THE TRANSFORMATION OF LIVING SPACE IN BRITISH COLONIAL PERIOD IN NICOSIA, CYPRUS (1878-1960)

A THESIS SUBMITTED TO THE GRADUATE SCHOOL OF APPLIED SCIENCES OF NEAR EAST UNIVERSITY

By
ALIONA MOLDOVAN

In Partial Fulfillment of the Requirements for the Degree of Master of Sciences in Interior Architecture

NICOSIA, 2019

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**Approval of Director of Graduate School of
Applied Sciences**

Prof. Dr. Nadire ÇAVUŞ

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To my mom…

ABSTRACT

The living room has gone through a long way of development, reaching us in the form we are used to it today. Different meanings of the 'living space', obtained features and characteristics, did not change the essence of the living room. The living room is the 'heart' of the house for rest and comfortable pastime for family members and guests. It's the public part of the house, which works as a showroom, were owners demonstrate their taste, status and preferences. Furniture plays a significant part of the living room, which carries valuable information about the epoch of its creation, about the lifestyle of the people creating and using it.

This study focuses on the development of the living room and its changes in Nicosia (Cyprus), during the period of British rule (1878-1960). The choice fell on Nicosia, on residential houses. The selected 13 detached houses were reviewed and analyzed in chronological order, based on plans and provided interior images.

As a result of the study, it was concluded that the living room and furniture, were transforming and changing in accordance with the development of architecture, under the influence of factors that occurred in the Colonial period. Political, social and cultural changes, along with the introduction of new European styles, trends, materials and new idea of architects, have both influenced the formation of the living room of Nicosia.

Keywords: living room; furniture; transformation; Nicosia; British Colonial Period

ÖZET

Oturma odası günümüze bize alışkın olduğumuz biçimde ulaşmadan önce uzun bir gelişme sürecinden geçti. 'Yaşam alanının' farklı anlamları, özellikleri ve yenilikleri oturma odasının anlamını değiştirmedi. Ev sakinlerin ve misafirlerin dinlendiği ve vakit geçirdiği oturma oturma odası ayni zamanda evin 'kalbi' olarak sayılır. Bir nevi 'galeri' anlamını taşıyan evin bu kamusal kısmı ev sahiplerinin zevklerini, statülerini ve tercihlerini sergilemektedir. Oturma odasının mobilyası yaratma dönemi, yarattığı ve onu kullanmakta olan insanların yaşam tarzı hakkında değerli bilgileri taşimaktadır.

Bu çalışma Kıbrısi'nin başkenti olan Lefkoşa şehirinde İngiliz idaresi zamanlarindaki (1878-1960) oturma odalarının gelişme ve değişim üzerinde yapılmaktadır. Seçim Lefkoşa şehirinde bulunan evlere düştü. Seçilen 13 müstakil ev planlanmasına göre incelendi, analiz edildi ve icerdeki görüntüler sergilendi.

Çalışma sonucunda, sömürge döneminde meydana gelen faktörlerin etkisiyle, oturma odası ve mobilyaların mimarinin gelişimine uygun olarak değiştiği ve değiştiği sonucuna varılmıştır. Politik, sosyal ve kültürel değişimler, yeni Avrupa tarzları, eğilimler, malzemeler ve yeni mimar fikri ile birlikte Lefkoşa'nın oturma odasının oluşumunu etkiledi.

Anahtar Kelimeler: oturma odası; mobilya; dönüşüm; Lefkoşa; İngiliz Sömürge Dönemi

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

LIST OF ABBREVIATIONS

USA	United States of America
TV	Television
RCA	Radio Corporation of America
UK	United Kingdom
PWD	Public Works Department

CHAPTER 1

INTRODUCTION

It turns out that every house and its rooms have their own history. The term 'living room' was originally found in the fiction of the 1890s, where the living room understood to be reflection the designer's individuality. Before 19 century this space of the house had different interpretation of the name, such as salon, parlour, family room, recreation room and to corresponding names, functions. The living room, developing under different factors and in different historical periods, carried a suitable meaning for its owners. Despite varying certain changes and specific characteristics, it's perceived the living room as the center of the house - at the same time the most comfortable place where the whole family gathers, and the most public place where guests are invited.

Since the changes taking place in the external structures do not leave the internal forms unchanged, the furniture and the interior of the living room change in the same way, under the influence of the same factors. It is important to remember that, delving into the internal processes and contradictions of different periods of history, political and social events, it is impossible to remain the same inside and outside. The unity of form and content is the key to harmonious and efficient development. For each period of development of society, certain principles of forming a living room, and hence the forms of furniture. In this regard, the base of this study is the consideration of the transformation of the living room.

Cyprus is famous for its rich history. The capital of the country Nicosia is being the key city for this study. Different civilizations, people and events were developing and changing all aspects of the existence of this island. All historical events, in one way or another, leave their 'marks' and 'consequences'. These 'consequences' are all those changes that can be observed during the course of history. With all existing books, literature, artifacts, museums there is the chance to study and analyze what kind of civilization, culture and power, how and in what way influenced the development of the country. Since the key idea in this work is – development of living room and its transformation through modernism, it

will be considered within a predetermined time frame, such as location, chronology and determining factors. The current theme of this thesis is the development of the living room in British Colonial period in Nicosia (1878-1960). Based on the above, consideration of the development of living room and its changes under the influence of various factors is the main focus of this work. The changes of interior design starting from the 19th century, which was inextricably linked with the expansion and acquisition of urban experience in the process of modernization. The meaning of the living room has changed and its value has increased. In addition to the functionality and structure, this room has become more personal and started to represent identity by having such characteristics as personal values, endowed by its inhabitants. Photos of members of the families, various kinds of personal objects and gifts, paintings, meaningful objects, reminiscent of the most important moments of people's lives. All these characteristics form the living room and make it more personal space rather than architectural. In this context, the living space has become diverse in all aspects as never before, offering a cozy shelter to its owner.

1.1 The Aim of the Thesis

The main objective of this thesis is to evaluate the development and design of living room through British Colonial Period in Nicosia (Cyprus) between 1878-1960 years. The main criterion is to consider the design and changes of the living room of this period as a separate, independent part of the formation of the Colonial movement. The main research aim of this study is to find the way of living room transformation by furniture and its design in relation with space organization; to understand its development and which characteristics it obtained during Colonial period and how it affected the living room.

The main questions which this research intends to find are:

- How did role of living room change in residential architecture in British Colonial Period in Nicosia?
- Which are the factors that affected the space transformation in houses of Nicosia during British Colonial Period?

- How the factors which accrued in Cyprus in the time of British rule influenced changes on the main ideas of the designing and structure of the living room, as well as its meaning?

This thesis aims to research how these developments took place. It is not possible to study the named theme without taking into consideration the history and events which happened and affected development of interior space and furniture design in Cyprus. Interior design is created according to the user's needs and function. Therefore, an important task of the thesis is to trace the changes appeared in layout and furniture design. The factors, conditions, political and social changes and lifestyle of the period, industrialization and modernization are taken into consideration.

1.2 Thesis Problem

Learning the historical growth of Cypriot architecture and interior spaces in terms of environmental, economic and cultural factors, British Colonial Period (1878-1960) is one of the most important and impressive periods, which left a significant contribution to the development of architecture and design of Cyprus, namely in Nicosia, since all the most major changes and constructions took place here. Cultural implications, the duration of this period, technological and social contributions are among the important reasons that make this period effective and actual today.

Since the main theme of this thesis is the development of the living room in British Colonial period in Nicosia, this research is focused on this space of the interior space. Despite the fact that in this thesis various factors, namely: economic, social, cultural and political, are considered, the main task is to reflect the changes of interior design, furniture and space organization of the living space, which were formed under the influence of these factors.

In connection with different events, the development of architecture, design and its elements, was shaped under various social, political, religious and cultural factors. With the advent of the new era (Colonial Era), new changes were introduced (the materials, techniques and technology) both in architecture and in the interior of buildings and houses.

The interior and its furniture, in turn, form the perception and give an estimate, of the time they belong to.

British rule was one of the periods in history, which left an undeniable contribution and imprint on the cultural, economic and social life of Cyprus. This period has made various changes in the architectural sphere of Cyprus, as well as in the department of interior and furniture. These changes will be considered in this thesis. Nicosia is the capital city of the island that is why it is the case area of this thesis.

1.3 Methodology

In order to understand the main purpose of this thesis, it is based on the method of collecting, analyzing the literature and explaining found information. To achieve better result the Qualitative Research Method is being used. Specifically the grounded theory which is a type of qualitative research methodology that allows theory/ theories to arise based on collected data. The grounded theory method includes a systematic and flexible process to assemble information, make connections and see what theory/theories are formed/ found from the collected data. Analyzing the found data and build conclusions on them are the main methods of this research. The frameworks and guidelines provide how to use gathered data information, what to include in the research, how to present this study and which conclusions to make.

To achieve the main goal of this thesis, 13 residential detached houses, matching the selected criteria (location, time period of construction, type of the house) built by different architects in Nicosia during British Colonial Period between 1878-1960 were chosen. The period was dived in 2 parts, the reason of that is explained below. For each selected house was created the table, that includes a description of the house, photos, plans, sections and elevations (if found). Based on the collected information each table includes comments about the evolution and transformation of the living room (its measurements, organization, and furniture). The main idea was to find furnished plans and analyze them according to set requirements, but only one furnished plan was found. As result, not all selected houses had furnished plans and data on the development of furniture of this period, as such, was

not fully found, therefore these factors complicated the achievement of the task. Due to these circumstances, conclusions were made on limited evidences.

Pictures and plans were taken from the book of Costas Gheorgiou *'The Architecture of Cypriots during British Rule 1878-1960'*, since the information in it is about South Cyprus. Found plans were adapted by author in order to focus on the main focus of the thesis. In the tables only related with living room façades are used. Another pictures and plans were found from different sources or taken (photos) and redrawn (plans) by the author.

1.4 Literature Review

Choosing this topic and looking for information and literature, the fact that not much information could be found, was faced. Reading more works and delving into more details, related with this subject, it became clear that until today not so many works have been written on the main topic of the study. Some literature survey has been collected from EMU library and its collection of theses. Based on some works written about Cyprus and its architecture, the information about the architecture of the British Colonial Period, living spaces in residential buildings was found. All these works mention changes in all aspects of life during this period, and how all the factors did affect architecture of houses in Cyprus, and as well the new technologies and materials that have been introduced in architecture of Colonial Cyprus. For example the work of Esentepe Burcu M. *'Space Transformation in Nicosia, North Cyprus'* is based on space transformation on mass houses from Nicosia. The configuration of the mass housing plan is considered and referred to as sociocultural factors due to changes in the original plan for organizing mass houses. Additionally, another work was done by Ayşen Atabey, *'A-cross Cultural Comparative Study on the Personalization of Residential Living Spaces in North Cyprus'*. This work is focused to evaluate the impacts of different cultural values on living spaces of the houses analyzed in villages from North Cyprus. According to thesis of Nazife Özay *'Influences of stylistic Tendencies on the Interior Design in Cypriot Architecture'* the main aim of it was find the various stylistic trends and their influence on the interior spaces in Northern Cyprus that were observed in the 20th century. One of the books helped the researcher to understand the main characteristics of architecture of Colonial period of

Cyprus, written in 2018 by scholar Costas Gheorghiou *'The Architecture of the Cypriots during British Rule 1878-1960',* describing changes accrued in Cyprus in public and private buildings. A lot of information is also found on architecture in the book of Kenneth W. Shaar, Michael Given and George Theocharous *'Under the Clock. Colonial Architecture and history in Cyprus, 1878-1960'.*

These works are detailed information about the development of the architecture of Cyprus during the British Rule and its modernization. Despite the fact that in some works there is a description of the interiors and interior details of the residential space, still not much information was found about the development of the living spaces and furniture in British Colonial Period. Researching on interiors in general and living room within the context of this thesis was not an easy attempt.

1.5 The Importance of the Study

The rich historical background and cultural heritage of Cyprus motivated the researcher to choose this topic. In different periods of time, internal spaces were considered and expounded in different ways by various socio-cultural groups and their creators. Therefore, it can be argued that interior spaces are important, as well as their exteriors. Taking as the main topic the Living Room, the evaluation of it and its changes wanted to be found, during the new period. All of the factors, such as European styles of architecture, educated architects from abroad with new views and ideas, modernization, industrialization, socio-cultural changes, new materials, techniques, and technologies worked as a push to trace the transformation of the organization and meaning of the living room and the way of its furnishing. Furniture, decorations and items provide a variety of trends, fashion and styles. All these details give the great importance to their interiors. Under the British Rule, Cyprus experienced various stages of development, which influenced the development of architecture and, consequently, the development of the interior, life and life structure. In connection with these events, this thesis will be very important from the point of view, given the changes that have occurred in the houses in Nicosia.

Studying researches and books mentioned from above, it is impossible to exclude the fact that a lot of work has been done on the topic of the British Colonial Period, in particular

architecture and its changes. The main task of given theses were to clarify the causes of changes in the architecture and the factors that influenced its development. Some of the works and theses made some analyses about Residential Houses in North Cyprus and architecture, but they are not tracing the changes of the living room through its structure and design. The most important aim of this thesis is to focus attention and make every effort to highlight the British Colonial Period of Cyprus in terms of changes that have occurred in the interior of houses, precisely the living room. Thus, the given thesis can be valuable because it examines the narrower orientation of the interior design of the living room, as a full value space of the architecture. Since not so much information has been published and not many researches have been done on this topic, this thesis can highlight reflection of social aspects of the meaning of the living room, such as memory issue and identity of the space. Additionally, the study can give a chance to compare living room in British Colonial Period in Nicosia with rural living spaces, as well as transformation of living room in Colonial Period in Cyprus can be compared with others British colonies.

1.6 The Limitation of the Study

This research is focused on Colonial Period of Cyprus, specifically on the changes which were occurred in design of living houses (namely, the living area of the house and its interior space). Since history of Cyprus went through many events, the analyses are done according to chronology of corresponding British Colonial Period, which includes next sub periods:

- 1978-1945
- 1945-1960

There are different opinions about the division of the Colonial Period in Cyprus, but mostly periods are divided into before and after World War II. In this regard, the case study of this thesis is divided into 2 periods.

Since Nicosia is the capital of the island and the most changes in colonial period were done in it, the case study area is done about Nicosia. The evaluation of Living Space of Colonial Cyprus is divided in two periods: 1878-1945 and 1945-1960, which is connected with next

reasons. Since the period of 1945 is the begging of the World War II, it's considered as a breaking point for Cyprus, years between 1945 and 1960s are going to be the main focus. Since modernization in Colonial Cyprus starts after Second World War, more data can be found on this period about furniture and Living space. This is the time when the whole world went through industrialization, which undoubtedly affected the development of Cyprus of that period. In connection with the modernization and introduction of innovations, more money began to be spent on the improvement of the architecture of Cyprus. More educated people and architects started to participate in development of the island.

Due to the fact that the main focus of the work is based on non-administrative, detached residential houses built in Nicosia during the period of British rule, the range of houses has narrowed, since all their characteristics have had to match all the requirements of the set analysis. For each decade beginning from 1878 were chosen examples of the houses in order to trace transformation and changes in organization of the living room. That is why 13 found house were the best examples which corresponded to the above features and criteria.

CHAPTER 2

EVOLUTION OF THE LIVING ROOM

As it turned out, every room in the house has its own history. This particular room most often changed its appearance from the time it was justified in the status of a 'living room'. More or less a specific date of the 'birthday' of the term living room can be considered the 19th century, and the place of 'birth' - France. However, both that and another are rather relative 'criteria'. Still, one thing is certain: for receiving guests there must be a separate room in the house (Tayla, 2009).

This term was coined to describe the word 'space', in which various events used to take place. Due to the fact that each room was designed for different functions, such as a bedroom, kitchen, dining room, etc., names were given, it was thought that a room for family entertainment and receiving guests should be given a name. Thus, this space became known as the living room ("What is the Origin of the Term Living Room", 2013).

On the one hand, it was an opportunity to surprise those who came, clearly showing (or even embellishing) the level of wealth and taste of the family. For this, the best paintings were hung on the walls of the room, the most expensive carpets were placed on the floor, trophies and sculptures were put up - in a word, the very thing that could make an indelible impression on guests. On the other hand, superstitious households, perhaps, on a subconscious level, tried to save their home from prying eyes and negative energy with which guests could visit them: having allocated only one room for communication, which was practically not used on other days; limited themselves from the evil eye, etc. Living rooms were also designed to a high standard: parquet flooring, silk-screen printing, expensive wallpaper, upholstered furniture made of precious wood (Korshunova, 2016).

2.1 The History of Living Room and its Transformation

There are various interpretations of the term living room. This area of the house was called 'living room' till the end of 19 century. For example, the word 'salon' comes from the

French verb 'parle', which translates as 'to speak'. The expression was determined to space, which means a place where you can sit and communicate both with family members and with guests of the house. The main meaning of this room was the fulfillment of formal and informal public purposes of the home. With the arrival of the name 'living room', the use of the term 'salon' has ceased (Watkin, 1997).

The earliest form of the modern living room that we know today, until the end of the 19th century, was called the 'parlour' or 'parlor'. The term parlour is derived from the French verb 'parle', which means 'to speak', and entered English around the turn of the 16th century. In its original usage it denoted a place set aside for debating people, an 'audience chamber'. The main function of this space was to perform various formal or informal social functions at home. With the advent of the expression 'living room', the use of the word 'parlour' has ceased (Baldick, 1990).

For most of history, people lived in closely-knit family groups, which led to a communal lifestyle. In terms of interior design, this common lifestyle opened up in the form of large family rooms, where many people can gather, share and communicate. At the time, privacy was a very valuable thing. It can be said that privacy was something people had to afford for themselves. As wealth continued to grow, homeowners increasingly separated some of the rooms for private use, while others were exclusively for public use. And thus, along with the first separate rooms - the bedroom and the study room - the first parlour rooms began to appear in the home houses of the English language ("A History of the Living Room", n.d.).

Soon, the parlour became evidence of the social status of all Europe. These early versions of the living room had a special function. The parlour became the stage at which the private, backstage life of middle-class Europeans met with a big outside world. Thus, it was a room with the best design, often showing the best collection of furniture, works of art and other symbols of family status. It has been used for receptions around formal family occasions, such as weddings, births, and funerals. It actually became the public 'face' of the family and the house (Young, 2002).

As it was mentioned earlier, the living room went through a long way, reaching us in the form that we meet today. From the very beginning of the formation, purpose of this space was to perform various formal or informal societal functions of the home.

There are different interpretations associated with the same 'space' name provided by Quora (2015), but have minor differences depending on the functions completed in this area:

- The expression 'drawing room' can be used as a synonym for 'parlour'. It is also space which is used for amusing guests. The origin of the term comes from the 16th century's lexes 'withdrawing room or withdrawing chamber'. It was a room were the owner of the house, his wife or an important guest, which were staying in of the apartments could have more private space or 'withdraw' for more confidentiality.
- The 'great chamber' was the second most important room after the great hall in the Middle Ages in a castle, palace, mansion, or manor. Medieval great halls were the ceremonial center of the family and were not for private usage; servants were there almost all the time. The great chamber was at the end of the hall, usually upstairs. It was the first room that provided the owner of the house some privacy from his own workers, although not complete. In the Middle Ages, the great chamber was a universal reception and living room. The family could eat in it, although the great hall was the main dining room. In the modest manors the great hall sometimes also served as the main bedroom.
- In bigger houses in the USA and Canada, a living room can be served for more regular and soft entertainment, and a separate room, such as 'family room, den room or a rest room', which is used for relaxation and private pastime. The 'great room' associates the purposes of one or more of this kind of rooms.
- A 'family room' is an unofficial, multipurpose room in a house similar to a living room. The family room is designed to be a place where family and guests gather together on purpose to talk, read, watch TV and do other family activities.
- The name of the room used for different functions, - is a 'recreation room', which makes the room multipurpose, such as for group gatherings, games and other every day or casual tasks. The expression is familiar in the USA and Canada, but is less

common in the UK where 'games room' is more preferable term to use. As a rule, space is bigger than the living room, to be able to gather large groups of people and offer various kinds of entertainment.

- The term 'sitting room' is frequently used instead of a living room, while sitting room is also a space that can be seen in different public buildings. The phrase living room is connected with residential buildings (houses/apartments) (Quora, 2015).

- 'Living room' is a place where generally people, families and guests spend most of their time. It is a space which should be shown with its manners (Wissinger, 1995). Living space frequently is the most public place, which is being the largest space in house environment. The living space planning including many activities, such as having chats, reading books and watching TV. It is a public space for conversations with guests or family members and sometimes it can be a children area and their playing activities. Most importantly, the living space should represent people's requirements, wishes, and hobbies with the appropriate furnishing (Katz et al., 1998).

In medieval times, the parlour was one of the private rooms of the family, into which family members could leave the public Great Hall. The example of Great House of Dixter (Fig. 2.1) was originally equipped with a stone fireplace and built in the middle of the 15th century in England.

Kes (1981) stated, that in the houses of the medieval nobility, the great halls and guest rooms used to be richly decorated in accordance with the architecture. The houses of rich citizens did not lag behind in luxury from the houses of nobles; however, they retained a certain modesty and simplicity of design and furnishings (Kes, 1981).

Figure 2. 1: Example of Parlour of the middle 15th century, England (Great Dixter House & Gardens, 2019).

The Shaw House follows a typical arrangement of houses of the late 16th century. The description of the furnishing in the Parlour shows that the family members used to use it to dine and entertaining guests in a more intimate space than the hall. Along with tables and numerous chairs, the furnishings included a pair of spinets, window pillows covered with gold taffeta, tapestries and paintings on the walls, as well as brass irons in the fireplace to create the impression of flashy comfort. At this time, rooms of this type were often called the Grand Chamber (Fig. 2.2). Traditionally, it was the first room for visitors to enter in; its size would emphasize the status of the house (West Berkshire Heritage, n.d.).

Figure 2. 2: Grand Chamber of the Shaw House 16th century, 1581 (Retrieved from https://www.westberkshireheritage.org)

Like most of the houses constructed then in North America, the Fairbanks House was built of oak and cedar with a large central chimney which was part of the Parlour (Fig. 2.3).

Figure 2. 3: The Parlour, Fairbanks House, 17th century, North America (Smithfield, 2018).

Returning to the roots of history, the Versailles Palace of Louis XIV, built at the end of 17th century for the French monarch, was enormous. Despite its magnificence, convenience was not its strong side. The court life at Versailles was a public presentation, as well as the world of etiquette and conventions. It is curious that the idea of the living room (shown in the Fig. 2.4) was born here, arose along with theories about how home architecture can adapt to what was described in the 18th century as a 'modern' world (Glancey, 2017).

Figure 2. 4: The Salon d'Hercule, one of the many elaborate and extremely formal rooms within Louis XIV's Palace of Versailles (Glancey, 2017).

Finding the lifestyle of his precursor uncomfortably official, Louis XV made up several private rooms (Fig. 2.5). The king determined kind of balance between formal and relatively informal life. In 1691 French architect Augustin-Charles d'Aviler wrote the book 'Cours d'Architecture' (Architecture Lessons), in which he explained the diversity among 'apartments-de-parade' or official rooms, such as the royal and new hospitable apartments for convenience (rooms) in which homeowners can take a rest and feel relaxed (Glancey, 2017).

Figure 2. 5: The Louis XV style combined formality with a new level of comfort (Glasey, 2017).

This Great Parlour was one of the most important rooms in the house and furnished with the best pieces. By late 17th century, parlours and dining rooms were the preferred rooms for entertaining guests and dining in private. One of the examples of the Parlour (shown in Fig. 2.6) in the Oakwell Hall and Country Park from England.

Figure 2. 6: The Great Parlour, Oakwell Hall and Country Park, 1690, England (Crowley, 2012).

Another example of the Parlour (Fig. 2.7) from Cruck House from England, which is more simple in its decorations and organization.

Figure 2. 7: Parlour of the 17th century, Cruck House North Yorkshire, England (Jordan, 2018).

By the time French architect Charles Étienne Brizo published his book Modern Architecture in 1728, comfort had become very popular. First, in Paris, and then throughout Europe, the interior consisted of couches and silk, salons, sewing tables, card games and snacks. Of course, this was not the case in the houses of the poor, who were content with shacks, which were essentially functional. However, since the Industrial Revolution, the idea of homeliness has grown, and free time and luxury have contributed to the emergence of the living room. Finally, there was a home space - universal among the rooms - not provide concrete functional use (Chisholm, 1911).

In the first living rooms in abbeys or castles were not for sitting - they were long walking galleries (Fig. 2.8 and Fig. 2.9). On the walls were hanging gobelin tapestry, mirrors, weapons, and under them were tables and small dressers. In these galleries were possible to gather according to interests - closer to the owner's office or the bedroom - and even arranging dueling (Shvidkovskii, 2015).
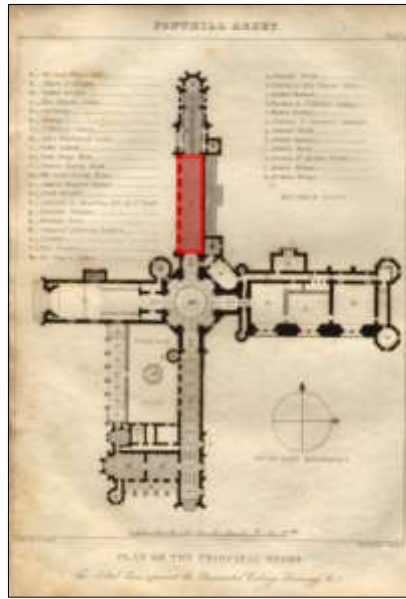
Figure 2. 8: A plan of Fonthill Abbey in Wiltshire England (Korshunova, 2016).

Figure 2. 9: The walking gallery, Fonthill Abbey (Korshunova, 2016).

An oval ceremonial hall, in other words, - *salon*, appeared in the 17 century. It was inconvenient to walk here, it was tiring to stand, and therefore furniture appeared for sitting. The first salon was staged for the famous embezzler, Louis XIV Minister Nicolas Fouquet, on the property of Vaux-le-Vicont (Fig 2.10 and Fig. 2.11) (Glancey, 2017).
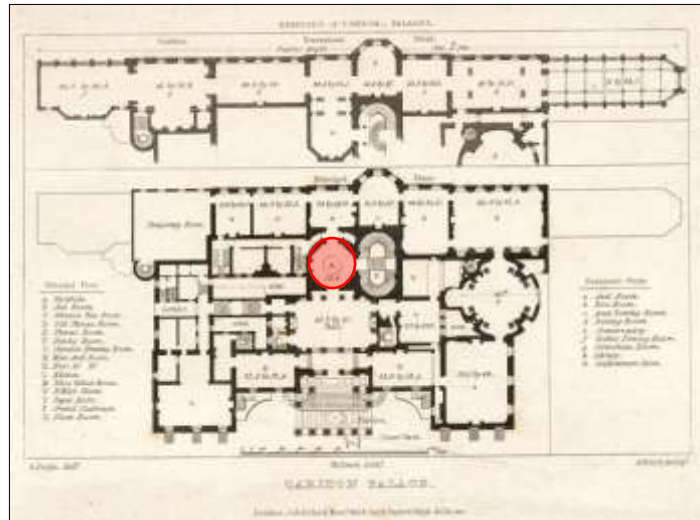
Figure 2.10: A plan of 'Carlton Palace' in London dated 1821 (Britton and Pugin, 1825).

Figure 2. 11: Round Hall, Carlton House, 1783-1796 (Glancey, 2017).

The space of French society was both flexible and porous. The same guests circulated among the different houses of the higher echelons of Le Monde. Communication among society overlapped, becoming intimate thanks to a variety of practices that, despite some differences, included a good dinner (it was paramount), gambling, listening to music, private theater performances, reading poetry or other similar literary innovation, a lot of chatting, courtship and sharing gossip. According to Lilti (2005), the French salons (one of the examples Fig. 2.12) became the peak in the history of high society. The salons in

French culture of 17th and 18th centuries were not equal gatherings encouraged by a search for conviviality. However, the existence of an ideal reciprocal relation in polite conversation was undoubted (Lilti, 2005).

Figure 2. 12: The small Salon of 17th century inside the Chateau de Monbazillac, France (Noyce, 2014).

Another example of the Salon (Fig. 2.13) is from Poland, the House of Fréderic Chopin.

Figure 2. 13: Fréderic Chopin 's Salon in his house, Poland 1810 (Lebrecht Music & Arts, 1832).

Salon in England went through changes and turned into *a drawing room* - a large living room (Fig 2.14). In England (around the 17th century), after dinner, the men of the house used to gather for wine and cigars or just overstay in the same room. The women would withdraw to a different room called the 'withdrawing room', for private conversation. The word 'drawing room' is just a simple change of the original 'withdrawing room' (Warikoo, 2003). Guests were invited to this room; furniture placement played an important role, as it emphasized the significant role of the owners. Also in the drawing room began to serve appetizers and beverages, as well as tables appeared (Worsley, 2016).

Figure 2.14: The Drawing Room at Mount Stewart House, Northern Ireland, the end of 18th century (Retrieved from https://www.alamy.com/, 2019)

Figure 2. 15: 18th century decorated drawing room, England (Andreas von Einsiedel, 2009).

Oval salons have become grand sitting rooms, drawing rooms, such as the 'triple reception room' at Stanton Hall (Fig 2.16 and Fig. 2.17). Front and chamber room existed for particular epoch. Only the decor was changing in it. They became more lush and heavy (Korshunova, 2016).
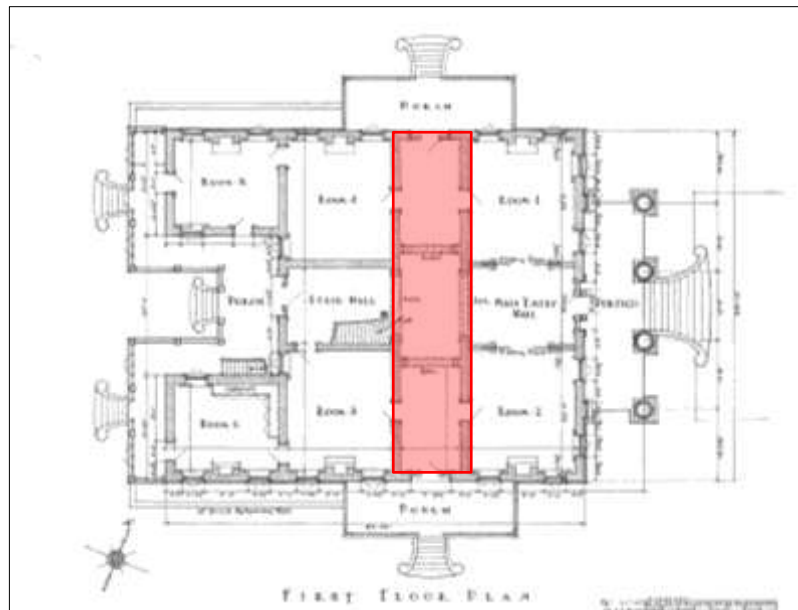
Figure 2. 16: Floor Plan of the First Floor of Homewood Mansion, Stanton Hall, 1857 (Historic American Buildings Survey Drawing, 1936).

Figure 2. 17: Triple reception room at Stanton Hall, (Hathorn, 2015).

The first cautious 'hints' for the possibility of 'sitting down' in the living room were expressed in the form of small stools, but even then this possibility was only among the French dukes. Pretty soon, the long enfilade 'hotel galleries' are a thing of the past, giving way to salons, which were large oval rooms, where you could sit comfortably, still admiring the beauty and richness of decoration (and appreciating the wealth of the owners) (Korshunova, 2016).

Before all the rooms in the house were used as living rooms, that is, - common rooms. Like the theatrical stage, they quickly emptied or filled with furniture according to circumstances. That is why, until the 18th century, it was customary in every room to put chairs along the wall - so that they would be on hand when there was a need for them. These rooms turned everything around: they showed impeccable manners and desperately missed their guests, laughed and cried during engagements, weddings or commemorations. Thus, the living room, where both its own and other people gathered, became a kind of platform where the art of splashing eyes was honed, showing itself from the best side (Worsley, 2016).

By the beginning of the 18-century manners were freed. Appeared recent class of the living room: the sitting room, which was informal, even intimate room, with soft furniture - sofas and couches (Shvidkovskii, 2015). The example of the sitting room from Buckingham Palace (Figure 2.18 and Fig. 2.19) with couches, sofas and tables (Hills and Saunders, 1873).
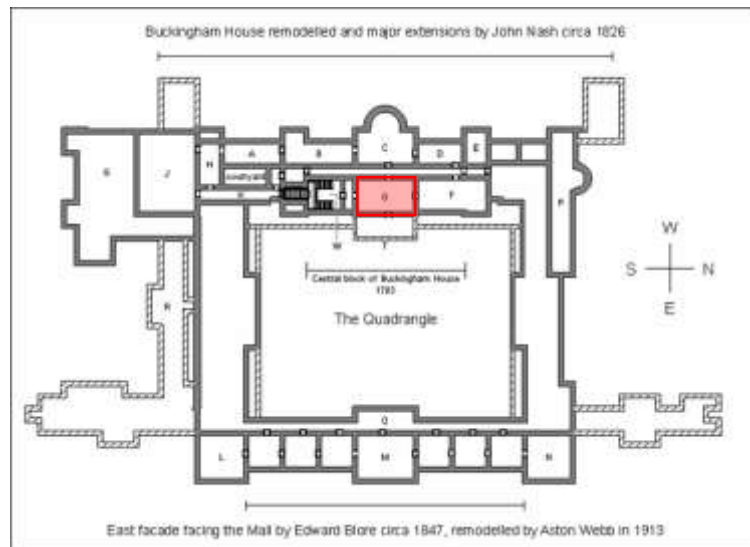
Figure 2. 18: The Plan of Buckingham House, 1847 (Hathorn, 2015).

Figure 2. 19: Example of Sitting Room, England, Buckingham Palace 1873, (Royal Collection Trust, 2019).

At the end of the 18th century, themed lounges became fashionable, such as Turkish, Gothic and Asian. At that time, living rooms with front rooms appeared in Russia, as a rule, in the Empire style, with columns. Themed living rooms demonstrated the tastes of the owner and the collections that he had - hunting trophies or portraits.

The Asian room (Fig 2.20 and Fig. 2.21) was the only elegant room in the half of the Grand Duke, and then Emperor Alexander II. The main place in the decoration of the room occupied a collection of royal weapons (Ialovaia, 2017).

Figure 2. 20: The Plan of the Catherine Palace, Russia, 1936 (Arch-heritage, 2019).

Figure 2. 21: The Asian Room in Catherine Palace, 1830 (Arch-heritage, 2019).

The title *museum's living room* was given for the room full of interesting and comfortable things related to family and lifestyle (fabrics, curtains, pillows) - this tendency was formed by the mid-19th century. One of the examples of the museum living room (Fig. 2.22 and Fig. 2.23) is from Kinloch Castle, middle of 19th century. They continued to be called the living room. And the sitting rooms became more private - *boudoirs* appeared women's living rooms with bedroom basics. The weapons were hung along the walls on bright oriental carpets and collected in special trophy compositions. In the center of the room was a fountain, surrounded by low cozy sofas. The ceiling of the room was richly decorated with polychrome painting, resembling an oriental carpet with strict divisions of the geometric pattern. The room was decorated with 'unusual' lamps made of gilded metal with colored glass (Korshunova, 2016).

PLAN 1 – Ground Floor Layout in 1900.
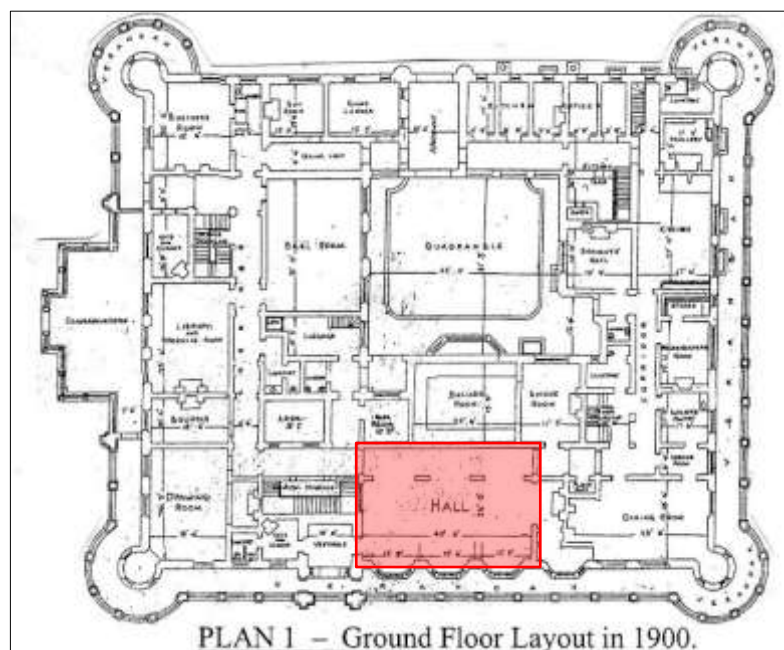
Figure 2. 22: The Plan of Kinloch Castle, George W., 1900 (Randall Research and Photographic Archive, 2019).

Figure 2. 23: Example of museum room, Kinloch Castle, middle of 19th century, (Worsley, 2016).

Salons, ceremonial halls, reception rooms - all these are modifications of the living room, where the main emphasis was always placed on the fact that the owners of the house are primarily concerned with the comfort of guests. This was emphasized by the layout of the furniture, the ornamentation of the room, the quality of the renovation and the decoration. Among other variations would be highlighted the so-called 'sitting room'. Here, unlike the others, informal friendly communication was supposed. In addition to the chairs, couches, ottomans and sofas were installed in the room, where guests could lie down if they wanted to. However, over time, this type of living room turned into women's boudoirs.

The middle class of Europe and USA - the creator and at the same time the creation of the era of industrialization - elevated the furnishings of the premises into a cult. By the beginning of the Victorian era in the 'exemplary' house of the representative of the upper middle class, there were several rooms for receiving guests. In this circle, it was considered necessary to observe their petty conventions and sometimes perform strange rituals, which made it possible to draw a dividing line between respectable gentlemen and those unfortunate people who had to huddle together in the common room. That was the heyday

of the living room (Worsley, 2016). The Austro-Hungarian examples of the common room for receiving guests (Fig. 2.24), of late 18th century.

Figure 2. 24: Austro-Hungarian room for receiving guests of late 18th, furnished with traditional patterns (Foley, 1912)

The term living room in Europe appeared only at the beginning of the 20th century. In addition to the fact that the hosts received guests here, they simply lived here. From then on, only one step remained until the free planning and unification of rooms with different functions into one (Shvidkovskii, 2015). During the 20th century, the common room got rid of the atmosphere of ceremonialism (Worsley, 2016).

The drawing room in the very late 19th was combined with dining room to make one room, like its shown in (Fig. 2.25) from Gunby Hall, Lincolnshire. This kind of living room (joined with dining room) became very popular in this period of time.

Figure 2. 25: The drawing room in the late 19th was combined with dining room to make one room, from Gunby Hall, Lincolnshire, England (Mackenzie, n.d.)

Next figures (Fig. 2.26, Fig. 2.27, Fig. 2.28 and Fig 2.29) represent the living rooms of the middle class families from Germany, England and USA in the beginning of 20th century.

Figure 2. 26: The living room of upper middle class family, Germany, around 1900 (beginning of 20th century) (Scherl, 1900).

Figure 2. 27: Example of Living room around 1910, England (Retrieved from
https://www.alamy.com/)

Figure 2. 28: Middle class living room in 1930s, Gemany (Scherl, 1930).

Figure 2. 29: Living room 1936, United States (Smith Collection, 1936).

In the 20th century, the widespread use of telephone and (more recent) cars, as well as the increasing ease of society, led to a reduction in the number of formal receivers in home architecture in English-speaking countries; the secondary functions of the parlour for entertainment and demonstration were performed by various types of living rooms, such as the living room (mainly in North America) or the drawing room (mainly in the UK) (Kroetsch, 1998).

The future of the living room became kind of a hot topic in the 20th century, especially in the USA. The living room of tomorrow, sponsored by RCA (Radio Corporation of America), was widely announced at the 1939 World's Fair in New York. This greatly helped to form the idea that the living rooms would be designed with the use of new technologies, including radio, TV, using the fax machine in the center of the house (Fig. 2.30). It became clear, that here all American families of the future will gather like is used to be in the village houses (Glansey, 2017).

Figure 2. 30: Example of the living room of 1940s and 50s (Glansey, 2017).

This period of time brought distraction into the living room. Use of new technologies made it the center of the modern house, were all family members are spending time together. Example of the living room (Fig. 2.31) from 1960s, England.

Figure 2. 31: Living room with new technologies such as TV, 1960s, England (Granger, 1960).

Example of 1960s from USA, the living room (Fig. 2.32) became a place to display artistic taste and cultural nous, with many items of furniture of the time considered works of art.

Figure 2. 32: Example of 1960s, the living room from USA (Glansey, 2017).

In such a parade, the living rooms existed right up to the present day. The decoration, saturation of the interiors changed, thematic trends periodically arose (Chinese style, Japanese, Moroccan, Indian, Gothic, etc.). But the main principle remained unchanged: in each living room the center of the composition was determined, around which the rest of the interior was lined up. Modern living rooms, as a rule, due to the eternal shortage of

area, suggest the presence of additional beds where guests could spend the night if necessary (Korshunova, 2016).

2.1.1 Concept, function and organization of the living room.

Changes and transformation, as well as the value of the Living Room can be traced to the centuries of its use. Acquiring different types and functions, the essence of the living room remained unchanged. This is the space in the living room, which is the most important for its inhabitants. Reflecting different styles and introducing the visions of different countries and cultures, the purpose of the living room has not changed to this day. This is a place that reflects the social status of residents, their tastes and preferences; determines the social status, life skills, interests, values and character. It can be said, that it's the public space of the house, a showroom for guests.

The transformation of the house has been argued in some publications. Studies have noted the possibility of transforming a house and enhancing the spatial quality and quantity of a dwelling without leaving the placement (Tipple, 1999). The transformation includes changes and modifications that are designed to satisfy a present project, taking into account the preferences, wishes, and priority of the holders.

The concept of a house includes many possibilities. But first of all, the house is a shelter where its members return to hide from the external world, to take a rest and be yourself. For these purposes, it includes various roles, such as private, personal, and intimate zones. The house also has public and formal qualities, which shape the space for showing off, a place to demonstrate taste, lifestyle, status and position in society. Such a space is a living room, a kind of showroom, a place to show yourself to the guests (Nasir et al., 2015).

Living space is not only a place for resting and comfortable pastime, but also its like a demonstration space of the house, where owners living in it can display and share their ideas, furniture, and decorations. The use of furniture should be organized in accordance with the interior design and the needs of its owners. The space has to be furnished according to requirements, in order to create a comfortable living environment. The setting should also be related to the needs and requirements of the users (Taylor and Blake, 1998).

Making a living space that can adjust to all of the prerequisites in an agreeable and helpful issue, cautious arranging is needed. The principal thought is function. Living space should be flexible and structured by the diverse capacities. For example, for the engaging and mingling purposes, living space ought to reflect casual, informal appearances. Cautious arranging is additionally required for living spaces to guarantee that distinctive exercises don't struggle. Other attentions should be in appliance with the main users' needs and way of having their time in the living area. Some living zones are open arrangement and they are commonly structured as multifunctional place. They are for the most part made together with connected spaces with various capacities particularly structured with eating zone. Their necessary capacities are not the same, so their structure should not be in a conflict in the living space (Sorrell, 2000).

The built-in external / internal environment is a key factor in determining the sense of people lives. It promotes to people feelings, physical comfort, general comfort and a meaning of fitting in. Designers have an important role in determining and forming the placements in which we are living, and that's why are responsible and obliged to create accommodations that face these requests. According to Butterworth (2000), spaces, places and buildings are more than just a foothold for people. They are endowed with personal and cultural meaning. At the same time, these places symbolize personal history, relationships, and personal values. The primary need of buildings is to provide security and shelter. For a sense of well-being, it is necessary to give people a sense of belonging and identity. Giving aesthetics to the living spaces magnifies spatial experiences. Since the owners of spaces do not simply exist in it, they also communicate with it, but also attach and derive meaning from it (Perolini, 2011). Living rooms play a significant part for house holders, because they create impressions first of all for themselves and then for other people.

It follows from this that people who are satisfied with their living environment perceive a feeling of strong attachment and to their place of residence.

Inner living setting for people is more than just physical space. The traditions and behaviors of people are included in all aspects of life and they are reflecting on the interior

performance of the place. An interior space is a place where the owners establish their lives (Wahl et al., 2004). It's formed by users, and their lifestyle influences the creation of the internal surroundings.

2.1.2 Private and public use of the living room.

In modern society, - housing is considered as the key for the good quality of life. Residences not only answer to individual requirements but as well offer safety, refuge and societal rank (Saruwono et al., 2012).

Practically in all cultures the living room is considered as the most public part of the house - whether it is called the facade of the house, the front part or the front stage (Rechavi, 2009). Official events related to the reception and service of guests take place in the living room, which allows family members to show their status, demonstrate their tastes and make a special impression on outsiders. The social aspects of the household's life are expressed in the living room and are generally not considered as a place for more intimate or personal aspects of life (Korosec-Serfaty, 1984).

Rechavi (2009) states that the living room can be intended for both functions: public and private. People use their living rooms to watch TV, read, write, chat or have intimate activities with their partners at any time convenient to them. In addition, they use the same room for receiving guests, both for large parties and for gatherings with family and relatives. Using the same room as a 'private' and 'public' goal is a positive thing for residents. Inhabitants often use the living room for personal, secluded purposes, while the same room has the meanings built by common moments spent with family or friends (Rechavi, 2009).

Possessing both private and social opportunities, the house is mainly determined as a place of obscurity and inconsistency (Short, 1999). These various features combine to create two-sense, such as 'formality / informality, social self / inner self and being outside / being inside'. To cope with the differences in these two-senses, representatives of different cultures established a dimensional separation within the home. In connection with this division, some of its parts relate to private and personal practice, and some - to public,

formal and group. This means that while some rooms are designed for group practices or warm welcoming for visitors, others are convenient for private and personal practices (Rechavi, 2009).

Living rooms can be defined in a few ways, as a place for private and public activities. Riggins (1994) claims, that the living room is a space for the private use, as well as a stage for selective relation with the outside world. The living room is a cultural setting for public display to guests and acts as a stage, while more intimate places, such as bedrooms, act as backstage scenes.

According to new changes happening in the period from 19th century the space feature took an important place in the design process. Afterward, during the design process of the space, architects start to think about the structure. They tried to find more appropriate solutions for interior spaces. Mostly the structure was used as a compositional element of the interior (Özay, 1998).

Designing the living room has started to be practiced in the late 19th century. Every room was generally decorated with curtains, lambrequins, jardinières of artificial plants, wobbly velvet covered tables littered with silver tinsels. The interiors were in a vague state because they basically took on an eclectic style (Brooker and Stone, 2010).

The influence of the industrialized world influenced the development of modern architecture. New design concepts were improved, the main aspects of which were functional and organic architecture. Decorations and ornamentation were left behind. The main objectives of this period were the use of space in a functional and aesthetic manner.

Elsie de Wolfe was another person, who studied interior design in the early 20th century. In 1913 she published the book 'A House with Good Taste'. In her opinion, comfort, commodity and conventional beauty were important factors for interiors. Özay (1998) noted that the main aim of interior designers of that time was: the arrangement of extant interiors, selecting the curtains, furniture, carpets, fabrics, soft furnishings, and other decorations and accessories. After the development of furniture, as well as technological

changes and developments, in 1931 the responsibility of interior designers also increased (Özay, 1998).

2.3 Furniture and Living Room

The word 'furniture' comes from the French word 'fourniture', which translates as equipment. In most European languages, the more appropriate word is the Latin word 'mobilis', which is translating as movable. The French term gives a better characterization of the word than, for example, English word 'furniture'. It's considered that furniture gives kind of resident stability (Butler et al., 1999).

It is particularly interesting from this point of view to study the history of furniture, because it is the result of human activity from different historical eras and can tell a lot about each period of the history of cultural development. Furniture serves to meet the needs of people, and these needs, in turn, lead to changes in its shape. The shape of the furniture indicates its immediate purpose; material and jewelery - for which social class it was made; according to some structural features, conclusions can be drawn about the time and place of manufacture of furniture. Furniture gives us an idea about the tastes of the former owner. In furniture forms, the inclinations of people, their mood, thoughts and demands, features of different eras, morals and customs are expressed. The features of the style help to understand the characteristics of epochs or people, the furniture product, through its belonging to one of these epochs. Getting acquainted with the product of furniture of certain historical periods, we get an idea of their development. As well as the choice of furniture can tell about the relationship between it and the space for which it is selected (Kes, 1981).

Furniture refers to the movable, mobile property of a person (hence the name itself in many languages), but most often it is associated with the interior, is part of the interior, which emphasizes the originality. A complete, unified picture is created thanks to the combination with other furnishings, interior decoration (Kes, 1981).

Furniture can be classified into 2 categories:

- Built-in furniture
- Movable furniture

The main characteristic of built-in furniture is that it allows creating the fluent transition between spaces and decor that makes your home feel light. Built-in furniture looks like a part of the house itself and this allows it to blend in for an overall minimalist appearance.

The arrangements of movable furniture are desirable for the flexibility and diversity which they afford (Ching, 1987). Items of furniture can be easily moved and rearranged however users want.

In the interiors, flexibility can be used a sidelong with furniture. For example, in a residential building, the kitchen is determined by placement, mechanical equipment and services. People who adapt cannot easily change its function. However, there are other places that are more flexible. The room can be used as a living room or dining room with different furniture and layout (Özay, 1998).

As Kes (1981) point out, furniture forms have always been organically linked to the architecture of certain historical chapters, elements of which are reflected in furniture. However, architecture has always been closely associated with the visual arts, such as painting and sculpture. As for the furniture, in some eras its styles were under such strong influence of architectural forms that the furniture is even called 'small architecture'. The basic patterns of shaping in furniture and architecture are in many respects identical, the difference is only in the scale. The human culture of all times of nations left us with a rich choice of various items of furniture. All samples of the situation, preserved from different epochs, were not accidentally developed by the artist's imagination and the art of the furniture maker. In their forms, proportions and ornaments, they reflect the history of successive styles. In these styles, which are formed depending on various kinds of conditions, the features most characteristic of one or another of the considered epoch are revealed (Kes, 1981).

According to Gürel (2009), the living room and its furniture, which serves as a showcase, reflects the social status and citizenship of the residents (Gürel, 2009).

The human culture of all times and people left us a rich choice of various pieces of furniture. All samples of the installations, preserved from different epochs, were not accidentally developed by the artist's imagination and the art of the furniture maker. In their forms, proportions and ornaments reflect the history of the following styles. In these styles, which are formed under various conditions, the most characteristic features of a particular era are being demonstrated.

The history of furniture is one of the specific units of the overall history of craft and the humanities. It is designed to highlight the original work of men, which is aligned at the formation of the material setting. The history of objects carries information from which one can emphasize many factors and ideas, under the influence of which they were created. The development of furniture is associated with various factors and living conditions, as well as is shaped by the needs of society and their preferences, corresponding to different periods in history. In turn, the stylistic forms can identify epoch, can express the factors, features of the time in which they were manufactured (Sobolev, 1995).

The origin and development of various style forms depends on a variety of factors: these are not only ideological, aesthetic views, but also materials and techniques for making furniture that are characteristic of an era, level. The development of production, domestic demands, established forms. A style that is created at a certain time and in a particular country, finds its expression in every work of art, even in the modest forms of everyday household items. The ideas underlying any major work are also palpable in the modest forms of everyday things.

Thanks to his resourcefulness, man has learned to use natural material as a piece of primitive furniture, for example, a stump, a twisted or forked branch, etc. far preserved in the peasant furniture of those places that are isolated from cultural influence. Simultaneously with the development of wood processing technology for everyday needs, it is developing and the ability to artistically decorate products. Items made from a single piece of wood were decorated with carvings that are not served for practical purposes. The art of woodcarving is the most ancient artistic technique. As tools improve, other methods of processing wood are gradually developing. As a result of trade expansion, it became

possible to purchase more valuable wood species. The carpentry craft developed from experience gained through rough carpentry (Kes, 1981).

While the architect usually deals with the overall design of buildings, the interior designer deals with the larger aspects of design, specific aesthetic, functional and psychological issues, as well as the individual character of the premises (Friedmann and Savage, 2000).

Therefore, the living room being a part of architecture and interior architecture as well as part of architectural space organization, has its own history, character and style, formed under the influence of various external and internal factors.

2.4 Layout and Dimensions of Furniture in Living Space

The origin and development of various stylistic forms of furniture depends on the most factors: these are not only ideological, aesthetic views, but also materials and techniques of furniture manufacturing, characteristic of the epoch, level of development of production, everyday needs, established forms. The style that is created at a certain time and in a particular country finds its expression in every work of art, even in the modest forms of everyday household items. The ideas underlying any major work are also palpable in the modest forms of everyday things (Sobolev, 1995).

It can be said that besides all the factors, one of the very important things, is to which room furniture is belonging. According to the function and meaning of the room, the value and task of the furniture vary. Dimensions, type and style of furniture is chosen in accordance with the room, its purpose, size and function; as well as in accordance with the tastes and preferences of the owners, their position in society, personal beliefs and views, culture and traditions. Summarizing everything, it can be noted that these criteria are particularly applicable to the choice of furniture for the living room.

People are giving highest importance to design of their own living spaces. Because, all inhabitants are seeking to find comfort, calmness and peace in the living spaces. To design a living room people refer to their own criteria such as needs, desires, taste, cultural and religious view, economic and educational status. Living spaces has many roles, and so its

furnishing should reflect a well-planned and functional distribution. Living rooms are used for reading, conversing, listening to music, watching television and resting. It is also, of course, a room in which objects are kept and put on display (Atabey, 2013).

Furniture occupies a surprisingly ambiguous place among human subjects (Smith, 1995). According to Abercrombie (1990), furniture has a useful function along with aesthetic, which means that furniture design is a complex art of compromise between use and beauty, which simultaneously satisfy all requirements.

Internal spaces have more individual characters than external ones. Even with fixed physical settings, the interiors express different trends. Moreover, each interior of the house takes the form and design in accordance with the individuality of people; these factors form the living room as an individual space (Atabey, 2013).

Furniture, depending on the quality of its design, can offer or limit physical comfort in a real and tangible way. They must be suitable and fit with the ergonomics of people's bodies. Human body is able to 'say' if the chair is comfortable or not, or if the table is high or too low for usage.

In addition to certain functions, the furniture contributes to the visual character of the interior settings. The forms of furniture, their size, color, texture and scale of individual objects, as well as their spatial organization play an important role in the expressive qualities of the room. The pieces can be linear, flat or three-dimensional in shape; their lines can be straight or curved, angular or free flowing. They may have horizontal or vertical proportions. They can be light and airy or strong and durable. Their texture can be smooth and shiny, smooth and satin, warm and plush or coarse and heavy; their color can be natural or transparent in quality, warm or cool temperature, light or dark in value (Ching, 1987).

According to Ching (1987), interior design necessarily goes beyond the architectural definition of space. When planning the layout of the living room, furnishing and enrichment of the space, the interior designer must clearly understand its architectural character, as well as the potential for modification and improvement. He argues when a

chair is placed in a room, it not only occupies space, it also creates a spatial relationship between itself and the surrounding enclosure. People should see more than the form of the chair, the form of the space surrounding the chair should be recognized as well. To help to understand, and eventually to fulfill, the function and purpose of the living space, it is obligatory to carefully analyze the users and activity requirements for that space.

For this aim the layout of the furniture, its design, functions and dimensions should be taken into consideration. Since the living room serves for different purposes, the furnishing of it should be actual and appropriate.

2.5 Summary

Following the chronology of the development of the living room and its modifications, it can be argued that different times, trends, customs, views, as well as external and internal factors, left a significant imprint on the living room. We regard the living room to which we are accustomed today very easy, because we do not think about the transformation and about the path it has taken and what significance it had for its inhabitants.

Various names, versatile functions, design and purposes enriched the living room and provided it with such features as memory, identification and impersonation. Despite the fact that the interior design, and it is the living room in question, is part of the architecture, it has much wider and deeper qualities endowed by the inhabitants of this space. Passing through many stages of formation, one can see that with time, modernization and technology, the living room has become even more significant and diverse. Being a status indicator in society, an index of preferences, tastes and opinions, the living room is an changeable area. Being a personal and public space, it is the most central part of the house, cozy and beloved, as well as the most ostentatious part of the house, a kind of showroom for all those who come from outside the house.

Starting with the living rooms in noble houses, palaces and abbeys, through time, living room appeared in all houses, in one form or another, performing approximately the same functions. Gathering with family members, receiving guests, communicating, sharing important moments, holding various events and engaging in various activities, exhibiting

the most self-reflective and worthwhile luxuries, hanging photos and paintings, carefully presenting gifts, objects and things. All these actions of householders give a living room a certain property that cannot be characterized by architectural terms and language. It is a holistic, independent space that includes issues such personalization

CHAPTER 3

COLONIAL ARCHITECTURE IN NICOSIA

3.1 Main Characteristics of Colonial Architecture in Cyprus 1878-1960.

One of the authors of the book 'Under the Clock', George Theocharous explained his vision about architecture in Cyprus in the time of British rule, (Schaar et al., 1995: p. 3):

> *"As a Cypriot and architect, I believe that colonial architecture has influenced the environment and attitudes of Cypriots to great extent. All the private buildings built by Cypriots in those years were designed in a very clean and simple way which did not impinge on the environment or the viewer."*

Modern architecture in Cyprus from the beginning was interwoven with the experience of colonialism. Cyprus fell into the hands of the British in 1878, when the British rented it from the Ottomans, hoping for military and economic benefits from the strategic position of the island (Phokaides, 2009).

In order to control the tension between the communities of the Greeks and the Turks on the island, the British decide to separate them (Iranfar, 2017). The period from 1914 is the time when architects began to experiment in the use of reinforced concrete, in the beginning for small architectural elements such as balcony floor slabs (Georghiou, 2018).

Both, the engineers and architects showed no apparent interest in using pompous architectural styles in Cyprus that would reflect the grandeur of a colony. Their inclination away from monumentality, however maybe due the fact that Cyprus was not yet officially British colony, and certainly to the lack of finances available for major spending on public architecture (Schaar et al., 1995).

The situation changed in 1925, when the island gained the status of a colony and at the same time, the population and economic situation increased by 1930. For the process of urbanization and modernization, the British government introduced several new law projects and infrastructures. Thus, the island became familiar with a new idea of modern

architecture in the 1930s, when the number of architects who acknowledged education abroad increased to begin their practice on the island. Architectural priorities were accompanied by national priorities. Architects began to reflect a rational aesthetic that was sometimes accompanied by national priorities (Iranfar, 2017).

By 1910 building projects were going all over the island, thought for the most of them the expenditure was kept to a minimum, sometimes to the detriment of the building and its users. In spite of economies on individual projects, it was clear that Government was spending more on public works as a whole (Schaar et al., 1995).

Those who introduced state-of-the-art Modernism in Cyprus during 1930-1940 were the Jewish engineer-architects Benjamin Gunzburg, Samuel Barkai from Tel-Aviv and Polys Michaelides from Athens (Georghiou, 2018).

British faced a big issue of suitable residences for British officials. The seriousness of the problem increased after 1925 and became even more aggravated during World War II. The growing number of administrative and military officers who were stationed on the island coincided with the natural inclination of Cypriots to flourish, marry and provide married children with new housing away from home, thus leaving 'less suitable housing' for British employees. To solve this particular problem, it was proposed to build new houses at different sites around Nicosia. By 1950, a significant number of new official residences were built, although in more stages than originally it was planned. The resulting groups of government residences and apartments that were built outside eventually formed the cores of their suburbs.

Many of the young generations of Cypriot appointed during the 1940s had already done technical training abroad. The combination of this and their experience in the PWD could help them establish a practice in the private sector in Cyprus (Schaar et al., 1995).

The effect that these Cypriot architects had on the development of the island is best seen in the designs for official residences by the now all-Cypriot architectural team, aided by number of Cypriot Technical Assistants.

After World War II, while the process of urbanization was confronted with the process of modernization, the need of building schools appeared. At that time, architects began to follow Louis Sullivan's idea 'Form follows function' and use local materials in buildings such as sandstone (Iranfar, 2017).

The architects of 1930s continued to practice after the end of Second World War. Until the arrival of academically qualified Turkish Cypriot architects the Turkish Cypriots community employed Greek Cypriot architects. The greatest change brought about by the British Administration relation to town planning was the separate, unattached buildings, free- standing within its own plot of land and garden, oriented towards the street, in contrast to the traditional inward-looking arrangement of attached courtyard houses (Georghiou, 2018).

- **Social and economic changes in Colonial Period in Cyprus, which affected architecture.**

The first years of British colonialism in Cyprus had a huge impact on the social, political, economic and cultural life of the island. The arrival of the British meant for Cyprus the beginning of the transformation from the traditional society to the European state (Hasikou, 2015).

During the first years of the British occupation (1878-1914), Cyprus can be considerate as an underdeveloped agricultural island. Missing any modern industrial production, the rural peasantry composed the majority of the population (Pantelidou & Hatzikosti, 1992). An official survey by the British government 'Survey of Rural Life in Cyprus' detected that the living conditions are conforming the living conditions of England in 15th and 16th centuries (Surridge, 1930). 25-30% of the rural population was living in primitive conditions.

British reforms and tax collection did not improve the living conditions of the peasant population in the early years of the occupation. The abolition of the Ottoman system led to a progressive increase of the role of the state; this meant that, unlike in previous years, the state had a monopoly of tax claims that would be paid by each person (Katsiaounis, 1996). Due to high taxes - and, above all, because of the reform in the collection system - the

island suffered from considerable misery and degradation up to 1880. The press of the time confirms this. Thereby, Neon Kition published a statement, which says that people are oppressed by heavy taxes, they are economically interconnected, and therefore, they have no opportunity to make a step forward; waste every day and look desperately at the hopeless future that awaits them (Kition, 1882).

Colonel Green, who visited Cyprus in 1896, noted that it was difficult to overcome the prejudice of the natives and how loath they seemed to adopt new ideas (Green, 1914). Commissioner Wauchope (1878) determined out that the indolence of the Cypriots was their worst disadvantage. Although they were very poor, 'they were content if they could find enough for themselves to keep their body and soul'. As Katsiaounis states that the main mistake of the British was that they could not understand that the main characteristic of this behavior of the Cypriots was the fact that the poor controlled their own working life. Satisfaction with their modest lifestyle has increased the ability of the poor to maintain a significant degree of their independence from the employer, including the government (Katsiaounis, 1996).

All of these descriptions, given above, characterize the spirit and character of Cypriots, who have experienced changes in all aspects of their lives. Their simple, pleasing demands, which are also reflected in their life, and in the design of houses, became a stumbling block for the British, who began to introduce their rules.

In the 1930s, Cyprus remained an agricultural country, and most of the population consisted of peasants or holders who were farming their own lands. In addition to agriculture per se, the island's economic activities also depend on domestic production, including shoe manufacturing, furniture manufacturing, weaving, and production of flax, lace and embroidery (Rappas, 2014).

During the Second World War Colonial Government relaxed the restrictions on the freedoms of Cypriots, which it had had imposed following uprising of 1931. In 1946 Government announced a 10 year development program for the island, which was comprehensive and concerned all sectors of the economy, including town planning and housing (Georghiou, 2018).

The development of modern architecture in Cyprus is associated with both unsteady political conditions and the lack of architectural schools. (Fereos and Phokaides, 2006) As well at the beginning of this period, the construction of big and important buildings continued in a traditional manner, in loadbearing rubble masonry faced in stone ashlar or rendered. The use of fired clay bricks was rather limited (Georghiou, 2013).

Before this time most architects were foreigners who individually designed schools, churches, and homes for the elite; or worked in the Public Works Department of the British colonial government (Fereos and Phokaides, 2006).

Raising the standard of living Cypriots invested in creating a middle class that wanted to live like the Europeans. The rising allowed increasing gradually number of Cypriots to send their children to study abroad. An increased number of architects who studied in Europe and America returned to Cyprus to begin their practice. The next generation of academically educated architects and civil engineers who studied abroad was fully trained in modern construction methods, especially in reinforced concrete. They led to the transformation from the eclecticism of architectural historicism to new styles that included elements of Art Deco, de Stijl, New Monumentalism and, by the end of the period, a Modern Movement or an International Style promoted by Bauhaus and Le Corbusier (Georghiou, 2013).

Populations, urbanization, as well as the movement from cities to rural areas, were the causes of economic development and improvement of living standards on the island. To obtain economic, cultural and social impacts, new government played a significant part for Cyprus. The desire for a European lifestyle prompted the economy to create new businesses for consumer goods and services, entertainment and new professions. European culture and way of life style began to enter into all aspects, including architecture and urban form (Gheorghiu, 2013).

The local architecture has been affected, with regard to industrialization and modern movements in European architecture. Cypriot architects of the new period have made a stunning contribution to the modern architecture of the island (Salar 2017).

3.2 Residential Architecture in Colonial Cyprus 1878-1960.

The choice of this type of architecture was based on the residential architecture, which can be summarized as follows. Firstly, the focus of all the work is focused on Living Space, since the initial interest is in the development of furniture as part of Living Space. The furniture and its connection with Living space can tell about the period of the time, when it was used; can characterize its owners and their level in society. Secondly, the choice of residential architecture is associated with the time when Colonial Cyprus began to modernize and develop. Design and development of residential houses did not start from the early years of the British rule.

The colonial style found significant reflection in the architecture of both religious and administrative, public buildings and large mansions. The British rulers were considered big fans of the ancient Greek classics. According to their numerous projects, many neoclassical buildings were built in all major cities of the colonies of the once powerful empire (Georghiou, 2013).

The Ottoman house type continued to be erected during the first years of British rule and began to evolve gradually and adapt to the new economic and social conditions and way of life. The building is attached to other buildings along the streets, hard up against the edge of a narrow pavement. The main ground floor rooms re located on either side of the hall and were used mainly as stores for merchandise and sales. The interior structure also kept the same during first years on British Colonial rule. The upper floor hall was the principal living room for the family, called the 'Sofa' in Ottoman times (Fig. 3.1). The habitable rooms are placed symmetrically on either side the upper hall which extends into a jetty projecting over the street, referred to as a 'kiosk' (Fig. 3.2). The jettied bay allows the residents to have views along and across the street and offers a good lightning and ventilation to the interior. All the windows on the street elevation are fitted with wooden shutters, which permit controlling the sunlight, daylight and ventilation; and allow the inhabitants to look out without being seen. The last factor was very important during Ottoman times, when it was not acceptable for woman to be seen in public (Georghiou, 2018).

Figure 3. 1: Upper floor plan of the Ethymiades house, with the family living room. The Ottoman house type, Larnaca 1869 (Efthymiadou).

Figure 3. 2: Courtyard view from above (Georghiou, 2018).

Figure 3. 3: Ottoman Sofa in Cyprus House (Dervish Pasha Museums, 2014).

Modern twentieth-century architecture in Cyprus is marked by changes in residential buildings. These changes occur in connection with the order and customer needs or because of the dilapidated state of the buildings. The defining characteristics of the modernist architectural movement are the identification of these buildings and the recognition of transformations applied to them (Salar, 2017).

At a time when professional architects with European education began to introduce their practice on the island, the ideas and practices of architectural modernism began to be introduced in Cyprus in the 1930s. Institutional and residential architecture began to reflect rational aesthetics, which often also sought to establish links with local folk preferences. (Phokaides, 2009) Also during this period, in the 1930s, construction began on the first public, commercial, and residential buildings in Art Deco style (Kissel, 2012).

After World War II, the construction section was completely stopped. Thereby, the housing problem showed up especially for people who emigrated from villages in the neighborhoods of Nicosia to serve the troops and Greek immigrants who immigrated to Cyprus due to war. Therefore; In particular, housing construction was carried out during this period (Tozan and Akın, 2009).

3.3 Urban and Rural Residential Architecture in British Colonial Period 1878-1960

Urban settlements are regions that have a developed or relatively developed industrial, economic, and residential system. Mainly urban settlements are called cities, which include transport, schools, and asphalt streets, sidewalks, working places, hospitals, cultural centers and shops.

Rural settlements are villages that are less developed than cities. As a rule, there are few roads or their complete lack, several or one small school, lack of public transport, economic and cultural centers, as well as shopping centers.

Urban and rural areas differ in the nature of the settlement, as well as in demography, population and socio-economic aspects (Atabey, 2013).

Due to the fact that urban settlements differ from rural ones, the life of the urban population is considered more facilitated. Citizens can move freely from one place to another, easily moving and walking. Urban development allows people to spend their free time in different ways. Differences in the development of urban and rural settlements affect the style in the interiors of their homes. The interiors of city apartments and houses are decorated in accordance with trends and social changes. Rural homes are simpler and more traditional. Villagers prefer to decorate their homes in accordance with cultural values. Villagers attach greater importance to the historical and cultural background, which is reflected in the choice of decorative elements (Kondakova, 2018).

As in the architecture of religious buildings, the British colonial style was also reflected in private residences, administrative and public buildings. British rulers were considered admirers of ancient Greek classics. As can be seen from their many projects, the Neoclassical style was used in the construction of many buildings in the large colonial cities of this powerful empire.

The forms of settlements, as well as their types and structures, depending on the topography of the area, its climatic conditions, materials and their properties, as well as on various socio-economic factors. Villages always 'grow' organically in any natural

landscape, be it steep mountain ranges, hills or valleys, forming a wonderful union between the natural and man-made environment. In the past, settlements were compact, with dense buildings and narrow, unpaved or cobbled streets, which also connected villages to arable land in distant areas (Kondakova, 2018).

This period was characterized by assimilation and decorative understanding of local architectural traditions, eclecticism and an abundance of details (this was quite often manifested in the construction of the residences of British rulers and government officials). Certainly, the inhabitants of Cyprus had mixed feelings about colonial architecture, which worked for the interests and needs of the rulers of the island.

After the end of World War II, it became apparent that the concept of colonized countries had lost its popularity throughout the world; Colonial governments (in particular, the British, famous for their pragmatism) began to use the so-called 'neutral style of the Commonwealth' without any symbolism and consequences, confirming that they were avoiding the old faith: 'divide and conquer.'

Modern architecture of Cyprus, as in many regions of the Mediterranean, developed in accordance with the canons of functionalism and simplicity, conceived by the German architectural school of Bauhaus (1919-1933); it was also influenced by the work of Ludwig Mies van der Rohe (1886-1969), whose style of work was based on the concept of a universal abstract form. In modern villas and urban manors, as in many other countries, trends have been observed that remained fairly close to traditional Cypriot architecture, such as the main room of a private house — often a two-level open-plan living room and windows. Around it, according to the recommendations of Gropius and Mies van der Rohe, the secondary rooms were grouped together (Salar, 2017).

In mountainous areas, where the terrain fundamentally limited the space available to residential buildings, the courtyard was rarely created. The residences themselves looked as if they were climbing several levels, climbing steep slopes, while the entrance to each of the subsequent floors could only be built along a street that meanders along a hill or mountain. On the very top floor of the house they used to build an 'ilyakos' (sunny room); most often as a covered porch (Kondakova, 2018).

Depending on the region, the type of building and the style of the house changed somewhat: for example, if in the mountains, taking into account small areas of the site, you can find houses built like towers, reaching three or more floors in height (mountainous village Kakopetria, Kalopanayaotis); then in the valleys - everything was completely different. Here, large gardens and orchards will surround one or two-story buildings (in the Famagusta area, most often single-story) with a relatively small size, in which living rooms will be combined with utility rooms through a large covered veranda or portico with columns and arches.

Figure 3. 4: Example of rural dwellings. Residential houses in village Kakopetria (Retrieved from www.bigstockphoto.com)

Figure 3. 5: View of the village Valva, region of Larnaca (Kondakova, 2016).

The transition from a rural to an urban way of life began at the end of the 19th century, when the era of Ottoman domination on the island came to an end and the rule passed to

British Empire. This phenomenon contributed to the emergence of a middle class in Cyprus as a result of socio-economic reconstruction, which also affected the local architecture.

Placing the main building (estate) in the depths of the countryside is outdated - now a new form of urban housing (and new urban development as a whole) was designed, as an element of a single ensemble, reflecting the social status of its owner. Therefore, the private house gradually 'moved' by the facade to the front of the plot, where it went outside. The new style, which required modernization, corresponded to the aesthetic concept of Neoclassicism (which meant integrity in unity). Morphological elements not only adorned the buildings of city estates, but also influenced more modest constructions of that period, as was the case within the city and in the countryside (Fereos and Phokaides, 2006).

Regarding symmetrical houses, the balance between their elements were also reflected in the appearance of their facades: the front door (the entrance) was positioned in the center and flanked on both sides by windows. In those cases when the main building was situated deep into the plot and not along the red line of the street, a portico could be situated above the entrance with a wing along the entire facade of the house. The side facades of urban manors also had windows, therefore acquiring a certain compositional significance (Kondakova, 2018).

Figure 3. 6: Example of urban dwelling. Residential house of Dr. Georgios Stavrinides Nicosia, 1925 (Georghiou, 2018).

Figure 3. 7: House of Chacholides, Larnaca, 1937 (Georghiou, 2018).

There are many types of housing in the field of architecture that appear in different conditions in order to lead governments and architects to create new types of housing. The reasons for the emergence of various types of housing are the following factors: the growing population and the number of people who want to live in cities, which contributes to the high demand for housing. As the result of the growing population and the growing

55

number of people eager to live in cities, various types of housing have emerged in response to the high level of people's demand for housing. Financial problems and the emergence of new social classes, such as the middle class, whose appearance increased by 1950, and the desire of rural residents to live and work in developing cities led to the emergence of an arena for finding a suitable solution to the housing problem. In fact, it was the starting point for the mass housing area. In addition to public housing and social housing, this category includes all types of housing that were built similarly to each other (Dastjerdi, 2014).

The initial reason for building a large number of houses in Cyprus was caused by various transformations, such as political, social, economic and technological, at the end of the 19th century. During the British colonial period in Cyprus and after World War II, an important economic transformation took place in parallel with industrialization, which led to the transformation of the island's agricultural economic base into a commercial transformation (Atun and Pulhan, 2009).

The early premise of mass public housing is related to the period of social transition between Ottoman and British colonial rule in Cyprus (Pulhan & Orçunoğlu, 2005). The primary development of mass housing was developed by European planning during the Ottoman period for low-income immigrants (Numan, 2000). After that, in the British Period, as mentioned earlier, for the resettlement of government officials, as well as low-income families and workers after the First World War, who immigrated to cities from the countryside.

Types of the houses can be categorized:

- Detached houses (individual houses)
- Semi-detached houses (twin houses)
- Attached/row houses
- Apartments (multistorey)

According to Paralı (1993), building a large number of different types of houses is an important approach to providing housing for a big number of families. The needs of people

are growing and changing in accordance with the progress that has influenced the construction of various forms of houses in big amount, which is called mass housing (Paralı).

The main goal was to create mass homes for low-income people, in order to eventually achieve equal living conditions among people from different economic and social classes.

During British rule, significant economic changes occurred that led to a shift from agriculture to a commercial economy (Pulhan & Atun, 2009). Along with the construction of architecture, these socio-cultural and technological changes played an important role in the human environment. Along with the development of technology, administrative and new state institutions were created. This caused immigration from the countryside to the cities. As a result, the urbanization of the city affects the socio-cultural structure of society.

According to Salihoğlu (1996) with the urbanization of the city, officials such as police and middle and high-class soldiers began to arrive on the island. However, in general, the culture and architecture of Cyprus has not been changed by British culture. Only the old buildings that were built in the period of the Ottoman Empire and other periods were repaired and supplemented. The British began to build administrative offices and residential premises belonging to a group of people with middle and high income, such as the police (Salihoğlu, 1996).

From the beginning of British rule, the user's interest was more social than in the previous period. Human needs were increased, and these changes were reflected in the design and figuration of the living space. The changes affected the development of mass housing in Nicosia. During this period, two mass housing projects were built: Samanbahçe Urban Dwelling and as Standard Houses Kaymaklı (Dastjerdi, 2014).

This complex is an important example of early urban planning in the city, as well as the development of social housing to support low-income families. The complex has 72 houses that were built in stages, the earliest of which were built by 1900; new houses were added in 1949, and finally the project was completed with the latest additions in 1955 (The Nicosia Turkish Municipality, 2009).
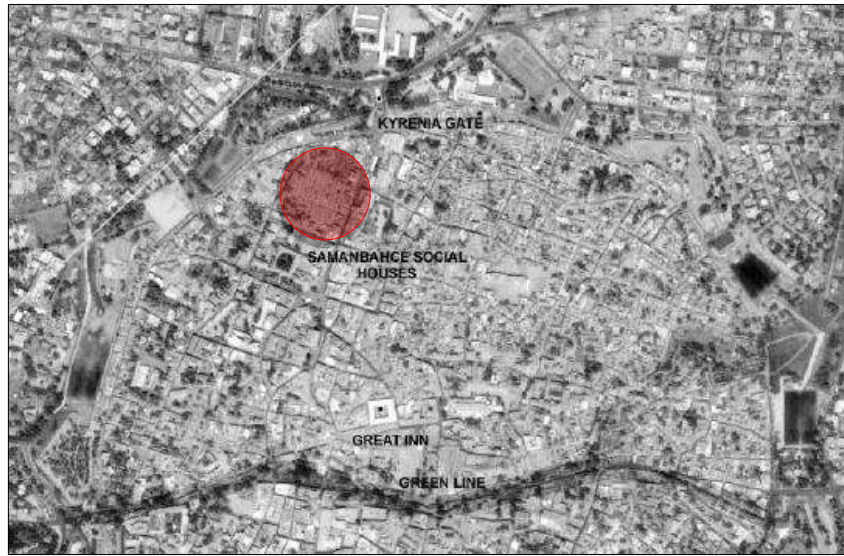
Figure 3. 8: The location of Samanbahçe Urban Dwelling in Nicosia (Yildiz et al., 2009).

Figure 3. 9: Site plan of Samanbahçe (Evkaf Documents, 2004).

As it was mentioned earlier, during Second World War the number of administrative and military officers increased, thereby island faced trouble of providing suitable houses for 'desperate' renters. To solve this problem, Treasurer suggested building 12 houses on different locations around Nicosia. By 1950 considerable number of new official residences was built, in more disorganized fashion than originally planned.

One of the most able architects who applied himself to draw up plans of official residences was R. H. Macartney, who arrived to Cyprus in 1939 for duration of the war. The architectural along with health needs of Cypriot villagers and town-dwellers was one of his biggest concerns. Feelings and interest towards Cypriot citizens made him more sensitive than many of his colleagues. In 1943 he suggested schemes to produce standard plans for village houses, which can be seen in Fig. 3.9.
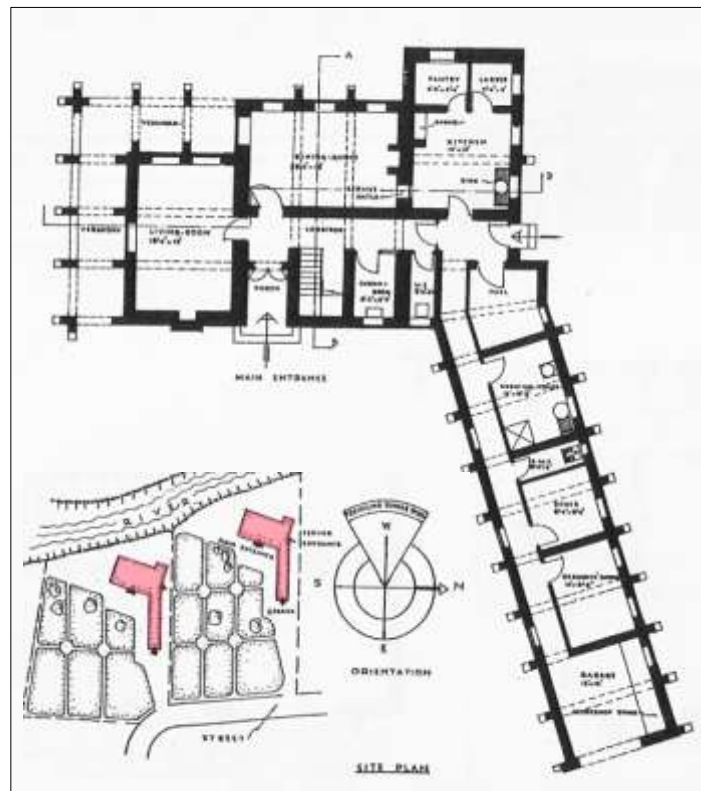

Figure 3. 10: Ground floor plan of 2-bedroom Official Residence (Macartney, 1943).

Owing to a shortage of materials during the war, Macartney used the unconventional techniques for the middle of 20th century, of supporting arches and buttresses. It can be seen in Fig. 3.10.
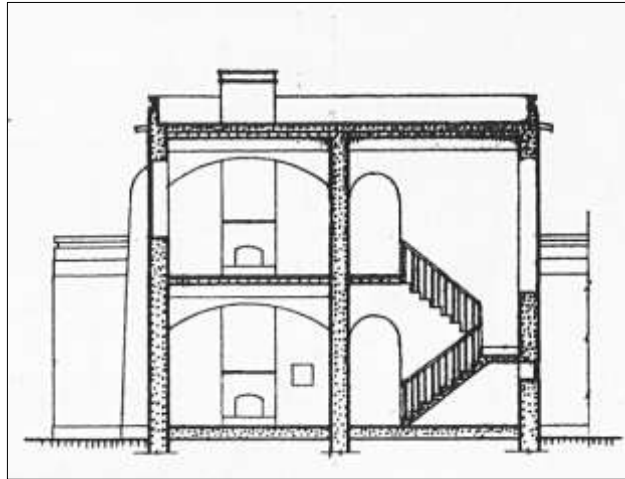
Figure 3. 11: Section of 2-bedroom Official Residence (Macartney, 1943).
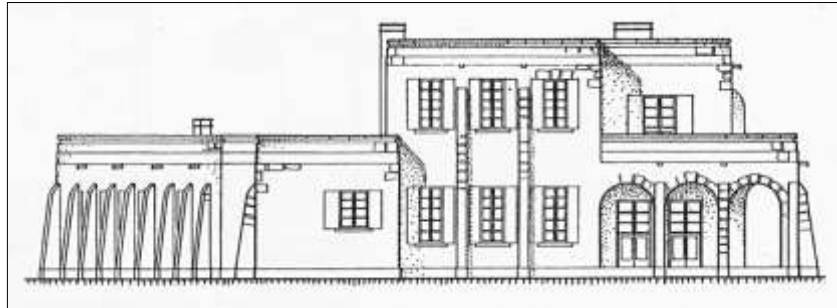
Figure 3. 12: Back elevation of 2-bedroom Official Residence (Macartney, 1943).

British colonial authorities were not only concerned about the housing of their officials. During the war the design villages and workers' houses grew up, s result few plans were produced by PWD architects. One of the most notable scheme was William Caruana's, Subsidized Workers' Housing Scheme at Omorphita (Küçük Kaymaklı) presented in Fig. 3.12, a suburb of north-east of Nicosia, designed in 1946.

This is an artificial village whose design is based on imported rather than local conceptions of community life. People who lived in the area referred to the housing scheme as 'The Standard' (even in Greek), and considered the house too small for a family to live in unless they were unable to afford anything else (Schaar et al., 1995). The form of Mass Housing and all units have standard sizes and a compact form - Therefore it is called standard houses.

Figure 3. 13: Subsidized Workers' Housing Scheme at Omorphita (Küçük Kaymaklı), (Caruana, 1946).

The typology of houses in this area is divided into two, such as attached (row) houses and semi-detached houses. Row houses are designed in two types: six standard blocks attached to each other, and four blocks attached to each other. Another type is a semi-detached (twin) house, which consists of two identical blocks attached to each other. Each unit has an open and semi-open space, such as a semi-open entrance due to climatic conditions (Esentepe, 2013).
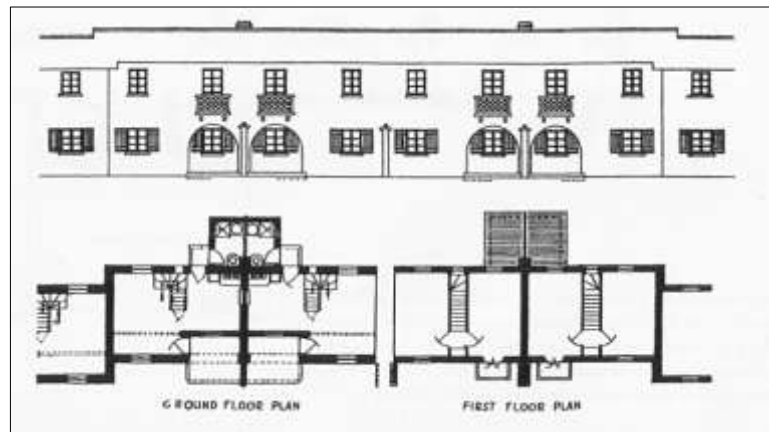

Figure 3. 14: Elevation and plan of Subsidized Workers' Housing at Omorphita (Küçük Kaymaklı), (Caruana, 1946).

The house organization plan consists of two-storey attached/row or semi-detached houses, which consist of a semi-open entrance hall, living room, kitchen, bathroom/hammam and

toilet, as well as a courtyard on the first floor. There are two bedrooms, and one of them has a balcony on the ground floor plan (Esentepe, 2013).

As mentioned above, administrative offices were built during the urbanization in Nicosia. Due to Standard Homes, the housing needs of workers who worked in administrative offices were calculated. According to Özay (2005), the British Empire reflected the modernist lifestyle with the design of functionalist homes. As well as at home, social facilities such as school, coffee shop, park, etc., were developed for users in this area with the support of new technologies and new materials (Özay, 2005).

In 1955 Ch. Ioannides, Appointed Assistant architect two years previously, prepred plans for official flats and houses at Platy, south of Nicosia. Although he refers to the colonial architecture of his department, he translates it to modern idiom with clean and simple lines, more European than Cypriot and much influenced by contemporary architectural trends.

In Ioannides' government flats at Platy (shown in Fig. 3.14), we have series of apartments which are designed as a single complex with garages (Schaar et al., 1995).
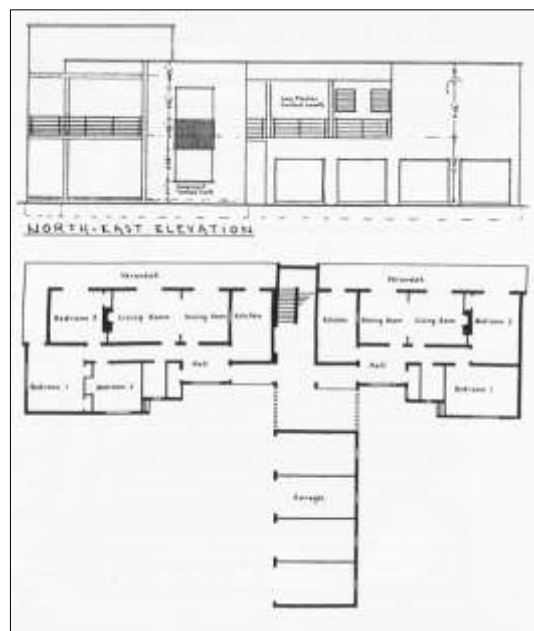
Figure 3. 15: Side elevation and ground floor plan of Governments Flats, Platy (Ioannides, 1955).

In 1958 Police Flats were designed by Christofides, plans drawn by Georghalli, in Omorphita (Küçük Kaymaklı). Three towers set obliquely to each other are joined by walkways at the second floor to a central staircase, the 4 separate units forming an integrated whole. In the plan (Fig. 3.15) is shown how each flat occupies half of 2 floors with public rooms on the ground floor and bedrooms on the 1st floor (Schaar et al., 1995).

Figure 3. 16: Plan of Police Flats, Omorphita (Küçük Kaymaklı), (Christofides, 1958).

Individual flats had their own staircases inside, and there was a common one between three towers, to provide access to the upper storey of the building, it's shown in the Fig. 3.16. There were 24 apartments in total.

Figure 3. 17: An axonometric drawing of police Flats, Omorphita, (Küçük Kaymaklı), (Christofides, 1958).

3.4 Summary

After the First World War, the British tried to solve the problems of placing their officials in Cyprus. In this regard, only a limited nu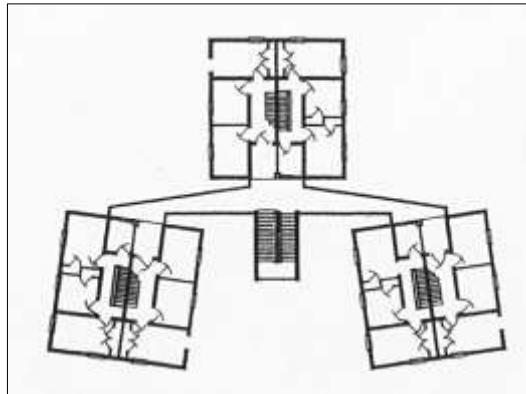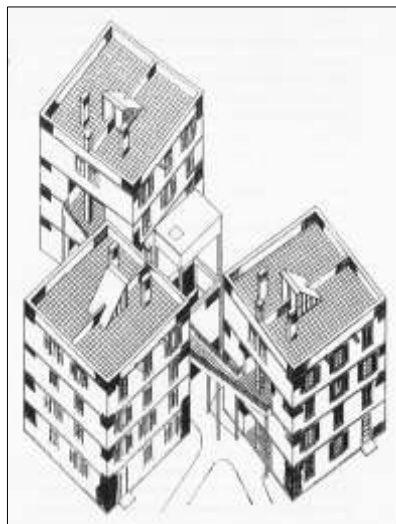mber of houses were provided for senior officials. Lower-level officials are forced to rent houses at Cypriots under their personal responsibility. After that, the British government in Cyprus asked the PWD to design and build numerous homes to meet with its officials, as well as solve the housing problem of immigrants and low-income families.

At the beginning of the British period, the greatest attention was paid to the construction of office buildings. As a result, at the beginning of British rule, there was a limited number of houses. Gradually, they began to build housing, combining the traditional Cypriot architectural style and new construction technologies and materials that were brought to the island (especially after the end of World War II in the late period).

Increasing the size of the British population (most of them were soldiers), the government decided to build low-cost houses to settle in as soon as possible. Thus, house designs fall into two main categories during this period. The first category is housing projects with the goal of providing elite houses to state bodies, and the second category is massive housing projects with cheap construction. Later, the British architectural style influenced local residential houses in Cyprus.

CHAPTER 4

TRANSFORMRION OF THE RESEDENTIAL LIVING SPACE IN NICOSIA, 1878-1960

4.1 Methodology of the Case Study

To obtain the best results of this study, 2 detached residences of each decade, beginning from 1878 till 1960, from the capital of Cyprus, Nicosia, were taken as a basis. As result, 13 detached houses were taken, built by Greek Cypriots and Turkish Cypriots architects. In order to analyze the transformation and modernization of the living room in these residences were collected data and materials. It was originally planned to find furnished plans and analyze the living room through furniture, but unfortunately, it was hard to find some plans, and it was virtually impossible to find furnished plans. In the case study an important role to find determined materials played book of Costas Georgiou 'The Architecture of Cypriots during British Rule 1878 – 1960'.

The found plans were formatted, in order to facilitate their reading; all names were translated from Greek and Turkish and were given approximate dimensions, found by means of ratios to other rooms. According to the found plans, sections and photographs of the internal and external views, tables were made, in each of which all the information on individual houses was collected in chronological order. Based on the found plans and current photographs of the interiors, a description of the house, its characteristics and main features were made and comments have also been added. By means of comments, the changes in the sizes and proportions of the living room, its individuality (whether it is separate or combined), meaning and position can be traced.

In connection with all the circumstances and difficulties that have arisen, the maximum results were given on the basis of limited information.

4.2 Evolution of the Living Space in Cyprus in British Colonial Period 1878-1960

The development of interior design, including the living room, and architecture in general, was evaluated in connection with architecture. The new concept of modern design was founded under the leadership of Louis Sullivan (an American architect) in the late 19th century. At the beginning of the 20th century, modern architecture started to modify by Sullivan and other innovator architects of this period, such as Frank Lloyd Wright, Bauhaus architects and Le Corbusier (Özay, 1998). All these changes were accomplished due the new era of the industrialized world.

The first sensible manifestation of imperial rule appeared with the construction of Government House in December 1878. A standard flat-pack structure, shipped out from Britain, it was meant for use as any colonial building – in any colony. Morgan Tabitha mentioned in his book that Wolseley (the hero of the book) complained that the 'finished product' consisted of a large wooden house that was not well equipped with doors and windows at all; it was without high rooms and a large number of windows, without stoves and fireplaces. The building was located two miles from the medieval walled city and located on rocky terrain, where it enjoys every breath of wind (Tabitha, 2010).

By the time Wolseley's wife, - Jouise, joined him at Christmas in 1878, the house was even less attractive because the strong wind had broken many windows. The house was almost unfurnished and half finished (Green, 1914). This summary shows us the impression of the book's heroes who arrived in Cyprus by the end of the Ottoman Empire. Description of the house, its internal state characterizes the type of interior decoration of the house of the outgoing era. No descriptive luxury design or furniture, everything is pretty simple, in accordance with the needs of the life of this period.

The researcher Costas Georghiou, who devoted years to working on his book ('Architecture of the British Colonial Administration, 1878–1960') affirms that there is no such thing as a typical example of British colonial architecture. Thus, the main principle, according to the Cypriot scholar, was namely the absence of a single typical British architectural style in Cyprus. He is convinced that in all colonies: everything changes with time and circumstances (Georghiou 2013).

The heritage of this period in the architecture of the country includes more than 700 preserved administrative and private buildings, as well as an extensive infrastructure of roads, buildings and other objects. For this period is characteristic: assimilation and decorative interpretation of the local architectural tradition, eclecticism and an abundance of details. At the end of the Second World War, it became obvious that the situation of the colonial countries around the world was shaken, the colonial governments (especially the English known for their pragmatism) began to use the so-called 'neutral style of the commonwealth' in construction without any symbolism and subtext, avoiding the previous message: divide and conquer' (Kondakova-Teodoru, 2017).

The stylistic taste that was preferred in the British colonies was described as colonial architecture. In England, there was the political influence of Victorian design, but this clearly did not extend to the architectural style practiced in the colonies (Watkin, 1997). Colonial architecture in India and in Asian countries was usually based on newly introduced styles, which also took place in Cyprus (Grant, 1981). Colonial architecture in Cyprus was planned to increase the authoritarian image of the British administration. The size of the buildings was usually larger than in the neighborhood. Expressive courtyards were designed to create a similarity between a local resident and official grandeur in people's minds (Özguven, 2004).

Following the example of the British, who started to spend hot summers in the mountains, rich Cypriots also began to build summer houses in the mountains. The styles of these dwellings were eclectic with notes of a romantic nature. The styles of Cyprus houses of that period were influenced by the European way of construction. A rich, expressive Neoclassical style, elements of Classicism/Renaissance and Neo-renaissance, Art Deco, style and some elements of the new Monumentalism are the main features and characteristics of the new era of Cyprus. The intention of the new urban middle class to the European way of life raised the prestige and request for architects with academic education (Georghiou, 2018).

One of the reasons for the transition to modern buildings, was that people in those years wanted to show that they are citizens of the world, equal to other Europeans, and wanted to state their independence. Another reason is that modern concrete houses are also cheaper to

build, and that is what many people, who order buildings, build as cheaply as possible, making a profit for them (Chrysostomou, 2018).

The evolution of Living Space of Colonial Cyprus is divided in two periods: 1878-1945 and 1945-1960, which is connected with next reasons. Since the period of 1945 is considered as a breaking point for Cyprus, years between 1945 and 1960s are going to be the main focus. Concentrating on the period from 1945 more information can be found. Since modernization in Colonial Cyprus starts after Second World War, more data can be found on this period about furniture and Living space. This is the time when the whole world went through industrialization, which undoubtedly affected the development of Cyprus of that period. In connection with the modernization and introduction of innovations, more money began to be spent on the improvement of the architecture of Cyprus. More educated people and architects started to participate in development of the island.

According to Tozan and Akın, mostly housing production was performed in Cyprus in British Colonial period (Tozan and Akın, 2009).

In the created tables and collected materials names of the rooms are given in Greek, next paragraph is going to explain the names and the meaning. According to changes happening in residential architecture in British colonial period, the rooms and their meanings are giving bellow.

The enclosed inner courtyard was the heart of the house, the main space, where people spent most of their time, as did the household livestock. Surrounded by high walls, the courtyard was an integral and necessary element of the residential space and provided access to various parts of the house; as a rule, two or three 'makrinaria' (small, narrow rooms), storerooms and/or 'dikhoro' (the main room/ living room), which were always built nearby the borders of the plot, either in a linear or U-shaped plan. The exit into the courtyard could be accessed either directly, or through an arched portico. The inhabited rooms were all separate from one another, and their doors usually exited only into the inner courtyard. The dikhoro was considered the main, internal space of the house and had several functions: here guests would be received, family members would gather and

household pets would often dwell. Interestingly, these spaces were formed by doubling the width of a makrinaria, often by installing a stone archway in the wall. If an archway was erected, this space was called a chamber (or 'palace').

An upper floor was constructed if the plot was too small and did not afford the family enough room to build utility and working space. Access to the bedrooms on the second floor was always through an external stone or wooden staircase, positioned in the courtyard opposite the facade of the main house; these stairs led to a small wooden-roofed balcony (or an open terrace). The strict symmetry of a living residence's room plan later became more flexible. If the width of the plot permitted it, one of the makrinaria could be completely transformed into a 'dikhoro' with the additional installation of an archway and the creation of a 'double' living room or salon; while other rooms, on the contrary, began to be mapped out in a more compact size, although still elongated (Kondakova-Teodoru, 2017).

4.3 Evolution of the Living Space of the Residential Houses in Nicosia in British Colonial Period from 1878-1945.

Significant improvements are observed in infrastructure at the beginning of the British period in Cyprus. In addition, improvements related to education, agriculture, ports, urban economy, architecture, and security are observed in subsequent years. British colonial architecture, which is one of the unique architectural structures on the island, originated from the characters of applied architectural projects (Varol, 2013).

As Georgiou (2013) discuss, designing a single-family home (detached house) is one of the main design issues being solved by local architects during this period. In contrast to the traditional type of housing, which was still built at that time, a new kind of private space and lifestyle appeared: the planning program was reorganized, and the public spaces, such as the kitchen and living room, are connected to the entrance and are clearly separated from the private rooms: bedroom and bathroom which are often located on different floors. The open floor layout is applied to the ground floor, where the free walls distribute the space; and where transparency and greater space, reached by large openings, determine communication with the outer world. Local culture and traditional architecture play an

important role in creating local style, due to the use of local materials, as well as decorative motifs in the interior. The arches, which had previously appeared in colonial architecture, and then in the work of a minority of architects, are a direct reminder of a local historical and traditional character (Georghiou, 2013).

As Varol (2013) point out, the colonial movements that lasted for centuries, in addition to their cultural, economic, political influence, they also affect the local architecture of the regions where they are based. The colonizer either completely transmits his architectural language to the colonized region or makes changes to the local architecture of the colonized site (Varol, 2013).

Dastjerdi (2014) claimed, that Ottoman houses correlated with the Turkish way of life and their culture in Cyprus. The Ottoman Empire during their rule in Cyprus affected residential architecture throughout the whole island (Dastjerdi, 2014).

Sofa (hall) is one of the most significant features of Ottoman's houses, that influenced the classification of houses plan. The designing layout of rooms and sofa are created the specific characteristic for the Ottoman houses. Usually, the sofa was used as the access for rooms which closed from one or two sides or located in the middle. In addition, the sofa used to be designed with a spacious dimension to create a suitable meeting place for family gatherings. This function of the sofa in Ottoman houses creates different characteristic that differentiates Ottoman houses from other regions' styles of the houses (Kuban, 1993). In addition, raised platform at the sofa corners was provided the seating place for the houses residents.

Georghiou (2018) states, that Ottoman house, built in the last years of Ottoman rule in Cyprus, continued to be built in the early years of British rule and began step by step to develop and adapt to new economic and social conditions and lifestyles. The building is attached to other buildings along the street; the entrance hall leads to pointed arcades that overlook to the courtyard and utility rooms, kitchen, laundry room and toilet. The main staircase at one end of the ground floor arcade leads to the first-floor loggia, to the main living rooms and wings of secondary rooms. The hall on the top floor, just above the hall on the first floor, was the main living room for the family, called the 'Sofa' during the

Ottoman era. All windows on the front of the street are equipped with wooden shutters with adjustable blinds, which allow you to control the sunlight, daylight and ventilation and allow residents to go out, remaining unnoticed. The last factor was important in the days of the Ottoman Empire when it was considered unacceptable to see a woman in public (Georghiou, 2018).
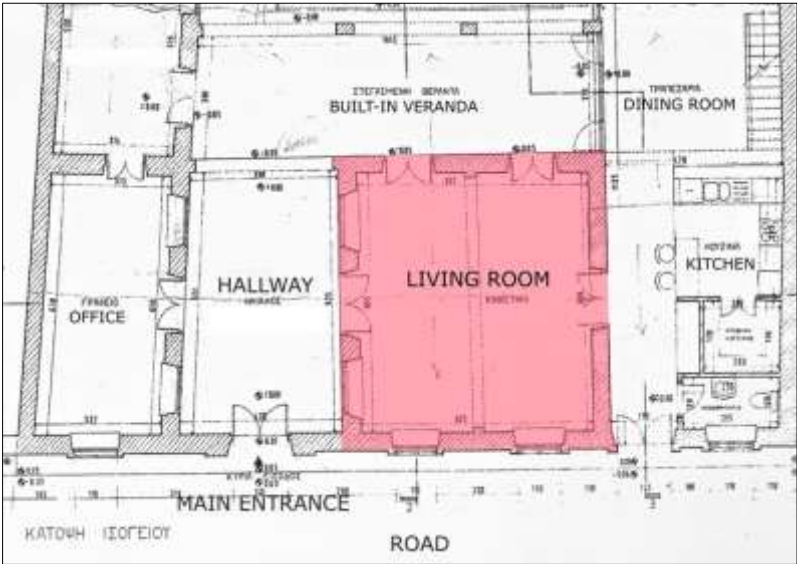
Table 4. 1: The House No. 4, Aghialos Street, 1880-1890

Name of the house	House No. 4, Aghialos Street
Year	1880-1890
Name of architect	Unknown architect
Location	Ayii Omoloyiites, Nicosia
Plans	
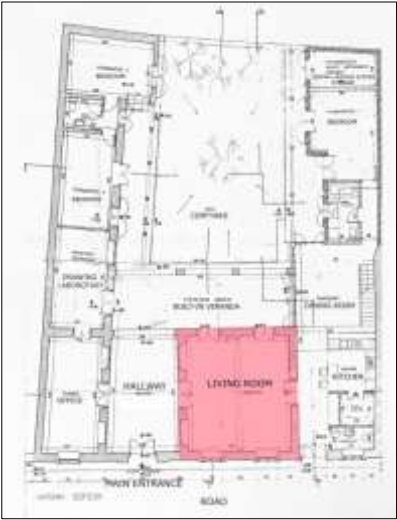
Ground floor plan. (Redrawn by Mavrou, 2018)

Living room in relation with other rooms (adapted by the author on Mavrou's drawings)

Exterior Views

Partial Front façade (Georghiou, 2018)

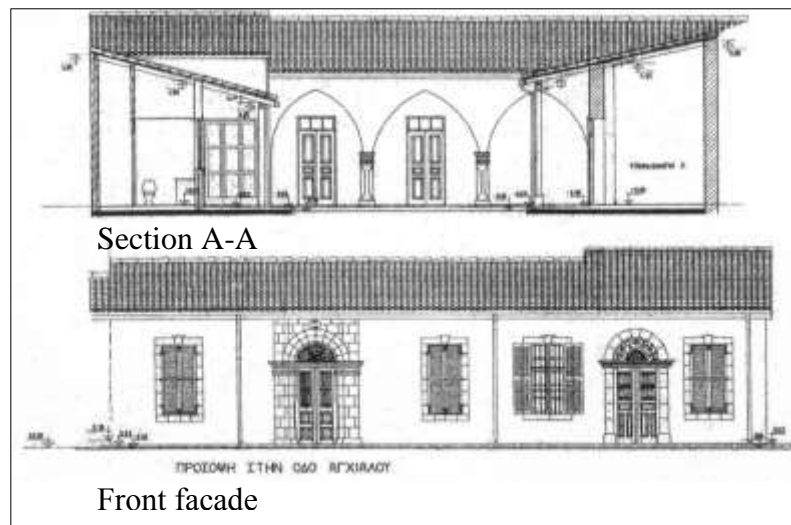
Veranda and courtyard (Georghiou, 2018)

Interior View

Hallway (Georghiou, 2018)   Living room (Georghiou, 2018)

Sections and Elevations

Section A-A

Front facade

(Redrawn by Mavrou, 2018)

Description:

- The first part of this single storey house was built in 1880 in the form of an L-shaped courtyard;
- The internal layout of the house is traditional in form;
- Modifications and additions changed the courtyard to form Π shape, in 1890;
- The building was renovated concerning the historical character by present owners, by help of architect Maria Mavrou. The presented plan was redrawn and its shown the additional parts;
- The walls are made from stone rubble and mud brick, rendered externally and internally. The inner glazed windows are protected by iron security grid;
- The pointed arches in the courtyard are framed in dressed sandstone and rest upon sandstone piers decorated with traditional Cypriot carvings.
- Fine old decorative terrazzo tiled floors are preserved in the hall (Georghiou, 2018)

Comments:

- The house is one-storey and the Ottoman style are inherent in many details: the arches inside and outside the house, the inner courtyard with garden and the L-shaped building, wooden shutters on the windows;
- This house was built at the very beginning of British rule, and the strong changes inherent in the colonial style are not strong yet;
- The living room is located in front side of the house, the windows of which face the main road; the room is divided by an arch in the middle, which makes the room more spacious and double cove;

- The dimension of the living room is approx. 37 m^2 and its almost 2 times bigger than any other room;
- Living room is located in a way, that there a path to it and across it to all the rooms as a transitional space. Living room has accesses to hallway, kitchen, to the main road and to built-in veranda; this makes the living room the central room of the house;
- The windows of the living room provide more daylight and sunlight, as well as good ventilation. All entrances from three sides of the living room give easy circulation and also give access to the terrace, kitchen (latter addition) and courtyard. In this regard, it can be said that this arrangement of the room is not accidental, but typical arrangement of Ottoman house. The name of it in Turkish is 'karnıyarık';
- Those sitting inside in the living room can freely watch what is happening outside of the house and move from the room to any corner of the house. Such an arrangement gives significance and importance of the living room;
- The living room is individual and not joined with any other rooms. Since the house is built in the beginning of British rule, the living room did not change much since Ottoman times, that means the room is a family room;
- The furniture used in the living room is mixed in styles, but mostly is classical style. It organized in a way that there is a sitting area, as well as an area with couch. The room is multifunctional, for more than one purpose. To gather together, to relax, spend time and eat together.
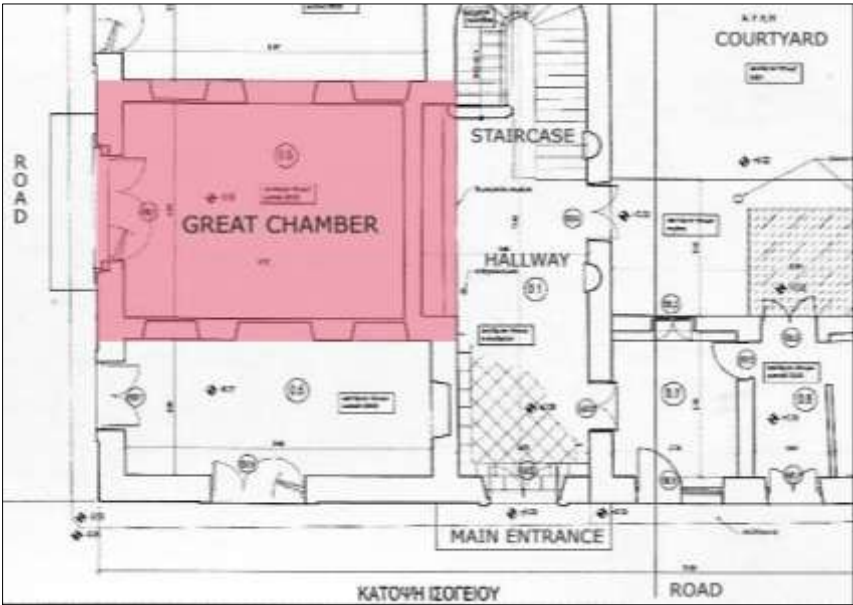
Table 4. 2: The Ierodiakanou House, 1898

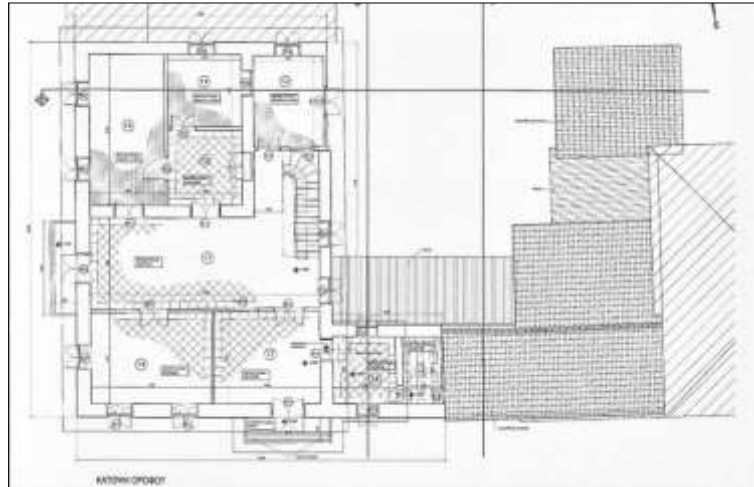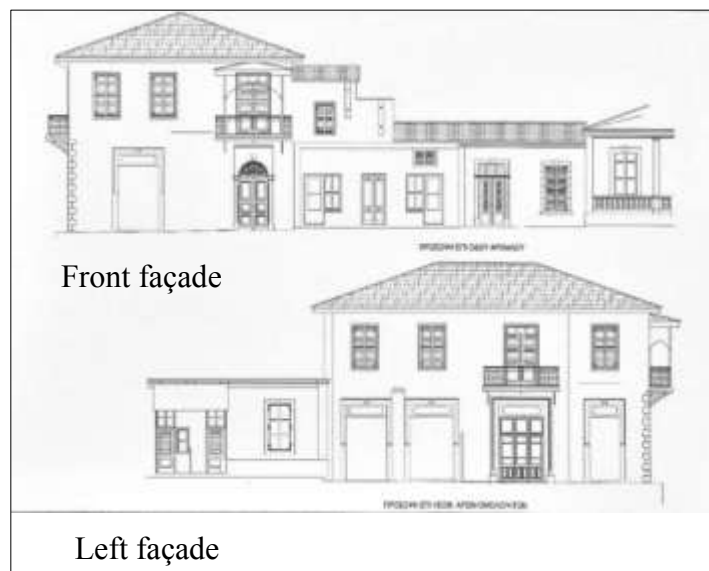|	
Name of the house	Ierodiakanou house
Year	1898
Name of architect	Hadjikypris Constantinides
Location	Ayii Omoloyiites, Nicosia
Plans	

Ground floor plan (redrawn by Dion, 2018)

Great chamber and it's interaction with other rooms, (adapted by author on Dion's drawings)

First floor plan (redrawn by Dion, 2018)

Elevations

Front façade

Left façade

(Redrawn by Dion, 2018)

Exterior View

General view (Georghiou, 2018)

Interior View

Great chamber and hallway (Georghiou, 2018)

Description:

- The corridor of the house guides to the downstairs rooms and to the yard at the back side;
- Originally there was big garden with trees and water cistern behind the building;
- An impressive winding staircase leads to the upper hallway with bedrooms on both sides and to an open balcony with decorative iron railings supported on iron carriers;
- The open balconies represent a notable development from the closed Ottoman style jetty and are a witness to the change in social agreements, which now allowed residents, especially women, to sit out and be seen by the public;
- The house was renewed in 2010 and converted to a 'Cultural Workshop', by the architect Loukia Klokkari of Dion, Toumazis Ltd.
  (Georghiou, 2018)

Comments:

- This is a two-storey house, U-shaped with a courtyard in the back of the house;
- This house is an example of an attached house, built in the early period of British rule. The effects of the Ottoman architecture can still be traced back to now, but the influence of the new period is more apparent;
- The exterior design is pretty simple; doors and windows are rectangular in shape, with the exception of the main door, it is arched. In the internal design

of the house there are arches that divide the rooms between themselves. The second floor can be called a sleeping area with bedrooms, with 2 balconies overlooking the main road;

- The house has strong influence of new era, since it's a detached house and having 2 floors, which is new feature of residential architecture of Cyprus;
- The great chamber (living room) is on the first floor and it's a cornered room. The view overlooks the main road, and the location of the room itself is convenient for easy movement;
- It is located between the hall of the house and its main entrance, which are giving an easy way for circulation;
- The openings of the rooms and doors give natural light during the day;
- The dimension of the great chamber (living room) is approx. 19 m^2, but it's joined with the hallway (the size of which is approx. 27 m^2) by openings, which make the room to be perceived longer.
- Since the house was renovated and turned into workshop it's hard to trace the transformation and development of furniture.

Table 4. 3: The Georgios Chrysaphinis House, 1928-1929

Name of the house	Georgios Chrysaphinis House
Year	1928-1929
Name of architect	Andreas Hadjidemetriou
Location	Nicosia

Plans
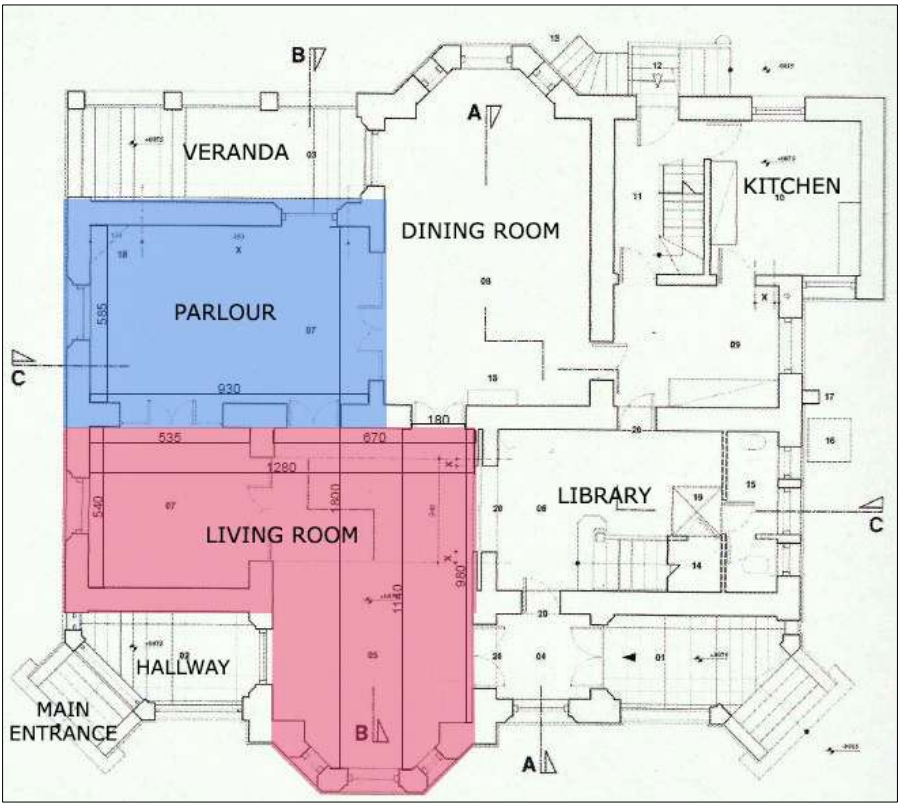
Ground floor plan, adapted by the author on Loizide's (1998) drawings.
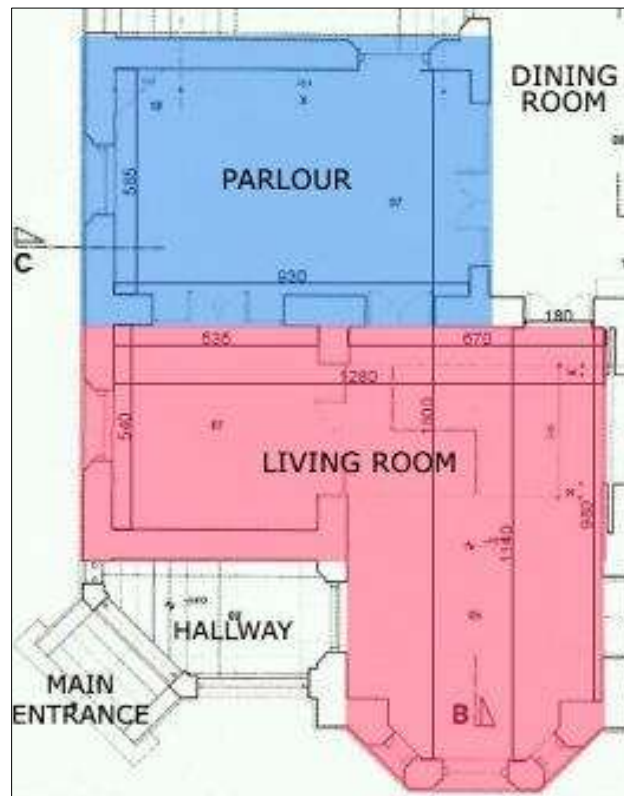
Living room in relation with other rooms, adapted by the author on Loizide's (1998) drawings)

Sections

Section B-B (Loizides, 1998)

Exterior View

General view (Georghiou, 2018)

Interior Views

Living room towards staircase   Living room towards the parlour and dining room

(Georghiou, 2018)

Description:

- The house is built in more late period of British rule, therefore new features intrinsic to this period can be marked;
- Since the layout of the house departs from traditional Cypriot prototypes and corresponds to the European form of the dwelling of that period, one of the interconnected differentiated spaces is that the entrance goes through a small entrance hall, not through the traditional large lobby;
- Bedrooms on the upper floor open onto separate verandas, offering views in different directions and causing interest in the architectural array of buildings (Gheorghiu, 2018)

Comments:

- It is a two-storey house, not traditional in its characteristics. The doors of the ground floor are glazed, which gives visual connection between internal and

external spaces and these are new features for Cypriot houses

- The house is an example of contemporary European style of classical proportions but without classical details;
- The living room is divided in 2 parts by the openings, which increase the functionality of the space and creating the access to library, parlour, hallway, library and dining room. Its dimension is approx. 42 m^2. The location of the room is very apposite, since the room is between hall way, dining room and roofed verandas from 2 sides, which makes it central room. As well it has accesses to all zones, including outside. This organization makes the room main and adds status to it and makes the circulation easy and convenient;
- The appearance of the parlour increases the meaning of the living room. The rooms are not joined together, but having accesses for easy circulation. Approx. dimension of the parlour is 20 m^2;
- The furniture is wooden and not traditional in its characteristics. Modern styles of furniture are very expected feature, since the architecture itself, interior design is influenced by European styles;
- There are examples inside of the parlour of the Modern leather furniture, famous for that time: 'The Barcelona Chair', which was designed by Van Der Rohe. Originally it was made from ivory pigskin, but later replaced with traditional leather;
- In the section of the library built-in shelves for books can be seen, which is also a new specific of the period.

Table 4. 4: The Villa Claudia, 1935

Name of the house	Villa Claudia
Year	1935
Name of architect	Joseph Claude Gaffiero
Location	Xanthi Xenierou Street, Nicosia

Plans
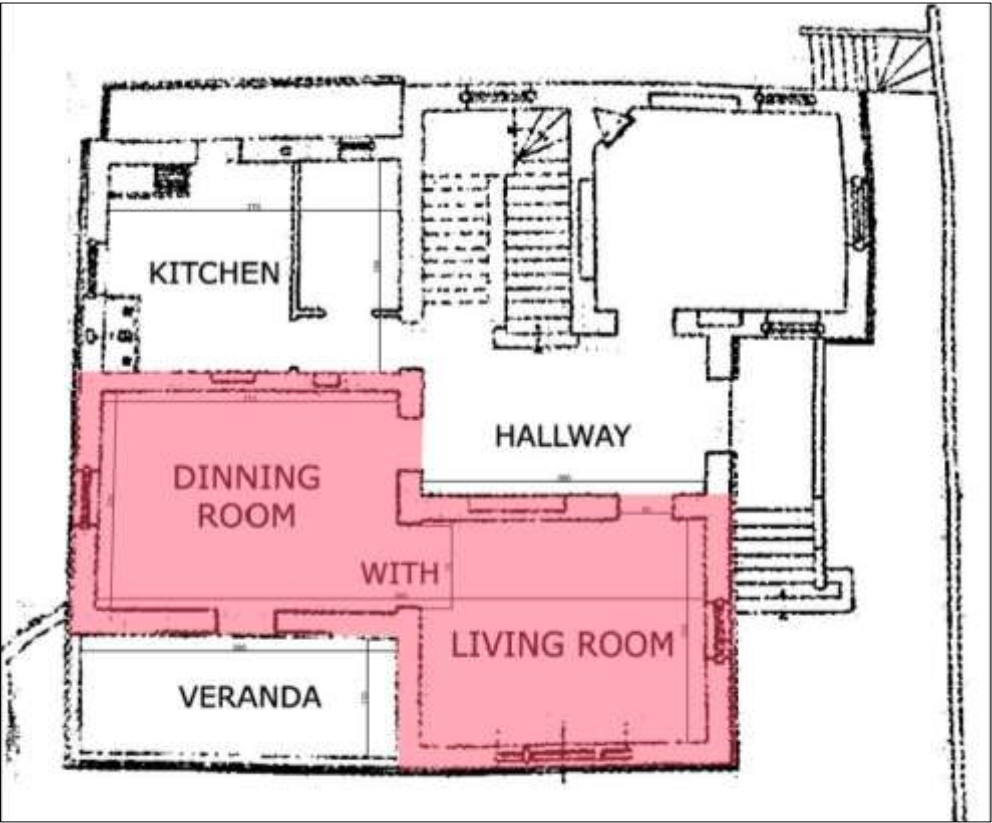
Ground floor plan, adapted by author on Konyalian's drawings.

Elevations

Front Façade (Konyalian archive, 2018)

Exterior View

General view (Gheorgiou, 2018)

Interior View

Staircase and study & library (Geoghiou, 2018)

Description

- The internal layout of the Villa Claudia from Nicosia (1935) consists of separate

rooms for different uses, except for the hall and dining room, which are combined;

- The bedrooms are on the first floor, and the service rooms are in the basement; The main rooms have fireplaces, decorated in a simple style of Classicism or Art Deco (Georghiou, 2018)

Comments:

- It's a two-storey house (villa) which is dressed sandstone. This house is an example of Cubist style with elements of Art Deco house;
- Separate rooms are made for different uses;
- The living room and dining room are combined, which makes it clear, that European styles of joined dining room with living rooms becoming popular is this time of new architectural period;
- The position of living room is very contented, that gives advantages to move all over the zones easily;
- Combining living room together with dining room enlarge the space, makes the zone 'alive' in meaning of the amount of the time spent in it. It has accesses to all zones of the first floor, as well as to veranda outside. This position makes the living room and the house itself being more connected with environment. The approx. dimension of the living room is 12 m^2;
- The used furniture is Modern style, made from dark, polished wood, which is British style of furniture. Simple and luxury at the same time.

4.4 Evolution of the Living Space of the Residential Houses in Nicosia in British Colonial Period from the 1945-1960

After World War II, the strategic military importance of Cyprus in the Eastern Mediterranean increased. From 1945 to 1960, the infrastructure and legislation program implemented by the colonial government was the basis of economic development and urbanization. The first public modern buildings were built (Fereos and Phokaides, 2006).

Kes (1981) believed that the stage between 1945 and 1960 was the period of the folding of modern forms; years of brave experiments carried out on the basis of greatly increased technical capabilities, years of dramatic searches and wandering, rapidly changing theories (Kes, 1981).

Hafızoğlu (2000) mentioned that the British used stone as the main building material because it was available on the local market and was economically viable at the beginning of the British period. In the later period, government engineers and architects began to create 45 houses combining British architecture and Cypriot architecture. New construction technologies, brought by the British to the island, began to be used in architecture (Hafızoğlu, 2000).

During this period, not only public buildings were built, but also residential buildings for civil servants. Government officials faced some problems, such as the lack of suitable housing, high rents, etc. In addition, public buildings in different regions of Cyprus did not meet the requirements of developing conditions. Reinforced concrete was used for the first time during this period. Urbanization has become stronger, and it tended to aesthetics 'Corporate Modernism', which is mainly manifested in the landscape with the use of concrete in apartment buildings and office buildings, which are separated from the walled-city (Iranfar, 2017).

The modern movement started aesthetical and technological revolution in design and caused creative and architectural movement to look ahead to future without including the historical background. The modern design began to focus on functionality and interior space of the building more than decoration. Modern architecture of Cyprus continued to progress by technical revolution which was the product of modern movement (Evans and Jeffery, 2005).

Different architectural styles or idioms came to Cyprus from abroad almost always with some delay. The simplified Art Deco style used in Cyprus did not have richness of the ornaments like in many European and American buildings. With few exceptions, the Neoclassical style did not find its approval in Cyprus. Despite the spread of Modernism in Cyprus after the end of the World War II, some Cypriots were looking for eclecticism, which represented their desire for a different character and way of life. Many architects were ready to work in different styles according to the choice of their clients. Only a few devoted themselves entirely to modernism, which, in their opinion, was the right way to build in the 20th century, and it will not follow clients' instructions on other styles.

Climate adaptation to the Mediterranean climate of Cyprus was a subject that needed to be revised as a result of changes in design and construction from traditional to modern methods. The traditional design and construction were well adapted to the climatic conditions, the composition of which developed and improved over time (Gheorghiu, 2018).

Colonial architecture is influenced the environment and the attitude of Cypriots. All the private buildings built by Cypriots in those years were designed in a very clean and simple way, which was in harmony with environment for the viewer.
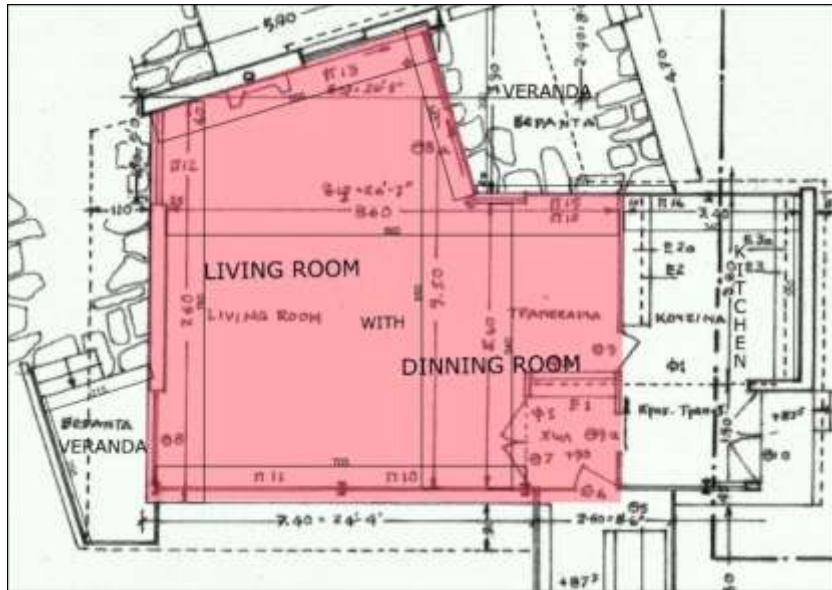
Table 4. 5: The Theodotos Kanthos House, 1951-1953

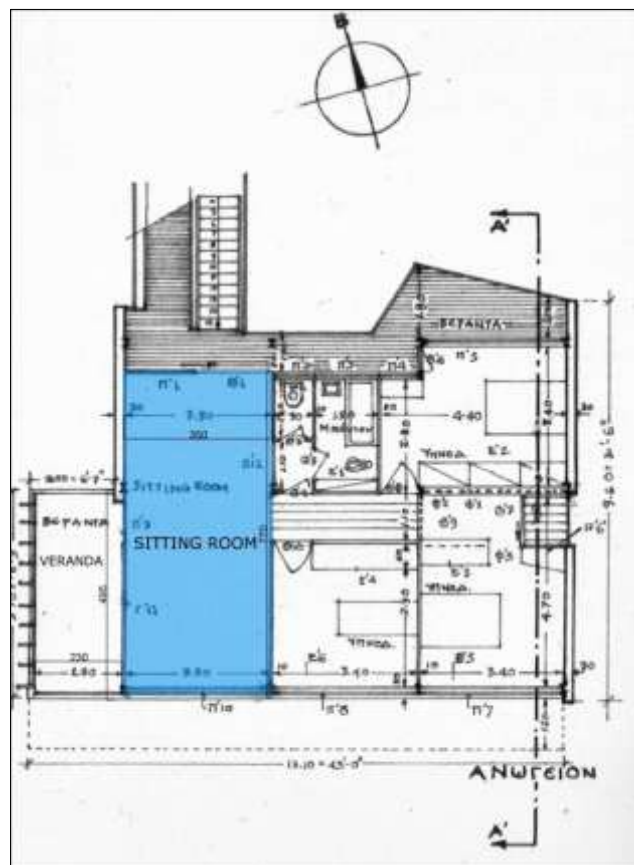| Name of the house	Theodotos Kanthos house
Year	1951-1953
Name of architect	Neoptolemos Michaelides
Location	Ayios Dhometios, Nicosia

Plans
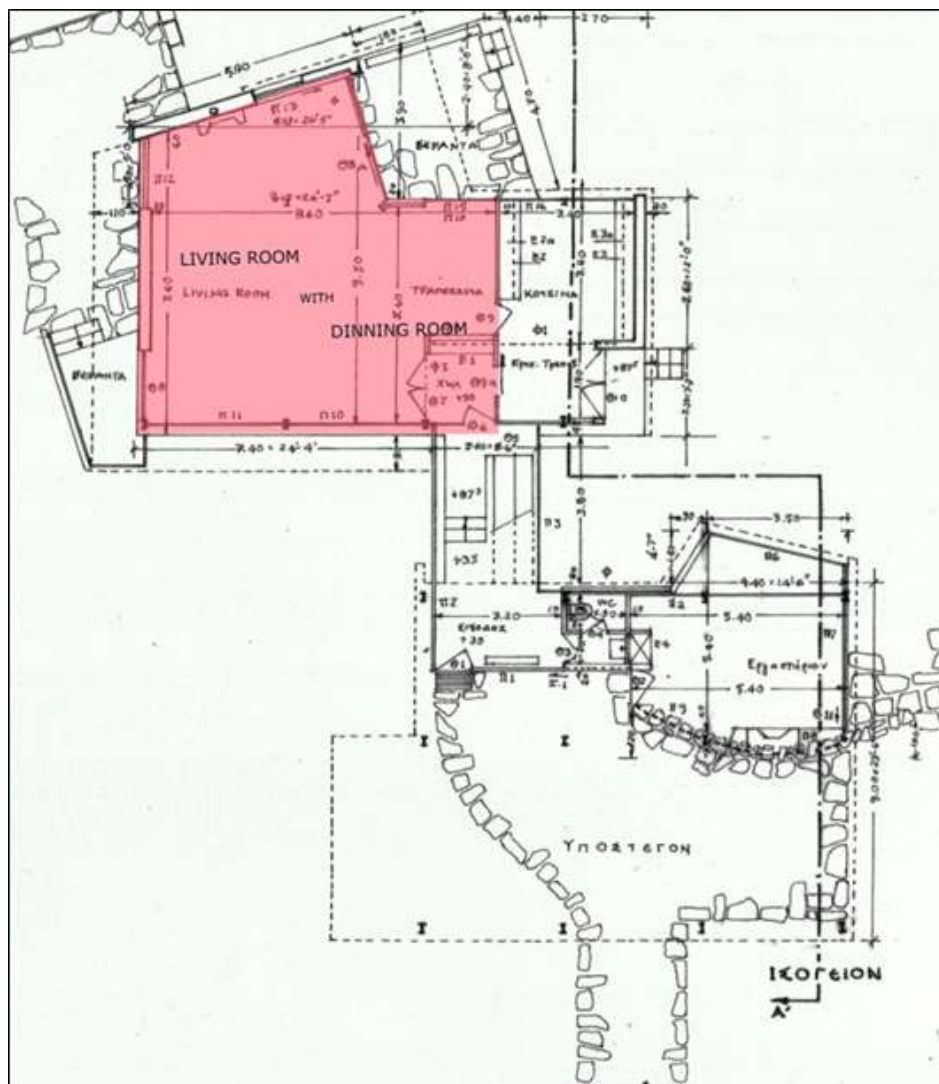
Plan of the ground floor, (Architektoniki magazine Jan-Feb, 1966)
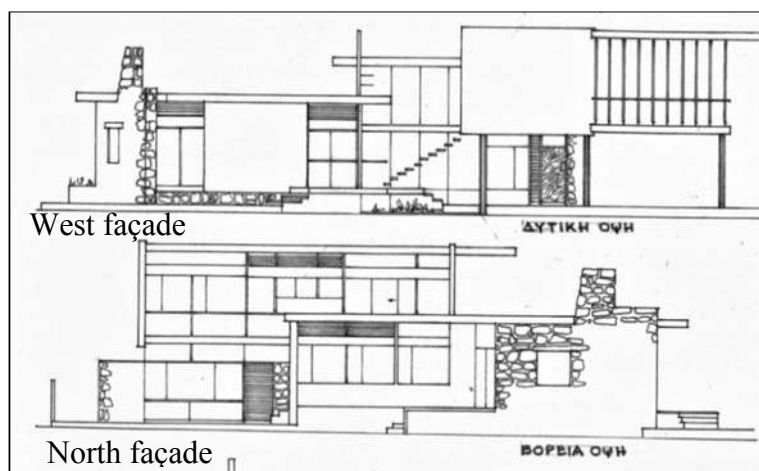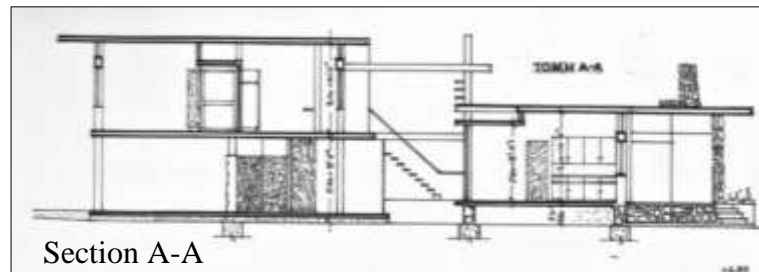
Living room in relation with other rooms, adapted by author on Gheorghiou's drawings.

Sitting room on the first floor, adapted by author on Georghiou's drawings.

Sections and Elevations

Section A-A

West façade

North façade

(Georghiou, 2018)

Exterior Views

General view (Georghiou, 2018)

Interior Views

Parlour (Architektoniki magazine Jan-Feb, 1966)

Staircase (Georghiou, 2018)

Description:

- One of the examples of the houses of the late British colonial period is the Theodotos Kanthos house;
- The house is built with all aspects of Modern Movement;
- The planning of space and the connection of the interior of the dwelling with the

outdoor spaces and natural environment as well as using full vocabulary of Modern style, makes the house unique in its features;

- The outdoor look of the dwelling and internal view fully express the aesthetic of the building. For Cyprus on the new period, the avoiding of ornamentations was revolutionary (Georghiou, 2018).

Comments:

- It is two-storey house, with full glazed wall, which interact the connection between external and interior space. The house is an example of fully Modern style, which was innovative for Cyprus;
- There are living room with dining room and kitchen. The living room is combined with dining room without any separations. It became one joined zone; Use of new materials; plane design with no ornamentations are the main characteristics of Modern style. Use of stone which are continuing from the outside house to inside walls, leading and connecting the outside part of the house with inside, making it one solid unit;
- Sitting room and living room both have access to verandas, which make them connected to outside environment;
- The sitting room and bedrooms are on the first floor; the covered patio, pond and study room is on the ground floor;
- Living room is joined with dining room and its approx. dimension is 53 m^2, which makes the area very large and spacious;
- The house is built in full Modern style, which makes the interior absolutely new for ordinary Cypriot house and the used absolute brand new modern furniture makes the living area extraordinary;
- European styles of furniture and usage of curtains makes the interior cozy and unique.
- There is first appearance of the low coffee tables, which became popular in Europe in the beginning of 1950s, as well as the chairs of Danish designer Hans Wegner, the Lounge Chair from 1950s made from oak.

Table 4. 6: The Costakis and Lito Severis House, 1951-1952

Name of the house	Costakis and Lito Severis house
Year	1951-1952
Name of architect	Polys Michaelides
Location	Stasinos Avenue, Nicosia

Plans
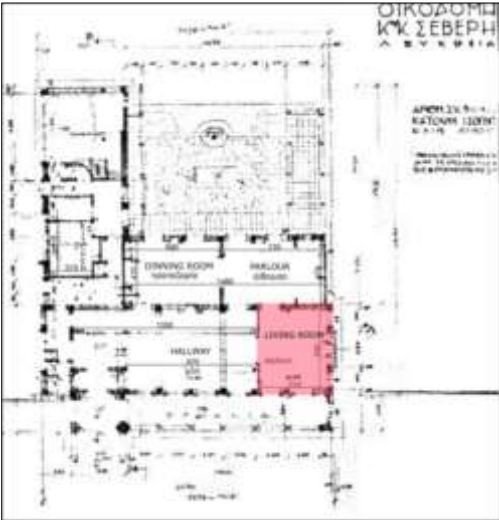
Ground floor plan, adapted by author (Nicosia Municipality, 1951)
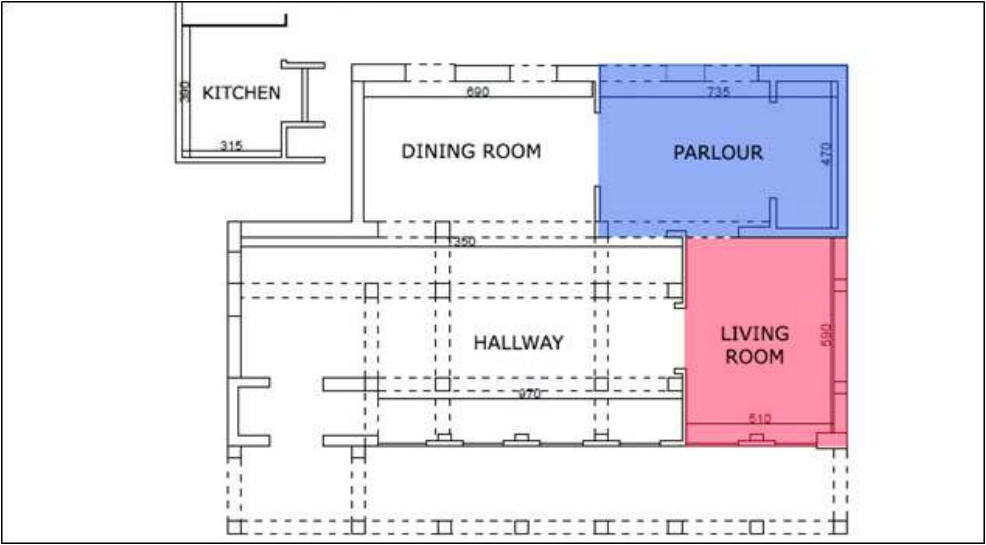
Living room plan in relation with other rooms, redrawn by the author.

Elevations

South Elevation (Nicosia Municipality, 1951).

Exterior View

General View, (Georghiou, 2018).

Interior View

Parlour and staircase (Georghiou, 2018).

Description:

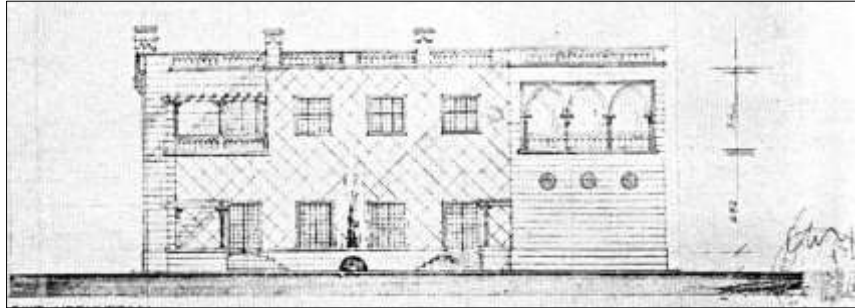- The plan of the Costakis and Lito Severis house is L-shaped with a large paved patio and enclosing pergolas between the wings at the rear;
- The principal interior spaces of the ground floor – the hall, parlour, living room and dining room are separate, but inter-connected through wide doorways (Georghiou, 2018).

Comments:

- The house is two-storey building has Neo-Gothic elements and details of medieval Venetian architecture;
- The organization of the ground floor rooms are made in a way so the circulation between them is achieved in a manner of a museum, it was mentioned before in Chapter 2.1, The museum living room were very popular in 18th century;
- The living room (approx. dimension is 30 m2) is a part of divided area by openings, which includes parlour, hallway and dining room.
- The furniture is very classic in its features, dark traditional leather is used, as well as details such as doors, and wall partitions made from wood with simple ornamentation.

Table 4. 7: The Umut Suleyman House, 1957

Name of the house	Umit Suleyman House
Year	1957
Name of architect	Ahmet Vural Behaeddin
Location	Çamlıca Street No:6 Köşklüçiftlik, Nicosia
Plans	
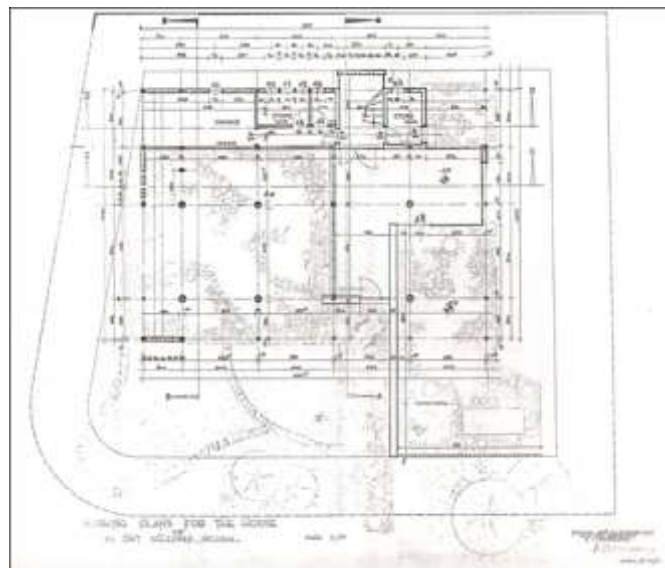
Ground floor plan, (Bahaeddin archive)
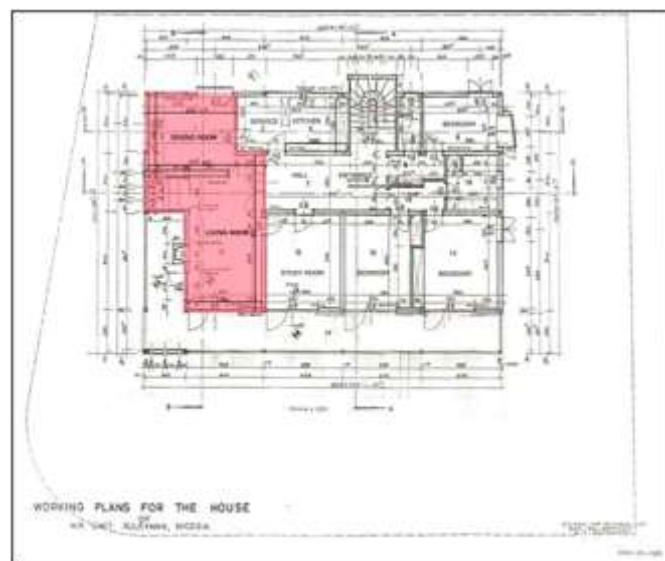
First floor plan, (Bahaeddin archive)
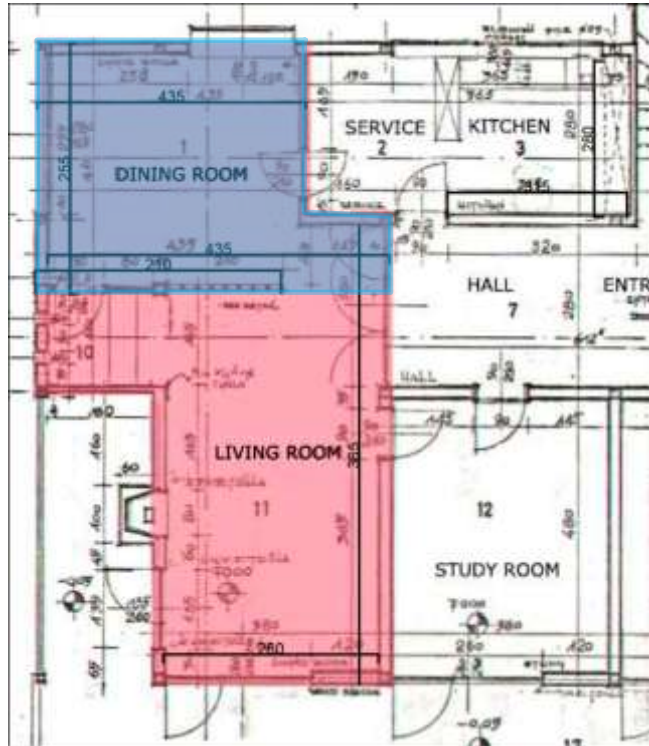
Living room in relation with dining room and other rooms, adapted by author on Bahaeddin's drawings.

Elevations

Front façade (Bahaeddin archive)

Left façade (Bahaeddin archive)

Exterior View

Front view (Moldovan, 2019)

Interior Views

Entrance hall with part of the living room (Pulhan, 2005)

Staircase (Pulhan, 2005)　　　Dining room (Ulucay, 2006)

Description:

- The entrance and its extension is a middle hall. From entrance to the hall there is wide, wooden door, this semi-permeable element provides access to the middle well and privilege to the site line;
- This space is always opened to a glass hall with a glass;
- Pure concrete columns facing the west, for the fireplace chimney, used red brick walls and wood on the floor; the texture of the character is quite rich in space (Ulucay et al., 2006).

Comments

- The house is two-storey building designed by Ahmet Vural Behaeddin in a Modern style;
- The living room is located to the main entrance and separated by full glazed wall that gives more natural light and less feeling of strict separated rooms, and which is being new feature of Modern style, with the aim of enlarging the spatial area;
- As division from the living room is used glazed wall, which is also separated by wooden stripes to create shelves. It can be considered as built-in decorative element including 2 functions, which makes it Modern feature;
- The living room and dining room are partially separated by a wall. This division visually is separating the whole area;
- The armchairs used are Modern style, upholstered in bright fabric
- It can be noticed that beside dining room appears small journal table in the living room, as it was mentioned before, this kind of journal/coffee tables bcame popular in Europe;
- Dining room and living room are combined and their dimension is approx. 20 m^2.

Table 4. 8: The Osman Orek House, 1957-1959

Name of the house	Osman Orek House
Year	1957-1959
Name of architect	Ahmet Vural Behaeddin
Location	İsmail Beyoğlu Street No:11 Köşklüçiftlik, Nicosia

Plans
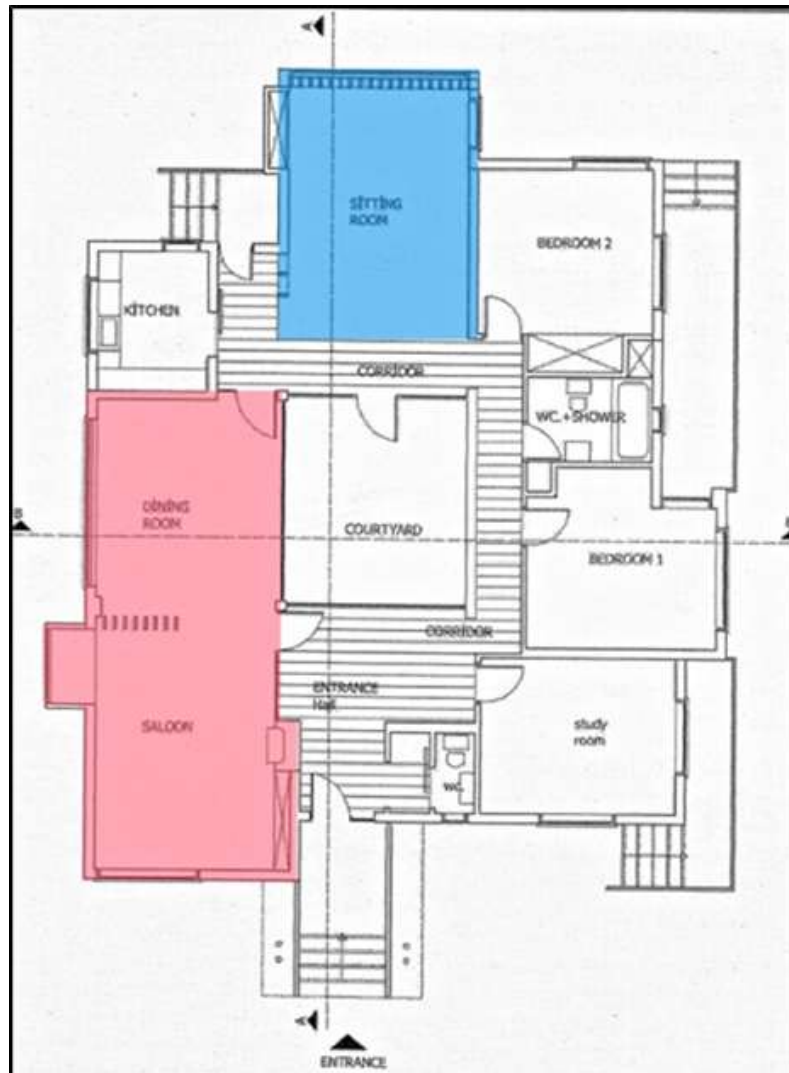
Ground floor plan, (Halil Toprakci archive, 2018)
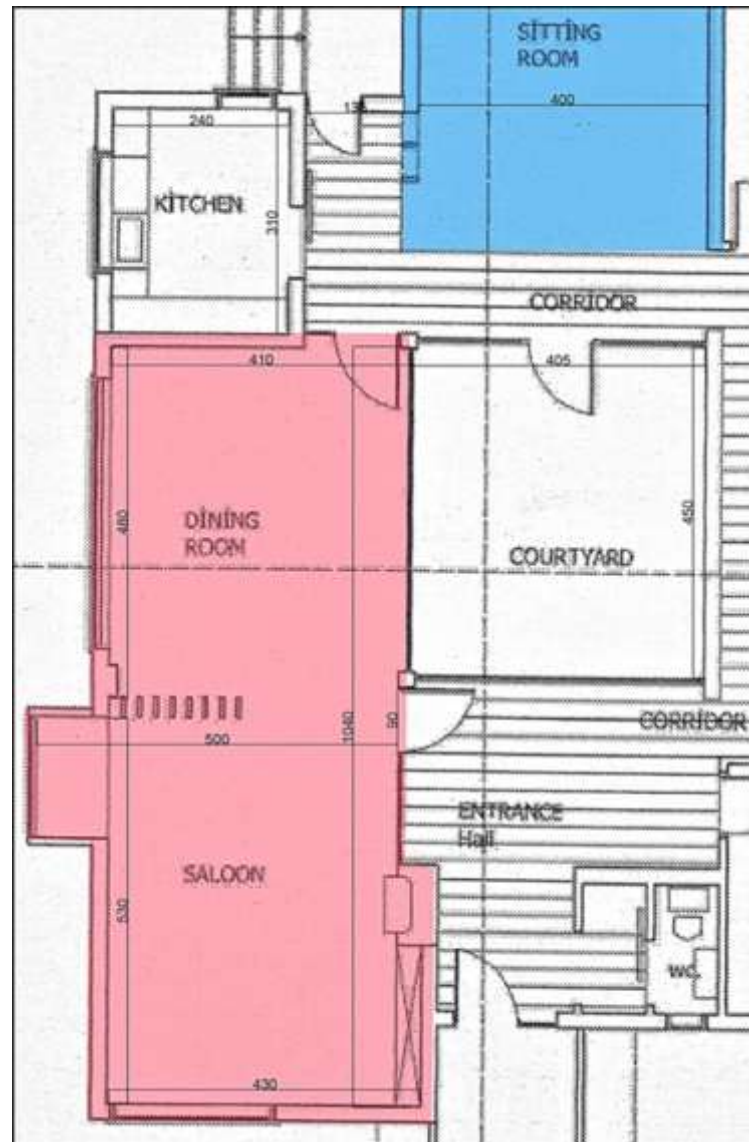
Living room joined with dining room, adapted by author.

Sections
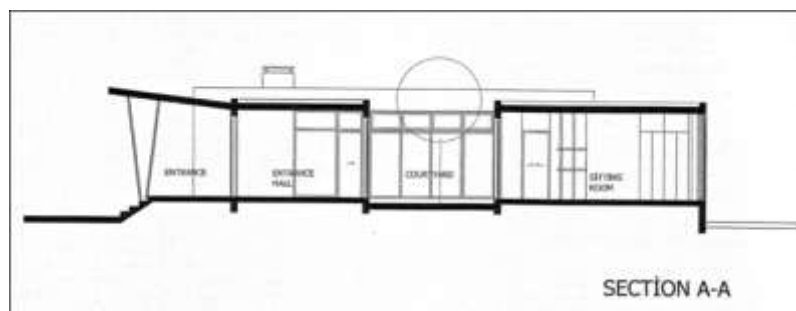
Section A-A, (Halil Toprakci archive, 2018)

Exterior View

Front façade (Moldovan, 2019)

General view (Moldovan, 2019)

Interior View

Patio (Georghiou, 2018)

Description:

- Osman Orek house is one of the first houses built by architect Ahmet Vural Behaeddin, who used many features of Modern Movement in this design;
- Lacks of ornaments, linearity in elements are applied to the design of the house. As well, small landscaped patio in the center of the house, which provides daylight to the internal space, is an unusual feature in Cyprus (Georghiou, 2018).

Comments:

- The house is one-storey building, which is not typical for this period;
- The characteristic of the elements fits the main features on Modern Movement; linearity of elements and lack of ornaments are some of them;
- The living room is planned between the entrance hall and patio, which gives nice view as well as sunlight and daylight;
- The living room and dining room are connected, that gives more space and more light. Because of big windows, there are views outside and to the patio. These features connect external environment with interiors.
- The approx. dimension of the joined area is 45 m^2.

Table 4. 9: The Abdullah Onar House, 1958

Name of the house	House of architect Abdullah Onar
Year	1958
Name of architect	Abdullah Onar
Location	Nicosia

Exterior View

Front Façade (Abdullah Onar personal archive, 1961)

Interior View

Interior view (Abdullah Onar personal archive, 1961)

Description:

- The architect Abdullah Onar built his own house in the suburb, outside of the walled city of Nicosia. Natural materials such as stone cladding on the ground floor provide a decorative effect without the use of ornaments;
- The architect loved Modernism from its all sides;
- The approach of the architect to architectural practice is functionality, a usable approach to problem-solving and desire to satisfy the needs and wishes of his clients in the best way (Georghiou, 2018).

Comments:

- It's two-storey example of the building, which was constructed for himself;
- Use of glazing provides plenty of natural light to the inter-connected interior spaces;
- Unfortunately the plans of this house were not found, which could give us more explanations;
- Use of the modern ceiling lamps are representors of the Modern style in the house;
- The furniture represents the Modern tendency inherent to this period, such as journal tables and couches with pillows, popular in 1950 and 1960s.
- Armchair in Beech Frame and Light Oatmeal Upholstery a part of the interior, designed in Denmark in 1960s.

Table 4. 10: The Stavros Economou House, 1958

Name of the house	House of architect Stavros Economou
Year	1958
Name of architect	Stavros Economou
Location	Ayii Omoloyites, Nicosia

Plans

Ground floor plan, (Economou archive, 2018)
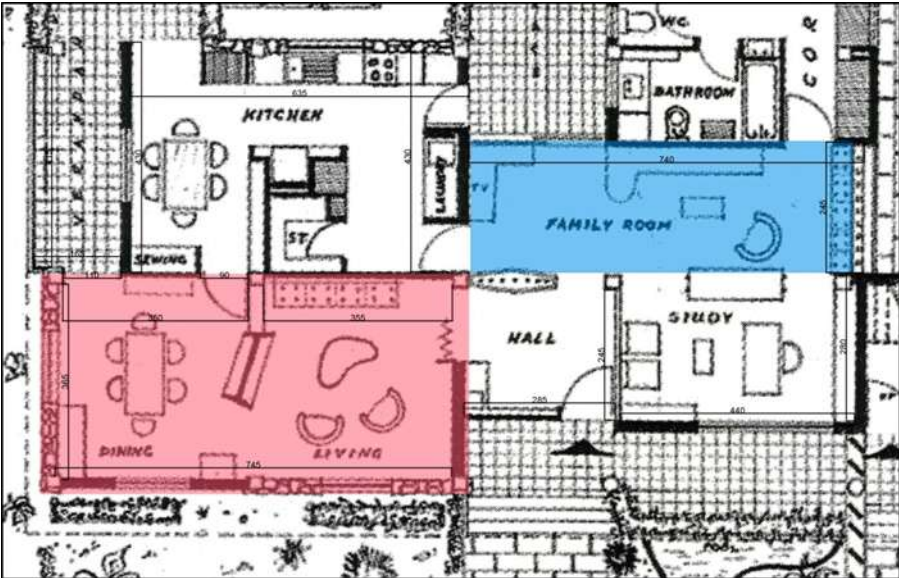
Living room joined with dining room in relation with other rooms, adapted by author.

Exterior View

General view, (Economou archive).

Exterior Element

Patio, (Economou archive)

Description:

- The two-storey building includes residence on the ground floor and residence of his daughter on the upper floor;
- The main interior space of the House of architect Stavros Economou consist of: the living room, study, dining room and kitchen are inter-connected, while the three bedrooms are accessed separately via corridor, for privacy reasons
   (Georghiou, 2018)

Comments:

- According to the arrange of the rooms, their division and design, it's clear that the architect created the house with his own vision and taste;

- Architect designed many built-it pieces of furniture and decorations, which make clear that the whole vocabulary of Modernization was used;
- From the beginning was planned to find furnished plans, but this is only one house plan which could be found.
- The organization of the rooms are very unusual which creates circulation among all rooms
- Living room is combined with dining room, and its dimension is approx. 27 m^2;
- According to the plan it's clear that the used furniture in the house having modern features and many pieces are built-in furniture.
- Built-in furniture provides saving of the space and makes it 'minimalistic'.

Table 4. 11: The Polys Michaelides House, 1959

Name of the house	House of architect Polys Michaelides
Year	1959
Name of architect	Polys Michaelides
Location	Nicosia

Plans
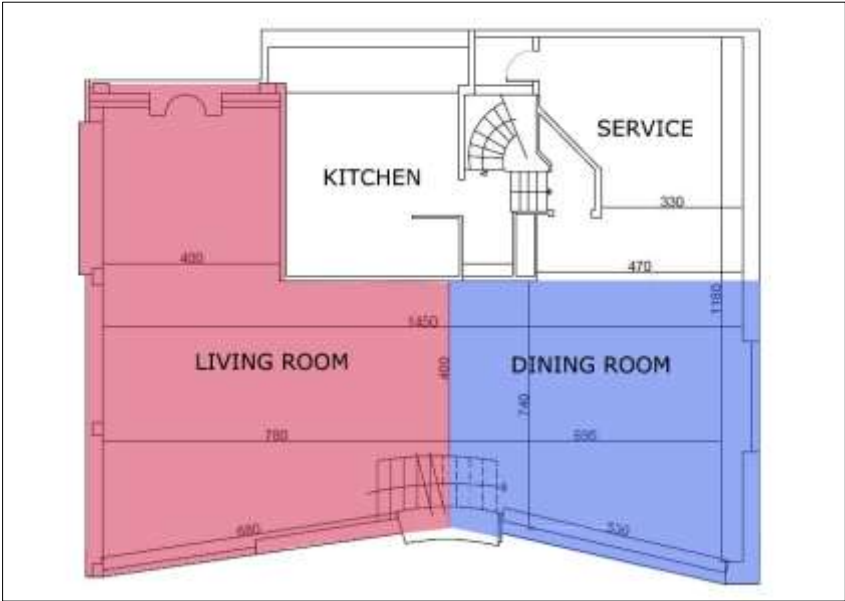
Ground floor plan with joined living room and dining room (redrawn by author)
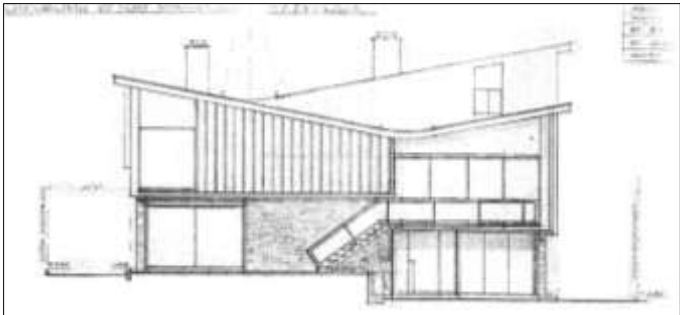
Elevation

Front elevation (Nicosia Municipality, 1959)

Exterior View

General view (Michaelides archive, 1959)

Interior View

Interior details (Michaelides archive, 1959)
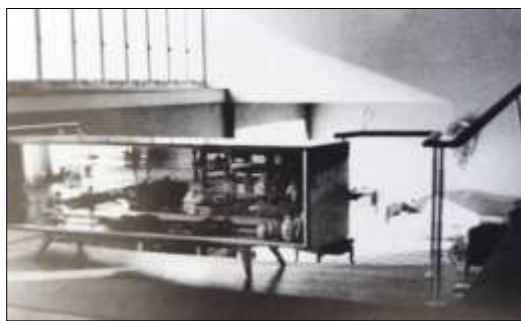
Interior details (Michaelides archive, 1959)

Description:

- This building is an excellent example of the mature modern movement;
- The general arrangement of the building consists of eight interconnected levels, which create a thrilling flow of architectural spaces internally;

- The elevations are articulated by reinforced concrete frame elements, vertical sun breakers and semi-dressed stone in juxtaposition with smooth render (Georghiou, 2018).

Comments:

- The house is two-storey building;
- The entire composition is a rich symphony of inter-related architectural elements and the free flow of space;
- The architect paid attention to external and internal constructional details and the furnishing of the dwelling, from the aesthetic and practical point of view, in order to create a unified entity;
- The arrangement of the rooms between each other almost has no walls. That creates a great inter-relationship between the rooms and makes the whole ground floor unique;
- The ground floor consists of three zones: living room, dining room and service; this creates a big space and the whole space is field with functions. The dimension of the area which includes living room and dining room is approx. 85 m^2;
- The used furniture is very simple but unique in Modern style. The examples of the chairs are from the beginning of the 20th 1910-1920 years.

Table 4. 12: The Demetrakis Alexandrou Demetriou House, 1960

Name of the house	Demetrakis Alexandrou Demetriou house
Year	1960
Name of architect	Neoptolemos Michaelides
Location	Constantinos Kontos Street, Nicosia

Plans
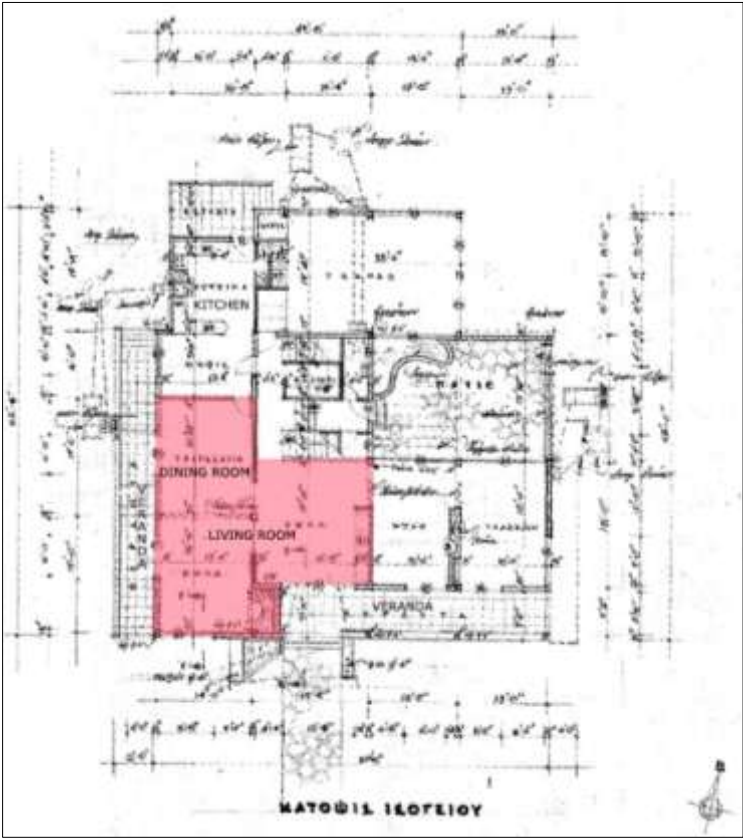
Ground floor plan (Colakides archive, 2018)
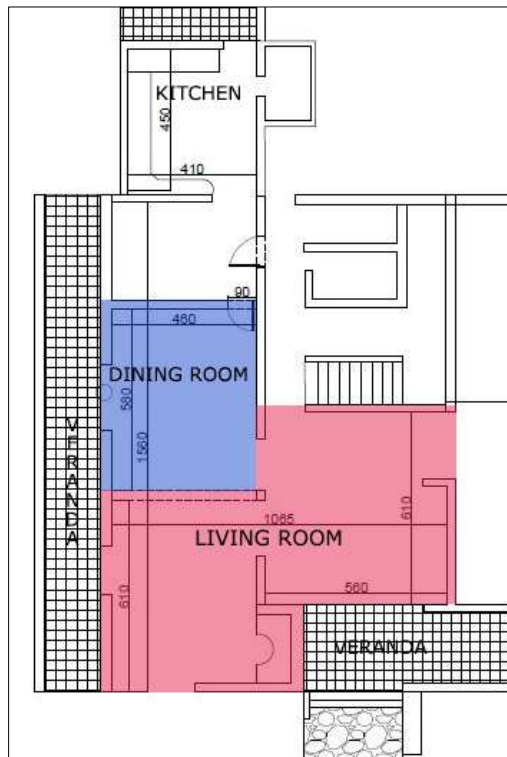
Living room with dining room in relation with other rooms (redrawn by author).

Elevations

Front façade

Left façade
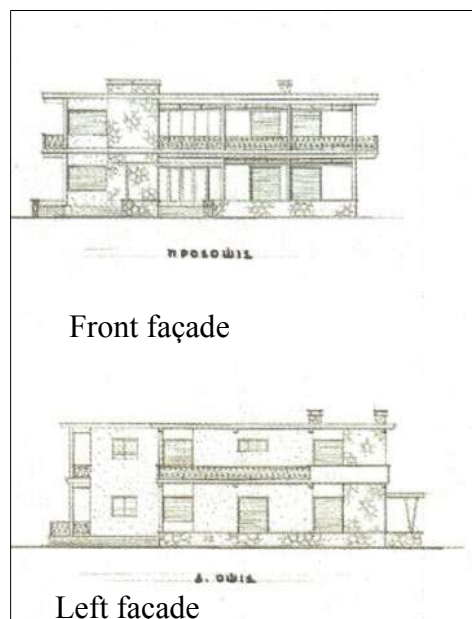
Elevations (Colakides archive, 2018)

Exterior View

General view (Colakides archive, 2018)

Interior Pictures

Parlour and staircase (Colakides archive, 2018)

Living room (Colakides archive, 2018)

Description:

- The uses of roughly-dressed stone for the fireplaces and chimney stacks, and the cladding of internal walls and partitions with selected timbers, add to the rich texture of the interior architecture (Georghiou, 2018).

Comments:

- Huge residence is two-storey building
- Large glazed openings allow views of the natural environment connect the external and internal spaces.
- The internal dwelling of the house consists of open and semi-enclosed; inter connected spaces, which permit free circulation through the main part of the ground floor – hall, parlour, formal and informal dining room and living room.
- There are many built-in pieces of furniture, which are made from high quality selected timber in their natural finish, as well as the selection of modern style movable pieces of furniture;
- The living room and dining room are connected and having an access to veranda, which makes the whole place, interacted with outside environment. Approx. dimension of joined area is 90 m^2;
- Unique position of the rooms area and divisions of the space make the house exclusive and very unusual for Cypriot characteristics of the houses;
- Different kinds of furniture in Modern style, such as couches made of leather and bright fabrics, glass and wooden coffee tables, pillows with wild animals prints, popular in that time Arco Floor lamp, use of L. Eames Lounge Chair made of leather and plywood (1956), Danish Roching Chairs (1950s);
- All these details of the furniture and decorations characterize the house as 'keeping up with the time'. Details of the interior correspond to the European fashionable style for this period;
- In the parlour we can notice first niches organized for TV. As it was said in Chapter 2., within tracing the transformation of the living room, in this period new technologies were introduced (TV, radio and later phone), which performed changes in the design of the living room. As it's shown here, it affected residential living space of Cyprus as well.

Table 4. 13: The Macit Ferdi House, 1961

Name of the house	Macit Ferdi House
Year	1961
Name of architect	Ahmet Vural Behaeddin
Location	Server Somuncuoğlu Sokak No:4 Köşklüçiftlik, Nicosia

Plans
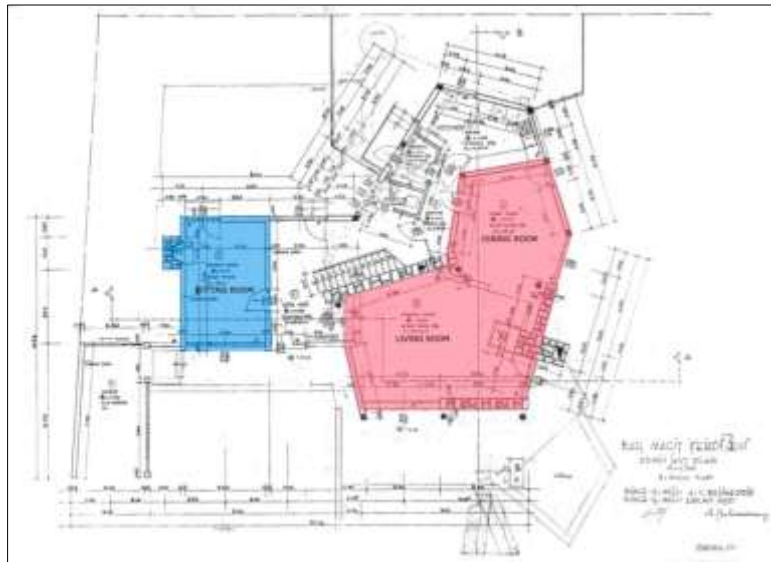
Ground floor plan (Bahaeddin archive)
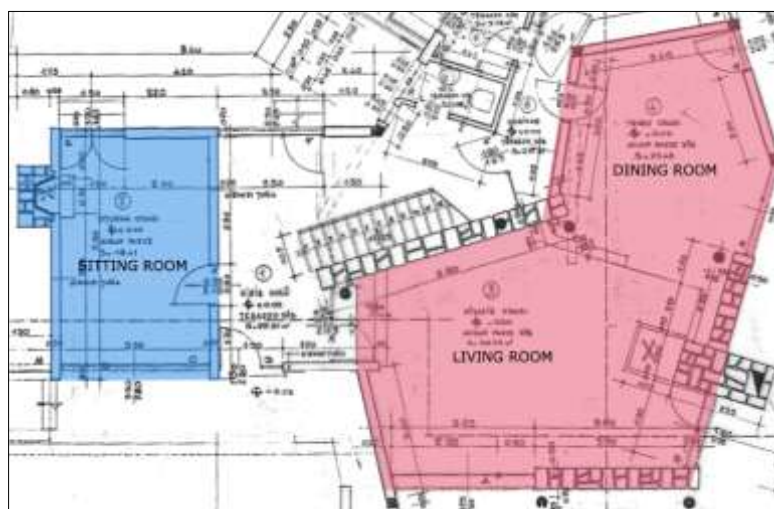
Living room, dining room and sitting room, adapted by author on Bahaeddin's drawings.
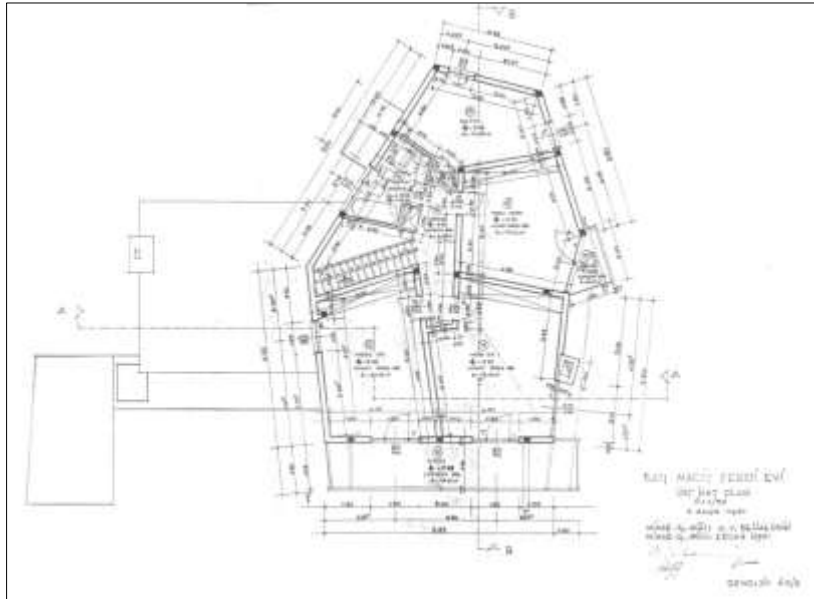
First floor plan (Bahaeddin archive)

Sections and Elevations

Front Façade (Bhaeddin archive)

Left Façade (Bahaeddin archive)

Exterior View

(Moldovan, 2019)

Description:

- The house is unusual in its construction and having not typical shape;
- It's one of the latest houses of British Colonial period designed by Ahmet Vural Bahaeddin;
- All Modern features are used in the design of the building.

Comments:

- It is two-storey building, unique in its planning;
- Dining room and living room are combined, and dimension of this area is approx. 58,5 m^2;
- Unfortunately there are no interior views, to analyze the interior in a holistic way, but reading the plans, it's clear that the parts of interior design is using stone on the walls, which also became very popular in late British period.
- The design of this house is not traditional for Cypriot architecture and is the latest example of selected houses.
- The layout and design meet all the characteristics of the Modern style and is an example of the adult architecture of the end of the British colony.

4.5 Summary

At the beginning of the period of British rule between **1878-1945**, the architecture of residential buildings still traced the characteristic features of the architecture of the

Ottoman Empire. The houses built in the period of the Ottoman Empire met the needs of this era, and therefore became known as the traditional type of Turkish house. Arches, masonry, L-shaped and U-shaped structures, single-storey building, attached type of the house and courtyards are the common characteristics of residential architecture.

Observing the development of the architecture of residential houses (1900-1925) it can be noticed that, as a rule, houses consist of two floors. The first floor includes a porch, a living room, a dining room and kitchen. On the second floor, as a rule there are bedrooms.

In the houses of this period, balconies and verandas are very important elements. In this regard, communication increased with the environment and sense of open spaces appeared. Outdoor gardens and covered terraces are added around the houses; as well as simple rectangular windows and flat doors with arches.

Over time, changes in the internal structure of the houses are becoming more noticeable. The living room becomes more significant than just a place of personal space. It becomes connected with other rooms around. It can be said that it becomes the center of the house. Several exits and entrances allow connecting living room with other rooms. The influence of western styles is also traced; by the end of the period it is becoming fashionable to combine the living room with the dining room, which makes the living room more meaningful.

The furniture in early period of British rule is still traditional in its characteristics. As it was mentioned above, in the beginning of the British Period, not much changes were done on residential architecture of the former period, therefore the interior elements, such as furniture are not changed much yet.

The main characteristics of the period of **1945-1960**, in accordance with the plans of the resident houses, changed and began to correspond to the newly created elements and styles of the Western architecture. These are mainly two-storey houses, with a large number of windows, verandas and open spaces. Daylight and the play of shadow and light in the interior, becomes an integral part of the new era of architecture. Due to political, social and cultural changes, people's needs have also changed and increased. So the standard of living and its quality has grown. The new level is reflected in the needs of people to a better life

of their homes. There are new styles of furniture, glanced in the homes of different countries.

Since the early 1940s, Cypriot architects who studied abroad returned with new architectural plans and ideas that influenced the transition from traditional to modern architecture.

New ideas of architects were reflected on the design of residential houses of Nicosia. Following the chronology of evaluated houses, it can be traced, that with years, the plans and interior design become more unique and unusual for Cypriot ordinary types of houses, such as: use of glazed walls, combining exterior views with interiors, using high quality wood, creating built-in furniture. These changes made it necessary for the furniture and decorations in interior spaces meet the required level. Namely, to be modern means to be more functional and aesthetic. All these characteristics create modern vision of residences of Cyprus. Through the time, architects more often create their own furniture, based on examples from modern European journals.

Folowwing the transformation of the living spaces of the residential houses from Nicosia, becoming clear, that European life style did influence its design. The use of Modern furniture, the same as was popular in Europe, usage of new materials, brave colors and decorations

Organic forms and flexibility in the plans of the houses also ensured movement to the façades. The fashionable trend to combine the living room with dining room was the peak and influenced the interior design, which made the living room more meaningful. As it was mentioned in Chapter 2, in the end on 19th century in Europe became very popular to combine living room with dining room, this trend reflected of the development of residential living space of Cypriot houses during British colonial period as well. Modern living rooms of the residential houses affirm about the introduction of foreign styles, new ideas, and innovations. Such as coffee tables, a variety of cushions, lamps and decorations. As mentioned in Chapter 2, the advent of TV and radio also influenced the development of the living room design, which gave impetus to the transformation of furniture in the Modern way in the living room.

CHAPTER 5

CONCLUSION

5.1 Conclusion

In accordance with the study, it can be concluded that significant changes and a huge contribution to the development of both architecture and interior were made during the British rule in Cyprus, namely in the residential houses of Nicosia, considered in this work. The works of architects traced in the work, show us new ideas and innovative projects embedded in the architecture of Cyprus. As mentioned earlier, nothing passes without a trace, which means that the impact on the architecture of Cyprus had an effect on changes in the interior of resident houses, namely in the living room.

Throughout the tracking of changes in the living room through the British Colonial Period, it becomes noticeable that the trend introduced from Europe, to combine the living room with the dining room, has become very popular. It also becomes noticeable that architects emphasize the connection between the inside of the house and the outside, making verandas, covered gardens and terraces; as well as dividing the houses with walls, with large windows, or glass walls, which give in addition to daylight consecration and ventilation, transparency and increased visual space.

Undoubtedly, not all styles of the modern world are to the taste of Cypriot. But one thing became clear that this period was ready and decisive for change, which undoubtedly had a positive effect on life in general. The changes that took place influenced the worldview of the citizens, and thereby increased their desire for a better life.

The use of new materials and technologies, less use of ornament, and also preferring a simpler and cleaner style, also affected the design of furniture. Built-in furniture, which makes the house more and unique, and shows great taste and desire to keep up with the times, is becoming increasingly popular.

Working with the plans of the houses, it became obvious that the value of the living room grew in time. First of all, it is never located near the exit of the house, that is, it is not a 'checkpoint'. Most often, the view from the windows overlooks the main road, which makes the room the most significant space in the house. Also it can be noticed that, in addition to the living room, there are separate rooms, such as restroom, parlour and reading rooms. It shows us that the value of the living room has only increased, separating it from the rest of the rooms; it remains a special room that people deliberately distinguish.

The development of the furniture is harder to trace, but still, it's obvious that, with changes happening in interior spaces, furniture also has been affected by modernization. Usage of good quality wood, plane but luxury design, different types of fabrics, alongside with built-in furniture, create great changes. Built-in furniture not only represents a new way of thinking and a more aesthetic view, but also it provides the saving of the space, which helps organizing the circulation and rooms in more appropriate way.

Tracing the history of the living room, which was transformed, depending on the time and place, it can be argued that it has always been central. Being family room, public, or as a 'show off'; it is called a sitting room or a living room. The main thing remains unchanged - this is the space that people are still trying to make the most luxurious and prominent place.

Nothing stands still, everything has the properties to change and develop. Due to different factors, living conditions are changing; new living conditions are forcing users to demand a new quality of life. Home, - is the main refuge for people, and in accordance with the quality of life, the need for better housing is growing. Interior design of the house and its organization affects the life of a person. The living room, the 'heart' of the house, is the main room of the family, where its inhabitants spend the most time. Being a showcase for guests, the living room is a very personalized space for human beings. Keeping in living room personal belongings, photographs and paintings, gifts and simply significant objects, the room becomes a place of memory. Holding various things and objects in it, the living room becomes a history, by which life of its owners can be understood. Since people are used to storing things that are dear to them, to show them, the living room also became the

self-expression of people. Being a part of architecture, the living room has deeper qualities, and the architectural language is not able to characterize this space.

Having done this work and taking into account all the difficulties encountered, it would be good to hope that this study could be a very small introduction to a broader search. It would like to believe that this work has the potential for future researches for comparison or deeper study on this topic.

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