

INTERPRETING NOSTALGIA: INTERIOR ARCHITECTS' CHILDHOOD HOMES

MERVE ÇELEBİ

JANUARY 2018

INTERPRETING NOSTALGIA: INTERIOR ARCHITECTS' CHILDHOOD HOMES

A THESIS SUBMITTED TO  
THE GRADUATE SCHOOL OF SOCIAL SCIENCES  
OF  
İZMİR UNIVERSITY OF ECONOMICS

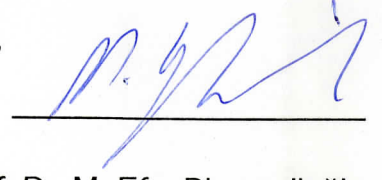
BY

MERVE ÇELEBİ

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR  
THE DEGREE OF MASTER OF DESIGN  
IN  
THE GRADUATE SCHOOL OF SOCIAL SCIENCES

JANUARY 2018

Approval of the Graduate School of Social Sciences



Assoc. Prof. Dr. M. Efe Biresselioğlu

Director

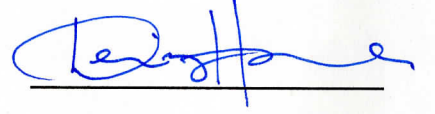
I certify that this thesis satisfies all the requirements as a thesis for the desire of Master of Design.



Prof. Dr. Murat Bengisu

Head of Department

This to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Design.

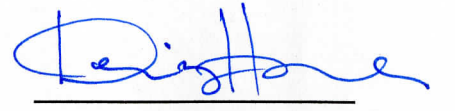


Assoc. Prof. Dr. Deniz Hasırcı

Supervisor

Examining Committee Members

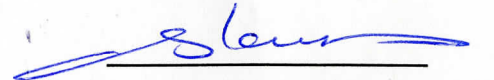
Assoc. Prof. Dr. Deniz Hasırcı



Assoc. Prof. Dr. Gülnur Ballice



Asst. Prof. Dr. Ali Aslankan



## **ABSTRACT**

### INTERPRETING NOSTALGIA: INTERIOR ARCHITECTS' CHILDHOOD HOMES

Çelebi, Merve

MDes, Design Studies Master's Program

Supervisor: Assoc. Prof. Dr. Deniz Hasırcı

January 2018, 112 pages

Homes do not only provide us with a physical shelter, but also a spiritual environment. It is not only about functions of home by itself, but also about drawing a broader frame of home as a psychological sanctuary. Hence, home interiors are important for an individual as a person, but maybe more importantly for a child, whose character and psychological development is in progress.

This study aims to explore the meaning of childhood homes for interior architects and their effects on their professional lives, and tries to shed light on the possible reflections of these special places on their designs of today.

Within this framework, the design of the study was conducted with eight internationally recognized Turkish interior architects. Interviews were realized with each participant, in order to bring about the most valuable memories from that time of their lives regarding their home environments; how they remember these special places and how they were affected by these homes in their later professional lives as a designer in return.



With the aim of getting elaborative data, a sketchbook was sent to each participant, inquiring them to draw and take notes regarding their childhood within the framework of the interview questions. The sketchbooks, not only supported the interview findings of the study, but also enriched it visually.

With the design of the study, the social and physical aspects of the respective homes were analyzed depending on the memories of the participants' childhood home environments and findings were obtained regarding the interpretation of these special places, as well as their influence on their current design approaches, process, and productions.

**Keywords:** home, house, interior architecture, childhood home environment, interior architect

## ÖZET

### NOSTALJİYİ YORUMLAMAK: İÇMİMARLARIN ÇOCUKLUK EVLERİ

ÇELEBİ, Merve

Yüksek Lisans, Tasarım Çalışmaları Yüksek Lisans Programı

Tez Yöneticisi: Doç. Dr. Deniz Hasırcı

Ocak 2018, 112 sayfa

Evler bize sadece fiziki bir barınak değil, aynı zamanda manevi bir ortam sunar. Bu sadece evin fonksiyonları ile ilgili olmayıp, daha geniş bir çerçevede psikolojik sığınak olarak ele alınabilecek yuva ile ilgilidir. Neticede evlerin iç mekanları birey için önemlidir ancak karakter ve psikolojik gelişim sürecinde olan çocuklar için belki de çok daha fazla önem arz etmektedir.

Bu tez, çocukluk evlerinin içmimarlar için anlamını ve günümüzdeki mesleki hayatlarına olan etkilerini keşfetmeyi amaçlamakta ve bu özel mekanların bugünkü tasarımları üzerinde olası yansımalarını ortaya çıkarmaya çalışmaktadır.

Bu çerçevede, uluslararası ölçekte tanınmış sekiz Türk içmimar ile durum çalışması gerçekleştirilmiştir. Söz konusu döneme ait ev ortamlarına ilişkin en değerli hatıraları canlandırmak amacıyla her biri ile röportajlar yapılmış; bu özel mekanları nasıl hatırladıkları ve sonraki meslek hayatlarında, ürünlerini tasarlarırken bu evlerden nasıl etkilendikleri irdelenmiştir.

Verilerin detaylandırılması amacı ile, röportaj soruları çerçevesinde, çocuklukları ile ilgili çizim yapmaları ve not almaları için, her bir katılımcıya eskiz defteri gönderilmiştir. Eskiz defterleri, röportajlardan elde edilen çalışma bulgularını desteklemekle kalmayıp, onu görsel olarak da zenginleştirmiştir.

Durum çalışması ile, katılımcıların çocukluk ev ortamlarına ilişkin hatıralarından, ilgili evlerin sosyal ve fiziksel yönleri analiz edilmiş ve bu özel mekanların yorumlamaları ile birlikte şimdiki tasarım yaklaşımları, süreç ve üretimlerine olan etkilerine ilişkin bulgular elde edilmiştir.

**Anahtar kelimeler:** yuva, ev, içmimarlık, çocukluk ev mekanı, içmimar

To my Mom, my Father, my Sister, my Husband, my Daughter and  
Puff (RIP), who are indispensables in my understanding of “Home”

## **ACKNOWLEDGEMENTS**

Firstly, I would like express my gratitude to my advisor Assoc. Prof. Dr. Deniz Hasırcı, who encouraged me throughout different stages of this study. I would be lost and could hardly complete my thesis without her suggestions and guidance.

I also would like to thank my thesis jury members, Assoc. Prof. Dr. Gülnur Ballice and Asst. Prof. Dr. Ali Aslankan, for the time they have spared for my thesis as well as their supportive comments and suggestions.

It is also my duty to thank and express my appreciation to my colleagues, Nazar Şigaher, Emre Evrenos, Onur Karlıdağ, Bersun Ertürk, Engin Öncüoğlu, Yalın Tan, Durul Onaran and Levent Tümer, who accepted to participate to my study by sparing their precious time. Their sincere and enthusiastic answers to my questions during the interviews and invaluable sketches that they have made, motivated me in writing this thesis. Their contribution is the core of the success of my work.

I am also grateful to Ersan Çelikaş, who has helped me in providing the necessary equipments and technical assistance in video recording of the interviews.

## TABLE OF CONTENTS

<b>ABSTRACT.....</b>	<b>iii</b>
<b>ÖZET.....</b>	<b>v</b>
<b>DEDICATION.....</b>	<b>vii</b>
<b>ACKNOWLEDGMENTS .....</b>	<b>viii</b>
<b>TABLE OF CONTENTS.....</b>	<b>ix</b>
<b>CHAPTER I</b>	
<b>INTRODUCTION.....</b>	<b>1</b>
1.1 Aim and Scope of the Thesis.....	1
1.2 Research Question and Hypothesis.....	3
1.3 Structure of the Thesis.....	3
<b>CHAPTER II</b>	
<b>UNDERSTANDING HOME.....</b>	<b>5</b>
2.1 Etymology of Home.....	5
2.2 Home and Place Attachment.....	6
2.2.1 Place versus Space.....	6

2.2.2 Place Attachment and Home.....	7
2.3 What Makes a House a Home?.....	9
2.3.1 Physical and Psychological Sanctuary.....	11
2.3.2 Privacy and Domesticity.....	12
2.3.3 Home as a Part of the Built Environment.....	13
2.3.4 Houses as Mirrors of Self.....	14
2.4 Home: Ideals, Expectations and Realities.....	16
2.4.1 Ideal Home: A Prescribed Image or a Phenomenon.....	16
2.4.2 Residential Satisfaction.....	19
2.4.3 “Ideal” Turkish Home: A Brief Historical Perspective of Contemporary Turkish Homes.....	20

### **CHAPTER III**

<b>CHILDHOOD HOME INTERIORS.....</b>	<b>25</b>
3.1 Childhood: A Relative Concept.....	27
3.2 Space and Memory.....	28
3.3 Special Places of Childhood.....	29
3.4 Childhood Recollections: Memory in Design Exhibition.....	31

## **CHAPTER IV**

<b>DESIGN OF THE STUDY.....</b>	<b>34</b>
4.1 Methods.....	34
4.1.1 Interviews.....	35
4.1.2 Sketch Books.....	35
4.2 Participants of the Study.....	36
4.3 Findings and Discussions of Interviews and Notebooks.....	37
4.3.1 Description of Childhood Home.....	38
4.3.2 Description of Family Life at Childhood Home.....	52
4.3.3 Liked Parts of Childhood Home.....	63
4.3.4 Disliked Parts of Childhood Home.....	73
4.3.5 Reshaping the Interior of Childhood Home.....	78
4.3.6 Three Key Experiences.....	81
4.3.7 Design Language.....	86
4.3.8 Childhood Home and Today's Interiors.....	90
4.3.9 Childhood Home and Home of Today.....	95

## **CHAPTER V**

<b>CONCLUSION.....</b>	<b>99</b>
<b>REFERENCES.....</b>	<b>104</b>



**APPENDIX.....111**

THE QUESTIONNAIRE SAMPLE.....112

**TABLE**

Table of Findings of the Design of the Study.....98

## LIST OF FIGURES

### FIGURE

1. The winning design of Ideal Home Exhibition in 1908.....	17
2. The sitting room of the future at the 1956 Ideal Home Exhibition.....	18
3. The vision of the house of the future at the 1956 Ideal Home Exhibition.....	18
4. Model of America and Aragonés' about residential satisfaction, personal characteristics and satisfaction with life.....	20
5. An ideal small home drawings published in Yedigün magazine in 1935.....	22
6. "Houses of Your Dream" drawings published in Yedigün magazine in 1937.....	22
7. Safyurtlu House interior sketches of Sedad Hakkı Eldem of 1952...	23
8. Denise Scott Brown's family home in South Africa.....	33
9. Kuma's Great (Bamboo) Wall house.....	33
10. Şigaher's notes on his childhood home building and surroundings..	39
11. Şigaher's sketch of his childhood and current home apartment building.....	39
12. Şigaher's sketch of site plan of his childhood home and notes on surroundings.....	39
13. Evrenos' drawing on moving their homes for 11 times, remembering a home full of boxes to play with.....	40
14. Evrenos' childhood home plan drawing and notes on important parts of that house.....	41

15. Evrenos' notes on his moving homes in his childhood and the importance of the one in Academy of Naval Forces' Housings.....	41
16. Evrenos' notes on importance of his childhood home.....	42
17. Karlıdağ's sketches of his childhood home, which were composed of attached two buildings and his home plan.....	42
18. Ertürk's graphical presentation of his nomad kind of childhood beginning from his birth in Eskişehir, as his homeland, and then moving to Libya.....	44
19. Ertürk's graphical presentation of Italy as the third, Eskişehir as the fourth and Kuwait as the fifth place that they have moved their home.....	44
20. Ertürk's graphical presentation of Ankara as the sixth place that they have moved their home and his expression of his second home in Kuwait.....	44
21. Öncüoğlu's sketch of his own room in his childhood home, pointing out his drawing table.....	45
22. Öncüoğlu's sketch of the living room plan in his childhood home....	45
23. Öncüoğlu's sketch of his childhood home plan layout.....	46
24. Tan's sketches of his father's Dual record player and French romantic albums, described as the most valuable pieces of his childhood home.....	46
25. Tan's sketch of wooden roller coaster that his father designed and produced for him to play with his small cars.....	46
26. Photograph of Onaran's childhood home apartment building at Mithatpaşa, İzmir.....	48
27. Photograph taken from the living room of Onaran's childhood home.....	48
28. Architectural drawing of Onaran's childhood home.....	48
29. Tümer's sketch of a seating unit from his childhood home, signifying its refined design which has affected him.....	49

30. Tümer's sketch of his childhood home plan and notes about the building, including his father as being the architect of this modernist building, which was built at the end of 1960s.....	50
31. Şigaher's sketches of his family members in 1980s.....	52
32. Şigaher's sketches of the plan layout of his childhood home, with furniture and equipments.....	52
33. Şigaher's sketch of himself hiding under the piano, a hide away place.....	53
34. Şigaher's childhood home plan with the piano and notes telling how music was an important part of their family life.....	53
35. Evrenos' sketch of his family.....	54
36. Evrenos' sketch of himself, drawing comics on the floor for hours, on the first day of school and notes on his family, home environment and hide away places.....	55
37. Karlıdağ's sketches of his parents lacquered bedroom furniture with a big library and living room with a piano and many books.....	56
38. Karlıdağ's sketch of his mother's workshop.....	57
39. Karlıdağ's short note saying "And a lot of things...", in remembering his childhood home.....	57
40. Ertürk's drawings and expressions of his family members and their occupations.....	58
41. Photograph of Onaran's childhood dining room.....	60
42. Şigaher's sketches of himself in 90s, his bunk bed and plan of his childhood home and notes on how his routines has changed in his 10s and importance of furniture.....	63
43. Evrenos' sketch of himself with his sister, sitting at their favorite place on the sill of a window.....	64
44. Evrenos' sketch of television unit which is also a cabinet, library and bar and note on its functionality even today and also as a playground for his plays.....	65
45. Evrenos' sketch of the living room in his childhood home, calling it his playground.....	65

46. Karlıdağ's sketches of the kitchen at his childhood home with large appliances and retro lighting units and accessories.....	66
47. Öncüoğlu's sketch of their living room door and niches next to it that were used as playgrounds in his childhood home.....	67
48. Öncüoğlu's sketch of his own bedroom, with his drawing table, bed, wardrobe, library and built-in cabinets, which were also used as hide away places.....	68
49. Öncüoğlu's sketch of his parents' bedroom plan and its furniture....	68
50. Tan's sketch of the acrylic relief at their living room, which he used to like as it used to give him an impression of a museum.....	70
51. Photograph taken from Onaran's living room of his childhood home, showing the large windows which are opening to the sea....	71
52. Photograph taken from Onaran's living room of his childhood home, showing the large windows which are opening to the sea....	71
53. Ertürk's sketch of the living room plan of his childhood home, expressing his dislike about its direct entrance from outside.....	74
54. Öncüoğlu's sketches of kitchen of his childhood home.....	75
55. Öncüoğlu's sketch of huge television unit with library, "etc.".....	75
56. Öncüoğlu's sketch of evolution of dining chairs.....	76
57. Öncüoğlu's sketch of evolution of living room lighting units.....	76
58. Öncüoğlu's sketch of evolution of seating units.....	77
59. Öncüoğlu's sketch of the library at his childhood home.....	79
60. Evrenos' sketches of comic book characters, as reminders of his childhood and sketch of himself under the table.....	82
61. Evrenos' sketches of living room furniture of his childhood home, also used as playgrounds and notes on their modernity, modularity and thought details.....	83
62. Öncüoğlu sketches of the bathroom plan and cabinets of his childhood home, which were manufactured with wrong measurements.....	84
63. Şigaher's notes on focal points of his childhood home: swing, wood burning stove, piano and library.....	86

64. Şigaher’s notes on his bunk bed and hierarchy of furnishings.....	87
65. Karlıdağ’s last message on his sketch book: “And a line”.....	90
66. Ertürk’s drawing of his life as moving his home very often, fifth home in 11 years in Dubai, like a nomad; expressing his priorities in his design.....	91
67. Karlıdağ’s sketch of his office building.....	95
68. Karlıdağ’s expression of “Not over”.....	95
69. Karlıdağ’s expression of “Now”.....	95

## **CHAPTER I**

### **INTRODUCTION**

Memory and nostalgia in combination with home often refer exclusively to past experiences. People remember their childhood homes as a child or teenager or may feel a nostalgic longing for a lost homeland.

Memories of childhood homes play an increasing role on who we are today. Moreover, as we think of homes as mirrors of “self”, childhood homes and nostalgic longings are very directive emotions in recreating present home environments or projecting ideal home situations in the future.

This study tries to make a description of home as a multi-faceted concept, argues the interplay of memory, home and identity in relation to effects of childhood home environments on productions of interior architects of Turkey.

#### **1.1 Aim and Scope of the Thesis**

The concept of home derives many scholars’ attention from different disciplines from anthropologists like Daniel Miller (2001) to geographers like Alison Blunt (2003) and from environmental psychologists like Dak Kopec (2006) to designers like Clare Cooper-Marcus (2006). It constitutes the most important place for everybody, in defining themselves, feeling secure and attaining privacy.

There is a continuous relation between people and buildings. It is argued that as we see them all the time, this relationship is intimate (Goldberger, 2009). When we think of children and their relation to their homes, the intimacy level



of the mentioned relationship is at its peak. They are not only the first built environment for children to experience but also they are places to experience their “firsts”, in exploring and learning life. Home environments are influential on overall development of children. Within the home, children also have their first interactions with the members of the family. Availability and quality of resources like objects, books and play materials within the home, for learning and playing, largely determine the nature of these interactions.

There are vast numbers of studies on importance of space in general and home environment in particular. Recently, there has been increasing interest among researchers on the quality of home environments and their impact on child development as well (Evans, 2006; Leventhal et al., 2004; Rodrigues, Saraiva & Gabbard, 2005). However, there is a limited source on effects of childhood home environments on interior architects' designs.

This study excavates the effects of childhood home environments of interior architects in Turkey on their current production and their evaluation about these special spaces that they remember from the first years of their lives.

In order to reach these targeted findings, it is necessary to fully understand what home is by looking at it from different perspectives. It is also required to make a research on what people expect from a home, in other words what their ideal home is comprised by and how they feel about their homes in real life. A brief historical perspective of Turkish home culture would be guiding in our research for evaluating the childhood home memories of participant interior architects of this study. Naturally, it is also necessary to find out how a child is affected by his first built surroundings called home and how they remember these spaces. Hence, home and house cultures elaborated respectively.

With this study, it is aimed to draw attention of designers of home interiors, how these environments affect people in general but children in particular. It is also expected to give some important points in designing a home especially a child is going to be raised in that environment. This study endeavors to create an awareness among designers of home environments

that they are not only shaping a space but more importantly shaping memories and souls.

## **1.2 Research Question and Hypothesis**

Research Question: How is the relation between the childhood home environments of interior architects and their current production?

Hypothesis: Home environments of childhood are very important and effective that will have influence on interior architects' future productions in their professional lives.

## **1.3 Structure of the Thesis**

This study is composed of five chapters.

The first chapter introduces the scope and aim of the study, why it is important to make a research of children home environments, their effects on people and particularly on interior architects and their production.

The second chapter elaborates on home as a notion, its importance as a place attachment, its association and dissociation from house, meaning of ideal home from different backgrounds.

The third chapter dwells upon childhood home environments, their importance in our early years of our lives and their reflections in our later years.

The fourth chapter of this study covers an in-depth research among interior architectures of Turkey. Qualitative data are drawn from interviews and sketches of the eight participants who were chosen among active and internationally recognized interior architects of Turkey. The findings of this study highlights how childhood home environments effect works of interior architects, their evaluation of their life at this particular period and how they make a connection between this period with their life and their works of today.

The fifth and the last chapter reserved for findings and overall evaluation of this study, including limitations and advices for further studies.

## CHAPTER II

### UNDERSTANDING HOME

In this chapter, the notions of home with different perspectives are defined. At first, an etymologic background is given, within the framework of German, English and Spanish languages. A brief overview about place attachment is given and the specific framework of home as a place attachment is identified. In dwelling more on the definition of home, a differentiation between house and home is discussed within various psychological and social aspects. Finally, ideas on home ideals, expectations and realities are argued, in order to stress on what a person may expect from a home environment.

#### 2.1 Etymology of Home

Home is a significant type of place, where our daily routines are conducted. It is culturally constructed and serve fundamental needs of its dwellers. Each move of the dweller affects the delineation of a home context, which in turn the sense of home varies in space (Terkenli, 1995).

The etymology of the word “home” has been examined by many researchers. It is claimed that the Germanic words for home, *heim*, *ham*, *heem*, are derived from the Indo-European key meaning lying down and something dear or beloved. It is suggested that the German word for house, as a building where people live, is imbued with the sense of home (Hollander, 1991).

On the other hand, in English, the term “home”, which is an old one dating back more than a thousand years, derives from the Anglo-Saxon word *ham*,

meaning village, estate or town (Hollander, 1991). In the 17<sup>th</sup> century, with the rise of bourgeoisie, the idea of one became the focal point for a form of domestic morality, to safeguard familiar property (Mallet, 2004).

Moreover, in England, the idea of house and home was associated in a case law. The judge declared that; “The house of vermin is to him as his castle and fortress, as well as his defense against injury and violence, as for his repose”, which was simplified as “The Englishman’s house is his castle” in the 19<sup>th</sup> century (Rykwert, 1991).

Linguists are remarking that the English idea of home has no true equivalents, even within cognate languages. Within that point of view, although German’s “heim” evokes warmth, it does not trace the English word. It does not carry all the emotional weight of “home”. A man’s home may be his castle in London or Los Angeles, that is to say, while his “heim” is not necessarily his schloss in Lucerne or Luxembourg (McNamee, 2016).

In Spanish, the term “querencia”, which means home, comes from the Spanish word for “to love”, “querer”, which in turn comes from the Latin “quaerere”, “to seek”; the source of English words “quest” and “inquire”. Hence, home is a place we seek out, and long to turn to when away (McNamee, 2016).

## **2.2 Home and Place Attachment**

Place attachment is an affiliation between a person and a place. It is a personal sense of connection that brings out feelings of comfort and security (Kopec, 2006). Home is a social environment that is dependent on time or the impression of time and is symbolized by a physical environment, generally as a house, that nurtures the attachment of meaning (Gibbs, 2000).

### **2.2.1 Place versus Space**

Definitions of place are very common in different aspects of our daily lives. Ideas of place are intertwined with ideas of community, collective memory, group or individual identity, political organization and capital flows (Easthope,

2004). It is argued that we continuously make places, with the influence of physical, economic and social realities (Massey, 1995).

Space and place are studies in a number of anthropological researches since 1990s. Anthropologists' interest in space and place has intensified because of global economic restructuring, migratory flows and deterritorialization that have undermined assumptions about the fixity of people (Lawrence- Zuniga, 2017).

It is implied that studying place is crucial for two reasons: first, it is a fundamental expression of people's involvement in the world, and second, improved understanding of place can help in maintaining and manipulating current places and creating new places (Windsong, 2010).

The space is defined as an objectively identifiable context, while the place is described as a result of subjective re-involvement processes characterized by instability, mobility and continuous creativity (Cristoforetti, Gennai & Rodeschini, 2011).

In his earlier writings, theoretician Tuan argues that spaces become "places" as they become imbued with meaning through lived experience. He argued that, the difference between the two is defined as follows: "Enclosed and humanized space is place. Compared to space, place is a calm center of established values." (1977: 54). Space, as an abstract concept, becomes place as we get to know it better and endow it with value (Tuan, 1977).

Space and place require each other for definition. The difference can be simplified as seeing space as movement and place as pause. Each pause in movement makes it possible for location to be transformed into place (Tuan, 1977). Home is a key site in the social organization of space. It is where space becomes place (Short, 1999).

### **2.2.2 Place Attachment and Home**

Place attachment is described as an affective bond or link between people and specific places (Hidalgo & Hernandez, 2001). It is argued that it is an

important human need to be attached to places and have profound ties with them (Relph, 1976). It also refers to a person's continuously developing bond with a social and physical environment (Kopec, 2006).

Another definition of place attachment is "person-place bond that evolves from specifiable conditions of place and characteristics of people" (Shumaker and Taylor, 1983). It is suggested that sense of place is not intrinsic to the physical setting itself, but resides in human interpretations of the setting, which are constructed through experience with it (Stedman, 2003).

The intensity of people's place attachment changes depending on the amount of contact with a place, the size and location of the place and whether the place is threatened (Anton & Lawrence, 2014). In a case of home, that attachment would obviously at its peak. Place attachment to home can be facilitated or destroyed by a person's level of control over household members, neighbors or both. It is argued that greater place attachment is linked with greater ease in regulating privacy, an important part in identity (Kopec, 2006).

The relationship between space and place has been examined in its meanings of house, as objective space, home as emotional space and dwelling as comfortable space (Cristoforetti, et al., 2011). The attachment approach to home emphasizes the process by which people develop relationships with them. It is argued that a place is the result of relationships between actions, conceptions and physical attributes (Canter, 1977).

A person, who is very attached to a home will not want to leave it, thereby making strong relations with the neighborhood through stability (Kopec, 2006). This can be observed among elderly people, who never want to leave their houses and neighborhoods, and even may trigger their alzheimer if they had to or forced to move. Whereas for younger teenagers, it is easy to leave their homes to go to college.

### **2.3 What Makes a House a Home?**

In daily language, the terms “home” and “house” are used interchangeably. For some authors, the concept of home is a physical structure or dwelling such as a house, flat, institution or caravan (Bowlby, Gregory & McKie, 1997).

Some scholars who equate home with the physical structure of the house, discuss how the designs of houses can constrain and facilitate the social interactions and the power dynamics that are played out in a home (Graham, Gosling & Travis, 2015).

How a house becomes a home is an interesting question for many philosophers and psychologists. It is suggested that, “the house image would appear to have become the topography of our intimate being” (Bachelard, 1994). Tognoli (1987) introduced five attributes of home: centrality; continuity; privacy; self expression and personal identity; and social relationships. He argues that these attributes differentiates home from a house.

It is argued that, home has an emotional relation with its users and constitutes a psychological importance. Many scholars, including many recent ones, the home may be lived as an extension of oneself, of one’s desires, feelings, hopes and actions (Cristoforetti et al., 2011). Moreover, it was examined that, design, spatial organization and furnishing of domestic houses influence, and inflict concepts and ideologies of the home (Mallet, 2004).

A home is more than a place where a person’s past, present and future selves are reflected and come to life (Graham, et al., 2015). Along with the concept of house, it is discussed that the concept of home has been seriously associated with the concepts of family, haven, self, gender and journeying. It locates lived time and space, particularly intimate time and space (Mallet, 2004).

Home is more than a physical structure. The boundaries of home extend beyond the walls of house to the neighborhood, even the suburb, town, city



and often country (Mallet, 2004). There is an emotional investment made by its dwellers. It is their controllable space, compared to uncountable outside world, providing security, stimulation and identity. As the nexus of preference, spatial control and routine activity, and as the departure and return point, home is a stable refuge for the individual (Porteous, 1976).

Actually, home can be evaluated as a familiar place inhabited by family, friends, things and belongings, where particular activities and relationships are lived. It is a virtual place, a repository for memories of the intimate familial times (Mallet, 2004).

A house is a part of the material structure of society, whereas a home is a phenomenon made by its residents. For its residents, a house is a physical frame that residents use and equip it with their daily actions and social relations a special meaning is given that brings about the concept of home (Bech-Jorgensen, 1994).

To make a distinction between home and house, plus to express the strong conceptual meaning, the formulation of “home=house+x” was introduced, where the x factor represents the social, psychological and cultural values which a physical structure acquires through the use as a home (Fox, 2002).

From furniture and fixtures to ornaments and decorative items, a house encompasses an array of different materials, creating a dwelling experience that is greater than the sum of its parts. For they are more than mere “things”, they are a collection of appropriated materials, invested with meaning and memory, a material testament of who we are, where we have been and perhaps even where are heading. They are what transforms our house into our home, a private cosmos that houses our memories of bygone times, as wells our hopes for what is yet to come (Hecht, 2001).

The physical structure of the house is conceptually clear for everyone, whereas home has a conceptual meaning with the enigmatic “x factor” to be unraveled. The values, represented as “x factor”, are subjective and may not be held by all occupiers (Fox, 2002). The root of “house” embraces the sense of hiding, but not necessarily of belonging. “Hitting the mattresses” is one

thing, however finding a home or “querencia” there, is quite another (McNamee, 2016).

### **2.3.1 Physical and Psychological Sanctuary**

Home is a witness of our lives. It provides not only physical but also psychological sanctuary (Botton, 2006). Its meaning differs from people to people. Furthermore, the meanings that home represents to an occupier may change over their life course (Fox, 2006; Fox O’Mahony, 2013).

Within this point of view, defining home is considered as difficult and problematic for researchers. There are various reasons behind this difficulty. First of all, home has a very central role in everyday life, with its rich social, cultural and historical significance (Moore, 2000).

Moreover, the difficulty in defining home is due to its many layers of meaning (Moore, 2000). Rybczynski described it by comparing it with an onion. It looks simple from outside, which is deceptive. Because it has many layers inside. If it is cut, there will be only onion skins left and the original form would disappear. If each layer is described separately, the sight of the whole will be lost. The layers are transparent so that when we look at an onion we see not just the surface but also something of the interior (Rybczynski, 1986). A transactional approach made the different elements of facets of home to be explored as part of a single complex entity (Moore, 1998). Therefore, in understanding the concept of home, it must be examined with its layers, as well as a whole (Moore, 2000).

The Oxford English Dictionary defines home as “a place, region or state to which one properly belongs, on which one’s affections center, or where one finds refuge, rest or satisfaction” (Oxford, 2010).

A person’s home is usually understood as situated in space and time. In fact, it is not the physical structure of a house or location or the natural and built environment of a neighborhood or region that is understood to make a home. It is rather a place that holds considerable social psychological and emotive meaning for individuals and for groups (Easthope, 2004). While home is

located, it is not necessarily fixed in space, but it brings space under control. It involves regular patterns of activity and structures in time (Morley, 2002).

McDowell says that Martin Heidegger suggests that the home is “the key location in which a spiritual unity is formed between humans and things” (McDowell, 1999). That is true when we pose the question, “Where is “being” at home?” the answer will be less geographical. Thus a home is not only a physical place, but a virtual space (Morley, 2002). Home also has structure in time, and because it is for people who are living in that time and space, it has aesthetics and moral dimensions (Douglas, 1991).

### **2.3.2 Privacy and Domesticity**

During the seventeenth century, particularly in the Netherlands, ideas about privacy, domesticity, intimacy and comfort emerged as organizing principals for the design and use of domestic spaces among the bourgeoisie. By the industrial revolution and social change in society, these ideas speeded in other European countries and different classes. The manifestation of these ideas differed according to social, cultural and historical contexts (Rybczynski, 1986).

The meaning of home is generally constructed around the concepts of privacy, safety/security and identity (Cristoforetti et al., 2011). The privacy of home sphere is fostered as a concept by the modern differentiation of the public sphere from the private one and therefore it holds a capacity to exclude strangers and non-residents. As a result, home can be identified as a place where strangers and non-residential are excluded (Twigg, 2006). It is the passage from the external world to the internal world.

Domestic space implies the everyday, the rituals of domesticity in the cyclical, repetitive ordinariness (Mezei & Briganti, 2002). It is the set of emotions and meanings derived from a rich inner experience of housing and related to ideas of intimacy, privacy and comfort (Rybczynski, 1986).

It is noted that the evolution of domestic comfort must be understood in the context of something new in human consciousness: “the appearance of the

internal world of the individual, of the self and of the family” in which the house is appreciated as a “setting for an emerging interior life” (Rybczynski, 1986).

### **2.3.3 Home as a Part of the Built Environment**

The establishment of settlements and the making of houses constituted “the world” as an exteriority. It marked an abandonment of “being at home in the world” as one’s absolute homeland, which is a person’s historical locatedness. Settlement thus shifted us from being world dwellers, who owned nothing and everything, to house dwellers (Fry, 2005).

With the establishment of human settlements, a distinction was created between “house” and “being at home in the world”. Home is characterized as a place of nurture, a secure shelter and a familiar place. These qualities of home are defined by Martin Heidegger as “the homely” (1959, p: 75).

No one is ever free from their social or physical environment (Beck, 2011). Places encompass the physical setting, as well as human experience and interpretation (Stedman, 2003). Physical spaces may be an influential and powerful mechanism for regulating emotions because spaces are flexible and stable. Spaces are flexible in the sense that one can do a lot of different things to one’s space in terms of the way it is organized, decorated, and furnished with objects. As a result, emotional regulation in spaces may operate through visual (e.g., via items of decor), auditory (e.g., via music played on the stereo), tactile (e.g., via the materials used in furniture), olfactory (e.g., via fragrances emitted by candles), ambient (e.g., via the temperature and humidity), and social (e.g., by arranging a space to induce social interactions) channels (Graham, et al., 2015).

Dwelling transcends being at home. It is not merely a being in place but existence in time, language and a becoming with others that everyone depends on. Today we are increasingly and fearfully dwelling technologically as well (Fry, 2005).

Hence, homes provide an excellent domain in which to examine emotion-regulation process, because a limited number of individuals occupy the spaces, the environments are quite stable and occupants spend most of their time in them (Graham, et al., 2015).

#### **2.3.4 Houses as Mirrors of Self**

Throughout our lives, our physiological development is affected by our meaningful relations with many people, but also by strong ties with a number of significant physical environments, beginning in childhood (Cooper-Marcus, 2006).

Consciously or not, every relationship, event, experience in our lives can be perceived as a teaching, guiding us toward being more and more fully who we are. The places we live in are reflections of that process and they themselves have a powerful effect on our journey toward wholeness. All throughout our lives, we selectively pay attention and invest places with emotions as it serves more unconscious process of becoming who we truly are (Cooper-Marcus, 2006).

It is hard or even impossible for most of the people to define something we call "self". It can be the inner heart of our being, our soul or uniqueness. It is in the nature of man that he constantly seeks a rational explanation of the inexplicable and so he struggles with the question: What is self? To give a concrete substance, people relate it with physical forms or symbols that are close and meaningful to them. The body is the first and most consciously selected form to represent self. On a less conscious level, it is believed that the house is frequently selected to represent or symbolize their self (Cooper, 1974).

We feel that we belong in some places and not in other. Place and identity are inextricably bound to one another, which are co-produced when people identify with where they live (Gieseeking & Mangold, 2014).

People and the places where they reside are engaged in a continuing set of exchanges; they have determinate, mutual effects upon each other because

they are part of a single, interactive system. To give an extreme example, for many South Asian communities, a home is not just where you are, it is who you are. In the modern Western world, perceptions of home are consistently shaped by factors of economy and choice. However, still the importance of home is recognized on some level (Beck, 2011).

Homes provide a consequential real-world context in which we can see the process of identity expression and identity development. The physical characteristics of a person's space might provide a barometer of his or her ongoing process of identity development, especially perhaps in age groups occupied with the task of molding their identity (Graham, et al., 2015).

It is accepted widely that, the decoration of the interiors of homes often symbolizes the inhabitants' feelings about self. It was even suggested that the rise in popularity of the interior architecture is in some way related to people's inability to make these decisions for themselves as they are not certain about their selves (Cooper, 1974).

It is suggested that home may be an expression of a person's subjectivity in the world. It may be a space where people feel at ease and are able to express and fulfill their unique selves and identities. The home in this particular discussion is not conflated with the house. It may be an emotional environment, a culture, a geographical location, a political system, a historical time and place, a house etc., , etc. and a combination of all of them (Tucker, 1994).

For philosophers like Kuang-Ming Wu, home refers to the intersubjective relationships that brings a self, person or I into being or existence. Therefore, home is accepted as a fundamental to being. It is claimed that home is being with others. This being with others constitutes the person. When you accept me as I am and I accept you accepting me then I am at home and "I am born in this reciprocal acceptance" (Wu, 1993).

Through self-expression and personalization, the home begins to resemble and represents its dwellers, providing a sense of connection with others,

physical and symbolic warmth and safety and environment to attain physical and psychological health.

## **2.4 Home: Ideals, Expectations and Realities**

Analyses of the ways people perceive and use their home environments can help us to understand the real patterns of daily lives of individuals (Graham et al., 2015). On the other hand, there are versions of idealized life, which are imposed by society and the market.

It is suggested that the house can be used as a tool for analysis of the human soul (Bachelard, 1994). It is also argued that there is a complex ideology of home which includes our expectations and desires (Wright, 1993). Moreover, home is both an imposed ideal and a potent cultural and individual ideal. Therefore, it can be understood that home remains as much about the ideal as the real (Moore, 1998).

Discussion of the ideal home generally focuses on nostalgic notions of home. It is argued that, the real and the ideal are not pure and distinct concepts or domains. They are mutually defining concepts and experiences (Mallet, 2004). In Doreen Massey's discussion of place, home and memory, there is no unique eternal truth of an actual or imagined/remembered place or home (1992, 1994). It is suggested that, remembering, even memories of the traditional can be important for they illuminate and transform the present (Hooks, 1991; Massey, 1992). Home encompasses cultural norms and individual fantasies, bringing together memory and longing, the ideational, the affective and the spatial (Rapport & Dawson, 1998; Mallet, 2004).

### **2.4.1 Ideal Home: A Prescribed Image or a Phenomenon**

To open a debate about better housing conditions, an event called "Ideal Home Exhibition" was held in 1908 in London, in the spirit of social reform. Although it has changed since its first years, it remained an occasion where people can go and find out what the latest fashions are in domestic space, interior design and house furnishing and see on display all of the latest home appliances (Chapman & Hockey, 1999).

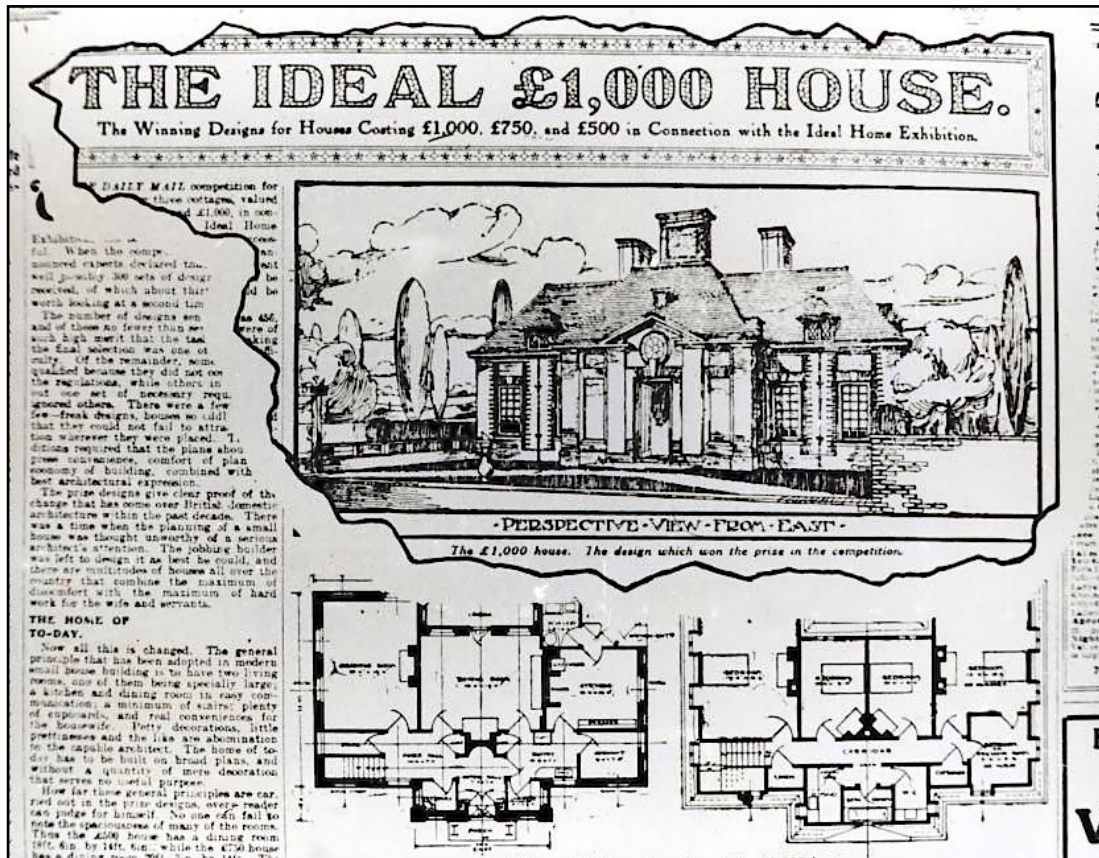


Figure 1: The winning design of Ideal Home Exhibition in 1908  
<http://gale.cengage.co.uk/images/Ideal%20Home.pdf>

From a sociological point of view, the Ideal Home Exhibition proves interesting insights about big companies' attempt to persuade people to subscribe to a particular model of the ideal home. The exhibition shows a unique model of the home as it has been popularly imaged and idealized in society (Figure 1). It reflects popular representations of the ideal home. Moreover, it tries to project the way that an ideal home should develop, which is giving a message to the visitors that their homes provide an inadequate level of comfort, security and facility (Chapman & Hockey, 1999).

The exhibition booklet emphasized the inadequate design features of the historical houses, pointing out how the designs and technologies of the houses influence people's comfort, privacy, security and budget. It also describes negative social events of the respected historical house. On the other hand, descriptions of the house of future (Figures 2 & 3) were overwhelmingly positive (Mallet, 2004).



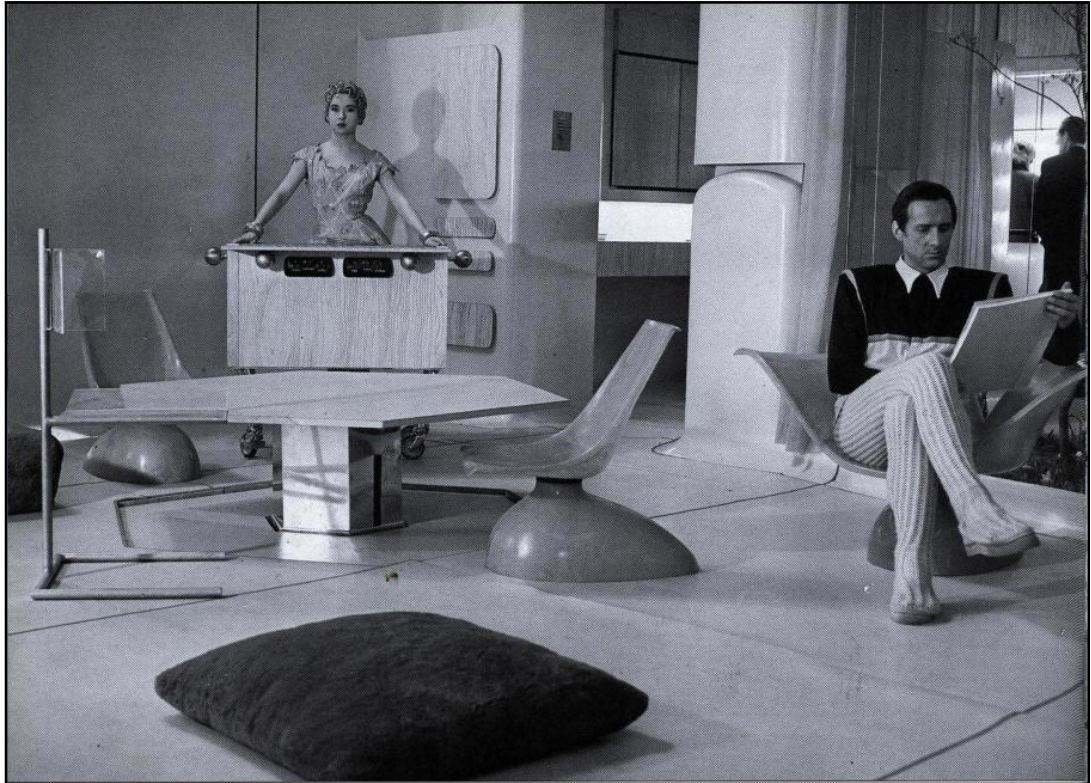


Figure 2: The sitting room of the future at the 1956 Ideal Home Exhibition  
<http://gale.cengage.co.uk/images/Ideal%20Home.pdf>

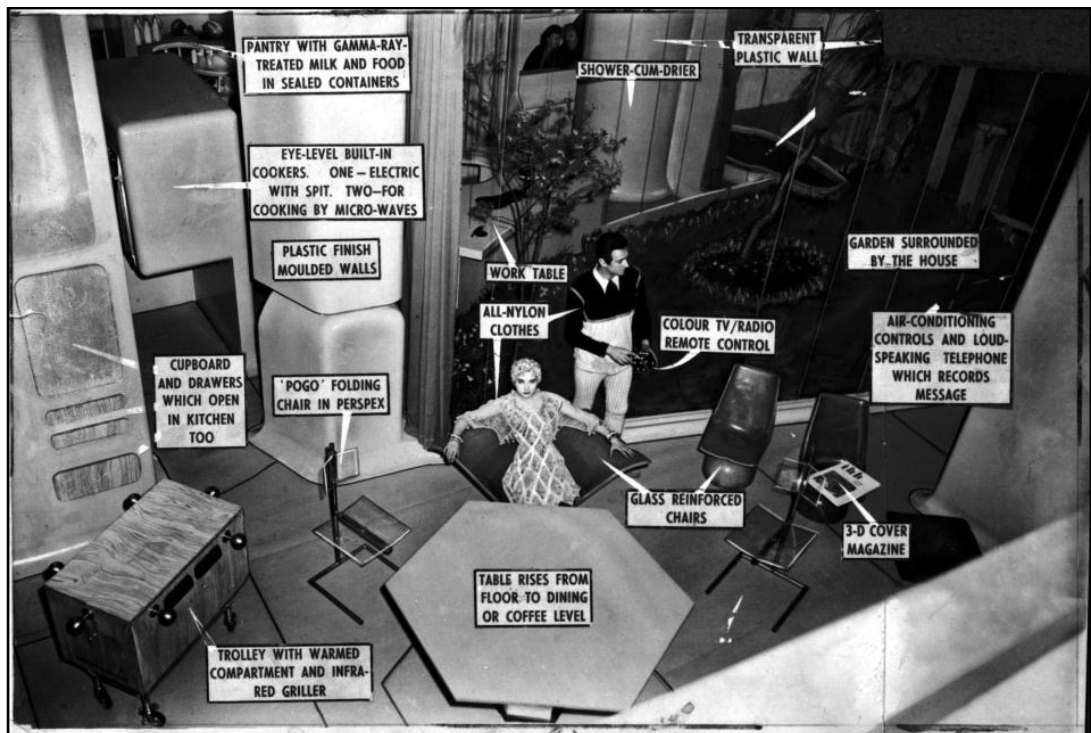


Figure 3: The vision of the house of the future at the 1956 Ideal Home Exhibition, including notes on all the new inventions that were expected in future homes  
<http://gale.cengage.co.uk/images/Ideal%20Home.pdf>

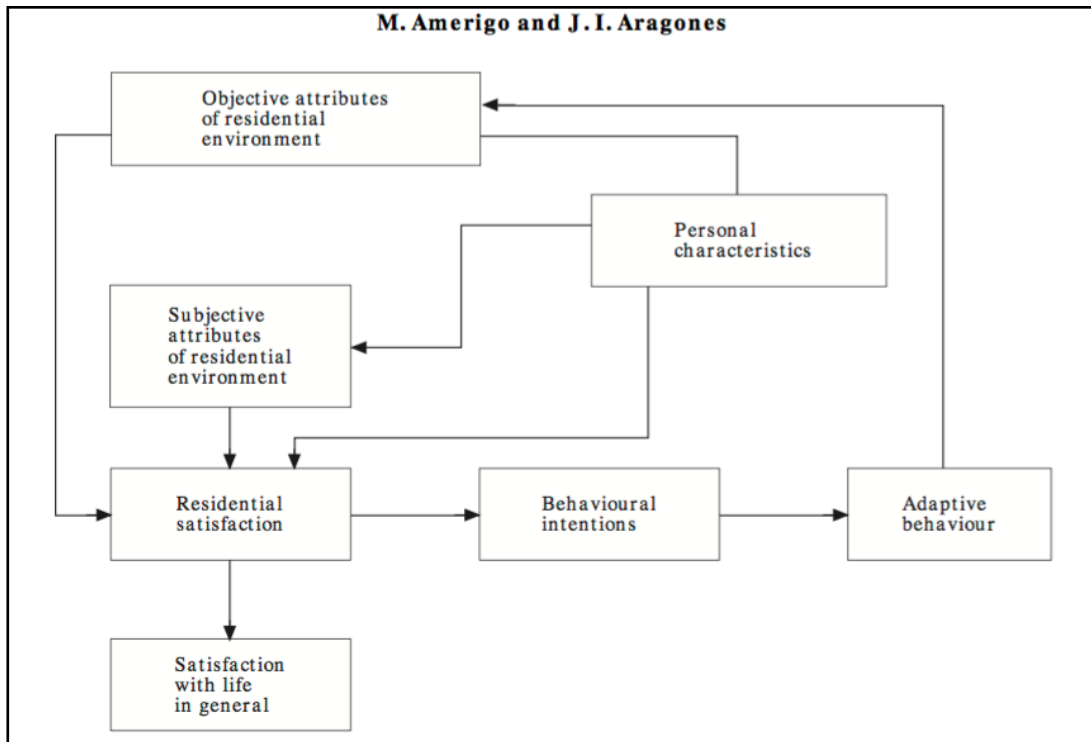
This discussion suggests that in a relentless world of capital of today, people will be persuaded to buy those prescribed images of the ideal home, which are advertised. Money is a good way of achieving these goals. However, money cannot replace desires in people's minds. There are other important cultural, economic and personal experiential factors in the search for ideal home (Chapman & Hockey, 1999).

#### **2.4.2 Residential Satisfaction**

Many meanings can be attributed to places, while satisfaction determines how that meaning effects any formation of attachment. Residential satisfaction involves many factors that are very personal. It tends to increase when we think that others around us share similar beliefs and values and when our residential contains are similar to the ones with whom we feel affiliated (Kopec, 2006).

Residential satisfaction is important in describing the quality of life of the inhabitants of a residential environment and the most important factor affecting residential mobility (Amerigo & Aragonés, 1997).

Residential satisfaction becomes operational through components of perceived residential environmental quality (Tabernerero, Briones & Cuadrado, 2010). According to the model of Amerigo and Aragon's (Figure 4), there is a dynamic interaction between the individual and his/her residential environment and different processes, which take place during this interaction. It is suggested that the objective attributes of the residential environment, once they have been evaluated by the individual, become subjective. This approach results with a certain degree of satisfaction. Personal characteristics affect subjective attributes. These characteristics include residential quality pattern whereby the person makes a comparison between his/her real and ideal residential environments. Residential satisfaction is a positive affective state that will cause him/her to behave in certain ways to maintain or increase congruence with that environment (Amerigo & Aragonés, 1997).



*Figure 4: Model of Amerigo and Aragon's' about residential satisfaction, personal characteristics and satisfaction with life (Amerigo & Aragonés, 1997: 48)*

### 2.4.3 “Ideal” Turkish Home: A Brief Historical Perspective of Contemporary Turkish Homes

In the context of the Early Republican period in Turkey, prominent German and central European architects were invited to the country, in accordance with the reformist moves of Mustafa Kemal Atatürk.

Within all reformist actions in all aspects of Turkish people, it was projected to regulate the housings of the country in modern understanding (Tekeli, 1998). Hence, the modernization and Westernization process of Turkey extended to private lives of its citizens (Bozdoğan, 1996). The new image, emerged by the change in life styles, did not only make the shape of the buildings to change compulsory but it also affected the interior usage of buildings (Dokgöz, 2012), such as new functions and shapes of furniture was introduced, like daybeds, wine racks, American bars, as well as electrical technological equipments and devices.

In her book called “Ev Ödevi” (Homework), Nurdan Gürbilek suggests that the stories of the first examples of modern literature of Turkey was developed around home concept. It is argued that in early modern Turkish novels like of Ömer Seyfettin, Yakup Kadri Karaosmanoğlu, Peyami Safa, Ahmet Hamdi, both traditional and modernizing Turkish homes were described as boring, a place to escaped from, a source of shame. Besides there is a wish for changing of the home or finding a new one themes in these description. Although homes were seen and shown as unwanted spaces, it is very surprising to feel at home when we read these novels (Gürbilek, 1998; Şumnu, 2014).

It is argued that this particular argument of Gürbilek is valid for the development of modern architecture in Turkey. In the first articles that were affective on discursive history of modern architecture in Turkey, narration was formed around the concept of home. The new national identity was formed by leaving old and shameful homes and finding and establishing of the contemporary and modern new one. However, the shadow of this old home pesters the new one, making it strange and unsafe and creating a nostalgia (Şumnu, 2014).

Within this framework, Western architects, that were brought to Turkey in the early years of the republic, find traditional Turkish house fascinating and a source for identity. They evaluated traditional Turkish houses with their modernist principles, abstracting them with utility, honesty and simplicity. A new standard of living for the entire Turkish population with different ethnic, religious or regional groups, trying to bring and unify them under one ideal (Bozdoğan, 1996).

Moreover, the first Turkish architectural journal of *Arkitekt*, took the problem of Turkish housing very seriously, from 1931 and on. It published theoretical articles in order to present and spread the concept of modern homes and it gave coverage to drawings and photographs of residential projects designed by prominent architects of Turkey like Seyfettin Arkan, Zeki Sayar, Abidin Mertaş, Abudullah Zeki and Bekir İhsan (Şumnu, 2014).

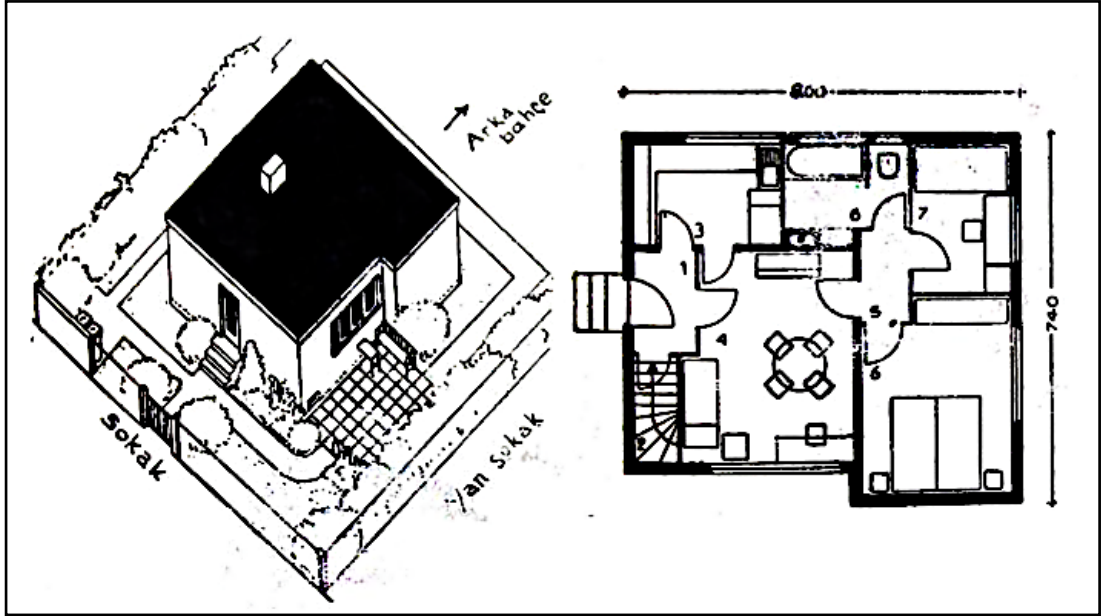


Figure 5: An ideal small home drawings published in Yedigün magazine in 1935  
(Dokgöz, 2012: 87)

Apart from professional applications, modernist architecture became very popular in magazines like Yenigün, Yedigün, Muhit, Modern Türkiye Mecmuası, which were promoting modernist domestic living (Şumnu, 2012). Yedigün magazine published a series named “House and Furniture”, “Beautiful Houses” and “The House of your Dreams” in mid-1930s (Figures 5 & 6) and through the 1940s (Bozdoğan, 1996). In this way, an ideal home was advertised in Turkey, making Westernization as the motto for all citizens and their residential dwellings.

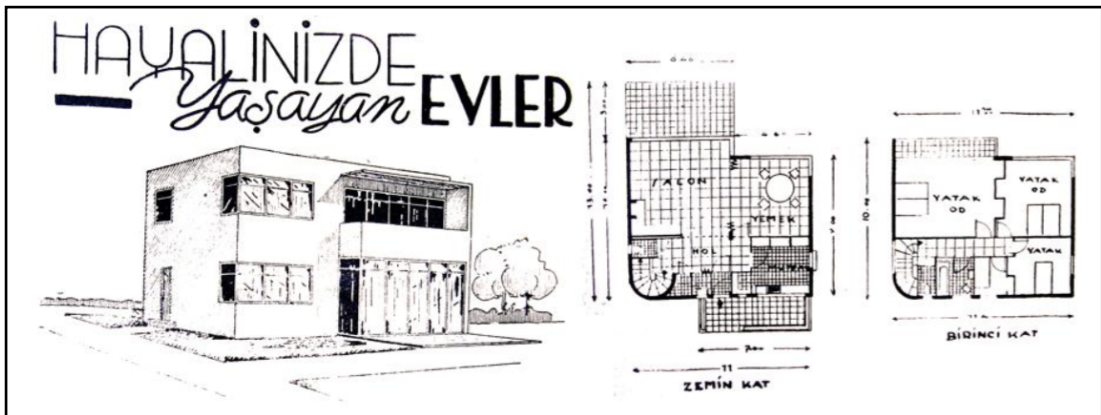


Figure 6: “Houses of Your Dream” drawings published in Yedigün magazine in 1937  
(Dokgöz, 2012: 89)



Some writers of the period criticized these homes as referring to something “alienating” and creating something “unhomely”. It was discussed that the newly built modern apartments were not places that can be used as homes and the meaning of the house has lost its meaning (Şumnu, 2012).

In 1940s, a tendency emerged for leaving the newly adapted Western architecture and searching for a more authentic representation for modern Turkish identity. There was an ideological ignorance of the recent past and search for a preoccupation with the pre-Ottoman-Islamic culture, to trace the deeper roots of Turkishness (Şumnu, 2012).

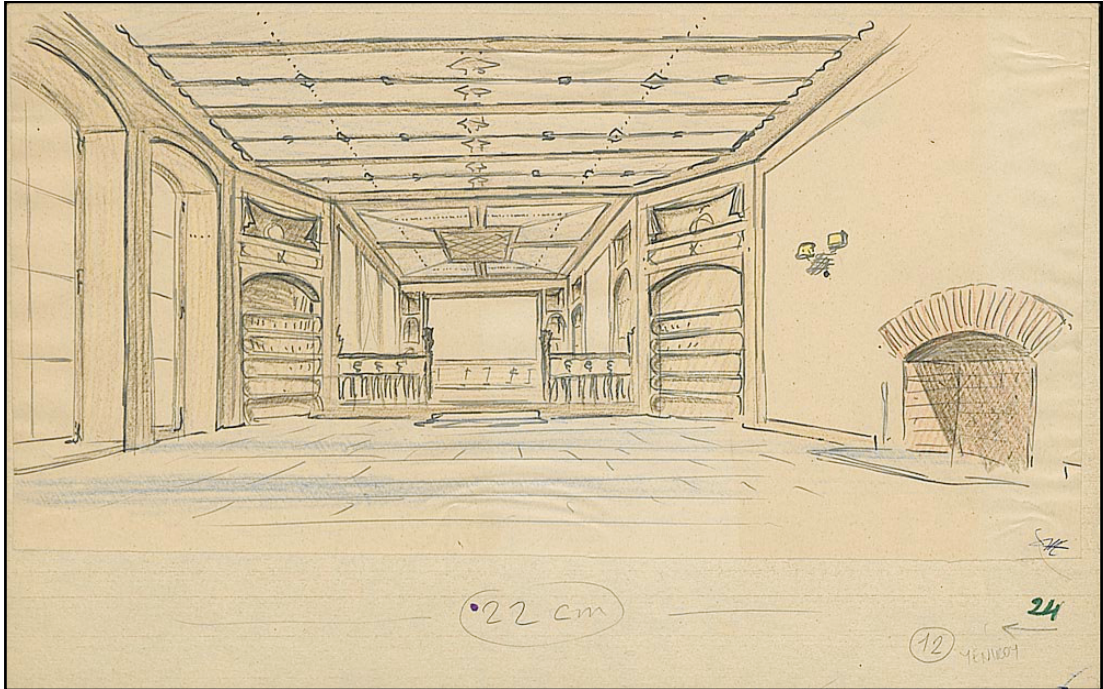


Figure 7: Safyurtlu House interior sketches of Sedad Hakkı Eldem of 1952 (Rahmi M. Koç Archive & SALT Research, Sedad Hakkı Eldem Archive; <https://www.flickr.com/photos/saltonline/16463900774>)

As a result, between the years of 1940 and 1950, the second national movement was formed around the idea of traditional Turkish house, however the principles of the rational and functional movement did not lose their importance. The studies of Sedad Hakkı Eldem set the principles of Turkish plan types (Özdemir & Gençosmanoğlu, 2007). Eldem’s idea/image of Turkish House was presented as the prototype of national culture (Figure 7). The idea of Turkish House was presented as if it meets the aspirations for the feeling of being at home, while being modern at the same time (Şumnu,

2012), featuring a new lifestyle that combines the traditional with the contemporary.

The years after the World War II and in 1960s, has witnessed increasing housing problems as a result of rising population, social and economic difficulties, migration to cities. Squatter settlements emerged and many apartment buildings in cities were constructed. Architects designed houses by searching local and regional characteristics, depending on tradition (Sözen, 1984).

The period of constructing apartment buildings in cities began in 1950s and lasted until the end of 1960s (Özdemir & Gençosmanoğlu, 2007). This period began to develop, firstly as many flats in one block and then continued as housings in large scales in 1970 (Sey, 1998). Until 1970, many styles were applied in housings, as a part of Turkish architecture in general (Sözen, 1984).

Postmodernism showed its effects in the years of 1980s. The tendencies of eclecticism, populism, new classism, kitsch and deconstructionism has also affected the housing in Turkey after this period.

It is understood that while there are implications of traditional aspects, the developments in the world's architectural environments are followed in Turkey. The changes in life styles, behaviors and living standards, the variations in needs and wishes are effective in forming today's houses in Turkey. Moreover, as a developing country, Turkey lives her metamorphosis in combing tradition and modernity (Özdemir & Gençosmanoğlu, 2007).

## CHAPTER III

### CHILDHOOD HOME INTERIORS

A home is a place of many things: a place of self-expression, a vessel of memories, a refuge from the outside world, a cocoon where we can feel ourselves secure and surrounded by our needs. Consciously or not, throughout our lives, our home and its contents are very potent statements about who we are (Cooper-Marcus, 2006). It is provided that there is a special role of home in peoples' idea of "home" from merely a place of residence (Smith, 1994). Community, privacy, self-expression, personal identity and warmth are qualities that are used to describe homes but not mere residences (Graham et al., 2015).

The home is a material and an affective space, shaped by everyday practices, lived experiences, social relations, memories and emotions. As a space of belonging and alienation, intimacy and violence, desire and fear, the home holds meanings, emotions, experiences and relationships that reside at the core of human life (Blunt & Varley, 2004; Blunt, 2005).

The home is an anchorage for children and its impacts are observed in all their activities. The characteristics of a home, rather loving or punishing, allowing or limited it is, directs children's environmental experiences and feelings before school-age (Rikkinen, 2000).

The role of early home stimulation development of children is an important issue. It has a considerable theoretical and practical importance, among the 20<sup>th</sup> century academicians (Kagan, 1984; Parke, 1978; Wachs,1992).



According to French sociologist Pierre Bourdieu, the everyday practical relation to practice is contained in the “habitus” which consists of a practical sense that is constructed through everyday experience of social space, which results in a practical inclination that is oriented to the objective regularities immanent in the structure of probabilities given to the positions in social space being occupied (1977: 95). Habitus is thus, the presence of the past in the present (Bourdieu, 2000) that sediments our place-in-the-world by creating a practical inclination and orientation towards the probability of the forthcoming that is the product of a scheme of perception (Allen, 2004).

The childhood home gives initial shape to all later memory, this may be because it is through learning to live in the home that children learn the “habitus” of their culture. Thus, habitus is argued as a figure of the between: above all, between nature and culture, but also between consciousness and the body, self and other, mechanism and technology, determinism and freedom and even between memory and imagination (Casey, 2001).

Nora suggests that “memory attaches itself to sites, whereas history attaches itself to events” (1989: 22). Hence, a room can be best understood as a kind of objectified collective memory. As the room is arranged by the adults with their collective past, their children learn to live in these rooms which their parents have furnished with the remembered values of their memories. As a result, habitus is transmitted through generations (Morley, 2002).

Starting with childhood, our explorations in and around home allow us to develop a sense of self as individuals. For most children, interior of the home and its environment are the first places of their experiences throughout their early years (İltus, 2007). It was found that, the cognitive stimulation in the child’s easy home environment was positively associated with the child’s cognitive attainment (Edwards, 1992). It was also reported that children’s self-perceived competence and the home environment stimulation were positively correlated (Lee, Super & Harkness 2003). A child constructing a den or clubhouse under the hedge is in fact having a powerful experience of creativity, of learning about self via molding the physical environment. In

adolescence, posters fixed to the bedroom wall, photos displayed, clothes left on the floor, which all are messages to parents: This is who I am!

In adulthood, in the establishment of our first home-away-from-home, we begin to express who we are as distinct individuals, apart from our family of birth. Starting from our childhood, our relationship to the physical environment of home goes through subtle shifts and changes (Cooper-Marcus, 2006).

For better or worse, the place where we grew up retains an iconic status (Beck, 2011). Our first houses are the grounds of our first experiences, where we discover laws that will be applied later to the world at large (Cooper-Marcus, 2006).

### **3.1 Childhood: A Relative Concept**

When we talk about childhood, we all know what that means, in terms of our own conception. Historically, culturally, philosophically, psychologically and educationally the term differs and there is no unanimity. Childhood is a relatively new and Western concept (Day & Midbjer, 2007). In old times and other places, children may start work, get married or do house works at younger ages. When responsibilities of adults are carried out by children, they become adults themselves. It is still happening today in many countries.

In Oxford Dictionary, a child is defined as “a young being below the age of puberty or below the legal age of majority. On the other hand, UNICEF defines childhood as the time for children to be in school and at play, to grow strong and confident with the love and encouragement of their and an extended community of caring adults.

These experiences burdens on children responsibilities of an adult. It is argued that childhood means much more than the time span between birth and adulthood. It must be considered as most precious time of a life time.

### **3.2 Space and Memory**

Everybody perceives what they see visually. This perception effects our responses to space. In general, perception of people of buildings more or less similar to each other. Our memories of will set a tone for the way we experience the new (Goldberger, 2009). The ability to recollect from the past, remember for later and the virtue of sharing these memories with others constitute some of the most important basic characteristics of human cognition. There is complex relationship among our memories of our different times of our lives. They are interwoven and demolish the illusion of its strict linearity (Spanou, 2008).

It is natural to find comfort in an architecture that looks like ones we have experienced before. However, it is not as simple as it is. There are other factors like general culture that one was raised in. Through familiarity, space becomes place, along with attachment and a feeling of rootedness that get stronger by time (Goldberger, 2009).

Memories are spatial. People associate “meaning” to material components through experience and imprint them spatially in memory. Hence homes are collector of memories and they receive their meanings through repetitive experiences. It is argued that, as a result of these accumulated history, places are both horizontal, in terms of time dimension, and vertical, in terms of space dimension (Spanou, 2008).

Built space has been widely used as a metaphor for memory throughout history and even memory was defined as something resembles “spacious palaces” (Le Goff, 1992).

Consequently, remembering goes beyond the mental calm and merges with the specialized material world. Memory and place are intermingled with each other that they became mutually with each other, where the former acquires a material substance, while the latter draws its meaning and timeless qualities (Spanou, 2008).

The first houses are the grounds of our first experiences. These experiences and discoveries in our childhood homes are applied all throughout our lives as our guidelines. These homes hold symbolic power as a formative dwelling place, a place of origin and return, a place from which to embark upon a journey (Mallet, 2004).

From a scholar point of view or more importantly from the individual's emotional point of view, it is acknowledged that the childhood home has a crucial role in the psychological and social development of an individual, irrespective of having positive or negative memories of the home (Manzo, 2003)

It is suggested that people's home histories, including their tenure in any given home are crucial to their understanding of the meaning of home (Perkins & Thorns, 2000) and their view of the ideal home. It is also suggested that the relationship between home and memory is complex and fluid. Hence, the significance of home experiences and memories of various stages of the life cycle must be taken seriously (Mallet, 2004).

For most of the people, the childhood homes and its environment is the place of first getting in touch with who we are as distinct personalities. It is argued that people may have a clearer and more accurate sense of their true selves at that time than in later years, as society demands to create masks like overlays. That is the critical reason, why it is important to look back at childhood homes for understanding more deeply who we are (Cooper-Marcus, 2006).

### **3.3 Special Places of Childhood**

It is a common feeling for everyone to make a connection between ourselves and memories of times and places long time ago, particularly memories of childhood. Since it is difficult to remember a time period, we rather make a connection with it through memories of places that were lived (Cooper-Marcus, 2006).

Childhood memories of certain places are like a kind of psychic anchor, reminding us of where we came from. Home is a child's territory of exploration of their own space they occupy. The designation of special names is an important component of childhood appropriation of space, the beginnings of a lifetime experience with place-making (Cooper-Marcus, 2006).

Age, gender, and the effects of particular environments determine a child's environmental behavior and opinions. For example, rather than girls, boys prefer places where gratification and protection are available at younger ages. For older children and adolescents, places that are comfortable, calm, relaxed and beautiful are more preferable (Kopec, 2006).

Children experience places different from adults. They use all their senses in interacting with and learning in a physical environment. This multi-sensory experience combined with the complexity of the home environment creates a need for an analysis of homes as developmental settings (İltus, 2007). While an adult can categorize a place as living room, bedroom, kitchen and so, a child perceives a room comprising of five distinct places: four corners and a centre. Children's spatial consciousness differs from that of adults as well. Small children interact with space more through life-energy while in mid-school childhood, their actions are mostly led by emotions. They begin to control their life and respond space through thinking only at the threshold of adulthood (Day & Midbjer, 2007).

At home, children are in a continuous process of plays and activities. For example place-making activities are common to all cultures. It is a part of their growing up process. As soon as they have grown enough, they begin to explore the space by touching, crawling and throwing. That is the way a child can learn the nature of the things. In time, home as a protective and secure place will be understood.

Often, in designing an interior of a home, children's needs, their comfort and playgrounds are omitted. In fact, they are the powerless population group whose development is most affected by the setting in which they are raised.

Children's territorial range and ability to explore the world on their own is crucial. It is this gradual, ever-widening extension of home that tends to preoccupy much of our human experience in the crucial middle years of childhood (Cooper-Marcus, 2006).

As individuals, children create their hiding places, as their private space. That can be a tent made up of a blanket, a tree house an empty corner near the fireplace. If dwellings in adulthood are those settings where we are most at liberty to be ourselves, then this process obviously begins in childhood. These spaces serve important functions psychologically and socially. That is the beginning of the act of dwelling or claiming one's place in the world (Cooper-Marcus, 2006).

### **3.4 Childhood Recollections: Memory in Design Exhibition**

Internationally prominent six creative designers, namely architects Zaha Hadid, Kengo Kuma, Daniel Libeskind and Denise Scott Brown, plus Spanish design duo Nieto Sobejano and hat designer Philip Treacy, participated in an exhibition to explore their early memories and reflect on how they impacted on their career choices (Figures 8 & 9). The exhibition was realized in Roca London Gallery between 17 September 2015 and 23 January 2016.

The exhibition aimed to explore on the elusive role of childhood experience in shaping creativity in adulthood. The exhibition was composed of "multisensory" cabinets in order to record and recollect designers' early memories and contribute to visitors' understanding of designs they have since produced. The mentioned cabinets included photographs, text, objects, materials, scent, film, music, and sketches (Ponsford & Jamshed, 2015).

It was an exhibition that evoked curiosity regarding what kind of unknown memories would be revealed. For example, it was found out that Scott Brown lived in an International-style house designed by her mother, where she remembers "shinnying up pilots and playing ships on the spiral balcony stair and Kuma played in World War II bomb shelters in the hills near his house. Those, he said, may have inspired his use of holes in his architecture. Moreover, he expressed "I am a product of the place- of the house and its

natural environment”. Sobejano said, “During childhood, you do not establish differences between making things, playing or inventing patterns. What interested us later as architects is the ability to relate all those experiences with our work” (Dowdy, 2015).

Beside interiors of their childhood homes, the participant designers recall other childhood inspirations, ranging from Libeskind’s mother’s geometric underwear designs in early 1950s Poland to a furniture studio in Beirut that inspired Hadid when she was 7 years old (Ponsford & Jamshed, 2015).

The curator of the exhibition, Clare Farrow argues that influence of childhood memories can be influential by less direct means. She argues that memories can be consciously retained as part of a creative identity or triggered by an image, sound or scent or slowly uncovered in a sequence of layers (Ponsford & Jamshed, 2015). Farrow conducted interviews with the participants. She included texts in each participant’s cabinet that were curated from these interviews. The exhibition reflected the links between childhood memories and design language of the participant designers.



*Figure 8: Denise Scott Brown's family home in South Africa, by Norman Hanson, 1936 (Dowdy, 2015)*



*Figure 9: Kuma's Great (Bamboo) Wall house, 2002, by Satoshi Asakawa, courtesy of Kengo Kuma & Associates, Tokyo (Dowdy, 2016)*



## **CHAPTER IV**

### **DESIGN OF THE STUDY**

For the design of this study, sixteen actively practicing interior architects were chosen for an in-depth research. They were selected according to their age, productivity, and recognition in different design platforms. Out of sixteen, eight of them agreed to participate to this study.

#### **4.1 Methods**

This study utilizes two methods of data collection: interviews with the participants and the sketchbooks that were sent to them to draw illustrations, take notes or provide visuals of their childhood home environments, which would support their interviews.

Interviews were realized with Skype, which were recorded via a camera, that made recordings of the interview room, while the participants' images were reflected on the wall through a projector. Moreover, an internet application called CallNote was used as well. Both of the recordings served as a backup for each other.

The questionnaires and sketchbooks were sent more than two weeks before the interview. Until the date of the interview, the participants had time to go through the questionnaire for preparation purposes.

### **4.1.1 Interviews**

Digital anthropologists describe our contemporary communication environment as polymedia. Whereas we once had a limited number of channels through which to communicate, we are now faced with a plurality. In this environment of plurality, there is only few criteria to guide us in our choice of which one to use and for which purpose (Miller and Sinanan, 2014).

As a result of introduction of varying modes of interviewing, developing an interview-based method becomes more challenging today. While face-to-face interviews may be considered as the most commonly used qualitative technique in social sciences, they can be problematic due to time and financial constraints (Sedgwick and Spiers, 2009).

For this study, internet based interview was conducted because in-person interviews would be particularly difficult as the participants, one of which lives abroad, are geographically dispersed. Skype was preferred to conduct interviews because it is one of the mostly used medium for people's social interactions, as well as for conducting academic interviews. It is accounted for approximately 25 percent of all international calls of any kind (Miller and Sinanan, 2014).

Internet based interviews provide a natural and comfortable feeling for both the interviewee and the participant, while being in physically present can prompt feelings of self-consciousness (Miller and Sinanan, 2014). Being interviewed within the comfortable zone of the participant's own environment made them feel more relaxed. Because they were in their own environment like office or home, they did not worry about time and they tended to talk longer, most of which continued to talk about on various topics although they have finished answering all the questions.

### **4.1.2 Sketch Books**

In this study, sketchbooks were used for two reasons. One is because they are designers, sketching is a part of their profession, a way of their daily routine in thinking and expressing their ideas. The other reason is that, as the

subject of this study is childhood home environments, the participants were asked to answer the questions about their previous homes and their environments.

Sketches are a form of communication. More than talking, sketches often serve as communications for self, and as a tool to check the completeness and internal consistency of an idea, especially a spatial idea (Tversky, 2002). Just like cognitive mapping, these sketches give subjective data about their childhood homes. Their selective memory and collection of spatial details are the most crucial aspects of this study.

Sketch books were sent to the participants to be used as a scrap book. Out of eight participants, seven of the participants drew sketches and sent the respective sketch books back and one of them sent digital photographs of his childhood home and architectural plan.

#### **4.2 Participants of the Study**

In this study, eight interior architects participated to the design study of the thesis. The oldest participant was born in 1969 and the youngest participant was born in 1981. Therefore, they were child in 70s and 80s. This study also accumulated information about mentioned decades, the transformation of styles and the evaluation of the participant designers about these era styles.

The participant interior architects are listed below according to the dates of interviews:

- **Nazar Şigaher:** Born in İstanbul in 1981. Graduated from Interior Design Department of Architecture Faculty of Mimar Sinan Fine Arts University. Resides in İstanbul.
- **Emre Evrenos:** Born in İstanbul in 1977. Graduated from Department of Interior Design of Faculty of Fine Arts of Hacettepe University. Resides in İstanbul.

- **Onur Karlıdağ:** Born in Samsun in 1978. Graduated from Department of Interior Architecture and Environmental Design of Faculty of Art, Design and Architecture of Bilkent University. Resides in Ankara.
- **Bersun Ertürk:** Born in Eskişehir in 1980. Graduated from Department of Interior Architecture and Environmental Design of Faculty of Art, Design and Architecture of Bilkent University. Resides in Dubai, U.A.E.
- **Engin Öncüoğlu:** Born in Ankara in 1972. Graduated from Department of Interior Architecture and Environmental Design of Faculty of Art, Design and Architecture of Bilkent University. Resides in Ankara.
- **Yalın Tan:** Born in İzmir in 1969. Graduated from Department of Interior Architecture and Environmental Design of Faculty of Art, Design and Architecture of Bilkent University. Resides in İstanbul.
- **Durul Onaran:** Born in İzmir in 1972. Graduated from Department of Interior Architecture and Environmental Design of Faculty of Art, Design and Architecture of Bilkent University. Resides in Ankara.
- **Levent Tümer:** Born in Ankara in 1972. Graduated from Department of Interior Architecture and Environmental Design of Faculty of Art, Design and Architecture of Bilkent University. Resides in Ankara.

#### **4.3 Findings and Discussions of Interviews and Notebooks**

The interviews with eight participants were realized on different dates due to their schedule. The interviews lasted between 35 to 45 minutes. The venues used for internet interviews meeting rooms of Faculty of Fine Arts and Design of İzmir University of Economics.

The interviews were realized in Turkish and questionnaires that were sent were also in Turkish, a sample of which is given at the Appendix. As they were sent more than two weeks before the date of the interviews, the participants had read and were ready to answer the questions on the date of interviews.

Some of the participants concentrated on the questionnaire and responded only to the questions that were asked. However, most of them made other evaluations about their childhood, home environment, era style, etc.

The questions asked at the interviews are listed below:

*Question 1: Can you describe your childhood home?*

*Question 2: Can you describe family life in your childhood home?*

*Question 3: Which part of that house did you like most? Why? (Ex: space, room, light, furniture, objects, etc.)*

*Question 4: Which part of that house did you dislike most? Why? (Ex: space, room, light, furniture, objects, etc.)*

*Question 5: As a successful interior architect of today, how would you reshape the interior of that home?*

*Question 6: Name three key experiences in your childhood home that you think has shaped the language of your design today. How?*

*Question 7: How do you think this part of your life in that house affected your design language of today?*

*Question 8: Can you name any sort of similarities between our childhood home and the interiors you design today?*

*Question 9: What aspects of the design language of your home today are inspired by your childhood and childhood home?*

#### **4.3.1 Description of Childhood Home**

*Question 1: Can you describe your childhood home?*

The first question was asked to have a general idea of the participants childhood homes. The participants talked about the location, the plan layout and the style of their childhood in general.

While many of the participants lived in many different homes or lived in only one home and then moved, Şigaher is still living in his childhood home, which constitutes an extreme case. His home is an apartment in Gümüşsuyu, İstanbul (Figures 10, 11 & 12). The building was built in 1960s or late 1950s, reflecting the era's style. Because it was built at a site of two demolished old houses, it has a problematic plan. The apartment has two bedrooms and a living room with about 100 m<sup>2</sup>. From a small square shaped entrance, you can reach a bedroom, kitchen, a small toilette and the living room. On the left

hand side there is a door opening to a corridor, through which another bedroom and a bathroom can be reached.

Doğduğum Gümrüksuyu'daki EV  
 1960 yıllerin yapı pratiğinde  
 inşa edilmiş bir bina.  
 Eskiden 2 ahşap yapının yıkılmasından  
 sonra yapılmış, o yüzden uzun süre 16/10  
 diye bir numarası vardı binanın.  
 Binanın tam karşısında Eski Park Oteli  
 vardı. Otelin yıkımını hatırlamıyorum  
 ama uzun süre otelin yerine yapılan  
 yapıda kalmış betonarme binaya baktık.

Figure 10: Şigaher's notes on his childhood home building and surroundings

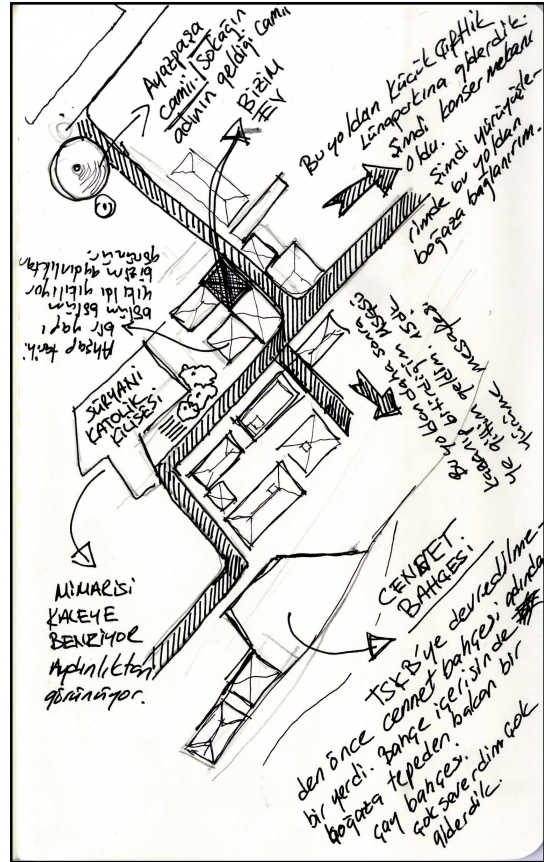


Figure 11 (left): Şigaher's sketch of his childhood and current home apartment building

Figure 12 (right): Şigaher's sketch of site plan of his childhood home and notes on surroundings

Evrenos had to move 11 times because of his father was a soldier. The first home he remembers was an army housing complex in Levent, İstanbul. Because it was located in a military zone, he felt secured and safe from outer factors. For an army housing unit, it was a large apartment even having a workroom. It had a good interior architecture with good day light. Living in an army housing complex has given him the feeling of security, which was very important for a child (Figures 13, 14, 15 & 16).

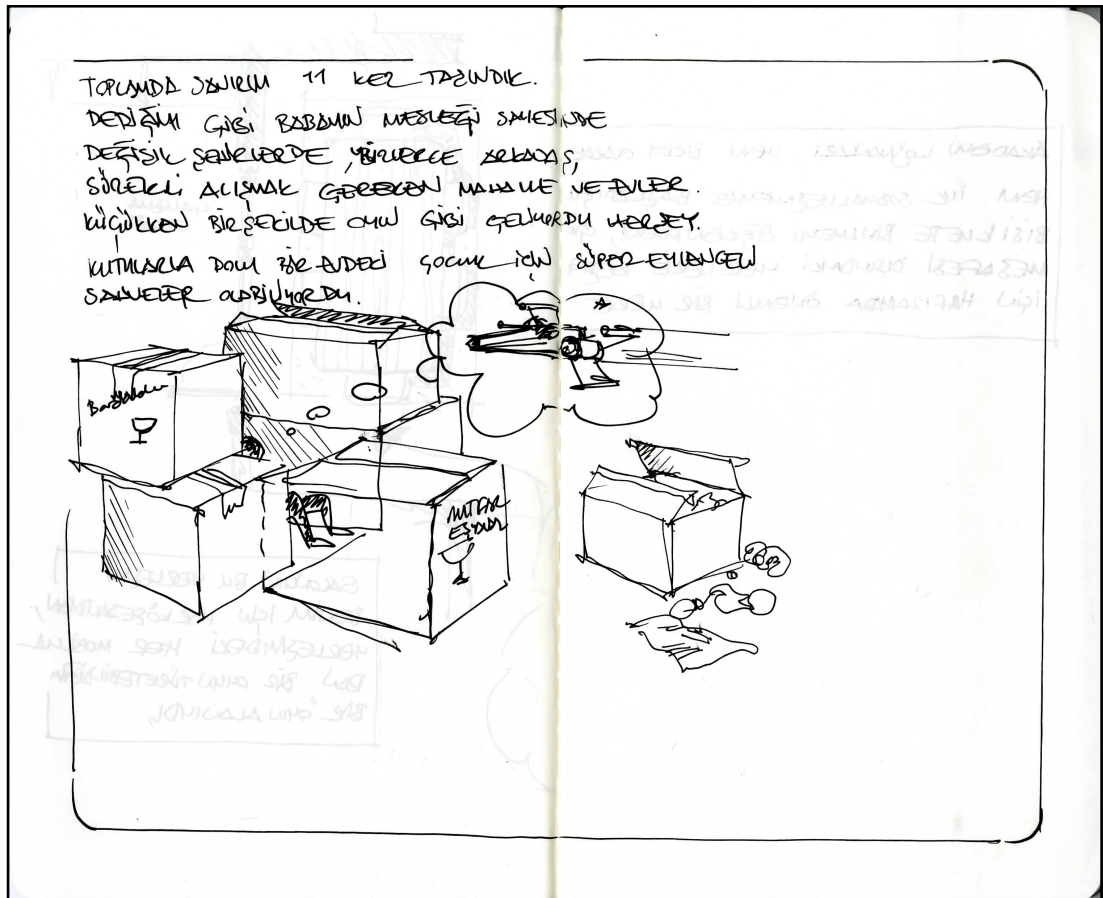


Figure 13: Evrenos' drawing on moving their homes for 11 times, remembering a home full of boxes to play with



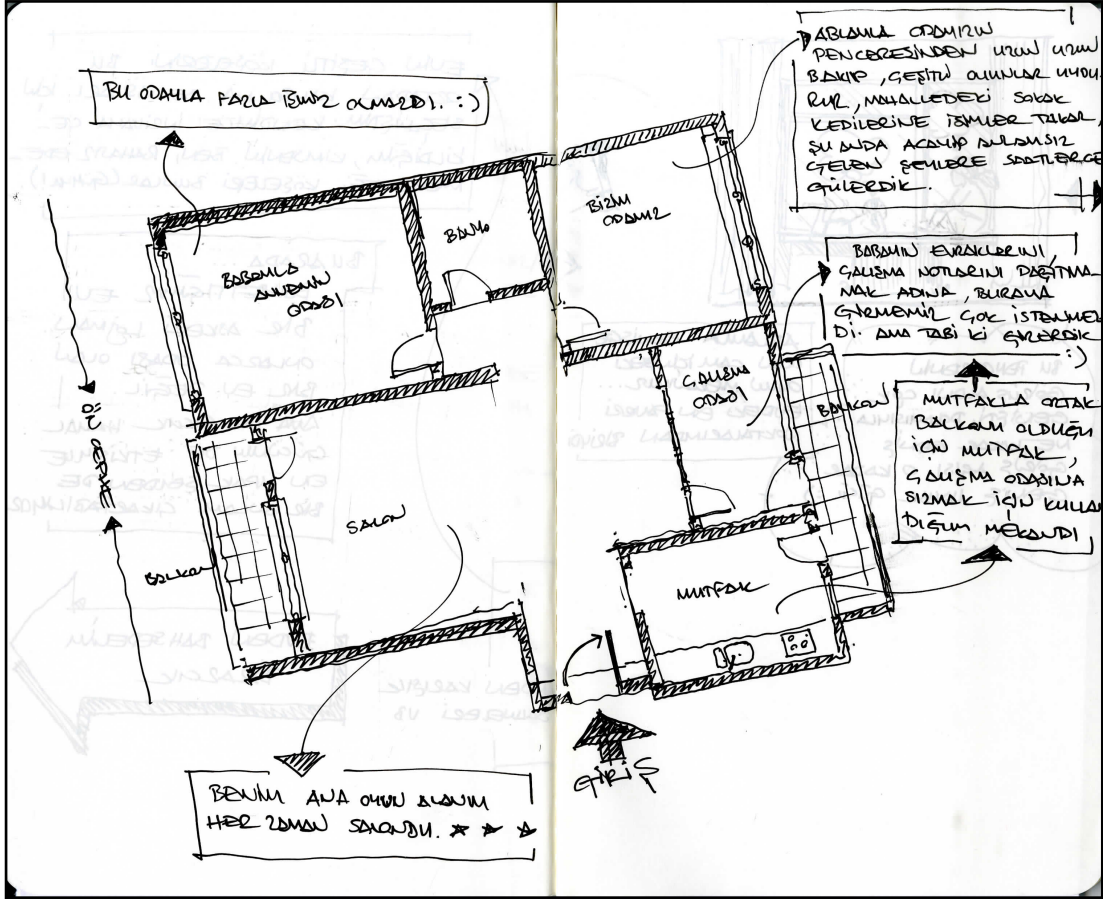


Figure 14: Evrenos' childhood home plan drawing and notes on important parts of that house

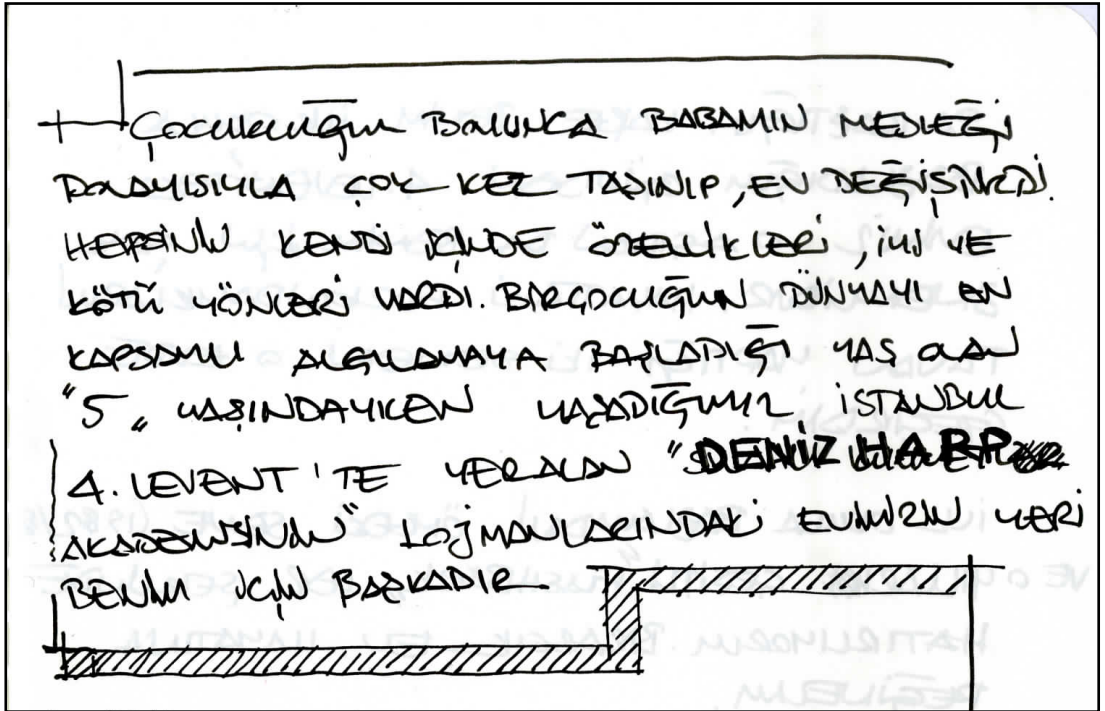


Figure 15: Evrenos' notes on moving their homes in his childhood and the importance of the one in Academy of Naval Forces' Housings in Levent, İstanbul, when he was 5



AKADEMİ LİJNİKALİ, HEM BİRİT OLARAK İLK DÖZEM DİJİST SÜKSEMINİN İST OLMAYI,  
HEM İLK SOSYALLEŞMEYE BAŞLADIĞIM MADDİLE ÇETENLİ KURUMUN, İLK KEZ  
BİSİKLETE BİNMEYİ ÖĞRENMEN, ÇİĞENLİ BİR YER OLMUŞ İÇİN İLK KEZ GÖRÜŞ  
MESAFESİ DIŞINDAKİ YERLERE KEÇİFE AKNAM SÜKUNUNDA GERÇEKTEN BENİM  
İÇİN HAFIZAMDA ÖNEMLİ BİR YERLE SAHİP.

Figure 16: Evrenos' notes on importance of his childhood home described as a place of first memories, socialization, friends, security and discovery

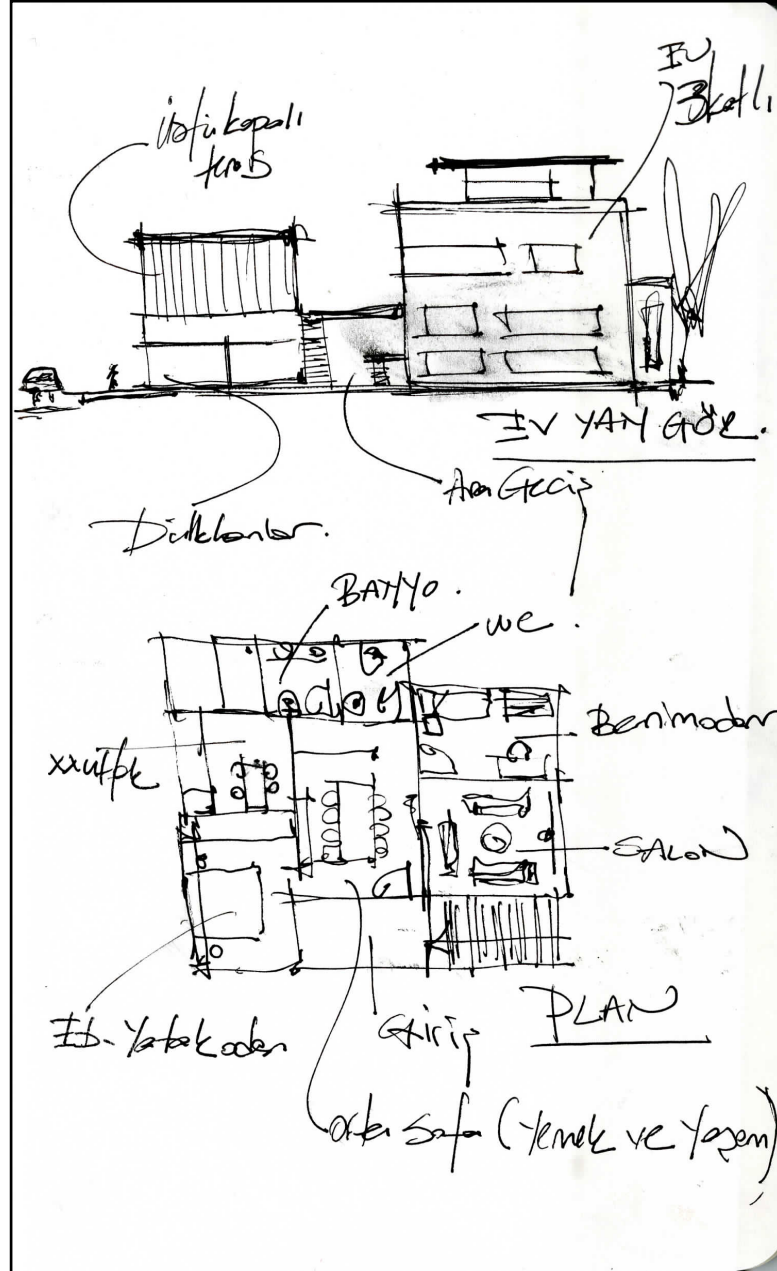


Figure 17: Karlıdağ's sketches of his childhood home, which were composed of attached two buildings and his home plan

Karlıdağ, who spent his childhood in Samsun, lived in two attached homes (Figure 17) with different functions, both of which were designed by his father, who was an architect. The first one was his grandparents' three story private modern building that was built in 1970s and located in the middle of the city. It had two parts, one of which was a housing with three stories and the other part, which had a lower level with two stories, made up of stores and offices, where his father's architecture office was also located. The house was decorated by his father, according to the 1970s' style, which he calls "retro". A part of the house was a workshop of his mother who was an art teacher. His parents opened a cafe at the commercial part of the building, which was again connected to their home. Later, a part of their home was transferred into cafe's kitchen. Thus, they had a complex of home, office, cafe and workshop. Their home was crowded with employees of the office and cafe, and students of the workshop. There was a dinner table at the entrance, which was the heart of the house that enables the circulation to other parts of the house like in old Turkish homes' "sofa". He remembers white, dark blue lacquered furniture in this house.

His second home was an apartment, which was designed according to 80s and 90s style. It was more eclectic, as his mother's works were included in its decoration. The apartment had a modern architecture with lots of stained glass and paintings of his mother.

Ertürk had to move many times in his childhood because of his father's profession. Out of 8 different childhood homes, he was mostly influenced by the one in Kuwait. It was a small apartment with 120 m<sup>2</sup> area. Unlike Turkish homes, it did not have an entrance or a hallway. The door of the apartment was opening directly to the living room. It was a nomad kind of childhood that might make him more adaptive to different ways of living (Figures 18, 19 & 20).

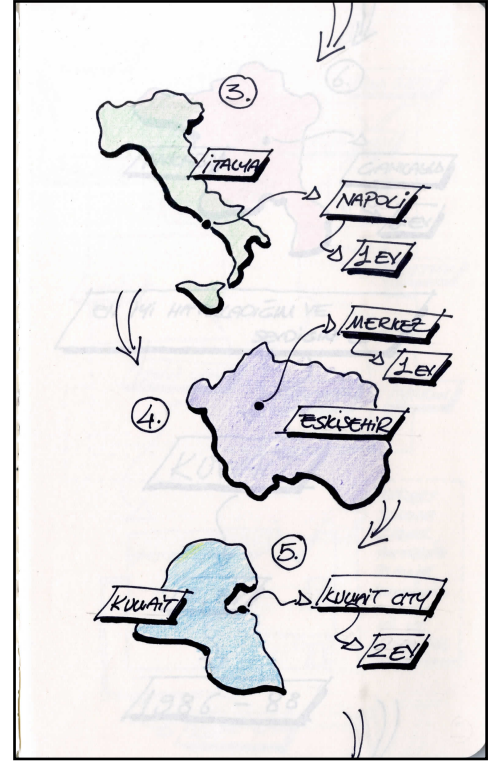
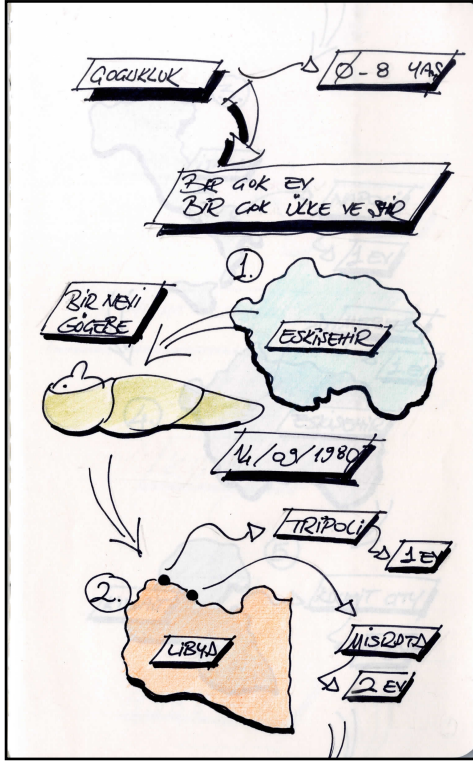


Figure 18 (left): Ertürk's graphical presentation of his nomad kind of childhood beginning from his birth in Eskişehir, as his homeland, and then moving to Libya  
 Figure 19 (right): Ertürk's graphical presentation of Italy as the third, Eskişehir as the fourth and Kuwait as the fifth place that they have moved their home

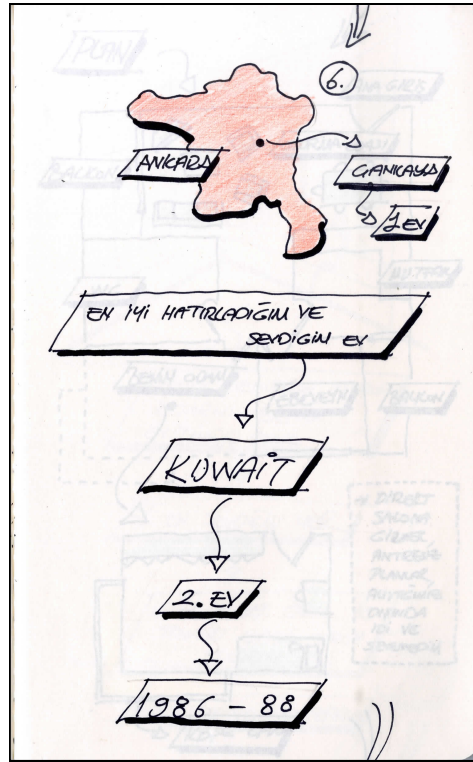


Figure 20: Ertürk's graphical presentation of Ankara as the sixth place that they have moved their home and his expression of his second home in Kuwait, that they have lived between 1986 and 1988 as the one he remembers the best and loved the most

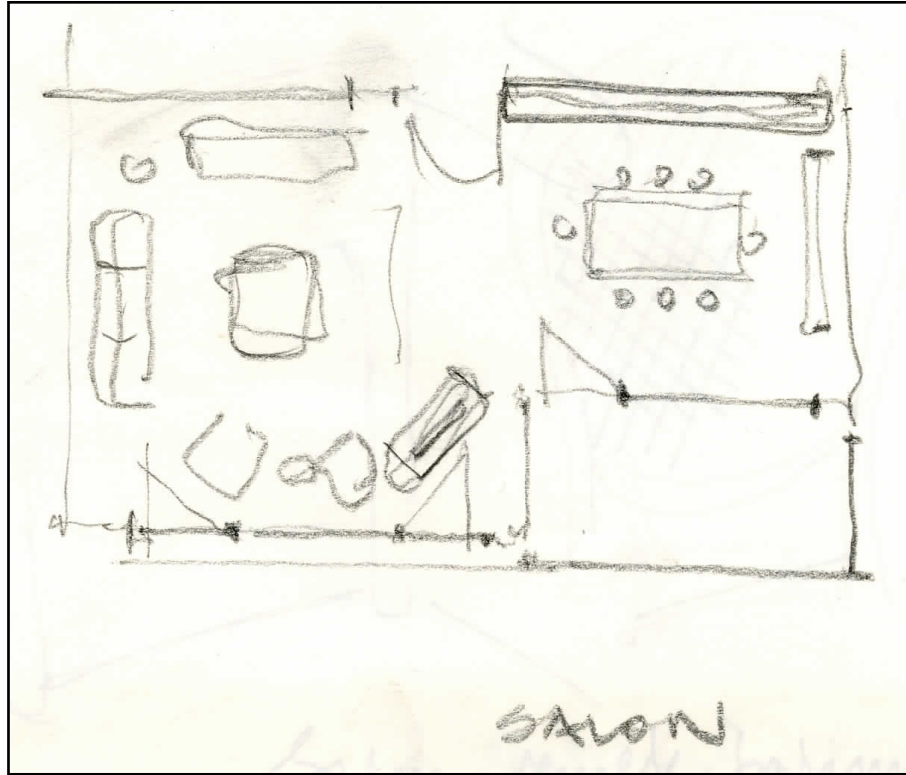


Figure 21: Öncüoğlu's sketch of his own room in his childhood home, pointing out his drawing table

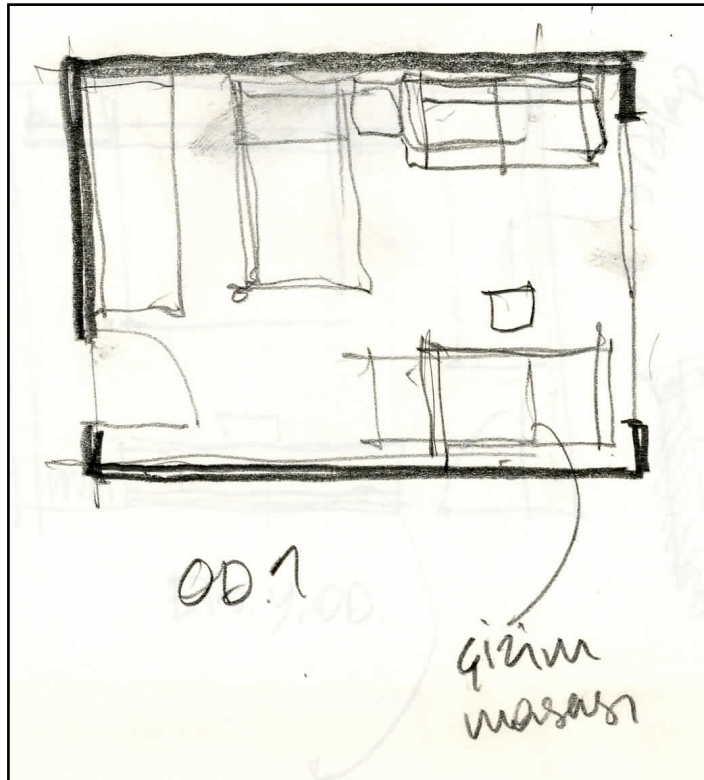


Figure 22: Öncüoğlu's sketch of the living room plan in his childhood home



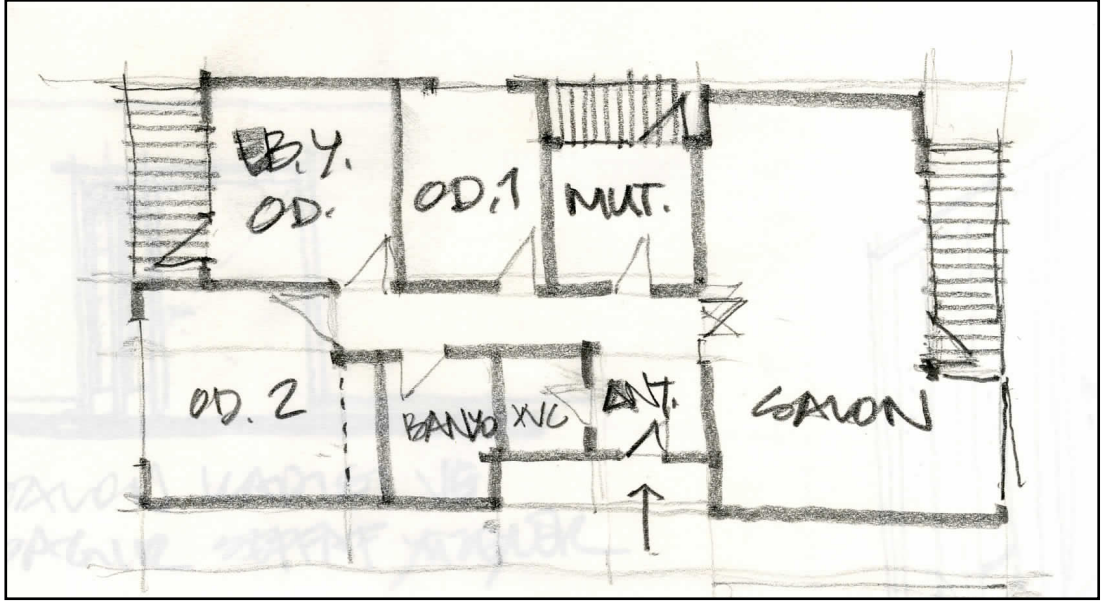


Figure 23: Öncüoğlu's sketch of his childhood home plan layout

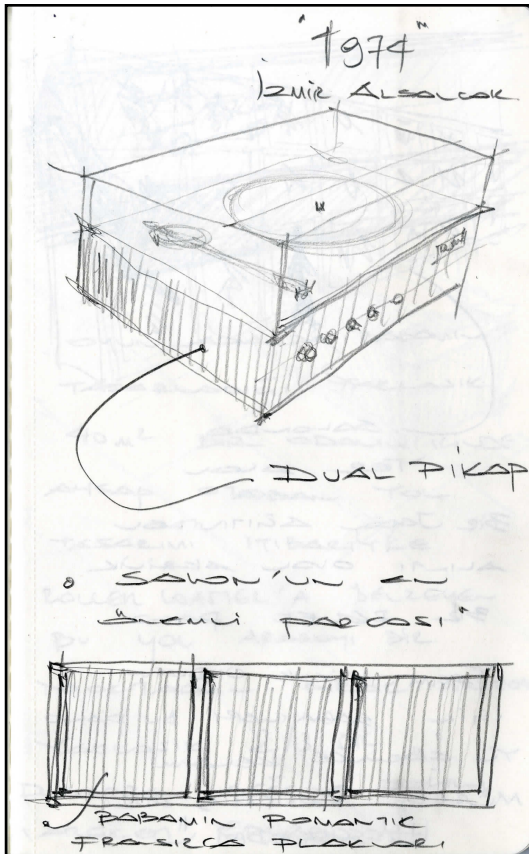


Figure 24 (left): Tan's sketches of his father's Dual record player, described as the most valuable piece of his childhood home and romantic French albums

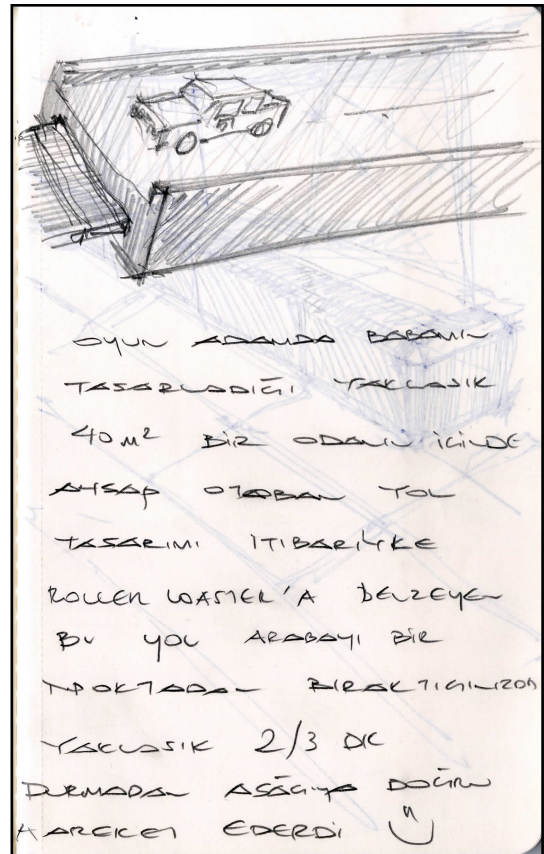


Figure 25 (right): Tan's sketch of wooden roller coaster that his father designed and produced for him to play with his small cars

Öncüoğlu had lived in Çankaya, Ankara, in his childhood. Their home was an apartment on the first floor, with three bedrooms and a living room, having 3 balconies at 3 different facades (Figures 21, 22 & 23). According to him, the building did not have a significant architectural distinction, with the era's architectural materials like wallpaper and vinyl floor covering. It had wide windows and built-in closets. It can be considered as a large apartment of its time. He also remembers heating problems.

For Tan, there is not only one image of home but also many, because his father, who was an interior architect, liked to change the interior of their home frequently. He also used to apply the first trials of his designs in their home. Once or twice a year, the decoration of their home was changed. Like a stage design, different corners were created continuously, which his mother enjoyed a lot. His father used to have a workshop, so the products of this workshop were brought and changed the interior of their home frequently. He remembers a large living room, including a dining table for 12 people, designed by his father, a modern library, full of French records and a Dual record player (Figure 24).

Tan also remembers people as being not conscious about hygiene in those days that made carpet a widely used material. He remembers all floors covered by carpet, even in one of the bathrooms. There was an acrylic relief on one of the walls, with strong graphic expressions. When he thinks of childhood home he recalls the image of that relief. There was a cubic coffee table, with a sliding door, which was used either for storage of his toys or as a toy carriage. He had two rooms, one of which was a playroom with 35-40 m<sup>2</sup>. His father designed and specially produced at his workshop a huge wooden roller coaster autobahn for his small car collection that would cover the whole room, where a car can travel from one end to other for 2-3 minutes (Figure 25). His other room was his bedroom and workroom, which he enjoyed as well and was also designed by his father, with orange walls, that he still remembers its specific shade.

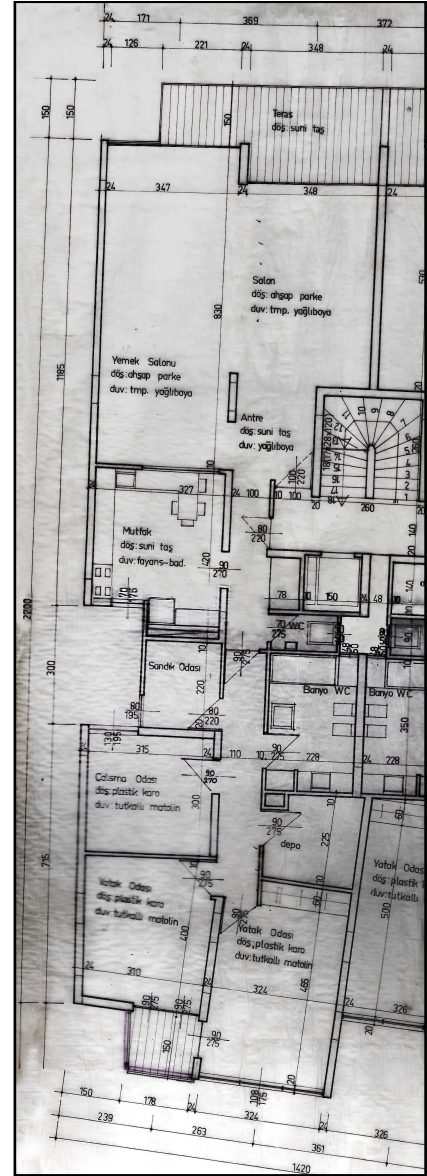


Figure 26 (top left): Photograph of Onaran's childhood home apartment building at Mithatpaşa, İzmir

Figure 27 (bottom left): Photograph taken from the living room of Onaran's childhood home

Figure 28 (right): Architectural drawing of Onaran's childhood home

Onaran's childhood home is located in İzmir at Mithatpaşa Avenue, where the buildings were constructed side by side (Figure 26). He believes, because of that İzmir cannot breathe. His childhood apartment has two facades, one of which is facing to the sea. It has a narrow and long plan layout (Figure 28). It had 4 bedrooms, some of which had openings to Mithatpaşa Avenue at the back however others which were in the middle of the apartment do not get any daylight. It had a large living room that enabled the family to live together



with the sea (Figure 27). It also had a large kitchen, a bathroom, a small toilet and a closet. It was a sufficient apparent for a family of four.

Tümer changed his home when he was a child however, he talked about his home that they have lived when he was born. All homes that he had lived, including his current one, was designed and constructed by his father who is an architect. His childhood home that he talked about was constructed in late 60s or early 70s, reflecting era's architecture, with a Bauhaus understanding. It was a small home with three bedrooms and a living room (Figure 30). It had a facade facing to the backyard, not to the street. The backyard was large so it had a good opening receiving a good daylight. They had a coat stand at the right hand side of the entrance and small guest toilet on the other side. Next to that toilet, there was a kitchen and the living room was located right across the entrance. There was a corridor, across the kitchen door, from which bedrooms and a bathroom could be reached. His room was at the end of the corridor and it was sharing the only balcony of the apartment with the living room.

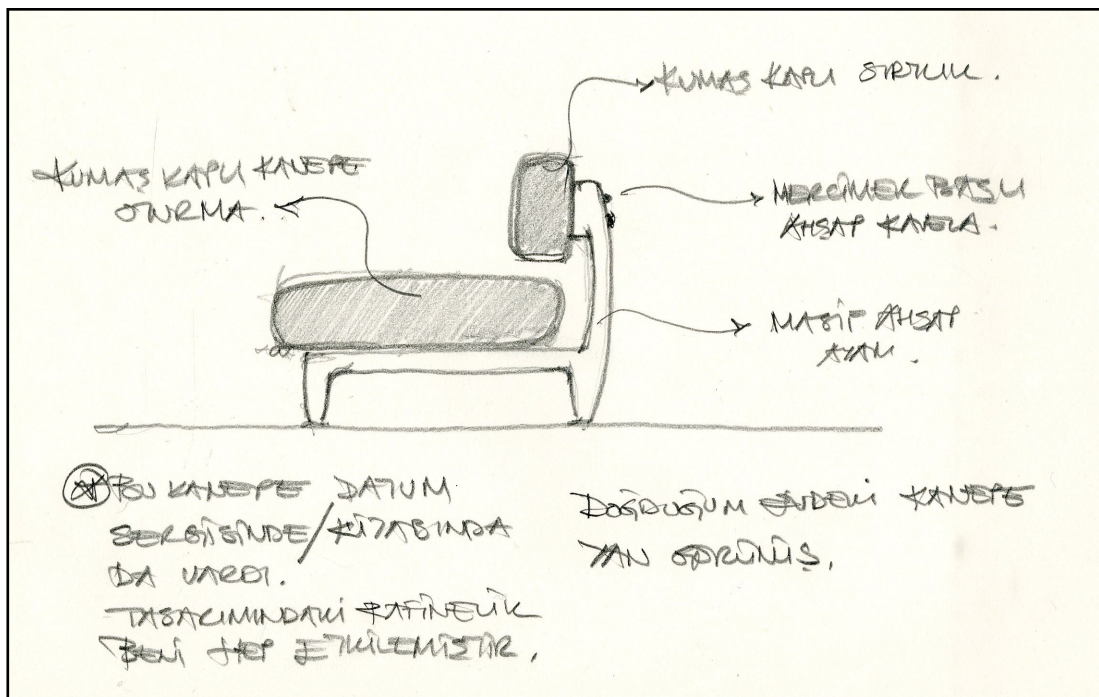


Figure 29: Tümer's sketch of a seating unit from his childhood home, signifying its refined design which has affected him



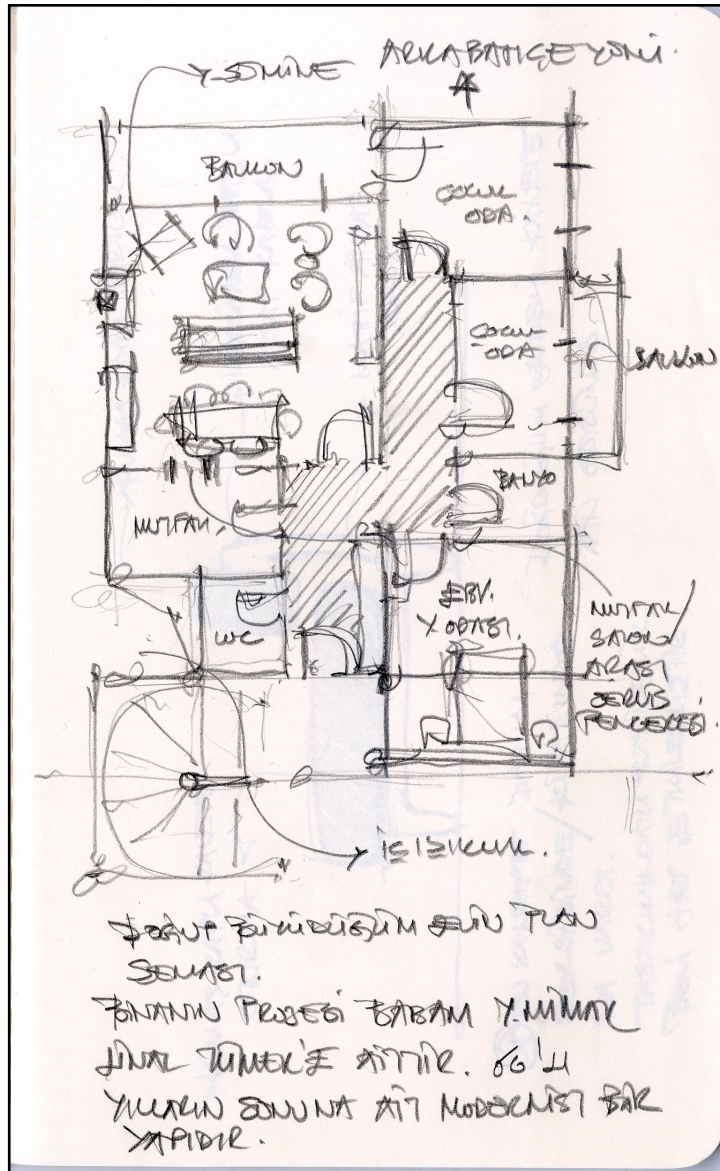


Figure 30: Tümer's sketch of his childhood home plan and notes about the building, including his father as being the architect of this modernist building, which was built at the end of 1960s

Tümer's childhood home had modernist furniture reflecting its era. They had furniture of Azmi-Bediz Koz (Butik A), who were also interior architects (Figure 29). Moreover, they had Danish designers' furniture and accessories in their home. Other furniture were designed and produced by his father which were also reflecting era's modernist style and Bauhaus. He is still using some of these furniture or accessories in his home or in his office. He prefers to keep these objects as he was raised together with them and he feels emotionally connected to them and in terms of design language he also feels attached to them. He thinks that it is a socio-cultural issue to keep those objects or to throw them away. It might be connected to our nomad

background or culture however, he observes that people do not find something from themselves in these objects or they do not connect themselves to them. Even if they feel connected to them, because of the cruel capitalist system, they want to have more trendy objects in their homes. Because of all these feelings they begin to dislike these objects.

In terms of geographic dispersion of the participants' childhood homes, two of them were in İstanbul, two of them were in Ankara, two of them were in İzmir, one of them was in Samsun and one of them was in Kuwait.

Most of the participants lived in one home or moved only once when they were child. However, there are extreme examples like Şigaher, who never moved and is still living in the same apartment. Other extreme examples are Evrenos and Ertürk, who moved eleven and eight times respectively, during their childhood.

The homes were constructed in 60s, 70s or 80s. Most of them reflecting the era's style which were called "as modernist", "retro" or "eclectic" by the participants.

They all mentioned about the sizes of their homes, which were considered as big, sufficient or small, and their plan layout, which were either problematic or having a good solutions. They also mentioned natural daylight received in their homes, some of which were satisfactory while others were not.

Because of their profession, they all remember the details of their furniture, materials, colors used, circulation, relation of their home with its close surroundings.

### 4.3.2 Description of Family Life at Childhood Home

Question 2: Can you describe family life in your childhood home?

The aim of the second question was to know about the family members of the participants and understand their social life at home.

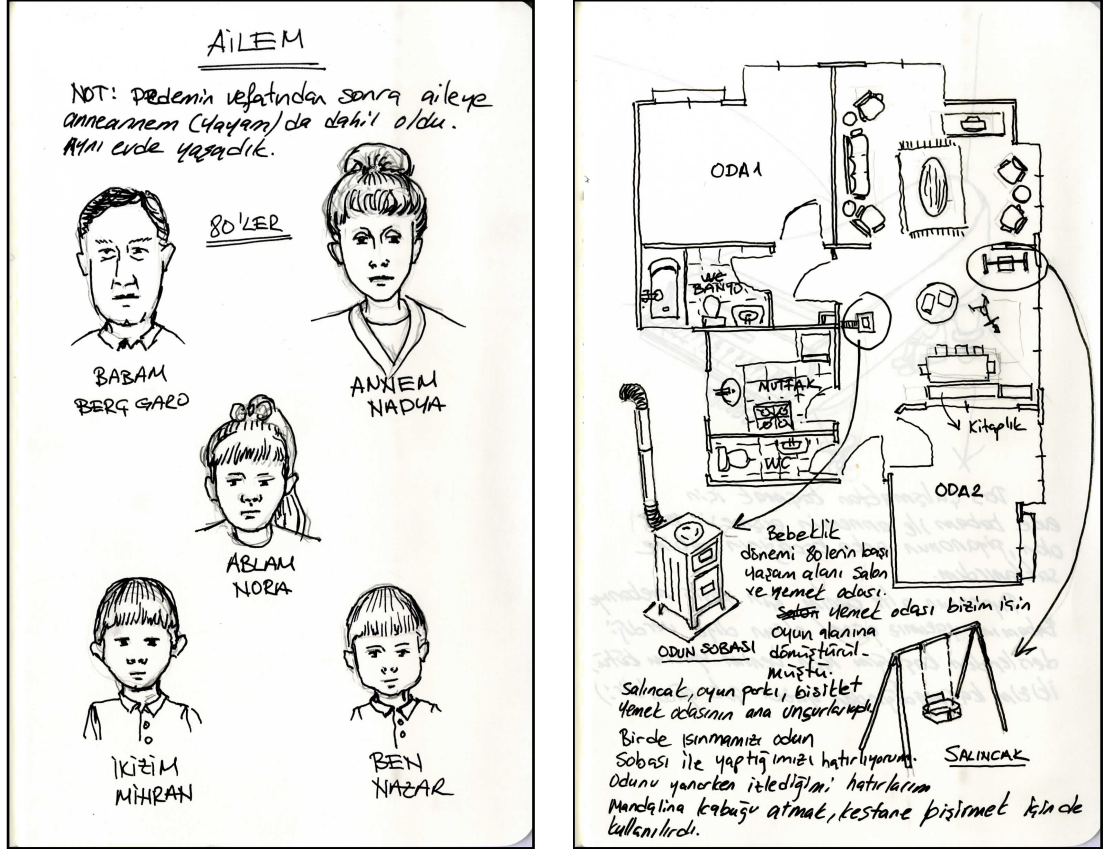


Figure 31 (left): Şigaher's sketches of his family members in 1980s

Figure 32 (right): Şigaher's sketches of the plan layout of his childhood home, with furniture and equipments, where wood burning stove was the core of the living room and dining room was transformed into play ground

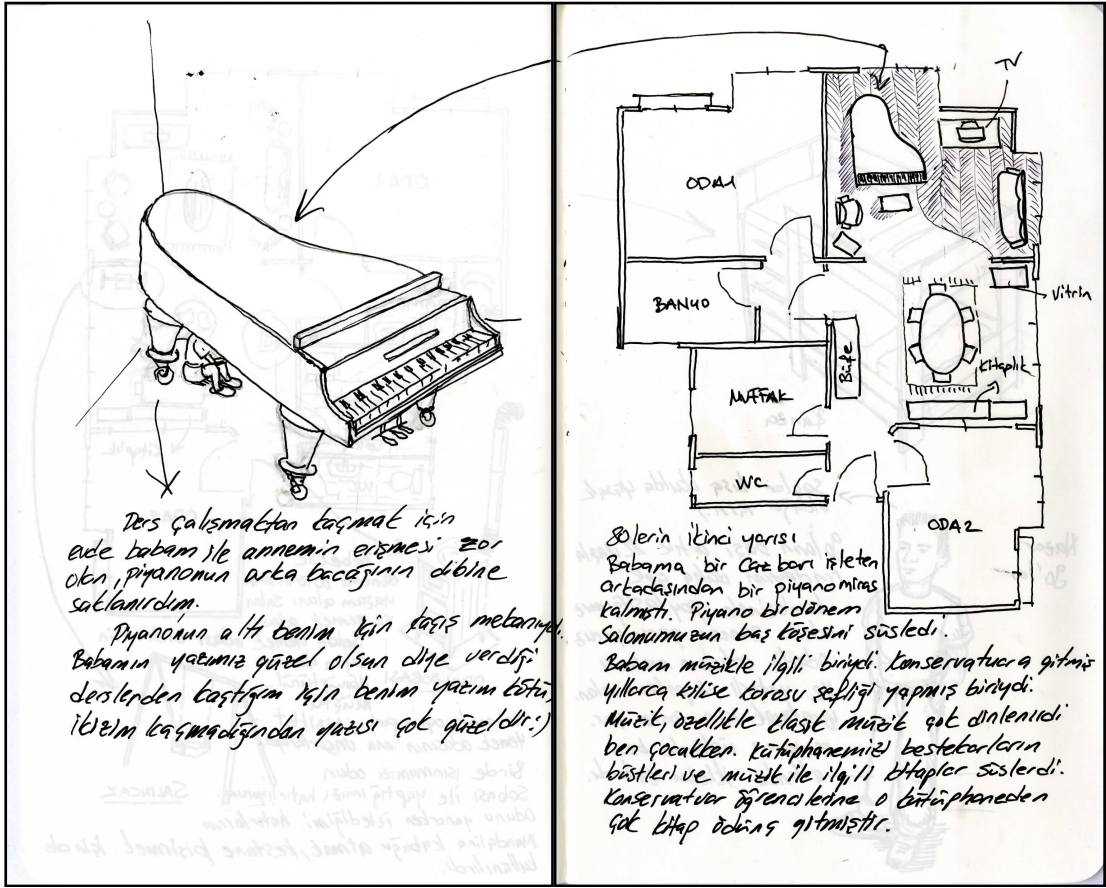


Figure 33 (left): Şigaher's sketch of himself hiding under the piano, a hide away place  
 Figure 34 (right): Şigaher's childhood home plan with the piano and notes telling how music was an important part of their family life

Şigaher had a crowded family with a twin brother, an elder sister and a grandmother all living together (Figure 31). His father was retired music teacher. He had hobbies, keeping him busy the whole day. He used to be a choir conductor for many years. Then he became a music critic for newspapers. His mother quit her job for her children. She started to work again after a while. The furniture of dining and living rooms were taken out and the space was transformed into a playground for children when they were little. It was full of toys, a swing and fully secured against accidents to protect children. Listening to music and reading books were family rituals. Library was situated at the best spot. The grandmother was the one who took care of the children. Because she was a Greek and other ancestors were Armenian, many languages were spoken in the house. It was a home with many people living in it, who were intellectual with different hobbies. Children were very important as they moved their furniture to open a space for a



playground (Figure 32). Family remembers were very communicative with each other that constitutes an intimate family life.

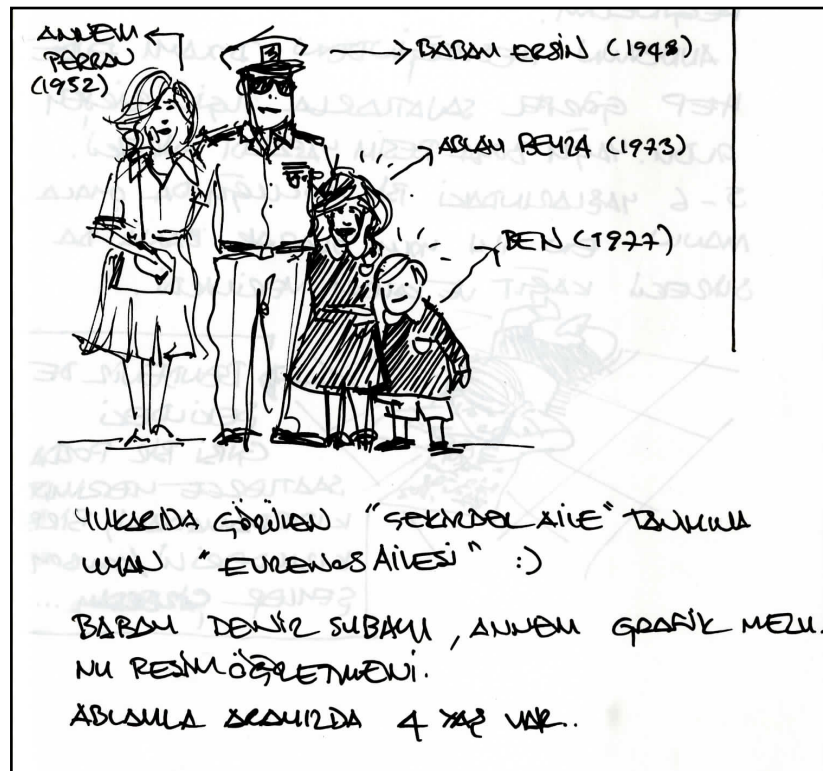


Figure 35: Evrenos' sketch of his family

Evrenos's father was a navy colonel and had to work hard to promote (Figure 35). During war times, he had to go for a mission for weeks. They had a disciplined way of life. His mother was an art teacher who was painting and producing handmade crafts. Therefore, there was an act of art in their home at all times. He had a good relation with his elder sister and good friendships with other children living at the same housing complex. He himself was fond of drawing comics (Figure 36). As a family, they had good relations with a disciplined life style. Being an army family makes life difficult especially during wartimes. Because their home was an army housing in an army base, their neighbors were very alike with his family and he was hunger for different people.

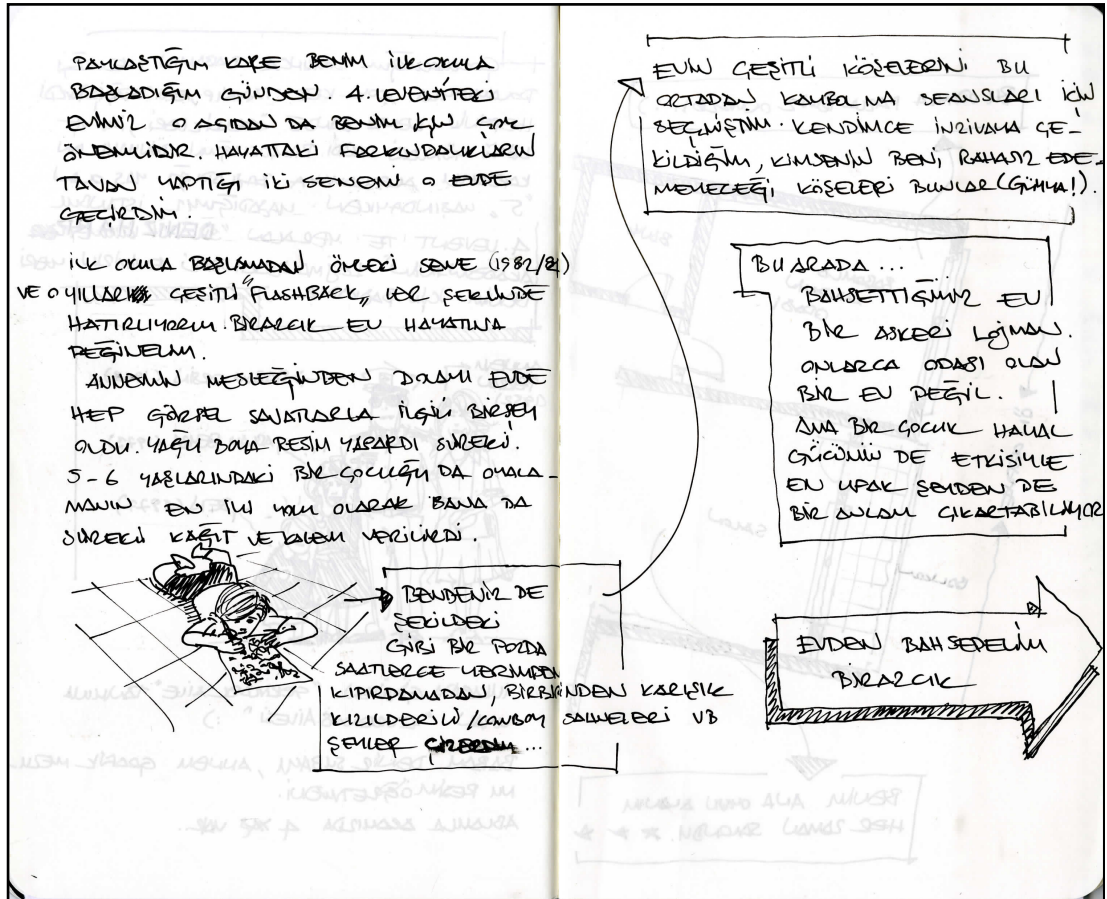


Figure 36: Evrenos' sketch of himself, drawing comics on the floor for hours, on the first day of school and notes on his family, home environment and hide away places

Karlıdağ had a lively and active home life with lots of different people. It was a family of three with a bunch of employees, customers and students. His father was an architect and his mother was an art teacher (Figure 38). They opened the first cafe in Samsun. Bedroom of his parents was full of books (Figure 37). In his words, it was a library with a bed in it. It was a very active home living, because of their cafe, workshop and office, which were all connected to each other. Except bedrooms, other parts of the house were not clearly defined, where there was a flow of functions among spaces. He remembers spending most of his time in his father's architecture office, helping in making models.

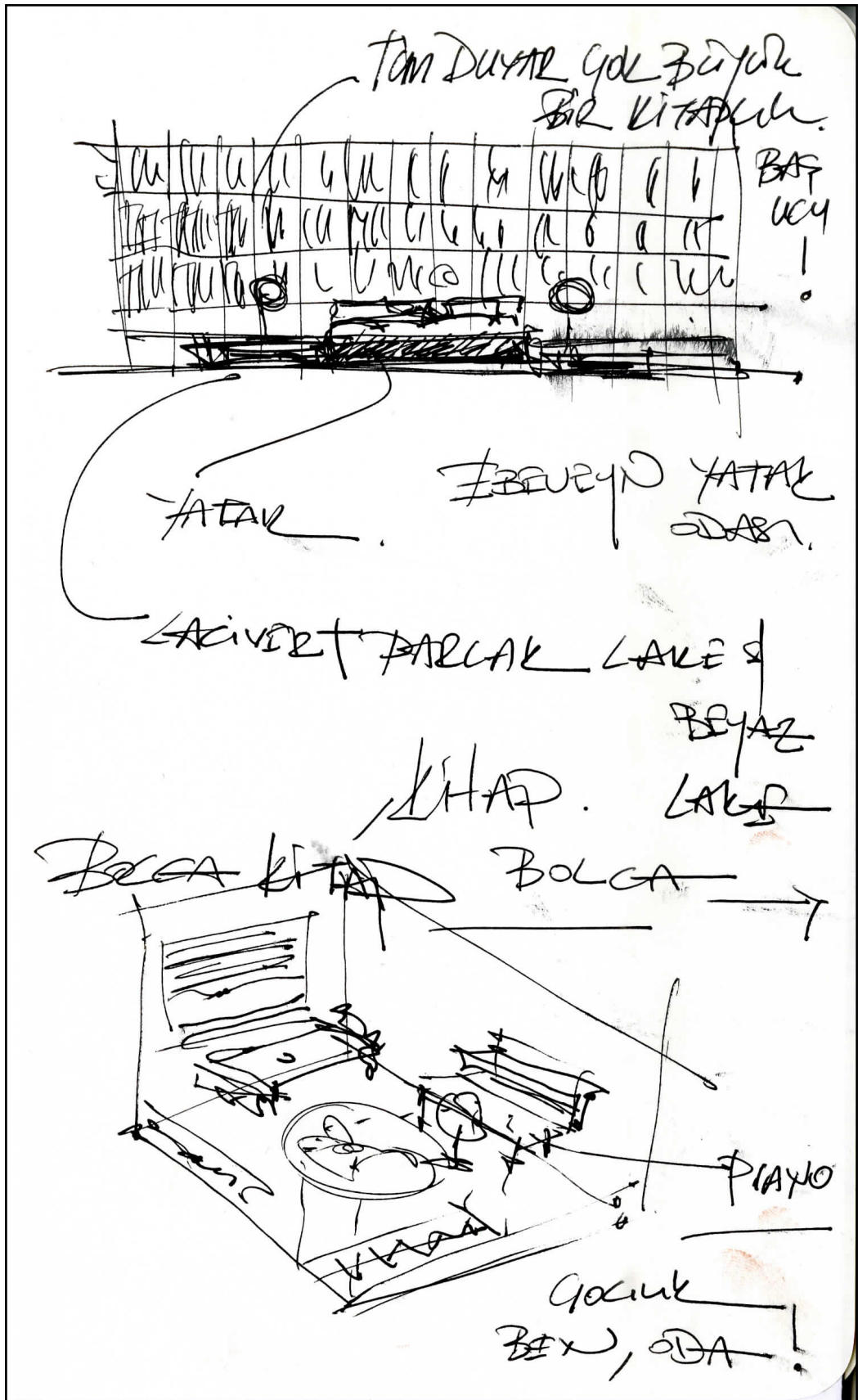


Figure 37: Karlıdağ's sketches of his parents lacquered bedroom furniture with a big library and living room with a piano and many books



VE BİRSÜKİ ŞEY...

Figure 38 (top): Karlıdağ's sketch of his mother's workshop  
Figure 39 (bottom): Karlıdağ's short note saying "And a lot of things...", in remembering his childhood home



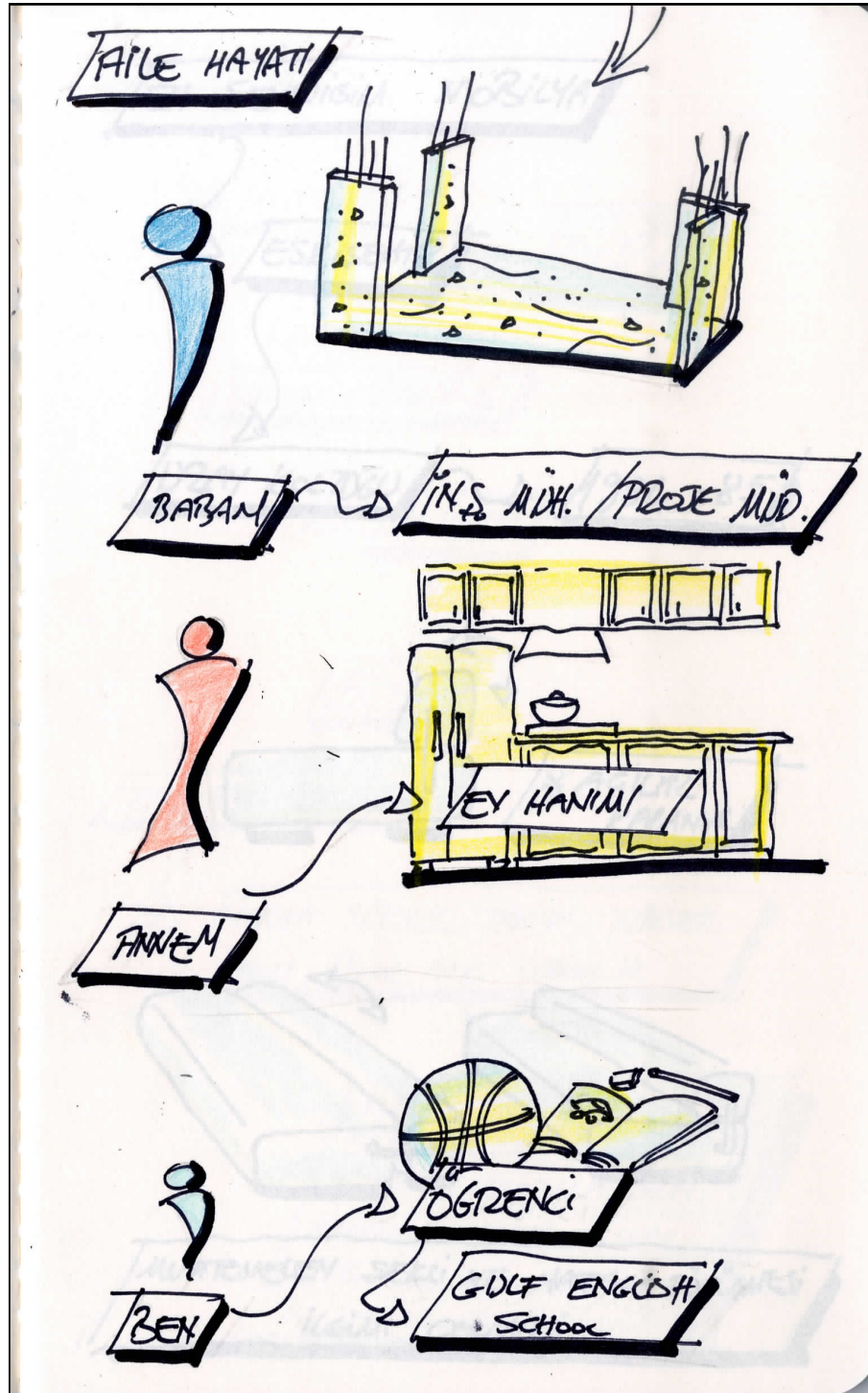


Figure 40: Ertürk's drawings and expressions of his family members and their occupations

Ertürk's father was a civil engineer and his mother was a housewife, both of whom were good at drawing (Figure 40). There was a library in all the homes he used to live. They used to eat all together in the kitchen. Music was an important part of their family life. It was a small and a close family.

Öncüoğlu identifies his family as a typical urbanizing Turkish family. His father was an architect and his mother was a housewife, both having rural backgrounds. Their family life programmed due to his father's schedule. His mother was in charge at home; who loved to change the location and the composition of furniture. They had very close relations with their neighbors upstairs. They were like relatives, which contributed the busy traffic at the staircase. Breakfast table was set at night, which was very practical and they used to eat in the kitchen. Living room was used all the time, furniture was not covered with sheets to be opened for guests only, which was a custom in a typical Turkish home in those days. Library was full of encyclopedias, which was a custom in those days. Because they did not have regular reading habits, they did not have books that much. By time, music turned into a more individual taste, thanks to era's technology like walkman and tape. He used to share his bedroom with his elder brother up until a certain age. Although they did not have good relations with his brother, he liked to share the room with him, which was full of memories. It was a conservative family. They had reproductions on their walls, but never think of owning an original piece. They used to have many guests, because of that he remembers himself sleeping in living room on the couch or on the floor bed. Many of them stay longer which made them to reshape their family life, although it was not restricting them. In general, they had freedom at home, as if they even used their skaters inside. It was a typical conservative, crowded and social urban family of its era.

After his parents were divorced, Yalın Tan had two different homes. This home in İzmir was the one they used to live before they were not separated. His father used to travel a lot. Instead of taking him to a holiday, he used to take him to where he had his projects. While his father was working, he had his holiday. He remembers his father when he was working and with his interiors. He does not remember his family together going to a holiday however he remembers his father traveling for his job and himself as his assistant. They were not a large family. He remembers his cousin, who was like a brother to him, his aunt and her husband coming to their apartment. He remembers his father and his aunt's husband, who was a columnist in a

newspaper, being very good friends and had very joyful conversations. His father was very interested in listening music. Therefore, music was an important part of their home. He used to listen melancholic and romantic French songs. His father used to read poetry and his mother used to read novels so, they had a large library full of their books. He was nurtured by both of his parents' different personalities. While he was affected by his father's creativity and his interest in literature and arts, he was also affected by his mother in different ways. For example, his mother was a very good cook and now he is also very interested in cookery and different kitchens. He remembers two helpers in their home who were like their family. Meals were eaten both in the kitchen and in the living room. Because his father was traveling usually, he was joining them occasionally. Taking toys out and playing on the streets or in parks was very ordinary in those days. This culture has changed. Riding a bicycle on the streets gave a simple however different pleasure comparing to pleasure understanding of today's children. He liked to watch karate and war movies in his childhood. He used to go to movies of Bruce Lee with his father.



*Figure 41: Photograph of Onaran's childhood dining room*

Onaran had a typical İzmir family, having a working father and a housewife mother. They used to live in a family building where many close relatives, like cousins and grandparents, used to live. It used to be the site of his grandmother's house, which is demolished and this building was constructed by his father. Like a typical İzmir family they used to spend an important part of their daily life outside of their home. In terms of their home life, they did not have a living room separated from a larger living room for the guests, which was a trend of the relevant era. Therefore, there is no reserved space for guests only. In İzmir, openings towards the sea and life in balconies are important. Most of their time were spent at balconies in summer, which were designed large, because inside of their home were very hot and you had to continue your daily life in these balconies. That is also connected with the technology as isolation techniques or materials were not developed as of today. Kitchen had a modernist style compare to the era's kitchen style. There was a huge window in the kitchen opening to the living room (Figure 41). It was a service window but it also serves as a having the daylight and fresh air from living room, which was facing to the sea, into the kitchen. Thus, time spent in the kitchen was also spent together with the living room. Private parts were separated with a corridor, while the most of the time was spent in the other half of the apartment that is open as their life style demands. He remembers this open part of their apartment mostly. He used to play in the living room, where his mother could have an eye contact with the space from the kitchen and his father could read his newspaper or watch TV at the other side of the living room. In this sense, they could be all together, sharing the same space, doing different things. He feels lucky to have that kind of apartment because in most of the apartments at that time large living rooms were kept closed for guests and families used to squeeze themselves in 12-13 m<sup>2</sup> living rooms. He does not remember the bedrooms of his childhood home that were dark, getting no daylight and used only to sleep.

Tümer lived in this home until he is 8-9 years old. It was a "tip-top", small and compact apartment. The kitchen was too small to have a seating unit for eating. However, it was designed to have a service window opening to the dining area of the living room, which could be found in many apartments. So

they used to eat in living room. If his father came late from work, they used to come around the dinner table again to have a chitchat with his father, while he was eating his dinner. They used to have a Grundig black and white television. Technological devices were items ranked like a furniture at that time. There were then music systems like wooden consoles, where the electronic parts were hidden in it. Similarly, their television was also like a furniture with a wooden case and a shutter at its front. He also remembers the fire place at their home. He does not remember if they used to use it or not however, the image of it has strong effect on him. He believes that a fire place adds a different value to its environment especially to a home, whether it is used or not, esthetically it gives a value to its environment. They used to listen to music. They used to have a Bang & Olufsen music set, made up of a radio and a turn table, which was bought in the mid 60s. They used to listen classical music records mostly. Besides, his elder brother, who was 9,5-10 years older than him, had a tape, that they used to listen to more contemporary pop music with. They also used to listen to the radio. Therefore, they used to listen records, tapes and radio of classical and pop music. He also remembers his brother throwing parties at their home, inviting his friends. That might be a custom of that time or because of the anarchy, families did not allow their children to go out. He also remembers his parents inviting guests to their home, giving dinners, and having a social environment.

The families of the participants were small. Four of them have no siblings, three of them have one sibling and one of them has one sister and a twin brother. All of the participants have a parent who are either architect, art teacher, musician or civil engineer. So all of them were raised in an environment of art and design. Six of the participants talked about listening to music in their homes.



### 4.3.3 Liked Parts of Childhood Home

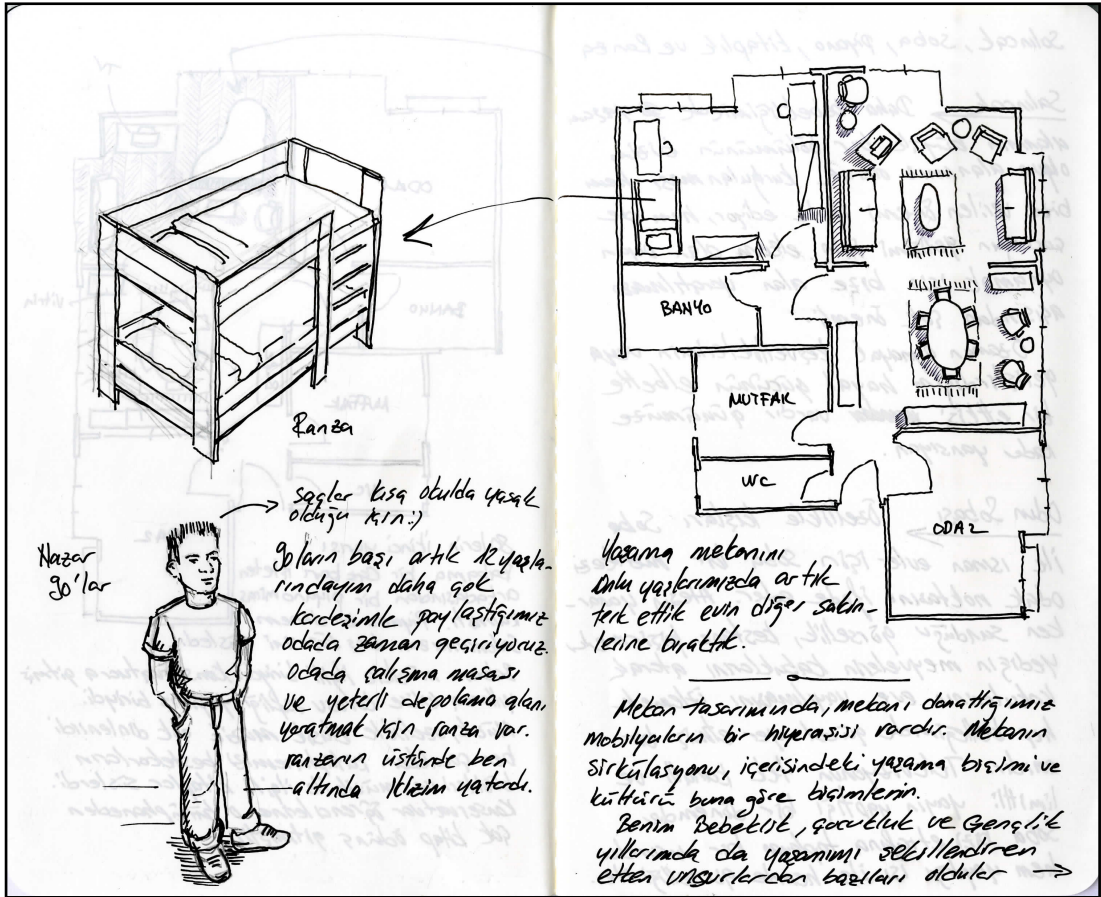


Figure 42: Şigaher's sketches of himself in 90s, his bunk bed and plan of his childhood home showing the place of his bed, and notes on how his routines have changed in his 10s, spending more time at his bedroom, leaving the living room to the rest of the family, and importance of furniture in terms of having a story and shaping the life style of the users

**Question 3: Which part of that house did you like most? Why? (Ex: space, room, light, furniture, objects, etc.)**

With this question, it was tried to find out what the participants remember about their childhood home, their tastes, and design understanding.

In Şigaher's home, the stove was a focal point as it radiates heat, refreshes the air with the orange peels on top it, giving an enjoyable fire view. Then stove was abandoned and the dinner table became the focal point, where the whole family gather around for two or three times a day. Having high ceilings and good day light in, because of the good positioning of the building to street, used to raise the moods. As his family is very communicative, stove

and dinner table were focal points in Şigaher's home for interrelation and communication of family members (Figure 42).



Figure 43: Evrenos' sketch of himself with his sister, sitting at their favorite place on the sill of a window, expressing how it is important to have large views from large windows as they enhances the imagination of a child

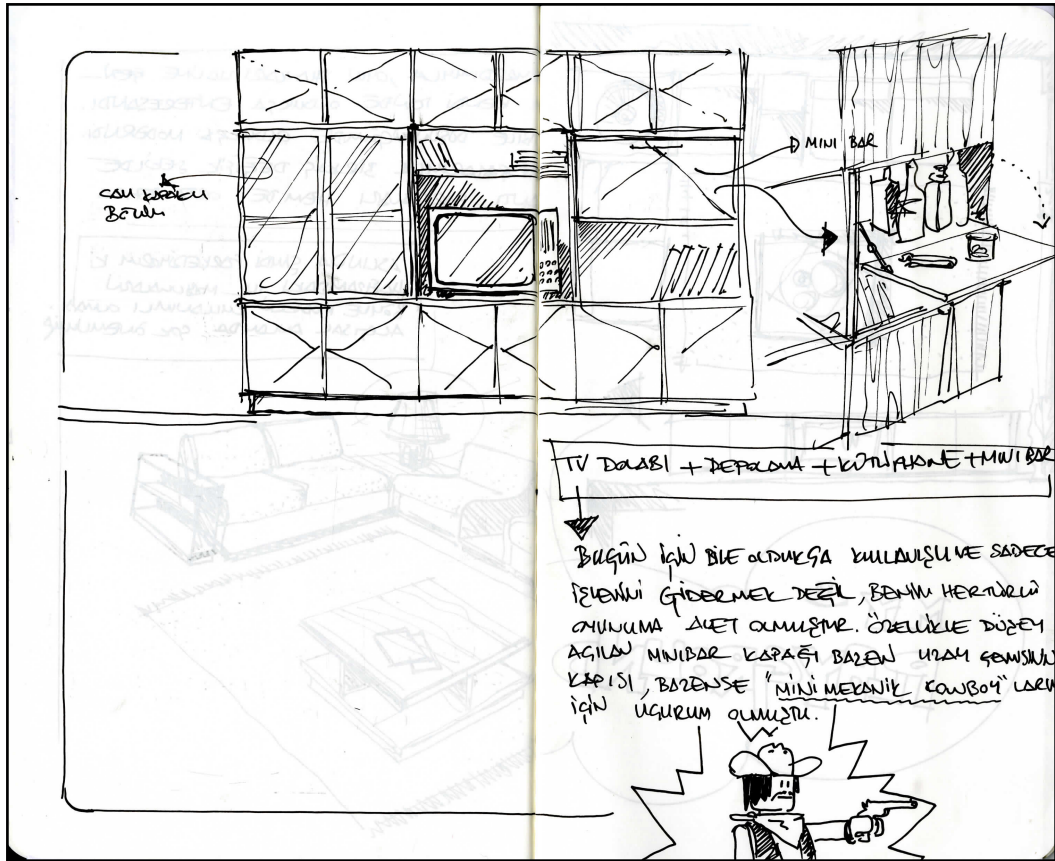


Figure 44: Evrenos' sketch of television unit which is also a cabinet, library and bar and note on its functionality even today and also as a playground for his plays

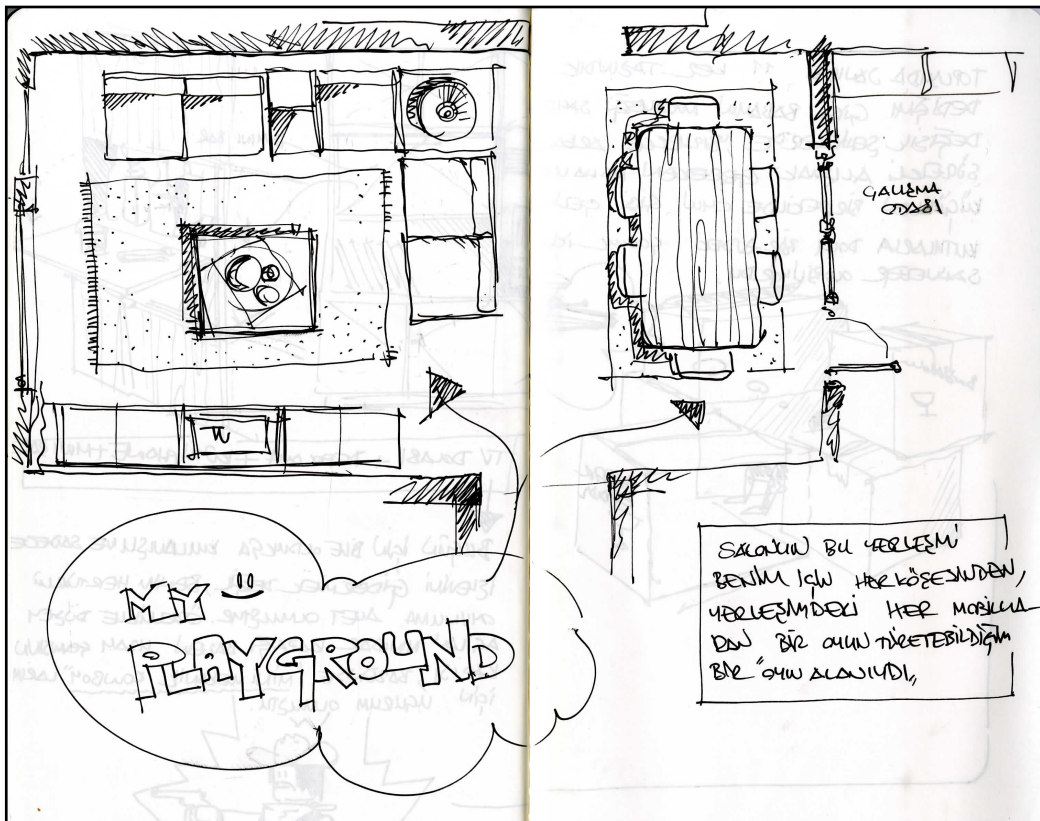


Figure 45: Evrenos' sketch of the living room in his childhood home, calling it his playground



Evrenos remembers his home having good day light. He liked to sit and spend time on the large sills of a multipurpose room with his sister, chatting, fooling around and having interactions with the outside, like throwing bread crumbs to cats or watching the snow (Figure 43). He also used to like their modern modular furniture, which were durable and well detailed, like the functional television unit, which was also a cabinet, library and a bar (Figure 44). He liked to communicate with his sister at their special place. He was interested in interior elements like furniture details.

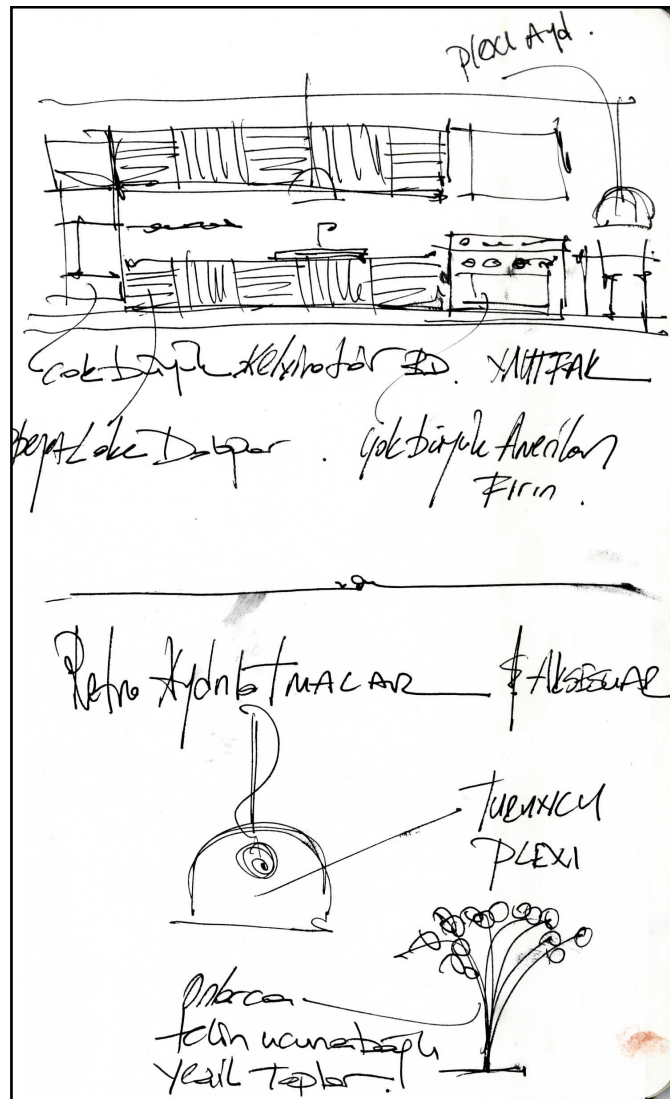


Figure 46: Karlıdağ's sketches of the kitchen at his childhood home with large appliances and retro lighting units and accessories

Karlıdağ had a different, active home life. There were lots of people coming and going all the time. As a space, it was very unique. He used to love his

own bedroom, like every child, which means a world of his own. He remembers special 70s style amorphous formed, molded plexy lighting units as remarkable . In his second home, he remembers kitchen as modern and specially designed, containing a large sized American fridge and a stove, that had indicators on (Figure 46). There was an extension of the kitchen, used for watching TV and having breakfast, where he used to spent most of his time, doing homework, making models (he made the model of his bedroom at that age) or drawing. Being an only child and having working parents made him discover things to spend his time alone.

Plan of Ertürk's childhood home had good solutions. He has vivid memories related with his own bedroom which had a large corner window with a wide sill that he used to spent long periods of time sitting there and watching out. He also remarkably remembers the furniture of their home in Eskişehir, like the sofa set called "Space Sofa" and "Technics" brand stereo. He might be enthusiastic about futuristic designs and their sharp names. He also likes to call his designs with catchy names like "Obamug".

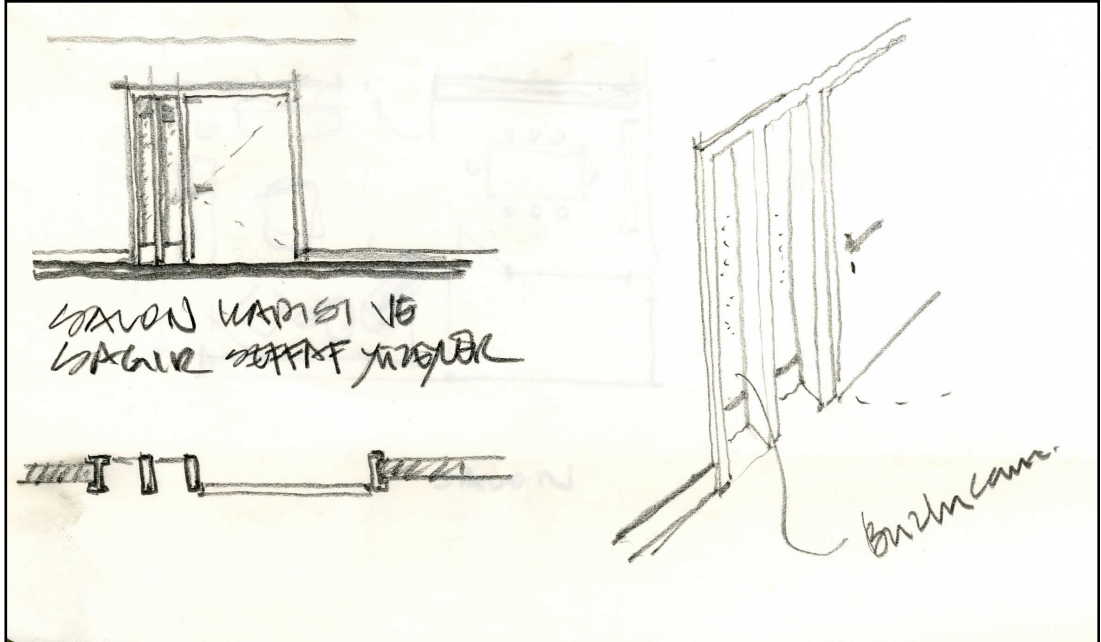


Figure 47: Öncüoğlu's sketch of their living room door and niches next to it that were used as playgrounds in his childhood home

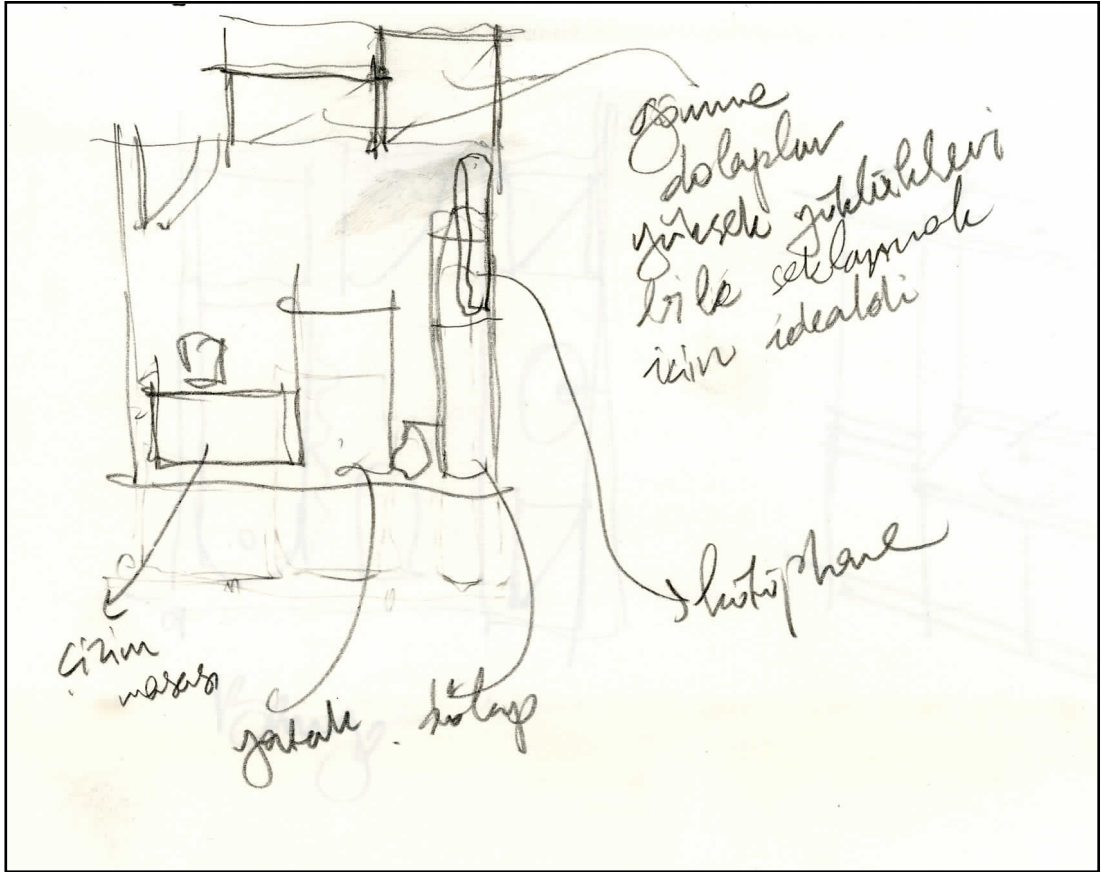


Figure 48: Öncüoğlu's sketch of his own bedroom, with his drawing table, bed, wardrobe, library and built-in cabinets, which were also used as hide away places

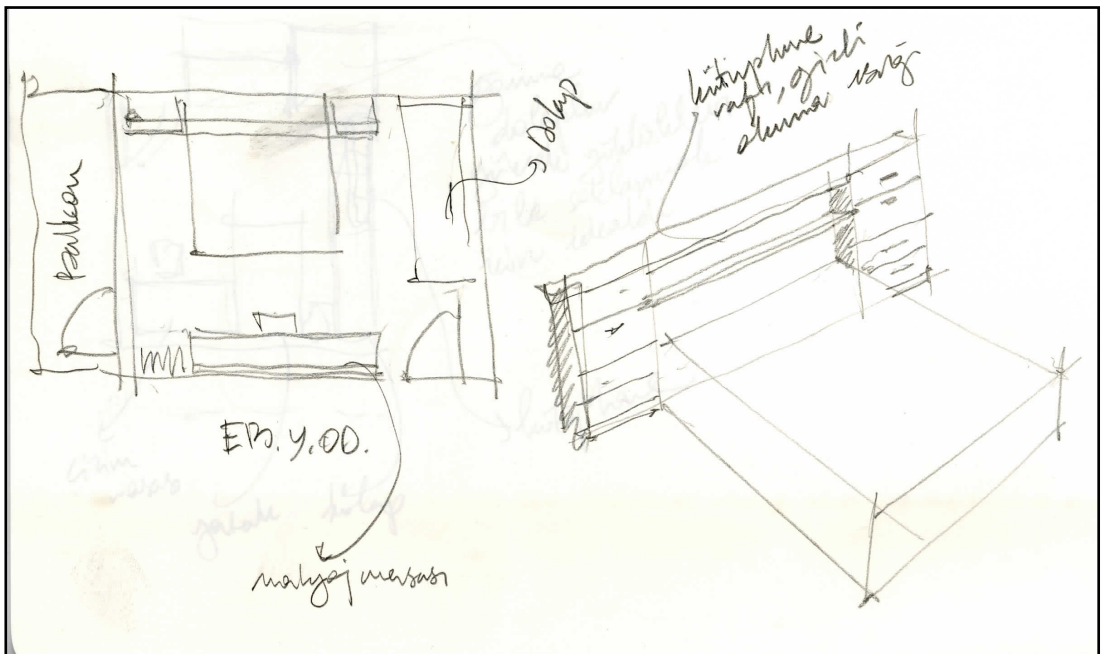


Figure 49: Öncüoğlu's sketch of his parents' bedroom plan and its furniture

Öncüoğlu remembers his playful time with the niche next to the living room's door, which had the same width of his shoulder, where he used to climb as if it was their elevator with his friend (Figure 47). He used to enjoy when his mother changed the location and the composition of their furniture. The apartment had good daylight. It had large built-in closets, which were both good for storage and also hide and seek (Figure 48). He also liked to climb at door casings. Therefore, some interior design decisions like door casings and built-in cabinets can be good playgrounds for children unintentionally. Although it was dark and unattractive, staircase of the building was a space that he liked because there was a chance to meet and socialize with one of their neighbors living upstairs, which were very close with the family. He also liked to play with the railings where he used to climb. After a certain age, having his own room was enjoyable. He also liked furniture and lighting fixtures bought by his father, before their marriage, which were reflecting the era's style. The style of his parents' massive bedroom furniture were pieces that he used to like, which were modern, having side tables connected to the back of the bed, with individual reading lamps and carved grips (Figure 49). He is still keeping his father's library from his bachelorhood, with a work desk, which is functional and holds memories.

Tan was very impressed by the acrylic relief on their wall and he liked to play or draw in front of it a lot (Figure 50). When he talks about home, he remembers that relief. He thinks that even if a child has his own playroom, he or she would like to play in the living room to be with the rest of the family. That was the same for Tan too. Especially if there is a convenient living room with objects that can be used as toys, like at Tan's childhood home. He used to love to spend his time in their living room which was spacious. He even remembers the carpet on the floor and two leather armchairs, which has the same color with the carpet. However, after his father designed the wooden highway for his toy cars in his playroom, he spent his whole time there, playing with it by himself or with his friends. It was a very special toy and also playground for him and also for every child of its time. Hence, the living room and playroom were places he liked the most.

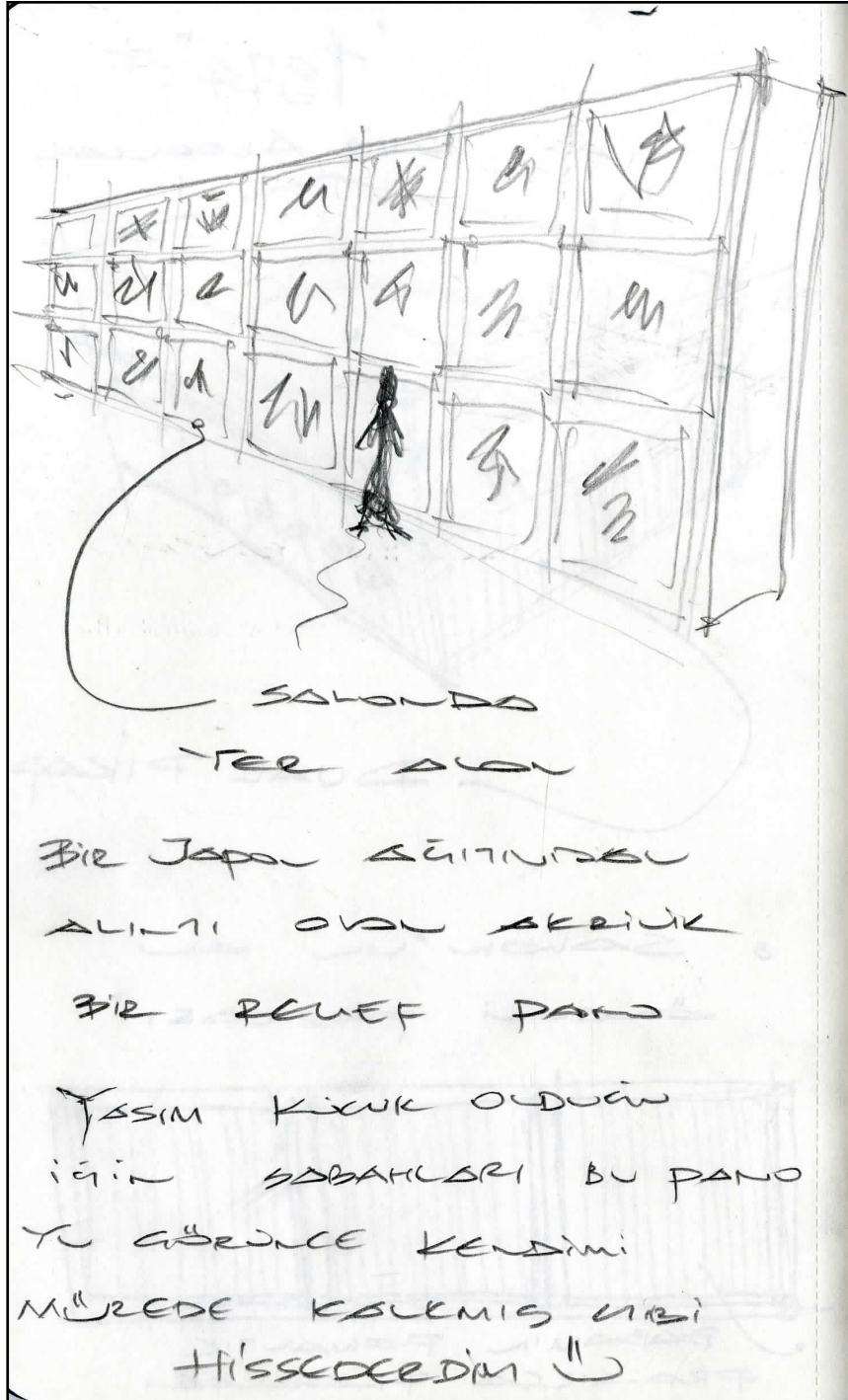


Figure 50: Tan's sketch of the acrylic relief at their living room, which he used to like as it used to give him an impression of a museum





*Figures 51 and 52: Photographs taken from Onaran's living room of his childhood home, showing the large windows which are opening to the sea*

For Onaran, the most important part of their home was large and spacious living room and its huge balcony, where they had enjoyable times. The large kitchen was also very important part of their family life. He believes having a large kitchen with a sitting unit is crucial, which defines a living style, where preparation of the meals, dining, drinking, doing dishes, chatting were done at the same space so that family members spend their time altogether. Having a huge living room and a semi-open kitchen, which was integrated with the living room were the spaces that they had most joyful times in. He loved to have a large library and have it in their living room.

Tümer used to like their television which was like a furniture with wooden case and a shutter. He also a strong image of the fire place at their home. He also liked the storage room, which he calls cozy. He also remembers his brother's school project, which he made the model of his bedroom. He was very interested with this model, all of its details and furniture. He believes that that model played an important role in shaping his life regarding his profession as an interior architect. He liked to spend his time in his brother's bedroom, especially because of this model and when his brothers' friends come. He also liked the seating units and the lamp in their living room, which he is still using.

The things that the participants used to like in their childhood homes are directly related with pleasant memories that they remember. Living rooms, kitchens, staircases were important because these are places that they could socialize with family members or neighbors. Openings with large sills that enable them to interact with outside also were places that they liked to spend their time and eventually places they used to like. Playrooms or playgrounds that were created also remembered very well and considered as special spaces of their homes. Retro or modern furniture and lighting fixtures of the era, good daylight were also liked during their childhood.

#### **4.3.4 Disliked Parts of Childhood Home**

*Question 4: Which part of that house did you dislike most? Why? (Ex: space, room, light, furniture, objects, etc.)*

This fourth question is a complementary of the third question, aiming to find out more about the participants' design understanding by exploring the negative memories related with their childhood home environments.

The apartment of Şigaher's home has a problematic plan layout with unsolved circulation, as described above. Moreover, like many apartments of its era, it has a small kitchen that prevents two or more people to do something at the same time there.

Evrenos remembers the bedrooms of his childhood home as not having good daylight and were used only for sleeping. They never spent much time there. He also disliked the kitchen because it was small. He has blurred memories about other parts of their apartment as they were default and has no multiple functions.

Karlıdağ remembers the change of their modern interior design into an over decorated style by moving on from 70s to 80s. By time, his mother began to ornament the apartment, which he hated, like she replaced the plexy lighting fixture with a bronze chandelier.

Because of their wandering kind of life, Ertürk remembers having no fine, long lasting furniture in their homes. They always had temporary furniture to be used for a few years.

Öncüoğlu remembers the heating of their building with fuel oil, which was very luxurious. However, there were times when fuel oil was not found and the apartment was very cold. Then going to sleep in a cold bedroom was not enjoyable. Hot water was served only on Sundays. So having a bath was a problem also. For financial reasons, they had to make renovations of their apartment partially in different times. After each renovation, some of the materials could not be found, hence they had to apply different materials at



the same place. Large multifunctional furniture, used for television cabinet, cupboard and library were found unlikeable (Figure 55). Revision of their furniture by his mother, according to era's style, upholstery etc. were found unlikeable as well (Figures 56, 57 and 58). He also disliked the ordinary wardrobe with sliding doors, which was bought to replace the old one.

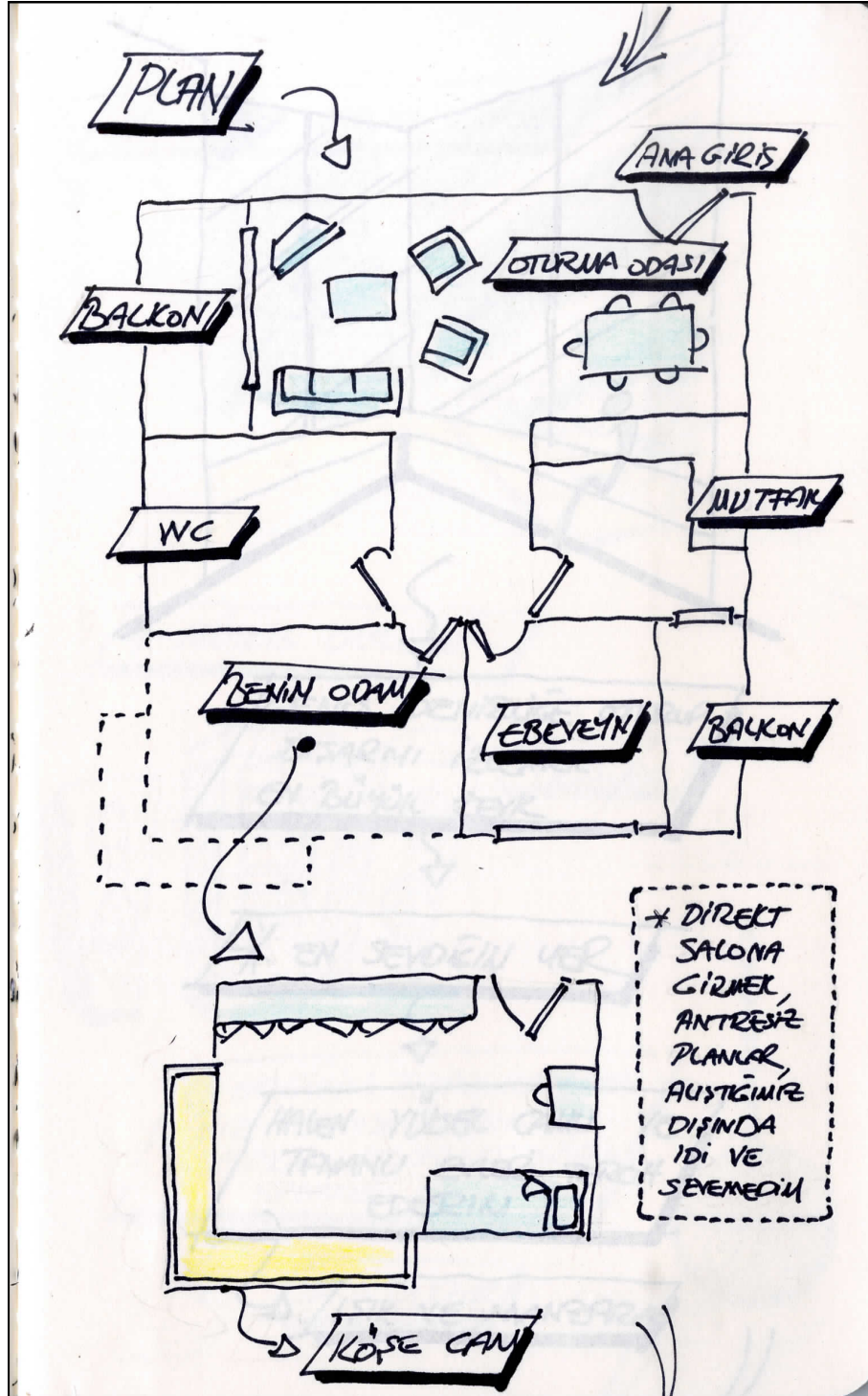


Figure 53: Ertürk's sketch of the living room plan of his childhood home, expressing his dislike about its direct entrance from outside

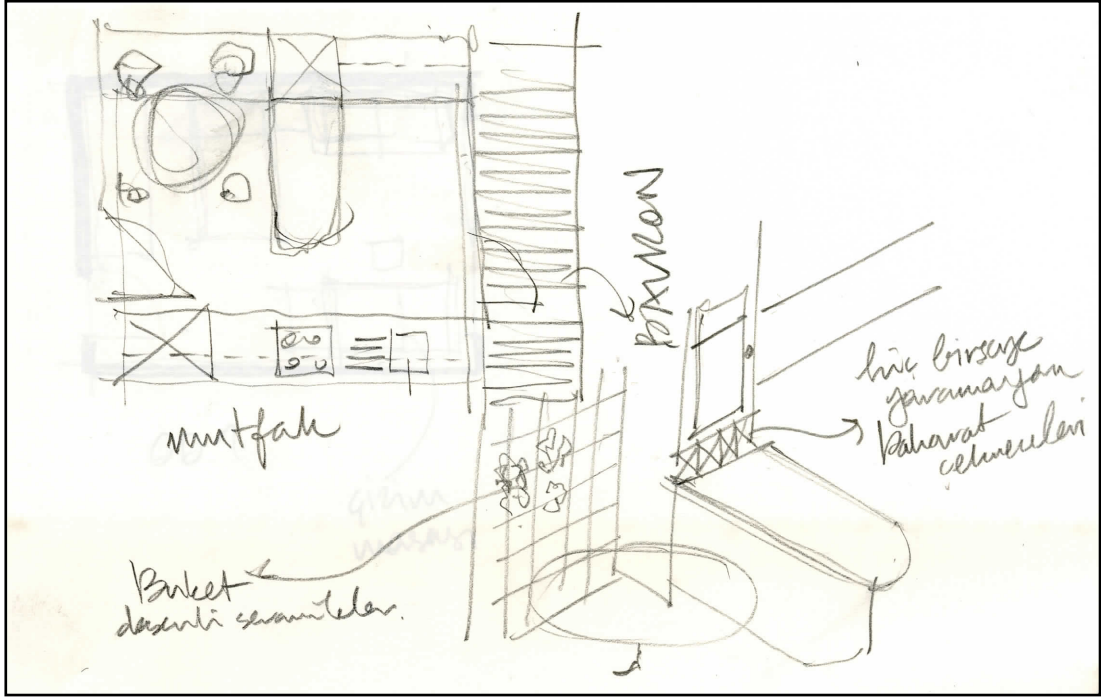


Figure 54: Öncüođlu's sketches of kitchen of his childhood home, complaining about the insufficient details like distasteful floral pattern of tiles and dysfunctional spice drawers

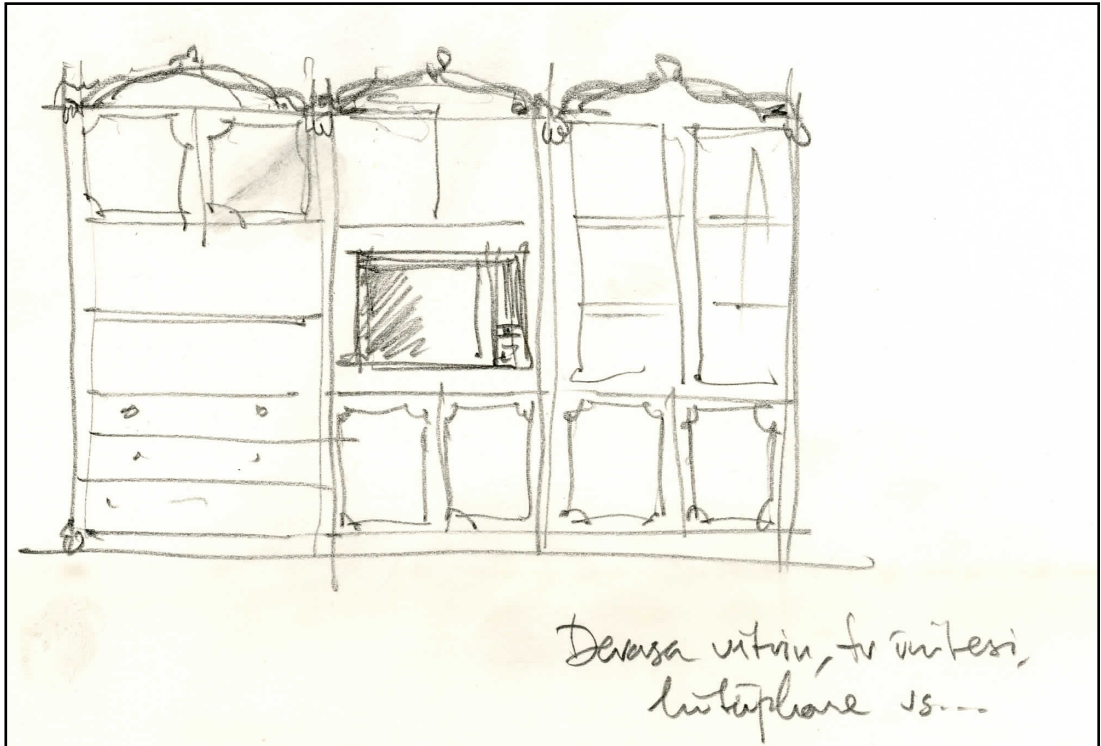


Figure 55: Öncüođlu's sketch of huge television unit with library, "etc."

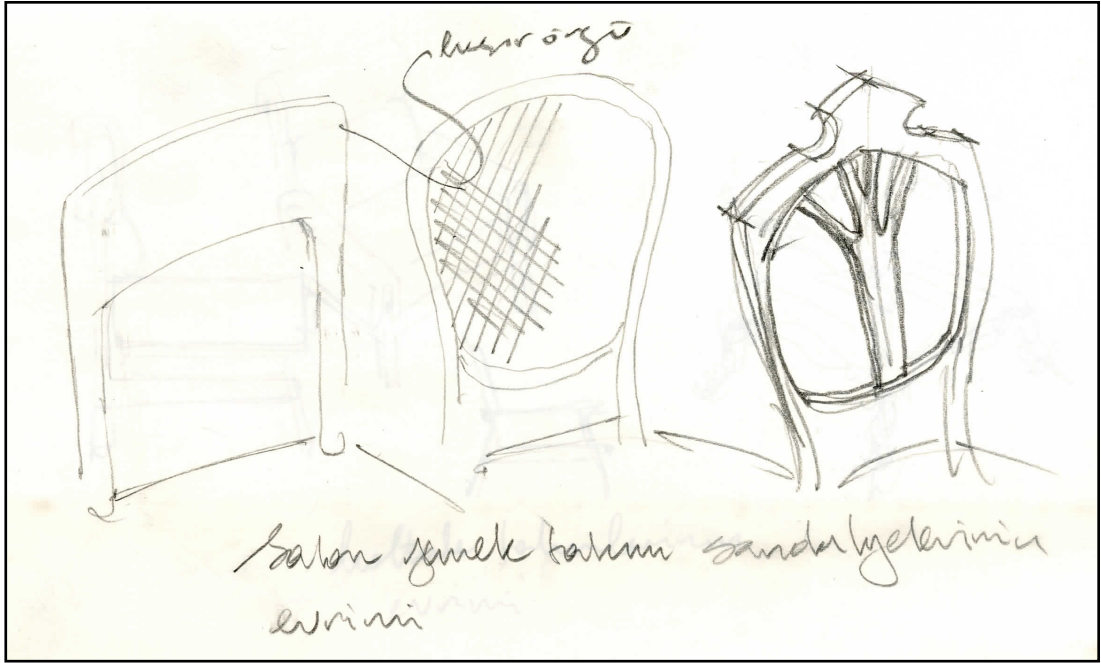


Figure 56: Öncüoğlu's sketch of evolution of dining chairs

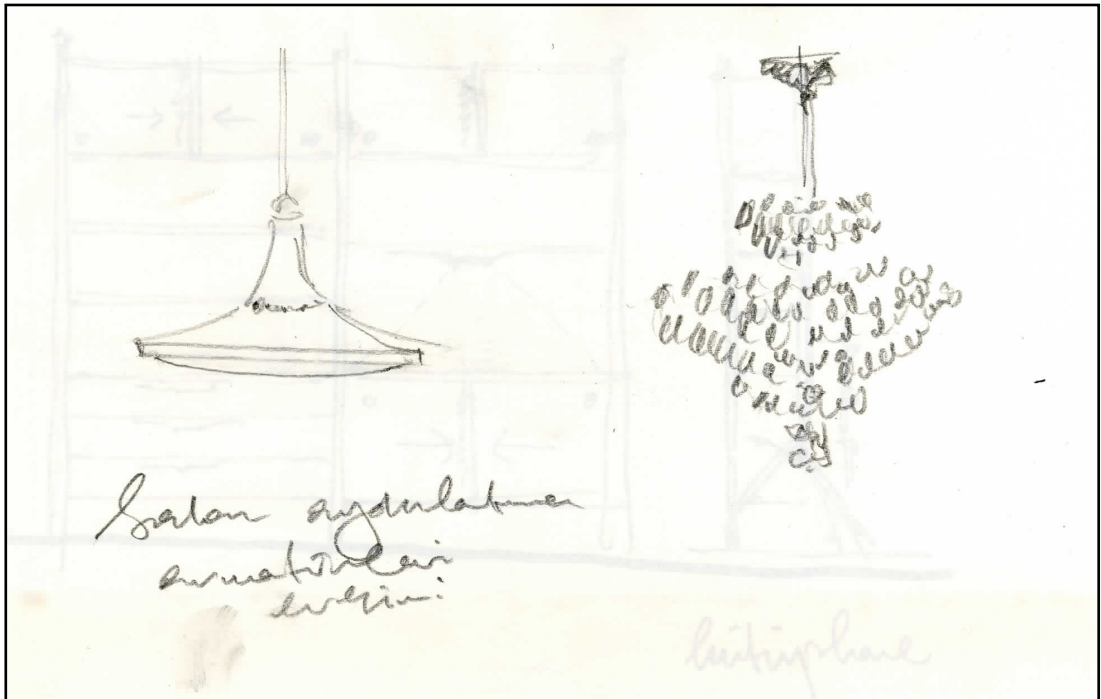


Figure 57: Öncüoğlu's sketch of evolution of living room lighting units

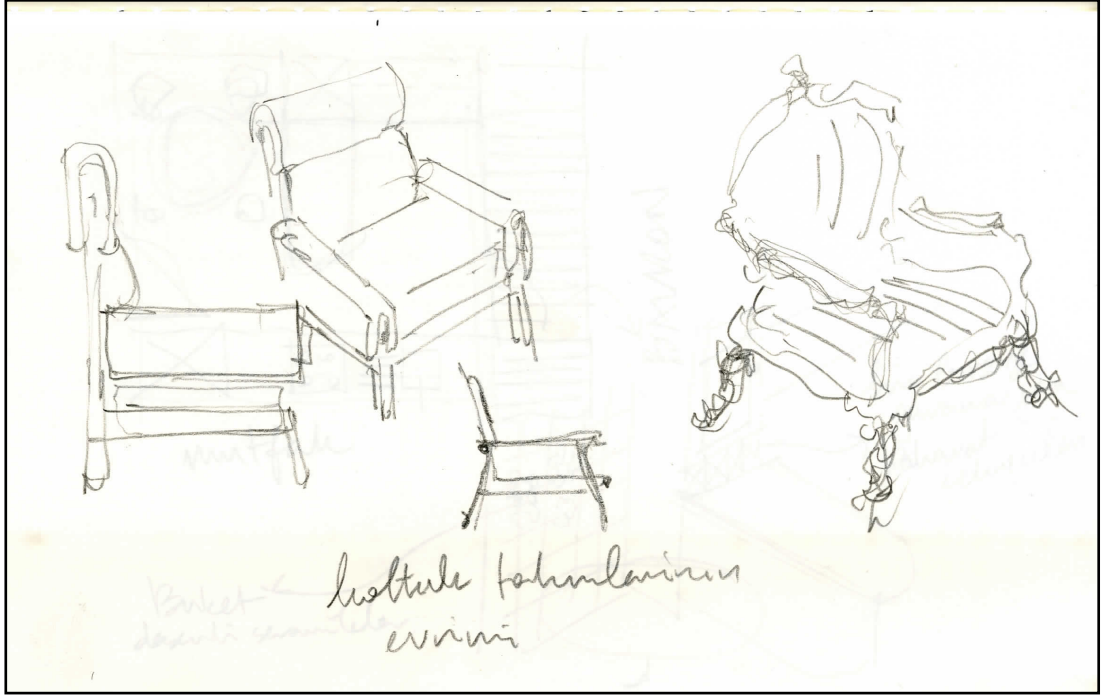


Figure 58: Öncüoğlu's sketch of evolution of seating units

Tan does not remember anything that he disliked in his childhood home. That might be because it was changing very frequently. He remembers a negative experience relating to his childhood home environment. To imitate Nazi war planes that he saw in a movie that were shot down and fell on to the ground on fire, he made 30-40 paper airplanes. Then he burnt them and threw them from the window just like in the movie. However, he accidentally started a fire in doing that. After that accident, he began to dislike that home. Another thing he remembers not related to this home but other homes or summer homes that his father designed was his usage of rustic style and rugs. He was so fed up with these two because they were everywhere.

Onaran remembers the long corridor as the most distasteful part of their home. The corridor ended with a door which was opening to the master bedroom but used to kept closed all the time. It was a dark and nearly 20 meters long corridor which they used to make up horror stories about, expecting a monster would show up any time. There were two dark rooms that could get no daylight, which he also finds very distasteful.

There is nothing much that Tümer disliked regarding his childhood home. However he did not like the building's steep and spiral general circulation staircase. Because he was little, he had to climb the stairs from the wall side, as he was afraid to fall down, because the stairs got narrower towards the other end.

Things that were remembered as disliked are related with negative experiences like dark corridors and bedrooms, steep and narrow staircase, which may activate the imagination of a child. Problematic plan layout, small kitchens and insufficient heating system were also disliked as they create discomfort. In terms of furniture, temporary and 80s style pieces were remembered as discomforting or distasteful. Moreover, unsuccessful renovations resulting in poor usage of materials was also remembered as negatively.

#### **4.3.5 Reshaping the Interior of Childhood Home**

*Question 5: As a successful interior architect of today, how would you reshape the interior of that house?*

The fifth question was asked to configure out how the participants' design understanding would be applied to their childhood homes. It was aimed to get an insight to their priorities in their design approach within the realm of their childhood home.

Because he restrained from disagreements within the family, Şigaher did not get involved with any large renovations in their apartment. He designed the library to rearrange the books, which covers a whole wall and has an integrated bar in it as well. He also designed the television unit, by considering apartment's advantages and disadvantages.

Evrenos would like to increase privacy in his childhood home. He would not tell the whole story of the house at first and separate the entrance of the house from the living room, with a separation or changing the direction of the door. He would integrate the working room into the living room with a sliding door, which could be closed or kept open, so that they would have a mono



block system for the living room. He thinks that there should be minimum walls in a house, like a loft. So he would apply that kind of interior understanding in his childhood home. He has an understanding of interior closed to outsiders but open to insiders.

Both homes of Karlıdağ were considerably designed and functions of the house were fulfilled, as his father was an architect. For example, everyone had their own bedroom and they also had a workroom. He would only change the 80s style decoration elements like the bronze chandelier that he hated.

Ertürk would design good furniture if he could have reshape the interior of his childhood home. He would adapt built-in furniture, which he considers as a different design understanding. Long lasting, good quality furniture would fulfill the missing part of his memories regarding his childhood home environment.

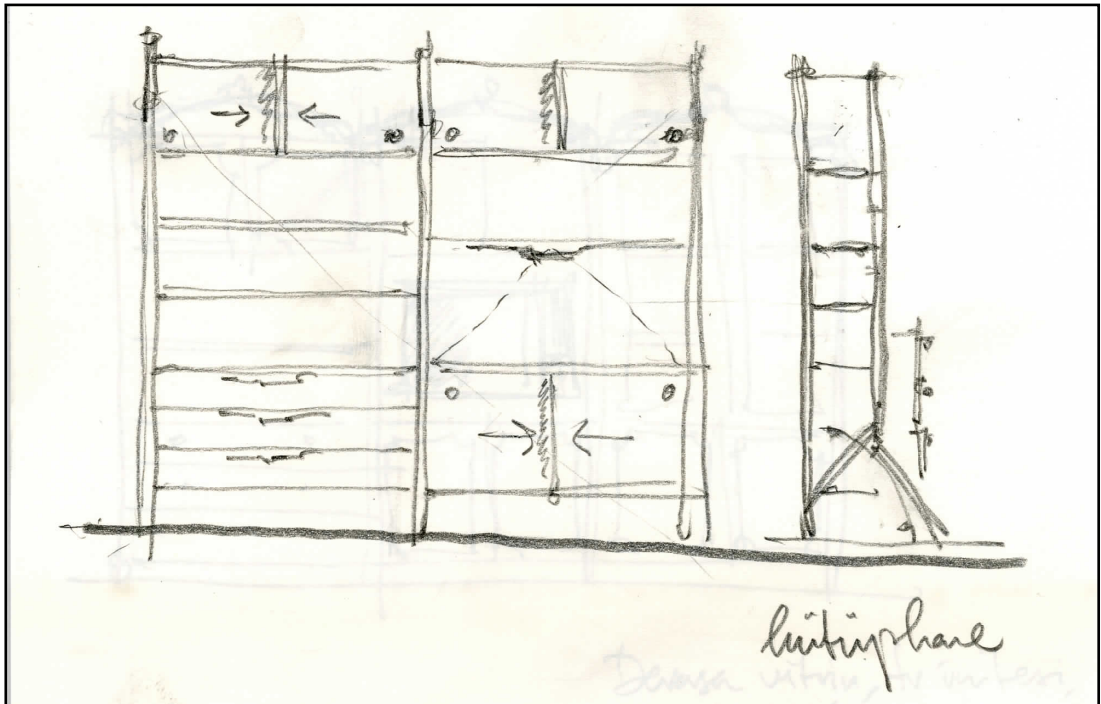


Figure 59: Öncüoğlu's sketch of the library at his childhood home

Öncüoğlu would choose items that will lighten or light up the interior and would never choose heavy furniture. He would not use many different

materials but only one material for example to all wet spaces, including the kitchen, which would be wooden probably. He would apply a contrast color on one wall. He finds the dimension and location of the spaces right, hence he would not knock down the walls to open up more space. He would use less furniture and have a larger library (Figure 59). In general, he would like to have a more simple interior with less and lighter furniture. He also would use less materials to have a calmer interior.

Because Tan's father was an interior architect, their home was a designed and architecturally thought one. If he had a different occupation, he might criticize some parts. It was a living and dynamic home in terms of spatial renewal, via mostly mobile and fixed furniture. There were no contrasting thing for him. When he compares some of his father's design with his own, he finds many similarities, as if he was inspired from him. Therefore, he thinks that he has a similar design understanding with his father, if we omit his father's rustic style designs.

Onaran finds it challenging to reshape the long corridor in their apartment in terms of usage of new technologies and imagination. However, he would have taken the daylight or have a sky window in that corridor. He would have rearrange the buildings, which were built attached to each other, giving some spaces between them, which would enable the dark corridor to receive some light. He thinks our relationship with wet spaces have changed today. Generally in the past, there was one large bathroom and if necessary one small toilet, which were designed too small for a human. He would not design a small toilet like that and would think of more than one bathroom for a family of four people, with more optimal solutions. He would focus on the life and the needs of the family. He talks about the interior of his childhood home with his father who was the architect of the building. His father also criticizes some of his interior design decisions. That was the reason that his father wanted him not to be an interior architect. He confessed that they were making interior architecture projects and because they were architects and did not have an interior architecture education, he believed that they were not doing right things.

Tümer finds his childhood home had a specific design language, reflecting era's architecture. Because of that, he would reshape it with respective era's architectural elements. He would use the same furniture or same kind of furniture with little changes like their upholstery or colors.

The participants expressed how they would change the interiors of their childhood home interiors according to what they remember as problematic or distasteful. In terms of furniture, they would have use less, lighter furniture and would apply built-in furniture if applicable. To have a calmer interior, they would use less materials and change the colors and textures. They would increase privacy from outside, and integrity inside by having minimum walls and applying flexible partitions. By using new technologies they would increase reception of daylight at home and use more creative artificial lights to get rid of dark places. Moreover, they will have more and larger wet spaces.

#### **4.3.6 Three Key Experiences**

*Question 6: Name three key experiences in your childhood home that you think has shaped the language of your design today. How?*

With this question, it was aimed to search what kind of experiences were remembered by the participants at their childhood homes that might have influenced their design language.

In Şigaher's childhood home, problematic plan layout brings disadvantages for the users. The circulation to other rooms was not solved by corridors but hallways.

Evrenos used to like reading comic books, especially Red Kit (Lucky Luke), under the table, as if he was riding at the back of a cowboy horse carriage (Figure 60). The table was the place for his creative works, which was always full of drawing and painting pencils and was covered to prevent any kind of damage. He remembers energetic games in the house, like climbing to the door frame of his favorite room, which was larger than others.



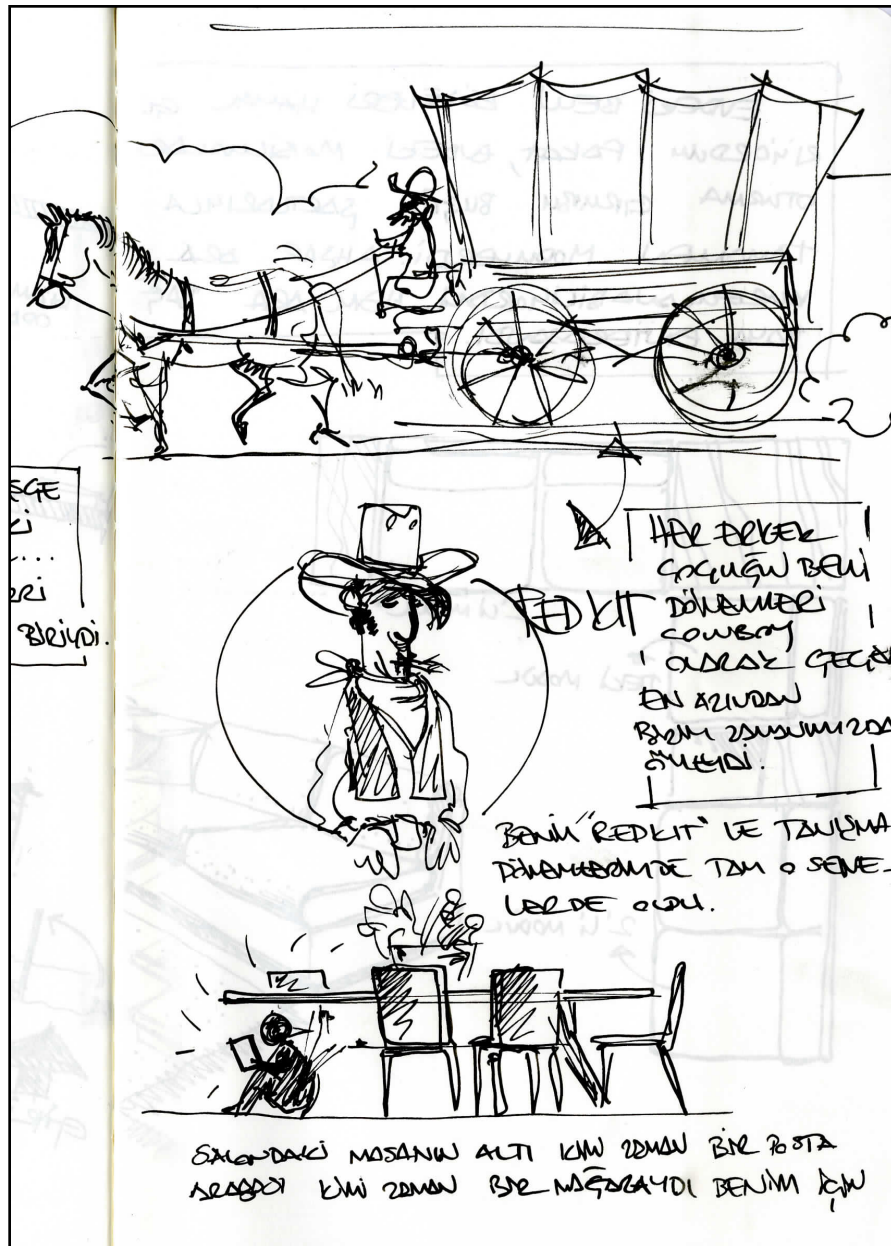


Figure 60: Evrenos' sketches of comic book characters, as reminders of his childhood and sketch of himself under the table, which was used as a playground for different childhood imaginations

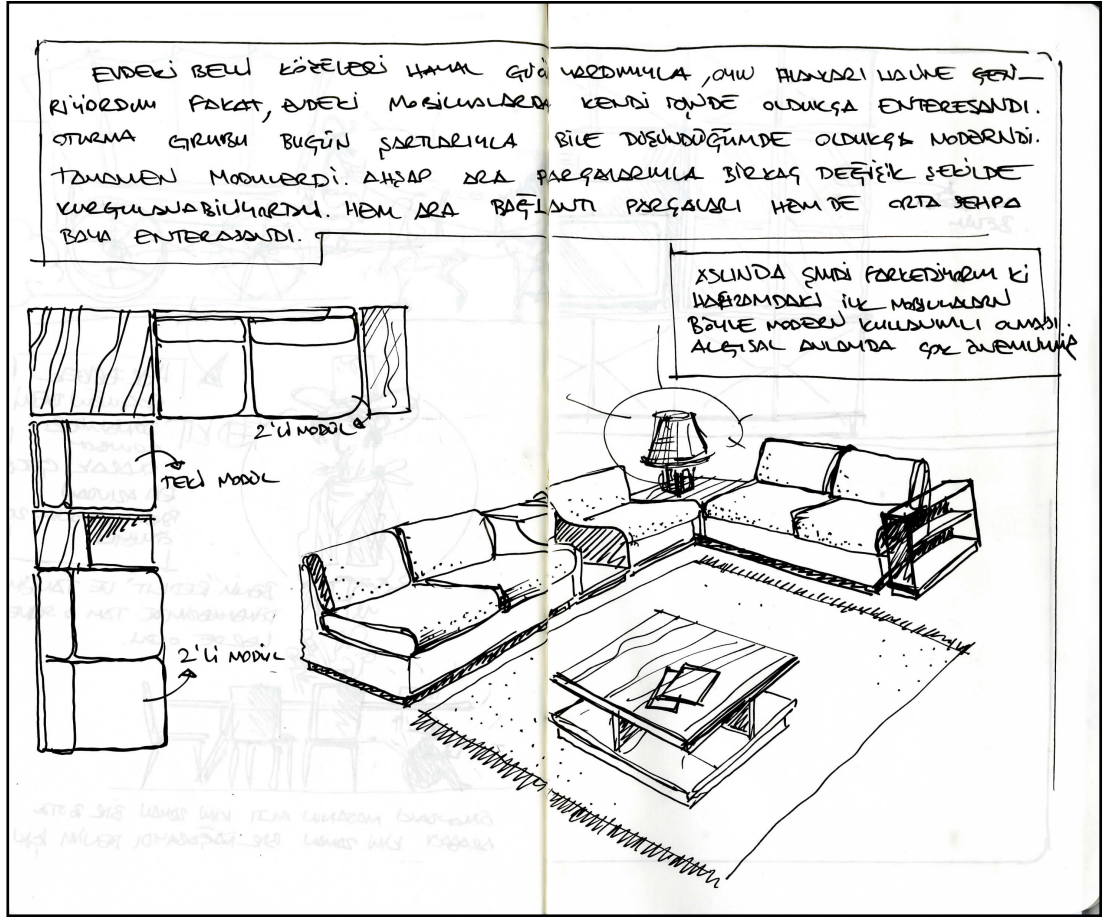


Figure 61: Evrenos' sketches of living room furniture of his childhood home, also used as playgrounds and notes on their modernity, modularity and thought details and admitting this modernity of his first furniture might have effected his perception

For Karlıdağ, the childhood, as a whole, was an experience. His father graduated as an architect in early 60s, which was an era of brutalism, usage of raw, natural materials. This affected him as well. For example, he hates usage of “dishonest” materials. Being raised in a modernist environment influenced him to design modernist instinctively. Experiencing the environment of his father’s architecture office is also a memorable childhood experience that might affected his design language.

In Kuwait, Ertürk recalls large windows, which were letting the daylight in. At his home in Eskişehir, being at the 7<sup>th</sup> floor and experiencing generous daylight and high altitude was very enjoyable for him.

According to Öncüoğlu, discovering special places, that would fit to your childhood measurements and to have a feeling of belonging or place

attachment is crucial; like the niches and the built-in cabinets, which were not made for children to play. Therefore, the use of some interior design decisions as playgrounds was a unique experience. Experiencing three different ceramic tiles side by side on the same floor was a negative experience. Another negative experience was the unsuccessful revision of their bathroom, where annoying dysfunctional cabinets were built because of wrong dimensioning (Figure 62). Generally, he remembers negative experiences.

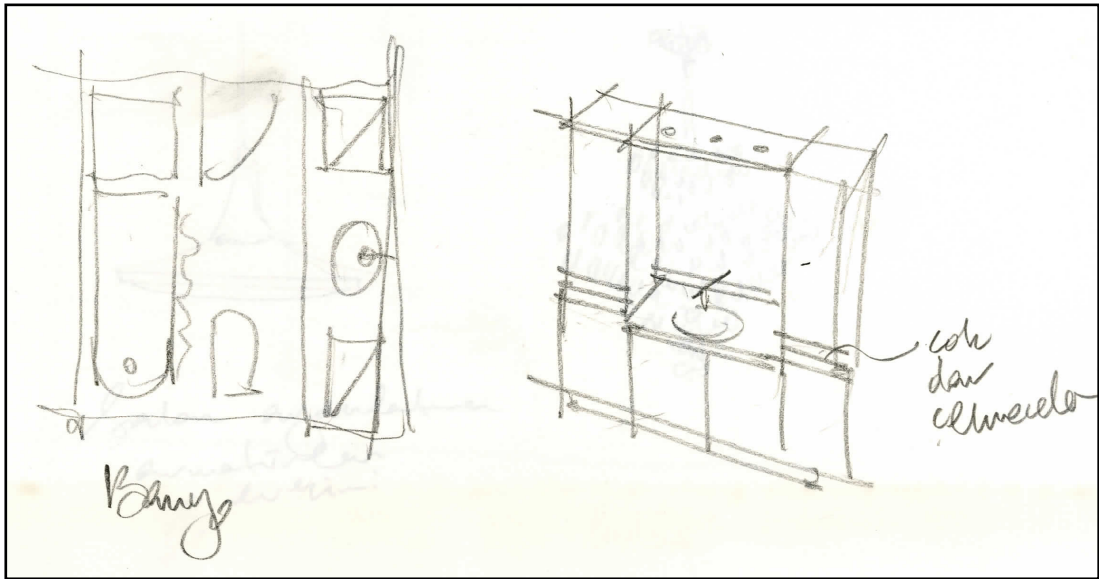


Figure 62: Öncüoğlu sketches of the bathroom plan and cabinets of his childhood home, which were manufactured with wrong measurements

Tan finds some of his father's works very close to his design language. After his parents divorced, he moved to another city with his mother. After that, he could experience his father's works during his holidays and he believes if he could have spent more time in his childhood with his father he might have influenced by him more. He thinks maybe because of genetic or subconscious reasons, one period of his father's works are very similar to his works. For example using white lacquer with light color wood like maple, using 3D reliefs on ceilings or on walls. Some of these designs were inspired from its era decoration trends however he believes because of his genes and his visual memory, he has very similar designs in some of their works.

Onaran developed a functional and simple design understanding. In his family life, they never had heavy, ornamented chandeliers or chairs with lion

paws. His father studied at METU during the Bauhaus movement. So their home was very minimalist, simple but functional. Today he is following the same movement where functionality is a priority in his designs, with simple solutions. He also designs spaces which are contrasting his design understanding like his projects in Russia since they are designed according to his customers' taste and choices. It was a period of living with books and library. There was a family library in their living room and every read book was put there. Every newly bought book travels among family members.

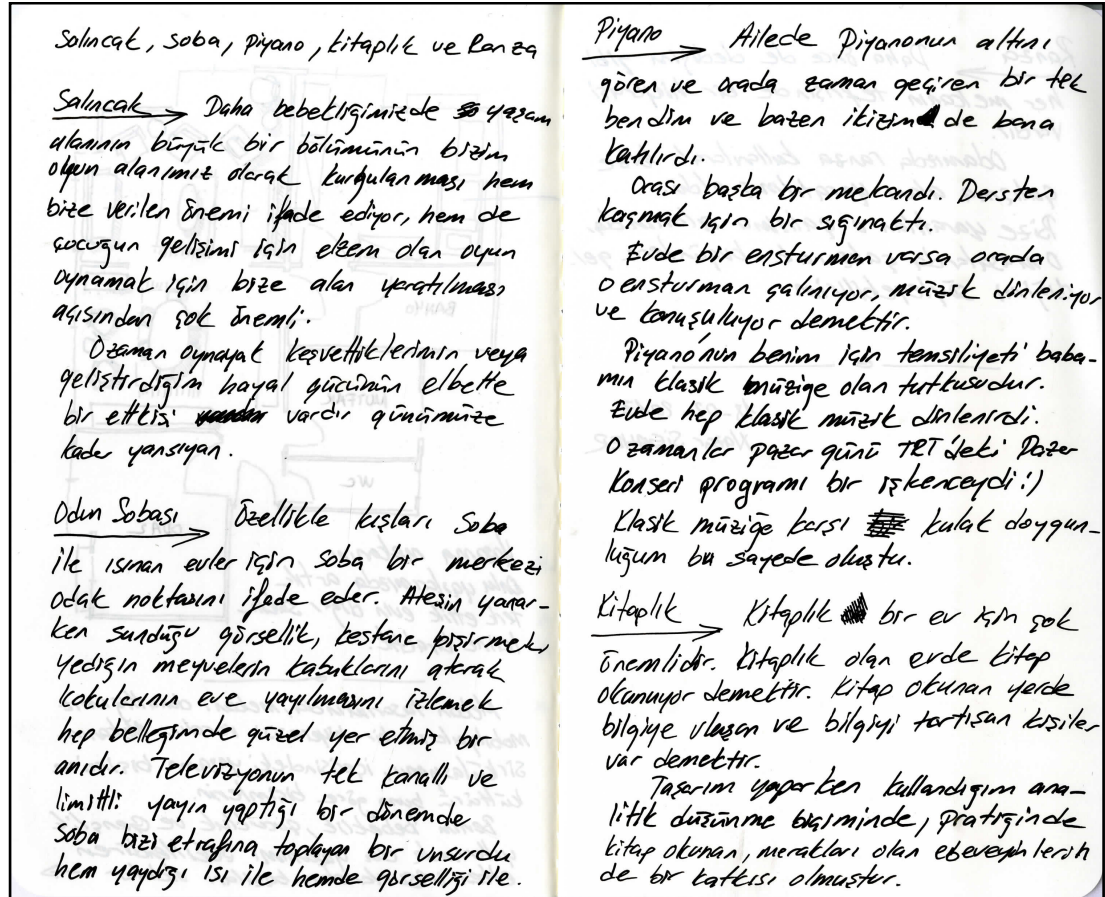
Tümer cannot evaluate his childhood home whether if it had an effect on development of his design language, however the style of its furniture must have some kind of an effect on him. Because he did not like some of the furniture of his second home that they later moved in. He did not like them because they did not have a simple line like the ones they used to have in their previous home. He does not remember how this radical change had happened. He thinks that it might be the conditions of the 80s, which was very different. In his second childhood home he remembers an interesting composition of the old and new furniture. He used to like the corners of their old furniture because there was an integrity and he could have a connection with these furniture. The language of his first childhood home continued in other parts of this second childhood home. There was a dramatic change only in their living room furniture. Other spaces were simple and clear like his previous home. He thinks these furniture pieces may or may not affected his design language however his perceptions towards becoming an interior architect was effected by these experiences of furniture of his childhood home and his experiences with his brother's bedroom model.

The participants responded to that question by giving examples of positive or negative experiences. Positive experiences include special and personal spaces, large windows, created playgrounds, various games played, experiencing designer father's works, place attachment, functionality and connection with furniture. Negative experiences include awkward plan layouts, insufficient illumination, and unsuccessful material combinations and applications.

### 4.3.7 Design Language

Question 7: How do you think this part of your life in that house affected your design language of today?

This question tries to explore if and how the childhood homes of the participants mold their design practices.

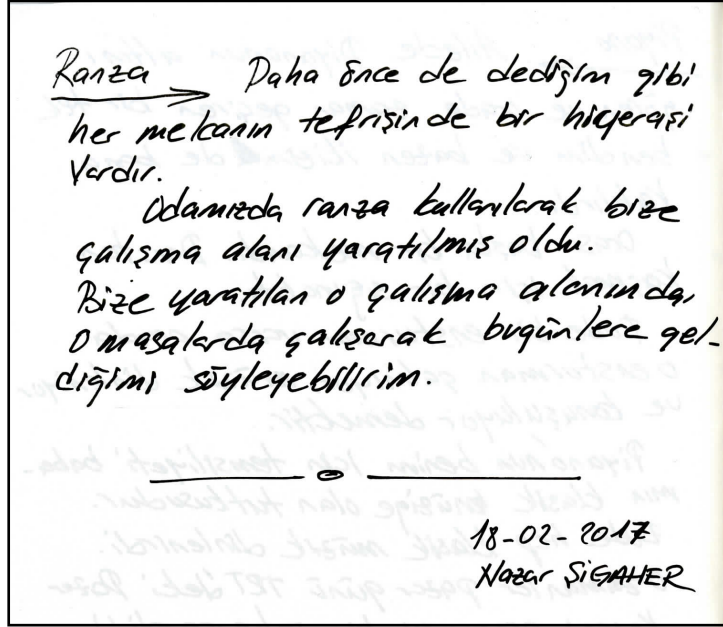


Figures 63: Şigaher's notes on focal points of his childhood home: swing, wood burning stove, piano and library

Şigaher thinks that living conditions direct and give characteristic to one's design. In designing large scale projects, they may not defined very well. However, if the users guide the designer according to functional or personal needs of the space, then the designer relieves. In a childhood home, which is defined in terms of function, you practice making solutions which contributes to your profession. He actually thinks that home environment is the best place to make exercises of finding solutions. His intellectual family environment with different interests may not influence his design however made him curious and interested in different things that made him more



intellectual and equipped. Şigaher thinks that family environment may not influenced his design however it definitely contributed his success in his professional life.



Figures 64: Şigaher's notes on his bunk bed and hierarchy of furnishings

Evrenos thinks that he was visually affected by comic books and encyclopedias of animals and space, which had illustrations. These illustrated books contributed his skills in his drawings.

Experiencing architecture and art affected Karlıdağ at early ages. Because of that childhood environment, he believes that he became an interior architect. His design language may be different from his father's however he was affected by him for sure. Moreover, he was affected by his mother's crafts. In general, he was affected by professions of his parents.

Playing and creating spaces with interlocking building blocks, affected Ertürk's understanding of relations between interior elements. Relations between interior elements like the sill, furniture and space might have shaped his style. These aspects have reflected on adaptivity, flexibility and modularity in his designs.

Öncüoğlu's father who was an architect and interested in plastic arts and because of that they used to have books and prestigious albums about

painters and that made him very familiar with the famous painters and their works at a very early age. His childhood home was an ordinary era's style apartment, which could be anywhere in Turkey. However, if he was raised in an architecturally significant building like a mansion in Urla or a masonry house in Mardin, that might affect his style. Their home did not have an architectural identity, so, he finds his childhood home uninspiring and architecturally insignificant. The only thing he remembers as inspiring from his childhood home the books and albums about famous painters.

His father's genius solutions of small volumes effected Tan a lot. He used to look at his drawings of solutions on A5 sized papers. He thinks that his capability of symmetry is coming from his father. He thinks of his father's sketches when he works on a project, which makes him to question more about his design. His fathers' sketches are at his subconscious. As we all know, designing is an ongoing thing; you have to stop at a certain point. He is a perfectionist, so in plan solving, he tries to do his best. Sometimes somebody has to tell him to stop because he cannot help himself to stop criticizing and developing his design. It is not about money or to be successful. It is about to trying to be perfect at a profession or to solve the plan of a project in a right way.

Onaran has a functional and simple design understanding like in his childhood home. He has a tendency to design a library in living rooms in his projects today. His customers who are at their middle ages or upper middle ages like the idea as they were also raised by reading books. However, in last five years they could not apply any library in their projects, especially in housing developments. Contractors and sales offices do not prefer to have one in their projects. Another design understanding of him is always designing a large kitchen and a large living room.

Tümer thinks that besides his relations with his childhood home and its furniture, his father who was an architect has affected him as a designer. He experienced his office environment and spaces that he had designed so that he never thought of becoming another profession but an architect throughout his childhood. Then he became an interior architect maybe because of his



mother who studied fine arts. In his university years, he remembers himself being very impressed by Bauhaus and modernist designs, especially Scandinavian designs of 60s and 70s, in his history of art and architecture classes. He is still very interested in Scandinavian designs today. Therefore, his perception and understanding of design was developed within this framework. Mobile and built-in furniture were widely used in his childhood homes. These furniture pieces which were designed especially for their particular spaces had affected him very much. There were no unused or dead spaces, the whole space was thought with every single detail beforehand according to their functions and the built-in furniture were designed and applied accordingly. Instead of buying ready made furniture, their home was designed by built-in furniture with a style and understanding, which were completed by mobile furniture accordingly. This was an important impact on him. Today, he is careful about details in his designs, thinking the composition of the space, with every single corner, built-in or mobile furniture and objects. He does not like to buy ready made furniture today, because there will be empty dead spaces next to or above it. He designs furniture according to the space it will be used and its respective function. He details these furniture pieces from its hinge to its cover.

With the answers given to this question, living conditions, intellectual family environment, exposure to visuals like illustrations, art or architectural drawings and playing and interacting at home, have an impact on the participants. This impact may not be directly affected their design language however it surely contributed to their success. As they are designers, they are mostly affected by visuals they experienced in their childhood like comic books, art albums, illustrations and sketches of their fathers who were designers as well. Two of the participants clearly mentioned that they were affected by good interior solutions and especially designed furniture like built-in furniture, so that they give priority to functionality and simplicity. It was also an underlying theme in other participants. Playing games like building blocks also help their modularity, adaptivity, and flexibility.

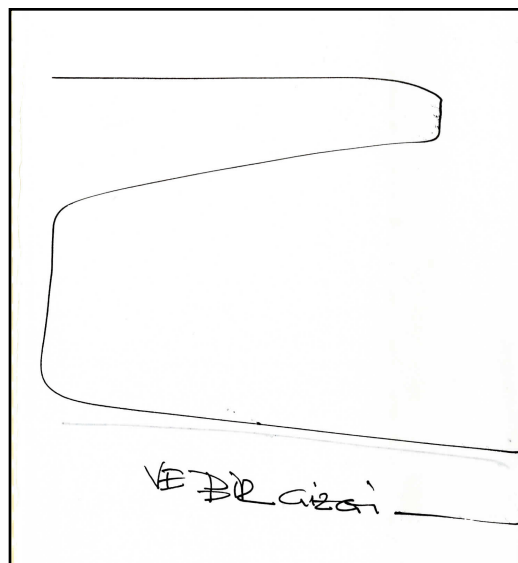
#### 4.3.8 Childhood Home and Today's Interiors

*Question 8: Can you name any sort of similarities between your childhood home and the interiors you design today?*

With this question, connections between childhood home environments of the participants and the interiors designed by them are questioned.

Şigaher finds no similarities between his childhood home and the interiors he designs today, because they were a middle class and an intellectual family, with different interests and high standards. Today, on the other hand, he designs for upper class homes or business like restaurants, offices or hotels.

Like his favorite room and the wide sill in that room, Evrenos thinks everyone should have a favorite place or furniture in their homes. So focusing on something in a place, giving some references is important in designing an interior. He gives importance to design a favorite spot for everyone according to their personal needs and references.



*Figure 65: Karlıdağ's last message on his sketch book: "And a line"*

Karlıdağ does not believe in one to one relation between his childhood home and the interiors he designs today. His background affected his line mostly which is plain and strongly defined. He does not believe in style because it is changeable. However, he believes that there is a line for every designer. As a result of his background, he likes raw materials and crafts, which also gave

his company's name "Craft 312". He puts importance to artisan kind of design.

Although it is problematic to control, Ertürk still tries to let the daylight in his interiors, by applying patterns. He still loves high ceilings and large windows in his designs.

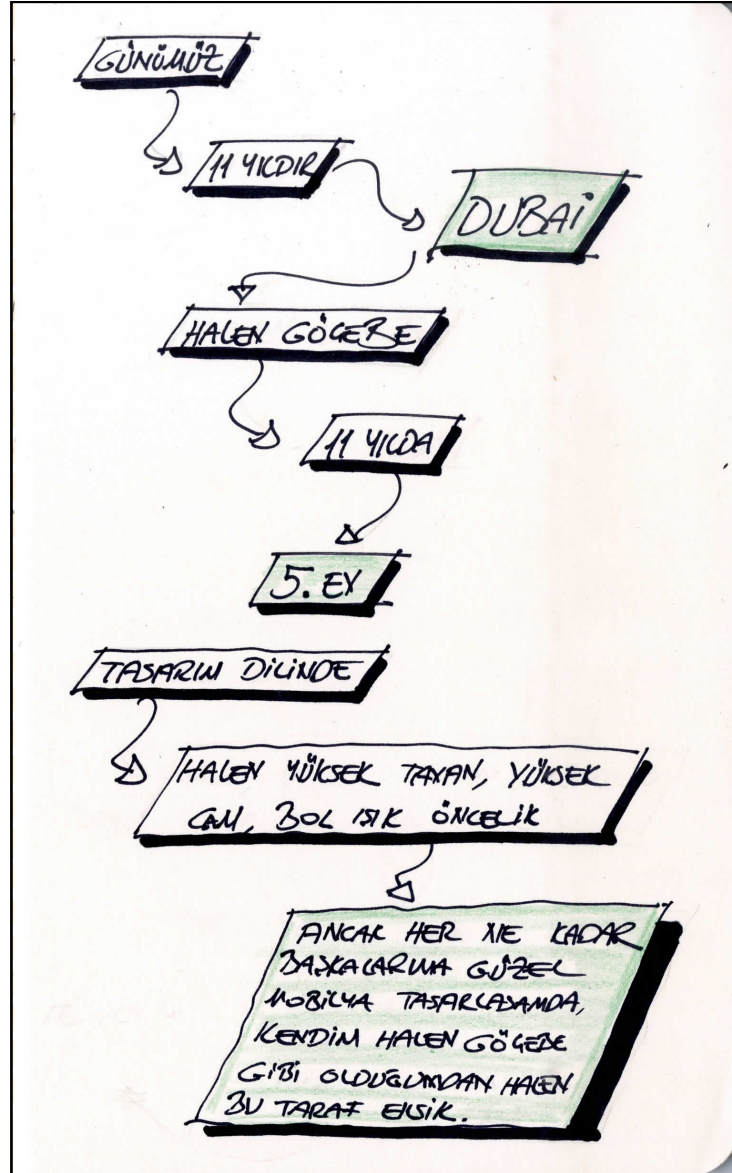


Figure 66: Ertürk's drawing of his life as moving his home very often, fifth home in 11 years in Dubai, like a nomad; expressing his priorities in his design which are high ceilings, high windows and plenty of daylight; admitting that he is short of having fine furniture because of his nomadic life

Öncüoğlu finds no correlation between his projects and what he wants in terms of humanitarian. Scale of his childhood home was very right. His projects are large ones having many users, so he tries to make every meter square used. People do not see them as homes but as investments, so this brings 1+1 apartments or residences like a hotel room. The areas of homes gets smaller. Construction materials also have changed as well. He does not find all those changes humanitarian. In their projects, they try to have a right scenario with a right scale.

Öncüoğlu thinks that there are many parameters in a project and they are always changeable. Their building had 4 floors whereas today there are residences with 30 floors. There is a large difference between the investment decisions of these two. When capital gets larger, human gets smaller. There are commercial worries about home. That is the problem. In their projects today, they design ironing or laundry room. At past ironing was done in living room in front of the TV. This increases the quality of living standards. People want an attendant bedroom in their homes because everybody works and there should be someone to take care of the children and the housework. There are guest bedrooms however there are no guests anymore in these residences. His mother used to take care of the house and guests.

However, Öncüoğlu does not find this new kind of living negative. When you have guests you order pizza and that is fine with everyone. At past if you buy something from bakery it would be a scandal. Because of latest developments there is a polarization in public. Economically, it is expected to spend more time on the streets however we spend our time at malls instead. In our urbanization process, we did not built streets but malls. If we could spend our time more on the streets, we might have a more peaceful society, where people can communicate with others who are not like themselves. He was very good friend with the children of the superintendent of the building across the street. He used to stay and play in their apartment very late at night. However today, if his children would do the same thing he would be very anxious.

Öncüoğlu sees biases in the society. There are gated communities. Children do not play on the streets anymore. So generally, he is comparing the scales of his childhood home with his projects today. They are totally different. The scale of his childhood home was right. His projects of residences are not humanitarian and designed with economic reasons. Investment decisions differ as the scales of the projects differ.

Tan believes he has many references from his childhood in detailing and solving an interior project on a plan. He thinks that a person has a base or a background from his childhood. However, in time, you develop this background and you flourish yourself. He does not take any color, texture or material but plan solutions that he observed in his father's sketches. He thinks these are the most valuable inheritance that his father has left. These sketches are his nucleus in his profession. The most important line that he takes from his father is not his style but his interior space and detail solutions.

Onaran gives importance to living rooms and large kitchens, which are integrated to each other, by designing an open or semi-open kitchens. This implies a living style, just like in his childhood home, however interior architecture of a project is shaped by wishes of the final users. He divides interior architects into two: there are ones that he prefers to be tailors and the others are professional tailors with a style. The works of the second group of interior architects have similarities, who may continue to develop themselves within their line. Onaran chose to be like a tailor who also designs interiors that he did not believe, like or prefer, while applying his customer tastes and choices. For him, to be consistent is important. The problem he is observing is the change of culture and people in our society. There are still customers who want to have a smaller living room for themselves aside with a larger living room for guests. As an interior architect, you can only advice your customers at a certain point. Because it is a private space, you cannot intervene their life styles at home. As a result, there may or may not be similarities between his childhood homes and his designs of today, or

between what he dreams to design and what he has to design, as there is a reality of customer wishes.

The main relation between Tümer's childhood home and his designs is their functionality. For him function comes prior to aesthetics. He believes if a design is not functional, even if it is aesthetically pleasing, it will never be internalized by the user. You will only be creating a bubble, and therefore, he designs according to its function and then the form comes. For him form must be serving to its function, from every single detail to its whole.

Some of the participants state that there is no correlation between their childhood homes and what they are designing today. There are many reasons behind this. One of them is that the scales of the projects are different compare to their childhood home. Now they are designing large scale projects like shopping malls, high rise commercial buildings, restaurants or smaller interiors like 1+1 studio residences. So the investment decisions are different from old times. Construction materials have changed by time, which also effect the design decisions. Another important reason is their customer relations. If they work like a tailor, they design their projects according to their customers' needs, tastes and demands. Moreover, there is a radical change of culture and society. Urbanization process has changed the life styles of people in cities. They are all affecting their design solutions.

However, other participants think that there are some similarities between what they design today and their childhood home environments. For example, Evrenos believes that there should be a special spot or furniture in every project like in his childhood home, according to needs and references of the users. Ertürk still likes to design high ceilings and large windows and have daylight in his projects even in the U.A.E. Tan also states that his designs have references from his father's interior plan solutions and detailing. He admits that the sketches of his father have an important effect on his design today. Onaran believes a large living room and an integrated large open or semi open kitchen are indispensable to a home. Tümer also applies the functionality of his childhood home to his own designs today.

#### 4.3.9 Childhood Home and Home of Today

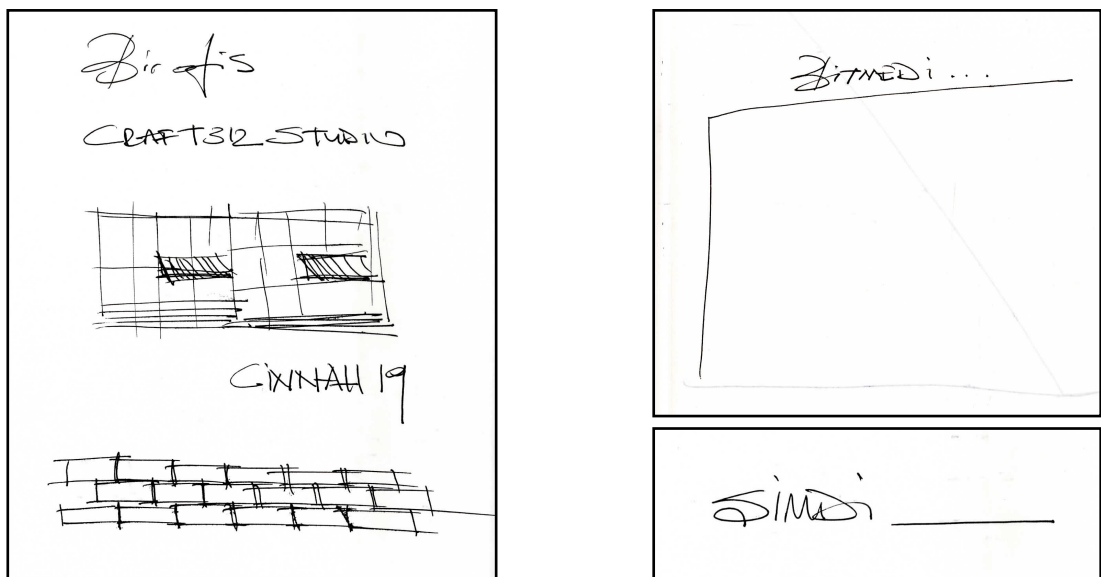
*Question 9: What aspects of the design language of your home today are inspired by your childhood and childhood home?*

The last question of the interview dwells upon the style of home interiors of the participants and tries to understand if there is any reflection of childhood home environment in their latest home environment.

As Şığaher still lives in his childhood home, this question is not applicable to him.

Today, Evrenos is living in his grandmother's apartment in Kalamış, İstanbul. The apartment has large windows like in his childhood home, where you can have a good view of the street, enables the family members to interact with the outside.

Karlıdağ finds the design language of his current home and his childhood home completely similar. In both homes concrete, wood, stone raw materials were used. They were both modernist and minimalist. His current home was also built in the 1970s. His office building is also designed with the same understanding (Figure 67). He believes he is very happy because of these similarities.



*Figure 67 (left): Karlıdağ's sketch of his office building  
Figures 68 (right, top) & 69 (right, bottom): Karlıdağ's expressions of "Not over" and "Now"*



Ertürk is still wandering and having a nomad life like in his childhood, continuously moving homes in U.A.E.

Öncüoğlu once again confesses that he did not like his childhood home, like usage of many different materials on the same surfaces. Because of his negative experiences at his childhood home, he is very keen about usage of materials and colors. In his current home today, which is a private house, he designed some of the furniture like the library, the television unit, the kitchen table and its chairs, the bed and the wardrobe. The usage of materials was kept at minimum. The same upholstery was used for all furniture, with the same color, with no patterns and decorations. He still keeps his father's library, which was used in his childhood home.

Öncüoğlu believes that he was not raised in an architecturally inspirational environment. At home, his father left the design of its interior completely to his mother, whose taste is not the same with his.

Contrasting to childhood home, Tan prefers calm and light colors in his own home interior. His childhood homes were all in dark colors. Approximately, he moved his home every five years. In all of these homes, only one of them had dark colors. In others, he always preferred to have calm and light colors. He believes a designer's home is a little bit different from what he is designing for others. They have calmer, less assertive and simple interiors, having one or two dominant objects at most. He has a "less is more" kind of understanding in his homes.

Tan believes the only reference he is taking from his childhood home is used in designing his sons' bedroom. Their room is the only space that can be called as "pop", where as it has a simple language of its own. He used light colors in their bedroom furniture. Colors were used hidden volumes like inside the cabinets. He used a very colorful and lively wallpaper in their bedroom. He applied the same wallpaper to every home that they moved in. Today they are 11 years old and they have the same wallpaper that they used to have when they were first born. He does this to enhance the affinity of the new space. It is so graphical and catchy just like in his relief that they

used to have on his childhood home. He thinks that they might remember this wallpaper in the future just like him remembering the relief.

Onaran has a very similar interior design and life style at his home today with his childhood home. Just like in his childhood home, the large kitchen and living room are important parts of their family life today, where all family members can be together, sharing the same space, while doing different things. They spend most of their time together at these spaces. Just like in his childhood home, they are not using bedrooms for spending time but only for sleeping. The kitchen is not a place to prepare food only but also a place for other things like chatting, eating or drinking, where family gets together and spend time. It gets plenty of daylight and integrated with the living room, just like in his childhood home. He is still keeping his library and all of his books in his living room like in old times. Therefore, living room is also a place to sit, read, watch television and welcome friends.

In Tümer's home today, he designed all the spaces according to its functions, where circulations and dead spaces were kept at its minimum, just like in his childhood home. It is a home, detailed and filled with functional spaces with a modernist approach. Forms are always simple and clean, supporting its functionality, and are created by its functions.

TABLE OF FINDINGS OF DESIGN OF THE STUDY

Location	Year	Size	Profession of the father	Profession of the mother	Listening to music	Reading	Drawing	Guests	Relations with neighbors	Family character	Pen layout	Pressing stove/fridge with its appearance and cleanest supply	Dinner table, as gathering place of entire family	High ceilings, as giving a feeling of spaciousness	Reception of good daylight	Large slits of large windows, which is prone to an air stream with outside air even in family presence	Modern furniture/lighting units of 1930s	Own bedroom	Hi-tech kitchen equipment/sound systems	Built-in furniture/cabinets as they were good places for hide aways	Staircase of the building, which was a good place to socialize with neighbors	Decorative element objects, which were lamps and giving a sense of dynamism	Using cooperative dishes as a place for air and playing	Library as a place to enjoy the view and privacy as well as important in family life	Problematic plan layout	Small kitchen	Dark bedrooms	Furniture	Insufficient heating system, that made going to the bed a cold bedroom despite the use of blankets	Usage of different materials after unsuccessful renovations	Dark, long and seamy corridor	Sleep and spatial distance of the building	
Arabia	1965-1980	3-4	11	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
Arabia	1980-1970	3-1	1	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
Arabia	1970	120 sq. m	130 sq. m	8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
Arabia	1980-1970	3-1	1	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Arabia	1980-1970	3-1	1	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Design Language	Spigler	Etiness	Karidag	Ertirk	Ducicglu	Tin	Onaran	Timur
Listening to music	X							
Change of furniture from 70s to 80s								
Listening to music								
Living conditions								
Intellectual family environment								
Books and illustrations								
Experiencing art and architecture								
Playing and interacting at home								
Functional mobile built-in furniture								
No similarities								
Designing a favorite spot								
Materials								
Large ceilings and windows								
Plan and detail solutions								
Large integrated living rooms and kitchens								
Functionality								
No correlation								
Moving homes like in the childhood								
Large windows, enabling interaction with outside								
Design language								
Materials								
Careful wall papers or decorations								
Usage of colors								
Large living room and kitchen								
Library								
Good daylight								
Functionality								

Design Language	Spigler	Etiness	Karidag	Ertirk	Ducicglu	Tin	Onaran	Timur
Furniture, that would be more modernist	X							
Extends by increasing the privacy								
Plan layout, with a better solution								
Decorative elements of 1930s style								
Materials								
Using wall paper, but not having the feeling of a light or airy atmosphere								
Lighting units of 70s or 80s								
Not spaces, bigger and more than one								
Colors of furniture and upholstery								
Problematic plan hypothesis								
Climbing to door frames								
Drawing								
Using wall paper, but not having the feeling of a light or airy atmosphere								
Playing games								
Modernist employment								
Generous daylight								
Unsuccessful renovations								
Interior architectural decisions								
Reading								
Change of furniture from 70s to 80s								
Listening to music								
Living conditions								
Intellectual family environment								
Books and illustrations								
Experiencing art and architecture								
Playing and interacting at home								
Functional mobile built-in furniture								
No similarities								
Designing a favorite spot								
Materials								
Large ceilings and windows								
Plan and detail solutions								
Large integrated living rooms and kitchens								
Functionality								
No correlation								
Moving homes like in the childhood								
Large windows, enabling interaction with outside								
Design language								
Materials								
Careful wall papers or decorations								
Usage of colors								
Large living room and kitchen								
Library								
Good daylight								
Functionality								

## **CHAPTER V**

### **CONCLUSION**

In this last chapter, limitations and suggestions are given for researchers who are interested in concept of home and its effects on people for further studies, along with an overview of the study with its findings.

This study tries to highlight the meaning of home with different perspectives like philosophical, anthropological, designer or geographical wise. It focuses on childhood home environments and its effects on interior architects' designs of today.

The participants showed a real enthusiasm in talking about their childhood and their home life during that time of their lives. Bringing these memories into light and having a chance to share them with someone who was also enthusiastic to listen, was enjoyable for them and moreover, this may have given them a feeling of relieved as if they have found something very precious lost a long time ago.

In this study, sixteen internationally prominent interior architects were invited to participate, some of which were women. All accepting participants are male, and thus a further study may intend to specifically include also female participants, perhaps, also including various home cultures.

There are both advantages and limitations to conduct an online interview. Although it is continuously improving, internet connections may be unstable or slow. Therefore, at times of problematic connections, the quality of the

interviews were interrupted which might have affected the quality of the data, leading to discomfort and anxiety (Edensor, 2010), both for the researcher and the participants. Moreover, internet interviews are not like face to face ones, thus it was difficult to fully read emotion and body language of the participants.

It is asserted that when adults reflect back on aspects of their own childhood environments, a number of qualities emerge. These aspects include being in a place for nurturance, sociability, exploration and stimulation, containing a private place, changing the environment and more importantly developing self-identity (Miller, 1986). Moreover, the five attributes of home introduced by Tognoli (1987), in Section 2.3, namely centrality; continuity; privacy; self expression and personal identity, and social relationships and intimacy, privacy and comfort as defined by Rybczynski (1986) in Section 2.3.2, can be observed in participants' childhood homes that were investigated in this study.

All the literature reviews about home suggest its importance for children and its effects on them for the rest of their lives. Thus, it is crucial for designers to keep in mind the importance of home, with all its aspects given above, in designing one.

This study demonstrates the effects of childhood home environments on designs of interior architects, with social and physical messages being carried throughout their later lives. Life styles of the families, profession of the parents, interrelations among family members, sharing the same room and playing with brothers and sisters, relations with the neighbors, experiencing surroundings within home are important factors for the participants. These factors might be important for anybody as they are commonly shared values, where home can be defined as calm center of established values. This definition of home is strengthened by activities that take place within a process of "movement" and "pause" (Tuan, 1977).

In evaluating participants' childhood homes, they are different from each other, in terms of location, size and composition. In determining their place

attachment, it was found out that some of the participants moved many times during their childhood, some of them has never moved or moved only once. So there is a difference in their level of place attachment to their childhood homes.

Interior architectural considerations like reception of good daylight, good interior plan layout, circulation solutions, styles of the respective era furniture, equipments, objects, colors, textures and relation with their close surroundings of their homes, were also things that they used to remember or like.

The families and their life styles of the participants are similar. Most of them either have no siblings or only one. Their parents are all having a profession related to art and design. They were all intellectual and educated families. Therefore, they were all raised in an environment that would nourish their future profession as an interior architect.

Positive memories like playing, socializing or maybe having a good time is the focal point in replying questions regarding the things that they used to like in their childhood homes. Shared spaces like living room, kitchen, staircase or a special corner of a room that would enable them to interact with other members of their family, neighbors or the outside, were also most valuable places for them. As playing is a child's way of discovering the world, playrooms or created playgrounds, objects or furniture that were used as if they were toys also remembered with joy. In general, this study highlights that, place attachment was the crucial criteria for things that the participants used to like in their childhood home, remembering themselves as comfortable, enjoying their time or feeling at "home".

The childhood homes of the participants were constructed between late 60s and early 80s. They were all conscious about the style of these buildings and they expressed their attitude towards these styles, while they liked the modernist or retro style of 60s and 70s on the one hand, they hated the eclectic and ornamented style of 80s on the other. This finding regarding the

style of the respective era of the participants' childhood was an additional finding of this research.

Our childhood home is our first universe (Bachelard, 1994). As such it shelters our daydreaming, cradles our thoughts and memories and provides us with a sense of stability. Our childhood home remains "physically inscribed in us" (Jackson, 1995; Mallet, 2004). Within this framework, a number of suggestions for further studies regarding our "first universe" are given below.

A cross-cultural study of different perspectives of home can be investigated, researching on how homes are used with different composition and focal points of interior architecture can be discussed.

The design of the study conducted with the participants and related literature review emphasize the importance of shared spaces of home like living room, dining room, and kitchen. Taking these places of home into consideration, interior architecture of houses can be studied, to find out alternative design solutions for better living. Although personal preferences are subjective, it might contribute to find a common ground of comfort and develop a better sense of belonging to a place, aiding people to transform their houses to homes from a multidimensional perspective but within a designer's office. Home is the point where corporate and domestic decision making intersect. It is expressed that home can be described as a context through which to study the interweaving of consumer interests and the manufacturing of preferences (Chapman & Hockey, 1999). Hence, a common ground can be suggested in a further study, where all stakeholders of designing a home can benefit from in order to reach a better outcome.

The sites of memory often invoke spaces of home, nostalgia invokes home in its very meaning. The term nostalgia is derived from the Greek "nostos" for return home and "algos" for pain. Hence, it implies homesickness and a yearning for home (Chambers, 1990; Blunt, 2003). Therefore, "interpreting nostalgia" with interior architects in this study, not only brought about the vivid memories of their childhood homes, but also give them a chance to face the



effects of these very precious places on their designs of today, even after decades.

Although a home “may lack solutions to a great many of its occupants’ ills, its rooms nevertheless give evidence of a happiness to which architecture has made its distinctive contribution” (De Botton, 2006: 11). Taking the significance of architecture in general and interior architecture in particular into consideration, we are different people of different homes. If childhood homes, as being our first “playgrounds”, have a moulding feature of our “selves”, then over the years we need to look back and remember who we are today.

## REFERENCES

- Allen, C. 2004. Bourdieu's Habitus, Social Class and the Spatial Worlds of Visually Impaired Children. *Urban Studies*. Vol. 41 (3): 487-506.
- Amerigo, M. & Aragonés, J. I. 1997. A Theoretical and Methodological Approach to the Study of Residential Satisfaction. *Journal of Environmental Psychology*. Vol. 17: 47-57
- Anton, C. E. & Lawrence, C. 2014. Home is Where the Heart is: The Effect of Place of Residence on Place Attachment and Community Participation. *Journal of Environmental Psychology*. Vol. 40: 451-461.
- Bachelard, G. 1994. *The Poetics of Space*. Trans. Maria Jolas. Boston: Beacon.
- Bech-Jørgensen, B. 1994. *When Every Day Becomes Everyday*. København: Akademisk Forlag.
- Beck, J. Dec 30, 2011. *The Psychology of Home: Why Where You Live Means So Much*. The Atlantic. Available from: <https://www.theatlantic.com/health/archive/2011/12/the-psychology-of-home-why-where-you-live-means-so-much/249800/>. Accessed February 23, 2017.
- Blunt, A. 2003. Collective Memory and Productive Nostalgia: Anglo-Indian Homemaking at McCluskieganj. *Environment and Planning D: Society and Space*. Vol. 21 (6): 717-738.
- Blunt, A. & Varley, A. 2004. Geographies of Home: Introduction. *Cultural Geographies*. Vol. 11: 3-6.
- Blunt, A. 2005. Cultural Geography: Cultural Geographies of Home. *Progress in Human Geography*. Vol. 29(4): 505-515.
- Bourdieu, P. 1977. *Outline of a Theory of Practice*. New York: Cambridge University Press.
- Bourdieu, P. 2000. *Pascalian Meditations*. Cambridge: Polity Press

- Bowlby, S., Gregory, S. & McKie, L. 1997. Doing Home: Patriarchy, Caring, and Space. *Women's Studies International Forum*. Vol. 20 (3): 343–350.
- Bozdoğan, S. 1996. Vernacular Architecture and Identity Politics: The Case of the “Turkish House”. *Traditional Dwellings and Settlement Review*. Vol. 7(2): 7-18.
- Canter, D. V. 1977. *The Psychology of Place*. London: Architectural Press.
- Casey, E. S. 2001. Body, Self and Landscape: A Geophilosophical Inquiry into the Place-World. in P. C. Adams, S. Hoelscher & K.E. Till (eds.) *Textures of Place: Exploring Humanist Geographies*. Minneapolis: University of Minnesota Press.
- Chambers, I. 1990. *Border Dialogues*. London: Routledge.
- Chapman, T. & Hockey, J. 1999. The Ideal Home as It is Imagined and as It is Lived, in Chapman, T. and Hockey, J. (eds.), *Ideal Homes?: Social Change and Domestic Life*. London: Routledge.
- Cooper, C. The House as Symbol of the Self. in Giesecking, J., Mangold, W., Katz, C., Low, S. & Saegert, S. (eds.). 2014. *The People, Place, and Space Reader*. New York: Routledge.
- Cooper-Marcus, C. 2006. *House As a Mirror of Self: Exploring the Deeper Meaning of Home*. Nicolas-Hays, Inc.
- Cristoforetti, A., Gennai F. & Rodeschini, G. 2011. Home Sweet Home: The Emotional Construction of Places. *Journal of Aging Studies*. Vol. 25: 225-232.
- Day, C. & Midbjer, A. 2007. *Environment and Children: Passive Lessons from the Everyday Environment*. London: Taylor and Francis.
- De Botton, A. 2006. *The Architecture of Happiness*. London: Penguin Group.
- Dokgöz, D. G. 2012. *Karikatürün Hedef Nesnesi Olarak Mimarlığın “Kübik Ev” Üzerinden Eleştirisi*. Unpublished Doctoral Dissertation Thesis. Dokuz Eylül University of İzmir.
- Douglas, M. 1991. The Idea of a Home: A Kind of Space. *Social Research*. Vol. 58 (1): 287-307.
- Dowdy, C. 2015. *Memory Lane: Childhood Recollections Opens at Roca London Gallery*. Available from <https://www.wallpaper.com/architecture/memory-lane-childhood-recollections-opens-at-roca-london-gallery>. Accessed December 17, 2017.
- Easthope, H. 2004. A Place Called Home. *Housing, Theory and Society*. Vol. 21 (3): 128-138.

- Edensor, T. 2010. *Geographies of Rhythm: Nature, Place, Mobilities and Bodies*. Aldershot: Ashgate.
- Edwards, S. 1992. Early Environment and Mothers Intellectual Ability Affect Cognitive Attainment of Adolescents' Children. *Family Planning Perspectives*. Vol. 24(2): 89-91.
- Evans, G. W. 2006. Child Development and the Physical Environment. *Annual Review of Psychology*. Vol. 57(1): 423-451.
- Fry, T. 2005. Homelessness: A Philosophical Architecture. *Design Philosophy Papers*. Vol. 3 (3): 191-203.
- Fox, L. 2002. The Meaning of Home: A Chimeral Concept or a Legal Challenge? *Journal of Law and Society*. Vol. 29(4): 580-610.
- Fox, L. 2006, *Conceptualising Home: Theories, Laws and Policies*. Oxford: Hart Publishing.
- Fox O'Mahony, L. 2013. The Meaning of Home: From Theory to Practice. *International Journal of Law in the Built Environment*. Vol. 5 (2): 156-171
- Gibbs, R. 2000. *Designing Meaning into the House*. Unpublished Master's Dissertation. Saint Paul: University of Minnesota.
- Giesecking, J. & Mangold, W. (eds.). 2014. *The People, Place, and Space Reader*. Routledge. reader.peopleplacespace.org (7 December 2017).
- Goldberger, P. 2009. *Why Architecture Matters*. Connecticut: Yale University Press.
- Graham, L.T., Gosling, S. D., and Travis, C. K. 2015. The Psychology of Home Environments: A Call for Research on Residential Space. *Perspectives on Psychological Science*. Vol. 10 (3): 346-356.
- Gürbilek, N. 1998. *Ev Ödevi*. İstanbul: Metis Yayınları.
- Hecht, A. 2001. Home Sweet Home: Tangible Memories of an Uprooted Childhood. in Miller, D. (ed.). *Home Possessions: Material Culture Behind Closed Doors*, pp. 123–45. Oxford: Berg.
- Heidegger, M. 2014. *Introduction to Metaphysics*. New York: Yale University Press.
- Hidalgo, M.C. & Hernandez, B. 2001. Place Attachment: Conceptual and Empirical Questions. *Journal of Environmental Psychology*. Vol. 21: 273-281.
- Hollander, J. 1991. The Idea of a Home: A Kind of Space. *Social Research*. Vol. 58 (1): 31-49.

- Hooks, B. 1991. *Yearning: Race, Gender and Cultural Politics*. London: Turnaround.
- İltus, S. 2007. *Significance of Home Environments as Proxy Indicators for Early Childhood Care and Education*. Paper commissioned for the EFA Global Monitoring Report.
- Jackson, M., (ed.), 1995, *At Home in the World*. Sydney: Harper Perennial.
- Kagan, J. 1984. *The Nature of the Child*. New York: Basic.
- Kopec, D. 2006. *Environmental Psychology for Design*. Canada: Fairchild Publications.
- Lawrence-Zuniga, D. 2017. *Space and Place*. Available from <http://www.oxfordbibliographies.com/view/document/obo-9780199766567/obo-9780199766567-0170.xml#firstMatch>. Accessed December, 20, 2017.
- Le Goff, J. 1992. *History and Memory*, trans. by Rendall, S. and Clamant. New York: E. Columbia University Press.
- Lee, J., Super, C. M., & Harkness, S. 2003. Self-perception of Competence in Korean Children: Age, Sex and Home Influences. *Asian Journal of Social Psychology*. Vol. 6: 133-147.
- Leventhal, T., Selner-O'hagan, M., Brooks-Gunn, J., Bingenheimer, J., & Earls, F. 2004. The Homelife Interview from the Project on Human Development in Chicago Neighborhoods: Assessment of Parenting and Home Environment for 3- to 15-Year-Olds. *Parenting: Science & Practice*. Vol. 4 (2/3): 211-241.
- Mallett, S. 2004. Understanding Home: A Critical Review of the Literature. *Sociological Review*. Vol. 52 (1): 62-89.
- Manzo, L. C. 2003. Beyond House and Haven: Towards a Revisiting of Emotional Relationships with Places." *Journal of Environmental Psychology*. Vol. 23: 47-61.
- Massey, D. 1992. 'A Place Called Home?' in (ed.), *The Question of 'Home'*. *New Formations*. Vol. 17. London: Lawrence & Wishart.
- Massey, D. 1994. Double Articulation: A Place in the World, in Bammer, A. (ed.). *Displacements: Cultural Identities in Question*. Bloomington: Indiana University Press.
- Massey, D. 1995. *A Place in the World?: Places, Cultures and Globalization*. Oxford: Oxford University Press.
- McDowell, L. 1999. *Gender, Identity and Place*. Minnesota: Polity Press.

- McNamee, G. 2016. *House vs. Home*. VQR. Vol. 92 (1). Available from <http://www.vqronline.org/essays-articles/2015/12/house-vs-home>. Accessed December 20, 2017.
- Mezei, K. & Briganti, C. 2002. Reading the House: A Literary Perspective. *Signs*. Vol. 27 (3): 837-846
- Miller, D. (ed.) 2001. *Home Possessions: Material Culture Behind Closed Doors*. Oxford: Berg.
- Miller, D. & Sinanan, J. 2014. *Webcam*. Cambridge: Polity.
- Miller, S. 1986. Designing the Home for Children. *Children's Environments Quarterly*. Vol. 3 (1).
- Moore, J. 1998. *The Placing of Home*. Unpublished Doctoral Dissertation. University of Liverpool.
- Moore, J. 2000. Placing Home in Context. *Journal of Environmental Psychology*. Vol. 20: 207-217.
- Morley, D. 2002. *Home Territories: Media, Mobility and Identity*. Oxon: Routledge.
- Nora, P. 1989. Between Memory and History: Les Lieux de Memoire. *Representations*. Vol. 26: 7-24.
- Özdemir, İ. M. & Gençosmanoğlu, A. B. 2007. Metamorphism in Culture and Housing Design: Turkey as an Example. *Building and Environment*. Vol. 42: 1445- 1452.
- Parke, R. 1978. Children's Home Environments: Social and Cognitive Effects. In I. Altman & J. Wohlwill (eds.). *Children and the Environment*. New York: Plenum.
- Perkins, H. & Thorns, D. 2000. *Making a Home: Housing, Lifestyle and Social Interaction*. Paper presented at the EHNR 2000 Conference, Gayle, Sweden, 26–30 June 2000.
- Ponsford, M. & Jamshed, Z. 2015. *How My Childhood Made me the Designer I am Today*. Available from <http://edition.cnn.com/style/article/roca-architects-before-after/index.html>. Accessed December 17, 2017.
- Porteous, J. D. 1976. Home: The Territorial Core. *Geographical Review*. Vol. 66 (4): 383-390.
- Rapoport, A. 1985. Thinking about Home Environments. in Altman I., Werner C. M. (eds.). *Home Environments. Human Behavior and Environment: Advances in Theory and Research*. Boston: Springer.
- Rapport, N. & Dawson, A. 1998. *Migrants of Identity: Perceptions of Home in a World of Movement*. Oxford: Berg.

- Relph, E. 1976. *Place and Placelessness*. London: Pion Limited.
- Rikkinen, H. 2000. Children's Life-Worlds. in Robertson, M. & Gerber, R. (eds.). *The Child's World: Triggers for Learning*: 87-108.
- Rodrigues, L., Saraiva, L., & Gabbard, C. 2005. Development and Construct Validation of an Inventory for Assessing the Home Environment for Motor Development. *Research Quarterly for Exercise and Sport*. Vol. 76 (2): 140-140.
- Rybczynski, W. 1986. *Home: A Short History of an Idea*. New York: Penguin.
- Rykwert, J. 1991. The Idea of a Home: A Kind of Space. *Social Research*. Vol. 58 (1): 51–62.
- Sedgwick, M. and Spiers, J. 2009. The Use of Videoconferencing as a Medium for the Qualitative Interview. *International Journal of Qualitative Methods*. Vol. 8(1): 1-11.
- Sey, Y. 1998. Cumhuriyet Döneminde Konut. in Sey, Y. (ed.). *75 Yılda Değişen Kent ve Mimarlık (Bilanço 98)*. İstanbul: Türkiye Ekonomik ve Toplumsal Tarih.
- Short, J. R. 1999. Foreword. in Cieraad, I. (ed.). *An Anthropology of Domestic Space*. New York: Syracuse University Press.
- Shumaker, S. A., & R. B. Taylor. 1983. Toward a Clarification of People-Place Relationships: A Model of Attachment to Place. *Environmental Psychology: Directions and Perspectives*: 219–251.
- Smith, S. G. 1994. The Essential Qualities of a Home. *Journal of Environmental Psychology*. Vol. 14: 21–30.
- Sözen, M. 1984. *Cumhuriyet Dönemi Türk Mimarlığı*. Türkiye İş Bankası: Ankara
- Spanou, S. I. 2008. Housing Memory: Architecture, Materiality and Time: Case Studies from Early Prehistoric Cyprus. Unpublished Doctoral Dissertation. University of Edinburgh.
- Stedman, R. 2003. Is It Really Just a Social Construction?: The Contribution of the Physical Environment to Sense of Place. *Society & Natural Resources*. Vol. 16 (8): 671-685.
- Şumnu, U. 2012. *Between Being and Becoming: Identity, Question of Foreignness and the Case of the Turkish House*. Unpublished Doctoral Dissertatio. Ankara: University of İhsan Doğramacı Bilkent University.
- Şumnu, U. 2014. Türkiye'de İçmimarlık: Modern Mimarlığın "İç"selleştirilmesi. in Şumnu, U. (ed.). *Türkiye'de İçmimarlık ve İçmimarlar*. İstanbul: TMMOB İçmimarlar Odası.



- Tabernerero, C., Briones, E., & Cuadrado, E. 2010. Changes in Residential Satisfaction and Place Attachment Over Time. *Psychology*. Vol. 1(3): 403-412.
- Tekeli, İ. 1998. Türkiye'nin Konut Politikaları Üzerine. *Arredamento Mimarlık*. Vol. 101: 70-81.
- Terkenli, T. S. 1995. Home as a Region. *Geographical Review*. Vol. 85 (3): 324-334.
- Tognoli, J. 1987. Residential Environments. in D. Stokols & I. Altman. (eds.). *Handbook of Environmental Psychology*. New York: Wiley Interscience.
- Tuan, Y. F. 2001. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press.
- Tucker, A. 1994. In Search of Home. *Journal of Applied Philosophy*. Vol. 11 (2): 181-187.
- Tversky, B. 2002. What do Sketches Say about Thinking? Technical Report SS-02-08: pp. 148-151. Stanford University.
- Twigg, J. 2006. *The Body in Health and Social Care*. Basingstoke: Palgrave Macmillan.
- UNICEF. 2017. *Children Defined*. <https://www.unicef.org/sowc05/english/childhooddefined.html>. (7 December 2017)
- Wachs, T. D. 1992. *The Nature of Nurture*. Newbury Park, CA: Sage.
- Windsong, E.A. 2010. There is No Place Like Home: Complexities in Exploring Home and Place Attachment. *The Social Science Journal*. Vol. 47 (1): 205-214.
- Wright, G. 1993. Prescribing the Model Home. in Macks, A. (ed.). *Home: A Place in the World*. New York: New York University Press.
- Wu, K. 1993. The Other is My Hell; The Other is My Home. *Human Studies*. Vol. 16 (1-2): 193-202.

## APPENDIX

## THE QUESTIONNAIRE SAMPLE

### NOSTALJİYİ YORUMLAMAK: TASARIMCILARIN ÇOCUKLUK MEKANLARI VE YANSIMALARI

#### Merve ÇELEBİ

Telefon

0.505.525.1188

E-posta

merve.celebi@std.izmirekonomi.edu.tr

Danışman

Doç. Dr. Deniz HASIRCI

İZMİR EKONOMİ ÜNİVERSİTESİ

Tasarım Çalışmaları Yüksek Lisans Tezi

#### Röportaj

Tarih

Saat

Yer

#### Röportaj Yapılan İçmimar

İsim

Doğum tarihi

Doğum yeri

Çocukluk evinizin adresi

Çalışma kapsamında toplanan görsel ve bilgilerin akademik ve diğer yayınlarda kullanılmasına izin veriyorum.

İMZA

**S1:** Çocukluğunuzun geçtiği evi tarif eder misiniz?

**S2:** Çocukluğunuzun geçtiği zamanki aile hayatınızı anlatır mısınız?

**S3:** İlgili evin en çok nesini severdiniz? Neden?  
(Örnek: mekan, oda, aydınlatma, mobilya, eşya, v.b.)

**S4:** İlgili evin en çok nesini sevmediniz? Neden?  
(Örnek: mekan, oda, aydınlatma, mobilya, eşya, v.b.)

**S5:** Günümüzün başarılı bir içmimarı olarak, fırsatınız olsaydı, ilgili evin iç mekanını tekrar nasıl tasarlardınız?

**S6:** Tasarım dilinizin şekillenmesinde etkili olduğunu düşündüğünüz ve bu evde yaşadığınız 3 deneyiminizi anlatır mısınız?

**S7:** Çocukluğunuzun ve ilgili evde geçirdiğiniz hayatınızın bu döneminin bugünkü tasarım dilinizi nasıl etkilediğini düşünüyorsunuz?

**S8:** Çocukluk ev mekanınız ile bugün sizin tasarladığınız iç mekanlar arasında ne tür bir ilişki bulunuyor?

**S9:** Bugün yaşadığınız evinizin tasarım dilinde, çocukluğunuz ve çocukluk evinizden esinlendiğiniz ne gibi yönler bulunuyor?

NOT: Cevaplarınız, eskizleriniz ve olabilecek diğer görseller için lütfen defteri kullanınız.

