and even spiritual values and apathetic to his surroundings [23].

4.2. MASS CULTURE

Mass culture refers to the understanding of culture that is prevalent in capitalist cultures where passive masses consume whatever is pleasing and entertaining without questioning or criticizing, and that is produced by the culture industry. Today's conception of culture focuses on the conditions of determining social values and rules of a "mass culture" [67].

Mass culture encourages the common man to seek extraordinary pleasures, to identify himself with the select few and injects him with the dreams of being a member of the elite who live in comfort and physical gracefulness by surrounding him with the images of a good [23].

The complication of the production schema after the industrial revolution and changes in lifestyles and forcing individuals to adapt to these new lifestyles lead individuals to pursue a new point of view to perceive the external world from, and this opens up the question of mass culture. Activities such as art and entertainment become an activity of consumption [67].

"All the tools and conveniences offered by mass culture reinforce the social pressure on individuality and deprive them of possibilities of resistance and protection from the atomization of modern societies " [185]. As such, capitalist society tries to standardize individuals and create uniformity with mass culture [67].

Mass society is considered by its critics to be composed of two parts, namely the high culture and the mass culture. In modern societies, such a distinction allows the terms popular culture and mass culture to be used interchangeably. These concepts are deemed inferior and vain [186].

19th century German philosopher Nietzsche observes:

High culture can only be born from a society divided into two castes: the ones who labor and the ones who have free time due to their natural talents [187].

Herder describes the concept of popular culture as the culture of uneducated. Stuart Hall, on the other, hand defines popular culture as what is widely admired and consumed [186]. In many instances the concept of popular culture is used interchangeably with the concept of mass culture. However, these two concepts can be distinguished in a number of ways [187].

- Unlike mass culture, popular culture is not only steered by the system. Its contents are not as clear as mass culture's. Mass culture is a culture that is produced through mass media and its contents are determined by the ruling culture to be sales oriented. Popular culture, on the other hand, is a culture of the commons that is created by the commons. Its essence is not mere consumption.
- Unlike mass culture, popular culture has aesthetic concerns. The main goal of mass culture is to amass commercial profit from the consumption of the products it creates.
- Popular culture is not dependent on mass media as mass culture is. Popular culture involves real life practices. In this sense, popular culture contains rituals, ceremonies, beliefs, traditions, and expectations. Mass culture, on the other hand, is created through mass media.
- Mass culture isolates the consumer from the realities of the outside world and promises a safe harbor. However, the suffering and anger prevailing in the real world leads individuals to search for something new. In areas where popular culture is produced and consumed, an occasional involvement in concerts, TV series, and popular novels creates a sense of relief and an illusion. This illusion, however, is more harmless than the one that takes place within the mass culture [187].

Members of the Frankfurt School investigate the effects of mass culture on society. The members of this institute based their criticisms on the Marxist theory, and later followed the footsteps of its members Adorno and Horkheimer and their philosophy and focused mainly on mass culture [186].

According to Horkheimer, a war against mass culture can only be waged by becoming conscious of the social injustices prevalent within the mass culture. The reason why the members of the Frankfurt school are against mass culture is the belief that despite its appearance, mass culture is essentially antidemocratic. According to Adorno, the quantifiability of culture has reified mass culture [186].

Adorno and Horkheimer state that in mass culture, art is neither for art's nor for people's sake, but it is only made for profit, and advertisements become art in turn [188].

In Adorno and Horkheimer's *Dialectic of Enlightenment*, the term "culture industries" is used instead of mass culture. The reason for this is to rule out the possibility of understanding mass culture as a culture that is produced by the masses, which for them is not the case.

According to Adorno and Horkheimer, art is reduced to entertainment with the culture industry, it is commodified and used to misguide masses. As the main concern is to increase the sales of a product and maximize profit as quickly as possible, art loses its essence and becomes standardized. Culture becomes an object of consumption [187].

In mass culture, democratic practices cannot be found. The productions made for masses in mass societies are detached from the masses. Production determines its own rules. Products that are made from the individual's own creativity and uniqueness become anonymous. In this sense, instead of a democratization of the culture, the consumption of its products become democratic. The freedom an individual has is measured by their purchase power. The market boosts products whose purchase and sale requires the least effort [186].

The critics of mass culture state that this concept appears as a result of the Industrial Revolution that took place during the mid-15th century. Mass culture can be described as the standardization of production and the resulting changes in lifestyles with the consumption of these products [186].

Edgar Morin defines mass culture as a second industrialization and terms this development as the industrialization of thought [186]. Once mass culture emerges, the cultures out of which it is born, and tools of mass media are powerless against it and are forced to obey its rules [187].

The new identities created by mass media such as heroes, stars, and great athletes become tools of culture. Among the characteristics of mass culture are qualities such as addressing large masses, disallowal of criticism, dependence on commercial success, and having an objective that is reached through the messages it dispatches [186].

In order to keep consumption at its highest, manufacturers impose in individuals that they can reach a state of comfort and peace and achieve a higher level of quality in life if they acquire products that they do not actually need, creating a false sense of privation. In doing so, they require the aid of fashion, advertisement, media, and virtual shopping platforms. They intend to temper with the consumption habits of individuals. Individuals are constantly pushed towards what is novel and are induced to replace what is old with the new. Individuals follow trends in order stand out from the crowd and construct an identity for themselves. They derive pleasure from believing that they are different and popular. The individual's image becomes what they consume, and he evolves into a subject-individual.

Subject-individual is a widely used term in explications of mass culture. It refers to the state of the individual and the dimensions of consumption in today's society [67].

Mass culture has been explicated in a number of ways in history. According to the liberal thought, mass culture is considered as democratization. According to this view, it is thanks to capitalism that the level of education throughout populations has been increased, and products that were exclusive to high culture became accessible to the masses, thus democratizing societies [187].

A compilation of ideas regarding mass culture from critics such as Hall and Whannel, C. Wright Mills, Q. D. Leavise, Ortega y Gasset and Orwell can be summarized as follows:

- Mass culture cannot be formulized, and does not allow for creativity,
- With this culture, individuals become passive consumers of creations of others instead of products of their own societies,
- Mass culture bombards individuals with images of a nonexistent world and standardizes lives,
- Mass culture makes individuals more similar to one another,
- Mass culture idealizes mediocrity and simplicity,
- Mass culture focuses on the image and the façade instead of the essence,
- Mass culture provides individuals with the opportunity to escape from reality [187].

Semiotician Umberto Eco explains mass culture using two terms: namely the catastrophists and the conformists. Here, the catastrophist refers to those who commodify and corrupt culture, and the conformist refers to the others who conceive mass culture as a safeguard of democracy [188].

The most important characteristic of mass culture is that it is based on mass production and standardization. With standardization, differences among individuals are eradicated and a community of shared pleasures. Communities become indexed to consumption on a mass scale. The aim is to maximize consumption, and for this, what is popular is utilized. As culture becomes more banal, the concept of kitsch begins to formulate. Adorno advocates for the high culture that is not available for everyone. Walter Benjamin, on the other hand,

argues that culture does not come to be by itself, and thus art is commodified. Mass culture's effect on art is that it banalizes the work of art by making it easily accessible [188]. Only then the production of mass culture can reach all segments of a society and achieve its victory [186].

4.3. CULTURE INDUSTRY

The concept of "culture industry" was first used by Theodor Adorno and Max Horkheimer in their 1947 book titled *Dialectic of Enlightenment*. This phenomenon is referred to as mass culture at the beginning of the book. There are reasons, however, for Adorno and Horkheimer to switch to the term culture industry. Adorno lists these reasons as follows: the term mass culture evokes the idea that culture is produced by the people, whereas it is a product of dominant powers. Another reason is that cultural products are standardized by the culture industry whose activities are determined by commercial gain. In line with these reasons, Adorno and Horkheimer choose to use the term culture industry as cultural products are commodified and industrialized [189].

It is also possible to explicate culture industry using the terms low brow art and mass culture. Here, the term low brow does not imply a hierarchy of cultures. What is meant by low brow is that the work of art in question does not require a process of cognitive perception. The idea behind the convergence of the terms low brow and mass culture is that they meet at the point of mediocrity. While a work of art is expected to be a product of certain intellectual processes, "low brow" art is the result of a non-intellectual and repetitive process. The production of objects that are intellectually fueled, on the other hand, is permanent. It is more difficult to comprehend the concepts involved in these works and thus the capitalist system steers clear from "highbrow" art, as the production of such objects takes more time, and they will not appeal to everyone. Capitalism prefers objects that can be easily mass produced and easily consumed, and these tend to be low brow works of art [190].

Culture industry utilizes media for marketing cultural products. The dominance of culture industry over mass media prevents media from its responsibilities and performing its duties in service of public benefit. It evolves into a platform of entertainment and distraction. As a result of this, a populace who has abandoned their own needs and desires to seek happiness in transient things and experiences is created [190]. The consumer becomes an object of

consumer culture as it is made evident that all their needs can be met by the culture industry. Here, culture industry not only tricks the consumer into feeling a sense of satisfaction, but it also engraves in the minds of the consumers that they must be contented with what it offers them [183]. The consumer is shaped by the products they consume, and they build their lifestyle and worldview around consumption. Advertisements take on the role of creating lifestyles when they are internalized by a large amount of people from different classes of a society. This, one dimensional advertisements and behaviors are born.

Marx refers to the transformation, reification, fetishization, and alienation of commodities produced for the consumer market. These assumptions lay the groundwork for the critical theories of the Frankfurt School. Within culture industry, individuals are controlled by external forces and are not independent. Here, the aim of culture industry is not to control labor, but to control the thoughts of individuals. Considered from this point of view, culture industry can also be called the consciousness industry. The main objective of consciousness industry, on the other hand, is to make sure that consumer behavior is in line with the aims of capitalist order. Controlled by the culture industry, consumers are confronted with banal products and are united by mediocrity [190].

Adorno emphasizes the deceptive characteristics of culture industry by stating that its products are not commodified objects of art, but commodified products that are produced for the market. He relates that the essence of the culture industry is the market. At its core, culture is concerned with making the most profit as quickly and easily as possible. Regarding this, Besim Dellaloğlu states:

Based on the ‘purposeless finality’ principle, Kant makes a distinction between the ‘free art’ and ‘paid art’. ‘Free art’ does not have any goals other than its own goals. ‘Paid art’ on the other hand, is artworks actually created for another purpose. The Frankfurt School adopted this principle of Kant, since it defines the elusion of arts from the real determinations of what has been given. However, according to Frankfurt School, this principle of Kant should be read backwards in this age of society of commodities: the arts now have to become a ‘purposeless finality’ since they almost have no chance to exist except for existing as a commodity. The commercial characteristic of the arts, which already manifests itself in the process of creation, predetermines its design process as a value of change of the artwork [191].

According to Adorno and Horkheimer, the system no longer declares to the individual to either be part of it or be destroyed, and instead, it says that he is free to keep his life and possessions, but he is a stranger to it. The modern subject is not modern because he is the subject of modernity, but because he is the product of modernity. Individuals are not in control of their own capacities and are ruled by external forces. The external forces in question do not refer to a single group and are subject to change [187].

One of the thinkers of the Frankfurt School, Marcuse makes the distinction of true and false needs. Here, true or authentic needs are imposed on individuals by ruling classes for their own interests, such as labor, injustice, and poverty. False needs, on the other hand, stem from the desire to be like others. These needs arise independently of individuals. The need to adapt to new developments, regarding this need as pressing and feeling that they cannot survive in case they are unmet have become a part of the experience of an individual in a society. To quote Tocqueville: 'The master no longer says: You will think as I do or die. He says: You are free not to think as I do. You may keep your life, your property, and everything else. But from this day forth you shall be as a stranger among us [192].' The modern subject is not modern because he is the subject of modernity, but because he is the product of modernity. Individuals are not in control of their own capacities and are ruled by external forces. The external forces in question do not refer to a single group and are subject to change [187].

According to Marcuse, factors such as sexual liberation, increasing financial means and prosperity, better housing options, and the possibility to attain culture make individuals even more susceptible to manipulation. Inner lives of individuals are devalued, and society is dehumanized. For Marcuse, the happier an individual is, the more he is attached to and surrendered to the ruling power [193].

Another philosopher who touches upon the subject of art-market relations is Christopher Caudwell. Caudwell perceives the market as the enemy of art and relates:

Unlike market value, art is concerned with use value. Art makes "cheap" things valuable and creates national treasures out of a few drops of paint. Thus, market is the arch enemy of the artist [191].

Works of art that have been excluded from the market become individualized with time and are no longer the product of a collective endeavor. However, it was soon understood that

even the works of art that have been individualized cannot be isolated and were absorbed back into the capitalist exchange market [191].

Culture industry feeds individuals with a sense of false pleasure and tries to keep them at peace with the world. According to Adorno, the world is not a pleasant place and individuals are not supposed to feel that they belong to such a world. But the false pleasure culture industry creates prevents individuals from perceiving the living conditions of the real world [187].

Culture industry makes consumers to abide by it by taking them under its control. It forces high and low brow art to converge despite the harm such convergence would cause. As an inauthentic culture, culture industry fabricates cultures that are inorganic and reified. Crushed under the tyranny of culture industry, high and low cultures are eradicated in the process [187].

Culture industry turns the individual into a product of culture through objectification. Although the system appears to bestow liberty to individuals, it makes them more dependent on the system instead. In order to minimize the damage of uncontrollable events, the system is always kept under close scrutiny. Production and consumption are designed towards the interest of ruling powers. To ensure a uniformity of reaction to events in individuals, products are standardized [191]. Individuals are also standardized as they lose their individuality and uniqueness. Everyone becomes the same, and no one is left behind [187].

4.4. CONSUMER SOCIETY

It is unclear at what particular point in history consumer society has come to be; however, sociologists point to the 18th century to find its roots. During the period between the end of the 18th century and the beginning of the 20th century, individuals become more conscious of their needs, leading to an increase in consumption rates in later years. Individuals consume more in order to imitate one another, and as classes compete among themselves collective consumer requests are born. Mass increase in consumption leads to changes in lifestyles and daily practices. Various classes which guide social life have an influence on such changes[183].

As consumption rates increase during the postmodern era, consumer goods have a greater impact on individual's lives. Keynesian policies and the welfare states of the modern era are the bases of the Fordist production that is prevalent in this period. The economic depression of the 70s, however, brings these processes to a halt, ushering in a period of elasticity in production systems and an increase in the manufacturing of more aesthetic products. George Ritzer makes use of the terms rationalization and disenchantment to define modernity, whereas the postmodern era is enchanted or reenchanted. The re-enchantment aims to tempt individuals to consume more. Research sociologist George Ritzer's use of the term enchantment as the opposite of rationality, emblemizes consumption through simulations and spectacles [179].

Within this period, tools of consumption have been diversified. New tools of consumption began to appear in more economically developed areas of the world. Hypermarkets, amusement parks, outlet stores, stadiums, virtual shopping spaces are among such tools of consumption [179].

The capitalist conception of consumption engulfs the whole world. Human life comes to be more material than ever. Individuals begin to forget that they have spiritual and inner needs as well as material. Smothered by the feeling of homelessness in Berger's words, individuals seek ways out of this cycle of consumption. Becoming aware of this, capitalism attempts to disguise consumption as entertaining and magical [194].

According to Baudrillard, the only freedom allowed in consumer societies is the individual's desire for consumption. As a critic of consumerism, Baudrillard states that advertisements are one of the most powerful tools of consumption. According to Baudrillard, individuals are unable to resist the temptation of the grandeur of the items that are advertised even though they can ignore their actual needs. What is consumed because of advertisements are luxury items that are obtained to flaunt in the prevailing culture.

The realm of consumption is not limited to the consumable products. Desires and emotions also become objects of consumption. Here, what the individual desires the most is not determined by themselves, but by the culture industry and advertisements [195].

In today's consumer society, the reputation of an individual is measured by their consumption power, and they become more prestigious as they consume more items that are fashionable. Thus, people are caught in a consumption frenzy, and regard this as a social

privilege. According to Baudrillard, a society is created that becomes happier the more it consumes [195].

The concept of need is related to an individual's ability to lead a prosperous life in consumerist societies. Under such conditions, the concept of need becomes a phenomenon that expresses security. Individuals are equalized before their needs. The fulfilment of such needs, however, requires that individuals pay for services and products. Without money consumption is not possible. Only the individuals who meet the financial conditions can obtain these goods and services. Thus, individuals are differentiated by their financial abilities [195].

As the new site of the consumer society, shopping malls are intended to meet individual's needs. Shopping malls offer a safe space to individuals that are purged from the negative aspects of the urban life. Here, the individual relates to the space from a consumerist perspective [195].

According to Baudrillard, temporality plays an important role in consumer societies. In a consumer society, how individuals spend their free time is an important denominating factor among individuals and classes. Attributing the term consumer society to today's communities, Baudrillard qualifies it according to the objects that are consumed, and he argues that free time is a period in which individuals are supposed to form their identities. By spending their leisure times with conspicuous consumption, they try to carve a place for themselves within society. In contrast with Baudrillard, Aytaç defines free time as the period that consumers can choose to spend in any way, a time of freedom. But Baudrillard perceives it as a time where consumer activities are made, where individuals are conditioned to consume more[183].

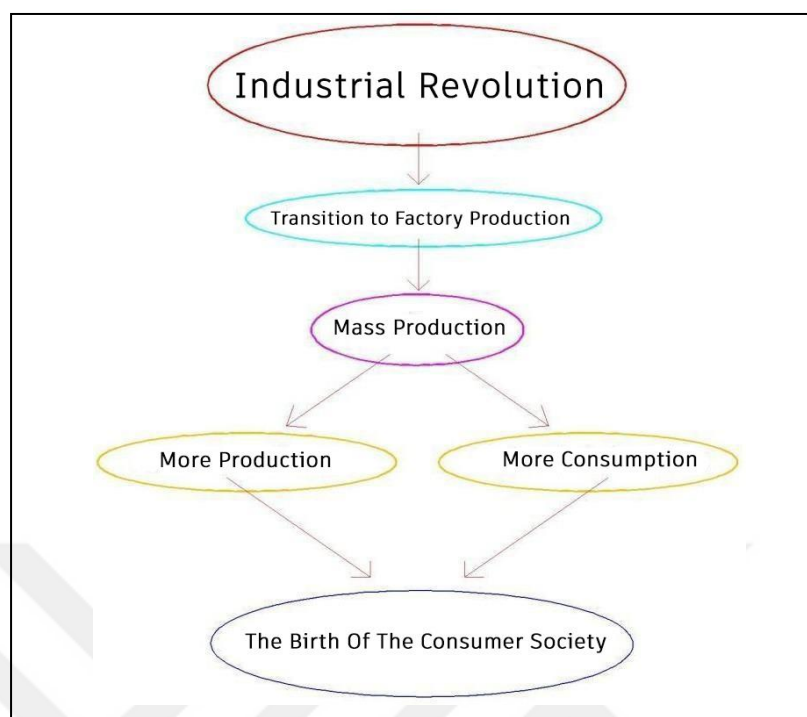


Figure 4.1. The Transition Into Consumer Society [67].

The shift from production society to consumer society takes place in spatial discrepancies. The main site of a production society is that of industry, whereas in consumer societies, main locations are shopping malls. Proliferation of shopping malls has a negative effect on local shops and vendors. The shift in spaces leads to a shift in behavior as well [180].

The consumer who does not consume enough is considered poor in a consumer society. The concept of poverty in consumer society is defined as malformed, crippled, deficient, faulty, and inadequate. Defining themselves as such, the poor lead a troublesome life. The real distress, however, takes a psychological turn as they become aware of their inability to obtain the products of a consumer society [196]. Even the well-to-do individuals can feel that they are poor when they encounter some products in advertisements. According to Formm, this is a psychological disorder. As long as the appetite for consumption is not curbed, individuals will become more and more insatiable and discontent even if they own more than what they need. Eventually, nothing in the world will escape consumption and depletion [193].

4.5. POPULAR CULTURE

Popular culture is a culture of day-to-day life that ignores the unpleasant facts of reality and instead offers artificial happiness. “In its narrow sense, it involves entertainment as an input of the casual reproduction of labor. In its broader sense, it fulfills the preconditions of the ideological reproduction of a certain lifestyle [197].” Within popular culture, cultural values and customs determined by the dominant groups are presented to the public in different forms [198].

Popular culture is a concept that is produced by the widespread use of products created by mass production industries. Popular culture is shaped by the interests of the capitalist order. This makes the production of popular culture inorganic, and it becomes a culture that is produced by and consumed within the market. In this process, popular culture is expected to be transient and mutable [199].

Popular culture comes to be in the post-industrial revolution era. Appealing to large segments of society thanks to mass industry and media, popular culture is cheap and ready for consumption. Cultural values evolving within this culture are presented to the public as commodified [200].

Although the point at which popular culture deviates from other forms of culture can be determined to be the industrial revolution, its roots go far beyond. The transition to settled life has a great impact on the emergence of popular culture. The social life in Egyptian, Sumerian, Assyrian and Roman civilizations are important points of departure in the development of popular culture. New modes of living come to be in the urban settlements of these civilizations. Judicial systems are developed to solve the problems arising from commerce, different forms of art are produced, various professions emerge. As a result of these developments, new social classes originate, and popular culture is outlined [201].

It is difficult to explain the concept of popular culture due to the multiplicities it contains. Firstly, it is defined as a set of pleasurable and entertaining activities individuals are involved in to spend their pastimes. Second, popular culture consists of two meanings. First of which is the culture that is created by the public and professionals for their own pleasure. Yet today, the culture that is generated by the ruling powers begins to spread into the public by means of mass communication and media. Although this culture is also produced for the public, it

is produced by small groups instead of the public itself and is dispersed with media. In this sense, popular culture is similar to the concept of mass culture [200].

Within popular culture, austerity and reuse of items ceases to be. Products are consumed rapidly and are immediately replaced with new ones. Parents who are not in touch with the popularity of the popular are deemed reactionist or feel the need to submit to the culture. Everything that rebels against popularity is declared an enemy [199].

Popular culture creates a distance between a society and its previous customs and traditions. It takes what was once unique to a society and presents it back after reforming it in line with its own interests. Popular culture becomes a culture that merely promotes consumption to the public. This ever-changing culture must constantly reform itself, because only then can it present what is new to the consumers, perpetuating consumption. In popular culture, what was a novelty today becomes obsolete the next. Individuals who attain popularity by force of this culture feels content for being caught up [200].

Some philosophers associate the concept of popular culture with the general public. They argue that although popular culture is produced by groups that are above the public, it is still created for the public. The term public here requires some clarification. Some consider it to refer to society in general, while others define it as a term that denotes the working class. For those who claim that working class composes the basis of a society, popular culture has positive connotations. For others who consider the working class to be poor, ignorant, ordinary, popular culture refers to this culture which is unqualified and banal. Yet the main point to consider here is that popular culture is a widespread phenomenon [202].

According to John Fiske, in contrast with previously explicated views, the production of popular culture is done by the public. It is the culture of the public, and it emerges as a reaction to the elite class [203].

For Fiske, “popular culture is not a mass culture. Mass culture is a term that is used by those who believe that cultural commodities are produced and circulated by industries in order to dissipate social differences, and these industries create a culture that is complete in itself, and presents it to a passive, alienated audience. It is the people who create popular culture, and not the culture industry [203].”

Consumption gains momentum as the lower strata of a society aspires to be more like the higher classes. The main factor in the rapid spread of popular culture is mass media. With the tools of mass media, individuals who are able to behold the whole world from where they are imagine that they can close the gap between them and the higher classes by means of consumption [200]. According to Bauman, the distinction between high and low culture disappears and they reach an equilibrium [204].

Another important point about popular culture is that it makes individuals alike, making them ordinary. Popular culture is the culture of everyone regardless of class and status. The reason why individuals enjoy the products of popular culture is not because they are gullible or deceived; it is because popular culture pervades every aspect of live, leaving no room for escape [201].

The characteristics of popular culture can be enumerated as such:

- It has a complex structure
- It is inorganic, with a certain source and production process.
- It projects cultural values and traditions in different forms
- It produces consumer-oriented products
- It is cheap, but never for free
- It needs the correct environment and technology to spread [201].

According to Fiske, popular culture is the process of creating a culture using the means and commodities provided by sovereign powers. In line with the means provided by the dominant powers, societies can formulate their own cultures. In addition, Fiske considers popular culture as an art of managing what is already available instead of a culture of consumption [205].

To summarize the concept of popular culture, it is a lifestyle that is modern with some traces of the traditional. It appeals to every segment of a society by doing away with class distinctions. The aim of popular culture here is to unite individuals on a common ground [202].

4.5.1. Fashion

Fashion is a phenomenon which surfaces in short or long intervals in accordance with what is desirable [206]. According to the dictionary, fashion is defined as follows: “temporary novelties that come to be due to a need for change or desire to beautify; Collective enjoyment, great interest shown towards a thing; A style of behavior that is generally conformed to; That which is in accord with the collective taste [207].” Every aspect of life that is mutable is within the realm of fashion [206].

Sproles defines the concept of fashion as a cycle of transience that emerges in line with the consumers’ preferences and is determined by aesthetic choices. Jackson, on the other hand, states that in modern consumer societies, lifestyles reflect the social class and levels of success of individuals. Based on this, he argues that fashion influences all that is visible. Simmel states that fashion contains in it all images and concepts. Each form of clothing, art, and behavior is included in fashion [207].

Fashion may appear as a collective behavior that is fit in certain molds; however, it does away with all differences and inequalities in a society and homologizes individuals. This homogeneity is the result of an imitation that stems from competition, and not from admiration. Besides, fashion is much more than social conformity. While social incidents take place as a result of outside influences, fashion does not need to be triggered by an occurrence in order to change. Fashions change for the sake of change [206].

The affordability of the objects of fashion as well as its ability to respond to consumer requests are taken into consideration, and this leads fashion to be involved in design processes [207].

4.5.2. Branding

A brand is a concept that is composed of the symbols, terms, names that help promote and distinguish a product from others [208]. In its essence, a brand attributes a character to a product with a different name, packaging, or advertisement which is otherwise identical to other mass-produced items in the same area of service [209].

Brands can be observed for the first time with the production of goods for the market, which can be traced back to the period following the fall of Rome. As feudal settlements commenced to trade with one another, this form of production increasingly continues. In order to control the quality and quantity of production, craft and product guilds are formed. The main objective here is to determine and demarcate the producers of goods. Brands are born in this process and helps consumers distinguish low- and high-quality products [209]. As businesses tend towards mass marketing, goods are displayed through advertisements to the general public. As a result of this, brands are presented to large masses. Brands become an important aspect of marketing [210].

Rapid advancements in technology in the globalizing world offer businesses opportunities that were previously unavailable. Businesses that have the opportunity to expand to foreign markets with these new facilities can not only display their products, but they also acquire the possibility to express themselves to the consumer masses they want to reach. In addition to this, competition gains pace in the market [211]. In order to stand out be favored in this competitive environment, manufacturers need to familiarize themselves with the consumers and understand their attitude and behavior. As certain goods become more preferable to consumers, these goods will have a positive image for them. A positive image fosters fairness in turn, as deceiving consumers by marketing a product under false pretenses will lead to financial and moral issues on the long run. Thus, in order to create a good brand, it is necessary to advertise the product as it is (neither more, nor less) and engage closely with the target market [210].

Products that fall under the same category in a market will show little variation in function. The main point that influences the consumer choice here is the image or the brand of the product. In order to be able to compete with other brands, each brand must have its own manifesto [210].

Branding is a strategic investment of businesses. It is an indicator of value regardless of the function of the product. In addition to this, brands help ordinary products to be distinguishable, and informs the consumer about the product. Therefore, goods and services are involved in the process of branding [212]. A brand is of no great consequence in its infancy, it forms its anatomy in due time, and proceeds to gain importance. Utilization and promotion of products help bring a brand to the forefront. It is the responsibility of businesses to go through this process of branding. Businesses that do not want to undertake such

responsibility or those that lack the sufficient funds would be advised to operate without a brand. In this way, they can provide goods to wholesale or retail traders and allow them to take control of their products in the market [209].

The products of a successful brand must meet both functional and psychological requirements of consumers. The durability of a brand is dependent on the consumer. Brands hold a place in the minds and hearts of consumers and can only survive with their support [210].

A brand must have the following qualities:

- They must meet the promises they make to consumers
- Must be informative about the product or service
- Must keep a steady relationship between manufacturers and consumers
- Must be able to offer something different from other brands
- Must place emphasis on publicity
- Must have a straightforward image in the mind of the consumer
- Along with the concrete benefits, it must also offer emotional and psychological services [210].

Today, the concept of brand is more important than the product itself. Successful companies focus more on creating a brand than products. In Naomi Klein's *No Logo*, the importance of brands in today's society are explained as follows: The most renowned brands of today sell outsourced products under their own brand instead of producing them themselves. Thus, they put the emphasis on the brand instead of the product [210].

Another important factor that plays a crucial role on the preference of branding over production is the existence of social classes. Consumers choose certain products in order to be included in certain social groups. At this stage, a brand becomes a symbol [213].

The relationship between furniture and brand helps explicate the role and importance of branding. With the rise of mass production after industrialization, manual workmanship disappears over time and is replaced by factory production. This leads to the rise of new sales strategies. It becomes more difficult for businesses to mingle with consumers. As the market becomes more competitive, it is harder to stand out among other businesses. As a result of this, businesses that become institutionalized in order to better promote themselves

and establish differences from other businesses can perceive the importance of branding. Companies that believe that they can express themselves better under a brand go under the process of branding [67]. Another type of manufacturing is the order-based production of furniture. These products are manufactured as per the specific requests of a customer and are mostly sold without a brand [213].

4.5.3. Concept of Image

The word “image” which is “imago” in Latin and “imaj” in Turkish language, which is borrowed from its French equivalent, is in fact translated to Turkish as ‘imge [214].’ The dictionary definition of “imge” is “a thing that is worked out and realized in the mind, that which is not present, fancy, dream [81].” Lately, the word image is used in various different contexts. To create an image, construct an image, restore image, changing image are some of these uses. While it is mostly unclear to many what this term really refers to, it takes on new meanings and purposes as it is circulated from mouth to mouth [214].

Studies conducted on the concept of image show that some interpret image as a factor that makes a difference in business life, others conceive of it as a kind of deception and eyeservice, taking a more critical stance. In addition to its status within the artificiality popular culture, it also contributes to the process of identity formation [215].

Boulding defines the concept of image as a set of experiences acquired as a result of one’s accumulation of knowledge [216]. Fiske, on the other hand, defines image as “*the reproduction of truth in a way that will appeal to the viewer, and an emphasis on the public sphere*” [217].

Image is the totality of positive and negative attitudes about an object or a place. On the other hand, it is the mental inferences of a consumer. Image can be the traces on the mind of an individual left by the perception of certain events, as well as mere fantasy constructed by the mind. In addition, an image is a total of symbolic codes generated from ideas, views, and statements regarding a product, institution, or country that have the ability to influence an individual’s behavior and thoughts [218].

An image is constructed by the manner in which individuals perceive events and objects. Perception, on the other hand, refers to the meanings ascribed to the said events and objects

by individuals. A certain object will create different perceptions in different individuals. We measure an event, object, or relation according to certain criteria such as of good-bad, sufficient-insufficient, liked-disliked. In this sense, it is understood that perception is an accumulation of information that is generated as a result of individuals' experiences. The traces that remain after perception comprise the image [218].

Image is meaningless on its own. It only comes to be when it reaches a populace that can ascribe meaning to it. The first condition in the creation of an image is the existence of an object, product, or brand. The other constituent is the presence of an individual who can evaluate the image in its process of generation [218].

When individuals encounter an event or a situation for the first time, certain impressions appear in their minds. In line with these impressions, individuals make certain decisions such as communication, maintaining a communication, and interaction. With the presence of a positive first impression and the decision of the individual to form a relation is the sign of a formation of a mental value. The first impression at the formation of an image does not guarantee that it will be maintained as such, the image is subject to change. Thus, it is evident that changing an existing image is more challenging than its creation [215].

The concept of image is used in various contexts. As a marketing tool, its deceptiveness must be considered as a characteristic rather than a fault. Goods and services involved in the industrial production and consumption processes are prepared to be marketed, and under these circumstances it is inevitable for the concept of image to be found under every guise from politics to entertainment. The image is utilized to introduce and distinguish goods and services in a market. From the perspective of businesses, this concept can be categorized as institution, brand, and product image [209].

Today, the brand of a product or service and the image of this brand plays a crucial role in steering consumers in a certain direction. Thus, an effective stance must be maintained in brand promotions directed towards a certain demographic. At this stage, brands stand out among others by means of promotional activities and image formation. Here the concept of image creates an important faculty denoting identity, competence, power, prestige, and distinction. Image is a semantic dimension that unifies the combination of signifier, sign, and signified [209].

The symbol is the sign that points at the direction of the image. Symbols are not only representations of goods or services but are also the sources that convey beneficiaries the meanings they represent. Symbols can partially take on different meanings in accordance with individuals' thoughts and emotions, thus they lack a general meaning and individuality [209].

At this stage, images and symbolic meanings ascribed to products through advertisements come to be. The motivation of a consumer to buy a product is proportional to that product's image and semiotic value. Advertisements create images using symbols, and also contain traces of the daily life. In the context of production-consumption relations, image creation and consumption resulting from this comes to the foreground. Thus, the image gains popularity and becomes an important factor in steering individuals into consumption [209].

It can be observed in history that concepts of symbol and image had an impact on empires as well. The sigil of the emperor is carried to the cities and villages accompanying the emperor, reinforcing the image of the empire. On the other hand, the image of the emperor is impressed on coins to ensure that it reaches every corner of the empire. Mausoleums, temples, statues, buildings, and idols are further examples of observable signs of supremacy [209].

With the commencement of the industrial revolution by the end of the 19th century, individuals who are in search of an identity run up against the concept of alienation for the first time. The individuals are defined by their possessions, and not by who they are or what they do. Baudrillard approaches this phenomenon from an opposite view and argues that individuals are in fact able to present who they really are with what they consume. Such a conception of the image helps evaluate the effect of consumer goods on individuals only from an economic point of view, but also from social, psychological, and cultural perspectives. In the 20th century, the concept of image evolves into a phenomenon that is formed by the social and individual individuals in their attempts to form identities [67].

From the perspective of the relationship between furniture and image, the image of the products of a designer in a certain market is expected to show parallelism with the image of the products and that of the consumer [217]. Although the first step in the formation of a piece of furniture is to conceive of its function, it is important to keep in mind the aesthetic value. As the aesthetic value appeals to the visual perception of the consumer, it is essential

in establishing an emotional bond with the consumer. A design that is reminiscent of an image from the past of a consumer makes it indispensable for the user of that product [219]. Consumer based furniture must be built around the requirements of the targeted consumers. A correct conveyance of the function of a piece of furniture to the customers creates a positive image in the mind of the consumer. Thus, consumers feel drawn to that piece and gravitates towards that object. It is an indisputable fact that image plays a crucial role in today's furniture consumption relations [67].

4.6. THE EFFECTS OF CHANGING CONCEPTION OF CONSUMPTION ON FURNITURE DESIGN

Life is a system which involves many changes and developments in it. Social and economic developments in the world does not only affect individuals but living spaces as well. Therefore, every era and civilization has different conceptions of design. Migrations and urbanization after industrialization lead to some issues as well. Alienation, standardization, and deidentification are among the examples to these issues. In this process where social structures are transformed, the relationship between furniture and design also changes rapidly [67].

In light of the developments in industrialization and serial production, mass production and standard consumption patterns emerge. The Fordist era where manufacturer preferences prevailed lasted from 1930s to 1970s. In the post-Fordist era marketing, on the other hand, marketing does not only respond to existing lifestyles, but it also aims to create new ones. In addition, after 1970s, the everchanging production models lead to a diversification of consumer preferences. Variation in models, in turn, lead to a shortening of product durability [41].

In the 20th century, a process of reciprocal relations emerges in the consumer societies. On one side are the symbolic and semiotic values being created for objects, and on the other is the necessity to make these objects replaceable through innovations in design and technology. In this era, objects are no longer handed down from one generation to the next and are instead meant to be disposable [41].

As manufacturers are motivated by profit in the serial production system brought forth by industrialization, it became necessary for them to respond to customer needs, requests, and expectations. In this process, standardization does not only take place in the production of mass manufactured products, but also in the thoughts and lifestyles of consumer with the help of mass communication and media [41].

Globalization standardizes consumer throughout the world. This process which results in a unified market offers the same goods all over the globe [220].

By the close of the 20th century, globalization ascribes new meanings to the concept of design as much as it transforms the social structure. Within this process, the relationships between production and consumption are carried over to new dimensions and removes all borders. With the eradication of borders between production and consumption, a whole new set of criteria emerge, and these criteria form the furniture sector of today. Old concepts and values are reformed and changed in line with the principles of modernity. Concepts of modernity are formed, and individuality and subjectivity are replaced by standardization. Individuals become isolated and lose their identities in the process of adaptation to the new order of the world [67].

As capitalist market structures transform after the crisis of 1973, consumption is conceptualized in a different manner in this new period of competition. The role of the consumer in the market was increased. In this sense, models that provide more flexible designs in attracting and fulfilling the needs of consumers are preferred. One of such models is mass individualization, which refers to the diversification of products as consumers generate new areas of use for mass produced items. An example to this is the mixing and creation of unique new colors of wall paint by consumers that are not found in the color charts. Although the main actor here is the manufacturer, consumers are allowed to have an agency in the use of products [221].

In the industrial system, the values of individuals and cultures are ignored. The main reason for this is the factor of profit. What is promoted to the public is to lead a satisfying life through the maximization of consumption. The changes in culture in the modern world leads to a loss of identity, interpersonal relations become more superficial, and such changes can have an effect on design and furniture as well. Today's furniture is without cultural value and lack the sense of belonging. Numerous pieces of furniture that have been mass produced

are presented to the consumers. In turn, the consumer is forced to choose from among a variety of pieces that are quite similar in design to distinguish different living spaces. The individual appears to be free in choosing when in fact he is constrained by the choices of furniture designs that have been premeditated [67].

Changes in consumption patterns and the advertisement campaigns that come with them, false needs are instilled in individuals; they are encouraged to purchase a great number of items that they have no use or need for. Furniture pieces that are advertised alongside the names of their designers come to the foreground. The consumer begins to be more concerned with who the designer of a furniture item is instead of its qualities, and gradually design becomes commercialized [34].

4.6.1. Minimizing Costs

The transition to mass production with industrialization occurs in the light of Henry Ford. Ford utilizes this method in the production of the top selling Model T vehicles. This system of production is used in the mass production of goods where the greatest amount of goods are produced within the least amount of time [222]. Workers in the mass production system are concerned with only a single point in the assembly line [223]. Experience is not required to work in these plants. Standard goods are produced in these systems where man and machine cooperate [222].

Ford's success with this system stems from the achievement of producing large amounts of products for low costs and distributing them to large masses. As such a system is not flexible, it is unable to respond to specific customer requests [222]. With the manufacturing of furniture in such a production line, mass production becomes the main method of low-cost manufacturing [67].

Australian furniture dealer Michael Thonet's 1859 design of a café chair is recorded as the first piece of furniture to be mass produced. Each piece of the chair is manufactured separately, and they are packaged and sent to the locations where they are to be assembled. This method also minimizes transportation costs, making them more affordable [222].



Figure 4.2. Thonet No.14 Chair. 1m3 Volume 36 Packages of Chair [224].

With the inclusion of the consumer in the production of the merchandise by way of assembly, they are made to feel a stronger connection to the product. A division of labor of sorts is made with the user. As assembly and transportation are done by the consumer, logistic and labor costs are decreased. Thus, manufacturers can produce higher quality goods for more affordable prices [222].

With mass production, which is one of the outcomes of serial manufacturing, more items are produced, costs are minimized, and profits are increased by reaching more customers. In addition, with this production system and the standardization in furniture, manufacturing and material expenses are lowered [223].

Revolutionizing serial production in furniture, Ikea achieves growth on an international scale. By producing dissembled furniture, Ikea brings a new perspective to design and becomes the biggest furniture manufacturer in the world. Within the scope of the design principles they embraced, they aim to cater to large masses by producing functional, high-quality and affordable pieces [223].

The International Low-Cost Furniture Design Competition is held in New York Museum of Modern Arts in 1948. The aim of this competition is to incentivize serial manufacturing and its materials. The winner of this competition is the design for a fiberglass chair (La Chaise) by Charles and Ray Eames, which achieves comfort with few materials, made from small and light metal pieces for a low cost and is easily transportable [225].

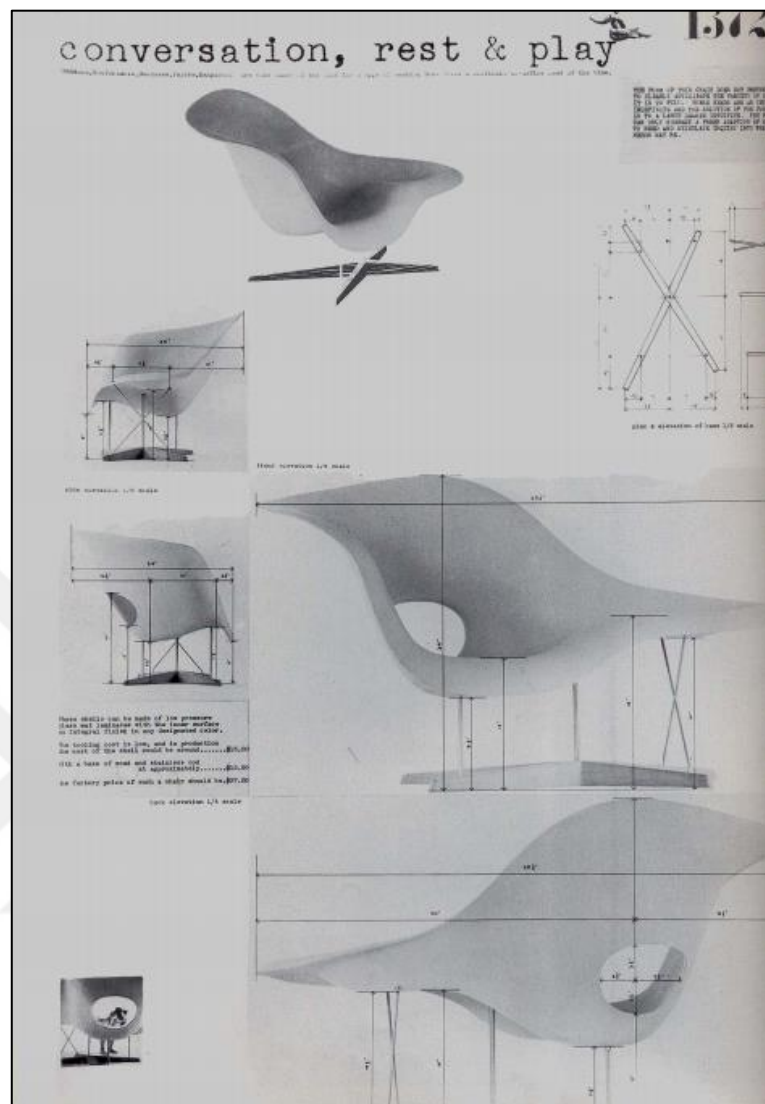


Figure 4.3. Charles-Ray Eames, 'La Chaise', 1948. (J.-M. Neuhart, – R. Eames, 1989)

[225].

The three main principles Marcel Bruer based his design of a chair on for the International Low-Cost Furniture Design Competition are:

- The material used for the design must be pliable, cheap, durable, and flexible
- It must have as few fittings without compromising sturdiness
- In order to ensure that the piece is comfortable, visually pleasing, and light, all pieces and fittings must be as flexible as possible [86].



Figure 4.4. International Low-Cost Furniture Designed by Marcel Breuer [86].

A Bauhaus designer, Marcel Bruer initially uses duralumin instead of steel in order to lower the costs, but still found it too expensive. This shows that Bruer adopts the principle of cost-effectiveness. Later on, he utilizes aluminum which is a cheaper than steel. Both the production and maintenance costs of aluminum are lower than steel. In addition, as pieces made from aluminum are lighter than those made with steel, transportation costs are also lowered [226].

The Bubble-Wrap chair designed by Fernando Campana in 1995 is also designed around the criteria of cost-effectiveness. This chair which is made by layering pieces of bubble wrap is much cheaper than its counterparts that offer the same amount of comfort using more precious materials. It is a simple design that has a steel shape. The use of cheap materials lowers the costs of maintenance, transportation, and replacement [176].



Figure 4.5. Fernando Campana, Bubble-Wrap Chair, 1995 [176].

In light of these factors, it can be said that production and sales policies such as packaging systems, self-service retail layouts, minimizing the number of employees needed, and leaving assembly and transportation of products to consumers result in the reduction of cost. In addition, as distribution of production processes among different establishments would result in increasing costs, all stages of production are centralized in one organization. Design, production, sales, and transportation are done from a single hub of operations. Products whose cost have been thus minimized are offered to consumers at low prices, thus appealing to larger masses [67].

4.6.2. Accessibility of Design

In addition to its function as a bridge between the space and the individual in everyday life, furniture items can also be used as aesthetic components. The first furniture productions were made solely to respond to certain needs. Later, however, with changes in needs, different uses for materials are developed, and designs begin to be formulated. The industrial revolution and the assembly line which accompanies industrialization have an impact on modes of furniture production [30].

Pieces of furniture that have been previously hand crafted with great effort were tailor-made for kings, nobles, and aristocrats, and were handed down from one generation to the next. They were considered symbols of social status. With serial manufacturing, furniture is no longer considered to be a sector that caters to certain social groups and becomes available to large masses [30].

Serial production minimizes the time needed to actualize a design. The duration of labor in the production process is also decreased, which allows more time for the design process, and products that have been contemplated from every angle. While designer pieces were unavailable to large masses prior to industrialization, with the emergence of the serial manufacturing system, furniture items that are better designed and produced with low costs become widely available [67].

As Bauhaus embraces modernism with the industrial revolution their designs become plainer. The modern designs of Bauhaus in a wide array of categories from textile to object

design, interior furniture to sculpture were mass produced and standardized, thus reaching large masses [86].

The mass production system has an impact on the furniture sector as well. With the advancements in technology and the changing lifestyles in post-war societies, different furniture pieces are sought after. The cost of standardized furniture whose every minute detail is worked out to cater to large masses is lowered, and mass-produced pieces that were designed to fit the needs of everyone begin to emerge [222].

4.6.3. Globalization and the Problem of Standardization and Imitation

The concept of globalization is used to refer to the most recent developments in the world [227]. It encapsulates changes and transformations in areas such as politics, economy, social policy, and culture. The word globalization takes on its current meaning and its status as a key concept in the 1960s and is widely used in the 1980s. By 1990s, it becomes an important keyword [87].

With globalization, every person in all parts of the world has access to the same technologies. This leads to the standardization of needs in individuals who belong to different cultures [225].

As globalization removes all borders, designs are standardized, and diversity is only possible with the sustenance of the traditional. The development of design is supplemented by technological and cultural differences. One of the most important contribution of globalization to design is that it showed the manufacturers that it is an essential part of the production process. In order to be able to compete in the mass market, manufacturers need to have an edge that design brings forth [225].

Globalization is the unification of nations under a single economic system. In other words, it is a process of coalescence that results from the sharing of goods, ideas, and cultures on a global scale [87]. With globalization, different communities are able to interact and become more economically politically interdependent, differences are removed, and standardization takes place [228]. Prof. Emre Kongar states: “Civilizations and cultures that are in contact with one another begin to influence one another. Thus, they become more and more similar.

Therefore, it is impossible to distinguish many cultures or civilizations from others with precision [229].”

All modes and patterns change and evolve under globalization. Global and local values mix together, leading to complication of modes [229].

Globalization is the rapid distribution and dispersion of information with technology. Although this proliferation has its advantages, it can also have negative effects on design such as imitation and standardization [87].

The concept of imitation can be understood within the context of the concept of emulation as well. Emulation is defined as “doing something as somebody else does it, trying to resemble something or someone, copying [230].” As Doğan Kuban asserts: “emulation is good to some extent, but if creativity does not come into play, it becomes a problem.” Therefore, imitation must not be the direct copy of a design. When designing a product, authenticity and creativity must be the primary concerns [87].

Today, imitation can be observed in furniture designs. This becomes an issue particularly with the developments after the industrial revolution, and leads to a drop in furniture quality, reducing its value [87].

When imitation goods bring in high profits, their commerce is increased. The main reason for consumers to prefer imitation goods is their low prices. On the other hand, they also attract consumers by allowing them to appear to have prestigious items of renowned brands [231].

According to the *Poetics* of Aristotle, imitation is one of the key elements of art. Authenticity is the main objective in design, and imitation is the way to achieve authenticity. Imitation is also a reutterance of what is memorable [87]. According to G. Lippold, imitation is “the authentic integrity of a work, or a counterfeit that needs to be reproduce in all its detail [232].”

Oya Boyla considers 19th century as an interim period and relates: “Designs that were made before the 19th century tended to bear the traces of the social and cultural factors that were unique to that period, and were designed to appeal to upper class consumers, whereas later designs appealed to the common people as well. In the past, the style of architecture in every palace was a reflection of its own period. However, with the 19th century, there were no

longer grand palaces to lead the way in the creation of new styles. In the meantime, manufacturers were preparing to offer the designs they haphazardly put together from various sources to the newly emerging, unselective middle class. With this method, manufacturers produced cheap copies of previously hand-crafted items, thus securing sales [33].

John Henry Belter who was influenced by Michael Thonet, who opposed imitative and assembly design, invents unique modes of furniture production. After working as an apprentice in an engraving workshop with a carpenter in the 19th century, Belter seeks to invent new solutions to problems of traditional craftsmanship and moves to the United States in 1844 [68]. He starts a successful company in New York with his relatives from Prussia. Belter's main objective, however, is to develop his artisanship to a maturity where he can create designs of immaculate quality. Providing furniture to a select group of customers, Belter creates only one item per design, so much that he destroys all of his drafts in order to prevent them from being imitated after his death. Despite all this, however, other manufacturers follow in his footsteps and produce pieces intended for the consumption of middle-class families. These manufacturers contribute to the industrialization of furniture production in the 19th century by paying less attention to quality [33].

Prof. Dr. Jale Erzen comments on these developments as follows:

If art is indeed a medium that is capable of expressing the fullness and vigor of life, then its imitation is impossible in any case. However, if this thing called imitation is able to stir the same emotions, then what is important is not that it is an imitation, but that it is a work with its own identity. The worst instance of imitation is not when a work of art is copied to be put out in the market, but when an artist imitates her own work for profit [233].

Imitation, which becomes more widespread with globalization and advancements in technology, is the production and sale of imitation goods around the world. This phenomenon refers to the reproduction and marketing of well well-established products of renowned brands for lower costs. Furniture items are also among products that can be imitated as such [87].

Advancements in technology brought forth with the industrial revolution leads to changes in furniture materials, modes of transportation and social structures. With the benefits of serial production systems which emerge with globalization in the 80s, furniture becomes a popular

strain of consumer goods. These developments have both negative and positive impacts on furniture designs. Consumers become more conscious of design, and branding comes to the forefront [87]. During this period, manufacturers who must now cater to larger masses feel the need to reevaluate economic factors to satisfy their customers. As fine craftsmanship is replaced by developing technologies, precious materials are discarded for their imitations. Meanwhile, furnishings which were the products of elaborate handicraft are replaced by items that are well accepted by consumers that guarantee sales [33].

Furniture produced by brands have definite designers and are thus distinguishable from others. In addition, trademark furnishings help speed up the process of decision-making. However, these designs that are well accepted by consumers become standardized in time. At this particular point, factors such as universality of globalization, unification of nations, proliferation of information, and eradication of borders come into play. As a result of this process, designs in furniture are copied and imitated [87].

Imitation goods consist of designs that have been tried and approved, which reduces the risk factor for their manufacturers. Imitating designers thus take the easy way out and point to globalization as an excuse [87].

German architect Ludwig Mies van der Rohe is also known for his furniture designs. The leather chair and pouffe he designed for the International Exposition in Barcelona comes to be known as one of the most simple and elegant chairs of the 20th century. Later, the model of this design was recreated by Dirk Winkel as plastic casting. Winkel creates a piece of space-saving outdoor furniture by adding modularity to the design [234].



Figure 4.6. The Barcelona Chair [234]

As one of the most important figures in modern design, Charles Eames (1907-1978) was involved in countless projects of design, architecture, and film. The furniture he designed were ergonomic and comfortable. The Eames Lounge Chair and Pouffe he designed in 1956 is one of his most important works. This design was also reproduced in plastic by Dirk Winkel [234].



Figure 4.7. Eames Lounge Chair [234].

Similarly, Le Corbusier's design called LC2 was recreated by Dirk Winkel by replacing the material with plastic. This design which was made stackable is an imitation of its original [87].



Figure 4.8. Le Corbusier's LC2 [234].

According to G. Lippold, materials used in designs is an important factor of imitation. Variation in materials opens up new ways of imitation. The exact copying of both material and form, on the other hand, is performed to meet customer demands. The distinctive factor in these products is changes in minor details. These imitation pieces are favored by consumers for being more affordable than their originals.

The Egg Chair designed by Arne Jacoben in 1969 was manufactured by Fritz Hansen. Numerous imitations of this design can be found today.



Figure 4.9. Arne Jacoben's Egg Chair [87].

H. Marcuse states that individuals who work in the capitalist system become slaves, and with the help of mass media, consumer culture creates a false sense of need for commodities that are in fact unnecessary. Moreover, the conditioning of individuals to consume advertised products results in the standardization of thoughts and consumption habits [228].

Today, individuals are assessed by what they consume and not by what they produce. What they consume or not, on the other hand, is determined by manufacturers. Promoted by popular culture, consumption leads to the standardization of behavior among consumers. Globalization, on the other hand, is reshaped by elements of popular culture. For instance, even if we lived in different countries or cultures, we would still eat the same food and wear the same clothes as we did now, which in short indicates the standardization of tastes [228].

Today's consumer societies become standardized in the process of industrialization. This leads to limitations in design, and results in inefficiency and lack of uniqueness. Standardization comes to be considered as a problem of modern industry. Culture industry

is as influential the standardization of design as in every other field. The aim of the industrial system is to increase both production and consumption, and profit is the primary objective [67].

As a result of industrialization, mass production limits originality in design and leads to standardization. Fashion trends that are imposed on individuals in consumer societies are made more attractive, and rapid changes in fashion turns furniture items into throwaway commodities. For instance, one can observe that Ikea markets the same pieces in every country, which results in the loss of authenticity in the culture of these countries, leading to uniformity in life. On the other hand, these standard items which cater to large masses make designer items available for every household [223].

With Ikea, different cultures are offered the same products, leading to the loss of authenticity of cultures and standardization of societies and individuals. As a result, identical pieces of furniture were used in a multitude of places, and standardized lifestyles are created. Yet on the other hand, designer products that cater to the taste of the masses were able to find a place in every household [223].

4.6.4. The Problem of Deidentification

It is important to understand the concept of identity in order to explicate deidentification. An identity is how an individual or community responds to the question of who or what they are. Identity indicates who we really are and how we differ from the others. It is being visually and aurally distinguishable and distinct. It denotes individuality, singularity, and uniqueness. It also functions as a tool with which an individual can position himself in a society through self-designation [235].

According to Bilgin, identification is the act of distinguishing oneself as an individual or a group [236].

Identity helps us adapt to our social environments. It is the totality of all characteristics that makes one an individual. These characteristics could be the ones that are attributed to us, or those that we attribute to ourselves. The interaction between a society and the individuals that compose it is incessant. In time, social structures and individuals change as a result of social, cultural, economic, and political circumstances. As globalization gains pace with the

industrial revolution, its effect on social life rapidly increases. During this process, communities and individuals begin to resemble one another to a great extent. This leads to a crisis of identity in societies in addition to its economic effects on individuals [237].

Identity is formed by culture from childhood on and is shaped within the individual's relationship with family and environment. The globalization of culture leads individuals to pursue different things. Those who are caught in the middle of global and local cultures either submit to the culture that is imposed on and marketed to them, or struggle to ensure the survival of their own cultures. A crisis of culture is inevitable for those who attempt to live by the rules of both at once. The unification of culture through the eradication of differences severs individuals from their roots and eliminates their uniqueness. Additionally, with the aid of mass media, globalization poses the threat of standardization and deindividualization to all cultures around the world. The spread of standardization begins with brands. Companies such as Coca Cola, Mc Donald's, Sony, and Disney promote and sell their products around the globe. It becomes a common occurrence to find products from all over the world in a single household [238].

The problem of identity that emerges with globalization spreads to every corner of the world. Globalization imposes a single identity on every nation. At this stage, economically developed countries assert dominance over the rest of the world, forcing them to lose their identity. The pursuit of identity which becomes more prominent during the process of modernization becomes even more difficult to achieve with the emergence of globalization [235].

The concept of identity is not a novel phenomenon; however, the problem of identity is an issue that emerges and spreads with the rise of modernity. The concept of identity can be encountered in traditional societies as a phenomenon, but not as a problem [239].

The changes brought forth with modern life lead not only to the universalization of regional characteristics, but also plays a formative role in the individual. The individual becomes an object of modernity as his faculty of decision is stripped from him and his unique characteristics are undermined for the sake of common culture. In this modern culture, the roles of individuals and masses are trivialized, cultures are standardized, and become mass produced like the commodities of industrial systems. Theodor Adorno and Horkheimer

assert that the concept of modernity standardizes culture and creates one-dimensional societies [240].

In modern societies, identity is in a constant state of formation and transformation unlike in traditional communities where it tends to remain stable. The main motivation of consumer culture in being involved in identity formation processes by offering products to individuals is to make profit [238].

Prior to the modern era, identity was a phenomenon that was built around the concepts of semblance and commonality within a society. On this subject, Kellner states: “An individual is born to the world as a member of a particular group, and his identity is formed within the criteria of this community.” At this stage, identity becomes a product of society over which the individual has no power [241].

The concept of social identity is an important element in investigating sociological areas of interest. In its broadest sense, social identity is concerned with who individuals are, how they perceive themselves, and how they wish to be perceived by society. The formative stages of the sense of identity are related to the processes purchasing and consuming goods and consumption related activities [241].

In general, the process of identity construction in an individual involves the tendency to prefer goods and services which have symbolic meanings and the presentation of such goods to the society. At this stage, the consumer tries to derive pleasure from the commodities he purchases in the process of forming an identity. Instead of their use, the symbolic meanings of the purchased items function as a tool in identity construction. Unlike traditionalistic societies where identity is ascribed to an individual, here identity is formed through consumption. The process of the formation of social identity is as process of consumption built upon symbolic meanings [241].

The identity of an individual is directly related to what he can purchase. In postmodern discourse, the relationship between identity and consumption can be epitomized as “we are what we own,” or “I am what I possess and consume.” Consumer culture offers consumer goods as a solution to the problem of identity, profiting from the crisis of identity [241].

In the new age, social transformations occur at a faster pace. Commodities, fashions, production techniques, ideas, and ideologies become transient. Berman’s expression “All

that is solid melts into air” is a fitting description of this condition. Identities change and evolve in time. The throwaway culture arising from the commodifying effects of the consumer culture is not only prevalent in manufactured goods, but it also makes values, lifestyles, relationships, and spaces disposable [242].

In light of all this, deidentification can be defined as the loss and eradication of individual, cultural, and social values. Loss of identity affects more than the individual on various different dimensions. Individual and objective identities are in constant interaction. Negative outcomes of social, cultural, and communal developments lead to the deidentification of individuals as well as objects. Within this process, the commodity and the individual shape and influence one another. The rapid transformations that take place in modern life shorten the duration and effect of experiences and their consumption. As a result, the individual is disidentified and mechanized [67].

As a product of culture industry, Ikea is a global firm that has stores in numerous countries around the globe where they offer products that are the outcome of serial manufacturing, standardization, and globalization. They put industrialized products to the market without concern for the cultural values, customs, and historical backgrounds of the households they cater to. By marketing the same products in every country, they contribute the standardization and eradication of local cultures. Individuals from different countries begin to resemble one another by consuming products that carry no special meaning to them [240].

Furniture designer Meltem Eti Proto tackles the problem of deidentification. In her exhibition titled ‘identityLESS’ she addresses this problem by using single piece plastic chairs that are widely used in our day-to-day lives and attempts to attribute an identity to these chairs. She asks the questions: Which factors are at play when we try to attribute an identity to an object? Is it our desires, habits, passions, transformations, what we praise, what we forget, what we prefer, or a message we intend to convey? What makes these plastic chairs that we encounter everywhere so popular? Is it because they are affordable, storable, lightweight that they are always a part of our lives? The answers to these questions are irrelevant before the fact that these chairs are an expression of “identitylessness.” These chairs that can be produced in bulk in a short amount of time can be found everywhere. However, the lack of an emotional bond between these standardized chairs and their users leads to a sense of frivolousness. This project called “IdentityLESS” makes us question our conception of these objects without disrupting their integrity. In this exhibition she

conducted with her students, Proto highlights the responsibility the designers must undertake in the in relation to the problem of identity and presents the designs within this framework [243].



4.7. CONCERNS OVER DESIGN

The rise of the machine during the industrial revolution results in various changes in arts and crafts occur, and art is no longer appreciated as before. Mass produced goods are introduced to every household, and the prices are set to a certain limit to ensure that they are available to large masses. Factories and machinery replace hand workmanship and workshops [245].

The mechanization process introduced by the industrial revolution poses the question of the possibility to create works of art with machines. Some artists assert that machine-made works of art will lack ornamentation, and thus produce designs that will not be aesthetically pleasing. From another point of view, however, two different conceptions of art emerge from this development. One is humanistic art and the other is abstract art. Humanistic art is concerned with the plastic expression of emotions and ideals, whereas abstract art concerned with creating works that solely appeal to the visual perception. Abstract art is not analytical, but instead deals with emotions. John Ruskin and William Morris argue that machine-made

works of art are incapable of expressing emotions. According to Morris, dissembled mass manufacturing of products prevents them from achieving beauty, and the involvement of machinery leaves no room for emotions. Mechanically produced items are standardized products that lack aesthetic value and become widely available. From another perspective, mechanization has practical advantages in daily life. Artists who are critical of Morris' approach as being unrealistic defend the perfection that can be achieved with standardized mechanical mass production [245].

Although the decorative and loosely imitated items that emerge in the 19th century did not catch on as the new standard for some time, by 1850s it was understood that production cannot be sustained without mechanization. At this point, even the intellectuals of the time affirm that aesthetically pleasing items can be produced regardless of its mode of production. At the same time, certain qualities and criteria that a design must conform to are highlighted in this period. It is also maintained that a period of simplification in design was initiated as ornamentation goes out of fashion with industrialization. Functionality which follows simplification become an important element of design. However, it must be remembered that manufacturers who wish to guarantee sales must make design choices that are in line with consumer desires [33].

Furniture items are not as disposable and replaceable as other consumer commodities. In the past, they were used for long periods of time and were handed from one generation to the next. A piece of furniture was considered to be used for a lifetime, and its value was set to a high level in accordance with this [34].

With changing consumption patterns and the emergence of advertisements with mass media, creating false needs in consumers, individuals are motivated to buy items that they do not need or know what functions they serve. Furniture pieces are presented alongside their designer, and thus raising the status of the designer. At this point, the consumer pays more heed to the designer than the design itself, and design is commodified [34].

From the perspective of design, serial manufacturing brings forth a production and quality standard in furniture. In addition, the separate manufacturing of furniture parts makes replacement and procurement of pieces more convenient. However, as consumers are encouraged to follow fashion trends, the replacement and repairment of some pieces are

intentionally complicated, and warranty periods are kept short. Throwaway pieces take the place of long-term use of furniture [225].

Regarding design, Muthesius relates the idea that “with the institutionalization of design in response to the necessities of industrialization, Germany becomes one of the leaders of commerce and culture,” and he pioneers the foundation of academies of applied arts in post-war Germany. The Saxon-Grand Ducal Art School was found by Henri Van de Velde in Weimar; however, he was later forced to return to his home country with the war breaking out. Meanwhile, he invites architect Walter Gropius to Weimar whom he believed would be able to design cheap and high-quality products for standardized production [246].

Furniture that is designed to be mass produced are manufactured in great quantities, increasing the cost of materials, labor, energy, and other such elements of production. Thus, errors in design phase can result in great losses in the production process. Therefore, the designer must not only focus on the fulfillment of customer needs, but also pay heed to the criteria that will help the manufacturer secure a solid place in the market. The most important element of design, however, is the most efficient and correct management of resources that are available in the furniture design schema. Accordingly, a crucial factor in design is to take economic factors into consideration [176].

The purchasing power of the consumer is an important factor at play in the design choices in furniture with regards to the materials and technology used in its production process. Throughout history, it can be observed that in societies with booming economies, furniture designs were just as lavish and ornate, whereas changes in economic circumstances lead to a transformation in design to fit the purchasing power of consumers [176].

In ancient times, the only necessity humans had was to fulfill their needs in a natural environment. Likewise, their sole expectation from pieces of furniture was to respond to this need. In order to survive the environmental conditions, they lived in, they produce the first furniture items to fulfill their needs to shelter, rest, and sleep. Today, as factors such as advanced technology, increase in population, and industrialization which are detrimental to the environment, the concept of ecologic materials come into play [176].

With the industrial revolution, the aim in furniture production processes is to produce the largest amount of goods as quickly and cheaply as possible to respond to the growing demand of consumers. In this context, the need to procure materials that will be most readily

available, economical, and appropriate to the system of production at hand. Although the use of artificial and composite materials with the progression of industrialization solves the problem of formation, they also lead to the pollution of the environment. In order to minimize pollution, attempts to reduce the use of environmentally hazardous raw materials were made [247]. As environmental issues increase with the rise of industrialization, some measures were taken in the design phase as well. Eco-friendliness becomes a top priority of design, and furniture designers begin to take this factor into consideration in their work [176].



Figure 4.11. Chair Designed By Carlo Garn (Wine Barrels Are Used As Recycled Materials) [176].

5. THE HISTORY OF FURNITURE DESIGN IN TURKEY

Furniture is one of the objects that meet the basic needs of humans, such as food and shelter. Along with these needs, it also caters for biological, psychological, and social needs of humans. Furniture bears deep traces of the culture where it is manufactured and used; they also transform and develop together with the cultural interactions and social developments of the societies. The findings obtained from archaeological excavations show that furniture products have gone through various phases [248].

The concept of furniture was first introduced in around 4000 BC. The oldest known examples of furniture were usually square shaped, entirely hand made, and basic products that could only meet the needs of nomadic humans [249]. At first, they were produced based on basic needs, without any aesthetic concerns. The cultural level and artistic works of the communities, such as Mesopotamian, Egyptian, Greek and Roman civilizations, also manifested themselves in the field of furniture. The animal patterns used in primitive societies, and the symbols and shapes of other civilizations in the following process had begun to get a foothold on furniture products [248].

Furniture has gone through various phases from the day when the Ottoman Empire was found in late 13th century to the beginning of Westernization in 19th century and reached present day. In order to examine these phases, it would be more suitable to better understand these processes to first talk about the objects used by the ancient Turkish tribes in Central Asia to meet their daily needs, and then introduce the history of furniture design in Turkey.

The old Turkic tribes were warrior societies and adopted a nomadic lifestyle, and they used objects different than the 'Western' style furniture in order to sleep, eat, lounge, and store their items. Since they were nomadic tribes, they preferred objects that they could carry around with themselves. Carpets, chests, desks, pillows, and mattresses are some of the examples of these objects. The common feature of these items were that they could easily be removed when not in use and they were portable. Another prominent feature of these items was that they were multipurpose objects [250].



Figure 5.1. A yurt tent that was used by Nomadic Societies [35]

The ancient Turkic tribes began to migrate to Anatolia in 8th century and the Seljuk Turks adopted a sedentary life in Anatolia in 11th century. The place and space concepts began to emerge with the sedentary lifestyle [250]. The Turkish houses were actually the sedentary equivalent of their lives in Yurts in their nomadic culture. The rooms were particularly significant in Turkish houses, which were usually built by considering the environmental conditions rather than aesthetic concerns [39]. The rooms were designed to sort out and meet various needs within a single place [251].



Figure 5.2. Daytime and nighttime use of a traditional Turkish house [252].

A typical Turkish room includes a storage unit mounted on the entrance wall where the residents and visitors can wash up, fixed seating groups encircling three walls, and a stove, which has storage units on both sides. In addition, collapsible divisions, shelves, hidden compartments, closets, and flowerbeds can also be found. All of these fitting equipment are fixated in place. Portable fitting equipment were not seen until the late Ottoman period [252].



Figure 5.3. Example of wardrobes and closets in a Turkish house [253].

The traditional Turkish house could maintain its characteristics until the late Ottoman period. The changes in political and cultural areas after the Westernization movement have caused differentiations in lifestyles [252].

When the Oghuz Epic is analyzed, it is observed that there were some depictions regarding the use of furniture. These depictions mention portable furniture, such as cross-legged stools and tables. This seating unit was used in traditional Turkish lifestyle for various functions and in various places and named “oturak, oturgaç, or oturgıç”. These details can be found in Levni’s miniatures [254].



Figure 5.4. The use of chairs in the Ottoman Empire Depicted in Levni’s miniatures [255].

‘Rostrum’ (wooden bedstead) was another seating unit used in traditional Turkish life. A rostrum is a wooden sofa placed adjacent to the wall; a mattress is placed on top to sit or sleep on it [254].



Figure 5.5. Portrayal of a rostrum in a painting of Rudolph Ernst [254].

The most important feature of a seating unit in traditional Turkish culture is that these are low-rise and portable. Another feature of these furniture units is that they are used for the same purpose with the same qualities in all walks of life. Except for the Sultan’s throne, even the Sultans used to sit on divans and cushions in their palaces. Although it is not exactly a seating unit, ‘tandoori’ (floor furnace) was another setting that people used to sit around and warm up. There is a hoop stretched over the tandoori and a blanket is laid over this hoop, and people kneel and sit under this blanket [254].

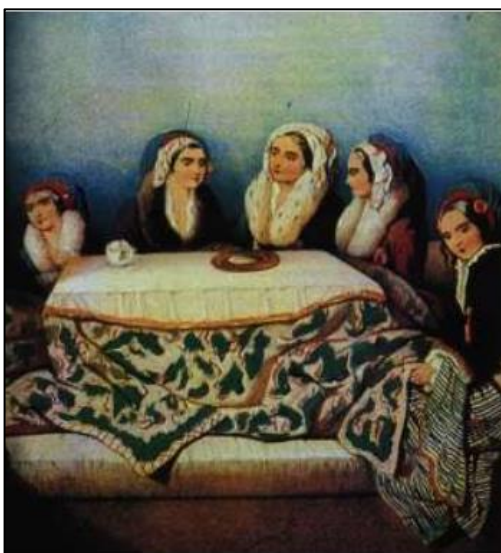


Figure 5.6. Use of tandoori in traditional Turkish life [254].

Before Westernization, the most commonly used seating units were couches, which are still widely used. This seating unit also influenced the Western world, and these couches were called ‘divan’ or ‘sofa’. Cushions were used for a comfortable seating experience everywhere from common houses to palaces. Apart from these seating units, some other seating elements that resemble Western seating style were also observed in Turkish culture before Westernization. Chairs and stools were most commonly used seating units in the Ottoman community. Various production techniques, such as *sedefkâri*, *edirnekâri*, *eyübkâri*, and *marangozkâri*, were used in these chairs, which were manufactured for various purposes, such as dining chair, *yemiş* chair, shaving chair, and bell glass chair [254].



Figure 5.7. Sultan Hatice sitting on a divan painted by Melling [254].

The Ottoman Empire pursued a policy towards expanding and protecting its lands for many years from its establishment. The innovations by this military-oriented society had always been within the axis of the army. Down the ages, they eventually created their own philosophy of art and architecture and presented *sui generis* products in fields of art, such as calligraphy, illumination, miniature, ceramics/tile art, carpet/rugs, etc. Islamism, the dominating religion of the society, played a significant role in essential elements that form their artworks [250].

Tile art is one of the most important elements of interior and exterior decoration in Turkish arts. The tile art, which added variety to architecture, was enriched through various

techniques and patterns, and showed a significant development in Anatolian Turkish architecture [256]. The tile decoration, which had a significant place in Seljuk architecture, is seen in religious buildings, such as mosques, prayer rooms, and shrines, and palaces. The artists avoided using human and animal figures and used abstract patterns that reflected the characteristic features of the Islamic arts [257]. It varied according to coloring, glazing, baking and application methods [258].



Figure 5.8. Details from the Elvan (Colors) tiles on the Tomb of Suleiman the Magnificent [258].

Carpets has always been an essential item for Turkish people from their nomadic Yurts to mansions, country houses, and palaces. However, the highly artistic technique and quality of these carpets, and the fact that there were only a few carpet makers caused these carpets to be only produced for the dynasty and the palaces. The oldest carpet samples date back to 16th century, which are believed to be woven for the Ottoman palaces. The Rumi patterns, flowers placed on spiral branches, and dagger leaves form the style of classical Ottoman palace carpets [259].



Figure 5.9. Ottoman palace carpet, late 16th century 17th century, Eskişehir Battal Ghazi Shrine [259].

There were only a few items that could be considered as furniture in Ottoman houses until the 19th century. These were nothing more than chests, boxes, wooden or leather table bases, and wall lamps and bookshelves [251].

with the dowry tradition in Turkish customs, the use of boxes named chests have appeared and, in these chests, the kitchen utensils, doilies, jewelries, clothes, and towels of the bride were kept without any damage. These chests were made of woods, such as ebony, walnut, rosewood, apple tree, and pear tree. The ornaments on the chests were indicators of the wealth of the bride's family. The chests were adorned with techniques, such as wood carving, inlaying, painting, and coating [260].

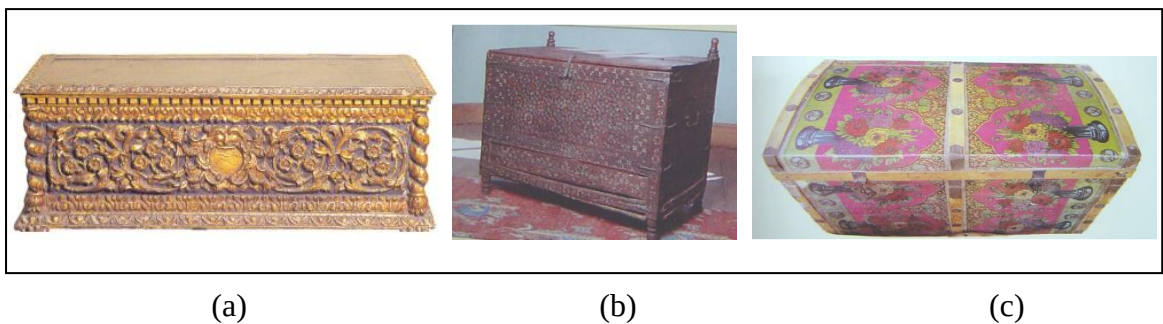


Figure 5.10. (a) Carved wooden chest. (b) Inlay chest. (c) Painted chest [260].



Figure 5.11. The 'Showcase' chest, which was made to both protect and display the objects [260].

In the course of time, the Ottomans were influenced by the developments brought by the Industrial Revolution in the West. The manual labor was replaced with mechanization, and this has led to radical changes in furniture production. In order for the Ottomans to take advantage of these innovations, The European furniture products were brought to Topkapı Palace for the first time during the reign of Selim the 3rd. Traditional furniture products, such as sofas, chests, and folding screens, were replaced with tables, wardrobes, chairs, etc [39]. The rococo style armchairs in Topkapı Palace are the examples of Western furniture observed in palaces before Crimean War [261]. The reason for the Crimean War to become a significant breaking point in terms of Westernization was that with this war, the Ottoman Empire allied with France and England against Russia [262].

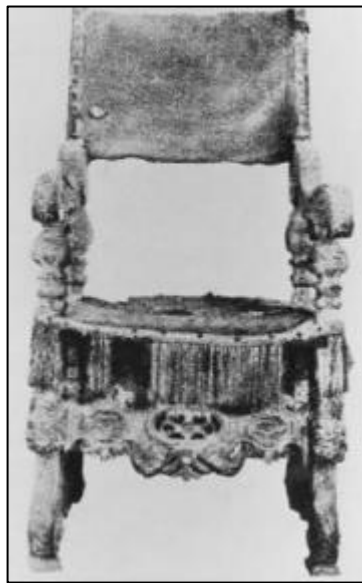


Figure 5.12. The chair of Sultan Ahmed the 3rd in Topkapı Palace [263].

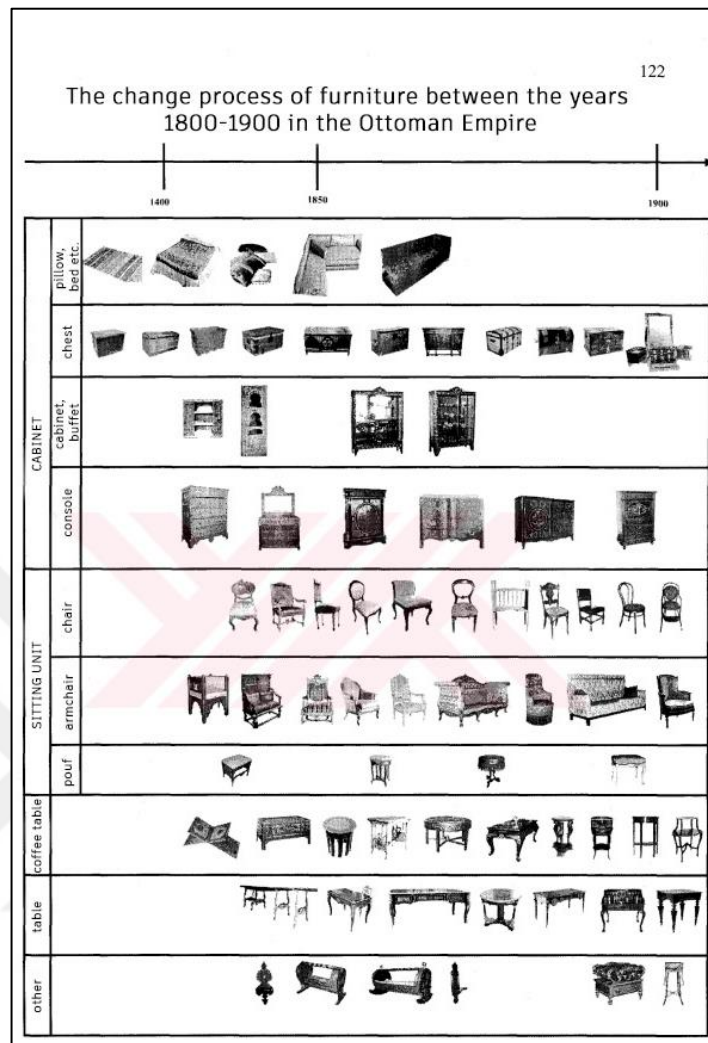


Figure 5.13. An example of the process of change in furniture in the Ottoman Empire [264].

The period that is considered as the actual beginning of Turkish furniture industry is the 19th century, when the investments in forest industry has begun to increase, and the production systems developed with the influence of the industrial revolution have begun to take effect. The furniture products, which had been manufactured in small workshops through manual labor up to that period, have made numerous progresses and undergone many changes up until now. Population increase, rural depopulation, rapid urbanization, and socio-economic and cultural changes are the main factors that form today's furniture philosophy in Turkey [263].

The Turkish history of furniture can be analyzed in three periods as the 19th century including the industrial revolution and the late Ottoman period, The 20th century including the social

structure that has changed with the republican period, and post-2000 period named as the millennium era.

5.1. FURNITURE DESIGN IN TURKEY IN 19TH CENTURY

Western style furniture products were rarely seen in Turkish houses until the 19th century. However, this was not the case in palaces. Western style furniture products were seen in palaces before that period. Some of the armchairs and chairs found in the Ottoman palaces in 18th century were gifts sent by European Kings. In 19th century, furniture products from European states were found in Istavroz Palace (Beylerbeyi Palace) in 1835, and Sadabad Palace in 1839 [265]. The latest products, particularly the products of the furniture industry were displayed for the first time in 1844 Paris Exhibition fair, and world's first major industrial fair, 1851 London Exhibition. These exhibitions inspired the decoration of Dolmabahçe Palace [261].

When the Istavroz Palace (Beylerbeyi Palace) is reviewed, it may be observed from the interiors and the furniture products that the Ottoman Empire was in an obvious effort for Westernization. Apart from these furniture products brought to the palace from Europe, many different Western style furniture products by Sultan Abdülhamid the 2nd were also considered within these efforts for Westernization. Just as in other palaces, the harem has always been designed as a self-enclosed area, so it was the last place that the Western furniture and lifestyle were accepted. Western style furniture and interior design were first observed in selamlık (the portion of a house reserved for men) section. Later, Western style items have also begun to be used in the harem. This is an indicator of the changes in Turkish-Ottoman lifestyle in the second half of the 19th century. The master plan type of the palace shows a combination of traditional Turkish House architecture and Western architecture [158].



Figure 5.14. The Entrance of Selamlık in İstavroz Palace and the Upper Floor Staircase [158].



Figure 5.15. Selamlık dining room in İstavroz Palace [158].



Figure 5.16. Hereke Carpet in the Blue Hall of İstavroz Palace [158].



Figure 5.17.Example of a modern bathroom in İstavroz Palace [158].

In accordance with the interior design projects designed by Italian architect D'Aronco for Dolmabahçe Palace, many products were brought from France, Italy, England, Austria, and the United States. These products included but not limited to lighting fixtures, clocks, wooden items, iron bedsteads, and chairs [265]. Undraped armchairs and chairs were purchased on suggestion of Monsieur Briston and Monsieur Perşon for redecoration of the palace. It is also known that furniture products made of walnut and mahogany were purchased from F. N Burness in Paris, A. II. Andrews and Co. Chicago in the United States, August Knobloch's Nachfolger in Vienna, and Maple in London. Except for the furniture products purchased from abroad and manufactured in Tamirhane-i Hümayun, Bon Marché, Narses Narliyan, Cosma Vuccino and Partners, and Mevlevihane Furniture Stores of Garrus Brothers in Pera also manufactured furniture for the palace. These furniture stores in Pera redesigned the furniture products that were manufactured in accordance with the Ottoman Empire's identity [261].



Figure 5.18. Süfera Hall in Dolmabahçe Palace [266].



Figure 5.19. Somaki Room in Selamlık Section of Dolmabahçe Palace, where the Sultan had his bilateral negotiations [267].



Figure 5.20. Furniture products in Dolmabahçe Palace that represent the new design philosophy of the period [268].



(a)



(b)



(c)

Figure 5.21. (a) Gold leafed dresser in the Blue Hall of Dolmabahçe Palace These dressers, which were placed on both cantilevers of the hall bears the signature of Sechan [267]. (b) Pearlescent Room in Dolmabahçe Palace and the fancy wall shelf in that room [267]. (c) Glass-cover cabinet in Pearlescent Room in Dolmabahçe Palace [267].



Figure 5.22. Music Hall in Dolmabahçe Palace [261].

The building, “Crystal Palace”, where the Exhibition was held in London in 1851, the “Baccarat” and “Bohemia”, which were displayed in the exhibition and had the best possible industrial amenities of that period, massive glasses, mirrors, crystal candelabras, and crystal fireplaces designed with Venetian technologies had inspired the Glass House within Dolmabahçe Palace [266].



Figure 5.23. Glass House in Dolmabahçe Palace [266].

In 1843, Hereke Imperial Factory (Fabrika-i Hümayun) was established by Ohannes and Bogos Danyan. This factory, which was established without informing Sultan Abdulmecid, included 50 cotton and 25 silk taffeta looms. Transferred to Sultan Abdulmecid in 1850s, products, such as western style silk taffeta, upholstery fabrics and drapery fabrics, were begun to be manufactured in this factory. One of the additional buildings of Dolmabahçe Palace was named “Hereke Foundry” and performed manufacturing activities in collaboration with Hereke Fabrika-i Hümayun. His factory, which initially manufactured products for the palaces and the elites, began to manufacture silk fabric products for common people with the accession of Sultan Abdulaziz to the throne. In the same period, one hundred silk looms were brought from France, and the previous looms were sent to another factory in Zeytinburnu. This factory shaped the court life with its products and gained prestige in Europe. The products were awarded in Paris International Exhibition in 1855, London 2nd International Exhibition in 1862, and in many other exhibitions in Vienna, Lyon, Brussels, and Turin in the upcoming years [269].



Figure 5.24. Hereke Fabrika-i Hümayun (The Imperial Factory) [269].

The products used in Dolmabahçe Palace and Yıldız Palace have intrigued so many investors. Particularly in the second half of the 19th century, many investors had established furniture workshops, and paved the way for common people to meet western style furniture along with the elites. Particularly led by the palaces, the use of western style furniture in post offices, consulates, shops, and public spaces had increased in this period. The high demand in products manufactured with western aesthetics not only increased production, but it also increased importation of these products. In 1856, Maison Baker Shop was established by the

British George Baker and his sons. Since this shop did not have a factory or a workshop, it imported furniture products manufactured by Thonet Factory in London [270].



Figure 5.25. Product Catalog of Maison Baker Shop [270].



Figure 5.26. Example of Solid Bentwood Chair used in 1904 [267].

The informative label in the exhibition hall of the Museum of Palace Collections, where the bentwood rocking chair shown in figure 5.26. is exhibited, states that it was a product of Thonet Company. The first Ottoman palaces that were furnished with western style furniture products are Dolmabahçe and Yıldız Palaces. The Ottomans used places such as palaces as a means to internalize the Industrial Revolution. It is highly likely that the chair shown in figure 5.26 was used in Dolmabahçe Palace [267].

Another shop founded for furniture importation like Maison Baker belonged to Jean Psalty. The Psalty Shop was established in 1867 and imported Thonet's products. Unlike Maison

Baker Shop, this shop also had a workshop, where they manufactured products similar to their European counterparts [270].

Along with these furniture shops, “Narliyan Furniture Factory” established in Şişli in 1866, “Psalty” company established in 1867, “Kamacıyan” furniture and accessories factory established in Beşiktaş in 1875, “Daryios Patriyano” factory established in 1893, and “Fokelstein Furniture Factory” established in 1897 in İstanbul were other pioneering shops and factories that helped carrying western furniture philosophy into the Ottoman Empire [264].

In time when Sultan Abdulhamit the second accessed to the throne, the state-of-the-art manufacturing equipment of that period were brought to Yıldız Palace and Tamirhane-i Hümayun (the Imperial Repair-Shop) was established in 1876. Nearly 60 masters and apprentices worked in this workshop. Numerous western style furniture products were manufactured in this workshop for Yıldız Palace, Dolmabahçe Palace, Beylerbeyi Palace, and Çırağan Palace. Interested in wood and woodwork, Sultan Abdulhamit the second manufactured his own designs in Tamirhane-i Hümayun. The Chief Clerk Tahsin Pasha mentioned this in his memoirs as follows:

He built a complete and excellent workshop for himself in Yıldız Palace after his enthronement. He brought state-of-the-art woodworking tools and equipment from Europe, numerous masters and apprentices had worked in this workshop [261].



Figure 5.27. A Chair designed by Abdulhamit the second [261].



Figure 5.28. A multipurpose seating unit designed by Abdulhamit the second [254].

The industrial schools played a significant role in development of furniture production in the Ottoman Empire in 19th century. The staff raised by the guild system in the Ottoman Empire began to have a hard time in keeping up with the new technologies and techniques. For that reason, vocational schools were established in order to keep up with the West, and selected students were sent to Europe for further education. Industrial School of Istanbul, which was opened in 1868 in Sultanahmet, sent the first group of 20 students to Europe for education. Educational programs on forgery, casting, architecture, shoe making, and woodworking were offered in this school. The students, who completed the first year, had received the apprenticeship title; the ones, who completed the 2nd, 3rd, and 4th years had received the semiskilled title; and the graduates had received the master title [265]. Another significant school, the Sanayi-i Nefise Mektebi, was founded by Osman Hamdi Bey in 1882 by the order of the Sultan, and the school aimed to provide an environment suitable for education and arts for raising a new generation that could dominate production. The graduates of this school later assumed significant roles in their fields of profession [264].

5.2. FURNITURE DESIGN IN TURKEY IN 20TH CENTURY

The 20th century has become a significant period for Turkish people. The World War I that started in 1914 and the following processes led to critical results with their devastating effects for the Ottoman Empire. Particularly increased imports began to take a critical place in the Ottoman markets, and it was nearly impossible to supply imported goods during the war, which constituted 20% of the total consumption. This product gap in markets caused by lack of imported products was tried to be closed through domestic products. Thus, this had dynamically activated the production industry on a national level. The “Provisional Industrial Promotion Law” of 1913 was one of the initial steps for domestic production [264]. In 1914, the department of “Tezyinat”, i.e., “Ornamentation” was opened in “Sanayi-i Nefise Mektebi” for the first time in history, and it became one of the most important developments for domestic and national production [271].

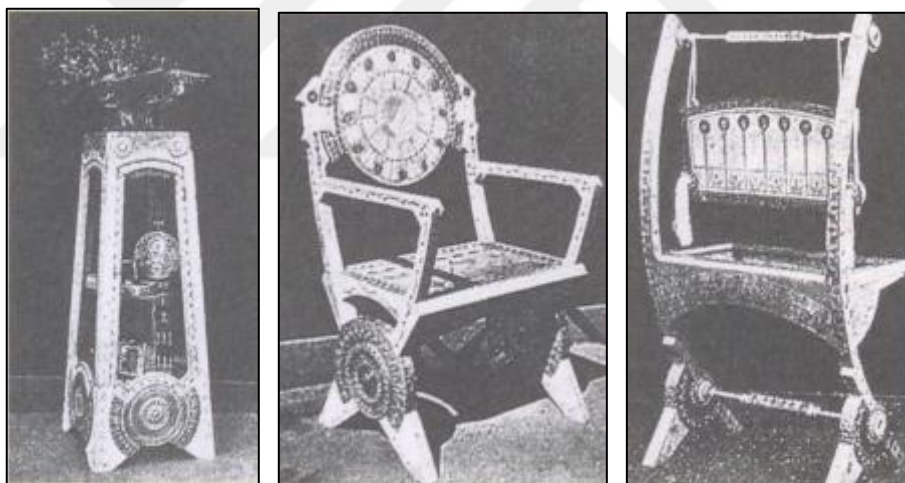


Figure 5.29. Bugatti furniture used in Hıdiva Palace in Bebek in early 1900s [271].

Along with the estimable brands of that period, such as Lazzaro Franko, Psalti, and Maison Baker, Selahattin Refik Bey made a significant breakthrough in furniture industry with his carpenter’s factory established during World War I [272]. He got involved in furniture and decoration industry by opening his first shop in Çemberlitaş, Vezir Han, and then another shop in Galata named “Antika” in 1915 [272]. His brand was appreciated and preferred by the notable political, cultural, and artistic figures, of the period, particularly by Mustafa Kemal Atatürk, with his international recognition and Art Deco style furniture designs. His first shop in Ankara was opened in 1928 and made a tremendous impression. He later

designed the interior furniture of the Study Room prepared for Atatürk in Çankaya Palace, which would later have been named Atatürk Museum Palace [272].



Figure 5.30. Furniture Shop of Selahattin Refik Bey in Ankara [273].



Figure 5.31. Furniture of the Study Room in Atatürk Museum Palace [274].

Westernization movements have accelerated in the period following the proclamation of the republic, and the westernization and modernization concepts were used within the same context. Numerous reforms, revolutions, the new law, and changes in education system influenced the texture and cultural values of the society. In 1923s, the architectural works and the interior designs of these buildings reflected the effects of this transformation. The interior spaces were designed in accordance with western aesthetics and furnished with furniture of this style. With this process, furniture design began to gain importance along with furniture production. With the influence of the design philosophy of that period,

“Gesamtkunstwerk” (Holistic Design), many architects, sculptures, and painters created different furniture designs [265].

The “Sanayi-i Nefise Mektebi”, which was established in the late Ottoman period, was renamed as “Fine Arts Academy” in 1924. Along with architecture education, the academy began to offer ‘Interior Decoration’ education. In those days, the ‘Interior Decoration’ education was known as the design of furniture prepared for living spaces, and design of decorative products to be used with these furniture products. Today, this concept includes all areas, which involve design works, particularly the interior design and industrial design. The Fine Arts Academy successfully maintained its principle to raise individuals, who received sufficient education to adapt themselves to the art trends and design principles of the present day, which was the initial purpose of Sanayi-i Nefise Mektebi. Not only the local instructors worked there; instructors from countries, such as Germany, Austria, and France were invited, and a superior education was offered in accordance with the principles and level of that period. The French academician Titolagier, who was invited to the academy in 1925, initiated studies on the “Department of Western Decorative Arts”. Professor Philip Ginther from Austria established a furniture design workshop named “Interior Design” in the academy and offered classes to students. The furniture products manufactured in this workshop are considered as the first “contemporary” furniture designs in Turkey [271].



Figure 5.32. Some spaces and furniture designed in Sanayi-i Nefise Mektebi [271].



Figure 5.33. Interior Design Workshop [271].



Figure 5.34. The “hand tools used in Interior Design Workshops” in Fine Arts Academy in 1930s [271].

With the construction of new buildings and changes in the social structure with the Republic Period, furniture pieces begin to enter into living spaces more rapidly. In 1930, Turkey reduced its import activities as much as possible and turned to a national industrialization [275]. In the same years, the effects of the understanding of modern architecture, which is called "International Style" in Europe and "New Architecture" in Turkey, began to be seen in the cities of Istanbul, Izmir and Kayseri, especially in Ankara. The only publication in which these architectural developments could be followed was the magazine called "Mimar"

(Arkitekt) published at that time. Articles about the architecture of the period named "Furniture (Mobilya)" by Sedat Hakki Eldem, "Architect Inside the Building ('Binanın İçinde Mimar)" by Abdullah Ziya, "New Decorating Art ('Yeni Tezyini Sanat') by İsmail Hakkı Oygur and "Our Homes (Evlerimiz)" by Abidin Mortas hat give important information and emphasize the importance of interior design were published in this magazine. These articles became illuminating and guiding works for the architects of the period. The common focus of the articles is the thought that architecture is not only related to the exterior of the building, but also a profession requiring to deal with its interior, that is, the living space [276]. Sedat Hakki Eldem expresses his views on the subject as follows [277]:

At a time when our needs are constantly changing and renewing, and the shapes of the day and the comfort of the day are sought in other countries, we are once again satisfied with the goods that the workers and merchants deem suitable for us. The architect should determine the shapes so that the money we will pay for the furniture is suitable for our taste and needs, as well as being simple and economical.

Architect Abdullah Ziya with the same view briefly summarizes his idea in parallel with Eldem's discourse as follows [278]:

We can no longer fill our houses with ready-made goods and furniture bought from the upholsterer.



Figure 5.35. Interior Drawing by Abdullah Ziya [278].

Opinions were also expressed against this stream of thought, in which the job description of architects is expanded. In his article titled "Cubic Structure and Comfort" published on Arkitekt magazine in 1939, Behçet Ünsal argued that "the architecture of our time will go down in history as residential architecture" and the basis of the modern architectural movement is home design [279].

Sedat Hakkı Eldem prepared the project of Yalova Thermal Hotel in 1934. The important point in this project is that the architectural work of the building does not only consist of the exterior design. The interior design, which supports the idea that ‘interior and exterior design should be done by architects’ argued by most of the architects in this period, belongs to Eldem. The upholstery fabric, lighting elements, door and window handles, furniture and all interior details were designed by Eldem. For this reason, Eldem considers and characterizes Yalova Thermal Hotel he built as a product of "National Architectural Movement" [280].



Figure 5.36. Yalova Thermal Hotel Interior Design and Furniture [281].

World War II globally affected the development process of furniture history. The use of materials produced for war in furniture design, new production techniques emerged with the developing technology, and the use of new materials in furniture production all over the world had great effects on the historical development process of furniture until the mid-1940s. Turkey could not create the industrial structuring, which gained different opportunities with the developing war technology, within its own body. Instead of advanced industrial methods, the same production speed and quality was tried to be achieved with traditional handcraft, but it failed [275].

In 1950, in his article titled "Furniture Issue" on *Arkitekt* magazine, Zeki Sayar suggested his idea on why good and cheap furniture production could not be done in Turkey as follows [282]:

The supply of good furniture is almost impossible, especially in our country. Because the furniture issue is in a completely untouched state like the housing case in our country. Comfortable, solid and tasteful furniture cannot be produced in our country. Our domestic furniture is not satisfactory at all. We should look for the reasons why cheap and good furniture cannot be produced in our country at the following points: 1- Lack of material, 2- Technical and artistic ignorance, 3- Lack of capital and credit.

Despite the lack of opportunities in production, it is seen that great movements were made during 1950s. One of the reasons for this is the middle class getting more familiar with the Western way of life and the shift from the residence types found traditional housing culture of the Ottoman to the phase where Western lifestyle practices began to spread.

The fixed equipment found in traditional Turkish houses are replaced by mobile furnishings in apartment buildings. With the migration from rural to urban areas in the 1970s, the demand for housing was increased, and the apartment complexes built to address this demand made furniture production necessary. This period where globalization was regarded as modernization was also influential in the housing sector. Refik Bey Apartment in Ankara shown in Figure 5.37. demonstrates the different styles and trends of modern furniture [283].

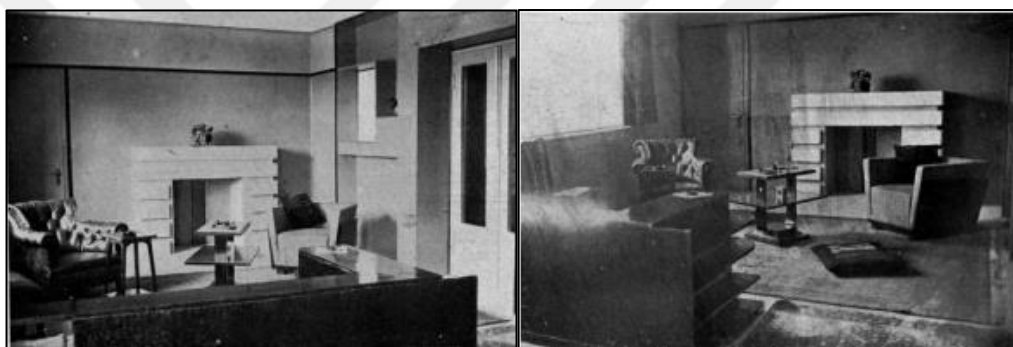
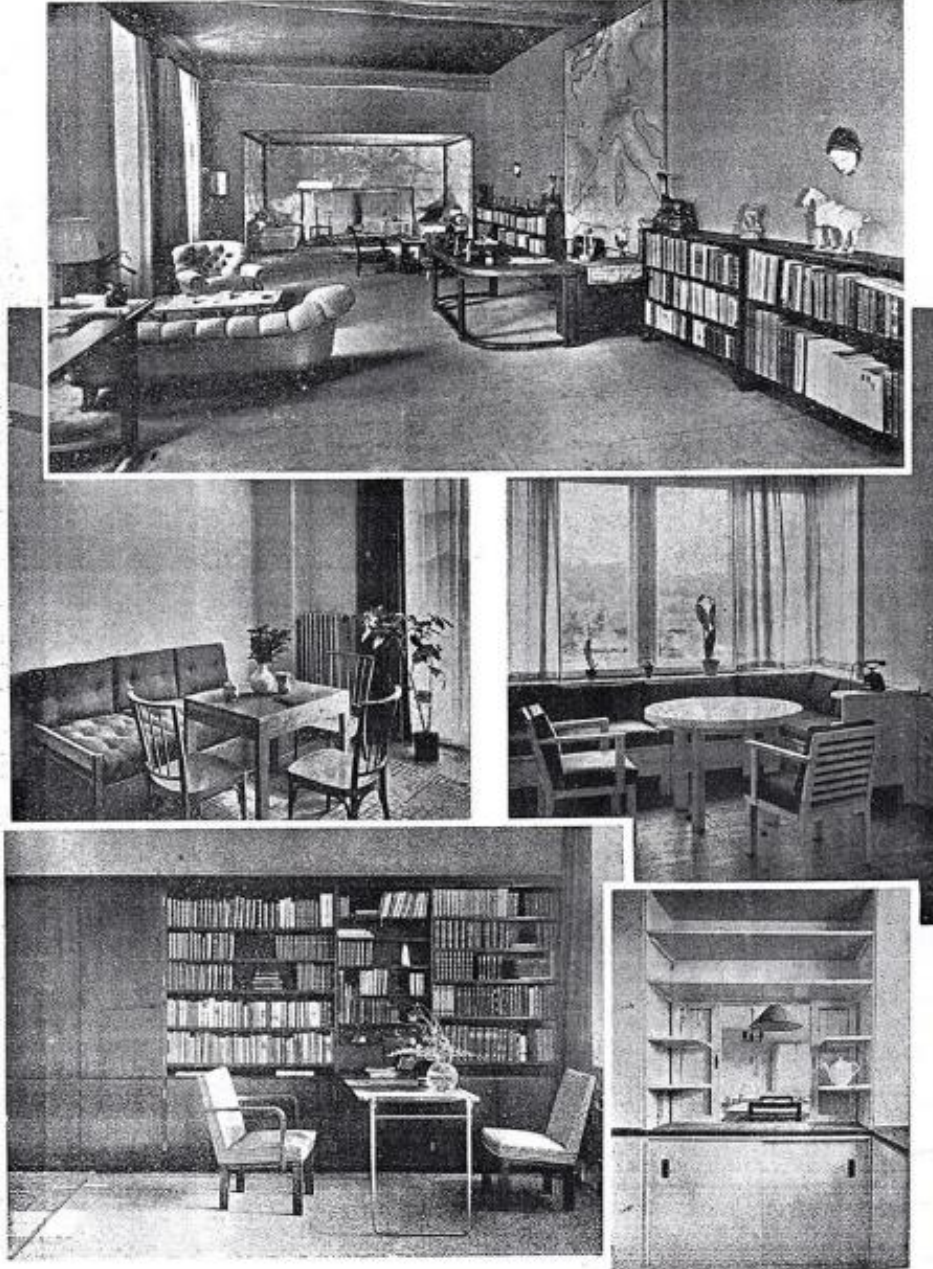


Figure 5.37. Interior shots of Refik B.Apartment [283].

Another important outcome of modernization is the departure from traditional family life and the formation of different rooms assigned for different functions in response to certain needs, which is one of the factors leading to the creation of the modern society. A preference for items that are plain and unadorned with the focus on functionality, which emphasize the harmony of beauty and simplicity, and are multi-mission and foldable. The Western style house arrangements and furniture design were published in an Early Republican Period magazine, Yedigün [284]. The new lifestyles and changing living spaces accelerated the transition to modern furniture production.

Güzel döşenmiş modern salon ve odalar



Modernizm kaidelerine tamamen uygun olarak yapılmış ve döşenmiş bir ev. Yukarıda salon: Görülüyor ki tam manasile ışıklıdır. Hava cereyanı, içinde-

kileri rahatsız etmiyecek vaziyettedir. Ortada sigara ve konuşma odaları. En altta solda kütüphane, sağda da mutfak. Bu mutfakta servisin kolay olması

için yemek odasına bir hizmet penceresi açılmıştır. Dikkat edecek olursanız bütün bu modern teñriğatta sadelik bütün manasile hâkimdir.

Figure 5.38. Furniture examples from early republican period houses [284].



Figure 5.39. Furniture examples from early republican period houses [284].

Istanbul Hilton Hotel, opened in 1955, has an importance with its great contributions to the development process of modern furniture for Turkey. After surveying the possibilities for its interior design, the architects and engineers of the hotel came to the conclusion that the furniture to be used could not be manufactured in Turkey and decide that these furniture should be procured from Greece, Italy, and France. The Prime Minister and the Minister of National Education at that period did not accept the import of wooden products and asked them to investigate whether this production could be made in industrial schools. After woodworking administrators working at Ankara Technical Higher Teacher School for Boys at that time had informed that the desired furniture could be produced in their own workshop if certain facilities were improved, all the furniture of the hotel was produced in this workshop. The modernist design of the products manufactured has an important place both in the sectoral sense and its effect on the perception of furniture [251].



Figure 5.40. Hilton Hotel Interior Furniture [251].

The designs made by Moderno in this period show that there was a progress and lack of relentlessness in ensuring stability of production where there was a scarcity of materials.

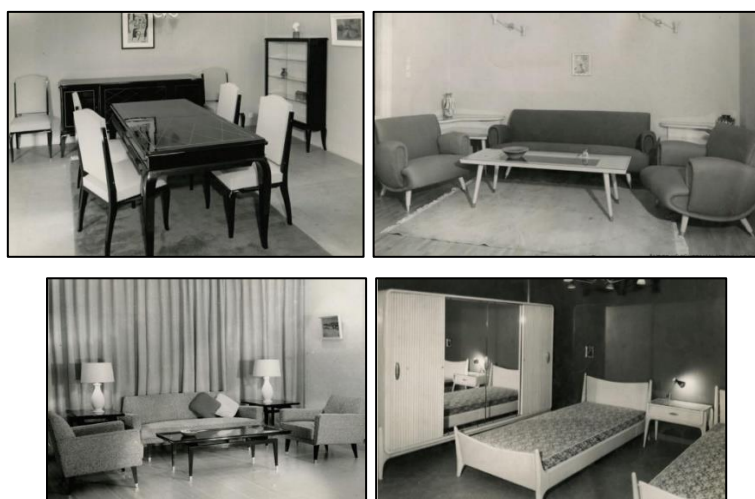


Figure 5.41. Examples of furniture manufactured by Moderno workshop in the 1950s [39].

In 1953, the metal workshop in Fine Arts Academy Sculpture Department is established. With this workshop founded by Sadi Öziş, İlhan Koman and Şadi Çalık, metal furniture production is commenced in 1955. They try to find solutions to the financial impossibilities and lack of resources by searching for substitute materials. As a result of limited materials and technical means, they come up with designs that use recycled material by reshaping them. Materials such as chicken wire, mesh, water pipes, and power cables are used. With the increase in demand as architect Sedat Hakkı Eldem's new hotel in Istanbul, Kilyos, the Karemetal workshop is established in Şişli. All of these furniture were handcrafted and not produced according to the methods of industrial manufacturing. As a result, the products of these endeavors are simple and basic. In 1958, the World Fair is organized in Brussels. Utarit İzgi, Muhlis Türkmen, Hamdi Şensoy and İlhan Türegün are elected to participate in the fair with their project Turkish Pavilion. Metal steeples, sculptures, and furniture from İlhan Koman are also included in the project and exhibited in the fair. The furniture produced by Karemetal gain international acclaim for their modern components and unique designs [251].



Figure 5.42. Furniture produced in Karemetal workshop [251].

In later years, the alumni of the Academy of Fine Arts begin to take part in the Turkish Market as designers. As a graphic designer as well as an architect, Selçuk Milar not only creates artwork for his art gallery, but also produces and sells furniture that is reminiscent of the Danish wooden furniture. Ali İhsan Şark who founded Şark Mobilya in 1954 becomes a commercial success. He is also inspired by the Danish style design. Aside from household furniture production, he also undertakes contract work for venues such as the Russian Consulate, Çelik Palas, and Cinema Arı [34].



Figure 5.43. Geometrical wooden chair designed by Ali İhsan Şark and produced by Şark Mobilya [285].



(a)



(b)

Figure 5.44. (a) Chairs and tables designed in the Danish style wood furniture, (b) Chair and coffee table [285].

Although furniture designers in Turkey in the 1950s were extremely competent, they go through a difficult time due to the World War II and the inefficacy of industrialization. They are negatively affected by having to recreated designs from other countries by seeing them only in a catalog, the incompetence of furniture dealers, lack of large-scale furniture factories and the inability of small workshops to meet demands. The few existing furniture factories in this period were interested in producing luxury pieces for wealthy customers, leading designer products to reach a limited segment of customers [39]. However, despite all this, they do not give up on their goal of Westernization and push their limits despite limited resources.

As a symbol of the Turkish Republic, Ankara is the home of Turkish Grand National Assembly; however, the construction of this building is hindered due to the war. In this period, an interior design contest is held in 1956, and designs of the winners such as Sadun

Ersin, Reşat Sevinçsoy, Muhlis Türkmen, Gazanfer Erim are implemented in the furniture and interior design of this building [286].



Figure 5.45. Examples of sofas designed for Block A Rest Areas by interior architect Prof. Sadun Ersin, one of the first prize winners of 1956 contest for Grand National Assembly [286].



Figure 5.46. Examples of armchairs designed for Block A Rest Areas by interior architect Sadun Ersin, one of the first prize winners of 1956 contest for Grand National Assembly [286].



Figure 5.47. Examples of coffee tables designed for Block A Rest Areas by interior architect Sadun Ersin, one of the first prize winners of 1956 contest for Grand National Assembly [286].

In the 1960s, the new graduates of the Academy of Fine arts Azmi and Bediz Koz enter the Turkish furniture market. They open a furniture store called “Butik A” in Ankara in 1960. They become one of the leading furniture providers in Ankara as their products are used by renowned musicians such as Ulvi Cemal Erkin and top officials from the government. Yıldırım Kocacıkoglu and Turhan Uncuoğlu, who were students of top academics such as Hayati Görkey, Sadun Ersin and Utarit İzgi, are also among the successful designers of the Academy. They enter the Turkish market by opening the Interno furniture company in Beyoğlu [34]. In the first years of their business, they gain fame with their high-quality modern interior furniture designs. They create and manufacture modern furniture designs inspired by famous Italian designers such as Marcel Breuer, Le Corbusier and Gio Ponti. The store is moved to Nişantaşı in 1970, and they evolve into a well-renowned showroom in this area. This store becomes a museum of modern design by displaying the almost exact reproductions of furniture designs, the new and unique designs they come up with where they display the design principles they were inspired from, and with their choices of modern accessories. Their presentation of their modern designs and the discipline with which they exhibited them becomes an example to many businesses in product marketing. Thus, Interno becomes one of the leading companies that laid the groundwork for modern furniture industry in Turkey [287].



Figure 5.48. Interno moves to their Nişantaşı showroom, where they will reside for over 30 years [288].

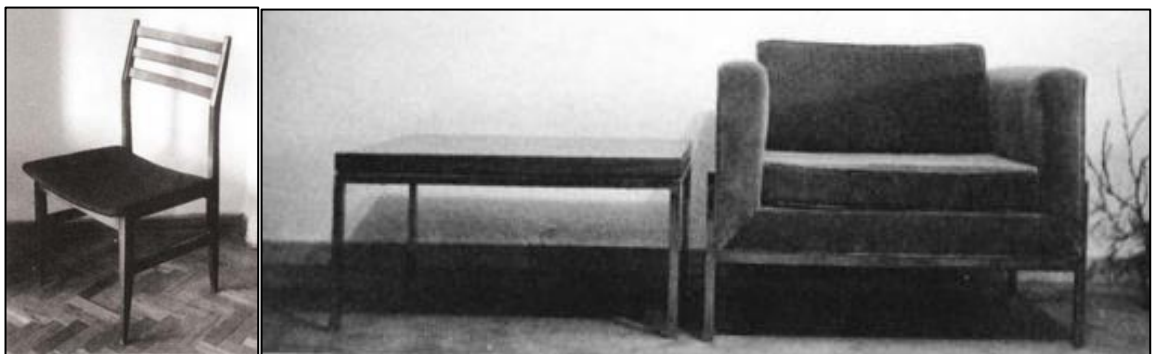


Figure 5.49. Butik A, chair design Rational Modernism, Chrome steel legged chair and coffee table from Butik A Showroom [285].



Figure 5.50. Simple and elegant modernist furniture designed by interior architects Azmi and Bediz Koz (MPD) in the 1960 [286].



Figure 5.51. The walnut veneered coffee table produced by Yıldırım Kocacıkoğlu and Turhan Uncuoğlu's Interno in 1974 [289].



Figure 5.52. The marble table sold in Yıldırım Kocacıkoğlu and Turhan Uncuoğlu's store, 1975 [34].



Figure 5.53. The lacquered chair and table designed by Yıldırım Kocacıkhoğlu, a combination of 1970s Italian modernist and local inspirations [285].

With the 1970s where technological appliances such as the radio, refrigerator, washing machine, vacuum cleaner, and televisions, the furniture sector is also transformed. The clear effects of industrialization and mechanization in production are now fully at play in Turkey in these years [275]. By designing products around the standards of mass production, industrial design takes effect on furniture items [34]. The groundwork for İdaş which is still a great influence in furniture market today is laid down in these years. By initiating the production of spring mattresses by making a contract with a German company called Nosag, they break into the market by establishing their own sales organization in 1972. The most important innovation this company introduces to Turkey is the sale of dissembled furniture on a national scale [263]. “Atelier Zenger” founded by Yılmaz Zenger in 1956 is incorporated in 1971. Zenger’s use of composite materials in their designs is a first in Turkey in this field [251].



Figure 5.54. Bell Foot Chair designed by Yılmaz Zenger, displayed in BEZDEN store, Nişantaşı, İstanbul, 1970s <https://saltonline.org/tr/1905/yilmaz-zenger> Date of Access: 14.11.2021 [290].

Sim Mobilya founded in 1957 by Mehmet İrfan Dolgun who was also known as “Sim Memed” and was graduated from Ankara Technical School in 1955, becomes an important brand as their production of the first portable mass production of S.1 model chairs, of S.2 model in 1959, and SV.3. In addition, Sim Mobilya is the first manufacturer to use air guns in their upholstery work. The sofa-beds they produced in 1972 are the first fabrication sofa-beds produced in Turkey. They became the first furniture exporters of Turkey by exporting their sofa-beds and SV.3 model chair sets to Libya [286].



Figure 5.55. S.1 Model Armchair designed by Mehmet İrfan Dolgun and manufactured by Sim Furniture Factory between 1957 and 1959 [286].

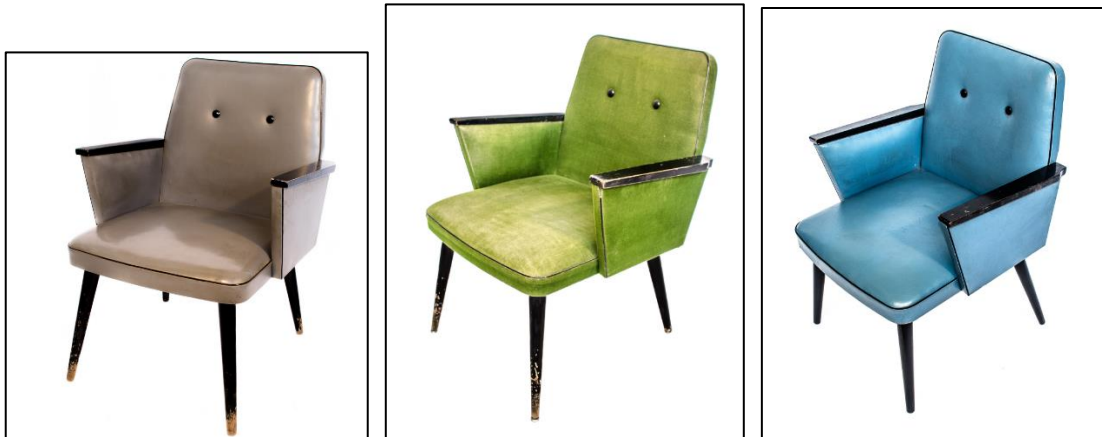


Figure 5.56. S2 Model Portable Armchair designed by Mehmet İrfan Dolgun and manufactured by Sim Furniture Factory between 1959 and 1972 [286].



Figure 5.57. SV.3 Model portable armchair designed by Mehmet İrfan Dolgun in late 1960s [286].

Offering plain and elegant designs in general, Sim Furniture Factory also offered color options to the consumers. Portable, and when disassembled, easy-to-carry furniture designs are the indicators of an alternative offered to the users for changing living spaces.

In 1980, following the regime shift in Turkey, the changes in politics made way for Turkey to open to foreign markets, and this paved the way for a serious transformation for domestic industry. Since the intentions to open furniture industry to foreign markets would bring market competition, original product designs were begun to be discussed more seriously [275]. Turkish industry began to accept “original design”, “modification”, and “change concepts, which have already been globally adopted, and large-scale production initiatives have begun. In order to develop international commercial relations of Turkish businesspersons and develop the Turkish economy, Foreign Economic Affairs Board was established. Yataş company could be the best example for Turkey’s efforts to keep up with the global market principles in 1987. This company, which manufactures foams and exports duvets to the Netherlands, began to open new showrooms in many provinces in Turkey by developing innovative advertisement strategies. Thanks to its different marketing systems and dealers, the company set an example for investors, who wanted to invest in this sector [263].

with the mass production system that was first observed in the second half of the 19th century in Turkey, furniture production has been standardized. This caused changes in social structure, traditional structure, and furniture industry in Turkey. Local companies began to emerge in order to compete with increasing number of foreign products.

In late 20th century, the advancing technologies and increasing means to use these technological products has increased the importance of accessibility of these products. 1990s

was a period, when the global conglomerates had the power to impact the global economy, and pursued expansionist policies in order to meet the increasing market demand. In this period, the “originality” concept gained more importance than it ever had before [275].

5.3. FURNITURE DESIGN AFTER 2000 IN TURKEY

Turkish furniture industry is one of the manufacturing industries that grows rather faster than other industries. While production was made in small workshops through traditional methods before 1970s, many medium- and large-scale companies were founded between 1990 and 2000, and the industry has managed to become one of the most significant branches of industry in Turkey with its 3% of contribution to total production. This development further grew in 2000s with the increase and diversification of resources and production tools. For example, the use of CNC machines in furniture industry was limited to 3 to 5 in 1990s, but this number has exceeded 500 in 2000s [291]. In 2004 report by Furniture Manufacturers’ Association (MOSDER), it is stated that the Turkish furniture industry is within a process of modernization and the industry shows a great effort to close the technological gap with their global competitors, and the large-scale manufacturers are gradually adapting themselves to European manufacturing standards [264]. Positive impacts, such as rapid development and change processes, growth-oriented policies, higher young and working population, and the ability to keep up with the innovations brought by industrial technologies have resulted in a gradual increase in national and international trade volume of Turkish furniture market [292].

The increasing population, urbanization, and increasing welfare levels in Turkey have eventually caused an increase in housing needs. The increasing housing needs have triggered the interior design and furniture needs and boosted demand in these industries. The large part of furniture demand, which are manufactured in small workshops, medium- and large-scale enterprises, is mostly answered by the small enterprises in Turkey [293]. There are 550.000 small- and medium-scale enterprises registered to the Chambers of Industry and Trade in furniture industry. Although the number of mass-producing companies have increased in those years, it has not reached the up to the mark. In the same period, there were 16 foreign-capital furniture companies in Turkey [294]. All enterprises usually establish their factories in places with higher market value, where raw materials are easily accessible.

At this point, cities, such as Istanbul, Ankara, Bursa (İnegöl), Kayseri, and İzmir, are the leading cities in furniture production. It is because these cities are close to the markets and provide easy access to raw materials. Having large forestlands, Bursa (İnegöl) region provides raw material resource advantages. Furniture manufacturers in Kayseri began to manufacture sofas, armchairs, and beds, and they have grown in household furniture industry with major investments. İzmir has made giant moves because of its commercial ports and ease of access [295].

According to research studies conducted in 2009, there are 61.728 enterprises in furniture industry in Turkey together with retail stores [293]. R&D activities have also substantially increased as of 2009, particularly in small-scale enterprises. While R&D spendings exceeded TRY 15.7 million, 317 patents, 1.719 industrial design registrations, and 2.663 brand registrations were obtained in 2013 [263].

The industrial design contest organized in 2005 by Istanbul Minerals and Metals Exporters' Association (IMMIB) in order to help Turkey to open to international markets played a significant role in introducing high-quality and genuine furniture designs to the international markets. This contest also aimed to support Turkish furniture manufacturers in developing products with higher added value, generalizing and encouraging industrial design activities, and increasing competitive capacity and quality for exportation. More than 4500 project applications have been received since 2005, and more than 450 projects were awarded and exhibited in other overseas fairs and contests [296].

When the table design named Qvadno, which received the runner-up prize in outdoor furniture and accessories in plastic and rubber household objects category of IMMID's 2005 contest, is analyzed, it is observed that visual and aesthetic elements are also emphasized along with functionality. This design, which does not require and additional investments for production, uses existing production methods and materials. It becomes a storable and innovative product with its foldable legs. The plastic chair manufactured through injection mold method, which received the honorable mention award in the same year, aims to offer an aesthetic appearance along with its comfortable and affordable design [297].



Figure 5.58. (a) İmmid 2005, Runner-up of Outdoor Furniture and Accessories Design Contest, “Qvadno” Table [297]. (b) İmmid 2005, Honorable Mention Winner of Outdoor Furniture and Accessories Design Contest, Plastic Chair [297].



Figure 5.59. Other examples of furniture in immid 2005 industrial design contest catalog [297].

The furniture industry giant Ikea, which was established in Sweden in 1943, had a great influence on furniture products in Turkey. With its vision of “creating a better daily lives for the majority”, this company aims to reach larger masses by offering affordable, well-

designed, and useful products. Ikea opened its first store in Turkey on May 5, 2005 and continues to offer products and services in Turkey since then [298]. It became the largest furniture manufacturer of the world by bringing a new viewpoint to design with its disassembled furniture concept developed in 1950s. Ikea's modern Scandinavian style established a significant presence in the design world. Some consumers even say that 'if it is not Ikea, it is not trendy' [67]. When Ikea's market presence in Turkey became evident, Kelebek Mobilya and Çilek Mobilya began to look for new dealerships, and Boydak Group began to focus more on foreign markets [299].

Along with its design philosophy that meets individual and social expectations, Ikea also prioritizes marketing and branding, and this also influences Turkish furniture companies, and they began to work on branding and management in an effort to become successful in national and international markets [300].

With its diverse product categories and affordable prices, Ikea encouraged Turkish furniture companies to develop their products and strategies, and also caused improvements in advertisements, products, and services offered by houseware and household goods retailers, particularly in Istanbul. Some companies like Doğtaş, Bellona, and Kelebek, began to offer free counseling services, and just like Ikea, they created product combinations with 'compare and combine' method. Thanks to Ikea, Turkish manufacturers began to work to ensure that the customers better understand their concepts. They develop their product ranges and promotion strategies and offer product personalization services [300].



Figure 5.60. Galeri Irfan's brochure [300].



Figure 5.61. Modoko advertisements [300].

When Doğtaş's 2008 houseware dealer catalog is analyzed, it is observed that the consumers were offered alternatives and product personalization services. They also give ideas to the customers by offering free online furniture layout designs.



Figure 5.62. Doğtaş home furnishing catalogue [300].

The Turkish furniture created by today's designers with plain and simple lines manifest themselves in more functional, practical, and multipurpose products. With participation to exhibitions, where design works from all around the world are exhibited, global designs and aesthetic products were created. Globalization in Turkish furniture industry increased the

range of materials used, and rather than shaping a simple wood material by using a couple of simple accessories, today's design works became more functional and aesthetic with the use of materials, such as glass, aluminum, metal, Plexiglas, and plastic. The necessity to comply with international taste and design criteria brought along globalization in Turkish furniture industry [35].



Figure 5.63. Derin presented the Playful Rationality Exhibition between September 28 and October 2 at Istanbul Design Week 2011 [301].



Figure 5.64. Wide Two, designed by Aziz Sarıyer and Spessore, designed by Defne Koz for Derin Design, won 'Chicago- Good Design Award 2013 [301].

Derin Design is one of the few companies that comes to mind when it comes to modern furniture design and manufacturing, which has made a name for itself with its collections, collaborating designers, and the exhibitions attended. The history of Derin Design dates back to 1970s. Established by Aziz Sarıyer, this company began to design furniture and interior spaces, and became a world-renowned brand with its consistent work philosophy [302]. This

shop focuses on modern designs originated from Italy, particularly the Postmodern design works of the Memphis group [303]. In 2004, Aziz Sarıyer was ranked among 21st century's best 100 designers determined by Terence Conran editorial board in England. In 2006, he was awarded with Wallpaper Design Award with his design named Birth Table. In 2007, he was awarded with Turkish Industrial Designers Association's Design Award with his design named "Gull Sofa" and awarded in Elle Decor International design awards in office furniture category with his design named "The Moon Desk". Some of his most famous design works are Pause Bookcase (2003) designed for Moroso, Boomerang Sofa (2003) designed for Derin Design, and Gull Sofa designed for Alparda [302]. Derin Design was home to many notable designers, such as Derin Sarıyer, Defne Koz, Arif Özden, Bülent Özden, Gregers Tang Thomsen, Jale Kulin Akgün, Mehmet Ermiyagil, Nazar Sigaher, Pentagon Design, and Tanju Özelgin [304].

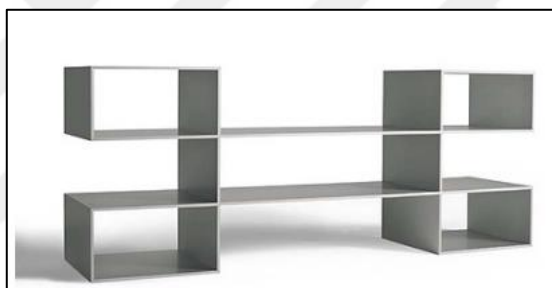


Figure 5.65. The Pause Bookcase designed by Aziz Sarıyer from aluminum panels for Moroso [35].



Figure 5.66. Aziz Sarıyer, 2003 Boomerang Sofa [305].



Figure 5.67. Gull, Aziz Sarıyer, 2007

Instead of seeing his plain and simple lines as necessities brought by the technology, he explains this as an aesthetic concern that exists to address to larger masses [35].

Modern furniture style becomes special by taking shape based on the place since it offers flexible means of use. Today's furniture has become suitable to use in different places, since the study spaces and living spaces have begun to merge. Aziz Sariyer's modular furniture designs can be shown as examples.

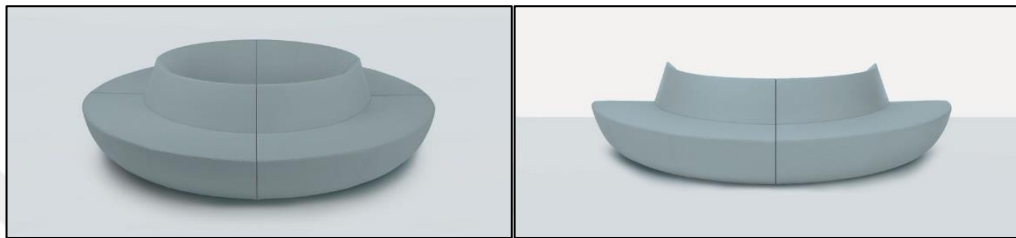


Figure 5.68. Istanbul Sofa, Aziz Sariyer 2004 [305].



Figure 5.69. Bek Sofa, Aziz Sariyer 2012 [305].

Faruk Malhan is another significant person, who designed modern furniture products with his company named Koleksiyon that he established in 1970s. In an interview with Arredamento Architecture Magazine (1989), Faruk Malhan states that his forgery workshop that he opened in Ankara right after his graduation (1971) from METU, Faculty of Architecture was the school, where he learned about casting, welding, and molding. In those days, Faruk Malhan has set to work by designing Le Corbusier style chairs and Gerrit Rietvelt's red and blue chair. Later, his Bauhaus-inspired education in METU turned him towards modern furniture designs and he opened his first shop named Koleksiyon. His

functional and aesthetic designs obliged him to carry his designs, which appealed to upper-middle class, to Istanbul [251].



Figure 5.70. Gazel armchair designed by Faruk Malhan, 2009 [251].



Figure 5.71. Pierre Loti armchair designed by Faruk Malhan, 2010 [251].

Faruk Malhan argues that the designers should not adhere to a result-oriented design philosophy. He argues that design should not be shaped according to solely aesthetic or functional values, and production and marketing strategies play a significant role in creating the object of design [251]. When Faruk Malhan's designs are analyzed, it is observed that he emphasized plainness and simplicity, and he avoided unnecessary ornaments and excessiveness.

Today, with his Koleksiyon company factory, he dedicates an industry with production capacity of yearly 400.000 square meters of wooden furniture and 54.000 upholstered furniture. His company offers service in the fields of culture and business centers, hotels and recreational facilities, offices, and domestic furniture.

We should also talk about architect, sculpture, and designer Yılmaz Zenger, who played a significant role in transformation of furniture designs in Turkey after the 2000s, and who is the first person to use composite materials in furniture design in Turkey. Having a

comprehensive knowledge on production processes and materials from the 1970s to present day, he also assumes a significant role in production processes of his designs.

Zenger is the first person to use composite materials in furniture design in Turkey. Because of his interest in plastic materials, fiberglass has also aroused his attention. Since this material is used in sports cars, and it finds a place in the market even though it is produced in small quantities, he believed that this material could be something that could make a difference in Turkey. He saw this as a starting point to industrially compete with Western countries. Pelin Derviş's Yılmaz Zenger biography includes some of Zenger's notes. Zenger's notes reflect the following: Only polyester products were imported to Turkey back in those days. We produced fiberglass from the polyester material I bought from Israel. I don't think anyone else has done it before. A company from Izmir began to produce Scott Bader patented polyester. I got in touch with Scott Bader in England, and learned what I could do, and how I could develop the materials. However, learning was not enough by itself, I had to do something. A manufacturing company should have manufactured this material. Initially, I had a small workshop in Kağıthane, and I was the only one working there. I designed my first armchair, produced fiberglass, and upholstered my armchair, I did everything on my own. My first furniture product was my A-shaped armchair [142]. Thus, it may well be argued that materials and production technologies should be developed in Turkey in order to develop independently from other countries, and that furniture design in Turkey mostly takes effect through individual efforts.

Yılmaz Zenger's A-shaped armchair was eventually called the "Zenger Armchair". After 2000, Zenger began to design particularly the organically formed products for Derin Design. He manufactured 8-10 products of Derin Design at his own workshop in 2005 for an exhibition in Milano Design Week. He was on cloud nine when his seating unit he designed for Imac was exhibited side by side with Panton S Chair designed in 1957-1960 in *Mood River* (2002) catalog [142].

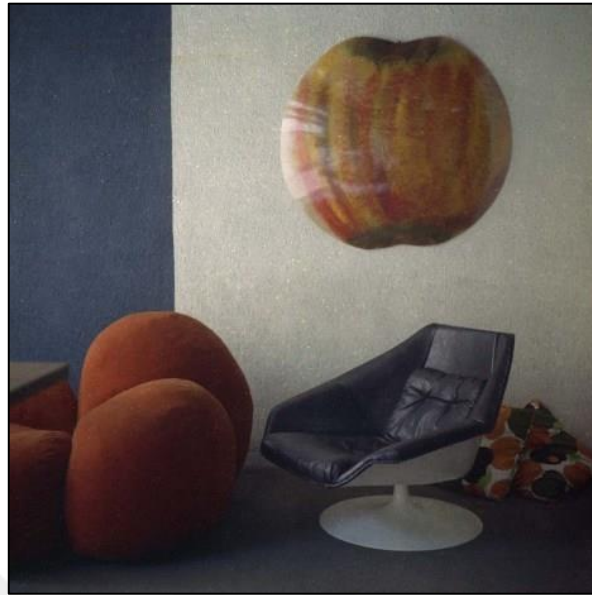


Figure 5.72. Zenger armchair 1961 [306].



Figure 5.73. I-mac Chair, Yılmaz Zenger [307].

Zenger rented an office in New York in late 1990s. In 1999, he opened his sculpture exhibition named “Hemispherics” in Gallery X in Harlem, New York. Since the 2000s, he participated in many national and international group exhibitions and fairs with his furniture and sculpture designs. He published articles in many magazines and newspapers on design, arts, science, new technologies, new production methods, and sustainability [142].



Figure 5.74. Designs of Yılmaz Zenger [142].

In 2008, Pelin Derviş and Gökhan Karakuş created SALT Research, Architecture, and Design Archive. From the late 19th century until today, this archive which mainly focused on Southeast, Mediterranean, Southeast Europe, and particularly on Istanbul, offers physical and digital documents to users on subjects, such as visual practices, social life, economic history, and built environment. The purpose of this archive is to prove that the concepts of architecture and design are actually go hand in hand. Along with architects, such as Sedat Hakkı Eldem, Utarit İzgi, Hayati Tabanlıoğlu, and Cengiz Bektaş, the archive also includes design groups, such as Karemetal, MPD, Interno, and so on (SALT Araştırma (Online) [287]). These design groups laid the foundations of modern furniture and gave examples that have reached the present day.

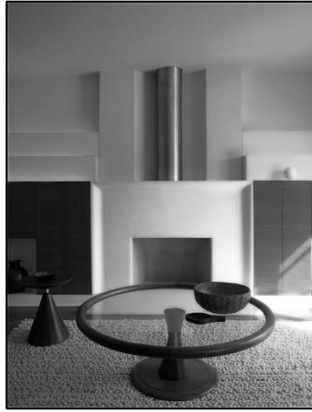


Figure 5.75. Interno, Kastoryano House, 2004.[288]



Figure 5.76. Interno, Akbank Meeting Hall Armchair, 2008 [288].

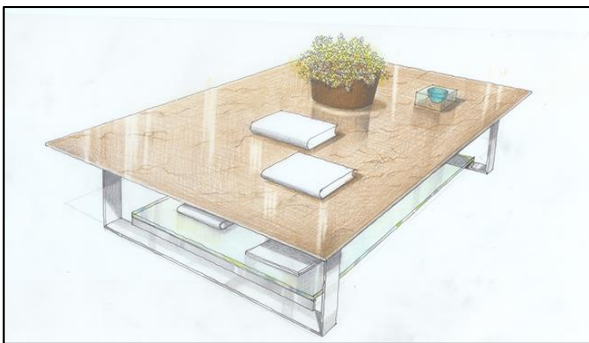


Figure 5.77. An End Table designed for Peker House by Interno, 2012 [288].

In 2015, research project named “(DATUMM) Documentation and Archiving, Modern Furniture Design in Turkey”, supported by Izmir University of Economics, was conducted by Assoc. Prof. Deniz Hasırcı, Asst. Prof. Zeynep Tuna Ultav, Research Assistant Seren Borvalı, and Research Assistant Hande Atmaca. Within the scope of this project, the fundamentals of modern furniture manufacturing in Turkey between 1930 and 1975 were

discussed. In this study, which aimed to contribute to modern furniture literature, the modern style furniture products that have been manufactured up until the present day in Turkey were emphasized with an aim to raise awareness. The project consisted of 5 components as exhibition, catalog, documentary film, digital archive, and colloquium. In an exhibition organized at Ahmet Adnan Saygun Arts Center between February 6 and 24, 2015, the originals of 74 historical modern furniture pieces, 113 professionally shot furniture photographs, and 15 documentary films prepared by designers and their friends [308].



Figure 5.78. DATUMM Exhibition [308].



(a)



(b)

Figure 5.79. (a) DATUMM_Examples of furniture pieces in pioneering companies category (ERSA, Karemetal, SIM Furniture Factory) [286]. (b) DATUMM_Examples of furniture pieces in Institution category [286].

the efforts to meet the needs of increasing population after the industrial revolution, and the beginning of industrialization caused unconscious consumption of natural resources. This

called the attention of the designers in 21st century, and they began to search for new materials, and eco-friendly designs began to gain importance [39]. Like the other developed countries, the designers in Turkey have also begun to search for ecologic materials and tended towards sustainable designs [309]. Turkish designer İnci Mutlu's design named 'Hi & Lo', and Tanju Özelgin's Tan Armchair design are some of the ecologic furniture examples in Turkey manufactured with 100% reusable and recyclable materials.



Figure 5.80. (a), (b) İnci Mutlu's 'Hi & Lo' design [310].

“The filling foam, plywood material used in inner frame of the armchairs, and E1 standard wood materials used in end tables in 'Hi & Lo' collection are 100% reusable, and the metal legs are 100% recyclable. The upholstery fabrics used for Hi & Lo comply with TREVIRA CS, OEKO-TEX 100 STANDARD, IMO-MED, RECYCLABLE, and EU ECOLABLE. The fabrics were tested against abrasion (Martindale Test), discoloration (EN ISO 105-B02), friction (EN ISO 105-X12), and fire in accordance with the European norms and standards [310].”



Figure 5.81. Tanju Özelgin, 'Tan' armchair design [310].

“The filling foam used in 'Tan' is 100% reusable, and the aluminum profiles used in inner frame and legs are 100% recyclable. The upholstery fabrics used for Tan comply with

TREVIRA CS, OEKO-TEX 100 STANDARD, IMO-MED, and RECYCLABLE. The fabrics were tested against abrasion (Martindale Test), discoloration (EN ISO 105-B02), friction (EN ISO 105-X12), and fire in accordance with the European norms and standards [310].”

As an inevitable result of industrialization, globalization of furniture design manifests itself with significant transformation in shaping furniture products. The reasons of this could be exemplified as changes in the nature of users, technological advancements, marketing techniques, developments in systems, and status changes in society. The socio-cultural level that directs the tastes of the society becomes one of the most significant determinants of social structure. The furniture designs also change and transform with the rapid change in social structure in post-industrial Revolution period in Turkey. With globalization, furniture products began to be manufactured with more affordable designs using less labor, simpler styles, and suitable for machine production [35].

In line with the social, political, economic, and technological developments in Turkey, houses and spaces have changed. The transformation of houses and spaces led to specific furniture designs in different forms and styles. The overseas expansion in the 1980s accompanied by the influences of globalization played a significant role in shaping of furniture and growth of the industry. The Internet and developing means of communication pieced design and production phases together and quickened the development of furniture industry. Local manufacturers and designers had the chance to expand overseas in the light of advancing technologies. Within this process, competitive furniture products suitable for the global market were designed [39]. The Turkish furniture industry, which could only bespeak to domestic market due to lack of materials, unindustrialization, and traditionalist consumer structure, began to produce internationally-accepted products following the global trends in line with the latest developments. In addition, recyclable and sustainable designs were made for the purpose of preventing pollution and for conscious use of natural resources.

In retrospect, it is observed that today’s Turkish furniture designs have come a long way. Fashion and economic factors have become the essential factors that influence the furniture design. In line with the design works dominated by the global furniture fairs, Turkish furniture industry has begun to tend towards an international design philosophy and move away from traditionalism. While its cultural structure advances in line with global trends, the furniture designs are formed with plain lines. Functionality and aesthetics are prioritized

in design. The similarity of means, technological machinery, and materials used by the Turkish furniture designers in order to keep up with the global design notion and to compete with international companies also uniformized the resulting furniture designs.

However, when the global course of the furniture industry is observed, it may well be argued that Turkey still has a long way to go in terms of material production and supply, manufacturing techniques, and marketing strategies.



6. CONCLUSION

In this study, the transformations that occurred with the impact of notions that emerged with the Industrial Revolution on furniture design were chronologically examined. Major examples from around the world were presented in chronological order, thus exhibiting the influence of these transformations on the identity of Turkish furniture design in the post-Industrial Revolution era. In this study, concepts were first theoretically explained, followed by a set of examples exhibiting the effects of new notions that emerged with the Industrial Revolution, and finally, the influence of these notions on Turkish furniture designs was examined with examples from Turkey.

The concept of consumption emerges with the Industrial Revolution and has a major impact on the social structures. This system which necessitates a mass labor force led to the emergence of the industrial society, and urbanization gained pace to a great extent. Consequently, while local bodies of government such as feudal lordships lost their significance, and some concepts became irrelevant, new notions and phenomena began to appear. One such notion is mass production. With mass production, the imaginary capacity of individuals was excluded from the production processes, and the mass and rapid production of standardized goods became widespread. As a result of this, the traditional modes of production became outdated, professions that required handicraft lost their significance, and the shift from small workshops to factories commenced on a large scale. With such transformations taking place in lines of business, traditional manners of business were replaced by vertical executive systems. The notion of mass production which emerged out of the Fordist production techniques led to the alienation of laborers by inciting discontent that is due to the mechanization of their labor where they repeated the same motions in an assembly line, minimizing their involvement in the outcome of their labor.

The sustainability of a production system depends on the formation of a system of consumption. While consumption was initially a phenomenon that mainly concerned the upper classes of a society, it could later be observed in the middle class as well. This development demonstrated the fact that consumer goods were no longer used merely to meet certain needs, but they also became commodities used to formulate an identity or display a certain social status. The consumer behavior which penetrates into societies led to the standardization of thoughts and patterns in individuals. As an outcome of advancement in

technology, globalization provided the basis for the emergence of international cultures, and as the world becomes a global village, the similarity of attitudes increased consumption.

With the large-scale production that resulted from the Industrial Revolution, furniture became one of the sectors that were affected by standardization. With the Industrial Revolution, furniture was serially produced for the first time. The changes in lifestyles were reflected in the designs, and certain new movements thus emerged. As one such movement, the Arts and Crafts movement aimed to prioritize handicraft following the idea that art is smothered by mechanization, but following rapid industrialization, this movement evolved into the idea that social life and art must meet at a common ground. Art Nouveau, on the other hand, is a movement that was inspired by Arts and Crafts. Followers of this movement believed that Arts and Crafts was still under the influence of medieval techniques and beliefs, and made full use of the advantages of mechanical production. Although neither of these movements fully reject the use of machines, they differ in style in certain ways. Spreading designs to large masses, this movement led to the creation of functional designs that showed a grasp of the significance of daily life. These mass-produced items were designed to appear hand-crafted by the use of detailed ornaments. Adopting innovation as the main principle, this movement eventually strayed from beauty as their use of ornamentation became excessive. Art Deco is a movement that emerged as a branch of Art Nouveau, and with this movement, the aim was to create nonstandard designs where flaws were thrown out of focus. The followers of this movement created luxury consumer goods by utilizing expensive materials. Although this movement crossed paths with the newly emerging notion of modernism, it eventually lost its significance. Modernism aimed to create functional goods from cheap materials with the use of technology. As their use became widespread in daily life, this process was also theorized. In time, this theory was embraced by large masses and influenced both the economy and lifestyles. Another movement that prioritized the public was Bauhaus. This movement foregrounded functionality instead of appearance and led to the production of standardized goods. This approach, however, resulted in the problem of storage, and designs that addressed this problem were created. Another design movement that emerged with mass production was Pop Art. This movement manifests as a lifestyle that responds to the transience of social and cultural phenomena. Individuals in urban environments who are constantly exposed to tools of mass media began to be drawn towards disposable and single-use items. Demounted and modular furniture were foregrounded, and

petrol-based plastic goods were utilized to minimize weight and price. With the oil crisis, however, this movement came to an end. As a movement, postmodernism indicates the era that follows modernism. It criticized modernism on the basis of its shortcomings and exclusion of the human factor. This movement which focused on consumption instead of production generated a common consciousness of consumption. It situated itself around consumption patterns without categorizing individuals. Thus, the consumer society commenced in a competition of status within these patterns. There is no particular movement to define the 1990s. Environmental crises raised awareness regarding the finitude of earth's resources, and ecological concerns gained significance in design.

Globalization resulted in transformations in the consumer culture. The consuming society no longer regards commodities as objects that fulfill certain needs, but as parts that constituted their own identities. Thus, common consumer cultures developed, and the consumption of standard goods increased. Resulting also in the competition for status, individuals began to desire goods that they believed to be exclusive to the upper classes. One of the main indicators of this phenomenon is the emergence of brands. Brands that have a certain distinctive design, and are renowned among one or more social classes are indicators of status. As the price of products from these brands match their quality, they are not affordable for all. In order to respond to the need of status indicating items, the concept of imitation was born, and cheaper replicas of designer items were introduced to the market. As such, society is reduced to what it consumes. Rapidly changing consumption patterns affected customs and cultures as well. The standardization of goods led to the standardization of individuals, and both were faced with the problem of disidentification.

Numerous examples were presented to analyze the effect of the Industrial Revolution on the identity of Turkish furniture design. Within this framework, three main periods in the history of Turkish furniture, namely the 19th century, 20th century, and post-2000s were distinguished. The first transformations in traditional Turkish furniture design could be observed in the second half of the 19th century. However, the Western influence in this period was prevalent only in royal palaces. Certain enterprises were made in this period, furniture workshops were established, and import-export relations with Europe were developed. With the impact of war in the 20th century, fewer items could be imported, which led to a nationalized production enterprise. Although some steps were taken until the 1940s in the name of Westernization, Turkey was unable to catch up with the era due to the effects

of World War II. The amount of furniture remained low due to hand labor and low technology, leading Turkey to fall behind in times. This condition was still topical in the 1950s. By the 1970s, however, mass migration from rural to urban areas began in Turkey. The effects of the Industrial Revolution and mass production could only then be observed. In this era, beauty and simplicity were emphasized, and the shift from traditional houses to apartment units commenced. The production of demounted furniture first began in this period. As Turkey began to take part in the international market in the 1980s, local designers were impelled to create unique designs in order to be able to compete. As technology advanced and resources proliferated after the 2000s, the share of the furniture sector in the market grew. As global brands such as Ikea entered the Turkish market, Turkish furniture manufacturers embraced the existing innovations and took part in the competition.

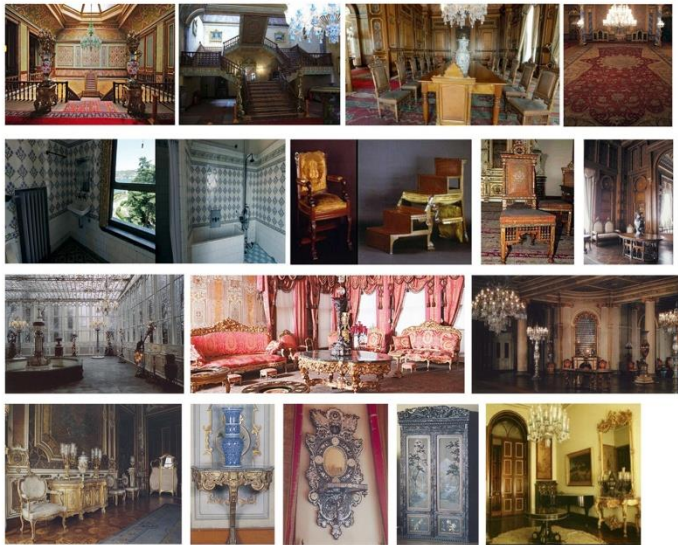
8th Century	● Ancient Turks begin to migrate to Anatolia	
		
11th Century	● Seljuk Turks adopted a sedentary life in Anatolia	
		
13th Century	● Establishment of the Ottoman Empire	
		
19th Century	● The period considered as the real beginning of the furniture industry in Turkey is the 19th century	
		ARTS AND CRAFTS  ART NOUVEAU  ART DECO 
20th Century	● Despite the difficulties brought by the period, westernization efforts have not been abandoned.	
1915	Antika Shop-Selahaddin Refik Bey	
		
1953	Kare Metal Atelier-İlhan Koman, Sadi Öziş, Sadi Çalık	
		MODERNIST MOVEMENTS: De Stijl and Bauhaus 

Figure 6.1 Design movements in Europe and the timeline of the transformation of furniture design in Turkey

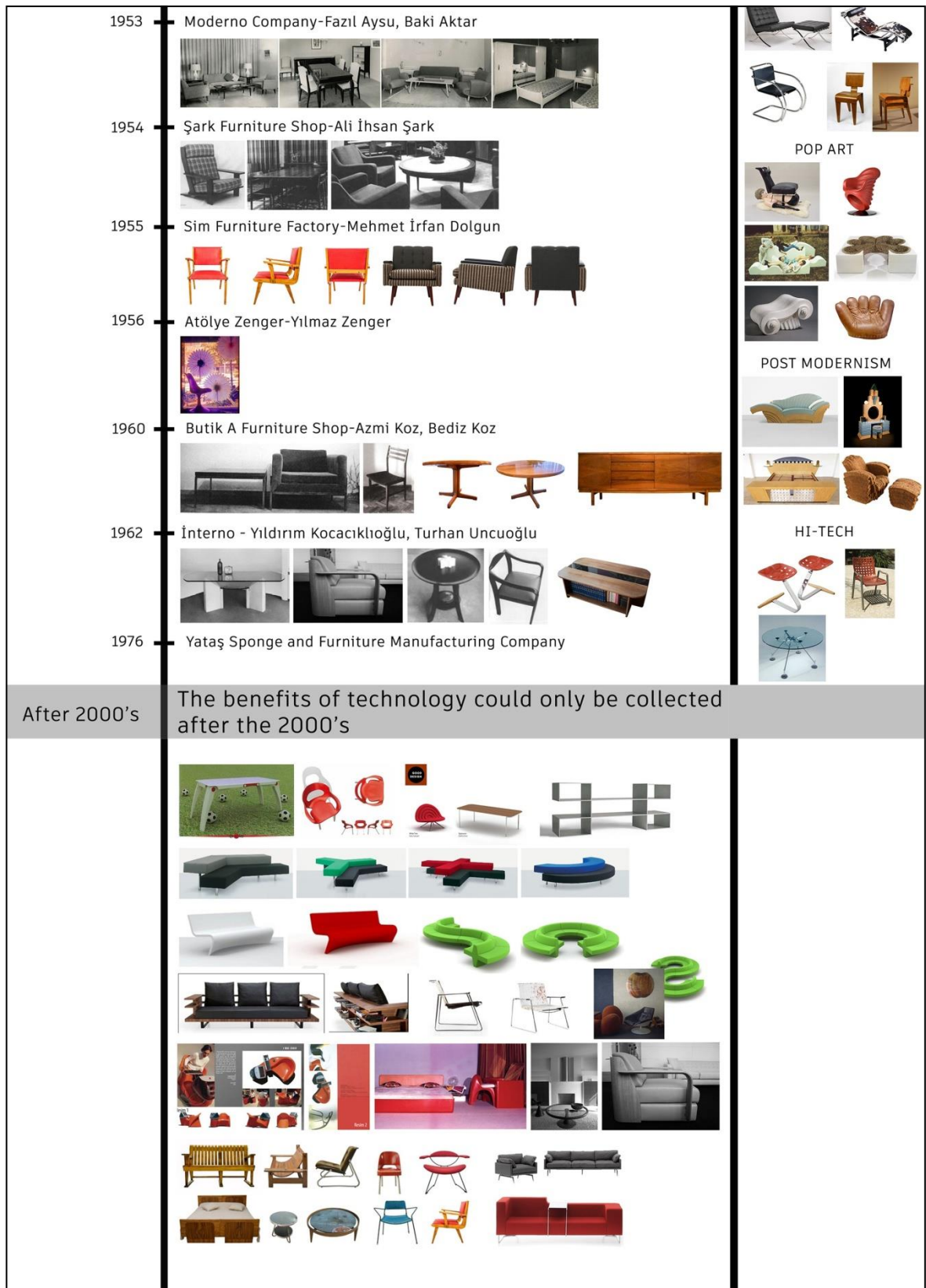


Figure 6.1 Design movements in Europe and the timeline of the transformation of furniture design in Turkey

In conclusion, it was determined that the concepts and examples examined chronologically on a global scale did not match the historical developments in Turkey which is the research area of this study, as shown in figure 6.1. While Western societies were directly affected by industrialization, this was not the case in Turkey, and only the upper classes that resided in palaces were influenced. While new movements and ideas swept the world in the 20th century, Turkey was only affected by a few of them. Only in the 2000s could Turkey catch up with the global developments in design and technology. Although Turkey had its own unique understanding of design prior to the Industrial Revolution, the problem of disidentification emerged as manufacturers tried to catch up with global trends in design in order to compete with international firms. In addition to this, failing to keep pace with global movements, Turkish furniture designs lost their uniqueness along the way and became indistinct. In comparison with the state of the furniture sector in the world, it is important to note that Turkey is lagging behind in material production and procurement, production methods, and marketing strategies, and there are a number of points that are open for improvement. As exhibited in this study, Turkish furniture took on a fully modern appearance and began to follow its Western counterparts. In this sense, the standardized furniture can be combined with traditional styles and techniques in order for the Turkish furniture designs to have an impact. This study can also have an archival value where future furniture designs can be influenced by the previously utilized materials, techniques, and examples of design that have been compiled within the scope of this research. In addition, this research can be a resource for the master's thesis in architecture "The Effect of Post-Industrial Revolution Furniture Designs on Spaces."

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