Transformations of Traditional Furniture in Cyprus During the Socio-cultural Context of 1945-1963

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Abstract

Declaration of Cyprus as a British Crown Colony in 1925 did not only determine a political change in the British Colonial Administration since 1868, but also other transformations. With the officialization of the colonization of the island, economic investments began to increase. Architecture also took its share from this political and economic change in a very short time. The Cypriot families whose financial opportunities improved received education abroad and brought a new understanding. Greek Cypriot and Turkish Cypriot architects had an impact on residential architecture since the 1950s. Instead of yellow stone, neo-classical, neo-gothic, art-deco style residences, which were more coordinated with the architecture of public buildings during the colonial period, they introduced the island to the international style. This change in residential architecture also manifests itself in the interior design and use of furniture. Considering the interior and furniture today, it is not easy to find users who use the house with original furniture since its construction.

This study examines the interior and furnishings of two residences in the Nicosia Köşklüçiftlik area, in North Cyprus. Archival documents in the research were supported by on-site observations and interviews. The physical properties of the furniture, such as the material and size, were documented with on-site observations and photographs.

It concludes on underlining the importance of interiors and furniture within the context of modern housing as part of heritage and social memory.

Keywords: Sociocultural context, Modern interior, Transformation of traditional furniture, Köşklüçiftlik/Nicosia

Introduction

Because of technological advances, increase in specialist fields and sociocultural changes in the transition to the industrial era, great developments were made in the design and production fields. Due to the changing structures (social physical environment, sociocultural, economic, political developments etc.) and the rapidly changing technology with the Second World War, architects produced their own views and pioneered trends (Düzgün, 2016). The

sociocultural context that affected the formation and variety of living quarters in the multicultural structure of Cyprus is very visible (Gültekin, 2017).

Colonialization of Cyprus in 1878 resulted in the British Colonial Administration developing different city plans and architectural forms to change the socio-cultural infrastructure and provide a different option to traditional architecture. The traditional Cypriot culture was neglected by the British Colonial Administration making their presence known to the people of Cyprus. The efforts of the British Colonial Administration to make their presence known through architecture and indoor style were effective. During the time when the British colonial rule was questioned in Cyprus, the political groups also showed resistance against through architecture (Koldaş & Gurdalli, 2017). Furniture in living quarters also changed in the light of these developments.

Within this context, this paper aims to reveal the transformation in furniture in the light of the socio-cultural context during the period 1945-1963. Its objectives are as follows.

1. To re-read the design history of modern house through furniture, as the main body of modern house interiors.
2. To highlight the importance of archiving verbal and visual records of modern house interiors as part of recent history
3. To evaluate design history together with socio-cultural context

Theoretical and Historical Framework
Change of Furniture in Light of the Socio-cultural Context within the Historical Process

Culture in a sociocultural context includes the beliefs, values, knowledge, skills shared, the structured relationships, the methods of doing things (traditions), socialising applications and symbol systems (written and spoken language). Context collects the social, scientific, historical, regional, cultural, economic abstract and concrete decisions under one roof (Gültekin, 2017). Sociocultural is a term that includes social and cultural factors. This refers to the common customs, habits, patterns and beliefs that exist within a population group. The term is mostly used in sociological, educational, architectural, marketing, etc. contexts and expresses the most significant driving forces influencing the way people make decisions in a society. According to Engeström (2001), the source of creativity is not found in a person's mind, but emerges from the interaction between a person's thoughts and their sociocultural context. For this reason, the sociocultural context should be sought in every field.

Kharkhurin and Motalleebi (2008) say that the sociocultural values and norms specify and shape the concepts of design and creativity, claiming that this can affect the way that the creativity potential is captured and incarnated. Cultural-based approaches constitute only the beginning of the process by revealing the socio-cultural dimensions of the user's relations with the space. The concept of context in architecture is that architecture has a feature that distinguishes it from other design products, exists in a fixed physical environment and gains meaning. The determining factor of architecture, the basis of existence, is the place. The design idea and place add new meaning to the relationship formed between the created product and its context. The concept of transformation, when considered in terms of sociocultural, socioeconomic and political culture, refers to the transition from one lifestyle to another.

Furniture is not multi-functional like the ubiquitous chest in medieval interiors, but was designed for a specific requirement, which led to the emergence of new types and special forms (Eti, 1996). The methods of making wood furniture in the 14th and 15th centuries were not determined by the methods of the carpenter and requirements of the person who commissioned the furniture, but were decided by laws governing the art of carpentry. However, as those making the law aimed not to prevent people from making luxury purchases, the laws were changed to allow the carpenter and the person ordering the product to stretch the rules to a certain extent (Schiaparelli, 1908). In the 1400s, furniture was exemplified by its simplicity, functionality and linear purity, and in the next century, decorations in furniture forms were sourced from antiquity. This style became the precursor of the baroque (Puglia, 1963). The renaissance furniture that took examples from antiquity focused more on decoration as the living conditions advanced and was consumed by Humanism, Baroque and Rokoko (Eti, 1996).

The disappearance of baroque ideals was realized with the French revolution. However, this was also short lived as dignified and ornamental designs returned. This creative zeal was extinguished at the end of the century as religious wars weakened the creative drive, and furniture, like other arts, experienced a general decline.

The classical and Gothic revival approach at the end of the 18th century and beginning of the 19th century resulted in the birth of an eclectic approach. With the onset of the industrial revolution in the 20th century, the use of materials such as plastic and metal in furniture production began. In the beginning, this was all performed by hand, but as the industry developed, semi-automatic methods were established. The modern housing needs in the 20th century resulted in practical, usable, multifunctional furniture that provided maximum use. Its main features included plain outlines, minimalist forms and furniture that adapted to the environment (Trajkovska, 2013).

All of these changes direct the usage habits, needs, values, likes and political approaches of individuals on a sociocultural and economic level. The change in house furniture means a change in setting. The change of the furniture in Cyprus in a socio-cultural context will be examined at specific historical intervals in the following chapters.

Review of Literature

Furniture, which has transformed many times since ancient times, has taken its current form by undertaking various functions in order to meet the needs arising from human anatomy such as sitting, resting and sleeping.

According to Şekercioğlu (2017); "Furniture, which reflects socio-cultural characteristics, habits and lifestyle, varies according to age, climate and geography. However, historical events and the results of these events are accepted as one of the most important factors that play a role in the change and development of furniture." (Şekercioğlu, 2017).

When furniture layout is seen as part of architectural and interior space, Fu argues that there are different degrees of interactions between furniture and architecture in each era, the type of influence cannot be completely separated, the technology and style of architecture affect the direction of development of furniture (Fu, 2018). On the contrary, Allen Reim says that the modern furniture transformation developed as a result of the social and economic changes experienced in America and Europe in the early 1900s. As a result, modern furniture was influenced by various design movements and design groups and attracted attention with the simplicity of lines, lightness of scale, fineness of details, use of materials and construction (Reim, 1971). In Uzunarslan's writings, during the transition to the Modern order the period, furniture of the time was defined as the 'cubic furniture' to attract attention to the similarities in the dominating lines of furniture design and Art Deco style of architecture that was leading design in Europe (Uzunarslan, 2002). Erdem agrees on this saying that almost all of the styles like Baroque, Art Noveau, Gothic and Art Deco styles came to life in the designs and products of the furniture industry (Erdem, 2019).

According to Şumnu, there is a gap between the transfer of modernist aesthetics to the architectural shell and its transfer to furniture in Turkey and it should be emphasized that furniture 'modernized' later than the architectural structure in this sense (Şumnu, 2013). Western models became a part of periodicals with their interior layouts and furniture that is used as a guide by the readers (Kaya & Eti, 2016). Probably this delay of modernization of furniture is created a new issue with the role of architects where especially after 1931, with the development of furniture and technological changes and developments, the responsibility of architects was increased (Özay, 1998). On the other hand this topic becomes more understandable when Bozdoğan discusses that in the late 1920s and early 1930s, the 'modern model houses' that was introduced to the society was seen equivalent to a western life-style (Bozdoğan, 2001). Hence it is understood that the expectations and acceptance of modern architectural and interior space may lead a society for a modern living.

In Cyprus, the new housing style introduced by the British also required a new furniture style. According to Rizopoulou-Igoumenidou (2006), wealthy people living in urban areas imported furniture decorated with wood carvings, thus forcing local furniture manufacturers to enrich the construction options offered with imitations of Western models, primarily Victorian and European neoclassical influences (Faustmann & Peristianis, 2006). With the emergence of the modernist movement, furniture gained a simpler, more functional modern appearance (Nikolaou, 2014).
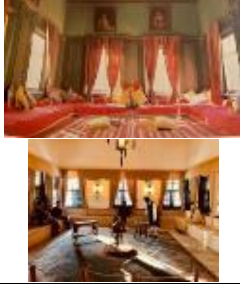
It is seen that all of the social, cultural and political developments experienced were undoubtedly accompanied by art and architectural movements and furniture had been a very important feature of design history in different societies, and periods.

Residential Furniture in Cyprus, 1793-1878

Due to the Ottomans collecting tax when they arrived in the island, the economic strength of the people being low and the ongoing wars, portable furniture was used. During the Ottoman period, many items of furniture that could be used in houses and nomad tents during both the day and night, which had many functions, can be seen. Wooden platforms fixed to the ground in certain rooms and in the sitting room make up the settees used for both sitting and sleeping (Günay, 1998). This seating arrangement was used as a reception and sitting area in the city houses where the Ottomans were all rulers (Rizopoulou-Egoumenidou, 1991). In the 19th century, armchairs, cabinets, wardrobes and bathroom cabinets were not seen in Turkish Cypriot Houses. Sofas, beds, chests, chairs and paintings were used especially in the second half of the 19th century. Various wooden chests, wooden sofas, wooden framed chairs, woven mats, wooden tables, iron or brass beds as well as furniture elements such as closets, chests, shelves and bathroom cabinets were used as fixed fittings (Turkan, 2017).

Table 1: List of residential furniture items, 1793-1878
Source: Aydinli, 2022

Furniture Items Between 1793-1801		
Entrance, Reception+Living Room	**Eating Section**	**Bedroom**
Sofa: Wooden Platform, cushion and pillow	On the floor	Bedstead, Moveable mirror Chest, Clothes Cabinet
Furniture Items Between 1801-1878		
Sofa arrangement, Coffee table, Sofa Chest, Woven chairs	Wooden Table Woven chairs	Bedstead, Chest Wardrobe with Mirror, Clothes' cabinets

Residential Furniture in Cyprus, 1910-1945

The new house style brought by the British also introduced a new style of furniture (Nikolaou, 2014). The economic comfort of the middle class and the development of trade supported the use of new tools, products and machines. It additionally aided in learning new techniques. The wealthy bourgeoisie spread Victorian and European neoclassical influences by importing furniture decorated with wood carvings. These developments forced local furniture

manufacturers to enrich the furniture by imitating Western standards (Fig. 5) (Rizopoulou-Igoumenidou, 2006).

Table 2: List of home furniture items between 1910-1945
Source: Aydinli, 2022

Furniture items between 1910-1945		
Entrance, Reception room+Living room	**Eating Section**	**Bedroom**
3 Person sofa, 2 Person sofa Single sofa, Bergere Dresser, Large coffee table Coffee table	Dining room table Chairs Sideboard *Console	Bedstead, Bergere, Wardrobe Bedside table Chest of draws

Socio-cultural Context in Cyprus Between 1945-1963

When the British Colonial Administration came to the island in 1878, it established the Department of Public Works. In the Ottoman period, buildings with inward-looking and enclosed courtyards were designed, while in the British period, free-standing, open-air buildings on their own land were designed. In the designs, decorative decorations were made by giving importance to the front facades and making the balcony and patio fashion a trend. The richness of this colonial portfolio is evident from how its facades were constructed(Said, Abdelkader, & Nasr-eddine, 2020). The Osman Mısırlızade Residence (1945) can be given as example (Fig. 1).

Fig. 1: Osman Mısırlızade Residence, Nicosia, 1945
Source: Aydinli, 2021.

Cyprus was declared a British Crown Colony in 1925. The confirmation of British sovereignty provided the impetus for further investment in development by the Colonial Administration. The new urban middle class's desire for European architectural style and lifestyle was not only influential on clothing and consumer goods, but also on their homes and other buildings. This increased the prestige and demand for architects with academic education

(Georgiou, 2018). Modern architecture in Cyprus can be explained as a transition from traditional architecture to new global trends in the 1930s-1960s.

During this time, new young architects Panayiotis Christakis Stavrinides, Charilaos Dikaios and Neoptolemos Michailides completed their training and returned to the island (Öze, 2011). From 1939 to 1945, there was significant growth in modern building production. Architect Polys Michailides played an important role in the modernization of architecture during this period (Fereos and Phokaides, 2006). Larnaca municipal market and the Nicosia orphanage building reflect the transition from the local architecture of that period to modern structures. The Press and Information Office, which is mentioned as the beginning of the modern architectural era, was designed by architect Christofiades and attracted attention at that time. According to Koldaş & Gurdalli (2017), modern architecture pioneered the development of modernism in Cyprus.

Residential Furniture in Cyprus, 1945-1963

After 1945, the economic strength of the Cypriot people increased. The people became richer and started to trade with other countries (Schaar, Given & Theochaorous, 1995). This resulted in them importing furniture from Europe, which they saw on the television and in magazines. Additionally, the Cypriots who had been educated abroad had returned to the island and began to apply the styles of different European countries. During this time, furniture became more plain. By obtaining straighter lines, exaggerations in decoration were removed and the functionality of each object was emphasized (Figs 2a and 2b). This change was the result of modernism. In 1948, newspaper advertisements began advertising modern furniture. Long and low sofas were the trademark of the 1950's and contrast colours such as shiny and pastel were used (Pardon Our Interruption, 2021).

Fig. 2a and Fig. 2b: Advertisement of modern furniture, 1948, Eleftheria newspaper (P.I.O.) and modern furniture trends 1950
Source: Spitogatos, 2021.

Large families started to live in Köşklüçiftlik, outside the traditional settlement area of Nicosia, and reinforced concrete houses were built that formed modern spaces to meet the requirements of Westernization (Pulhan, 2010). While life was dominant within the walls until the 1930s, people later began to demand independent structures and open residences outside the walls. The beginning of the settlement outside of the Walled City can also be defined as a transition from traditional to modernity. While traditional designs dominate the residences within the walls, outside the walls, modernity, simplicity and linearity are at the forefront. People wanted to live in large open structures that stood independently on their own land, with four facades, balconies, terraces, glass facades and partial stone walls, use glass brick walls, reinforced concrete eaves, and requested that their houses be built according to these criteria

Research Methodology

Research shows that the first furniture elements in Cyprus emerged in the time of the Ottomans. The House of Dragoman Hadjigeorgakis Kornesios (1750) in South Nicosia, Derviş Pasha Mansion (1801), and the Eaved House (Middle Ages) in North Nicosia where furniture from the Ottoman period can be examined were selected. The selected buildings belong to the Ottoman period and are used as museums today. They have been set up in accordance with their

periods and opened to visitors. Since the furniture examined in these three different museums was first seen in the House of Dragoman Hadjigeorgakis Kornesios in 1793, the transformation of the furniture began in 1793. While classifying the changes in furniture, the period 1793-1878 was firstly examined. The Ottomans leased the island to the British in 1878. Since the arrival of a different culture on the island will also be revealed in furniture, the periods are divided into certain historical intervals. With the lease of the island to the British between 1878 and 1910, British oppressive interventions in Cyprus began. Until 1910, the island was officially recognized as Ottoman territory. However, from the time it was declared a Crown Colony in 1925 to the end of World War II in 1945, radical changes and transformations were experienced. Due to this reason, the dates between 1910 and 1945 were selected.

The method of the study included photographing the furniture, conducting interviews with the residents of the selected houses and observations. For the internal design and furniture to be examined, the floor plans of the rooms were drawn together with the placement of the furniture. As a result of these documentations, the furniture in each house was classified according to their dates (Table 3 and 4). After the furniture was documented, each furniture item was examined on its own and comparisons were made between the furniture of both houses (Tables 6, 7 and 8). It was observed that the setting of the furniture has changed over time, as the furniture items have been moved into other rooms or renewed and it would be possible to access the original furniture layout of 1945-1963. Based on the analysis, the focus was on the furniture in the dining room, bedroom and living room, which have changed the least. Difficulties was faced when documenting and photographing the furniture that had changed place. The method stated above was conducted with the aim of meeting the objectives mentioned below.

- To reveal the furniture designers, companies and craftsmen of the period,
- To emphasise the role of social, political and cultural relationships in change,
- To examine the products created,
- To document technological differences,
- To determine the historical value of the modern furniture in the transition phase,
- To ensure that archiving, which will contribute to today's furniture industry, is brought to the agenda.

In order to achieve the above objectives, interviews were conducted with users who would support observation and analysis.

The following questions were asked in the interviews with the residents of the houses;
- Is the furniture in the house original?
- Did you select the furniture yourself or purchase it pre-made?
- Which craftsman or carpenter did you purchase your furniture from?
- Did you consult your architect when selecting your furniture?

The Case Studies

Since the buildings of Abdullah Onar and Ahmet Vural Behaeddin comprise most of the buildings in the Köşklüçiftlik region, it was deemed appropriate to make a comparison between these two architects in furniture designs. The buildings of both architects in the Köşklüçiftlik region have been marked on the map below. The buildings of Ahmet Vural Behaeddin are marked in blue and the buildings of Abdullah Onar are marked in red (Fig. 3).

| | Abdullah Onar Houses | | Ahmet Vural Behaeddin Houses | | Dereboyu Kanlıdere | | Köşklüçiftlik Main Road |
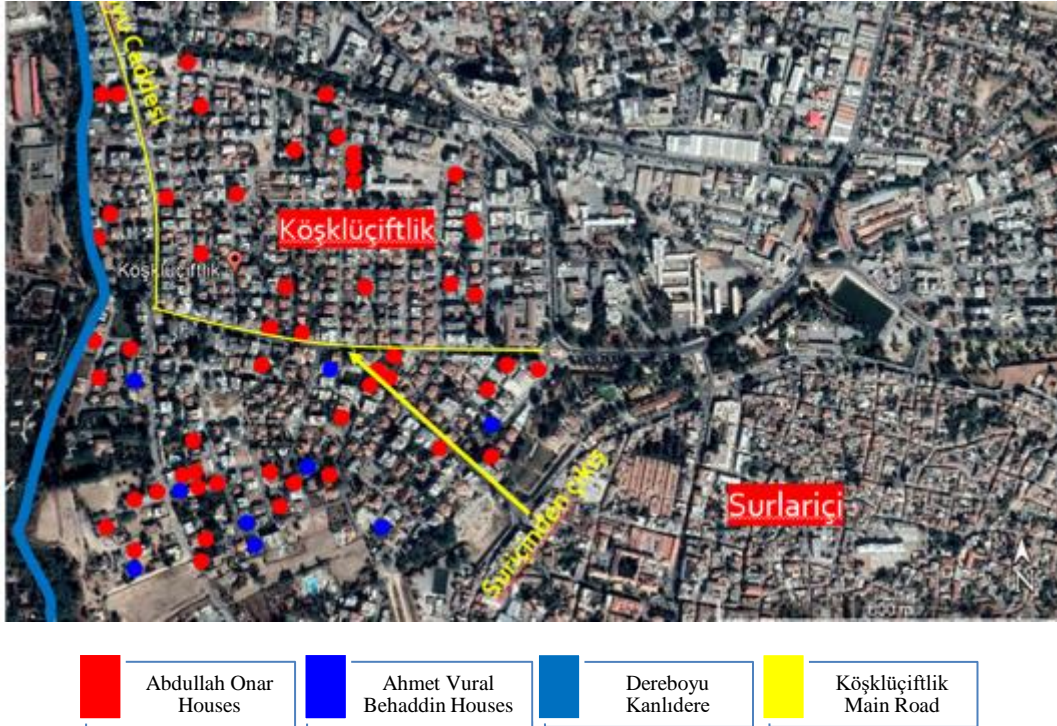
Fig. 3: Ahmet Vural Behaeddin and Abdullah Onar buildings in Köşküçiftlik, Nicosia Source: Reproduced from http://earth.google.com by Aydinli, 2022.

On the map, it is seen that Abdullah Onar designed more buildings than Ahmet Vural Behaeddin. Due to Ahmet Vural Behaeddin being the first Turkish Cypriot architect, many studies have been conducted about him. However, although Abdullah Onar created many buildings and designs, he was only considered in the "Artist Architects…interview with Abdullah Onar" study conducted by Terlik and Kara (2005).

The designs of Abdullah Onar can be defined as plain and simple. He did not use any of the structures defined as decorative structures in his projects. He primarily focused on creating a functional space. Onar, selected wide, plain and simple designs for his buildings. He ensured that every corner of his designs was functional and that the houses received plenty of natural light. The modern plain and functional aspects of his designs highlight the effects of the modern architecture period. The analysis shows that archit'ct's designs in accordance with the criteria of modern architecture are also revealed in the choices of interior design and furniture. Based on the data collected, the decision was made to work on the residences of Abdullah Onar. Two houses opposite each other on the same road were selected. The aim was to make comparison in terms of how the furniture in buildings designed close to and adjacent to each other at that time was designed and how it was transformed. While proceeding in this direction, the selected residences in Köşklüçiftlik/Nicosia can be seen in Figure 19 from a bird's-eye view. The selected buildings are the Desaini Aalotar-Ertoğrul House Güven and the Keriman-Cahit Tilki House.

Fig. 4: Bird's-eye view of the buildings
Source: Reproduced from http://earth.google.com by Aydinli & Gurdalli, 2021.

The reason these two buildings in Fig. 4 were selected was because they are modern structures designed during the modern architecture period and because their internal designs were adapted to meet the needs of the modern age. It has been observed that modern furniture would have been chosen to meet the modern design needs in both residences.

Case Study 01: Keriman-Cahit Tilki House
The house was designed and built in Köşklüçiftlik/Nicosia in 1960. It consists of a ground floor and a first floor. There is a passage from the entrance hall to the garage (Fig. 5). The ground floor contains stairs, a living room, dining area, kitchen, bathroom and a kitchen and seating area that was added later. The top floor contains three bedrooms, a study room and a bathroom. The living room and dining areas of the house are divided with an accordion door. The accordion dividing door today is used as completely open and the dining area is being used for a different purpose. The dining area has been merged with the living room and two sets of sofas are being used. An inner courtyard is present on the ground floor.

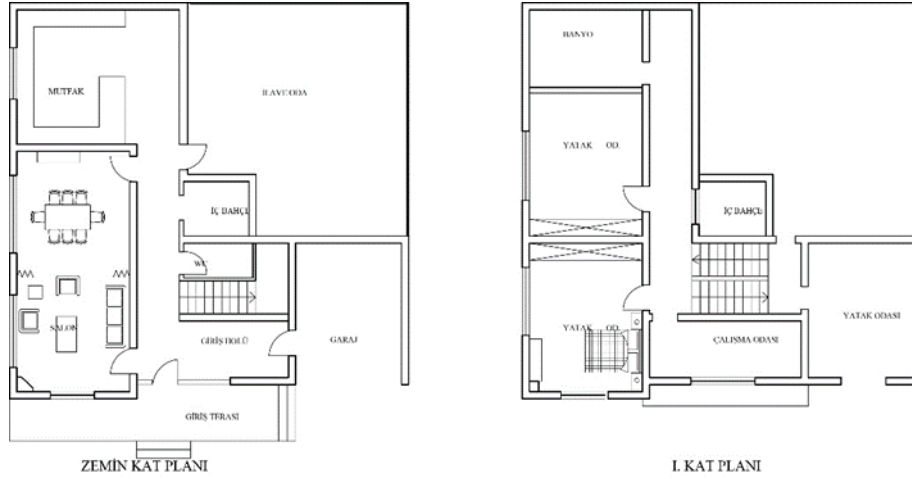**Fig. 5:** House of Keriman- Cahit Tilki
Source: Aydinli, 2021.

Only terraces were used in the entrance and back of the house. There is a balcony in the study room. There is a fireplace in the living room of the house. A bedroom that can be accessed from the inside of the house via stairs is located above the garage. There are two bedrooms, a study room and a shared bathroom on the first floor. The house was designed with a pitched roof upon the request of the client.

Today, all the rooms of the house are being used. However, certain changes have occurred with time and the original furniture in the house has been spread to the rooms on the top floor. There are three sofa sets displayed in Table 3. Until the house was completed, the furniture from their old house was used. Then, new furniture was obtained. The original furniture of the house comprised a sofa set with blue upholstery, a dining room set with the same upholstery and a consol. The sofa set, dining room table and chairs have all been moved to the other rooms.

The interview with Keriman Hanım (2019) revealed that this blue upholstered furniture was chosen and purchased from the furniture exhibition conducted at the Saray Hotel by the

Lefke Art School. When the original furniture of the house is examined, it is seen that plain, simple and lively colours were selected. However, later in 1980, two sets of sofas were made for the room used as a dining room and living room. These sets were more carved and extravagant. The red/cream upholstered and green upholstered set shown in Table 3 is currently in use. Keriman Hanım conveyed the information that the furniture and upholstery were made and furnished by the workmen inside the walls of the house. However, since many years have passed, she could not remember their names.

Fig. 6: Keriman- Cahit Tilki House, Original furniture layout of the Living Room, Dining Area and Bedroom from the 1960s. Ground (left)and First Floor (right)plans
Source: Aydinli, 2021.

When the original furniture in 1960 of the house is examined, it is observed that a hanger, 3 person sofa, single sofa, Bergere, piano, console, large and small coffee tables were used. A console, dining table and chairs were observed in the dining area. In the bedroom, two bedside tables, a wooden bed, a dresser and a dresser pouf were used. In the bedroom, built-in wardrobes were used instead of movable wardrobes.

Table 3: House of Keriman-Cahit Tilki furniture in sitting and dining sections
Source: Aydınlı & Gurdalli, 2021

KERİMAN-CAHİT TİLKİ HOUSE		
Address: Büyük Reşit St. Köşklüçiftlik, Nicosia		**Year of Construction: 1960**
Location of the Building:	**Photograph of the Building:**	

Interior			
BEDROOM FROM THE YEAR 1960			
ORIGINAL FURNITURE FROM 1960			
DINING ROOM TABLE		**CHAIRS**	
SOFAS	**BERGERES**	**COFFEE TABLE**	**CONSOLE**
ORIGINAL ACCESSORIES, 1960's			

The Case Study 02
Desaini Aalotar-Ertoğrul Güven House

The house was constructed in Köşklüçiftlik/Nicosia in 1962. Its architect was Abdullah Onar (Fig. 7). The owners of the house lived abroad for many years and got married, then decided to build a house on the island.

The house consists of a ground and first floor. The ground floor contains and entrance hall, guest bathroom, dining room, kitchen, pantry and laundry room. The first floor contains three bedrooms and a communal bathroom. The master bedroom opens onto a large, console-like balcony on the entrance facade. From the master bedroom, there is a secret storage room through the walk-in closet. From the children's room, there is a staircase leading to the roof terrace. The house is surrounded by terraces on three sides and access to these terraces is provided by stairs. Desaini Aalotar, the owner of the house, lives in the house today. However, only a few of the rooms of the house are used due to health reasons. Additionally, due to the

owner of the house having Alzheimer's, it was not possible to obtain information about the house. Thus, the information was obtained through an interview conducted with his daughters Suna and Funda.

Fig. 7: Desaini Aalotar- Ertoğrul Güven House, Köşklüçiftlik
Source: Aydinli, 2023

As seen in Table 4, the living room, entrance and dining areas are equipped with a sofa set, coffee tables, dining room table, chairs and hanger. Additionally, the bedroom has a chest of drawers, two bedside tables and a bed.

The living room and kitchen can be accessed through the entrance hall. The living room and dining area has been designed as one piece and separated with an accordion door (Fig. 8). There is a door leading from the dining area to the kitchen. However, due to the illness of Desaini Aalotar, there is now a patient bed in the dining area. The dining room table and chairs are in the living room. The furniture on the top floor is spread throughout the rooms and most of life generally goes on in the ground floor.
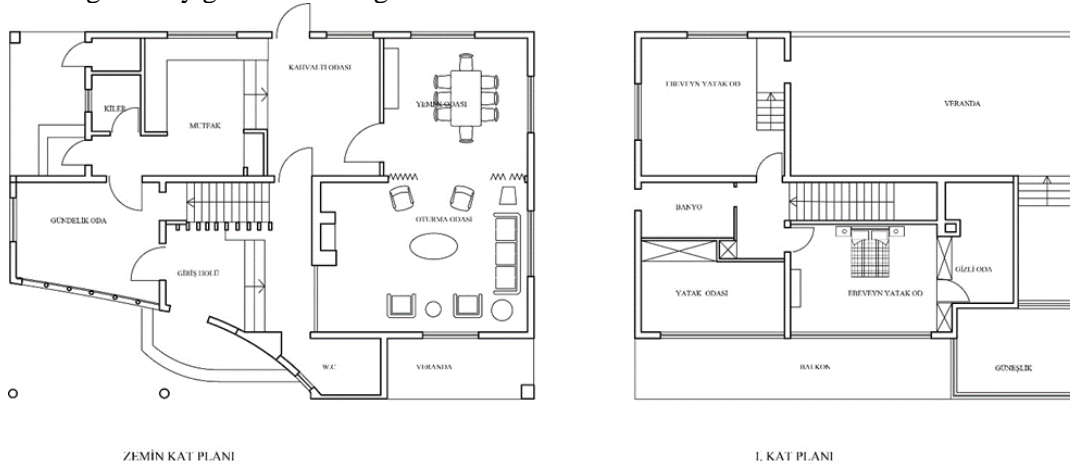
Fig. 8: Desaini Aalotar- Ertoğrul Güven House, Furniture layout of Living Room, Dining Area and Bedroom. Ground (left) and First floor (right)
Source: Aydinli, 2021

According to the information obtained from one of the owners, Funda Hanım, when they moved into the house, the furniture had been purchased from Mr. Nidai who lived in Ireland. Then the sofas were replaced between 1960-1970 (Table 4). The coffee tables and armchairs were produced by Zekai Tahir Usta, a furniture maker located within the city walls. According to the information obtained from the architect Tuna Veysi during the research, Zekai Tahir and Hamit Usta were producing wooden furniture at that time, while Kerim Usta and Orhan Mevlüt were doing the upholstery work for the armchairs. The house has all the original furniture. When examining the furniture, simplicity is at the forefront. The modern furniture samples of the era were analysed. Fig. 9 shows an old picture taken of the Desaini Aalotar- Ertoğrul Güven House taken by Funda, a family member.

Table 4: Desaini Aalotar-Ertoğrul Güven House, seating and dining area furniture
Source: Aydınlı & Gurdalli, 2021

DESAINI AALOTAR- ERTOĞRUL GÜVEN HOUSE	
Address: Büyük Reşit St. Köşklüçiftlik, Nicosia	**Year of Construction: 1962**
Location of the Building:	**Photograph of the Building:**
(http://earth.google.com)	

Interior

BEDROOM

DINING ROOM TABLE	**COFFEE TABLE**	**SIDE TABLES**	

BERGERES AND CHAIRS

SOFA SET

ACCESSORIES
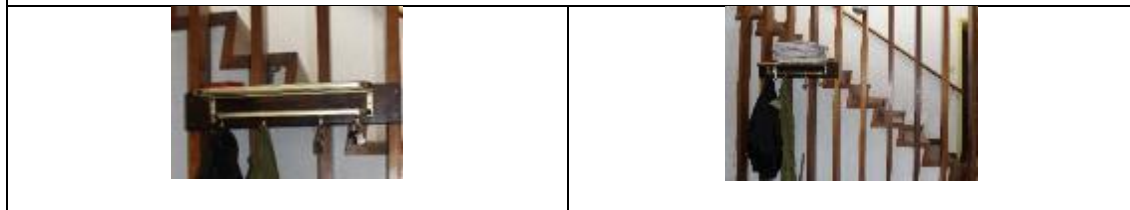
Fig. 9: House of Desaini Aalotar- Ertoğrul Güven House, photograph taken with the present sofa in 1977
Source: Archive of Funda Güven

Findings

The furniture in both the analysed houses is documented separately in Table 3 and Table 4, respectively. As a result of this documentation, the furniture of both houses designed by Abdullah Onar between 1945-1963 is listed below. There are common furniture items used in both houses (Table 5).

Table 5: List of furniture items in the analysed houses between 1945-1963
Source: Aydinli, 2021

LISTED FURNITURE ITEMS			
	Living Room	**Dining Area**	**Bedroom**
1945-1963	3 person sofa 4 person sofa Single sofa (X2) Main coffee table Side tables Piano, Bergere, & Hanger	Dining room table Chairs Console	Bed Chest of drawers Bedside tables Ottoman

Furniture found in the dining area, living room and bedrooms of Desaini Aalotar-Ertoğrul Güven House and Keriman-Cahit Tilki House were analysed individually and compared. The factors affecting the change in furniture are documented by comparing the bedroom in Table 6, the Dining room in Table 7 and the Living room in Table 8. Materials, colours, features and styles are documented.

Table 6: Comparison of bedroom furniture between 1945-1963
Source: Aydinli, 2021

COMPARISON - BEDROOM FURNITURE						
	BED		**CHEST OF DRAWERS**		**BEDSIDE TABLES**	
	Desaini Aalotar-Ertoğrul Güven House	Keriman-Cahit Tilki House	Desaini Aalotar-Ertoğrul Güven H.	Keriman-Cahit Tilki House	Desaini Aalotar-Ertoğrul Güven H.	Keriman-Cahit Tilki House
Material	Wood	Wood	Wood	Wood	Wood	Wood
Colour	White	Brown	White	Brown	White	Brown
Specification	Large bed dimensions	Large bed dimensions	With draws and mirror	With drawers and mirror	With drawers	With drawers and cupboard

Table 7: Comparison of dining room furniture elements analysed between 1945-1963
Source: Aydinli, 2021.

COMPARISON - FURNITURE OF THE DINING AREA				
	TABLE		**CHAIRS**	
	Desaini Aalotar-Ertoğrul Güven House	Keriman-Cahit Tilki House	Desaini Aalotar-Ertoğrul Güven House	Keriman-Cahit Tilki House
Material	Wood	Wood	Wood	Wood
Colour	Brown	Brown	Green	Blue
Specification	6 person extendable table	6 person, legs are in the middle	Seating area colourful material	Seating area colourful material

Table 8: Comparison of living room furniture elements analysed between 1945-1963
Source: Aydinli, 2021

COMPARISON - LIVING ROOM FURNITURE				
	3 PERSN SOFA		**BERGERE**	
	Desaini Aalotar- Ertoğrul Güven House	Keriman-Cahit Tilki House	Desaini Aalotar- Ertoğrul Güven House	Keriman-Cahit Tilki House
Colour	Blue	Yellow	Blue	Yellow
Material	Material and metal legs	Material and metal wheels	Material and metal legs	Material and metal wheels
Specification	Has legs and easy to carry	With wheels and easy to carry	Has legs and easy to carry	With wheels and easy to carry
	COFFEE TABLES			
	Desaini Aalotar- Ertoğrul Güven House			Keriman-Cahit Tilki House
Material	Wood and glass	Wood	Wood	Wood
Colour	Brown	Brown	Brown	Brown
Specification	Oval and plain design	Functional with shelves	Functional with shelves	Easy to carry

The furniture elements in the period of Ottoman rule in Cyprus and in the different years in the period of transition to British rule, which were documented in the study process, are shown in Table 1 and Table 2. There are significant differences in the transformation of furniture in these periods. In the Figure 1, in the first half of the Ottoman period in 1793, the seating was a sofa-shaped wooden platform close to the ground with cushions placed on it. In the 1860s, the seating arrangement developed to a certain distance above the ground, then to the seating distance we know today (Figure 2a and 2b). In addition to the reception rooms with Ottoman style seating, sofas and wicker armchairs were used. When it comes to the British period, the Ottoman style seating was replaced by sofas in the living rooms. Two 3-seat sofas and two single armchairs were used in the sofa sets. Additionally, due to the sitting arrangement being high from the ground, the need for a main coffee table and side coffee tables emerged for entertaining guests. In 1930, during the period of British rule, flamboyance, elegance and exaggeration were at the forefront of furniture. Wooden furniture was decorated. In the seating, entrance and reception areas, exaggerated and generally unused furniture, such as Bergeres side buffet, console, mirrored dresser are presented. Simple, plain and minimalist lines stand out in the furniture of the analysed houses in the years 1945-1963. (Table 6, 7 and 8). The side coffee tables, main coffee tables and sofa sets were analysed in the living room. They are mostly wood coffee table designs with plain and straight lines (Table 8). The amount of reduced and functionality increased during the transition from the British period to modern furniture.

In the 1800s, food was generally eaten on the floor on a tray (Figure 5). Then, during the transition to the British period, wooden tables and woven chairs were used. In 1890-1910, upholstered chairs with metal legs were used. In addition to the table and chairs in dining area, buffets and consoles have been used (Fig. 8). The passion for extravagance under the British Colonial Administration was reflected to guests in every room used. Valuable sets such as plates, glasses and trinkets were exhibited in consoles and buffets. In the period between 1945-1963, the furniture in the dining rooms was reduced and simplified. Only a table, chair and console are used. The choice of wooden materials for tables and chairs and the plain lines are observed. The seating areas on the chairs have colorful upholstery (Figure 6).

When all these changes are considered, it has been revealed how large changes have occurred over history in the furniture in a sociocultural context. It is seen how one ruling power can reflect their own culture. The most visible changes between 1945-1963 can be listed as follows:

• Material and colour emphasis (colourful sofa, shiny and pastel colours)
• Plain, simple and straight outlines
• Minimalist items
• Development of functional items instead of many items (e.g. built-in wardrobe, sofas with wheels that can be moved, extending tables,)
• Modernisation being a visible factor
• Items used in the development of culture and skills (e.g. Piano, sewing machine etc.)
• Use of different and new technological items (e.g., accordion divider doors used in both houses to separate the dining area and the living room).

Conclusions

The study reveals that sociocultural events that are continually being shaped and changed through the interaction of different cultures as a product of sociocultural contexts influencing individuals, their lifestyles and the political events. This sociocultural change defined as modernisation has created profound changes in Cyprus as in other societies. This change has been first visible in the interiors and exteriors of houses. The change in architecture has also resulted in a change in internal furniture design, which is a visible symbol of lifestyle.

Political developments ion the island of Cyprus and the passion to become European has resulted in the changes in furniture.

Following conclusions are made

• It was observed that changes occurred in the furniture of the analysed houses between 1945-1963. Architects, who designed modern furniture by diverging from the British style that the British Colonial Administration was enforcing, created the new style of Cypriot architects.
• In the light of all these sociocultural changes, modernising not only occurred to the exterior of the houses, but was also reflected in the interior and the furniture of the houses.
• These changes were also reflected in the material, color, plainness and design of the furniture. Plain, simple and minimalist furniture was preferred
• People have chosen and ordered the furniture in their houses from the furniture they saw in the movies, catalogues and newspapers, with a passion for modernization.
• The modern and innovative approach of architects who returned to the island after being educated in European countries had considerable effects on the change in interior design.

According to the information obtained from Mrs Funda Aşardağ the coffee tables and armchairs in the Desaini Aalotar- Ertoğrul Güven House have been produced by Zekai Tahir Usta, a furniture maker in the Walled City.

According to the information obtained from Tuna Veysi, at that time, Zekai Tahir and Hamit Usta were producing wooden furniture, while Kerim Usta and Orhan Mevlüt were doing the upholstery work for the armchairs. On the other hand, Keriman Tilki stated that the furniture in her house was made by the Lefke Art School in the 1960s and was exhibited at the Saray Hotel. The original chairs of the 1960s in the House of Keriman-Cahit Tilki were chosen and purchased from this exhibition. Keriman Hanım stated that the furniture and upholstery were made and furnished by the craftsmen in the Walled City. However, she could not remember their names because many years have passed. The same craftsmen worked in both residences, with the daughters of the Desaini Aalotar- Ertoğrul Güven House, Mrs Funda Aşardağ and Tuna Veysi, revealing the names of the craftsmen. It is seen that the material mostly used to make the furniture during the period was wood. Furniture was produced with the effect of the mechanization of the industrial revolution. As seen in Table 8, the wooden furniture was cut with machines and designed flawlessly in round forms. Colorful material was used as upholstery for the chairs and sofas (Table 8). While more low-set and carved furniture was made in the Ottoman and British periods, the furniture between the years 1945-1963 was simply uncarved, with perfect cuts, modern forms, circular forms, and glass coffee table tops. Extension functions were added to the tables. Iron wheeled legs were used for the sofas. Functionality was at the forefront. Mechanization, material differences and technological innovations introduced during the industrial period are at the forefront. The furniture documented in both residences were compared in terms of their features, materials, styles, functionality and colors and discussed individually. These documentations will raise awareness on the archiving of modern furniture in Cyprus that will benefit the furniture sector today.

Furniture in Cyprus is gradually disappearing. Over time, in situations where the homeowners are unable intervene, the furniture is neglected, changed and destroyed. Additionally, the most important thing is that the death of the homeowners or the onset of memory loss due to diseases cause the information to be buried in history. Since the furniture is continually being lost as result of it being difficult to access, it should be brought to the agenda, protected, and documented. With this study, the transformation of furniture in the historical process between 1945-1963 in only two houses was documented to trace the transformation of residential furniture.

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