



AN ANALYSIS OF MODERN FURNITURE DESIGN IN EDWARD HOPPER'S PAINTINGS

EDWARD HOPPER'İN RESİMLERİNDE MODERN MOBİLYA TASARIMI ÜZERİNE BİR İNCELEME

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Abstract

The present paper investigates the trends in modern furniture design in the 20th century by using the realistic paintings of Edward Hopper to provide direct visual documentation of period interiors and furniture. While a considerable number of academic studies have been conducted on modern furniture design, these are limited to iconic and more prominent furniture pieces. However, the artworks that visually documented the socio-cultural conditions and design trends of the period have not been subject to academic study. Therefore, the given study is important in systematically analyzing the influence of modernism on furniture designed for daily use and in understanding modern furniture design elements. It is in this context that the study attempts to analyze the influence of modernism on furniture design by comprehensively analyzing interior-themed paintings by Hopper, a leading figure of the realism movement. Content analysis, a qualitative research approach, has been selected for the analysis of modern furniture design elements. Interior paintings by Edward Hopper were selected as the sample for the analysis of the reflection of modernism on furniture design. The study showed that functionality, clarity of structure, and clean surfaces bereft of ornamentation were the most common features occurring in modern furniture design. These findings represent a better understanding of the socio-cultural and economic contexts which framed modern furniture design.

Keywords: Modernism, Interior Space, Furniture, Design, Edward Hopper.

Öz

Bu çalışma, yirminci yüzyılda modern mobilya tasarım eğilimlerinin, realist ressam Edward Hopper'ın dönemin iç mekân ve mobilyalarını gerçekçi bir şekilde betimleyen tabloları üzerinden incelenmesini konu almaktadır. Modern mobilya tasarımı hakkında birtakım akademik çalışmalar yapılmış olmasına karşın, bu çalışmaların genellikle ikonik ve öne çıkan mobilyaların incelenmesiyle sınırlı kaldığı görülmektedir. Ancak dönemin sosyo-kültürel koşullarını ve tasarım eğilimlerini görsel olarak belgeleyen sanat eserlerinin akademik olarak incelenmediği görülmüştür. Dolayısıyla bu çalışma, modernizmin günlük kullanıma yönelik tasarlanan mobilyalara etkisini ve modern mobilya tasarım unsurlarını sistematik bir şekilde incelemek bakımından önem taşımaktadır. Bu bağlamda çalışma, modernizmin mobilya tasarımına etkisini, eserlerini realizm akımıyla üretmiş bir ressam olan Hopper'ın, iç mekânı konu alan tablolarını ele alarak kapsamlı bir şekilde analiz etmeyi amaçlamaktadır. Modern mobilya tasarım unsurlarının analiz edilmesi için nitel araştırma yöntemlerinden içerik analizi tercih edilmiştir. Edward Hopper'ın iç mekânları konu alan tabloları, modernizmin mobilya tasarımına olan etkilerini incelemek için örneklem olarak seçilmiştir. Analiz sonucunda, modern mobilya tasarımında işlevsellik, yapısal netlik ve süsten arındırılmış yüzeylerin en sık karşılaşılan özellikler olduğu ortaya konmuştur. Bu bulgular, modern mobilya tasarımını şekillendiren sosyo-kültürel ve ekonomik bağlamların daha iyi anlaşılmasına katkı sağlamaktadır.

Anahtar Kelimeler: Modernizm, İç Mekân, Mobilya, Tasarım, Edward Hopper



INTRODUCTION

Furniture designed to meet the needs of users has played various roles throughout history, ranging from representing an individual's social status to reflecting the artistic movements of the time. The reason furniture became a symbol of status is that, in the past, it could only be owned by people of high hierarchical positions (Özel & Ürük, 2021, p. 590). The developments following the Industrial Revolution ushered in the era of mass production, making seating elements accessible to a wider audience (Kandemir & Kalay, 2023, p. 33). The De Stijl movement, which pioneered modernism and propagated modernist ideas, supported this notion, advocating for the use of technology to achieve an egalitarian order. The modernist movement, on the other hand, aimed to achieve aesthetic appeal without the need for decorative elements. Thus, within the scope of modernism, simple and functional furniture suitable for industrial production was designed (Boyla, 2021, p. 96).

Çiftçi and Demirarslan (2021) discussed modern furniture within the context of furniture design movements that emerged during the 20th century. While Tuna-Ultav et al. (2021) investigated the furniture produced in mid-20th-century Turkey in terms of production technology, materials, and challenges, Reim (1973) analyzed the works of modernist designers and revealed the common features of modern furniture designs. Although academic studies about modern furniture design generally concentrate on iconic and prominent furniture designs, the reflections of these designs in the art world have remained limited. However, painters who visually documented the socio-cultural conditions and design trends of the modern era also reflected furniture design trends while depicting lifestyles and spatial arrangements of the time.

With the Industrial Revolution, people moving to cities to work influenced modern painters, giving rise to the Realism movement. Within this movement, realist painters created works that documented modern life (Kocadoru Özgör, 2023, p. 22). One of the realist painters who depicted modern life was Edward Hopper, known for transforming everyday events, places, and objects into elements of art (Demir & Gür, 2023, p. 66). In his works, Hopper focused on the world shaped by the Industrial Revolution and modernism, with themes of urbanization and daily urban life. The places he depicted include hotel rooms, homes, cinemas, and cafes, often featuring solitary figures (Renkçi Taştan, 2021, s. 113). In this respect, the spaces in Hopper's paintings, which are the reflections of real life in the modern era, have been investigated with regard to social and spatial segregation, non-places, urban imagery, and light (Kocadoru Özgör, 2023) (Gür, 2023) (Renkçi Taştan, 2021). Hopper's paintings reflect modern life in 1930s and 1940s America on canvas (Yalvarcı, 2010, p. 52). The scenes he chose to depict, embodying the qualities of America, are encoded in two ways: first, through the use of imagery related to American life, and second, through his passion for realistic detail. These realistic details and images are distinctive features of the artist's works (Karatay, 2022, p. 58).

Although Hopper was not a designer, his works offer a commentary on modern life, including interiors and furniture, as he realistically depicted modern interiors with detailed precision in the 1940s. Thus, despite not being an active advocate of modernism within an ideological framework, Hopper engaged with the aesthetic aspects of modernism by focusing on modern life and incorporating modern spaces and furniture into his art. Although the furniture in Hopper's paintings is significant due to showing realistic depictions of furniture in indoor spaces in regard to the modernist movement and design trends of the time, academic studies have not touched on furniture. In this framework, the study is intended to expose how and to what extent the simple and functional furniture depicted in Hopper's paintings relates to the very philosophy and axioms of modernism.

For the analysis of how modern design trends are reflected in the furniture in Edward Hopper's paintings, the works in which he depicted interior spaces were considered, and then eight paintings in which furniture plays an important part were sampled. These are *Eleven A.M.*, *Room in New York*, *Office at Night*, *Hotel Lobby*, *Hotel Window*, *Western Motel*, *Sunlight in a Cafeteria*, and *Intermission* shown in (Table 1).



Table 1. Paintings determined as the sample

Painted Year	Name of the Painting	Painted Year	Name of the Painting
1909	<i>Summer Interior</i>	1939	<i>New York Movie</i>
1926	<i>Eleven A.M.</i>	1640	<i>Office at Night</i>
1927	<i>Automat</i>	1943	<i>Hotel Lobby</i>
1927	<i>Two on the Aisle</i>	1951	<i>Rooms By The Sea</i>
1928	<i>Night Windows</i>	1955	<i>Hotel Window</i>
1929	<i>Chop Suey</i>	1957	<i>Western Motel</i>
1931	<i>Hotel Room</i>	1958	<i>Sunlight in a Cafeteria</i>
1932	<i>Room in New York</i>	1963	<i>Intermission</i>

The study methodology has been two-fold: Level one, modernism was addressed in broad terms. At this stage, the document analysis was done to come up with the main characteristics of modernistic furniture design, and the limits of the parameters of the study were set up. Document analysis is defined as a systematic process aimed at examining or evaluating both printed and electronic (computer-based and internet-transmitted) documents (Bowen, 2009, p. 27). Woven into this, was the second level, where content analysis, a qualitative approach, was employed to classify the variables as established in the diagnosis with relevant historical painting samples. “Content analysis is a research technique that provides valid and reliable data-based conclusions about the analyzed data content” (Koçak & Arun, 2006, s. 22). This method was used to examine how modern furniture design is represented in Hopper's paintings. Recurrent elements such as materials, forms, and colors depicted in the furniture illustrations within these paintings were identified. The findings were linked to the historical context of modern furniture design. The results were further contextualized through cross-references to the literature on modern furniture design, providing a comprehensive understanding of the relationship between Hopper's art and furniture as a modern interior design element.

MODERNISM

The industrial developments of the 19th century led to the emergence of various trends across many disciplines. During this period, the advancement of industry and technology, along with the rise of mass production, significantly contributed to the transformation of furniture and interior design. Elements such as industrialization and technological progress played an important role in the emergence of the modernist movement, and the adoption of modernist principles greatly affected both the economy and individuals' lifestyles (Koç, Ertaş, & Konakoğlu, 2017, p. 958). Thus, the first modernist movements began to appear in the 19th century, with increasing emphasis on simplicity and functionality (Çiftçi & Demirarslan, 2021, p. 1610).

Toward the end of the 19th century, the Art Nouveau and Arts and Crafts movements laid the foundation for a new design approach that separated architecture and art from traditional approaches, paving the way for a new perspective (Kavut & Alici, 2021, p. 629). The Arts and Crafts movement, initiated in 1861 as a reaction to the artistic chaos and low-quality designs brought about by industrialization, embraced a traditional approach based on craftsmanship (Aslan, 2014, p. 8). Led by William Morris, this movement garnered interest from many artists, adopting a style rooted in traditional handicrafts. However, the handmade products created within this movement were more costly than mass-produced items and, as a result, were less preferred than industrially produced goods. Due to their high cost, these products were mainly sought after by wealthy collectors rather than the working class (Ayaydın, 2015, p. 64).

Art Nouveau, which emerged in 1890, presented an innovative approach in all areas of design, from fine arts to decorative arts and architecture (Hodge, 2023, p. 258). This movement was referred to as 'Jugendstil' in German, meaning 'youth style'; 'Art Nouveau' in French, meaning 'new art'; 'Liberty Style'



or 'Stile Liberte' in Italian and English, meaning 'freedom style'; and 'Modernista' in Spanish, meaning 'modernist' (Boyla, 2021, p. 87). The Art Nouveau design style adopted a new aesthetic approach that embraced asymmetry, wavy lines, sharp curves, organic forms, and symbolism (Hodge, 2023, p. 258). Characterized by flowing lines and nature-inspired motifs, the Art Nouveau movement developed a richly ornamented visual language that played a crucial role in the evolution of modernist aesthetics, rejecting historical references and contributing to the rise of modernism (Çiftçi & Demirarslan, 2021, p. 1610). Emerging as a reaction to the revivalist approaches of the time, the Art Nouveau movement evolved with Victor Horta's curved forms and Charles R. Mackintosh's calm, linear lines, while Henry van de Velde and William Morris sought a new formula to achieve 'aesthetic moderne.' This movement quickly gained popularity among architects, designers, and artists from Britain to Italy, Spain to Latvia, and even Istanbul (Özcan, 2018, p. 79). Therefore, the Art Nouveau movement became more than just an aesthetic trend; it became a symbol of both artistic and social change, influencing the social structure of the period.

Among the examples of the modernist movement are the works of De Stijl group members, including Dutch artists, sculptors, architects, and designers. De Stijl, which emerged in the Netherlands in 1917, was a movement that combined asymmetry, balances, rectangular forms, and primary colors. One of its prominent representatives was the German architect and designer Ludwig Mies van der Rohe, who introduced a design scheme based on glass, metal, and load-bearing walls, significantly influencing interior design over the next fifty years. The Bauhaus school, founded in 1919, is known as one of the most important advocates of modernism. With leading architects such as Walter Gropius and Ludwig Mies van der Rohe, Bauhaus aimed to establish a relationship between modernism, fine arts, design, and craftsmanship through a new educational model. Thus, this movement adopted the idea that art in all fields, such as painting, architecture, and industrial design, could not only serve aesthetic purposes but also be a tool for social transformation.

The Art Deco movement, influenced by the cultural structures of Africa, the Aztec civilization, and ancient Egypt, as well as by Futurism and Cubism, manifested itself in various fields. This movement, which emerged in the 1920s, took its name from the Exposition Internationale des Arts Décoratifs et Industriels Modernes (International Exhibition of Modern Decorative and Industrial Arts) held in Paris (Hodge, 2023, p. 322). Art Deco, shaped by modernist approaches, developed a common communication language between the Netherlands' De Stijl movement and Walter Gropius' Bauhaus school in Western Europe. It can be said that Art Deco is a continuation of Art Nouveau, but it was significantly refined under the influence of European modernists and applied with superior craftsmanship and innovative materials (Özcan, 2018, p. 79). Therefore, as a design approach, it combines both the flowing lines of Art Nouveau and the simplicity of Bauhaus and De Stijl. The spaces designed in the Art Deco style are generally characterized by tiered patterns, shadowed motifs, sharp-edged geometric forms, and symmetrical arrangements. Additionally, the style prominently features primary materials such as metal, glass, wood, and stone, as well as primary colors.

Since the early 20th century, modernism has been a dominant trend in design, focusing on form and function. This approach embraced a clear, simple, and understandable aesthetic and aimed to reduce production costs through technological advancements, making design more accessible. The influence of modernism also extended to furniture design, and iconic modern furniture pieces that are still recognized today were designed during periods when this movement was most prominent (Özkan & Öztürk, 2023, s. 692).

MODERN FURNITURE

When evaluated in terms of design, modern furniture is considered a product of developments following World War I, though its roots date back to the Industrial Revolution. In response to mass production pushing designers and craftsmen into the background, several design movements that pioneered modernism emerged during this period (Aronson, 1965, s. 305). One such movement, Arts and Crafts, initiated by William Morris in 1861, aimed to revive craftsmanship in reaction to the effects of industrialization. During this period, furniture was made primarily from solid wood, particularly oak, and the material was highlighted by applying matte varnishes that emphasized the natural grain of the



wood. Geometric forms were used as decorative elements on simple, flat-surfaced furniture. The Arts and Crafts movement significantly influenced later movements such as Art Nouveau and Art Deco, while also contributing to the development of industrial design (Çiftçi & Demirarslan, 2021, p. 1610). The Art Nouveau movement, which emerged with the aim of designing simple furniture suitable for its material and purpose, appeared (Kurtoğlu, 1986, s. 89). Between 1890 and 1914, functional items intended for daily use were designed in this style, incorporating both decorative and architectural elements (Baytar, 2019, s. 457). The distinctive features of Art Nouveau furniture design are organic forms inspired by nature and plants, along with flowing, curved lines. These pieces often served multiple purposes; for example, a sofa might have shelves integrated into the backrest, while the armrest could double as a table surface. Therefore, in the Art Nouveau movement, functionality was given as much importance as aesthetic expression (Boyla, 2021, p. 87). Art Nouveau also gave rise to its own designers and brands (Baytar, 2019, s. 457). One of the most important representatives of this movement, Frank Lloyd Wright, designed furniture for the interiors of the buildings he created, with simple solid wood furniture signaling modernism (Boyla, 2021, p. 87).

In the early 20th century, Adolf Loos declared ornamentation as a crime, emphasizing the importance of simplicity in design. During this period, a holistic approach dominated design, suggesting that architects should not only design buildings but also the furniture and objects within them. As a result, architects began to design spaces along with furniture and other interior elements. During this time, Le Corbusier's view that the house was a functional tool designed to meet the needs of modern individuals highlighted the importance of functionality in design. This period saw Cubist designers contribute to the rise of modernism with their ornament-free furniture designs (Çiftçi & Demirarslan, 2021, p. 1610). In the years following World War I, furniture design evolved into two distinct styles: traditional Art Deco and Modernist Art Deco, driven by functionality. Designers like Donald Deskey, who combined new materials such as Bakelite and aluminum, blended the ornate French Art Deco style with the functional elements of the Bauhaus movement, creating a Modernist interpretation of Art Deco (Miller, 2005, s. 388). As new materials and technologies emerged within the framework of modernism, furniture began to be produced with new techniques. Due to the economic hardships experienced by many countries after World War I, reducing the cost of furniture production became a priority. Modern furniture, with a simplicity that was not seen in previous periods, was designed during this time (Miller, 2005, s. 422).

Industrialization, increasing consumption, and affordability have influenced design trends and played a role in shaping modern furniture design (Kurtoğlu, 1986, s. 90). Designers seeking to align furniture design with industrial production methods have largely abandoned the concept of surface decoration. The reduction in the use of solid wood has also contributed to the decline of decorative carving, ushering in an era of modern simplicity. During this period, plywood, made by gluing thin layers of wood together and easily bendable when softened with steam, began to be used instead of solid wood. Leather, preferred for its versatility and availability in modern furniture design, is often used in designs aimed at wealthy clients. Despite rejecting ornamentation, chrome plating has been used by many designers to add aesthetic value to furniture. Steel tubing has become an ideal material for modern furniture due to its durability, flexibility, affordability, and lightness. The glass has also been favored due to its transparency, reflecting industrial developments and the modernists' desire for clarity and structural honesty. The abandonment of surface decoration has led to an emphasis on the structure of the furniture, making exposed structures a distinctive feature of modern furniture. Designers who rejected the organic forms inspired by previous movements often leaned towards geometric forms featuring primary colors. Many of these designers preferred black to emphasize structure over surface, completely eliminating color from their furniture. Painted plywood materials were frequently encountered in furniture designs to conceal the grain of black leather and wood (Miller, 2005, s. 422).

In modern furniture designs, legs are generally flat, square, conical, circular, or rectangular in cross-section and can be positioned vertically or at an angle. The bodies of these pieces are designed to have forms that can be contained within a prism, stripped of unnecessary ornamentation. The sections of the body are proportionally designed to this overall form, prioritizing functionality and comfort. Seating elements are typically wide, low, and comfortable; cabinets feature numerous drawers and doors for storage. Wardrobes designed to maximize clothing storage often extend to the ceiling, with upper



sections closed off to store items like suitcases. Many bookshelves are designed without doors, while dining tables are extendable to provide adequate space and accommodate enough chairs underneath. Sofas can also serve as beds when necessary (Kurtoğlu, 1986, s. 90).

ANALYSIS OF MODERN FURNITURE THROUGH EDWARD HOPPER'S PAINTINGS

The chair in Edward Hopper's painting *Eleven A.M.* reflects modernist tendencies with its emphasis on functionality and clear lines (Figure 1). While the curved armrests carry traces of the Art Deco style, the absence of any patterns or decorations in the upholstery indicates an adherence to a design philosophy focused on functionality and stripped of ornamentation, signaling a commitment to the fundamental principles of modernism. The blue tones used in the upholstery reflect modernism's inclination towards the use of primary colors. The dresser located at the back of the room is made of wood. Although wood is not an industrial material, the smooth surfaces of the dresser and its drawers suggest that an industrial material, such as plywood, may have been used. While this material allows for serial production, no decorative elements were added to the surfaces. Moreover, the plywood material was used in accordance with the principle of structural honesty, with the dresser's structure being visibly integrated into the design. This structure, having a rectangular form, also reflects modernist design tendencies. Thus, the depiction of the dresser in Hopper's painting aligns with the approach of modernism, which elevates machine and industrial production over craftsmanship, showcasing a simple form, a design prioritizing functionality, and the use of industrial materials.



Figure 1. Edward Hopper, *Eleven A.M.*, 1926, Hirshorn Museum and Sculpture Garden (Hopper, *Eleven A.M.*, 1926).

The furniture depicted in the painting *Room in New York* reflects the fundamental principles of the modernism movement through its functional and stripped-down designs (Figure 2). The furniture in the room is designed to meet the daily needs of the modern individual and contains no decorative elements apart from the paintings on the walls. The design of the table aligns with the modernist principle of 'less is more,' featuring clean lines and surfaces. Although this table is made of wood, it avoids the traditional craftsmanship of wooden carvings characteristic of the Art Nouveau period, showcasing a straightforward use of the material. The curved form of the chair in the painting is designed to meet ergonomic needs and enhance user comfort. While the use of curved surfaces can be seen in Art Nouveau and Art Deco furniture designs, the primary function of this chair, which supports individual comfort, demonstrates the perspective of the modernist movement. The red color of the chair also reflects modernist designers' inclination towards the use of primary colors.



Figure 2. Edward Hopper, Room in New York, 1932, Sheldon Museum of Art (Hopper, Room in New York, 1932).

The desk and seating element depicted in Edward Hopper's painting *Office at Night* can be regarded as furniture designs that reflect the importance of functionality emphasized by the modernism movement (Figure 3). The office desk, chair, and filing cabinet seen in the painting are stripped of decorative elements. The presence of clean lines and surfaces in these pieces aligns with the Bauhaus school's principle that 'form follows function,' which forms the foundation of many modernist design approaches. The angular, rectangular design of the desk avoids the ornamentation and excessive detail characteristic of periods like Victorian or Art Nouveau. Instead, it focuses on clear, simple, and flat surfaces that serve the function of work. The materials used in the design of the metal filing cabinet reflect the modernism movement's connection to industrial production and industrial materials. Materials such as steel and metal have become distinguishing features of modern furniture design, where mass production is preferred over craftsmanship. Additionally, the design of the metal cabinet indicates the standardization of office furniture as a result of the industrialization process and mass production. The use of metal allows for the production of durable and sturdy furniture while also referencing the importance that modernism attributed to machinery. The design of the seating element in the painting, like the other furniture pieces, also features no decorative elements. This chair, with its clear and simple lines, reflects the characteristics of the modernist movement by prioritizing functionality in its design. Although the use of wood in the chair's design presents a stance contrary to the modernist tendency to utilize industrial materials like glass and metal, the straightforward use of wood without ornamentation reflects the Arts and Crafts movement's philosophy of employing natural materials in their pure form, which laid the groundwork for modernism.



Figure 3. Edward Hopper, Office at Night, 1940, Walker Art Center (Hopper, Office at Night, 1940).

The sofas depicted in the painting *Hotel Lobby* stand out as functional furniture designed for the primary purposes of waiting and seating in the lobby (Figure 4). These sofas, designed to provide comfortable seating, reflect the fundamental principles of modern furniture design by lacking any decorative elements or non-functional details. The fabric covering the surfaces of the sofas is used to enhance the user's comfort during sitting. Although this approach may seem contrary to the principle of structural honesty in modernism, its straightforward application and the absence of patterns or embellishments in the fabric align with modernist design trends. The neutral color palette chosen for the sofas reflects modernism's emphasis on simplicity while also preventing the personalization of the space and reinforcing a sense of transience within it. These color and design choices turn the sofas in the lobby into objects that diminish the user's connection to the space and symbolize the ephemerality of modern urban life.



Figure 4. Edward Hopper, *Hotel Lobby*, 1943, Indianapolis Museum of Art (Hopper, *Hotel Lobby*, 1943).

The woman in *Hotel Window* exemplifies the modern individual who is ready to leave the space at any moment, without leaving any trace, rather than settling into the interior (Şumnu, 2019, p. 14). Similarly, the chair she sits on has a rigid appearance, ensuring no trace of her remains once she leaves the space. Therefore, the armchair at the center of the painting *Hotel Window* can be regarded as an example of modern furniture design with its simple and functional design (Figure 5). The armchair's sturdy and solid appearance directly reveals the form of its structure, reflecting the principle of structural honesty in the modernism movement. The structure, likely made of wood, establishes a practical balance between durability, aesthetics, and functionality with the upholstered cushions on it. The geometric form of the armchair indicates that it is primarily designed to meet the need for seating, thus prioritizing functionality. The modernist approach that rejects ornamentation and craftsmanship is clearly visible in the armchair's design. This simple design philosophy enhances the armchair's suitability for industrial production and can be seen as a sign of the widespread adoption of furniture designs that can be produced at low costs to meet modern human needs. The blue color used in the upholstery reflects the modernist movement's tendency to utilize primary colors, showcasing the influence of the De Stijl movement. Additionally, the glossy surface of the upholstery suggests that the material may be leather, which indicates the use of durable and stylish industrial materials preferred in modernist designs.



Figure 5. Edward Hopper, *Hotel Window*, 1955, Private Collection (Hopper, *Hotel Window*, 1955).

The modern furniture in the interior of Edward Hopper's *Western Motel* and the car in the window symbolize American modernism of the 1950s (Karatay, 2022, p. 78). The chair in painting serves as a qualified example of modern furniture design with its emphasis on simplicity, surface, and functionality (Figure 6). The form of the chair is designed solely to provide seating, in line with modernist design principles. In this context, the chair features no decorative elements; it solely serves the needs of the modern user. The clear geometric form of the rectangular backrest and seat indicates that the chair is designed for industrial mass production. Additionally, the red color used in the upholstery reflects the aesthetic approach of modernism and the De Stijl movement, which highlights primary colors, as seen in other examples of modern furniture. The absence of any organic forms in the upholstery and the surfaces being hard and smooth—leaving no trace of the user's presence—support Le Corbusier's view that the house is a machine for living in. The bed upon which the figure in the painting is seated has a low structure, as commonly found in modern furniture design trends. The bed frame is made of wood. Although no industrial materials are used in its construction, the geometric forms of the elements that make up its structure suggest a design approach that facilitates industrial production.



Figure 6. Edward Hopper, *Western Motel*, 1957, Yale University Art Gallery (Hopper, *Western Motel*, 1957).

The furniture depicted in the painting *Sunlight in a Cafeteria* reflects modernist tendencies through its functional designs that lack decorative elements (Figure 7). The clearly visible structure of the chairs, made of steel pipes with no ornamental features in the backrest and seating area, demonstrates an emphasis on structural clarity. Additionally, the use of steel material aligns with the design philosophy of modernist architects like Ludwig Mies van der Rohe, who embraced the use of industrial materials. The incorporation of steel as an industrial material in the structure also supports the modern furniture design philosophy by facilitating the mass production of these seating elements. The use of metal or iron in the legs of the tables in the cafeteria serves as another example of the preference for industrial materials. The geometric forms of the chairs and table tops correspond with the modernist design approach that prioritizes functionality and ease of mass production. These forms reflect the modernist movement's tendency toward standardization in design.



Figure 7. Edward Hopper, *Sunlight in a Cafeteria*, 1963, Yale University Art Gallery (Hopper, *Sunlight in a Cafeteria*, 1963).

In Hopper's painting *Intermission*, the focus is on the chairs in a mostly empty theater (Figure 8). Therefore, the focal point of the painting is the solitary figure in the space and the furniture. These pieces of furniture feature clean lines and surfaces stripped of decorative elements. The surfaces, particularly the fabric of the upholstery, are in a primary blue color. The armrest used to divide the seating areas of the two-seat chair is left uncovered by any material. This choice aligns with modernism's emphasis on structural clarity. The structure of the chair is largely geometric, with a form that could fit within a prism. The angled positioning of the backrest indicates that the comfort of the user is prioritized. The wooden legs of the chair are rectangular in cross-section and positioned vertically.



Figure 8. Edward Hopper, *Intermission*, 1963, San Francisco Museum of Modern Art (Hopper, *Intermission*, 1963)

CONCLUSION

Furniture has not only met individuals' daily needs in the past but has also served as a symbol of social status. With the Industrial Revolution, mass-produced furniture became accessible to a wider audience. Industrialization laid the groundwork for modernism, and under the influence of modernism, furniture design was stripped of decorative elements, becoming simple and functional.

In Edward Hopper's paintings, interior spaces and furniture stand out as realistic representations of modern life. Therefore, these paintings contribute not only to artistic narratives but also to the history of 20th-century furniture design. However, despite serving as documents reflecting design philosophy, the furniture in these spaces has not been studied academically. Thus, this study aims to analyze how and to what extent the furniture in Hopper's paintings reflects the modernism movement and design philosophy.

In the methodology of the study, the modernism movement was first researched, and the design elements that constitute modern furniture were examined. Following that, research on Edward Hopper's paintings was conducted, and the paintings that best and most thoroughly represent the interiors were selected as samples for analysis using content analysis methodology. The design elements of modern furniture in the selected works are categorized in Table 2 by structural features, surface features, and industrial materials. Functionality, structural clarity, geometric form, and the geometric structure of table or chair legs are classified under the heading 'Structure Features.' The use of primary colors and natural color palettes with stripped-down designs is addressed under 'Surface Features'; the use of materials such as metal, steel, chrome, leather, and glass is discussed under 'Industrial Materials.' To systematically document the presence of these design elements, the names of the examined works are listed chronologically in the left column of Table 2. If one of the classified design elements was identified in the works studied, the corresponding box where the column of that category intersects with the name of the work is shaded gray; if it was not identified, it remains blank (Table 2).

Table 2. Modern design elements found in the furniture in the works of Edward Hopper

Characteristics of Furniture Designed with Modernism Movement											
	Structure Features				Surface Features			Industrial Materials			
	Functionality	Clarity of Structure	Geometric Shapes	Geometrically Shaped Legs	Primary colors	Neutral Colour Palette	Absence of Surface Decoration	Plywood Material	Metal/Steel/Chrome Material	Leather Material	Glass Material
Eser İsimleri											
<i>Eleven A.M.</i>											
<i>Room in New York</i>											
<i>Office at Night</i>											
<i>Hotel Lobby</i>											



<i>Hotel Window</i>										
<i>Western Motel</i>										
<i>Sunlight in a Cafeteria</i>										
<i>Intermission</i>										

It has been determined that the furniture depicted in the examined paintings reflects at least four characteristics of modernism. The most frequently identified feature is the prioritization of functionality in the furniture's designs, their structural clarity, and their lack of ornamentation. In this context, the furniture in Hopper's paintings presents practical solutions for the user, aligning with the modernist principle that 'form follows function,' and is stripped of decoration and excessive detail. Following this, the most commonly observed element is the geometric form of the components that make up the furniture. The reason for the more curved forms of the chairs in the paintings *Eleven A.M.* (1932) and *Room in New York* (1932) is that the influences of movements like Art Deco were still notably present at the time these works were created. The use of primary colors—red, green, and blue—on the surfaces of the furniture is a feature observed in six of the eight paintings. A natural color palette and geometric-shaped table and chair legs were identified in four paintings. The least observed element in the paintings is the use of industrial materials; glass was not found at all, leather was present in one painting, and metal and plywood were used in two paintings each. The simple forms, geometric structures, and use of industrial materials in the furniture seen in the paintings indicate the era's trends toward mass production and the shift from craftsmanship to industrial production. The wood, steel, and other materials used in the designs of the furniture in Hopper's paintings reflect a more standardized and mass-producible understanding of furniture that distances itself from traditional craftsmanship. The clean, simple lines of the furniture highlight simplicity and functionality in accordance with modernism's philosophy of 'less is more,' contrasting with the ornate designs of previous periods like Art Deco and Art Nouveau.

The furniture in Hopper's works symbolizes the functionality needed by modern individuals and the transient connection to space while also emphasizing the changing relationship between humans and their environments, indicating that these spaces are merely tools for fulfilling individual daily needs. The hard and cold appearances of the furniture imply that modernism approaches the user as a temporary occupant of the space rather than drawing them into it. In conclusion, the furniture depicted in Edward Hopper's paintings reflects fundamental principles of the modernism movement, such as functionality, simplicity, industrial production, and structural honesty, serving as indicators of the social and aesthetic transformations of the era.

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