

DESIGN CHRONOLOGY TURKEY

FURNITURE



This text is prepared for the

3rd Istanbul Design Biennial

ARE WE HUMAN?

The Design of the Species

2 seconds, 2 days, 2 years, 200 years, 200,000 years

by **Aslı Can**

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FURNITURE

1843 DOLMABAÇE PALACE FURNITURE

Beşiktaş Palace, located on the premises of Dolmabahçe Palace before the latter, is demolished in 1843 by the orders of Sultan Abdülmecid I (reign: 1839-1861) on grounds that it is inconvenient. The foundations of Dolmabahçe Palace, designed by Garabet and Nikogos Balyan, are laid the same year, and the building is completed in 1856. The palace is comprised of three parts: Mabeyn-i Hümayun (the wing reserved for men, also called *selamlık*), Muayede Salonu (the Ceremonial Hall), and Harem-i Hümayun (the Imperial Harem). While the Neo-Baroque style dominates its interior and exterior facades and ornaments in line with the period's Westernization tendencies, the palace resembles a large Turkish House in terms of its architectural plan. The furniture chosen to suit the preponderant ornaments is in the Rococo style; the interior space design is modeled 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 Westernization. The Palace can be considered one of the first examples wherein furniture, in what we could call the Western sense, enters inside the space for the first time; sitting, study and storage units that 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. ¹

1843 HEREKE SILK FABRIC AND CARPET FACTORY

Founded in 1843, the Hereke Factory begins production in 1845 under the name Hereke Fabrika-i Hümayunu (Hereke Imperial Factory) to meet the upholstery and drapery needs of the palaces under construction at the time. Jacquard looms 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 located also inside Dolmabahçe Palace, operating as a subsidiary of the Factory. ²

1856 "MAISON BAKER" FURNITURE STORE IN BEYOĞLU

The Baker 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. ³

1863 SERGİ-İ UMUMİ-İ OSMANİ (OTTOMAN GENERAL EXPOSITION)

Sergi-i Umumi-i Osmani (Ottoman General Exposition) is held at At Meydanı (Hippodrome, or the present-day Sultanahmet) in Istanbul between February 27 and August 1, 1863. Held by order of Sultan Abdülaziz (reign: 1861-1876) in the Ottoman Empire which, during the reign of the previous ruler Abdülmecit, participates in the world fairs in London and Paris this exposition seeks to bring competitive edge to the Ottoman economy, see the quality, variety and price of the goods manufactured in the country, identify the problems of manufacturers, and reward the successful. The exposition is organized by Mustafa Fazıl Pasha, the Minister of Economy at the time, and the exposition committee includes Foreign Affairs Master of Ceremonies Kamil Bey; Nazım Bey, son of Grand Vizier Fuat Pasha; Undersecretary of Trade Server Effendi, and Agaton Effendi, a high-ranking state official. A temporary building is erected to serve as exhibition space, with a rectangular plan spanning 3500 square meters and three monumental doors. The architect of the building is French Marie Augustin Antoine Bourgeois, and the interior architect is Leon Parvillé. Comprising thirteen sections, the exposition features agricultural products, handicrafts, textile products, industrial goods, mining products, leather goods, furniture, carpets, and musical instruments. Architectural drawings, drawings, sketches, maps, prints and books are exhibited in a separate section. ⁴

Γ. ΚΑΙ Α. ΒΕΚΕΡ

ΕΝ ΚΩΝΣΤΑΝΤΙΝΟΥΠΟΛΕΙ

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Constantinople - Alibeyos, 1902

1867 “MAISON PSALTY” FURNITURE WORKSHOP IN BEYOĞLU

The store opened by Jean Psalty adapts the fashion trends in Europe 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 Istiklal 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 own 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. ⁵

1868 ISTANBUL SANAYİ MEKTEBİ (ISTANBUL SCHOOL OF INDUSTRY) IS ESTABLISHED

Taking a wider interest in *sanayi islahhane* (the vocational training institutions in the Ottoman Empire), Mithat Pasha contributes to the endeavors of the Islah-ı Sanayi (Industrial Reform) commission to encourage these institutions. As a result of efforts by this commission, Mekteb-i Sanayi (School of Industry) is opened in 1868. While on the one hand it broadens its staff with foreign instructors and experts, the School of Industry also sends successful students to be educated in Europe. 1868 also marks the end of the *lonca* (guild) system in the Ottoman Empire. ⁶

1882 SANAYİ-İ NEFİSE MEKTEB-İ ALİYE (IMPERIAL SCHOOL OF FINE ARTS) IS ESTABLISHED

Founded by Osman Hamdi Bey to foster education in fine arts under the name Sanayi-i Nefise Mektebi (Imperial School of Fine Arts), the school opens on March 2, 1883, and provides education in architecture, painting, sculpture and engraving. ⁷

FURNITURE IN THE 1890s

With the influence of furniture stores and manufactories proliferating particularly in Istanbul, furniture starts to be used also in governmental buildings.

1921 SANAYİ MEKTEPLERİ NİZAMNAMESİ (REGULATION ON SCHOOLS OF INDUSTRY)

The Regulation on Schools of Industry is amended by the General Directorate of Industry in 1921 and a new regulation is introduced to remain in effect until 1927. The first article of this regulation states that Dersaadet Sanayi Mektebi (Istanbul School of Industry) is a school for training candidates as craftsmen equipped with theoretical and applied knowledge on iron and wood works, electrical wiring, and building construction. ⁸

1925 DAHİLİ TEZYİNAT (INTERIOR DESIGN)

The first *dahili tezyinat* (interior design) department is established under the Imperial School of Fine Arts. Not operational until 1929, the department offers courses on general design, graphics, and ceramics/glazing. ⁹

1928 SELAHATTİN REFİK FURNITURE STORES

With the need for furniture emerging hand in hand with the construction endeavors in Ankara following the foundation of the Republic, various stores begin to open. Most popular among these is the furniture store owned by Selahattin Refik Sırmalı. Preferred by celebrities and the newly-rich, the store supplies furniture also to the newly established governmental offices and ministries. The decoration of these spaces is also undertaken by Selahattin Refik Sırmalı. Sırmalı moves his store from Ankara to Istanbul in the early 1930s, renaming it as Dekorasyon (Decoration), and continues his business in line with his previous style. ¹⁰

1928 GÜZEL SANATLAR AKADEMİSİ (ACADEMY OF FINE ARTS)

Established under the name of Sanayi-i Nefise Mektebi (Imperial School of Fine Arts), the institution is renamed in Turkish as Güzel Sanatlar Akademisi (Academy of Fine Arts) in 1928. It is the first institution of higher education in Turkey to bear the title “academy”. ¹¹

1929-1937 PHILIP GINTHER STUDIO

Austrian Philip Ginther is appointed head of the Academy of Fine Arts Interior Design Studio in 1929. Spearheading the establishment of an interior architecture department as part of the academy, Ginther teaches courses on interior architecture and furniture there until 1937. ¹²

1930s

FURNITURE DESIGNS OF ARCHITECTS DESIGNING INTERIOR SPACES

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. Articles propounding that the architect must determine every aspect of design from the site plan to furniture begin to appear in journals. The journal *Arkitekt* devotes more coverage to interior spaces and furniture arrangements. Turkey adopts the same approach. Architects, who first design the interior spaces of their own buildings, also start to design furniture.¹³

1929-1938 DOMESTIC GOODS FAIR

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 14, 1929 to raise awareness to this end. The domestic goods fairs held in Istanbul between 1929 and 1938 are among the most important events of the society. These events, where products spanning a wide spectrum from weaving to furniture, from woodworks to glassworks and ceramics are exhibited, not only embody a powerful representation of the nation, but are of critical import also as a reflection of the everyday life of the people.¹⁴

1931 BALKAN CONFERENCE FURNITURE DESIGN COMPETITION

The furniture design competition held at Yıldız Palace in 1931 as part of the Third Balkan Conference is an important example in terms of 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.¹⁵

1931 IN HIS ARTICLE TITLED “MOBİLYA” (FURNITURE), SEDAD HAKKI ELDEM SAYS:

“In order for the furniture we buy to suit our taste and needs, and at the same time be simple and affordable, their forms must be determined by an architect.”¹⁶

1934 YALOVA THERMAL HOTEL

Fazıl Aysu and Sedad Hakkı Eldem work together for the interior space and furniture design of the hotel designed by Eldem. In Eldem’s words: “For the first time in the country, all projects down to the very last detail, from the exterior to the interior, were unified, and the furniture, door knobs, lamps, carpets, drapery, and curtains were all tailor made in keeping with the drawings of the architect.”¹⁷

1935 FLORYA ATATÜRK MARINE MANSION

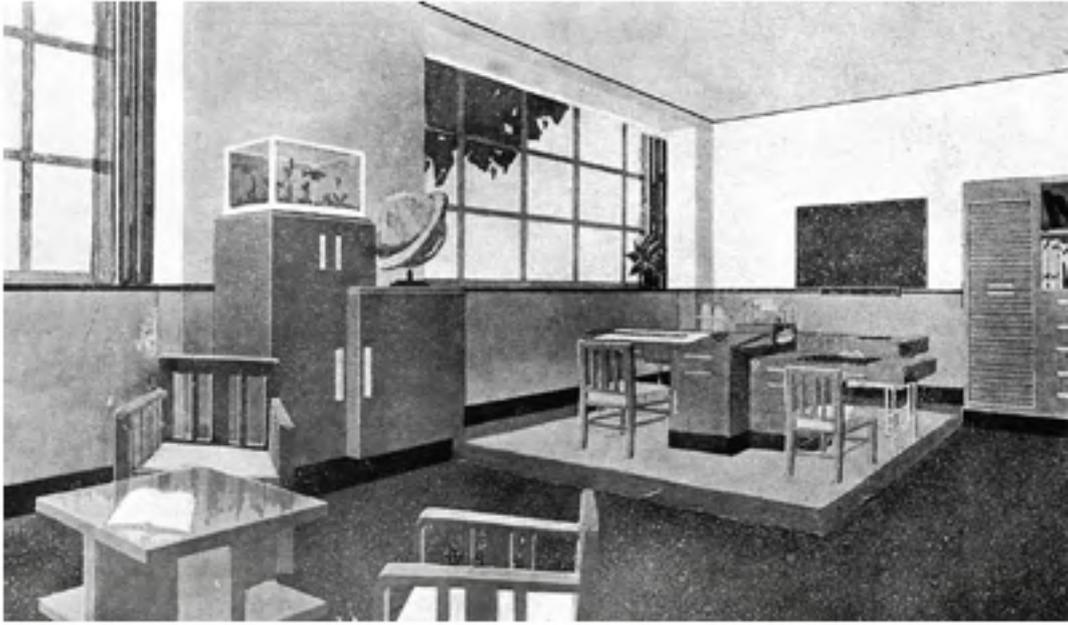
The architectural project for the mansion is designed by Seyfi Arkan in 1935 and the mansion is presented to Atatürk on August 14th of the same year. The furniture of the mansion¾which includes a drawing room, bedrooms, bathrooms, and studies¾is designed by Seyfi Arkan and Fazıl Aysu, and applied by carpenter Kifiyodis (Pianta, Karaköy). Designed in keeping with the modernist approach characteristic of the 1930s, the furniture is still preserved and exhibited in the mansion, which presently serves as the Atatürk Museum.¹⁸

1935 KELEBEK FURNITURE

Kelebek Furniture is established in 1935 in Istanbul to produce plywood for airplane wings. In 1978, it opens a modular furniture manufacturing plant in Düzce. Carrying on with plywood production until 1986, Kelebek opens its first store abroad in Dortmund, Germany in 1991. The company still continues to manufacture furniture, kitchen, bathroom and living room groups, and special wooden equipment.¹⁹

1935 KEMAL YILMAZ FURNITURE WORKSHOP

Having started to learn the profession of furniture making in workshops in 1923 while still a primary school student, Kemal Yılmaz opens his first workshop on Kazancı Yokuşu; and he continues his practice in the workshop he establishes in Nişantaşı in 1938. Designing furniture through sketches and models, Yılmaz’s production comprises the reinterpretation of the furniture he sees around or in magazines to address the taste and demands of local buyers. Yılmaz, who makes-to-order, designs both the furniture and the interior space of Atatürk’s room in Dolmabahçe Palace.²⁰



1



2

1 - LIVING ROOM AND STUDY FOR FOUR SIBLINGS, DESIGN BY DECORATOR NİZAMİ BEY

Source: "Dahili Mimari" [Interior Architecture]. *Arkitekt* 2, no. 5 (1932), 145.

2 - YALOVA THERMAL HOTEL, 1934-1937, DESIGNS BY SEDAD HAKKI ELDEN

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

1936 ACADEMY OF FINE ARTS ZEKİ KOCAMEMİ STUDIO

Zeki Kocamemi, born in 1900, goes to Germany in 1926 to study painting at the Academy of Fine Arts, Munich, after finishing the School of Fine Arts in Istanbul as valedictorian. In 1930, shortly after his return to Turkey, he is appointed as an assistant at the Department of Interior Architecture at the Academy of Fine Arts. Founding his own studio in 1936, Kocamemi, in addition to his academic work, produces several pieces of furniture for the Academy. Some of these pieces are still used by the Mimar Sinan Fine Arts University.²¹

1936 HAYATİ GÖRKEY AT THE ACADEMY OF FINE ARTS

After completing his higher education in the Munich State School for Applied Arts, Hayati Görkey stays in İzmir for a period upon his return to Turkey and designs the interior spaces of the pavilions at the İzmir International Fair. In 1936, he is appointed as an instructor at the Carpentry Studio in the Academy of Fine Arts. Görkey designs the interior spaces and furniture of several buildings, most notably the Academy of Fine Arts, but also the Garanti General Directorate Building in Eminönü and the İpek Palas Hotel in Istanbul. He also does the interior designs of an assault boat in Gölçük and the Presidential Yacht Umur.²²

1950s

1950 “MOBİLYA MESELESİ” (THE FURNITURE QUESTION), ZEKİ SAYAR

“Finding good furniture, particularly in our country, is virtually impossible. This is because the question of furniture, just like the case of housing, remains entirely unexplored. Comfortable, robust and tasteful furniture cannot be produced in our country. Our local furniture is not at all satisfactory.”

In this article, Zeki Sayar highlights the shortcomings of furniture production in the country. In the 1950s, the furniture available on the market is mostly an imitation 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 dearth 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.²³

1951 YALMAN HOUSE

Located on Büyükkada, the house is designed in 1951 by Turgut Cansever and Abdurrahman Hancı for the Yalman Family. Adopting the total design approach of the 1930s, the architects include every aspect of the house in the design, from the floor plan to furniture, from staircase details to the curtain patterns. The patterns on curtains, pillow cases, bed sheets and the like are drawn by Bedri Rahmi Eyüboğlu. The house is still preserved faithful to its original state with all its furniture, and used as a summer resort by the Yalman Family.²⁴

1953 MODERNO

Moderno is 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 building, a second workshop, manufactory and storage room in Cihangir, and an office in Galata Arşimidis Han. Among the several figures who 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.²⁵

1954 ŞARK FURNITURE

Şark Furniture is founded by Ali İhsan Şark in Ankara. It gains popularity with its Danish-style furniture. It still continues with design and production under the leadership of Memduh Şen, maintaining a similar style.²⁶

1955 KARE METAL STUDIO

Sadi Öziş and İlhan Koman establish their own metal sculpture studio under the Academy of Fine Arts in 1955. While the studio is founded solely for the purpose of practicing 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 Süleymanlıgil, Sadi Öziş and İlhan Koman establish Kare Metal, which produces metal furniture, mainly chairs. In 1957, their fellow architect Sadi Çalık joins



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 Archives

them for a brief period. When both Koman and Çalık leave the group in 1958, Sadi Öziş continues his business under the name Galeri T for a while. In the 2000s, Kare Metal once again begins to produce hand-made furniture with the name Karre through the efforts of Sadi Öziş's son, Neptün Öziş.²⁷

1955 SİM FURNITURE

Established by Mehmet İrfan Dolgun, the 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 air hammers 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.²⁸

1956 THE GRAND NATIONAL ASSEMBLY OF TURKEY (TBMM) INTERIOR DESIGN COMPETITION

The TBMM parliament building is designed in 1938 by Clemens Holzmeister. 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 them Sadun Ersin, Reşat Sevinçsoy, Muhlis Türkmen, and Gazanfer Erim, are applied. Some of these furniture and designs are still used in the parliament building.²⁹

1957 İSTİKBAL FURNITURE

Starting its production by manufacturing doors and windows in 1957 in a little carpentry workshop in Kayseri, İstikbal currently produces various furniture like wardrobes, bedroom sets, tables, and chairs alongside doors and windows.³⁰

1957 DEVLET TATBİKİ GÜZEL SANATLAR YÜKSEKOKULU (STATE SCHOOL OF APPLIED FINE ARTS)

Devlet Tatbiki Güzel Sanatlar Yüksekokulu (State School of Applied Fine Arts) is established on November 1, 1955 with a cabinet decree. In 1956, Prof. Adolf Schneck is appointed as a consultant to develop the curriculum and choose the faculty members. Opened in 1957, the State School of Applied Fine Arts has five departments: Decorative Painting, Graphic Arts, Ceramics, Textile Arts, and Interior and Furniture Design. In 1962, it revises its curriculum and becomes a four-year university. Founded in line with the Bauhaus school, the institution aims to train creative and inquisitive individuals,

willing to innovate and apply their knowledge. In scope of the Higher Education Law, the School is incorporated into Marmara University on July 20, 1982.³¹

1958 ERSA

Founded by Metin Atabey Ata in 1958, ERSA produces simple designs using water pipes and other similar materials due to scarcity of supplies. Still in business, the company currently manufactures office furniture, sofas, living room sets and other seating units.³²

1960s

NEZİH ELDEM

Born in 1921 in Istanbul, Nezh Eldem 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 Istanbul 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 this 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 one of the most significant designers of the 20th century, 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 Istanbul, such as the Ancient Orient Museum (1964-1974, Sultanahmet), Istanbul Technical University (ITU) Faculty of Mines G Hall (1964, Maçka), and Conference Hall No. 109 in the Taşkılla Building, as well as the Karaköy Ziraat Bank Annex in 1971-1972 and the conversion of the former Harbiye Mektebi (War School) to the Istanbul Military Museum.³³



**COFFEE TABLE FOR THE GRAND NATIONAL ASSEMBLY OF
TURKEY BLOCK A, 1959**

Ceramic Top: Füreyâ Koral Atelier / Structural design by Sadun Ersin

Photo: Ali İnceođlu

Source: DATUMM Archive

İzmir University of Economics Scientific Research Project (Project
no: A1308001 / BAP-A024-K)

1960 FORM

It is opened as a furniture and decoration store in Teşvikiye by architect Ratip Erhan and interior architect-decorator Sadun Ersin.³⁴

1960 SİTELER

Located in the Altındağ district of Ankara, it is the first and most established industrial district for furniture in Turkey. Small and medium-scale furniture production and export is carried out on a five square kilometer plot in Siteler. There are 5644 enterprises producing furniture and around 10,500 people are employed in the complex.³⁵

1961 MIDDLE EAST TECHNICAL UNIVERSITY

The design of Altuğ and Behruz Çinici wins the architectural project competition launched for the Middle East Technical University (METU) campus. The project is applied by the architects themselves. The furniture, conceived in harmony with the architecture, is designed and produced by Altuğ - Behruz Çinici and Mehmet Asatekin, together with Güner Mutaf, founder of the Department of Industrial Design at METU.³⁶

1962 BUTİK A, ULVİ CEMAL ERKİN HOUSE

Butik A is established in 1960 in Ankara by Azmi and Bediz Koz, graduates of the Academy of Fine Arts. Their simple designs influenced mainly by wooden Danish furniture are preferred by high-ranking bureaucrats and artists. 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.³⁷

1966 THE INTERIOR DESIGN OF GİMA STORES IN ANKARA

Five floors of the Emek Business Center 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 is opened in the beginning of January 1967 under the name GİMA Mağazaları (GİMA Stores).³⁸

1967 ALPARDA FURNITURE

It is established by Hayri Alparda in Ankara in 1967. It still continues to manufacture office furniture.³⁹

1969 MODOKO

It is established as the Furniture Manufacturers' District with the initiative of the 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.⁴⁰

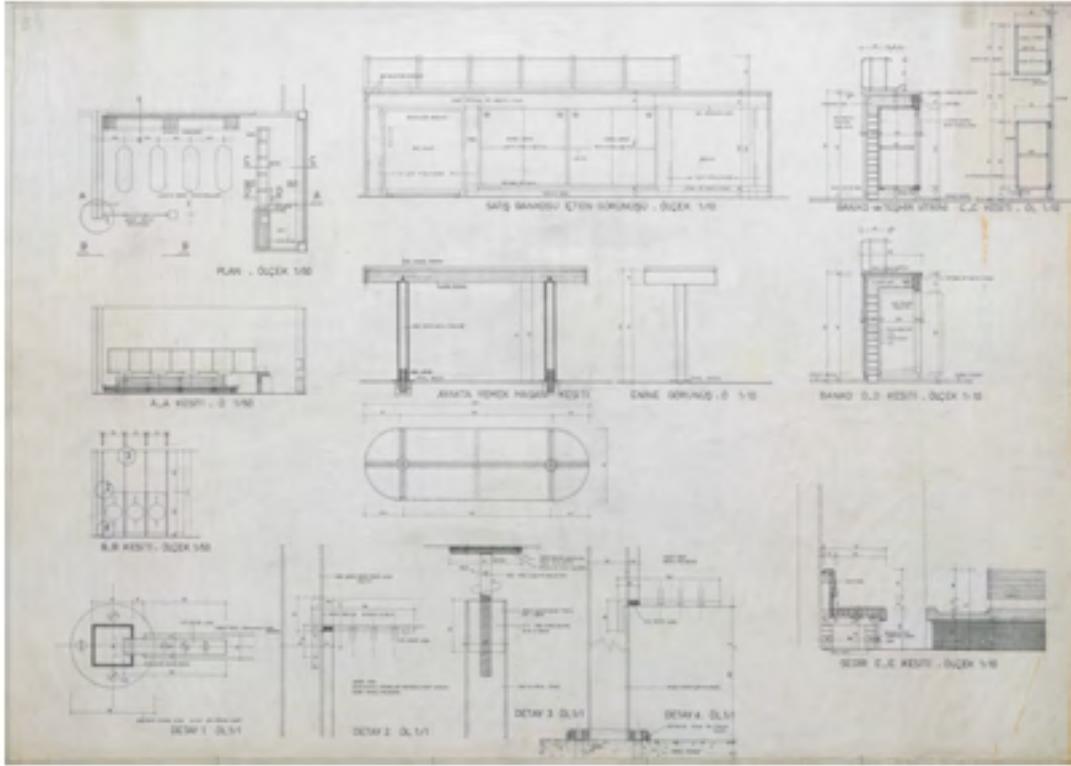
1970s

BABÜR KERİM İNCEDAYI

Born in Istanbul in 1945, Babür Kerim İncedayı graduates from Istanbul State Academy of Fine Arts Department of Interior Architecture in 1969. Between 1969 and 1974, he works and conducts research in the field of industrial design in Rome and Milan, Italy. Returning to Turkey in 1975, he works as a lecturer in Istanbul 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.⁴¹

ÖNDER KÜÇÜKERMAN

Born in 1939, Önder Küçükerman graduates from Istanbul 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 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 advisor to state ministries under the Prime Ministry, and the Ministry of Culture and Tourism, he prepares projects aimed specifically at “the multidimensional organization, 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/Sümerhali and works in design management positions. After retiring from Mimar Sinan Fine Arts University, Prof. Önder Küçükerman is appointed as Vice-President of Haliç University in 2006, where he has been working as the chair of the 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.⁴²

1970 INTERNO SHOWROOM, NİŞANTAŞI

Interno is a firm established in 1962 by Yıldırım Kocacıkloğlu 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 company creates a series of trailblazing contemporary furniture designs that have never been produced or sold in Turkey. In 1970, Interno moves to its showroom on Mim Kemal Öke Avenue in Nişantaşı, which will 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 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 Istanbul in terms of in-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 fully exist at the 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.⁴³

1971 ATELYE DERİN

It is founded in 1971 with the name Atelye Derin in Kadıköy, Istanbul by designer Aziz Sarıyer. The firm takes the name Derin in 1972. In the “Designers’ Odyssey ’94” exhibition organized 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.⁴⁴

1971 ZENGER FURNITURE

Zenger is founded in Istanbul in 1971 by artist and designer Yılmaz Zenger, who was born in Ankara in 1933 and graduated from Istanbul Technical University Department of Architecture in 1958. Manufacturing a variety of different products such as decorative objects, furniture, and sculptures from diverse materials including primarily fiberglass, and also plastic, medium density fiberboard, etc., the firm maintains its production today, while also providing prototype production, molding, model manufacturing and design support for various local and international companies; and catering to designers who want to create outstanding products in projects and applications on a range spanning custom designed products to mass productions, as well as tailor-made moldings to production methods for producers, all in international standards.⁴⁵

1972 KOLEKSİYON FURNITURE

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, Istanbul in 1981. The Koleksiyon production facilities are founded in Tekirdağ in 1988, and the integrated exposition and sales compound in Büyükdere, Istanbul in 1994. Currently, Koleksiyon puts 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 centers, accommodation and recreation facilities, offices and residences.⁴⁶



1 - INTERNO, NIŞANTAŞI, İSTANBUL
Source: Yıldırım Kocacıklioğlu Archive

2 - YILMAZ ZENGER'S DESIGN SKETCHES
Source: Yılmaz Zenger Archive

1972 DOĞAN FURNITURE

Founded by Hacı Ali Doğan in Çanakkale in 1972, Doğan Furniture assumes 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, Doğtaş is among the biggest 500 companies of Turkey with its 200 plus stores in Turkey and abroad, also exporting its products to 65 countries.⁴⁷

1974 MEDAŞ

Presented as the first furniture supermarket of Turkey, Medaş Furniture and Decoration, Inc. is opened in Ayazağa, Istanbul. Manufacturing both modern and classic furniture, the firm begins to operate as a factory-market in 1986. Medaş is currently not operational.⁴⁸

1976 TMMOB (THE UNION OF CHAMBERS OF TURKISH ENGINEERS AND ARCHITECTS) CHAMBER OF INTERIOR ARCHITECTS

Founded as per the decision taken in the General Assembly of TMMOB in 1976, TMMOB Chamber of Interior Architects is one of the first interior architects organizations 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.⁴⁹

1980s

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. This 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 the pluralization 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.

1980 DESIGN AND DECORATION PUBLICATIONS

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 in terms of 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*.

1980 UTARİT İZGİ ARCHITECTURE FIRM

Born in Istanbul in 1920, Utarit İzgi graduates from Galatasaray High School and Istanbul State Academy of Fine Arts Department of Architecture. Following his graduation in 1946, he does not embark upon constructing buildings for ten years; rather, as soon as he finishes university, he becomes the assistant of Sedat Hakkı Eldem. He submits a competence thesis to Istanbul Technical University Faculty of Architecture Department of Building Science and finishes his term as an assistant. He continues to teach 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 realizes 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 Urarit 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, organization of interior space, and furniture design both individually and in collaboration with his colleagues.⁵⁰

1980 NURUS

NURUS is founded as a carpenter's workshop by Nurettin Kunurkaya in Ankara in 1927. Nurettin Usta Furniture Group decides to specialize 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,



**KAMHI-GRÜNBERG HOUSE, BURGAZADA /
DESIGN BY UTARIT İZGI**
Source: SALT Research, Utarit İzgi Archive

it continues to export its own brand to over 30 countries from its new high technology logistics center comprising metal, wood, laminate, lacquer, and upholstery production facilities.⁵¹

1995 BOYTAŞ

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, Boyteks, and Form Sünger. Boytaş Furniture Industry and Trade, Inc. (Boytaş) is a group company under Boydak Holding. Operating in the furniture sector, Boytaş manufactures furniture sets (bedrooms, dining rooms, teenage rooms, infant rooms), living room sets (couch and armchair sets), kitchen and bathroom 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 meter outdoors area and 234,200 square meter indoors area. It has 3970 employees. With its current production capacity, Boytaş is the biggest and leading manufacturer of the industry.⁵²

1999 OMSİAD

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 sectoral impact by creating collaborations in the social, economic, cultural and other fields. The association publishes a quarterly magazine titled *Office Magazine*.⁵³

2000s

This is a 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 urbanization and the rise in the number of housing units and office spaces. Furniture and interior space designers make names for themselves both under their own brands and through the products they design for chain stores, including prominent international brands.

2003 MOSDER

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 Istanbul, Ankara, Kayseri, Bursa (İnegöl), İzmir and Adana. According to 2005 data, with a growth rate of 8%, furniture is among the most rapidly growing sectors. Presently, approximately 60,000 companies operate in the furniture industry of Turkey, and the sector provides employment to around 260,000 people. Turkey exports furniture to almost 170 countries. From 1995 to 2008, furniture export volume of Turkey has risen from 75 million US dollars to one billion 331 million US dollars.⁵⁴

2005 İMMİB FURNITURE DESIGN COMPETITIONS

First held in 2005, the competition organized by Istanbul Minerals and Metals Exporters' Associations (İMMİB), awards annual prizes in four to five different professional and student categories.⁵⁵

2005 IKEA ÜMRANIYE

The Swedish furniture store IKEA opens in Ümraniye, Istanbul under MAPA Furniture and Accessories, Inc. This branch is followed by subsequent stores in İzmir, Bayrampaşa (Istanbul), Bursa and Ankara.

2008 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 read practices of architecture and design, which are commonly considered as distinct fields, in 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, Interno, etc. The efforts to expand the archive are still ongoing, and its span continues to be broadened with new documents and sources. ⁵⁶

2015 DATUMM

Realized in 2015 as a scientific research project of 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. ⁵⁷

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BIOGRAPHIES

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