



**THE ROLE OF TEXTILES IN SHAPING THE
MODERNIST AESTHETIC IN TURKISH INTERIORS:
THE CASE OF SÜMERBANK**

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ETHICAL DECLARATION

I hereby declare that I am the sole author of this thesis and that I have conducted my work in accordance with academic rules and ethical behaviour at every stage from the planning of the thesis to its defence. I confirm that I have cited all ideas, information and findings that are not specific to my study, as required by the code of ethical behaviour, and that all statements not cited are my own.



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ABSTRACT

THE ROLE OF TEXTILES IN SHAPING THE MODERNIST AESTHIC OF MODERN TURKISH INTERIORS: THE CASE OF SUMERBANK

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Master's Program in Design Studies

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This thesis investigates the role of textiles in interiors and effects on social life with the modernist aesthetic understanding in Turkey. The aim of this study is to examine modern Turkish textiles, which are one of the important elements of interiors, especially in the modernist period with its different usage areas, pattern types, manufacturers, and its effects on social structure, and to establish its connection with today. The focus of the study is on modern Turkish interiors and specifically on the Sümerbank company, which was the government's leading textile manufacturer. The method used was, analyzing comprehensively the images that collected from the popular magazines and films of the period thorough archival work to understand the aesthetic tastes and interior textiles of the period. Findings show that, modern textiles have been as effective as modern furniture in a country whose social structure has completely changed by trying to move away from tradition. It has been observed that the designs of interior fabric patterns and Sümerbank patterns reached through the archive work have changed according to the changes in social life and popular trends

in the world. The reflection of these changes on the interior has been slower than the fashion. In Turkish interiors, it has been observed that the traditional, representative patterns turn into non-representative and abstract patterns by passing through which stages with the effect of modernism. The findings provide a more comprehensive understanding of these ephemeral components of interiors and their significant role in the modern Turkish interior.

Keywords: interior textiles, Sümerbank, history of interior architecture, history of furniture, modernist textile



ÖZET

TEKSTİLİN TÜRK İÇ MEKANLARINDA MODERN ESTETİĞİN ŞEKİLLENMESİNDEKİ ROLÜ: SÜMERBANK ÖRNEĞİ

Eryılmaz, Cemre

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Bu çalışma tekstilin modern estetik anlayışı ile Türkiye'deki iç mekanlardaki rolünü ve buradan yola çıkarak sosyal hayata etkilerini inceler. Bu çalışmanın amacı iç mekanların en önemli elemanlarından biri olan tekstili özellikle modern dönemde farklı kullanım alanları, desen çeşitleri, üreticileri, sosyal hayata etkileri ile incelemek ve günümüz ile bağlantısını kurmaktır. Çalışmanın odak noktası modern Türk iç mekanları ve özellikle dönemin önde gelen tekstil üreticisi olan Sümerbank şirkettir. Kullanılan yöntem, dönemin popüler dergi ve filmlerinden derlenen görüntülerin, dönemin estetik zevklerini ve iç mekan tasarımlarını anlamak için kapsamlı bir arşiv çalışmasıyla analiz edilmesidir. Bulgular gösteriyor ki, gelenekten uzaklaşıp sosyal yapısı tamamen değişen ülkede modern tekstiller modern mobilyalar kadar etkili olmuştur. Sümerbank şirketinin halkın yararını göz eden eşitlikçi yapısı kıyafetlik kumaş yanında ev tekstilleri de sunarak dönemin trendlerinin herkesin evinde hissedilmesine sebep olmuştur. Arşiv çalışması ile ulaşılan iç mekan kumaş desenlerinin ve Sümerbank kumaş desenlerinin sosyal hayattaki değişimlere ve

dünyadaki popüler akımlara göre tasarımlarının deęiřtięi görölmüřtür. Bu deęiřimlerin iç mekana yansıması modağa göre daha yavaş gerçekteřmiřtir. Türk iç mekanlarında geleneksel, temsili desenlerin, modernizmin de etkisiyle hangi ařamalardan geçerek temsili olmayan ve soyut desen tiplerine dönüřtüęü gözlemlenmiřtir. Bulgular, iç mekanların bu geçici bileřenlerinin ve bunların modern Türk iç mekanındaki önemli rollerinin daha kapsamlı bir řekilde anlaşılmasını saęlamaktadır.

Anahtar Kelimeler: iç mekan tekstilleri, Sümerbank, içmimarlık tarihi, mobilya tarihi, modern tekstil



This study is dedicated to my family, who have been my unwavering source of inspiration and support throughout my academic journey. Through their constant encouragement, love, and guidance, I have overcome numerous challenges and obstacles and pursued my dreams with determination and conviction.



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CHAPTER 1: INTRODUCTION

1.1. Aim and the Scope of the Thesis

This thesis explores the role of textiles as defining elements of interiors, especially in the Turkish modern period. It examines the relationships between interior textiles and society's lifestyle choices, particularly in terms of pattern, colour, and texture. Textiles as one of the most ancient artifacts and have played a crucial role for civilization, social identity, and economic development. They have been essential to the everyday lives of all societies, providing protection and warmth, and fulfilling cultural, social, economic, legal, military, and symbolic functions (Jenkins, 2008).

Janet Hoskins argued that ‘Cloth has attracted particular attention as a biographical object, because it is worn on the body and is often a marker of identity.’ Many aspects of domestic textiles have connections with the people who used them in the past even though textile furnishings are not sight in showing identity like clothing. Although signs of wear and use might be unsightly and do damage to the textiles, there are reasons for preserving them as historical evidence of how an object was used, and how it might have been adapted and changed (Hoskins, 2006). Textiles are in each phase of people’s lives, which is why they are also important as a memory item. Memory objects refers to special items or personal belongings that evoke the memories about home, its culture, important places or people (Marschall, 2019).

While artists and scholars have recognized the significance of textiles to architecture itself, speaking like Vitruvius and Gottfried Semper about “an origin of architecture in which textile processes are primary,” the roles of textiles in the progress of the interior design remains to be explored (Jefferies and Conroy, 2006). Art and design historian Rebecca Houze, for example, has pointed out how Semper’s nineteenth-century theories about the textile in architecture influenced an entire generation of modern architects including Otto Wagner, Josef Hoffmann, and Adolf Loos, as well as more recent architects such as Frei Otto (Houze, 2006). Houze argues for the relevance of the concepts of textile patterning and surface in the appearance of these architects’ buildings, but she focuses on the exterior façades at the expense of interior surfaces and spatial organizations.

Interior textiles give information not only about people's lifestyle and tastes, but also about the society. They are related to the lifestyle of the society and the aesthetic

understanding of the period. Textile patterns are one of the sources to find out about the cultural tendencies in terms of art, culture, and the lifestyle of a certain period. One can imagine the culture and various aspects of lifestyle of that time from the textile motifs and its colours.

Focusing on the modern period while examining interior textiles is significant in terms of showing the change in the consumption habits of the society with the effects of industrialization, the change in the structure of the society and the concept of the house. The change of the modernist aesthetic understanding in interiors is an important point to show how the textiles used in interior spaces have changed and transformed since that period.

Beecher (1997) argues the concepts of freshness, simplicity, and flexibility, associated with beauty as an aesthetic critique, played a major role in popularizing the modern interior. In the study, the American popular magazine *Better Homes Gardens* in 1940s and the article series named "Tomorrow You Can Live Like This" are analyzed to demonstrate how the modern interior promoted in popular culture especially for women. By presenting modern interiors with floor-to-ceiling windows rather than solid walls, modern design's newness was interpreted as "freshness". Modern design was characterized by "simplicity" by its lack of ornamentation and integrated interior elements that resulted in streamlined forms. In addition, the concept of "flexibility" defined as convertibility with opening spaces, elements provided identity by framing spaces within spaces and providing storage and display. As a result of these concepts, the question of how a modern interior should look aesthetically beautiful in that time period was addressed (Beecher, 1997).

In the study of Baines in 1994, the relationship of modernism and textile discussed comprehensively. It examines transformations in symbolic representations, form, and terminology that help understanding modernism in design. According to Baines a modernist design is characterized by the use of pure geometry, mark making, and experimentation with colour with figurative design (Baines,1994).

Jack Lenor Larsen (1971) has contributed greatly to modern interior furnishing discussion. Furniture, fabrics, wall and floor coverings, lighting, and personal belongings have evolved into more meaningful items than holding bodies, books, and keeping the cold out. Purchased components will increasingly provide the scale, pattern, and texture once found in architectural construction. The most important thing about furnishings is to make neutral, impersonal spaces feel personal and special

(Larsen, 1971).

Yaldız and Bahtiyar (2021) conducted a research on the aesthetic understanding of interior space of Turkish society in the modernization process. The aim of the study is to create a general point of view about the houses of the period (1976-1982) by evaluating the examples and to analyze the presentation of the interior spaces and lifestyles in the houses of the period through visuals and texts. For this purpose, samples in the "Ev Dekorasyon (Home Decoration)" magazine, one of Turkey's first decoration magazines, were collected and separate evaluations of areas such as living room, bedroom, bathroom, kitchen, children's room were made. The results of the study show that in the 1970s, with the inclusion of the furniture used in the interior into the residences without questioning their suitability for the traditional structure of the Turkish family, a trial-and-error process was experienced, and furniture was seen as a status symbol. In this process, the conflict between rural/urban and classical/modern styles progressed together. In addition, the houses and lifestyles of famous people were presented as examples, and the consumption habits of the society were directed through them (Yaldız and Bahtiyar, 2021). In this study, there is limited information about the interior textile preferences of the period.

Textiles used in interiors, especially in historical contexts, are a relatively unresearched subject. In 2015, with the scientific research project called TUDITA (Turkish Digital Textile Archive), both clothing and interior textile patterns from the 1950s to the 2000s produced in the Sümerbank factory, which is the case study of this thesis, were collected and archived. Collected patterns were categorized as floral and herbal patterns, striped patterns, plaid and gingham patterns, geometric patterns, animal patterns, fruit and vegetable patterns, conversational patterns and others with the production date, motif, material, weave, and end use information. The project aimed to transmit to the next generation the cultural heritage of Turkish textile history (Bulgun, Adanır and Himam, 2015).

According to textile scientist Kraft (2004), historically, textile work has served as a physical record of human thoughts and actions. In general, artifacts are considered expressions of culture in the form of material expressions. Pattern matching and pattern construction are necessary means for human behavior to reduce complexity. "Pattern" is defined as a combination of rhythm, symmetry, repetition, and dimension (Kraft,2004).

The significance of pattern types in interior textiles, and its cultural implications within design history and modern style are not widely discussed in relevant literature.

The aim of the thesis is to determine the role of textile as defining component of the interior, especially in Turkish modern period, by investigating the relationship between interior textiles and the lifestyle of society, on pattern, colour, and texture choices. In this context, the subject of interior textiles, which could not be researched comprehensively due to the rapid effect of textiles from external factors, was researched from sources such as newspapers, popular magazines, advertisement posters, films, and field journals of those years to gather information about the textile manufacturers and products of the period.

1.2. Research Questions

The research questions of the study draw a framework on modern interiors and textiles and focus on Turkish interiors and textiles used in the modern Turkish interior. The questions are taken further through defining the role of modern interior textiles in influencing the modern aesthetic, and the case of Sümerbank as a major influential component. The questions also dwell on archiving methods for textiles as a contributor to collective memory. The research questions can be listed as such;

RQ1. What was the role of textiles in shaping the modern interior around the world?

RQ2. What was the role of textiles in shaping the modernist aesthetic in Turkish interiors?

RQ3. What do textiles mean for the overall Turkish modernist message, interior atmosphere, and furniture?

RQ4. What effects did textiles used in modern Turkish interiors have on various aspects of lifestyle?

RQ5. What designs and connected meanings did Sümerbank introduce to the Turkish modern interior?

RQ6. How can modern Turkish textiles be traced and archived?

The study aims to find answers to the research questions through the detailed archival research and comparisons.

1.2. Structure of the Thesis

The first chapter of the thesis is the introduction. In the second chapter, the relationship between textile and interior, the usage of textile in interior spaces, its use in public and private spaces are explained by giving examples. Afterwards, pattern types were classified, and their historical development was examined. In the third part, the role of textile in the modernist movement and the development of modern textile in the world and in Turkey are researched in detail. Then, the historical development of Sümerbank, Turkey's largest textile manufacturer at that time, and its relationship with interior space were examined. In the method chapter, archival research was conducted, and the findings were discussed. In the last chapter, all the evaluations of the thesis are concluded and suggestions for future studies are presented.

CHAPTER 2: TEXTILES AND INTERIORS

Textiles have played an important role in architecture for centuries. Tents were the first type of dwelling using textile as a cover. Light structures are a key part of vernacular architecture. Textiles provide lightness, flexibility, and portability to designed space. The primary purpose of furnishing and interior textile products is to provide cover and protection, which is practical and functional. Textiles are also products that contribute to the appearance, comfort, and wellbeing of the home, including ancient woven textiles, printed furnishing fabrics, and woven carpets that are essential for such purposes, and exude messages about lifestyle and choice, comfort, and wellbeing (Canavan,2015).

Since the first periods of civilization, humanity has had a desire to decorate its environment with different purposes (Wells, 1997). The aesthetic point of view on textile has led to the search for colouring and decorating it. The earliest known attempts at dyeing, from the Neolithic Age, involved colours extracted from minerals and plants that could produce only temporary stains on fabrics (Wells,1997). The colouring of textile products for aesthetic and functional purposes, developed with the influence of geography, beliefs, climatic conditions, and technologies in different civilizations. Information exchange has been made between societies in the production and colouring of textiles through communications such as trade and migration. The discovery of mordants; later during the medieval ages in Europe, increased the permanency of colours obtained from flowers and leaves (Storey, 1978).

The use of textile as a soft furnishing element dates back to the Medieval era. Until that period, there was no demarcation between upholstery and apparel fabrics in the West (Lebeau and Corbett, 1994). During the English Elizabethan (1558-1603) and Jacobean era (1603-1625) people could start to afford some domestic comfort items with the help of the relative stability of the period. Interiors that were previously bare and hard began to acquire some furniture and fabric. Furnishings were in wool, silk, linen, or leather. Crewel embroideries on wool and linen became extremely popular. Furniture upholstery was not yet known (Rowe,2009).

Generally, the interior textiles are categorized two key categories: furnishing fabrics and household textiles. Furnishing fabrics are upholstery fabrics, soft floor coverings, carpets, wall coverings, window furnishing (curtains, drapes, blinds) and accessories

such as cushions and throws (Yeager, and Teter-Justice, 2000).

2.1. Textiles and Interior Space

Interior textiles have been seen as one of the key elements of home and reflection the social status of the inhabitants throughout history. For instance, ancient Romans treated their homes as primary sites for the display of wealth (Clarke, 2005). Ancient Roman interiors employed spatial layout, furnishings, and decoration to control movement through the house. Curtains screened off private areas from the rest of the chambers, indicating, like a “map,” “which part of the house a visitor should be in” (Swift, 2009). The association between textiles and status continued through the Middle Ages when movable textiles such as bed hangings and tapestries not only protected medieval castles from drafts and humidity, but also reflected inhabitants' wealth and rank despite the fact that they accompanied them on their travels across their lands (Singman 1999).

In addition to the importance of interior textiles in history, textiles have gained a different meaning in the modern period because textiles provide an element of play for modern interiors; William Hennessey argues that in modern fabrics ‘colour combinations have never been so imaginative and daring and we see a welcome sense of humor, so consistent with our informal living’ in *Modern Furnishings for the Home* book in 1956. Curtains represent the space in between surfaces by providing flexible walls and a continuous expanse of colour, texture, and pattern. Combining mass production with high design became one of the most visible ways for designers (Troy, 2019).

American textile designer Jack Lenor Larsen (1927-2020) also emphasized textiles for the personalization of the interior in 1971.

“It is ironic that, as urban life becomes faster and more abrasive, giving more need to withdraw into a personal environment, living spaces themselves are smaller, meaner, and certainly less personal. As a mass building becomes so congested and standardized that we can only find home by the number on it, the importance of the interior increases – geometrically.” (Larsen,1971, p. 3)

The functional aspect of textile in the interior is also important. The Bauhaus textile designer Anni Albers has perceptively of the practical roles of textiles met within

interiors. She objects to the view of textiles as an interior ornament.

“In general, textiles have taken on an indoor existence. Their protective duties have changed. Instead of keeping off the wind, they now may keep the sun from inside the house, and importantly, today in a crowded world, protect the privacy of the inhabitants. They still give warmth, on floors for instance, and may protect from drafts as curtains' functions lose importance with improved building conditions. On the other hand, they are taking on challenging tasks like sound absorption, a problem growing in a noisy world. In fact, we ask for more diverse services than ever before. Today (1957) we may want them to be light-reflecting, even fluorescent, crease-resistant, or permanently pleated and have such invisible qualities as being water-repellent, fast-drying, non-shrinking, dust-shedding, spot-resistant and mildew-proof, to name only a few.” (Albers, 1957, p. 39)

Interior textiles can be examined from different angles depends on their context and production purpose. Interior textiles are categorized into two the domestic (also known as private or residential) or 'contract' (also known as 'commercial') markets.

2.1.1. Textiles in the Private Interior: Domestic Textiles

Throughout the 19th century, 'dwelling' and the concept of 'home' were increasingly emphasized, namely a living space without paid work, of familial values, for privacy, shelter, and safety, etc. This was in stark contrast to the places of work such as the office, factory, shop, bank, etc. These values were linked to production, commerce, and trade. Accordingly, the home became a place to consume goods that had been produced in the public sphere.

Sparke argues about the difference between private and public modern interior in ‘The Modern Interior: A Euro-American paradigm’ article in the IDEA Symposium in 2010. Sparke describes the modern interior as lacking interest in the outside world, feeling comfortable, lacking unity, and an appreciation of soft textiles, personal memorabilia, and incorporating nature in the form of plants. Rather than a language of architecture, it was one that focused on lives that went on within it as well as its psychological and social functions. In a more abstract sense, it was an interior that fostered individual expression, creativity, and interiority (especially feminine creativity). Handmade and

consumed goods were produced there, and the housewife's primary role was to arrange their components. It became increasingly important to create consumer demand for mass-produced goods as commercial culture evolved in the 19th century. The domestic interior was transformed into an idealized space where the fulfillment of a person's personal aspirations as well as their social ambitions was promised. It is evident that this idealization of the interior was closely related to the mass media as it appeared in exhibitions, department stores, store windows, museums, trade catalogues, mass market magazines, and in recent years, films, and television shows (Sparke, 2010).

The most common use of textiles in early modern homes was in bedchambers. Table linen and cushions were common in parlors and general living rooms. Dining rooms became separate rooms during the eighteenth century, which led to more distinct uses, but textiles did not play a significant role in defining use, in middling class homes. In the early nineteenth century, fashionable ideas spread through print literature, and retailers were increasingly providing fashionable textiles. However, fashion was not the only factor determining how textiles were used at home. Early in the nineteenth century, a domestic ideology reshaped the way homes were furnished and functioned (Ponsonby, 2007).

2.1.2. Textiles in the Public Interior

Modern public interiors were created in the 19th century due to trade, commerce, and productivity. Visually they were characterized by their lightness and airiness, and they emphasized consumers' comfort in as much as they were protected. Commerce and trade were centered on the visibility of goods for consumption. In contrast, factories and offices were more focused on the efficiency of manufacturing and administrative processes. Functionality was more critical than aesthetics. Rather than seeing individuals, they viewed their inhabitants as anonymous masses. Modern public interior language was transformed into an ideological program by architects and designers during the Modern Movement. Using their visual language, interiors devoted to production and commerce were political statements rejecting the bourgeois domesticity of the day, creating an architecture (and interiors) that broke down the distinction between public and private (Sparke, 2010).

Textiles are the most vulnerable aspects of any interior and therefore the items to be replaced. They suffer from exposure to light and to warm, damp conditions that produce mould. A variety of insects feed on natural fibres such as cotton and wool

(Adams, 1981).

The attitudes of textile conservators towards soiling and creasing are beginning to change, and items are not automatically cleaned and repaired, overturning the usual practice for dealing with upholstery that restoring items to their original appearance, thereby adhering to the designer's intention (Eastop and Gill, 2001).

2.2. Types of Textile Patterns

Pattern design serves a democratic and liberating purpose in translating avant-garde ideas into an accessible medium. Valotaire argues in 1928 'there is no doubt but that it is through fabrics that the art of today can most readily become known to the great public and influence its taste' (Valotaire, 1928).

Textile patterns come in a wide variety. The place of fabric in human life, cultural differences and interactions, inspiration from nature, socio-cultural changes and developments and periodic changes in fashion have been effective in the formation of this diversity. Pattern types can be classified in many different ways by considering colour, pattern, texture, and culture. In this chapter, in order to classify the pattern types in general terms, they are classified as floral, geometric, conversational, and ethnic.

2.2.1. Floral Patterns

In her description of floral patterns, Susan Meller (2002) states that patterns with soft petals and rich colors are considered to be floral patterns. Various textiles have used these patterns- woven, printed and embroidered. The beauty of nature has often been depicted not only by flowers, but also by leaves, stems, nuts, fruits, and berries (Meller, 2002).

Throughout history, flower patterns have been used in every culture. Textiles from the nineteenth and twentieth centuries were characterized by flowers and flower-related motifs (Paine, 1990).

Meller (2002) mentions that he does not like floral-patterned dresses worn by men. Men wore ornamented cloths during the eighteenth century and earlier, according to her book. Men gradually began wearing undecorated clothing. Women continued to wear floral-patterned clothes. Eventually, floral textiles became considered feminine. As a result of solid-coloured fabrics being less frequently out of fashion than floral-patterned fabrics, men began to choose them (Meller, 2002).

This stylization of flower is interpreted in that book as ‘a reduction of complex form for decorative purposes, relying on curved lines. The use of simple and curved lines in floral patterns gradually resulted in geometric shaped patterns. Decorative complicated lines of textile patterns changed into simple and straight lines. Use of pure colour was one of the important characteristic in floral art of Art Deco period (Hardy, 2003).

2.2.2. Geometric Patterns

Geometric patterns can be considered as the patterns made with all kinds of geometric shapes squares, circles, triangles including polka dots, pinwheel, and plaids. Since geometric patterns can continue indefinitely in any direction, they represent some portion of infinity. These patterns are a vast array of different patterns without individual expression, diversity within unity. Geometry provides harmony within the diversity and beauty of nature (Bhakar et al., 2004).

Art deco plays a significant role in the formation of textile and textile pattern designs as well as interior designs. (Dowdy, 2005). Floral and animal motifs were influential in the 1920s, and straight and parallel lines were influential in the early 1930s. After the 1930s, plain fabrics took the place of brightly coloured fabrics (Yusufoğlu, 2014). According to Hardy, geometric design appeared in France for the first time during the 1923-24. The floral design was replaced by it within a few years. Additionally, Hardy mentioned that it was developed further by cubists and painters (Hardy, 2003). As part of the Art Deco style between 1925 and 1930, sunburst motifs, clear lines, and geometric shapes such as spheres, polygons, rectangles, trapezoids, zigzags, and chevrons were widely used. These were often arranged in a symmetrical pattern (Kotb, 2014).

According to Fogg’s (2010) book, after the end of the World War, floral patterns were replaced by non-representational patterns. Colour and form are often clear and bright in non-representational patterns (Fogg, 2010).

2.2.3. Conversational Patterns

Objects or creatures appear in conversational patterns. Meller says conversational patterns get more attention than other pattern types. Those patterns are also known as novelty prints. Some companies use printed textiles to advertise, such as t-shirts, caps, and bags. A logo or some company-related symbol, mark, or object is printed in these

prints. An official commemorative print commemorates some special occasion, such as a sports competition, a historical anniversary, or an election. Patterns such as these have a short lifespan and vanish after an event is over (Meller, 2002)

A book has described that the narrative type of pattern was popular during 1950s. The narrative type of print appeared different at that time than the traditional patterns. According to that book, teenagers were more interested in such different looking patterns. They wanted to have a distinctive look than their mothers and grandmothers had. So, those patterns were mostly used by young people of that time (Fogg, 2010). In Fogg's book, some patterns are categorized as 'domestic patterns' which can also belong to the conversational group. The book describes that, after the World War was ended, women were encouraged to leave their jobs and pay attention to their nuclear family. Interior decoration became an integral part of their lives. Industrial production and design were affected by this. As a result, there came pink radios and coloured appliances. Designers started using kitchen utensils, jugs, vases, and plant pots to make textile patterns. It became common to decorate interiors with textile appliances (Fogg, 2010).

2.2.4. Ethnic Patterns

Different ethnicities can be understood through textiles. "Ethnic fashion" is a term Meller uses to describe textile vocabulary with foreign or exotic influences. Since the late eighteenth century, European textile companies copied original tastes and fads without visiting the underdeveloped countries where they originated. There was no pure ethnicity nor a pure European aspect to the outcome. It was a mixture of European and ethnic (Meller, 2002).

CHAPTER 3: TEXTILES AND MODERNIST AESTHETIC

In terms of design, modernism was both a style and a philosophical approach. The approach was based on several principles, many of which originated with the English Arts and Crafts movement: for example, truth to the material; form follows function; and the means of construction are clearly visible. According to Corbusier, the 'symphony of colours and materials that is the triumph of the decorative ensemble', if such design is not achieved in a narcotic haze, then the whole thing will crumble. For interiors, his use of white paint on walls was advocated because it provided a morally pure and clean environment for the display of 'licit' objects (Baines, 1994).

Textiles were at the forefront of industrial and design developments in the 1940s and 1950s for several reasons, with advancements in textile technology, artistry, promotion, and display.

After the spread of modernism, modern design, decoration, and lifestyle began to be promoted through various magazines, advertisements, and exhibitions. The people, who were now be seen as consumers, especially in America, were encouraged to adopt the modern lifestyle. An example that shows the social importance of modernist design is the desire to own an 'American dream' home. In the same period, textiles were also one of the significant tools emphasizing domesticity and introducing modern design and home furnishing examples.

Economic, social, and technological developments have influenced textiles. Manufacturing was changing dramatically in the late nineteenth century in the textile industry. The use of hand machines was being replaced by more fully automated methods of production. The development of woven devore fabrics coincided with the decline in hand finishing practices; in addition, the styling reflected mainstream trends. Engineers in America and France pioneered decorative chemical etching techniques during this period for patterning plain and pile woven fabrics. To make pile devore fabrics, decorative fabric manufacturers started to use standard printing machines and equivalent patterns at the end of the century (Robertson, 2005).

3.1. Modern Textiles in the World

The weaving workshop inside the Bauhaus, which was opened by Walter Gropius in 1919, is a milestone especially for modern textile design. The weaving workshop has existed since the opening of the Bauhaus and is the only one that continued until the school was closed (Fig.1).

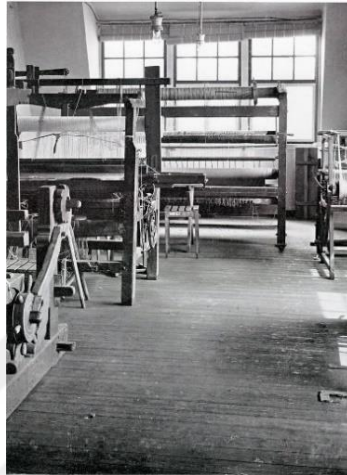


Figure 1. Weaving Workshop at the Weimar State Bauhaus, 1923, (Source: Bauhaus Kooperation, 2022)

In particular, the workshop, where female students were present, trained textile designers such as Gunta Stölzl and Anni Albers (Fig. 2). After the school was closed, educators and students made designs with Bauhaus design principles in different countries and spread the modern design approach, especially in Europe and America. Therefore, how the modern design concept is reflected on textiles can be examined through the textile products and patterns from the Bauhaus weaving workshop.



Figure 2. Women of the Bauhaus Weaving Workshop, (Source: Schwartz, 2019)

In the first years of the school, the weaving workshop worked more experimentally and expressively. As a result of the dyeing and fiber trainings received by Gunta Stölzl and Benita Otte, most of the weavers experienced tapestry techniques and produced their own wall weavings. Thus, Bauhaus style weavings that was the most distinctive textile feature of the period emerged. With the move of the workshop to Dessau, weavers started using Jacquard loom, especially Gunta Stölzl became an expert with her innovative works (Fig. 3). With its visual trickery that looks three dimensional, her design 5 Chöre (5 Choirs) (Fig. 4) is the most substantial Jacquard weaving of the workshop (Benson, 2003). It is possible to weave patterns without repetition restrictions on jacquard looms.

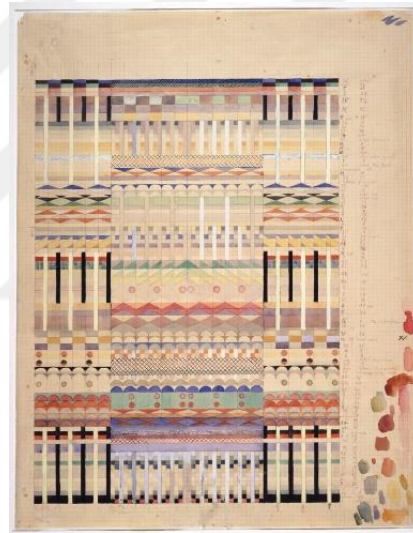


Figure 3. Draft for 'Five choirs' by Gunta Stölzl in 1928, (Source: Bauhaus Kooperation, 2022)



Figure 4. Jacquard Wall Hanging "5 Chöre" (5 Choirs), (Source: The Long Thread, 2016)

The Jacquard's capacity for mechanical reproduction excited Stölzl, who saw the potential "to influence the public at large in every sphere, but her Jacquard designs found no customers and no copies were produced (Smith, 2009). Stöltz argued that the creation of tapestries was outdated, for the Bauhaus in Dessau had since put its energy toward experimenting with materials and woven structures and making functional samples of everyday textiles, like curtains or upholstery, for mass production (Stöltz, 1926).

A variety of textile patterns were recommended for home use at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris. As the 1930s ended, art deco remained a popular design for textiles and carpets, dominated mainly by abstract designs with stylized floral motifs (Boydell, 1996).

Architect Mies Van Der Rohe, one of the last directors of the school, appointed interior architect and textile designer Lily Reich, with whom he designed the Barcelona Chair (Fig.5), which is considered one of the symbols of modern design, in the weaving workshop, emphasizing the necessity of considering the fabrics designed as an integral element of interior space and furniture (Lange, 2011) (Fig.6).



Figure 5. Barcelona Chair Designed 1929 (this example 1953), (Source: MoMA, 2022)



Figure 6. The original place of Barcelona Chairs in German Pavillion, (Source: Medium, 2018)

In a similar view to Mies Van der Rohe, Schoser (2017) discusses Josef Frank (1885–1967), an American architect and textile designer who was outspokenly critical of Modernism's dogmatism. Frank believed interiors should not be machines for living and reflect uniformity, but rather all the diversity of human beings and nature. Furthermore, she claims that Josef Frank constructed worlds that were completely opposed to the reality of the World War II while racism, genocide, and bombings challenged people all over the world, Frank represented a paradise with his textile designs (Schoser, 2017) (Fig.7). His printed fabrics that inspired from nature were also used as upholstery for furniture (Fig.8).



Figure 7. Josef Frank's Textile Design named Himalaya, 1950, (Source: Schoser, 2017)



Figure 8. Josef Frank's Textile Designs named Teheran (1934) and Celotucaulis (1940) as sofa covering, (Source: Designisfine, 2023)

In the 1960s, with the decrease of the effects of the war, it is seen that the patterns he designed began to consist of abstract geometric shapes. His carpet textile design named Bows is reproduced in 1969 (Fig.9).



Figure 9. Josef Frank's Textile Designs named Bows, 1969, (Source: Designisfine, 2023)

Modernists accepted only limited patterns and also influenced discussions about the appropriateness of specific patterns for particular applications. To respond to the perceived severity of the Modern Movement home, many manufacturers recognized the psychological need for pattern and color. In the Modern Movement home, patterns were used as a means of relieving perceived severity (Boydell, 1996).

Le Corbusier's suggestion for the personalization of interiors was the use of color. That's why he prepared a catalog for the Wallpaper brand Salubra in 1930, containing the colors he used in his workshop. In 1959, he prepared a second catalog consisting of 400 combinations and also including patterns (Fig.10).



Figure 10. Advertising for Le Corbusier's wallpaper collection for Salubra,1959, (Source: Designisfine, 2023)

During the 1950s, visual campaigns promoting American textiles reached across economic and artistic boundaries; contemporary textiles were featured in magazines ranging from ArtNews to Better Homes and Gardens, and in exhibitions from museums to department stores, all of which expanded the range of textiles in modern life. For example, in 1940 MoMA sponsored a design competition, Organic Design in Home Furnishings exhibition with the goal of stimulating textile and furniture markets with innovative designs and designers and introducing modern design to American consumers (Troy, 2019).

In the same period, architecture journals promoted the technical innovation and lifestyle benefits of modern architecture and large windows, with the emphasis on maximizing visual spaciousness. Many advertisements can be seen in the popular architectural magazines of the period emphasizing the aesthetic benefits of the modern house and its positive effects on the lifestyle (Fig.11).



Figure 11. An example from the Arts&Architecture Magazine, 1947, (Source: Artsandarchitecture, 2022)

The modern interior issue also brought up the topic of modern furniture. Eero Saarinen, American modernist designer, designed the pedestal furniture to reduce the clutter of American homes. He argues about his modern furniture:

"The undercarriage of chairs and tables in a typical interior makes an ugly, confusing, unrestful world. I wanted to clear up the slum of legs. I wanted to make the chair all one thing again." (Dwell, 2016) (Fig.12)



Figure 12. Eero Saarinen's Tulip Chair, 1953, (Source: Dwell, 2016)

American Fabrics (1946–1972) was the first magazine to unite fine art, high design, and industrial progress within the context of textiles (Troy, 2006). In addition to this, advertisements for interior textile products began to appear widely in various magazines (Fig.13).



Ozite Textile Carpet ad, 1967. From LIFE magazine, USA. Source

Figure 13. Ozite Textile Carpet advertisement from Life Magazine USA, 1947, (Source: Designisfine, 2023)

The modern furniture company Knoll, founded in 1938 by Hans and Florence Knoll (Fig.14). They established the brand called KnollTextiles in the 1940's to produce

modern upholstery fabrics (Fig.15). According to Florence Knoll, A good fabric has to relate to the person, the atmosphere, and the object (Knoll, 2023).



Figure 14. Life Magazine Article About Hans and Florence Knoll,1951, (Source: Knoll, 2023)



Figure 15. First Textile Advertisement by Knoll, 1947, (Source: Knoll, 2023)

Textiles have also been an important experimental tool of the interior on a larger scale. While printed cotton fabric curtains still play a vital role in covering windows in residential buildings, designers have used textile technology to create interior and exterior alternatives in the form of blinds, dividers, screens, and sunshades that offer innovative solutions to window coverings for modern buildings. Non-textile materials were also used, for example Marie Nichols used softly rippling, gold-anodized aluminum chain drapes for the Four Seasons Restaurant in the Seagram's Building in 1959 (Troy, 2019) (Fig.16).



Figure 16. Philip Johnson, Four Seasons Restaurant, 1959, New York, (Source: Troy, 2019)

In order to achieve unity in interior design, textiles were carefully crafted to combine colour, pattern, and texture. Modernists considered patterns acceptable only if they provided points of focus in a room, so a picture, specific fabric or increasingly a rug of modern design could serve this purpose. A room's floor served as a background for other equipment. Rather than covering the floor with carpeting, wooden or terrazzo floors harmonized with the rest of the building and were perceived to be more acceptable. To provide a foundation upon which other components could be placed, a wall-to-wall carpet was recommended to be plain and of a colour which corresponded with other material used in the room. Many linear and abstract rugs produced during the 1930s demonstrate the idea that rugs should be designed specifically to match current ideas concerning architecture (Boydell, 1996) (Fig.17).

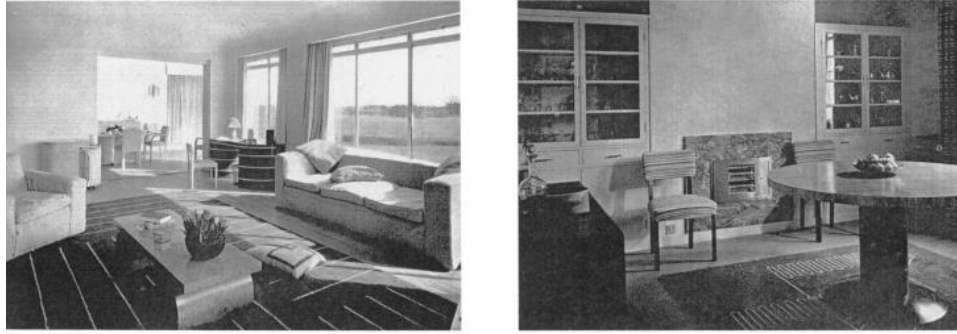


Figure 17. Modern Rugs and Interior Relation with the examples from 1930s, (Source: Boydell, 1996)

In the same years there were also examples of modern designed interiors with oriental patterned rugs (Fig.18).

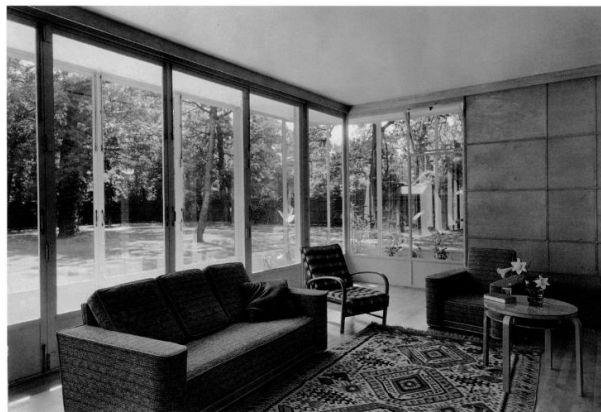


Figure 18. A Living Room with an Oriental Rug, Architectural Review,1935, (Source: Boydell,1996)

3.2. Textiles in Modern Turkish Interiors

The Turkish society went through a series of Westernization and modernization reforms along with the dramatic changes in the early 20th century when the Republic of Turkey was founded by Mustafa Kemal Atatürk (1881-1938) in 1923 (Gürel et al., 2018). This period resulted in reform throughout all cultural means (Hasirci and Tuna Ultav, 2019). In order to understand the effect of interior textiles on the aesthetic understanding of society, it is necessary to understand how the concept of interior space has undergone changes in Turkey. In the first years of new country, there was a transition period in which Western-style furniture was used together with traditional

furniture, due to the predominance of the feeling of nationalism. In these years, the Art Nouveau movement was influential in the interior (Canoğlu, 2011)

3.2.1. Modernization Process of Turkish Interiors

It is because the modernization with the foundation of the Republic, as a crucial decision, caused people to question tradition. This decision was in the direction of moving away from the past (Hasirci and Tuna Ultav, 2020; Yasa Yaman, 2013). Therefore, we cannot talk about the traditional elements in the early Republic period. One of the biggest changes in the organization of space is the precise determination of service volumes such as kitchens and bathrooms. The functional connections of these spaces with each other, especially the connection of these spaces with other spaces, have developed with the typification of the plan schemes (Tanyeli, 1998).

In this period, before a new house and its ideal furnishing, the ideal nuclear family to live in this house was defined. A new, social, and active woman profile has been created, and it is planned to train new generations in this way (Yasa Yaman, 2013). With the relocation of the capital from Istanbul to Ankara, it was aimed to spread this new family type, new house, and new lifestyle to Ankara and all of Anatolia. Articles written to make the modernization process understandable, appeal to the general public and especially to women and for new life, new spaces and furniture are suggested (Yasa Yaman, 2013). In addition to the classical western styles, the production of furniture in Bauhaus and Art-Deco style started in these periods (Ceyhan, 2002).

With influence of westernization, in 1950s and 1960s, the concept of home changed to modern concrete apartments for middle- and upper-income groups in Turkey (Fig.19). In 1965, apartment production increased with the Flat Ownership Law that allowed individual ownership of apartments (Gürel, 2009). This situation caused the apartment typology to become more widespread especially in metropolitan cities (Fig.20).



Figure 19. Modern Homes of 1960's İstanbul, 3 February 1962, (Source: Ses,1962)



Figure 20. A bank's campaign lottery with apartment and cash prize, 10 March 1962, (Source: Ses, 1962)

Özbay (1996) argues the apartment typology's effects of interiors hierarchy and organization.

“The showcases of the contractors selling the apartments are the living rooms. Less attention has been paid to the rest of the house, the small two or three rooms, the kitchen, the bathroom, and the Turkish style toilet. Space was saved with the small, dark kitchen and bathrooms, and it was possible to put three or four flats on one floor.” (Özbay, 1996)

By the 1970s, social and political changes gained importance. After the 1970s, there was a period in which postmodernism were dominant especially in housing applications, in which the search for different forms with the developing and changing building materials and construction technologies (Yaldız and Bahtiyar, 2021).

In terms of interiors, interior architect Küçükerman (2013) argues that there was a real change in Turkey in the 1980s, and that interior design materials varied due to the increase in imports in the country, and this brought new applications and details to interiors. Through magazines, western culture has entered into life in every area and new concepts have developed in architecture. She tells about the furniture of the 1980s that they replaced the old classical furniture in the houses with the similar ones they saw in the magazine Domus (Italian architecture and design magazine founded in 1928 by Gio Ponti). According to her, such furniture was simple and different, but not comfortable (Küçükerman, 2013).

The DATUMM (Documenting and Archiving Turkish Modern Furniture) project, which analyzes modern furniture designed and produced in Turkey in the 20th century, has important examples in terms of showing the relationship between textile and modern furniture in Turkey (Tuna Ultav, Hasırcı, Borvalı and Atmaca, 2015).

As an example of furniture from the 1930s, the armchair designed by architect Fazıl Aysu for the Atatürk Marine Mansion guest room is covered with fabric on a massive skeleton. There is no information about the originality of the striped fabric in the image (Tuna Ultav, Hasırcı, Borvalı and Atmaca, 2015) (Fig.21).



Figure 21. Armchair Florya Atatürk Marine Mansion, Fazıl Aysu, 1930s, (Source: DATUMM,2015)

Moderno Company, founded in 1953 by architect Fazıl Aysu and interior architect

Baki Aktar, played an important role in the production of modern furniture until 1966 (Tuna Ultav, Hasırcı, Borvalı and Atmaca, 2015). It is seen that the selected interior textiles in the 1950s images of the company have a simple language like the furniture. The living room set has plain fabrics, while the bedroom has a satin bedspread with polka dots (Fig.22).

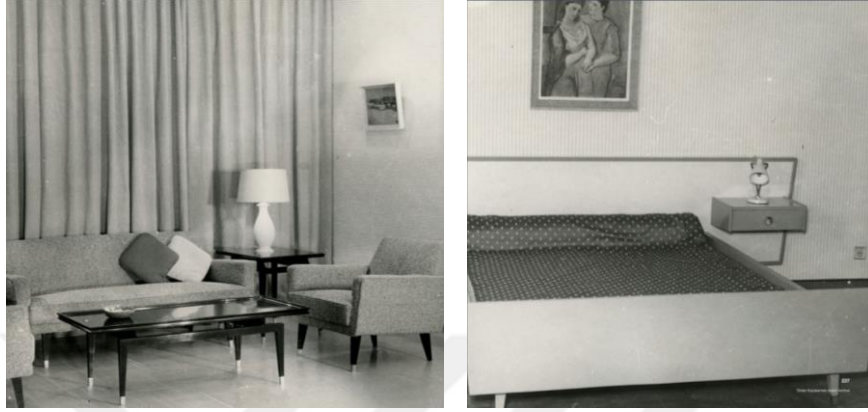


Figure 22. Moderno Company Living Room and Bedroom Set, Önder Küçükerman's Archive, 1950s, (Source: DATUMM,2015)

The Armchair example 'SV3' was produced by Sim Furniture Factory between 1968-79, the portable armchair is made of solid beech. The portability and small size of this furniture made it popular during its time (Tuna Ultav, Hasırcı, Borvalı and Atmaca, 2015). The fabric upholstery is thin striped (Fig.23).



Figure 23. Armchair 'SV3' Sim Furniture Factory, Mehmet İrfan Dolgun, 1960s, (Source: DATUMM,2015)

It is seen that textile is also used in unusual modern furniture designs. The 'You Mou' coffee table, designed by Sadi Öziş in 1959, has a newspaper stand made of leather fabric and this fabric is attached to the steel structure (Tuna Ultav, Hasırcı, Borvalı and Atmaca, 2015) (Fig.24).



Figure 24. Coffee Table 'You Mou' Kare Metal Company, Sadi Öziş, 1959, (Source: DATUMM,2015)

3.2.1. The Development of the Modern Textile Design in Turkey

In the country that started to industrialize, art education and production gained importance as well as industrial production in order to keep up with the developing world and to build modern Turkey. The first workshop opened in Turkey to educate designers for the textile industry was the Department of Fabric Patterns, established by Sabih Gözen in 1940 within the Devlet Güzel Sanatlar Akademisi (State Academy of Fine Arts) (Ölmez and Çotaoğlu, 2013). In 1958, a printing workshop was established in Akademi. Between 1971-1980, it continued under the name of "Textile Arts Workshop" and in 1978, a weaving workshop was established within the textile arts workshop.

Education in textile was followed by the Devlet Tatbiki Güzel Sanatlar Okulu (State School of Applied Fine Arts), which was established in the 1957-58 (Fig.25). The departments of the school are interior architecture, decorative painting, graphics, ceramics, and textiles.



Figure 25. The Opening Ceremony of Devlet Tatbiki Güzel Sanatlar Okulu, 1957, (Source: Hayat, 2020)

The purpose of its establishment is to work on the industrial field and to fill the lack of designers who make industrial designs in the Turkish textile industry. With this school, Bauhaus's view that based aesthetics on function came to the fore for the first time in an art institution in Turkey (Fig.26). The Textile Arts Department developed rapidly after the graduates of the first years, and it also provided the rise of contemporary textile artists in Turkey (Ölmez and Çotaoğlu, 2013).

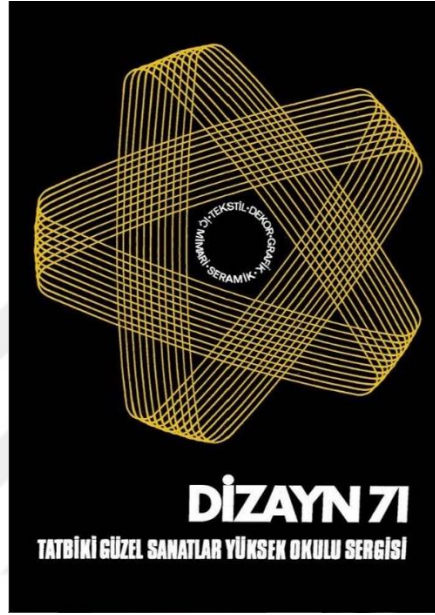


Figure 26. Devlet Tatbiki Güzel Sanatlar Okulu Exhibition Poster, 1971, (Source: Salt Research, 2022)

Zeke Faik İzler (1905-1988) pioneered the establishment of a weaving workshop while he was the director of the Istanbul Academy of Fine Arts and the Head of the Painting Department. Özdemir Altan, who was educated in Zeki Faik İzler's workshop, has made a great contribution to the art of tapestry to take its current position in Turkey (Jorayev,2019). He won the contest organized by the Türk Radyo ve Televizyon Kurumu (Turkish Radio and Television Corporation) in 1969, with his tapestry works “Çağdaş Müzik ve Üç Antik Anadolu Kralı (Contemporary Music and Three Ancient Anatolian Kings)” and "Tepegözün Dansı (The Dance of the Tepegöz)" (Fig.27). These works are applied with the contribution of Zekai Ormancı, Ömer Karaçam and Zeki Alpan. The material of the carpet is wool, which is completely produced by Sümerbank. In the carpet, 70 different colours were used, and thirty-five kilos of wool

yarn has been spent. These works are important examples as they are the firsts of Turkish tapestry art (Özay, 2001).



Figure 27. Çağdaş Müzik ve Üç Antik Anadolu Kralı, Tapestry, Özdemir Altan, 1972, (Source: İstanbul TRT Radyoevi, 2018)

Ayla Salman Görüney has also won the panel competition organized by the Istanbul Sheraton Hotel in 1975, and her tapestry work was used in the decoration of the hotel lobby wall (Jorayev, 2019) (Fig.28).



Figure 28. "Narlar I", Ayla Salman Görüney, 1975, (Source: Özay, 2001)

Vakko started with a small hat shop called "Şen Hat", which Vitali Hakko founded in 1934. Instead of mass production in high numbers, they were in the era with limited production with Turkish silk, wool, and cotton. (Hakko, 2012) Vakko's style starts with a hat, continues with a scarf, and then continues with a pioneering approach in fashion and its production has spread to many areas like upholstery fabrics. Ancient

civilizations and cultures are an inspiration for designs with modern interpretations of traditional Turkish motifs. The example upholstery fabric collection (Fig.29) that Değer and Üstüner argue, inspired by the Ottoman symbolic heritage and the fabrics are used to renovate the aging furnishings of Topkapı Palace (Değer and Üstüner, 2021).



Figure 29. ‘Serfiraz’ from Vakko’s upholstery collection, (Source: Değer and Üstüner, 2021)

3.3. The Effect of Sümerbank Textiles in Modern Turkish Interiors

After 1923 with the establishment of the Turkish republic, the citizens were encouraged to use national products. Sümerbank was one of the state-centered institutions founded in 1933 which was producing affordable printed cotton textile. These fabrics led to development of a national textile design style creating a Sümerbank material culture in Turkey (Pasin and Himam, 2011).

Regarding the history of Sümerbank, although Sümerbank factories produce in other areas, it initially gave importance to textile production. Iron-steel production, cement and brick factories, paper and cellulose production were among the other fields of activity of establishment. Kayseri Cloth Factory in 1934, Bursa Merinos and Bünyan in 1935, and Ereğli Textile Factories in 1936 started production. In 1937, the Nazilli Basma Factory was opened by Mustafa Kemal Atatürk (1881-1938) (Fig.30). In the following period, new factories were opened in different regions and provinces of the country and production capacity was increased. In 1949, it was decided to establish the İzmir Halkapınar Basma Sanayii Establishment. The production of yarn, woven,

printed and flannel fabrics has continued for many years to meet the needs of the public for all kinds of clothing and upholstery fabrics. Although it increased the number of factories in the following years, Sümerbank ceased its operations in 2001 due to the negative impact of privatization (TUDITA, 2015).



Figure 30. Mustafa Kemal Atatürk Looking Printed Fabrics During the Opening Ceremony of Nazilli Sümerbank Factory, 9 October 1937, (Source: Öden, 2009)

Sümerbank has also had an impact on the socio-cultural development of the society, apart from its contributions to the industrialization of the Republic of Turkey. Sümerbank factories also became social facilities as they spread to different parts of the country. There are libraries, cinema, and theater halls within the factories. A jazz team was established within Sümerbank's Nazilli factory, many painting and sculpture exhibitions were organized. Sewing courses were also opened for people outside the factory. These have been the indicators of Sümerbank's founding philosophy (Baydar, 1999).

In order to see Sümerbank's aesthetic and design approach and the values it wants to introduce to the country, looking at the designed exhibitions, pavilions, and buildings for Sümerbank is considerable. Separate exterior showcases of Sümerbank's areas of operation are on the entrance facade of the building, while there are exhibition halls and areas for product sales inside (Arkitekt,1950) (Fig.31).



Figure 31. İstanbul Sümerbank Exhibition Pavilion Facade and The Textile Stand, (Source: Arkitekt,1950)

Küçükerman (2013) says about the Sümerbank Headquarters building in Ankara, built in 1935:

"Grainy granite-covered stairs that seem to embrace the whole area, rise upwards, then make a wide landing and end in front of the entrance door. Shiny brass doors were separated in the dust and confusion of Ulus (Ankara). And the red road carpet in front of it... I suddenly found myself in the middle of the magnificent Bauhaus style architectural structure. This building was one of the most important examples of the architecture of the period." (Küçükerman, 2013, p. 75) (Fig.32)



Figure 32. Sümerbank Ankara Headquarters Building, 1963, (Source: Küçükerman, 2013)

Sümerbank.'s using national products as a statist policy, development politics through nation's economy, and its position in Turkish textile history made this institution a cultural heritage. In spite of their limited material and colour ranges due to the economic conditions, Sümerbank fabrics led to the development of a national textile design style and fashion by introducing its own fabrics and distinctive designs (Bulgun, Adanır and Himam, 2015).

In the process that started with industrialization in the Republican period, importance was given not only to production but also to design. During the Ottoman period, fabrics were valuable in monetary terms because they were made using valuable materials such as silk, gold, and silver (Önder, 1995). Unlike the fabrics of the Ottoman period, Sümerbank fabrics were inexpensive, durable, high quality and elegant fabrics with unique patterns. Art Deco style featured small flowers, dots, and geometric patterns. Sümerbank fabrics and patterns, which represent the Republican era, have been influential in all areas of the textile industry (Türkay, 2018).

The Sümerbank pattern archive collected within the scope of the TUDITA (Turkish Digital Textile Archive) project is examined, there are many different catalogs for clothing fabrics and interiors (Bulgun, Adanır and Himam, 2015). The changes in the pattern characteristic of Sümerbank from the 1950s to the 2000s can be seen with the help of the chronological order of the archive (Fig.33).



Figure 33. Sümerbank Pattern Catalogs in 1960s, (Source: TUDITA,2015)

Sümerbank has designed and sold fabrics for different domestic and foreign companies, especially after the 1970s. Among the companies it produces are foreign companies such as Stroyer Berger and Wolf (Fig.34). In the design approach of the fabrics produced for these companies, the European influence is seen with more geometrical patterns. The fact that Sümerbank patterns are exported to Europe through different companies shows that this interaction takes place correlatively and that Sümerbank's designs are also effective in the world (Fig.35).

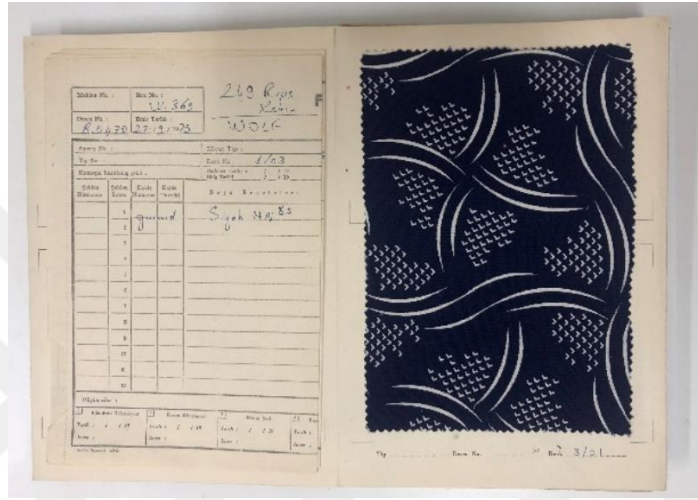


Figure 34. Sümerbank Pattern Design for Wolf Company in 1979, (Source: TUDITA, 2015)



Figure 35. Sümerbank Pattern Design for Stroyer Berger Company in 1992, (Source: TUDITA, 2015)

It is thought that the upholstery fabric named 'Genis Otoman', produced with the rotation printing method in the archive, was produced for the Ikea company in 1975. The fabric pattern was produced in three different colors, and it is seen that the design language was different from the Sümerbank fabrics of the period, with the Art Deco and western influence (Fig.36).



Figure 36. Sümerbank Pattern Design for Ikea in 1975, (Source: TUDITA,2015)

Abstract forms and vibrant colors were prominent in fabrics produced for both domestic and foreign companies in the 1990s (Fig.37).



Figure 37. Sümerbank Pattern Design for Dornbusch in 1993, (Source: TUDITA,2015)

CHAPTER 4: DESIGN OF THE STUDY

In this section, the method of the study will be explained. Method title is divided into three sub-titles and detailed analyzes are made. There is a findings and discussion section at the end of the chapter.

4.1. Methods

As a method, interior images from the 1950s to the end of the 90s were collected by means of magazines, films, and advertisements, and the visuals were compared with Sümerbank interior pattern samples by making detailed analyzes and completed with interpretations on modern interior textiles.

4.1.1. Archival Research

For archival study, popular magazines, and architectural magazines and movies of the period from the 1950s to the 1990s were examined. Ses, Hayat, and Ev Dekorasyon are the popular magazines selected because of the sections of these magazines about home and life, advertisements, houses of celebrities or other news related to interior space. In the second part, one film from the 60s, 70s, 80s and 90s in modern interiors was selected and their interiors and textile preferences were analyzed in detail. The films were selected in parallel with the social transformations experienced in order to reflect the general interior understanding of the society in the years they were released. In this context, films that question concepts such as the discussion of the traditional and modern, migration from the village to the city, the place of women in society will be analyzed and their reflection on interior and textile types and patterns will be examined. The images in these films and magazines have been collected to be evaluated critically in terms of the modern interior, furniture and especially textile.

The textile samples in the images in the magazines and movies were compared with the Sümerbank home textiles produced in the same periods, selected from the TUDITA archive, in terms of pattern type, form, colour and style. Then, inferences were made on the similarities and differences between them, on the modernist aesthetics of their period and on the interior textile preferences of the society.

4.1.1.1. Advertisements

Different companies have promoted their textile products in popular magazines. Aydın textile manufacturer company in the 60's advertised clothing fabrics and emphasized 'elegant woman' and 'happy modern family'. In these two advertisements, the lifestyle promised to the consumer (especially women) is at the forefront rather than the product promoted (Fig.38).



Figure 33. Aydın Textile Manufacturer Advertisements, 10 February 1962, (Source: Ses,1962)

There is an emphasis on innovation in the advertisement of Kazova company from the 1960s. In this advertisement, the quality features of orlon and tergal fabrics, which they call new and shaping the world's fashion, such as washing easily, drying fast and no wrinkling are explained. In addition to innovation, the emphasis on elegance also aims to encourage lifestyle. Women and children are in the foreground in the family image in modern clothes and modern hairstyles in the composition. Moreover, the concept of nuclear family can be seen in the logo of the company (Fig.39).



Figure 34. Kazova Textile Manufacturer Advertisement, 10 February 1962, (Source: Ses, 1962)

In this 1950's Sümerbank advertisement, there is a rural or urban citizen emphasis and says that Sümerbank provides fabric for everyone. The traditional woman and the modern woman from the city are imagined together, and a democratic understanding is shown rather than the contrast between them. This shows the desire to have a unity in the society (Fig.40).



Figure 40. Sümerbank Advertisement from the 1950s, İhlap Hulusi design, (Source: Artiummodern, 2022)

Regarding interiors, curtains, carpets, and upholstery fabrics were found in the advertisements, in that advertisement of Sancak Tül company, it is explained that the curtains they promote are affordable, accessible, and fashionable. There is an emphasis on having plenty of patterns about fabrics. The woman dressed in modern clothes and with modern furniture plays the role of a homemaker (Fig.41).



Figure 41. Sancak Curtain Manufacturer Advertisement from 25 September 1959, (Source: Hayat Archives, 2021)

Modular system furniture is seen in this advertisement of Kelebek furniture company. In the advertisement, the modular system is described as a 'contemporary production system', it is emphasized that it is affordable, has high quality and provides flexibility in the decoration of their homes by buying only the parts they need. As in the other advertisements, there is the concept of purchasing furniture for the nuclear family (Fig.42).



Figure 42. Kelebek Furniture Company Advertisement, Ses, 11 July 1981, (Source: Ses,1981)

In this advertisement, it can be seen that Sümerbank produces woolen carpets as well as upholstery and drapery fabrics. In this image, the year of which is not specified, women in modern clothes draw attention on a woolen carpet with ethnic patterns. Carpets are introduced with an emphasis on the words 'unique value' and 'various' (Fig.43).



Figure 43. Sümerbank Company Advertisement (Source: Mamati Koleksiyon, 2023)

4.1.1.2. Interior Images from Popular Magazines

In this section, interior images found in magazines from 1950s to 1990s were analyzed, and interior furnishing fabrics, curtains, carpets, wallpapers, and other home textile products were compared with Sümerbank interior patterns from the same years in terms of pattern type and characteristics, colour, texture, and purpose of use.

In the interior image of the 1960s in the magazine archive, a curtain consisting of repetitions of not stylized and realistic large flower bouquets, a modern armchair without a pattern in front of it and a traditional patterned carpet are seen (Fig. 44). Compared to the floral home textile fabrics in the Sümerbank pattern archive from the same years is more common in group or single repetition of smaller flowers. The composition of large flower bouquets with polka dots and stripes is widely seen in the Sümerbank archives of the 1960s (Fig.45).



Figure 44. Magazine News, Ses, 13 January 1962, (Source: Ses, 1962)



Figure 35. Sümerbank Hometextile Example (Floral Pattern Type), 1964, (Source: TUDİTA, 2015)

Grouped small floral patterns are also common in the interior in 1960s (Fig.46). When similar examples in Sümerbank are examined, it is seen that the flower groups of home textiles are distributed more organized (Fig.47). As in the sofa in the image, more random and realistic flower groups were seen mostly in womenswear textiles. The image of 1960 is colourless, but vivid colours such as red and yellow were preferred more in the floral home textile patterns examined in the period, and the background of the that kind of patterns are usually dark.



Figure 36. Homes of Celebrities, Ses Journal, 20 January 1962, (Source: Ses, 1962)



Figure 37. Sümerbank Textile Example (Floral Pattern), 1957, (Source: TUDİTA, 2015)

Another image from the 1960s features a western style pouffe covered in a small floral fabric in the corner of a modern bedroom (Fig.48). In this image of an apartment, there is a classic carpet on the floor and a floral tulle in front of the window. There is a general simplicity in the interior, and the small floral fabric supports the room's style. Small floral fabrics play an important role in Sümerbank's pattern designs and there are many examples in both clothing and home textiles. Flowers in these patterns are often stylized and have a regular composition (Fig.49).



Figure 38. Homes of Celebrities, Ses Journal, 17 February 1962, (Source: Ses,1962)



Figure 39. Sümerbank Textile Example (Floral Pattern), 1964, (Source: TUDİTA, 2015)

Bordered and thick striped compositions are frequently seen in indoor textiles. The chair example and upholstery fabric in the image is far from modern style (Fig.50). In the interior textile samples of Sümerbank in the same years, flowers in thick striped patterns were more stylized, and similar compositions designed from geometric shapes were seen (Fig.51).



Figure 50. Movie Scene, Ses Journal, 28 April 1962, (Source: Ses, 1962)

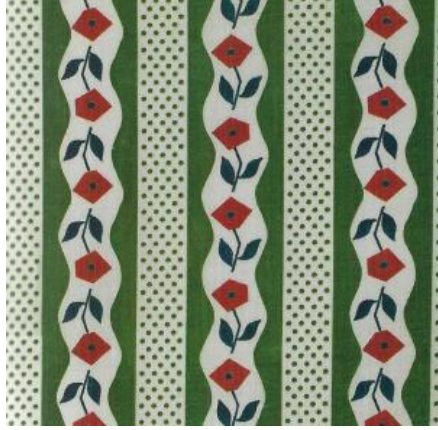


Figure 51. Sümerbank Home Textile Example (Thick Lines), 1964, (Source: TUDİTA, 2015)

In the image, a traditional sofa-like seating unit and a modern designed coffee table are used together in the eclectic style living room of a celebrity's house (Fig.52). Although the seating unit is close to the traditional style, the style of the checkered patterned cover is modern. It is seen that checkered geometric patterns in Sümerbank home textile patterns were designed more in later years. It was observed that small flowers or dots were added to the patterns in the samples found (Fig.53). In the textile pattern designed in 1978, the crossed red stripes strengthened the geometric emphasis (Fig.54).



Figure 52. Celebrity's homes, Ses, 31 March 1962, (Source: Ses,1962)

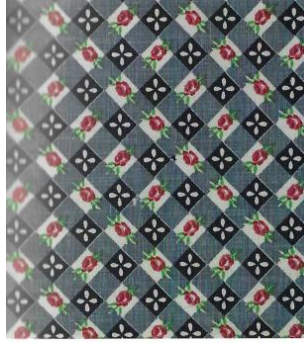


Figure 53. Sümerbank Hometextile Example (Geometrical Pattern), 1967, (Source: TUDİTA, 2015)



Figure 54. Sümerbank Hometextile Example (Geometrical Pattern), 1978, (Source: TUDİTA, 2015)

A large bookcase and patterned interior textiles are present in the living room in the first image of the magazine. The seat cover is fashioned from an irregular pattern of large circular geometrical and abstract motifs (Fig. 55). This pouffe pattern is a realistic floral pattern with a cameo layout. It has been found in Sümerbank more frequently in the 1980s than in the 1960s. In the sample found in Sümerbank, the cameo layout pattern is more geometric, and the flowers are stylized (Fig. 56).



Figure 40. Magazine news, Ses, 31 March 1962, (Source: Ses,1962)



Figure 43. Sümerbank Hometextile Example (Floral Pattern), 1959, (Source: TUDİTA, 2015)

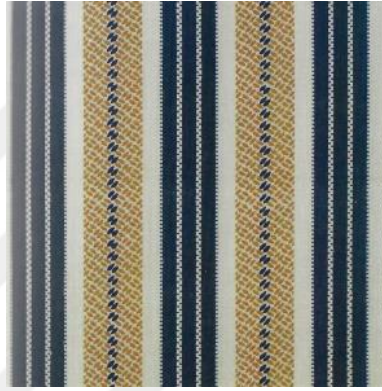


Figure 44. Sümerbank Hometextile Example Striped Pattern), 1959, (Source: TUDİTA, 2015)

It was observed that herbal patterns were as popular as floral patterns in the interiors during the period studied. As shown in the image taken from the magazine, the living room has a leaf-patterned carpet which is complemented by wooden wall coverings and modern furnishings (Fig.60). During the same period of time, Sümerbank produced home textile patterns with similar leaf patterns in similar colours (Fig.61). In this image, the leaf pattern appears in a more irregular form, whereas in Sümerbank, the leaf figures appear in a flat and ordered pattern.

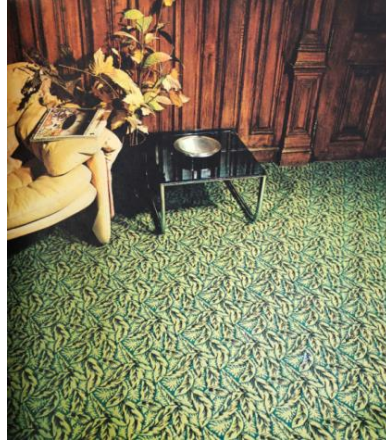


Figure 60. A Living room interior from Ev Dekorasyon Magazine, 1977, (Source: Yıldız and Bahtiyar, 2021)



Figure 61. Sümerbank Hometextile Example (Herbal Pattern), 1975, (Source: TUDİTA, 2015)

Throughout the period examined, plaid patterns have been widely used for both indoor textiles, women's clothing, as well as men's clothing. An example from the magazine illustrates a stylish armchair covered in vibrant plaid fabric in an Istanbul residence (Fig.62). The example found in Sümerbank is very similar to the upholstery fabric example of the sofa in this image (Fig.63).



Figure 62. Magazine News, Ses, 26 December 1971, (Source: Ses,1971)



Figure 63. Sümerbank Hometextile Example (Plaid Pattern), 1975, (Source: TUDİTA, 2015)

Smaller patterned plaid patterns are seen more in the following years, both as interior textiles and in clothing textiles (Fig.64) (Fig.65).



Figure 64. Sports News, Ses, 11 July 1981, (Source: Ses, 1981)



Figure 45. Sümerbank Menswear Example (Plaid Pattern),1997, (Source: TUDİTA, 2015)

In the living room of a celebrity's house in the magazine, velvet fabric sofa upholstery, a pattern less wall-to-wall carpet, and a geometric patterned curtain in front of the large window are the textile elements of the interior (Fig.66). The curtain has the same tones as the colours of the interior and geometric rectangles are arranged in a row. The examples in the same time period in Sümerbank are similar to the pattern in the magazine example, however the distribution of the elements of pattern is less sequential (Fig.67). In the later years, it can be said that the level of abstraction increased, and more vivid colours were used in similar patterns in Sümerbank (Fig.68).



Figure 46. Homes of Celebrities, Ses, 26 December 1970, (Source: Ses,1970)

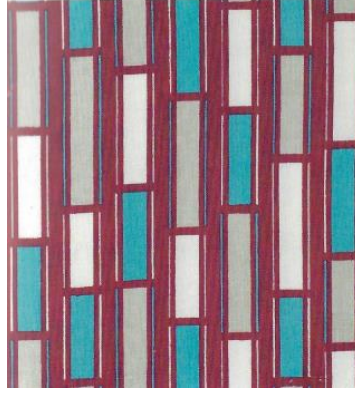


Figure 47. Sümerbank Hometextile Example (Geometrical Pattern),1986, (Source: TUDİTA, 2015)

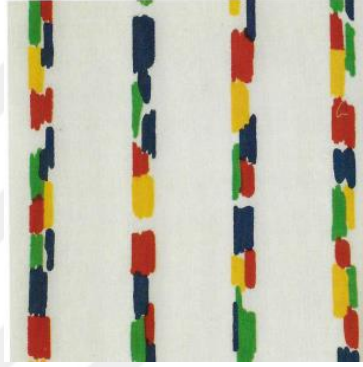


Figure 48. Sümerbank Hometextile Example (Striped Pattern),1991, (Source: TUDİTA, 2015)

In this image from Ev Dekorasyon (Home Decoration) magazine, a living room from the 1970s is shown. The sofa set in this example is covered with plain green velvet fabric. Although the seats are not patterned, the curtain has large, stylized flowers (Fig.69). Sümerbank samples also have stylized large flower patterns. In the Sümerbank example, these figures are combined with small and stylized flower groups (Fig.70). As in the living room image, in Sümerbank pattern examples, simple and abstract patterns were more common in the 1980s and 90s.



Figure 49. A Living room interior from Ev Dekorasyon Magazine, 1978, (Source: Yıldız and Bahtiyar, 2021)



Figure 70. Sümerbank Textile Example (Floral Pattern), 1976, (Source: TUDİTA, 2015)

In this image of the kitchen equipped with modern equipment, besides the stylized flower patterns on the ceramics, the curtains consisting of small geometric shapes in black and white are patterned items (Fig.71). The curtain's geometric pattern creates thick lines. Similar to the one shown in the image, there were black and white geometrical patterns on home textiles at Sümerbank in the late 1970s. In the Sümerbank example, the geometric figures are arranged irregularly (Fig.72).



Figure 71. An Example of Kitchen Interior from Ev Dekorasyon Magazine, 1978, (Source: Yıldız and Bahtiyar, 2021)



Figure 72. Sümerbank Hometextile Example (Geometrical Pattern), 1979, (Source: TUDİTA, 2015)

In the living room image from the 1970s, a more abstract geometrical patterns resembling the checkered pattern is seen as the sofa upholstery (Fig.73). Sümerbank examples show more vivid and abstract geometrical patterns since the end of the 1970s. In this example, the figure groups are angled diagonally, instead of the straight order (Fig.74).



Figure 73. Homes of Celebrities, Ses, 9 May 1970 (Source: Ses,1970)



Figure 74. Sümerbank Hometextile Example (Geometrical Pattern),1974, (Source: TUDİTA, 2015)

In the children's room in the magazine image, fabrics with cartoon figures can be seen both on the wallpaper and on the curtain (Fig.75). The use of American cartoon characters in the children's room in the 1970s is the result of the widespread use of TV in Turkey. In Sümerbank hometextiles, there are many textile examples with foreign cartoon figures for children's rooms (Fig.76). These designs are especially common in the 90s with different colour combinations and variety.



Figure 50. Children's Room Interior from Ev Dekorasyon Magazine, 1978, (Source: Yıldız and Bahtiyar, 2021)



Figure 51. Sümerbank Hometextile Example (Conversational Pattern),1993, (Source: TUDİTA, 2015)

Another example of a children's room from 1978 shows a bent pipe bunk bed and a desk set. This set is presented with large red and black checkered bedspreads (Fig.77). Checkered patterns are also very popular in Sümerbank interior textile samples. In the example found that have same colours as the children's room, there are also cartoon characters in the checkered pattern (Fig.78).



Figure 52. Bunk Bed Image from Ev Dekorasyon Magazine, 1978, (Source: Yıldız and Bahtiyar, 2021)



Figure 53. Sümerbank Hometextile Example (Geometrical Pattern), 1986, (Source: TUDİTA, 2015)

4.1.1.3. Interior Scenes from Movies

In order to examine interior textiles, examples from Turkish Cinema were selected from the 1960s to the 1990s, because in these periods, films were shot using the interiors almost as they were due to budget constraints and lack of technology.

4.1.1.3.1. 1960s

The 1960s was a period of cultural transition in Turkey, and one of results of that the spread of modern furniture, an eclectic style is often seen in interiors. Apartment typology has also become common in these years.

4.1.1.3.1.1. Kırık Hayatlar (Broken Lives) (1965)

The film that chosen in 1960s is *Kırık Hayatlar (Broken Lives)* that directed by Halit Refiğ in 1965 (Fig.79). The film takes place in the modern home, that originally belongs to Muammer Karaca and designed by architect Perran Doğancı, of a nuclear and wealthy family, while the other important location of the movie is an apartment. Many movies were shot in this house in the 1960s and 1970s, and changes are seen in the furniture and interior textiles of the house according to the years and movies. The film is based on family relationships, shows the cultural transformation process of the family and questions modern life. That's why, it was chosen for analyzing interiors and examining interior textiles of the 1960s.



Figure 54. The Movie Poster *Kırık Hayatlar* by Halit Refiğ, 1965, (Source: Sinematektv, 2023)

An eclectic style is seen in the interior of the living room of the house with large windows and an open-plan ground floor. It is seen that traditional style furniture and accessories are used together with modern style furniture, such as the armchair and coffee table in the image (Fig.80). A part of the large sitting group in the living room is in the traditional sofa style, but the upholstery is thick striped, which is a pattern that is far from traditional.



Figure 80. The Living Room Scenes, by Halit Refiğ, (Source: *Kırık Hayatlar*, 1965)

Between the staircase and the dining area there is an unadorned divider that does not interrupt the visual communication, the top of this separator is personalized with small objects. While the same design language is present in the stairs and railings, the staircase is covered with a carpet with polka dots. The furniture in the dining area is

rather unornamented, while the tablecloth is made of a fabric pattern in which large and realistic flower bouquets are placed within a regular square border (Fig.81).



Figure 81. Staircase and Dining Area, by Halit Refiğ, (Source: Kırık Hayatlar, 1965)

Floral and leaf-patterned curtains are seen behind the dining area with a floral-patterned tablecloth. Leaf figures are not stylized and have a regular arrangement (Fig.82). The character's outfit is designed from a thin stripe fabric.



Figure 82. Dining Table, by Halit Refiğ, (Source: Kırık Hayatlar, 1965)

In the children's bedroom, a small checkered bedspread, curtain and tablecloth set is visible and there is no figure in this pattern (Fig.83). Instead, stickers of foreign cartoon characters are seen affixed to the wooden edges of the bed furniture. In these examples from 1960s, in the first steps of globalization with the influence of the media, the popular culture for children has not yet been reflected in interior textiles.



Figure 83. The Children's Bedroom, by Halit Refiğ, (Source: Kırık Hayatlar, 1965)

In the bedroom of another house where the movie takes place, checkered patterns are used extensively. The wooden chair in the bedroom has bold stripes and small flower pattern, which looks more traditional in the room. The plaid pattern is frequently used as a tablecloth, clothing or accessory pattern in the movie (Fig.84).

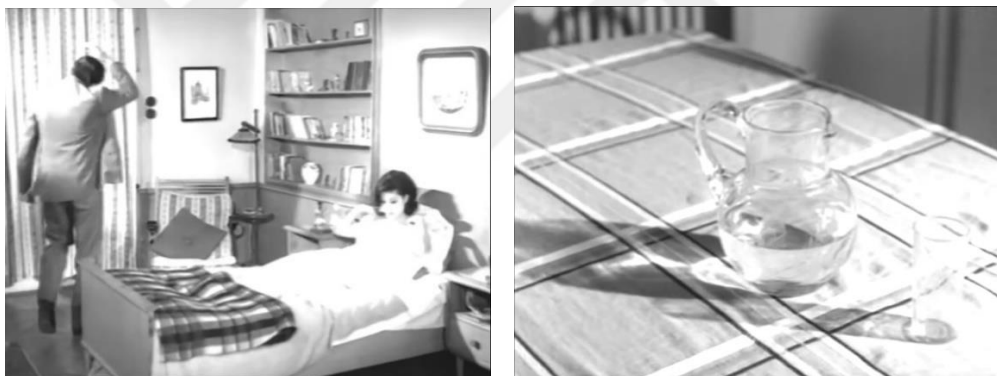


Figure 84. Plaid Pattern Examples, by Halit Refiğ, (Source: Kırık Hayatlar, 1965)

The apartment, in which the emphasis is placed on modernity in the film, is furnished very simply. With modular furniture that simplicity is emphasized in interior design. Of these furniture, the large sofa in the living room is upholstered with a dark fabric without a pattern. There are less patterned tulle curtains on the window. The only prominent pattern in the living room is the carpet and it has an irregular flower pattern. The same simple language was applied in the interiors of the other rooms of the apartment shown (Fig.85).



Figure 55. The Apartment Scenes and Textiles, by Halit Refiğ, (Source: Kırık Hayatlar, 1965)

4.1.1.3.1. 1970s and 1980s

In order to understand the interior textile understanding of these years, two films were selected, the first of which is *Köyden İndim Şehire* (From Village to the City) and the second is *Ne Olacak Şimdi?* (What will Happen Now). The films were chosen to show similarities to the social events of the period and to show various public and domestic interiors.

4.1.1.3.1.1. *Köyden İndim Şehire* (From Village to the City) (1974)

The 1974 film *Köyden İndim Şehire* (From the Village to the City) directed by Ertem Eğinmez is a comedy film set in the capital city of Ankara, which plays an important role in the modernization process (Fig.86). There are many different interiors in the film and both modern and traditional designed houses are seen, showing the interiors of the 1970s, the society's choice of textiles in clothing and interior. Since the subject of the film is the migration from the village to the city, the fabric preferences of the characters, who try to adapt to urban life and modern life, are seen especially in the clothes they buy. Rural/urban comparison was not made in interior textiles because the interior scenes of rural life in the film are limited. The film also features scenes from the Vakko Store in Ankara as an example of a public modern interior.



Figure 56. The Movie Poster Köyden İndim Şehire by Ertem Eğilmez,1974, (Source: Imdb, 2023)

The interior of the Vakko Ankara store is seen in two different frames in the movie, the first is men's clothing and the second is women's clothing. Two areas in the store are designed in different colours and circular geometric forms are used. The monochrome design of the areas plays the role of highlighting the products (Fig.87). The characters bought products in the pattern and colour reflecting the fashion of the period from the store, these clothing patterns will be examined in the next frames.



Figure 57. Vakko Store Scenes, by Ertem Eğilmez, (Source: Köydem İndim Şehire, 1974)

The living room of the house has two different sitting areas and a dining area. The spacious and bright living room has wooden furniture and green seating sets. There

are popular items such as the crystal chandelier. The fabric of the modular seating set is a yellow-green striped fabric, The fabric of the other seating set is plain. Carpets have traditional style and pattern (Fig.88).



Figure 58. The Living Room Scenes, by Ertem Eğılmez, (Source: Köydem İndim Şehire, 1974)

The other patterned interior textile in the room is the blue-green abstract patterned curtain on the back window (Fig.89).



Figure 59. Drapery Fabric Example, by Ertem Eğılmez, (Source: Köydem İndim Şehire, 1974)

Two different tablecloths are seen in the meals served on different days in the same living room. The daily used tablecloth has a white background and small flowers. The cover seen in another scene is a red and white coloured checkered pattern (Fig.90).



Figure 90. The Tablecloth Examples, by Ertem Eğilmez, (Source: Köydem İndim Şehire, 1974)

In the bedroom of the house, there is a simple bedroom set with a large white chest of drawers, a round mirror and a headboard. The curtains and bedspread in the room do not have a pattern (Fig.91).



Figure 91. The Bedroom Interior Scenes, by Ertem Eğilmez, (Source: Köydem İndim Şehire, 1974)

In this movie example, the fabric of the clothes of the characters of the movie, as well as the interior textiles, gives a lot of information about the fashion of the period. In the movie, it is shown that some male and female characters shop from Vakko. It can be said that the patterns of Vakko, a textile manufacturer like Sümerbank, are in parallel with the patterns that were popular in Sümerbank in the same years. These pattern types are stylized patterns with small flowers, plaid patterns, paisley patterns, and striped patterns especially for menswear. In the pattern of a character's dress, floral patterns were composed with geometric circles (Fig.92).



Figure 92. Pattern Examples for Womenswear and Menswear, by Ertem Eğilmez, (Source: Köydem İndim Şehire, 1974)

4.1.1.3.1.2. *Ne Olacak Şimdi?* (What will Happen Now?) (1979)

Ne Olacak Şimdi? (What Will Happen Now?) is a 1979 comedy film directed by Atıf Yılmaz (Fig.93). The movie is about family conflicts. The interiors of several different houses and different rooms and the interior of the law offices appear in the scenes of the movie. The families in the movie are middle-income, and the houses and offices are usually in apartments.

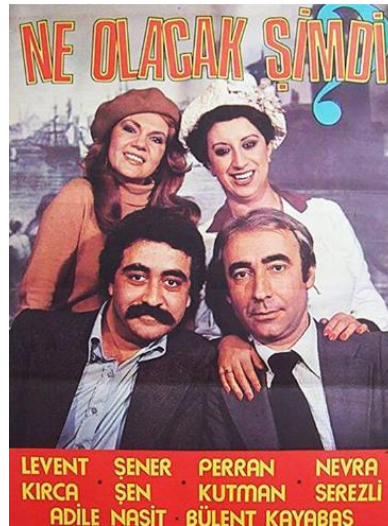


Figure 93. The Movie Poster *Ne Olacak Şimdi* by Atıf Yılmaz, 1979, (Source: Beyazperde, 2023)

In the first scene of the movie, a curtain fabric consisting of large bouquets of flowers appears in the interior space (Fig.94). The floral patterns of this curtain are different

from the floral curtains and wallpapers in the following scenes in terms of design style. When Sümerbank samples are examined, it is seen that such large non-abstract floral interior textile fabric patterns have been designed since the 1930s.



Figure 94. Drapery Fabric Example, by Atıf Yılmaz, (Source: Ne Olacak Şimdi, 1979)

Wooden furniture sets are used in two different offices shown in the movie. The upholstery fabric of the curtains and armchairs is preferred from fabrics such as plain velvet and leather (Fig.95).



Figure 60. The Office Scenes, by Atıf Yılmaz, (Source: Ne Olacak Şimdi, 1979)

In two different restaurant scenes, the fabric covers reflect the aesthetic understanding of the period. The first has a pattern of abstract large lines, while the second scene features a fine-striped fabric pattern that was often seen in the 1970s and 1980s (Fig.96).



Figure 61. The Restaurant Scenes, by Atıf Yılmaz, (Source: Ne Olacak Şimdi, 1979)

It is seen that tablecloths change in scenes at different times in the same interior. This living room features patterned armchairs and floral-patterned curtains. While there is a bordered cover with house figures in the first of the changing tablecloths, there is a cover made of fruit figures in the second scene (Fig.97). Fruit figures in Sümerbank samples were popular in hometextiles in the 1980s.



Figure 62. The Tablecloth Examples, by Atıf Yılmaz, (Source: Ne Olacak Şimdi, 1979)

The coloured ceramics in the kitchen and bathroom clearly show the aesthetic understanding of the period, these ceramic choices actually show parallelism with the interior textile choices. The abstraction level of the flower patterns in the ceramics is high and the flowers are two-dimensional, and these figures are arranged in a regular order (Fig.98).



Figure 63. Ceramic Patterns of the Kitchen and the Bathroom, by Atıf Yılmaz, (Source: Ne Olacak Şimdi, 1979)

It is seen that very vivid colours are preferred in the design of the bedroom and children's room shown in the last scenes of the movie. In the bedroom, both the bedspread and the curtains have vivid floral patterns. Floral patterns are also seen on the wallpapers. These floral patterns are often stylized and combined with geometric shapes (Fig.99).



Figure 64. The Bedroom's Pattern Examples, by Atıf Yılmaz, (Source: Ne Olacak Şimdi, 1979)

In the children's room, there is a patterned curtain of large flowers and a red checked bedspread (Fig.100).



Figure 100. The Children's Room Plaid and Floral Pattern, by Atıf Yılmaz, (Source: Ne Olacak Şimdi, 1979)

It is seen that the interiors of the three houses where the film takes place are covered with wallpaper on the walls (Fig.101). Pattern and colour intensity vary according to the rooms.



Figure 101. The Wallpaper Pattern Examples, by Atıf Yılmaz, (Source: Ne Olacak Şimdi, 1979)

Abstract and vibrantly colored patterns are often seen in the clothes of the period, as in the interior fabrics of the previous examples. Along with these abstract patterns are sometimes stylized flowers (Fig.102).



Figure 102. Clothing Fabric Examples, by Atıf Yılmaz, (Source: Ne Olacak Şimdi, 1979)

4.1.1.3.1. 1990s

The film, *Bir Kadın* (A Woman), was chosen to examine the interiors and textiles of the 1990s.

4.1.1.3.1.1. *Bir Kadın* (A Woman) (1991)

Bir Kadın (A Woman), a 1991 movie directed by Ümit Efekan, takes place in a modern apartment in Istanbul (Fig.103). The main character of the movie is an educated, successful, and single mother. The film is about the place of modern women in the society with the context of the social structure transformations and the relation between men and women. This film was chosen for analysis in order to reflect the textile preferences of an apartment in the 90s, furnished according to the taste and needs of the woman who was positioned as a consumer in the previous periods.



Figure 103. The Movie Poster: *Bir Kadın*, by Ümit Efekan, 1991, (Source: Beyazperde, 2023)

The spacious living room of the apartment receives a high degree of natural light, and this living room combines many functions such as dining, watching TV. The floor is covered with dark parquet and small carpets are laid on it. Most of the furniture in the living room is in sets and has traditional traces. Some of the accessories and paintings in the living room have traces of modernity. In terms of interior textiles, it is seen that the main seats of the living room set are covered with a white velvet fabric, and there are also tassel details. tulle curtains and thick green velvet curtains are used on the windows. The patterned furnishing fabric in the living room is just the thick striped fabric on the armchairs placed at the edge of the room. This flooring does not attract attention in terms of colour and pattern and fits the general style of the living room. There are laces with floral patterns on the dining table and inside the showcase (Fig.104).



Figure 104. The Living Room Scenes, by Ümit Efehan, (Source: Bir Kadın,1991)

In the children's room of the apartment, a studying area suitable for modern aesthetics can be seen with details such as a moving office chair and a modular lamp. The floor of the room is covered with a wall-to-wall carpet. Although the curtains are not stylistically modern, the thick striped pattern is modern (Fig.105). The bedspread has

the same colour as the curtain and has a large and abstract floral pattern, which was frequently seen in Sümerbank archives in the 90s.



Figure 65. The Children's Room Scenes, by Ümit Efehan, (Bir Kadın,1991)

One room of the flat is used as a studying room. There is a modular sofa set in the room with a large desk. The upholstery fabric of this sofa set is brightly coloured and has an abstract pattern, which was very popular in the 90s (Fig.106). On the coffee table, there is a paisley-patterned fabric cover.

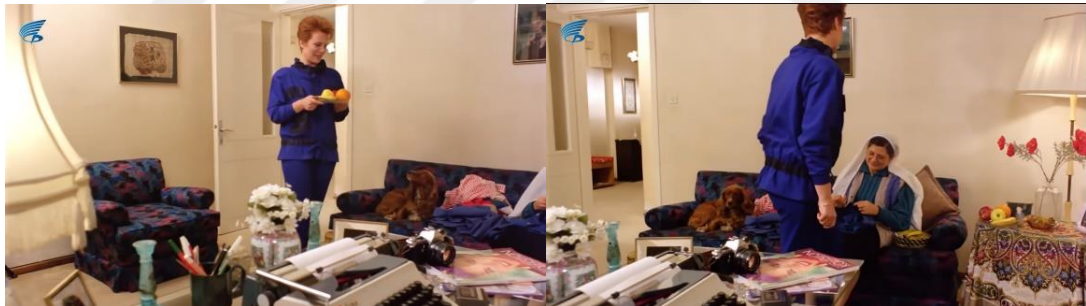


Figure 66. The Studying Room, by Ümit Efehan, (Source: Bir Kadın,1991)

In the other apartment, which is shown as the neighbor's house, it is seen that the furniture and fabric choices are more traditional. On the coffee table, there is a

tablecloth made of small flower pattern fabric, similar to those produced in Sümerbank in the 80's and 90's (Fig.107).



Figure 67. The Neighbor's Apartment, by Ümit Efehan, (Source: Bir Kadın, 1991)

In general, it is seen that the fabric and furniture preferences of the living room interior are more traditional. In the nursery and study room, modernist fabric patterns and furniture are dominant. There are many elements in the interiors with a modern pattern but a historicist form. Another point about textiles is that while the character often uses checked jackets and accessories, no checked pattern was found as an interior fabric pattern. The interiors in the film reflect the changes society went through in the 90s. For example, there are technological devices in every room and the seating arrangement in the living room is television oriented. The place of the main character in society is emphasized through the existence of a study room of his own. Clothing preferences also represent the modern woman.

4.2. Findings and Discussions

When the visuals collected through the archive work and Sümerbank interior fabric patterns are compared, fashion has just begun to enter daily life in the 1950s. By the 1960s, geometric, polka-dot forms and small flowers were used in the pattern widely in Sümerbank. After 1960's, the reflection of freedom movements in the world is seen in the pattern types. In these years, geometric and paisley patterns, animal figures and rounded forms are frequently seen. After the 70s, the level of abstraction of figures increases in interior textiles, and patterns with large motifs and vivid colors come to the fore. In the 1980s and 1990s, abstract and geometrical patterns in interiors took the place of floral patterns.

The findings show that the fabric patterns in Sümerbank fabric patterns and the images collected from the archive work are parallel both in terms of year and style. Making

designs that will appeal to all segments of Turkey, Sümerbank has been influential in interiors as well as in fashion. The effect of social events and trends was reflected later in interiors than in fashion, the first affected items were seen in easily changed interior textiles such as tablecloths and curtains. Changes in sofa fabric patterns occurred more slowly. From the 1950s to the 1990s, the level of stylization of the figures increased, and vivid colors and abstract patterns came to the fore. Unlike the visuals found in the archive study, Sümerbank has interior textiles that bring unique small flower patterns and polka dot patterns together with other patterns. Especially in the 1980s, it is seen that stylized flower patterns are combined with circles and checkers patterns.

Ethnic patterns are seen to be popular from time to time in Sümerbank patterns, and in the images found, ethnic patterns are seen in women's clothing fashion rather than interiors. The plaid pattern, on the other hand, has found a place for itself in both visuals and Sümerbank fabrics in every period from the 1960s to the 1990s. Striped patterns are very popular as sofa upholstery and wallpaper, especially in the 1970s. In the visuals examined, it was observed that the carpets were not affected much by modern patterns in these periods, only wall-to-wall carpet fashion and new carpet patterns without patterns or flowers were used.

CHAPTER 5: CONCLUSION

As a result, textile has been at the center of the industrial revolution with the change of production and technology. Therefore, it is possible to read the social and intellectual changes in the industrial revolution and the modernization period after it, through the subject of textiles. Since the home is always at the center of human life, interior textiles have been directly affected by changing social structures and lifestyles. The home was always associated with different values than those associated with clothing fashions, but now more emphasis is placed on the home as a place of refuge and privacy for the nuclear family, as a manifestation of domestic virtues. Textiles were enormously influential in physical comfort, and upholstery, soft textures, and the rich decoration of textiles were also thought to evoke emotional comfort by homemakers (Ponsonby, 2007). In interiors, textile has become an important design tool besides its functional aspect. Textiles have played a role in promoting modern design concepts by establishing a relationship with fashion and trends, and in showing individuals, especially women, their own tastes in their homes and shaped the modern interior. For individuals who want to keep up with the modern interior when it is difficult to change the furniture or the house they live in, items such as curtains, table and bedspreads and seat covers have helped this. Jacquard and digital printing technology in the following years changed the pattern designs of textiles and facilitated their production. Textile design and printing workshops have been established in fine arts faculties both in the world and in Turkey. Trained textile designers and famous architects of the period emphasized the importance of textile. The effects of Bauhaus' textile workshop in the world and the textile designers it has trained have been influential in the understanding of textile design all over the world. Modernist architects and interior designers have used textiles as a focal point in their interior designs or to strengthen the design language, sometimes they have worked with textile designers. For example, Le Corbusier designed colorful wallpapers for the company Salubra. Mies Van der Rohe collaborated with textile designer Lily Reich to design the famous Barcelona Chair (Lange, 2011). After the spread of the unadorned understanding in the interior, textile has emerged as an important factor for personalizing spaces. Pattern types in harmony with modern designs have become a temporary but attractive element of the interior.

Sümerbank introduces to the Turkish modern interior, decorative and accessible home textile products with modern and up-to-date patterns and materials. For example, Sümerbank's line of products includes a wide range of fabrics for tablecloths, curtains, and carpets, all of which are designed with modern patterns that can fit any interior. Enabling the textile design products of the period to enter every home, Sümerbank was influential in both the clothing products and home decoration choices of the society. Sümerbank, the most prominent producer of Turkey's modernization period, contributed to this process industrially and socially. The company has introduced new trends to the market and has become a symbol of modernity in the country. It has been a pioneer in creating new designs and styles that reflect the changing tastes and needs of people. Sümerbank has become a part of the country's culture.

The democratic design approach put forward by Sümerbank has strengthened the bond of every member of the society with innovation in terms of both clothing and home textiles in the modernization process. When Turkish modern interiors are examined, it is seen that modernization and western furniture are slowly integrated into new lifestyles and home typologies. However, thanks to interior textiles, new aesthetic understandings reflect fashion to the home as ephemeral elements of interiors. Small flowers, dots, and geometric patterns are characteristics of Sümerbank patterns, and these types of patterns are influential in all areas of the textile industry (Türkay, 2018). By the help of the changed fabric upholsteries, much furniture with traditional forms but geometrical or checkered patterns were observed in these periods. According to the trends of the period, conversational patterned tablecloths and stylized floral-patterned curtains in homes show this situation.

In the process of modernization, the conflict between rural/urban and classical/modern styles progressed together. Moreover, famous people's houses and lifestyles were used as examples, and the consumption habits of society were influenced by them (Yaldız and Bahtiyar, 2021). Modern Turkish textiles can be traced with archival research from journals, popular magazines, and movies because these fields were the mainstream media of the period and the most effective means of communication. Modern life and modern products, such as technological devices, furniture, textiles, were promoted in them, where many companies advertised in these magazines. Moreover, celebrities were seen as the trend-setting audience of that era. The 'famous houses' columns written in the reviewed magazines such as *Ses*, *Hayat*, *Ev Dekorasyon* show this by examining the furniture and textile choices in the homes of celebrities who follow the

world trends in these series of articles. The home textile preferences of the period are associated with the change in fashion. Modern interior textile design has been seen as a means of self-expression for the consumer in domestic spaces. The subject of textiles in interiors is significant to see the traces of socio-cultural changes, because they are ephemeral elements of interiors and show the short-term aesthetic and design understanding of consumers.

Interior fabric patterns and Sümerbank samples have gone through similar stages as in the world, from the 1950s to the present in Turkey. As Fogg said, in the post-World War II period, floral patterns began to decline, and non-representational abstract patterns began to be designed more (Fogg, 2010). In Sümerbank patterns and Turkish interiors, this transition process is seen in vividly colored patterns in which floral and geometric figures are used together.

Findings show that, modern textiles have been as effective as modern furniture in a country whose social structure has completely changed by trying to move away from tradition. Political changes and, accordingly, the country's external relations have changed the design as well as the public's perspective on design. The vibrantly colored dynamic designs in the textile designs of the post-1980s show that capitalism has increased its influence in the introverted country. The egalitarian structure of the company Sümerbank, which considers the benefit of the public, has caused the trends of the period to be felt in everyone's home by offering home textiles as well as clothing fabrics. It has been observed that the designs of interior fabric patterns and Sümerbank fabric patterns reached through the archive work have changed according to the changes in social life and popular trends in the world. The reflection of these changes on the interior has been slower than the fashion. In Turkish interiors, it has been observed that the traditional, representative patterns turn into non-representative and abstract patterns by passing through which stages with the effect of modernism. The transitional stages of this transformation were observed in the pattern designs in which floral and geometric figures were used together, especially in the interiors of the 1970s and 1980s.

The findings provide a more comprehensive understanding of these ephemeral components of interiors and their significant role in the modern Turkish interior and modern design culture. Socio-culturally, modern designed interior textile patterns have had an impact on public's accustoming to modernity and modern design. In domestic and public interiors, it has been seen that modern patterned fabrics such as modern

furniture are also used to introduce modern design to the public and increase legitimacy of modern design through media. Textiles signify democracy and personalization for the overall Turkish modernist message, interior atmosphere, and furniture. In general, it is seen that the designs of Sümerbank fabrics are not only unique, but also tend to shape the design understanding of the society. The democratic design approach put forward by Sümerbank has strengthened society's bonds with progress in terms of both clothing and home textiles in the modernization process.

In this study, although the role of modern textile in shaping Turkish interiors is examined, comprehensive information about the effects of textile design techniques and textile designers on interior spaces has not been obtained. Textile designer knowledge is limited in the furniture samples, interior images, movies, and catalogues found.

For further research, a comparative research can be conducted by examining the past catalogs of other interior textile manufacturers in Turkey except for Sümerbank and in the world, to show the effect of textile on modern interiors. In this research, the role of the designer in the shaping of interior textiles and interior space has not been mentioned in detail. Modern textile designer's role in shaping the modern interior, patterns with usage examples in Turkey and in the world can be a significant topic for future research of researchers and students. In addition, in this study, pattern analysis was carried out by emphasizing social changes over the style and fashion of the period. In the future studies, the effect of the textile technology of the periods on the pattern designs can be examined in more detail and an idea can be formed about the future textile designs and their possible role in the interiors.

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