The Turkish Online Journal of Design, Art and Communication - TOJDAC
ISSN: 2146-5193, July 2021 Volume 11 Issue 3, p.1004-1018

TÜRKİYE'NİN MOBİLYA TASARIM TARİHİ, 1800-2000

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Atıf	Can, A. ve Gürpınar, A. (2021). TÜRKİYE'NİN MOBİLYA TASARIM TARİHİ, 1800-2000. The Turkish Online Journal of Design Art and Communication, 11 (3), 1004-1018.

ÖZ
Mobilya tasarımı sadece bir tasarım unsuru ya da ögesi olarak düşünülemez. Binaların içinde varlığını sürdüren eden her öge, belirli bir alan için yaşam tarzının bir bileşenidir. Bu çalışmada kronolojik olarak incelenen mobilya tasarımı tarihi, aynı zamanda benimsenen yaşama biçimlerinin, değişen teknolojilerin ve farklılaşan bağlamların bir yorumudur. Bu durum, söz konusu tipolojilerin kültürel yorumlarını takip etmeyi çok kritik hale getirir. *1800-2000 Türkiye Mobilya Tasarım Tarihi* adlı bu makale ideolojik kavramların mobilyanın morfolojik diline çevirisini inceler. Metinde Osmanlı batılılaşmasından günümüze kadarki dönüşüm süreci, her önemli dönemin kilometre taşı bağlamında tartşılır. Bu kilometre taşları yalnızca belirli bir dönemi tanımlamakla kalmaz, aynı zamanda birçok katmanlaşmış bağlamda mobilya tasarımı alanındaki operasyonel, ideolojik, teknolojik, morfolojik değişiklikleri de temsil eder. Ayrıca makale, bu modernizasyonun mobilya diline tercümesini sorgulamayı kendine amaç edinir. Bu betimleme girişimi Dolmabahçe Sarayı'nın içi ile başlar ve konuyu çeşitli aktörler, firmalar, kurumlar ve özel yapımlar üzerinden detaylı bir incelemeye tabi tutar.

Anahtar Kelimeler: *Mobilya Tasarımı, Türkiye, Tarih.*

THE FURNITURE DESIGN HISTORY OF TURKEY, 1800-2000

ABSTRACT
Furniture design can't be considered only as a design notion. Every item existing in the interiors of buildings is a component of the lifestyle for a specific space. The furniture design of a state investigated chronologically is also an interpretation of the adopted lifestyles, changing technologies and transforming contexts, which makes it very critical to follow the cultural practices of this very tipology. This paper called *The Furniture Design History of Turkey, 1800-2000* investigates the translation of the ideological concepts to the morphological language of furniture. The transformation process from the Ottoman westernisation up to this day is discussed through several milestones of every significant period. Those milestones not only define a specific era, but also stand for the operational, ideological, technological, morphological changes in the field of furniture design within its many folded contexts. Furthermore, the article questions the translation of this very modernisation to the language of furniture. This attempt of description starts with the interior of Dolmabahçe Palace and is examined through several figures, firms, institutions, and special productions, up to this day.

Keywords: *Furniture Design, Turkey, History.*

Submit Date: 15.04.2021, Acceptance Date: 27.05.2021, DOI NO: 10.7456/11103100/015

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INTRODUCTION

The 18th century can be interpreted as the early times of the Ottoman Empire's communications with the western world. In this specific period, Ottoman Empire acknowledged the existence of other figures in the world by sending delegates abroad, and in that sense, it opened the door to the western visual or intellectual outputs to reach to its so far untouched topology.

Despite these improvements and attempts to outreach the western society, the Ottoman way of communication with the West was more incidental than projecting a conscious state of mind. Hence a modernisation, which constitutes awareness, cannot be mentioned for this period. The genuine modernism of the Ottoman Empire began with internalising the notions accumulated in its contexture in the 18th century, and was reflected on all the existing cultural practices, as well as the imported new ones.

This paper called *The Furniture Design History of Turkey, 1800-2000* investigates the translation of this very modernisation to the language of furniture. The transformation process from the Ottoman westernisation up to this day is discussed through several milestones of every significant period. This attempt of description starts with the interior of Dolmabahçe Palace and is examined through several figures, firms, institutions, and special productions, until this day.

It's not a coincidence to choose the Dolmabahçe Palace as the starting point. This very building stands for the relocation of the emperor from the palace locating in the old Turkish neighbourhood to a new place in a Neo-Baroque style, which is a perfect symbol for the modernisation of the state. The imported semiological elements on the façades are repeated in the interior as well. These notions are the reasons that this very building was chosen as the first milestone for history of modern furniture in Turkey.

The foundation of the Turkish Republic in 1923 is a massive breaking point, not only in the legal regime but also in all contexts and practices. Cultural practices are affected by this massive change as well. The furniture design in the republican period continually changes according to ideological understandings, as well as imitating tendence as today's threat for creating a unique Turkish Furniture Style and providing issues added value for the sector, of designers and architects. The critical milestones of these transformations are also studied in detail.

Another turning point could be identified in the early 1980s, where neo-liberal lifestyle and capitalist economy is adopted. This transformation enabled diversities to co-exist, also in the cultural area, as well as in the furniture design. Hence the paper conceptualises the productions of this period and gives a general frame of the furniture design up to this date.

Furniture in the Late Ottoman Period

Beşiktaş Palace, located on the premises of Dolmabahçe Palace before it, is demolished in 1843 by the orders of Sultan Abdülmecid (reign: 1839-1861) because it was inconvenient. The foundations of Dolmabahçe Palace, designed by Garabet and Nicogos Balyan, are laid the same year, and the building was completed in 1856. The palace is comprised of three parts: Mabeyn-i Humayun (the wing reserved for men, also called *selamlık*), Muayede Salonu (the Ceremonial Hall) and Harem-i Humayun (the Imperial Harem). While Neo-Baroque style dominates its interior and exterior façades and ornaments in line with the period's Westernisation tendencies, the palace resembles a large Turkish House regarding its architectural plan. The furniture chosen to suit the preponderant decoration is in Rococo style; the interior space design is modelled after Western palaces. Some of the furniture of Dolmabahçe Palace is procured from Europe, the USA and the Far East. Apart from these, several pieces are bought from stores and manufactories then located in Galata, Pera and Nişantaşı, such as Narlıyan, Psalty, Hakkı Usta, Mora Biraderler, and Refik Bey Marangoz Fabrikası. The interior space design and furniture of Dolmabahçe Palace constitute one of the most prominent representations of post-Tanzimat era Westernisation. The Palace can be considered one of the first examples wherein furniture, in what we could call the Western sense, enters the domestic space in Turkey. Sitting, study and storage units that

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used to exist inside the building as a part/ an extension of it detach from the building for the first time and become "mobile" as the Turkish word for furniture *(mobilya)* implies (Arıburun, 2002).

As another critical milestone, founded in 1843, the Hereke Factory begins production in 1845 under the name Hereke Fabrika-i Humayunu (Hereke Imperial Factory) to meet the upholstery and drapery needs of the palaces under construction at the time. Jacquard Ioom and designers are brought from France for the Hereke Factory, the most comprehensive factory for silk weaving yet established in the Ottoman Empire, and production is launched. In 1891, which could be considered a milestone year for Ottoman carpet weaving, Hereke Imperial Factory starts manufacturing carpets with one hundred new looms, almost half a century after its establishment. During this production process, which begins under the patronage of Sultan Abdülhamid II (reign: 1876-1909) with artisans brought from Sivas, Ladik and Manisa, the craftsmen are first asked to weave sample patterns provided by the court, which are later elaborated to create an authentic Hereke style. The Hereke Factory, producing silk upholstery and drapery for the palaces, is extended with carpet weaving units, and thus the beginnings of the world-renowned Hereke carpet weaving take shape. In the same period, a weaving workshop called Hereke Dokumhanesi (Hereke Weaving House) is also located in Dolmabahçe Palace, operating as a subsidiary of the Factory (URL-1).

"Maison Baker" Furniture Store in Beyoğlu chain store, owned by British George Baker, who settles in Istanbul in 1856 following the Crimean War and his sons, does not manufacture furniture. The stores sell several different goods made in England, ranging from furniture to fabric, haberdashery to sports equipment. This chain store, which has one branch in Tünel and three on İstiklal Avenue, is liquidated in the 1950s (Uzunarslan, 2002).

Figure 1. Maison Baker Ad, 1902.

Source: Gökhan Akçura Archive.

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"Maison Psalty" Furniture Workshop in Beyoğlu opened by Jean Psalty in 1867, adapts the fashion trends in Europa to the Ottoman Empire, at times altogether imitating them. Psalty, whose furniture is preferred mostly by the court circles and affluent families, owns four shops, including one on İstiklal Avenue and one in Galata, in addition to those opened in Tünel in 1893 and Tepebaşı in 1913. Known to have also imported "Thonet" chairs from Austria during this period, all furniture sold in Psalty, including imports; bear the store's label. The Psalty Furniture Decoration Company, which also designs interior spaces and is often found to advertise in the newspapers of the period, closes down in 1952 (Uzunarslan, 2002).

With the influence of furniture stores and manufactories proliferating particularly in Istanbul, in the 1890s, furniture starts to be also used in governmental buildings. This period defines the late Ottoman understanding of the interior design.

Furniture and the Early Republican Architects

After the foundation of the Turkish Republic, with the need of furniture emerging hand in hand with the construction endeavours in Ankara, various stores begin to open. Most famous among these is the furniture store owned by Selahattin Refik Sırmalı established in 1928. Preferred by the celebrities and the newly rich, the store supplies furniture also to the newly established governmental offices and ministries. Selahattin Refik Sırmalı also undertakes the decoration of these spaces. Sırmalı moves his store from Ankara to İstanbul in the early 1930s, renaming it as *Dekorasyon* (Decoration), and continues his business in line with his previous style.

The 1930s are a period when the modern understanding of architecture is questioned and redefined through a contemporary approach. During this time when the scopes of the notions of "architect" and "design" are broadened, the task of the architect is redefined in line with the total design perspective.

The journal *Arkitekt* devotes more coverage to interior spaces and furniture arrangements. Turkey adopts the same approach. Architects, who only designed the interior spaces of their buildings, also start to design furniture.

Ascribed a critical role in improving the well-being of the nation in the 1930s, consumer goods are also associated with the reforms and accepted as a symbol of modernity. Household and consumer goods, judged over concepts like comfort, hygiene, and modernity, are encouraged to be "domestic goods" and the National Economy and Savings Society is established on December 19, 1929, to raise awareness to this end. The domestic goods fair held in İstanbul between 1929 and 1938 are among the most important events of the society. These events, where products spanning a broad spectrum from weaving to furniture, from woodworks to glassworks and ceramics are exhibited, not only embody a powerful representation of the nation, but also are of critical importance also as a reflection of the everyday life of people (Turan and Ödekan, 2009).

Another important public event, Balkan Conference Furniture Design Competition held at Yıldız Palace in 1931 as a part of the Third Balkan Conference is an example regarding illustrating architects' engagement with the design of everyday goods. Announced under the title Yıldız Sarayı Tefriş Projesi (Yıldız Palace Furnishing Project), participants in the competition are asked to design the furniture of Yıldız ceremonial hall and conference building. Ömer Nazimi Yaver (Yenal) is selected as the winner among the six competing architects, and his project is applied (URL-1).

Sedad Hakkı Eldem, one of the major architects and still considered as the most important architect of Turkey also commented on the furniture issue of modern Turkey. In his article titled *Mobilya* (Furniture) he emphasises, that, in order to suit people’s taste and needs, and at the same time be simple and affordable, furniture forms must be determined by an architect (Eldem, 1931).

Sedad Hakkı Eldem worked together with Fazıl Aysu, an important interior designer, for the interior space and furniture design of the Yalova Thermal Hotel, designed by Eldem in 1934. In Eldem's words, for the first time in the county, all projects down to the very last detail, from the exterior to the interior,

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were unified. The furniture, doorknobs, lamps, carpets, drapery, and curtains were all tailor-made in accordance with the drawings of an architect (Tanju and Tanyeli, 2009).

Figure 2. Yalova Thermal Hotel, 1934-1937. Designed by Sedad Hakkı Eldem.

Source: SALT Research and Rahmi M. Koç Archive, Sedad Hakkı Eldem Archive.

The 1940s are the years of war, and the escalated tendency of National Architectural Movement. Modernist approach is abandoned back then, but this abandonment is only on the surface. The ideology of interior and furniture still comprises the international modernist style. Also because of the war, those years aren't productive years because of the lack of materials, except of wood, and bad economy. In the 40s, one of the main materials that was used for furniture production is solid wood, and Turkey has considerable high softwoods (pine etc. especially for structural purposes) and hardwoods (beech, oak, etc. for furniture production or decoration) sources not only in this day but also in the past. But lack of advanced wood processing industry may be considered as one of the reasons for the piaffe. Furthermore, “durable” engineered wood-based products such as particleboard, fiberboard, etc. are relatively new for furniture industry even if they were developed so long ago. Moreover, these wood-based products increased the accessibility of the furniture by low-incomes.

The Industrialization in the Post-War Period

The effect of the war lasts until the early 1950s. In his article *Mobilya Meselesi* (The Furniture Question) Zeki Sayar, the founder of the *Arkitekt* magazine and an architect, says that finding good furniture, particularly in the country is virtually impossible. This is because of the question of furniture, just like the case of housing, remains entirely unexplored (Sayar, 1950).

In the 1950s, the furniture available on the market is mostly imitations of Western models, produced out of nondurable materials and very costly due to the unavailability of mass production.

Large-scale furniture factories do not exist, and production is carried out in small workshops run by small individual capital. Sayar enumerates the reasons for the country's failure to produce good furniture as the shortage of material, technical and artistic incompetence, and lack of capital and credit. In his opinion, furniture is an issue to be resolved by the state through mass production. The ultimate goal, which is to provide elegant, robust and affordable furniture can be attained through the measures of facilitating import, lending credit support to small-capital furniture workshops, and ensuring that furniture designers are actively involved in the process.

In 1950's, lots of furniture designers establish their shops and workshops. One of them is Moderno, co-founded by Fazıl Aysu and Baki Aktar on October 8, 1953. Active in furniture manufacturing, interior design and material supply, Moderno owns a showroom in Beyoğlu, a manufactory in the adjoining

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building, a second workshop, manufactory and storage room in Cihangir, and an office in Galata Arşimidis Han. Among the several figures that have worked with the company alongside its founders are İlhan Koman, Şadi Çalık and Nuri Doğan. Moderno closes down in 1966 due to financial troubles.

Another furniture store, Şark Mobilya, is founded by Ali İhsan Şark in Ankara. It gains popularity with its Danish-style furniture. It continues with design and production under the leadership of Memduh Şen, maintaining a similar style (Karakuş, 2007).

Sadi Öziş and İlhan Koman establish their metal sculpture studio under the Academy of Fine Arts in 1955. While the studio is founded solely to practice metal sculpture, financial constraints of the time prompt artists to seek additional income. In 1956, with the financial support of Öziş's father Tevfik Bey and his friend businessman Mazhar Süleymangil, Sadi Öziş and İlhan Koman establish Kare Metal, which produces metal furniture, mainly chairs. In 1957, their fellow architect Şadi Çalık joins them for a brief period. When both Koman and Çalık leave the group in 1958, Sadi Öziş continues his business under the name of Galeri T for a while. In the 2000s, Kare Metal once again begins to produce hand-made furniture with the name Kare through the efforts of Sadi Öziş's son, Neptün Öziş.

Figure 3. İlhan Koman, while working at the Kare Metal Atelier founded at the Istanbul State Academy of Fine Arts in the mid 1950s.

Source: SALT Research, Sadi Öziş and Kare Metal Archive.

Established by Mehmet İrfan Dolgun, Sim Furniture Company produces the first mass-produced portable armchair model in the furniture industry in Turkey in 1957. Sim Mobilya also goes down in history as the first factory that uses compression nail gun for upholstery. In 1972, it produces the first mass-produced sofa bed in Turkey. With some of its production exported to Libya in 1975, Sim Furniture becomes Turkey's first furniture exporter (URL-2).

Clemens Holzmeister designs the Grand National Assembly building of Turkey in 1938. An interior design competition is launched in 1956 for the furniture of the building, after a lengthy construction process due to World War II. The furniture and interior space designs of the award-winning designers in the competition, among the Sadun Ersin, Reşat Sevinçsoy, Muhlis Türkmen and Gazanfer Erim, are applied. Some of this furniture and designs are still used in the parliament building.

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Figure 4 Coffee Table for the Grand National Assembly of Turkey, Block A, 1959. Ceramic Top: Füreya Koral Atelier. Structural Design: Sadun Ersin. Photo: Ali İnceoğlu, DATUMM Archive.

Starting its production by manufacturing doors and windows in 1957 in a little carpentry workshop in Kayseri, İstikbal Furniture currently produces various furniture like wardrobes, bedroom sets, tables and chairs.

Founded by Metin Atabey Ata in 1958, ERSA produces simple furniture using water pipes and other similar materials due to the scarcity of supplies. Still in operation, the company currently manufactures office furniture, sofas, living room sets and other seating units.

Professors and Professionals

The same production dynamics go on also in 1960s, however in the 1960s and 1970s, single designer figures as professional designers and professors appear on the furniture scene. One of them is Nezih Eldem. Born in 1921 in İstanbul, he participates in State Painting Exhibitions and all Istanbul and Ankara exhibitions of the Association of Fine Arts, of which he becomes a member at the age of fifteen. After graduating from the Department of Architecture at the Academy of Fine Arts in 1944, Eldem starts to teach architectural survey and freestyle painting courses at the School of Engineering Department of Architecture in the same year. When the institution is restructured as İstanbul Technical University, he works as the assistant of Paul Bonatz at the Department of Building Science of the same institution. He travels to Italy in 1952 and participates in courses given by Gio Ponti in the Polytechnic University of Milan, as well as contributing to some architectural and industrial product designs in Ponti's office. During his two years in Italy, he is also in charge of designing and overseeing the production of the mosaics and bronze railings of Anıtkabir manufactured in his country. Becoming an associate professor in 1954 and a professor in 1962, Eldem works in the academy until his retirement in 1988. He can be deemed as one of the most significant designers of the 20th century Turkey, not only with the prominent buildings he designs, most notably the building of Ankara Municipality completed in 1949, but also with his interior design projects. Among these are adaptive reuse projects in historic buildings in İstanbul, such as the Ancient Orient Museum (1964-1974, Sultanahmet), İstanbul Technical University (ITU) Faculty of Mines G Hall (1964, Maçka), and Conference Hall No. 109 in the Taşkışla Building, as well as the Karaköy Ziraat Bankası Annex in 1971-1972 and the conversion of the former Harbiye Mektebi (War School) to the İstanbul Military Museum (Yücel, 2005).

Erkek Meslek Öğretmen Okulu (later known as Gazi University, Technical Education Faculty, Furniture and Decoration Education), which was founded in 1937-38 provide technical teacher in the field of furniture.

In terms of interior design production, Utarit İzgi's firm is one of the major establishments. Born in İstanbul in 1920, Utarit İzgi graduates from Galatasaray High School and İstanbul State Academy of Fine Arts Department of Architecture. Following his graduation in 1946, he does not embark upon constructing buildings for ten years; instead, as soon as he finishes university, he becomes the assistant of Sedad Hakkı Eldem. He submits a competence thesis to İstanbul Technical University Faculty of Architecture Department of Building Science and finishes his term as an assistant. He continues to teach

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courses on fine structure, architectural project studio, and interior architecture studio at the Department of Decorative Arts. Choosing project-based partnerships throughout his career, for the most part, he realises projects with many different teams: Utarit İzgi+Mahmut an architecture office (1956-1959), M6 Architects Group (1959-1962), M3 Architects Group (1962-1975), Armo Architecture (1975-1980). He founds Utarit İzgi Architecture Firm (1980-2003) in 1980. In addition to his academic career, which he leaves in 1975, as of 1952, his work focuses on residences and office buildings, organisation of interior space, and furniture design both individually and in collaboration with his colleagues (URL-3).

In the 1960s, various furniture districts are established in Ankara and İstanbul. Siteler, located in the Altındağ district of Ankara, is the first and most established industrial district for furniture in Turkey. Small and medium-scale furniture production and export are carried out on a dice square kilometre plot in Siteler. There are 5644 enterprises producing furniture and around 10,500 people are employed in the complex (URL-4).

Modoko in İstanbul is established as the Furniture Manufacturers' District with the initiative of Ministry of Industry and Trade. Housing 450 furniture and decoration stores, the district is currently among the most important venues in the field of furniture sale (URL-5).

Again, in 1960s several interior decoration projects and furniture produced for specific places take the design scene. The Middle East Technical University (METU) project must be considered as an overdesign, from the site plan to the furniture inside the faculties. The design of Altuğ and Behruz Çinici wins the architectural project competition launched for the METU campus. The architects themselves apply the project. The furniture, conceived in harmony with the architecture, is designed and produced by Altuğ-Behruz Çininci and Mehmet Asatekin, together with Güner Mutaf, founder of the Department of Industrial Design at METU.

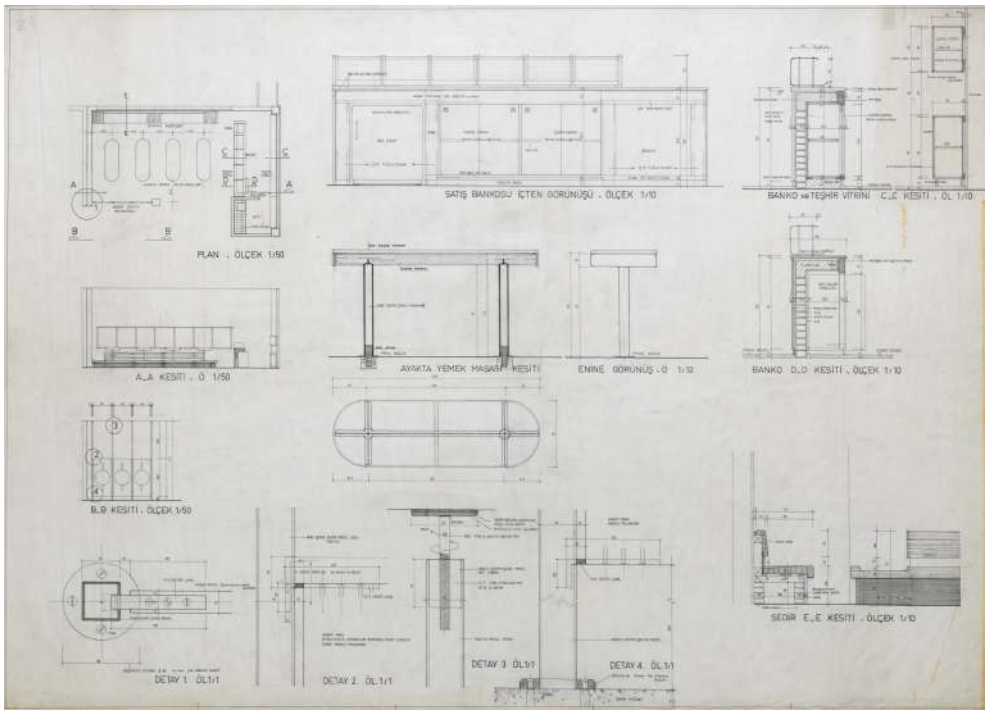

Figure 5. METU Faculty of Architecture, Cafeteria Furniture. Design by Altuğ-Behruz Çinici.

Source: SALT Research, Altuğ-Behruz Çinici Archive.

Butik A, another unique design store is established in 1960 in Ankara by Azmi and Bediz Koz, graduates of the Academy of Fine Arts. High-ranking bureaucrats and artists prefer their simple designs influenced

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mainly by wooden Danish furniture. Musician Ulvi Cemal Erkin's House, with its furniture design by Azmi Koz and interior design by Bediz Koz, is among the most significant examples of this practice. Butik A, renamed as MPD in the late 1960s, continues production today under the leadership of Bediz Koz (Karakuş, 2007).

Another significant interior design project is the design of the GİMA stores in Ankara in 1966. Five floors of the Emek Business Centre constructed in Kızılay; Ankara by the Pension Fund based on the projects of architect Enver Tokay are conceived as a vast GİMA store (Turkey's first supermarket chain). The store's project and its supervision are entrusted to Utarit İzgi and Önder Küçükerman. Project preparation and detailing phases are conducted very swiftly over a month between June 1 and July 1, 1966, and the store is ready to open for business by the end of November the same year. It opened at the beginning of January 1967 under the name GİMA Mağazaları (GİMA Stores) (URL-2).

In the 1970s, the furniture and interior design scene is again under the influence of single design figures, also serving as professors in universities. One of them is Babür Kerim İncedayı. Born in İstanbul, Babür Kerim İncedayı graduates from İstanbul State Academy of Fine Arts Department of Interior Architecture in 1969. Between 1969 and 1974, he works and conducts research field of industrial design in Rome and Milan, Italy. Returning to Turkey in 1975, he works as a lecturer in İstanbul UESYO (Higher School of Applied Industrial Arts) Department of Industrial Design between 1975 and 1979, and again in the same department at Mimar Sinan University between 1979 and 2000. His works have been part of international exhibitions and fairs. İncedayı has been in charge of establishing integrated production facilities in Italy and Russia. Recipient of several awards, İncedayı has been working in the Interior Architecture and Industrial Design Departments at Yeditepe University since 1998. Having founded the Department of Art and Design of this university in the 2003-2004 Fall Semester, İncedayı currently serves as chair of the department (URL-2).

Another and prominent design figure is Önder Küçükerman. Born in 1939, Önder Küçükerman graduates from İstanbul State Academy of Fine Arts in 1965 and begins to work as a teaching assistant in the same institution. In 1971, he establishes the first industrial design department in Turkey at the academy and serves as the department chair until 1980. He holds the position of Assistant Dean in 1980 in the newly founded Faculty of Industrial Arts at the Academy of Fine Arts. Between 1987 and 1993, he works as Dean of the Faculty of Architecture at Mimar Sinan University for two terms and serves as the chair of the Department of Industrial Design from 1971 onwards until his retirement in 2006. Küçükerman believes that the design must be industrially grounded, and, in his own words, his one-on-one relationship with furniture design comes to a halt. Between 1984 and 1992, as an advisor to state ministries under the Prime Ministry and the Ministry of Culture and Tourism, he prepares projects explicitly aimed at the multidimensional organisation, development and enhancement of traditional industrial resources in Turkey from the perspectives of design and creativity. During the same period, he serves as board member for Sümerbank/Sümerhalı and works in design management positions. After retiring from Mimar Sinan Fine Arts University, Önder Küçükerman is appointed as Vice-President of Haliç University in 2006, where he has been working as the chair of Industrial Design Department at the Faculty of Architecture since 2008. He also continues to serve as a faculty member in Mimar Sinan Fine Arts University Department of Industrial Design.

The 1970s are also the years of establishing fancy furniture and design stores. One of these stores is Interno Showroom in Nişantaşı. Interno is originally a firm established in 1962 by Yıldırım Kocacıklıoğlu and Turhan Uncuoğlu, graduates of the Academy of Fine Arts Department of Interior Architecture and starts its business in Kadri Han in Beyoğlu. During its early years, the company makes a name for itself through masterful contemporary interior design projects. With the visionary approach of the partners who travel to Italy, closely follow magazines such as *Domus,* and gain a profound understanding of the projects of preeminent designers and architects of the era such as Marcel Breuer and Gio Ponti, the contemporary creates a series of trailblazing contemporary furniture designs that have never been produced or sold in Turkey. In 1970, Interno moves to its showroom in Nişantaşı, which will

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come to be a hallmark of the company as its home over 30 years. With the reproductions of furniture designs by early modernists such as Breuer and Corbusier, authentic designs brought to life by company partners through these influences, and the selection of contemporary accessories assembled with the professional care, Interno soon turns into a kind of unique modern design museum in Turkey. This multidisciplinary presentation of designs not only offers a detailed perspective of contemporary life to its customers but also serves as a role model in İstanbul regarding store marketing. Adopting an approach far ahead of its time, Interno lays the foundations of both a modern understanding of space and a modern furniture industry that did not entirely exist at that time. These bold design attempts, which date to a trying period in Turkey with import bans and scarcity of technology and material, contribute to training many craftspeople in Turkey (Karakuş, 2007).

Figure 6. Interno Showroom, Nişantaşı, Istanbul.

Source: Yıldırım Kocacıklıoğlu Archive.

One of today's worldwide famous firms of Turkey, Atelye Derin is founded in 1971 in Kadıköy, İstanbul by designer Aziz Sarıyer. The company takes the name Derin in 1972. In the "Designers' Odyssey '94" exhibition organised by ETMK (Industrial Designers' Society of Turkey) in 1994, Aziz Sarıyer's chair design wins the ETMK '94 Design Award. Continuing its production line in partnership with his son Derin Sarıyer as of 1997, and occasionally collaborating with designers like Arif and Bülend Özden, the firm begins to work internationally in 2000. Currently, it continues to sell its designs in 45 countries (URL-6).

The furniture firm Zenger is founded in İstanbul in 1971 by artist and designer Yılmaz Zenger, who was born in Ankara in 1933 and graduated from İstanbul Technical University Department of Architecture in 1948. Manufacturing a variety of products such as decorative objects, furniture, and sculptures from diverse materials including primarily fiberglass, and also plastic, medium density fibreboard, etc., the firm maintains its production today, while also providing prototype production, moulding, model manufacturing and design support for various local and international companies; and catering to designers who want to create outstanding products in projects and application on a range spanning custom designed products to mass productions, as well as tailor-made mouldings to production methods for producers, all in international standards.

Submit Date: 15.04.2021, Acceptance Date: 27.05.2021, DOI NO: 10.7456/11103100/015

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Figure 7. Sketches by Yılmaz Zenger.

Source: Yılmaz Zenger Archive.

Family Tradition

Being one of the essential firms of Turkey in the design field, the origins of Koleksiyon furniture date back to a small metal workshop opened by architect Faruk Malhan in 1972 at the Ankara Iron Industry Estate. In 1976, in addition to metal production, the establishment begins the production of wooden and upholstered products, which constitute the essence of furniture. Its stores are opened in Kavaklıdere, Ankara and Nişantaşı, İstanbul in 1981. The Koleksiyon production facilities are founded in Tekirdağ in 1988, and the integrated exposition and sales compound in Büyükdere, İstanbul in 1994. Currently, Koleksiyon puts the industry in the service of design at its factory with a production capacity of 400,000 square meters of wooden furniture and 54,000 pieces of upholstered furniture. It manufactures designs and furniture for cultural and business centres, accommodation and recreation facilities, offices and residences (URL-3).

Doğan Furniture, founded by Hacı Ali Doğan in Çanakkale 1972, adopts the name Doğtaş Inc. in 1987. Working in industries of furniture, energy, mining, retail, health, and tourism, Doğanlar Group becomes a holding and assumes its place as one of the pillars of the economy under the name Doğanlar Investment Holding. Upon also acquiring Kelebek Furniture in 2012, it rises to the high ranks of the furniture market in Turkey. Today, Doğantaş is among the largest 500 companies of Turkey with its 200 plus stores in Turkey and abroad, also exporting its products to 65 countries (URL-7).

Presented as the first furniture supermarket of Turkey, Medaş Furniture and Decoration, Inc. is opened in Ayazağa, İstanbul in 1974. Manufacturing both modern and classic furniture, the firm begins to operate as a factory-market in 1986. Medaş is currently not operational (URL-2).

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Nurettin Kunurkaya in Ankara founds one of the many diverse establishments, NURUS as a carpenter's workshop in 1927. Nurettin Usta Furniture Group decides to specialise in office furniture in line with the increase in demand from the private and public sectors as of 1980. As office furniture manufacturing continues to develop, incorporated companies titled NURUS, NUMAŞ, and NUPA are established in 1983, 1990, and 1991 respectively and included under the group. By 1990, NURUS has become an internationally recognized brand. As a one-stop supplier, it continues to export its brand to over 30 countries from its new high technology logistics centre comprising metal, wood, laminate, lacquer, and upholstery production facilities (URL-8).

Boydak Holding, initially established in Kayseri in 1957, continues to work as an industry leader with its 38 companies operating in numerous fields including furniture, textiles, chemistry, marketing, cables and wires, steel and iron, logistics, energy, finance, and aeronautics. Boydak Holding is the proprietor of leading brands such as Bellona, İstikbal, Mondi, Hes Kablo, Noyteks and Form Sünger. Boytaş Furniture Industry and Trade, Inc. (Boytaş) is a group company under Boydak Holding. Operating in the furniture, and chairs for the brands Bellona, İstikbal and Mondi. Founded in Kayseri in 1995, Boytaş launches production in 1996. Currently, the company continues its operations in five different facilities with a total of 379,000 square meters outdoors and 234,000 square meters indoor area. It has 3970 employees. With its current production capacity, Boytaş is the biggest and leading manufacturer of the industry (URL-9).

Profession Networks

Founded as per the decision taken in the General Assembly of TMMOB /The Union of Chambers of Turkish Engineers and Architects) in 1976, TMMOB Chamber of Interior Architects is one of the first interior architects' organisations worldwide to acquire chamber status. TMMOB Chamber of Interior Architects continues to work to advance the profession; promote professional rights and integrity; ensure compliance with professional rules and methods, and institute professional discipline (URL-3).

Corresponding to the greatest economic transformation Turkey experienced throughout its history, the 1980s are proclaimed to mark the rise of capitalism driven by the hegemony of neoliberal policies introduced through the January 24, 1980 decisions. The breaking point, which can be described as a transition from import substitution policies to an export-based industry model, manifests itself not solely in production modes and statistics, but also in pluralisation of consumer products and images in particular. During this period when especially furniture import and production undergo a radical change, the varieties in furniture have increased as a result of both readily accessible diverse material and technologies, and the exponential growth of the flow of information via magazines and brochures, as well as the deregulation of import and export; in this context, approaches to decoration have also diversified.

The accumulation of knowledge on furniture and organization of interior space that begins to become prevalent in Turkey from the 1980s onwards manifests itself in the design and decoration publications that enter the market at the end of the decade. These sources, which shift direction regarding content, and begin to focus on new technologies, architecture, and industrial products in the 2000s, enter circulation in the late 1980s. Noteworthy among these publications are magazines titled *Arredamento Dekorasyon* and *Tasarım.*

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Figure 8. Kamhi-Grünberg House, Burgazada. Design by Utarit İzgi.

Source: SALT Research, Utarit İzgi Archive.

Office Furniture Industry and Businessmen Association (OMSİAD) conducts its activities with the aim of promoting Turkish office furniture industry, which has become competitive worldwide with its growing volume, quality, technology and designs, both on national and international platforms, and increasing sectorial impact by creating collaborations in the social, economic, cultural and other fields (URL-3).

One of the milestones of 2000s, the Association of Turkish Furniture Manufacturers (MOSDER) is founded with the aim of establishing the vision of "Turkish Furniture" with its different and original designs on a par with international standards. The industry is concentrated in the provinces of İstanbul, Ankara, Kayseri, Bursa (İnegöl), İzmir and Adana. (URL-3).

The 2000s are also crucial for various design competitions. First held in 2005, the İMMİB Furniture Design Competition organised by İstanbul Minerals and Metals Exporters' Associations (İMMİB), awards annual prizes in four to five different professional and student categories.

CONCLUSION

The 2000s are the period when the traditional structure of production is replaced by industrial production in line with changing technologies and increasing flow of information. Swiftly turning to branding through this mode of production, the sector augments its furniture retail sales with chain stores. The growth of the industry results from factors such as the increasing rate of urbanisation and rise in the number of housing units and office spaces. Furniture and interior designers make names for themselves both under their own brands and through the products they design for chain stores, including products they develop for chain stores, including prominent international brands.

Another critical improvement is that the Swedish furniture store IKEA opens in Ümraniye, İstanbul under MAPA Furniture and Accessories, Inc. This branch is followed by subsequent stores in İzmir, Bayrampaşa (İstanbul), Bursa and Ankara. This very issue made significant changes, especially for newly wedded young people, with the decoration their houses. It is reasonable to mention, that most of the living rooms of the couples look very alike.

In the 2000s there is also a digital growth concerning furniture and design in Turkey. The first one is SALT Research Architecture and Design Archive. Pioneered by Pelin Derviş and Gökhan Karakuş, the archive is established in 2008 under SALT research to document and archive practices of architecture and design, which are commonly considered as distinct fields, in the scope of the same literature. Opened to public access in 2010 at www.saltresearch.org, the portal includes archives of architects such as Sedad Hakkı Eldem, Utarit İzgi, Hayati Tabanlıoğlu, Cengiz Bektaş, as well as the archives of design groups like Kare Metal, MPD, and Intero etc. The efforts to expand the archive are still on going, and its span continues to be broadened with new documents and sources.

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The second digital archive is DATUMM. Realized in 2015 as a scientific research project of the İzmir University of Economics, DATUMM (Documenting and Archiving Turkish Modern Furniture) is launched to fill the gaps in the history of furniture design and document production processes. Comprised of exhibition, catalogue, documentary and digital archive components, the project presents a valuable digital archive.

The furniture design of Turkey in the 2000s reflect the new understanding of unique approaches. There are many boutique shops and designers, which are quite expensive, however suggest similar tastes with each other. It's easy to observe that marble made a comeback to the field of tables. Even though mass products continue to exist, boutique designers have a significant importance in the new decoration trends.

The story of furniture in Turkey has not been totally told yet. There are fragments of several small articles, a few numbers of exhibitions and some digital platforms, however, none of them cover the whole history of furniture design in Turkey. This very paper intends to bring these small fragments together and attempts to tell, not the whole story, but the essence and milestones of furniture design in Turkey, which differs from other countries with its constantly changes in design approaches, within the scope of the political and economic dynamics.

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