Interpretation of Prior Design in Furniture Design

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Abstract

Since the beginning of life, people have needed furniture to realize their normal activities. The existence of furniture is inevitable for the realization of open, semi-open, and closed spaces. The existence of furniture is not only limited to function and ergonomics but also shaped according to the aesthetic movement of that period, influenced by the architectural movements of the period. Movements have reflected the cultural, social, and economic effect of the society in which they exist on all spatial applications in the field of architecture. Especially after the twentieth century, the leading architects of architectural movements have gone down to the furniture in the buildings they designed. The reason for this is that they did not want any other foreign element in the whole of the buildings they designed. This approach of the architects caused the movements that dominated the period to have a pioneering influence on the scale of interiors and furniture. Designs that were as effective on the furniture scale as they were on the building scale are presented in this study. In the post-20ᵗʰ century furniture movements, the pioneering design is interpreted in a new language without breaking away from the influence of the movement. The study aims to reveal how the pioneering furniture can be adapted to the present day. It is seen that while the chairs, which are the seating elements considered within the scope of the study, are reconsidered, new models are developed on material and color changes without moving too far away from the main design.

**Keywords:** Furniture, design, interior architecture education, art movements.

Mobilya Tasarımında Öncül Tasarımların Yorumlanması

Öz

Yaşamın başladığı çağlardan beri insanlar, normal aktivitelerinin gerçekleştirmek için mobilyaya ihtiyaç duymuşlardır. Yaşanılan açık, yarı açık ve kapalı mekanlarda eylemlerin gerçekleştirilebilmesi için mobilyanın varlığı kaçınılmazdır. Mobilyanın varlığı sadece işlev ve ergonomide sınırlı kalmamış, dönemin mimari akımlarından da etkilenerek o dönemin estetik anlayışına göre de şekillenmiştir. Akımlar; bulunduğu toplumun, kültürel, sosyal ve ekonomik yönden etkilerini mimarlık alanındaki tüm mekânsal uygulamalara yansıtmıştır. Özellikle de yirminci yüzyıldan sonra mimari akımların önde gelen mimarları, tasarladıkları yapılarda mobilyaya kadar inmişlerdir. Bunun nedeni tasarladıkları yapıların bütününde başka bir yabancı öğe istemeyişleridir. Mimarların bu yaklaşımları, döneme hakim olan akımların, iç mekan ve mobilya ölçeğinde de öncül bir etkiye sahip olmasına sebep olmuştur. Yapı ölçeğinde olduğu kadar mobilya ölçeğinde de etkili olan tasarımlar, bu çalışma kapsamında ortaya koyulmaktadır. 20. Yüzyıl sonrasında hakim olan mobilya akımlarında öncül tasarımların akımın etkisinden kopmadan yeni bir dille yorumlanması yapılmaktadır. Çalışmanın amacı, öncül mobilyaların günümüze nasıl uyarlanabileceğinin ortaya koyulmasıdır. Çalışma kapsamında ele alınan oturma elemanı olan sandalyelerin, yeniden ele alınırken ana tasarımdan çok uzaklaşamadan malzeme ve renk değişimleri üzerine yeni modeller geliştirildiği görülmektedir.

**Anahtar kelimeler:** Mobilya, tasarım, iç mimarlık eğitimi, sanat akımları.

1. Introduction

Furniture has an important place in human daily life. Furniture, which has been used for the realization of actions since ancient times, has been a part of life. Considering that a large part of human life takes place indoors, it can be accepted that furniture is extremely important in the organization. Furniture is the most important spatial element that enables the formation of the spaces in which we live and are encountered in every area where life takes place. Furniture is needed in many areas with different functions from urban spaces to interiors. Furniture, which cannot be considered independent from space, cannot be considered independent from time. At different times and therefore in different periods, the styles and production styles of furniture also change.

In a world of rapid change, some movements sometimes come with the influence of popular culture, while at other times there are movements that can affect large masses in an instant and disappear or change the lifestyle in a revolutionary way. These trends have been met with different effects in all societies and have produced different products. However, no matter what the products are, new trends and as a result, trends have been revealed with the spirit of the age (Afşar 2009; Koç et al., 2017). Architectural works, which are accepted as tangible cultural assets, shape living spaces at all scales, from the smallest living units to cities and even regions. The act of architecture, which reveals these works, which are concrete reflections of culture, is in a mutual interaction with the natural environment as well as with the way societies live (Bayraktaroğlu & Arabacıoğlu, 2022).

Each period has put forward its truths, and this situation has been reflected in architecture and furniture in interiors. Styles-movements shaped by the period have been formed and the effects of these movements have begun to be seen in all areas of life. Each period has transferred different styles of furniture to the next period and furniture has been shaped by the needs and design styles of that period. To understand the effect of period changes, it is necessary to look at the periods in which furniture is affected, in other words, the historical development of furniture. Knowing the periods of furniture is also important in terms of furniture design. The work is shaped according to these periods.

1.1. Historical Development of Furniture

It has been proven through archaeological finds and cave paintings that furniture has been in people's lives since prehistoric times. At first, nature was the mediator of furniture, but gradually the development of furniture as a design element has been seen. While furniture was used only to perform the function in the old times, today it has turned into a design element by including the function in aesthetic concerns.

Furniture developed the Egyptian-Mesopotamian, Greek and Roman lines and reached a high level in terms of design; however, it experienced a period of decline in the dark centuries of the Middle Ages in Europe. After overcoming that period, furniture, which has become more useful, more skillful, and more artistic, has spread from Europe to the whole world (Boyla, 2012).

It is not possible to isolate the art of furniture and the art of architecture from each other. The architectural styles of the time had a dominant influence on the development of furniture throughout the ages. The lifestyle and artistic style of each age was reflected in furniture (Kurtoğlu, 1969).

The 19th century is a period of radical changes in the field of design. In this period, with the developing industry and the effect of new materials, furniture was produced more and faster (Alyanak, 1989). This period is the period of mechanization. At the end of the 19th century, developments began to take place that would lead to the emergence of the concept of contemporary furniture. These developments were born as a reaction to Eclecticism (Can, 1991).

1.2. Movements Influential in the Change of Furniture

Furniture reflects the aesthetic views of the era in which it was made. The characteristics, material, and appearance of the furniture produced can change according to the conditions in which people live, the value perceptions of the current period, and even the caste position of the people. The effects of the economic, cultural, and social conditions of the period can be traced to the furniture (Seçer Kariptaş, 2017).

Before the 20th century, the following periods were effective respectively when we look at the change in furniture:

Ancient furniture (4000 BC – 476 AD)

Medieval furniture (476-1453 AD)

Renaissance furniture (1453-1550 AD)

Baroque and Rococo furniture (1550-1774 AD)

New Age furniture (1774-1789 AD)

Modern Age furniture (1789-1900 AD), (Özbayraktar, 1996)

At the end of the 19th century, the Arts and Crafts movement emerged as a reaction to the contemporary furniture concept. The movement manifested itself in Western countries, especially in England. Following the Great Exhibition of 1851 held at the Crystal Palace in London, designers such as William Morris, Pugin, Ruskin, Walter Crane, Beardsley, and Mackmurdo gave birth to this movement. They aimed to embrace the embroidery of Neo-Gothic and Rococo styles and the linear sensitivity and agility of traditional Japanese printmaking, to reach new interpretations and syntheses, and to design elegant examples of decorative products such as metal, glass, ceramics, textiles, and wallpaper in a combination of art and craft with aesthetics concerns (İnan, 1995). The movement made its name with the ideas of artist and critic John Ruskin and found the opportunity to develop with William Morris putting these ideas into practice (Aslanoğlu, 1983). The Arts and Crafts Movement paved the way for the emergence of the Art Nouveau movement that emerged towards the end of the 19th century. From the 20th century onwards, Art Nouveau, De Stijl, Bauhaus, Art Deco, and Pop Art, which are considered to be the dominant and pioneering design movements, are discussed within the scope of this study.

1.2.1. Art Nouveau (New Art, 1880-1910)

The handcraftsmanship developed by Arts and Crafts and the understanding that leads to good, quality, beauty, and truth in applied arts continued in the Art Nouveau period (Aslanoğlu, 1983). Art Nouveau was a style created by craftsmen, original designs were applied with fine craftsmanship and organic forms. Attention was paid to the integrity of space shaped by functionality in furniture. A piece of furniture was not only used for sitting, it was given additional functions.

Art Nouveau was inspired by wavy lines, plant stems, floral motifs, organic forms, artificial and geometric forms in architecture and interior architecture, furniture and accessories, ornamentation, and jewelry design and formed the style of the period (İnan, 1995). The leading designers of the movement made a name for themselves as both architects and furniture designers. Antonio Gaudi and Charles Rennie Mackintosh, among the most important of these designers, left their mark on the period with their architectural and furniture products.

Two types of Art Nouveau furniture design were seen among different countries and designers. The first group included Emile Gaile of the Nancy school, Louis Majorelle, Antonio Gaudi, and Charles Rennie Mackintosh (Alyanak, 1989). In addition to S-curves, the Nancy school frequently included motifs with abundant leaves and flowers (İstanbulluoğlu, 1995). The second group included Henry Van de Velde, Otto Wagner, Josef Hoffman, and Richard Reimerschmidt, who sought "logical beauty" (Alyanak, 1989). Art Nouveau, being a movement based on handcraftsmanship and not having strong relations with the economy, caused it to remain a short-lived movement.

1.2.2. De Stijl (1917-1928)

Founded during World War 1 by Dutch painters who adopted objective abstraction as a principle, De Stijl emerged as an organized movement from 1917 to 1928. Among the most famous artists of the movement are painter Mondrian, painter-architect-writer Theo Van Doesburg, architect Gerrit Rietveld, and sculptor Georges Vaterloo. De Stijl introduced unifying concepts that influenced all the

arts and rejected any recognizable subject matter. De Stijl replaced traditional symmetry with asymmetrical balance (Kantoğlu & Özer, 1967).

The De Stijl movement aims to develop a common language for all societies. For this reason, it used only geometric forms and primary colors as an understanding of shaping (Aslanoğlu, 1983). The main principles of De Stijl were determined and adopted by the artists as simplicity, purity, openness, functionality, reality, objectivity, abstraction, and constructivism (Ünlü, 2015). Gerrit Rietveld, one of the pioneers of the movement, exhibited a formal expression of the De Stijl movement in the Schroder House. It is seen as an exact reflection of the De Stijl movement with both its architecture and furniture.

De Stijl was based on creating and developing the most suitable forms for machine production, and aimed to use as little manual labor as possible. The simple expression of the movement in art, architecture, and interior design led to the establishment of the Bauhaus school.

1.2.3. Bauhaus (1919-1933)

Bauhaus, which had a positive impact on industrial design and architecture education, was founded in 1919 by Walter Gropius in Weimar by merging the School of Applied Arts and the Academy of Fine Arts. Among the aims of the school, which supports creative power and is an experimental design laboratory, are to consider all branches of art, industrial design, and architecture as a whole, to ensure their cooperation with the industry, to reach a universal visual language in the design, to make artists, craftsmen, and architects aware of the realities of the period they live in and to support group work (Aslanoğlu, 1983; Özbayraktar, 1996).

Gropius believed that art should respond to the needs of society and should not be separated from craft. For this reason, in the school he founded, he aimed to provide art and craft education together and to transfer theoretical knowledge as well as practical methods in a correct and developed manner under the roof of the school. When students graduate from this new education system where architecture is at the center, they will have a good command of applied arts and be ready to collaborate with other branches of arts and crafts (Akdere, 2018).

Perhaps the most important difference or chance of Bauhaus from all other educational institutions is its educational staff. The Bauhaus school is a historical turning point where names such as Walter Gropius, Ludwig Mies van der Rohe, Hannes Meyer, Johannes Itten, Wassily Kandinsky, Paul Klee, Lyonel Feininger, Oskar Schlemmer, Laszlo Moholy-Nagy, Josef Albers, Marcel Breuer, Max Bill, Gunta Stölzl and Anni Albers, who are recognized as the pioneers of their branches, conducted their experiments and studies and shared their knowledge and methods (Akdere, 2018). The main reason why founder Walter Gropius brought together intellectuals and artists with ideals was to create the theoretical infrastructure necessary to establish the values of modernism on a solid foundation. Walter Gropius said, "We must not start with mediocrity, we must ensure the support of strong and famous personalities wherever they are" (Droste, 1990, p. 22).

Furniture design in the Bauhaus School begins with the furniture workshop opened by Walter Gropius in Weimar in 1921. In this workshop, industrial standardization of furniture is prioritized. The most important criteria in furniture design are based on functional analysis; the comfort of use and simple design are essential. The furniture workshop master Marcel Breuer, who was highly influenced by Constructivism, kept this constructivist aesthetic alive in all the furniture he designed throughout his life (Şahinkaya, 2009).

Walter Gropius, Marcel Breur, and Mies Van der Rohe are the prominent figures of the Bauhaus movement. Although he was not a part of the Bauhaus movement, Le Corbusier is one of the architects who adopted its principles both in theory and practice. Especially his designs of armchairs and lounge chairs reflect the traces of the movement. Alvar Aalto also designed furniture adopting the movement by using the wood effect in his late-period furniture.

While a modern understanding continued, Art Deco tendencies gradually began to be seen. Without excluding modernism, Art Deco developed its own unique ornamental and decorative style (Can, 1991).

1.2.4. Art Deco (1910-1936)

Following the emergence of Art Deco, it has been accepted as a style in almost all areas from architecture to craft products. The origin of the Art Deco style is traced back to the "Exposition Internationale Des Arts Decoratifs at Industries Modems" exhibition in Paris in 1925 (Polatkan & Özer, 2010). Rhulmann's "Hotel du Collectionneur" pavilion at the "Exposition Internationale Des Arts Decoratifs at Industries Modems" exhibition in 1925 was one of the first known representatives of Art Deco with its terraced elevations and simplicity (Mülayim, 2017).

Art Deco has been expressed as a reflection of the sense of emptiness pushed into the subconscious of Westerners who were caught between two wars and experiencing the social and cultural crisis of the period. The designs are not functional, but luxurious and expensive objects. As a result of this, the most successful area of the movement was silverware and jewelry design (Kapucu, 1995). While Art Deco quoted from various periods of history, they made designs against Bauhaus' attitude in favor of standardization and rationalization (Can, 1991).

Art Deco designs, a form of modernism transformed into fashion, include handmade luxury items as well as mass-produced items. In both cases, the aim was to create an unconventional and elegant aesthetic that symbolized prosperity and refined taste (Tong, 1990). Art Deco designers mostly aimed to design single or limited-edition furniture/items.

Art Deco was influenced by art movements such as Cubism and Fauvism. The reason why it was so easily reconciled with these art movements is that most of the Art Deco creators were artists. Designers, most of whom were painters and sculptors, some of whom were architects, gave products with an artist's approach. As a result, some products were designed far from being functional (Kapucu, 1995).

Among the leading designers of Art Deco are Pieter Zwart, Jean Prouve, Paul Folt, Emile- Jaques Ruhlmann, and Eilen Gray.

1.2.5. Pop-Art (1960-1970)

Pop Art is an art movement that emerged in England in the late 1950s and spread to Europe and America in the 1960s. It usually consists of paintings and very few sculptures. Its main orientation is to depict industrial daily consumer goods with mass communication techniques (Sözen & Tanyeli, 1996).

The term pop art embraces the entire field of contemporary realism that emerged with the discovery of a new meaning specific to nature, which is modern, shows characteristics related to industry and social science, and has urban qualities. Pop art reflects "American daily life with phenomena such as rapid urbanization, politicized youth, alternative thoughts on life and society, and increased consumption" (Bayraktar, 2004).

Pop is an art movement in which artists took elements of popular culture (hence the name pop) and adapted them to their works of art. Consumer culture, mass production, and advertisements were the sources of inspiration as the artists tried to make people notice the world around them; everyday details that they normally overlooked (Yavuz, 2007). Leading designers of Pop Art include George Nelson, Eero Saarinen, Eero Aamio, Sergio Mazza, Charles and Ray Eames, Pierre Paulin, Mario Bellini, Wendell Castle, Verner Panton, Luigi Colani, Peter Murdoch, and Joe Colombo. The Pop Art period ended with the birth of Post Modernism in the late 1970s and early 1980s.

1.2.6. The end of the 20th Century and the reflection of movements to the present

Towards the end of the 20th century, the design reflects an exploration of individualism and pluralism, offering a great variety of styles. Technological developments of the period affect design. Computer environments and programs provide great convenience to designers.

Late 20th-century influenced approaches include Late Modernism, Hi-Tech, Minimalism, and Deconstructivism. They were seen to be more dominant in the fields of architecture and art.

Since the last quarter of the 20th century, due to the dominance of individualism, the emphasis has been on pioneering designers in the process up to the present day.

Towards the end of the 20th century, the design reflects an exploration of individualism and pluralism, offering a great variety of styles. Today, technological developments influence design. Design trends in these years directly reflect social change. Unusual materials and new production methods bring countless possibilities. As in every field, a new universal understanding begins to emerge in design. With the furniture they produce, individual designers go beyond the expectations of society from mass-produced products in terms of research, accumulation, construction technique, use, and presentation.

In the literature section of the study, after having mastered the art movements that started at the end of the 19th century, the antecedent designs will be emphasized. The scope of the study and the study area are expressed in this section.

2. Material and Method

2.1. Workspace: Antecedent Designs in Furniture Design

As a result of the 19th-century industrial revolution, which reached its peak in the 20th century, 20th-century furniture developed in accordance with the needs of the period. The needs of the period include the Modern Architecture movement, which was produced in accordance with technology and construction methods, prioritizing simplicity, functionality, and rationality. Although there have been retrogressions and influences from previous periods, new searches have emerged with the new period.

Within the scope of the study, based on these influences, it is emphasized how the past periods can be interpreted today. The interpretation of the art movements determined as the subject of the furniture design course completed in the fall semester of 2019-2020 is carried out within the scope of this study. As the subject of study, especially prominent trends in furniture were determined.

2.2. Determination of the Preliminary Design of the Movements in the Study

Within the scope of the course, which took place in the Fall Semester of the KTU Department of Interior Architecture, the interpretation of the pioneering designs that emerged with the movements was made from different perspectives. The subject was determined as the 5 most effective periods in terms of the works that emerged in furniture design, including the 19th century and later (Figure 1).
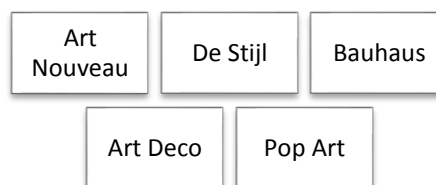

Figure 1. Architectural/Art movements Included in the study

First, students were expected to conduct general research on the periods identified. Then 5 streams were randomly distributed to all students. 68 students took the course in total. Each instructor continued to work with his/her group from the beginning of the course. Groups were limited to 13/14 people. 2-3 students are working on each trend within the groups. Each of the students focused on their furniture movement. After the research process during the first three weeks, each student was expected to identify the leading designs and designers of the movement. Among the leading designs of the movement, 3 designs were first identified and sketches were made on the interpretation of these designs to the present day. What is desired to emerge during the course is to make a work that is not too far away from the movement, where that design will be felt when viewed from the outside, but with an interpretation on it. The scope and progress of the work are expressed in Figure 2.
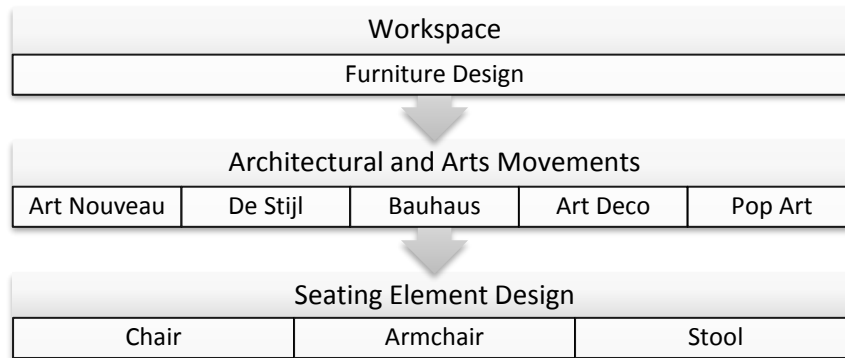
Workspace				
Furniture Design				

Architectural and Arts Movements				
Art Nouveau	De Stijl	Bauhaus	Art Deco	Pop Art

Seating Element Design		
Chair	Armchair	Stool

Figure 2. Scope of the study

In terms of subject matter, a limit was set at the furniture design stage and it was decided that the designs to be determined would be seating elements (such as armchairs, and chairs). During the course period, the first sketches were made after determining the prominent furniture of the movements. The first 3 weeks of the 5-week study period focused on research and the last 2 weeks on sketches.

A lot of work was done on the student's interpretation of the sofa/chair model selected in their studies. The design was first clarified and then the applicability of the design was emphasized after the studies that both did not break away from the effect of the design and brought their ideas to the forefront. In this process, color, texture, material, dimensioning, and applicability were completed as a result of mutual discussions. In the studies that used the process well and took their designs one step forward, in addition to the selected armchair or chair, stool design was also realized. The furniture design course resulted in the completion of the process, except for 2 students who could not attend the course.

3. Findings and Discussion

After the 5th 5 period, which includes the 19th century and later and which is the most effective in terms of the works that emerged in furniture design, the selection of furniture belonging to these periods was left to the students. Students first researched to master the Art Nouveau, De Stijl, Bauhaus, Art Deco, and Pop Art periods and presented the prominent pioneering designs of these periods in their research presentations. In the design phase, which started with sketches on a few pieces of furniture from each period; as a result of mutual criticism and interviews, the furniture was finalized. The furniture design group students decided on the models in the table below as the predecessor designs of the movements (Figure 3). The models were determined by the random method from the ancestor of the prominent designs.
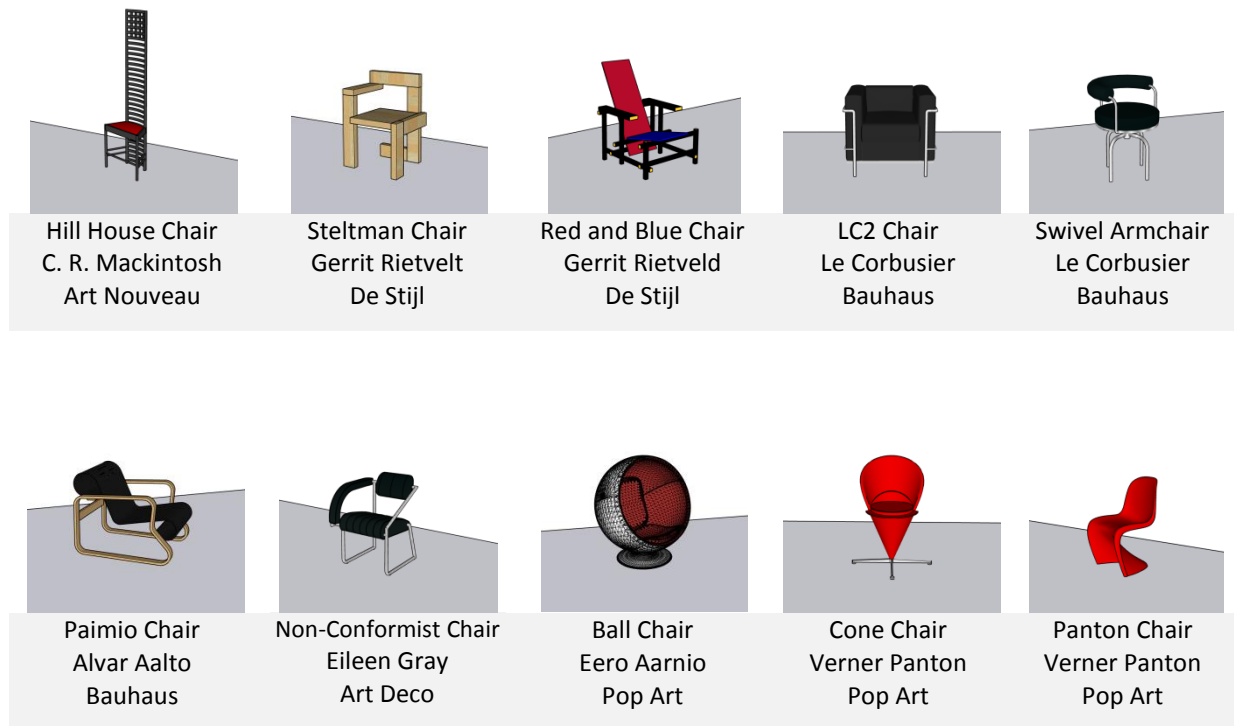
| Hill House Chair C. R. Mackintosh Art Nouveau | Steltman Chair Gerrit Rietvelt De Stijl | Red and Blue Chair Gerrit Rietveld De Stijl | LC2 Chair Le Corbusier Bauhaus | Swivel Armchair Le Corbusier Bauhaus |
| Paimio Chair Alvar Aalto Bauhaus | Non-Conformist Chair Eileen Gray Art Deco | Ball Chair Eero Aarnio Pop Art | Cone Chair Verner Panton Pop Art | Panton Chair Verner Panton Pop Art |

Figure 3. Preliminary designs considered within the scope of the study

As a result of the work that has been going on since the beginning of the semester, the process was completed within the scope of the 4-hour Furniture Design course, which was held once a week, and with interviews outside the course process. In the group of 14 students, 2 students could not participate in the education process. The progress and design process of the remaining 12 students were evaluated. The study results obtained as a result of the reinterpretation of the chair models discussed by the students within the scope of the course are given below.
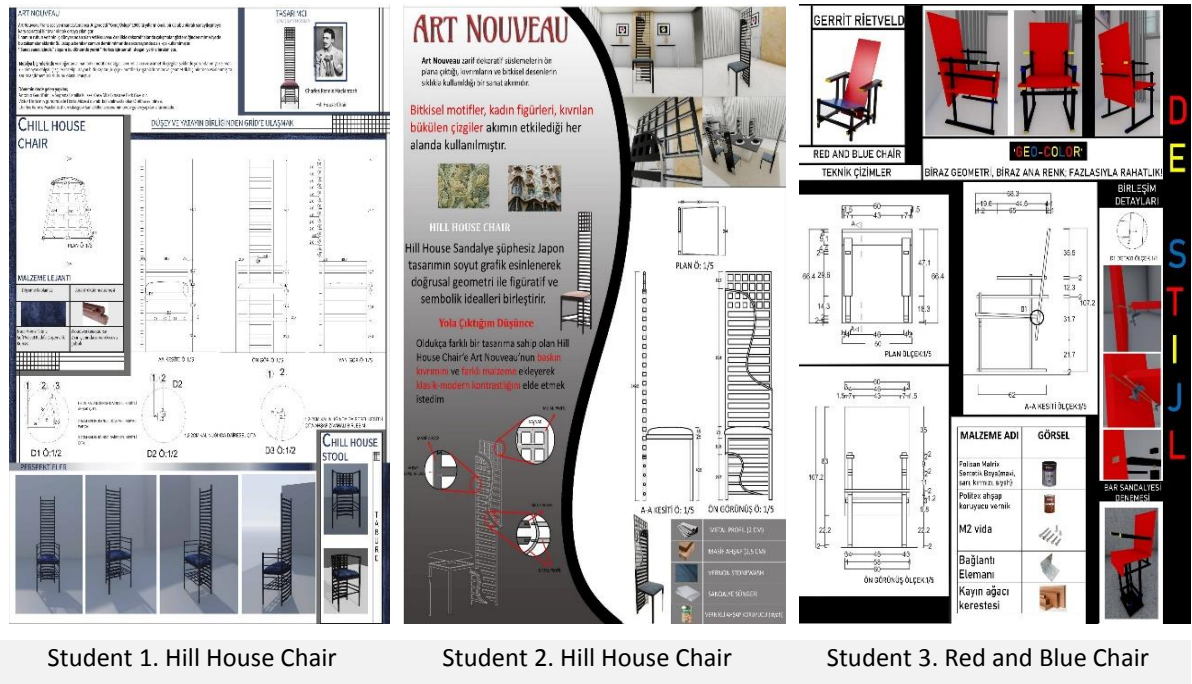

Student 1. Hill House Chair   Student 2. Hill House Chair   Student 3. Red and Blue Chair

Figure 4. Works produced by hill house chair and red and blue chair

The Hill House Chair, designed by Charles Rennie Mackintosh, one of the pioneers of the Art Nouveau movement, was taken up by two students. Student 1, while preserving the general shape, material,

and height of the chair that makes it iconic, differentiated the design with the top section of the back support. In addition, by adding armrests to the chair, he/she transformed the model into a new design without disturbing the characteristics of its period. The student also designed a high bar stool from this product, which ends at the same level as the armrest that he added to the back length of the chair. Student 2 added a curve that refers to the motifs used by the Art Nouveau movement and used it on the upper part of the back support and the lower part of the chair. He/she made a difference in the material by adding a metal profile to the wooden structure of the chair from the back and foot support, (Figure 4).
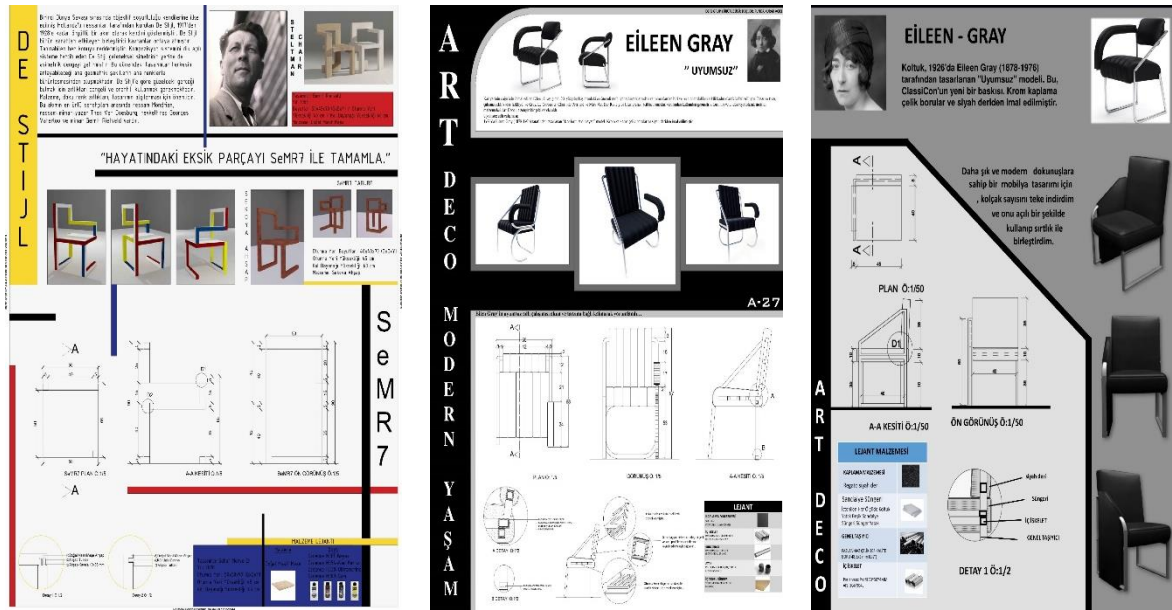

| Student 4. Steltman Chair | Student 5. A-27 Chair | Student 6. A-27 Chair |

Figure 5. Works produced by Steltman chair and A-27 chair

Two different pieces of furniture belonging to the De Stijl movement were handled and interpreted by one student. For the Red and Blue Chair designed by Gerrit Riedvelt, Student 3 reduced the slope of the back support, corrected the slope of the seat by removing it, and simplified the legs of the chair. The same student also designed a bar stool for this model. For the bar stool, he changed the foot section by raising it and completed the design with a simple armrest. He elaborated the design with beech wood and synthetic paint to make it applicable (Figure 4). Student 4, for the Steltman Chair designed by Gerrit Riedvelt, increased the asymmetrical balance in the back support and emphasized the asymmetrical shaping in the footrest by combining the two legs. In addition, while the original design of the chair was made of raw wood, here the design was strengthened by using the effective colors of the De Stijl movement. He/she applied the same design as the one he reproduced as a bar stool, but considering redwood as the material, he left the color plain, (Figure 5).

The Non-Conformist Chair (A-27 Chair) designed by Eileen Gray belonging to the Art Deco movement was handled by 2 students. Student 5 lowered the armrest support and combined it with the foot in an oval form to make the asymmetrical balance of the chair with asymmetrical armrests even more dominant. He/she designed the front legs of the chair independent from the back legs and combined the back leg support with the ground at a round angle. In terms of material, he/she preserved the main materials of the chair. Student 6 focuses on the asymmetrical balance of the chair, which is the most dominant design of the chair, by covering the right armrest with fabric up to the floor and making it closed, and completely removing the left armrest. He covered the back support, which was originally hollow, with fabric (Figure 5).
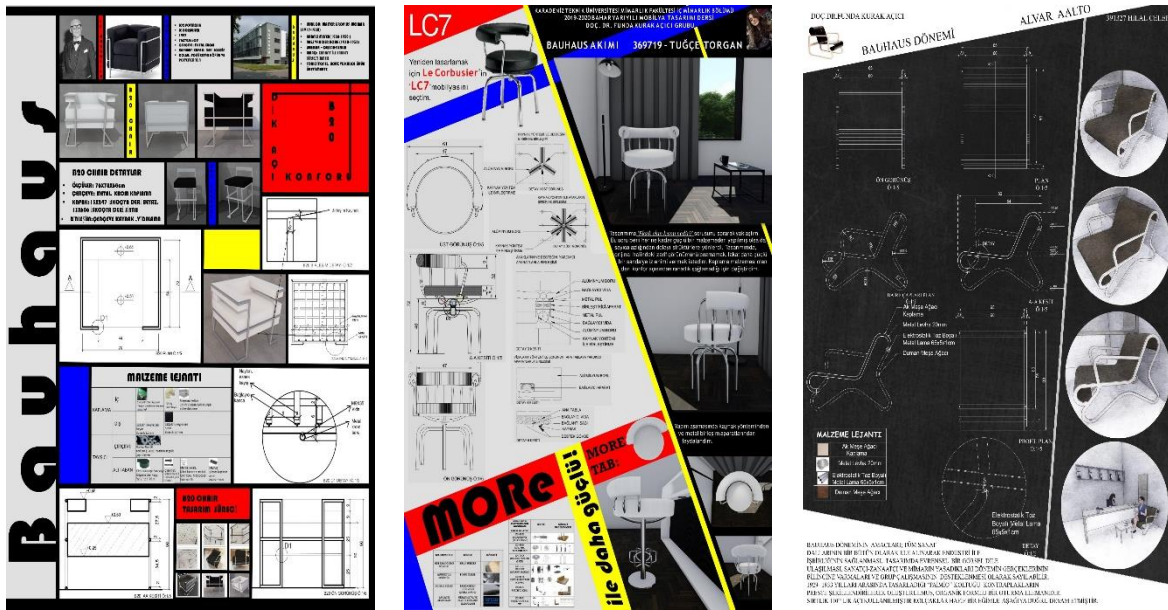
Student 7. LC2 Chair   Student 8. Swivel Armchair   Student 9. Paimio Chair

Figure 6. Works produced from LC2 chair, Swivel Armchair, and Paimio chair

Two different chair models designed by Le Corbusier, one of the pioneers of the Bauhaus movement, are discussed. Student 7 redesigned the LC2 model by removing it from the form of a completely closed seat and opening a space on the sides of the armrest support. He/she made the structure of the frame-shaped chair thicker and more dominant, ending at the point where the back and armrests of the chair end. He/she also differentiated the legs, which were flat on the ground in the original design, by lowering them to the ground in a rectangular shape in the form of a frame. He/she designed the originally black armchair as a white leather and metal structure. He/she also designed a bar stool of the same model, in which he emphasized its structure by freeing the armrests and side supports from leather. Student 8 redesigned the LC7 model armchair by increasing the number of metal joints only on the foot and back support to preserve the original design. In terms of material, he left the seat the same and designed it in white leather. The student, who also designed the bar stool of this model, created an area on the footrest that is fixed to the floor and has a footrest (Figure 6).
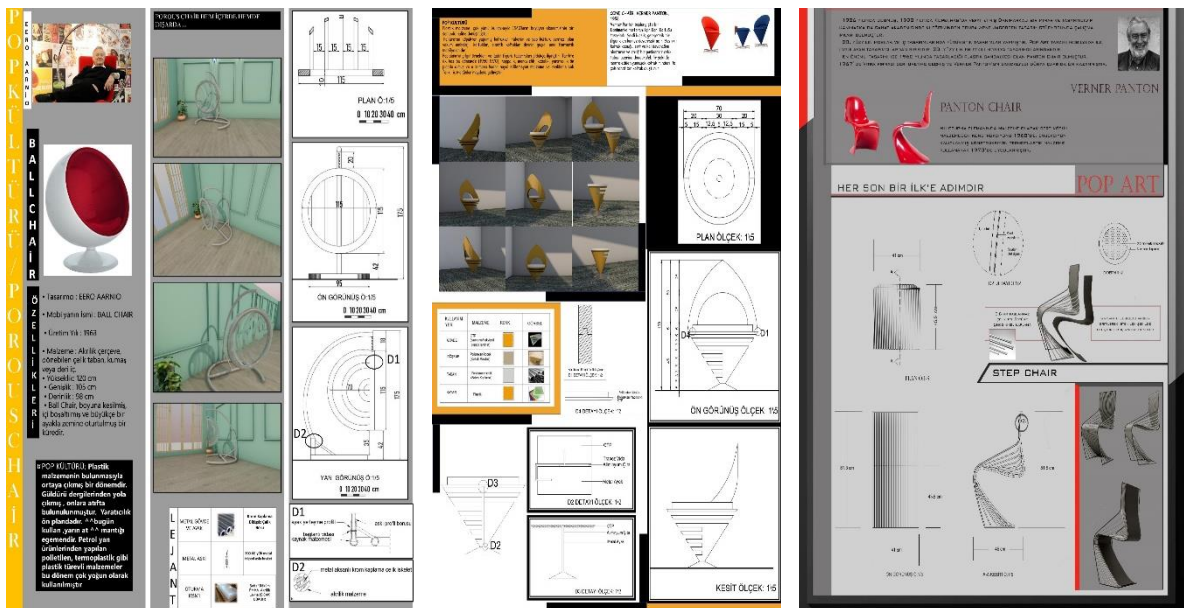
Student 10. Ball Chair   Student 11. Cone Chair   Student 12. Panton Chair

Figure 7. Works produced from Ball chair, Cone chair, and Panton chair

The Paimio Chair, designed by Alvar Aalto, one of the pioneers of the Bauhaus movement, was analyzed by Student 9. Since the sitting part of the chair reflects the identity of the chair, he preserved that part only by making it full and integrated the design by ensuring the continuation of the front curve in the foot supports. In terms of material, he/she preserved the original design exactly as it was, (Figure 6).

The Ball Chair, designed by Eero Aarnio, one of the pioneers of the Pop Art movement, was taken up by Student 10. The chair, which consists of a seat embedded in a cut-out of a ball, has retained the semicircular part of the chair but has transformed the completely closed mass into a transparent one. He/she redesigned the chair as a standing model with the help of a leg suspended from above. He/she envisioned the chair to be used with a material consisting of a metal structure and an acrylic seat (Figure 7).

Two different chair designs by Verner Panton, another pioneer of the Pop Art movement, were taken up by the last two students. Student 11, while redesigning the Cone Chair, has preserved the whole mass design as a whole and has emptied some areas. He/she left an oval space in the lumbar region of the back of the chair and strip-shaped openings in the part descending to the foot section. Unlike the original, which was produced entirely with a fabric-covered material, the design is completed with a plastic laminate body, polyurethane foam seat cushion, and stainless-steel legs. Student 12, on the other hand, took the Panton Chair. While the material used in the original design of the chair was initially rigid foam, it was later produced using thermoplastic material. The student added side connections that appear as wires going down from top to bottom to provide a light effect while preserving the form designed as a whole in the design. While designing the main body as transparent plexiglass, transitions were made with zinc nickel-plated wire material on stainless steel wire (Figure 7).
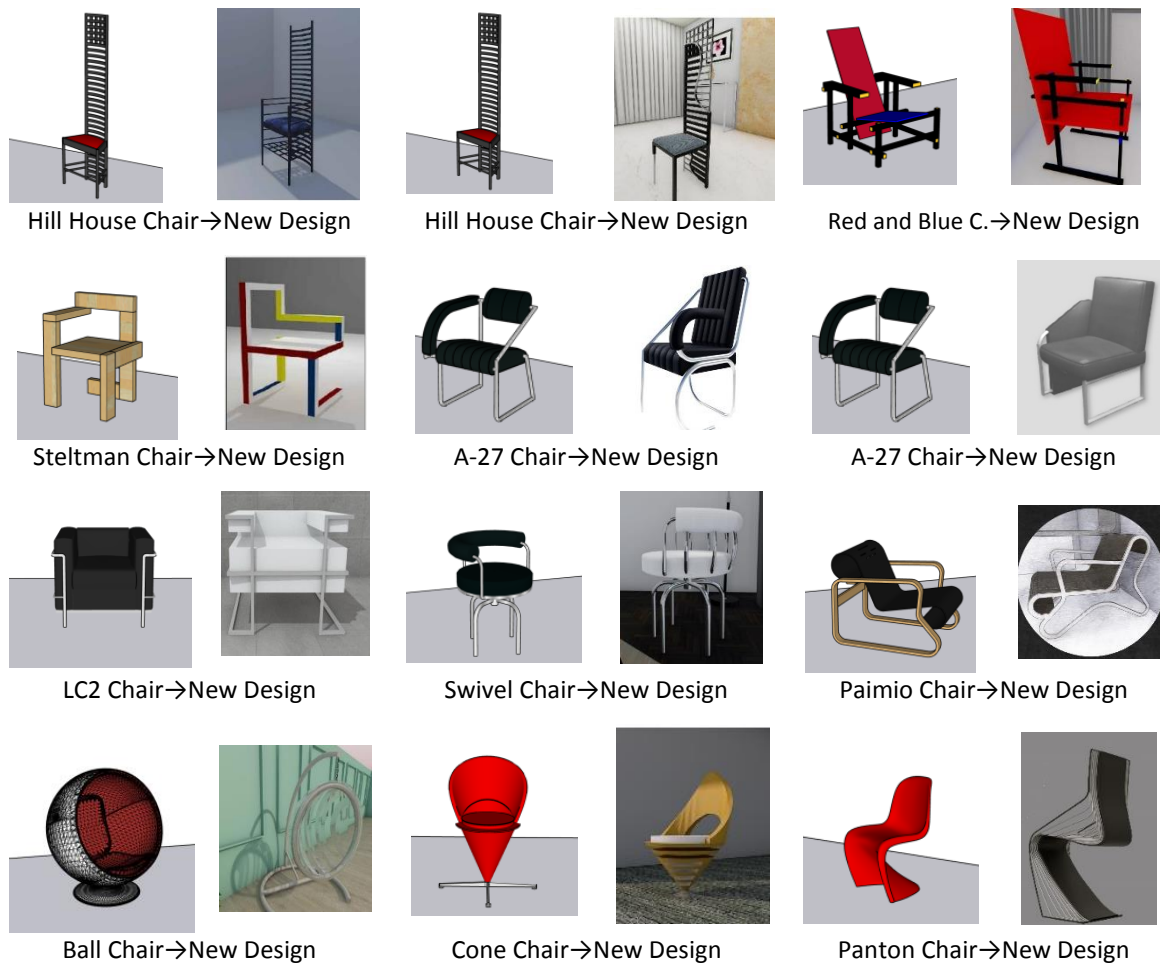
Hill House Chair→New Design	Hill House Chair→New Design	Red and Blue C.→New Design
Steltman Chair→New Design	A-27 Chair→New Design	A-27 Chair→New Design
LC2 Chair→New Design	Swivel Chair→New Design	Paimio Chair→New Design
Ball Chair→New Design	Cone Chair→New Design	Panton Chair→New Design

Figure 8. A comparative narrative of the adaptation of iconic chairs to the present

Design language enables people to perceive the object and creates the form (Güneroğlu & Bekar 2019). In this context, there is both a relationship between the forms that emerge and an effort to find a new design (Cordan, 2002; Ertaş Beşir & Bal, 2019). In the effort to find the new, it can also be said that not breaking away from the original form is a tool for finding the design language. While interpreting the iconic chair designs, it has been seen with the study conducted here that it cannot get too far away from their general framework. It is understood that the skeletal system of the chairs was not intervened, but rather differentiated in terms of material and form (Figure 8).

4. Conclusion and Suggestions

Developing as of the 19th century and dominating almost all over the world in the 20th century, architectural and art movements have been seen not only in architecture but also in interior architecture, furniture, sculpture, painting… in every field where art and design are effective.

In the 18th century, as steps were taken in the direction of the industry, new approaches began to emerge with the problems brought by the age and the search for solutions to them. From the beginning of the 19th century onwards, architects and designers have adopted the design approaches of previous eras and revitalized the previous movements from time to time. The 20th century has also differentiated itself as a period in which the spirit of past eras began to be thought to reflect its spirit and innovative approaches were sought.

The fact that the traces left by the movements that set their own rules in every period in the name of design can be reached until today reveals the universal power of design. The timeless aspect of design, especially in architecture, interior architecture, and furniture, confirms the fact that pioneering designs are still used today. Considering both design principles and user tastes (functional and aesthetic aspects of furniture), it can be seen that many pioneering designs are still preferable for interiors today.

In industrial design, the style gained importance in the 1950s, use, and function in the 1960s, aesthetics in the 1970s, meaning in the 1980s, and individual presentations and experimentation in the 1990s. Today, everything develops depending on computer programs. In design, attention is paid to practicality, functionality, and aesthetics. Until the recent past, functionality was accepted as the only one and form followed function. In the 20th century, industrial design ceased to be a field of interest only to engineers, and artists and architects also became involved in industrial design.

Within the scope of the study, the seating elements that made a lot of noise in the periods when they were produced by the designer and are still in use even today, constantly developing and renewed imitations are discussed. The products of architects and designers with pioneering designs in the Art Nouveau, De Stijl, Bauhaus, Art Deco, and Pop Art periods were included in the study.

Especially when the prominent furniture belonging to the movements is identified; it can be felt how aesthetic and functional they can still stand in space even as they were designed. Many designs that are in use today can reflect the perspectives of those periods from one aspect or another. In the comments on furniture made within the scope of the course, the fact that the design itself cannot be too far away from the design itself can be predicted as one of the reasons for this.

Within the scope of the study, it is observed that the students, who dealt with furniture bearing the characteristics of their periods, followed the current trends in color and material, although they could not get too far away from the form in their designs. In approaches where formal concerns come to the fore, the design has been updated especially in terms of material.

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