



## Importance of Furniture in Interiors' Styles After Modernism

### Ebru ERDOGAN

*Assoc.Prof.Dr., Selçuk University, Faculty of Architecture and Design, Department of Architecture  
erdogan@selcuk.edu.tr*

### Aybüke ESER

*Interior Architect, Konya Metropolitan Municipality, Survey Project Department  
aybukeeser@gmail.com*

### H. Abdullah ERDOGAN

*Res. Asst. Dr., Konya Technical University, Faculty of Architecture and Design, Department of Architecture  
haerdogan@ktun.edu.tr*

### ABSTRACT

The fact that characterizes the spaces is their self-identities shaped by their natural and cultural values. On the other hand, the elements that make up the self-identity are the style features that carry the traces of the past, together with the memories that are specific to each space, and technical knowledge. Style is generally defined as a narration, form, existing, manner, character, saying or form of production, wording. It is the artist's view, sense, understanding and expression feature, or the wording, style and style of a genre. Besides that, the interior style is about what the space wants to tell, its identity, design subject and function. Technique specific to an age or country includes colour, texture, formatting, and pronouncing. The aim of this study is to inquire how the fact of style, which determines the identity of the buildings, creates a whole through furniture in interiors by the way of induction. Based on the features such as the style of the concept details created in the space, the technical information, the material features, the colour, and texture used, the history of the selected furniture, the form of production, the interior design created gives us information about the identity of the space. In the study, style identities are defined and interpreted through the compositions of the interior styles (Tropical, Industrial, Bohemian, Far East and Fusion Styles), which were chosen because they had a strong influence after the Modernism. As the method of the study, the qualitative research method, which deals with the details and depth of the information and the best way to express the examined phenomenon, are used. In this context, a method proposal is presented for reading and perceiving the identity of the mentioned styles in interiors and it is aimed to create these backgrounds during the undergraduate education of interior design students. With the increasing awareness and recognition, more qualified and conscious designs will be created in the future interiors.

**Keywords:** Style, Form, Interiors, Furniture, Art.

## Modern Sonrası İç Mimari Stillerde Donatının Önemi

### ÖZET

Mekânları karakterize eden olgu, sahip oldukları doğal ve kültürel değerlerle şekillenmiş öz kimlikleridir. Öz kimliği oluşturan öğeler ise geçmişin izlerini taşıyan, her mekâna özel olan anılarla birlikte teknik bilgi birikiminin bulunduğu stil özellikleridir. Stil genel olarak bir anlatma, oluş, deyiş veya yapım biçimi, tarz, üslup şeklinde tanımlanır. Sanatçının görüş, duyuş, anlayış ve anlatım özelliği veya bir türün, bir çağın kendine özgü anlatış biçimi, tarzıdır. İç mekânda stil ise mekânın neyi anlatmak istediği, kimliği, tasarım konusu ve fonksiyonu ile ilgilidir. Bir çağa veya bir ülkeye özgü teknik, renk, doku, biçimlendirme ve söyleyiş özelliğini içerir. Bu çalışmanın amacı, yapıların kimliğini belirleyen stil olgusunun iç mekânda donatılar üzerinden tümevarım yoluyla nasıl bir



bütünü nasıl oluşturduğunu inceleyerek ele almaktadır. Mekân içerisinde oluşturulan konsept detaylarının stili, teknik bilgileri, malzeme özelliği, kullanılan renk doku, seçilen donatının tarihi, yapım şekli gibi özellikler baz alınarak, seçilen donatı malzemelerinin bir araya getirilmesiyle oluşturulan iç mekân tasarımı bize bütünde, mekânın kimliğine dair bilgiler vermektedir. Çalışmada, modern dönem sonrasında etkisini oldukça hissettirdiği için seçilen iç mekân stillerinin (Tropikal, Endüstriyel, Bohem, Uzak Doğu ve Füzyon Stillerinin) donatı kompozisyonları üzerinden stil kimlikleri tanımlanmış ve yorumlanmıştır. Çalışmanın metodu olarak bilginin detayları ve derinliği ile incelenen olguyu en iyi şekilde ifade etmesini konu edinen nitel araştırma yöntemi kullanılmıştır. Bu bağlamda bahsedilen stillerin iç mekânda kimliğinin okunması ve algılanması için bir metod önerisi sunulmakta ve iç mimari tasarım eğitimi alan öğrencilere lisans eğitimleri sırasında bu altlıkların oluşturulması amaçlanmaktadır. Farkındalığın ve bilinirliğinin artmasıyla gelecekte yapılacak iç mekânlarda daha nitelikli ve bilinçli tasarımlar oluşturulabilecektir.

**Anahtar Kelimeler:** Stil, Tarz, İç Mekân, Donatı, Sanat.

## INTRODUCTION

Style is an important component in interior design. While the facts that make up the style include the experiences of the designer, the design product revealed appears with certain features and limiting elements. The architecture and equipment that developed and changed over time according to the needs were divided into certain periods and referred to by various names. Many eras and various styles have existed. Almost every geography has a specific style and construction methods and models have emerged. The importance of specialization has increased especially since the second half of the 20th century. As a result of this, the discipline of architecture started to differentiate like many other professional subjects and different disciplines emerged in the basic field of architecture. Although it is not impossible for the architect to make all the decisions regarding the whole building alone, it has been a rare situation within practice. Interior styles also take their place as a result of the data obtained as a result of those practices. Today, most of the artificial environment is created by combining ready-made components produced by industrial means. Materials and elements that are ready-made components are made by different designers, go through different production processes, and are presented to the architect as a final product. In other words, spatial design and spatial component design come to the fore as independent processes. Components designed for any space have been brought together to create an integrity in the space. However, in an environment where there are so many options, it is very difficult to establish a language unity between spatial components. This composition of language unity in spaces should be developed with a disciplinary approach. This is because many different disciplines and designers, from the design to the production, selection and assembly of the components that shape the spaces we live in and add vital value, are in a way guiding the process. Interior styles maintain their current place by continuing and developing their own disciplinary developments according to their location and functions (Onay Sağlar, Nilüfer, 2014, p.53).

## Material and Methods

In this study, in order to examine how the style phenomenon, which determines the identity of the buildings, creates a entirety through the interiors, and to propose a method for reading and perceiving the identity of the styles in the interior spaces, qualitative research method, which is an interrogative, interpretive method of the problem it examines, and which is in an effort to understand the form of the problem in its natural environment, is used. Qualitative research, which uses qualitative data collection methods such as observation, interview and document analysis for the solution of a problem, refers to a subjective-interpretive process for perceiving previously known or unrecognized problems and dealing with natural phenomena related to the problem in a realistic way (Baltacı citing Seale, 2019, p. 370). After the Modernism, it is possible to classify interior styles as Industrial, Minimalist, Modern, Asian, Eclectic, Scandinavian, Country, Classic, Colonial, Rustic, Tropical, Fusion, Vintage, Far Eastern, Retro, Pop-Art,



Bohemian, Moroccan, Exotic styles. In this study, *Tropical, Industrial, Bohemian, Far East* and *Fusion Styles* are chosen as they are the most searched, in the internet search engine, popular styles and styles that make a strong impression today. The selected styles will be defined and the style identities in different interiors will be analyzed and interpreted through the furniture compositions.

## **Interiors' styles after Modernism, furniture and accessory features of them**

### **Industrial Style**

Industrial Style, also known as the loft style, started with the emergence of the loft culture as a result of the artists settling in abandoned industrial buildings after the Industrial Revolution. Since the middle of the 20th century, the lofts preferred by artists due to their economic and working comfort have become widespread in later times, when economically high-income people wonder about this lifestyle. After this process, the interest in such buildings increased, the free-plan, high-ceilinged industrial buildings located on the shores of the port cities revealed the understanding of loft life (Özsırkıntı Kasap, 2014, p. 155). "*Loft*" literally means "loft, attic; dovecote, house / church loge *or*" the top floor, that is, the floor just under the roof (Ceylan citing Alderson, 2019, p. 2). In the closest meaning to today's use, it is the open area on one floor of multi-storey industrial buildings in America. Loft buildings first appeared in America, especially in Manhattan / Soho, the old district of New York. After the industrial passivation process in America, there have been displacements in commercial and industrial areas. As unemployment in the manufacturing sector increased, evacuation of buildings began to be a matter of concern among manufacturers. However, the upper-middle class turned this situation into an opportunity by using the need gap in the service sector. The turning point of this new trend that emerged with transformed spaces; It is the studio that Andy Warhol established on the fifth floor of an old building in Manhattan in 1962, called the "Factory". With this studio, for which Warhol paid only one hundred dollars for a year and covered the walls with aluminum foils, mirrors and silver paints, the transformation of the old production area into an art center accelerated. Thus, the reuse and protection of old buildings and places with historical value have been provided. After these developments, it is seen that in the 1960s, architects and artists turned to lofts that are suitable for cheap living standards. Lofts as free-plan spaces with high ceilings, large and single openings without any plumbing inside, attracted artists with their low-cost rents (Ceylan citing Zukin, 2019, p. 2). Lofts with high ceilings and windows; provided more benefit from daylight. The fact that the place is spacious and spacious has also created an advantage in terms of the working area and living space together. As a result, lofts have been preferred by artists. It also enabled artists to reveal their creativity and to use spaces in many different ways. This has revealed different usage lofts (workshop-residence, commercial-public-residence). With the popularization of the loft life and the transformation of old industrial buildings, some of the people started to develop supporters of industrial protectionism. The works of the artists, who were the first users of the lofts, also contributed to this interest (Erdoğan citing Spear, 1999, p. 94). Thus, the transformation of Soho's factory buildings into housing has created a new interior design.

Since these structures were first built as factories, warehouses and workshops, they are heavy wooden, steel carcass masonry buildings. Mostly stone, brick, steel, wood and concrete materials are used in loft buildings. Fixed structure elements, installation systems and ventilation pipes, which are columns, wood or steel in the space, are left uncovered without hiding. Industrial cast iron fireplaces, steel or wooden stairs are also seen in the style (Ceylan citing Karagöz, 2019, p.6). The color palette in this style is light bright and dark colors; There are also warm, neutral tones to fill the space for style balance. Raw materials used to give an authentic industrial look are also included in the composition in the color palette. Gray and its shades are included in this style together with white color in order to give a clear and pure appearance.

### **Furniture and accessory features in Industrial Style**

Since the basic image in the industrial style is a perception of incompleteness, the main feature of the accessories used is that the accessories that give this image adapt to the composition within the space. Initially, the existing surface, texture, structure, and sometimes the installation parts, directed the new form in the space. Old objects have been transformed into furniture or accessories that can be reused by gaining different functions. It even appears that a machine gear is now used as an accessory. However, as the industrial style became widespread and popular over time, it is seen that new designs also contain industrial elements (Figure-1).



**Figure-1:** Furniture and Accessory Samples of Industrial Style's Interiors (1a,1b,1c,1d).

In this style, artificial lighting, metal-coated freestanding floor lamps and pendant lamps belonging to the period are included in the style. Artificial lighting is not used in style, natural lighting is preferred. Large comfortable seats and pillows that can be used with industrial parts and art works are preferred in the interior. There are raw wood and products designed with clear lines. Living plants grown in large concrete pots are among the details that have gained importance in style because they emphasize the theme of life in the interior. Metal decor dominance in general shows itself in this style.

### **Far Eastern Style**

Traditions are cultural values, habits, knowledge, customs and behaviors that have the power of sanction and are respected in a society and passed on from generation to generation (Turkish Language Institution Dictionary, 2020). Another two approaches in the Far East style are Chinoiserie and Japonism. Especially the Rococo Period, in which entertainment and pleasure came to the fore, created an environment suitable for the development of chinoiserie-influenced products in European decorative arts. Both styles are characterized by asymmetry, focus on materials, and stylized nature and subject matter, with a focus on leisure and pleasure. Although often understood as a European style, Chinoiserie has become a global phenomenon. Chinoiserie focuses on topics considered unique to Chinese Culture by colonial-era Europeans. Many pictorial expressions, architectural details, hunting scenes, animals, various figures, birds, trees, and sometimes their combinations with Chinese pagodas and birds were used in this style. The patterns on Chinoiserie wallpaper resemble pagodas, floral designs, and exotic fanciful scenes found in Chinoiserie furniture and porcelain. These patterns were seen in fabrics as well as in woven tapestries. From the second half of the 19th century, chinoiserie had to compete with the influence of Japonism. The study of Japanese art and artistic skill, Japonism has influenced Western culture through the fine arts, sculpture, architecture, performing arts, and decorative arts. It is used specifically to refer to Japanese influence in Western art (Yıldırım ve İsmail, 2010, p. 31-36). The traditional arts produced include the society they belong to, their lifestyles and especially the productions they produce in line with their beliefs. The first place to be looked at in order to understand traditional Far Eastern Art is the beliefs and myths of the societies. These elements, which form the cornerstone of society, are the basic elements that make up



the traditional arts. In Far Eastern cultures, especially in Chinese and Japanese art, the effects of "*Buddhism*" and "*Shaman*" and the descriptions of myths are frequently encountered (Erdoğan, 2007, s.79). These depictions are used as a meditation tool both in the making and afterwards. The artist produces his work in a meditative spirit, in isolation from the world, with feelings such as conveying that feeling with a single blow or trying to convey a holistic unity. At this stage, the artist is in a pure mood stripped of his body. The work that emerges at the end of this production process turns into an object to be used for the next meditation (circlove.co, 2020)

This introversion and commitment, which is common in Eastern traditions, manifests itself as a stance against standardization and change, including the images depicted. In the Far Eastern style, "*a refined approach*", "*craftsman touches*", "*unpretentious richness*", "*sustainability*" and "*fluidity*" constitute the codes of the style. Zen and Feng Shui associated with this style are again differentiated with their own philosophies in the interior. Zen; Inspired by the four basic principles of harmony, simplicity, serenity and respect for nature, he creates his art. These four basic principles within the style manifest themselves in every detail and material selection. These elements are the most prominent features in the far east interior style, as they reflect the meditative function and create a peaceful atmosphere. It is advocated that the sound of a flowing water creates a positive atmosphere in the space in the Far East style, which is shaped by the Far Eastern teachings. "*Respect for the nature*" of the material is the Zen rule. For this reason, the wood in the space is left in its natural color, the walls are painted in earth tones, and the furniture is designed in simple forms so that the eye and heart can perceive it comfortably. There is incredible craftsmanship in the details of the style. This is because detail symbolizes the soul in the Zen understanding (Ariburun, 2015, p.13). Feng Shui, which is another complementary philosophy of the style, means "*wind*" and "*water*" (Erdoğan citing Summer, 2007, p.87). Feng Shui is the art of skillfully using and placing things around us to improve our lives. It uses the traditional five elements of Chinese astrology. According to Feng Shui, everything in the world is part of the five elements: fire, earth, wood, water and metal. There are five different ways in which chi energy manifests itself (Webster, 2002, p.4,5,16,17). The whole universe is in constant communication and energy exchange. This energy is called chi energy. "*Fire*" one of the elements, represents chi energy and here fire is seen as the source of vital energy. While dragons symbolize chi, the fire that comes out of their mouth is the sacred breath. When the balance of five elements is created in a space, the wholeness of the space is provided (Rossbach, 2001, p.38-40; Spear, 1999). Feng Shui aims to activate the life energy that exists in nature in the living spaces. Wood in style in Feng Shui; growth and fitness, metal; logic and intelligence, earth; balance, water; wisdom, simplicity and fire; symbolizes passion and energy (mimarimoda.com, 2020).

### **Furniture and accessory features in Far Eastern Style**

The Far Eastern interior style emerged by being influenced by Chinese and Japanese styles. The walls are divided into load-bearing and raivel. They are divided by load-bearing walls, doors or windows that directly support the roof structure and are often thick. Where wooden frames are used, dividing walls are located between columns. The same material was used in both cases: compacted earth or composite material, adobe or brick, wood, lawns and stone (Knapp, 2005, p. 30). While the use of natural materials, closeness to the human scale and beliefs in Chinese and Japanese interior styles are dominant; there is a separation of these two styles within themselves. For example; In the Japanese style, geometric-cubist approaches and clearer lines are in the foreground. Adornment is also mentioned in the style as well as plain forms. However, these decorations never hide the structure and distort the shape. Japanese-style decorations are often found in fittings. However, such decorations are limited to metal parts, for example, in a chest of drawers and do not exist in form or structure. In other words, there are no complex-shaped equipment samples (Ayverdi, 1972, p. 203, 204). We cannot see the same approach in Chinese interior style. There are more vegetal and animal figures in the Chinese interior concept. The accessories of the style include natural

objects such as dragons, animal figures, earthenware pots and pots from the Chinese legend. Bright mosaic-like wall coverings applied in wet areas are influenced by Far Eastern art. A glass sideboard standing in front of a specially carved mahogany frame is one of the most suitable accessories to be used in the Far Eastern interior style (Figure-2).



**Figure-2:** Furniture and Accessory Samples of Far Eastern Style's Interiors (2a,2b,2c,2d).

The dominant colors in this style are dore, white, gray, bronze, brown and red. However, there are examples of warm tones such as earth color and shades of red and red (tertiary color). There are simple and minimal lines in the Far Eastern style, where wood and antiquing techniques are dominant in furniture. Compared to the Chinese interior design style, the simplicity and clarity prevailing in the Japanese interior design style are more. The Far Eastern style is an interior form consisting of a combination of compositions that provide comfortable and fresh environments that are far from being pretentious. Inside the space, there are accessories made of natural materials. Unnecessary wall decorations and plastic-looking objects are not included in the interior applications of the style. Seat, sofa and bed heights close to the floor in the space are among the principles of Far East style accessories. Candles and light-colored floors are among the main accessories that complement this style. Far Eastern artists, who have an introverted understanding of art, have been producing their works with traditional and unchanging techniques for centuries in terms of protecting their traditions and loyalty.

### **Fusion Style**

Fusion literally means "*union and fusion*". In the world of science, it is the name given to the phenomenon of light nuclei (1H, 2D, 3He, etc.) that fuse at very high pressure and high temperatures and emit a lot of heat while transforming into heavier cores. Solar energy is the product of such nuclear reactions. The common point of fusion definitions in the literature is that at least two different species combine to form a new product / concept (nedirnedemek.com, 2020). According to Gündüz (2007), hybridity is a kind of composite system formed by bringing together parts. Relationships must be established between elements coming together for hybridity. Hybridity; Instead of neutralizing or neutralizing one of the situations; It aims to create new and multi-layered buildings while adopting and accepting it (Kaya, 2017, Beşir ve Bal, 2019, p.449). This indicates that hybridity is a powerful expression. In the globalizing world, there is a period in which the cultures of all countries are intermingled. From this point of view, the remarkable details of different countries combine and develop with local elements. The concept of hybridity is treated as something third that is new between at least two different situations. While carrying the traces of what is before, the preparation of what emerges after, but new is rather a third situation. This third situation can be defined as the intermediate state in which the components do not break their self-integrity, but at the same time enter a different process by contacting the other (Dinç, 2012, Beşir ve Bal, 2019, p.444). From

an architectural point of view, being in between is the state of being one of both, allowing one element to preserve its essence and the other to preserve its existence. The new identity, which is formed by the combination of different identities, indicates a hybrid identity while accommodating both conditions. Depending on social or cultural characteristics, hybridity can be seen in different branches of art. Similarly, architectural styles and architectural formations emerging with the unity of these styles are handled within the framework of the concept of hybridity. It proceeds from the same starting point under the fusion style design title. A sense of style emerges as a result of these interactions. The fusion style, which has a recent history, is confused with ethnic style at first sight. However, when the interiors of the style are examined, it is observed that it has a much more modern and contemporary line in terms of both space and light use, as well as equipment designs and layouts. The most striking feature of the fusion style is that it is obtained with compositions from the European and Ethnic American style, Northern European, Middle Eastern and African styles. Using an African symbol with animal figures side by side with a themed English painting, placing Indian motif patterns on a gold leaf mirror and placing ethnic cushions and cushions on a minimal modern sofa, Hand-woven Turkish or Persian carpets in interiors with influences of modernism. Fusion such as the use of rugs is one of the examples of Fusion Style.

### **Furniture and accessory features in Fusion Style**

In fusion style, the combination of not only cultures but also technology, form, material and creativity form the composition of the style. The main theme of the fusion style is creative combinations. When we look at the word 'creator' that creates style, it is observed that it is a combination of harmonies that do not have a specific rule, free, unlimited, original, complex, and arising from incompatibility (Figure-3).



**Figure-3:** Furniture and Accessory Samples in Fusion Style's Interiors (3a,3b,3c).

Combining the old and the new, the modern and the contemporary, the past and the future, examples can be created by enriching the antique furniture with the variety of colors and textures used in a Baroque building with modern furniture. Achieving the harmony of colors and textures in this style is one of the factors that should be considered. Furnitures and accessories from each period and stream can be seen provided that it sets harmony in the composition without seeking technical features. It is a wrong approach to talk about a certain criterion, a specific texture, color, shape, and form of this style. However, the selected equipment materials and textures, the harmony of the color tones, the brightness of the environment and the function of the space are the elements that must have an original attitude in direct proportion to the expression. In the interior arrangements of the style, it is seen that a whole composition is captured both within itself and with the space in the floor, wall, ceiling, window, door, fireplace, staircase and all moving details.

## Tropical Style

The Tropical Style emerged in the geography from which it was named, in the 1940s, in the period known as the Hawaiian craze in America. This style started to be applied in Cuba, Florida and the Caribbean in the following period, with the effect of geographical location in the 1950s (milliyet.com, 2020). The emergence of the tropics in medicine long before it became a research topic for architecture, the institutionalization of a specific scientific specialty called "tropical medicine" also confirms the historical link between tropicalism and colonialism. Questions such as how European colonialists accustomed to cold climates will live in these tropical climates, what to wear, how to protect themselves from tropical diseases, mosquitoes, poisonous insects and similar threats have triggered studies on this subject, and the area of expertise we call "tropical architecture" has emerged as an extension of this. First of all, the "bungalow" that comes to mind first when we think of tropical architecture is a specific type of architecture adapted from local vernacular models to provide Europeans with shelter and comfort in colonies in the tropics (Bozdoğan, 2013, p.372). It is observed that the tropical style was used previously in the fashion industry, then in architecture and interiors. The most defining aspect of the Tropical Style is that it contains features of the geographical location from which it arises. The main elements of this style are the color tones that make you feel the sea, the approaches that give the sun effect, the sky, the woody botanical contents, light equipment, fine fabrics and mainly accessory details. In the tropical style combining a new and fresh look with traditional compositions, there are examples where large accessories are located in the space, and simple details are designed by mixing different patterns and textures (Kumaş, 2020, p. 445).

## Furniture and accessory features in Tropical Style

In the tropical interior style, the first thing to notice is bamboo. Bamboo material is used in many places in the space, from cabinet doors to coffee tables and table legs. In addition to bamboo material, rattan and wicker knitting technique are among the details that make up the style. Glass material is also used as a table and coffee table in the same composition, in order not to break the effect, due to its transparent texture and natural material (Figure-4).



**Figure-4:** Furniture and Accessory Samples of Tropical Style's Interiors (4a,4b,4c,4d).

Comfortable fittings suitable for use with large surfaces are seen in tropical style. Wooden and bamboo equipment and floor coverings reflect the character of this style. Especially dark colored wooden tables, lamps and furniture legs add more depth to this style. The style includes large stone fireplaces and stone stairs located between stone walls, and wooden stair railings inspired by nature.

Natural tones such as ivory, beige, buff, brown, gold and light yellow make up the main color palette in the Tropical style. Tertiary colors of green and green are among the most common colors in patterns and accessories. Colors such as red, black, dark brown and





orange are seen in these details. Instead of heavy and embroidered thick carpets, hand-woven rugs from natural yarns and even knitted fabric pieces made of seaweed are among the textile products used in this style.

The openings of the tropical climate buildings are quite large and wide, and the curtain element has an important place in the interior accessories due to the large number and dimensions of the windows. In style, curtain fabrics are usually chosen from fine linen and cotton fabrics and take their place in design. It is generally used in soft and flashy fabrics, natural raw silk, pillow and cushion weaving. Other natural cotton fabrics are preferred for upholstery of larger accessories. The textile products and the use of patterns on wallpapers are the details that complement the Tropical style. Commonly used motifs are palm, banana prints, animal patterns and their reflections on materials such as bamboo, leather, and straw. In animal motifs, patterns such as leopard and zebra as well as images of animals such as elephants, monkeys and lions are used. Intensive show off with the accessories used. Live plants with large and tall green leaves are often used. Gold-framed mirrors and paintings, frames with animal and plant pictures, seashell objects, tropical landscape panels are the accessory elements that complete the identity of the style.

### **Bohemian Style**

The word 'Bohem', known to be of French origin, is derived from the French word 'la bohème'. The origin of the word Bohemian is used to describe the lifestyle adopted by gypsies (etimolojiturkce.com, 2020). French artists were influenced by the way of life and independent stance of the gypsies in the 19th century and advocated that artists should adopt this lifestyle. Bohemian style has also started to show itself as a style in fashion and decoration. In today's modern usage, the term bohemian "Bohemian" is a term often used to describe the lives of artistic, unconventional living people. The best-known examples of bohemian style in the early 20th century include the Bloomsbury Group Stephen Brothers, Vanessa Bell and Virginia Woolf formed around it. In the first years of the 21st century, with the effect of the developing and changing women's movement in the world under the name of "*boho-chic*", it first showed itself in fashion and then began to take place in many topics of living spaces. In the 1960s, its popularity increased with the hippie movement, which was defended by the "*flower children*", who were the defenders of freedom and peace. Bohemian style, as another style against traditionalism, expresses itself freely in every detail of many spaces, without patterns and without rules.

### **Furniture and Accessory Features in Bohemian Style**

In the bohemian interior style, the main emphasis is on lifestyle and style. In the interiors designed with bohemian style, all of the accessories have their own story and narration. It is not possible to see the rules encountered in any architectural trend or interior style in this style. The style complements its own composition from quotations from improvised harmony and life sections. This style stands out as a style that is far from ordinary, where ethnic lines are at the forefront, colors are freed, blended with vintage inspirations. The style, which does not set rules and limits on anything, is inspired by naive accessories, ethnic and floral patterns, colorful fabrics, beads and handcrafted knits, without worrying about following any trend or fashion. Color is an important factor for the perception of a style in the interior. In the bohemian style, a bold attitude about color draws attention. This style, which advocates a carefree gypsy lifestyle, does not have sharp limits on color matching. Bohemian style, which advocates freedom in almost every aspect, does not have any concerns about achieving color harmony. On the contrary, contrasting colors are brought together to create a contrast and contribute to the creation of a rich space. The use of almost any color stands out in interiors where a colorful atmosphere is desired. The use of red, green, blue, yellow colors with each other and with black and white colors makes a remarkable effect (evdekorasyonx.com, 2020) (Figure-5).



**Figure-5:** Furniture and Accessory Samples in Bohemian Style's Interiors (5a,5b,5c,5d).

A timeless elegance and comfort can be seen in bohemian style. Motifs, fabrics that attract attention with patterns, a wide color harmony and abundant material variety are also seen in the composition of the space. Although the basic tones of this style are pastel colors, vibrant tones are definitely seen. The main patterns of the style include paisley patterns, floral, batik, ombre fabrics, tribal and suzani patterns. Patterned rugs that will appeal to the free spirit of the bohemian style are the most successful textile items of this style. Without seeking harmony, it is possible to create compositions side by side with rugs of different patterns and colors, even of different sizes. Bohemian style, which uses patterns and motifs coming from ethnic backgrounds, also modernizes these patterns and displays them in its compositions. It is possible to find old-era fireplaces and all kinds of wrought iron stairs and railing models in the space. The cushions, which are used as the most important accessory contributing to the shabby life, have also become the symbol of the style by using various colors, patterns and sizes. The other accessory that accompanies the cushions used as an accessory in this style is the curtains used for many purposes besides vintage accessories. Curtains are highly preferred at the head of the bed, as a divider or as an aesthetic element. In addition to the curtains with ethnic patterns and tassel details, knitting and lace are also used. *Vintage furniture* is one of the main accessories in this style. Furniture in style seems to have lived a life. For this reason, it is common to reuse old items or old things with care and reuse. There is a density of motif and color in furniture upholstery. The use of exotic designs is predominant. Birds, green leaves, exotic flowers and fruits are examples. Natural and handmade products are used in furniture components. The use of wood frequently draws attention in furniture structure. Wood is patterned with ethnic motifs. Naturalness and liveliness are essential elements in bohemian style. Therefore, compositions consisting of living plants are definitely included in the environment. Various plant species, cacti and succulent varieties take their place in huge earthen pots as well as stalactites of various sizes hanging from the ceiling by weaving from macrame rope. Various accessories with oriental traces such as colorful chandeliers, glass or stone lighting products, lanterns, vases and trinkets are used together in Bohemian style.

### **Results and Discussion**

In this study, Tropical, Industrial, Bohemian, Far Eastern and Fusion Styles, which are at the forefront among the interior styles of the post-modern period today, are examined in order to determine the style identity of the spaces through their furniture and accessory features and compositions. Table 1 and Table 2 show the specific features, differences and common aspects of the interior components and elements of the styles and their equipment. If the findings obtained from the examinations are summarized;

When the individual equipment and structural element parts of each style are examined, it is seen that they have similar features among themselves. At the same time, it is seen that these equipment and structural elements have properties that define their own boundaries (Table-1). It is concluded that the furniture and accessory that are not



included in a style, completely independent of each other, are effective in determining the identities of style as a result of their place in the whole composition and in a certain discipline. For example, while the selected styles in the table differ in each of the wall surface, ceiling, and floor coverings, there are similarities in other building elements such as doors, windows, stairs and fireplaces. While it is not possible to talk about a specific window, door, wall surface in the fusion style, these building elements in the Far Eastern style undertake decisive tasks on style. Building elements therefore do not provide us with clear conclusions about style. When looking at the decor materials, accessories, materials and color tones shown in Table 2, it is seen that the style identity becomes more evident and clearer.

In determining the style identity, building elements exclusively do not give us clear and precise information. In order for the identity of a style to be understood and perceived fully and clearly, it should be examined with an inductive approach as a method. Together with the structural elements in the interior, the holistic composition of the furniture together with the material, color, texture and other accessory elements should be evaluated. As a result of such an approach, more clear information about the style can be obtained. Looking at the data in Table 1, it is seen that the styles with overlapping features in the whole are referred to under the name of different style as a result of having differences in details. According to the inferences from the samples, Bohemian and Fusion Styles, which do not have a unique structure and component feature and are frequently confused with each other, reveal more clearly the color and furniture and accessory features and style differences and identities in Table 2. Likewise, although they have common aspects under the headings of furniture and accessory properties and color tones, it is possible to say that different style identities have emerged due to the differences in the materials of the building elements. For example; The differences in detail seen between the selected styles prove this (Table-2). While accessories such as vases, trinkets, lampshades and floor lamps are included in all selected styles in the decor materials, curtain (Fusion, Tropical and Bohemian) and mirror (Industrial, Fusion) accessories are not seen in most of the selected styles. When examined in terms of colors, while main, vibrant and tertiary colors are included in all selected styles; Cold (Industrial, Fusion) and warm colors (Far Eastern, Fusion and Bohemian) are rare. The use of natural materials is included in all styles. The use of steel (Industrial, Fusion) and metal (Industrial, Fusion and Bohemian) seems to be used less frequently. It is not possible for styles to take shape under titles such as color, texture type, and space separation. Likewise, it will not be possible to tell the attitude of the style only through the building elements.



**Table-1:** Interior Building Components and Elements of Styles.

|  | <b>STYLES</b>           |  |   |   |   |  |
|--|-------------------------|--|---|---|---|--|
|  | <b>INDUSTRIAL STYLE</b> | <b>FAR EAST STYLE</b>  | <b>FUSION STYLE</b>   | <b>TROPICAL STYLE</b>   | <b>BOHEM STYLE</b>  |  |
| <b>INTERIOR STRUCTURE AND COMPONENTS</b> | <b>WALL SURFACE</b>     | The walls where we see the raw-natural state of the material in its unprocessed form.        | Linear straight walls and portable separators where natural materials are preferred.                                    | Wall types of all kinds of materials, textures and shapes.  | Untreated natural materials and stone walls.  | It does not have a specific wall character, can be mentioned even inside the tent.       |
|  | <b>CEILING</b>          | Exposed beams, reinforced concrete texture ceilings are the most distinctive elements.       | Wooden motif ceilings, wicker ceilings woven with natural material plants, beams with tree trunks are special features. | It adopts a free ceiling concept where it can be seen all kinds of designs, trends and styles together. | Simple and enriched ceilings with bamboo matting or natural dyes are included.  | It does not have a specific ceiling character.   |
|  | <b>FLOOR</b>            | Raw wood, natural stone, ceramic and exposed concrete floors are unique.                     | There are tiles made of natural wood materials and far eastern motifs.  | Since it adopts the irregular approach, all kinds of floors provide their place in style.               | Handmade or factory produced ceramic floors with multi-patterned or green and earth tones are featured.   | It does not have a specific ground character.  |
|  | <b>DOOR</b>             | Industrial metal and steel doors are common.   | Sliding doors with rail system made of natural wood material are the elements of style.                                 | It does not have a specific door character.   | Often openings instead of doors. In places with doors, curtain types based on rug-like fabric or raw material of which are plants are in style. | A specific door model is not included in the style.                                      |
|  | <b>WINDOW</b>           | Long rectangular industrial type windows, as it includes spaces with large and wide windows. | It is a style with solid lines and self-grid windows. Is its most characteristic emphasis.                              | It does not have a specific window character.   | The windows are very spacious and wide, inspired by nature.   | A specific window pattern is not included in the style.                                  |
|  | <b>FIREPLACE</b>        | Industrial cast iron fireplaces and stoves are seen in style.                                | It is seen a warming system used for warming and cooking from the floor in this style.                                  | A modern fireplace or a classic antique fireplace.  | Large stone fireplaces that take their place in stone walls are seen in this style.   | There is no specific fireplaces concept, but generally old fireplaces are seen in style. |
|  | <b>STAIRS</b>           | Stair steps and railings made of wood are used in style.                                     | Stair steps and railings made of natural wood are used in style.  | It does not have a specific stair railing character.  | Wrought iron railings made with motifs inspired by plants.  | Usually has wrought iron railings with many motifs.                                      |



**Table-2:** Interiors' Furniture and Accessory Properties of Styles (according to the inferences from the samples).

|        |            | <b>COLOR AND EQUIPMENT FEATURES OF STYLES</b> |                    |                  |        |              |       |                         |                      |                        |                |                    |             |       |       |      |            |         |             |            |                |            |           |             |                 |               |   |
|--------|------------|---|--------------------|------------------|--------|--------------|-------|-------------------------|----------------------|------------------------|----------------|--------------------|-------------|-------|-------|------|------------|---------|-------------|------------|----------------|------------|-----------|-------------|-----------------|---------------|---|
|        |            | Decoration Material                           |                    | Space Separation |        | Equipment    |       | Reinforcement Materials |                      |                        |                |                    | Color Tones |       |       |      |            |         |             |            |                |            |           |             |                 |               |   |
| STYLES |            | Lamp  | Live-Living Plants | Mirror           | Pillow | Vase-Trinket | Chart | Curtain                 | By Functions Divided | By Functions Unlocated | Hardware Ratio | Repair Rate Is Low | Textile     | Metal | Steel | Pine | Artificial | Natural | Vivid Color | Soft Color | Contrast Color | Cold Color | Hot Color | Third Color | Secondary Color | Primary Color |   |
|        | Industrial |   | •                  | •                | •      | •            |       |                         |                      | •                      |                |                    |             | •     | •     | •    | •          | •       | •           | •          | •              | •          | •         | •           | •               | •             | • |
|        | Far East   |   | •                  | •                | •      | •            |       |                         |                      | •                      |                | •                  | •           |       |       | •    |            | •       | •           | •          | •              | •          | •         | •           | •               | •             | • |
|        | Fusion     |   | •                  | •                | •      | •            | •     | •                       | •                    |                        | •              |                    | •           | •     | •     | •    | •          | •       | •           | •          | •              | •          | •         | •           | •               | •             | • |
|        | Tropical   |   | •                  | •                |        | •            | •     |                         | •                    | •                      |                | •                  | •           |       |       |      |            | •       | •           | •          | •              |            |           |             | •               | •             | • |
|        | Bohemian   |   | •                  |                  | •      | •            | •     | •                       |                      | •                      | •              |                    | •           | •     |       | •    | •          | •       | •           | •          | •              | •          | •         | •           | •               | •             | • |

**CONCLUSION**

In this study, Tropical, Industrial, Bohemian, Far Eastern and Fusion Styles are examined through their furniture and accessory features and compositions in order to determine the style identity of the spaces. According to the data obtained from the investigations, it has been observed that a whole is formed with the principle of induction in defining the identity of a style, and each piece of equipment is dependent on a style in itself. It has been observed that the effects of the geographical location, cultural knowledge of the region and the historical development process have been effective in shaping the styles. In light of this information, the characteristic distinctive line of each style has created a methodological principle in reading and perceiving the interior identity. In addition, it has been observed that styles have been influenced by each other in their historical development processes and that they have continued their influence until today. It is not correct to define the adjective as ugly or beautiful for styles that have existed until today, because each has a story of existence in itself. It is possible to say that the accessories exist within the styles according to the construction technique and their own story, and that the main actors that create the style are meaning, difference, diversity and even specific details. It has been observed that the characteristic qualities that the equipment add to the styles are also the factors that determine the image in the space, and that the equipment act as a compass in determining the styles. The methodological study created with the furniture and accessory features and compositions used in the definition of style and characterization can be included in the undergraduate curriculum for architecture, interior architecture and industrial design students. The fact that the styles constitute the basis for their relations with each other and with other movements and the development graphics in the historical process will provide a better understanding of these styles and create a great awareness. In this study, it is aimed to establish these foundations, and with the increase of awareness and awareness, more qualified and conscious designs can be created in future interiors.



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