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## DEVELOPMENT OF FURNITURE MANUFACTURING AND CURRENT SITUATION IN TURKEY

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### Abstract

With the Westernization / Modernization movement, the concept of furniture, which in traditional Turkish residential life is seen as fixed accessories, has changed and Western-style furniture was produced and used. The intensification of the political, economic and cultural relations that started with the European countries was effective in the beginning of this process. After the second half of the 19th century, Western-style furniture began to be used primarily in palaces and then in residences belonging to the elite of society. Through time, the use of Western-style furniture has become widespread across other parts of society. The first Western-style furniture production began in the carpenters sections of Yıldız Palace which was named as Tamirhane-i Hümayun (Imperial Repair-shop) and founded by II. Abdulhamid. The furniture production process that began with Tamirhane-i Hümayun continued with small and medium-sized enterprises in the Republican period. In this phase, the contribution of architects, interior designers, and sculptors to furniture design pioneered by the Sultan Abdülhamid II is excellent. In this study, the history of furniture production in Turkey since the 19th century Ottoman era was examined and information on the state of the furniture industry today was given. The aim of the study is to provide a written source for related Turkish furniture art and other works related to the furniture production sector.

**Keywords:** Tamirhane-i Hümayun, Furniture Design, Furniture Industry, Design, Interior Architecture.

### 1. INTRODUCTION

Furniture, which is defined as a portable item for sitting, eating, working, sleeping, was defined by cultures until the 19th century Westernization/ Modernization movement seen in many parts of the World (URL-1). Unlike Western furniture, the traditional Turkish house includes the interior space equipment, mostly composed of fixed objects such as cedar, cupboard, shelf and niche (Figure-1). In addition to these, the manufacture of movable items such as womb, stool, chair, rosary case, table leg has developed as a craft branch by taking form with mother-of-pearl, silver, ivory, and wood inlay, carving, painting and kundekari in the hands of artisans. Ottoman diplomats, who started abroad with the Tulip Era and intensified with the edict of Tanzimat, went abroad and came into contact with Western lifestyle, visits to the Ottoman Empire

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by Western tourists, architects, artists and diplomats caused the Ottoman to encounter Western-style furnishings. First used Western-style furniture brought in from abroad by the sultan and his close circle at the palaces. For example; the furniture used in Sultan Abdulhamid II's study room at Yıldız Sale and later moved to Beylerbeyi Palace bears the stamp of Victor Aimone-Paris. Thanks to the sultans who were interested in carpentry works like Sultan Abdülmecid and Abdülhamid, these furniture brought from abroad later began to be made (Figure- 2).



Figure 1. Interior Space Equipments in Turkish House Room.



Figure 2. The Desk and Other Furniture of Sultan Abdulhamid II at Beylerbeyi Palace Victor Aimone-Carrying the Paris Label (URL-2).

“Tamirhane-i Hümayun” (Imperial Repair- shop), established at Yıldız Palace with the tools and equipment brought from Europe and Japan by Sultan Abdulhamid II, is Turkey's first large-scale western-style furniture workshop. (Figure-3). (Demirarslan, 2017, 189). In 1888, in the workshop called Tamirhane-i Hümayun, a steam engine was designed for this purpose and graters that operated with that steam engine were used. In addition to carpentry works, operations with iron and galvanoplastics were also carried out here (Cezar, 1991,338; Tuğlacı, 1993,580). This workshop, which employed around 60 workers, was primarily set up for the princes to spend their time. In this workshop, where most of the staff consisted of Greek masters and Sultan Abdülhamid himself also worked, original designs were started, depending on the need, while furniture brought from abroad was imitated. Examples of furniture made by Vortik Kemhacıyan, head carpenter of the Çırağan Palace, using ebony and walnut trees were significant (Can, 2014, 43) (Can, 1999, 24; Barillari and Godoli, 1997, 40) (Figure- 4).



Figure 3: Tamirhane-i Hümayun Established by Sultan Abdulhamid II at Yıldız Palace (Ersay Yüksel, 2017, 271).



Figure 4: Neo-Ottoman Dinner Set Designed by Sarkis Balyan, Yıldız Palace Şale Mansion Banquet Hall (late 19th century) (URL-3).

Some of the furniture belonging to the palaces, other than those manufactured in Tamirhane-i Hümayun, is known to have been made at the Turgot Street workshop or purchased from the Pera stores. Bon Marché, Narses Narliyan, Cosma Vuccino and Partners, Garrus Brothers Mevlevihane furniture stores, produced important furniture samples of the period. The first furniture stores of the Empire were opened in Pera, as is well documented. These imported furniture had to be redesigned and adapted to the Ottoman identity over time and used in workshops (Demirarslan and Aytore, 2005,119). The workshops of two Greek masters, who were primarily apprentices to Sultan Abdülhamid, Mihal Raftakis and Stamatis Vulgaris, and the Tubini Furniture Factory in Beşiktaş, were important establishments in Taksim (Küçükerman, 1998, 24). The factory was founded by Bernard Tubini, founder of the Ottoman General Credit Bank, and was famous for its goods, which will satisfy all the delights and tastes of the culture of Paris. The family Tubini, which is actually a family of Latin descent, was a wealthy family that came from Syros Island to Istanbul and settled there. Bernard Tubini used to do banking, and his son operated the Beşiktaş furniture factory with 400 employees. The rarest trees grown at the borders of Ottoman geography met the Tubini Factory's timber



requirement, and trees were imported from Europe when not enough. Many of the furnishings, including the mansion furniture in Istanbul, were also products of the Tubini Company. In addition to imitating European furniture, stunning wood and mother-of-pearl furniture was offered to Ottoman bureaucrats in exchange for foreign borrowing money, decorated with gold. Tubini 's furniture factory also produced wagons for the Horse-Drawn Tramway Company and custom-made coaches for pasha spouses in the palace. Furniture factories in Narliyan, Darius Patrianu, Fokelstein, Kortesi Brothers, Jean Balatti, Leon Friedmann also had a voice in Western furniture production in a short time (Küçükerman, 1998, 29) (Figure-5, 6). Girls Industrial School and Hereke Fabrika-i Hümayun had also produced specially furnishing pieces used in furniture. During the reign of Sultan Abdülhamid II, educational institutions served by European and trained teachers, such as the Industrial-i Nefise School (now Mimar Sinan Fine Arts University) and the Istanbul Industrial School, played a key role in designing and manufacturing Western-style furnishings. In particular, the opening of the "Decoration Department" at Sanayi-i Nefise Mektebi and the "Chair and Sofa" departments at the Istanbul Industrial School has led to an increase in furniture development (Küçükerman, 1998, 6; Demirarslan ve Aytore, 2005, 119).



Figure 5. The Jean Balatti and Leon Friedmann Invoices (URL-4, URL-5).



Figure 6. One Cabinet of Darius Patrianu Furniture Factory (1893) (URL-6).

## 2. REPUBLICAN PERIOD AND FURNITURE PRODUCTION

With the Westernization movement that started with the Tanzimat Edict, the changing perception of space and the practice of using furniture gained traction with the Republic's 1923 declaration. In the country, which has entered a new structure in every area from clothing to culture, from rural to urban areas, accelerating migration and urbanization, changing the structure of the Turkish family, particularly the role of women in society and the home, affects the use of furniture in conjunction with the residence 's interior. The division of the dwellings according to their purposes, on the other hand, led to a number of living



rooms, bedrooms and dining room furniture. In that time, Jean Psalty and Kalinikos stores in Beyoğlu appeared as major commercial establishments that met the needs of residential furniture (Figure- 7, 8). However, the furniture industry, developed during the first years of the Republic with the designs of master architects including Architect Vedat Tek and Sedad Hakkı Eldem, comprised of small businesses and workshops (Figure-9).



Figure 7. Furniture Samples of Psalty Store (URL-7).

Küçük Han :  
**G. BEYKO**  
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1 6 8 5

ve diğer satılmayan yeni kumaşları mu-  
şambalar, halıların tozunu temizler,  
karyolar, yastık ve yorganlara HEDKE  
numele büyük boy bir altın piyano.  
Piyano için her yerde 25 tuncat alınır.

GALATADA TÜNEL YANINDA  
**KALİNİKOS**  
TEFRİŞAT MAGAZASI  
varken Beyoğluna kadar çıkmaya ne hacet?  
Bu meşhur mağazada ihtiyacınız olan bütün tefrişat levazima-  
tının en iyi cinslerini ve mobilyaların en güzel çeşitlerini gayet  
ehlven olarak bulabilirsiniz.  
Bir defa ziyaret ediniz. Memnun kalacaksınız.

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neşrettirileceği ilân olunur.

HEPSİNDEN

Figure 8. An advertisement of Kalinikos store, Akşam Newspaper, October 17 in 1929 (URL-8).



Figure 9. Architect Vedat Tek Design Office Set<sup>1</sup> (URL-9).

As a result of the declaration of the Republic, in Ankara, a newly formed capital, was in great need of furniture, especially after the Second World War, with an increase in housing development. This situation has been effective in developing furniture production for Turkey (Küçükerman, 1999,22). Educational institutions such as the Tophane Men's Art Institute (1946) led to the furniture design as well as the Sanayi-i Nefise School transformed into the Fine Arts Academy. The furniture designs were guided by designers such as Zeki Kocamemi, Bruno Taut, Ernest Egli, Nizami Bey, Sedad Hakkı Eldem, Seyfi Arkan, Fazıl Aysu, Zeki Sayar, Hakkı Oygur, Aptullah Ziya, Nazimi Yaver, Utarit Izgi, Fazil Aysu, Hayati Görkey, Sadi Çalık, Sadi Öziş and Orhan Demirpençe (Demirarslan ve Şentürk, 2016, 175) (Figure- 10, 11, 12). Many of these artists crafted the furniture they produced in their workshops (Küçükerman, 1999, 26-28; Küçükerman, 1970, 36).

<sup>1</sup> The office team of Vedat Tek, one of the most famous architects of the last period of the Ottoman Empire, consists of five parts: one office, one office chair, and one three-unit library, and two file cabinets. The keys, handles, and hinges of the pieces made of walnut and oak on the linden tree are bronze. The motifs on the crown parts, front doors, drawer faces, crown, and border borders, which are entirely hand-carved, have the same character as the buildings built according to the traditional architectural trend of the famous architect Vedat Tek. The "sheriff from the cradle to the grave" claim hadith sharif written in Arabic with a Kufic calligraphy with bones on the forehead of the crown and front door. The crown decoration of the central part of the library is a reference for the honor of the 16th-century Ottoman crown doors. Door handles are also designed in the form of chubby door handles of Turkish classical architectural masterpieces.



Figure 10. Furniture of Atatürk Marine Mansion in Florya, Architect Seyfi Arkan and Fazıl Aysu (URL-10).

The views and lectures of the influential architects of the period on furniture were also significant in the early years of the Republic in terms of evolving expectations of furniture on society and designers and the influence of the change on designs. In 1931, Sedad Hakkı Eldem explained his thoughts on furniture as follows:

“As with most country buildings, we still use stereotyped furniture which ideas are not articulated and which doesn't satisfy us. In an age in which our needs are continually evolving and forming in accordance with the current circumstances and comfort in other countries, we are fulfilling our needs with the items that the worker and the merchant find suitable for us. The architect should decide the form of the furniture, so that it is economical and also appropriate for our taste and need.” (Eldem, 1931, 273; Gürpınar, 2016).

In 1950, Zeki Sayar explained his thoughts on furniture as follows:

“As with the home case, all countries are concerned with the problem of furniture. Each family in every country, from small to crowded, from poor to wealthy, strives to have better furniture wherever possible. Good supply of furniture is almost impossible, especially within our region. Since the furniture issue in our country is absolutely untouched as with houses.” (Gürpınar, 2016).

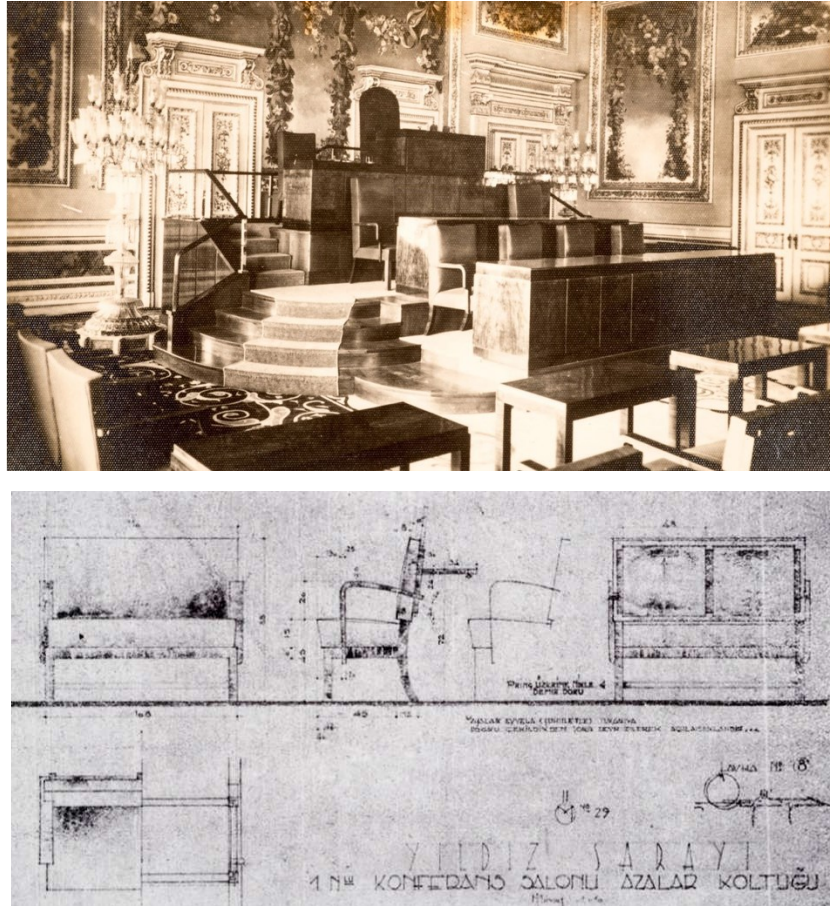


Figure 11. Yıldız Palace Istanbul Balkan Conference Furnishing Project and View of Furniture Designed for Balkan Conference (1931) , Nazım Yaver, 1934 (Arkitekt, January,1934, 8-11; URL-11, URL-12).

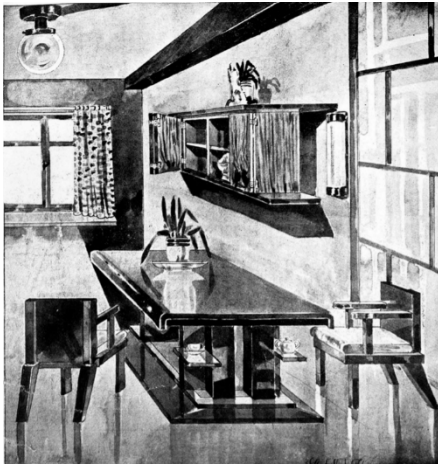


Figure 12: Aptullah Ziya Design Dining Room and Furniture (Ziya, 1931, 17) on the Left and a Sofa Furniture Belonging to Sedat Hakkı Eldem on the Right. (Eldem, 1931, 275).

The laboratory named "Interior Design" was established in 1929 by Austrian Professor Philip Ginther and was known as Turkey's first furniture design studio along with the modern appliances and contemporary design philosophy. Established in 1944, Masis company has also contributed to the development of the steel furniture manufacturing industry. However, the first significant step in the design and produce of metal furniture began again, the metal furniture laboratory was established by the Academy's three professors, Sadi Çalık, Sadi Oziş and İlhan Koman. (Figure-13). In addition, the workshop organized by architect Fazıl Aysu and decorator Baki Aktar and the workshop set up by these three teachers at the Academy in Istanbul Elmadağ produced various pieces, in particular the furniture designs by Sedat Hakkı





Eldem (Sen, 2005, 167). Such original metal furniture crafted by Turkish artists in Europe played an important role. However, all those studies and production were not adequate to satisfy the needs of the public in terms of furniture.



Figure 13: Metal Furniture Designed and Produced in Sadi Oziş, Şadi Çalık and İlhan Koman Workshop (URL-13; URL-14).

Production of metal furniture, which started in the 1950s, ended in 1967 when it was affected by protectionist foreign trade policy. Problems have begun to arise in the production of furniture that local industrialists are unable to manufacture, in compliance with import controls. In the 1960s, people had financial difficulties purchasing a chair and in the factories, too, there was a lack of raw materials to manufacture furniture. In 1962, the State started to adopt the new furniture styles of Western cultures. The government began to follow contemporary Western furniture designs with the start of five-year planning in 1962, and because the manufacture of such items was not affordable, the manufacturers began to create similar Western Style furniture in their factories. All those efforts have contributed to making furniture a function of the industry.

Decorated and carved furniture began to be made in small-scale workshops in 1970-80 which symbolized the consumer's economic status rather than the realistic. However, the most sought-after furnishings in this era are the sofas which are the beds designed to fulfill a lifestyle need. Many small factories that manufacture this furniture, which people call "çek-yat / sofa bed," have grown and become the large manufacturing facilities that nowadays produce modular and serial furniture (Figure-14). The colorful PVC furniture, which began to become popular worldwide with the Pop Art concept of the 1970s, started to be widely manufactured after the 1990s and created a new market particularly for garden furniture.



Figure 14. A Sofa -Bed Advertisement, 1980.



It has been observed that in the design of furniture used in today's dwellings modularity, multifunctionality and economic considerations are taken into account, and not much attention is paid to showing off. Furthermore, the construction of new office buildings has increased the need for office furniture as a result of the developments in the commercial world and consequently companies that produce office furniture have increased and created a sector. Development, which started with the development of steel filing cabinets, has evolved into the production of furniture and space elements specially crafted. In the transformation of office furniture manufacturing from workshop manufacturing to factory production, the rapid growth of the computer, audio, and video technologies played an important role. Through time, the production of office furniture has significantly improved and continued to represent the sector 's largest share of exports.

### **3. CURRENT STATUS OF FURNITURE INDUSTRY IN TURKEY**

And only in office furniture; today, the manufacture of all types of furniture has ceased to be manufacturing factories and has become a major industrial division. Companies operating in a workshop location have a significant share of this development due to the emerging technology and commercial opportunities. So it will be more appropriate to examine the state of today's furniture industry with certain official estimates. In 2020, Turkey had a population of 83,154,997 (URL-15). The need for more flexible and functional use of indoor spaces raises the demand for furniture while addressing the increasing housing deficit as a result of population growth and changes in family structure. Earthquakes on 17 August 1999 have caused the need to use modular and functional furniture at the same time. According to State Institute of Statistics reports, households' share of consumption spending on furniture and home care facilities amounted to 7.3 percent in 2002 and 6.3 percent in 2018; this rate cannot be underestimated in comparison with other consumption expenditure (Table- 1). For these figures, the consumption of furniture said in Turkey is as clear. However, visual tastes such as day fashion, colour, style, architecture, other effects such as shipping, repair, replacement parts, post-promotional process, payment systems, advertisement, and selling strategy still play a key role in the growth of the furniture industry today. The frequency of evolving consumer furniture has increased in recent years, according to the 2013 Consumer Durables and Furniture Sector Report prepared by the Association of Independent Industrialists and Businessmen (MÜSİAD). One of the reasons influencing the production and use of furniture may be said to be this tendency. According to MÜSİAD 2013 Furniture Consumption Report, 85 percent of consumers change their 3-10 year old furniture. The rate is quite high and it can be seen that the decision to adjust the market specifically impacts the production and sale of furniture. Nevertheless, in terms of environmental pollution, the expanded use of furniture, which is described as hazardous wastes (Demirarslan and Demirarslan, 2016, 116), is thought-provoking. According to the sector research conducted by the Turkey Furniture Manufacturers Association (MOSDER) in 2014, payment terms are identified as one of the key points to which consumers pay attention when buying furniture. Received product maturity split into equal installments, with the total amount of payments and applications such as discounts being 12 months, consumers find the most important reason for making furniture (Turkey Furniture Products Assembly Sector Report 2017).



**Table-1:** Turkey Distribution of Household Consumption Expenditures 2002-2018 (URL- 16).

Distribution of expenditure on household consumption, Turkey, 2002-2018																	(%)
Types of spending	Distribution of household consumption expenditure																
	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
<b>Total</b>	100,0	100,0	100,0	100,0	100,0	100,0	100,0	100,0	100,0	100,0	100,0	100,0	100,0	100,0	100,0	100,0	100,0
Food and soft drinks	26,7	27,5	26,4	24,9	24,8	23,6	22,6	23,0	21,9	20,7	19,6	19,9	19,7	20,2	19,5	19,7	20,3
Alcoholic beverages, cigarettes and tobacco	4,1	4,1	4,3	4,1	4,1	4,3	3,8	4,1	4,5	4,1	4,2	4,2	4,2	4,2	4,4	4,5	4,0
Clothing and shoes	6,3	6,2	6,5	6,2	5,9	5,9	5,4	5,1	5,1	5,2	5,4	5,3	5,1	5,2	5,2	5,0	4,8
Housing and rent	27,3	28,3	27,0	25,9	27,2	28,9	29,1	28,2	27,1	25,8	25,8	25,0	24,8	26,0	25,2	24,7	23,7
<b>Furniture, appliances and home care services</b>	<b>7,3</b>	<b>5,7</b>	<b>6,6</b>	<b>6,8</b>	<b>6,2</b>	<b>5,9</b>	<b>5,8</b>	<b>6,2</b>	<b>6,3</b>	<b>6,4</b>	<b>6,7</b>	<b>6,6</b>	<b>6,8</b>	<b>6,1</b>	<b>6,3</b>	<b>6,3</b>	<b>6,5</b>
Health	2,3	2,2	2,2	2,2	2,2	2,4	1,9	1,9	2,1	1,9	1,8	2,1	2,1	2,0	2,0	2,2	2,2
Transportation	8,7	9,8	9,5	12,6	13,1	11,1	14,1	13,6	15,1	17,2	17,2	17,4	17,8	17,0	18,2	18,7	18,3
Communication	4,5	4,3	4,5	4,3	4,2	4,5	4,4	4,2	4,1	4,0	3,9	4,0	3,7	3,7	3,7	3,4	3,8
Entertainment and culture	2,5	2,2	2,5	2,5	2,2	2,1	2,5	2,6	2,8	2,7	3,2	3,1	3,0	2,9	2,8	2,7	2,9
Educational services	1,3	2,0	2,1	1,9	2,1	2,5	2,0	1,9	2,0	2,0	2,3	2,4	2,4	2,2	2,3	2,3	2,3
Restaurants and hotels	4,4	4,1	4,5	4,4	4,2	4,5	4,4	5,2	5,4	5,7	5,8	5,9	6,0	6,4	6,4	6,2	6,5
Various goods and services	4,6	3,5	3,9	4,1	4,0	4,2	4,1	4,0	3,7	4,3	4,2	4,3	4,3	4,3	4,2	4,4	4,9

Source: TUIK, Household Consumption Expenditure

Today, furniture is considered to be a carpentry component, but is also recognised as a design product due to its assembly and repair, after-sales service, flexible modularity advantages and the potential of offering consumers complementary elements such as carpets and furnishings. Considering these factors, imported furniture from abroad has a big impact on the furniture industry. Furniture development, which started with the production of sofa beds and steel cabinets and began to intensify with imports, has now begun its growth as a branch of industry. The growth of the technological possibilities employed in the sector since the 1990s and the widespread usage of CNC, soft forming and post-formation techniques, the introduction of computing technology in the manufacture and design of furniture, expanded the use of digital technology as furniture and played an important part in the advancement of the industry.

Today, the furniture industry, which has become a sector, has a 6 percent share in Turkey's total manufacturing market and a 4 percent share in employment (Koç, Şenel et al., 2018, 21). While home and office furniture accounts for 85 percent of this share of demand, the remaining 15 percent is car and shop furniture and accessories. Turkey's furniture market is investigated in two phases, as raw materials and finished goods. Manufacturers of natural materials such as fiberboard, particleboard, plywood, veneer, needed to make furniture, have reached a specific size and are traditional industrial institutions. Most of the product manufacturers producing large and upholstered furniture are machinery parks and workshops to provide furniture based on the workforce. There are 550,000 small-scale companies listed in this sector in the Woodworking Federation, which is subject to Law No. 507 on Traders and Craftsmen, the majority of which depend on workshops and small businesses. With the chamber of commerce listed organizations this number reaches 650,000. Manufacturing companies number around 10 (URL-17). As can be seen from here, Turkey's furniture market is mainly made up of SMEs (small and medium-sized companies). According to the State Statistical Institute's 2002 General Survey of Industry and Business Establishments, the furniture sector employs 92,567 people; 12 in the wooden furniture group and 11 in the metal furniture group (URL-18) are the companies which employ more than 200 people. In the furniture sector, according to the 2015 statistics, there are 177,944 covered workers in 43,057 firms / businesses. Although the sector-to-general job



ratio is 4 percent, the company's share of global revenue is 11.04 percent. It is shown that; the number of companies and the job rate in the furniture industry is rising (Assembly of Turkey Furniture Products Sector Survey, 2017). For certain areas of Turkey where the competition is focused, large and medium-sized businesses listed in the Chamber of Industry and Commerce are clustered or dense (Develi, 2006) (Table-2). Although Istanbul, Bursa, Kayseri, Ankara, Izmir, Kocaeli, Antalya, Düzce, Sakarya and Mersin are the top 10 furniture-sector provinces with the highest jobs respectively, the lowest-employed provinces are Ardahan, Bayburt, Tunceli, Gümüşhane, Ağrı, Hakkâri, Edirne, Iğdır, Kilis and Van. The top five provinces in the furniture production industry are Istanbul (21 percent), Bursa (14.5 percent), Kayseri (11.5 percent), Ankara (10 percent) and Izmir (8.5 percent). The lowest province noticing the absence of any maker of furniture in Ardahan, the other nine provinces are exceptionally low in the number and jobs of manufacturers of furniture (Turkey Furniture Products Assembly Industry Report, 2013; Development Ministry, Tenth Development Plan 2014-2018 Furniture Working Group Report Ankara 2015).

**Table 2:** Furniture Production by Province (Turkey Furniture Products Sector Council Report, 2013).

Furniture Production Area	Share in Total Production
Ankara	%10
İstanbul	%21
İzmir	%8,5
Bursa	%14,5
Kayseri	%11,5

As can be seen from the tables; according to 2013 statistics, Istanbul is the area with the highest furniture manufacture. Although the furniture industry is distributed in different locations in Istanbul, the two most important centers in several are MASKO of the Organized Manufacturing Zones of Ikitelli and the small manufacturing site MODOKO. Today, an organized industrial zone has been created to meet the need for furniture emerging from the fast-growing city life as its capital city of Ankara is the area in which the majority of this development is carried out. The area called "Sites" was founded in the 1960s under the leadership of the Carpenters' Chamber and began its operations in 1962; today it is an integrated industrial zone that operates on 5000 decares of land. There are over 40,000 workplaces in this host industrial zone; together they manufacture lumberjacks, carpenters, furnishers, surface finishers and upholsterers (URL-19). This substantial effort led to the development and growth of the furniture industry in other regions of Anatolia. Bursa- Inegöl, an region where the timber industry grows and is situated along the old silk road, typically has small-scale furniture workshops. Today, the furniture market is increasingly expanding. Small and medium-sized enterprises, mostly sitting furniture and especially sofas called sofa-beds, are built in Kayseri. According to Kayseri Chamber of Carpenters, Furnishers, and Upholsterers, the number of establishments serving in the province on a sectoral basis is 3500. The Karabağlar and Kısıkköy formations in Izmir are the center of the sector area. Given all these promising changes, when examining the country's manufacturing environment, the equipment used in the manufacture of furniture is still inadequate relative to European countries. This condition can be readily understood by the export and import levels in the furniture sector (URL-18).

The furniture industry is an significant sector with the number of places of employment and the jobs it provides, and this sector 's share of overall exports is growing day by day. The furniture sector 's growth depends primarily on the exports. Turkey is 15th on furniture exports, according to the 2018 World Values. Turkey's furniture imports in 2018 peaked at \$592 million. Although the industry's share of total exports in 2003 was 0.78 percent, the sector 's share of total exports in 2017 was 2.18 percent (T.R. Ministry of Commerce Furniture Sector Report, 2020; (T. R. Department of Commerce Furniture Industry Report, 2020).



Only a limited part of businesses exports directly in the industry, a large part exports their goods, mainly by contracting firms. Germany, Libya, Saudi Arabia, the USA, France, England and Israel are among the leading countries exported from more than 130 countries. Mainly, Kayseri-based institutions have a 22.4 percent share of exports of home and office furniture (URL-18). Istanbul, Bursa, Ankara, Izmir, and Kocaeli, respectively, follow this province. On the other side, imports of furniture are of a quantity which can not be undervalued. China and EU countries are the countries where the most furniture imports are made. As of 2019, Germany is the country with the largest imports, with \$69 million, followed by Italy with \$66 million in furniture imports. Many countries that stand out after China in our imports of furniture include Poland, the United States, Romania and Bulgaria. Moreover, Italy has an important position among the countries where Turkey has a 33 percent share of furniture imports. If the rate of importation of so many furniture from Italy also indicates that as the market for premium and ornate furniture in Turkey. Turkey, the world's largest manufacturer and exporter in whose position in these countries' Turkish market adoption, also shows a broad segment that could buy premium and elegant furnishings. The key component categories we import are: pieces of sitting furniture, other wooden furniture, other metal furniture, other metal-skeleton sitting furniture, other wooden-frame sitting furniture, other wooden-frame sitting furniture, other metal-frame sitting furniture.

## CONCLUSION

The furniture used as fixed equipment developed with the housing in the traditional Turkish house took the form of Western-style furniture with the Westernization / Modernization movement which gained momentum in the 19th century. The increase in the variety of furniture used has changed the way space is being used. This change began in and spread to all segments of society in the Ottoman palace and its immediate surroundings. With furniture imported from Europe and furniture manufactured in the factory opened within the palace, the growing furniture needs have begun to be fulfilled. Furniture and furnishing stores met people's furniture needs in the last years of the Empire and the Republic's first years. With the Republic, the contributions of architects, interior designers, and sculptors to furniture design were useful in the industry's growth. Development of furniture began with small and medium-sized businesses, and production started with the need for modular furniture. The furniture market, which has important export and import movements, is currently in growth.

As a result, when we look at the structural appearance of the furniture industry, it is seen that the sector has a structure mainly focused on small-scale workshop-type enterprises, and has not yet completed its development as a sector consisting of traditional enterprises. Small companies tend to focus on supplying the local markets. The trend of globalisation, in small and large businesses, is growing day by day. Consequently, the number of medium- and large-scale businesses as well as small-scale enterprises has grown dramatically over the last few years. Development of the sector depends primarily on export growth; this will be possible with studies that will give priority to quality in production and construction, prioritizing initial and practical designs, and marketing organization. Modernisation of the facilities and workforce growth is necessary. While the role of higher education institutions relating to the topic of increasingly growing numbers in Turkey on the practice of designers and trained intermediate personnel is undeniable, R&D studies should be emphasized with activities to be carried out mainly in technological parks existing and to be existing within the context of university-industry cooperation. Nonetheless, as mentioned above, much of the sector consists of small and medium sized enterprises. Production at SMEs should be treated in terms of design support for this reason. SMEs are more competitive in R&D studies than big corporations, according to research conducted by the American National Science Foundation (Aytore, 2001, 40). Because small and medium-sized enterprises, like large enterprises, are capable of producing research and production projects that last for years and whose results can not be determined with a large number of technical personnel in advance and produced in a short time in a market that can be used by consumers. This situation usually takes the product first into the marketplace for testing purposes and then goes to commercial manufacturing as competition arises. Because SMEs serve mostly local markets, they can act flexibly according to consumer needs (Aytore, 2001, 41). Nonetheless, the growth of small- and large-scale companies and their R&D activities should be given priority and support for furniture exports. Furniture quality and design criteria should be established and set for this purpose, and preference and significance should be granted to international fairs. Consumers should be conscious of this problem by concentrating on compact manufacture of furniture, which makes innovative usage with a reasonable approach to environmental consciousness. There is no question that the successful advances in ready-made



modular kitchen and bathroom manufacturing should not be overlooked in the Turkish furniture sector aside from office spaces. Understanding the importance of product design in the industry and brand marketing campaigns will expand the budgetary incentives devoted to these topics. Starting with the 19th-century attempt by Sultan Abdulhamid II and the efforts of designers such as Zeki Kocamemi, Sedad Hakki Eldem, Seyfi Arkan, Fazıl Aysu, Zeki Sayar, Aptullah Ziya, Nazimi Yaver in the Republican period, Turkey's furniture sector could expand with exports. In design and development this condition can be accomplished mainly by absolute quality control.

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