

ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL

**THE ROLE OF THE VISUAL CULTURE ON THE FORMATION OF
ARCHITECTURAL DESIGN TASTE**

“Examining the Representation of Interiors in the Illustrated Periodicals from mid-19th
to the late 20th century”



M.A. THESIS

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Department of Interior Design

International Master of Interior Architectural Design M.A. Programme

JULY 2022

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To those who convince of the existence of kindness,



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July 2022

Şeyma KURTULUŞ
(Interior Architect)



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ABBREVIATIONS

AA	: L'Architecture D'Aujord'hui
BHG	: Better Homes & Gardens
CIAM	: Congrès Internationaux d'Architecture Moderne
DA	: Le Decor D'Aujourd'hui
DAM	: Descriptions des Arts et Métiers
EN	: L'Esprit Nouveau
GLB	: Godey's Lady's Book
HA	: Le Homme et Architecture
HMG	: Hanımlara Mahsus Gazete
HB	: House Beautiful
IB	: İller ve Belediyeler Dergisi
ID	: Interior Design Magazine
IH	: Ideal Home
ILL	: L'Illustration
ITR	: Illustration de la Turquie Rénovée
LHJ	: The Ladies Home Journal
LTK	: La Turquie Kemaliste
MD	: Mobilier et Decoration
MID	: Moebel Interior Design Magazine
RIA	: Recontres Internationales des Architects
SAD	: Le Salon Des Artistes Décorateurs
SF	: Servet-i Fünun
WH	: The Woman at Home



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THE ROLE OF THE VISUAL CULTURE ON THE FORMATION OF DESIGN

SUMMARY

This thesis study aims to examine the evolution of interior design practice with a more holistic understanding by analyzing the role that the visual culture plays in the emergence of taste, which canalizes the design culture directly. The visual culture comes out of the image-based mediums that act as ideological tools utilized by various actors in all political, sociological, and disciplinary realms. Also, the undeniable presence of spatial representations in these mediums provides a substantial source to trace the relations between all these domains. Thus, it enables us to detect the effect of these multi-dimensional relations on the interior architectural discipline regarding continuities and discontinuities between diverse disciplines, as well as the cultural interactions. In other words, the fact that the space phenomenon turns into a notion generated by the visual tools and the ideological reasons underlying them, besides being a physical phenomenon represented by the same visual mediums, constitutes the main motivation of this study.

When analyzing the representation process of space in image-based publications, it can be seen that space has simultaneously appeared with the production of images in printings. The reason behind this simultaneity is that space hasn't been only the practice of construction directed by professionals from the design practice, but also it is an evolving notion as part of advancing techniques, and ideational shifts. As the way of thinking and living of individuals and societies change, the space phenomenon goes into change. Especially after the 19th century, which can be regarded as the period of changes, alterations began to occur both in the economic realm that is related to the improvements in technology and production systems and included many social and political transformations that had taken place globally. This multi-dimensional aspect of the evolutions in the world's history dating to a certain period was demonstrated physically and concretized with several tools, two of which are space phenomenon and printed media. Therefore, these multi-dimensional alterations make it possible to investigate the interiors through visual representations, which is the foremost communication tool of the age, while transforming the space by ideological concerns and physiological advancements.

Furthermore, from the late 19th century to the end of the 20th century, before the digital publishing era, periodicals not only work as interfaces of social practices but also enable to create, shape, promote and disseminate the ideologies beyond just being communication tools for communities and individuals. Therefore, the definition of ideology in this study refers to a twofold terminology that gathers either communal acceptance as well as being a top-down process acted by political power. However, ideologies as a set of ideas, that determine the behavior of political, or social groups and individuals, need physical references to be expressed or represented in this new spreading media. The space phenomenon has taken part among the references

reflecting ideologies in the new communication realm as already in the physical environment.

On the other hand, interior space images existing in the non-disciplinary field are not often integrated within the scope of interior design historiography. However, before the specialization in the 20th century, designing interiors was an actual practice performed by people from the upper-middle class and manufacturers. Thus when we trace the formation of interiors in other genres out of disciplinary realm, the gap in the historical timeline of interior space appears as a significant threshold. Accordingly, this thesis study proposes that the history of interior design practice, which is read in a major framework over the architectural profession, should be examined from a wider perspective that includes all the joined disciplinary inputs.

When analyzing the periodicals, several parameters were specified to categorize the mediums according to the repetitive motives that became visible in publications. For instance, ideological concerns, technical and technological advancements, gendered discourse, and interior space with its components as part of professional recognition appear as repetitive motives in the illustrated periodicals. Accordingly, the publications divided into 3 main historical processes, which are pre-war, inter-war, and post-war period, have been classified into three main themes that are the political atmosphere of each period focusing on dominant ideology, a public realm that mainly includes gendered discourse, and professional recognition. Also, ideological concerns that emerge as a prerequisite of this transmission process will be clarified within the framework of request for an egalitarian society and assertions of rights by the public, the realization of modern identities, and standardization of the taste created on a global scale in connection with consumer society.

As an output of the study, it will be revealed the relation of visual representations as being ideological tools with the evolution process of design practice over interiors. This research also supports the thesis that interior space has a higher autonomy to reshape itself rapidly in terms of responding to changing trends, styles, as well as production mechanisms, and their promotion. Moreover, this thesis will provide alternative historiography of interior design practice by analyzing the depictions of interiors on printed periodicals spreading over almost 130 years period.

MİMARİ BEĞENİ ALGISININ OLUŞUMUNDA GÖRSEL KÜLTÜRÜN ETKİSİ

ÖZET

Bu tez çalışması, tasarım pratiğini doğrudan etkileyen beğeni algısını yönlendiren görsel kültürün oynadığı rolü basılı mecralar üzerinden analiz ederek, iç mekan tasarım pratiğinin evrimini bütüncül bir perspektiften incelemeyi amaçlamaktadır. Görsel kültür; tüm politik, sosyolojik ve mesleki alanlarda çeşitli aktörler tarafından kullanılan ideolojik araçlar olarak hareket eden imge temelli medyatik yayınlar vasıtası ile meydana gelir. Ayrıca bu mecralarda mekansal temsillerin inkar edilemez varlığı, iç mekanın izini uzun tarihsel süreçte sürmek için önemli bir kaynak oluşturur. Böylece, görsel tabanlı mecralar kültürel etkileşimlerin yanı sıra farklı disiplinler arasındaki çok boyutlu ilişkilerin iç mimarlık disiplini üzerindeki etkisini tespit etmemizi sağlar. Başka bir deyişle, mekân olgusunun görsel mecralarla temsil edilen fiziksel bir olgu olmasının yanı sıra, bu mecralar ve temsil ettikleri ideolojik kaygılar tarafından üretilen bir kavram haline gelmesi bu çalışmanın temel motivasyonunu oluşturmaktadır.

İmge temelli basılı yayınlarda iç mekan temsillerinin, imgenin basında üretimi ile eş zamanlı olarak ortaya çıktığı görülmektedir. Bu eşzamanlılığın nedeni; mekanın sadece mimarlık alanındaki profesyonellerce gerçekleştirilen bir pratik değil, aynı zamanda gelişen teknolojilerin ve düşünsel değişimlerin bir parçası olarak evrilen çok girdili bir kavram olmasıdır. Bireylerin ve toplumların düşünme ve yaşam biçimleri değiştikçe mekan olgusu da değişime uğramıştır. Özellikle evrensel düzeyde yeni düşünsel kabullerin ortaya çıkmasına sebep olan Aydınlanma felsefesi sonrası; hem sosyal ve politik alanda hem de teknolojideki ve üretim sistemlerindeki gelişmelere bağlı olarak ekonomik alanda geniş çaplı dönüşümler yaşanmıştır. Bu dönüşümlerin teknolojik bir çıktısı olarak ortaya çıkan süreli yayınlar, aynı zamanda dönemin düşünsel kodlarının taşıyıcısına dönüşmüştür. Böylece, ideolojilerin yaratılmasına, şekillendirilmesine, tanıtılmasına ve yayılmasına olanak tanıyan toplumsal ve siyasal pratiklerin arabirimleri olarak çalışırlar. Ancak, siyasi ve sosyal grupların veya bireylerin davranışlarını belirleyen bir fikirler dizisi olarak ideolojiler, bu yeni yayılan medyada ifade edilmek veya temsil edilmek için fiziksel referanslara ihtiyaç duyar. Bu noktada mekanın ideoloji ile bağdaştırılabilir görsel temsili yönü devreye girer. Sonunda, ideolojik kaygılar ve fizyolojik gelişmelerle dönüşen mekan tüm bu girdilerin aktarıcısına dönüşür. Böylece çağın önde gelen iletişim aracı olan görsel temsil araçları üzerinden mekanın evriminin incelenmesi mümkün olur.

Öte yandan, disiplin dışı alanda var olan iç mekan görüntüleri, çoğu zaman iç mimarlık tarih yazımına dahil edilmemektedir. Ancak, 20. yüzyıl ile başlayan mesleki uzmanlaşma sürecinden önce, iç mekan tasarımı, üst orta sınıf ve üretici aktörler tarafından yönlendirilen bir pratik olmuştur. Hatta bu çalışma kapsamında iç mekan üretiminin hiçbir zaman yalnızca profesyoneller tarafından yönlendirilmeyen, aksine çok girdili bir üretim süreci olduğu savının savunulduğu düşünüldüğünde

disiplinlerarası okuma yapmak zorunlu hale gelmektedir. Ayrıca, halen iç mimarlık tarihine ilişkin uluslararası ölçekte kanonik bir referans bulunmaması da çalışmanın temel motivasyonlarından birini oluşturmaktadır. Bu alandaki çalışmaların kısıtlılığı dikkate alınarak yapılan bu inceleme sonucunda; meslek dışı alanlardaki iç mekan üretimi ile disiplinler alan arasında bir ikiliğin olduğu farkedilmiştir. Böylece incelenen yayınlarda, mekan görsellerindeki süreklilikler ve süreksizlikler de ortaya konulacaktır.

Mimari beğenin kanalize edilmesinde imaj temelli mecraların rolü bu çalışmanın temel araştırma sorusunu oluşturmaktadır. Bu nedenle özellikle 19. yüzyılın ortalarından itibaren görsel kültürün oluş(turul)masında önemli bir araç olarak devreye giren resimli süreli yayınlar çalışmanın temel kaynağıdır. Araştırmanın; kapsamlı bir tarihsel süreç içerisinde gerçekleşen mekansal dönüşümlerin izini sürebilmek adına, katalog ve gazetelerin yanı sıra özellikle her bir döneme ait farklı aktörlerce çıkarılan dergiler üzerinden yapılması kurgulanmıştır. Bahsi geçen süreli yayınlar ortaya çıktıkları ilk andan itibaren; tüm sosyal, politik ve mesleki alanlarda ideolojik eğilimlerin tezahürü olarak belirmiş ve mekânsal imgelerin bu ideolojik kaygıların fiziksel birer temsili olarak kullanıldığı araçlara dönüşmüştür. Bu sebeple, mekanın evrimini geniş tarihsel perspektiften okuyabilmek için, incelenecek olan süreli yayınların disiplinlerarası alanı kapsamaması elzemdir. Bu doğrultuda iç mekan olgusu, disiplinler arası ve kültürlerarası görsel temelli basılı mecralar üzerinden analiz edilecek ve bu çok girdili sistemi oluşturan aktörlerin birbiri ile etkileşimi saptanarak mimari tasarım pratiğine etkisi ortaya konacaktır.

Uygulanan metodoloji, kategorize edilmiş basılı görsel belgeleri içeren karşılaştırmalı bir içerik analizidir. Sürekli gelişen yayıncılık endüstrisinde disiplinler arası ve kültürler arası ortamlar üzerinde mekanın görsel temsili, mevcut iç mekan sürecini çoklu perspektiflerden okumak için önemli bir kaynak sağlar. Bu kaynak, özellikle modernleşme döneminin başladığı 19. yüzyıldan bu yana tüm disiplinlere hizmet eden iç mekan tasarım pratiğine yönelik farklı veya yakınsak tutumların gözden geçirilmesi ihtiyacına işaret eder. Tüm bunlar göz önünde bulundurulduğunda; araştırma, 19. yüzyılın sonlarından 20. yüzyılın sonuna kadar, dijital yayıncılık çağından öncesini içeren genel bir tarihsel süreci kapsamaktadır. Bu süreç, savaşlar öncesi, savaşlar arası ve savaşlar sonrası dönem olmak üzere üç ana periyodik dilime bölünmüştür. Ancak, bu zamansal ayırım değişen konjonktürel söylemlere göre belirlenmiş genel bir kategorilendirme olup özünde Foucault'cu yaklaşımla kronolojik değil tematik bir çizgide ilerleyecektir. Dolayısıyla süreç; yapılan araştırma sonucunda görsel temelli süreli yayınlarda saptanan, lineer bir zamansal akışta ilerlemeyen ancak süreklilikler üzerinden tanımlanan parametreler çerçevesinde kurgulanmıştır. Bu parametreler, evrensel ve yerel perspektifte ideolojik kaygılar, teknik ve teknolojik gelişmeler, toplumsal cinsiyetçi söylemler ve mesleki görünürlük kapsamında iç mekan bileşenlerinden oluşmaktadır. Parametreler göz önünde bulundurulduğunda, ele alınan her bir dönem; dönemin sosyal ve politik atmosferi ile ilişkili olarak hakim ideolojik yapı, çoğunlukla cinsiyetçi söylemi içeren sosyal yapı ve mesleki görünürlük olmak üzere üç ana temada sınıflandırılmıştır. Bu aktarım sürecinin ön koşulu olarak ortaya çıkan ideolojik kaygılar, eşitlikçi toplum talebi ve kamuoyunun hak iddiaları, modernizmin içselleştirilmesi ve tüketim toplumuyla bağlantılı olarak küresel ölçekte yaratılan beğenin standardizasyonu çerçevesinde netleştirilecektir. Dolayısıyla, çalışmadaki ideoloji kavramı, hem toplumsal kabulden oluşan aşağıdan yukarı, hem

de siyasi iktidar tarafından empoze edilen yukarıdan aşağıya bir aktarım süreci olan iki yönlü bir terminolojidir.

Çalışmanın çıktısı olarak, görsel temsillerin iç mekan üretim pratiği ile etkileşimi ortaya konacaktır. Bu araştırma aynı zamanda, değişen trendlere, tarzlara, üretim mekanizmalarına ve bunların tanıtımına cevap verme açısından iç mekan tasarımının kendisini hızla yeniden şekillendirmek için yüksek bir potansiyele sahip olduğu tezini de desteklemektedir. Ayrıca, yaklaşık 130 yıllık bir süreye yayılan basılı periyodik mecralardaki iç mekan tasvirlerini analiz ederek alternatif iç mimarlık tarihi araştırması sunulacaktır. Kanonik anlatımlar dışında, alternatif arayüzde ve ana akımda anlatılmayan, mimarlık tarihinin de, yakın dönemde kurumsallaşan iç mimarlık tarihinin de dışına çıkan görsel temelli süreli yayınlar ve gündelik bir perspektiften iç mekan gelişimi okunacaktır. Ancak bu araştırma, uluslararası açık kaynak online kütüphane veritabanları ve Türkiye’de yer alan kütüphanelerin analog arşivlerinde erişilebilen verilerle sınırlı olacaktır.





1. INTRODUCTION

1.1 Purpose of Thesis

By regarding interiors as an outcome of multi-sociological and political inputs above being rigid vocational practice, this thesis aims to indicate the evolution process of space in a more holistic view. That these multiple inputs are intertwined with each other on an international scale and in diverse professional realms, entails evaluating the research interdisciplinarily and through multicultural relations. By putting in space as a means of signs that serve several ideological concerns integrated with the sociological and political approaches since its beginning, visual-based mediums have transformed into a notion of constructing the space beyond being a representation in the current situation. Hence, this review proposes comparative reading across cultures and social interfaces by primarily focusing on diverse professional terrains other than the architectural profession. By doing so, this investigation is centered around confirming its hypothesis: The fact that the space is a representative tool manipulated by several disciplines via publishing in visual-based mediums canalizes the interior design practice through generated taste culture as an outcome of visual piles utilized in diverse realms.

1.2 Scope of the Thesis

This thesis focus on visual representation and its mediums concerning architectural design practices. The role of the image-based mediums in canalizing architectural taste is the main motive of this study. Thus, illustrated periodicals coming into play as an essential tool for generating visual culture, especially in the mid 19th century, are at the center of the research.

The visual representation of space over interdisciplinary and intercultural mediums in the ever-evolving publishing industry provides a substantial source for reading the existing process of interiors from multiple perspectives. That source indicates a need to review the divergent or convergent attitudes toward the design practice of interiors

having served all disciplines since the beginning, especially with the 19th century when the modernization period has initiated. However, it has been observed that most studies in the field of interior design historiography based on publications are limited to the mere professional realm or only on a national level. Therefore, in the pages that follow, it will be examined that the representation and dissemination of interior space phenomenon over the image in printed mediums from the interdisciplinary view and on a global scale. By considering the prevailing sociological and political atmosphere of the given period, the universal discourse will be followed through European-based and transatlantic mediums. Even though printed mediums mostly refer to periodicals; catalogs, and newspapers are also included in the scope of this research. Furthermore, assuming the history of interior architecture as the history of the modernized individual, this study mainly includes the modernization period, which starts with the early 19th century, and continues until the late 20th century when the individual became standardized, thus identity disappeared. However, this research will be limited to data accessible on the international open-source digital databases, and analog archives of Turkish libraries.

1.3 Method of the Thesis

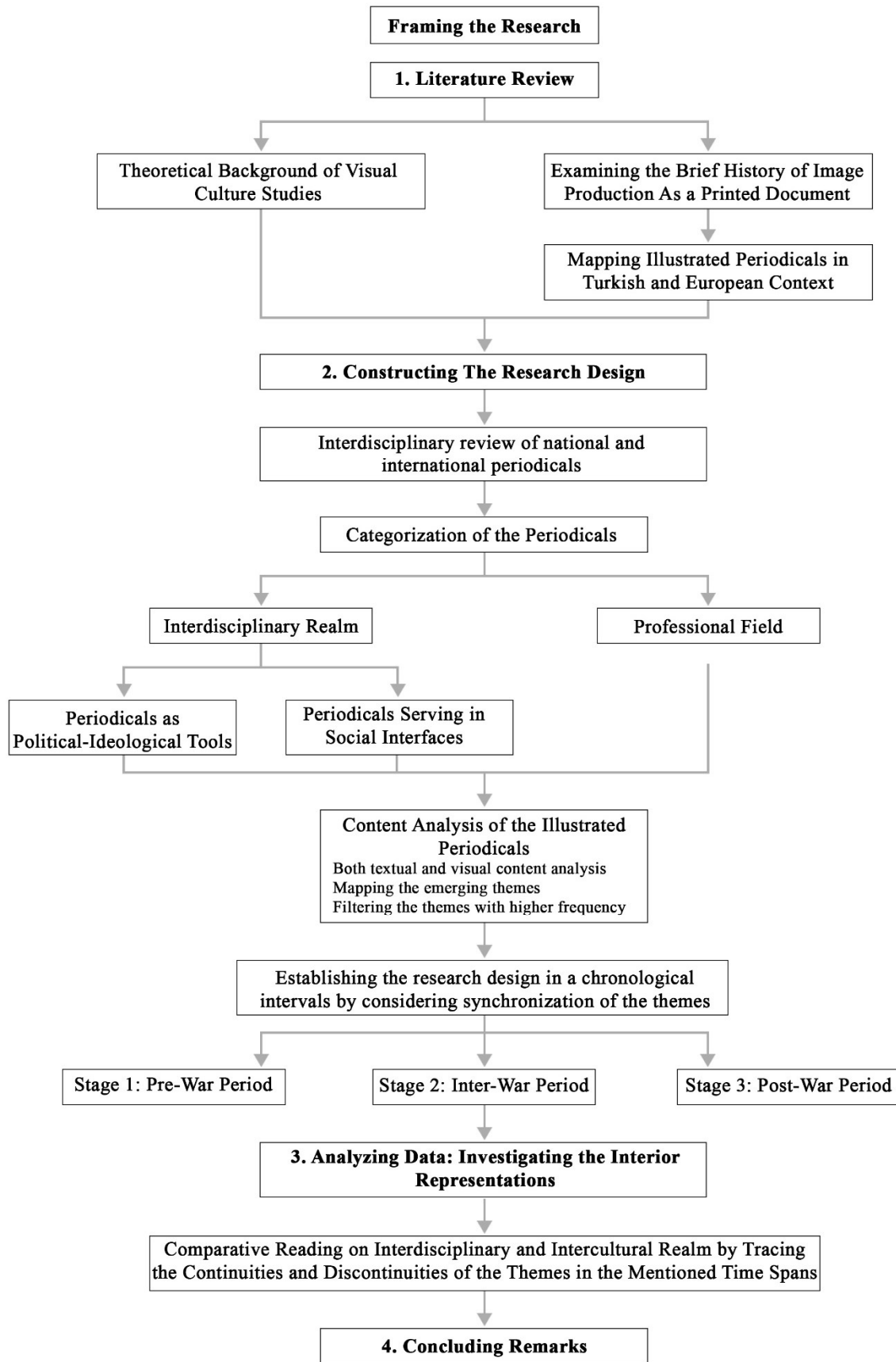
The objective of the dissertation is to find out the contribution of diverse sociological, political, and professional discourse to the architectural design practice on an interior space scale. Comparative reading on diverse disciplines which document interiors directly or indirectly while utilizing illustrated mediums as an expression tool constitutes the main principle of this inquiry.

The methodology applied is a content analysis that features categorized printed visual documents. The reading of the interior space representation through image-based mediums will be carried out by archival research on analog periodicals that progressed in the process initiated from the 1830s until the 1970s. Rather than a chronological approach, this archival research has been built around Foucault's method of proposing thematic historiography. Instead of being a monolithic and continuity-based investigation of the chosen period, this approach presents a cross-reading analysis of the subject in a theme-directed manner. Thus, the study will be improved in line with the parameters that became visible within the framework of motives specified considering the frequency range on publications, but that do not follow each other

chronologically. In the archival research; top-down and down-top ideological concerns, technical and technological advancements, gendered discourses (consisting of the emergence of woman's presence in the public realm and the depiction of space through notable people in society), and interior space with its components as part of professional recognition appear as repetitive motives in the periodicals. In addition, this investigation will be made within the scope of discourse and representation diversities between transferences, synchronization of the image and text, as well as periodical references. (see also Table 1.1)



Table 1.1 : Flowchart of the research. (Kurtuluş, 2022)



2. THE FORMATION OF VISUAL CULTURE THROUGH ILLUSTRATED MEDIUMS

Before the 19th century, the verbal and written channels commonly used as a way of accessing information were mostly ambiguous sources that varied according to the perspectives of the writers and the perception of the readers. They were far from being objective and quite suitable for distortion. Likewise, considering the positivist ideology of the 19th century that is based on objectivity and scientific approaches, these existing media became quite inadequate. In this process, photography had been seen as the most likely method to meet the demand. “Few people realize that the meaning of a photograph can be changed completely by the accompanying caption, by its juxtaposition with other photographs, or by the manner in which people and events are photographed” (Freund, 1980). The image, regarded as the embodiment of reality by people and being accessible to all the people in its first existence period, has rapidly become the new form of communication.

With the advent of new technics and technologies in producing images in the 19th century, illustrated mediums that constitute the essential part of visual culture emerged as an informational witness and control mechanism of the period. Image-based publishing both emerged as a technological outcome of the period of change and became a representative tool of this process that is directly related to ideological concerns. As Mainardi (2017) mentioned, “Social, political, and economic factors come into play, driving the technology and at the same time resulting from it” (p. 8). Similarly, Debord (2014) stated the same subject in his book “The Society of Spectacle” as follows;

Understood in its totality, the spectacle is both the result and the project of the present mode of production. It is not a mere supplement or decoration added to the real world, it is the heart of this real society's unreality. In all of its particular manifestations news, propaganda, advertising, entertainment-the spectacle is the model of the prevailing way of life. It is the omnipresent affirmation of the

choices that have already been made in the sphere of production and in the consumption implied by that production (Debord, 2014, p. 3).

Therefore, the emergence of the image-based tools cannot be reduced to a unidirectional cause and effect relation since it is a twofold process in which several actors in different segments of society participated for the sake of personal-ideological concerns. With the arrival of this divertible and effective tool; “Industry, finance, government, the owners of the press were able to fashion the world in images of their own interests” (Freund, 1980).

At the beginning of the 19th century, one of the first popular versions of image-based printed mediums was the periodicals. Illustrated periodicals built wide readerships, and this situation created communities that gather around some common grounds related to public tastes and opinions. “Reader-response critics have created the term 'reading communities' to describe categories of readers linked together by a common experience or expectation of reading, and by common social, political, ideological or cultural objectives or bonds (rather than by physical proximity)” (Brake et al, 2000). The image that has been revealed as a depiction of ideologies gradually became the bearer of some identical codes. Thus, both individuals and institutions, as well as political organizations began to create the profiles they prefer to exhibit through these codes, and they set out to convey the ideological notions they defend through the image. Space was also produced with the dissemination of images since people or any kind of organization need a space to depict their identity. It has to be a combination of conscious selections. “They are made with the visible in mind: the visibility of people and things, of spaces and of whatever is contained by them” (Lefebvre, 1991). Thus, illustrated mediums were initiated to present the evolution process of the space in a multi-cultural and interdisciplinary field. Especially in the first half of the 19th century, the attempts of the upper classes to represent their nobility, wealth, or intellectuality by utilizing periodicals predominated by illustrations made the interior space visible in these mediums. Interiors were the basic tools to depict all these notions in a physical world.

In the end, this new way of expressing things being adopted quickly by people directly affected design taste related to architectural practice, which is the central focus of this study. Also, this period is regarded as the beginning of the taste culture created over

image piles within this research. Accordingly, the formation of taste culture that affects the architectural practice on a global scale, necessitates examining all the transmission channels of visuals in which the spatial representations appeared. Considering the space phenomenon as described above, these representations have included all political, cultural, and social realms in addition to the architecture profession.

2.1 Theoretical Approach to Visual Culture

2.1.1 Examination of notions: “defining visual”

In this thesis study, several terms have been utilized to identify the depictions since they fundamentally refer to diverse versions of the production of images. While some are merely related to the production techniques such as photography in their time, some of them include the underlying meaning as well as the aim of depicting the things like the term visual. Considering that this research is based on a comprehensive investigation of images, both ways of defining the depictions are substantial. In some instances, visual expressions mentioned in the thesis are identified as an illustration to emphasize the way of depicting things in both technical and intellectual manner, while some of them are described only as an image to avoid implying any meaning ascribed to the depiction. Besides including all production mechanisms, the term visual is the most descriptive one since it addresses the ideological background and attributed meaning of depictions which is the fundamental concern of this investigation.

On the other hand, the meanings of the terms change depending on alterations in our perception, novel production techniques, and their way of use in time. However, considering this study includes the mediums dating back almost 200 years ago, it is necessary to evaluate the alterations in utilizing the terms. For instance, in today’s context, the term “image” perceptively includes photographic expressions more than illustrations, because of the common type of its production. Nevertheless, when we look at the 19th century and the previous periods, photography was not a defined term yet. Although the studies on image production began in the 17th century, there were various approaches to production techniques, and they were all named in various ways. So, it is quite necessary to clarify the meanings of these terms referring to the type of images to not cause ambiguity in the explanations.

To begin with, the term illustration that had common usage in the 19th century involved a crucial part, though not all of what we today call image. The periodicals that came to the fore with image-based contents in that period had been described as “illustrated”. In those types of mediums, illustrations created by hand drawings had an aim of providing readers with to imagine the written expressions consisting of current events or stories. They were an outcome of the efforts of depicting the life that is in the process of modernization. However, they were far from academic drawings, which consisted of conceptual compositions expressed by the artist. These drawings created with various techniques based on tracing the reflection of the view on a surface were not based on the artist's imagination, but also could not express an image produced by purely mechanical means. Today this term mostly refers to the narrative aspect of the image that is used to clarify or explain a subject in a combination created by hand drawing which is completely far from any mechanical process. Although it cannot be asserted that the illustrations created during this period were produced independently of personal aims or several ideological concerns, those initial samples of illustrations were regarded as the first steps of the direct witness of real-daily life, which would later become available by the photographic production process.

Secondly, the term photography is a fundamentally 19th-century phenomenon that expressed the production of the image by mechanical means involving direct transmission without any symbolic references in the period it was first released. In this century, the photographic process meant the production of the image by tracing it to various materials from the reflection of a view. Similarly, as Gray (1851) stated in *The Photographic Art Journal*, the oldest photographic journal in the world, the term photography was identified as; “has been adopted by custom to designate more particularly the production of the image upon a paper by the camera obscura” (p.156).

Also, it can be understood from the exhibition documents of the international fairs that were the places where photography gained recognition in the public for the first time, explanations about the photographic process were not defined clearly yet. As seen in Figure 2.1, this situation was also reflected in the cartoons of the period. In the Great Exhibition, “Photography did not constitute a section in itself: it was included in class X (instruments, clock making, surgical, musical, philosophical), and the department of the “machines and instruments,” in a relatively narrow space” (Bocard, 2008, p. 615).

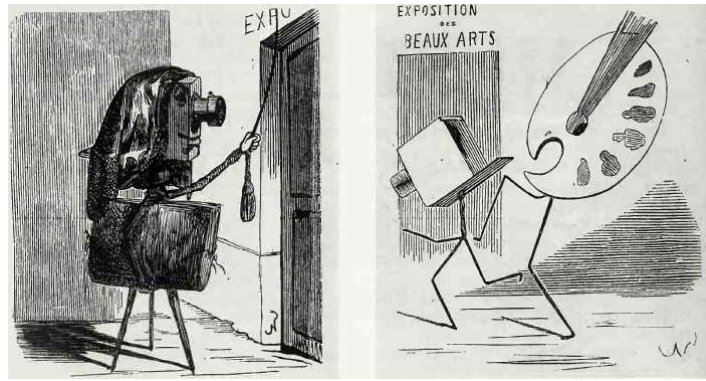


Figure 2.1 : Photography asking for just a little place in the exhibition of fine arts. (Rosenblum, 1997).

From this point of view, it is clear that photographic images were categorized as an outcome of mechanical advancements. Thus, “many men of science in the mid-19th century embraced photography as a chemical means of replicating the natural world without the interpretation of an artist while at the same time equally respected scientists acknowledged that a good photograph required skills beyond those of chemistry” (Fisher, 1851, as cited in O’Dell, 2013).

On the other hand, it is undeniable that all these definitions mostly related to the technical process of image production are not inclusive of all the produced images in reality because image production cannot be regarded as being only the physical article from its beginning. Others stated the following;

The optical devices in question, most significantly, are points of intersection where philosophical, scientific, and aesthetic discourses overlap with mechanical techniques, institutional requirements, and socioeconomic forces. Each of them is understandable not simply as the material object in question, or as pan of a history of technology, but for the way in which it is embedded in a much larger assemblage of events and powers (Crary, 1992, p. 8).

For this very reason, the term visual appears as the most comprehensive expression for the depictions featured in the press. Unlike illustration or photography, the term visual includes the subject who sees the image with his/her perception and personal knowledge. That is to say, the term visual, derived from vision or visioning, means the conscious act of creating an image after mechanically being able to reproduce an image, as well as including the understanding of the observer. In addition, all these cases constitute the main justification for mapping the illustrated mediums within the

scope of this research. If the reproduction of the image is the name of the process, the term visual containing all intentions and production systems emerges as an outcome of the process. Thus, the use of the “image” term in this research is intended to express depictions with all kinds of production mechanisms without any meaning while the term visual refers to depictions that aim visioning as disseminating ideology or shaping and directing opinions of individuals and groups.

Furthermore, the other terms "publishing" and "medium" that will be addressed several times in the research deserve (or require) a short explanation in terms of being part of creating an image consciously. Publishing is the act of making things publicly known through visuals, and the medium is the tool for this action as a mediator between the observer and creator. “This process causes the formation of a basic system of thought involving public opinion and taste. Photographic images were becoming familiar to the public and were beginning to shape its vision” (Freund, 1980). In the end, all these issues are directly related to the space phenomenon being published in this visual-based medium from its very beginning because of its visually high representative aspect and being a substantial part of the visual culture.

2.1.2 Background motives on visual culture studies

In recent years, visual studies have come to the fore in the multi-disciplinary realm as an alternative way of investigating or contributing to a mere discipline from a broad perspective. Especially after the emergence of new technologies for producing visuals and a new way of thinking in the early 19th century, they became a substantial part of everyday life. Even so, it is not possible to date back visual studies as a discipline to this early period. “Visual culture studies is a contemporary, emerging interdisciplinary field of inquiry that employs a variety of approaches to analyze and interpret visual images” (Morra and Smith, 2010). It encompasses several domains including “art history, cultural studies, media studies, literary criticism, feminism, queer studies, postcolonial theory, anthropology, and sociology” (Morra and Smith, 2010) while putting visuals at its center.

There are two main approaches to the periodization of visual culture that emerged as a new field of study. “One is that the visual has come to be the dominant cognitive and representational form of modernity. This certainly is the position that was taken by W.

J.T. Mitchell and Mirzoeff” (Julier, 2006). According to Mirzoeff (2009); “Such empirical rather than intuitive theories of knowing have marked out the epoch of modernity: a period we might describe as the 'opening of vision” (p. 3). In premodern societies, visuals were not a crucial part in expression techniques. “This began to change with the onset of modernity. In particular, it is suggested that modern forms of knowledge depend on a scopic regime that equates seeing with knowledge” (Rose, 2016).

In addition, visual culture studies are defined by Mitchell (1994) as a "study of the social construction of visual experience" and are called a "pictorial turn" dating back to the modernization period. “This turn runs throughout the critical theory, philosophy, and political discourses of identity formation, sexuality, otherness, fantasy, the unconscious; it focuses on the cultural construction of visual experience in everyday life as well as in media” (Mitchell, 1994). In this sense, the rise of visual representations in the early modernization period can be acknowledged as a threshold of visual culture. This assumption causes us to regard visual culture as the consequence of ideational transformations in society intertwined with the technological advancements of the industrial revolution. From this point of view, the new way of constructing society and individuals by centralizing scientific knowledge affected the prominence of visuals because of their directive and representational aspect. The other reason for the rise of visuals in that period was related to consumerist approaches that emerged as a result of industrialization in the 19th century. “From a design point of view, commodities, and services needed to be made more self-consciously visual in order to advertise and market them to a wide, anonymous audience” (Julier, 2006). Indeed, the proliferation of images became a key characteristic of modern social organization. Therefore, the circulated visuals in the modernization period paved the way for dating the emergence of visual culture to the early 19th century.

An alternative approach for dating the emergence of visual culture is based on a more integrative notion that tends to regard visuals as an intermediary form. “It is not a question of one era superseding another or of binary opposites. There isn't a clear historical break between, say, a literary era and the visual era” (Julier, 2006). According to this, it is not a realistic approach to define any period through a specific expression tool such as visual or text since all the forms of expression have existed

since the beginning. Therefore, “it does not follow that the advent of new visual technology from oil painting to the Internet means the strict dominance of one cognitive form over another in any era” (Julier, 2006). Accordingly, it can only be inferred that new methods of representing things emerge as a consequence of technological advancements. Forms of visual presentation emerge and indeed occupy some discursive prominence at various historical junctures. Also, “An era of visual culture, Mitchell argues, is where the perception of the visual becomes commonplace; something that is mentioned casually” (Mitchell, 2002, as cited in Julier, 2006).

On the other hand, the works of Guy Debord, Walter Benjamin, Michel Foucault, and Jean Baudrillard “with their clearly visual concerns formed the canonical foundations upon which much cultural and media studies rest” (Morra and Smith, 2010) that are directly related to visual culture studies. Additionally, the appearance of visual culture studies as an academic discipline occurred after the first half of the 20th century. “Early work on visual culture has been done by John Berger (*Ways of Seeing*, 1972) and Laura Mulvey (*Visual Pleasure and Narrative Cinema*, 1975) that follows on from Jacques Lacan's theorization of the unconscious gaze” (Url 1). Also, several notable works were made by W. J. T. Mitchell, Stuart Hall, Nicholas Mirzoeff, William Ivins, Jr., and Maurice Merleau-Ponty in the late period. They played an essential role in creating a foundation for the discipline.

In other respects, the effect of visual culture on society appears as the essential point in this new study field. In all its existence, as Morra and Smith (2010) mentioned; “the centrality of vision and the visual world in producing meanings, establishing and maintaining aesthetic values, gender stereotypes and power relations within culture” (p.223) provides a substantial source for an alternative way of analyzing the past and the present of diverse disciplines. From these beginnings, “visual culture is now an increasingly important meeting place for critics, historians, and practitioners in all visual media who are impatient with the tired nostrums of their ‘home’ discipline or medium” (Mirzoeff, 2009). In the end, this new field of research is directly related to the main research inquiry of the thesis which focuses on the interdisciplinary realm above canonical historiographical studies by investigating every day documents.

2.2 The Brief History of Image Production

The sense of sight has been the first method that mankind has used to reach information since the first moment of its existence. As Berger (1984) stated; “Seeing comes before words. The child looks and recognizes before it can speak” (p. 7). Independently of the meaning attributed to what is seen, it can be performed the act of seeing, without the need for any criteria such as language, cultural background, or knowledge about the issues depicted. (unlike the act of reading or writing) In that regard, an image appears as the most proper tool for people to reach any kind of information. Thus; “Photography is commonly regarded as an instrument for knowing things. When Thoreau said, 'You can not say more than you see,' he took for granted that sight had pride of place among the senses” (Sontag, 2005). Therefore, the possibility of producing an image that presents the events in the most objective and easily accessible form has turned into an object of desire since the first moment it became possible. So, to determine the beginning of the research in the historical process and to understand whether the produced spatial images are imagination or a representation of existing physical spaces, the need to briefly look at the history of image production and reproduction techniques has arisen. Also to understand whether the interior depictions were the witness of real-time daily interior space formations, or they were the products of imagination.

Although the production and proliferation of image by mechanical means become possible in the 19th century; research for the direct transfer of an image to a surface date back to much earlier centuries. “In China in the 5th century B.C., Mo Ti recorded his observation that the reflected light rays of an illuminated object passing through a pinhole into a darkened enclosure resulted in an inverted but otherwise exact image of the object” (Rosenblum, 1997). It was the first known attempt related to observations about the possibility of copying the real-life scenes to other surfaces. Also, the Greek scientist Aristotle was familiar with the principles of tracing the scenes on a surface. In the 6th century, “in the West, Aristotle described seeing, during a solar eclipse, a crescent-shaped image of the sun on the ground beneath a tree, which was projected by rays of light passing through the interstices of foliage onto a darkened surface” (Rosenblum, 1997). However, Aristotle did not provide any explanation for his observations of the effects of light.

Later, in the 11th century, the Arabian scientist Ali al-Hasan ibn al-Haytham (in other words Alhazen) “described a ‘dark chamber’, and experimented with light passing through small pinholes, using three adjacent candles and seeing the effects on the wall after placing a cutout between the candles and the wall” (Url 2). Alhazen “added the observation that an image thus formed was sharply defined when the aperture through which it was projected was small and became diffuse as the hole was enlarged to admit more light” (Rosenblum, 1997). Alhazen mentioned these observations in 'The Book of Optics' and introduced the first clear definition of the transmission of the image to a surface. This explanation provided that the invention of photography to be attributed to him. Familiar with these early studies, Leonardo da Vinci published the clear description of the camera obscura in Codex Atlanticus (Url 3). According to the article stated in the Photographic Art Journal in 1851, "Toward the close of the 15th century, Leonard de Vinci, ... discovered the principle of the camera obscura, and laid the first foundation of the physical theory of vision” (Evrard, 1851). The distinctive property of Leonardo da Vinci's research from others was his realization that the camera obscura works like the human eye. Nevertheless, the term “camera obscura” (darkroom) which means a chamber or box with a lens was first used by the German scientist Johannes Kepler in 1604.

On the other hand, the first versions of camera obscura were large in their forms. By the 18th century, smaller versions consisting of a wooden box and the lens allowing people to adjust the focus had become available with the attempts of Robert Boyle and Robert Hooke. As seen in Figure 2.2; the camera obscura, which previously consisted of a tent or a room, was thus made portable, and its usage area expanded.

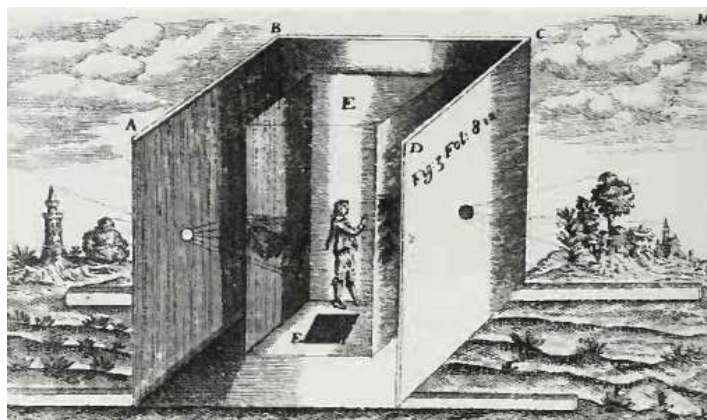


Figure 2.2 : Large Portable Camera Obscura. (Gemsheim Colleiaon, 1646, as cited in Rosenblum, 1997).

Although it is difficult to mention a definite conclusion about whom and when invented the camera obscura for the first time it was certainly known and used by many people until the mid-19th century.

On the other hand, all of these techniques meant only the reproduction of an image created by a human with personal imagination, rather than the objective transmission of life. Even if the inventors found a way to reflect views on a microscale, they had long sought a method by which these real views could be transferred directly to the surface. Also, since all techniques required drawing the image onto the surface by hand, it required hand labor and inevitably lengthened the process. Taking into account all of these, the invention of photography brought about a great revolution to press culture. The invention of the photographic image was realized by M. Louis Maude Daguerre, who was a painter and decorator. Besides professing in several realms, he was best known for his works on photographic image production. Even though he already had a reputation due to his paintings, and decorations for several public buildings such as theaters, he increased his public recognition with the invention of the technical devices which can be utilized to produce a photographic image. The invention of the photographic image contributed to his current professional status markedly. “Daguerre remained skilled throughout his career for employing both his art and social connections to gauge changing public taste and to curry the favor of the current regime in power” (Pinson, 2008, p. 363). Afterwards, he devoted himself to photographic image production processes.

According to Pinson (2008); “after five years of joint experimentation with Joseph Nicéphore Niépce, Daguerre produced his first daguerreotypes as early as 1834 and announced the invention in the *Journal des artistes* on 27 September 1835” (p. 365). This invention included “Niépce’s invention, based on the photosensitive of bitumen of Judea, and Daguerre’s improvements to the camera obscura” (Pinson, 2008, p. 365). Daguerre signed a new contract with politician Françoise Arago for the new photographic process involving another chemical combination based on iodine and mercury in 1837. According to this agreement, Daguerre would be mentioned as the sole inventor of the daguerreotype. The invention was announced to the public at the French Academy of Sciences in Paris on August 19, 1839, by Arago.

When Daguerre's invention was announced in 1839, many inventors had already been studying to develop other photographic processes. One of the most remarkable of which was by scientist William Henry Fox Talbot. Talbot produced his initial photographic image on paper in 1831 with the "salted paper" process. It was more successful than Niepce's photographic image implementations on paper with silver chloride in 1816 in regards to creating light-fast and permanent images on paper. Nevertheless, Talbot's calotype or talbotype could not achieve to yield precise images because of using paper, unlike Daguerre and Niepce's metal plates. John Herschel, Hercules Florence, Hippolyte Bayard, and James Tibbits Willmore were also successful inventors of other photographic processes around 1839. Although they finalized their studies after the Daguerreotype was released to the public, they made an essential contribution to the advancement of photographic image production.

Afterwards, in 1840, "in the weeks that followed the advertisement of the discovery of photography, Jacques Louis Mandé Daguerre, the inventor, signed on June 22, 1839, a franchise agreement with a company, "Giroux and Co" for the construction and marketing of his photographic systems, including cameras, plates, chemicals, and ancillary equipment" (Canguilhem, 2008, p. 591). The illustrated manual which included detailed explanations about the camera obscura written by Daguerre, and the photographs produced with the daguerreotype were also among the published materials in Alphonse Giroux's shop. These images produced at Giroux's shop, "like the dedication plates Daguerre sent to European heads of state, comprised views of Paris and still-life arrangements of plaster casts, architectural fragments, bas-reliefs, and copies of a sculpture" (Pinson, 2008, p. 365). In a few years, a variety of cameras, similar to the model designed by Daguerre, were produced in other countries as a result of great interest. "They were made for all classes of the society and for every conceivable purpose. By the end of the century, the exactly repeatable pictorial statement had become a commonplace in books, in periodicals, and the daily newspapers" (Ivins, 1953). It was the innovation that pretended the re-creation and reproduction of life in its realist form and won the enormous confidence and curiosity of people. In reality, as Debord (2014) stated; "What is presented as true life turns out to be merely a more truly spectacular life" (p. 84). Especially after photography became able to be combined with the latest printing techniques to reproduce in the press, illustrated periodicals commenced the visual age.

2.3 Reproducing Images on Periodicals

Before the mechanical reproduction of the image in the 19th century, image production techniques being utilized in periodicals were based on two major types; relief printmaking and intaglio printing. Relief printing was the technique of carving the non-image areas to have raised surfaces applied to wooden plates and rarely to metal sheets. Relief of woodcut was referred to as xylography which was popular until the 16th century and appeared as the first technique of printing images on paper. The water-based ink applied to the embossed surfaces ensures the transfer of the image onto the paper. Intaglio printmaking, which is the opposite of this method, consisted of transferring the ink-filled into the cavities forming the image on the metal plate to the paper. The intaglio process consists of etching (based on the acid bath to have cavities to contain the printing ink) and engraving (the image is created by the burin, a wedge or lozenge-shaped tool). This technique enabling more detailed printed images had got common usage in the printmaking of illustrations between the 16th and 18th centuries. In the later period, the 18th century, the introduction of engraving techniques by Thomas Bewick in woodblock printing brought a more practical solution to image production. The tools used in metal engraving initiated to be used on wooden plates, and this method accelerated the process while providing manufacturers with an economic advantage due to the reusability of wood and its low cost. Although printing techniques had advanced promptly over time, all these mentioned methods being utilized to press an image in periodicals before the 19th century were realized over the hand-drawings and did not allow mass production of an image in publications because they take time to create. So, printed media would remain incomplete until the mechanical creation and reproduction of the image in printed mediums was achieved. Therefore, the rise of the illustrated periodicals would have been possible only after the invention of both photographic images and their mechanical reproduction.

In the later century; lithography, based on chemical interactions to reproduce the image, “was invented around 1796 in Germany by an otherwise unknown Bavarian playwright, Alois Senefelder, who accidentally discovered that he could duplicate his scripts by writing them in greasy crayon on slabs of limestone and then printing them with rolled-on ink” (Url 4). “Lithography was to act as a primary building block to the photographic processes of Niepce, Daguerre, and Talbot and, in the form of a number

of 'hybrid' processes, heralded photomechanical reproduction" (Hamber, 2008, p. 864). The image drawn with a hydrophobic substance on a porous surface (mostly stone) ensures that the ink remains only on the drawing, and allows the negative parts to be cleaned with water. This method allows the drawing to be created far more easily and to produce more prints in less time, rather than older methods such as engraving or etching. Furthermore, reusability and the low price of a stone as a drawing surface reduces printing costs. "These were the prerequisites for mass production and low unit costs, and they were to be central to the ultimate success of photography" (Hamber, 2008, p. 864).

In 1855, French chemist Alphonse Louis Poitevin invented photolithography, which refers to creating lithographic printing by photographic images. "Photolithography became increasingly exploited during the 1860s and this encompassed variants on the printing support and the integration of photography, lithography, and other reprographic processes in 'hybrid' forms" (Hamber, 2008, p. 864). Reproduction of maps and illuminated national manuscripts, a facsimile reproduction of historical books, reproduce of drawings on art and architecture included some of the usage areas of photolithography. "However, it was the reproduction of architectural line drawing that saw the process's most influential role. J. Akerman of London was particularly prominent in this field. From the 1870s many of his photolithographs appeared in professional journals such as Building News" (Hamber, 2008, p. 864).

In the end, all these advancements, which enable the production of images in publications, have reached more substantial results than ever before with a completely mechanical new technique still used today, which provides more effective depictions to be printed. "The new process was known in America as halftone, and the first photograph to be reproduced in this way appeared on 4 March 1880, in the New York Daily Herald with the caption, 'Shantytown'" (Freund, 1980). The invention of the half-tone process by Henry Talbot, of England, made it possible to reproduce photographs in high quality and varying sizes. It is based on translating original photography onto dots. "Before the half-tone process, the pages of newspapers and magazines did not contain the photographically realistic images that we take for granted today" (Batchen, 2008, p. 632). Afterward, images have become indispensable for commercially printed materials. "The euphoria that had greeted the new invention of lithography early in the

century and the successive innovations brought by prints, portfolios, albums, and periodicals gradually became a normal part of daily life” (Mainardi, 2017).

Publications as a means of reaching information and news that were limited to verbal expressions and that individuals could comprehend only by imagining before have evolved with the use of depictions. “Within a few decades, hundreds of illustrated periodicals were founded throughout the world devoted to virtually every subject; as the century progressed, they were ever more lavishly illustrated” (Mainardi, 2017). From this period on, it was unimaginable that any periodical would be issued without featuring images. “It was a prerequisite of all our popular magazines and our illustrated newspapers” (Ivins, 1953). This industry enabled the communication of ideas and dissemination of knowledge on an unprecedented scale, leading to the printed images during the modern period. “Without them, we could not have neither the tools we require for the data about which we think” (Ivins, 1953).

Also, illustrations offered people scenes about everything they were curious about. People found an opportunity to access current events in places that they did not able to see, with this new media tool. “The faces of public personalities became familiar and things that happened all over the world were his to share. As the reader’s outlook expanded, the world began to shrink” (Gervais et al, 2010). “In addition to current events, they present stories about ordinary people whose names are always mentioned. As the relations among men became more dehumanized, the journalist tended to give the individual artificial importance” (Freund, 1980). In one regard, becoming aware of some familiar lives enabled people to feel like a part of society. From another perspective, observing multifarious lives or ideas, required readers to distinguish their personalities in specific references. “As the individual became less important to society, his need to affirm himself as an individual became greater” (Freund, 1980). People could make themselves visible in society and describe their identity created in a well-accepted manner by promoting their ideas and values with this media that reach others. In this case, individuals tend to demonstrate their identity through the certain physical references chosen by accepted people of society in the abundance of images. “The spectacle's estrangement from the acting subject is expressed by the fact that the individual's gestures are no longer his own; they are the gestures of someone else who represents them to him” (Debord, 2014, p. 11).

2.3.1 Early attempts of utilizing illustrated periodicals as an ideological tool: internalizing enlightenment

In the early 19th century, being enabled to reproduce an image in publications with some technical improvements make it possible to combine text and image in printings. Depicting the written expressions with images facilitated the intelligibility of meaning and enabled printed publications to be appealed to. This was a significant opportunity for both owners and readers. The emergence of the image in publications was the best option to access current affairs and knowledge realistically for readers, and it was providing producers to win the confidence of people. “From this power granted to images is born a belief in their impartiality, which is based on the relationship of trust established between them and the reader”¹ (Gervais, 2003). “Thus the story of prints is not, as many people seem to think, that of a minor art form but that of a most powerful method of communication between men” (Ivins, 1953). These aspects of images contributed to receiving wide acceptance of illustrated publications.

Originally, this process being put into practice with the technological advancements of the 19th century was initiated with the intellectual inquiries of the Renaissance in the early modern period. Indeed, the finalization of attempts, which constitute the essential principles of the image-making tools, was only possible with the perception of the Western Renaissance, in addition to the technical improvements of the Scientific Revolution in the 16th century. For Gilles Deleuze, "A society is defined by its amalgamations, not by its tools ... tools exist only in relation to the interminglings they make possible or that make them possible" (Deleuze and Guattari, 1987, as cited in Crary, 1992). Thus, visual culture resultant of image piles dates back to “early-modern continuities that go back to the Renaissance interest in “il Vero” to the fifteenth-century innovation of the printing press, or to the Scientific Revolution’s trust in knowing through seeing, crystallized in the Enlightenment” (Schwartz and Przyblyski, 2004, p. 3). Ever since the early modern period, the image emerged as a form of expression “that reflects the political climate, the intellectual concerns, and the taste of the period” (Freund, 1980). “No longer toy images, photographs became part of the general furniture of the environment touchstones and confirmations of that reductive

¹ [De ce pouvoir accordé aux images naît une croyance en leur impartialité, qui repose sur la relation de confiance établie entre elles et le lecteur.]

approach to reality which is considered realistic” (Sontag, 2005). In that vein, image-making techniques as an output of the Enlightenment thoughts spread all over the world and functioned as a tool that conducted toward the global culture. “The importance of photography does not rest primarily in its potential as an art form, but rather in its ability to shape our ideas, to influence our behavior, and to define our society” (Freund, 1980).

According to Sontag (2005), “photographic images... provide most of the knowledge people have about the look of the past and the reach of the present” (p. 2). In the 17th century, the first remarkable examples of publications supported by illustrative expressions emerged in France, which is at the center of the intellectual changes that took place. With the change of mindset after the Renaissance, the reliable information notion evolved, as well as the means of transmission and forms of representation, and the visually-based perception process we are in today has started to occur. Diverse publications were published to spread the new systems of thought and people began to be enlightened with illustrative expressions. Especially in the dissemination of illustrative periodicals on a national and international scale, France had a leading role since it was the country where printed visualization techniques were used for the first time. In that period, lithography was the first-most commonly used method to depict scenes in the press. As Mainardi (2017) stated;

It's French artists that lithography owes its most remarkable progress: it has become popular here with marvelous rapidity. It has invaded the entire art of drawing; it has exploited all tastes, all whims, every interest of the public: art, literature, science, industry, fashion (Mainardi, 2017, p. 69).

The first remarkable publication that includes comprehensive lithographic drawings of the period was Encyclopedia, which have been published between the years 1751 and 1772 by Diderot. “Yeo has maintained that Diderot regarded the Encyclopédie as ‘a time capsule’ of the Enlightenment. Hence, the genre attempted to freeze knowledge as much as it tried to gather and order it (Yeo, 2001, as cited in Hultzsh, 2010). In addition to having similar content to general encyclopedia types as collecting information about various fields ranging from science and philosophy, the Encyclopedia was reformist in terms of attributing the covered subjects to human reason. It was exactly representative of Enlightenment ideals. “The eighteenth-century

encyclopedia, quite literally, packaged universal knowledge in its printed and bound form, in a relatively portable format which seemed to render whole libraries obsolete and was also well suited to the increasingly globalized world of colonial powers” (Hultzs, 2020). “The central enterprise of the French Enlightenment, the Encyclopédie embodied that movement's liberal, anti-clerical and scientific spirit, its preoccupation with a man as a creature of nature, and its conception of culture and society as mutable products of the evolutionary processes of history” (Url 5). The idea of disseminating the idea of Enlightenment with this concrete guide would be confirmed by the words of Diderot; “the Encyclopédie's aim was 'to change the way people think” (Diderot, 1751, as cited Url 5).

Secondly, “Like Diderot’s Encyclopédie, Description des Arts et Métiers was one of the greatest productions of the French Enlightenment and a benchmark in social and scientific history” (Url 6). DAM was also prominent with its illustrative expressions and was very similar in content to L’Encyclopedia. Originally published by the Academie Royale des Sciences of Paris between 1761 and 1788, this publication attempted to present a scientific picture of all 17th and 18th-century French industrial processes. “The project had its origin in request from Colbert in 1675 to the Academy Royal des Sciences for detailed accounts of various mechanic arts to be prepared and for new machines to be reported upon” (Url 7). It included detailed descriptions of issues such as production techniques of commercial and artistic products, explanations about tools and materials, construction methods, venues, and equipment related to various sports branches.

Also, several interior space depictions including ateliers, construction sites, and shops where commercial and scientific activities had been carried out were displayed above each detailed explanation of the illustrations. In so doing, As seen in Figure 2.3, it shed light on the interiors of especially commercial spaces. So, the illustrative expressions featured in L’Encyclopedia and DAM, which display the economic and technological aspects of ideological transformations that have evolved in the direction of science and rationality, were the first examples of modern expression techniques, and they also provided a comprehensive source that reveals the periodical characteristics of spaces.



Figure 2.3 : Hat Store. (Description Arts Et Metiers, vol. 7, p. 628).

2.3.2 The evolution of print culture in the Turkish context

While the first illustrated periodicals began to be published in Europe in the 18th century, this date corresponds to the mid-19th century in the Turkish publishing industry. Publishing in the Ottoman Empire was limited to publications by minorities in the 15th century, almost 100 years later it expanded extensively only in the 19th century by Turkish publishers. Even so, there were alternative publications printed by the Levantines, merchants residing in Ottoman Empire. Mostly France, having commercial and political relations with the Ottoman Empire, published various publications through his embassies or with the individual efforts of the Levantines in the 18th and early 19th centuries when the publishing activities were not yet improved in the Ottoman Empire. Accordingly, France played an essential role in the progress of the publication not only within the borders of the country but also in various geographies, one of which was the Ottoman Empire. Several publications issued by French Levantines such as *Bulletin de Nouvelles* (1795), and “*Le Spectateur Oriental*” (1821) were spotted by countries such as Russia, England, and France with their news, and countries felt the need to intervene in journals through their embassies. These publications, which started to be published especially in Istanbul and Izmir due to commercial and political activities; were noticed by the Ottoman administrators in terms of addressing the political issues of the period, being recognized on an international scale, and being used as a tool in the realization of the policies of states. On this occasion, perceiving the influence of the publications, the Ottoman Empire began to publish magazines in various languages to prevent the country from being

misrepresented in Europe, to inform the public, and to direct the society in line with its concerns.

The first attempt to issue a newspaper by Turkish publishers was carried out by the state in 1831 with the release of Takvim-i Vekayi. While the first periodicals published in the Ottoman Empire were those issued by the state; in the later 19th century, when Western nations began to be followed closely, various periodicals were released in a short time by diverse segments of the society, especially with the relative freedom provided by the reforms realized after the proclamation of the Constitutional Monarchy and the implementation of the innovations in the country. With the provision "Publishing is free within the scope of the law.", the press had been liberated to the extent permitted by law and had been placed under constitutional protection. However, during this period, the sultan appointed censors and controlled the publications.

The first illustrated periodical released by Turkish people in the Ottoman Empire was Mirat. It appeared in 1863 under the leadership of Mustafa Refik who was a journalist. The publication period of the journal ended after only four issues were printed. In all issues, illustrations of the Sergi-i Osmani had been featured. As seen in Figures 2.4-5, these images were essential in terms of depicting the interior spaces of the exhibition.

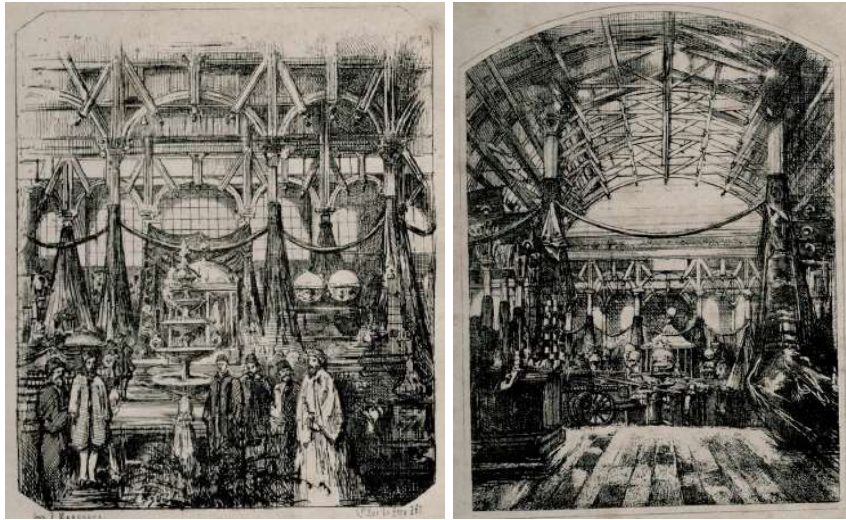


Figure 2.4-5 : Left: In the Garden of Sergi-i Osmani: The View of the Fountain², Right: Inside View of Sergi-i Osmani from the Entrance³ (Mirat,1862)

² [Sergi-i Osmani'nin bahçesinde ... fiskiyenin görünüşü]

³ [Sergi-i Osmani'nin girilecek kapısından içerisinin görünüşü]

Considering fairs were the most popular organizations internationally of the period, it can be assumed that the Ottoman Empire had an attempt of being up to date on a global scale. Nonetheless, remarkable attempts on publishing illustrated periodicals that had a long circulation and included comprehensive illustrations were made towards the end of the 19th century in the Ottoman Empire by the intellectuals. Especially the real environment of freedom in the press took place after the declaration of the Second Constitutional Monarchy in 1908. During the reign of Abdulhamid II, the Ottoman Empire changed in line with modern needs. The Young Turks (Jön Türkler), who defended a constitutional administration, played an active role in the declaration of the Constitutional Monarchy and the liberation of the press. This group, including journalists and intellectuals who lived in Europe for a certain period and witnessed the changes in the West closely frequently used periodicals to increase the public influence on the state and to ensure the implementation of changes.

2.4 The Emergence of Interior Space Representations on Periodicals

In the early 19th century, when the initial steps were taken in publishing illustrated periodicals, the values, tastes, and opinions of the society began to be dominated by the ruling class. The fact that the photographic images created with the daguerreotype were not able to be produced as masses, made photography a tool that was only available to the upper class of society. Accordingly;

Just as fashion is set by society's higher classes before reaching the lower, so photography was first adopted by those members of the French ruling class who wielded the most power: industrialists, factory owners, bankers, politicians, writers, scientists, and all those who belonged to the intellectual elite of Paris (Freund, 1980, p. 20).

Especially after the efforts of the bourgeoisie to dethrone the monarchy and found an independent nation-state was successful with the liberal revolution in France, the bourgeoisie had owned the means of production and kept its authority with the controlling power granted by these tools of which print media was the fundamental one. As Marx and Engels stated in their early work 'The German Ideology';

The ideas of the ruling class are in every epoch the ruling ideas, i.e. the class which is the ruling material force in society, is at the same time the ruling intellectual force. The class which has the means of mental production at its disposal has control at the same time over the means of mental production (Marx and Engels, [1846] 1970:64, as cited in Heywood, 2002, p. 42).

Indeed, the photographic image was enthusiastically received by the upper class of society. It provided self-expression and proliferation of new ideas of people and depicted them as personages connoted prosperity, prestige, or intellectuality. By doing so, several physical signs spread by the means of photographic expression. Within this process, interiors became one of the basic components of photographic images as a concretization of the ideas. Every object that formed the space has turned into carriers of the intellectual codes of the personage who was photographed in it.

Moreover, well-decorated houses were displayed by their owners as symbols of their authority or wealth. “By the latter part of the 19th century, the bourgeois house contained a home that had been remodeled by conspicuous consumption. Here, Benjamin argues, the goods were bought to display wealth (discretionary income), rather than for their practical utility” (Url 8). Also, to represent the conceptual concerns physically in interiors through photography, the photographers furnished their studios with luxury furniture and accessories as an extension of the demand.

Both are magical forms that establish a new set of abstract relations between individuals and things and impose those relations as the real. It is through the distinct but interpenetrating economies of money and photography that a whole social world is represented and constituted exclusively as signs (Crary, 1992, p. 13).

According to Freund (1980); “Industry, finance, government, the owners of the press were able to fashion the world in images of their own interests” (p. 103). This caused the formation of the taste notion directed by the dominant social class. “Seen from this perspective, domestic interior decoration is not mere arranging of furniture, but the process by which dumb objects are made into speaking symbols” (Sarantola-Weiss, 2009). The exposition of the interiors as admirable things being owned by the upper class turned them into objects of desire. The lower classes began to long and try to get

into possession of the luxury goods of the upper classes; this creates an active dynamism of representation while changing the value of what belongs to the upper class. This led the middle class of society to dream of having good taste and fostered them to copy the objects in the interiors that were in connection with the personalities of notable characters. People began aspiring to purchase the things they have seen. “Acquiring the right taste was essential for the expression of class distinctions” (Gronow, 1997, as cited in Sarantola-Weiss, 2009).

On the other hand, as space is a precondition for all physical and non-physical existences, in addition to individuals from the upper class of society, states utilized this tool including space images as a mediator in terms of disseminating ideologies. Therefore, the form of the possessed spaces evolved in parallel with the ideological shifts, but the aim of representing the spaces has never changed: by depicted in visual mediums, it was representative of all types of ideological codes. For this very reason, it is aimed to trace space images through the various types of periodicals serving both public, political, and professional realms throughout three specified periods that involve pre-war, inter-war, and post-war by taking into consideration of each period’s economical, social, and political atmosphere.



3. INVESTIGATING THE INTERIOR SPACE REPRESENTATIONS ON PERIODICALS

3.1 Introduction to the Research Design

By regarding interiors as an outcome of multi-sociological and political inputs above being rigid vocational practice, this thesis aims to indicate the evolution process of space in a more holistic view. That these multiple inputs are intertwined with each other on an international scale and in diverse professional realms, entails evaluating the research interdisciplinarily and through multicultural relations. By putting in space as a means of signs that serve several ideological concerns integrated with the sociological and political approaches since its beginning, visual-based mediums have transformed into a notion of constructing the space beyond being a representation in the current situation. Hence, this review proposes comparative reading across cultures and social interfaces by primarily focusing on diverse professional terrains other than the architectural profession. By doing so, this investigation is centered around confirming its hypothesis: The fact that the space is a representative tool manipulated by several disciplines via publishing in visual-based mediums canalizes the interior design practice through generated taste culture as an outcome of visual piles utilized in diverse realms.

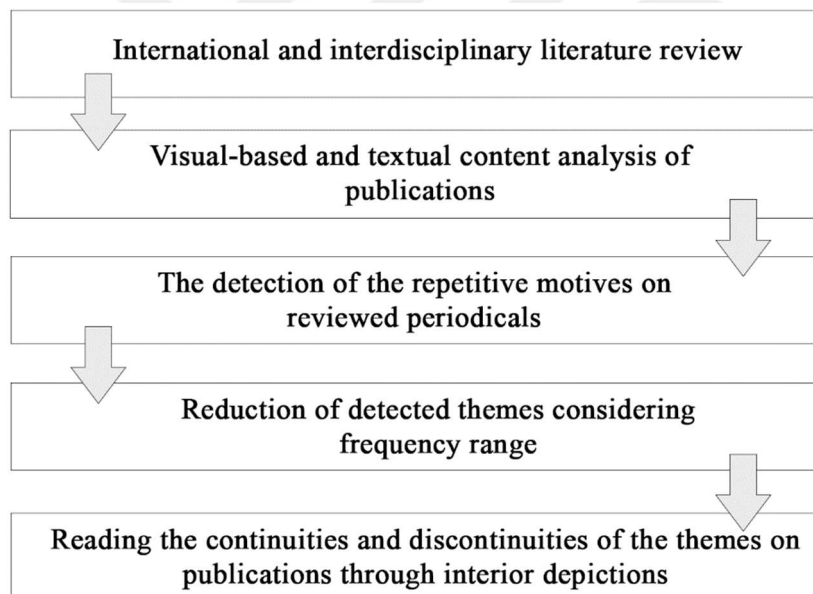
3.1.1 Constructing the research design : field of research and mechanism

This thesis examining the interior representations through analog and image-based periodicals proposes thematic archival research rather than a chronological approach. Reading the evolution process of interior design practice, which is a set of multi-input relations, requires generating a thematic path that, by its very nature, is included all these relations. For this reason, instead of being a monolithic and continuity-based investigation of the chosen period, this approach presents a cross-reading analysis of the subject in a theme-directed manner. It is not a chronological sequence of the historical period and historiography that the mainstream, but a genealogy. In Foucault's (1977) words: "It opposes itself to the search for origins" (p. 140). His genealogy of the subject is;

for the constitution of knowledge, discourses, domains of objects, and so on, without having to make reference to a subject which is either transcendental in relation to the field of events or runs in its empty sameness throughout the course of history (Foucault, 1980, p. 117).

In this respect, this study traces the continuities and discontinuities of spatiality through publications from diverse but intertwined domains, which depict interiors with various concerns in the selected periods. Therefore, the literature review treats several spatialities that existed in both the interior design profession and other disciplines in the public, economic and political realm. In addition, this investigation will be read considering discourse and representation diversities between transferences, synchronization of the image and text, and periodical references. Even if the analysis also focuses on textual explanations, it will be mainly discussed on visuals.

Table 3.1 : Analyses phases of the periodicals. (Kurtuluş, 2022)



Within the scope of the archival research, 132 periodical from 11 genres, two primary illustrated books, 15 daily newspapers, and 2 product catalogs has been reviewed. After the restriction of the scope made through specified parameters, 42 periodicals, two catalogs, two books, and 13 newspapers have been included in the research. This limitation was determined firstly depending on whether there are any interior depictions in the publications, then according to the frequency ranges of repetitive motives in popular publications that are the precursor of the prevalent atmosphere in the period. Also, the analyzed sources consist of primarily Turkish publications, as

well as publications from France, England, Italy, America, Germany, Switzerland, Belgium, Denmark, and Sweden in general. (see also Tables 3.2 and 3.3)

Table 3.2 : Legend for analysed periodicals. (Kurtuluş, 2022)

LEGEND	
	Publications included in the Thesis Research
	Publications not included in the Thesis Research

Table 3.3 : List of Analyzed periodicals. (Kurtuluş, 2022)

	Magazine	Publication Period	Image Based Representations	Interior Depictions	Reviewed Years	Country
Architecture Magazines	L'Architecture D'Aujourd'hui	1930-1940 ; 1945-2008 ; 2009 -	+	+	1930-1931-1932-1933-1934-1940-1950-54-60-80	France
	Casabella	1928-....	+	+	1954-1960-1965-1970-1979-1985-1990-2000	Italy
	Bauhaus	1926-1931	+	+	All issues	Germany
	Lotus (Art & Life)	1910-....				American
	Zodiac	1957-1973, 1988-1999	+	+	no: 2-3-4	Milan/Italy
	L'Esprit Nouveau	1920-1925	+	+	All issues	France
	Arkitekt	1931-1980	+	+	All issues	Turkey
	L'homme et l'architecture	1945-1952	+	+	All issues	France
	Techniques et Architecture	1941-2007	+	+	1947	France
	Yapı	1973-....				Turkey
	Svenskt	1850				Sweden
	The Craftsman	1901-1916				American
	Werk	1914-1976	+	+	1944	Switzerland
Product Design Magazines	Moebler+Decoration	no date	+	+	1955-1956	Stuttgart/Germany
	Design From Scandinavia	1967	+	+	no: 6-7-8	Denmark
	Moebel Design	no date	+	+		
	Mobilier et Decoration	1925-1974	+	+	1955-1956	France
	Mobilia	1955-1984	+	+	1970-1975-1978	Snekkersten, Denmark
	Moebel Interior Design (MD)	no date	+	+	1961	Stuttgart/Germany
Interior Design&Decoration Magazines	Interni	1954-....	+	+	1991	Italy
	Arredamento Dekorasyon- Mimarlık	1989-....	+	+	1991-2000	Turkey
	Interior Design	1932-....	+	+	1957-1958-2000	American
	Abitare	1961-....	+	+	1968-1978	Italy
	Le Decor D'Aujourd'hui	1933-1957	+	+	1955	France
	Art et Décoration: Revue Mensuelle d' Art Moderne	1897-1958	+	+	1897-1898-1899-1900-1905-1910-1920-1925-1930-1937-1938	France
	Interiors	no date	+	+	1990-1991	
Home and Gardening Magazine	House&Home	1952-1964	+	+	1955	US
	Das Ideale Heim	no date	+	+	1945-1950-1955	Switzerland
	House Beautiful	1896-....	+	+	1948	US
	Ideal Home	1920-....	+	+	1948-1950-1960-1970	UK
	Better Homes & Gardens (Fruit, Garden, Home)	1922-....	+	+	1951	US
	The American Home	1928-1977				US
Arts and Culture Magazine	Ar	1937-?	+	+	1945	Turkey
	The Studio	1893-1964	+	+	1964	London/UK
	Art Journal	1839-1912	+	+	All issues	UK
	Artistic-ciné	1911-1927	+	-	1927 - no: 3	Ottoman Turkish
	Tiyatro	1874	+	-	1885	Ottoman Turkish
	Musavver Türk Sineması	1927	+	-	1928 - no: 2	Turkey
	Ses	1956	+	+	1961-1962-1963	Turkey
Politics and Ideology Journals	Quadrante	1933-1936	+	+	All issues	Italia
	Asrı Türkiye Mecmuası	1926-1927	+	+	1926	Turkey
	La Turquie Kemaliste	1934-1949	+	+	All issues	Turkey
	Kadın Yolu	1925	+	-	1925	Turkey

Table 3.3 (continued): List of Analyzed periodicals. (Kurtuluş, 2022)

	Magazine	Publication Period	Image Based Representations	Interior Depictions	Reviewed Years	Country
Woman's Magazine	The Ladies' Home Journal	1883-2016	+	+	1886	
	The Woman at Home	1893-1919	+	+	1895	London/England
	Modern Woman	no date	+	+	1947	
	Good Housekeeping	1885-...	+	+	1920	US
	Godey's lady's book	1830-1978	+	+	1890	US
	Hanumeli	1947-1951?	+	+	1948	Turkey
	Woman	1937-?	+	-	1946	UK
	Femina	1901-1954	+	+	1906-1907-1910-1911-1913	France
	Türk Kadını	1918	+	-		Ottoman Turkish
	Süs	1923-?	+	+	All issues	Turkey
	Hanımlara Mahsus Gazete	1895	+	-	All issues	Ottoman Turkish
	Kadın-Ev	1943	+	-	no date	Turkey
	Mahasın	1908-1909	+	+	All issues	Ottoman Turkish
	Kadınlar Dünyası	1913	+	-	1913	Ottoman Turkish
	Kadınlar Alemi	1914	+	-	1914	Ottoman Turkish
	Hay Gin	1919-1933				Ottoman Turkish
	Terakki-i Muhadderat	1869				Ottoman Turkish
	İnsaniyet	1882	+	-	1882	Ottoman Turkish
	Mürüvvet	1887	-	-	1887	Ottoman Turkish
	Alem-i Nisvan	1906				Ottoman Turkish
	Seyyale	1914				Ottoman Turkish
	Bilgi Yurdu Işığı	1917				Ottoman Turkish
	Genç Kadın	1919				Ottoman Turkish
	Çalıklusu	1926				Turkey
	Çiçek	1905	+	-	1905	Ottoman Turkish
	Kadın	1908	+	-	1908	Ottoman Turkish
	Kadınlık Hayatı	1913				Ottoman Turkish
	Musavver Kadın	no date				Turkey
	Siyanet	no date				Turkey
	Firuze	1924				Turkey
	Cumhuriyet Kadını	no date				Turkey
	Dilber Kontes	no date	-	-	no date	Turkey
	Hanımlar	1884	-	-	1884	Ottoman Turkish
	Osmanlı Kadınlar Alemi	no date				Turkey
	Woman's Home Companion	1873-1957	+			US
	İnci	1919-1923	+	+		Ottoman Turkish
General Periodicals&Illustrated Journals	L'illustration	1843-1944	+	+	All issues	France
	L'illustration de la Turquie Rénovée	1929-1936?	+	+	1930-1931-1934-1935-1936-1937	Turkey
	Şehbal	1909-1914	+	+	All issues	Ottoman Turkish
	Resimli Gazete	1891	+	+	All issues	Ottoman Turkish
	The Strand	1891-1950	+	+	1891-1950	UK
	Images	no date	+	-	no date	
	La Cultura Et La Vie	no date	+	-	1958	
	Servet-i Fünun	1891-1944	+	+	All issues	Ottoman Turkish
	Meraklı Gazete	1926	+	+	1926	Turkey
	Resimli Dünya	1924	+	-	1924	Turkey
	Resimli Hafta	1924	+	-	1924	Ottoman Turkish
	Resimli Hayat	no date	+	+	1952	Turkey
	Büyük Gazete	1926	+	-	1926	Turkey
	Hür Memleket	1910	-	-	1910	Ottoman Turkish
	Asri Hafta	1926	+	-	1926	Turkey
	Yeni Türkiye	1916	+	-	1916	Ottoman Turkish
	Yeni Ses	1910	+	+	1344	Ottoman Turkish
	Yeni Mecmua	1917	-	-	1917	Ottoman Turkish
	Asri Türkiye Mecmuası	1926-1927	+	+	1926 - no: 3	Turkey
	Mirat	1862	+	+	All issues	Ottoman Turkish

Table 3.3 (continued): List of Analyzed periodicals. (Kurtuluş, 2022)

	Magazine	Publication Period	Image Based Representations	Interior Depictions	Reviewed Years	Country
Popular Culture and Lifestyle Magazine	Yeni Adam	1934				Turkey
	Yedigün	...?-1972-1978	+	+	1933-1936	Turkey
	Bravo	no date	+	-	1930	Turkey
	Seksek		+			Turkey
	Muhit	1908				Ottoman Turkish
	Hayat	1956	+		1956-1957-1960-1965-1970-1978-1980-1985-1990	Turkey
	Erkekler Alemi					Turkey
	Yenigün					Turkey
	Kadro	1932	-	-	1932	Turkey
	İkdam	1900	+	-	1900	Ottoman Turkish
	Hikmet	1910	-	-	1910	Ottoman Turkish
	Peyam	1913	-	-	1913	Ottoman Turkish
	Güleryüz	1921	+	-	1921	Ottoman Turkish
	Hayal	1879	-	-	1879	Ottoman Turkish
	Hande	1916	+	-	1916	Ottoman Turkish
	Mürüvvet	1887	-	-	1887	Ottoman Turkish
	Afak	1884	-	-	1884	Ottoman Turkish
	Şübban	1923	+			Turkey
	Muharrir	1877	-	-	1877	Ottoman Turkish
	Demet	no date	+	-	no date	Ottoman Turkish
	Ağaç	1936	+	-	1936	Turkey
	Arkadaş	1928	+	+	1325-1328-1928	Turkey
Tourism Journals	TOK Belleteni	1986-2006	+	+	1932-1933-1934-1935-1937-1938-1939-1940-1941-1942	Turkey
	Journal des Voyages	1877-1949	+		1877-1949	Belgium
	İller ve Belediyeler	1945-...	+	+	1945-1946-1947-1948-1949-1950-1955-1960-1965-1970	Turkey
	The Strand	1891-1950	+	+	1891-1892-1893-1895-1900	UK
Daily Newspapers	La Silhouette	1880-1914	+	+	1830	
	Le Petit Journal	1863-1944	+		1920-1922-1925-1930	France
	Le Moniteur Oriental	1884-1915	+	-	1884	Ottoman Turkish
	Tanin	1908	-	-	1908	Ottoman Turkish
	Tan	1935-1945	+	+		Turkey
	Akşam	1929	+	+		Turkey
	Akis	1954-1967	+	+		Turkey
	Anadolu		+	+		Turkey
	Cumhuriyet	1924-...	+	+		Turkey
	Haber		+	+		Turkey
	Halkın Sesi	1942-	+	+		Turkey
	Milliyet	1926-...	+	+		Turkey
	Son Posta	1930	+	+		Turkey
	Ulus	1920	+	+		Turkey
	Yeni Asır	1895	+	+		Turkey
Books	Tableau de Paris		+	+		France
	Description des Arts et Metiers	1771-1783	+	+	vol 1-20	France
Catalogues	Mapple et Cie	-	+	+	1889	UK
	Hampton and Sons	-	+	+	1869	UK

After the literature review, the study has been established in line with the motives that became visible within the framework of parameters specified considering frequency intervals on publications but that do not follow each other chronologically. Later, the repetitive motives are collected in several general titles since they were related to each other. In the archival research; top-down and down-top ideological concerns, technical

and technological advancements, gendered discourses, and professional recognition appear as general titles for repetitive motives in the periodicals. All these main titles included sub-themes that appeared in the periodicals as can be seen in Table 3.4. Yet, some of the sub-themes are not included in the thesis due to having a low range of frequency such as colonial discourses and mobility.

Table 3.4 : Emerging themes in the first stage of the analysis. (Kurtuluş, 2022)

	1- Technical and Technological Advancements: a) Prefabrication-Demountability b) Mobility c) New Space Typologies d) Construction Methods	
	2- Gendered Discourse: a) Women Presence on Public and Economic Realm b) Patriarchial Discourse	
	3- Top-Down Ideological Concerns: a) Promoting Nations' Progress&States' Actions b) Reconstructing Society c) Colonial Mindset d) Disseminating Modernization e) Consumerist Approach f) Propagating States' Policies h) Identification of Gendered Roles	
	4- Down-Top Ideological Concerns: a) Internalizing Modernization b) Consumerist Approach c) Egalitarian Society d) Assertion of Rights e) Re-Identification of Gendered Roles	
	5- Professional Recognition: a) Emergence of Educational Institutions b) Exhibitions&Organizations c) Introducing Actors and Establishments d) Advertisements	

Also, all the analyzed periodicals from diverse genres are classified according to their target readers and publishers. By doing so, it is aim to investigate periodicals being released not only by professionals but also by political authorities and the public to be able to compare both social and political interfaces. In this sense, as seen in Table 3.5, newspapers, political and ideological journals, and tourism journals appear as publications directed and disseminated by authorities serving in a political realm. To understand public opinions and common perceptions in society, home magazines, women's magazines, popular culture, and lifestyle magazines emerge as a reflector of societies' intentions and their attempts on evoking others. In the professional realm, product catalogs, architecture magazines, interior design&decoration magazines, as well as product design magazines are essential tools in the disciplinary realm.

Table 3.5 : Classification of the periodicals. (Kurtuluş, 2022)

	Interdisciplinary Realm		
By Authorities.....→	Newspapers	Politics and Ideology Journals	Tourism Journals
By Public.....→	Home Magazines	Woman's Magazines	Popular Culture & Lifestyle Magazines
By Professionals.....→	Product Catalogs	Architecture Magazines	Interior Design & Decoration Magazines Product Design Magazines
	Professional Field		

In addition, assuming the history of interior architecture as the history of the modernized individual, this study mainly includes the period, which initiated with the 19th-century modernization, and continues until the end of the 20th century when the individual became standardized, thus identity disappeared. The literature review covers a period of almost 130 years from the 1840s to the 1970s. The reason to date the starting point of the literature review to the middle of the century -the 1840s-, is that the dissemination of illustrated publications, which is the essential tool of this investigation, corresponds to this date. Although it was examined in the literature review, the post-1970 period has not been included in the study in terms of the fact that it is a process in which the motives traced in all three periods became indistinct as a consequence of conjuncture altered globally, and divergent ideological concerns have emerged. Also, it could not be included due to time and content limits within the scope of the thesis.

Moreover, the 130 years have been divided into three periods according to the convergent attitudes exhibited related to the detected themes. In the first part of the research, substantially France and United Kingdom-based publications are at the forefront since both had close relations with the Ottoman Empire and were the countries where post-industrial technical advancements have been seen initially compared with other nations. During the inter-war period, publications from Italy and the US have begun to appear in addition to Turkey, France, and England. In that period, ideological concerns primarily came into prominence in coverages. In the post-war period including the years between 1945-1970, depending on universal policies, mostly American-based publications constitute the sources examined. (see Tables 3.6 and 3.7)

Table 3.6 : Categorization of the Analyzed Periodicals. (Kurtuluş, 2022)

		PRE-WAR PERIOD 1845-1920		INTER-WAR PERIOD 1910-1945			POST-WAR PERIOD 1940-1970	
INTERDISCIPLINARY REALM	Ideological Concerns	Newspapers	Le Petit Journal Le Moniteur Oriental		Tan Akşam Yeni Asır Anadolu	Cumhuriyet Son Posta Halkın Sesi Milliyet	Ulus Haber Akis	
		Politics and Ideology Journals	L'Illustration	Servet-i Fünun Resimli Gazete	Quadrante	La Turquie Kemaliste L'Illustration de la Turquie Renue Şehbal		İller ve Belediyeler
		Tourism Journals						TTOK Belleteni
	Gendered Discourse	Home Magazines	Ladies' Home Journal				House&Home Ideal Home Better Homes & Gardens House Beautiful	
		Woman's Magazines	The Woman at Home Godey's Lady's Book	Kadınlar Alemi Hanımlara Mahsus Gazete	Femina Modern Woman Good Housekeeping	Süs Mahasin		Hanımeli
		Popular Culture and Lifestyle Magazines				Meraklı Gazete Yedigün		Resimli Hayat Hayat Ses
PROFESSIONAL FIELD	Product Catalogs	Maple et Cie Hampton and Sons						
	Architecture Magazines			L'Esprit Nouveau L'Architecture D'Aujordhui L'Homme et L'Architecture	Arkitekt		Casabella Techniques et Architecture	
	Interior Design & Decoration Magazines						Interior Design Magazine Le Decor D'Aujord'hui	
	Product Design Magazines						Moebel Design Moebel Interior Design Moebel+Decoration Mobilier et Decoration Mobilia	
		International Level	National Level	International Level	National Level	International Level	National Level	

Table 3.7 : Repetitive Motives included in the research. (Kurtuluş, 2022)

PRE-WAR PERIOD 1845-1900	INTER-WAR PERIOD 1900-1950	POST-WAR PERIOD 1940-1970
1- Technical & Technological Advancements 2- Down-Top Ideological Concerns 3- Gendered Discourse 4- Top-Down Ideological Concerns 5- Professional Recognition	1- Top-Down Ideological Concerns 2- Gendered Discourse 3- Down-Top Ideological Concerns 4- Technical & Technological Advancements 5- Professional Recognition	1- Gendered Discourse 2- Top-Down Ideological Concerns 3- Professional Recognition 4- Technical & Technological Advancements 5- Down-Top Ideological Concerns



 REPETITIVE MOTIVES

3.1.2 Justification for alternative approach to the interior design historiography

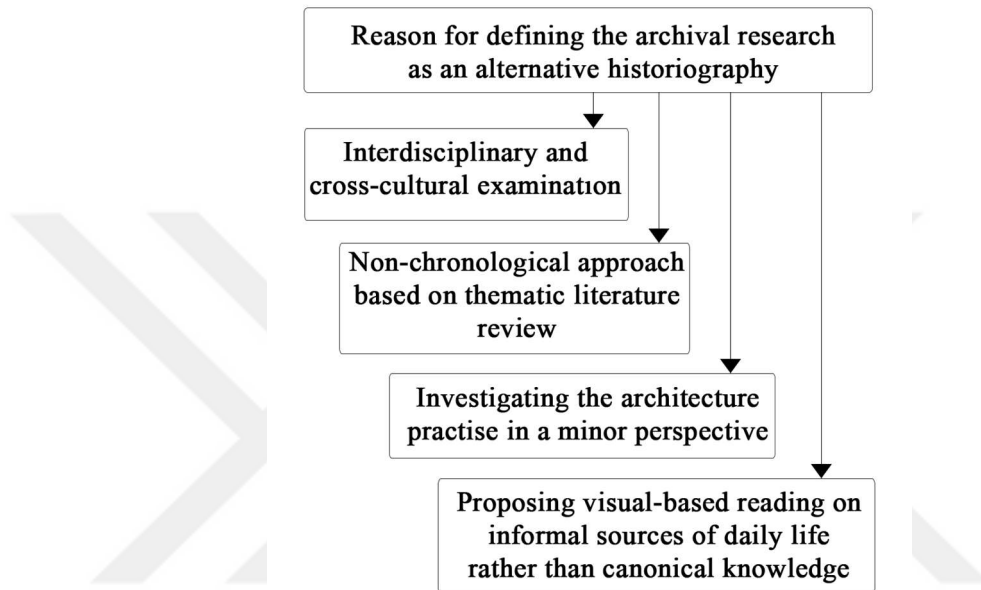
In consideration of the preliminary investigation of the field of this study, it has been realized that image-based periodicals from diverse genres have been utilized as both a means of expression and comprehension since being enabled to reproduce an image on publications involves substantial sources for interior depictions. On the other hand, interior space representations existing in the non-disciplinary field are often not integrated within the scope of interior design historiography. However, before the professionalization in the 20th century, designing interiors was an actual phenomenon performed by people -mostly by the upper-middle or ruling class- for various objectives. Besides, it was an accepted notion that being able to design (or the term 'decorate' is more suitable for its' early period) interiors necessitates certain qualifications even if it was not identified as a profession in that period. Accordingly, several actors mastered designing and decorating interiors. Moreover, after the professionalization, interiors have remained in the position that is being a means of representation in the non-disciplinary realm. That is to say, the need for an alternative approach is derived from the lack of concrete documentation of the history of interior architecture practice before the 20th century.

As a consequence, it has been noticed that the history of interior design practice, which is read in a major framework over the architectural profession, should be examined comprehensively from a micro-scaled perspective and in a holistic manner that includes the transdisciplinary inputs affecting the design process. The primary justification of this research is to reveal the evolution of interiors via sources that have directly witnessed the aforementioned periods, taking into account the sociological, political, and economic alterations that have been involved in the design process during the historical process. Hereupon, the hypothesis of this thesis study has been determined as; The fact that the space is a representative tool manipulated by several disciplines via publishing in visual-based mediums canalizes the interior design practice through generated taste culture as an outcome of visual piles utilized in diverse realms.

Furthermore, this investigation is described as an alternative reading in terms of constructed over visual-based readings on informal sources of daily life -periodicals-

rather than found on canonical documents and is a non-chronological and interdisciplinary literature review that is also examined across cultures. Also, since there is no conventional history of interior design practice involving holistic historical process, this research emerges as an alternative historical reading in the field of the interior architecture profession. (see Table 3.8)

Table 3.8 : Justification for Defining the Model as an Alternative Historiography.
(Kurtuluş, 2022)



Also, the reasons to utilize periodicals as the main tools to investigate interior depictions alternatively related to the facts that;

- Scrutinizing and exploring alternative ways of mending the historical lack of interior architecture practice before the 20th century by going beyond the canonic cases,
- Utilizing periodicals as the temporal sources mapping the actual time spans that they exist, and accepting them as an alternative milieu or realms to develop the minor/alternative/informal and non-canonic narrative of interior architecture history in the Turkish and European context,
- Exploring visual sources as a prioritized field of resources again with an intention to maintain an alternative to written sources.

3.2 Illustrating Interiors in the Pre-War Period

Considering the first process named the pre-war period that is analyzed in the research, the progress of the nations towards industrialization, the new social and economic needs, and advancements that emerged with mechanization, reconstructing society in parallel with internalizing & disseminating modernization, include the majority of the content in the ideological discourse. The bourgeois and ruling class, who are also intellectuals constitutes the main actors managing the ideological approaches in European countries and the Ottoman Empire. Also, it is detected that periodicals analyzed within the scope of this period had some interaction with each other considering their contents.

On the other hand, for the public realm, the main issue of the debate in society is centered around women's engagement in the public and economic realm, and as an extension of this, separated spheres marked between working space and home, also prioritization of domestic interiors, as well as an assertion of rights with the attempts of providing women to live in an egalitarian society. Mainly, publishers of the periodicals representing society are not political authorities. These actors generally consist of women or men that played an active role in the assertion of women's rights with feminist thoughts.

Unlike the interdisciplinary realm including political-ideological and public activities, in the professional field periodicals released by professionals were not markedly in circulation throughout the 19th-century. Even if there were several professional publications, they were limited in number. Also, it was not possible to reach these mediums within the investigation process of this thesisresearch. On the other hand, some documents such as furniture catalogs and advertisements in the periodicals from the interdisciplinary realm shed light on the professional realm to mention. Also, tracing the actors, who interested in decorating and designing interiors in that much early period is crucial to go beyond the canonical historiography of the discipline in terms of the fact that most of the names realizing interior design profession before the 20th century are not mentioned.

Table 3.9 : Emerging themes in the pre-war period publications. (Kurtuluş, 2022)

	1843	1890	1891	1892	1893	1894	1895	1896	1897	1898	1899	1900
Political-Ideological Realm												
	<i>Construction Methods Promoting Nations' Progress</i>	<i>Increase of Illustrated Periodicals</i>						<i>Internalizing&Disseminating Modernization</i>		<i>Reconstructing Society</i>		
Social Interfaces												
				<i>Women presence on economic realm</i>		<i>Egalitarian Society</i>		<i>Assertion of Rights</i>				
Professional Field												
										<i>Consumerist Approach</i>		

3.2.1 The initial samples of space depictions as an ideological tool

How pale, inanimate, always incomplete and difficult to understand written descriptions, even the best, are compared to the very representation of things! We have been repeating it for a long time: the things that come to the mind through the ear are less easy to remember than those that come to it through the eyes⁴
(L'Illustration, 1843, p. 9).

According to Gervais (2003); “the earliest uses of photography in the press date from the 1840s with the first caption including the words 'from photography' appearing in the French weekly L'Illustration of August 26, 1843” (as cited in Gervais and Morel, 2020). ILL began to be published in 1843 with visual-centered explanations and became the pioneer of illustrated journal in the 19th-century. Although there are similar periodicals that started to be published earlier in England, L'Illustration is important in terms of pronouncing the notion of "image produced from a photograph" for the first time in written expressions and making it familiar to the public.

ILL emerged as an extension of the attempts to interiorize the ideology of Enlightenment and provide dissemination of knowledge to the public. The publishing period of the journal was initiated on the eve of the proclamation of the Second Republic in France when the discourses of freedom echoed, and the desire to reach rational knowledge peaked, by the leading pro-republic publishers of the age. All of the characters who led to the release of the ILL were advocates of political and social reforms generated with the mindset of Enlightenment that arose in the previous century. “The idea of publishing a periodical with illustrative mediums was from Edouard Charton and the financial contribution have provided by Alexander Paulin and Jea-Jacques Dubochet”⁵ (Marchandiau, 1947, as cited in Gervais, 2003). Edouard Charton was a notable character who took an active role in politics. By doing so, he expressed his opinions intertwined with the ideals of the “Enlightenment: faith in progress and the emancipation of people through education; respect for human dignity, a constant fight for the dissemination of knowledge and political action in favor of liberal and republican ideas” (Url 9). In addition, he became a prominent literary figure

⁴ [Combien les descriptions ecrites, meme les meilleures, sont pales, Inanimees, toujours incompletes et difficiles a comprendre, en comparaison de la representation meme des choses! On le repete depuis longtemps: les choses qui arrivent a l'esprit par l'oreille sont moins faciles a retenir que celles qui lui arrivent par les yeux.]

⁵ [L'idée est d'Édouard Charton et l'apport financier d'Alexandre Paulin et Jean-Jacques Dubochet.]

by taking part in the publishing process of several remarkable periodicals. “Charton masters the use of printmaking in the press and knows its impact on the public” (Gervais, 2003). After his experiences, he turned back to France with his proposal about issuing a new illustrated periodical: *L’Illustration*. Then, “Charton offered the model to Lachevardière who declined the proposal, then to Paulin and Dubochet who invested heavily in the project”⁶ (Gervais, 2003).

Jean-Baptiste-Alexandre Paulin was a French journalist, bookseller, and publisher. Similar to Charton, he took part in political interferences. “At the fall of the First Empire, he campaigned for a liberal policy, which led him to be one of those accused of the “Belfort conspiracy” of December 31, 1821” (Url 10). He founded the liberal newspaper *Le National*, which became the mouthpiece of the Republican opponents of Jacques-Julien Dubochet. Dubochet, who is a lawyer, author, and publisher, participated in the creation of the dissentient newspaper *Le National*. “Both were among the men who undermine the reign of Charles X in columns of *National* of which Paulin served as editor-in-chief until 1834”⁷ (Gervais, 2003). Dubochet and Paulin would have cooperated again to issue the *ILL*. Dubochet became an editor of the *ILL* from 1843 to 1848.

Almost every page of the weekly, which could consult to find comprehensive information in several issues, included various illustrations that reflect the ideas and all kinds of news with detailed depictions. Photography as a tool utilized during this transfer was indispensable in terms of providing a first-hand source for the public who had not yet realized its manipulative aspect. As written in *ILL* (1843);

In 1850, the journalist Adolphe drew on the supposed objectivity of the photographic process as a way of persuading his readership; In order to convince the most resolute skeptics, we are supporting our contention with irrefutable evidence: we are reproducing as faithfully as possible six

⁶ [De retour à Paris, Charton en propose le modèle à Lachevardière qui décline la proposition, puis à Paulin et Dubochet qui investissent massivement dans le projet.]

⁷ [Tous deux font partie des hommes qui mettent à mal le règne de Charles X dans les colonnes du *National* dont Paulin assure le poste de rédacteur en chef jusqu’en 1834.]

daguerotypes expressly commissioned for L'Illustration (L'Illustration, 1843, as Cited in Gervais and Morel, 2020).

The publication and composition ateliers of the journal were also depicted in the pages as seen in Figures 3.1-2.

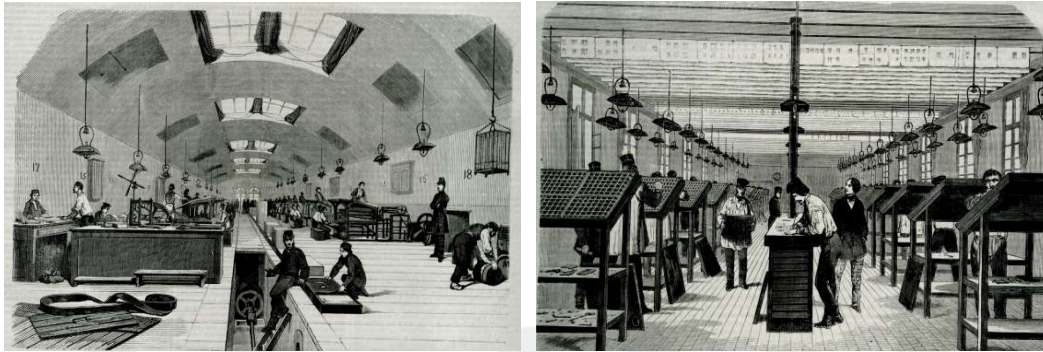


Figure 3.1-2 : Publication Atelier and Composition Atelier⁸ (L'Illustration, 1849, no. 333).

To supply his need for information, the weekly turns facts into consumable events that he calls "novelism" and innocuous situations into picturesque prints intended for a defined readership. Relatedly, the main concern of the journal was stated in the preface as follows;

Are the newspapers in a position to satisfy this desire with the short and incomplete stories to which they are naturally obliged to adhere?...The extraordinary growth that the use of this type of illustration has taken in recent years seems to indicate an immense future...Books do not speak more than half, if the artist's, inspired by that of the writer, does not translate their stories into brilliant image NS⁹ (Preface, 1843).

On the other hand, it was clearly mentioned by the editorial staff again in the preface that furnishing and decoration ideas would be part of the content. By the definition of writers, "Furnishing fashions which are so closely related to art and which have carried so high the glory of France"¹⁰ (Notre But, 1843, p.9) had extensive coverage in the

⁸ [Grand Establishment Industries De France: Atelier Des Presses, Atelier De Composition.]

⁹ [Les journaux sont-ils en état de satisfaire ce désir avec les récits courts et incomplets auxquels ils sont naturellement obligés is well known? ... L'essor extraordinaire qu'a pris depuis quelques années l'emploi de ce genre d'illustration semble l'indice d'un immense avenir. ... Les livres ne parlent plus qu'à moitié, si le de l'artiste, s'inspirant de celui de l'écrivain, ne nous traduit leurs récits en brillantes images...]

¹⁰ [...modes d'ameublement qui tiennent de si près à l'art et qui ont porté si haut la gloire de la France...]

pages. These fashionable representatives of France had been publicized to other countries to provide their widespread usage. It can be supposed that the root cause of this attempt was providing economic advancement by expanding the selling area of the products to an international scale. However, as stated in its preface, the other reason for featuring interior space depictions in the journal was to create a taste as being the reflection of the culture and spreading it to the world. It was mentioned in the periodical as below;

And we will serve perhaps to accelerate the dispersion in the world of these innumerable swarms of rich, elegant forms, intended for the embellishment of so many uses of life, and which extend over the world the empire of our homeland as it extended there for a long time by the sole form of language¹¹ (Notre But, 1843, p.9).

This was the main justification for including the ILL in this research which examines the interiors through visual representations. Farther, the existence of ILL continued throughout a century in the publishing industry. In addition to the declaration of the five republics in France, the journal also witnessed World War I and World War II. Therefore, ILL is regarded as the threshold of visual transmission media within the scope of this investigation since it was the first publication to get international popularity and the longest-termed periodical of the age. Later on, ILL became an international journal that was published in 150 different countries at the beginning of the 20th century as a result of the intention that aimed to shed light on the countries where the recent things with global impact appear, as well as the advancements in a national scale. This wide dissemination of the journal provided an opportunity to investigate the manifestations of the evolutions that have affected on an international scale in diverse societies. Again, it was mentioned in the preface of the periodical's first issue as follows;

The Illustration will be, in a word, a faithful mirror or will come to be reflected, in all its marvelous activity and its so varied agitation, the life of the company to the curiosity and the very futility that would offer a recollection of today the

¹¹ [Et nous servirons peut être à accélérer la dispersion dans le monde de ces innombrables essaims de formes riches, élégantes, destinées à l'embellissement de tant d'usages de qui la survientent et le monde l'empire de notre patrie comme il s'y est longtemps étendu par la seule forme du langage.]

19th century...The voyages of discovery, the scenes of the joined countries, the colonies, the remarkable workshops, even the railways which will be opened, and whose construction we will carefully follow at the points where it will present to the eyes something unique, or grandiose¹² (Preface, 1843).

‘The joined countries’ that was mentioned in the preface of the journal also included the Ottoman Empire and the new Republic of Turkey. It was the first periodical that photographs of Atatürk and Latife Hanım were published internationally, and the Kemalist regime in Turkey was introduced to the world. Also, observations of Levantines living in the Ottoman Empire were featured in the journal several times.

As a consequence, L’Illustration has been included in this research as it reflects the ideological concerns of multicultural and political actors, being an output of the enlightenment mindset, which is directly related to the period’s atmosphere, and utilizing the illustrations as the main expression tool. ILL ensures to follow the advancement of illustrated publishing on a global scale, as well as to examine this advancement in the Ottoman Westernization process and the founding period of the Modern Turkish Republic. In addition, it offers a substantial resource for tracing the evolution line of the space with its comprehensive interior depictions.

For the purpose of reading the illustrated journals on an international scale comparatively, it is necessary to look into Ottoman Empire. Indeed, in the later period, the release of periodicals with similar approaches in the Ottoman Empire enables us to read comparatively European and Ottoman publications. Similar to ILL; the emergence of illustrated periodicals in the Ottoman Empire was materialized with the attempts of the intellectual class of the society, who were proponents of modernization. In the 19th century, several Turkish cultivated people who lived in Europe for a while and had the opportunity to follow reforms in the social realm closely began to express their opinions by writing in various publications. One of the pioneers of these characters was Ali İhsan, a member of the Committee of Union and Progress which

¹² [L’Illustration sera, en un mot, un miroir fidele ou viendra se réfléchir, das toute son activite merveilleuse et son agitation si variee, la vie de la societe au de curiesite et Fuquillite' m offrira aajourd 'hui ua recne dixnouvième siecle. ... Les voyages de decouvertes, les scenes des pays jointains, les colonies, les ateliers remarquables, même les chemins de fer qui vont s'ouvrir, et dont nous suivrons avec soin la construction sur les points où elle presentera aus regards quelque chose soit de singulier, soit de grandiose.]

was a society founded by the Young Turks. He began publishing the journal *Servet-i Fünun* on March 27, 1891, which was one of the most preeminent journals of Abdülhamit II's period-19th century Ottoman Empire. In the first years, it was a science magazine with a large number of science and technical articles, but between 1896-1901, it became a literary magazine under the management of Tevfik Fikret's editorial office (*Servet-i Fünun*, 1990, p. 527). Although *Servet-i Fünun* is referred to as a literary magazine, it had substantially contained articles about national and international news, historical and cultural systems, as well as advancements in science and industry. After the leaving of Tevfik Fikret from the editorial office, the journal continued its initial publication policy.

Considering that the Ottoman press developed later than in Europe, it is not incomprehensible that *Servet-i Fünun* initiated its publication period 48 years after the release of *L'Illustration*. Yet, the editors of the *Servet-i Fünun* aimed to publish illustrations as successfully as in the European periodicals. By extension, *ILL* and *SF*, the foremost illustrated journals of their time and nations, correspond with each other in several aspects. For instance, various similarities were detected as a result of analysis such as giving priority to illustrations as a means of disseminating knowledge, being one of the first and long-term publications of the age in their geographies, and covering similar subjects in the content. From another point of view, publishers of both journals were composed of pro-constitutional government, opposition, and intellectuals who had made efforts to realize social and political changes in the society in which they live, and who adopt liberal thought and the education of people with rational knowledge. In this respect, the fact that both publications were similar in terms of their ideological concerns, the subjects they conveyed, and their means of representation, necessitated to involve them in the comparative analysis.

Firstly, both *ILL* and *SF* present various interior space depictions from diverse geographies as well as the local transmissions. Among the visual transmissions in the journals, interior images had wide coverage in the content of both journals. While this occasionally emerged in the atmosphere and organization of the space, sometimes it appeared on various interior components. This enabled us to observe both the formation of the same space typology in diverse societies and the alterations that cultural characteristics undergo during the intercultural transmission, as well as the

spatial similarities in diverse geographies. For instance, it has been noticed that mentioned journals extensively covered narrative visuals that depict especially home interiors.

Most importantly, it was noticed that these narrative visuals were transmitted directly from ILL to SF. As seen in Figures 3.3-5 and 3.6-8, visuals in which French novels were depicted were published in SF after a few months of publishing in ILL. A restaurant, a dining room, and a study room were placed on the pages of the periodical as part of the detected transmission. These transmissions have a two-fold process, which includes intercultural and inter-representational interaction.



Figure 3.3-5 : Narrative Visuals. (L'Illustration, 1890, no. 2445; L'Illustration, 1890, no. 2448; L'Illustration, 1891, no. 2499).



Figure 3.6-8 : Narrative Visuals. (Servet-i Fünun, 1308, no.105; Servet-i Fünun, 1893, no.111; (Servet-i Fünun, 1894, no.171).

Moreover, not only the narrations but also the lifestyle were illustrated. The effects of the westernization process that was initiated in the mid-19th century in the Ottoman Empire had first appeared in the literature. Novels written in a western-style were presented with those narrative visuals in the periodicals to envisage verbal expressions. In this way, the daily lives of characters who were the representatives of a Western lifestyle were spatialized through interior space images. This demonstrated the interior spaces that were created in the same ideological manner. The narrative visuals referring to the European lifestyle were

closely related to the cultural characteristics of a space. The interior components that are not part of the traditional Turkish living culture originally; such as piano, sculpture, portrait painting, and sofa were illustrated through these visuals. The narrative visuals were a direct reflection of the intercultural dealings that appeared in interior space representations, especially in home interiors which is the concrete symbol of traditional living styles. This enabled to alter the perception of cultural interior space organization and reshape its formal existence in the society in which it was conveyed. Further, this proved the claim that Ottoman publishers had closely followed the advancements in the European press by establishing relations with foreign publishers and exchanging magazines' content.

Similarly, by illustrating the European lifestyle in the depictions of Western painters published in each issue of the SF with the title "Sanayi-i Nefiseden Tablo", cultural transfer was ensured through interior space. As in Figures 3.9 and 3.10; these paintings were presented to the reader in large sizes in every issue of the journal. As it is clarified from the signatures on the paintings, they were markedly implemented by German and French painters (such as Félix Régamey, Richard Brend'amour, Max Volhart, and Henri Lucien Doucet, Ludwig Blume-Siebert, Otto Karl Kirberg) who created paintings in the type of 'genre painting'. This type of painting (genre painting) contains rich interior depictions as it presents scenes from interior spaces such as homes and entertainment venues. In line with the painting style, these depictions included daily life and especially the organization of residential spaces, which were quite different from the Ottoman culture. In this way, visuals, as a means of transmission, did not just witness the current state of affairs, but generated taste, and enabled its wider dissemination and acceptance.



Figure 3.9 and 3.10 : Paintings from the fine arts. (Servet-i Fünun, 1895, no. 160) and (Servet-i Fünun, 1896, no. 275).

Furthermore, when the interiors in the images drawn by European artists and the illustrative samples of Turkish living spaces drawn by Turkish painters in *Servet-i Fünun* were compared, similar components are encountered. As seen in Figures 3.11 and 3.12, European instruments, Victorian-style furniture, and decorative elements such as clocks, paintings, and sculptures on the walls took place in the interior depictions differently from the traditional Turkish dwelling styles. European-originated instruments appear as a repetitive motive in most of these images since they were considered a symbol of westernization. In addition, unlike the Ottoman concept of *haremlik-selamlık*, men and women were depicted in the same room. It was again the consequence of the westernization process. In the end, all the objects such as furniture, musical instruments, organization, and even people's gender, and their position placed in the interior space depictions were symbolic references selected and utilized consciously.



Figure 3.11 and 3.12 : Painting from the fine arts¹³ (*Servet-i Fünun*, 1893, no. 135) and Pictures from the novel '*Mai ve Siyah*'¹⁴ (*Servet-i Fünun*, 1896, no. 289).

On the other hand, narrative visuals, a method that is briefly mentioned above and is frequently used in both journals reveals the dissemination of interior space representations created in a certain sense through written and visual descriptions as well as cultural transmission. These interior space images were not photographs of existing areas, but reflections of the space atmosphere desired to be created. In Figure 3.13 and 3.14, which was published in the first issue of *L'Illustration*, the narration was not only illustrated with the perspective drawing of the interior space but also depicted

¹³ [Sanayi-i Nefiseden Tablo]

¹⁴ [Mai ve Siyah resimlerinden]

with a plan of the house, where the story took place. In the plan, each piece of furniture was numbered and readers were directed through this graphical expression.

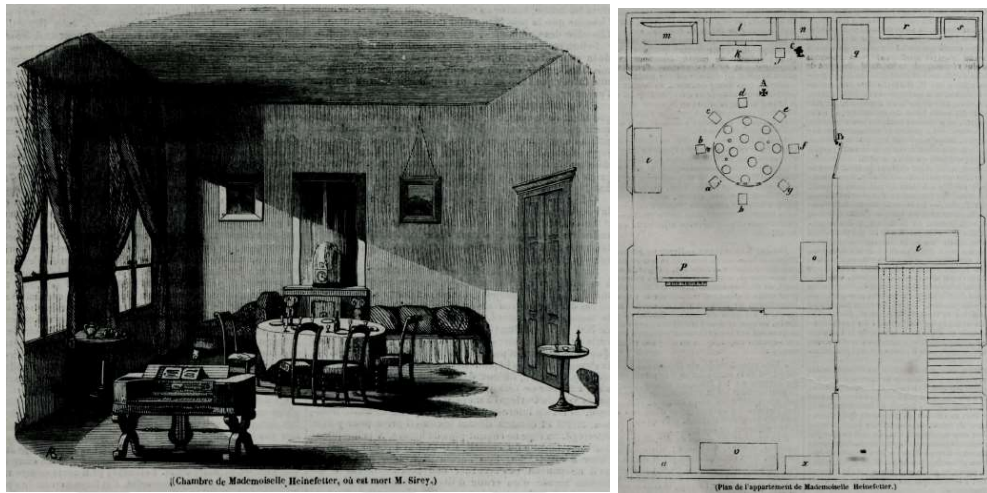


Figure 3.13 and 3.14 : Narrative visual.¹⁵ (L'Illustration, 1843, vol. 1, no. 1).

The drawing as a means of the disciplinary realm was introduced to people who were not related to the architectural profession, and its intelligibility was ensured. Architectural components such as doors, windows, stairs, and movable furniture were presented clearly in the plan. A sofa, which is a backless and deep seating element in the traditional Turkish house, had also been called the same name in the Western language and had found the opportunity to be utilized in interiors. Considering that the narrative visuals are the reflection of perceptual space that does not exist in actuality, non-cultural characteristics could be placed in the space images and could be disseminated by various means of representation.

Besides the images directly imported from Europe, their local interpretations created by Turkish artists had been featured widely in SF; especially between the years 1896 and 1901, when the journal was regarded as a literary magazine. In Figures 3.15 and 3.16, interior images were the depictions of the novels written with the Westernized approach. Most of these interiors had corresponding characteristics with their European-based equals.

¹⁵ [A: place where the murder was committed, B: place where mile heinefetter claims to have seen Chaumartin remove the stylet from the wound, C: blood stain. place where sirey breathed his last ...J: place occupied by M. Caumartin during supper, K: stove, L: fireplace, M: loveseat, N: divan, O: pedestal table where were two empty bottles and glasses, P: upright piano, Q: Bed U: Divan, V: Bed, X: Divan]

Also, these visuals were critical in terms of catalyzing the novel way of living. While the interiors were not described in the written stories, the lives of the characters have been tried to be spatialized through illustrative images. By doing so, the Western-oriented alterations in the society also manifested themselves in daily life practices in parallel with appearing in the way of written and visual expressions. It can be assumed that the commodification of the modernist mindset through interiors, where the daily practices were realized, led people to actualize this mindset in the spaces they live in. Even if there were not any depiction representing the interior that belongs to people from the middle or lower class to prove this idea, periodicals' common approach in promoting the interiors with similar arrangements and styles were representative of the hidden intention of the mediums and their publishers.

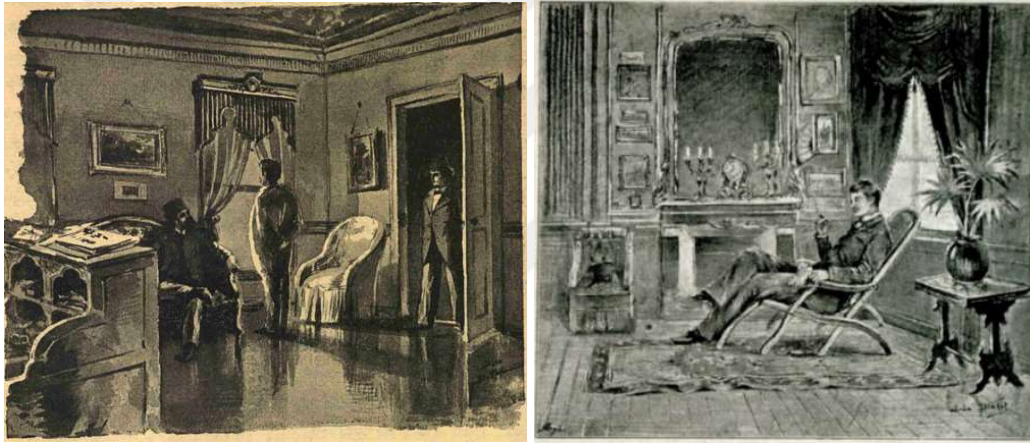


Figure 3.15 and 3.16 : Depictions from the novel ‘Mai ve Siyah’¹⁶ (Servet-i Fünun, 1896, no. 281, p. 13) and Depictions from the novel ‘Araba sevdası’¹⁷ (Servet-i Fünun, 1896, no.260).

Also, as understood from the signatures that can be seen in Figures 3.17 and 3.18, most of these images have been drawn by the painter Halil Bey who was a well-known artist of his generation. After he graduated from Mühendishane-i Berrî-i Hümâyûn, he was assigned to practice in the Ottoman palace for rulers. “He worked with the famous orientalist painter Jean-Léon Gérôme in Paris, where he stayed for eight years, and received a medal for a painting exhibited at the Paris International Exhibition in 1889” (Url 11). While Halil Bey was the principal in Sanayi-i Nefise Mekteb-i Alisi, which is the first Turkish fine arts academy, he ensured the dissemination of Western-style

¹⁶ [Mai ve Siyah resimlerinden: Ahmed Cemil, Hüseyin Beha’yı kanepeye yaslanmış... / Noir et Bleu, roman de Halid Ziya Bey. djemil trouve Beha efendi dans son bureau.]

¹⁷ [Araba Sevdası resimlerinden Behruz Bey odasında]

painting by assigning the painters trained in Europe to the school. The depiction of Turkish narratives by artists who were familiar with European culture and internationally acclaimed in the professional field demonstrates the multidimensional aspect of intercultural interaction.



Figure 3.17 and 3.18 : Depiction from the novel ‘Araba Sevdası’, Illustration by Halil Bey¹⁸ (Servet-i Fünun, 1896, no. 263, p. 45) and His Excellency Halil Bey, One of the Masters of Ottoman Painters: In His Room¹⁹ (Servet-i Fünun, 1898, no. 368).

In the journal, not only images of Western publications were imported as they were, but also both written and visual expressions of the Turkish culture were represented by Turkish people who produced works with a Westernized approach. What was conveyed at this point is crucial in that it included the formation of interior space, which was created independently of the professionalists and was more easily accessible to the public. All disciplines that contributed to the production of interior space in written, verbal or visual form directed the perception of space of the period. Analysis of these spatial outcomes allows a broader spatial evolution line to be followed.

For instance, the interior in Figure 3.19, which is again a narrative visual, has an empirical formation that reflects the approach of the Constitutional Period. As can be assumed from the hand-drawn motives on the wall and the presence of men rather than women in the image, the concept of Haremlik-Selamlık still existed in that period. In another case, the walls in the Haremlik, in which women took part, would be decorated with a more feminine style such as floral motives on walls and comfortable furniture.

¹⁸ [Araba Sevdası. Roman d’Ekrem Bey. Illustration de Halil Bey]

¹⁹ [Esatize-i Ressaman-ı Osmaniye’den Halil Beyefendi Hazretleri: Hücra-i İştigallerinde]

The other component in the interior which appeared in the men's room; the Thonet chair is notable in terms of being the outcome of industrialization. Thonet chairs, which can be produced in a short time, became the component placed in every individual's interior space, from politicians to housewives, from artists to scientists. It is understood from the images that this case was not different in the Ottoman Empire. The Ottoman Empire followed the international agenda closely.



Figure 3.19 : From the depictions of the novel 'Mai ve Siyah'. (Servet-i Fünun, 1896, no. 301, p. 9).

Also, it has been noticed from the images presenting the several events organized in Ottoman Empire that components appearing in the narrative visuals were also utilized in real life. In Figure 3.20, a factory placed in the lands of the Ottoman Empire was furnished with a table and Thonet chair to be served as a dining area for an organization. One of the most common pieces of furniture; the Thonet chair was frequently preferred in diverse spaces such as factories, residences, and schools, thus it became a standardized element in arranging interior spaces.

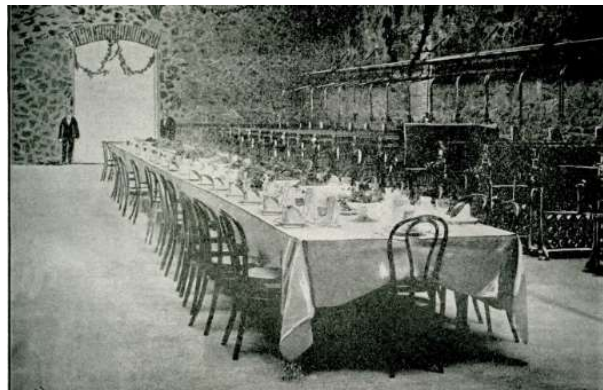


Figure 3.20 : The appearance of a atelier transformed into a dining room on the occasion of the inauguration. (Servet-i Fünun, 1896, no. 236, p. 25).

Besides the technical and aesthetical alterations in producing spatial elements such as furniture, lighting, etc., and with new material processing methods, new building typologies started to emerge with the advent of new economic and social requirements. Factories, railways, terminals, banks, hotels, and exhibition premises were demanded.

Also, the images of interior spaces presenting the former approaches from the earlier periods provide an opportunity to make a comparison between the spaces with similar functions existing today and built in the past. Indeed, the building typologies, which were initiated to occur newly in the 19th century, were constructed in a manner that is far from today's perception of the spaces with the same functions and in a way that bears similarities with the other space typologies of the period. As seen in Figure 3.21, it was stated in the written description of the image that the depicted interior space functioned as a bank, which looks more like a station for our present understanding. It can be assumed that this occurred as a result of the fact that bank buildings were initiated to appear for the first time and the needs of the space had not yet been fully determined.



Figure 3.21 : Interior View Of The Great Room Of The New Savings Bank.²⁰
(L’Illustration, 1845, no. 112).

Further, the applicability of new forms on large scales has been increased through the advent of new construction materials and technical possibilities. New possibilities of technical and technological inventions have affected the architecture practice directly. Mass production made possible to use glass, iron, and later steel. “The machine tool

²⁰ [Vue Intérieure De La Grande Salle De La Nouvelle Caisse D'Epargne]

industry introduced a precision in manufacture which, when applied to the building, enabled the erection of large and safe structures built from uniform components” (Url 12). These constructions became a symbol of nations, because of regarded as reflections of the nation’s achievements in the technological and economic realm. “Moreover, ‘civilization’ was a developmental concept; it referred to one’s capacities to develop and use advanced technology” (Ripatti, 2020). In the competitive environment formed within the framework of the progressions in the field of economy and industry, nations needed to demonstrate their achievements. However, periodicals were limited to use on a national scale until adequate development was achieved in visual printings and its manipulative power was noticed by the authorities towards the end of the 19th century. Until this advancement, world exhibitions were the active representation realms on a global scale. Thus, the exhibition areas required as an advertising tool for countries became more of an issue, and their construction increased rapidly in this period. These substantially important representation areas both allowed the presenting advent products and emerged as an outcome of the advancements at the same time.

Accordingly, exhibition areas that became a conceptual apparatus promoting the nation’s progress had extensive coverage in the journals. With the highly symbolic aspect of World Fairs, designing exhibition areas became a matter that should be considered carefully. While the fairgrounds of this period were mostly distinguished by their construction methods, the interior space arrangements also defined the identity of the buildings. Even if there were not a large number of images about the showrooms of the manufacturers in the publications, ILL offered several interior space images published with the intention of advertising. Relatedly to the fair stands; one of the advertisement posters featured in the ILL was about Susse Brothers. As seen in Figure 3.22; the interior space image that appeared in the advertisement poster of a company was designed with a more ornamental and traditional approach compared to the highly industrialized facades of the fairs in that period. Susse Brothers were a notable family that mastered furniture manufacture. In addition to being one of the first manufacturers to advertise in the journal by using photographic images, they were also one of the leading furniture manufacturers of the period.



Figure 3.22 : Exhibition Fairs of MM. Susse Brothers. (L’Illustration, 1844, vol. 1, no. 94).

Further, “Adam, the first member of the family whose name is known, was a furniture maker in Chateau-Rouge, Germany” (Url 13). Then, his son “went to Paris to practice his father’s trade there, a common practice under the Ancien Régime” (Url 13). Jean Baptiste got accomplishments in a short time and became a furniture manufacturer recognized by the public. After a while, they “abandoned their traditional profession of furniture makers and became art dealers and connoisseurs” (Url 13). However, there are some documents showing that they combined bronze casting techniques with their father’s profession, furniture manufacturing, to produce various furniture. It was mentioned in a document, which can be seen in Figure 3.23, containing reports and awards about the International Exhibition held in 1876 that a table and toilet mirror were produced by the Susse Brothers. Also, it is understood from the same document that they participated in the World Fair and received an award for the furniture decorated with bronze gilt they produced.

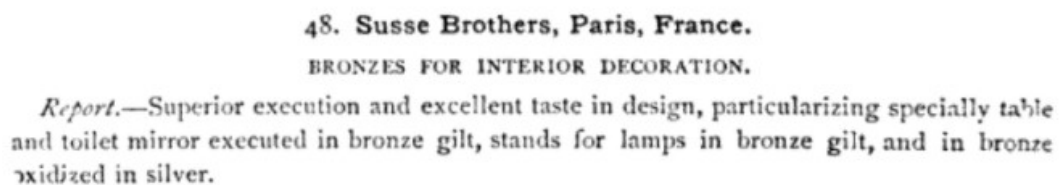


Figure 3.23 : International Exhibition 1876, Reports and Awards. (Walker, 1880).

Moreover, as seen in Figure 3.24; another manufacturer, who utilized the periodical as an advertisement tool in that very early period was Alphonse Giroux, again a furniture maker, and art restorer. “Giroux and Co” was mentioned earlier in section 2.2 to express where Daguerre’s invention was constructed and marketed. Essentially,

“Alphonse Giroux celebrated commercial art and had a shop with his wife Zoé Colin on the 7 rue du Coq Saint-Honoré in Paris, which had been open since 1799” (Canguilhem, 2008, p. 590).



Figure 3.24 : Le Lexaconorama, Alphonse Giroux. (L’Illustration, 1844, no. 94).

In the advertisement, it was mentioned about a game where people could see the furniture and accessories in the store in different combinations by changing the location of the mirrors. In this way, the manufacturer ensured people display diverse personas by generating a fictional interior set-up with arrangeable perspectives of mirrors. It represented the spaces and objects that people did not have in real, as a whole, placed individuals in it, and created a kind of simulation. Also, Lexaconomroma was introduced in the journal as follows;

Lexaconorama is a charming novelty dedicated to young geos of both sexes, and which has just appeared, these days, in the salons of MM. Alphonse Giroux and C, rue du Coq-Saint-Honore, 7. This game, suitable for forming the taste of teenagers for any kind of interior and exterior decoration, will not be unworthy of grown-ups, who will find it a pleasant relaxation. It is a kind of little theater furnished with mirrors which reflect the various accessories of which we compose a site that we like to compose, and which can be reproduced in a thousand different forms²¹ (Le Lexaconorama, 1844).

²¹ [Le Lexaconorama est une charmante nouveauté dédiée aux jeunes geos des deux sexes, et qui vient de paraître, ces jours-ci, dans les salons de MM. ALPHONSE GIROUX et C, rue du Coq-Saint-Honore, 7. Ce jeu, propre à former le gout des adolescents pour toute espece de decoration interieure et exterieure, ne sera pas dedaigne des grandes personnes, qui y puiseront un agreable delassement. C'est une espèce de petit theatre garui de miroirs qui reflechissent les accessoires varies dont on compose un site qu'on se plait a composer, et qui peut se reproduire sous mille formes differentes.]

In both samples, manufacturers had several common tendencies related to the interior space phenomenon in that they were closely interested in image production as well as being furniture producers. They actively used illustrations and periodicals, which were the popular tools of the period, and increased their professional visibility in this way. The interior space, which is the result of visual composition, created a photographic scene on its own. In this way, the interior was constantly transferred as a visual tool and reproduced with various tools and by diverse characters.

In other respects, in a period when interior architecture had not been professionalized yet, the work of manufacturers producing components operated in interiors such as furniture, lighting, or coating materials is essential in terms of shedding light on the history of the profession. L'Illustration included quite a few advertisements for such manufacturers which is important to mention. As seen in Figure 3.25, the musical supplement of ILL entitled 'Les Suppléments Musicaux De "L'Illustration"'; promoted the works of Alfred Orlhac.



Figure 3.25 : House Innovation by Alfred Orlhac.²² (Les Suppléments Musicaux De "L'Illustration", 1898, no. 720).

Also, the average cost of arranging a typical apartment with interior components such as wall coverings, furniture, and textiles was given in the journal. In the calculation envisaged by the upholsterer Alfred Orlhac, detailed descriptions of the rooms that were designed with certain periodic styles were explained below;

Here is therefore the budget for a complete apartment that Mr. Orlhac undertakes to deliver: A Louis XV chest of drawers in walnut and carved frieze

²²[Innovation De La Maison Alfred Orlhac.]

with clips, composed of a two-door wardrobe & beveled mirrors, a three-sided bed, a table by night, two Louis XV chairs. an armchair and a piece of legs forming a lounge chair, a two-tone Titian window with matching trimmings, and the same kind of bedroom decor with draped bed bottom and bed throw. Price: 1800 francs.

A Renaissance dining room composed a sideboard with four doors in waxed walnut with molded belt: a table with double columns and extensions, dividing legs; six Venetian leather chairs with designs to choose from, a strip of stylish tapestry forming a frame on the window with trimmings and linings. Price 700 francs.

A Louis XV living room furniture with sculptures enhanced with gold layering, composed of: a two-seater sofa, two armchairs, and four chairs, all covered in rich silk fabrics: a Louis XV table, matching the furniture with a plush top: a window with Italian-style curtains, draperies and drops in the bottom, fleece lined and matching trimmings. Price: 1150 francs.

This is only a small overview of what is done at M. Alfred Orlhac; the most beautiful furnishings come out of this house and we send on request full estimates of apartments with drawings, views of interiors, and samples of fabrics both for this apartment of 3,950 francs as for installations of 20,000, 50,000 francs, 100,000 francs and more. La Maison Orlhac has been in existence for over 30 years and everything that comes out of its stores is branded with the most exquisite good taste²³ (Innovation, n.d.).

²³ [Une salle à manger Renaissance composée de: un buffet à quatre portes en noyer ciré teinte ceinture à moulures: une table à doubles colonnettes et allonges, piétements se divisant; six chaises en cuir de Venise avec dessins à choisir, une bande de tapisserie de style formant encadrement à la fenêtre avec passementeries et doublures. Prix 700 francs.

Une fenêtre en Titien deux tons avec passementeries assorties.

Un meuble de salon Louis XV avec sculptures rehaussées à la poudre d'or, composé de: un canapé à deux places, deux fauteuils, quatre chaises, le tout recouvert en riches étoffes de soie: une table de milieu Louis XV, assortie au meuble avec un dessus en peluche: une fenêtre avec rideaux à l'italienne, décors de draperies et chutes dans le haut, doublée molletonnée et passementeries assorties. Prix: 1150 francs. Le prix demandé pour le tout est 3950 francs.

C'est en voyant toutes ces pièces chez M. Alfred Orlhac, 91. rue Saint Lazare, que l'on comprendra tout l'attrait de cette offre. On vend chacune des 3 pièces séparément. Ce n'est là qu'un faible aperçu de ce qui se fait chez M. Alfred Orlhac; les plus beaux mobiliers sortent de cette maison et on envoie sur demande des devis complets d'appartements avec dessins, vues d'intérieurs, et échantillons d'étoffes aussi

According to this advertisement, individuals were able to choose the images they wanted to have with each particular interior. However, this selection could only be made through standardized alternatives created by the manufacturer with a set of codes. At this point, the identity, needs, and demands of an individual who would live in that place were ignored. While the producer was defining spaces, he also introduced himself by referring to some of the notable people he worked for. For instance, in the given sample, it was pointed out that A. Orhlac arranged the furnishing of some rooms in the house of Sarah Bernhardt, the famous French theater actress of the time. By this definition, the person who would decorate your house would not be just Alfred Orhlac, but Alfred Orhlac that designed the house of the famous theater actor. It is an indication that you have good taste when the person who designs the house of a celebrity also arranges your house. In this way, interior space has been transformed into a kind of object of desire with the style and designer it addresses.

In the same sense, the periodicals issued several interviews with notable characters including famous artists, politicians, and people from the bourgeoisie, and presented them in their personal spaces. People from the upper class such as aristocrats, bureaucrats, and celebrities acted as ideal models of internalizing the dominant ideology. They were photographed especially in their study rooms with the intent of emphasizing their profession. The fact that profession has always been an indicator of authority and status, enabled publishers to connect the people's identity with professional backgrounds, and the interior where they practiced. Thus, interiors have been defined through these symbolic references, and a space phenomenon has been simplified to the value or ascribed meaning of objects owned. It also led individuals to identify their persona through the choices of these defined characters by neglecting their real personalities.

bien por cet appartement de 3.950 francs que pour des installations de 20.000, 50.000 francs, 100.000 francset plus. la maison orlhac a plus de 30 annees d'existence et tout ce qui sort de ses magasins est marque au coin du bon gout le plus exquit

Ce n'est là qu'un faible aperçu de ce qui se fait chez M. Alfred Orhlac; les plus beaux mobiliers sortent de cette maison et on envoie sur demande des devis complets d'appartements avec dessins, vues d'intérieurs, et échantillons d'étoffes aussi bien por cet appartement de 3.950 francs que pour des installations de 20.000, 50.000 francs, 100.000 francset plus. la maison orlhac a plus de 30 annees d'existence et tout ce qui sort de ses magasins est marque au coin du bon gout le plus exquit.]

Moreover, in Figure 3.26, again from ILL; the presentation of a woman character in ILL was a conspicuous attempt because it manifested that the presence of women began to take part in public media tools as an ideal figure. She was portrayed beyond her domestic roles, and in a sort of study room.



Figure 3.26 : The study room of one of our great music publishers.²⁴ (Les Suppléments Musicaux De "L'Illustration", 1898, no. 720).

Unlike ILL, SF did not present Turkish female characters in the journal. Nevertheless, prominent male figures of the society had been introduced in all issues intermittently under the title of 'News from Our Contemporaries' (Çağdaşlarımızdan Resimler). They were cultivated people who were educated abroad and played an active role in the westernization movement. This conscious selection was an extension of the tendency to disseminate modernist ideology. Also, it was notable in terms of instantiating the claim that the interiors were utilized as a symbolic reference for ideological codes through images. The interior spaces of these notable characters were dominated by a western-style atmosphere. The process of renewal and westernization was accelerated after the proclamation of the Tanzimat in the 19th century influenced the architecture and interior decoration, especially on the premises owned by the crown. Therefore, the utilization of Western-style furniture spread in the palaces with the gifts sent from European countries and then bought by the Ottoman Sultans personally to utilize in furnishing. Afterward, similar furniture was replicated by the carpenters in the Ottoman Empire, due to the high cost and the long lead time. Simultaneously, the characters close to the throne adopted similar aesthetics impressed by European style in their interior spaces.

²⁴ [Le cabinet de travail d'un de nos grands editeurs de musique.]

For instance, as seen in Figure 3.27, The reception hall of Nazım Pasha, one of the Ottoman Pashas, was decorated with Victorian-style furniture. Also, the furniture in paintings drawn by a European painter coincides with the furniture in the images of some places in the Ottoman Empire. A Victorian-style armchair from the period in Figure 3.28 is also included in the reception hall of Nazım Pasha. This kind of furniture with legs, movable, and backrests has been used instead of the sofas and sofas, which are fixed and non-backed equipment used in Turkish residences emerged as a result of cultural change. Representing high-status, Victorian style, consisting of detailed ornaments and rich use of colors and patterns, was frequently used in palace buildings, especially in the late 19th century, which was the last period of the Ottoman Empire. One reason for this was the entry of European furniture into the country as a result of the increasing interactions in the progress of commercial and political relations, and the other reason was the ideological concerns of the Ottomans, who have a Western-oriented attitude and want to draw a powerful image. In this period, attempts toward westernization increased, and the implementation of European life practices brought about the change in furniture and space organizations.



Figure 3.27 and 3.28 : The hall where the Governor of Syria, Nazım Pasha, accepted His Imperial Highness in the statehouse.²⁵ (Servet-i Fünun, 1899, no. 405, p. 4) and Painting from the fine arts.²⁶ (Servet-i Fünun, 1898, no. 365, p. 5).

Furthermore, Tevfik Fikret and Recaizade Mahmut Ekrem, who took part in the administration of SF, were displayed in their study rooms in the columns of 'Our Contemporaries'. As seen in Figures 3.29 and 3.30, the room of both characters, who

²⁵ [Suriye Vali-i Alisi devletlü Nazım Paşa Hazretlerinin devlethanelerinde İmparator Hazretlerini Kabul eyledikleri salon]

²⁶ [Sanayi-i Nefise'den Tablo]

were the representatives and advocates of westernization, includes some European-originated components such as ornate carvings on the table made of dark wood, and heavy fabric covering the tables, which are the typical characteristics of Victorian style. Also, several traditional objects such as the Ottoman coffee table stand in the room of poet Tevfik Fikret indicate two-folded cultural interaction.



Figure 3.29 and 3.30 : Tevfik Fikret Bey in his room.²⁷ (Servet-i Fünun, 1900, no. 465, p. 5.) and The library and office of Recaizade Ekrem Beyefendi.²⁸ (Servet-i Fünun, 1896, no.258, p. 373).

On the other hand, as a consequence of interactions with Europe, furniture for palaces was supplied by several British companies such as Hampton&Sons and Maple et Sons in that period. In the study rooms of the several characters represented in SF, furniture resembles the products of these foreign furniture manufacturers. This means that people from the upper class also bought furniture from these companies or preferred to use their imitations. For instance, in the room of the doctor and politician Cemil Topuzlu displayed in Figures 3.31 and 3.32, the table and library coincide with the advertised products of the British manufacturer Maple et Co which can be seen in Figures 3.33 and 3.34. Cemil Topuzlu, physician, administrator, and former Mayor of Istanbul was the son of a pasha. After his graduation, he moved to Paris to work, thus he experienced the European culture closely. In that period, observable proofs became needed in interiors to convince people about what ideological position the owner of the space represents. In that case, the furniture preferences produced by European manufacturers were utilized to refer to the person's European mindset. Even if there

²⁷ [Rûbab-ı Şikeste münasebetiyle; Tevfik Fikret Bey'in köşe iştilinde.]

²⁸ [Recaizade Ekrem Beyefendi Hazretlerinin kitabhaneleri ve yazıhaneleri]

was not any intention of the person to mean this, it would be perceived by other people in this manner.

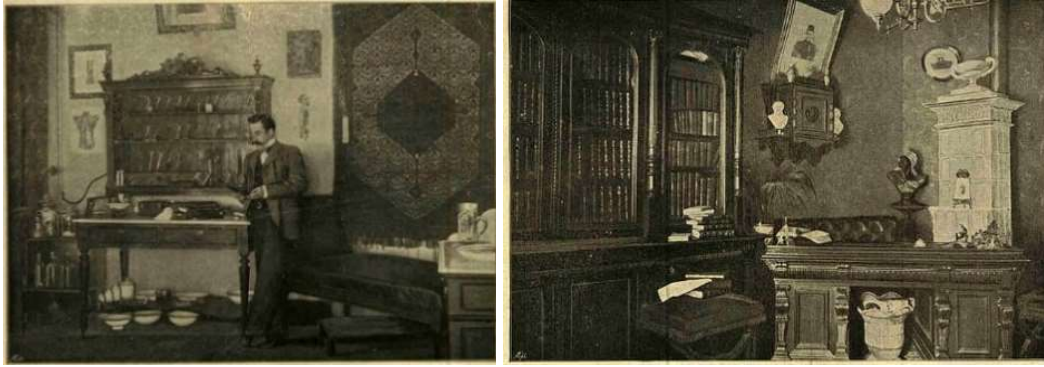


Figure 3.31 and 3.32 : Our Contemporaries: Excellence of Cemil Pacha in his consulting room. ²⁹ (Servet-i Fünun, 1898, no. 378, p. 4).

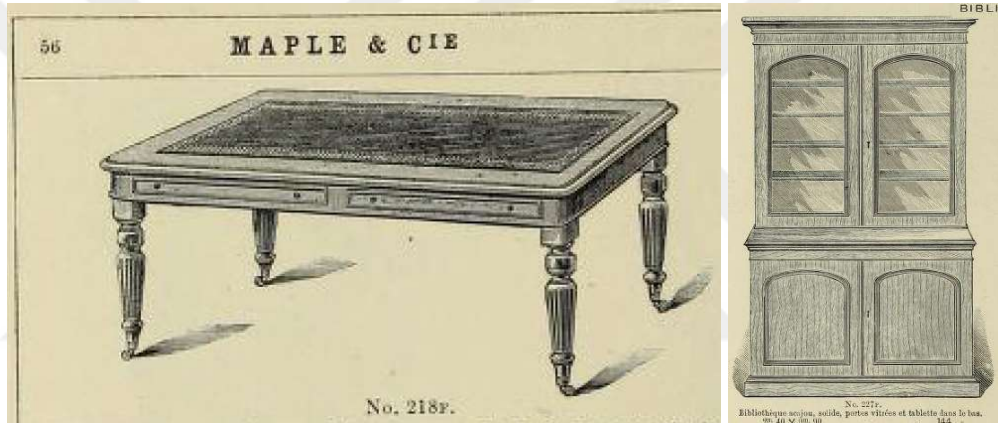


Figure 3.33 and 3.34 : Furniture samples in the catalogues. (Maple&Cie, 1889, p. 56) and (Maple&Cie, 1889, p. 58).

Similar to other mentioned characters; Besim Ömer, one of the pioneers of modern obstetrics, completed his career education in Paris and had a noble parent. In Figures 3.35 and 3.36, a large library, portrait photographs on the walls, and furniture styles are corresponding interior components in each room. This similarity proves the ideological intention of the periodical to promote the Western lifestyle affected the presence of interiors in that direction. Also, the exposure of all the characters was very similar in terms of depicting them in their study rooms, and mostly with books as symbols of intellectuality.

²⁹ [Meşahir-i Muasırın; ...Cemil Paşa Hazretlerinin muayene odaları]



Figure 3.35 and 3.36 : Our Contemporaries: Doctor Besim Ömer Bey in his office.³⁰
(Servet-i Fünun, 1898, no. 376, p. 4).

The other character whose room was depicted in the journal was Mehmet Esat Işık who was the grandson of the Ottoman grand vizier. Esat Pasha was a successful character who went to Paris to receive an education and made many innovations in the field of medicine. As seen in Figure 3.37 featured on the cover page of SF, in the room of Mehmet Esat Işık, small chest-like furniture appears to be decorated with wood carvings and mother-of-pearl inlays, as well as carpets appear as traditional Ottoman interior components. Further, the Thonet chair is another significant object standing in the space as a repetitive component of the interior images depicted in SF.



Figure 3.37 : Our Contemporaries: Doctor Besim Ömer Bey in his study room.³¹
(Servet-i Fünun, 1899, no. 415, p. 4).

It is noteworthy that among all these samples, no Muslim female characters were included. Although several female characters were photographed in SF, the quantity

³⁰ [Meşahir-i Muasırın; Doktor Besim Ömer Bey/ Nos Contemporains Chez Eux: Docteur Besim Ömer Bey dans son cabinet de travail.]

³¹ [Meşahir-i Muasırın: Emraz-ı Ayniye Muallim ve Mütéhassısı Doktor Esat Bey'in Muayene Odası.]

was limited and all of them were non-Muslim women. As seen in Figure 3.38, among them featured in the SF were French archaeologist and writer Jane Dieulafoy, who was one of the advocates of the Feminist movement of the period. The fact that J. Dieulafoy, who prefers to wear a men's suit and shave her hair like a man, was featured in the periodical published in a Muslim country, demonstrates the modernist mindset of the SF. Dieulafoy, who said that she chose this style of clothing to be safe during her travels to the East and not to waste time while practicing her profession, continued to dress in the same way when she returned to her country and argued the idea that women should have equal rights with men. It can be said that the author, who often included female characters who wear similar men's clothes in her books, was one of the pioneer representatives questioning gender identity, which developed separately from sexual identity, which was not defined in that period yet. Looking at the study room of the author, it cannot be said that it has a very different interior setup from the study rooms of the other male characters in the journal. With similar interior components, the author is seen at her desk and with her books.



Figure 3.38 : A contemporary french woman Madame Diyolafova.³² (Servet-i Fünun, 1897, no. 304, p. 12).

On the cpntrary, as seen in Figure 3.40, women were generally presented in spatial compositions that reflect their mother and housewife identities, and in domestic interiors. In Figure 3.39, even though the woman was photographed in a laboratory, she was introduced without even mentioning her name, with the description “Chemist ... Mr.'s wife”. In this period, women could only be identified by being mentioned by their husbands' names in parallel with the common patriarchal system. Considering these paintings were drawn by European painters, these gender-specific attitudes were

³² [Fransa meşahir nisasından Madam Diyolafova.]

similar both in Europe and Ottoman Empire. Yet, portraying the woman in a laboratory was a positive, regardless of the explanatory text since the visibility of women was increasing and it had started to take place in space independent of the domestic role.



Figure 3.39 and 3.40 : Paintings from the fine arts.³³ (Servet-i Fünun, 1897, no. 304, p. 12).

3.2.2 Democratization of society through gendered spheres: domestic interiors

The home space related to domesticity has been often a substantial matter which is ascribed ideological meanings. As a space of both social relations and privacy, home is utterly connected with the questions of gender, sexuality, identity, and agency. “It is a deeply gendered and gendering, sexualized, and sexualizing space” (Johansson and Saarikangas, 2009, p. 12). Especially in the early 19th century, with the emergence of the domestic-public dichotomy that was defined as separate spheres through gender roles, domestic interiors took part in the center of the social transformations and ideological discussions. Women remained limited in the private home while men were the participant in public space. Towards the end of the century, women achieved to turn into an advantage their position in the public norms. On the one hand, they took family responsibilities laid on them over home space, on the other hand, they, as a dominator of this private sphere, presented it to the public. Various factors that confluence this century contributed to the women's presence in society via the home phenomenon, and provided a more democratized environment.

³³ [Sanayi-i Nefise'den tablo]

Beginning with, “before the 19th century, the house was far less part of the private/public dichotomy that we have come to associate with it, nor did it bear the gendered overtones that suggest that the house, first of all, belongs to the mother” (Birdwell-Pheasant and Zúñiga, 1999, as cited in Heynen, 2005). But then, with industrialization in the early 19th century, the economic production realm has been redefined out of the home. Thus, the borders between the public and private spheres, which transformed through genders, would be identified more clearly. In this separation, men as a participant in the working realm took part in the public space, and women automatically were pushed aside from this border through some beliefs such as subverting social ethics, being poor at both cognitive and physical abilities, also requiring to be protected by men.

After a while, women's engagement in the economic realm became a subject of matter in response to the increasing labor requirement. However, the existence of women in the economic-public sphere was defined far from being individuals with intellectual and economic freedoms, with an approach that did not require much use of reason, including the only benefit from their physical functioning, and even excluded female identity. Prioritization of societal realities or actualizations had kept on being defined through home and family for women as the most sacred duty that they could have. That the women were employed under difficult physical conditions and in much lower payments than men ensured women attempting to demonstrate their presence in the patriarchal social order dominated by men, who are assumed the owners of women and their children. Thus their engagement in the economic realm has paved the way for their participation in public life. In this period, especially in France and England, where the consequences of industrialization on daily life were experienced broadly, women agitated for asserting their rights and making themselves visible in society by publishing several periodicals.

Meanwhile, those above-stated epochal alterations coincided with the Arts and Crafts movement, which emerged in reaction to the increase in unqualified mass production goods, not recognizing the value of the producers and productions, and enslavement of both men and women, even children in unsuitable working environments. This movement based on revitalizing traditional methods integrating art and craft rather than mechanical production was considered a re-establishment of humanistic values

of pre-industrial times. “Production of goods under the rubric of the Arts and Crafts movement blurred the boundaries between public and private spheres, economic and domestic activities, and male and female roles within the home and community” (Rotman, 2013). Also, women were regarded as the leaders of handcrafts-based home industries establishing alternatives to factory production by maintaining handcrafting methods. This can be observed in the drawings presented in one of the popular women’s journals of the period as in Figure 3.41.

Regardless of the inequity, it opened a window for female art and craft workers, allowing them to work within the frame established by the patriarchal society, but to also start being paid for their practice and to expand their influence outside of home which was a big step towards the idea of emancipation (Url 14).

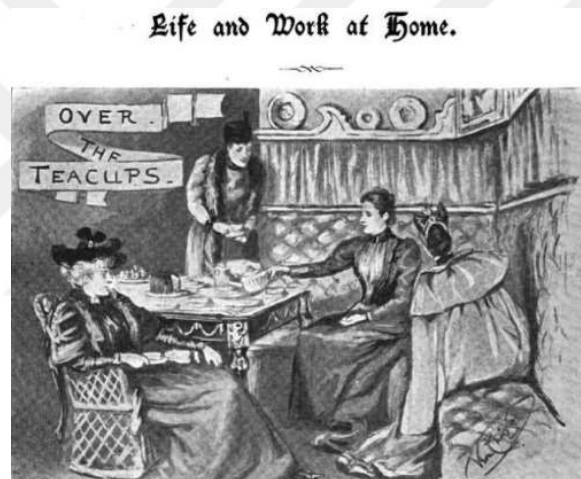


Figure 3.41 : Life and Work at Home. (The Woman at Home, 1895).

In this way, the personal exertions of a particular gender-related class had been intertwined with societal concerns. Women's struggle for their presence in the economic and public realm over their own private spaces before this movement was catalyzed by this novel social approach. “For those who participated in craftwork, their homes were no longer only private domestic spaces, but now also defined as loci of production and distribution in the public economic realm” (Rotman, 2013). That the home emerged as a production space enabled women to achieve prominence in those domestic spheres. Thus, they would participate in social life and gain economic independence by saving from working under difficult and inegalitarian conditions. “Women business owners, therefore, carved out a leading role in directing cultural taste towards artistic domestic consumerism and influenced a range of audiences

seeking to ameliorate the impact of industrialization, capitalism, and modern society by filling their homes” (Thomas, 2020). As a result of these transformations, homes that have crossed private borders have turned into stores where women began to display their handmade objects, furniture, and ideas for interior arrangements. Thus, women initiated to promote the handcrafted products they made and present the homes they have through several mediums, one of the most common which was illustrated periodicals.

Yet a confluence of elements during this era -developments in print culture; urbanization; mass consumerism; the women’s movement; a reaction against industrialization; widespread interest in medievalism and domestic crafts-created a fertile environment in which a wider pool of people played a role in the movement than has been accounted for (Thomas, 2020).

One of the pioneers of women’s magazines representing both economical and social concerns in the 19th century was ‘The Woman at Home, which was issued by Annie Shepherd Swan weekly. It continued to be published between the years 1893 and 1920. The publisher of the journal, Annie Swan, was a Scottish journalist, who was popular because of her professional success. She was also “politically active during the First World War, as a suffragist, a Liberal activist, and a founder member and vice-president of the Scottish National Party” (Url 15). Relatedly to this conspicuous character, it featured such issues entitled ‘Women’s Employment, ‘Should Married Women Engage In Public Work?’ in the journal’s content. On top of the attempts to present women in the working place and public realm, the role of the women as a mother was not denied in the journal's discourses. Women's domestic responsibilities were addressed besides their careers in the journal. Doing housewife duties was regarded as a blessed mission for most women. Annie Swan, one of the proponents of the feminist movement, wrote the following statements about the role of women in society in her journal;

an ideal woman giving her mind to the most humdrum details of household duty, and she would at the same time keep her intellect abreast of the times and be companionable to those around her in the best and highest sense of the word (Tooley, 1895).

Suggestions likely to be helpful to mothers were carried on to be proposed about child-rearing and arranging a home. Relatedly, Bourdieu “speaks, for example, about ‘the art of the table’ and ‘the art of motherhood’, heavily gendered concepts that had emerged in the second half of the 19th century, dependent upon women as both objects and creators of beauty in the home” (Bourdieu 1984: 77, as cited in Sparke, 2018). However, the presence of the journal was essential in terms of proposing women as both generators and direct respondents of a publication.

On the other hand, the periodical had extensive coverage of interior decoration advice entitled “Home Furnishing” in every issue. These suggestions given in textual and visual expressions included each component that is part of interiors as materials, color compositions, both national and international styles of furniture, etc. For instance, in the section ‘Home Furnishing’, which was covered in each issue, spaces were depicted in a textual conversation as follows;

As bedroom ceiling is the only ceiling at which it is our business to gaze steadily, it will bear very decorative treatment, but the designs must, if detached, be flat, after the manner of Japanese art. ...With pink and salmon walls the cretonnes might be apple-green and cream, the bedspread apple-green silk; or, if this is too expensive, of a cretonnes similar to the window curtains (Home Furnishing, 1894, p. 231).

As understood from the statement, depicted interiors were decorated in an ornamentalist manner. In one regard, it was the procyclical attempt related to the common sense of design of this period. “In the mid-19th century, the middle-class interior was indisputably a feminized environment created by women, emulated by other women, and, above all, representative of feminine interiority” (Sparke, 2018). Even the fact that imagined interiors had essentially feminine atmospheres with material and color selections, they were essential in terms of being places that were created by women.

Most importantly working to create “better” homes offered many women the opportunity to see themselves as having a central role in achieving what is believed to be the project of modern social existence, the right to define their

own futures, and the capacity to be in control of their own lives (Giles, 2004, as cited in Heynen, 2005).

Over and above European women's journals, in the periodicals derived from the US that are analyzed to provide comparative reading above transatlantic borders, it has been noticed that journals were printed with similar concerns to those in Europe. One of the pioneers of them was Godey's Lady's Book issued between the years 1830 and 1878. "It was the most widely circulated magazine of the period before the Civil War" (Url 16). Illustrations created by prominent artists had extensive coverage in the journal. In addition, the journal was published by Louis A. Godey, who was an American publisher. Godey tightened the popularity of magazines with his creative opinions, which involve reprinting "illustrations from British magazines, implementing a service where readers could order copies of engravings and other items published in the magazine, and offering "premiums" or gifts" (Url 17). He knew how to utilize the power of visuals and the captivating aspect of consumption through publications. Also, the editor of the periodical Sarah Josepha Hale was again an advocator of women's participation in social life by taking part in education and work. In line with this, it can be inferred that the journal had a feminist infrastructure.

Moreover, the content of the journal resembled "The Woman at Home" in several aspects. In addition to the articles on women's domestic responsibilities, sections that mention education, suitable professions for women, and interior space suggestions were featured in the periodical. 'The Beautiful Home Club-Household Department' part was a sort of written dialogue between the audience and the advisor stating interior decoration ideas. Questions from audiences such as "Do you think that ... is a good idea for ... room?" (Beautiful, 1980) were answered by the advisor. As stated in the journal;

It is not necessary to have a great outlay of money in order to produce an artistic effect, as now so many cheap Japanese and Eastern materials can be obtained with small expenditure. It is good taste rather than money which is to be desired, though it is well to have both (Beautiful Home Club, 1890, p.72).

Having an artistic effect was frequently emphasized in the articles including decoration advice. It was related to the meaning attributed to homes about being a representative

of tasteful and wealthy owners. Further, Japanese and Eastern styles, derived from non-European geographies, were stressed in the GLB with the impact of orientalism spread over Europe in the 19th century. Even, these styles had been brought to the forefront in both mentioned journals. Giving such samples from the specific styles in diverse nations points out that global perception of taste and popular approaches to interiors came into arising through publications.

Also, in almost all of the expressions for interiors, the parlor had been referred to as the most significant room of homes. Since the parlor is a place for guests to be greeted, the owner made a great effort to present her personality in this space. “In that location, the social status and the identities of its owners were formed, expressed, and put on display” (Sparke, 2018). That is, the interior function as a stage arranged deliberately and enabled the transmission of specific ideals. For instance, the parlor was described in the section ‘Beautiful Home Club’ as below;

The parlor should contain your choicest and rarest purchases in the furnishing line, as well as souvenirs, because here your friends expect to see the best, and besides these articles of value are generally treated with more consideration in this room than they would be in any other part of the home. Introduce as much of art as is possible, for this gives tone and elevation to your parlor. Have the choicest bits of marbles, bronzes, and antiques, if you can, but if not, get the best copies possible (Beautiful Home Club, 1890, p.73).

In addition, interior decoration suggestions had been shaped in line with the financial status of people. Wealthy families were offered to have highly ornated furniture and materials to reflect their supremacy, while those from lower-class were directed to arrange their homes with at least replicated objects. All the selections were a conscious attempt to give a message to guests and they were all designed in a manner that seem to link with the prestige of the owner. In reality, it was the early stage of nascent standardization. It was given numerous pieces of advice about the interiors to the people from a specific class of society, as follows;

Well, girls, for those of you who are to be rich, I would suggest what is known as the Empire style. The frames are of white and gold; the upholstery of tapestry of the tie of Louis XVI. Or you may prefer gold frames, with plain satin

cushions. ...Or how would you like those made of amaranthine wood, with cushions of rich modern tapestry, and introduce with these as many indolent and foreign looking divans and lounging chairs as would be possible? You can buy carved frames, and colors to suit. But for those of us who must have a pretty parlor without too much outlay of money, some cheerful cretonnes, with an occasional plush or mahogany chair, to break the monotony and richness, must do (Beautiful Home Club, 1890, p.74).

While these alterations were taking place in Europe, similar approaches were also seen in the modernization process of the Ottoman Empire. Women from the upper class, who knew foreign languages such as French and German began to write various articles about women's issues. In particular, the proclamation of the 2nd Constitutional Monarchy ensured the freedom of the press and allowed women, who defended their rights, to publish articles about their opinions. During that period, various women's journals were featured by both Levantines and Ottomans. Like European and American equivalents, in these periodicals, the importance of women in society was emphasized through their domestic roles. Thus, women were able to voice their opinions in the actual social order by avoiding public and political pressure.

First of all, 'Hanımlara Mahsus Gazete' was a women's periodical published in Istanbul between the years 1895 and 1906 by Ottoman Muslims. It was an outstanding journal in terms of consisting of the editorial staff almost all of whom were women. The periodical was published by İbnü'l Hakkı Mehmet Tahir, who frequently drew up many articles about women's issues and constructive criticisms for the development of society. The authors of the journal were composed of male and female characters, who wrote reformist, Western-style novels and were advocates of the women's movement. Fatma Aliye Hanım, the first Turkish female novelist, was one of the permanent authors of the periodical. The periodical played a crucial role in awakening femininity awareness in Ottoman society and in enabling women to tend to write articles. Child education, husband and wife relations, fashion, serials of translated novels, and housekeeping were the main issues covered in the journal.

Considering the visuals featured in the journal, as seen in Figures 3.42 and 3.43, the images in Ottoman periodicals usually depicted women with their children and over domestic roles although the articles contained quite feminist discourses. Also, these

images did not inclusively involve interiors since they emphasized the woman figure that discharges her motherhood responsibility. Moreover, the quality of the images is not clear today to observe some references about interiors. However, it can be seen that these spaces did not have typical characteristics of Turkish houses. Further, the fact that Ottoman image printing techniques had not yet developed enough in that period can be figured as that these depictions were copied from foreign publications. The clothes and interior spaces in the images also affirm this assumption. Even if these images would not be created by the Turkish people, it was a positive case that the women's images were visible in the publications from that period on.



Figure 3.42 and 3.43 : Sick child and his mother.³⁴ (Hanımlara Mahsus Gazete, 1896, July 23) and Mother and her child. (Hanımlara Mahsus Gazete, 1896, July 15).

In addition, due to the perception of privacy in the Ottoman Empire, it was culturally undesirable for women to be photographed and published directly in a periodical. So, depicting children instead of adult women in case female characters come to be featured in publications can also be associated with the perception of privacy. As stated in HMG, a girl was depicted playing her Western-originated instrument - piano- in Figure 3.44. This was also the same action being observed in the intellectual journal SF, which had a similar ideological sense referring to enabling internalize the westernization throughout the society by catalyzing the symbolic figures of Western culture.

³⁴ [Hasta çocuk ile validesi.]



Figure 3.44 : Baby's Piano: practice for her baby doll. ³⁵ (Hanımlara Mahsus Gazete, 1895, November 4).

Moreover, as seen in Figure 3.45; judging by the women's magazines from Europe, the US, and the Ottoman Empire mentioned within the scope of the 19th century, the direct transmission of visual representations mostly included fashion depictions derived from French publications. These depictions included not only the evolution of Ottoman women's clothing in line with Westernization but also the cultural integration of phenomena directly related to the concept of fashion in a larger frame. There is a transmission through fashion, which affects many domains from clothing to decorative objects, even to the formation of interiors. In addition, these images demonstrate women's interiors which have a feminine atmosphere involving pile carpets, flower-adorned dividers, etc.



Figure 3.45 : A modish dress (cited from the Paris newspaper).³⁶ (Hanımlara Mahsus Gazete, 1895, November 4).

³⁵ [Bir bebeğin bebeğine piyano meşki.]

³⁶ [Son moda bir libas (paris ... gazetesinden nakledilmiştir)]

On the other hand, from the 19th century forward, having a beautiful home became a dream for every people. It was promoted in the advertisements featured in women's journals. As seen in Figures 3.46 and 3.47, the samples for an ideal home were illustrated in the journals GLB and LHJ with the titles: 'Desire for Beautiful Homes' and 'A Modern House of Low Cost. The home phenomenon was propagated as the thing that everybody can and should have. The term 'beautiful' had been defined through fashionable norms and trends. So, a common opinion emerged about the characteristics of a beautiful home. They were clearly explained in the journals as;

The desire for beautiful homes and surroundings is becoming more manifest every day. People are awakening to the fact their homes must have more architectural beauty, the embodiment of ideas dictated by a love of the beautiful. Good taste and industry with a fair amount of ability in designing and decorating of the home (Godey's lady's book, 1890).

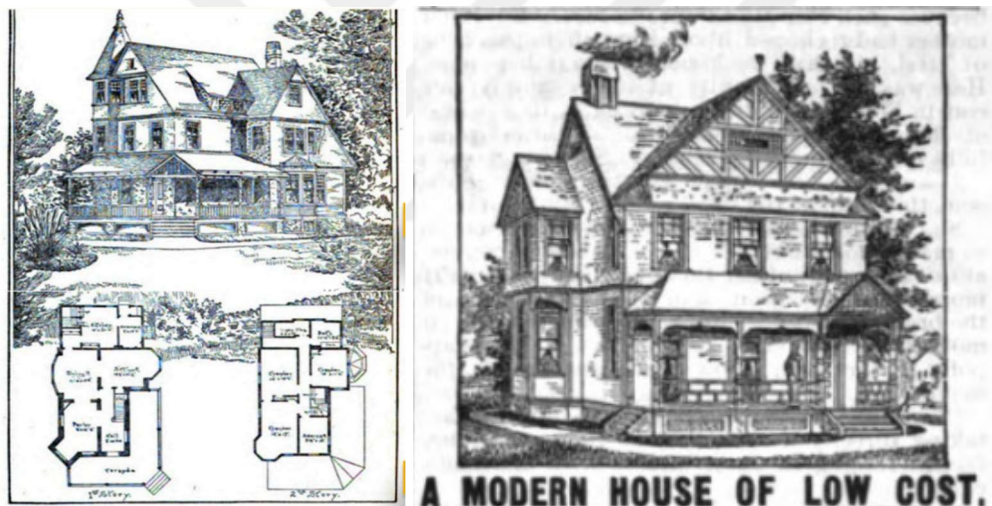


Figure 3.46 and 3.47 : Desire for Beautiful Homes. (Godeys lady's book, 1890, Vol.120, p. 98) and A Modern House of Low Cost. (Ladies Home Journal, 1886).

Also, the names of the architects and architectural firms were given in the journal. It was crucial in terms of tracing the professionals in this early period. Some of them were mentioned in the advertisements as; "Any communications addressed to the Architect, Samuel Milligan, 705 Caestaut Street, will receive prompt attention" and "Shoppell's Modern Houses - the largest, latest, best, and most practical architectural work published" (Godey's lady's book, 1890; A Modern House of Low Cost, 1886, p.9). The way of promoting things is very similar to today's approach. 'The Modern House' that has been promoted for more than a century was defined through the same

characteristics since people always try to achieve construct and have more functional and contemporary houses.

On the other hand, similar to SF and ILL, the most common issue observed in the mentioned journals was that interiors were associated with notable people as ideal characters. “The home had to also accommodate the expression of one’s personality” (Sarantola-Weiss, 2009). That living spaces were released into the public realm, turning them into symbols of their owner’s individuality. “From its origin 1890s, the idea of personality was fundamentally intertwined with the domestic interior” (Cohen, 2006, p. xii). “The Woman at Home’ the author Frisette makes the case for tasteful interior decoration as a profound expression of the self: ‘the setting in which we live speaks better than a confession, for it conveys who we are” (Frisette, 1907, as cited in Berry, 2005). Thus, people initiated to reproduce the interiors similar to the images that they were inspired by the homes of notable characters featured in the journals. In this way, they could pretend to have good taste. “With the commodification of the home and its contents came a shift in emphasis from the ownership of a house as a status symbol to the ownership of beauty as a status symbol, as Bourdieu noted in his holiday home example” (Sparke, 2018). As a result, domestic interior defined through its imitable, transformed into the desired notion that can be purchased. “In short, the taste could be bought in the marketplace and brought home” (Sparke, 2018).

To set an example, in *The Woman at Home* magazine, Mrs. Swan -with her maiden name Burnett Smith- was introduced in the pages of the journal. Mrs. Swan was photographed alone at home, as well as being displayed with her husband and children. This meant that although she was still at home, the woman could (at least in Europe) exist independently of her family. The home interior, on the other hand, was in the scene as a bearer of her personage as a woman. The home was an expression of her existence as an individual through her female identity, but it was still related to the role of being mother and wife. Also, her home was delineated in several images displaying interior spaces. As seen in Figures 3.48-50, the nursery and the study room were among those images. Spatialities were not only presented in image-based representations but also were depicted in narrative expressions.



Figure 3.48-50 : Mrs. Burnett Smith's House. (The women at home, 1895).

Again, the components were described in detail with the material, color, and even the formal information. It was stated in the journal that “The sideboard is a large massive piece of furniture, and the fireplace is also of carved oak executed from Mrs. Burnett Smith's own design” (Tooley, 1895, p. 136). As understood from the text, the owner of the house, Mrs. The Swan, on top of arranging and decorating the interior spaces, designed some of the furniture and components. This shows that women approached the house in a designer manner rather than just being a decorator. Space was generated by considering the components that reveal their own identities and sense of taste. The “ideal of feminine beauty clearly determined that of domestic taste” (Sparke, 2018). Space was specially designed for the person who will live in it, and here both the designer and the user of the space were the same person. Also, in Mrs. Smith's house, as can be seen in Figures 3.51 and 3.52, the interior spaces, as a reflection of the period, were containing various art objects (sculptures and vases), wooden furniture, and space organizations referring to the Arts and Crafts interiors. “Large-scale art works given by friends, well-stocked bookcases and a stereo set all emphasized the intellectual, and unconventional atmosphere” (Sarantola-Weiss, 2009).



Figure 3.51 and 3.52 : Madam Amy Sherwin's House. (The Woman at Home, 1895, pp. 427-430).

In this period, it was reasonable to depict interiors that assert reflecting identities through real people. However, these people were still at the forefront with their nobility and wealth rather than their profession or intellectual background as the formation of identity was not fully cultivated. This led that interviews made visible a range of interiors with their owners in other words with their decorators. These interviews, which intrigued the readers with a sensationalistic approach, presented descriptions of interiors linked directly with diverse personalities. “The reader is invited to join their idol’s intimate inner circle, to participate in their family life, their furniture preferences, and consumption habits; thus a personal contact, an emotional bond even, is created between the reader and the subject” (Sarantola-Weiss, 2009). Thus explanations focused on people’s homes and interior arrangements primarily rather than the information about interviewees. “It is almost as a by-product that the reader gains information about the interviewee’s career, family relationships, and glimpses into their daily life” (Sarantola-Weiss, 2009). The personal and professional backgrounds of people were only given at the beginning of the written explanation as a brief text.

For instance, in Figures 3.53-55, one of the notable people of the society Lady Cook was featured in the pages of WAM. Mrs. Cook was introduced in the journal with the words; “The wife of Sir Francis Cook, the well-known Head of the Alexandria School for Music in Kensington Gore” (Lady Cook, 1894, p. 199). Although women were still defined by their husbands, they started to be represented in publications alone as main characters. That was the sign of the patriarchal perception, which initiated to alter. In addition, Mrs. Cook was an advocator of the feminist movement as stated in the journal. It was pointed out that Mrs. Cook “has for years past, both in England and in America, been engaged in the rather uphill work of the advancement of her sex” (Lady Cook, 1894, p. 199). In Figures 3.53-55, the interiors of the house were photographed. The image from the drawing-room presents a small corner of the room; a fireplace, armchair, carpet, and paintings are furnished in the room. In the interior image of the Long Gallery, the suspended ceiling in a rectangular form was made of canvas material, and the lighting is diffused homogeneously by being placed behind the white canvas. The paintings were hung on the wall excursively.



Figure 3.53-55 : 1.Lady Cook 2.The drawing Room 3.The Long (Principal) Gallery. (The Woman at Home, 1894, vol. 1, pp. 199-206).

Also, noble people were among the mentioned characters in the journals, that were presented as ideal figures. Again, the domestic interiors of these noble people, two of whom were the Duke and Duchess of Portland, were featured in the pages of the journal. As seen in Figure 3.56-58 from WH, images of domestic interiors were given to introduce the above-named characters rather than portrait photographs. The interiors were furnished with luxurious furniture and materials such as animal skins, marble, ormolu, massive oak, etc. These selections were the manifestation of aesthetic concerns referring to demonstrate the richness, nobility, and artistic value that the owners have. Similar to the other above-said periodicals, in Figure 3.57, the study room of the Duke was emphasized. The mounted animal heads, extremely solid and simply formed table with minimum ornaments were placed in the business room of the Duke.



Figure 3.56-58 : The Duke and Duchess of Portland's House: 1.Entrance Hall 2.The Duke's Business Room 3.Picture Gallery. (The Women at Home, vol. 2, pp. 237-248).

On the contrary, women did not have a study room that was designed in a similar sense to male business rooms. Even though women started to be depicted while they were studying in their rooms, these interiors were far from being formal and simple spaces. Comfortable lounges and flowery adornments were current characteristics of women's

study rooms. “The goods themselves came to be gender-specific. The furniture and knick-knacks of the bourgeois middle-class housewife were described as light and delicate, whilst male belongings were perceived as sturdy and comfortable” (Sarantola-Weiss, 2009). For instance, in the journal WH, the Duchess’s room was defined as a recreation room, rather than a study room as stated below;

The Duchess’s boudoir is most handsomely appointed. It has a cream and gold ceiling and walls, beautifully sculptured marble mantel-piece, rich velvet pile carpet, silk curtains of electric blue, and some fine old paintings, among them being works of Titian, Rembrandt, Vandervelde, etc. The most comfortable of lounges, the easiest of easy chairs, palms, flowers, and ferns. There is no lack of books, while the well-furnished, writing-table and the waste-paper basket, in the form of a silver-rimmed oaken pail, show that the is for use as well as rest. ...in the first instance they were intended for library, reading, and lecture rooms (Warren, 1894, p. 242).

Nevertheless, some specific objects, which were common to be placed in male rooms, began to appear in the women’s room such as a library, and a writing table. These types of furniture were essentially part of the study room since they address to the cultivated owner. The libraries, which have become the symbol of intellectuality, were placed in these rooms as an indispensable object to reinforce the perception of literate educated women and to target this perception in people's minds. Therefore, gendered spaces evolved in a sort of relative equivalence.

Furthermore, the interiors were pointed out in the journal as below;

The walls are richly paneled in oak, and there is a polished oaken floor, with a fine Persian carpet on it, and an immense tiger’s skin lying before the marble mantel-piece, which has over it a sculptured bas-relief of the family arms. Two large pieces of Gobelin tapestry face the entrance, under them being massive marble and ormolu tables, containing pieces of plate and some china and curios. The furniture is upholstered in tapestry and velvet; valuable paintings and china complete the picture. ... Two cases of choice miniatures, and some oval mirrors with massive carved frames, complete the hanging antiquities; while the handsome side-tables of marble and ormolu, the Sevres china, and French

clocks are well worth prolonged inspection. ... and that is a very beautiful Roman cabinet of the most choice workmanship.... these examples are certainly the finest; the colors are so beautifully blended, the designs so clearly rendered, and the whole is in the very finest preservation (Warren, 1894, p. 239).

In the explanation, various components were described as part of certain styles such as Persian, Sevre, French, and Roman. This indicates that the cultural interactions comprised a significant part of the domestic interior. Thus, the interior has become a multi-input formation that includes intercultural interactions. Every ethnic object was directly procured from its original culture and placed in the space, and the interior space has turned into a sort of exhibition area for these components. Thus, these objects evolved into a phenomenon that gave the space its identity but also caused a multi-identical, so uncharacteristic spaces.

Besides feminine characters, the women's magazine WH featured male figures on its pages (seen in Figures 3.59 and 3.60). It was the first step in multi-gendered participation, democratization, and modernization of society. The woman, who was not depicted in any publication previously, now could be photographed in the same journal along with men. Moreover, the role of a man was domesticated at some points, thus this enabled the blurring of boundaries between the two separate spheres. One of the most remarkable instances about the man was Signor Tosti, who was a music master. He was introduced as "the most domesticated man imaginable"³⁷ (1894, vol 1, p.443) in the journal because of his favorite hobby: upholstery. The works of Mr. Tosti have been explained in the journal as; "He makes the most graceful chairs, divans, and sofas with a dexterity which even a professional upholsterer could not surpass" (Zedlitz, 1894, p. 445). The identification of a man was very similar to the women mentioned in the journal. The skillful and tasteful aspect of the man about decoration and design was again underlined in arranging domestic interiors. In this way, the feminist journal WH assured that any role attributed to women does not refer to a gendered view.

³⁷ [In his home in Finchley Road, Signor Tosti becomes the most domesticated man imaginable. He takes a great pride in his charming house, which is graced by one of the loveliest women I know-his wife. ... his favourite hobby, upholstery.]

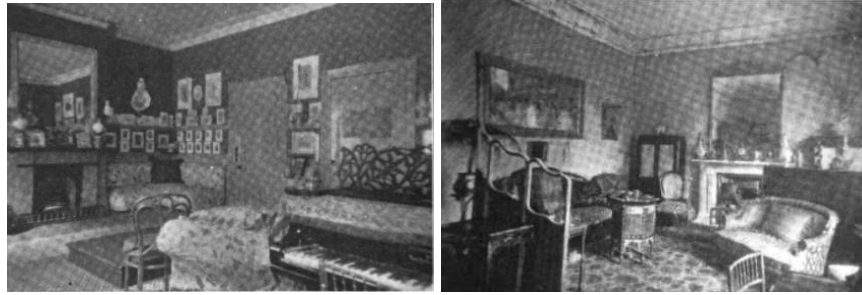


Figure 3.59 and 3.60 : A Royal Music Master: Signor Tosti's House. (*The Woman at Home*, 1894, vol. 1, pp. 443-451).

The other significant sample in Figures 3.61-63 was from Professor Drummond being presented in WH. The home of Mr. Drummond was described as “the home of a man of taste and travel” (Warren, 1894, p. 5). Again, the man was photographed while studying at his desk, and near his large library. He was the ideal representative of common ideological concerns and the perception that is preferred to be created over society because of his home, his career, intellectuality, and his qualification of having a taste in decoration. It was stated in the text that “The room in which the professor spends most of his time is, as might naturally be expected, the study” (Warren, 1894, p. 5).



Figure 3.61-63: Professor Drummond's House. (*The Woman at Home*, 1894, vol. 2, pp. 1-13).

As a consequence, the issues featured in the periodicals and the opinions of authors on women's issues are largely similar across diverse geographies in this period. That is to say; gendered discourses and their reflections on the social and political field were arising in an overlapping manner at the universal level. Also, it has been noticed that the transaction between publishers from diverse geographies has led to the formation of a common taste on a universal scale and the taste culture created over visuals globally began to appear before the consumer society. In this period, the sense of taste over interiors shaped by the values of the upper class spread across cultures with periodicals. Illustrated periodicals "championed the 'education of the

taste of the public' by disseminating contemporary visual culture through magazines and advertising" (Heller, 2002, as cited in Janni re, 2016; Janni re, 2016).

3.3 The Inter-War Period Interiors as part of Modernist Tendencies

In the 19th century, illustrated periodicals were commonly monopolized by the bourgeoisie and the intellectual elites who could afford printing systems. Yet, in the 20th century, advanced printing technologies came into the drive, the modernization of the middle-class occurred, the classes' economic power increased, and nation-states appeared instead of poly-ethnic societies and monarchic regimes. Even so, the technical advancements and its reliability made possible the proliferation of image, its far-reaching aspect was more related to providing individuals and authorities to utilize it for all ideological purposes. Hence, photography became a powerful means of propaganda and the manipulation of opinions. Governments and the owners of the press were able to fashion the world through illustrated periodicals toward their ideas. While the individuals were using it to acquire their rights and made themselves visible in all aspects of the public, official authorities used it to legitimate and propagate their missions. Media served those groups as a twofold mechanism: one from the bottom up, that is, by the middle class, aimed at activating the authorities to create a new social order or a system of thought; the other is the top-down control mechanism that serves to legitimize, propagate and protect the ideological order existing by those in power.

In the earlier period, it was not possible to assert that both could create their representations since the construction of systems and states, also the self-realization of individuals had not been completed yet. With the modernization of the middle class at the beginning of the 20th-century, the purchasing and producing power of each increased. Thus, macro agencies began to produce their own representations locally. In case they were imported, constitutions were able to purposefully contextualize and reproduce these representations for their benefit. This led to the disappearance of direct transmissions of representations, but the creation of parallel local equivalents. Therefore, in the ideological realm propagating states' policies and promoting their activities were common in the period's contents. Also, women were introduced to their professions to create the modern woman figure and to illustrate them as role models since they had been considered the main figure in manifestations of modernization ideologies. Also, professional publications began to be released by architects.

Table 3.10 : Emerging themes in the inter-war period publications. (Kurtuluş, 2022)

	1900	1905	1910	1915	1920	1925	1930	1935	1940	1945	1950
Political-Ideological Realm											
						<i>Propagating States' Ideologies</i>		<i>Promoting States' Actions</i>			
Social Interfaces											
	<i>Egalitarian Society</i>	<i>Re-identification of Gendered Roles</i>			<i>Women presence</i>						
Professional Field											
	<i>Introducing actors and establishments</i>					<i>Exhibitions</i>	<i>Advertisements</i>			<i>Actors</i>	

3.3.1 Propagating space images in political-ideological discourse

In this period, illustrated periodicals have turned into ideological tools utilized especially by the authorities. In this case, our tendency to perceive ideology as a negative notion that refers to manipulating and dominating stems from common attitudes of authorities to dictate their ideology to societies. However, every social class has a common set of ideas that constitutes the class ideology, but the distinctive aspect is about having the power to capitalize on it. In addition, in an order based on one dominant official ideology, another ideological genesis existing independently cannot be mentioned. Especially, as Heywood (2002) argued; “The emergence of totalitarian dictatorships in the interwar period encouraged writers such as Karl Popper (1902-94), J. L. Talmon, and Hannah Arendt to view ideology as an instrument of social control to ensure compliance and subordination” (p. 42). In that process, visual mediums legitimize the mentality underlying the symbolic order forming the outside world. This common opinion has made illustrated periodicals appropriate for capitalizing on in all domains. People, communities, and nations would be able to represent things at will, and most people would not doubt the reliability of these representations. Afterward, daily life proceeded with the continuation of the ideologically generated images. “Not only the so-called liberal capitalist countries but also the dictatorships, both left and right-wing, have exploited photography's persuasive power” (Freund, 1980). Expressions of civilizations had found place boundlessly in illustrated publications. Advertisements, posters, and periodicals have all turned into symbolic representatives of the dominant ideological order.

In other respects, at the beginning of the 20th century, the politicization of space by assigning various meanings through visual mediums that the states used jointly to legitimize their ideologies was quite common. In parallel with the spirit of the period, architectural representations were an essential medium to make states' actions visible. Visual arrangements based on space representations contributed to connecting architecture with the values and aspirations of the states' ideologies. In that vein, various periodicals emphasized the relationship between architectural practice and regimes' ideology. For instance, *La Turquie Kemaliste*, *L'Illustration de la Turquie Rénovée* and *Quadrante* were the illustrated journals that was issued in that sense.

Firstly, *La Turquie Kemaliste* was a quarterly magazine published between 1934 and 1949 by Vedat Nedim Tör to introduce the Kemalist regimes of the New Republic of Turkey to the world's public opinion. In addition to the fact that the journal was mainly published in French, it also contained articles in English and German. The multi-national authors of the journal consisted of people, who had diverse professional backgrounds as archeologists, architects, agriculturists, and economists. Thus, transformations based on the collaboration of professionals from every specific domain required in the development of the nation were also introduced to the public by those people. In the journal, visual symbols about the appearance of the modern Turkish people and architectural organizations of the cities were produced to identify the characteristics of the modern nation.

Next, a similar approach was noticed in *Quadrante* magazine published under Italy's Fascist Mussolini regime.

As Italian intellectuals considered the proper manner in which artistic production could meet the fascist regime's need for cultural representation, architecture -as competition project, as exhibition pavilion and as built work- became a powerful medium for arguing the ideological efficacy of modernism (Rifkind, 2007).

That is to say, regardless of the considerably diverse ideological approaches of the mentioned states, their attitudes over visual mediums and architectural production were the same in terms of utilizing architectural representations as an ideological tool. In addition, the Modern Turkish Republic and Fascist Italian regime had similar economic policies related to global discourse and they implemented a statist economy following the global economic policies while using the state apparatus. Also, they publicized their policies with a propagandist approach due to the spirit of the period. Thus, these similarities led to the emergence of resembling visual materials over space images in diverse nations.

The short-lived magazine *Quadrante* had been published between 1933-1936 by Italy's Rationalist designers, who partook in all the main branches of architectural discipline as landscape architecture, industrial design, and urbanism. Contributors of the journal were members of the CIAM, which spreads the principles of the Modern Movement

in architecture across Europe. Over the course of three years, the journal had extensive content ranging from, literature, music, art, theater, technological advancements, and especially architecture and politics. “The journal advocated a set of common principles in the development of appropriately fascist forms of art and cultural production” (Rifkind, 2007).

Moreover, as Billiani and Pennacchietti (2019) noted; “Quadrante played a key role in the establishment of rationalism, the Italian ‘variant’ of modernist architecture, and its politicization, as shown by David Rifkind in his seminal monograph” (p. 110). Italian architects who aligned with the Fascist state utilized the journal as a political expression tool that reflects the values of the regime through modern architecture. They advocated the congruity of modernist tendencies with fascist ideology in the act of constructing. “More than *Architettura*, Casabella or any other journal, *Quadrante* championed modern architecture as an explicitly fascist mode of construction, both endorsing fascism's project of modernization and supporting the regime's self-identification with the tradition of imperial and papal Rome” (Rifkind, 2007).

Also, the other state-oriented periodical that is analyzed in this section is *L'Illustration de la Turquie Rénovée*. Although no information is obtained about the journal, it can be understood from the explanations covered in the journal that ITR had similar ideological concerns with LTK and aimed to promote Turkey internationally. The fact that the journal was written in French and Turkish language indicates that it appealed to foreigners as well as Turkish citizens. That the journal covers the period between 1929 and 1936 demonstrates that it closely witnessed the transformations that took place during the establishment of the new republic, in addition to being a substantial source for images indicated, the journal reflected the atmosphere of the period. Interiors of various institutional buildings, images from exhibition areas organized with governmental support, and interior images of hotels and stores for foreign tourists were involved in the periodical.

On the other hand, the main concern of the journal was stated in its pages as;

Publish your ads in *L'Illustration De La Turquie Rénovée*. This is for your own good. This national work, which has been issued for three years in French, will be published in two languages as of this issue in order to spread the Turkish

presence and the gorgeous revolution of its culture inside and outside the country. L'Illustration De La Turquie Rénovée should be present in official and national organizations, thus everywhere, and decorate the halls³⁸ (L'Illustration De La Turquie Rénovée, 1936, no. 54).

Accordingly, the journal is implicated in this research as a verifying source for the arguments asserted in this section in terms of clearly stating its purpose of promoting Turkey in an international realm in its preface and providing wide coverage of visuals witnessing the period.

When focusing on the contents, firstly, the Quadrante magazine “that championed modern architecture and urbanism as integral components of the fascist state” (Rifkind, 2007) was sympathetic to leading figures of modern architecture such as Mies Van Der Rohe and Le Corbusier. In the journal, designs of those pioneer characters of modernism were presented frequently. “For the Rationalists, and especially for the polytechnic-trained members of the Quadrante circle, the term "anti-culturalist" combined Mussolini's self-proclaimed "anti-elitism" with Le Corbusier's frequent exhortations against the "academic" practice of architecture” (Rifkind, 2007). The journal's main discourse was especially parallel with Le Corbusier's architectural approach. Indeed, this similarity was detected between the EN magazine published by Le Corbusier and Quadrante magazine. As seen in Figures 3.64-67, means of mechanical production and their aesthetic values were presented in both L'Esprit Nouveau, and Quadrante. Also, the same issue was argued in the journal;

A typical expression of the new aesthetic orientations is the importance assumed in recent years by "technical aesthetics": if the hymns to the "new era of machines", to the "beauty inherent in bare iron", to the "strength and power of the mechanical organisms created by man »...If not forerunner, Le Corbusier was certainly a notable exponent of this new vision³⁹ (Schwarz, 1933, p. 26).

³⁸ [İlanlarınızı L'Illustration De La Turquie Rénovée'ye veriniz. Bu sizin menfaatinizdir. İç ve dışta Türk varlığını, kültürünü göz kamaştıran inkılabını yaymak gayesiyle Fransızca olarak, 3 seneden beri çıkmakta olan emelim gibi temiz bu milli eser bu sayıdan itibaren iki şekilde basılmıştır. Devlet ve milli teşekküllerde ve her yerde L'Illustration De La Turquie Rénovée bulunmalı ve salonları tezyin etmelidir.]

³⁹ [Tipica espressione del nuovi orientamenti estetici è l'importanza assunta negli ultimi anni dalla « estetica tecnica»: se risalgono alla seconda metà del secolo scorso gli inni alla « nuova éra delle

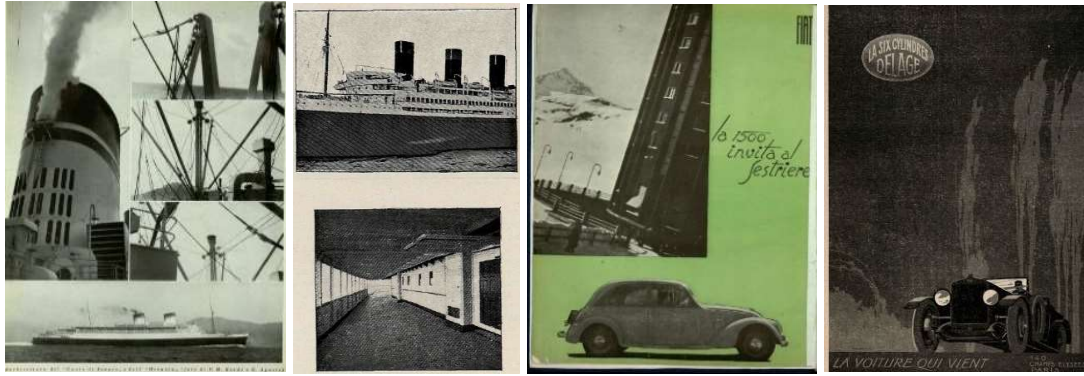


Figure 3.64-67: Technical And Aesthetic Naval Architecture.⁴⁰ (Quadrante, 1933, no. 10, p. 27); Architecture Engineer Aesthetics.⁴¹ (L'Esprit Nouveau, vol. 11-12, p. 1332); Fiat. (Quadrante, 1933, no. 33); The coming car.⁴² (L'Esprit Nouveau, no. 13).

The visual and discursive similarities of the publication presented by the political authorities with the publications from the architectural profession indicate that the state's ideology and the architecture discipline were intertwined notions. In addition, quotations appear not only in EN but also in other popular professional publications of the period. As seen in Figure 3.68, a French publication, L'Architecture d'Aujourd'Hui, had interior images that were the products of Italian Fascist architecture entitled "L'Architecture Interieure En Italie".

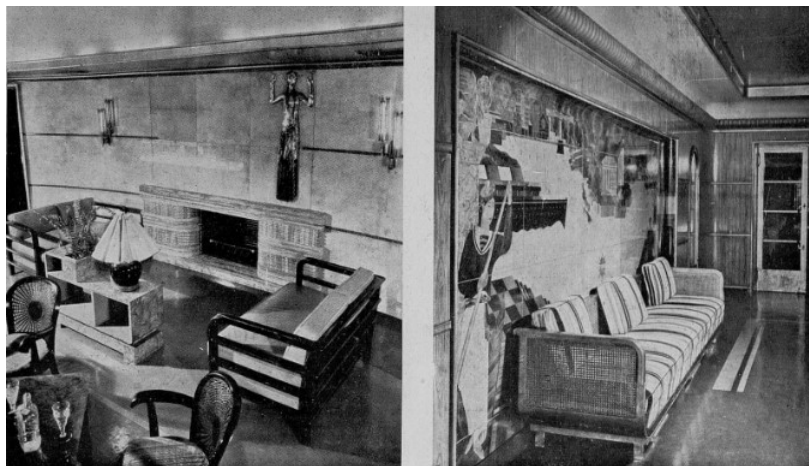


Figure 3.68: Interior Architecture in Italy.⁴³ (LA, 1933, no. 8, p. 17).

macchine », alla « bellezza insita nel ferro nudo », alla « forza e potenza degli organismi meccanici creati dell'uomo... Se non precursore, certo esponente notevolissimo di questa nuova visione fu Le Corbusier...]

⁴⁰ [Architettura Navale Technica Ed Estetica.]

⁴¹ [Esthétique De L'Ingénieur Architecture]

⁴² [la voiture qui vient]

⁴³ [L'Architecture Intérieure en Italie]

The interiors were described as below;

Beautiful marble dominates and it must be recognized that Italian architects know how to use it. The use is current, facilitated by the cost price. Marble is, in a way, the national material. Another rich material, and also national: the fresco. The proportions are good and the decorative elements, mechanical graphics, crests of the Shipping Companies, dark wood doors, soberly engraved, comfortable seats, in perfect taste. I cannot say the same for furniture and furniture sets. The Austrian and German influence is too much felt there. The romanticism of some and the rationalism of others are weighed down with regionalism and an abuse of colors. The house of the “painter” by Pollini and Figini is similar to the works of Mies van der Rohe. Inspiration is good. The distribution is rational and ingenious. The harmony of colors, the berries on the umpluvium and the garden bring warmth and life to the metallic and rigid interior. ...The staircase of a magnificent pink and pearly marble, placed under glass in the middle of the room, like a precious object, is deliriously romantic. Functionalism is found in various places, sometimes in a humorous form, for the maid's bed for example, or in an certainly expensive form, for the arrangement of the kitchen (Sabatou, 1933).

The critical approach dominated the textual expressions, in which all the components of the interior were described. However, the journal generally presented a positive attitude towards Italian rational architecture. This was indicative of the common articulation in both interdisciplinary and cross-cultural terms.

Additionally, Italian architecture regarded as a symbol of the Mussolini regime was propagated on an international scale as well as attempts on promoting the state's ideology throughout the nation. For instance, in Figures 3.69 and 3.70, it was mentioned in the explanation of the images that samples of Italian architecture had been exhibited in Alessandria. One of which -Casa del Fascio- inaugurated as the local branch of the National Fascist Party in 1936 was an essential masterpiece of Italian rationalist architecture, thus had become an iconic figure of the state's ideology.



Figure 3.69 and 3.70: The Italian Architecture Exhibition Of Today In The Casa del Fascio In Alessandria.⁴⁴ (Quadrante, 1933, no. 21, p. 7).

The other publicization of state's architecture internationally was on exhibitions organized by Italian institutions abroad such as in America and Argentine. By organizing those exhibitions, institutions sought to diffuse the Italian culture abroad, and enabled Italians living abroad to be informed about their nation. Also, they ensured to legitimize the fascist regime in other countries and they procured this over modern architecture through publications. The building of the Fascist party, Casa del Fascio, was the most commonly used construction to reflect the Italian political regime. It was presented in exhibitions, periodicals, and all other possible mediums. In addition to the facade of the building, as seen in Figure 3.71, photographs from its interiors were depicted.



Figure 3.71 : Casa del Fascio: Harmony of architecture, furnishings, objects.⁴⁵ (Quadrante, no.35-36).

Apart from utilizing architectural representations to disseminate ideology, states capitalized on space images to make their actions visible to the public. Visual arrangements combined with architectural practice played a crucial role in the

⁴⁴ [Italia All Estero-La Mostra Architettura Italiana D'Oggi Nella Casa del Fascio Di Alessandria Italy Abroad.]

⁴⁵ [Studio del Federale. Armonia di architettura , d'arredamento, di oggetti Federal study.]

concretization of states' actions. States rendered possible their actions visible through various space typologies serving in diverse realms for the use of society. These realms included dwelling, health, economy, and education spaces, as well as town planning. Also, the construction of civil life became crucial owing to new living conditions as well as intellectual requirements. In this sense, states took action to provide the public with better conditions and propagated their reforms through publications.

Relevant to this, both *La Turquie Kemaliste* and *Quadrante* attempted for building an environment, which embodies the daily activities of its inhabitants. The most prominent form of concretization of ideology through spatial images was materialized with the construction of cities. In the *La Turquie Kemaliste*, these images were realized through the construction of Ankara, the capital of the new Turkish Republic. As seen in Figures 3.72 and 3.73, in the interior images of Turkey's first photography exhibition held in Ankara Exhibition House, the inscription "Ankara is a symbol of Turkish construction" on the wall was an indicator of this idea. With the sole purpose of this, Ankara, rebuilt as the modern capital, was the main focus of the journal. The construction of the Ankara project meant not only the construction of a city but also the construction of its inhabitants. In this sense, the journal served as a tool for identifying modern Turkish people and their living spaces through interiors not only the construction of Ankara being the manifestation of Turkish modernization presented in periodicals but also publicized in various domains.

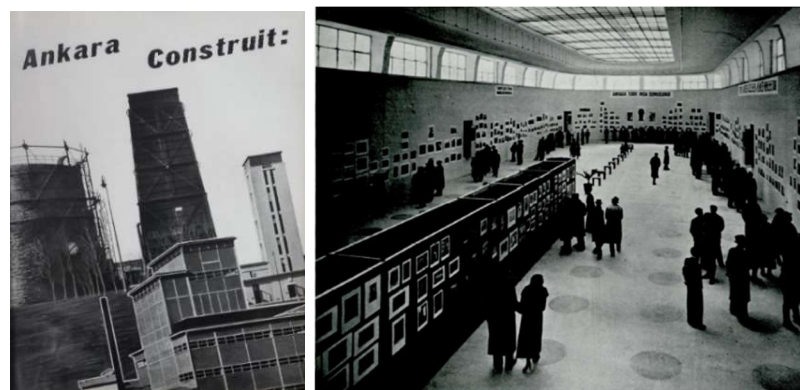


Figure 3.72 and 3.73 : Construction of Ankara.⁴⁶ (*La Turquie Kemaliste*, 1935, no. 5, p. 29) and The First Photo Exhibition in Ankara.⁴⁷ (*La Turquie Kemaliste*, 1936, no. 12, p. 18).

⁴⁶ [Ankara Construit]

⁴⁷ [Die erste photoausstellung in Ankara]

In addition to the images of the modern Ankara, which were widely featured in the journal, images from Istanbul were also seen in line with two essential purposes. First, the Istanbul-Ankara comparison was featured in the journal to crystalize the distinction between the Ottoman Empire and the new Republic of Turkey as an extension of the new-old dichotomy. While Ankara was the manifestation of a new Republic, Istanbul was a reminder of the Ottoman Empire. Another reason was related to economical concerns. Istanbul was presented in LTK to promote tourism by referring to the cultural and historical background of Turkish society. For instance, as seen in Figure 3.74, depictions of several traditional spaces from the public realm were presented as attractive representatives of the cultural living style of the Ottoman people. The organization of the coffee shop was depicted in compliance with Turkish residential architecture. The divan was placed throughout the walls in the room, a fountain in the middle, high and inlaid ceilings, and the hearth in the corner of the room were the basic components of traditional Ottoman interiors.

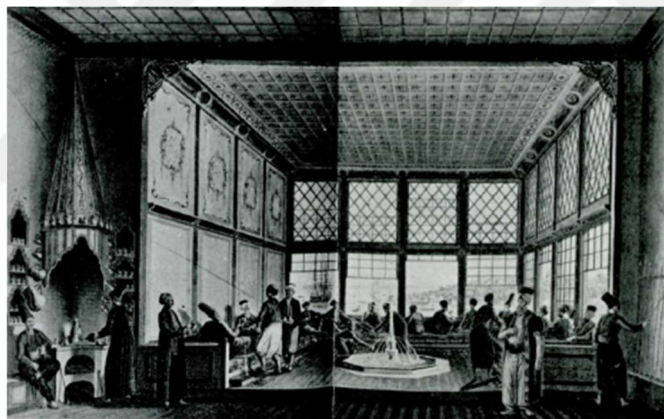


Figure 3.74 : Cafe in Galata. (La Turquie Kemaliste, 1936, no. 14, p. 17).

On the other hand, one of the most critical shortcomings of the industrial revolution was the poor working conditions of the working places. Factories had inconvenient atmospheric conditions for health since steam engines were not shifted with hydroelectric systems. That caused workers to catch serious diseases such as tuberculosis. After this period, states tended to generate solutions to the dwelling problem mostly centered on themes of modernity and health. As seen in Figures 3.75 and 3.76, the main characteristics of dwellings included hygienic and efficient living standards as being light and airy. The other notable feature of dwellings -which is more ideological- was modernity and simplicity. Almost all genres of journals had put forward these identifications of housing in their pages.



Figure 3.75 and 3.76 : Houses in Ankara. (*La Turquie Kemaliste*, 1941, no. 45, p. 32) and Workers' House in Poland. (*Quadrante*, 1933, no. 8, p. 29).

Related to healthier living conditions, by holding exhibitions which became means of informing people, the awareness of the public was raised about health issues. The exhibition areas utilized as another means of expression by the state had hosted health fairs frequently. Ankara Exhibition House, which was designed by Şevki Balmumcu in 1933, and mostly hosted exhibitions reflecting the recovery moves of the republic, were featured in the pages of LTK as a work symbolizing the ideals of Kemalist thought. It was a successful outcome of modern Turkish architecture. Also, the interior of the building with the exhibitions held was organized as the continuation of the same modernist approach. As seen in Figure 3.77-79, one of which was furnished with display units which are rigid rectangular blocks placed at an angle to the space and parallel to each other. Information texts were on the panels that were stuck vertically into the rectangular masses. Exhibition components were designed in simple forms and in a way that emphasized the information to be conveyed.



Figure 3.77-79 : Health exhibition in Ankara.⁴⁸ (*La Turquie Kemaliste*, 1936, no. 11, pp. 6-9).

⁴⁸ [Hygiene Ausstellung in Ankara]

Similarly, as seen in Figures 3.80 and 3.81, Quadrante included an exhibition organized by Walter Gropius in Berlin and synthesizes the relationship between the characteristics of people and space. By considering all the physical conditions of people such as ergonomic requirements and sensual experiences, the proposals for living spaces were demonstrated in the exhibition. Detailed graphic boards and seats were the sole components of the interior. Graphical boards fixed with metal profiles at a certain height from the ground were divided into space to create defined areas by giving a directive form. Lightings were also effectively positioned in the area.



Figure 3.80 and 3.81 : Exhibition of the case collective by Walter Gropius.⁴⁹
(Quadrante, 1933, no. 24, p. 11).

In another respect, the exhibition areas also served as introducing economic initiatives for a long time. During the inter-war period, specifically in Turkey, exhibitions were held to promote and disseminate the sale of local goods. Prioritizing sales of local goods to ensure the welfare of the nation through industrialization increased government incentives on manufacturers to promote products. For this purpose, the exhibition of indigenous products had been organized by the National Economy and Savings Society for ten years. The exhibition was terminated in 1939 due to decreasing demand.

For instance, ITR covered images from fair stands located in the Exhibition of Indigenous Goods held annually (see Figures 3.82-84). The photographs of the various fair stands such as the porcelain stand, the canned food stand, the lace and embroidery stand, the stand of ladies' fabrics, the hardware and household items stand, the wicker furniture stand, the confectionery stand, the shoe stand, the tobacco stand, the leather stand, the furniture department stand, and the fabric stand were photographed in the

⁴⁹ [Esposizione della case collective di Walter Gropius, Berlin; 1931]

periodical. According to Gökhan Akçura (2021); These exhibitions held at Galatasaray High School had an essential role not only in our economic history but also in the history of designing exhibition areas.



Figure 3.82-84 : The Exhibition of Indigenous Products in Istanbul: The Tobacco Stand, The Dome Fabrics Stand, The Porcelain Stand.⁵⁰ (L'Illustration De La Turquie Rénovée, 1929, Decembre 1).

Moreover, with the participation of various companies, competitions to determine well-designed fairs were organized at these exhibitions. The famous poet Abdülhak Hâmit assumed the presidency of the 25-person jury of the first showcase competition held in 1930 (Akçura, 2021). As a result of the votes of the public and the assessments of the jury, the fair with the most successful design was determined. 500 people who voted for the winner stand were selected by lot, and then gifts were given to those. (Akçura, 2021) In this way, the question of how the things will be exhibited as well as what will be exhibited has appeared in the mind of the producers and designer, and the exhibition space design began to be regarded as a substantial matter.

Also, the exhibition stands of the furniture department were important in terms of reflecting the interiors of the period, as it contains a more spatial organization compared to the other stands. In Figure 3.85, wicker garden furniture had been displayed in a relatively simple interior. The only components of the interior except furniture were plants that were probably located in the space to create an outdoor atmosphere. In Figure 3.86, furniture was arranged to create a whole space atmosphere rather than being an exhibition product. Turkish carpets hung on a wall, drape curtains,

⁵⁰ [Les Exposition des Produits Indigenes a Stamboul: Le Stand Des Tabacs, Le Stand des Étoffes pour Dômes, Le Stand des Porcelaines]

embellished fabrics, quilted wall panels, and a sofa with lots of pillows reflect an interior far from being modern.



Figure 3.85 and 3.86 : The Exhibition of Indigenous Products in Istanbul: The Wicker Furniture Stand.⁵¹ and The 2nd Indigenous Products Exhibition: The furniture department in the interior of the Exhibition.⁵² (L'Illustration De La Turquie Rénovée, 1929, Decembre 1; L'Illustration De La Turquie Rénovée, 1930, no. 9-10).

Accordingly, the demand for designing fair stands in this period led to the emergence of several decorators, designers, and manufacturers that specialized in this issue. For instance, as seen in Figures 3.87-90, advertisements for designers and firms such as Kadri Atamal, İzmir Dekor, and Hasan Hiçyılmaz were displayed in the newspapers of the period. It is understood from the advertisements that Kadri Atamal who was a painter was not only interested in the graphic design of exhibitions but also in the constructing, decorating, and all plumbing processes of exhibition areas. Further, a company named İzmir Dekor provided decoration, graphic design, electrical lighting and mechanical works, and installations of the exhibition areas. Also, the manufacturer Hasan Hiç Yılmaz sold furniture, especially chairs which were his production.



Figure 3.87-90 : Furniture Manufacturer Advertisements in the Newspapers. (Halkın Sesi, 1936, August 6); (Yeni Asır, 1936, August 9); (Yeni Asır, 1935, August 10); (Yeni Asır, 1939, August 19).

⁵¹ [Les Exposition des Produits Indigenes a Stamboul: Le Stand des Meubles En Osier]

⁵² [La 2eme Exposition Les Produits Indigenes: Le Rayon Des Meubles Dans L'Interieur De Pavillion]

On the other side, the periodicals were published to bring into view states' actions presented not only through the production systems and economic policies but also through attempts aimed at raising qualified citizens. This became visible when the educational institutions and well-educated people of the society were represented in the journals, thus states made themselves visible in all sorts of fields. For instance, similar library interiors were seen in both *Quadrante*, *La Turquie Kemaliste*, and *Şehbal* (see Figures 3.91-93). During this period, the samples from northern countries such as Finland and Sweden, which altered the education system and made their official propaganda in line with 'good education, good citizenship' were given in publications that appeal to the public over school libraries. Each of those library interiors had a very similar spatial atmosphere, even though they were located in different geographies. Bookshelves with height, a huge communal table for reading, all in highly cutting edge form furniture, and materials constituted the interior.



Figure 3.91-93 : Italy Abroad.⁵³ (*Quadrante*, 1933, no. 21, p. 7); The Library Reading Room. (*La Turquie Kemaliste*, 1940) and The Reading Room of The Wallinska School in Stockholm.⁵⁴ (*Şehbal*, 1910, no. 18, p.360).

Relatedly, it was common for political publications of this period to photograph well-educated intellectual characters in their private spaces, usually in their study rooms as ideal figures similar to the previous period. For instance; the interiors of Galatasaray College, a state-affiliated institution providing education with a modern approach, are visible in Figures 3.94 and 3.95. Galatasaray College, which was put into operation as an institution providing education in the Western manner to train intellectual staff, who would implement the innovations to be realized in the political and social realms in the Ottoman Empire, continued this approach in the new Republican era of Turkey. Also, the principal of the school, Fethi İsmail Bey, was presented while working. Fethi İsmail was an author who graduated from Galatasaray College and was appointed there

⁵³ [Italia All'estero]

⁵⁴ [La Salle de Lecture de L'Ecole Wallinska a Stockholm]

as a trainer. His room had a Scandinavian-style office chair, dark wood furniture, and a relatively modern organization that is far from decorative style.

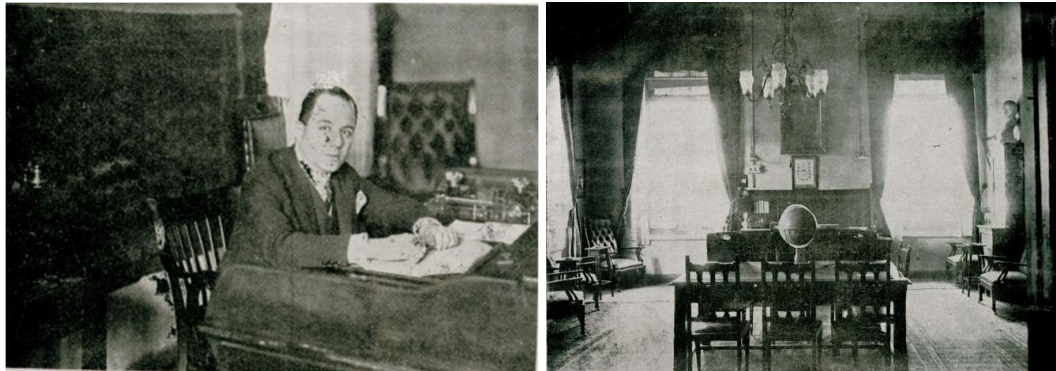


Figure 3.94 and 3.95 : La Galata Seray High School in Constantinople: Director Fethi Bey; The director's office.⁵⁵ (L'illustration De La Turquie Rénovée, 1929, December 1).

The other cultivated character presented in the journal was Abdülhak Hamit. He was a diplomat and writer who had been in both eastern and western countries for many years. Therefore, he was quite familiar with Western culture. Thus, Abdülhak Hamit, who had a westernized mindset, brought novel themes and new forms derived from the West to Turkish literature. Abdülhak Hamit was presented in numerous publications as being one of the main characters of modernization thoughts during this period and he actively took part in internalizing modernist living. In Figure 3.96 from ITR, like other characters, he was photographed while writing at his desk.



Figure 3.96 : Abdülhak Hamit, photograph by Monsieur. (L'illustration De La Turquie Rénovée, 1931, no. 16).

⁵⁵ [Lycee de Galata Seray a Constantinople: La directeur Fethi Bey / Le Bureau du Directeur]

In his room, an armchair covered with a floral patterned fabric and a curtain made of the same heavy fabric was placed, but the entire room was not depicted in the image. However, it was similar to the previous period and other journals in terms of portraying the character together with the place.

3.3.2 Modernist homes as a reflection of modernist nations

In the 19th century, the home was part of women's struggle for their rights and existence in society, thus they utilized this space to display their actions in all economical, political and social realms. However, since they could not take part in the public realm as individuals yet, they often attempted to emphasize their role based on the popularity, nobility, or wealth of their husbands or families. Hence, the home was the representative of women's struggle for existence as an individual, and the things included at home was mostly presented as a status symbol to provide women prestige when compared to the later period.

In the 20th century, the fact that the home began to be presented in the public realm and the individualization of women was achieved caused the home notion to mean more than being an expression of status for families and women. The main reason for this was that women began to acquire occupational skills with several alterations at the beginning of the century. During the war years, the absence of men, and labor requirements necessitated women taking part in the workplace. From that period on, women had purchasing power and could exist in society with a woman subjectivity thus this paved the way for an egalitarian society. So, women began to produce their representations. "Whereas the nineteenth-century bourgeois housewife had expressed her family's individuality through opulent furnishings, the ideal modern home decorator now purged their property of anything extraneous so as to leave room for their own distinct persona" (Sarantola-Weiss, 2009).

In addition, since the importance of women's role for nations was realized by the authorities, their actions were legitimized within the framework of modernist ideologies. To spread modernity in all interfaces of society, women, who are housemakers, had to be modernized first since they were constituents of a family that is the basic agent of society. While structures that served a state were being modernized and aligned with the official ideology in all physical and conceptual

aspects or were directly constructed in that way by rulers, the public realm was more inaccessible. Society had to be educated, and the alterations should have to be materialized in the core of society to ensure the transformation in the public sphere. Thus, the education of nations required to have lettered children who would be raised by educated women with various professional skills. At the same time, these skills would have been those that refer to domestic roles such as teaching, nursing, tailoring, or fine arts so that they could not be alienated by their domestic responsibilities in time.

Consequently, every role attributed to women in this period had to be related to the modernist approach, and the home would emerge as an output of this concern. “The New Woman thus stands in for the new spirit of the age and often acts as an icon of modernity” (Heynen, 2005). Thus, the home notion intertwined with the woman figure was assigned as a symbol for modernized society because it was also the space of a family that is the main component of a nation. Therefore, the idea that ‘the family, also the home, should be modernized for the modernization of society’ became prevalent. In this respect, publications attempted to create a modernized image through home and women within each social surface. Again, publications had witnessed the transformation of the woman figures and the domestic interior through modernization ideologies over time. “The processes of interior decoration and increasingly, modern interior design functioned to represent the transformation of complex feminine subjectivities into a contained series of surface-deep modern identities” (Berry, 2005).

Periodicals again emerged as the common medium for reflecting and internalizing these conversions since they are the most effective and quickly reproducible mechanism that can permeate all interfaces of a society. Magazine reading “contributed to the shaping of subject positions and identities that were feminine and modern” (Hackney, 2007). Especially in the early stage of the 20th century, a spate of periodicals ensued offering advice on how to organize and decorate the home with a modernist approach by directly addressing women. Especially, women's journals included such themes as fashion and interior decoration referring to the home notion. “Women's periodicals did, however, play an increasingly important role in communicating interior decoration advice and it is on the interiors pages of early

twentieth-century women's magazines that the discourses of self and the interior coincide for a specifically female audience” (Berry, 2005).

Similar to the previous period, French periodicals, especially the women’s journals, were popular internationally. The journal *Femina* issued by enterprising Parisian publisher Pierre Lafitte continued to be published from 1901 until 1954. “*Femina* was at the forefront of the women's magazine market, known for revolutionizing this market with its high visual content and innovative approach to fashion illustration” (Berry, 2005). Besides the fashion illustrations, the context of the journal was composed of several issues including arts, home decoration, interviews with notable people, and advice on domestic works. “The magazine also offered professional advice on interior decoration and other consumer practices written by leading journalists, amongst them women” (Berry, 2005). While conveying all these issues, the journal applied visual depictions as the main expression tool. That *Femina* offered broad coverage of visual arrangements by both photographs and hand-drawn illustrations, provides an opportunity to trace the transformation of interiors in a gendered discourse. “It developed a range of significant representational strategies to appeal directly, if synthetically, to the reader's sense of self” (Berry, 2005). For instance, by presenting women figures in their personal spaces in the interviews, the journal established a mutual relation between interiors and personalities. “Moreover, *Femina* constructed the interior, like the magazine itself, as a metaphor for the imaginative negotiation and performance of a range of ideal feminine subject positions” (Berry, 2005).

On the other hand, the readership of the journal was widely from the upper-middle strata that were the predominant part of the French bourgeois. Although this class did not reflect the lifestyle of the entire society, it was important in terms of being the part that ideologically rules the society. Women presented as ideal figures in the journal were also part of the same social class. Rather than being defined over their nobility, domestic roles, or marriage with notable men as in the 19th century; these people, who were known for their profession, were stressed as female individuals. “And, though directed at young women, *Femina* did not specifically set out to prepare and educate its readers for exclusively domestic roles” (Berry, 2005). Further, the periodical had a relatively feminist approach in terms of employing women. “In the pre-war period, the magazine employed numerous women journalists to write on interiors, including the

established novelists Mme Daniel Lesueur and the previously cited Marcelle Tinayre” (Berry, 2005).

When considering the Ottoman equal of women’s periodicals for this period, *Süs* had a similar editorial approach to *Femina* in several aspects. The weekly magazine mainly focused on fashion, home, family, and daily lives. Similarly, *Süs* included illustrations to show women to interior decoration proposals and dress fashion. Also, the journal published toward the proclamation of the Turkish Republic attempted to create the image of the modern woman through its physical appearance. As the first woman’s periodical of the Turkish Republic *Süs* was initially published in 1923 by Mehmet Rauf. He was one of the authors in *Servet-i Fünun* and exhibited a westernized attitude throughout his work and life. He presented the western lifestyle with characters in his books. In addition, he enabled women to take part in social life with several publications, both of which were *Süs* and *Mahasin*. Unlike *Femina*, *Süs* addressed the woman above all as a mother who is also educated and intellectual, as well as follows fashion and has good taste.

In the Ottoman Empire, another foremost periodical of this period was *Mahasin* which published 12 issues in total from 1908 to 1909 monthly. The periodical included articles written by well-known authors of the period such as Celâl Sâhir, Tahsin Nâhit, Ş. Süleyman, C. Süleyman, S. Nazif and Halit Ziya. Also, a number of women writers had joined the editorial staff of the periodical. Some of those were Emine Semiyye, Münevver Asım, Fatma Sabiha, Şukufe Nihal, Halide Salih and Zühre Hanım. Halide Edip Adivar, who was known for her intellectual accumulation and was an advocate of women's rights, was also one of the authors of the periodical. Therefore, the position of the periodical was parallel with the Feminist approach. Indeed, such issues as women's education, family, and women's responsibilities, in addition to the various subjects like handicrafts, literature, music, and fashion were featured in the periodical.

When focusing on the contents of the mentioned journals, during the interwar period, a number of visionary images depicting houses were publicized in periodicals to impose the ideal form of a home that is favorable for the modernized family. Even if the technological possibilities enabled photographing a space, one of the prevalent methods to depict a home image was still hand-drawn illustrations which are a figment of the imagination rather than a direct reflection of a real space. This made it easier to

create an ideal visual without hinged on an existing one. Also, in the Ottoman Empire, which was print technologies were expensive in comparison with Europe, most of the images were still hand-drawings. In a way, this was advantageous for publishers in terms of they could depict ideal images which reflect their ideological concerns in all manners.

For instance, *Süs* had wide coverage of these kinds of images with the title ‘How to Furnish Our Homes?’. It emphasized the importance of “furnishing the house with tasteful and artistic manner”⁵⁶ (*Süs*, 1924, no. 48) and the requirement of an effort for having up-to-date interiors. The attitude towards decorating home was described in *Süs* (*Evlerimizi Nasıl Tefriş Edelim?*, 1924) as; “The personality of the housewife appears especially in these works. ...Harmony, a skill of grace, that is, the character of the family, can only be created by a housewife”⁵⁷. Every articulation about the furnishing and decoration of interiors was still addressed to the woman because it was her who is suitable to create a house most aesthetically. Thus, the fact that the construction of society -and therefore a family- was a responsibility conferred to women led to the emergence of woman -centered discourses in the formation of the modern house. This began to proceed collaboratively in all social interfaces, as the woman, who yearned to be visible and respected in society, eagerly accepted the responsibilities assigned to her.

For instance, in these consciously produced images, the interiors were generally depicted by removing conventional components. Also, ornaments on furniture, textiles, walls, etc. had been simplified or even removed. The dining room that can be seen in Figure 3.97 was described in the journal as;

The lines of the buffet are simple, easy to operate, and adapted to the new style. The table in the middle is very elegant with its solid legs and wide top. It will be very stylish if the frames and bookshelves on the walls, the coffee table in the corner, and the electric chandelier are made of the same wooden material.

⁵⁶ [Geçen nüshalarımızda söylediğimiz gibi ... evlerimizi zevke ve sanata muvafık eşya ile tefriş için hep çalışmak mecburiyetindeyiz.]

⁵⁷ [Ev kadınının şahsiyeti ise, bilhassa bu işlerde tahkik eder. ... Ahengi, bir zarafet mahiri yani ailenin şahsiyet hatmi ancak ev hanımı tarafından verilebilir.]

The chairs and the table in a picture compossible for the buffet must be made of the same wood.⁵⁸ (Evlerimiz Nasıl Tefriş Edelim, 1924).

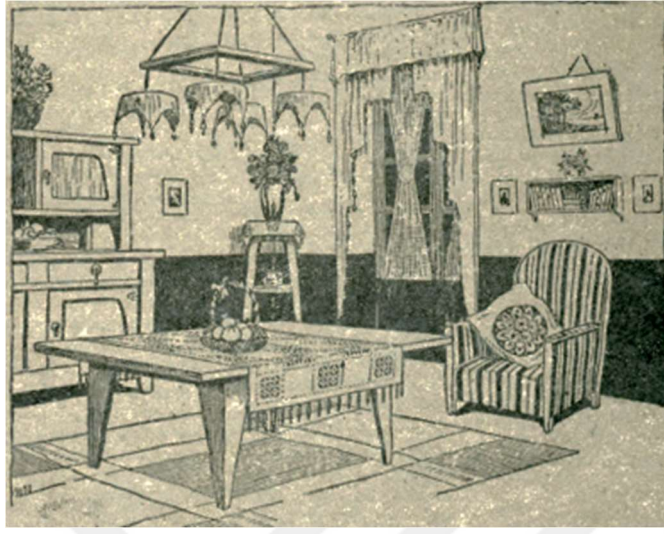


Figure 3.97 : How to Furnish Our Home?⁵⁹ (Süs, 1924, no. 48).

Every detail about each component was clarified in the written explanation including material and color information, and the main criteria to have a well-decorated home were listed in order. Periodicals turned homes into ready-made objects through visionary and verbal descriptions. By containing extremely formulaic ideas, these discourses gave readers a description of the ideal home image and awaited its implementation.

From the other point of view, while in the past, women did not have a personal space with the belief that they dominated the whole space in a house and spent time only with domestic activities, they began to have their own spaces for reading, writing, etc. with the modernizations. As seen in Figures 3.98-99, although this space was not yet fully organized as a study room -as in the masculine one-, it was significant in terms of being created only for women and considered independent of the family. It was mentioned in Süs (1924) that “It is an aspiration for every woman to have a private, friendly and comfortable corner to read or talk in the house we live in⁶⁰ (Evlerimiz

⁵⁸ [Resmimiz bir salon yemek odası gösteriyor. Büfenin çizgileri basit, ve ameli kolay olup yeni sanat ahengi üzere tersim edilmiştir. Ortadaki masa yekpare ayakları, ve geniş üstü ile pek zariftir. Duvarlarda çerçeveler ve kitap rafı, köşede sehpa, tavanda elektrik avizesi aynı ağaçtan yapılırsa pek şık olur. Sandalyeler büfeye ve masaya uygun bir biçimde aynı ağaçtan imal edilmelidir]

⁵⁹ [Evlerimizi Nasıl Tefriş Edelim?]

⁶⁰ [Oturduğumuz evde okumak, ve yahut konuşmak için kendine mahsus, samimi ve rahat bir köşeye malik olmak her kadın için en ... bir emeldir.]

Nasıl Tefriş Edelim, 1924). Yet, in Figures 3.98-99, the space created for women appears considerably feminine, comfortable, and suitable for leisure time. Also, the small library draws attention referring to the new highbrow woman.

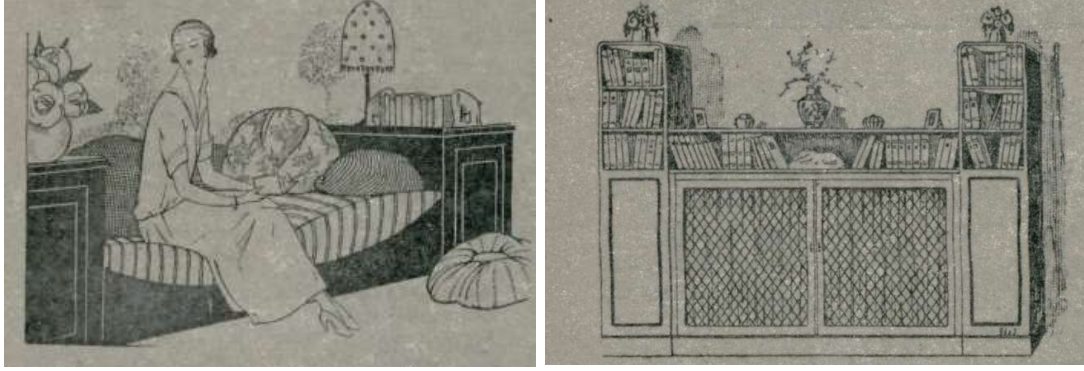


Figure 3.98 and 3.99 : How to Furnish Our Home?⁶¹ (Süs, 1924, no. 44).

Again, in the other sample featured in Süs, a sort of personal area to isolate and relax for a woman was depicted. As seen in Figure 3.100, the corner was arranged in a more feminine style. Even so, the existence of these personalized interiors was crucial in terms of demonstrating the mindset that concedes a woman apart from her housewife duties. Also, the explanation of the image was about the connection between the decoration and women with the words;

The beauty of a woman is determined not only by her physical appearance but also by the furniture around her, the room she lives in, the things she leans on and sits in, with the windows that illuminate her body. Although this harmony is necessary for every room, it is especially essential for the bedroom and living room⁶² (Evlerimiz Nasıl Tefriş Edelim, 1924, no. 47).

According to the explanation, as much time women spend to appear adorable, they should spend at least the same time arranging their homes. Thus, the journal emphasized the importance of having tasteful interiors. It was a common attempt in publications to establish a connection between home interiors and woman's taste.

⁶¹ [Evlerimizi Nasıl Döşemeliyiz?]

⁶² [Bir güzel kadının hüsnü yalnız süsüyle değil, etrafındaki eşyası, içinde yaşadığı odası, dayandığı, oturduğu eşyaları, vücudu ile tenvir eden pencere ile tayin eder. Bunun içindir ki, her kadın zevk ... tesiriyle, kendi hüsnüyle hem ahenk süsü yaptığı gibi ... muvafık bir üslupta eşya ve esas beytiye ile ... olarak yaşamalıdır. Bu ahenk her oda için lazım ise de bilhassa yatak odası ve salon için ..dir.]



Figure 3.100 : How to Furnish Our Home? (Süs, 1924, no. 47).

In addition, the sense of design of the period was described in the explanations of the hand-drawn interior images, one of which was presented in Figure 3.101, as;

Furniture designed in a modern style and old-fashioned furniture can be used in the same room. As a French writer put it, “the taste of the last century is a messy and strange thing full of contrasts.” In this hall, there is a low sideboard in the latest fashion, made of precious wood, very artfully crafted, and very expensive in price. But facing this ingenious and precious buffet, a very foreign table with four legs, made of ordinary wood, but which you thought could be used for dining in the garden, was placed. You will agree that the view is very beautiful in putting together the two different things (Haber, 1938, December 3).



Figure 3.101 : A Dining Room for Today’s Taste.⁶³ (Haber, 1938, December 3).

⁶³ [Bugünkü zevke uygun bir yemek salonu]

In this period, when the modernization of spaces had not yet been completed, there were relatively eclectic approaches in the Turkish context. The advocacy of a national modern architectural approach in which the modernized traditional items were kept has caused the modernist attitude, which has not been internalized yet, not to be fully transferred to the interior spaces. In addition, this situation is not incomprehensible considering that interior architecture was not yet emerged as a profession in Turkey and there were not enough professionals in this period.

The other hand-drawing representation was about ideal homes. As seen in Figure 3.102; in the *Meraklı Gazete*, which was one of the prominent family journals of the mentioned period, several home images entitled; “Who does not want to own a beautiful, cozy home?”⁶⁴ (*Meraklı Gazete*, 1926) were presented with detailed depictions of facades and plan organizations. These houses published in the 1920s had a relatively conventional style and were not totally modernized, nevertheless became different from Turkish cultural approaches. Depicted homes that were usually two-story were organized for elementary families. The ground floor consisted of a living room, which would be unified with a dining room in case of necessity, a kitchen near the dining room, and a bathroom for guests near the entrance hall. The second-floor plan included two or three bedrooms, a bathroom, and storage.

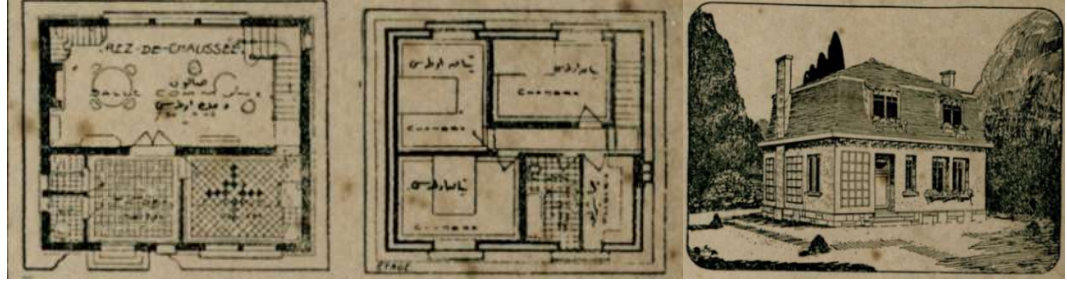


Figure 3.102 : What do you think about your family houses?⁶⁵ (*Meraklı Gazete*, 1926, no. 1).

Describing colors and materials in texts, it was enabled readers to envisage the monochrome illustrations of homes requested to be created in people’s minds. Every

⁶⁴ [Kim güzel, şirin bir eve malik olmak istemez?] [İmkansız olsun olmasın hepimiz boş zamanlarımızda güzel bir eve malik olmayı düşünmüş, hatta şeklini, taksimatını, zihnimize kararlaştırmışızdır. Güzel ev meraklısı karılarımıza her haftanın sütunlarında planlarıyla beraber birer numune takdim edeceğiz.]

⁶⁵ [Müstakil yuvalarınız hakkında fikirleriniz nedir?]

week, these homes have been set out in the journal to perceptually create an image of an ideal home. Desiring to have a beautiful home, the women were again at the center of the domestic discourses. However, women were again referred to as wives in these explanations, rather than being addressed as the owners of homes. It was related to the fact that purchasing power was not shifted from men to women in Ottoman society yet.

In other respects, concerning the imagery of real interiors; readers were offered several interior decorating and design ideas under the title "Decorating Home Interiors"⁶⁶ in the Mahasin. In Figure 3.103-106, the parlor, dining room, and dressing room were depicted. The form of furniture refers to the Art Nouveau style which originated in Europe. In that period, Art Nouveau met with a very positive opinion in the Ottoman Empire and several remarkable buildings reflecting the Art Nouveau style were constructed as a result of this influence. Its effects appeared in a wide area from architectural practice to furniture design. Therefore, a kind of public taste was generated and this was carried over to the contents of the journals.

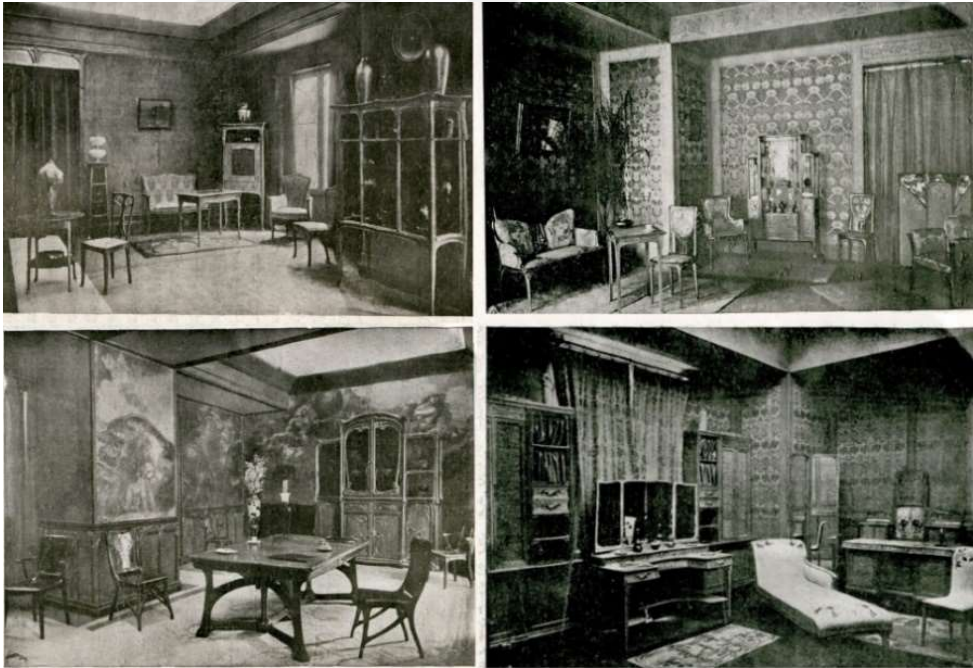


Figure 3.103-106 : Tezyinat-ı Beytiyye.⁶⁷ (Mahasin, 1908, no. 3).

⁶⁶ [Tezyinat-ı Beytiyye]

⁶⁷ [Tezyinat-ı Beytiyye makalesine ait; 1. Misafir salonu 2.Mösyö George de For tarafından tezyin edilmiş olan bir duvar 3.Mösyö Gayar tarafından tezyin edilmiş olan yemek salonu 4.Mösyö George de Fore tarafından tezyin edilmiş giyinme odası]

The other important thing about Mahasin was that the names of foreign decorators such as Monsieur George de Fore and Monsieur Gayar were indicated under the interior images in the journal. Although information about the characters mentioned in the periodical was not reached following the research, the presence of the names realizing the interior decorating practice in such an early period is significant in terms of mapping the history of the practice in the early 20th century. Considering these characters are men is negative in terms of the fact that the name of women as a decorator or designer had not yet been mentioned, but it is positive in the sense that home design had initiated to be an activity assigned also to men. Until this period, the house, which has always been directed by the attempt of women, had started to break away from gendered discourses and had become democratized.

Meanwhile in Europe, as stated in *Femina*, several competitions were organized to specify the well-designed interiors created by the magazines' readers. In that way, the magazine offered an opportunity for designers or producers to promote their works, and for individuals to present their tastes. As seen in Figure 3.107, one of the samples of those interiors was the children's room.

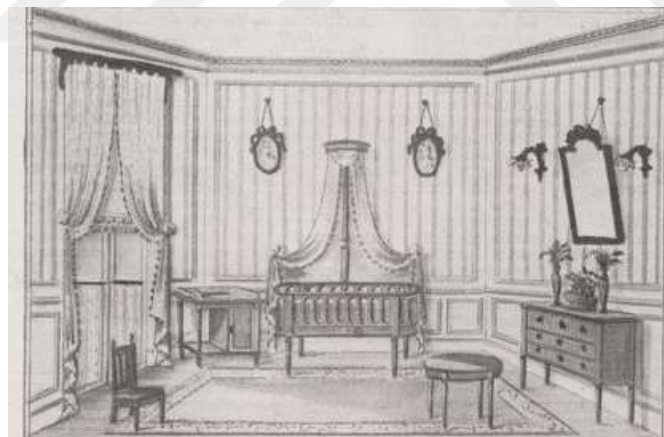


Figure 3.107 : From you to us.⁶⁸ (*Femina*, 1914, May 1, p. 24).

It was mentioned in the journal that Children's room. worth 1,000 francs, which will be offered as first prize in our competition: *The Kiss of the Child*, specially created by Maison Huret, 58, rue de la Boétie⁶⁹ (*De Vous A Nous*, 1914). It is understood from the text that Maison Huret was known for making exclusive French Fashion dolls, and

⁶⁸ [*De Vous A Nous*]

⁶⁹ [Chambre d'enfant. d'une valeur de 1.000 francs, qui sera offerte commue premier prix de notre concours : *Le Baiser de l'Enfant*, etablio specialement par la Maison Huret, 58, rue de la Boétie.]

accessories like miniature furniture and also took part in decorating interiors for children. Even though some types of furniture like chairs seem adequate for the ergonomic dimensions of children, the space, in general, was not furnished with that mentality.

Also, advertisements were instrumental in terms of promoting furniture manufacturers as they are also contributors to the interior design realm. As seen in Figures 3.108-110, L’Ameublement Français, Maison Orlhac, and L’Ameublement Moderne were among the manufacturers that were constantly advertised in the periodical. They were featured in the Femina, in addition to being placed in the public journal Le Petit Journal. This demonstrates that women had the purchasing power to buy independently of their husbands in Europe. After women acquired economic independence, “domestic manufacture was replaced by industrial production and women had to go outside to buy the commodities needed to create their domestic idylls” (Sparke, 2018).



Figure 3.108-110 : Furniture Manufacturer Advertisements: L’Ameublement Français (Femina, 1911); L’Ameublement Moderne. (Le Petit Journal, 1922, December 15, p. 6); Maison Orlhac. (Femina, 1910, February 15).

On the contrary, considering the Turkish publications, manufacturers and distributors were not included in women's periodicals since the purchasing power pertained to the

male part of the public. Advertisements of producers were featured in newspapers that appeal to the whole society. That's why gendered journals involved only narratives that would create an illustrative taste of women, and commercial advertisements were only displayed in newspapers.

As seen in Figures 3.111-112; the most frequently promoted companies in the Turkish periodicals were Haraççı Kardeşler, Asri Mobilya Mağazası, and Dekorasyon Mağazası. In parallel with the popular concern of the period, companies promoted their product by being designed tastefully. In one of the texts of the advertisement, it was stated that; “You can introduce yourself and your family to the people better with the tasteful furniture you have. Remember that the furniture of your home is the label of your life”⁷⁰ (Milliyet, 1937, February 20, p. 12).



Figure 3.111-112 : 1. Haraççı Kardeşler. (Milliyet, 1937, February 20, p. 12); Asri Mobilya Mağazası. (Milliyet, 1933, August 15, p. 8); Asri Mobilya Mağazası. (Son Posta, 1934, May 8, p. 12).

At the same time, to educate people, information about decorating and designing interiors was released in the newspapers. After all, it was men who would buy products, and their perception of taste should also have evolved in the direction of the general approach. That required increasing the knowledge of the public not only through publications, but also through organizations like exhibitions, etc. held by experts, and producers on the subject. Eventually, furniture stores and carpenters played a decisive role in the changes in fashion about furniture design and the spread of some common forms and objects, as well as the architects and designers.

⁷⁰ [İyi bir mobilya içinde kendinizi ve ailenizi muhite daha iyi tanıtabilirsiniz. Evinizin eşyasının hayatınızın etiketi olduğunu unutmayın.]

The most prevailing actors among the furniture manufacturers in periodicals was Selahaddin Refik . He, as a decorator, carpenter, furniture merchant, and antique dealer, first opened his furniture store in Ankara under the name ‘Antika’. In 1937, he opened his new store in Istanbul named 'Dekorasyon Mağazası' (see Figure 3.113). The opening day of the store was announced in almost all popular newspapers such as Ulus, Cumhuriyet, and Akşam. The store did not sell only furniture but also several other interior components such as decorative objects and covering materials. It had a wide range of products such as wallpapers, lighting, traditional and modern furniture, and upholstery fabrics that had been displayed in the store. Relatedly, it was stated that;

The most elegant and modern furniture fabrics, wallpapers, the most exquisite tulle, and a vase designed with great taste; you will be able to find trinkets and antiques, paintings, engravings, lampshades, pillows, and everything related to the interior decoration in the Dekorasyon store opened today⁷¹ (Ulus, 1937, p. 4).



Figure 3.113 : Dekorasyon Store. (Ulus, 29 October 1937, p. 4).

On the other hand, Selahaddin Refik had a relatively traditional approach in his early stage. For instance, as its images can be seen in Figures 3.114-116, in the issue of

⁷¹ [İstanbul'un şimdiye kadar eşini görmediği en zarif ve modern mobilya kumaşlarını, duvar kağıtlarını, en nefis tülleri, büyük bir zevkle intihab edilmiş vazo; biblo ve antikaları, tabloları, gravürleri, abajurları, yastıkları, hulasa dahili tezyinata aid her şeyi bugün açılan Dekorasyon mağazasında bulabileceksiniz.]

Akşam newspaper from 1949, it was pointed out that Sırmalı brought antiques from abroad. In this way, he ensured not only to increase people's knowledge by displaying them but also to spread certain styles in interior arrangements by selling these objects through the exhibitions. This organization was explained in the Akşam as below;

We are pleased to hear that the owner of the Dekorasyon store, Selahaddin Refik Sırmalı, started a new venture on the subject of "style furniture", which is undoubtedly one of the missing parts of our country, upon his return from Paris. Hundreds of furniture masterpieces, sofas, armchairs, marquises, stools, gilded tables in the market, dealers, showcases, and many Sevr, Saks, Drestin, and Chinese pieces, vases, trinkets, and plates, all of which are selected one by one, are brought into being in the upper floor halls of the store will be opened to special guests and journalists next Monday at 16:00. From that day on, the sale of these precious items will be started... While visiting the famous furniture of this style, I see a few precious artists of our City theater who paid a friendship visit to Selahaddin Refik Sırmalı⁷² (Stil, 1949).



Figure 3.114-116 : Stylish Furniture.⁷³ (Akşam, 1949, July 23).

Also, it is noteworthy as it was written in the article that well-known people such as artists and theater actors attended these exhibitions. This allowed Salahaddin Refik to dominate and direct the national discourse on design culture.

⁷²[Dekorasyon mağazasının sahibi Selahaddin Refik Sırmalı'nın, Paris dönüşünde, memleketimizin eksik taraflarından biri olduğu şüphesiz bulunan "stil mobilya" mevzuunda yeni bir teşebbüse geçtiği memnuniyetle haber alınmıştır. Hepsi birer birer seçilmiş yüzlerce parça mobilya şaheserleri, stil kanepeler, berjerler, markizler, koltuklar, tabureler, marketeri yaldızlı masalar, bayüler, vitrinlerle bir çokları Sevr, Saks, Drestin ve Çin parçaları vazolar, biblolar, tabaklarla mağazanın üst kat salonlarında vücuda getirilen muhteşem sergi önümüzdeki pazartesi günü saat 16 da hususi davetlilere ve gazetecilere açılacak; o günden itibaren de bu nadide eşyaların satışına başlanacaktır... Bu stil mobilyalar meşherini gezerken, Selahaddin Refik Sırmalı'ya bir dostluk ziyaretinde bulunan Şehir tiyatromuzun birkaç kıymetli sanatkarını da orada görüyorum.]

⁷³ [Stil Mobilya]

In time, he acquired the modernization vision after a great transition period and simplified the conventional tendency to play an essential role in the modernization of interiors on a national scale. In the following years, Refik designed furniture and interiors in the Art Deco style, which was the popular style of the period, for individuals from the upper class of the society, as well as the various private and public institutions.

Additionally, in Figure 3.117, an advertisement for another furniture store in the newspapers was about the Adil Furniture store opened in Taksim. In the article about the day it was opened in 1958, it was mentioned that the old-new furniture debate took place at the opening of the store. In this context, the decision to use both styles depends on several inputs was indicated, and there was no attitude towards either the traditional or the modern concept. This idea was expressed as below;

There is beauty in both classical furniture and today's modern pieces that meet today's common style and today's needs. ...Modern furniture is more proper for today's small apartments. This does not mean that the classic style is obsolesced. Decoration should change according to the place: this should be our principle⁷⁴ (Adil, 1958).



Figure 3.117 : Adil Furniture Store : Knowledge and pleasure are together.⁷⁵ (Akis, 1958, October).

⁷⁴ [Klasik eşyanın da, bugünün görüşüne, bugünün ihtiyaçlarına cevap veren, bugünün modern eşyasının da güzeli vardır. ...Modern eşya bugünün küçük apartman dairelerine çok daha iyi gitmektedir. Bu klasik eşyanın ölmesi demek değildir. Yerine göre dekorasyon, prensip bu olmalıdır.]

⁷⁵ [Adil Mobilya Mağazası: Zevkle bilgi yan yana]

Although any additional information was reached about the store, the advertisement gives substantial information about the producers and interior architects of the period. It was stated in the article that Vedat Ergun, the interior architect who took part in the old-new debate, was the designer of the store. As it turns out, Ergun was a designer trained in this discipline. He believed that interior architecture should be realized by people trained in this field, and Ergun emphasized the importance of this new branch. It was noted in the article that;

The discussion at the opening of the Adil Furniture House in Taksim... The interior architect Vedat Ergun fueled the controversy. Vedat Ergun decorated the store. Because he believed that the best furniture is the furniture that fits with the space where it is placed, he believed that the knowledge of the arrangement of furniture would increase in the country, as the decorators would go to the houses and draw models according to the space; but there is a precondition for this: professionalization⁷⁶ (Adil, 1958).

On the other hand, Turkish women figures who were not portrayed in the 19th-century journals were initiated to be presented in periodicals towards the end of the century. For instance, in Figures 3.118-119, the photograph of Halide Edip was photographed on the cover of *Süs*, a publication advocating the participation of modern Ottoman women in political and social life. Representing the intellectual woman Halide Edip was presented as an idol to the Ottoman woman. While only foreign women were displayed in periodicals in the previous period, now Turkish women were at the stage of publications. Similarly, in the *Femina*, several woman figures were visible on the periodical's pages by stressing their occupation. These women had such professions as teacher, tailor, nurse, or artists that are pertinent to the supposed nature of women since gender equality was not completely comprehended yet. Thus, feminine interests are supposed to direct their choice of profession rather than mechanical or masculine approaches.

⁷⁶[Münakaşayı körükleyen yüksek dahili mimar Vedat Ergun. Mağazanın dekorasyonunu Vedat Ergun yapmış. “En iyi eşyanın, yerini bulan eşya olduğuna inandığı için dekoratörlerin evlere giderek yere göre model çizmelerinin eşya tanzimi bilgisinin memlekette artacağına inanıyordu ama; bunun da bir şartı vardı: İhtisas. İş bilen, kılıç kuşananın.”]



Figure 3.118-119 : Halide Edip Adıvar. (Süs, 1923, no.1) and A Nurse Duchess.⁷⁷ (Femina, 1907, no. 166).

Further, similar to the previous period, a remarkable subject in the content of the journal displaying women was the interviews published in each issue. By including interviews and several images from their personal spaces, *Femina* presented the lives of celebrated women who have public recognition due to their profession rather than marriage or family bonds. Interiors generally composed of study rooms and drawing rooms were contextualized by the personality traits of people who lived in. Images transformed interior components into symbolic references that reflect various personalities being all modern and educated. “In this instance, magazine reading is envisaged as images productive process during which the reader may adopt, perform and discard the multiple identities the magazine has to offer (Berry, 2005). “Their focus on the home and the personal aspects of readers’ lives meant that the window doubled as a mirror, reflecting readers back upon themselves and offering them new ways to imagine themselves and their lives” (Hackney, 2007). In that regard, it was extremely consistent that the magazine includes study rooms and drawing rooms as samples of interiors. While the study room reflected the taste and interest as well as intellectual background, the drawing-room displayed the image desired to be presented outside. People could demonstrate how they were modern through their interiors.

One of the remarkable interviews in *Femina* magazine was with the theater actress Mme Cruppin, who was depicted in Figure 3.120. It was mentioned that a very

⁷⁷ [Une Duchesse Infirmière.]

successful actress, Mrs. Cruppin used a pseudonym as she would be recognized when she appeared on the stage under her husband's name. She would rather be known for her professional ability rather than gain popularity with the power of her husband. This issue was expressed in the journal as;

For its reopening show, the Théâtre Antoine gave us a dramatic and powerful play these past few days: *La Répudiée*, which the poster attributes to Mme Dartigue, an obliging pseudonym under which the wife of one of the most distinguished members hides uncomfortably. of the current ministry: Mrs. Jean Cruppi. Although the play in question had been written and received well before her husband had come to power, Mme Cruppin did not want to appear to make her name and her situation a screen or a claim: she approaches the scene as an unknown, as a beginner, like anyone. It is fitting to praise her respectfully for such subtle tact, such bold coquetry⁷⁸ (From, 1908, p. 468).



Figure 3.120 : From the Minister to the Theater: Mrs Cruppi sometimes uses her husband's study room.⁷⁹ (Femina, 1908, no. 186, p. 468).

The woman, who was visible with her husband's or family's name at an earlier age, was now making an effort to stand out with her profession and personality, also this

⁷⁸ [Pour son spectacle de réouverture, le Théâtre Antoine nous donnait ces jours derniers une pièce dramatique et puissante : *La Répudiée*, que l'affiche attribue à Mme Dartigue, pseudonyme obligeant sous lequel se dissimule malaisément la femme de l'un des membres les plus distingués du ministère actuel : Mme Jean Cruppi. Encore que la pièce en question eût été écrite et reçue bien avant que son mari eut accédé au pouvoir, Mme Cruppin n'a pas voulu paraître se faire de son nom et de sa situation un paravent ou une reclame: elle aborde la scène en inconnue, en débutante, comme n'importe qui. Il convient de la louer respectueusement d'un tact si subtil, d'une si crâne coquetterie.]

⁷⁹ [Du Ministre Au Théâtre: Mme Cruppi emprunte parfois le cabinet de travail de son mari.]

was appreciated by society. In addition, the woman was no longer photographed in the shared room of the house, but in the study room. Although it was stated that this study belonged to her husband, Mrs. Cruppin was also using this room occasionally. Then, the woman was able to be seen while working in the study instead of being depicted while she was busy with her children or housework.

Furthermore, as seen in Figure 3.121, the journal featured the photograph of French soprano, actress, and author Georgette Leblanc. In addition to the fact that the photo taken in Leblanc's house is the only information given, it can be inferred that the space seen in the image was a study room since the writing desk was placed in the room. Again, the female character was presented alone in a study room which does not refer to any gendered personality. The marquetry floor, high-ceiling, light and plain walls, a huge plant, and the wooden furniture were the main components consisting of the interior.



Figure 3.121 : Georgette Leblanc at Her Home.⁸⁰ (Femina, 1901, no. 3, p. 52).

Moreover, women were not depicted only in the home interiors but also in the public realm as executives and participants of various professional organizations. One of them was the Union of Women Painters and Sculptors Exhibition, which is featured in Figure 3.122-123, published in Femina. Vallet Bisson, the well-known French painter

⁸⁰ [La Femme Au Théâtre: Georgette Leblanc Chez Elle]

of the period; was displayed in this exhibition while performing her art in his atelier. While in the previous period only men were depicted working in their ateliers, now women were also photographed and shown in the same way through periodicals.

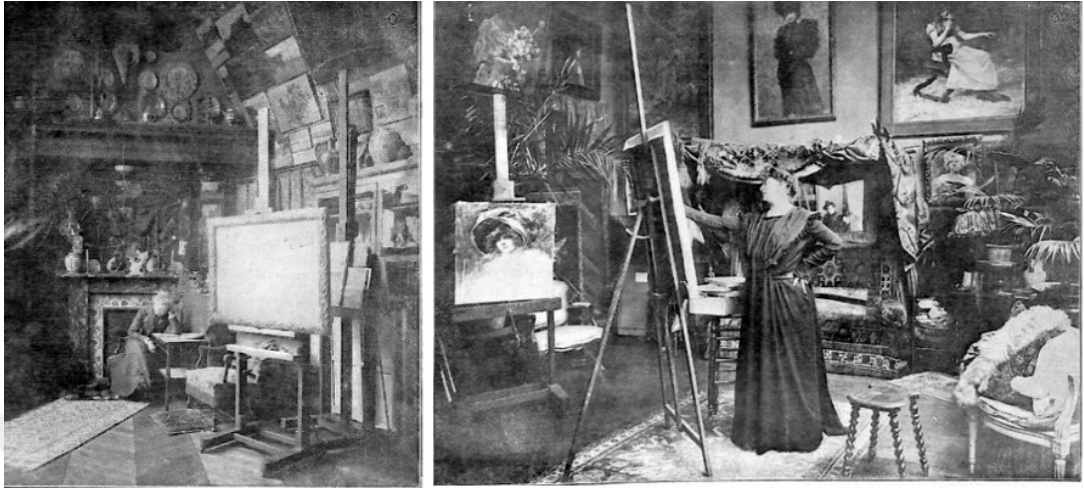


Figure 3.122-123 : About the Exhibition of the Union of Women Painters and Sculptors: 1.Mie Arosa (Union Secretary) in her studio, 2.Mie Vallet-Bisson (Member of the Committee) in her studio⁸¹ (Femina, 1901, no. 3, p. 61).

Moreover, in the Ottoman women's periodical *Süs*, a study room was illustrated with the title "Lady's writing room" as presented in Figure 3.124. Assuming that Turkish women were not photographed in the publications due to the perception of privacy, this image proves the existence of a working space belonging to women, even if the female figure was not displayed in it. This room, which has a more feminine style than the male rooms, has Art Nouveau influences, circle-shaped windows, a comfortable seating area with throw pillows for rest, a library, a writing desk, and floral patterns on the furniture and walls. Although it reflects the feminine personality, the existence of this space in a publication indicates that a defined and non-domestic space that now belongs to the woman was accepted by Turkish society as well. Moreover, libraries, animal skins, or heavy furniture drawing the division between the masculine and feminine personality in interiors was no more bearer of gendered codes since they began to part take in both realms. These symbolic materials became the representatives of social-ideological concerns such as intellectuality, modernity, sophistication, etc. in a more holistic perspective.

⁸¹ [A propos de l'Exposition de l'Union des Femmes Peintres et Sculpteurs: 1. Mie Arosa (secrétaire de l'Union) dans son atelier. 2. Mie Vallet-Bisson (Membre du Comité) dans son atelier.]

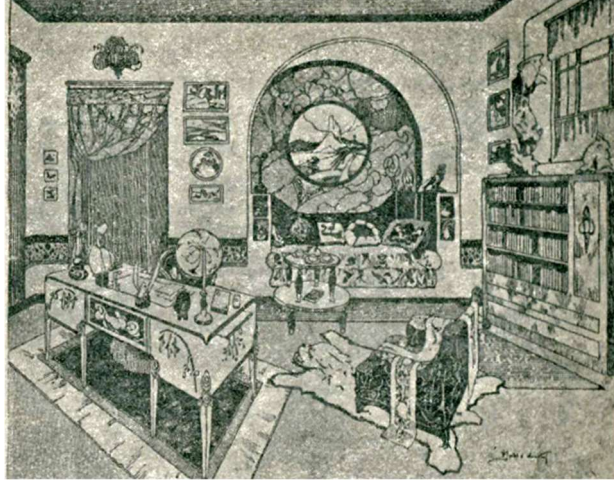


Figure 3.124 : Lady's writing room.⁸² (Süs, 1923, no. 14, p. 4).

In this period, as seen in Figures 3.125-126, the female figure was not only featured in women's magazines but also appeared in publications appealing to the whole society, and issued by men. All interfaces of society started to advocate for the educated woman and women's rights because achieving a civilized society is related to the presence of women. Likewise, Şehbal magazine, which advocates for women's rights, features male characters as well as female figures. Both genders as part of a society placed in the publication together. This, in turn, was the first step in the democratization of the space as the existence of women in society was legitimized with modernity.



Figure 3.125-126 : From the women who are engaged in Science: Doctor Mademoiselle Vera Dançakov.⁸³ (Şehbal, 1909, no. 1, p. 6) and Mahmut Şevket Paşa in his study at the Ministry of War.⁸⁴ (Şehbal, 1909, no. 8, p. 144).

⁸² [Bir Hanım Yazı Odası]

⁸³ [Fünun ile iştigal eden kadınlardan: Tabibe matmazel Vera Dançakof]

⁸⁴ [Mahmut Şevket Pasha; dans son cabinet de travail au ministère de la guerre]

3.3.3 Appearance of interior design practise in the architectural periodicals

Besides political and public organizations, most architects have utilized periodicals as a tool in direction of professional and ideological concerns, especially in the early 20th century with the modernization echos. Although many periodicals began to be published in the 17th century with Enlightenment, the rate of architectural periodicals increased as late as the early 20th century as an outcome of specialization. For interior architecture publications issued by professionals, this date corresponds to a much later period. Especially in Turkey, in connection with the pretty late professionalization in interior architecture practice, publications began to be issued in this field as late as the end of the 20th century. Therefore, for the investigation based on the early 20th century, interior architects had not yet created their own representation tools. However, it has been noticed that architectural journals covered considerable visual materials on this subject and offered an inside into interior spaces of the time at both national and international levels. For this very reason, interiors will be read through architectural journals in this section which focuses on the first half of the 20th century.

The dissemination of architectural publications occurred coordinately with the rise of modernism at the beginning of the century. Even if the architectural practice had to deal with generating solutions to several problematic issues containing economic restrictions and nationalist approaches owing to the war period, it was still a carrier of implicit ideological concerns beyond ongoing physical conditions. Although it cannot be asserted that the discourses of people from a particular vocational realm manifest political-ideological intentions directly; when they act upon common tendencies with other ideological constitutions -in another case, they will be restricted- they turn into proponents of them. Also, the architectural product has never been presented alone but in a context and in a totalitarian frame. Indeed, in the 20th century, architects turned to disseminate ideal images of modernist vision by canalizing the architectural trend on an international scale. In architectural publications from the late 1920s onwards, documentary and indexical values were crucial for architects and publishers who wanted to disseminate and promote an architectural trend, “rather than to explore the experimental character of new photography” (Janni re, 2016). They represented modernism through physical references which are both constructions and realistically drawn images. Thus, the attempts of architects in that period played a decisive role in the concretization of modernism. Again, periodicals were essential to trace the

atmosphere of the period and its effect in regards to having a considerable amount of representations publicized with several concerns.

In that period, one of the most propagandist publications issued by an architect was L'Esprit Nouveau. It was founded by Le Corbusier, the pioneer of modern architecture, with painter Amedee Ozenfant, and poet Paul Dermée in 1920. The magazine was one of the foremost periodicals that conveyed the concept of modernist architecture. By including several issues such as literature, visual arts, and music, it aimed to establish a system of thought beyond merely creating an architectural tendency. Rather than expressing his vision through architectural practice, he defined it through ideological concerns underlying this practice. In that vein, instead of publishing purely architectural photographs in the journal, outcomes of mechanical production systems were placed as a means of expression. Thus, mechanical transport like cars, ships, and aircraft appeared as the manifestation of the modern spirit in the journal. Contrary to the publications that utilize architecture as a concrete symbol to disseminate modernist thoughts, EN expressed modernism conceptually through new systems to promote modern architecture. In both cases, attempts toward the target were the same. It was referred to other realms to advocate the ideology.

Le Corbusier utilized the journal as a propaganda tool with his manipulative discourses, and distortions he made in the photographs of his building designs. One of this manipulation of photographs was about the Villa Schwob. As seen in Figure 3.127-129, the architect removed the background view of the perspective, thus he highlighted the main form of his building out of environmental context. Also, he removed the porch on the right side of the house. With these distortions by Corbusier, the photograph lost its reality and it was reproduced on the pages of the journal. The fact that Le Corbusier had a propagandist attitude was also related to the spirit of the period.



Figure 3.127-129 : A Villa of Le Corbusier. (L'Esprit Nouveau, n. 6).

On the other hand, for comparative reading on an international scale, the Turkish journal *Arkitekt*, which began to be published in 1931, appears as the first and longest-running journal of the architectural discipline in Turkey. Relatedly, to see the representation of interior space in the disciplinary medium, and to enable to read comparatively with foreign equals, *Arkitekt* is analyzed in this research as it is the first and the only Turkish journal in that period. Having witnessed mentioned period, *Arkitekt* was a periodical that architects saw as a means of communication with their colleagues and people canalizing the building sector. During its circulation period, the journal remained distant from the political discourses, and architects wrote in the journal had no apparent conflicts with the official ideology. Therefore, several discussions had been about how the revolution of the state can best be represented over architecture, without going beyond the paradigms of revolution and modernism. While the state utilized modern architecture for propaganda or advertising, the architects exhibit the main tendency to practice by conceptually interiorizing modernism. Even so, one can say that professional publications act and direct their publishing policy in a way that does not conflict with the political structures and ideological tendencies of the nations they are located in.

In other respects, it would be favorable to analyze another significant publication that had wide coverage of interiors on its pages: *L'Architecture d'Aujourd'hui*. *LA'* featured various interior samples of furniture designers, decorators, and interior architects in addition to several disciplinary organizations, where interior design proposals were presented, as well as the advertisements of manufacturers producing materials for interiors. It was one of the most widely read disciplinary periodicals and had an international reputation. The French journal *LA'* started to be released as an emblematic of the Modern movement by André Bloc and Marcel Eugène Cahen internationally have been continued intermittently since 1930. The editor-board of the journal consisted of prominent characters: Pierre Vago and Alexandre Persitz, both of whom were modernist French architects. The journal dealt with several issues: pioneer samples of modern architecture, several construction sites around the world, advancements in construction materials, and interviews with architects. Moreover, underlying the several architectural tendencies which contributed to the establishment of the modern approach, and reaching a consensus between architects on an international scale were among the essential goals of the magazine.

In that regard, international meetings called Recontres Internationales des Architects (RIA) had been organized under the roof of the journal every year in order to follow current trends in architecture, contribute to the occupational organization, and ensure to have common approaches in the professional field by establishing contact with architects cross-nationally. To promote the exchange of ideas, a debate session created around specific issues was held at each meeting. It was noted in the journal that;

It will pretend to be an objective platform, but political centrality is a difficult position to maintain and not without risks, such as unleashing a complaint among modern people, incurring the paradoxes of defending the autonomy of architecture or the exemplary nature of engineering solutions without assuming, for example, the ideological value of the new or the artistic nature of the technique⁸⁵ (Parra-Martínez, 2015).

Indeed, based on the included articles, it was noticed that the content of the periodical was parallel with the political debates. The journal had discoursed the modernist architecture derived from Germany since they considered it as a formalist and tentative approach. Also, considering Germany was at the forefront of modernization in the architectural realm, that the first meeting was held in the Soviet Union, then in Italy, under Mussolini's regime, reveals the implicit political-ideological concern of the periodical beyond professional practice. Indeed, Germany and France, which were the two poles of the hegemony conflict that broke out between western and central Europe in the later 19th century, completely sided against each other during the war period.

In addition, rather modern in spirit, Pierre Vago, the editor of the journal, and other architects of the editorial staff indited many articles criticizing Le Corbusier's architecture, describing it as a formalist practice utilizing new techniques. Pierre Vago's thesis that;

“Le Corbusier is an artist, but not an architect”, denounces a contradiction between the formalist drift of the architect and his rationalist dogmatism,

⁸⁵ [Pretenderá ser una plataforma objetiva, pero la centralidad política es una posición difícil de mantener y no exenta de riesgos, como el de desencadenar una *querelle* entre modernos, incurriendo en las paradojas de defender la autonomía de la arquitectura o la ejemplaridad de las soluciones ingenieriles sin asumir, por ejemplo, el valor ideológico de lo nuevo o la artisticidad de la técnica.]

claiming that, to the detriment of the functionality of his buildings, many of his project decisions “are the result of a plastic concern”⁸⁶ (Parra-Martínez, 2015).

After that, the journal's critical attitude towards Le Corbusier's architecture disturbed the architect and he demanded that the articles about him be subject to his control. When the ideological discourses of every publication are accepted, it is not incomprehensible that the architect refused to be a part of this group when it came to a periodical that was critical of its own opinions. However, after the division of the journal's team during World War II, Le Corbusier accepted to be the chairman of the board of trustees of the journal, and articles praising Le Corbusier's architecture and therefore his ideology began to be published in the journal.

Moreover, for another remarkable sample from the architectural discipline, *Le Homme et Architecture* presented remarkable interior design proposals placed in Europe. The leading modernist architects of the period, realizing that the need for designing interiors had increased undeniably and the lack of studies on this subject, started to publish the journal. LHM was published by André Wogenscky between the years 1945 and 1947. Le Corbusier, Marcel Lods, André Lurçat, Richard Neutra, Auguste Perret and Georges-Henri Pingusson were part of the sponsorship committee. Wogenscky (1930), the publisher of the magazine, wrote in the preface of the periodical the following about this issue;

Architects made architecture for their pleasure, forgetting for whom it had to be done... they made the architecture of the decor... We forgot that architecture is made for those who use it, for these millions of people. who inhabit our countries... That's why I wanted this title, *Le Homme et Architecture* (*Le Homme et Architecture*, 1945, p. 1).

In line with this purpose, the journal included the works of furniture designers, interior architects, and decorators rather than architects. Among these people, several interior designers such as Charlotte Perriand, Ruhlman, and Suzanne Gui Guichon were

⁸⁶ [Su tesis, “Le Corbusier es un artista, pero no un arquitecto”, denuncia una contradicción entre la deriva formalista del arquitecto y su dogmatismo racionalista alegando que, en detrimento de la funcionalidad de sus edificios, muchas de sus decisiones de proyecto “son resultado de una preocupación plástica”.]

featured in the periodical. It was crucial in terms of increasing professional recognition by mentioning various designers who majored in the field of interior architecture and publicizing the works of these people. In addition, although it was published by architects, it is included in this research as being one of the first periodicals published with the basic attempt of addressing interiors.

On the other hand, although each architect could produce his representation in this period, the designs of internationally accepted architects were repeatedly published as epitomic samples in the periodicals. The publishers of the journals from diverse geographies were in contact with each other and they sometimes exchanged contents. Some of these periodicals were even published directly in other countries. For instance, the periodicals mentioned above were distributed in Turkey before architectural journals began to be released there. Regarding foreign-based architectural publications, Turkish architect Doğan Hasol (2010), who studied architecture during this period, stated that although they did not understand what was written, they followed these periodicals because the images they included were crucial to them. This demonstrates that even if the publication is not understandable in a textual manner, they have always been substantial sources because of the visual materials they include.

Then, architectural design samples based in Europe were often featured in *Arkitekt*. The fact that Zeki Sayar, the publisher of *Arkitekt* magazine, was the Turkish editor of *L'Architecture D'Aujourd'hui*, had a great role in this transmission. By doing so, the European-centered new architectural style was being tried to be interiorized by Turkish architects. Therefore, its publishers closely followed the alterations that emerged abroad and quickly adapted novelties to the country. As seen in Figure 3.130-131, one of the instances in the journal was the Weissenhof-Siedlung Haus in Stuttgart, designed by Le Corbusier and Pierre Jeanneret.

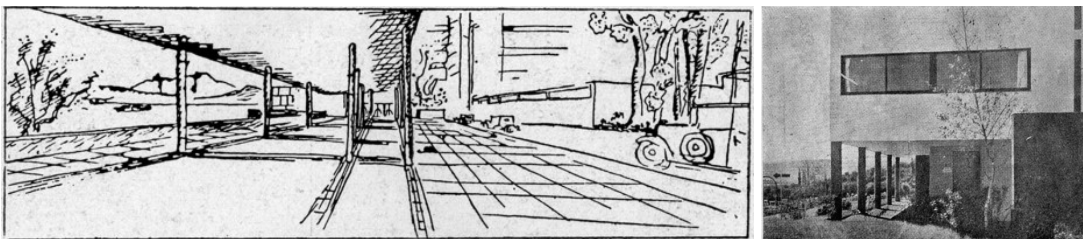


Figure 3.130-131 : New Components: Construction on pillars: Le Corbusier-Pierre Jeanneret. (*Arkitekt*, 1931, no. 4, p. 133-140).

The explanation clarified the basic approaches of Le Corbusier such as the pivots and mechanical approach to housing, etc. This sample was put into words in the journal as;

Modern techniques and the evolution of machines have brought us many means of completing our work easily and many innovations in our construction methods. Many aspects of our buildings have changed so that we can adapt to this new lifestyle; they have even been completely renewed; in this way, new forms that we have not seen until today appeared⁸⁷ (Saim, 1931, no. 4, p. 133-140).

In addition, it is noticed that architectural works from diverse European countries such as Austria, Italy, and Switzerland were frequently featured in the journal AA, which served to create a common architectural approach by establishing a professional communication network on the international scale. With the title "Transformer in Vienna Architects"⁸⁸, the interior design proposals from Austrian architects were published in the periodical (see Figures 3.132-1334). Some of these architects were Siegfried Theiss, Hans Jaksch, Eugen Kastner, and Fritz Waage, who studied at the Vienna Technical University and took lessons from the leading architects of the period such as Josef Hoffman. They were among the most important representatives of the Austrian architectural scene in the interwar period.

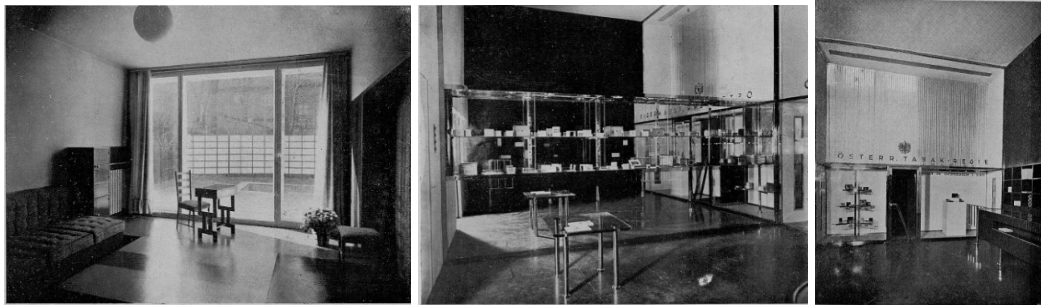


Figure 3.132-134 : Transformer In Vienna Architects: Waage and Kastner Interiors.⁸⁹ (L'Architecture D'Aujord'hui, 1931, no. 7, p. 46).

⁸⁷ [Modern teknik, maşinizmin tekâmülü bize, işlerimizi kolayca görmeğe mahsus birçok vasıtalar ve inşaat usullerimiz üzerinde bir çok yenilikler getirdi. Bu yeni hayat tarzına uyabilmemiz için binalarımızın bir çok unsurları şekillerini değiştirdiler; hatta büsbütün yenileştiler; bu suretle bugüne kadar görmediğimiz (FORM) lar ortaya çıktı.]

⁸⁸ [Transformateur A Vienne Architectes]

⁸⁹ [Transformateur A Vienne Architectes: Waage et Kastner Intérieures]

Their designs were mostly characterized by a functionalist approach and in light of the technical manner. Also, they generally specialized in residential complex design as an outcome of the time's needs.

Another example of the inter-cultural transmission is a house design in Rotterdam published in the same journal: AA (see Figures 3.135-136). The interior that was designed quite simply in a functionalist manner and without adornments was organized as an open plan and the spaces were defined by furnishing. The article in the journal about the interior described the space as follows;

Isn't this materialism very well in its place in this business city that is Rotterdam? Besides, now I see merit in these works of by no means romantic architects because they avoid this formalism that we have already observed too much and denounced in so-called rational architectures (A Villas, 1934).

Referring to the formalists, it was noted that the exhibited interior was designed very accurately. The fact that the common discourses had been introduced for the modernization of the house at all interfaces of society, the dwelling was also a subject that has been specially addressed by the architects. These discourses coincide with each other on the political, professional, and social surfaces.

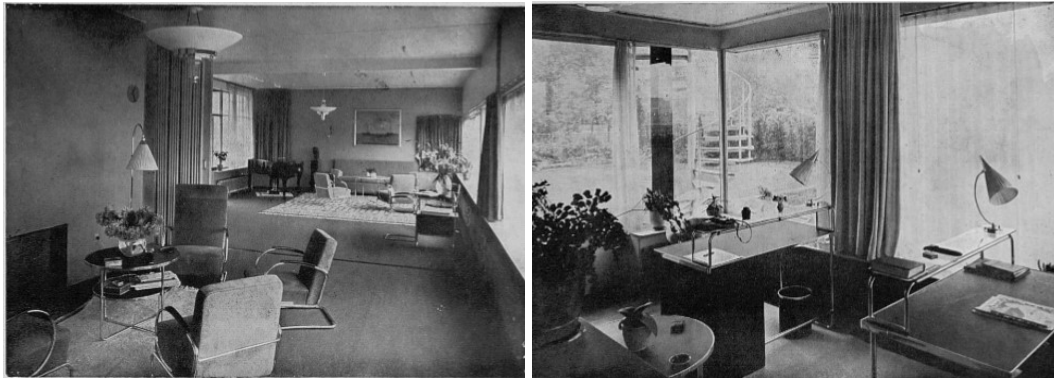


Figure 3.135-136 : Sonneveld House: Living Room and Music Room, Office on the Ground Floor.⁹⁰ (L'Architecture D'Aujord'hui, 1934, no. 5, pp. 65-66).

On the contrary, unlike in the European journals, descriptions of interiors were rarely included in Arkitekt magazine. The reason for this may be that interior architecture was not yet regarded as a profession in Turkey and the number of specialists in this

⁹⁰ [Maison Sonneveld: Living Room et salle de musique, Bureau au rez-de-chaussée]

field was limited. Even if similar issues were mentioned in all disciplinary journals, representation types of the things were different in terms of displaying the images of the buildings. Publishers of the Arkitekt magazine mostly preferred to present the architectural outputs by ignoring their interior spaces.

For instance, in Figure 3.137-140 entitled "From Foreign Magazines", several houses, quoted from Andre Lurçat and being located in diverse geographies such as the Netherlands, Switzerland, Russia, and France were given in the first issue of Arkitekt. The interiors of the houses were not depicted in the journal. Among the architects mentioned in the article were Rietveld, Artaria, and Schmidt, who were the leading figures in the architectural realm. Artaria and Schmidt who teamed up together between 1926 and 1930 were both founding members of CIAM. "In 1927 they participated in the interior distribution and furnishing of the houses designed by Ludwig Mies van der Rohe for the Weißenhofsiedlung exhibition in Stuttgart" (Url 18). They created various residential buildings together. "The Artaria and Schmidt partnership was a milestone in the history of the modern Movement for its rational and realistic projects, especially its housing prototypes and its sets of housing colonies of economic and functional design" (Url 18).

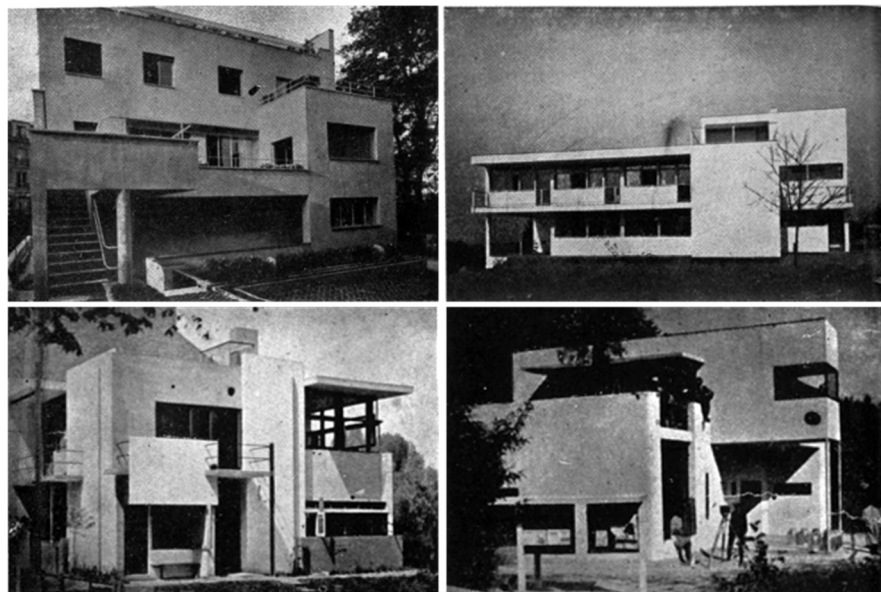


Figure 3.137-140 : Today's Architectural Considerations: (from Andre Lurçat)
 1.Guevrekian, France, 1928 2.Artaria and Schmidt, Switzerland, 1924 3.Ritveld, Holand, 1927, 4.Bouroff, Russia. (Arkitekt, 1931).

Also, Andre Lurçat, from whom the article was quoted in Arkitekt magazine, was a French modernist architect who was a founding member of CIAM. He specialized in

furniture design and city planning. André Lurçat “studied at the École des Beaux-Arts in Nancy... and became interested in the principles of social housing to address the French housing crisis between the wars” (Url 19). His projects were also published in AA magazine. In Figure 3.141-143, the house design Villa Hefferlin by Lurçat was figured on pages of the journal dated 1933. “Along with Adolf Loos, Richard Neutra, Margarete Schütte-Lihotzk, and others, he demonstrated a family residence at the Vienna Werkbund exhibition of 1932 and produced his best-known villa Hefferlin at Ville-d'Avray” (Url 19). The house that has a modern aesthetic was designed in simple forms, combined with modern furniture, white render, and large horizontal windows covering most of the façade to receive as much light as possible.



Figure 3.141-143 : A Villa At Villa D'Avray. By André Lurçat; Architect: 1.Living room 2.The Living Room seen from the Garden 3.Library Dining Room and Living Room.⁹¹ (L'Architecture D'Aujourd'hui, 1933, no. 6, pp. 15-20).

Gabriel Guevrekian whose building design was displayed in the Arkitekt magazine was also mentioned in another European-based magazine HA. Guevrekian was an Istanbul-born Armenian descent architect. After studying at the Austrian Academy of Fine Arts, he worked with several leading architects of the early 20th century such as Josef Hoffman, Le Corbusier, and Henri Sauvage, and he became the chairman of the CIAM. All of these characters played an active role in the realization of the modernist movement. Alongside teaching architecture, he worked on interior and garden designs. In Figure 3.144, bedroom arrangements, one of which was designed by Guevrekian, were given as good samples which met the criteria stated as necessary for bedroom design in the text. These criteria included mobility of furniture, ventilation, lighting, and direct contact with the outside.

⁹¹ [Une Villa A Villa D'Avray. D'André Lurçat; Architecte: 1.Living room 2.Le Living Room vu du Jardin 3.Bibliotheque Salle A Manger et Living Room.]

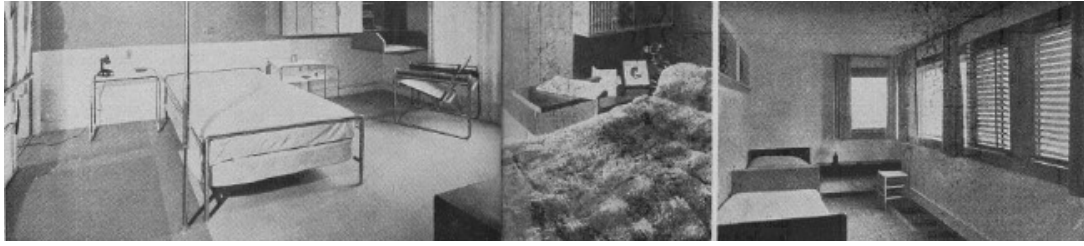


Figure 3.144 : Sleeping Area: By J, C. D'Ahetze, By Gabriel Guevrekian, By William Muschenheim, By DJO Bourgeois. (Le Homme et Architecture, 1945, no. 1-2, p. 30).

As it was noticed, Arkitekt, Le Homme, and AA magazines featured the mostly same building designs realized by similar architects. This indicates that identical architects were appreciated and taken as ideal figures by consensus in diverse geographies. The works of these people were transferred across publications by visualizing.

Likewise, the concretization of modernism through dwellings was indispensable for modernist architects. They covered a number of modern dwelling proposals in the periodicals. Le Corbusier, who was a vigorous advocate of the modernist approach, exemplified the need for a new type of dwelling for several reasons in his sketches. As seen in Figure 3.145, he offered mass-production components for buildings with the view of gaining time and money in construction.

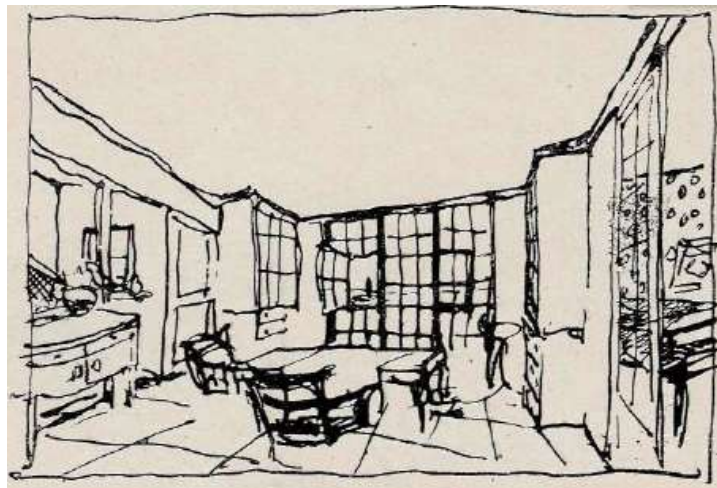


Figure 3.145 : Interior of a "Domino" house. (L'Esprit Nouveau, no. 13).

According to his belief, in this way, it could be achieved a common expression of architectural practice internationally. He displayed the proposal of "Domino House" consisting of serial elements in the interior. The domino house was described in the journal as below;

Serial windows, serial doors, serial cupboards... All these elements, which are to be supplied by large industry, are established on a common module; they fit against each other exactly. ... We also gain an architectural unity of paramount importance and, with the module, the proportion enters the house by itself (Le Corbusier, n.d.).

Also, Le Corbusier associated the modern house with machines both conceptually and in physically (see Figure 3.146). The minimum dimensions of gaps for transition areas were specified by engineers designing motor vehicles. L.C. believed the use of these inputs in the design process would ensure more effective spaces. He argued that;

It is necessary (current necessity: cost price) to consider the house as a machine for living in or as a tool. Until now, a house was made into an incoherent grouping of numerous large rooms; in the houses, there were always too many rooms, and never not enough spaces. Today, fortunately, we no longer have enough money to perpetuate these uses (Le Corbusier, n.d.).

Similarly, the modernist architects had the same thoughts about dwellings; they advocated minimizing the dimensions of living spaces.

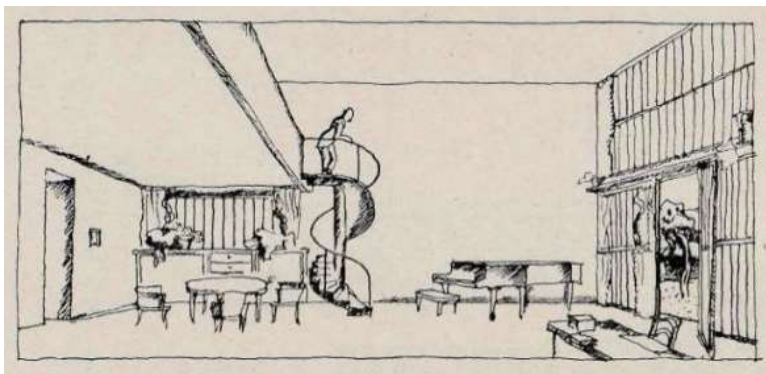


Figure 3.146 : Serial house “Citrohan” (not to say Citroën). In other words, a house like a car, designed and laid out like an omnibus or a ship's cabin.⁹² (L'Esprit Nouveau, no. 13).

On the other hand, the concerns and visions of the modernist architects in the West were carried to Turkey as well. The issue of residential architecture was emphasized by Turkish architects aligned with the political ideology. This domain was also

⁹² [Maison en série « Citrohan » (pour ne pas dire Citroën). Autrement dit, une maison comme une auto, conçue et agencée comme un omnibus ou une cabine de navire.]

essential for Turkish architects due to the building sector occupied by foreign architects. The state prioritized foreign architects with the belief of internalizing modernism in the architectural field would be possible with the act of Western architects. This caused a niche sector in residential building for Turkish architects which they could prove how they were successful in designing in a modernist manner. Indeed, in *Arkitekt* magazine, housing projects in the 1930-1940 period corresponded to the interwar period and ranked 75% of the magazine's content compared to other building types.

In Figures 3.147-149, one of the proposals in an interior scale drawn by Abdullah Ziya was displayed to express the new type of living. The written explanation of the chapter had similar discourses within EN. By leaving traditional living practices, he underlined the modern style of housing through apartment design which is smaller but more economical. He stated in the journal about the issue that;

Apartment life is the life of the 20th century. The age of mansions, where brides, grooms, fathers, and mothers lived together, has ended. It is inexpensive to build, no space is wasted, and contact with neighbors is easy. ...The guest room is an unnecessary and luxurious place⁹³ (Ziya, 1931, p. 14).

As an extension of this, in Figure 3.147-149, drawings involving the parlor, living room, and bedroom were reflections of the house designed in a modernist manner.

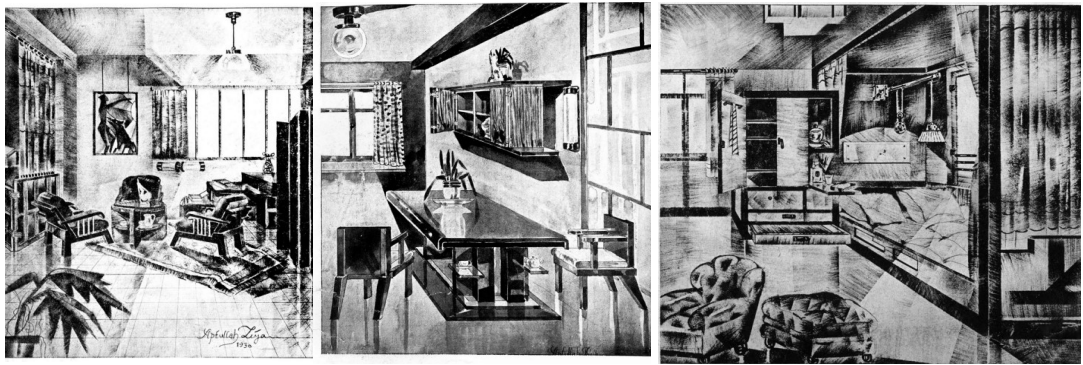


Figure 3.147-149 : Architect inside building.⁹⁴ (*Arkitekt*, 1931, no. 1, p. 14-20).

⁹³ [Apartman hayatı Yirminci asrın hayatıdır. Gelinler, güveyler, babalar ve analarla bir arada yaşanan konak ve köşk devri ölmüştür. İnşası ucuzdur, yer israf edilmez, komşularla temas kolaydır. ...Misafir odası lüzumsuz ve lüks bir yerdir.]

⁹⁴ [Binanın içinde mimar]

Besides the Arkitekt and L'esprit Nouveau, apartment buildings had appeared either in AA and HA journals with the same title 'Interieur D'Appartement' (Interior of an Apartment). That the apartment building had its peak in the inter-war period as an outcome of social housing. Explanation below the interior images referred to the architects who designed the spaces. Again, they had a modernist approach to their designs. In Figure 3.150 and Figures 3.151-152, the materials of the furniture were mainly steel, and wooden. Beyond being an item of furniture, components were arranged in a way organizing the space division and circulation. Also, the sideboards in Figures 3.150 and 3.152 were nearly the same in regards to their forms, curved finish, and linear metal column placed on either extreme. This demonstrates that the interior space phenomenon had evolved in unity in diverse mediums.

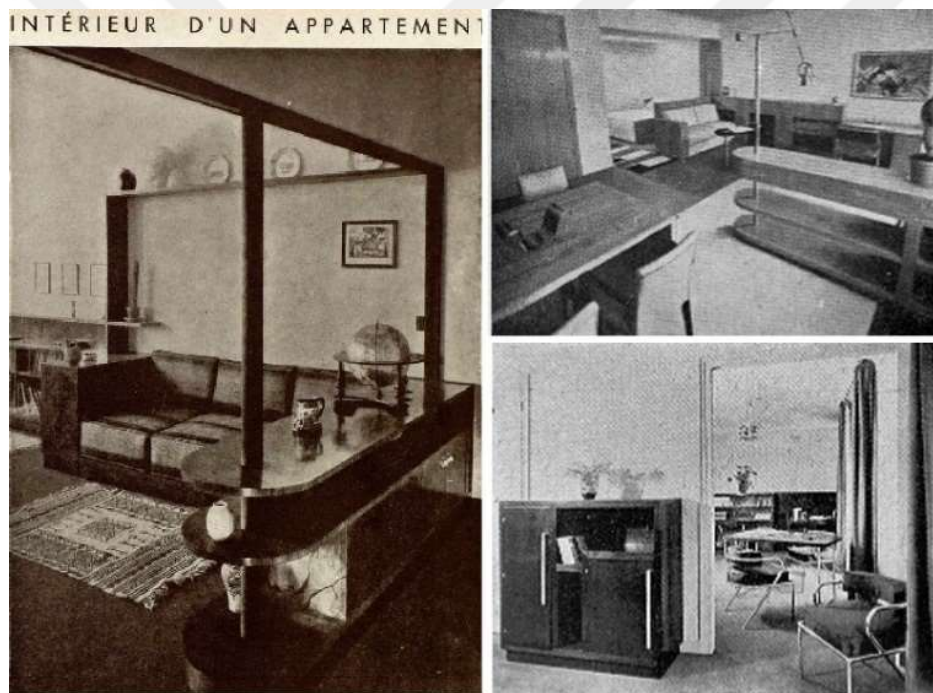


Figure 3.150-152 : Interior of an Apartment.⁹⁵ (L'Architecture D'Aujourd'hui, 1932, no. 3, p. 67) and Interior of an Apartment, Architect: M. Barret, Architect: R. Herbst, Interior of Steel and Mahogany.⁹⁶ (Le Homme et Architecture, 1946, no. 9-10, p. 37).

Besides mentioned architects, interior architects, who were introduced as interior designers, decorators, or interior architects began to be presented in the periodicals. The beginning of the 20th century was a performative process in specializing in each branch and defining the scope and requirements of branches. In this genesis, there was

⁹⁵ [Intérieur D'Un Appartement]

⁹⁶ [Interieur D'Appartement]

confusion about identifying this new profession, thus several versions of addressing interior architects appeared in publications. After analyzing these names, it was noticed that all of the mentioned names were professional characters who were educated and specialized in this domain. Since it is not possible to explain all of them, Annex A-E attached to the thesis documented all the characters, firms, manufacturers, and organizations related to the interior design practice.

Among the interior designers mentioned in the periodicals, one of the notable names introduced as an interior architect was Charlotte Perriand, who was a well-known designer of the modern architectural movement in the 20th century. “Through such activities, she bore various professional titles: “interior architect”, “furniture designer” and “modern artist” (Sendai, 2019). At a time when it was challenging for women to work in the architectural domain because of patriarchal norms, she accomplished remarkable works as a woman. She arrested Le Corbusier’s attention with her bar design “Le Bar sous le toit”. The project was designed in a manner that is far from ornamentalist tendency, with simple forms, and reflected the expressions of modern design with its essential material: steel. In addition, it revealed Perriand's approach to adopting the machine aesthetic, which also Le Corbusier interiorized, to her designs. After seeing this design, Le Corbusier, who rejected Perriand's request for working with him before, invited her to his studio. Then, they collaborated between 1927 and 1937.

As a partner of Le Corbusier, she took charge of furniture, lighting, sanitary facilities, and interior design projects. In an age when social positions for women were hard to come by, she practiced a new profession in a modern era (Sert 1956; Martin and Sparke 2003, as cited in Sendai, 2019).

In the pages of the *Le Homme et Architecture*, Perriand was one of the most frequent names mentioned. Perriand’s chalet design in France was an archetypal work since it properly reflects the relation between interior and exterior space. As seen in Figure 3.153-155, Perriand covered the facade with glass panels to ensure the interior opened directly to the outside, and to capture the light greatly inside.

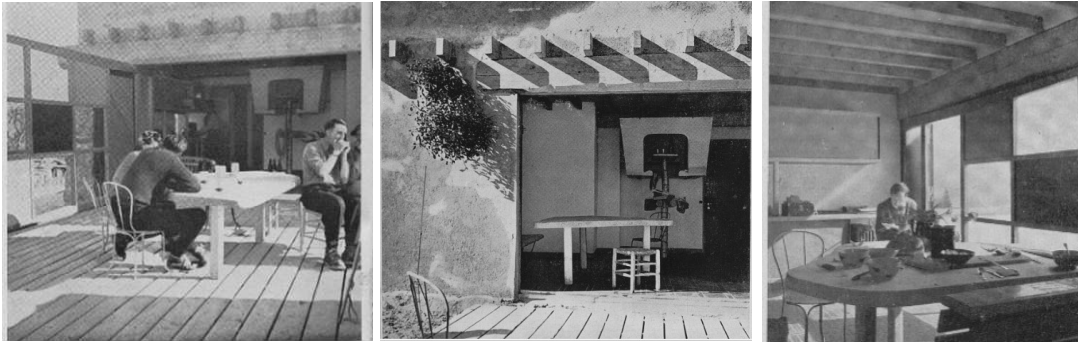


Figure 3.153-155 : Furnishing A Cottage: Mountain Chalet in the Alps, 1938, Interior Architect: Charlotte Perriand.⁹⁷ (*Le Homme et Architecture*, 1947, no. 15-16, pp. 41-44).

Also, natural wood and exposed stone were the main materials of interiors in connection with the minimalist sensitivity of Perriand. The house was defined in the journal in a way that;

A large bay of 4 m. the range has been opened in the common room. It is closed by a movable wood and glass panel which, when open, shelters the terrace against the wind. A door is reserved in the timber frame to allow access to the room when the bay is fenced ⁹⁸ (*Aménagement*, 1947, p. 41).

Secondly, Suzanne Guiguichon who was a French furniture designer and decorator was stressed in *AA* magazine a few times about her interior images. Since 1929 she worked as a designer with Maurice Dufrene at the Galeries Lafayette design studio *La Maitrise* in Paris. Most of the furniture, clocks, lighting, fabrics, rugs, and accessories Guiguichon designed anonymously. In 1930, she set up her studio at 54 rue de Clichy in Paris. That she served customers from the upper and ruling class including governors and nobles, demonstrates her recognition in society with her professional skills. The interiors, generally consisting of dwellings, were created in a modernist sense by Guiguichon. For instance, the space seen in Figure 3.156 was organized in a quite simple manner without unnecessary elements.

⁹⁷ [*Aménagement D'Un Chalet: Chalet De Montagne Dans Les Alpes*, 1938, Architecte D'Intérieur : Charlotte Perriand]

⁹⁸ [Une grande baie de 4 m. une porte a été ouverte dans la salle commune. Elle est fermée par un mobile en bois et verre qui, lorsqu'il est ouvert, abrite la terrasse contre le vent. Une porte est réservée dans le pan de bois pour permettre l'accès à la salle lorsque la baie est clôturée.]



Figure 3.156 : The 24th Salon des Artistes Décorateurs: Suzanne Guiguichon. Multipurpose Room.⁹⁹ (*L'Architecture D'Aujourd'hui*, 1934, no. 4, pp.78-82).

Multiple usages of a room were one of the common issues in the field of interior design practice. It was emphasized in Guiguichon's proposal as well. Further, folding furniture accompanied the interior in considering its flexibility and functionality. The materials of the interior, in general, were specified in the text as below;

A lovely piece. The window, a screen of frosted glass, happily diffuses the light. The floor of small light green mosaic. the white walls and ceiling, the dark oak furniture, the rugs, and the divan top, hand-woven and in fresh colors, the built-in writing desk, everything is nice¹⁰⁰ (Sabatou, 1934, p. 80).

As some of their interior designs are displayed in Figures 3.157-159, other women characters practicing interior design in that period were Olga and Elisabeth Sémès. Again, metal and glass materials dominated the interior with furniture in their design. As an intention of saving space due to dwellings becoming smaller in that period, rooms serving more than one function were at the center of Sémès' proposal. Their work was introduced in the journal (1934) as;

The work of young architects Olga and Elisabeth Sémès (Paris) testify to taste and skill. Thus, the living room of Dr. K. is divided, by the very arrangement of the furniture, into a dining room, living room, and alcove that can, if

⁹⁹ [Le 24^{me} Salon Des Artistes Décorateurs: Suzanne guiguichon. Pièce A Usages Multiples.]

¹⁰⁰ [Une pièce ravissante. La fenêtre, écran de verre dépoli, diffuse heureusement la lumière. Le sol de petite mosaïque vert clair, les murs et le plafond blancs, les meubles de chêne foncé, les tapis et le dessus de divan, tissé à la main et de fraîches couleurs, le secrétaire encastré, tout est sympathique.]

necessary, serve as a guest bedroom. A work area has a small cupboard with hanging lockers, a bookshelf, a metal and glass table, and a sofa. Another, larger sofa is housed at the back, with a small table and two seats, forming a small intimate corner for chatting. The layout of the attic is designed in the same spirit: to clearly separate, in a room, the various "living functions" (Some Interiors, 1934, p.70).

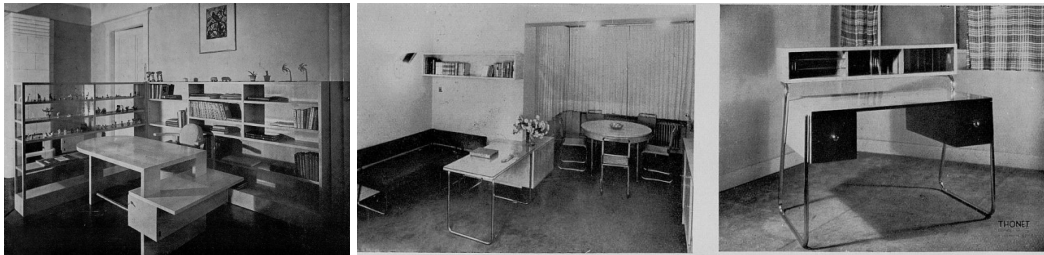


Figure 3.157-159 : Some Interiors by Olga and Elisabeth Gémès.¹⁰¹ (L'Architecture D'Aujourd'hui, 1934, no. 2, p. 70).

Even if any information about designers Olga and Elisabeth Sémès was found following the research, these names, like many others, were important in terms of revealing the characters practicing in the interior architectural domain. In that vein, all the characters were documented in Annex A with the aim of crystalizing the interior design history.

Considering Turkish publications, interior designers began to be introduced in the part, in which the names of the contributors to the project were given, during the interwar period. Interior design practice coming under the influence of professional specialization in this process was propped by architects. For instance, in *Arkitekt*, Zeki Sayar featured the works of people from this field, which had just emerged in this period. Many students went to Europe to specialize in designing the interior, one of whom was Nizami Bey mentioned in the magazine. In Figures 3.160-162, Nizami Bey's design for the room of a bank director was displayed on the pages of the journal. The following words were uttered in the journal regarding this design as;

Four years ago, Nizami Bey, who went to Paris to study interior architecture at the academy of fine arts, has returned. ...Today, the interior decoration and furnishing of buildings have become an art in itself. We also wish that our

¹⁰¹ [Quelques Intérieurs d'Olga et Elisabeth Gémès]

friends who are specialized in this realm, which we feel the need for, increase, and that an employment opportunity will be provided for them in our country, and we wish our friend succeed¹⁰² (Dahili Mimari, 1932, p. 144).

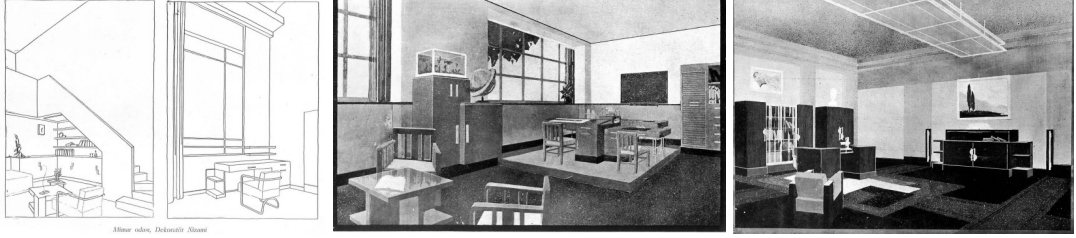


Figure 3.160-162 : Interior Architecture: 1.An Architect's Room; Decorator Nizami 2.Living and Study Room 3.Room for a Bank Director. ¹⁰³ (Arkitekt, 1932, no. 5, pp. 144-146).

Despite the opportunity given to the interior designers to express themselves professionally in the Arkitekt magazine, there was no written effort by the interior architects and designers in the professional field, and it was noticed that the articles published by the architects were quantitatively limited. Regrettably, in Turkey, interior architects had not made any attempt to be visible in the professional field for quite a long time.

On the contrary, several European-based organizations were held by professionals to introduce successful works in the domain of interior architecture. One of the earliest examples of these kinds of organizations was planned by architects. For instance, in the journal AA, it was stated that the 'Housing Exhibition' (Exposition de L'Habitation) was organized in 1934, in France. The main subject of the exhibition was not incoincident considering housing was an (inter)national problem in that period. About the exhibition, architect J. P. Sabatou (1934) wrote; "Exposition de L'Habitation offers us some examples of current trends and achievements that allow a more direct appreciation"¹⁰⁴ (p. 41). Also, the exhibition hosted an interior architecture

¹⁰² [Dört sene evvel, güzel san'atlar akademisi tarafından Paris'e dahili mimari tahsiline gönderilen Nizami Bey avdet etmiştir. ...Bugün binaların dahili tezyin ve tefrişi, başlı başına bir san'at halini almıştır. Bizde de gün geçtikçe, ihtiyaç hissetmeğe başladığımız bu şube hakkında ihtisas sahibi olan arkadaşlarımızın çoğalmasını ve kendilerine memleketimizde bir iş sahası ihzar edilmesini arzu eder ve arkadaşımıza muvaffakiyet temenni ederiz.]

¹⁰³ [Dahili Mimari: 1.Mimar Odası; Dekoratör Nizami. 2. Oturma ve Çalışma Odası. 3.Banka Direktörü Odası]

¹⁰⁴ [L'Exposition de l'Habitation nous offre quelques exemples des tendances actuelles et des réalisations qui en permettent une appréciation plus directe.]

department. In this department, the designers of exhibited interiors were again architects such as Andre Lurcat and Pierre Vago, who were already pioneers of the journal's editorship, since the number of trained interior architects was limited. The participation of interior architects in this realm became possible only after the specialization that was realized in the 20th century. Yet, various actors such as material and furniture manufacturers took part in 'Housing Exhibition' and implicitly contributed to the progress of the interior architecture profession.

As their works are presented in Figures 3.163-165, the names of the manufacturers such as Waring et Gillow, Atelier 75, and Maison Novello were promoted in AA. In these meetings, interiors were generally emphasized with the furnishings of products provided by various manufacturers and the designing approach remained in the background. Nevertheless, they had a great effect on directing the trends in interior space. Also, in the article issued in the journal AA, it was underlined that bringing together various participants who contribute to architectural design practice is the architect's responsibility: "Its (architect's) role was to bring together various commercial productions as well as possible" (Sabatou, 1934, p. 41).

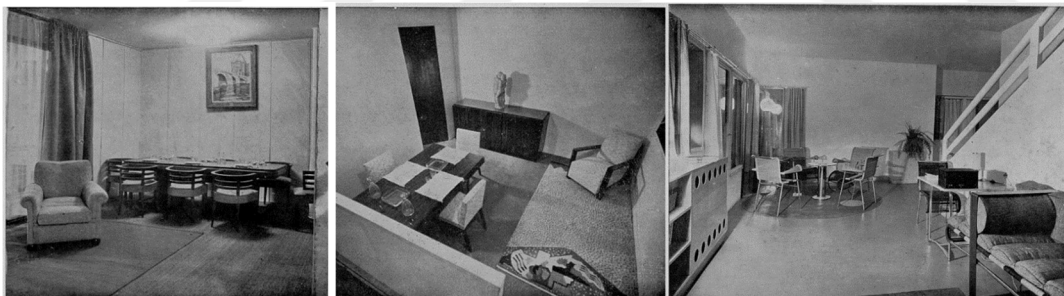


Figure 3.163-165 : Interior Architecture at the Exhibition: Meubles Waring et Gillow /Atelier 75 / Maison Novello. ¹⁰⁵ (L'Architecture D'Aujord'hui, 1934).

To set an example about the organizations held by interior designers, one of which was notably called 'Salon des Artistes Decorateurs' being created in 1904 by the Society of Decorative Artists. Le Salon des Artistes Decorateurs was one of the most popular events in the professional domain, especially when the art deco style prevailed in the early 20th century. A sample of the exhibition spaces of the organization can be seen in Figure 3.166. "One of the consequences of this involvement was that the École was

¹⁰⁵ [Architecture d'Intérieur a L'Exposition]

brought into closer relation with commercial "interior decorator" groups, and in particular with the ateliers responsible for the creation of the great Parisian department stores" (Martin and Wittman, 2001) Also, in the AA, SAD was mentioned as below;

The Exhibition of the Society of Decorative Artists marks a date in the artistic calendar each year. A manifestation of this importance, bringing together a production ranging from trinkets, and jewelry even to important elements of the dwelling, takes on an even greater value in a period of rapid, brutal evolution like the one we are going through. In each area where the value and activity of decorating artists are exercised, the works on display allow us an overview of trends, aspirations, and results¹⁰⁶ (Le 24me, 1934).



Figure 3.166 : Le Salon Des Artistes Décorateurs. (L'Architecture D'Aujord'hui, 1932, no. 4, p. 73).

Moreover, René Prou who was a decorator and furniture designer in Paris was mentioned in the journal. "René Prou, who was named professor in the industrial design atelier in 1935, began work for the Pomone studio; when a diploma for 'interior decoration' (d'ensemblier-décorateur) was created in 1939" (Martin and Wittman, 2001). He studied at the Ecole Bernard-Palissy in Paris and shortly thereafter joined the design house, Gouffé. By 1912 he had become their chief designer and was being

¹⁰⁶ [L'Exposition de la Société des Artistes Décorateurs marque chaque année un date dans le calendrier artistique. Une manifestation de cette importance, réunissant une production allant du bibelot du bijou même aux éléments importants de l'habitation prend une valeur encore plus grande dans une période d'évolution rapide, brutale comme celle que nous traversons. Dans chaque domaine où s'exerce la valeur et l'activité des artistes décorateurs, les œuvres exposées nous permettent un aperçu des tendances, des aspirations et des résultats.]

called the first decorator of modern taste. As seen in Figure 3.167, he participated in the exhibition with his furniture designs utilizing metal frames in keeping with new techniques of the period. His fair stand was addressed as one of the most successful fair designs of the exhibition. It was described in the journal as below;

The most original and one of the most successful booths of the Show. Forged duralumin furniture; lightness, and resistance, are expressed with elegance. The new properties of the forged tube could significantly modify the aesthetics of the metal cabinet. The colors are happy: white and pink checkered rubber floor, cream tie-stitch carpet, Qris blue walls, parchment door, frank red lacquer on the seats, the small table, and the daybed¹⁰⁷ (Drouin, 1933, p. 89).



Figure 3.167 : Le Salon Des Artistes Décorateurs: Living-room. (*L'Architecture D'Aujourd'hui*, 1933).

Another remarkable interior designer who participated in the SAM was Armand-Albert Rateau, whose work is presented in Figure 3.168. “He the most eminent of the ensembles, the high-style designer-decorators who used such luxury materials as ebony, ivory, shagreen, and exotic woods and such laborious techniques as gilding and lacquering to create jewel-like interiors” (Campbell, 2006, p. 254).

¹⁰⁷ [Stand le plus original et un des mieux réussis du Salon. Meubles en duralumin forqué; légèreté, résistance, sont exprimées avec élégance. Les nouvelles propriétés du tube forqué pourront modifier sensiblement l'esthétique du meuble métallique. Les couleurs sont heureuses: sol caoutchouc à damier blanc et rose, tapis point noué crème, murs bleu gris, porte parchemin, laque rouge sur les sièges, la petite table et le lit de repos. Certains feront deux critiques; sur les méandres par-fois multipliés du métal et la minceur des pieds qui se justifie, mais surprend l'œil non averti. Beaucoup de stands de cet intérêt nous rendraient la confiance dans l'avenir de nos arts appliqués.]



Figure 3.168 : The Retrospective Of Housing At The Salon Des Arts Ménages; Régence Salon, Set Of M. Rateau, Decorator.¹⁰⁸ (L'Architecture D'Aujord'hui, 1934, no. 2, p. 81).

On the other hand, promoting real characters by photographing them in a fictional scene referring to personal interiors was not a preferred method in the architectural journals since it was enough for designers to be introduced through their designs. Designers became visible with their own-designed interiors. However, the majority of these characters were patriarchal figures. Although female characters were introduced with their designs, the decision of whom to be defined was given by men in the patriarchal order. In other words, what and who will or will not be publicized was in the patriarchal system's possession. Later on, this would already make itself more prominent as the modernist perspective criticized by feminist theory in the late 20th-century gendered discourse.

Furthermore, several interior spaces were defined within the framework of sexist approaches in terms of components such as the materials and colors utilized in. For instance, AA magazine featured interior images of a room entitled 'Women's Office' as in Figures 3.169-171. It was stated in its written explanation that;

The studio part is furnished with a ladies' desk combined with a table for bookbinding to save space... The walls are painted in very light blue, verging

¹⁰⁸ [La Rétrospective De L'Habitation Au Salon Des Arts Ménages; Salon Régence, Ensemble De M. Rateau, Décorateur.]

on the green. The sconces at the corners of the room (Elisabeth Gemes models) provide, depending on requirements, three types of lighting: direct, indirect, and mixed. The overall effect is very clear, the soft tones of a lady's room¹⁰⁹ (Gemes, 1932, p. 102).

Light colors, soft tones, and large and comfortable seats for rest were the common issues in the sexist definition of the interiors. Even in the era when the modernist approach had its peak in architectural practice, gender-specific tendencies kept existing.

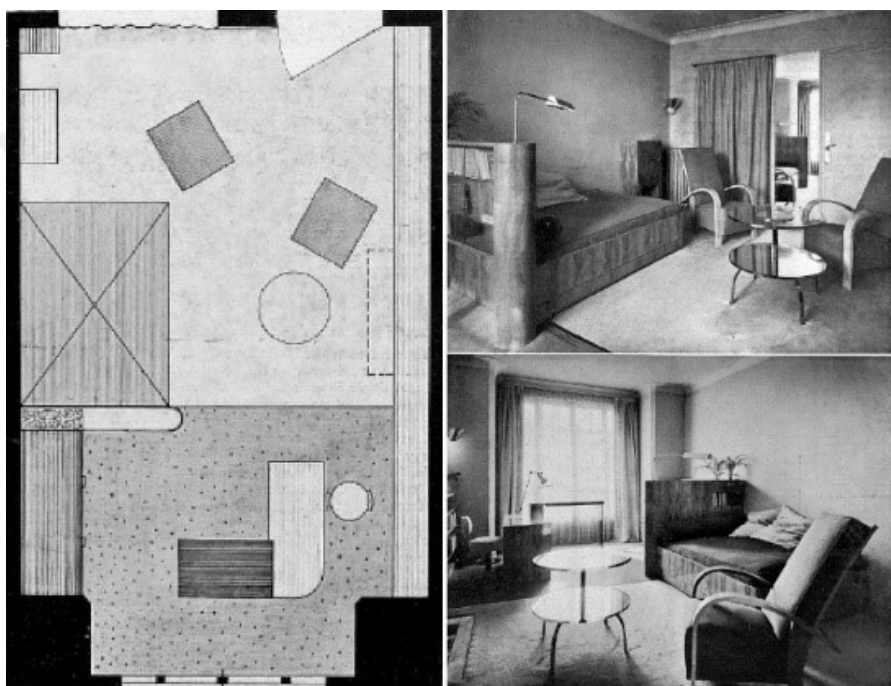


Figure 3.169-171 : A Feminine Studio, Architect Olga Femes.¹¹⁰ (L'Architecture D'Aujourd'hui, 1932, no. 5, pp. 102-103).

On the contrary, one of the advertisements promoting the work cabinet presented in Figure 3.172 defined the model by relating its form to masculinity in EN. Identifying

¹⁰⁹ [Ce studio a dû remplir, en même temps, les fonctions d'atelier de reliure-amateur, de boudoir et de chambre à coucher. Ces fonctions diverses ont rendu nécessaire, pour des raisons pratiques, une division de la pièce en deux parties: le studio proprement dit et la chambre d'habitation. La partie de la pièce destinée au travail se trouve à proximité des fenêtres, là le plancher est couvert de caoutchouc bleu, tandis que l'autre partie l'est d'une moquette jaune clair. La partie studio est meublée d'un bureau de dames- combiné avec une table pour le travail de reliure pour ménager l'espace... Les murs sont peints en bleu très clair, tirant un peu sur le vert. Les appliques aux coins de la pièce (modèles Elisabeth Gemes) fournissent, suivant les exigences, trois manières d'éclairage: direct, indirect et mixte. Le réflecteur en métal nickelé est mobile. L'effet de l'ensemble est très clair, les tons doux d'une chambre de dame. Oubliant servant à deux emplois très différents, même contradictoires, la pièce donne une harmonieuse impression d'unité]

¹¹⁰ [Un Studio Feminin, Architecte Olga Femes.]

the modernist design approach as a masculine style, kept women out of this modern field. This issue was expressed in the journal as below;

A beautiful geometry stripped of ornaments, it is the art that suits men's furniture... May a man's furniture have, like an automobile, this certainty of plans and this clearness of structure which reflect the logic of a mind and the affirmation of a will (Atelier, n.d.).



Figure 3.172 : Atelier Primavera: Study Room.¹¹¹ (L'Esprit Nouveau, no. 28).

Nevertheless, mentioning all these names was crucial to establishing the trajectory of the history of the profession. In addition, the advertisements of the product manufacturers presented in the journals to promote themselves or to exhibit the suppliers of the projects by publishers. Among them, there were companies such as; Ets Levitan which was one of Paris' largest furniture retailers in the interwar period, Le Champlain, Lighting fixtures from Le Chevallier, Decorative panels in relief and painted by the Martel brothers, and Chrome-plated copper washbasin cabinets from Etablissements Anconetti, etc.

In conclusion, in this section, in which analysis was made through disciplinary mediums, several practices have come to the fore. Thus, the ideological aspect of

¹¹¹ [Atelier Primavera des Magasins du Printemps; Cabinet de Travail]

utilizing images had played second fiddle. However, it was noticed that the mindset of the architects was in line with the political ideologies. Simultaneously, the housing problem during the war period was a fundamental determinant of the agenda, and both infrastructural and personal solutions had been sought to this problem. In addition, the practice of interior design has started to form its professional field, and this had been realized through the multiple realms where different actors worked together.

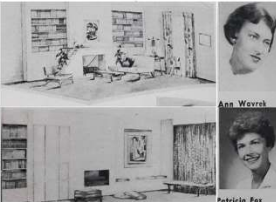
3.4 The Post-War Period Interiors

In the post-war period, the main activities were markedly related to recovering the damages of the war in social and economic realms. Accordingly, reconstructing the cities, supplying houses to society, and seeking new ways to provide economic development were among the states' main concerns in the political field. Tourism policies emerged as the most common activity realized by states, and this paved the way for constructing such buildings related to tourism such as hotel and tourism agencies.

Also, economic concerns affected the public realm and gendered discourse automatically since women's engagement in the economic realm became to be regarded as a problem since it caused insufficient working areas for men. Thereby, women again started to be identified through their domestic roles. This was also in line with the idea of the reconstruction of the family structure that was demolished during the war period could be rebuilt again by dictating women to turn their family homes back to display their domestic responsibilities.

In the professional realm, interior space images became able to be analyzed through interior design journals since the autonomization of the discipline has been realized and professionals started to issue several publications. Moreover, other formations such as exhibitions, educational institutions, etc. provided to read the discipline from a broad perspective in this period. Nevertheless, it is again not possible to read interiors through the journals published by interior architects since there was no attempt of issuing a publication by the interior architects until the end of the 20th century considering this investigation involves a period ending with the 1970s.

Table 3.11 : Emerging themes in the post-war period publications. (Kurtuluş, 2022)

	1940	1945	1950	1955	1960	1965	1970
Political-Ideological Realm	 <i>Propagating States' Policies</i>	 <i>Propagating States' Policies</i>			 <i>Colonial Mindset</i>		
Social Interfaces		 <i>Patriarchial Discourse</i>	 <i>Re-Identification of Gendered Roles</i>	 <i>Consumerist Approach</i>			
Professional Field		 <i>Introducing Actors</i>	 <i>Introducing Actors</i>	 <i>Emergence of Educational Institutions</i>	 <i>Consumerist Advertisements Approach</i>		

3.4.1 The conversion of interiors in parallel with the reedification of countries after the war

In the mid-20th century post-war period, nations faced economic restrictions owing to the devastating consequences of war. Especially in Europe, countries had strived with reconstructing the cities due to the damaged urban areas and supply difficulties of construction materials. The destruction of many dwellings during the war had become a major problem with the increasing population, and the economic power of the population was insufficient to correct this crisis. Thus, states encountered the responsibility of providing a house to society. As a result, states enacted subsidizing house projects and incenting mass housing projects to streamline the construction and supply of housing facilities for the middle and lower-income population. By doing so, countries would also have created new employment opportunities in the construction sites for the population suffering from unemployment.

On the other hand, the purchasing power of the countries whose economic opportunities were depleted during the war was restricted. With the halt of production and emerging currency deficits, states began seeking ways to recover economically and maintain national employment. Also, the “trade and currency deficits threatened Western Europe's recovery and curbed European ability to pay for American exports” (Endy, 2004, p. 43) prod the US government into action. “Both prospects alarmed the Truman administration, which feared that a depressed Europe would hurt the United States' own economy and leave the region vulnerable to Communist movements” (Endy, 2004, p. 43). Tourism emerged as “the quickest way to help foreign countries earn American dollars” (Endy, 2004, p. 43), in addition to providing economic development with the least effort. “By late 1947 and 1948, the United States began planning and implementing the European Recovery Program, better known as the Marshall Plan” (Endy, 2004, p. 43). All European countries and Turkey became part of the Marshall Plan supporting tourism. Within the scope of this plan, the United States provided financial aid to European countries and Turkey in large sums. In addition, countries took an opportunity to profit from the tourism industry, which is a huge source of income, with this tourism policy.

Thus, tourism, as an effective means of rapid progress, focused the authorities' attention more; also as soon as the war ended, the organization of travels for

pleasure, entertainment, recreation, education, and health both within the boundaries of the country and out, were accelerated¹¹² (Evcin, 2016).

In parallel with the new policy promoting tourism, traveling across Europe became available for the American citizens who got the opportunity to transatlantic travel earlier. In this direction, various initiatives were taken to promote the historical, natural, and cultural richness of the countries, while enhancing and facilitating transportation and accommodation of European countries. However, same as the housing problem for indigenous dwellers, the lack of hotels with sufficient quantity and suitable conditions for the tourists began to affect tourism activities negatively. Thus, investigations in the tourism sector led to the need for the construction of new hotels. “As early as 1948, American companies such as the Inter-Continental Hotel Corporation, a subsidiary of Pan American World Airways, and Hilton International lobbied Marshall Plan” (Endy, 2004, p. 84). Thereby, the US state would have disseminated the americanization ideology on a global scale, by guiding the construction of a standard hotel with determined criteriums that would provide comfort and hygienic conditions to American citizens they used to. After the deliberations with other countries, In the end, “only the Turkish government invited a U.S. hotel chain to break ground with Marshall Plan money, a decision that resulted in the opening of the Istanbul Hilton in 1955” (Endy, 2004, p. 84).

All these implementations and attempts on promoting tourism appeared in the period’s publications. “To persuade American consumers, the Marshall Planners believed that tourism needed to be presented like other forms of popular culture” (Endy, 2004, p. 49). Already, the mid-20th century represented a peak in the average of periodicals, before the widespread availability of digital media tools. Simultaneously, national publications were initiated to be shaped by the global market trends stemming from US-based consumerism. In line with all these issues and novel policies, tourism magazines emerged as the main mediums of political organs. In addition to the logistic and economic improvements for travel in better circumstances, the first promotional books, brochures, and periodicals in diverse languages were published. States had

¹¹² [Böylece hızlı bir şekilde kalkınmanın etkili bir aracı olarak turizme daha fazla önem verilmiş ve savaş biter bitmez zevk, eğlence, dinlenme, eğitim ve sağlık amaçlı seyahatlere, bunların gerek ülke içinde, gerek ülkeler arasında teşkilatlandırılmasına ivme kazandırılmıştır.]

included hotel and house building typologies in publications issued by official organizations and public economic enterprises in order to mobilize relevant institutions and promote the actions made to solve housing and hotel crises. These issues directly related to the existence of the building made the representation of the space in publications certain.

While the Turkish versions of tourism journals are available to be reached, the European equivalents did not found as printed or online documents. However, it has been noticed that several articles excerpted from foreign publications such as U.S.A and Travel&Leisure magazines were included in the Turkish tourism journals. Therefore, considering that the part of the content was directly transferred, it can be asserted that a partial international reading had been made.

Firstly, in Turkey, the initial tourism journal Turing Bulletin was printed by one of the pioneer institutions in the tourism sector The Turkish Touring and Automobile Association (TTOK). It was established in 1923, upon the instruction of Atatürk, the diplomat and historian, Reşit Saffet Atabinen, and intellectual people, to carry out studies in the field of tourism and culture. The institution has carried out activities such as the rehabilitation of tourist destinations, promoting the country abroad, and printing the first tourism advertisement brochures.

By contacting travel agencies and other tourism offices abroad, the institution ensured that the posters promoting the country were displayed. In Figures 173-175, the posters promoted abroad in the showcase of foreign travel agencies were photographed. As mentioned in the Turing Belleten (1939, no. 22); “the official correspondents of the Touring and Automobile Club of Turkey”¹¹³ (p.31) were placed in İtalia, Germany, France, Greece, Russia, Austria, and Belgium. In addition, it was stated that a number of leaflets were sent to the New York exhibition, one of the international exhibitions held in this period. Accordingly, The president of the period was closely concerned with tourism activities and the state increased its financial support in this domain. The article about this subject in the magazine mentioned;

¹¹³ [Delegates et Correspondants Officiels du T.A.C.T.)]

The esteemed deputy did not hesitate to record all our demands and promised that they would increase the allocation given to our society at a significant rate, that an independent office would be established by giving greater importance to tourism affairs, and recommended that we should strengthen our propaganda in Syria, Iraq and the Balkans, especially in Egypt¹¹⁴ (Turing Belleten, 1939, no. 24, p.143).



Figure 3.173-175 : Promoting Turkey in the shopfronts of tourism and travel agencies abroad: 1.Egyptian Automobile Club in Cairo 2.Yataklı Wagon company in Cairo 3.Pelltours in Cairo.¹¹⁵ (Turing Belleten, 1939, April, p. 6-7).

Another official periodical *İller ve Belediyeler* began to be published in 1945 with the aim of “making scientific studies that will help the progress of Turkish municipality, urbanism, and local governments; keeping in touch and publishing by following the improvements of the foreign municipality, urbanism, and local governments” (BCA., 490.01/1304.331.1., as cited in Karayaman, 2019). It was published by administrative officials having several professional backgrounds such as lawyers, soldiers, and architects of the period. Regarding the publication policy featured in the 11th issue of the periodical (1946); “Our journal is a science and professional journal. It does not concern with politics!”¹¹⁶ was included. Relatedly, in the beginning, the content consisted of informative articles for the improvement of urban activities and appealing to the public indeed, but later it turned into a communication tool used for official affairs among authorities.

¹¹⁴ [Sayın vekil bütün dileklerimizi kaydetmekle iktifa etmeyerek, cemiyetimize verilen tahsisatı mühim mikyasta arttıracaklarını, vekalette turizm işlerine daha büyük ehemmiyet verilerek, müstakil bir büro kurulacağını vaid ve başta mısır olmak üzere suriye, ırak ve balkanlarda propagandamıza kuvvet vermemizi tavsiye buyurdular.]

¹¹⁵ [1.Kahire’de Mısır Otomobil Klübünün Türkiye Vitriini 2.Kahire’de Yataklı Vagon şirketinin Türkiye vitrini 3.Kahire’de Pelltours’un Türkiye vitrine]

¹¹⁶ [Dergimiz ilim ve meslek dergisidir. Politika ile Uğraşmaz!]

In other respects, as promoted in Figure 3.176, the periodical introduced the Arkitekt, an architectural publication by emphasizing the importance of keeping it in every municipality. So it can be inferred that state institutions and architects work collaboratively, and this reflects in the media tools of both sides. Indeed, city planning proposals and news from municipalities were featured in the Arkitekt. Considering that architecture is a discipline that gives the city its identity, it inevitably leads to the necessity of conducting simultaneously with municipal activities. Thus several samples from Arkitekt related to the specified motives for this chapter were pointed out in the same title.



Figure 3.176 : A Necessary Journal for Municipalities: Arkitekt.¹¹⁷ (İller ve Belediyeler, 1946, no. 6, p. 221).

To begin with, as seen in Figure 3.177, one of the main concerns of the period: the housing problem had wide coverage in the IB magazine, which principally included discussions on city construction. This current concern was considered a matter that needed to be settled on a global scale. Various suggestions from both national, and international realms offered to solve this concern were placed in the periodical. In addition, regarding the subject, it was mentioned in the journal that an international Urbanism and Housing Exhibition was organized to exchange ideas between nations. The transmission of architectural construction was realized through not only the periodicals but also other channels such as exhibitions.

¹¹⁷ [Belediyelere Lüzumlu Bir Dergi: Arkitekt]



Figure 3.177 : The biggest 'Problem' of humanity and the world today: 'housing'!..
¹¹⁸ (İller ve Belediyeler, 1946, no. 8, p. 270).

Also, utilizing exhibitions as state tools was not a new way of communication. They gained popularity nearly on the same date as the emergence of the illustrated periodicals almost two centuries ago. The exhibition was expressed in the journal as below;

After the war, it has been one of the most critical issues for all nations to build affordable and quickly buildable houses in parallel with social and technical progress. Therefore, various nations felt the necessity to gather with the aim of sharing their own experiences and studies with each other and decided to open an urbanism and housing exhibition in Paris¹¹⁹ (Milletlerarası, 1946).

Moreover, accurate, fast, and economical construction methods were discussed in the periodical about house construction entitled "How to Build a Cheap and Sanitary House?", "Construction to be Encouraged", etc. As seen in Figure 3.178, various ideas such as "The Dining Corner, Kitchen, and Half-Bathroom Together in One!" and "The bed and the wardrobe mounted in the wall"¹²⁰ (İnşaatı, 1948) were pronounced about interior arrangements in small houses. These ideas generally referred to practical design solutions where multiple functions were solved in one.

¹¹⁸ [İnsanlığın ve bugünkü dünyanın en büyük 'Davası': 'Ev' meselesidir!..]

¹¹⁹ [Harpten sonra bütün milletler için, içtimai ve teknik terakkiye uygun, ekonomik ve süratli evler yapmak en mühim meselelerden biri olmuştur. Bu yüzden muhtelif milletler, kendi tecrübe ve tetkiklerini bir araya toplamak zarureti hissetmişler ve pariste bir şehircilik ve mesken sergisi açmaya karar vermişlerdir.]

¹²⁰ [Küçük evlerde bir yemek köşesi ile mutfak ve yarım banyo bir arada. Küçük evlerde duvara giren bir karyola ile esbap dolabı.]



Figure 3.178 : Construction to be Promoted!¹²¹ (İller ve Belediyeler, 1948, no. 31, p. 103).

Furthermore, the several precautions taken by the US government about the housing crisis were featured in the IB magazine (1945) with such titles as ‘How Did the Americans Managed the Housing Problem Ingeniously?’; most pronounced of which was ‘prefabricated houses’. The issue was featured in the journal in a way that;

The war, which caused millions of people to become homeless in Europe, suddenly increased the demand for demountable houses built due to the war industry in America. Millions of people, who cannot wait for the classical construction time, are waiting for these temporary demountable houses¹²² (Berkas, 1945).

For instance, as seen in Figure 3.179-181, prefabricated houses spreading with the advent of technological possibilities in the late 19th century dominated the construction sector in the US, especially after the war period. This novel system led to standardized building types, thus defined living styles; also enabled to be disseminated internationally with increasing mobility. Furthermore, a number of advertisements quoted by foreign publications were featured on the journal's page without even being translated into Turkish. This points out the presence of a direct transfer of a new type

¹²¹ [İnşaatı Teşvik Olunacak İnşaat!]

¹²² [Avrupada milyonlarca insanı evsiz bırakan harp, amerikada harp sanayii dolayısıyla yapılan takma evlere rağbeti birdenbire arttırmıştır. Normal inşa müddetini bekleyemeyen milyonlarca insan bu muvakkat takma evleri beklemektedir.]

of construction that emerged in another geography, as well as the transmission of graphic expressions.

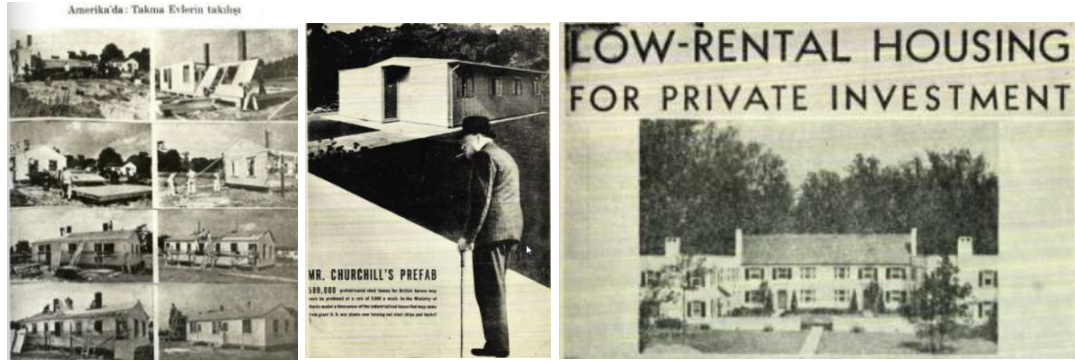


Figure 3.179-181 : Installing demountable houses in America. (İller ve Belediyeler, 1945, no. 2, p. 43); Mr. Churchill's Prefab. (İller ve Belediyeler, 1946, no. 4, p. 147); Low-Rental Housing for private investment. (İller ve Belediyeler, 1946, no. 14, p. 544).

The interior of dwellings was another case to examine in the periodicals. Again, women appeared as the main figure of home interiors after the inter-war period due to economic policies. This was also part of the US policies imported as an extension of Americanization. States took action to limit women to home space to supply men with enough working area by removing women from this limited realm. Also, in order to maintain social stability by recovering the destroyed family structure, the importance of the family had to be emphasized through women. Therefore, in this period, the home space was again centered around the female figure, but this time handled as a family space rather than being the reflection of a woman's personality. Home interiors were depicted in a way that comfortable areas for the living of a family with small but sufficient spaces arranged functionally. (Already, this will be discussed in detail as part of social transformations in the next section.) In Figure 3.182, a woman was photographed while playing with her children in a sort of living space. The apartment building type, as an outcome of the modernization, was emphasized over its positive aspects with the words; “Such happy mothers live well with their children in these comfortable and cozy apartments!...”¹²³ (İller ve Belediyeler, no. 7, p. 227). Even the photograph does not display the whole arrangement of the room, furniture placed in the room has a modern form.

¹²³ [Bu konforlu, rahat apartmanlarda böyle mesut anneler çocuklarıyla sıhhatli yaşıyorlar!..]



Figure 3.182 : The living space of an apartment. (İller ve Belediyeler, 1946, no. 7, p. 227).

The other critical issue of the period: tourism activities, which had a peak with international policies in the 20th century, were essentially a continuation of the growing transportation networks that appeared at the end of the 19th century. Especially with the advent of steamships, traveling in comfortable circumstances and safely across the ocean became possible in the late 19th century. A remarkable statement of Moore, who stated that tourists look for comfortable hotels above all else, was his suggestion that the cabins could replace the hotels that were limited to meet the accommodation demands due to the increase in travel by ship in Turkey during the mentioned period¹²⁴ (Cumhuriyet, 1948, as cited in Evcin, 2016). Thus, as seen in Figures 3.183-184, cabins were transformed into a kind of hotel facilities by being designed to carry out various activities such as accommodation and leisure time activities.

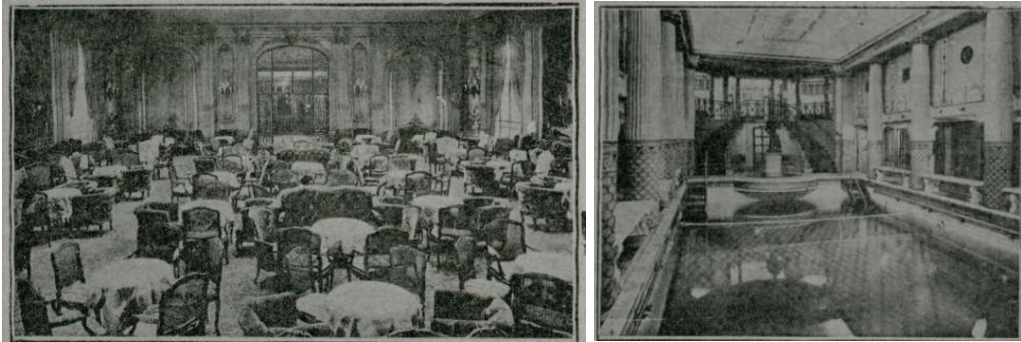


Figure 3.183-184 : Movable and dynamic cities.¹²⁵ (Resimli Gazete, 1923, no. 11, p. 5).

¹²⁴ [Turistlerin her şeyden evvel konforlu oteller aradığını belirten Moore'un dikkat çekici bir ifadesi de Türkiye'de söz konusu dönem itibarıyla vapur vasıtasıyla seyahatlerin artması nedeniyle vapur kameralarının konaklama taleplerini karşılamakta yetersiz kalan otellerin yerini tutabileceği yönündeki önerisi olmuştur.]

¹²⁵ [Seyyar ve müteharrik şehirler.]

However, after a while, the emergence of other types of travel such as airways, which are depicted in several advertisements in Figures 3.185-187, led to an upsurge in the travel industry. The staterooms also became insufficient, and the need for hotels increased tremendously. Several airway companies serving between Europe and Turkey had appeared in a little while, most popular of which were Sabena, Pan-am, and THY. Because these airways companies received several tourists, the necessity for passenger waiting rooms rose as part of welcoming visitors and meeting the demand for the recreation of the passengers.



Figure 3.185-187 : Visit USA in 1960s.¹²⁶ Pan American Airlines. (Hayat, 1960, no. 38); Turkish Airlines. (Hayat, 1960, no. 17); Sabena Belgian Airlines. (Hayat, 1965, no. 1).

To give an example, in the Arkitekt magazine, two passenger waiting rooms were displayed with their distinctive interior depictions. One of them being of Antaş Havacılık ve Turizm Ortaklığı were designed by Halit Femir and Feridun Akozan. Both characters, who were architects and trainers, worked together on several projects, besides practicing individually. Feridun Akozan took part in some projects of Clemens Holzmeister and Henri Prost, while Halit Femir became experienced with his professional activities abroad, one of which was a voluntary internship with Le Corbusier. In Figures 3.188-190, the waiting rooms, which were designed by the

¹²⁶ [1960'da Amerika'yı ziyaret ediniz.]

mentioned architects, appeared as a lounge rather than a transition area and has a domestic atmosphere in the interior with easy chairs, sofas, carpets, and dining tables.

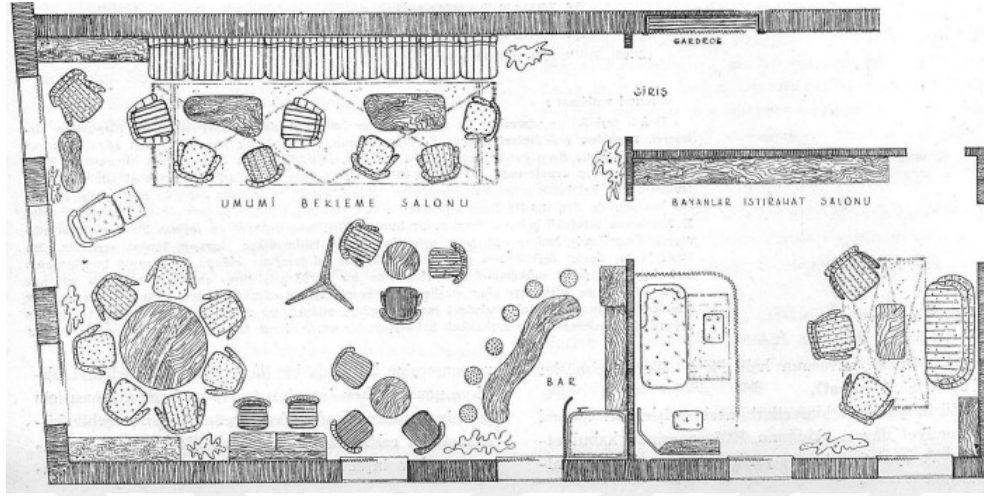


Figure 3.188 : Antaş Aviation and Tourism incorporated company, Passenger Lounges Plan. (Arkitekt, 1950, no. 5-6, pp. 98-99).

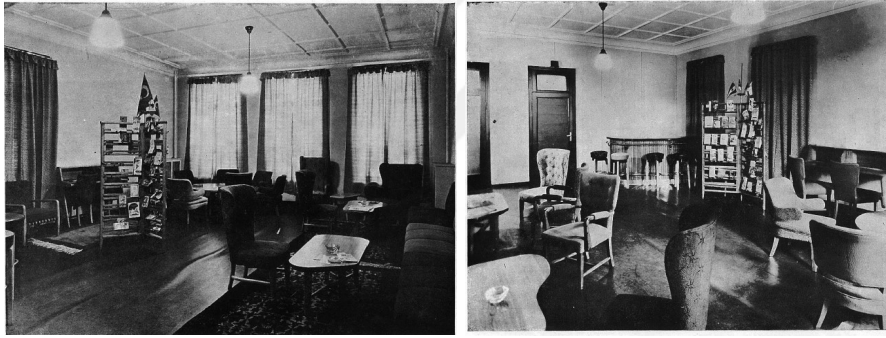


Figure 3.189-190 : Antaş Aviation and Tourism incorporated company, Passenger Lounges, Organization and Furnishing.¹²⁷ (Arkitekt, 1950, no. 5-6, pp. 98-99).

The space was described in the periodical as below;

These two halls, located on the first floor of Beyoğlu Yapı Kredi Bank Passage, are designed to provide a recreation area for the passengers, who travel with planes operating in foreign countries. The great hall is reserved for the public as a waiting area, and the small hall is reserved for women. In the big hall, there is a bar, office, advertisement board, tables, armchairs, and sofas for passengers, while in the small hall there are mirrored dressing tables for ladies, chaise longues for rest, sofas, etc. All pieces of furniture are meticulously

¹²⁷ [Antaş Havacılık ve Turizm Anonim Ortaklığı Uçak Yolcu Bekleme Salonları, Tertip ve Mobilyalar: Mimar Muallim Halit Femir ve Feridun Akozan]

manufactured from ash wood and are polished in natural colors. Various types and colors of fabric are used for upholstering armchairs and sofas. The bar chairs are upholstered with leather in various colors.¹²⁸ (Antaş, 1950).

As presented in Figures 3.191-193, the other waiting room serving SAS Airline Company, which formed a partnership to handle the intercontinental air traffic of three Scandinavian countries (Denmark, Norway, and Sweden), was designed by Halit Femir. From this point, It can be inferred that Femir specialized in interior design practice involving travel agencies. The office of the SAS was created with a more institutional approach. A long information desk placed in the center of the space and just opposite the entrance, a sofa on both sides in very rational forms, linear lighting, and linear flooring in parallel with the ceiling are the basic components that constitute the space. Some of the furniture was the same in the mentioned waiting rooms placed in different buildings.

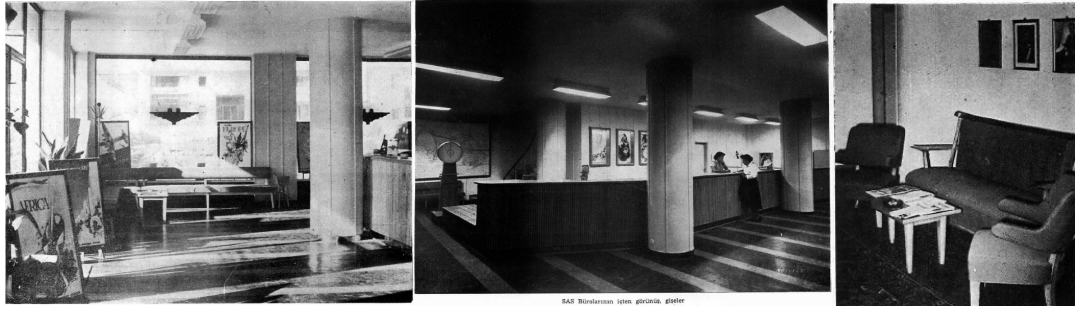


Figure 3.191-193 : Sas Offices, Architect Halit Femir. (Arkitekt, 1953, no. 7-8, pp. 129-131).

All of these advancements in the tourism sector promoted the arrival of a group of people from all over the world. In those years, Istanbul, as one of the frequent destinations for tourists, suffered from the absence of hotels. Park Hotel, the only facility that appealed to tourists in that period, became insufficient to accommodate all the incoming tourists in time. This issue was also frequently mentioned in various

¹²⁸ [Beyoğlu Yapı Kredi Bankası hanının birinci katında bulunan bu iki salon, dış memleketlerde işliyen uçakların yolcularının istirahatlerini temin için düşünülmüştür. Büyük salon umumî beklemeye, küçük salon ise bayanlara tahsis olunmuştur. Büyük salonda yolculara mahsus bar, yazıhane, propaganda etajeri, masa, koltuk, berjer, kanapeler bulunmakta, küçük salonda bayanlara mahsus aynalı tuvalet masası, istirahat için şezlong, kanape etajer gibi eşyalar mevcuttur. Tekmil möbleler dış budak ağacından gayet itinalı bir halde imal edilmiş olup tabii renkli cilâlıdırlar. Koltuk, berjer, ve kanapelerin kaplaması için muhtelif cins ve renkte kumaş kullanılmıştır. Bar sandalyaları muhtelif renkte deri ile kaplıdır.]

publications of the period with several articles titled “A Featured Issue Among Various Problems of Our Tourism Policy; hotel”¹²⁹ (Sonad, 1970). Also, the issue was argued as below;

There is no one who does not know that foreigners who (want to) come to our country are firstly looking for a hotel and that the main factor in not having a development of tourism in Turkey is the absence of sufficient hotels¹³⁰ (Toksoy, 1948, p. 12).

Moreover, within the scope of the Marshall plan, with the USA's plan to expand hotel chains in diverse countries, the Hilton Hotel was opened for the first time in 1955, which would provide the comfort and service quality of the Modern West in Turkey. It was the first modern hotel in Europe built from the ground up following World War II. In 1955, the opening of this Hilton led to a turning point when it came to Istanbul's tourist establishments. The hotel, designed by Sedad Hakkı Eldem and Gordon Bunshaft, was built with the investment of the Retirement Fund (Emekli Sandığı). Emekli Sandığı that had been an investor in the construction of various tourist hotels in this period and had played a key role in the emergence of a modern hotel approach in Turkey. Thus, the hotel industry rebounded quickly with the investments of this state-controlled entity.

Another hotel financed by the Emekli Sandığı for investment was the Büyük Efes Hotel in İzmir. The Büyük Efes Hotel, which was opened in 1964, was designed by Paul Bonatz, and the construction was managed by Fatih Uran. As one of the successful examples of the International Style in the 1950s, Büyük Efes Hotel is located in the center of the city, at a frequent destination close to the fairground. As seen in Figures 3.194-195, the construction of this modern hotel building created a modern identity for the city of İzmir. The hotel became very popular in the years on opened, thus several popular culture journals and newspapers featured the hotel on their pages as a haunt of high society.

¹²⁹ [Turizm Politikamızın Çeşitli Problemleri Arasında Ön Planı İşgal Eden Bir Konu; Hotel]

¹³⁰ [Bize gelen ve gelmek isteyen yabancıların herşeyden önce otel aradıklarını, türkiye turizminin gelişmemesindeki amillerden başlıcasının otelsizlik olduğunu bilmeyenimiz yoktur.]

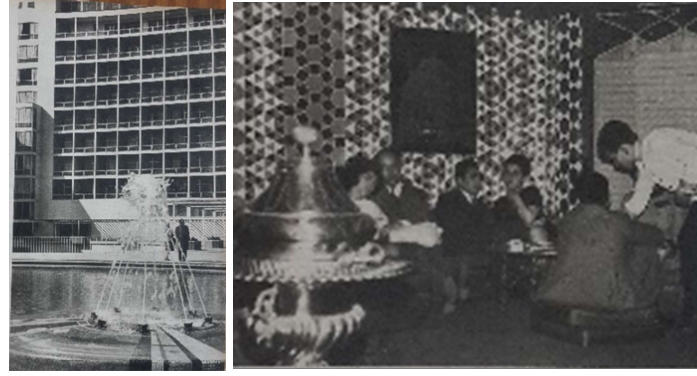


Figure 3.194-195 : Aegean's Largest Hotel.¹³¹ (Hayat, 1965, no. 13, pp. 34-35).

As seen in Figure 3.196-198, the interiors of the hotel were furnished and formed with modernist lines. Also, hotel hosted a number of art works generated by various essential artists such as Bedri Rahmi Eyüboğlu, Cevat Şakir Kabaağaçlı, Salih Acar, Adnan Turani, and Jale Yılmabaşar its interior walls. Working in collaboration with architects and artists in the construction of the building has caused the artworks to take place as the main components of the building in an architectural context. In this period, when the architectural outputs began to be created in an international style, artistic products emerged as a reflection of the seeking for identity in the modernist approach. The artistic works applied in hotel buildings were the stylized forms of the local production techniques in a modernist approach. This situation was closely related to the statist tendency adopted by the government.

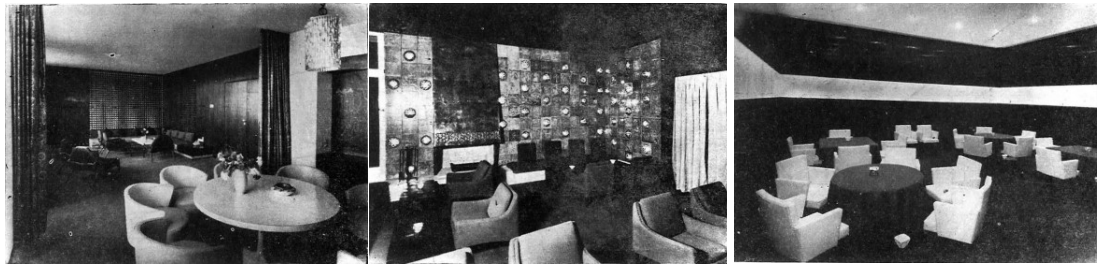


Figure 3.196-198 : Grand Ephesus Hotel. Architects: Prof. Paul Bonatz, Fatin Uran.¹³² (Arkitekt, 1965, no. 1, pp. 5-13).

Besides İstanbul, Emekli Sandığı had also financed hotel buildings in Ankara, one of which was Stad Hotel designed by Doğan Tekeli, Sami Sisa and Metin Hepgüler. The hotel, of which interior images can be seen in Figures 3.199-201, was one of the prominent representatives of brutalist architecture in Turkey. The usage of concrete

¹³¹ [Egenin En Büyük Oteli]

¹³² [Büyük Efes Oteli. Mimarlar: Prof. Paul Bonatz, Fatin Uran]

material was held in the interior space as well, carried out a well-designed atmosphere with the conscious and complemented material selections. Warm-toned wooden was utilized in columns and railings. In addition, artworks such as ceramic panels, reliefs, etc. created by well-known artists, as in similar building typologies of the period, were included in the Stad hotel.

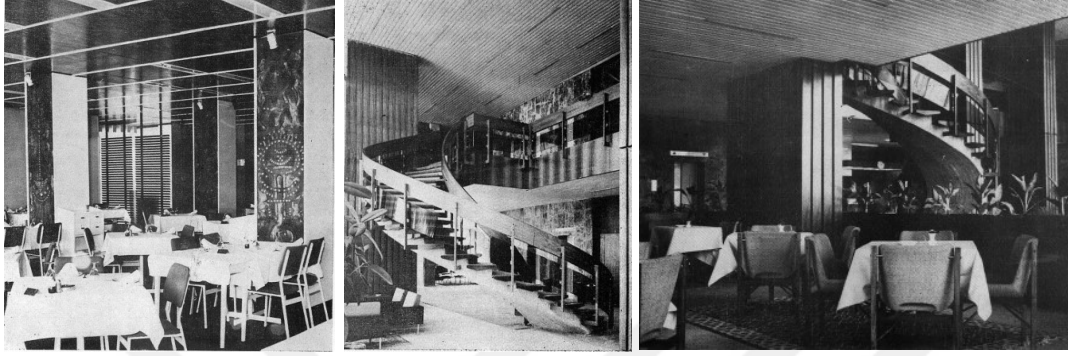


Figure 3.199-201 : Stad Hotel, Ankara.¹³³ (Arkitekt, 1970, no. 2, pp. 52-58).

Besides the hotels assembled by Emekli Sandığı, other touristic facilities have also been built in Turkey. One of the most popular of these was the "Thermal Hotel" in Yalova, constructed between 1934 and 1937. The thermal hotel, designed by Sedat Hakkı Eldem, was a modern structure with a reinforced concrete system and was a reflection of Ottoman architecture, especially traditional residential architecture in some respects. An interior image from the hotel's hall in Figure 3.202, which was designed with a modern approach, was figured in Turing Bulletin.



Figure 3.202 : Yalova Thermal Hotel. (Turing Belleten, 1939, no. 22, p. 30).

¹³³ [Stad Hoteli, Ankara. Proje: Metin Hepgüler, Doğan Tekeli, Sami Sisa]

The mentioned hotel, with its pavilion, a jazz orchestra came from Europe, two large halls furnished for the thermal club, tennis courts and a rehabilitated playground, was among the accommodation facilities in demand as of the aforementioned period¹³⁴ (Evcin, 2016).

Some of the other hotels in demand of the period mentioned in the journals were; Divan Hotel, Balin Hotel, Kervan Hotel, Çınar Hotel, Ataköy Beach Motels, İzmir Ticaret Odası Oteli, Bayramoğlu Hotel, Kalyon Hotel, Sultan Hotel and Touristic Facilities, Mersin Hotel and Etap Hotel. The inclusion of interior images of all these hotels in the periodicals enables the analysis of hotel interiors, which evolved as a result of increased hotel management activities as a result of the tourism sector that was an outcome of political-economical concerns in the post-war period.

In addition, it is noticed that all the hotels were promoted with interior depictions, especially in Arkitekt magazine (see Figures 3.203-205). The hotels that had wide coverage of interior depictions in the journals were Büyük Tarabya Hotel (1966), Maçka Hotel (1972), Büyük Efes Hotel (1963), Çelik Palas Hotel and Büyük Ankara Hotel (1966). These hotels, located in İstanbul, Ankara, İzmir, and Bursa have provided great benefits to the development of the hotel industry in Turkey. Also, hotels located in foreign countries were advertised in the magazine, and address information was provided for those who travel to foreign countries.



Figure 3.203-205 : Hotel Advertisements. (Turing Belleten April 1940, no.26, p. 22).

¹³⁴ [İnşa edilen pavyonu, Avrupa'dan getirtilen caz orkestrası, termal kulübü için tefriş edilen iki büyük salonu, tenis kortları ve ıslah edilen çocuk bahçesi ile bahsi geçen otel, söz konusu dönem itibariyle talep gören konaklama tesisleri arasında yer almıştır.]

3.4.2 Reconstruction of dwellings and family structure over consumerist approaches

After the war period, that men began to return to their homes, and the death rates decreased had caused the male population to increase markedly. While this led to a rise in the number of employable men, at the same time meant a decline in employment opportunities due to the inadequacy of existing-working areas. “Although overall, women’s participation in the labor force continued to rise throughout the post-war period, their prestigious, well-paying factory jobs were vacated to accommodate returning male veterans” (Engelhardt 1995; Harvey 1993; Patterson 1996, as cited in Hooper-Lane, 2012). Therefore, the attempts carried out before this period that encouraged women to work on equal terms with men in the public sphere transformed into limiting women back to the home space and defined them through domestic responsibilities again.

According to Sarantola-Weiss (2009); “In post-war Europe, domestic interior decorating became a part of the reconstruction effort and its ideological significance grew” (p. 42). Besides being part of social-economic policies, the home was crucial in terms of being a space where the family members gather. In the 20th century, the US government developed a new discourse to recover the family structure that had been destroyed due to the war. Politicians emphasized the importance of family by promoting marriage and childbearing through popular cultural mediums. These attempts consolidated the idea of intertwining the home phenomenon with women figures after the 19th-century again. It was the women’s duty to draw the family together and to provide a peaceful atmosphere for each member of the family. However, in this instance, a home phenomenon was represented not as a part of the attempts to form a women's identity but to legitimize defining the woman in a domestic role within the boundaries of family space. Thus, home space had been again defined through gendered codes and placed at the center of media tools. The attempts toward the home phenomenon had overrun the world in this period, in which the effect of the American policies on an international scale was spread.

According to Hooper-Lane (2012); “Women were encouraged to return home to devote their full-time energies to the maintenance of their families, and many of the technological advances of the war years were quickly adapted for consumer products

aimed specifically at the American housewife” (Cohen, L. 2003; Cohen, R.S. 1983; Kaledin 1984, as cited in Hooper-Lane, 2012). Meanwhile, overcoming the economic stagnation that emerged due to the Great Depression, which affected markedly Europe, enabled enhancing purchasing power of people in the new welfare society. “While in the inter-war period industrialization found an ideal context for development, the Western population’s higher economic level and wellbeing in the 1950s promoted the appearance of new ways of life which favored more personalized solutions in contrast to excessive standardization” (Risselada and Van den Heuvel, 2006, as cited in Campos Uribe et al., 2020). The latest appliances became economically affordable for not only the upper-middle class but also the lower class of society. A majority of home products implicitly were marketed to women since they were the dominator of this space. This provided women ostensible freedom by proposing purchasing options. But, in reality, it was the extension of consumerist approaches were of political and economic actors.

Also, the fact that many countries such as Italy and Turkey had passed from production-driven to consumption-driven economies in the mid-20th century facilitated the internalization of consumerist tendencies on an international scale. In these countries, the actors dominating the media sector generated a fashion term through popular publications. “The desire for everyday aesthetics, stylish living, and homewares now united the industrialized world; everyday items coming to be seen as engines of economic growth” (Sarantola-Weiss, 2009). This caused the standardized societies as a result of Americanization policies on an international scale. In this process, periodicals were again at the center of the implementation and dissemination of social shifts. Magazines, as engines of consumer desire, mediated between transgressive and structured aspects of American culture. “From the 1960s onwards, the voice of the industry began to dominate the discourse through the sheer volume of advertising and other writing it generated” (Sarantola-Weiss, 2009).

As a consequence, the publication of shelter magazines in the mid-20th century showed an increase since they provided the clearest representation for the expression of issues mentioned above. “Shelter magazines, a term most often used in the US publishing trade, were those most specifically focused on the domestic space, including interior design, architecture, and home furnishings” (Hooper-Lane, 2012). Several shelter

magazines were released as an extension of American Policies overrunning the world in the mid-20th century. The most remarkable and popular ones were House Beautiful, Better Homes & Gardens, and Ideal Home. Considering their contents, several Turkish popular culture magazines appeared to be equal to those of American shelter magazines.

First of all, the oldest still-published journal in what is known as the "shelter magazine" genre was House Beautiful magazine, which was first published in the US in 1896. The journal circulated internationally and mainly focused on decorating ideas for housewives. It was the periodical in which outcomes of the mid-20th century policies focusing on the relationship between women and the home phenomenon can be seen clearly. The content of the journal is covered with decorating ideas, and advice about domestic issues, arts, and culture.

The other known foreign periodicals being similar in content to HB are Better Homes & Gardens and Ideal Home. Better Homes & Gardens was again the US magazine that was founded in 1922. On behalf of analyzing comprehensively on an international scale, the British magazine IH issued in 1920 emerges as a sample from Europe. These two illustrated periodicals involved various issues such as interior decoration articles and consumer advice.

In the Turkish context, some periodicals enabled comparison between journals internationally since they had similar discourses. Firstly, Hayat was one of the leading women's magazines witnessing the mid-20th century social interfaces. It aroused great interest by people with its colorful and full-page photographic images and became Turkey's highest circulated magazine in the 1960s. The weekly magazine had been issued by Şevket Rado from 1956 to the 1970s in Istanbul. It featured several issues on its pages such as current events, news, travel articles, as well as home and decoration. Another Turkish journal Hanımeli, which was remarkable among women's magazines in Turkey, started to be published in 1947 under the editorship of Halil Lütfi Dördüncü who was the founder of several popular newspapers in Turkey such as Son Posta, Tan, and Yeni Gazete. Hanımeli kept the intellectual mindset of the first Republican period of Turkey. By including news about well-known woman characters and placing domestic issues on its pages, the journal had been applied to women readers.

Similar to the previous period, attempts on promoting the prerequisites of having a modern home to get a modern lifestyle was keeping on listed in the periodicals through some conceptual hand-drawings. Proposals frequently pointed out the simplistic and economical aspects of interiors. Especially in the periodicals, the depicted interior spaces could be distinguished by those two main features. Undoubtedly, these characteristics were also dominant in the early modernist approach. Thus, homes serving commoners tended to be more modern than ever before. Finally, it was achieved to design interiors in a totally modernist manner.

For instance, in Figure 3.206 from the journal IH; “Ideal Home Award Show houses set a new peak in detailed guidance on furnishing and decoration-with a realistic emphasis on the economical best in-home scheming” (Today’s, 1960, p. 31). The depictions had a clear schematic expression in terms of identifying every single component in the interior. Some explanations such as “white or pale walls for best space/light value”, “wall-tracked curtains for maximum window light”, and “unit furniture allowing re-arrangement to suit needs” were emphasized through the given sample. Thus, unlike at the beginning of the century, interiors had widely turned into modern spaces in also social interfaces as a result of time’s needs in the mid-20th century.

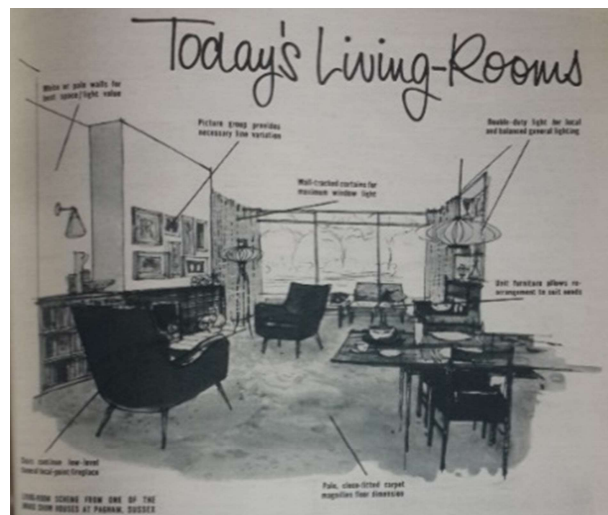


Figure 3.206 : Today’s Living Rooms: Living-room scheme from one of the Award Show Houses at Pagham, Sussex. (Ideal Home, April 1960, p. 31).

In Turkey, a similar attitude is observed about indoor settings in the periodicals. To give an example, it is stated in the Turkish periodical Hanımeli that architectural drawings of houses, which were proposed as ideal samples to the reader, could be

supplied for a certain sum upon request to construct. These projects that can be seen in Figures 3.207-208, drawn by Architect Can Egele (1948) in his early years, were published by explaining; “In this issue, we present the first of our small house plans that are suitable for the climatic conditions of our country, easy to construct and cheap” (p. 35). These proposals included a house of 100 m², which contained the necessary spatial organization for a small family and was designed with a modernist approach. The house plans generally consisted of a kitchen, a living room, a study room, and one or two bedrooms. By doing so, the built environment and people, who would live in, were ignored. Also, the space has been decontextualized, thus standardized. On this occasion, the journal not only defined the living space, therefore the lifestyle of the society in parallel with the ongoing modernist mindset but also played an active role in its dissemination by offering to sell the drawings of these highly modern buildings.



Figure 3.207-208 : Our House. (Hanımeli, 1948).

On the other hand, at the beginning of the post-war period, countries were still struggling with the results of the war, especially in the economic field. The periodicals proposed interior spaces accommodating the demands of people who faced the shortage of houses that had caused them to cohabit with their parents during the inter-war period. Interior arrangement proposals offered solutions for flexible areas and more rooms established to serve a variety of functions. Attic and garages, which had been idle until that period, were transformed into multifunctional and spacious spaces. These resolution advisories consisted of functional space organizations, convertible furniture such as folding tables, shelves, and even beds, utilization of light colors to

have bright and large-looking rooms, more lighting equipment, and components in minimum dimensions. Also, a 2-in-1 solution based on having more than one function in a room had been frequently proposed in the journals.

BHG, one of the most popular shelter magazines of the period, featured a markedly designing idea of turning attics into a sort of living space that functioned as both bedroom and lounge room at the same time. The journal had shown readers how to get extra space for family living without building a bigger home or adding new wings to present homes. It promoted the idea of creating a livable atmosphere in attics. For instance, in Figure 3.209-210, the interior image was depicted with the phrase; “Here’s proof that your attic can be just as homey and attractive as a downstairs room” (Need, 1951). It tended to convince the readers to have more useful space by functionalizing their unutilized spaces at home. Thus, attics were generally arranged in a function-driven manner and with a minimum amount of furniture to have enough circulation area and a spacious atmosphere.

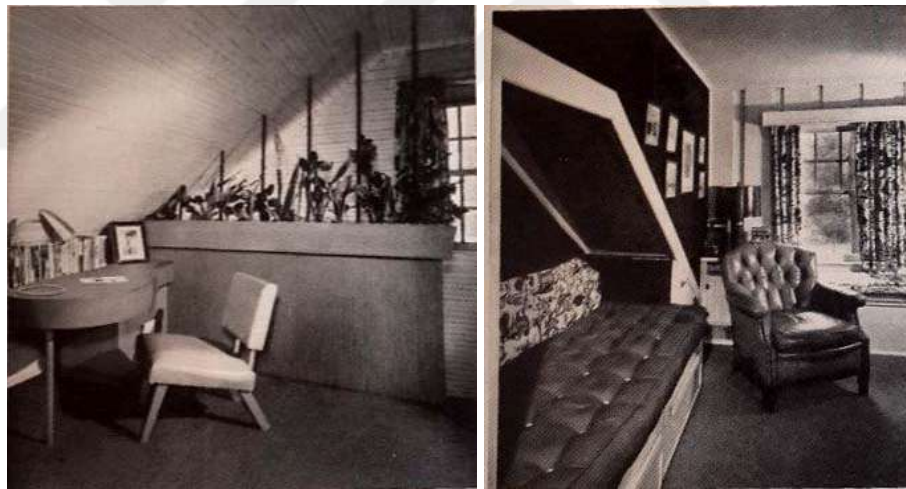


Figure 3.209-210 : Need another room? (Better Homes & Gardens, 1951, October, p. 27).

In this context, Hayat gave wide publicity to several interior depictions addressing the need for turning small interiors into functional spaces. As seen in Figure 3.211-212, a one-room apartment was displayed with the explanations; “Here is a well-furnished small room that contains everything” and “How to furnish a one-room house?” (Kadın, 1970; Dekorasyon, 1978, p. 44). Both of these interior spaces had a very similar appearance with their furniture arrangements, color schemes, and style of design. Some decorating tricks were given to the readers such as dividing the room into

separate parts with thin partitions rather than building walls that cause them to lose space. Concrete physical suggestions, such as furniture arrangement, made one-room apartments, military barrack housing, and shared spaces more flexible. Folding screens, built-in shelving, and convertible furniture helped small spaces function for large duties. Also, small areas were brightened up with colors to bring the room a visual width. Further, materials with different textures had been utilized to add personal character to the room.



Figure 3.211-212 : Women's Corner: A room like a box. (Hayat, 1970, no. 9) and Decoration: How can you furnish a one-room house? (Hayat, 1978, no. 26, p. 44).

These indoor settings about turning small rooms into functional spaces and utilizing the idle rooms for several purposes became a current trend after being promoted widely in the periodicals. By definition, turning attics into functional rooms became a prevailing tendency for people. The term ‘trend’ and ‘fashion’ emerged as initial attempts of the upcoming consumerist approach that would direct the ideal preferences of societies. Several titles addressing this notion such as “Here are Trends in Furniture Fashion” and “Its National Home Fashion Time” (Better Homes & Gardens, October 1951) were widely downgraded on the pages of popular culture magazines. They provided an opportunity for people to display their taste without any economic hesitation by having low-cost trend objects and guaranteeing their selections to be approved by society. Trends were promoted as; “For people with limited budgets and unlimited good taste” (Johnson, 1951). Thus, the media directed the formation of interiors by utilizing this new term. These discourses referring to the common things would lead to the idea of having popular goods and raise the desire for purchasing.

As seen in Figure 3.213 from HB, interior space images entitled “The trend to make at least to uses of every room” referred to the time’s concerns directly in terms of emphasizing the current trends like multipurpose rooms. The dining room which was utilized for a limited time when a family has dinner was re-designed to serve as a reading and sitting area. It was expressed in the journal as below;

Handy to the front door and the kitchen, and surrounded by bookshelves; this made a pleasant secondary sitting area. With the inclusion of this feature, the Sears family has found it has taken over many of the functions that the living room formerly served - such as a spot for cocktails, occasional reading, and a secondary lounge area (Reisner, 1948).



Figure 3.213 : The trend to make at least two uses of every room. (House Beautiful, 1948, no.3).

Further, that being an intellectual person was regarded as the prerequisite of gaining status in society was still causing to utilize reading rooms and libraries to spread over interiors. The dissemination of placing these components in interiors just as physical references devoiding of meaning was continued with this intention. Nevertheless, with the formation of fashion related to the consumerist approach in the inter-war period, these items have turned into commercial trends and have replaced individual choices reflecting personal taste and lifestyle as the norms directing interior decoration and design. At this point, periodicals that serve as the commodification of intellectual codes related to economic concerns, culture, and political-ideological tendencies through interior images initiated to spread these items as meta. They suggested people purchase the goods on the market by promoting sensible reasons for them under the pretext of enhancing the quality of life. “The magazines no longer served the old elite,

but a new group of consumers, both Bourdieu and Featherstone have characterized as the core of the new consumer citizens” (Bourdieu 1984, as cited in Sarantola-Weiss, 2009).

The trend phenomenon that came to a head in that period, dominated the content of the journals. To give an example for the fact that, in the BHG magazine, trends in furniture that serve in different rooms such as living rooms and bedrooms were introduced to the reader. In Figures 3.214-215, interiors were furnished in a function-oriented manner with rationally formed furniture. Some pieces of furniture were designed in a way that serves more than one function such as a headboard that can be used as both a small library and bedside table, besides being a headboard. It was defined in the journal as;

It puts everything right at your fingertips. It’s easy to reach your books, radio, telephone with a spot overhead for your lamp. ... Notice how the design and finish of the headboard match the double dresser and chest (Better Homes & Gardens, 1951, p.13).

Also, it was underlined in the text that all items located in the room are preferred to have the same sense of style. Similarly, in the living room proposal, the harmony between the rooms in the home was emphasized with the continuation of materials and the forms of furniture. It was advised that the materials that are utilized to cover interior surfaces such as walls, ceilings, and floors would be the same to make the components in tune with each other in the room. This idea was argued in the text with the words;

Wood trim. You will be right up to date with this type of upholstered furniture in your living room. It will give you a chance to get more continuity into your rooms by matching the trim with tables and other pieces (Better Homes & Gardens, 1951, p.13).

This informative advice that addressed women directly was directive for women to set their domestic interiors. Further, these articles served as instructions about interior design and decoration.

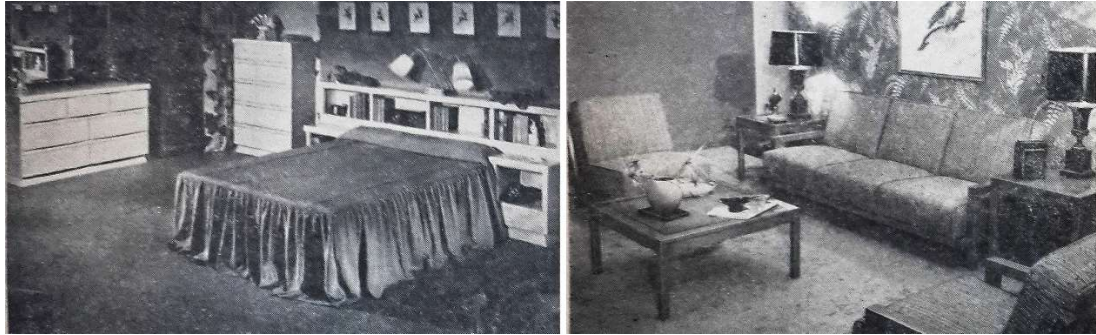


Figure 3.214-215 : Here are trends in furniture fashion. (Better Homes & Gardens, October 1951, p. 13).

According to Sarantola-Weiss (2009); “Hollows (2000), Johnson and Lloyd (2004), and Partington (1995) suggest that women in the 1950s were not simply passive consumers of the discourses of efficiency and design”. Besides just being consumers women were also the constructors of domestic interiors. While they were offered to be fashionable by purchasing up-to-date settings in their homes, they tended to create an atmosphere that reflects their personages since the market offers all people the same products without considering who they are. With the rise of the notion ‘do it yourself’ in the mid-20th century, several actors published guides explaining to women how to do a variety of interior components such as furniture, lighting, decorative objects, and so on. Also, journals published many articles about the issue with several titles such as “There is good living space under that roof... and you can do the work yourself...See how you can remodel and decorate your attic” (Better Homes & Gardens, 1951). These articles explained methods to construct or transform things in case of need for another function, demand for a different style or appearance, or limited budget (see Figure 3.216).



Figure 3.216 : No one guessed I did it myself. Armstrong’s Linoleum Floors Company Advertisement. (Better Homes & Gardens, 1951).

Thus, DIY was an attempt of modifying or producing things as a result of several inputs including “marketplace motivations (economic benefits, lack of product availability, lack of product quality, need for customization), and identity enhancement (craftsmanship, empowerment, community seeking, uniqueness)” (Url 20). Further, the most notable aspect of DIY is that it is practiced by people that are not professionals or specialists in real. So, the acts of people from outside of the interior architecture disciplinary have been legitimized and defined with this new term.

Eventually, journals attempted to turn people into conscious consumers and constructors. For instance, in the English journal IH, the article “The Development of Taste” was crucial in terms of revealing the intention that the several associated actors from both professional and commercial realms have about directing the decoration and design ideas through the media tools (see Figure 3.217). The editorial staff of the journal from diverse departments, one of which was furnishing, met with the professionals who were “members of the Royal Fine Art Commission” “for a look back in delight through Heal’s ‘history books’ - the catalogs that show the trends of the times from graceful Regency onwards” (The development, 1960, p. 61). They had a consensus about directing and informing people to have the right taste in designing and decorating.



Figure 3.217 : The development of taste. (Ideal Home, April 1960, p. 61).

In another respect, they tried to think of ways to dominate the trends in design and decoration since they could not control all the items ordinary people produce. So, it is a two-fold system that is operated by different extremes. In one case, professionals and

several other actors, who practice in the domain of interior architecture, intend to dominate trends; in another case, ordinary people act to create spaces they prefer.

Also, the kitchen was a central site of these discourses in the 1950s and women were the main actors in this realm. The journals created an ideal kitchen figure and awaited women to desire it. “An ‘ideal’ kitchen type existed in popular home magazines in the 1950s...., informed by ideas of efficiency and scientific management -that is, a work triangle arrangement of appliances and workspaces-, with streamlined built-in and continuous cupboards and work surfaces” (Supski, 2006). “Space for electronic equipment and storage in general, ventilation, lighting and sit-down counter place for work and eating” (How, 1948) were among the main pieces of equipment listed to have an up-to-date kitchen. Each periodical consisted of the same suggestions under similar titles such as “Check your kitchen against this timesaving, work-saving ideal!” and “How good can a kitchen be in 1948?” (Better Homes & Gardens, 1951, August; How, 1948). This enabled the economic policies to overlap with the political ideologies since the fact that convincing women of the idea that the most valuable responsibility for women to be a housewife meaning to provide their family with a peaceful atmosphere was the essential policy of the mid-20th century. Thus, in the following process, the illustrated periodicals thought upon the kitchen subject detailly, and it emerged as the most important area at home focused in all discourses. In the end, periodicals put the kitchen in the center of the current discourses with several titles like; “Good living starts with a good kitchen” (House Beautiful, 1949).

The woman was always there as an indispensable part of the kitchen, and they seemed to be happy and comfortable while working in their kitchen. The existence of appliances was always emphasized to facilitate women's duties. Also, the design and decoration of kitchens were shaped by the supposed feminine taste through the domestic and gendered discourses by utilizing colors and materials, as well as offering comfortable and functional working spaces for women. For instance, as seen in Figures 3.218-220 published in the journal BHG, various kitchen designs were given, all of which were created in the same sense.

Within the 1950s kitchen, there was a feminization of colour, particularly in relation to structural elements and accessories. Women reappropriated ‘feminine’ colors, such as pink, to identify the kitchen as a gendered space.

“Sparke’s (1995) contention that a feminization of the kitchen occurred through color reflects embedded cultural values of women’s position within society” (Attfield, 1989, as cited in Supski, 2006).



Figure 3.218-220 : Kitchens you’d love to call your own. The big idea is happy family living! (Better homes & gardens, 1951, October, pp. 84-85).

Meanwhile, similar tendencies were adopted by Turkish publishers about emphasizing the role of women in the home and gendered space definition: the kitchen. As can be seen in Figure 3.221, many advertisements publicized the woman figure existing in the kitchen, one of which was from Hayat magazine. The backsplash in the image was covered with floral-patterned ceramic tiles which is again a reflection of the feminine atmosphere. Also, this publication was the advertisement poster for the Turkish firm Gorbon producing ceramic tiles. The kitchen was designed by the art department of the firm. This was the indication of the fact that “new commercial actors emerged beside the educators and the taste elite, just as new notions arose alongside rationality” (Sarantola-Weiss, 2009).



Figure 3.221 : Gorbon Işıl: I'm proud of my kitchen.¹³⁵ (Hayat, 1978, no. 22).

¹³⁵ [Gorbon Işıl: Mutfağımla öğünüyorum.]

In addition to the women's magazines, several disciplinary journals, some of which were architectural journals and product design magazines, featured kitchen proposals on their pages in Figures 3.222-223. The way of representing the issue was very similar in both disciplinary and popular culture magazines since they both included a woman figure as a main character and had a common design and decoration approach in kitchens in terms of color and material selections, as well as general arrangement. This indicates that interior space as an intersection of both architectural practice and popular culture forms a common approach. Also, it appears as an outcome of both the ideological and social needs of the period.



Figure 3.222-223 : Kitchens. (Mobilier et Decoration, 1956).

In another respect, the kitchen on the plan organization began to be placed in a different location than before as a result of the perception being changed after the war. The evolution of the home interiors was related to the results of the previous -inter-war-period. The home offered people a safe space after the psychological struggles occurred in the difficult conditions of the war. That's why a home phenomenon was associated with a family discourse in the periodicals more radically than before. "They emphasize the home as a sanctuary, a retreat from the world outside. They often depict a transition that the inhabitants use to create distance between the outside world and the home" (Sarantola-Weiss, 2009). In that regard, two areas as part of the home interiors principally appeared in the contents of the journals; one of which was the kitchen as a workspace for women, and the other was the family room where men and children relax. Thus, the kitchen where the women spend most of their time had been positioned always in connection with the family room. "In so doing, the kitchen became home -a place of safety, comfort, and belonging-" (Supski, 2006).

In the sample displayed in Figures 3.224-226; the proposal about a kitchen, which was created as an outcome of the time's needs, is given. Considering the plan drawings that include the before and after of the kitchen; it turned into an open plan in which new functions are attributed that are not only serving the domestic duties. For instance, the gathering space for children to play, and the table, which can be utilized for both work and dinner, are placed at the extreme points of the kitchen. A large sitting area appears to be set in a kitchen.



Figure 3.224-226 : Old Kitchen and new kitchen. ...by turning it into a family room. (House & Home, 1955, no. 11, pp. 140-141).

Also, the selections of the materials and color combinations are in parallel with the late-modernist approach and create a comfy atmosphere. The transformation of the kitchen is highlighted in the written explanation of the image with the words; “The biggest change in kitchens is from the single-purpose “cooking room” to the multipurpose “family room”. And as the kitchen has moved into the living area, “brights colors and warm textures have been added to make it look less mechanical” (Old Kitchen, 1955, p. 140). With the juxtaposition of the living room and kitchen, women also were able to feel like a participant in the family space while doing their domestic duties. But, this perpetuated the position of the women as a housewife and accumbered the domestic responsibilities of women.

Furthermore, returning to the separated spheres of men and women affected the formation of interiors in sharp relief. The rooms began again to be defined through gender-specific discourses. It could be noticed markedly over the interiors belonged to the individuals shown in the periodicals. Especially in the advertisements addressing the readers directly, discriminatory expressions were featured in promoting the rooms that serve diverse functions of houses. As seen in Figure 3.227, the drawing of a study room was displayed with the title “For your ‘Male’ room”. This room had a pretty different atmosphere than the other parts of the house such as the living room or

kitchen. It was stylized in a more masculine style and served as a working space rather than being recreation area. The interior was formed in a cutting-edge style restrained from being ornamentalist. The activities realized in the room were defined in a manner that places the man in a different position than the other members of the family and implies that these activities were particular to the man with the words: “There are times when a man wants to be alone. Such times call for a room of his own...to relax in, to read, study, pursue a hobby, or just plain ‘think’” (Masonite, 1951). On the contrary, as seen in Figure 3.228, the rooms decorated by women were dominated by fleuret ornaments and colorful material schemes. The basic forms of the components were generally referred to the curved lines. This was the resurrection of 19th-century distinctive attitude toward gender roles.



Figure 3.227-228 : Masonite Corporation: For Your Male Room. (Better Homes & Gardens, 1951, August, p. 110) and Armstrong Linoleum Floors: I said it takes a woman to plan a pretty bathroom. (Better Homes & Gardens, 1951, October).

Similarly, in the Turkish periodicals, the characters were depicted in the gendered-defined realms. In Figure 3.229, as part of the Turkish tradition, which is realized on National Children’s Day; the children were photographed while pretending to have a profession they want to occupy when they grow up. Notably, the children experiencing a man’s profession were boys instead of girls. The room was decorated simplistically. It includes a wooden desk in cubicle form and a sofa upholstered with a patternless

fabric. While a man was photographed in his room in a manner identifying him over his profession, a woman, who was displayed in Figure 3.230, was in the living room with her children. Even though she was introduced in the written explanation through her profession, she was depicted in a different scene. The sofa on which the woman and her children sit was upholstered with a floral-patterned textile.



Figure 3.229-230 : In the governor's office.¹³⁶ (Hayat, 1965, no. 17, p. 4) and İra with her children in her house.¹³⁷ (Hayat, 1965, no. 24, p. 27).

All these depictions and definitions were conscious outputs of the ideological concerns explained at the beginning of this part. Both disciplinary and nondisciplinary mediums were utilized with the intention of internalizing the political-ideological and economical policies in all social interfaces and women have always appeared as the main character of all these representations.

3.4.3 Tracing the interiors over interior design journals

In the previous part of the research, interior representations were analyzed through architectural journals rather than interior design publications in the professional realm since there were no any periodical being published by interior architects. Interior architecture journals appeared as late as the mid-20th century. The autonomization of the interior architecture profession with the attempts on the specialization that became prominent in the 20th century enabled to make comprehensive readings over professional mediums. Henceforth, interior architecture secured its position as a profession and has begun to exist beyond all the economic and political concerns at least apparently. Disciplinary disintegrations that started with what we call

¹³⁶ [Vilayet Makamında]

¹³⁷ [Beyaz perdede ilk adımlarını atan İra, villasında çocukları ile]

specialization in rigid modernity turned into disciplinary autonomies. However, in Turkey, the professionalization of interior architecture and publications in this domain appeared after the 1970s, which corresponds to almost 100 years later than Europe. Therefore, this made it unable to read spatial representations in the Turkish context for interior architecture magazines in this research, which dates back to the 1970s.

In another respect, specialization continued not only in interior architecture throughout Europe and America but also in other professions. For instance, furniture and product design practice began to diverge in a sub-tab as a discipline, and it could be observed within interior architecture magazines (in Figure 2.31). Furniture was no longer defined as a profit-making notion advertised in newspapers, but as a domain that interacts interdisciplinarily with the interior architecture and existed at the intersection, sometimes even appearing as an autonomous discipline and information setup. By the mid-20th century, product design magazines emerged as separate mediums, in addition to interacting with interiors. In fact, in the following process, furniture as a notion independent of the interior space has been displayed in the vast majority of images.



Figure 3.231 : Product Designers. (Mobilia, 1970).

In this section, two popular interior architecture journals derived from the US and Europe are mainly pointed out, and examples from several international furniture magazines are given. One of the interior architectural journals is Interior Design issued by Harry V. Anderson in America. It has been in circulation since 1932. Also, it was among the precursors of interior design journals in the early 20th century. The content of the journal has consisted of various subjects related to interiors. By introducing the professionals specializing in interior design and decoration in almost every issue, the journal offers an insight into the history of the interior architecture profession. The other leading journal is Le Decor D'Aujourd'hui, which was issued bi-monthly from

1933 to 1956 in France. The journal mentioned various subjects on its pages such as well-known designers of the period, popular interior spaces, and advertisements of the manufacturers, which direct the market of interior design and decoration realm. The editor of the journal in its first years was Michel Dufet, who was an architect, interior designer, and art critic, one of the less known innovators of the functional modern style.

For the industrial design journals focusing on furniture, *Mobilia*, *Mobilier et Decoration*, and *Moebel Interior Design* were the most common periodicals read by people in the mid-20th century. MID and *Mobilia* were German periodicals, and *Mobilier et Decoration* was a French journal. Except for *Mobilia*, the other two were not merely product design magazines, but rather interdisciplinary publications intertwining the two related domains and focusing on both interior design and furniture.

First of all, in this period, journals that had been promoting things for more than a century began to display them again and again as stereotypes that refer to internalized symbolic meanings, and as being related to advertisement policies. Thus, repetitive popular objects started to appear in the journals (see Figures 3.232-234). One of the repetitive components observed in the journals was the Thonet chair. Thonet chair, the world's first mass-produced item of furniture, is still one of the most mass-produced furniture even after almost two hundred years of its release. It was pointed out in the articles that Thonet chair 'has been sold in 50 million copies.' Almost every periodical promoted it by explaining its features to convince readers to purchase. It was promoted in the *Mobilia* with the words below;

The low price was legendary and coupled with its form character it won an enthusiastic reception from the socially-aware architects of the Twenties. The Vienna chairs are still at the top (has a better dining chair ever been made?), and in the city's bars, one can admire its ability to create atmosphere, and its unusual robustness under the roughest conditions (*Mobilia*, 1970, no. 176)

It was mentioned that the chair is regarded as the most successful design of the 19th century. Even if diverse manufacturers have produced the Thonet chair and there are

various versions of it, the initial model remained the same. It is still the first preference of people from all over the world and from a number of different domains.



Figure 3.232-234 : New Seats by Thonet. (Mobilier Interior Design 1961. p. 44.), Thonet. (Mobilier et Decoration, 1956, no. 1), Thonet. (Mobilia, March 1970, no. 176).

Besides the interior components, interior spaces were also disseminated as popular samples in diverse mediums. For instance, in the interior image displayed in Figure 3.235-236; the same fair stand designed for the ‘Le Salon des Arts Menagers’ (The Household Arts Fair), which was a popular organization in the disciplinary realm, was repetitively presented in two different journals, one of which was DA, and the other one was MD. In the interior, the linear metal carrying two shelves serves as a plant holder and defines the space by serving as a semi-transparent partition. The fireplace being niched into the wall presents a clear appearance. The room was arranged as a multipurpose room since it was placed that both a desk that can be required when the room functions as a study room, and a sofa with a couple of armchairs to enable it to be utilized as a living room. Also, the designer was indicated under the image; Louis Baillon. From the mid-1950s, Louis Baillon produced a series of models of furniture and seats for various manufacturers. Also, he was an active participant in several exhibitions such as the Salon des Arts Ménagers and Salon des Artistes Décorateurs.



Figure 3.235-236 : The Salon Des Arts Ménages Promotes All Progress.¹³⁸ (Le Décor D'Aujourd'hui, 1955, no. 94, p. 191) and The Salon Des Arts Ménagers: Loui Baillon.¹³⁹ (Mobilier et Decoration, 1955, no. 3).

On the other hand, from this period forward, the designers of the represented spaces were always cited as interior architects or designers in the descriptions placed under the images since designing interiors was accepted as a professional practice and people began to be educated in this field. Several institutions, colleges, and schools have established interior design or decoration departments. Also, training opportunities were promoted in the journals. Firstly, in the ID magazine, Moore Institute, the first women's art school in the US, was founded in 1848 as the Philadelphia School of Design for Women (see Figure 3.237). The history of the school was put this way in the journal (1957);

It was first the dream of Mrs. Sarah Worthington Peter, the daughter of an Ohio Governor and wife of William Peter. the British Consul at the Port of Philadelphia. In 1844, Mrs. Peter, a woman dedicated to the feminist movement, engaged an art teacher and invited a few young ladies to her home

¹³⁸ [Le Salon Des Art Ménagers Favorise Tous Les Progrès.]

¹³⁹ [The Salon des Arts Ménagers Loui Baillon.]

on South Third Street in Philadelphia, to become trained in the arts. Within six years, the classes had outgrown the capacity of Mrs. Peter's home and had attracted the attention of the Franklin Institute. Seeing the necessity for such a school, and feeling it could offer an outlet for the expert woodcuts and lithographs of the young students, the Institute took over the school in 1850 (Moore, 1957, p. 94).



Figure 3.237: Moore Institute. (Interior Design Magazine, 1957).

The fact that the initial steps of opening a design and decoration school were taken by a woman was crucial since women had always been key but informal figures in this field were now officialized again by women. As stated in the journal, Mrs. Peter “founded another art school for women which later became the Cincinnati Academy of the Fine Arts” (Moore, 1957, p. 94). She was a notable character because of her contributions to the both progress of the interior design profession and the education opportunities she created for women from a feminist perspective.

Besides the originator, the instructors of the school were introduced in the journal. This was essential in terms of enlightening the history of the interior design practice and identifying the characters practicing in this field. Firstly, Dr. Harold R. Rice, who was the president of the school, was introduced in the journal.

He was educated at the University of Cincinnati, The Cincinnati Academy of the Fine Arts, and Columbia University, and prior to his being elected Dean of Moore Institute of Art, was head of the art department of the University of Alabama. Under his administration, the degree program has been revised to cover four years, rather than five, and a change of course content to include

eight major departments, leading later to a radical change in 1956, when the school became all degree-granting. the diploma program abolished, and a revised general studies program added (Moore, 1957, p. 94).

To give an example about the various professionals mentioned in the article from the Department of the Interior Design of Moore Institute: Edward A. Walton who was a director and color consultant, and John Robert Reid directing material workshops, professional practices, and business ethics courses, Professor Jessie M. Wissler, and Assistant Professor Joseph K. Seidle, Jr. were among the teaching staff. These characters graduated from various schools, some of which are Parsons School of Design, Philadelphia Museum School of Art, and Cornell University. These names and more are stated in Annex A-E.

In addition, the journal featured photographs taken from the interiors of the school. As seen in Figure 3.238-240, which presents the dining room, the reception lounge, and the recreation area of the school, the interiors had a homey atmosphere. For instance, the reception lounge and the recreation area for students included rugs and comfortable seats designed in modern lines. Utilizing the different natural materials such as wooden railings in the stairs, brick walls, and linear metal dividers are the noticeable elements in the interiors. Also, a kind of linear motive on the floor was created by combining different colors of the covering materials, but it was still in a modern line since the form is not ornamentalist.



Figure 3.238-240 : Moore Institute: 1.Students Dining room 2.Reception Lounge
3.Recreation room. (Interior Design Magazine, 1957, vol. 28, no. 10).

Moreover, the interior spaces that were designed by the students were presented in the journal. These samples were good indicators to understand the design approach of to school. Indeed, it can be said that the school had a modern approach to designing indoors by referring to the depicted interiors. As seen in Figures 3.241-242, to

illustrate, structural and wholistic implications were made beyond just furnishing and being limited to material selections. For instance, the library, which was designed by Ann Wavre, was embedded in the wall in which the fireplace was placed. And these two items were set in one unit by combining each other rather than being separate components.

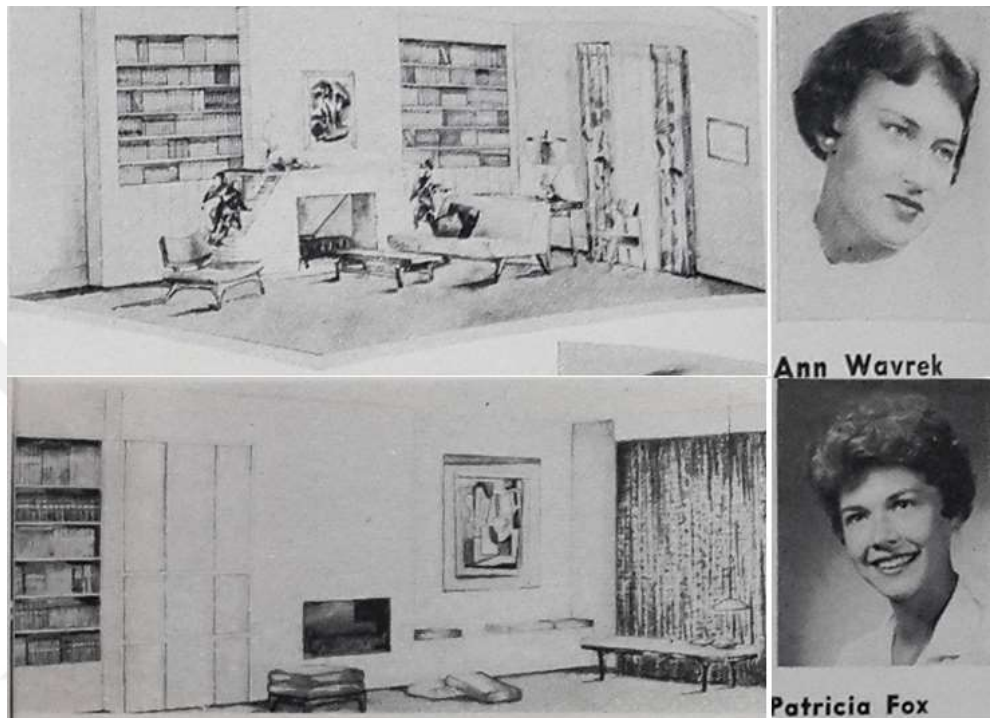


Figure 3.241-242 : Moore Institute: Students with examples of their work. (Interior Design Magazine, 1957, vol. 28, no. 10).

In addition to the formal academic education programs, short-term practical training courses appeared to meet the demand of people, who want to develop their vision and taste. As seen in Figure 3.243, one of which was “Four Months’ Practical Training Course” that was published in the HB (1948, July). These kinds of advertisements were promoted in the women’s journal since the education programs were directly addressed to women in terms of being related to the development of taste, rather than being related to professionals. In the training course; alternative classes including modern styles, color schemes, draperies, all fundamentals were offered within the scope of the course (Interior, 1948). Also, ‘cultural or vocational courses’, ‘longer courses in interior architecture’, and ‘home study course’ were optional training programs for the readers (Interior, 1948). This training course was programmed by the New York School of Interior Decoration, “which was founded by architect Sherrill Whiton 100 years ago. In 1915, during a slowdown in the building industry, Whiton

conceived the idea of a Home Study Course in Decorative Arts” (Url 21). Then, he established the New York School of Interior Decoration.

At the time, interior design was just beginning to take shape as a distinct and recognized profession -one that required training in everything from art history to the play of light on walls and other surfaces... In 1951, the College’s name was changed to the New York School of Interior Design (Url 21).



Figure 3.243 : Study Interior Decoration. (House Beautiful, 1948, July).

As a result of the increase in the educated professionals, periodicals began to have wide coverage of such articles mentioning the interior design projects with their designers. For instance, the journal ID introduced the various interior designers in the section entitled ‘Interior Designers’. In almost every issue, the journal not only promoted the works of designers but also informed readers about the educational background of the designers. By doing so, ID enabled professionals to create a communication network with each other. Most importantly, it played an essential role in increasing professional recognition. Further, it featured many interior space projects realized by introduced interior designers. To name a few, some of the designers mentioned in the journal were Mary Kotick who specialized in children’s interiors, Etienne Kohlman, Dorothy Ginsberg, Delena Constantin, Virginia Lewis, Arthur Pope Watson, and many others. All the names stated in the journal were listed in Annex A.

One of the interior spaces designed by mentioned names was the work of Robert Dirstein who “studied at Ontario College of Art and in England at London's Central School of Arts and Crafts” (Interior, 1957, p. 116). His “formed company of Robert Dirstein & Partners designs both residential and commercial interiors” (Interior, 1957, p. 116). As seen in Figure 3.244-245, one of his Office designs was given with a photograph of the space and a plan drawing. It was a modern office design in terms of selected furniture and material. The room was illustrated in the text as follows;

Mr. Dirstein gives greater visual width to the interior by giving floor and one wall the same color value with Sanford brown tweed carpet and light walnut Flex-wood wall. The window wall, a maze of pipes, air conditioner, and radiator, is enclosed offering storage space for clothes and a small cabinet... Pair of J G chairs upholstered in Herman Miller pumpkin and brown check; Knoll swivel chair in turquoise. Colors of the room are echoed in John Marin's watercolor (Interior Design Magazine, 1957, p. 116).

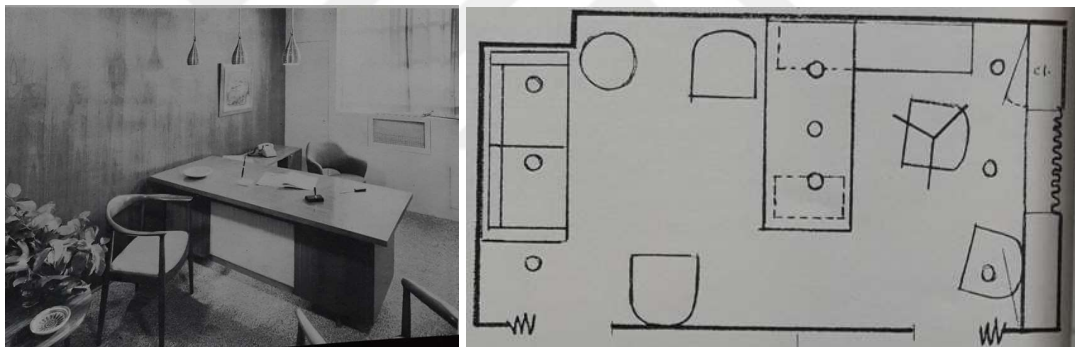


Figure 3.244-245 : Interior Designers: Robert Dirstein. (Interior Design Magazine, 1957, vol. 28, no. 9, p. 116).

Other actors such as material manufacturers, and brand names of interior components, who practiced in the domain of the interior, were also stated in the text. In this way, the interior design journal offered a holistic background of the profession as predicted. Some of the above-mentioned manufacturers such as Herman Miller and Knoll, both of which produce modern furniture for the office and home, are still popular companies practicing in this domain. Also, it was pointed out that the painting, which decorates the wall, was created by John Marin, who was an American artist known for his abstract works.

The other sample was designed in a more classical style by Barbara Joseloff. As understood from the introduction of the Interior Design Magazine (1957:28-9), she was a well-known interior designer who had worked with several “clients who include such noted personalities” (p. 117). In addition, it was noted that;

Her New York studio is best known for residential work although she has successfully applied her original color and design theories to stores, offices, even supermarkets; she handles color as a key element in achieving design integration, always relating design to the family and social needs (Interior Design Magazine, 1957, vol. 28, p. 117).

In Figure 3.246, her living room design was shown and it was depicted in the texts with color and material explanations. Her material selection were the reflection of her design approach. The materials were described in the journal as below;

tones of gold on three walls and in the Karastan carpet provide a warm background in the living room with accents of blue in Decorative Fabrics crewel embroidered linen used for draw curtains and as upholstery on a wing chair by Foreign Furniture Factors. Fireplace tiles by Edwin Jackson are set against a paneled wall of honey-colored pine (Interior Design Magazine, 1957, vol. 28, no. 9, p. 117).



Figure 3.246 : Interior Designers: Barbara Joseloff (Interior Design Magazine, 1957, vol. 28, no. 9, p. 117).

On the other hand, almost all of the names mentioned above specialized in the residential building as an extension of the housing crisis coming from the inter-war period. The fact that the loss of numerous dwellings had fueled a housing crisis,

especially in Europe after the war led to the need for large-scale provision of housing. In addition, the economic depression and the expansion of the middle-working class triggered the construction of small, rapidly producible, and affordable houses. Therefore, architects focused on this problematic issue during the inter-war period, in addition to states' actions. A new sense of public commitment to social housing was signaled in the popular press as well as through legislative action (Weddle, 2001). While the transformations in housing design had been utilized to infuse the modernist living into society through popular culture magazines, it had also been discoursed in architectural periodicals by architects, who were proposing solutions to the crisis. It was notable that this attempt was maintained in the post-war period. It was understandable in terms of the professionals had become already masters in this problematic issue and they continued to produce similar types of projects in the next period.

In addition to the journal *ID*, the other remarkable periodical *DA* included prominent interior designers on its pages. One of which was a well-known interior designer Charlotte Perriand, who was frequently mentioned in the diverse Professional periodicals. In Figure 3.247-249, Villa, which was constructed for the Director of the Conakry Mining Company, was shown by giving photographs from different perspectives of the interior space. The interior designer Charlotte Perriand was mentioned next to the names of the architects, who took part in the project; Guy Lagneau and Michel Weill. Perriand's iconic furniture designs were placed in the interior such as the Double Chaise Lounge, which she designed in 1952. In the interior images presented in the journal;

Wide openings overlooking the beach via a terrace. A low wall divides the facade perpendicularly and extends to divide the living room. The living room is on successive levels. On the right is the bar, near the wall which we bet above. The shaped bar is completed with an orientation table and low stools. A spyglass directed towards the sea is always a fun diversion to inspect the horizon¹⁴⁰ (Interior Design Magazine, 1995, vol. 92, p. 126).

¹⁴⁰ [Villa du Directeur de la Compagnie Minière de Konakry. Guy Lagneau et Michel Weill architectes, Charlotte Perriand décoratrice. Grandes ouvertures qui dominent la plage par une terrasse. Un mur bas partage la façade perpendiculairement et se prolonge pour fractionner la salle de séjour.

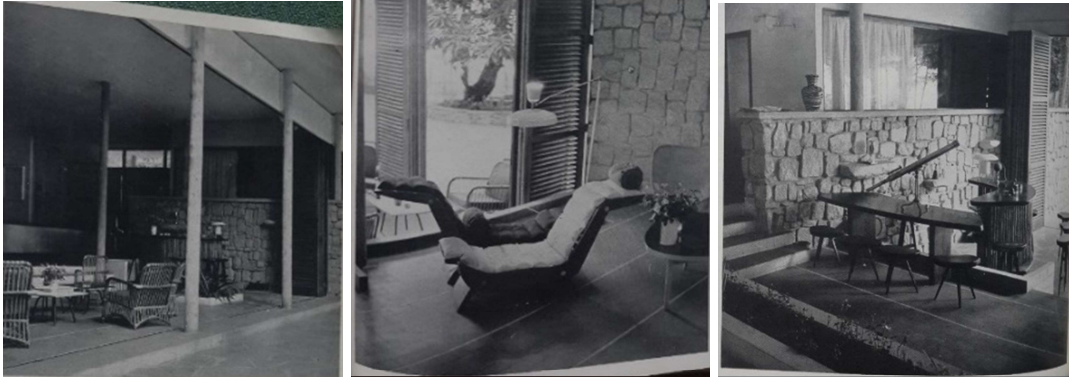


Figure 3.247-249 : Who are Gut Lagneau, Michel Weill and Charlotte Perriand.¹⁴¹
(Le Decor D'Aujourd'hui, 1955, no. 92, pp. 125-127)

Besides the introduction of interior designers in the periodicals, other implementations that appeared in this period increased the recognition of this new discipline in the public eye. The article that was featured in the ID mentioned that buyers became aware of the fact that they could work with interior designers by purchasing a new house. It was noted in the article entitled “Decorators playing a bigger role in influencing sales of houses” that “Prospective homebuyers who inspect large numbers of model houses are rapidly learning that, indirectly, they have become clients of interior decorators without being charged a fee” (Anderson, 1957, p. 73). Moreover, they appreciated interior designers for what they practiced. “Conversations with new homeowners show that most of them have been influenced in their own decorating plans by the model displays” (Anderson, 1957, p. 73). According to the article (1957); “the steady growth of importance of the interior planner in the home building process has led to his sharing rank with the land planner the landscaper, the kitchen layout expert and in some ways, the architect himself” (p.74). Further;

The advent of furnished models came with the realization by some department stores and furniture dealers that houses for sale made ideal showcases for their wares. In the earliest stages of this development, the builder did not have to pay for the model home decoration. The furnishings remained the property of the supplier (Anderson, 1957, p. 73).

La salle de séjour est à niveaux successifs. A droite le bar, près du mur dont nous parions plus haut. Le bar en forme se complète d'une table d'orientation et de Tabourets bas. Une longue-vue dirigée vers la mer est toujours un amusant divertissement pour Inspecter l'horizon.]

¹⁴¹ [Qui sont Gut Lagneau, Michel Weill et Charlotte Perriand.]

Kentile can be considered as not only the pioneer producer of the newly-introduced floor covering materials of that period such as produced vinyl, cork, and rubber floor tiles but also innovative in terms of creating new ways to promote interior design and decoration. Also, Kentile pioneered the investigation of the relation between the public and interior architecture practice. As seen in Figures 3.250-253, the firm shot an ad to raise the awareness of the public. Also, as stated in the journal;

Kentile undertook an extensive survey to determine just how many people are aware of and employ the services of a decorator with research handled under the direction of Erwin M. Frey of the public relations firm Denson-Frey. ... Of the 1,200 homeowners questioned, all living in \$18,000 to \$65,000 homes and in an income bracket of \$8,000 to \$25,000, only 14% used interior designers; 72% did not use a decorator because they thought they were too expensive; 81% did not know the services a decorator renders; and 91% had no idea on what financial basis an interior decorator works with a client. Of this group, however, 659 indicated they would like to have their home designed by a professional decorator (Interior, 1957, p. 127).

This explanation was crucial to detect the public awareness of the interior design practice quantitatively. It was ironic that this research was made by a material producer rather than interior architecture institutions or interior architects. Besides being active practitioners of the interior architecture domain, manufacturers contributed to this realm to be approved as a discipline and provided its rapid absorption by the public. This justified the thesis that at the beginning, the interior architecture realm was the monolith act of designing including several actors rather than being a practice that only the trained architects realized professionally.

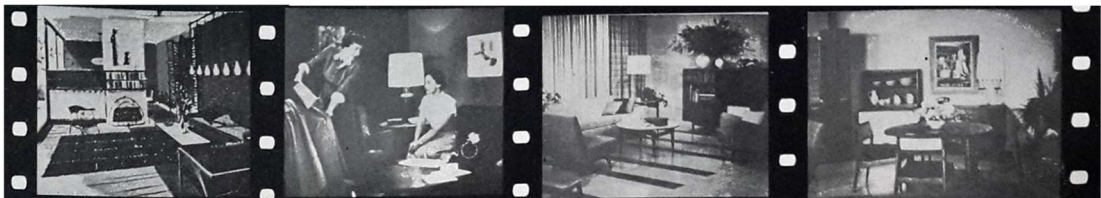


Figure 3.250-253 : Interior Design on 16mm. (Interior Design Magazine, September 1957, no. 9, p. 127).

On the other hand, the act of identifying professionals was provided by presenting their designs without directly depicting them in the space as in the popular culture

magazines. To give an example, in Figures 3.254-255, Estelle and Erwine Laverne were introduced through their showroom design in Chicago.

The couple Estelle and Erwine Laverne were both trained as painters at the Art Students League in New York under Hans Hofmann. In the 1930s they pooled their collective talent and focus into the design, establishing Laverne Originals in 1938, an influential New York company driven by their precise and unique modern artistic style (Url 22).



Figure 3.254-255 : Designer's Showroom. (Interior Design Magazine, May 1957, p. 104).

As a reflection of their sense of design, the interior of the showroom had an extremely modern atmosphere with space organization, material selections, furniture styles, and so on. The design of the interior was described in the journal as below;

Estelle and Erwine Laverne have created a seemingly infinite interior from a space measuring only 100 feet long and 20 feet wide. This magic has been achieved not by the conjurer's tricks but by studied planning and skillful use of materials. Lighting, one of the most important features in helping create this effect, gives the impression that the showroom is bathed in natural light, a feat achieved by combining fluorescent lighting on one side with incandescent on the other. White backgrounds and neutral colors further enhance the spacious quality and also serve as a quiet and dignified foil for the Laverne collection of furniture, textiles, and wall coverings which are subtly displayed in three areas.

To the right and left of the entrance, the firm's new "Patina" textured wall covering in muted grays and White (Designer's, 1957, p. 104).

They created the space as an exhibition area for both their furniture designs and the works of their favorite artist. The design of the interior was among the best of its kind since the space, as it should be, reflected the identity of the person and brand it served, and also attained its goal by emphasizing the products to be sold.





4. CONCLUSION

This thesis study that focuses on political-ideological, social, and disciplinary mediums issued between the years 1840 and 1970, proposed to examine the relationship between the visual culture and interior architecture practice. In that vein, comparative reading between the illustrated periodicals from diverse genres and geographies has been made to establish continuities and discontinuities in the formation of interior architectural practice. Consequently, it is detected that illustrated mediums provide a huge source to map the evolution of interiors since space has wide coverage in various publications.

From the 19th century onwards, the illustrated mediums that emerged as an outcome of the technological advancements after the Scientific Revolution and being concretization of the Enlightenment mindset have turned into an informational witness and control mechanism of all political, social, and professional realms. Also, the spatial representations, which are the main motive of this research, appeared simultaneously with images in this printed medium. Thus the formation of space turned into a notion that is directed by diverse actors since it has been utilized as a physical representation not only in a disciplinary realm but also in other domains.

While illustrated periodicals began to be issued in the early 19th century in Europe to raise public awareness and crystalize the Enlightenment, they emerged in Ottoman Empire in the late 19th century almost 50 years after Europe. The aim of publishing an illustrated journal in the Ottoman Empire was very similar to that in Europe in terms of being issued by intellectuals and spreading modernization and westernization. Moreover, it was realized that in every periodical from diverse genres and geographies, spatial representations act as carriers of ideological codes in all political, social, and disciplinary realms.

On the other hand, even though there are discontinuities at some points, continuities are more frequent among political-ideological journals, popular magazines, and women's magazines. Especially the contents of the journals, discourses about the

mentioned issues, and the formal structure of the interiors correspond with each other in diverse publications. In addition, the act of depicting the ideal space images by defining them through notable characters is observed in almost all the analyzed journals. Also, gender-specific interiors and the emphasis on the relationship between woman figures and domestic interiors are common attitudes featured in the periodicals.

In addition, it was noticed that the names of several actors practiced in the domain of interior design and decoration were mentioned in the journals that were issued in the non-disciplinary realm. In this respect, the necessity for research in this field has been realized. Therefore, considering that interior architecture journals initiated to be published towards the end of the 20th century in Turkey, it is crucial to trace interior architects and decorators through alternative sources, particularly in the 19th-century Ottoman publications, until this date.

Although contents of the architectural mediums do not directly refer to ideological concerns, it has been observed that they have an implicit ideological tendency since discourses are very similar in both realms and some of the political periodicals promote the architectural magazines or work of several architects, who are also popular in the architectural domain. This appears in the exhibition areas with the new production techniques in the 19th century, in the city constructions with the establishment of nation-states in the first half of the 20th century, and tourism agencies and hotels as an extension of economic policies in the second half of the 20th century.

In the interior architecture journals, on the other hand, it has been observed that the content is generated in a disciplinary frame. However, it can be said that this is related to the fact that the emergence of professionalization and the appearance of interior architecture magazines in Europe correspond on the same date. Even product design, in Europe, began to exist as an autonomous discipline in the 1950s. Contrarily, in Turkey, interior architecture had not been professionalized throughout the processes examined, and no publication has been found in this field. Moreover, even today, there is a limited number of interior architecture journals that are released by professionals in Turkey. Also, they function only as a communication tool in the professional realm, without the purpose of introducing the practice to the public. Thus, people apply to popular culture magazines to gain insight into the field of interior design, and this causes dichotomies in the concretization of this practice.

As a result of the comparative literature review, it is observed that periodicals provide comprehensive data about the architectural design discipline to investigate. Even if there is an emerging interest in analyzing periodicals in recent years, most of the inquiries made by researchers focus on a later period -the 20th century. Yet, it is noticed within this thesis study that many earlier documents reveal significant information to trace the history of the discipline. Especially Ottoman publications provide a huge source for several investigations, even if they are included scarcely in academic research because of the language barrier. So, it is crucial to bring them into the academic realm to be able to read the history of the discipline from a more holistic perspective. Thus, this study would pave the way for alternative readings with a modernist attitude towards questioning and exploring the non-mainstream sources by focusing on earlier periods. Also, because the alternative approach presented in the research maps the discipline from a holistic perspective with a novel attitude, this study would be constructive for interior design historiography in the development of the discipline's foundation.



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APPENDICES

APPENDIX A: List of the actors who were introduced as interior architect, designer, or decorator

APPENDIX B: List of the interior design firms

APPENDIX C: List of the organizations held by the interior architects, designers, and decorators

APPENDIX D: List of the educational institutions that provided an interior design courses

APPENDIX E: List of the trade associations

APPENDIX A

List of the actors who were introduced as interior architect, designer, or decorator:

1	Kadri Atamal
2	Hasan Hiçyılmaz
3	Mösyö George de Fore
4	Mösyö Gayar
5	Selahaddin Refik
6	William Muschenheim
7	DJO Bourgeois
8	Olga Femes
9	Charlotte Perriand
10	Olga and Elisabeth Gémès
11	Dr.Harold R. Rice
12	Edward A. Walton
13	John Robert Reid
14	Jessie M. Wissler
15	Joseph K. Seidle
16	Sarah Worthington Peter
17	Robert Dirstein
18	Barbara Joseloff
19	Alphonse Giroux
20	Alfred Orhlac
21	Claire appel
22	Donald Cadwallader
23	Mary Kotick
24	Camille L. Lehman
25	Allen A. Stewart
26	Orville V.D.Carr Antioch
27	Perty Amboy
28	Dorothy Ginsberg
29	Clarice Saymon
30	George Jeffords
31	Leonora P. Joseph

32	Shirlee Robbins
33	Berenice E. Sheerin
34	Don Whitbeck
35	Delena Constantin
36	Virginia Lewis
37	Arthur Pope Watson
38	Jacques Hitier
39	Marius N. Perrin
40	Pierre Lucien Martin
41	Etienne Kohlmann
42	Jean Lesage
43	Alfred Porteneuve
44	Lina Zervudaki
45	J.J.K. Ray
46	Renan De La Godelinais
47	Henri Creuzevault
48	Giotto Stoppino
49	Lodovico Meneghetti
50	Vittorio Gregotti
51	Mario Maioli
52	Pier Luigi Spadolini
53	Settore Periferico
54	Fulvio e Rosanna Raboni
55	Extore Sottsars
56	Gut Lagneau
57	Michel Weill
58	Carlo Mollino
59	Pierre Lecomte
60	Marcel Gascoin
61	Karl Emanuel Martin
62	Baucher Féron
63	André Arbus
64	Maurice Dufrêne
65	Eugene Printz
66	Maurice Dufrêne

67	Mesut Manioğlu
68	Andre Renoux
69	Jean-Pierre Genisset
70	Otto R Salvisber
71	Roland Rohn
72	Ernest Weismann
73	Hans Weiß & Ernst Wottitz
74	"Kem" Weber
75	Léon Emile Bouchet

APPENDIX B

List of the interior design firms:

1	İzmir Dekor
2	Maison Huret
3	L'Ameublement Français
4	Maison Orlhac
5	Haraççı Kardeşler
6	Asri Mobilya Mağazası
7	Dekorasyon Mağazası
8	Adil Mobilya Mağazası
9	Atelier Primavera
10	Ets Levitan
11	Le Champlain
12	Le Chevallier
13	Martel Brothers
14	Etablissements Anconetti
15	Gorbon Işıl
16	Masonite Corporation
17	Loui Baillon
18	Susse Brothers
19	Kentile, Inc
20	Dominique
21	Merchandise Mart. Estelle and Erwine Laverne
22	Hampton&Sons

23	Maple et Sons
24	Lucie Renadot
25	Le Bucheron

APPENDIX C

List of the organizations held by the interior architects, designers, and decorators:

1	Exposition De L'Habitation
2	Le Salon Des Artistes Décorateurs
3	The Household Arts Fair
4	National Home Furnishing Show

APPENDIX D

List of the educational institutions that provided an interior design courses:

1	Moore Institute
2	New York School of Interior Decoration

APPENDIX E

List of the trade associations:

1	Recontres Internationales des Architectes (RIA)
2	National Society of Interior Designers (NSID)



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EDUCATION

- **B.Sc.** : 2018, TOBB University of Economics & Technology, Faculty of Fine Arts, Interior Architecture and Environmental Design.
- **M.A.** : (2018-2019), Scuola Universitaria Della Svizzera Italiana University, International Master of Interior Architectural Design
- **M.A.** : (2022), Istanbul Technical University, International Master of Interior Architectural Design

PROFESSIONAL EXPERIENCE AND REWARDS:

- Research Assistant, Istanbul Technical University, (2022-Present)
- Workshop assistant, International Master of Interior Architectural Design Workshop: “Seethewater”, Istanbul Technical University, Turkey (2022)
- Workshop Assistant, “The Mediterranean Light”, Istanbul Technical University, Turkey (2022)
- Interior Architect, Öncüoğlu Mimarlık, İstanbul, Turkey (2018-2022)
- Participant, Exhibition: “Ent-sesselt”, IFA Galeri, Stuttgart, Germany (2019)
- Workshop Participant, International Master of Interior Architectural Design Workshop, Hochschule für Technik Stuttgart, Germany (2019)
- Exchange student in University of Applied Sciences and Arts of Southern Switzerland, Switzerland (2019)
- Participant, “Elevate to Fly”, Design Week 2018, İstanbul, Turkey (2018)

- Workshop Participant, Universal Design Criteria Awareness Through Experience In High Schools Two Case Studies in Turkey, PUDCAD, Turkey (2018)
- Mention Award, Interior Architecture Students National Graduation Projects Competition, İstanbul Kültür University, Turkey (2018)
- Participant, “Temporality-Differences and Beyond”, International Students Triennial, Marmara University, Turkey (2017)
- Participant, “Green Gestures”, 5th International Design Week EMU, Eastern Mediterranean University, KKTC (2015)

PUBLICATIONS, PRESENTATIONS AND PATENTS ON THE THESIS:

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