Preferences and Placement on Living Room & Dining Room Furniture: A Case Study at Saklı Kent & Alasya Park Mass House Famagusta, Cyprus

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ABSTRACT

Since the existence of humanity, the act of sheltering has been going on until today. Sheltering in the past was to protect oneself from the effects of nature, to shelter in a closed place. Throughout history, living activities have taken place besides sheltering. These are eating, sleeping, resting and working. While these activities were performed in separate rooms, it can be seen that they can be done together today. All areas where these activities take place can be called the living space. Today, the living space in mass housing is the living room, the kitchen and the dining room. Life is maintained in these spaces with the globalizing world and the pace of life because users spend most of their time in these places and they can socialize. It is the furniture inside that transforms these spaces into a liveable environment. For centuries, pieces of furniture have been the objects that meet the needs of people who have come up with day-to-day development. When the furniture is combined with the space, it forms the living space. Every space has different needs and expectations. Furniture can give identity towards the needs of the space. Each furniture has different tasks and different placements. Accordingly, the furniture has a relationship with the space and user. Not every furniture may be suitable for the space and user. In order to use identify the furniture preferences and placement by different actors correctly, it is effective to make a good description of the user and the space, evaluate many data, and conduct a pre-purchase research.

The thesis consists of two steps; reasons of furniture preferences and reasons of furniture placement. Both steps include furniture preferences and placement made by the support of different actors. Reasons of furniture preferences are furniture

preferences by users in mass housing and by users of houses designed by interior architects. Furniture placements are furniture placement by user in mass housing, by users of mass houses designed by interior architects and furniture placement proposed by contractor firm.

In the result of the study, similarities or differences were determined on the preference and placement of furniture by user, interior architect, and contractor firm in Alasya Park and Saklı Kent mass housing of Famagusta.

Keywords: mass housing, furniture placement, furniture preference, Famagusta, Northern Cyprus

ÖZ

İnsanoğlunun varoluşundan itibaren barınma eylemi günümüze kadar devam etmektedir. Eskilerde barınmak; doğanın etkilerinden kendini korumak, üstü kapalı bir yerde sığınmak demekti. Tarih boyunca barınmanın yanında yaşama faliyetleri yerini almıştır. Bunlar; yemek yeme, uyuma, dinlenme, çalışma, oyun oynama gibi faliyetlerdir. Bu faliyetler ayrı ayrı mekanlarda yapılmaktayken, günümüzde bir arada yapılabildiğini de görebilmekteyiz. Bu faliyetlerin gerçekleştiği alanların tümüne yaşam alanı denilebilmektedir. Günümüzde toplu konutlarda yaşam alanı; oturma odası, mutfak ve yemek odası olarak kabul edilebilmektedir. Globalleşen dünya ile yaşamın hız kazanması, ev içerisindeki yaşamı buralara taşımıştır. Çünkü evde en çok bu mekanlarda zaman geçirilmekte, ev halkı ile sosyalleşilebilmektedir. Bu mekanları yaşanabilir hale dönüştüren içindeki mobilyalarıdır. Yüzyıllardır mobilya, insanların ihtiyaçlarını karşılayan, günümüze gelişerek gelmiş objelerdir. Mobilya mekan ile birleştiğinde yaşam alanını oluşturmaktadır. Her mekanın farklı ihtiyaçları ve beklentileri bulunmaktadır. Mobilya mekanın ihtiyaçları dogrultusunda mekana kimlik kazandırabilmektedir. Her mobilyanın farklı görevi ve farklı yerleşimi vardır. Buna bağlı olarak mobilyaların mekan ve insan ile birebir ilişkisi mevcuttur. Her mobilya mekana ve kullanıcısına uygun olmayabilir. Satın alınacak olan mobilyayı doğru tespit etmek ve doğru konuma yerleştirmek için, kullanıcı ve mekan tanımının iyi yapılması, birçok verinin değerlendirilmesi ve mobilya satın alımı öncesi araştırma yapılması etkili olmaktadır.

Tez kapsamında çalışma mobilya seçim nedenleri ve mobilya yerleşim nedenleri olmak üzere iki adımda ele alınmıştır. Her iki adım da, farklı aktörler tarafından

yapılan mobilya seçimlerini ve yerleşimlerini kapsamaktadır. Mobilya seçimi, toplu konutlarda mobilya seçimini yapan ev sahipleri ve iç mimarlar tarafından tasarlanan evlerin ev sahiplerini içermektedir. Mobilya yerleşiminde ise; toplu konutlarda mobilya yerleşimi ev sahipleri tarafından yapılan evler, mobilya yerleşimi iç mimarlar tarafından yapılan evler ve müteahhit firmanın yerleşim önerisi ele alınmıştır.

Çalışmanın sonucunda Mağusada'ki Alasya Park ve Saklı Kent toplu konutları incelenmiştir. Bu konutlarda; kullanıcı ve iç mimar tarafından yapılan mobilya seçimleri ele alınmıştır. Ayrıca kullanıcı, iç mimar ve müteahhit firma tarafından yapılan mobilya yerleşimlerindeki benzeşmeler veya farklılaşmalar saptanmıştır.

Anahtar Kelimeler: toplu konut, mobilya yerleşimi, mobilya tercihi, Gazimağusa, Kuzey Kıbrıs

TO MY FAMILY

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Chapter 1

INTRODUCTION

Humanity has been in search of space for centuries to carry out the sheltering action. Sheltering is to protect oneself from the natural conditions under a closed area. There are many activities such as working, living, sleeping, eating, and socializing in the old times besides the sheltering action. People spend a lot of time in the living room, the kitchen, and the dining room. It is possible to see four types of houses together with the changes of houses in history. These are apartments, row houses, semi-detached houses and detached houses. Today, these types of houses are located as groups that have social, cultural, educational, health, and recreational activities within certain areas (Yıldırım, 2000). Different living spaces can be seen in different types of houses. These may differ in the size of the living area and the relationship within the living area itself.

The living spaces are the places, which the families use the most, gather together, share concrete and abstract meanings in the houses. The living room and the dining room are the places that form the living space. Physical activities define the living spaces. Furniture provides these activities, which create living spaces. Throughout the years, furniture took a crucial place in people's life. The use and production of the furniture has continued in every age. Furniture is seen together with the historical changes of the space from the first day until now. During this time, the furniture has improved and developed with user experiences. If the concept of furniture is to be defined, it can

be seen in several different ways in relation to each other. Furniture can be a connection element between the space and the user because a house without furniture can be described as an empty box. When this space meets the preferred furniture and activities, it can be transformed into spaces such as kitchen, living room, bedroom, toilet, and bathroom, and it can gain the identity of the place. Mainly, the furniture is used in such areas of people's daily lives in houses as living, sleeping, eating, resting, working and protection, and keeping all kinds of stuff is used in many fields within the scope of themes of flexibility or fixed furniture.

Briefly, furniture is an industrial component used to meet the personal, physical, psychological, and cultural needs of the user where users purchase or produce to meet these needs. Changes in people's preferences can be visible in the direction of the users' new needs and new expectations. All people, as a user, try to use the values that they posses in the best way to satisfy the requests. During this effort, users are concerned with the decision-making process, the processes of searching, selecting, purchasing, using, and disposing of products and services. This process is called user behaviour. There are four important factors, which affect the behaviour of users: Social factors, personal factors, cultural factors and psychological factors. In addition, there are many variable factors in the selection of furniture that can vary from person to person. Every individual gives his own decision about the furniture for his house by evaluating social, psychological, cultural, and physical values because users are asked to be satisfied with the purchase of furniture. When designers design furniture, choose furniture or place furniture in the house for their clients, the influence of the factors on the furniture affecting the users must be known and the designers should orient themselves accordingly (Engin D. , 2011).

1.1 Problem Statement

Humanity is struggling with daily stress; people would like to be in a healthy environment where they can relax, and complete the rest of their work. House is the place where the best environment can be reflected. Today, the house environment is created and the comfort of the house is sought while designing many public spaces. At this point, furniture is emerged as the most effective element that will provide comfort and healthy environment. Users make a research on the furniture before buying it. The living room and dining room furniture should comply with the space and the user, meet the needs of the user and reflect the user. In addition, users try to choose and place the living room and dining room furniture based on their needs and tastes. The furniture placement may not be suitable for the user, the firms and the interior architect in terms of the user and placement when the mass housing is first designed. At the same time, the furniture preference of the users and interior architects may not be suitable for the user (demographic characteristics) and the space. As a result, dissatisfaction or unhappiness can arise from the furniture if it is not suitable for the user and the place.

1.2 Aims and Objectives

The main purpose of the thesis study is to determine differences and/or similarities of furniture preferences and its placement in mass houses according to different actors (user, interior architect, contractor firm). Another aim of the thesis is to find how to choose the furniture for living spaces (living room and dining room) in mass houses (apartment buildings and detached houses) and to create an approach model for the furniture of the placement to be used in these places. In addition, the factors that are effective in purchasing and placement of furniture are emphasized. Interior architects are tested on purchase and preference to see whether the furniture is suitable for the user.

1.3 Questions of the Research

Within the scope of the thesis study, it is aimed at finding answers to the following questions; "What are the differences and/or similarities in furniture preferences and placements by users, by contractor firm and by interior architects in the living areas (living room and dining room) of the mass housing in Famagusta?" The sub-questions are as follows; "What should be taken into consideration when purchasing the furniture that will be used in the living spaces of apartment blocks and detached housing units? How should be the placement of the furniture used in living spaces of apartment buildings and detached houses made? Can interior architects make users happy when the furniture is bought and placed? Are there any factors that affect the preferences of users when buying and placing furniture**?**

1.4 Research Methodology

This thesis is composed of literature review and case study. The literature review includes books, articles, online book sources, master & PhD thesis, journals and internet sources to find out necessary information about mass housing, furniture classifications, furniture preferences, and placements. Classifications of furniture by Smardzewski and Kurtoğlu are investigated within the scope of the research. Furthermore, the research has been analysed based on the case study, which comprises of observation, drawings, photos, and survey. This study follows the qualitative research method in order to analyse furniture placement. In addition, the study follows the quantitative research method to analyse furniture preferences.

1.4 Limitation of the Thesis

The study is based on two different mass housing types (apartment blocks and detached houses) in living spaces. In this study, the living space contains the living room and the dining room. Kitchen is not included within the scope of the thesis. In

the study, outdoor furniture will not be taken into consideration. In addition, the thesis only covers flexible furniture, not the fixed furniture. The reason is that the contractor firm made the mass housing and people could only choose the colour and the material while some did not even choose them. In the scope of the thesis, only dining table, chair, TV unit, armchair, coffee table, sofa, end table, wing chair, dining buffet, corner couch and stool were taken up. The observation study was completed in 2016 and covers the data of 2016. Survey study was conducted with persons who own furniture in these houses. The houses, rented with furniture, are excluded from the study. The study covers two mass housing units in the city of Famagusta, North Cyprus. The choice of these mass housing units is the first mass housing, which includes many different functions (Saklı Kent Site (Row houses, semi-detached houses, detached houses) & Alasya Park Apartment Block).

1.5 Structure of the Thesis

The first chapter of the thesis includes the introduction. The aim and objectives of the research, and problem definition are explained. Research questions are identified and the methods by which the research is conducted and the limitation of the research are specified to help the progress of the study be more accurate.

The second part of the study is the literature review. The second chapter is the theoretical part of furniture placement. This part is generally about types of houses, mass housing, and the types of mass houses. In addition to these, the living space of the house is explained. In the second part of this chapter, the concept of furniture and the classifications of furniture are studied. The third part of the study is the literature review.

In the third chapter, it is made reference to what the concept of the user is and what the behaviours of the user are. Then, the factors affecting user behaviour are determined and buying decision process of the users are described. Factors especially affecting the buying decision process and decision on furniture are explained in terms of mass house users. This chapter helped to prepare the questionnaire.

Observation study and survey study are made in the fourth chapter. The observation study is made by the placement of furniture that users do themselves and users getting help from interior architects in mass houses. At the same time, suggestions made by the contractor firm are observed. The survey study is made by the preferences of furniture that users choose themselves and users getting help from interior architects in mass houses. The factors affecting preferences and placement of are determined and findings are written in the scale of Saklı Kent detached houses and Alasya Park blocks mass houses' living room and dining room furniture.

The fifth chapter is the conclusion of the research. Results of the data, findings and suggestions are made with respect to this decision.

Chapter 2

HOUSE – FURNITURE RELATION

In this chapter, types of houses, definition of mass housing and the types of mass houses are described. In addition, the question "what is the living space of the mass houses?" is addressed. Then, the concept of furniture is defined and the classification of furniture is made.

It has to be mentioned that the first buildings were neither multi storey car parks nor concert halls or weaving ateliers. These buildings built as shelters are not residential houses. "Shelter" means finding suitable conditions to live under a roof, to protect oneself from natural conditions, to seek shelter in a covered place. In this sense, shelter has protected people over the years to meet basic needs, as defined in the vital activity there (Bayram, 2011).

Since the existence of the mankind, humans have protected themselves from animals, natural conditions, and enemies, and they kept the shelter as a house where they wanted to maintain their lives. These processes happened from sand pit caves and rock cavities of trees to bark, and cast shadow over the houses, which is a tent made of wood and stones.

Residents have socio-cultural, socio changeable, personal, and psychological expressions (Hoşkara et al., 2009).

According to occupants' economic and socio-cultural status, variations has influenced the creation of places. Therefore, it meets various and growing needs of user groups and reflects the identity of the user groups (Taşdoğan, 2008).

From the presence of humanity, there have been a position to design one's place as a fuss. This fuss is regarded as the best known and protects humans from dangerous, insecure conditions while meeting their needs (Bayram, 2011).

It is known that the various communities with different cultures have lived in the same period, which makes cultures different from each other in terms of the shapes of houses. As a result, we have come across with various housing types. For example, people have different understandings, needs, and values regardless of different geographies they live in. A person living in America has a different understanding and culture, and geographic returns may not be same with the person living in Africa. Meanwhile, the primitives have different needs when it is compared with modern people since the era they live or lived in and conditions are different. Nowadays, housing has become a communication and interaction place.

Today, the concept of housing cannot be described only as a comfort facility in a shelter or house. Housing includes services, which provide social activities that provide human well-being, happiness and its sub-construction. In this respect, social facilities and services are an inseparable part of the dwelling and importance is given to these social facilities as well as the importance attached to dwelling (Ancın, 1995).

2.1 Definition of Mass Housing

The definition of mass housing is where people can find social, cultural, educational, health and recreational activities within certain areas (Yıldırım, 2000).

The first mass housing: After World War II, a new era was launched in America between 1945-1950. It was called 'Baby Boomer Generation'. Suddenly, the growing population needed new living spaces. Household needs, material shortage, and labour shortages for the growing population have influenced the US government to develop a new solution and construction technique. As a result, Ranch Houses were built in America. These houses were designed for users to change the interior of a house easily to accommodate different ethnic groups (Karimnezhad, 2017).

Keleş defines mass housing as a major initiative. Mass houses can provide economic, social, and technical benefits when built in large sites, not individually (Keleş, 1980).

According to Güvenç, when mass housing is compared to the villa-apartment type houses, it means that mass housing is the building, which is far from flexibility and only fulfils the function of shelter types. The singular buildings are the dual products formed between the designer and the property owner (Güvenç, 1994).

Mass housing has evolved in two ways. These can be seen in vertical and horizontal forms. In the past, mass housing was designed differently in various ways to meet the needs of people's houses and living spaces. Horizontal mass housing is detached houses, semi-detached houses, and row houses. Vertical public housing is apartment blocks. Some mass housing can also be a combination of this diversity. For example,

apartments and detached villas can be seen in the same housing complex. Different planned schemes can also take place in the same mass housing (Esentepe, 2013).

On one side, the characteristics of the ethnic group to which it belongs to the way of life, behaviour rules, and environmental preferences reflect their image. On the other hand, it reflects self-image of its users, tendency to prove themselves and so yet again, the design reflects the individual's personality and privileges with equipment and formats (Gür, 2000).

In terms of design, users are known as the main factors. Houses have changed with the change in people's lifestyles. There are a few kinds of household that has lost its original shelter function throughout history. Within time, this type of mass houses became apartments, row houses, semi-detached, and detached houses due to society's cultural, geographical, historical, and economic structures, and needs.

Apartments are mostly located in crowded cities or newly urbanized areas. The apartments are different kinds of housing, which are vertically designed. Usually, apartments are built with one room and one living room, two rooms and one living room and three rooms and one living room. Row houses are the forms of detached houses that are positioned side by side. Row houses can be built at least with one bedroom and one living room. Two houses attached to each other are also known as semi-detached houses. These houses also bear the same features, including the two sides in natural light, while the only difference between row houses and twin houses is that they can take in natural light on three sides. Detached houses are solely located on the land and have a structure that can receive natural light from all sides of the land. Detached houses can be built with several floors. The interior also varies according to

the needs of the users. Although the main aim is maintained today, owners' needs and taste are very important in terms of shaping the house. The change is not limited with places. It also affects the furniture design. In the past, the furniture was only used as a response to its function but today, furniture is the reflection of a new trend or movement. Definition of trend, fashion, and variety of furniture and its design has changed and it keeps changing day by day.

2.1.1 Living Spaces in Mass Houses

According to Oxford Dictionary, living spaces are the places for people to meet and spend their times by focusing on that part of the house or flat (English Living Oxford Dictionary, 2016).

Living spaces are the most used places where people spend their most of the time. Living rooms, dining rooms, and kitchens are considered as living spaces. As the kitchen is out of the scope of study, the description of the living spaces will cover the living room and dining room. People mostly spend their time there when they are back home from work or when they wake up.

- **Living Room**

According to Cambridge Dictionary, living room is the place where it is located in flats or residential houses. It is the place where people rest and spend time with their family (Cambridge Dictionary, 2017). Living rooms can be the gathering point of houses. Users use living rooms for interacting with each other, debating, chatting, watching TV and playing games. At the same time, users can use them for reading, writing and even for meditation if their house does not have enough capacity. Mostly, it is the place where people first step in; it can even be a guest room where one can host the guests if the living room is big enough (Masran Saruwono, 2012).

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In other words, living room is a multi-functional place. Different events can raise different needs. This place can be shaped by families' culture, living conditions, and economic income. Living room's location or its interior plan may differ. These differences may be formed by alternative functions. All these transformation can be reflected on the furniture. In other words, living room is a multi-functional place. Different events can raise different needs. This place can shape up by families' culture, living condition, and economic income. Living room's location or its interior plan may differ. These differences may be formed alternately functions. All these transformation can be reflected to the furniture.

- **Dining Room**

Definition of dining room has started to occur when people met the definition of kitchen. Dining room is the room where people have their meals together. People also chat with each other in dining rooms (Wright, 2006). Dining room is usually located near the kitchen to make the meal service easy. The units of tables, chairs, forks and spoons can been found in this room. This room used for formal visits and can be used as an office. Dining rooms have just started to disappear and leave its place to dining areas after the house sizes have started to become smaller. Nowadays, dining room and kitchen have started to merge.

2.2 Definition of Furniture

In the period when the concept of furniture was not known, people used to take advantage from the nature and produce some tools to make their life easier. These tools are considered as furniture. For example, lopsided wood and flat-plate rock are known to be used as the first furniture element as a bed (Smardzewski, 2015) (Figure 1).

Figure 1: One of the known oldest living / sleeping elements used in the house in history (Lucie-Smith, 1985).

According to Jim Postell, the furniture is known as fixed or movable object, which makes people's life easy. Small accessories and equipments are considered as furniture if they are used for specific purposes (Postell, 2012).

According to Sadık, pieces of furniture are the tools which people lay down and study on, store their stuff and meet their physical needs. Furniture can be made from stone, wood, metal, plastic, glass, marble, and leather (Sadık, 2005).

In other words, furniture sets the interior design of a house. It makes life easier when used for a specific purpose. As the time passes, furniture can change and develop due to people's economic situation, needs, culture, and choice.

Umney & Rivers have mentioned that furniture reflects people's life and is important for human life. Furniture's location and usage in society have revealed richness, social structure, and intellectual values (Umney & Rivers, 2003).

Furniture can be a part of architecture because art made with furniture is the reflection of architectural concept on furniture. Therefore, furniture is the tool and accessory equipment of architecture. Generally, furniture is used for equipping places in order to meet various functions. Furniture can also be used as decorations for diverse needs. Furniture might have changed throughout history as living conditions, aesthetic and cultural structure of the community have changed. Users spend most of their time to design their house. When the users design their house, they design their life too. "Furniture reflects the character of an interior space and is the cultural symbol that represents the character of age and area" (Kim, 2004).

As briefly mentioned in Table 1, furniture meets functions such as sitting, lying, studying and storing. When first introduced, the furniture was designed to ease people's lives and reflected their lifestyle. It is called fixed or movable objects. It has taken design with the culture of different communities over time, which has caused an increase in variation and diversity of style furniture.

Table 1: Definition of furniture from different perspectives

Smardzewski, J.	To purpose of facilitating the period.
Postell, J.	Flexible and fixed objects.
Sadık, Y.	To meet a certain function.
Umney, N., Rivers, S.	Reflects human life; societies social life, richness and intellectuality.
Kim, J., Choi, K.	Shows the character and culture of the interior space.

It is a flexible and fixed object that is use to facilitate many functions in human life, social in society, richness, intellectual and cultural.

2.2.1 Classification of Furniture

The first furniture was used by people according to their needs and the first goal was the functionality. A growing and thriving community that use preferences change in time and the concept of luxury is also reflected on the furnishings. Carving and gold-plated furniture were used throughout the history that symbolized power, richness and authority. Accordingly, the development of people's life has changed the expectations on furniture. There are four classifications of furniture (Figure 2). Usage by Location, By Action, Group of Furniture Classification, Classification of General Features on Furniture.
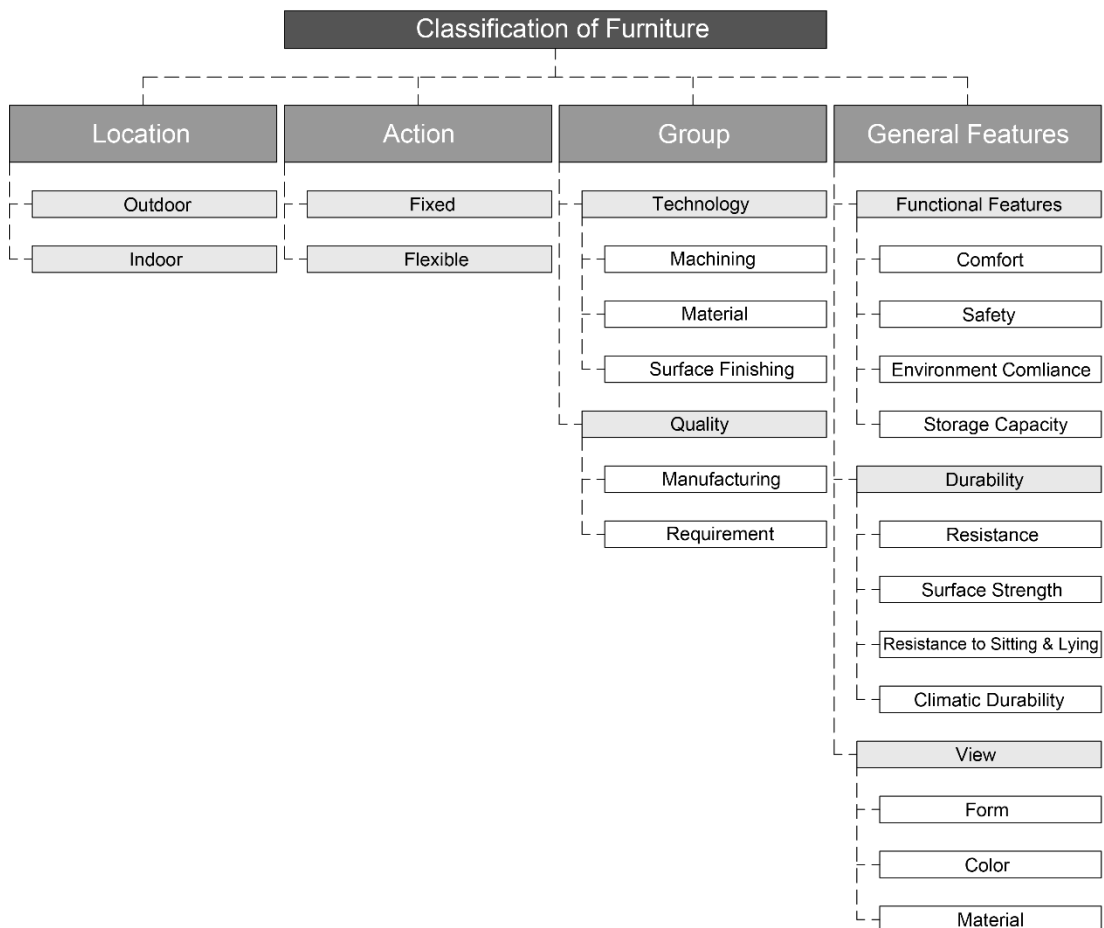
Figure 2: Classifications of Furniture

2.2.1.1 Usage by Location

Furniture makes life easier, converts places into liveable spaces besides being the function expressing pleasure, addressing the soul as well as providing peace and happiness. Places are shaped with a variety of purposes. For example, resting place can be comfortable, meet the needs of habitant and even lay the foundation for sleep when needed. In the dining room, the choice of the furniture is very important and it should help resolve people's hunger. Furniture varies according to the place of use and function. The furniture is divided into two main categories; indoor furniture and outdoor furniture (Wise Geek, 2017) (Sayuti, 2015). According to this classification, the furniture can usually be functionally similar to each other.

- **Outdoor Furniture**

Outdoor furniture is located outside and is not affected from weather conditions (rain, sun, snow) (The Free Dictionary, 2017). These furniture styles are also called 'Patio Furniture or Garden Furniture'. Generally, this type of furniture is made of wood, plastic, aluminium, wicker, and wrought iron. This furniture is found in different styles due to the influence of passing time. Additionally, outdoor furniture can be used in hotels, restaurants and many other public places. Bicycle parking equipment, billboards, public toilets, flowers, and traffic signs are also classified as outdoor furniture (Yücel, 2013). Outdoor furniture is not included within the scope of thesis.

- **Indoor Furniture**

Interior space breaks the link between the external environment and people, in particular where the action limits can be defined as a part of the space that can be perceived by the observer (Aslan, 2015).

Actually, it is not exactly the four walls and the ceiling, which makes it an area. Furniture is the element that form the interior layout and create the interior space. The interior furnishings also contain many different products like outdoor furniture. These vary according to function and location they are used in. Furniture used in the house, in an office, in a restaurant, or a cafe may not be the same with each other. Each furniture has a different purpose. However, the intended use of the furniture in the interiors has various purposes such as sleeping, living, eating, and storage. The materials used for interior furniture can be different than those used in outdoors because indoor furniture is used in closed spaces and protected from the effects of nature. It can mostly be seen in interiors where wood and textiles are preferred the most. However, plastic, natural stone, metal, and glass might also be seen (Sayuti, 2015).

2.2.1.2 By Action

There is a significant influence on the shaping of furniture in places and locations on the ground. In places, this furniture is classified as 'flexible' and 'fixed' furniture. Flexible furniture is easily transported and can be positioned in different ways, but the places of the fixed furniture do not change. They are fixed on to the ceilings, walls or the floor.

- **Fixed Furniture**

Fixed furniture is always at the same place and does not move unless needed. This type of furniture can be mounted on walls, floors and ceilings or it is the objects, which have the ability to store and display that place. They can stand on their own (Figure 3) (Engin D. , 2011).

Fixed furniture can be found in the kitchen, dining room, living room, bedrooms, toilet, and bathroom in the house. In other words, it can be found in every room of the house.

Figure 3: An example of fixed furniture designed by Piero Lissoni (Archiproducts, 2017).

- **Flexible Furniture**

As mentioned by Oxford Dictionary, furniture is a movable object (Oxford Dictionaries, 2016). Movable or flexible furniture is not fixed onto a certain area and can move quickly when it is desired to be moved to other places. This furniture can be found in bedrooms, study rooms, living rooms, dining rooms, and kitchens. This type of furniture is different from fixed furniture. It meets the requirements of sitting, resting, lying, working and so on, is able to stand without any mounting. The main examples of flexible furniture can be tables, chairs, armchairs, coffee tables, buffets, beds, and bedside tables. In this study, TV unit is accepted as flexible furniture, because although the TV unit is fixed, the location can be easily changed at any time (Figure 4).

Figure 4: An example of flexible furniture designed by Charles & Ray Eames

(Complex, 2017).

2.2.1.3 Groups of Furniture Classification

- **By Technology**

Technology is a science of application that covers construction methods of tools, materials, and devices used in any industry. According to technological characteristics, furniture can be grouped under three main headings. Machining processes, types of materials used and methods of finishing visible surfaces are the technologies, which can be applied to the furniture. As shown in Figure 5, these headings are also divided into subheadings within themselves (Smardzewski, 2015).

- o Machining
- o Material
- o Type of surface finishing
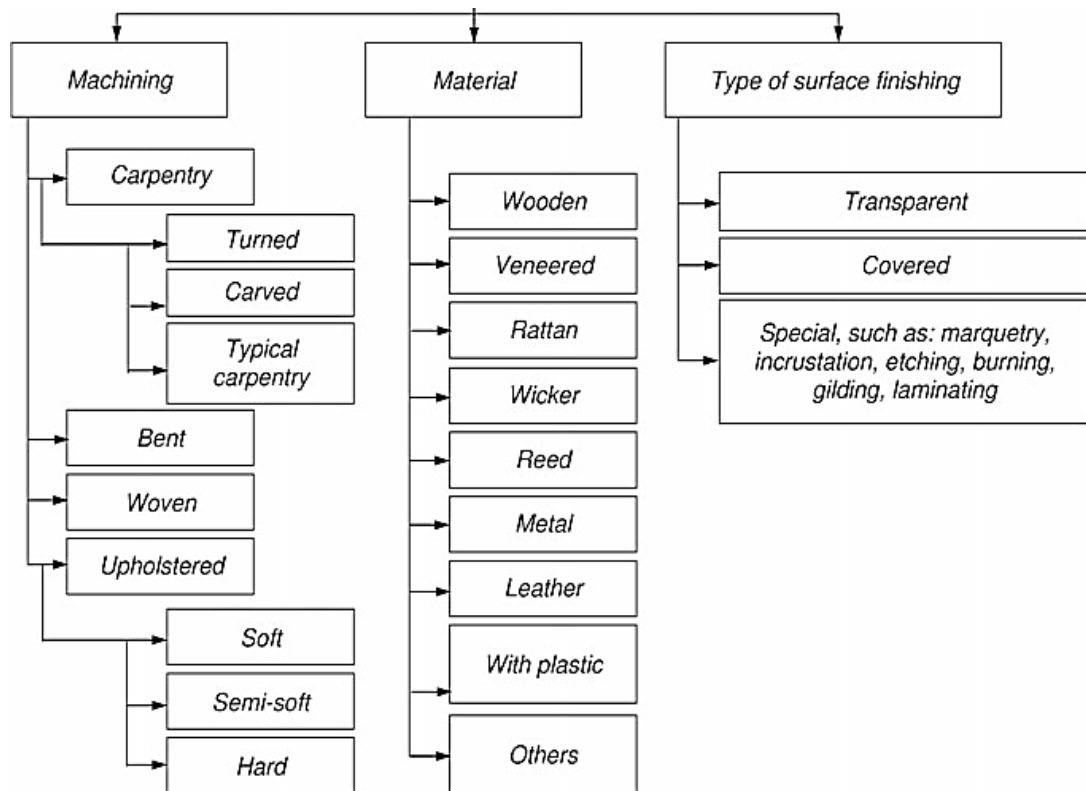
Figure 5: Classification on the technology of furniture (Smardzewski, 2015).

- **By Quality**

Quality is high level of excellence or value (Oxford Dictionary, 2016). In addition, quality is an evaluation of products or services. Furniture, which is an applied object, consists of two phases. These are the development phase (design and production) and the usage phase (meeting the needs). First, manufacturers or designers produce a sample and work on it, and then the product is made available for more than one person. Evaluation, which should be applied after usage, shows the quality of the product (Smardzewski, 2015). Quality evaluation can be divided into two (Figure 6):

- o   By Manufacturing
- o   By Requirements of the user
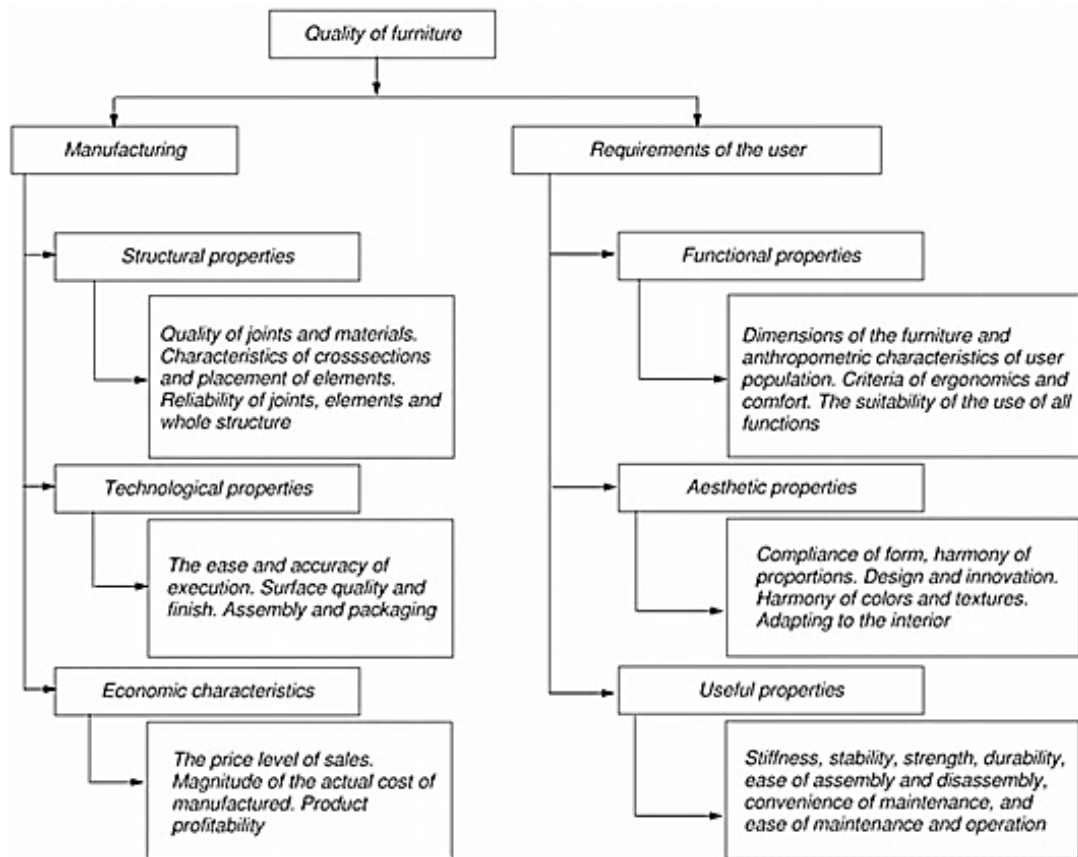
Figure 6: Quality of Furniture (Smardzewski, 2015).

2.2.1.4 Classification of general features in Furniture

This classification is very significant in terms of improving the standards of furniture.

Furniture is the objects, which are used in every minute of life. These objects must be

durable and stable while being used. Problems such as breakage, collapse, and swaying

should not be confronted during or after using them. Furniture can be classified as of

quality if users do not face the kind of problems mentioned above. The main features,

which do not satisfy the users, are that the materials that are not easily worn, scratched,

distorted and the appearance of the material does not change (Kurtoğlu, 1997). There

are some factors, which users need to be satisfied with furniture and consider these

factors when buying it. According to Kurtoğlu, features in furniture can be classified

in three groups:

- Functional Features: Comfort, Safety, Environmental compliance, Storage Capacity.

- Durability Features: Resistance (Strength), Surface Strength, Resistance to sitting and lying, Climatic Durability.

- Aesthetic Features: Form, Colour, Material.

2.3 Role of Furniture in Space Organisation

Spatial design is the basic element of architecture. Ching describes the main element of design as the point, line and plane (Ching, 2007). The line consists of a combination of points, and the plane consists of combination of lines. When these planes come together, three dimensional geometric volumes are formed, and thus, a three dimensional volume is formed.

The definitions of concept of space searched in literature. Vitruvius regards a person standing vertically as the first place. In other words, Aristotle describes space as "the union of objects". Space can be handled in two ways as architectural space and living space and geometric space (Dinçer, 2005). A space parcel meets the physical, psychological, and social needs of space users. A structural space is considered, described, and understood in a concrete and abstract way (Kahraman, 2014). Putting emotional impression on a space is called the living space. Human beings have been in interaction since the establishment of life cycle and this interaction plays an important role in shaping the space. There are elements such as walls, floors, ceilings, openings, light, colour, and furniture that make up the interior space plan and define the interior space.

Furniture has an important role in interior design of the house. It has the same importance with salt and pepper in meals. In order to make the right choice to fit a house perfectly, users evaluate many criteria without being aware of it. Accordingly, users place the furniture in the most appropriate position. Plan layout should fit into the lifestyle of the user and the community.

There are two main criteria affecting furniture organization. These are functional and visual criteria (Figure 7). Functional criteria are clearance, circulation (traffic patterns), pairwise relationship, conservation, and lighting. The visual criteria are balance, alignment, emphasis (focal point) (Merrell, 2011). After designing a room, the relationship between the furniture and the circulation, the activities of the users (speech, rest and movement), and the artificial / natural light influence the furniture layout of the room and, significantly, the design as well. Furthermore, the visual balance of the furniture, the partition/separators in the room and the focal points of the spaces, which are highlighted in the room, have significant effects on the furniture layout (Hendler, 1981).
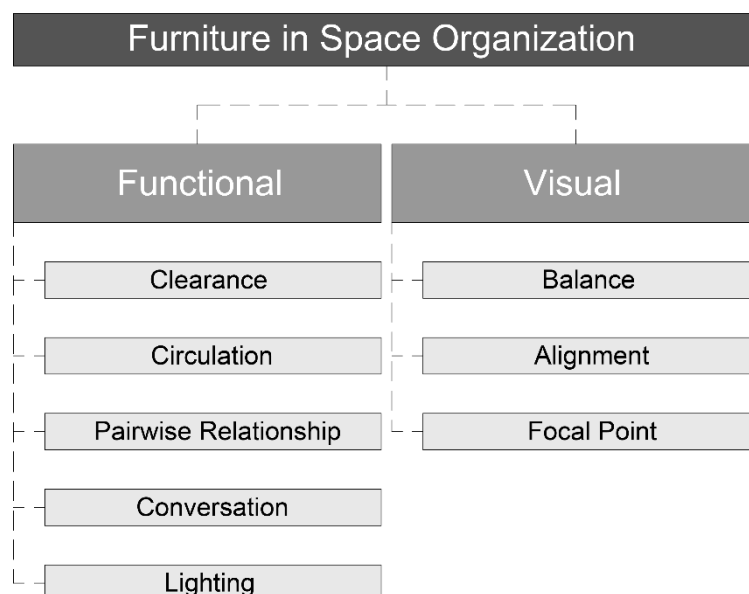
Figure 7: Factors that affect furniture placement in space organization

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2.3.1 Functional Criteria

The functional criteria affects the furniture layout due to the constraints imposed by human physiology. Shape of the human body and physical characteristics affect furniture fixture in the room. The necessary clearances between the furnishings and distances give statistical data under the name of anthropometry. Another functional criterion is environmental psychology. This area examines human activities such as conservation, eye contact, and such that affect the furniture layout in a great way because when two or more people do these kind of activities, the distance between each other should not be distant or close enough (Merrell, 2011).

Clearance: Each furniture has its own free space. When the furniture is settled, there must be a gap in the direction of furniture needs. Space should be suitable for the usage of the furniture and should not restrict the usage of the furniture. For example, there should be some space in front of a chair and a bookcase. There should be some space around the dining table, beside the bed for a person to move freely (Merrell, 2011).

Circulation (Traffic Patterns): The spatial organization of furniture is very vital to create circulation within the space (Saruwono, 2012). The circulation of the users and the walking axles are two of the most important factors when the furniture is settled. The space, left around each furniture, provides access between the furniture and the space. The user should be able to walk freely around the furniture. Approximately, 75 cm of space seems adequate for human circulation (Neufert, 2012).

Pairwise relationships: There is an influence on the furniture layout of the bonds between furniture. Two furniture have two different functions and there is a direct relationship between each other. For example, the seafarer has an individual

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relationship with a sofa or armchair because the person sitting there wants to be able to reach the foyer easily and look for a coffee table next to or in front of the seat or sofas (Yu, 2011).

Conversation: Another factor that affects the location of the furniture is conversation. In order to support the users' dialogue with each other with normal tone, it is necessary to find a sufficient distance between the furniture. The average distance is between 120 cm and 240 cm. As the distance increases, the voice tone of the conversation increases, which can disturb the user. Achieving the appropriate distance while supporting this percentage of furniture layouts can help users have a good dialogue (Merrell, 2011). According to the Houseology website, there should not be too much distance between sitting groups in the living room because the excess distance can reduce the sincerity of people with each other and break communication (Houseology Masterclass, 2016).

Lighting: Another important factor in the placement of furniture is the light. Every space has different lighting needs. There are several different activities in these areas. For example, the lighting of the places where people read books and work on a computer may not be the same. There are two types of lighting in a room; artificial and natural (Ginthner, 2002). These lighting types have a direct impact on furniture placement. Closures of natural light, which come from windows and damage the sunlight of the furniture, can lead to wrong selection of furniture in front of the windows. In addition, furniture should be settled in appropriate places so that it can be placed in a place, which is close to artificial lighting. Therefore, people use it effectively.

2.3.2 Visual Criteria

The visual composition of the furniture is provided by interior design principles and Gestalt perception principles. However, according to Merrell, visual balance, alignment, and emphasis are the most influential among these principles (Merrell, 2011).

Balance: Colour, texture, size, shape, and ratio of the design elements as a whole are distributed in the field of design. There are two equilibria; Symmetric and asymmetric balance. Symmetric equilibrium is called repetition of horizontal / vertical or diagonal axes of design elements in the same editing direction. Asymmetric equilibrium is defined as the fact that design elements are not distributed around the same axis. In other words, it is exactly the opposite of symmetric equilibrium (Dağlı, 2012). Visual balance is one of the most common design principles. It is formed by distributing visual weight to the centre of the composition. According to Szabo, when there is no balance, uneasiness and dissatisfaction arise. Therefore, it is needed to rearrange the elements (Szabo, 1998). As objects grow, they carry greater visual perception. Since the furniture is a three-dimensional object, it is possible to create a visual balance with multiple perspectives.

Alignment: Items accelerate along the edges from one centre to another. It can be done with different elements in the same place where it is seated on a certain axle (Dağlı, 2012). Alignment, which is the basic principle of graphic design, has also been effective in interior design and furniture layout. Aligning the interior is to create the same accent for each other, with reference to any point on the walls of the room. Aligning while laying furniture layout can increase the visual quality in the place (Merrell, 2011). Alignment can create sharper and more regular designs and layouts.

Visual alignment can be established between the alignments of the elements. In this case, it allows the random order to get out of the way (The 5 Basic Principles Of Design, 2011).

Emphasis (Focal Point): The principle of visual presentation is effective in the interior and emphasizes the focal point. Emphasis can be made to draw attention and focus. It is aimed to gather the focus on a point in the composition and to minimize the focus of the other elements (Lamp, 2016). Lauer stated that success in design could be achieved with focus (Lauer, 1979). A successful focal point will draw the attention of the user (Ridden, 1984). It is often desired to have an effective focal point in the interior. For this reason, the fireplace and large windows in the interior space can create the focal point of the landscape (Merrell, 2011). If the TV area is the focal point, the distance between the TV and the sitting elements should be three times more than the diagonal measurement of the TV (Figure 8) (Albert, 2014).
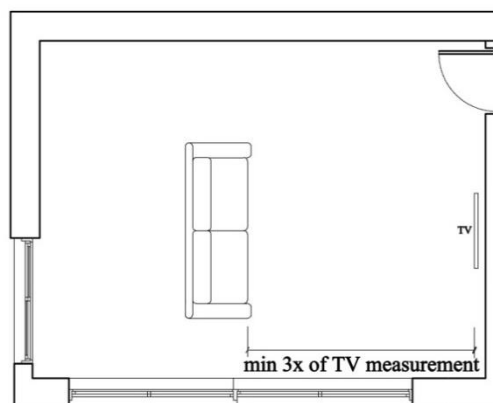
Figure 8: The calculation of distance between sitting units and TV units

Chapter 3

USER PREFERENCES ON FURNITURE

In this chapter, that concept of user and behaviours of the user are explained. Later, the factors affecting user behaviour mentioned and buying decision process of the users specified. In addition, factors affecting the buying decision process and factors that affect buying decision on furniture specifically described in mass house users.

3.1 Concept of User and User Behaviour

Before the user concept, it has been explained, it will be helpful to know meaning of the consumption and consumer. The dictionary meaning of consumption means to use, to finish to destroy anything. People who consume something called user at the same time. No matter what kind of character the human being has, he/she is a user from the day when he first opened his eyes to the world until the last day. Human beings experience many activities such as feeding, cleaning, traveling, training, dressing, watching and reading, and purchasing products while they are facing with these activities. Thus, it is possible to admit that the act of using is a phenomenon that will never give up in people's live (Priest, 2013).

Users are people who define their needs and desires. Users search for a product to meet their needs and choose it, if the product is looking suitable for it (Noel H. , 2009).

There are many different definitions of the concept of the user.

According to McNeal, if a person is in one of the pre-purchase, purchases, or post purchase processes, he or she has defined as a user (McNeal, 2007).

According to Kahn, actions that offered to the sell services or products in anywhere, which presented in a traditional way, have expanded and become free services. People who use the free services can defined as a user (Khan, 2006).

There are two types of users according to the purchase of goods and services. Users who make purchases or demand services to meet their family and personal needs. Industrial users are those who buy goods or services outside the family's personal needs, or who demand services (Mucuk, 1998).

If it assume that each individual is a user, it should also examined how the users are behaving. User behaviours which is subdivision of human behaviours; Investigates user behaviour on the market and questions the reasons for these behaviours (Leon, 2004).

In general, user behaviours observe users' attitudes when they purchase. In this way, producers, managers, designers can observe how the users behave, who are the users, what their needs and desires are, how they behave before buying a product, how they buy it, their attitudes after they buying a product. All these observations can be an answer to these questions above (Kurtuluş, 1976).

As it should be in every area and in the field of furniture, it is necessary to examine the assumptions and characteristics of the behaviour of the users. Seven topics of user behaviour can found (Wilkie, 1978).

- o   User behaviour is motivated.

- o   User behaviour is a dynamic process.

- o   User behaviour consists of various activities.

- o   User behaviour is complex and shows timing differences.

- o   User behaviour deals with different roles.

- o   User behaviour affected by environmental factors.

- o   User behaviour may vary for different people.

3.2 Factors Affecting User Behaviour

People shape their own way of life, the atmosphere, and the environment where they live with the products they buy. People go through a few interactions while they are shaping their surroundings or the place where they live. Some of them related to the user, while others influenced by the outside world.

In many sources, can be seen the factors that affect user behaviour in different classifications. In general, the factors, which affect the behaviour of users divided into four groups. These are social factors, psychological factors, personal factors and cultural factors (Figure 9) (Kotler P. A., 1997).
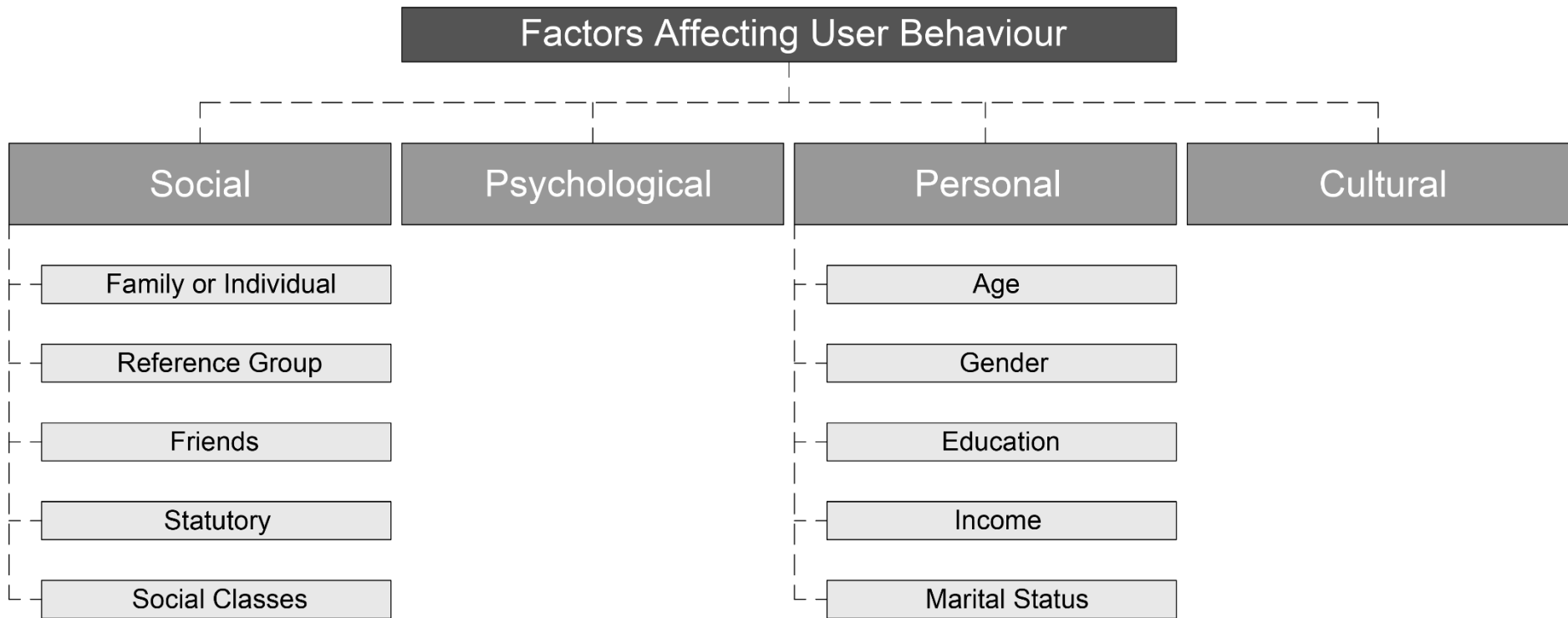
Figure 9: Factors affecting user behavior

3.2.1 Social Factors

Their social environment when purchasing a product affects users. The actors which create social factor in user behaviour are; Family or individuals, reference groups, friends, statutory and social classes. According to Wilson, the preferences of the users are not only to meet their needs and desires. For the social environment, which has a major effect on users, causes some efforts to be satisfied (Wilson, 1998).

So, the answer to the question of why users buy a product should questioned on user's social environment and its relation to it (Müderrisoglu, 2009).

3.2.2 Psychological Factors

The needs of users influenced by psychological factors while meeting their desires. Satisfaction with needs and desires leads the user to purchase a product (Altunısık, 2004).

Users make purchases to satisfy their desires and motivations. The main purpose in here is not to meet the basic needs of a person's physical needs. For example, the motive to show the need for Cadillac car purchasing is not due to the need for cars but to the reputation of the community. Either it is because of the clothes which suits the person (Aşıcı, 1986).

In Freud's psychoanalytic model, when a user purchases a product, he or she may think about not only the product's function, but also its colour, shape, and weight. That is why, users can visually influenced, and their purchasing feelings can be activated (Kotler P. A., 1997).

3.2.3 Personal Factors

There are personal factors such as age, gender, level of education and profession, income and marital status, which affect the purchase of users (Noel H. , 2009). These personal factors also called demographic characteristics in general.

Age in purchasing is one of the important factors. Every age can have different requirements. Different ages of users can lead different needs and requirements, which may also change or can be effective in the purchase preferences of users. As an example, 15-20 age groups may need personal care products, clothes while the 25-30 age group is mostly family builders can demand household goods (Köseoğlu, 2002).

Gender is also an influential factor in the purchasing preferences of users. The needs of men and women may not be the same, because they both buy products, which appeal to them. As can be seen in advertisements, there are ads appealing to men or women. In Nike ads, power and energy-based figures represent man and attract attention. Shopping-based ads (mostly clothes, shoes, and perfumes) also targeted to women (Şeker, 2014).

Another factor is that education and occupational groups are influential in buying preferences. These will emerge because of occupational trainings and experience. Purchasing preferences among professional groups are different from each other. For example, the needs of a farmer and an architect's and doctor's may differ and may indicate differences in their purchase preferences. Education provides people to act more consciously during purchase. If you are going to give an example, educated people are aware of what a healthy product is.

In addition, the preference of a person with a high-income level and the person with a low income is not the same. At the same time, there is an effect of marital status. Because, while the number of family members in a crowded house is made by considering the family preferences. On the other hand, the preferences of a living alone are self-centred (Müderrisoglu, 2009).

3.2.4 Cultural Factors

Cultures also have an influential role in the purchase of users. Culture is the values, traditions, and lifestyles that a group creates and is transmitted from generation to generation (Giddens, 2001).

According to Rapoport, culture can classified in three ways. The first one is a group of way of life type, the second one is symbolic codes that transmitted to a system of symbols, meanings, and cognitive schemata, and the third one is the set of versatile systems for survival identified with environment and assets (Rapoport, 1980).

Users follow their pleasures, but they are limited to questions such as what is right, what is wrong, what is ethical, what is moral, and what is right in personal preferences. Therefore, different cultures influence the behaviour of users. This directly related to the purchase preferences of furniture (Bradley, 2002).

The culture has very important effect on preferences of furniture. The needs of every society can be different. For example, while the Germans prefer to have the drying machines fast, the Italians want the drying process to be slow (Ar, 2004). A society that is accustomed to eating on the floor may not have the concept of a dining room and the choice of furniture may be appropriate for the floor. Furniture preferences in a

culture that is spectacular, has a habit of eating in big tables or expensive table chairs which are in a fashionable period.

3.3 Furniture Buying Decision Process

The purchase of furniture by the users firstly caused by the need for furniture. In the pre-purchase period of the furniture, a preliminary search carried out to obtain information about the furniture. This research can guide the buying process. User can do more research on furniture that is important to the individual or user can get the furniture straight away, without having a research about furniture with a low importance (Kotler P. A., 2005). Users try to decide among many alternatives to choose their furniture. In this stage of decision, the users evaluate the alternatives by using their experience in furniture, environment, and people. After the purchase, they evaluate whether they are satisfied with the furniture. This is called post-purchase phase. These titles, which categorized by Mucuk, were handled within the scope of the thesis (Table 2) (Figure 10) (Mucuk, 1998).
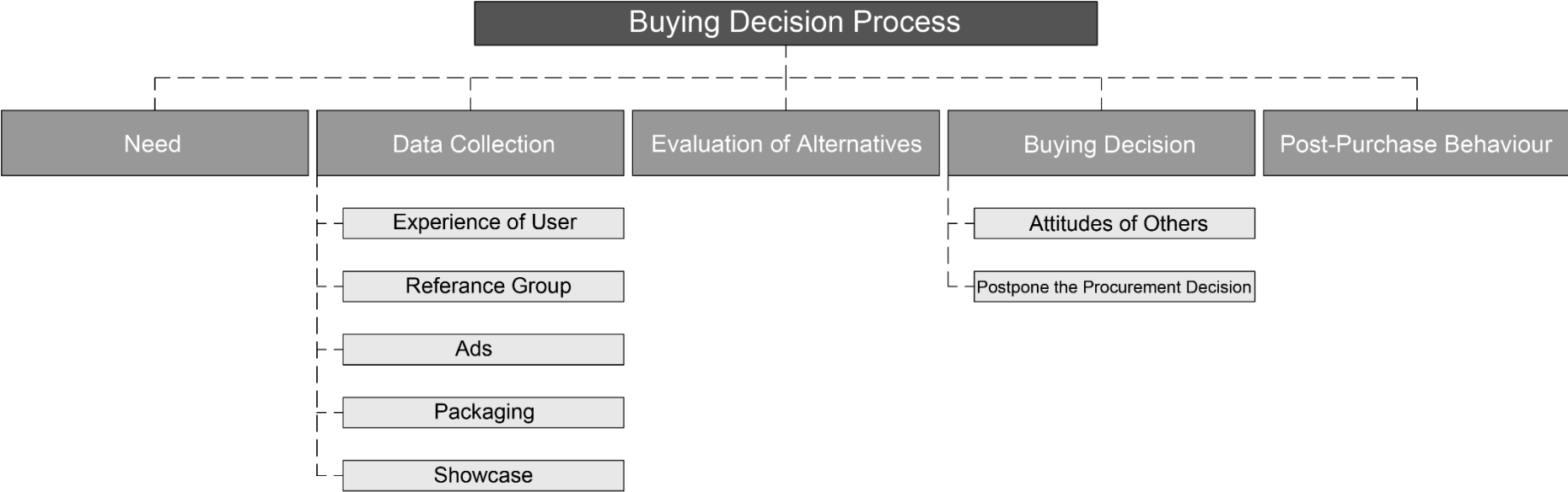
Figure 10: Buying decision process

- **Need**

The idea about purchasing furniture occurs with the emergence of the 'need for furniture'. Discomfort, dissatisfaction felt by the users can lead to the purchase of new furniture. Some of the inconveniences such as the failure of the furniture, the impairment, the inability to perform the function can evaluated (Warwick, 2000). The need for furniture can be spiritual as well as material. Occurrence of the desire for the furniture can also visible from the advertisements or reference groups (Runyon, 1997).

- **Data Collection**

The user, who understands that furniture needed, goes through the pre-purchase research process to get his/her needs and begins to collect information about the furniture. The more information they collect, the easier they will be able to make decisions. Therefore, the information-gathering phase is an important factor for the user. Users are able to assess the characteristics of the alternatives, which they choose when collecting information. The convenience of payment, the prices where they can buy and choose the one that best suits their home (Warwick, 2000). Users benefit from many sources (Hatiboglu, 1986);

Experience of the user, reference groups (friends, family, neighbours, interior architects, and so on), ads, packaging, showcases of stores, temporary use, samples, reports of consumer organizations

- **Evaluation of Alternatives**

The evaluation of alternatives is the stage that occurs immediately after the information-gathering phase. The user collects information and compares the information with their'. The comparison of the product made accordingly to the

evaluation criteria. Evaluation criteria is the characteristics features of the furniture and the problem-solving capacity. However, the criteria, which each user seeks, may not have the same importance. Each individual has its own characteristics and environmental factors (İslamoglu, 2003).

Users evaluate the compatibility of their specifications with their own desires and expectations. If the user does not have urgency, the evaluation period will extend (Solomon, 1994).

According to Blythe (2000), the evaluations of competing products made with the collected information. Users set criteria, which they made, and eventually they buy it (Blythe, 2000).

- **Buying Decision**

According to the pre-determined criteria, furniture users choose the one, which best suits. They start to ask questions about where, when and how will they pick up the furniture which they have chosen. At this point, the user starts to consider the decision to buy, the price, payment options and product guarantee. This decision may not always end with a purchase action, because the factors that are effective during the purchase decision may not be appropriate for the user and may be abandoned. At the same time, two important factors influence purchasing. One of them is the attitudes of others. For instance, when a close friend gives praises to complain about furniture, this might have changed the user's decision (Henderson, 1998).

The second is to postpone the procurement decision, then review again. Then the attitude towards use of an evaluated product may change. This decision may change (Runyon, 1997).

- **Post-Purchase Behaviour**

The users start to evaluate the product just right after they buy it. This evaluation is made of what they have expected and what they have found. In other words, they understand whether the users are satisfied with the furniture or not (Boone, 1976:348). If the furniture meets the expectation of the user, it may satisfy the user. However, if the user cannot find the features that he/she is looking for, he/she may not satisfy with the furniture. If the user is satisfied with the furniture, it could affect the purchasing of people around him/her. The praiseworthy disclosure of furniture, can led to the same furniture began bought from the same furniture brand. Conversely, if the user is not satisfied with the furniture, it can affect the people around negatively (Bursalı, 2008).

In terms of correct preferences and correct usage, attention should paid to the satisfaction of the user after buying furniture (Kotler P. A., 1997).

3.4 Factors That Affect Buying Decision on Furniture

Every individual has his own preferences, likes, needs. When a user chooses furniture, he or she is in search of being able to respond to his / her needs. Each furniture has a different importance and preferences for people. Before the user buys something, the user make an importance and urgency line, as a result, the user decide whether he/she would buy the staff or not. The user decides what is more important for him/her and makes his/her choice during the purchase according to this importance. At the same time, there are some cases where the user has to change his / her preference, forcing

them to change their purchasing preferences. Thus, s/he will know if the product meets his/her needs (Lihra, 2012).

Various sources are examined and the effective purchase factors on furniture are determined. The evaluation method is done under the new classification in the case study. There are seven factors affecting users before purchasing furniture. These are; the physical properties of the furniture, the choice of the furniture according to the usage place, the person who will use the furniture, the service offered by the companies, the effect of the brand, the advertisements, and the interior architects (Figure 11) (Kotler P. A., 2011) (Kurma, 2007) (Mooij, 2011) (Noel H. , 2009).

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                    ┌─────────────────────────────────────────────────┐
                    │  Factors That Affect Buying Decision on Furniture  │
                    └─────────────────────────────────────────────────┘
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Physical Factor	Place of Use	User	Convenience of The Company	Brand	Advertisement	Interior Architect
Ergonomic		Age	Facilities	Mass Production Furniture Brand	Print Media	
Color		Gender	Advantages	Custom Design Furniture Brand	Internet	
Material		Nationality	Promotions	World Furniture Brand	Visual Media	
Form & Shape		Culture	Types of Payments		Reference	
Durability		Occupation				
Reliability		Economy				
		Life Style				

Figure 11: Factors that affect buying decision on furniture

3.4.1 Physical Factors of Furniture

In furniture, there are physical properties that reflect the value of the product such as ergonomics, colour, texture, material, form, shape, durability, reliability, functionality, and aesthetics. The amount of reflection of the physical properties of the product can show the quality of the furniture. The users make a decision by considering these features when they select furniture. Some users consider the small capacity of the house to look for multifunctional furniture in their first choice, while others are big and showy furniture. In different users, other features such as ergonomics, colour, material, form of furniture can be pre-screened and sort order of preference accordingly (Burdurlu, 2004).

Nowadays, it is unthinkable that furniture design can done without considering ergonomics. Ergonomics examines the efficiency of furniture (Oxford Dictionaries, 2016).

Ergonomics make the furniture more comfortable and allow the user to use the performance more efficiently. If the user bothered by not being comfortable with the furniture, which they already bought, and considering the health of the body, the ergonomic structure of the furniture may be the first priority for them.

The colour of the furniture may also be important for the user. People make their preferences according to colour's psychological structure in furniture. Colours can create excitement in some people, happiness in others, and depression in others (Kalaycıoğlu). At the same time, users may want to use the colour not only psychologically but also they use it physically. For example, a family who has young child may want to choose their furniture in dark shades. Because the user knows that,

child will dirt them early. This may be the same in material selection; Easy to clean, keeps warm or cold, early wears can be effective in selecting furniture for users. Ersoy and Kalınkara emphasized that factors such as usability, ease of cleaning and comfort are important in the preferences of the users (Ersoy, 1997).

The form and shape of the furniture can also be effective in the choice of the user's furniture. There are five different forms in furniture. Furniture with different forms has various characteristics. Users may not like these five forms of furniture. In addition, they may even think that they cannot fit in with other furniture in the house. In terms of form, the preference order of the user may be different (Bloch, 1995).

In terms of economy, furniture's durability is very important. No one wants to buy non-durable furniture. Because, the users know that if they buy nondurable furniture, it will break down early. Thus, the users will have to buy furniture. This means that the expense of the user is increased. At the same time, the furniture should be reliable. There some unintended consequences such as; when someone sits on a seat or chair, when you sit on a bench or when a sufficient amount of product is placed into furniture might cause a breakage. However, in terms of health, the furniture should be reliable.

3.4.2 Place of Use

It is important that where the user place the furniture before it is been bought. The furniture might use in many places. For example, in a kitchen, the same chair might not use in the living room. Because, the furniture's material might be suitable for the living room while it may not be suitable for the kitchen. The closet, which used in the bedroom, may not be the same as the closet in the bathroom. In terms of material, these are different from each other. At the same time, the user should measure the place where the furniture will placed. If the users do not measure the place, it might be big

or small for the place. Therefore, it will selected incorrectly and the user will not satisfied with the furniture she/he has bought. (Oztop, 2008).

3.4.3 User

Characteristics of the user affect the preference. Age, gender, nationality, culture, occupation, economy, and lifestyle might affect the preferences of buying furniture.

Age is one of the important factors, which affects furniture purchase preference. Preferences, which are according to age groups, can change. As an example, a furniture user who is around 20s prefers to buy furniture, which made with the latest technology, often new and trendy. However, a person who is around 50s may not care about technology in furniture (Serin, 2012).

Importance of gender differences can observed when someone decides to buy furniture. A women's preference may not be the same as with the men's. The first choice of women's may focused on clothes and make-up products. They always look for the furniture that clothes and make up products can be stored. For a man, clothes and makeup may not be important. On the contrary, seats where they can lay down and rest after the work can be in a higher priority (Yildirim, 2013).

Nationals and cultures have great influence on furniture preferences. There are people who live in the same country with different civilizations. Each civilization has its own culture, habits, and lifestyles (Chau, 2002).

A person who lives in England and a person, who lives in Nigeria, do not have the same needs and culture. While a British cultural person sits in one of the most comfortable, Omni and showy seats, a Nigerian cultural person sits and eats on the

floor cushions. Therefore, the culture and nationality of the users are important, in terms of purchase preferences (Hofstede, 1980).

The income amount of the users and the occupations & lifestyle can play very significant role. A user with a high income and a user with a low income may not be able to buy the same furniture. The user with a high-income prefers a brand and the user with a low-income can look at the function of the furniture. In addition, the life style differences may be influential on furniture purchase.

3.4.4 Convenience of the Company

The companies play great role purchasing preferences. The user and company relationships are also very important in purchasing. People want to shop where they are familiar and feel comfortable (He, 2012).

The facilities, advantages, promotions, or discounts, which all offered by the companies, affect the users and be the reason for a purchase. The users think economically when purchasing furniture. In addition, the types of payments, which offer by the company, affect the users' decision. There are two kinds of payment that are cash in advance and instalment payment. The users may prefer to pay by cash because of discount, which offered by the company. However, users mostly prefer pay with instalment method. Instalment payments can also varied within themselves.

3.4.5 Brand

The brand has a significant role in purchasing preferences. The brand is combination of the name, the term, the symbol, the figure, and so on, which created to define the products and to differ from their competitors. The manufacturer and the seller present the brand with a guaranteed of quality. In other words, it is guarantee that the manufacturer or the seller will regularly present the goods and service (Wood, 2000).

The brand has a great influence on the business and users. If it is going to rank furniture brands in terms of design, it can list three titles as mass production furniture brands, world furniture brands and custom design furniture brands. Users firstly prefer to design or make the furniture by its master. If the user chooses to buy, the choice of brand will depend on her/his desire to the brand. If the user prefers buy from a specific brand, he/she thinks that the brand will gain an identity and status during the buying process. Evaluations, which made by the beliefs and attitudes to the brand, cause the furniture preferences (Aaker, 1996).

3.5.6 Advertisement

Advertising is a very important marketing activity for informing about the product. According to Philip Kotler, the purpose of advertising is; to inform, convince, and remind (Kotler P. , 2000).

According to Adelaar (2003), users prefer to buy a product or a service in a shop (Adelaar, 2003).

In the furniture market, there are several different styles of advertising which affect the sale of furniture. The diversity of advertisements leads to the preference of furniture according to the demographic characteristics of the users. Users influenced by many sources in the process of buying furniture (Romaniuk, 2004). They are both conscious and unconscious. Print media, internet, visual media, and reference are groups that are effective, when the user searches for the most suitable furniture.

The effect of the print media on advertising is still on its finest. As the development of technology, the interest in printed media is diminishing. Books, magazines, newspapers, and brochures are the kind of the print media advertisement. Among

them, magazines are the ideal advertising tool for furniture promotion. It can be said that, these resources can guide the users. However, as the development of these print media online, magazine has left its place to the internet. Nowadays, it is observable that the appeal to the printed media is going down and that it leaves its place in e-books. According to Kotler (2000) and Muldoon (1996), the print media is less popular than internet. Because, users are able to reach all products in the world more easily, they are informed about new products, which are not included in the media earlier, and they will be able to compare prices with competitor products (Kotler P. , 2000) (Muldoon, 1996).

The Internet is another factor that affects users' behaviour. The increasing number of internet users has made it a target for reaching the users of the furniture marketers. Users can access various kinds of furniture from many different sources such as websites of companies and social media sites.

The social media sites, which used by almost every age person, have started to be very helpful in reaching new, trendy design furniture. Facebook, Instagram, and Pinterest are the common social media sharing sites. According to Taining (2012), social media does not necessarily influence the decision-making process of the user, but it can mediate between the user and the furniture. Besides these, Google, which is a big search engine, is very helpful in efficiently reaching the furniture that the users are looking for (Taining, 2012). People usually get rest after they finish working. At the same time, they usually watch visual documents such as movies, news, series, and video clips. While the users are watching visual documents, they watch the advertisements in almost all of them. There are two ways of advertising, one is in the commercial advertising section, and the other is through the programs or movies, as a

subtitle or sponsored programs (ex: advertising a sponsored brand in a movie). Users affected by these advertisements in purchasing furniture. They may have reasons to choose when they see or buy furniture. The furniture, which represented on TV, regarded as the most memorable and trendy ones.

Human relationships can have an impact on buying behaviours as well as on many other fields. Particularly, it has considerable influence in the purchase of furniture. Each individual has relations with his/her friends and family. The relationship with these people is an influential in the purchase of furniture. People can tend to buy furniture, which recommended by a person they have seen. It called imitation and getting suggestions.

3.5.7 Interior Architect / Designer

Designers know how to deal with the problems in design. Their education helps them to deal with the problems. The designers make a problem definition, then make an analysis and collect information where the problem is. They start to solve the problem according to information, which they collect (Lawson, 2005).

Designers first analyse the space, the environment, and the user. Then based on data they try to choose the most suitable furniture and locations. This may makes the user happy/unhappy and satisfied/unsatisfied with the furniture.

Chapter 4

CASE STUDY: ORGANIZATION AND PREFERENCES ON LIVING ROOM - DINING ROOM FURNITURE AT SAKLI KENT - ALASYA PARK MASS HOUSING, FAMAGUSTA

In the research, comparison is made on the preferences and placement of living room and dining room's flexible furniture by the contractor firm, interior architect, and owner of houses. The study is discussed within the specified criteria that affect preferences of furniture by user and those chosen by the help of the interior architect. At the same time, the factors that affect furniture placement by contractor firm, user, and interior architect are discussed.

While looking for case areas, the aim was to find out similar plan type houses to determine similarities or differences of furniture placement and preferences of people living under same conditions and area. The study contains two selected case areas. The selected case areas are mass housing sites that are located in the Famagusta, Northern Cyprus. The names of the case study areas are Saklı Kent and Alasya Park. The first case is Saklı Kent mass housing, which was completed in 2013, and is divided into two areas; apartment houses and detached mass houses. There are 96 detached houses and 96 flats in Saklı Kent. There are four types of detached mass houses where three of them are detached and one of them is semi-detached mass house. The second case is Alasya Park flat houses. The site was built in 2005. It has eleven blocks; it contains one hundred fifty eight flat houses within five different plan types (Table 2).

Table 2: General information of Saklı Kent and Alasya Park

Sakli Kent	Alasya Park
▪ 96 Detached House (72 Detached, 24 Semi-Detached) ▪ 96 Apartment Flat House ▪ 4 Plan Type for Detached Houses	▪ 11 Apartment Block ▪ 158 Flat Houses ▪ 6 Plan Type
Figure 12: Top View of Saklı Kent (Retrieved from Google Earth)	Figure 13: Top View of Alasya Park (Retrieved from Google Earth)
🟥 Saklı Kent	🟩 Alasya Park

4.1 Frame of Case Area

A step-by-step filtration method was applied while choosing the case study. First of all, it was started in Famagusta, Northern Cyprus. Then, the study was framed on mass houses which were built in the same period. Subsequently, it was tried to find areas that were built by the same company. It was found that Alasya Park and Saklı Kent were built by the same company. Alasya Park case has flats with six different plan types, but three-plan type is selected in the scope of the study. Saklı Kent case has flats and detached houses. Detached houses and their four-plan type is selected in the study (Table 3).

Table 3: Frame of Case Study

```
┌─────────────────────────────────────────┐
│                 Famagusta                │
└─────────────────────────────────────────┘
                     │
                     ▼
┌─────────────────────────────────────────┐
│                Mass House                │
└─────────────────────────────────────────┘
                     │
                     ▼
┌─────────────────────────────────────────┐
│               Same Period                │
└─────────────────────────────────────────┘
                     │
                     ▼
┌─────────────────────────────────────────┐
│               Same Company               │
└─────────────────────────────────────────┘
           │                      │
           ▼                      ▼
┌────────────────────┐  ┌────────────────────┐
│    Alasya Park     │  │     Saklı Kent     │
└────────────────────┘  └────────────────────┘
           │                      │
           ▼                      ▼
┌────────────────────┐  ┌────────────────────┐
│ Apartments – 6     │  │ Flats – Detached   │
│ Different Plans    │  │ House              │
└────────────────────┘  └────────────────────┘
           │                      │
           ▼                      ▼
┌────────────────────┐  ┌────────────────────┐
│ Apartments – With  │  │ Detached – With 4  │
│ 3 Different Plans  │  │ Different Plans    │
└────────────────────┘  └────────────────────┘
```
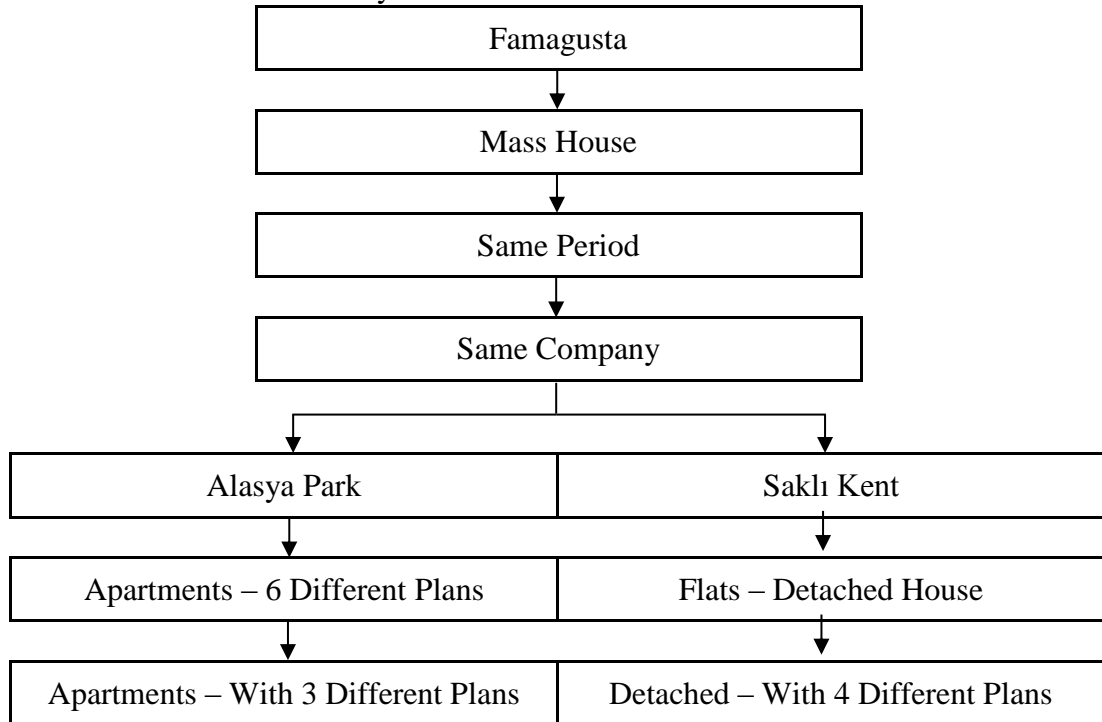
Case 1: Sakli Kent

Saklı Kent mass housing site has two parts; flat housing part and detached housing part (Table 4). The study of 'Case 1' is limited on detached houses with four different plan types; type one, type two, type three, type four (Table 8).

Table 4: Sakli Kent site plan, according to house type

	Detached Houses		Apartments

51

Case 2: Alasya Park

Alasya Park block flat houses have eleven blocks (Table 5) and six different plan types. The case study is limited with three plan types of them, which are questionable and observable while in the process of analysis; type one, type two, type three. The analysis does not include three plan types because two of them are pent house plan types and one of them has a different plan type. These plan types are not enough in quantity.

Table 5: The location and numbers of Alasya Park blocks mass houses

	Block 1		Block 5		Block 9
	Block 2		Block 6		Block 10
	Block 3		Block 7		Block 11
	Block 4		Block 8		

4.1.2 Methodology of Case Study

Two methods have been used in the study; qualitative and quantitative. The first part of case field is qualitative. That part of field covers observation, photographing, drawings and super positioning (Table 6). First part aimed to analyse the living room and dining room furniture of flat houses and detached houses including how furniture placement is done by the interior architect and the user, and how it is offered by contractor firm. The second part of the case study is done by the quantitative method,

the mathematical statistics. The second part contains questionnaire technique with different actors that are the users of houses who bought their furniture themselves and by the help of interior architects (Table 6).

Table 6: The Method of Case Study

	Qualitative	Quantitative
Tools	• Observation • Photographing • Drawings • Super positioning	• Two Types of Survey • SPSS
Aim	Analysis of Living Room & Dining Room Furniture <u>Placement</u> on *Alasya Park Flat Houses* By Interior Architect By User By Contractor Firm Analysis of Living Room & Dining Room Furniture <u>Placement</u> on *Saklı Kent Detached Houses* By Interior Architect By User By Contractor Firm	Analysis of Living Room & Dining Room Furniture <u>Preferences</u> on *Alasya Park Flat Houses* By Interior Architect By User Analysis of Living Room & Dining Room Furniture <u>Preferences</u> on *Saklı Kent Detached Houses* By Interior Architect By User

4.2 Analysis of Living Room and Dining Room Furniture Placements on Mass Houses

The aim of selected case studies is to analyse placement of the living room and dining room furniture by the users of houses, the interior architect and the contractor firm. Firstly, the plans of Saklı Kent detached houses and Alasya Park flats are obtained. Each plan type had numbered plan layouts for marking places of furniture. In the case areas, all houses were selected. When entering the houses, furniture places were sketched on numbered plans (Figure 14). Every house was marked one by one with the same technique. Then, living rooms and dining rooms were photographed. After

collecting data, furniture places were drawn on plans in AUTOCAD. Each plan was super positioned by putting them on top of each other and ideal furniture placement plan layout was created (Table 7).

Alasya Park includes three types of flat houses where placement of furniture is done by the user of the house, the interior architect and the contractor firm. In this case, it was also compared with the same super positioning technique.

Table 7: Schematic Description of the Furniture Placement Analysis

Qualitative (Furniture Placement)
Step 1: Preparation
1. Getting Plans of Houses 2. Numbering of Plans (Figure 14)
Step 2: Observation
1. Selection of All Houses 2. Sketching Furniture on Numbered Plans 3. Photographing
Step 3: Super Positioning
1. Furniture Placement for Each House with AUTOCAD 2. Super Positioning Same Plan Types 3. Ideal Plan Layout

4.2.1 Saklı Kent

The qualitative methods, which are observations, drawings, and photographs, are used in order to analyse the placement of living room and dining room furniture reached in twenty-one houses in Saklı Kent. There are four plan types in Saklı Kent (Table 8):

- Type one has eight actual living and dining room furniture placement.

- Type two has six actual living and dining room furniture placement.

- Type three has four actual living and dining room furniture placement.
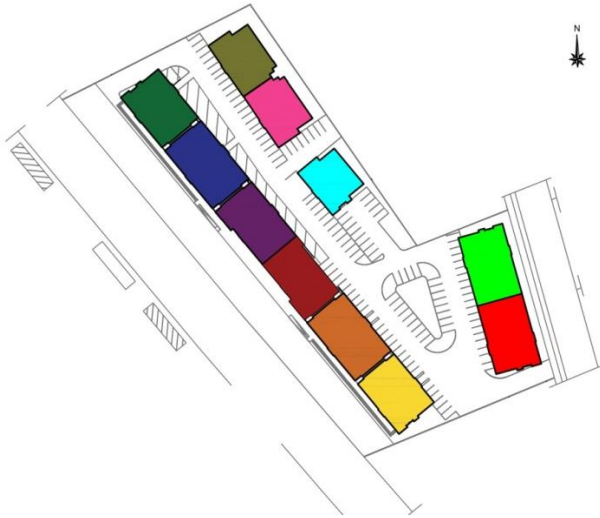
- Type four has three actual living and dining room furniture placement.

Table 8: Saklı Kent site plan according to detached house type

	Type 1		Type 2
	Type 3		Type 4
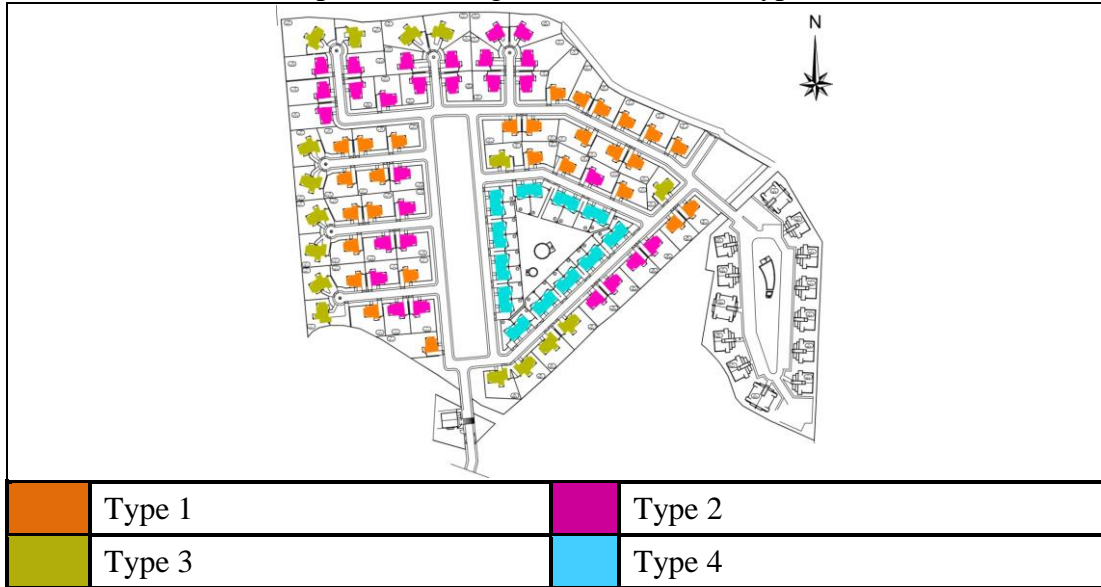
The qualitative method is used with three different actors. The ones who placed their house furniture by interior architects, themselves and proposed by contractor firm.

- In the Saklı Kent case, six houses were analysed in terms of the placement of furniture by interior architect while fifteen houses were analysed in terms of the placement of furniture by user (Table 9).

Table 9: Sakli Kent site plan according to interior design

	By Interior Architect		By User
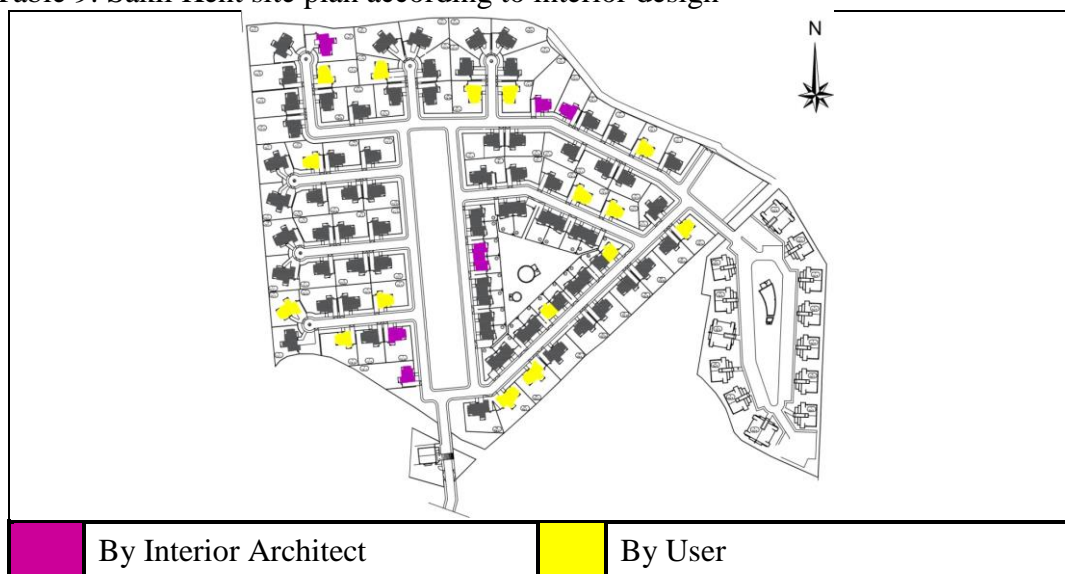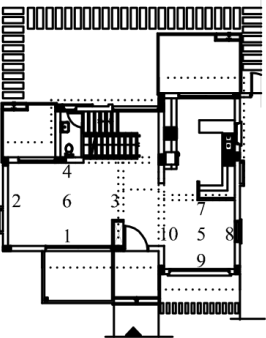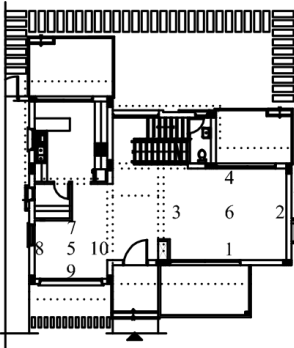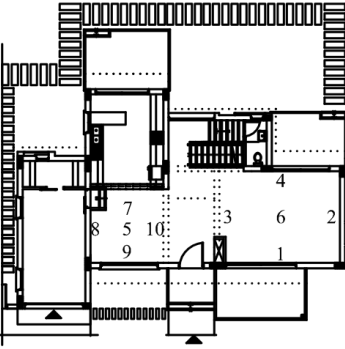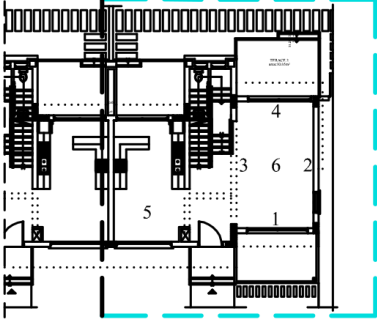
NUMBER		INTERIOR ARCHITECT		USER	
TYPE 1					
TYPE 2					
TYPE 3					
TYPE 4					

Figure 14: Numbered Saklı Kent Mass Houses Plans

4.2.1.1 Furniture Placement by User

- **Type 1**

Dining table and chairs positioned number five. Dining buffet positioned on the number nine. TV unit positioned on the number two. Armchair positioned on the intersection between numbers four and three. Coffee table positioned on the number six. Three seat sofa positioned on the number one. Two seat sofa positioned on the number of four. End table positioned on the number of four. Wing chair positioned on the intersection of number two and four. Also wing chair positioned on the intersection of number one and two (Table 10). It is shown Saklı Kent type one house's furniture placement on Figure 15.

Table 10: Numbers of Furniture Location by User (Saklı Kent Mass House Type 1)

Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	2
Armchair	3-4
Coffee Table	6
Three Seat Sofa	1
Two Seat Sofa	4
End Table	4
Wing Chair	2-4, 1-2
Dining Buffet	9
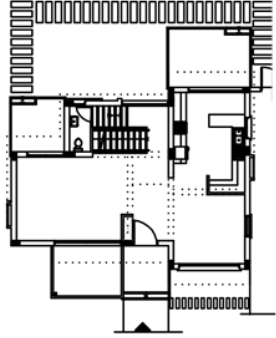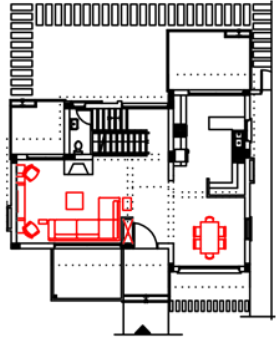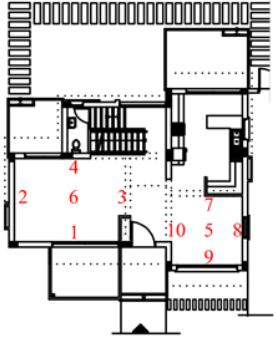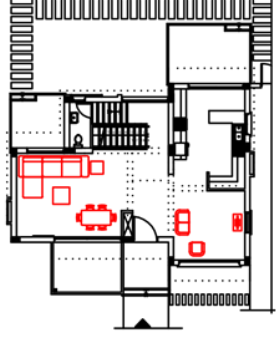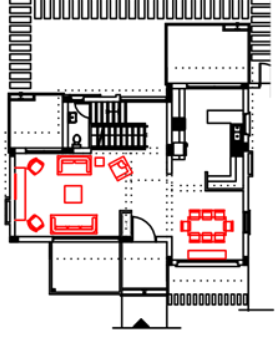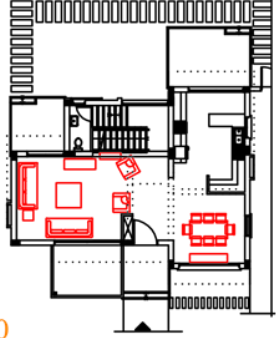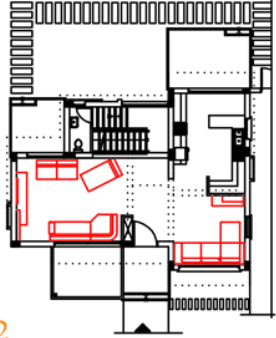
Figure 15: Furniture Placement by User (Saklı Kent Mass House Type 1)

- **Type 2**

Dining table and chairs positioned on the number five. Dining buffet positioned on the number eight. TV unit positioned on number two. Armchair positioned on the intersection of number three and four. Coffee table positioned on the number six. Three seat sofa positioned on the number four. Two seat sofa positioned on the number of one. End table positioned on the intersections of numbers four and three. Also end table positioned on the number one in the living room (Table 11). It is shown Saklı Kent type two house's furniture placement on Figure 16.

Table 11: Numbers of Furniture Location by User (Saklı Kent Mass House Type 2)

Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	2
Armchair	3-4
Coffee Table	6
Three Seat Sofa	4
Two Seat Sofa	1
End Table	3-4, 1
Dining Buffet	8
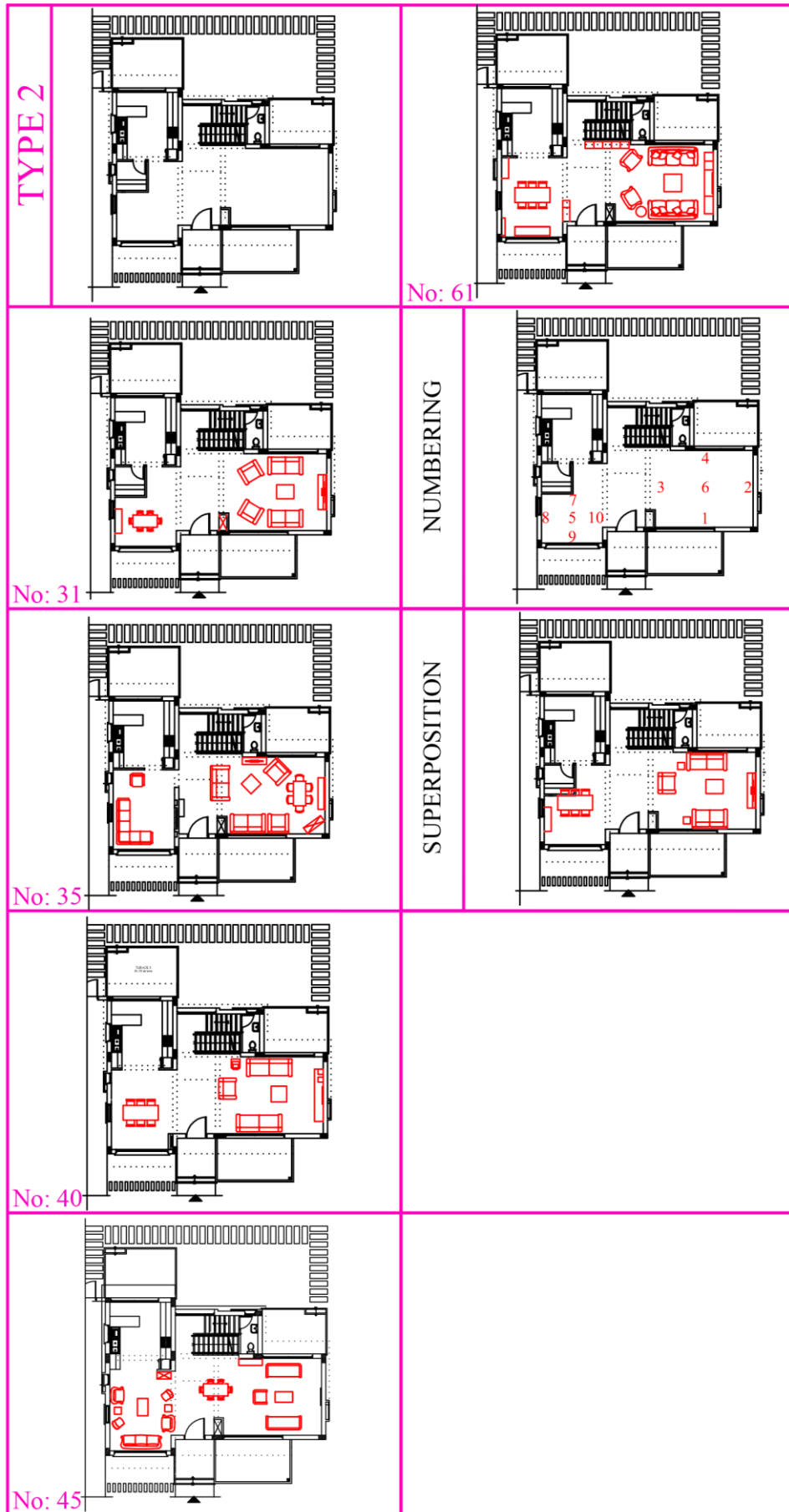
Figure 16: Furniture Placement by User (Saklı Kent Mass House Type 2)

- **Type 3**

Dining table and chairs positioned on the number five. TV unit positioned on the number two. Armchair positioned on intersection of the number three and four. Also armchair positioned on intersection of the number three and one. Coffee table positioned on the number six. Three seat sofa positioned on the number four. Two seat sofa number one. End table positioned on the intersection of number one and two (Table 12). It is shown Saklı Kent type three house's furniture placement on Figure 17.

Table 12: Numbers of Furniture Location by User (Saklı Kent Mass House Type 3)

Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	2
Armchair	3-4, 1-3
Coffee Table	6
Three Seat Sofa	4
Two Seat Sofa	1
End Table	1-2
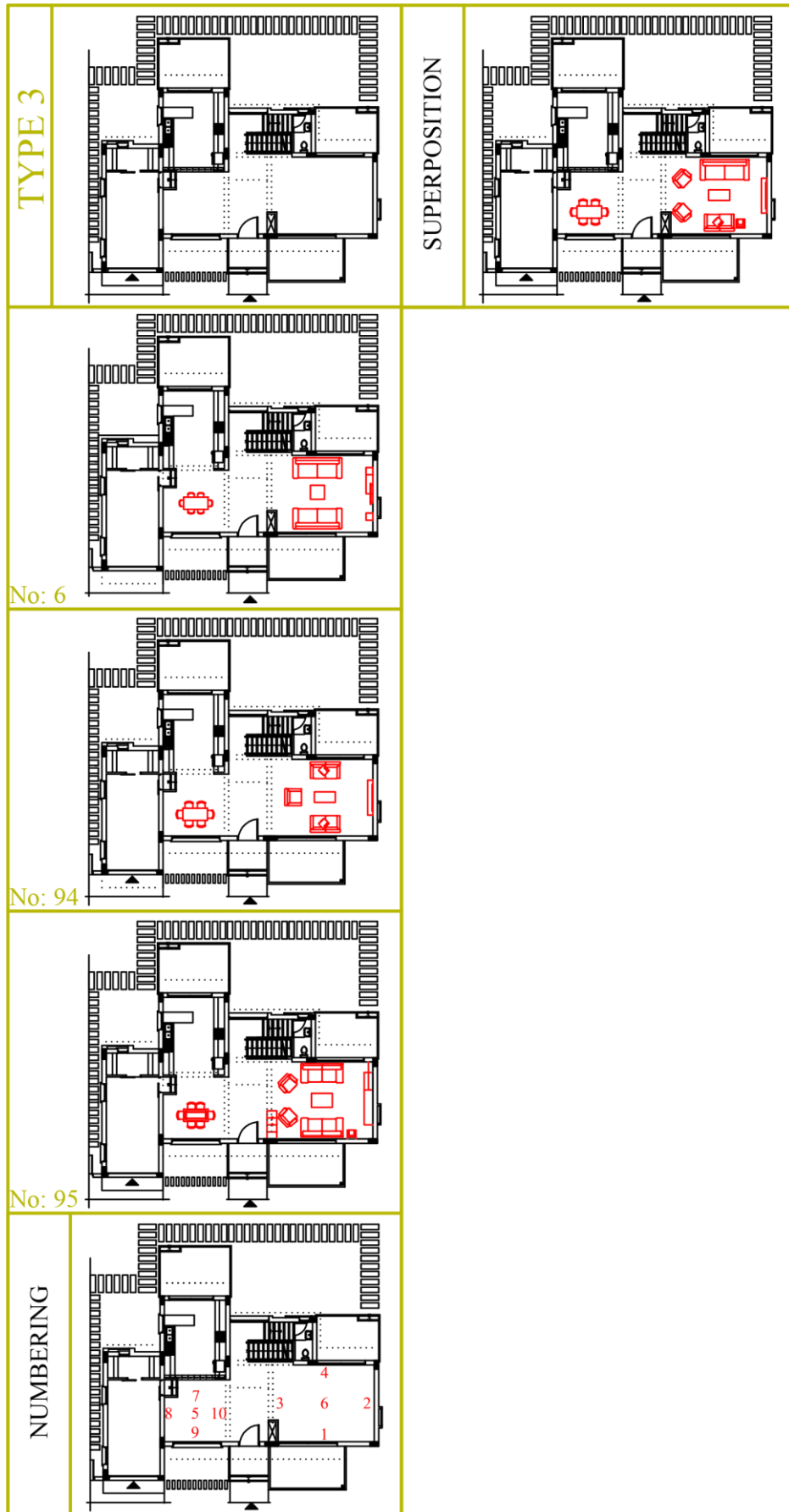
Figure 17: Furniture Placement by User (Saklı Kent Mass House Type 3)

- **Type 4**

Dining table and chairs positioned on the number five. TV unit positioned on the number two. Coffee table positioned on the number six. Thee seats sofa positioned on the number one. End table positioned on the number two. Wing chair positioned between on the number two and four. L shape corner couch positioned on the numbers of four and three (Table 13). It is shown Saklı Kent type four house's furniture placement on Figure 18.

Table 13: Numbers of Furniture Location by User (Saklı Kent Mass House Type 4)

Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	2
Coffee Table	6
Three Seat Sofa	1
End Table	2
Wing Chair	2-4
L Shape Corner Couch	3-4
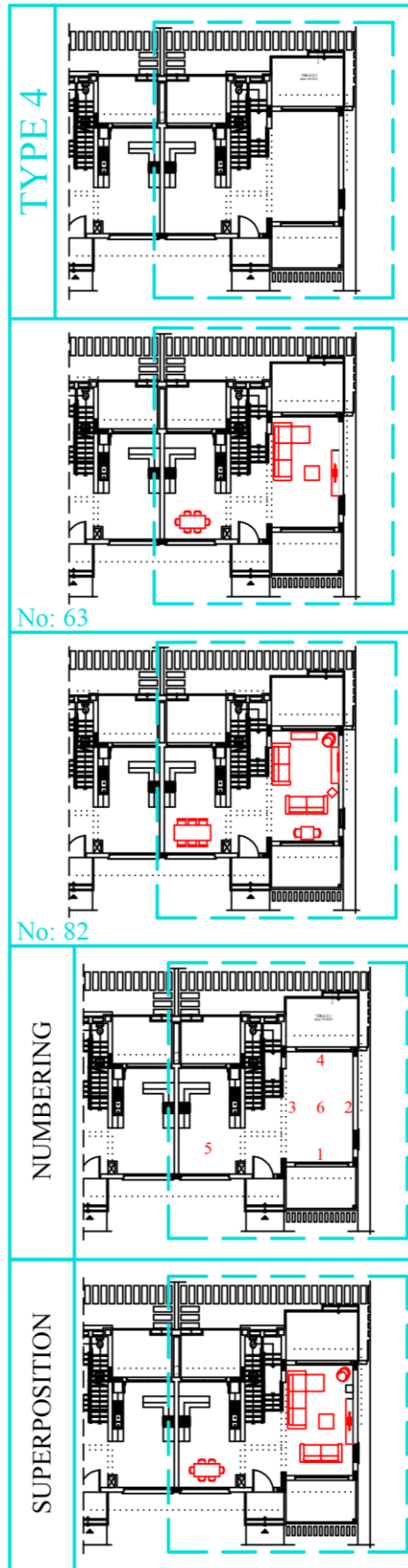
Figure 18: Furniture Placement by User (Saklı Kent Mass House Type 4)

4.2.1.2 Furniture Placement by Interior Designer

- **Type 1**

Dining table and chairs positioned on the number five. TV units positioned on the number two. Armchair positioned on the number three. Coffee table positioned on the number six. Three seat sofa positioned on the number four. Two seat sofa positioned on the number one. End table positioned on the number one. Wing chair positioned on the intersection of number two and four (Table 14). It is shown Saklı Kent type one house's furniture placement on Figure 19.

Table 14: Numbers of Furniture Location by Interior Architect (Saklı Kent Mass House Type 1)

Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	2
Armchair	3
Coffee Table	6
Three Seat Sofa	4
Two Seat Sofa	1
End Table	1
Wing Chair	2-4
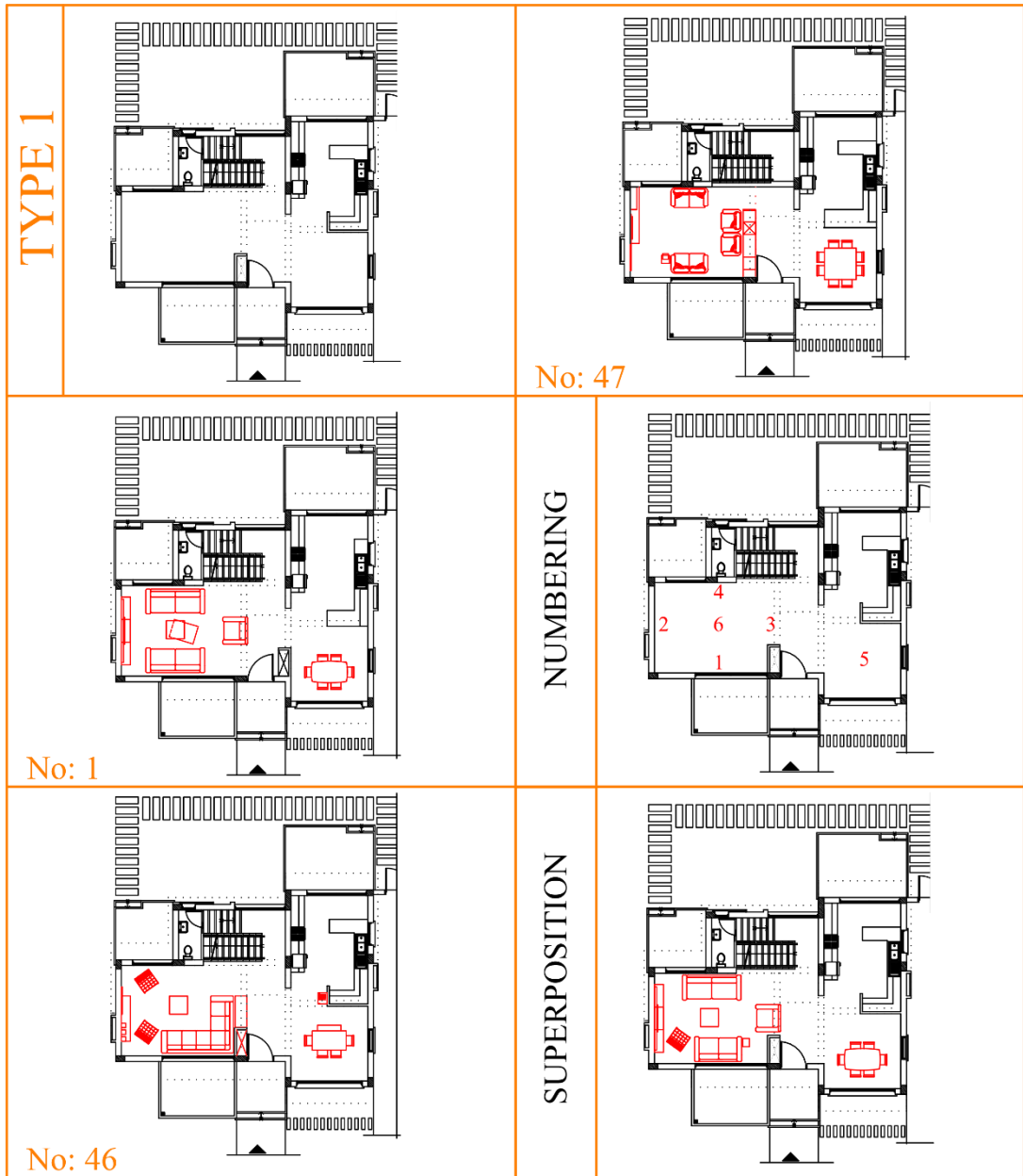
Figure 19: Furniture Placement by Interior Architects (Saklı Kent Mass House Type 1)

- **Type 2**

Dining table and chairs positioned on the number five. TV units positioned on the number two. Coffee table positioned on the number six. Wing chair positioned on the intersection of number three and one. L shape corner couch positioned on the numbers of four and three (Table 15). It is shown Saklı Kent type two house's furniture placement on Figure 20.

Table 15: Numbers of Furniture Location by Interior Architect (Saklı Kent Mass House Type 2)

Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	2
Coffee Table	6
Wing Chair	1-3
L Shape Corner Couch	3-4
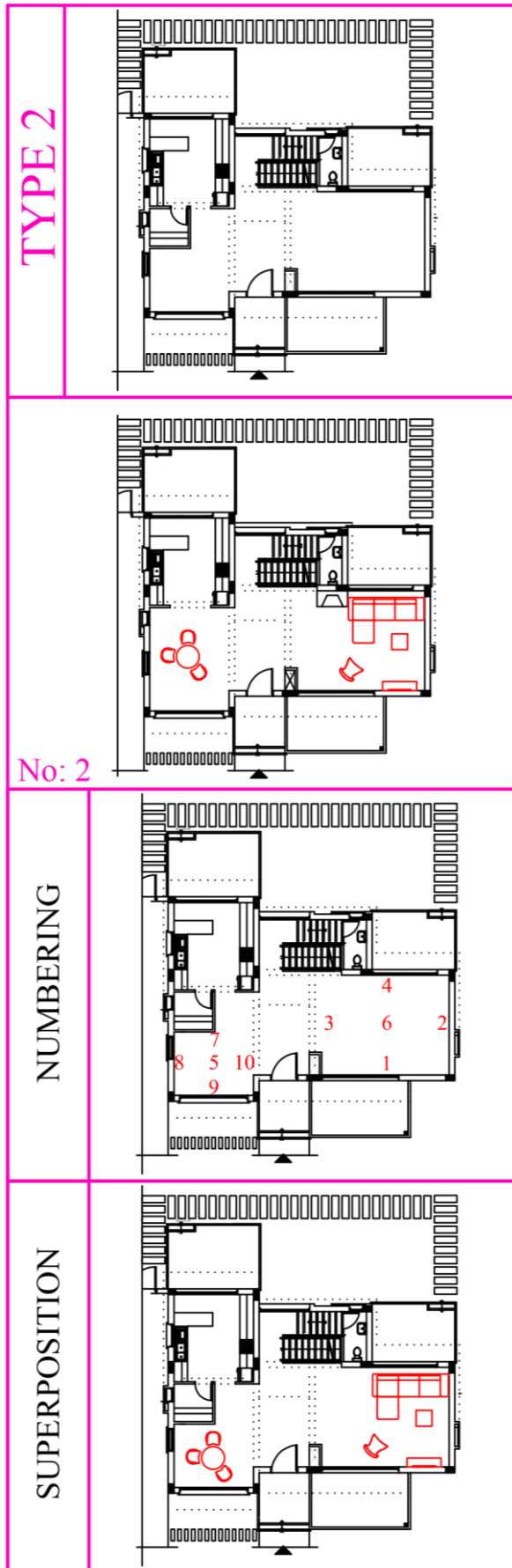
Figure 20: Furniture Placement by Interior Architects (Saklı Kent Mass House Type 2)

- **Type 3**

Dining table and chairs positioned on the number eleven. TV units positioned on the number two. Armchair positioned on the number three. Coffee table positioned on the number six. Three seat sofas positioned on the number one and four. End table positioned on the number of one. Stool positioned on the number five (Table 16). It is shown Saklı Kent type three house's furniture placement on Figure 21.

Table 16: Numbers of Furniture Location by Interior Architect (Saklı Kent Mass House Type 3)

Names of Furniture	Numbers
Dining Table and Chairs	11
TV Unit	2
Armchair	3
Coffee Table	6
Three Seat Sofa	1-4
Stool	5
End Table	1
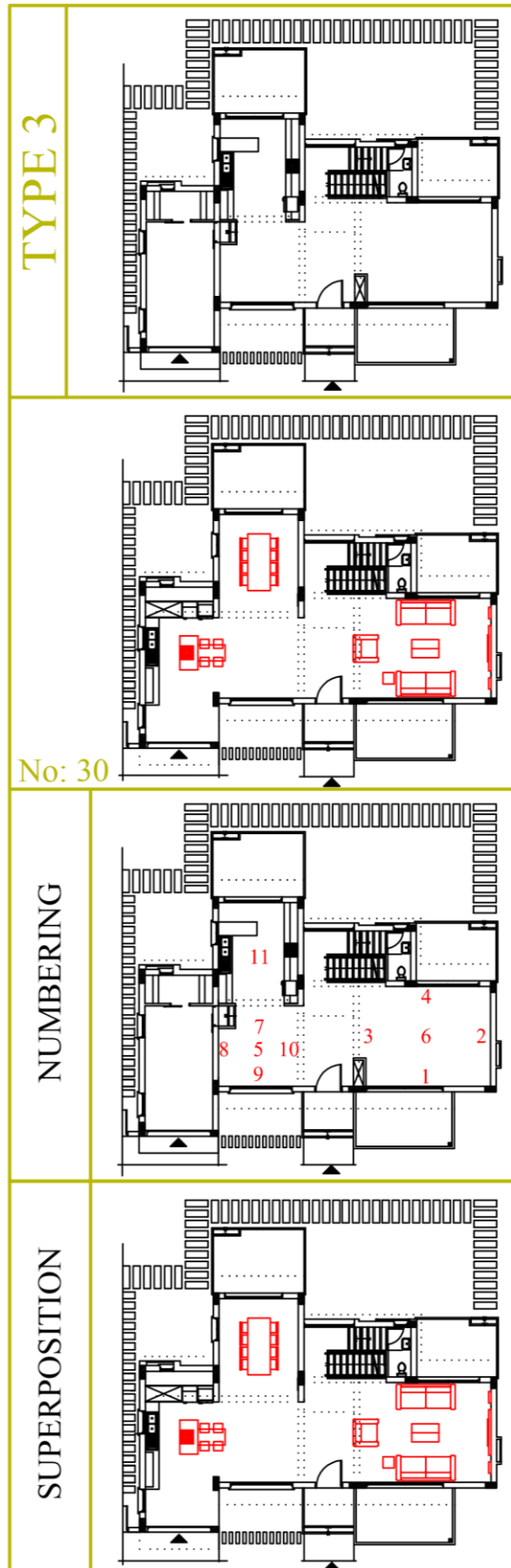
Figure 21: Furniture Placement by Interior Architects (Saklı Kent Mass House Type 3)

- **Type 4**

Dining table and chairs positioned on the number five. TV unit positioned on the number two. Coffee table positioned on the number six. End table positioned between on the number one and two. Also end table positioned on the number one. Wing chair positioned on the number one. L shape corner couch positioned between on the numbers of four and three (Table 17). It is shown Saklı Kent type four house's furniture placement on Figure 22.

Table 17: Numbers of Furniture Location by Interior Architect (Saklı Kent Mass House Type 4)

Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	2
Coffee Table	6
End Table	1-2, 1
Wing Chair	1
L Shape Corner Couch	3-4
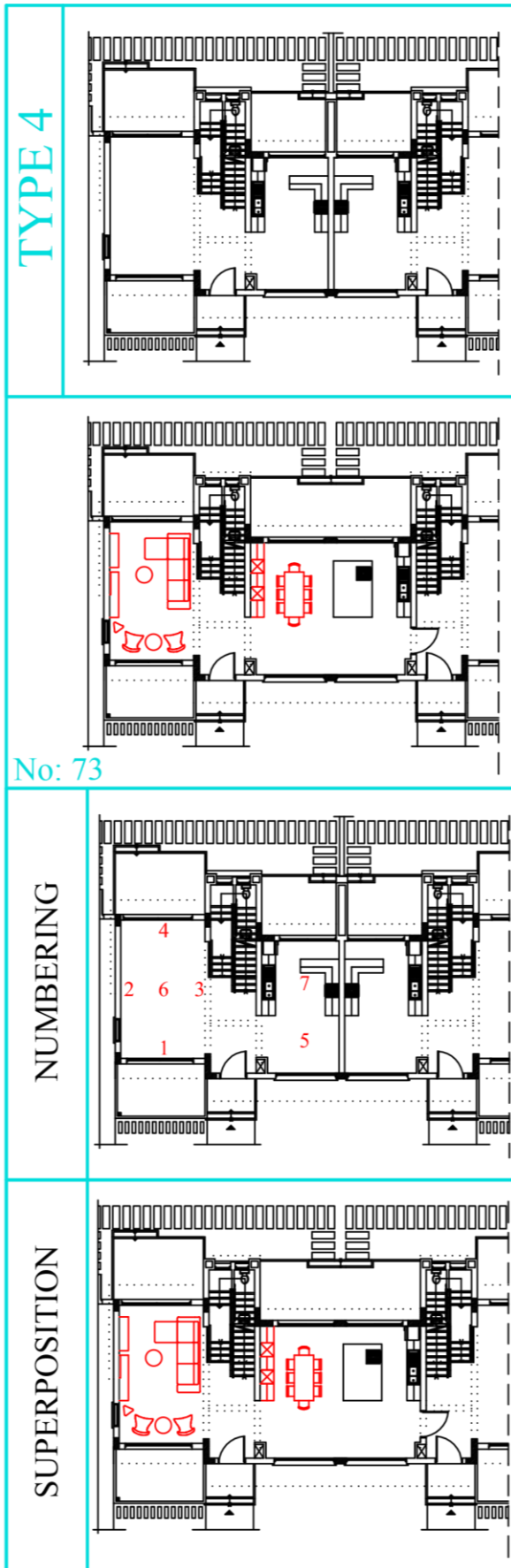
Figure 22: Furniture Placement by Interior Architects (Saklı Kent Mass House Type 4)

4.2.1.3 Furniture Placement by Contractor Firm

- **Type 1**

Dining table positioned on the number five. TV units positioned on the number two. Coffee table positioned on the number six. Three seat sofa positioned on the number three. Two seat sofa positioned on the number of four. Armchairs positioned on the number one (Table 18). It is shown Saklı Kent type one house's furniture placement proposed by contractor firm on Figure 23.

Table 18: Numbers of Furniture Location by Contractor Firm (Saklı Kent Mass House Type 1)

Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	2
Armchair	1
Coffee Table	6
Three Seat Sofa	3
Two Seat Sofa	4

Figure 23: Furniture Placement by Contractor Firm (Saklı Kent Mass House Type 1)

- **Type 2**

Dining table and chairs positioned on the number five. TV units positioned on the number two. Coffee table positioned on the number six. Three seat sofa positioned on the number three. Two seat sofa positioned on the number of four. Armchair positioned on the number one (Table 19). It is shown Saklı Kent type two house's furniture placement proposed by contractor firm on Figure 24.

Table 19: Numbers of Furniture Location by Contractor Firm (Saklı Kent Mass House Type 2)

Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	2
Armchair	1
Coffee Table	6
Three Seat Sofa	3
Two Seat Sofa	4

Figure 24: Furniture Placement by Contractor Firm (Saklı Kent Mass House Type 2)

- **Type 3**

Dining table and chairs positioned on the number five. TV units positioned on the two. Armchair positioned on the between on the number three and four also, on the three and one. Coffee table positioned on the number six. Three seat sofa positioned on the number one. Two seat sofa positioned on the number four (Table 20). It is shown Saklı Kent type three house's furniture placement proposed by contractor firm on Figure 25.

Table 20: Numbers of Furniture Location by Contractor Firm (Saklı Kent Mass House Type 3)

| Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	2
Armchair	3-4, 1-3
Coffee Table	6
Three Seat Sofa	1
Two Seat Sofa	4
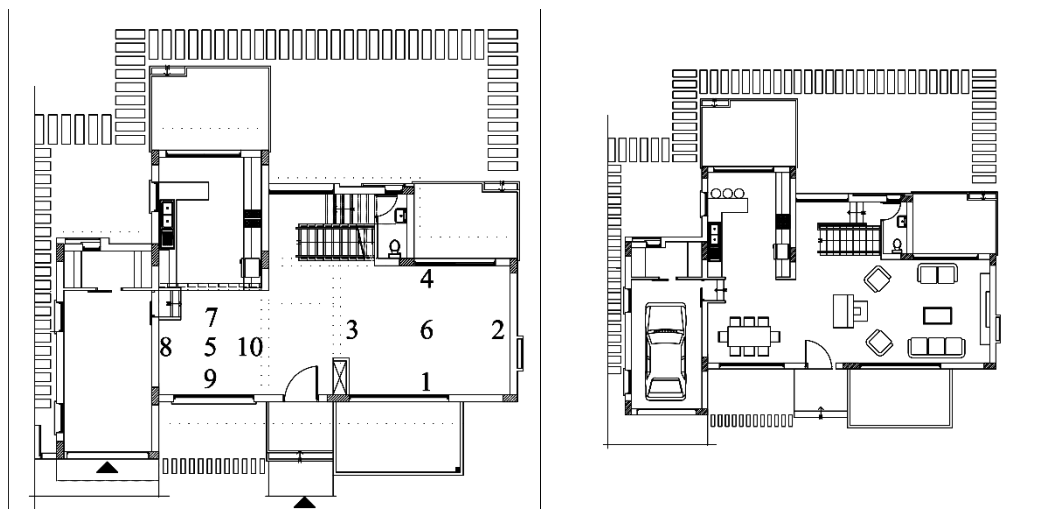
Figure 25: Furniture Placement by Contractor Firm (Saklı Kent Mass House Type 3)

- **Type 4**

Dining table and chairs positioned on the number five. TV unit positioned on the number two. Coffee table positioned on the number six. Armchairs positioned on the number one. Three seat sofa positioned on the number three. Two seat sofa positioned on the number four (Table 21). It is shown Saklı Kent type four house's furniture placement proposed by contractor firm on Figure 26.

Table 21: Numbers of Furniture Location by Contractor Firm (Saklı Kent Mass House Type 4)

Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	2
Armchair	1
Coffee Table	6
Three Seat Sofa	3
Two Seat Sofa	4
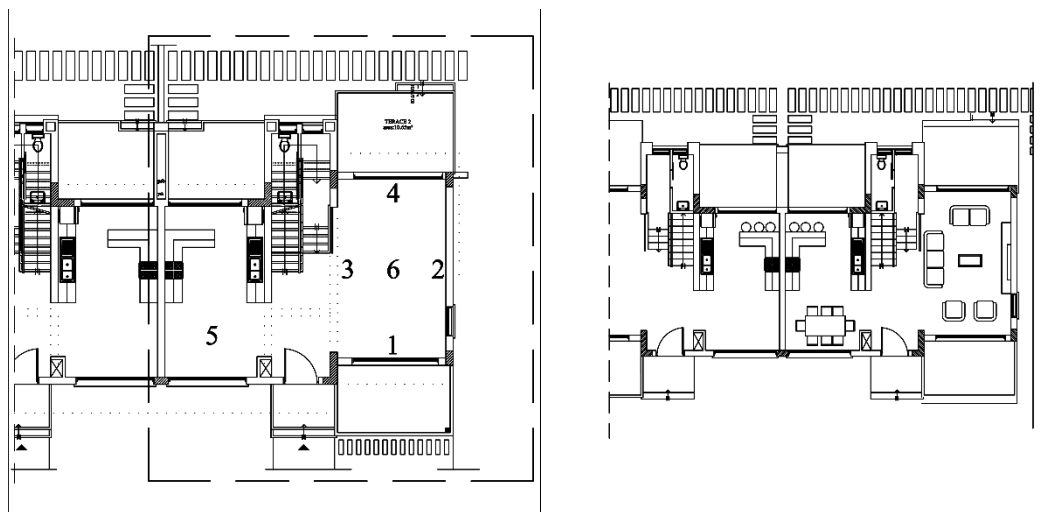
Figure 26: Furniture Placement by Contractor Firm (Saklı Kent Mass House Type 4)

4.2.2 Alasya Park

On the other hand, forty-three flats were analysed with same method for Alasya Park (Figure 27). In the Alasya Park case, three houses were analysed in terms of the placement of furniture by interior architect and forty houses were analysed in terms of the placement of furniture by the user. There are three plan types:

- Type one has thirty one actual living and dining room furniture placement.
- Type two has seven actual living and dining room furniture placement.
- Type three has five actual living and dining room furniture placement.

BLOCK		NUMBER		INTERIOR ARCHITECT		USER	

Figure 27: Numbered Alasya Park Flat Plans

4.2.2.1 Furniture Placement by User

- **Type 1**

Dining table and chairs positioned on the number five. TV units positioned on the number two. Armchair positioned on the number four. Coffee table positioned on the number six. Three seat sofa positioned on the number one. Two seat sofa positioned on the number three. End table positioned on the number of three. Wing chair positioned on the number one. Stool positioned on the number four (Table 22). It is shown Alasya Park type one house's furniture placement on Figure 28.

Table 22: Numbers of Furniture Location by User (Alasya Park Type 1)

Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	2
Armchair	4
Coffee Table	6
Three Seat Sofa	1
Two Seat Sofa	3
End Table	3
Wıng Chaır	1
Stool	4
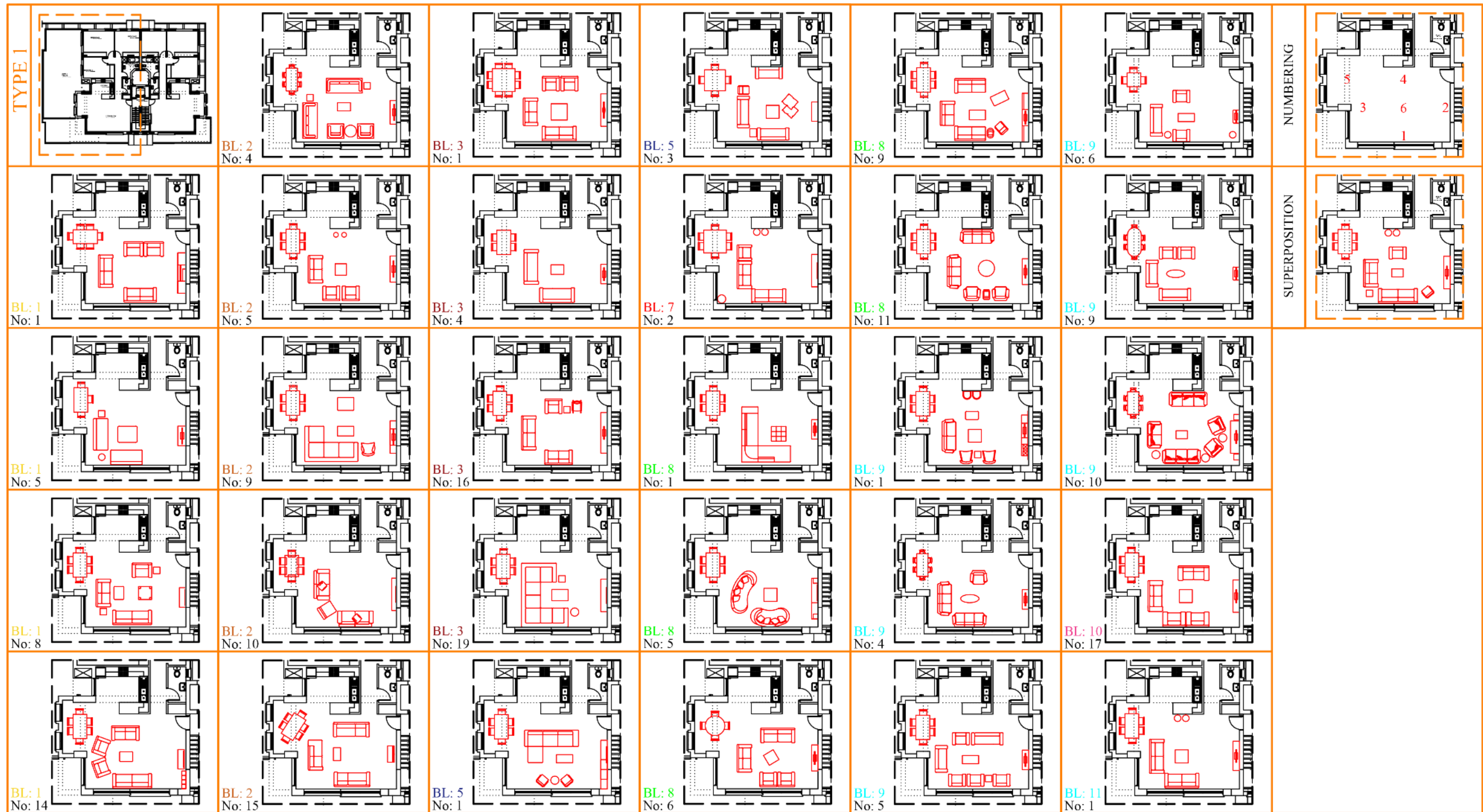
Figure 28: Furniture Placement by Users (Alasya Park Flat Type 1)

- **Type 2**

Dining table and chairs positioned on the number five. TV unit positioned on the number two. Armchair positioned on the number four. Coffee table positioned on the number six. Three seats sofa positioned on the number one. Two seats sofa positioned on the number three. End table positioned on the number one (Table 23). It is shown Alasya Park type two house's furniture placement on Figure 29.

Table 23: Numbers of Furniture Location by User (Alasya Park Type 2)

Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	2
Armchair	4
Coffee Table	6
Three Seat Sofa	1
Two Seat Sofa	3
End Table	1
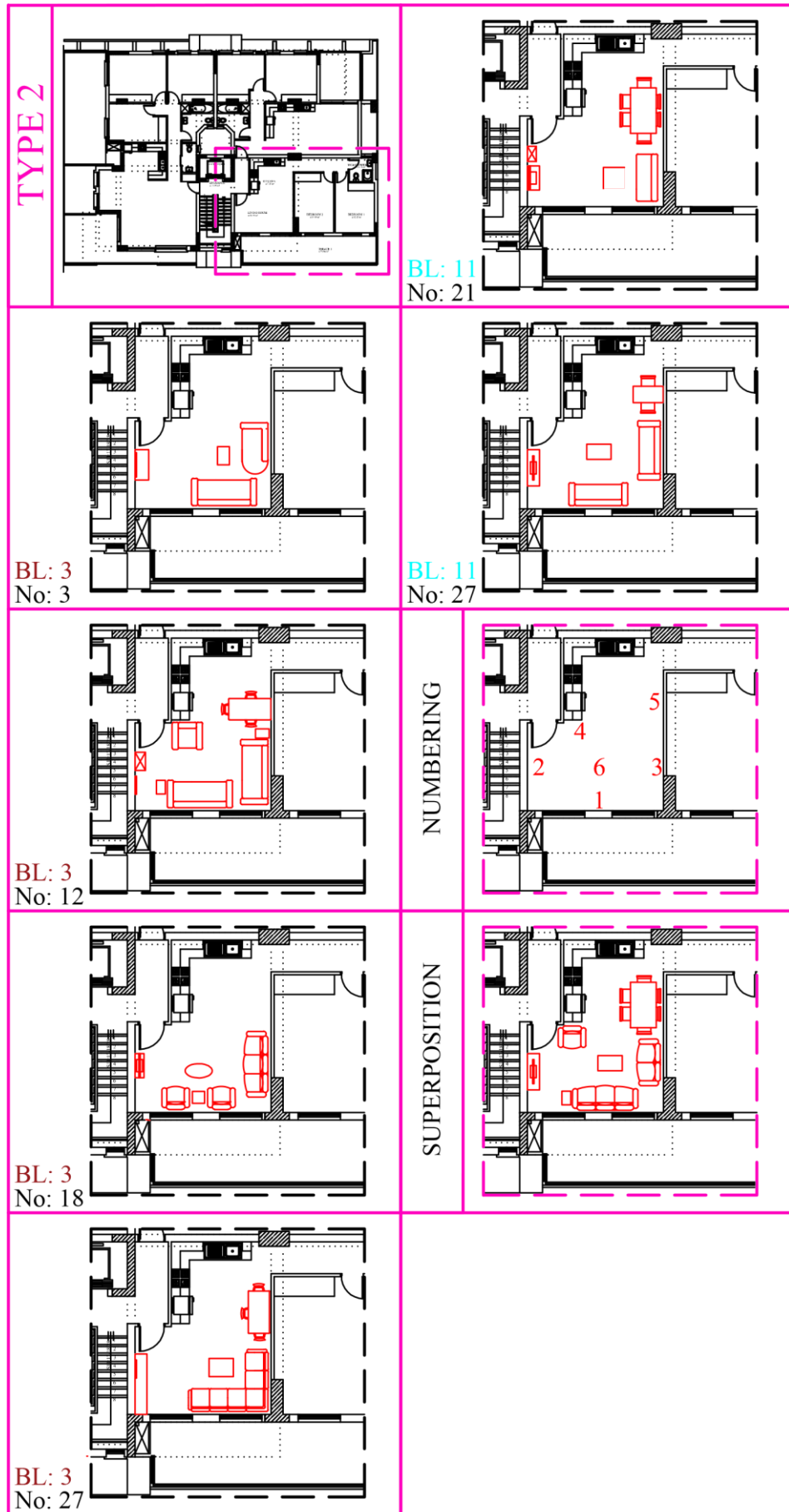
Figure 29: Furniture Placement by Users (Alasya Park Flat Type 2)

- **Type 3**

Dining table and chairs positioned on the number five. TV unit positioned on the number three. Armchair positioned on the number one. Coffee table positioned on the number six. Three seats sofa positioned on the number four. End table positioned on the between intersection of number four and two (Table 24). It is shown Alasya Park type three house's furniture placement on Figure 30.

Table 24: Numbers of Furniture Location by User (Alasya Park Type 3)

Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	3
Armchair	1
Coffee Table	6
Three Seat Sofa	4
End Table	2-4
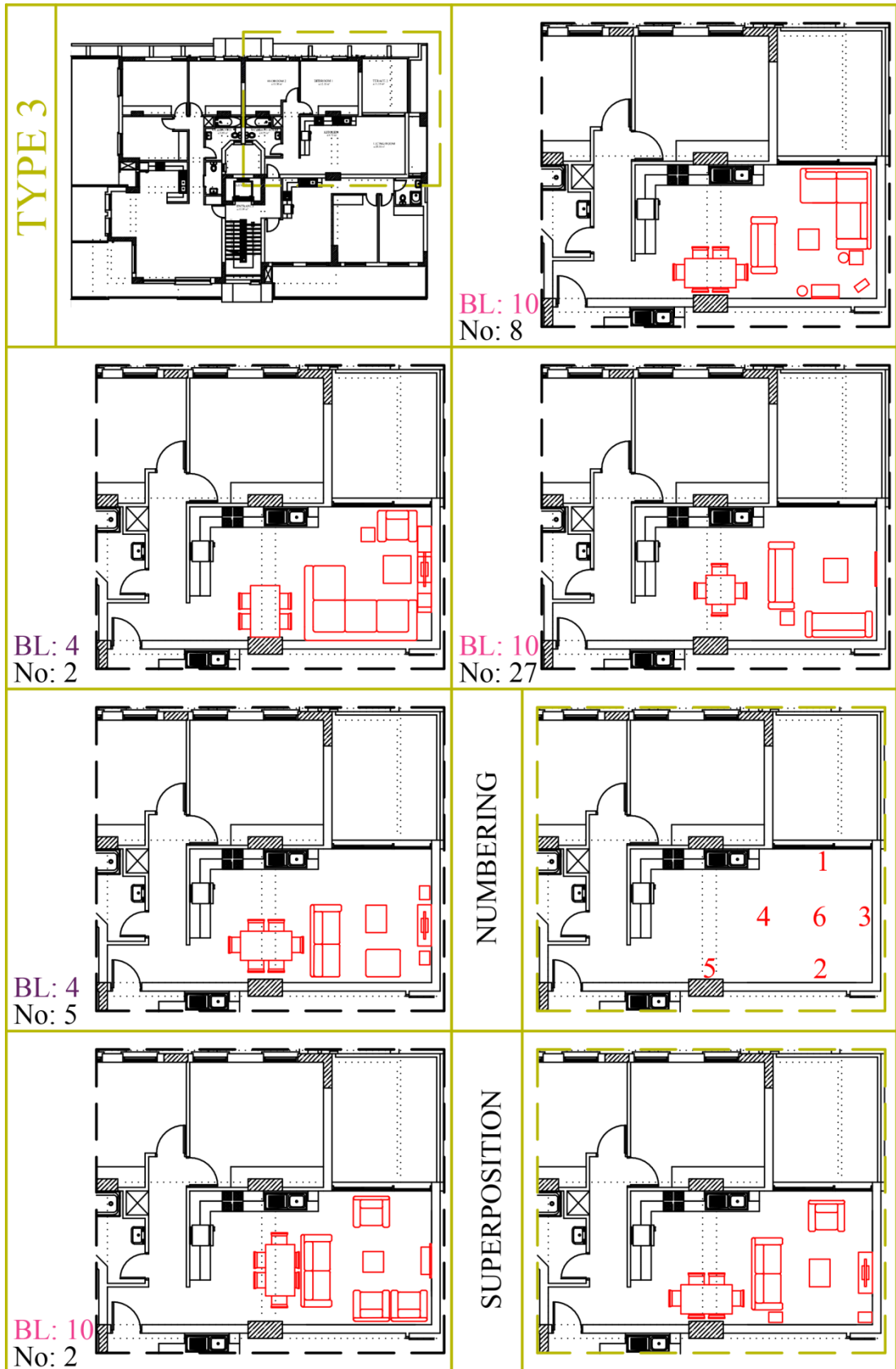
Figure 30: Furniture Placement by Users (Alasya Park Flat Type 3)

4.2.2.2 Furniture Placement by Interior Designer

- **Type 1**

Dining table and chairs positioned on the number five. TV units positioned on the number two. Armchair positioned on the number four. Coffee table positioned on the number six. Three seat sofa positioned on the number one and three. End table positioned on the number of three (Table 25). It is shown Alasya Park type one house's furniture placement on Figure 31.

Table 25: Numbers of Furniture Location by Interior Architects (Alasya Park Type 1)

| Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	2
Armchair	4
Coffee Table	6
Three Seat Sofa	1-3
End Table	3
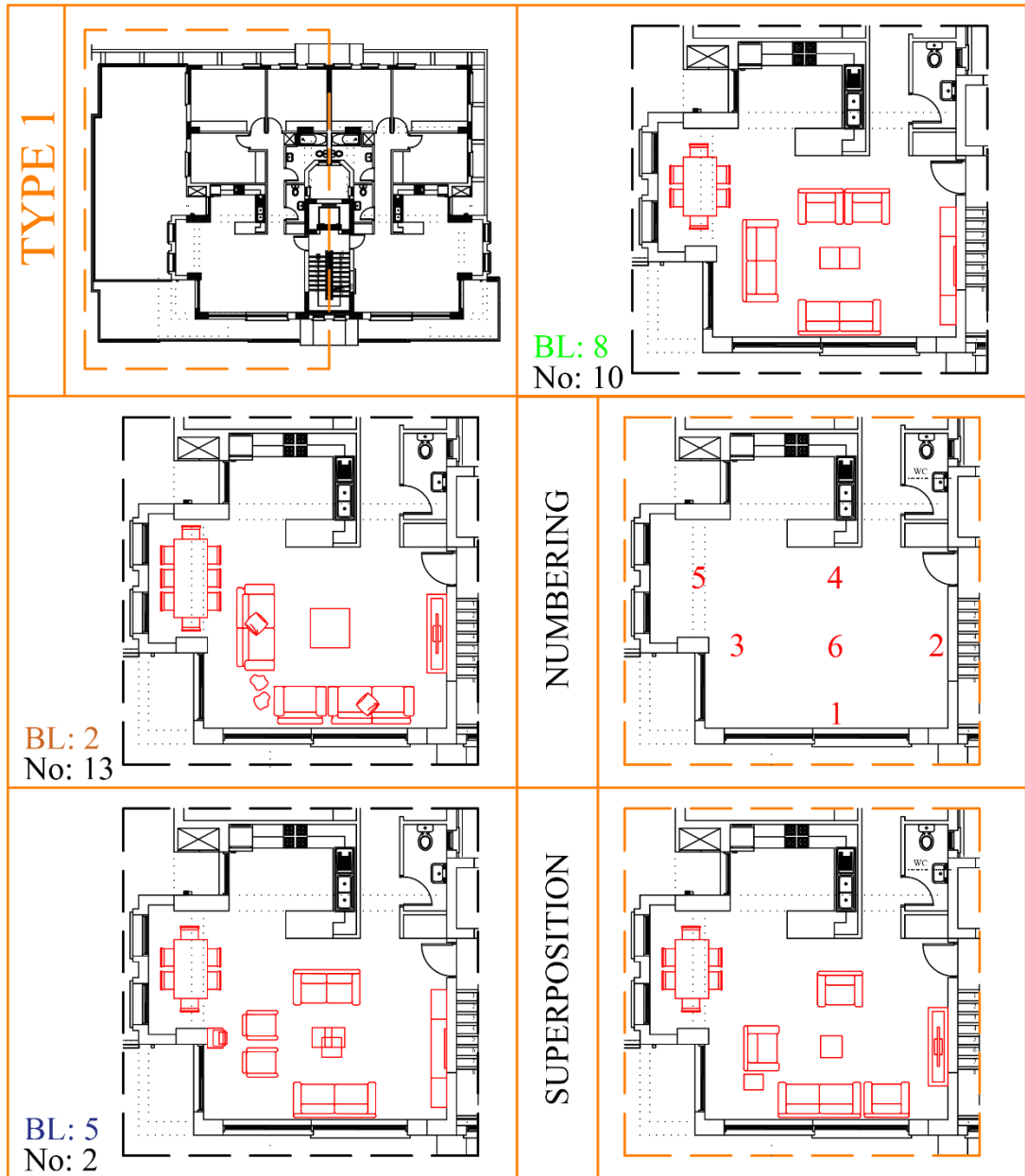
Figure 31: Furniture Placement by Interior Architects (Alasya Park Flat Type 1)

- **Type 2**

Dining table and chairs positioned on the number five. TV unit positioned on the number two. Coffee table positioned on the number six. End table positioned on the number one. L shape corner couch positioned on the intersection of numbers one and three (Table 26). It is shown Alasya Park type two house's furniture placement on Figure 32.

Table 26: Numbers of Furniture Location by Interior Architects (Alasya Park Type 2)

Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	2
End Table	1
Coffee Table	6
L Shape Corner Couch	1-3
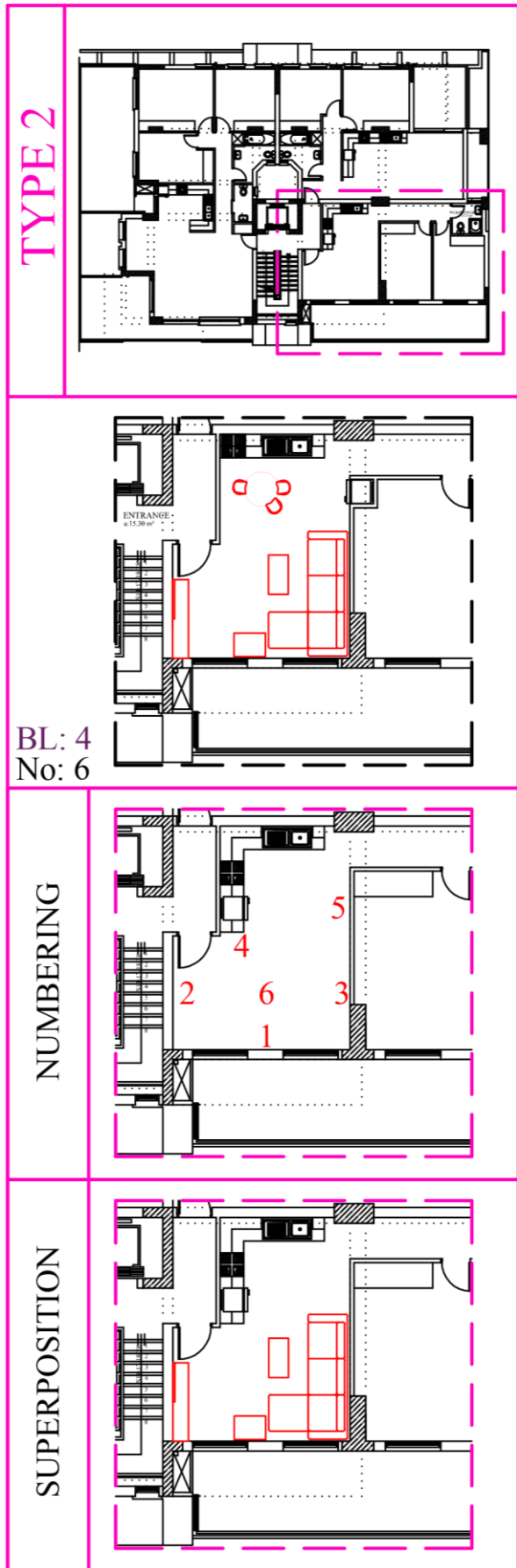
Figure 32: Furniture Placement by Interior Architects (Alasya Park Flat Type 2)

- **Type 3**

Dining table and chairs positioned on the number five. TV unit positioned on the number four. Coffee table positioned on the number six. U shape corner couch positioned on the intersection of numbers one, three, and two (Table 27). It is shown Alasya Park type three house's furniture placement on Figure 33.

Table 27: Numbers of Furniture Location by Interior Architects (Alasya Park Type 3)

| Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	4
U Shape Corner Couch	1-2-3
Coffee Table	6
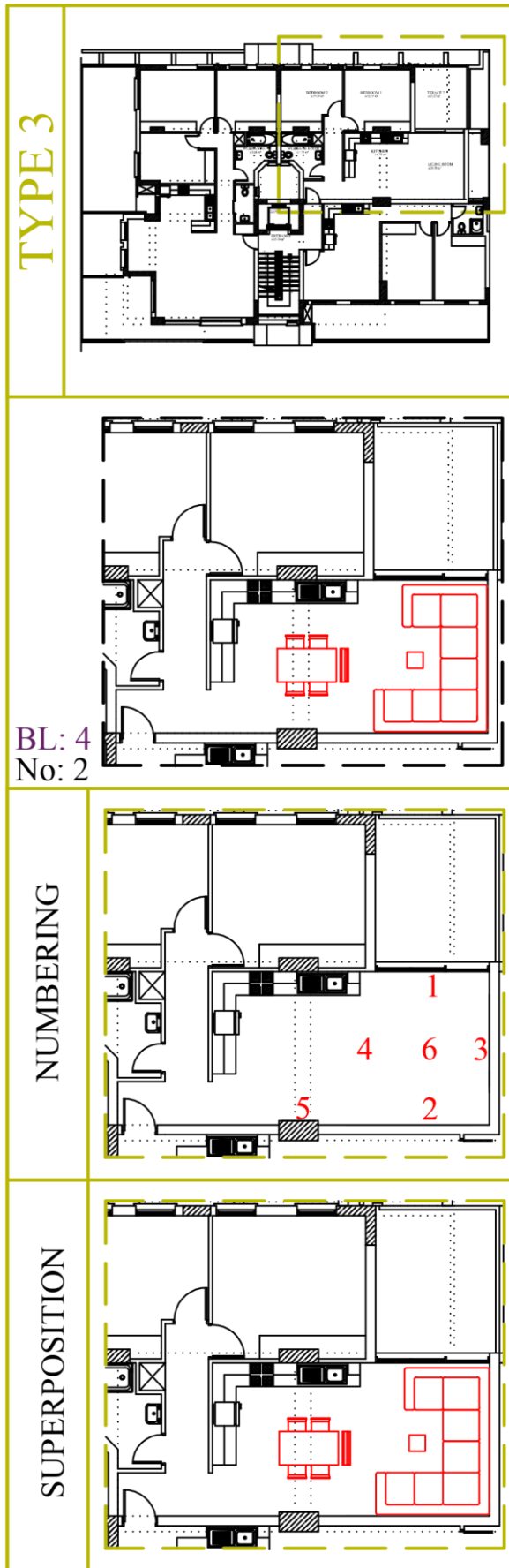
Figure 33: Furniture Placement by Interior Architects (Alasya Park Flat Type 3)

4.2.2.3 Furniture Placement by Contractor Firm

- **Type 1**

Dining table and chairs positioned on the number five. TV units positioned on the number two. Coffee table positioned on the number six. Three seat sofa positioned on the number one. Two seat sofa positioned on the number of three and four (Table 28). It is shown Alasya Park type one house's furniture placement proposed by contractor firm on Figure 34.

Table 28: Numbers of Furniture Location by Contractor Firm (Alasya Park Type 1)

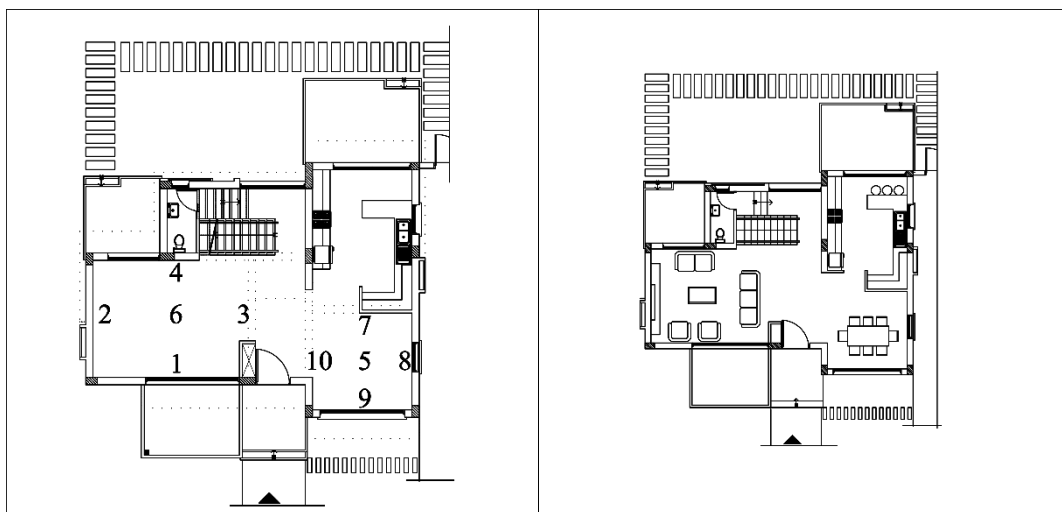| Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	2
Coffee Table	6
Three Seat Sofa	1
Two Seat Sofa	3, 4
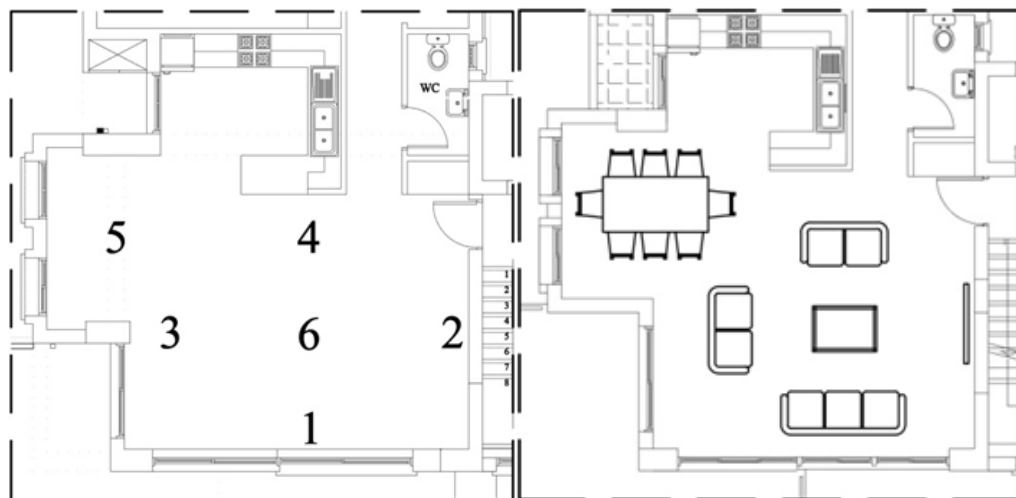
Figure 34: Furniture Placement by Contractor Firm (Alasya Park Flat Type 1)

- **Type 2**

Dining table and chairs positioned on the number five. TV unit positioned on the number three. Coffee table positioned on the number six. Two seats sofa positioned on the number four and two (Table 29). It is shown Alasya Park type two house's furniture placement proposed by contractor firm on Figure 35.

Table 29: Numbers of Furniture Location by Contractor Firm (Alasya Park Type 2)

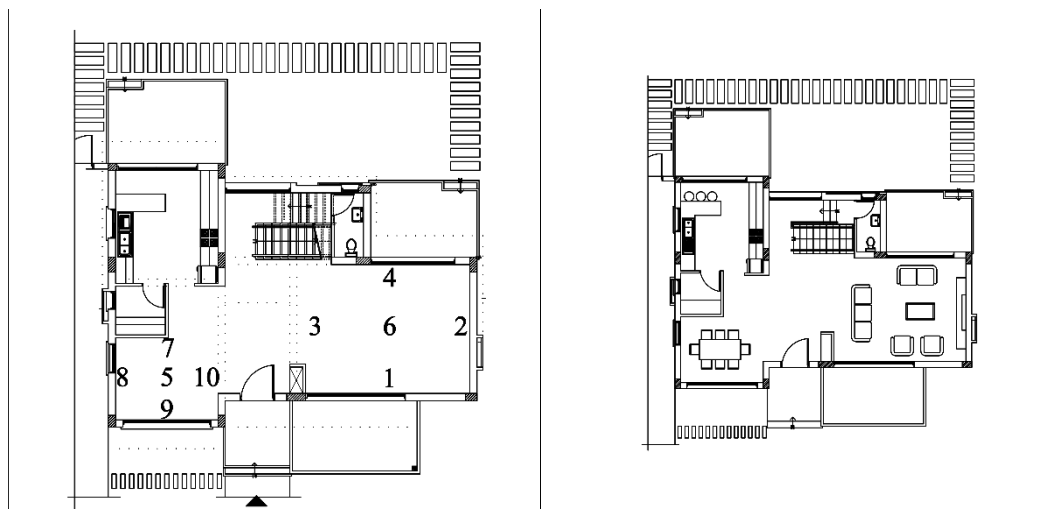| Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	2
Coffee Table	6
Two Seat Sofa	2, 4
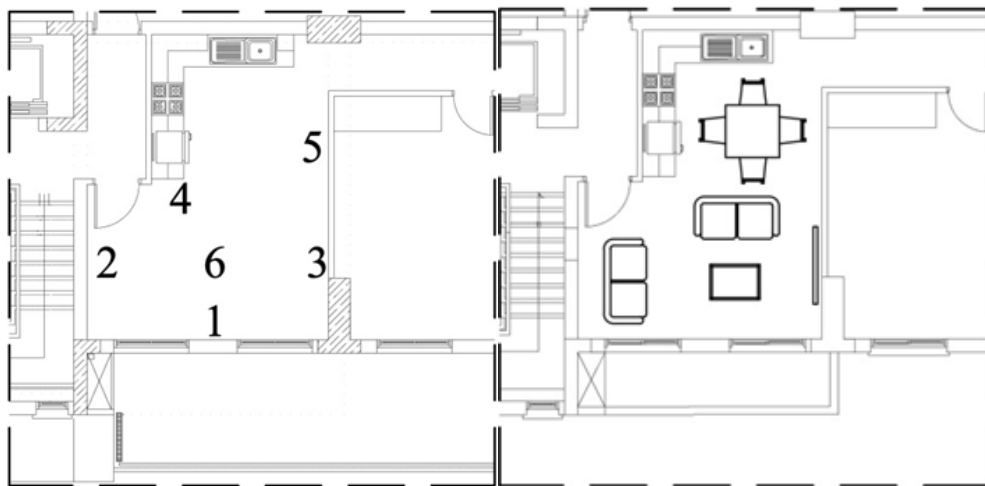
Figure 35: Furniture Placement by Contractor Firm (Alasya Park Flat Type 2)

- **Type 3**

Dining table and chairs positioned on the number five. TV unit positioned on the number three. Armchair positioned on the number one and two. Coffee table positioned on the number six. Two seat sofa positioned on the number four (Table 30). It is shown Alasya Park type three house's furniture placement proposed by contractor firm on Figure 36.

Table 30: Numbers of Furniture Location by Contractor Firm (Alasya Park Type 3)

Names of Furniture	Numbers
Dining Table and Chairs	5
TV Unit	3
Armchair	1, 2
Coffee Table	6
Two Seat Sofa	4

Figure 36: Furniture Placement by Contractor Firm (Alasya Park Flat Type 3)

4.2.3. Findings on Furniture Placement

Findings of observational study on furniture placement.

- **Saklı Kent**
  - **Type 1**

In Type 1 houses, the dining area is located on number 5 by users, interior architects, and contractor firms. When the house designed by the contractor firm, this section positioned close to the kitchen and the created corner has led the users or interior architects to choose this part as the dining area. The TV unit is also located at number 2 by the users, interior architects and the contractor firm. Positioning of the TV unit made using the existing long wall in this locality. Because on the other surface openings are not suitable for this. The armchairs positioned on number 3 by the users and interior designers to create a comfortable circulation between the living room and the kitchen. The contractor firm is positioned that on number 3. In the preference of the three-seat sofas, the users and interior designers preferred the number 4, while the contractor firm only suggested number 3. The sofas are located in places where there is little need to move. The two-seater sofa is located at number 1 by the interior architect; the contractor firm has suggested number four. Users do not have a two-seat sofa suggestion. The coffee table chosen by these three actors in the middle of the living room. According to the preferences of the interior architects, the wing chairs are located at the intersection of numbers 2 and 1, and this point is in a position that takes the entire living space as a single perspective.

  - **Type 2**

In Type 2 houses, the dining area is located on number 5 by users, interior architects, and contractor firms. When the house designed by the contractor firm, this section

positioned close to the kitchen and the created corner has led the users or interior architects to choose this part as the dining area. The TV unit is also located at number 2 by the users and the contractor firm. Positioning of the TV unit made using the existing long wall in this locality. Interior architects positioned on the corner of number 1. The armchairs positioned on number 3 by the users to create a comfortable circulation between the salon and the kitchen. The contractor firm positioned on number 1. In the preference of the three-seat sofas, the user prefers number 1 and 4, while the firm has only suggested three. The sofas are located in places where there is little need to move. The two-seater sofa has suggested on the number four by the contractor firm. There is no suggestion for two-seat sofa by users and interior architects. The coffee table chosen by these three actors in the middle of the living room. According to the preferences of the interior architects, the wing chairs are located on the number 1.

- o **Type 3**

In Type 3 houses, the dining area is located on number 5 by users, interior architects, and contractor firms. When the house designed by the contractor firm, this number positioned close to the kitchen and the created corner has led the users to choose this part as the dining area. However, the interior architect positioned the dining area at number 11 after changing home. The TV unit is also located at number 2 by the users and the contractor firm. Positioning of the TV unit made using the existing long wall in this locality. The armchairs positioned on number 3 by the users, interior architects, and contractor firm to create a comfortable circulation between the salon and the kitchen. In the preference of the three-seat sofas, the interior architects and contractor firm suggested on the numbers 1 and 4, while the users preferred only 3 numbers. The sofas are located in places where there is little need to move. This must take into

account in the areas where the passages are located. The contractor firm has suggested a two-seat sofa on the number four. User's suggestion is on the number 1. The coffee table chosen by these three actors in the middle of the living room. End tables are located on the number 1 by users.

- o **Type 4**

In Type 4 houses, the dining area is located on number 5 by users, interior architects, and contractor firms. When the house designed by the contractor firm, this number positioned close to the kitchen and the created corner has led the users to choose this part as the dining area. However, the interior architect positioned the dining area at number 7 after the changing home. The TV unit is also located at number 2 by the users and the contractor firm. The armchairs positioned on number 1 by interior architects and contractor firm to create a comfortable circulation between the living room and the kitchen. There is no armchair suggestion by users. In the preference of the three-seat sofas, the company prefers on numbers 1 and 3, but there is no suggestion by users. The sofas are located in places where there is little need to move. This must take into account in the areas where the passages are located. The contractor firm has suggested a two-seat sofa on the number 4. User's suggestion is on the number 1. The L shape corner couch suggested on the intersection of locations 3 and 4 to make it easier to reach the balcony by the users and interior architects. The coffee table chosen by these three actors in the middle of the living room. End tables are located on number 1 by interior architects. According to the preferences of the users, the wing chairs are located on the number 2 and 4.

In general (Table 31), in Saklı Kent mass houses, there are similarities between the furniture choices of interior architects, users and the contractor firm. The

aforementioned three actors, dining table and chairs are positioned in the dining area of house on number 5. TV units are placed near the wall with no opening on it in number 2 due to the fact that every furniture should have its own free space (see page 24). In the cases that are designed by interior architects and users, sofas are placed next to a wall as well in number 4 and 1. According to Merrell, clearance is one of the most effective placements for TV units and sofas (Merrell, 2011). On the other hand, the contractor firm offered a plan for furniture placement where sofas are placed in the entrance hall in number 3 which can separate living room from the rest of the house. As Merrell mentioned about the ease of circulation around the sofas in order to be more comfortable, coffee tables in all cases are placed in middle of the living rooms. In the interior organization by users and interior architects, armchairs are used as dividers between the hall and sitting room whereby they do not disturb the circulation in number 3. The contractor firm also placed the armchairs next to the balcony window in number 1. As Saruwono mentioned, these organizations take place in order to increase the internal circulation, and that is why these axes are preferred (Saruwono, 2012). In addition to receiving natural lighting, they prefer placing sofas or armchairs next to the windows (see page 25). As already mentioned, chimney, offered by the contractor firm, in the living room, is the focal point of the house (Lamp, 2016) (see page 27). End tables are positioned next to sofas to create a pairwise relationship between sofa and end table (see page 24) (for more information see Appendix F).

Table 31: Furniture Placement by Different Actors in Saklı Kent Mass Houses

Names of Furniture	Numbers By Users	Numbers By Interior Architect	Numbers By Contractor Firm
Dining Table and Chairs	5	5	5
TV Unit	2	2	2
Armchair	3-4	3	1
Coffee Table	6	6	6
Three Seat Sofa	1 & 4	4	3
Two Seat Sofa	1	1	4
End Table	1 & 2	1	
Wing Chair	2-4	1	
Dining Buffet	8 & 9		
L Shape Corner Couch	3-4	5	
Stool		5	

- **Alasya Park**

  o **Type 1**

In Type 1 houses, the dining area is located on the number 5 by users and interior architects. When the house designed by the contractor firm, this part positioned close to the kitchen and the created corner has led the users to choose this part as the dining area. However, the company has suggested the dining table on the other side, in contrast to the position preferred by the users and interior designers. The TV unit is also located at number 2 by the users, interior architects and the contractor firm. Positioning of the TV unit made using the existing long wall in this locality. Other surfaces are not suitable because of openings.

The armchairs positioned on number 4 by interior architects and users to create a comfortable circulation between the salon and the kitchen. There is no armchair suggestion by the contractor firm. In the preference of the three-seat sofas, the users and interior architects prefer on numbers 1 and 3, but contractor firm suggested on the number 1. The sofas are located in places where there is little need to move. This must take into account in the areas where the passages located. End tables are located on the number 1 by interior architects. According to the preferences of the users, the wing chairs are located on the number 1.

o **Type 2**

In Type 2 houses, the dining area is located in section 5 by users, interior architects, and contractor firms. When the house designed by the contractor firm, this part positioned close to the kitchen and the created corner has led the users or interior architects to choose this part as the dining area. When the house is designed by the contractor firm, the dining area is positioned in the middle of kitchen because of living room is smaller than type one's living room which has led users or interior architects to choose this part as a dining area. However, contractor firm's suggestion is not same direction with users' suggestion. It is in same direction with interior architects suggestion in the middle of kitchen. While the TV unit is located on the numbers 2 by the users and interior architects, the firm has suggested on the number 3, which is in the exact opposite direction. Location preference of the users and interior architects has increased the relationship of the sofas and kitchen. The armchair only used by the user and is located on the number 4. The contractor firm and interior architects have no armchair suggestion. While the contractor firm suggest two seats sofa, the interior architect did not suggest anything to that point; they left it open, considering that the point is the transition between the kitchen and the living room. While the users suggest

three-seat sofa on the number 1, the contractor firm and interior architects have not suggest three-seat sofa. However, the interior architects positioned the L shape sofa at the intersection of numbers 3 and 1. The sofas are located in places where there is little need to move. Therefore, usually the sofas are located in front of the walls and windows. The coffee table chosen by these three actors in the middle of the living room.

    ○ **Type 3**

In Type 3 houses, the dining area is located on number 5 by users, interior architects, and contractor firms. When the house designed by the contractor firm, the dining area located in the kitchen and the living room is smaller than the ones in type 1 so that the users or interior architects choose this part as dining area. However, the contractor firm has not suggested the wall-mounted position preferred by the users, as suggested by the interior designer, in the middle of the kitchen. The TV unit is also located on number 3 by users and contractor firm, while the interior architects suggested on number 4, which is the one opposite. The position that the interior architect preferred increased the visual relationship between the living room and the kitchen. While the armchair only positioned on number 1 by the users, the contractor firm suggested on numbers 1 and 2. Interior architects do not have seat suggestion. The two-seat sofa suggested on number 4 by the contractor firm, but it did not suggested by interior architects and users. The three-seat sofa used on number 4 by the user. Efforts to separate the kitchen and the living room from each other can be possible with sofa where the users placed this position. The U-shaped sofa is positioned at the intersection of 3, 2 and 1 by interior architects. The U-shape sofa is located in places where there is no need to move. So it predominantly positioned in front of the walls and windows. The coffee table chosen by these three actors in the middle of the living room.

In general (Table 32), furniture placement in Alasya Park is similar among users, interior architects and the contractor firm. TV units in front of the straight wall have no opening. This placement has allowed the users to see the TV units from all corners and as mentioned, the lamp has become the focal point of the house in number 2 (Lamp, 2016). As Saruwono mentioned, the three seat sofa is preferred to be placed in front of the longest wall of the house in number 1 because of wall's clearance (see page 24), and two seat sofa is placed next to the entrance of the balcony in number 3 so as not to disturb the circulation. At same time, armchairs are placed at the connection point of kitchen and living room, which is one of the mostly used spaces in number 4 (Saruwono, 2012). As Merrell mentioned about the ease of circulation around the sofas in order to be more comfortable, coffee tables in all cases are placed in the middle of the living rooms. Dining tables, which are suggested by the contractor firm and accepted by the interior architects and users, are placed in the dining room but the direction of the tables is not the same as what the contractor firm suggested and what users and interior architects have done since they tried to increase the circulation in the dining area in number 5 (for more information see Appendix E).

Table 32: Furniture Placement by Different Actors in Alasya Park Flats

Names of Furniture	Numbers By Users	Numbers By Interior Architect	Numbers By Contractor Firm
Dining Table and Chairs	5	5	5
TV Unit	2	2	2
Armchair	4	4	1, 2
Coffee Table	6	6	6
Three Seat Sofa	1	1, 3	1
Two Seat Sofa	3		4
End Table	1, 2, 3, 4	1, 3	
Wing Chair	1		
U Shape Corner Couch		1-2-3	
L Shape Corner Couch		1-3	
Stool	4		

4.3 Survey Study on Furniture Preferences

In this part, factors that affect people while choosing furniture and the way they pay attention while choosing furniture in selected areas are determined by the questionnaire method (Table 33). This part is examined in two case studies: Saklı Kent Mass Housing and Alasya Park Block Housing. Each case study is divided into people who make furniture preferences on their own and those who make furniture preferences with the support of interior architects. The cases are examined separately and compared to each other.

Table 33: Schematic Description of the Furniture Preferences Analysis

Quantitative (Furniture Preferences)
Step 1: Preparation
1.   Survey Preparation
Step 2: Survey Study
1.   Selection of All Houses 2.   Filling Questionnaires
Step 3: Analysis of Data
1.   Data Transferring to SPSS 2.   Reaching the Results

4.3.1 Saklı Kent

Saklı Kent case is divided into two main parts; people who make furniture preferences on their own and those who make furniture preferences with the support of interior architects. Each part is evaluated with the majority of answers to the questions. It is also evaluated based on age, gender, and culture of people who make furniture preferences themselves.

4.3.1.1 Evaluation of questionnaires made with people living in Saklı Kent

As a result of the questionnaire survey (Table 48), it is determined that 71.4% of women in Saklı Kent needs furniture and 78.6% of women are more influential when choosing furniture. In Saklı Kent houses, the ratio of ready-made furniture is 78.6% while 21.4% is custom-made. 92.9% of the users made a research before purchasing furniture. The research made by the users has shown that 64.3% visual media rate and 64.3% of internet rate was effective. The printed media rate was 57.1% effective. The social environment was effective at the ratio of 57.1% (Table 34). While Google is the tool that was effective with 35.7% of the internet, the most effective visual media tool,

which is 35.7%, is the series/films. Magazines /brochures became the tool, which were effective in 28.6% of the printed media. The social environment has a pre-purchase effect of 21.4% on relatives and friends.

Table 34: Factors That Affect Furniture Preferences
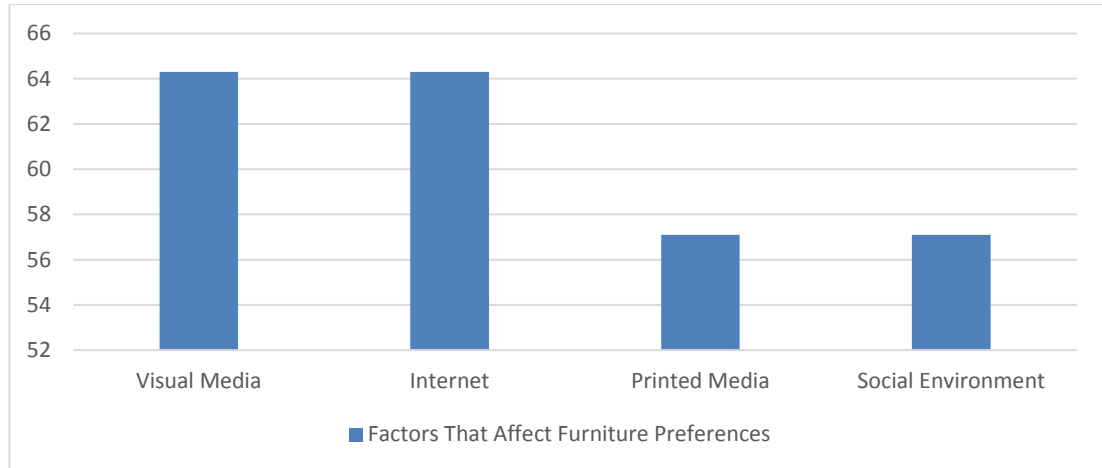
Users bought their furniture from local stores at the rate of 71.4% while the rate for users who bought it abroad is 35.7% and 28.6% for those who have had custom-made furniture. When purchasing furniture, 100% of the users considered the designs of furniture, 100% of the furniture's durability, 92.9% of the furniture's quality, 100% of the furniture's comfort, 85.7% of the furniture's different usage, 100% of the furniture's colour and 92.9% of the furniture's material and texture (Table 35).

Table 35: Consideration on Furniture
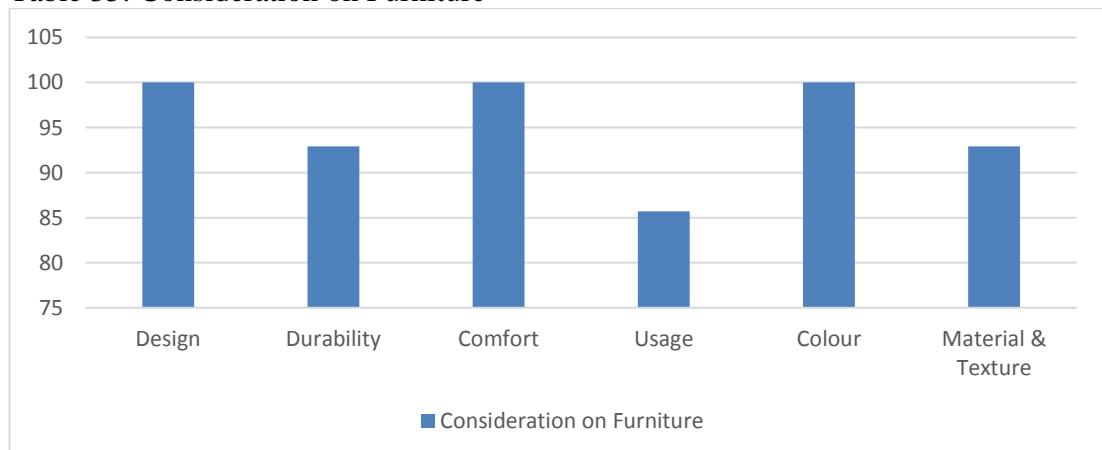
While buying furniture, 37.5% considered the use of furniture at a high and moderate level, 50% the ergonomics of furniture, 85.7% the reliability of the furniture, 28.6% relevance for Cyprus' climate conditions and 28.6% did not consider (Table 36).

Table 36: Consideration on Furniture
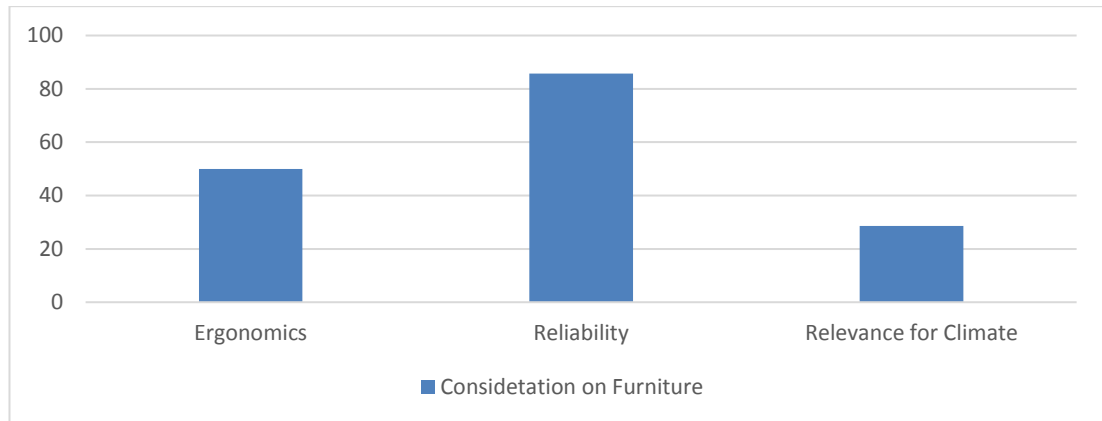
When it was analysed according to the colours of the furniture in the dining area, 42.6% were brown and white, 14.2% black and beige, and 7.1% grey. For the living room, 49.7% were brown, 21.3% white, 7.1% beige, burgundy, grey and blue tones. In addition to these, the material preference in the dining room was 42.6% wood, 14.2% glass, 7.1% metal and leather. In the living room, it was 49.7% fabric and wood, and 21.3% leather (Table 37).

Table 37: Color and Material Preferences
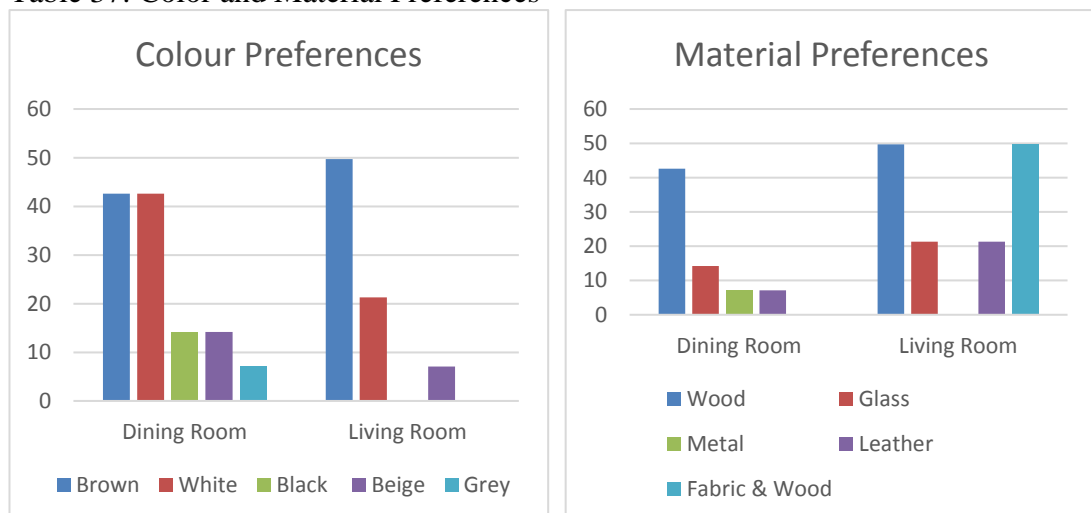
In Saklı Kent, when users buy furniture, 85.7% consider the size of the house/room, and at the same time, 42.9% of users think that the furniture is compatible with other furniture in their house at a very high level. 78.6% of users think that the furniture they purchase reflect their age. 100% of them think that it reflects their lifestyle, and 85.7% of them think it reflects their character. 71.4% of them stated that it reflects their culture. 71.4% of users think that the economic status of the family is reflected by furniture. At the same time, 57.1% of users think that furniture does not reflect their profession (Table 38).

Table 38: Reflection on User
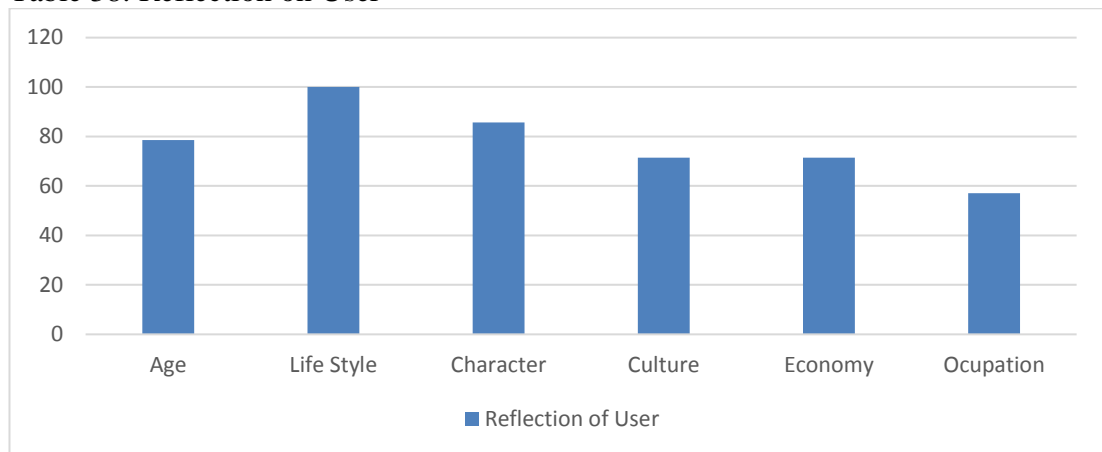
When purchasing furniture, 57.1% of the users prefer having a variety of payment possibilities and it is found that they purchased 64.3% of furniture in cash. Additionally, users say that 50% of quality furniture is expensive and inexpensive. 85.7% of users said that functionality of the furniture shows the quality of the furniture, 71.4% of users said that it is the aesthetical appearance of furniture that shows the quality furniture. It is determined that in the furniture sector, the brand, at a ratio of 71.4%, is the indicator of power and confidence. However, 64.3% of users do not know the brands of furniture they have purchased. It is also stated that for 78.5% of the users, it is important for the furniture to fulfil its function, not the brand. When the users were

asked what type of sitting groups they like more in Saklı Kent, it was found that it is 64.7% of set sitting group and 35.7% of mixed sitting group. In the case of dining group, users preferred mixed dining group at at the ratio of 57.1% and set dining group the ratio of 42.9%. When they were asked which furniture they wanted to buy for their houses, they preferred the bed, TV unit and kitchen cabinet at the ratio of 35.7%, and seat, sofa and dressing table at the ratio of 28.6%.

4.3.1.2 Evaluation of questionnaires made with people living in Saklı Kent houses designed by interior designers

As a result of the surveys (Table 49) conducted in the Saklı Kent, women have 80% of the final decision in the houses designed by the interior architect. The owners of houses received help from the interior designer for their choice of furniture, which is about 60%. Interior architects have shown the style of furniture with 3-D drawings to the users, which is about 40%. Interior architects have shown the location and size of the furniture in the house on 2-D drawings with the ratio of 80%. Interior architects moderately influenced the users at the ratio of 60% on deciding the colour of the furniture and the materials. Interior architects have been an advisor for users during their furniture purchase by the ratio of 60 percent. 60% of ready-made furniture and 60% of custom-made furniture were preferred in the houses in Saklı Kent (Table 39).

Table 39: Types of Furniture Preferences and How to Show Furniture

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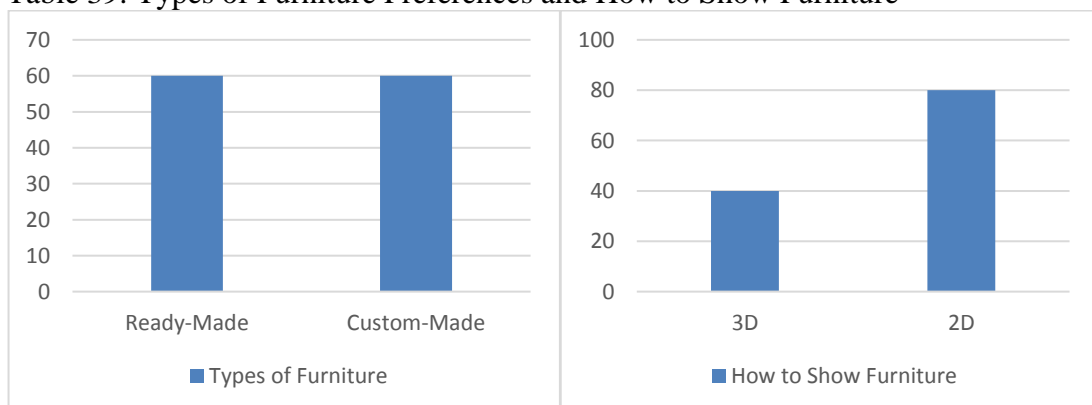
80% of the users did not make a research on the furniture they would buy. While purchasing furniture, internet was effective with 60%, printed media 80%, visual media 100%, but social environment was not effective at the rate of 60%. Saklı Kent users bought 100% of their furniture from local stores by the suggestions of interior architects (Table 40).

Table 40: Factors That Affect Furniture Preferences
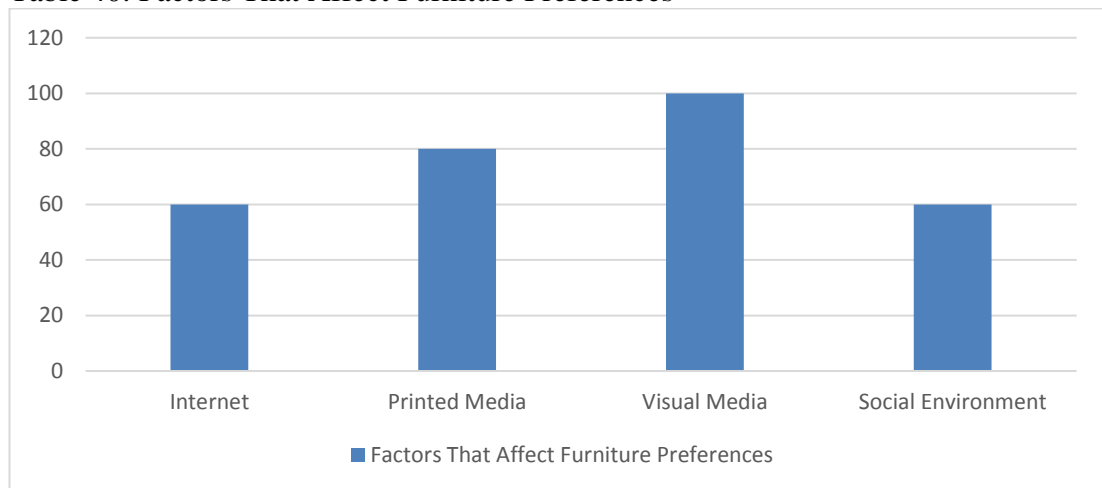
While purchasing furniture, 100% of the users considered the designs of furniture, 80% the furniture's durability, 80% the furniture's quality, 80% the furniture's comfort, but they did not consider 85.7% of the furniture's different usage (Table 41).

Table 41: Consideration on Furniture
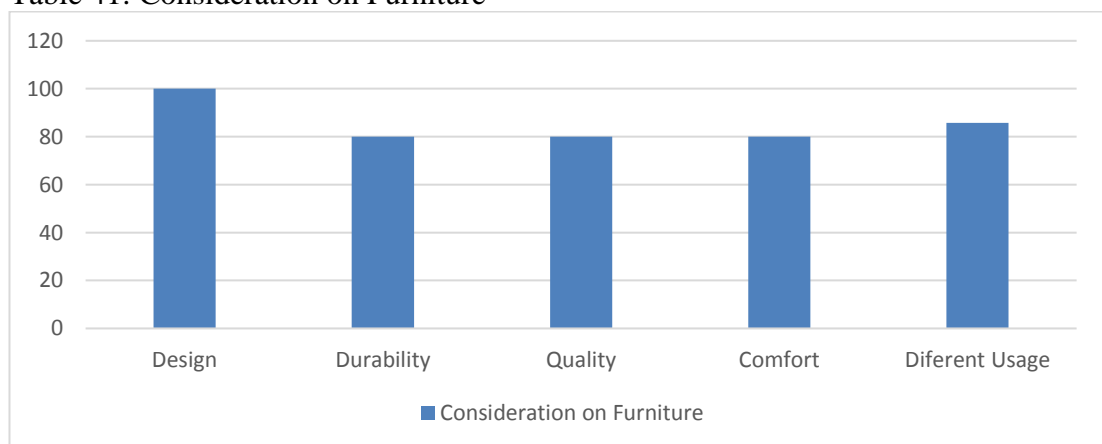
The users accepted 80% of the furniture's colour and material/texture suggestion made by the interior architects. While buying furniture, it is considered that 40% of furniture use is at a high and moderate level, 40% is the ergonomics of furniture, and 80% is the reliability of the furniture. When the furniture is analysed according to the colours of the dining room and living room, 60% were white. In addition, the material preference in the dining room is 100% wood. In the living room, it is 60% fabric and wood. While 100% of users think that the furniture they purchase reflects their age, 100% of them think that it reflects their lifestyle and personality. 60% of them stated that it reflects their culture. 100% of users think that the economic status of the family is reflected by furniture (Table 42).

Table 42: Reflection of User
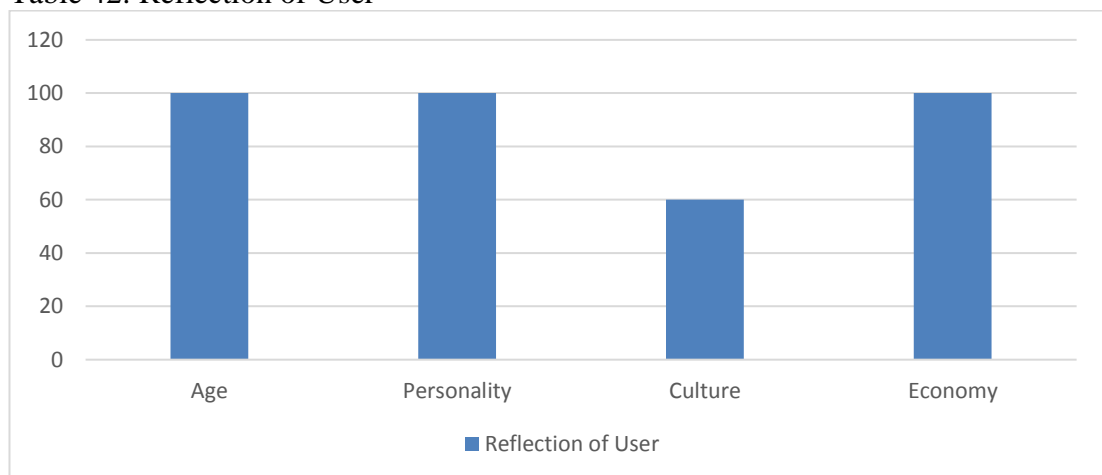
At the same time, 60% of users think that it does not reflect their profession. In addition, users say that 60% of quality furniture is not expensive. 80% of users said that functionality of the furniture does not show the quality of the furniture, and 60% said that it is the aesthetical appearance of furniture that shows the quality furniture. Moreover, it is determined that in the furniture sector, the brand, at a ratio of 60%, is not the indicator of power and confidence. However, 64.3% of users know the brands of furniture they have purchased. It is also stated that for 100% of the users, it is

important for the furniture to fulfil its function, not the brand. When the users were asked what type of sitting groups they like more in Saklı Kent, it was found that it is 60% of mixed sitting group and 40% of set sitting group. In the case of dining group, users preferred mixed dining group at at the ratio 60% and set dining group the ratio of 20%. When they were asked which furniture they wanted to buy for their houses, they preferred the bed at the ratio of 60%.

4.3.2 Alasya Park

Alasya Park case is divided into two main parts; people who make furniture preferences on their own and those who make furniture preferences with the support of interior architects. Each part is evaluated with the majority of answers to the questions. It is also evaluated based on age, gender, and culture of people who make furniture preferences themselves.

4.3.2.1 Evaluation of questionnaires made with people living in Alasya Park

As a result of the questionnaire (Table 48), it is determined that 65% of men in Alasya Park need furniture and 62.5% of men are more influential while choosing furniture. In Alasya Park houses, the ratio of ready-made furniture is 80% while 22.5% is custom-made. 62.5% of the users made a research before purchasing furniture. The research made by the users have shown that it was 65% visual media rate and 62.5% of internet rate that was effective. The printed media rate was 47.5% effective but 50% was not effective. The social environment was effective at the ratio of 57.1%. While Google is the tool that was effective with 42.5% of the internet, the most effective visual media tool, which is 40%, is the TV Ads. Magazines /brochures became the tool, which were effective in 47.5% of the printed media. The social environment has a pre-purchase effect of 42.5% on relatives and friends (Table 43).

Table 43: Factors That Affect Furniture Preferences
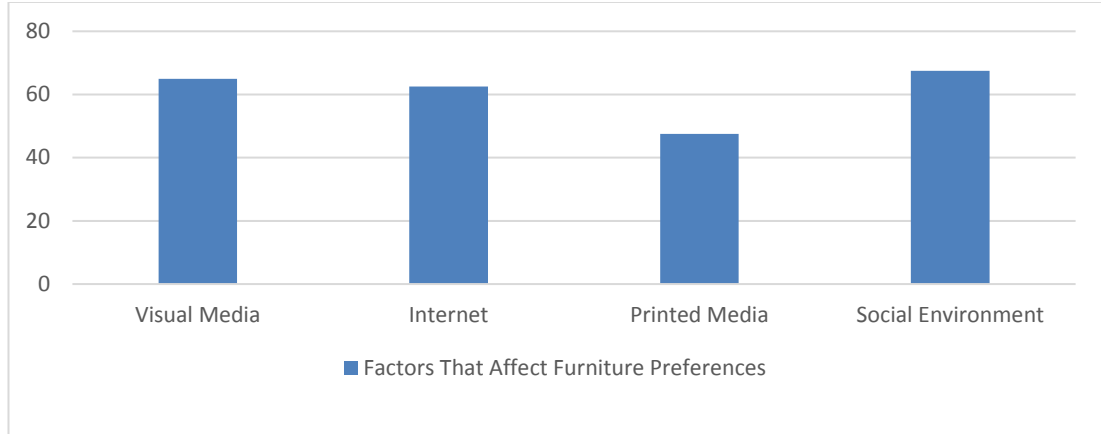
Users bought their furniture from local stores at the rate of 85% while users bought it abroad is 7.5% and 2.5% for those who have had custom made furniture. When purchasing furniture, 87.5% of the users considered the designs of furniture, 95% the furniture's durability, 97.5% the furniture's quality, 75% the furniture's comfort, 100% the furniture's different usage, 82.5% the furniture's colour and 92.9% the furniture's material and texture (Table 44).

Table 44: Consideration on Furniture
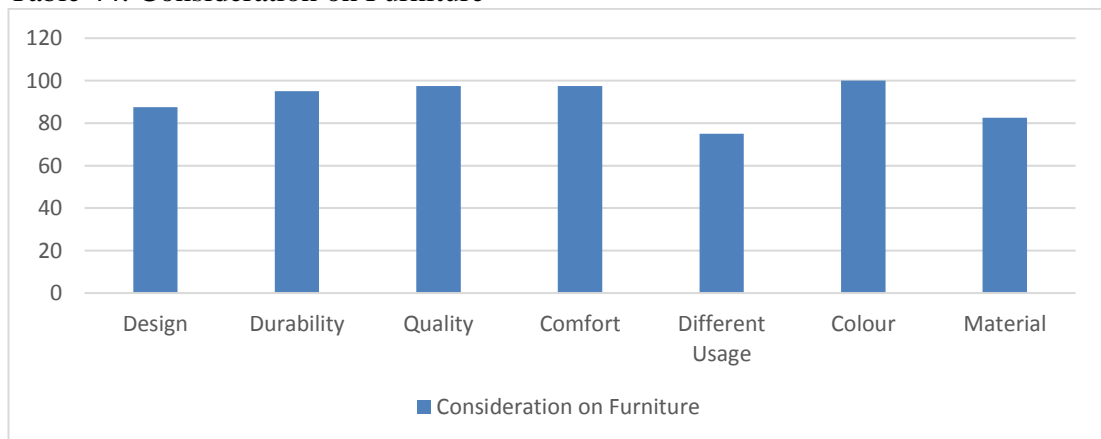
While buying furniture, 37.5% considered the use of furniture at a moderate level, 40% the ergonomics of furniture at a high level, 77.5% the reliability of the furniture, 30% relevance for Cyprus' climate conditions.

When it was analysed according to the colours of the furniture in the dining area, 57.5% were brown and 37.5% white. For the living room, 50% were brown, 27.5% beige, 22.5% white and grey. In addition to these, the material preference in the dining room was 85% wood, 52.5% leather, and 12.5% metal. In the living room, it was 82.5% fabric and 35% wood, 27.5% leather and 5% metal. In Alasya Park, when users buy furniture, 95% consider the size of the house/room, and at the same time, 37.5% of users think that the furniture is compatible with other furniture in their house at a very high level. 50% of users think that the furniture they purchase do not reflect their age. 65% of them think that it reflects their lifestyle, and 60% of them think it reflects their character. 50% of them stated that it does and does not their culture. 75% of users think that the economic status of the family is reflected by furniture. At the same time, 75% of users think that furniture does not reflect their profession (Table 45).

Table 45: Reflection of User
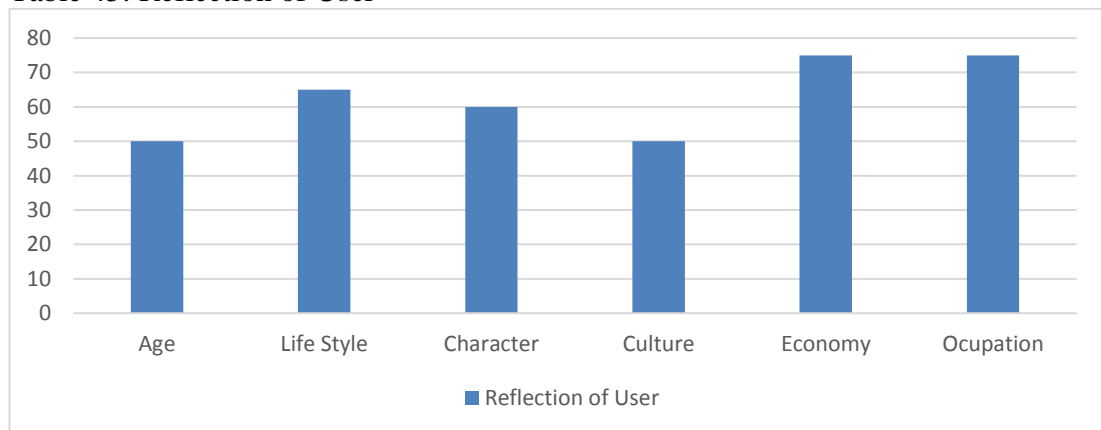
When purchasing furniture, 60% of the users prefer having a variety of payment possibilities and it is found that they purchased 70% of furniture in cash. Additionally, users say that 60% of quality furniture is expensive. 75% of users said that functionality of the furniture shows the quality of the furniture, 72.5% of users said that it is the aesthetical appearance of furniture that shows the quality furniture (Table

46). Moreover, it is determined that in the furniture sector, the brand, at a ratio of 72.5%, is the indicator of power and confidence. However, 52.5% of users do not know the brands of furniture they have purchased.

Table 46: Quality in Furniture and the Effect of Brand on User
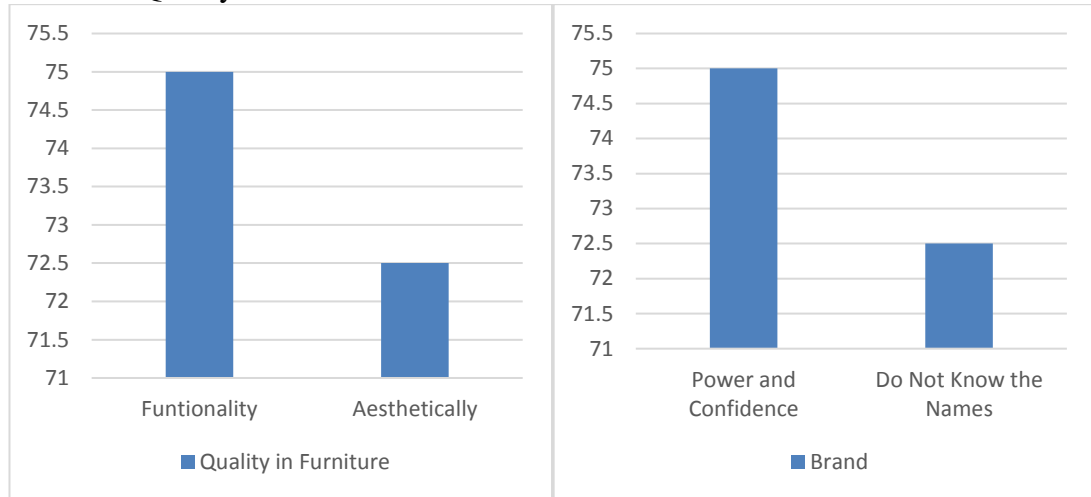
It is also stated that for 67.5% of the users it is important for the furniture to fulfil its function, not the brand. When the users were asked what type of sitting groups they like more in Alasya Park, it was found that it is 50% of set sitting group and 42.5% of mixed sitting group. In the case of dining group, users preferred set dining group at at the ratio of 50% and mixed dining group the ratio of 42.5%. When they were asked which furniture they wanted to buy for their houses, they preferred the bed at 65%, wardrobe at 47.5% and sofa at 47.5%.

4.3.2.2 Evaluation of questionnaires made with people living in Alasya Park houses designed by interior designers

The results obtained from the questionnaires distributed in Alasya Park (Table 49) have shown that 66.7 % of the users of houses that were designed by interior architects accepted the furniture suggestions from the interior architect and left the decision to the architect. 66.7% of users received help from the interior architects while choosing

the furniture. In 66.7 % of the cases, interior architects tried to illustrate the furniture in 3D programs to make it more understandable for the users and, in a similar percentage, interior architects gave the specification of the furniture such as the brand and model of it. In all cases, which are designed by the interior architects, colour decision of the furniture is given by the interior architects. In 66.7% of the cases, the interior architect have chosen the materials of the furniture. In 66.7% of the houses, interior architects have participated physically in buying process of the furniture. 66.7 % of the users preferred ready-made furniture and the rest preferred custom designed furniture. 66.7 % of the users have researched about the furniture they wanted to buy. While internet advertisements and sites affected the 60% of the users in their buying decision, printed media did not have any influence in 66.7% of the users. 66.7% of visual media was effective while 66.7% of society were not effective (Table 47).

Table 47: Factors That Affect Furniture Preferences
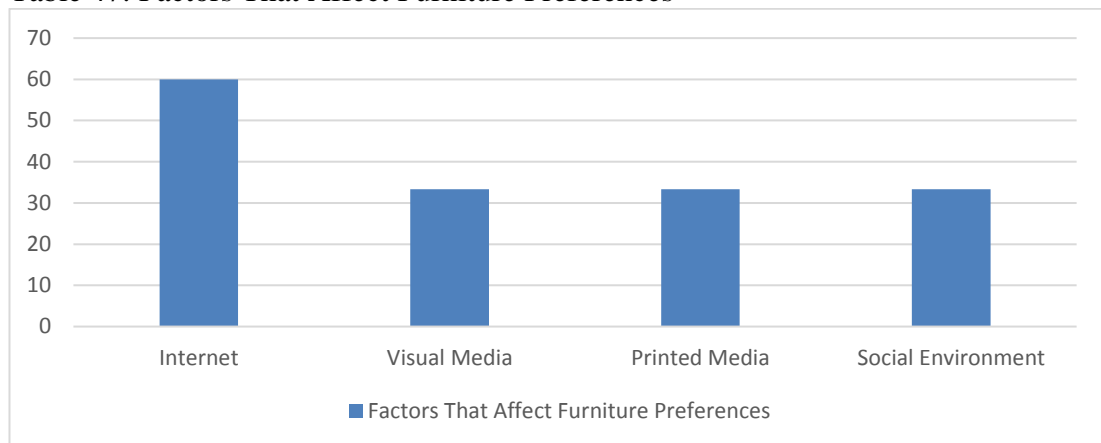
66.7% of users of Alasya Park have bought their furniture from the local shops. Users considered different elements while purchasing the furniture. 100% of the buyers considered the design of the furniture, 66.7% the durability, 100% the quality, 100% the comfort, and 66.7% the ability to be able to use it in different arrangements. In the process of design and purchase, 66.7% of the users remained loyal to the suggestion

of the interior architect in terms of colour and material decision. In all cases, interior architects have suggested white colour for the furniture in dining rooms and wood as the material. They also suggested using grey colour at the ratio of 66.7% in living rooms along with wooden and cloth materials. 33.3% of the users considered easiness of use in furniture while 66.7% cared about ergonomic furniture, and 66.7% about the safety. 66.7% of the furniture suggested by the interior architects were appropriate to the age and job profile of the users. 66.7% also reflected the lifestyle, personality and the culture of users. In all cases, the furniture chosen by the interior architect reflected the economic status of the family as well. In all cases, which are designed by interior architects, users believed that expensive furniture does not show the quality of furniture. In addition, results obtained from the survey showed that 100% of users believed that the quality of the furniture depends on structure, and 66.7% on technological aspects. Furthermore, 66.7% of the users believed that function is not effective in the quality of the furniture as well as aesthetic properties of it. 66.7% also believed that the brand does not reflect the durability and safety of the furniture although 66.7% of the users knew about the furniture brands that they have bought. In addition, in 100 of the cases, users believed that function of the furniture is very important. By the help of suggestion from interior architects, 66.7% of users preferred set living room furniture, and 33.3% for mix furniture. 66.7% of users preferred mix-dining sets while 33.3% preferred set dining units. 100% of these users evaluated and considered wardrobes of the house while purchasing the house.

4.3.3 Findings on Furniture Preferences

Buying preferences in furniture can be different for every person. Lihra mentioned that the users decide what is more important for them (Lihra, 2012). The demographic characteristics of the person can lead to different preferences. As a result of the surveys

(see Table 48 & Table 49), it has been observed that each user has different needs and that furniture preferences change. According to Yıldırım, the furniture preferences can vary; men or women can prefer different things that are completely different from each other (Yildirim, 2013). In Saklı Kent, it is mostly the women who have an effective role in buying furniture and furniture preferences. In Alasya Park, it is mostly the men who have an effective role in buying furniture and furniture preferences. Users mostly preferred ready-made furniture and they bought them from local companies. Most of the users prefer buying products from a shop. In the study, users made a research about the furniture before buying it. Their research was effective via internet (Google). In addition, visual media (series/films) was effective on furniture purchasing. When users buy furniture, the physical properties of furniture are considered. In the study, physical properties cover design, durability, quality, comfort, different usage, colour, material & texture, ease of use, ergonomics, safety and suitability of the furniture to climate. Users mostly preferred brown/white colour and wooden material for their dining room furniture. In addition, they preferred brown colour and fabric material for the living room furniture. Before buying the living room and dining room furniture, they considered the dimensions of the rooms. Users think that the furniture bought is not compatible with the other furniture. They accept that users' characteristics are reflected on their furniture. User characteristics cover age, life style, personality, culture, economic status and occupation. In addition, users pay in cash when they buy furniture and they think quality in furniture is visible with functional and aesthetics features. Users accept the brand as a symbol of power & confidence. Even then, users do not know the names of the furniture purchased. Living room furniture choices are groups of sitting units, and dining room furniture choices are a mix of dining unit. Their first furniture choice is the bed for the house.

Table 48: Findings on furniture preferences by users

		SAKLI KENT			ALASYA PARK		
Who needs furniture & wants to buy?		%71.4 (Women)			%65 (Men)		
Who makes the final decision when buying furniture?		%78.6 (Women)			%62.5 (Men)		
The popular furniture type?	Ready-Made	%78.6			%80		
	Custom Made	%21.4			%22.5		
Search before buying the furniture		%92.2 (Yes)			%62.5		
Effective Search	Internet	%64.3	Google	%35.7	%62.5	Google	%40
	Printed Media	%57.1	Magazine	%26.8	%47.5	Magazine	%27.5
	Visual Media	%64.3	Serial/Film	%35.7	%65	TV Ads.	%40
	Society	%57.1	Friend/Family	%21.4	%42.5	Family	%42.5
Where did you buy your furniture?	Local	%71.4			%85		
	Abroad	%35.7			%7.5		
	By Carpenter	%28.6			%2.5		
Physical properties of furniture	Design	%100			%87.5		
	Durability	%100			%95		
	Quality	%92.9			%97.5		
	Comfort	%100			%97.5		
	Different usage	%85.7			%75		
	Colour	%100			%100		
	Material & Texture	%92.9			%82.5		
	Ease of Use	%37.5 (High & Medium Degree)			%37.5 (High Degree)		
	Ergonomics	%50 (High Degree)			%40 (High Degree)		
	Safety	%85.7			%77.5		
	Climate of Cyprus	%28.6 (Medium Degree)			%30 (Medium Degree)		
Colour	Dining Room	%42.6 (Brown & White)			%57.5 (Brown)		
	Living Room	%49.7 (Brown)			%50 (Brown)		
Material	Dining Room	%42.5 (Wood)		%14.2 (Glass)	%85 (Wood)		%52.5 (Leather)
	Living Room	%49.7 (Fabric&Wood)		%21.3 (Leather)	%82.5 (Fabric)		%35 (Wood)
Size of the room		%87.5			%95		
Are furniture compatible with other?		%42.9 (High Degree)			%37.5 (Medium Degree)		
Reflection of User	Age	%78.6			%50		
	Life Style	%100			%65		
	Personality	%85.7			%60		
	Culture	%71.4			%50		
	Economy	%71.4			%75		
	Occupation	%57.1			%75		
Payment Facilities	Cash	%64.3			%70		
Quality in Furniture	Expensive	%50			%60		
	Function Features	%85.7			%75		
	Aesthetics Features	%71.4			%72.5		

Brand	Symbol of Power & Confidence	%71.4	%72.5
Brands of Purchased Furniture		%64.3 (Don't Know)	%52.5 (Don't Know)
Kind of Sitting Unit	Group	%64.3	%50
	Mixed	%35.7	%42.5
Kind of Dining Unit	Group	%42.9	%50
	Mixed	%57.1	%42.5
First Choice Furniture		%35.7 (Bed)	%65 (Bed)

At the same time, the furniture preferences of interior architects in Saklı Kent and Alasya Park cases have varied in results since demographic characteristics of people creates differences on users' needs. As a result of the surveys, interior architects give the decision based on users' needs and demographic characteristics. In Saklı Kent, it is mostly the women who have an effective role in buying furniture and furniture preferences. In Alasya Park, it is mostly the interior architects who have an effective role in buying furniture and furniture preferences. Users received help from interior architects while choosing the furniture. When interior architects suggested furniture, they used 3-D drawings to show it to their clients, but they did not show enough. In addition, they sufficiently showed 2-D drawings to the clients. The brand was not mentioned in Saklı Kent, but it was mentioned in Alasya Park. The effects of interior architects on the colour and material decision are specified.

The preferences of furniture were ready-made types in both cases and they were bought from local companies. Users did not make research about the furniture before buying, but printed media and visual media were effective on purchasing the furniture. When users bought the furniture, they considered the suggestion of interior architects and the physical properties of furniture. In the study, physical properties cover design, durability, quality, comfort, colour, material & texture, ergonomics, safety and suitability of the furniture to the climate. Interior architects mostly preferred white

colour and wooden materials for their dining room furniture. In addition, they preferred white/grey colours and wooden & fabric materials for the living room furniture. Users accepted the colour and material suggestions of interior architects. Furthermore, users accepted that their characteristics are reflected on the furniture, which were suggested to be bought by interior architects. Users' characteristics cover age, lifestyle, personality, culture, economic status and occupation. In addition, users think that quality in furniture is visible with functional and aesthetical features. Users do not accept that brand is a symbol of power and confidence. Even then, users know the names of the furniture purchased. Living room furniture suggestions were groups of sitting units and mixed sitting units while dining room furniture suggestions were a mix of dining unit. Users' first furniture choice was bed and wardrobe for the house.

Table 49: Findings on furniture preferences by interior architects

		SAKLI KENT BY INTERIOR DESIGN	ALASYA PARK BY INTERIOR DESIGN
Who makes the final decision when buying furniture?		%80 (Women)	%66.7 (Interior Architect)
How much did they get help from the interior architect?		%60 (Moderate)	%66.7 (Very)
Presentation of furniture style with 3d drawing by interior architect		%40 (Moderate)	%66.7 (Very)
Presentation of furniture brand by interior architect		%40 (Very much)	%66.7 (Very Much)
Presentation of furniture placement with 2d drawing by interior architect		%80	%66.7
Effects of interior architects on furniture's colour decision		%60 (Moderate)	%100 (Very)
Effects of interior architects on furniture's material decision		%60 (Moderate)	%66.7 (Very)
Became an advisor at the stores		%60 (Yes)	%66.7 (Yes)
The popular furniture type?	Ready-Made	%60	%66.7
	Custom Made	%60	%33.3
Search before buying the furniture		%80 (No)	%66.7 (No)
Effective Search	Internet	%60	%60
	Printed Media	%80	%66.7
	Visual Media	%100	%66.7
	Society	%60 (No)	%66.7
Where did you buy your furniture?	Local	%100	%66.7

Physical properties of furniture	Design	%100	%100
	Durability	%80	%66.7
	Quality	%80	%100
	Comfort	%80	%100
	Different usage	%80 (No)	%66.7
	Ease of Use	%40 (Moderate & Very)	%33.3 (Very)
	Ergonomics	%40 (Moderate & Very)	%66.7 (Very Much)
	Safety	%80	%66.7
Acceptance of interior architect suggestion on colour and material		%80 (Yes)	%66.7 (Yes)
Colour Suggestion	Dining Room	%60 (White)	%100 (White)
	Living Room	%60 (White)	%66.6 (Grey)
Material Suggestion	Dining Room	%100 (Wood)	%100 (Wood)
	Living Room	%60 (Wood & Fabric)	%66.6 (Wood & Fabric)
Reflection of User	Age	%100	%66.7
	Life Style	%100	%66.7
	Personality	%100	%66.7
	Culture	%60	%66.7
	Economy	%100	%100
	Occupation	%60 (No)	%66.7
Quality in Furniture	Expensive	%60 (No)	%100 (No)
	Function Features	%80	%66.7 (No)
	Aesthetics Features	%60	%66.7 (No)
Brand	Symbol of Power & Confidence	%60 (No)	%66.7 (No)
Brands of Purchased Furniture		%80 (Know)	%66.7 (Know)
Kind of Sitting Unit	Group	%40	%66.7
	Mixed	%60	%33.3
Kind of Dining Unit	Group	%20	%33.3
	Mixed	%60	%66.7
First Choice Furniture		%60 (Bed)	%100 (Wardrobe)

Chapter 5

CONCLUSION

Throughout history, several houses have been build; detached houses, semi-detached houses, row houses, and apartments. Nowadays, these house types shaped as mass housing. Mass housing can be seen in several different types. These can occurs in detached houses, in row houses, in apartment flats or in mixed. Mass houses users are buying and placing furniture to make their homes more liveable and to meet their needs. Furniture is a flexible and fixed object that meets many functions to make people's lives easier. From past to today, people are trying to fit the living room & dining room furniture according to their need and tastes. In this direction, people are purchasing furniture for their houses and deciding on the placement of this furniture. It is necessary to evaluate many data to make the right furniture placement and the right furniture choice. The study aimed to finding answer to this question: "What are the differences and/or similarities in furniture preferences and placements by users, by contractor firm and by interior architects in the living areas (living room and dining room) of the mass housing in Famagusta?" In addition, it aimed to find out how to choose and place the furniture for living spaces (living room and dining room) of mass houses (apartment buildings and detached houses). Two methods applied for achieve to the result; survey (furniture preferences) and observation (furniture placements). The survey method prepared and applied by the help of factors that affect furniture preferences. The observation has been developed and tested with super position method for the placement of furniture.

In the result of study, factors that effect on furniture placement & preferences tested and observed. There are two main criteria's affect the placement of furniture; Functional Criteria, Visual Criteria. Functional criteria's are clearance, circulation, pairwise relationship of furniture, conversation of people and lighting. Visual criteria's are balance, alignment, and emphasis. In addition, there are seven effective factors in furniture preferences that have been tested in cases of Saklı Kent and Alasya Park and come up with accurate results. These are the physical properties of the furniture (ergonomics, colour, texture, material, form, shape, durability, reliability, functionality, and aesthetics), the usage place, the user (age, gender, nationality, culture, occupation, economy and lifestyle), the service offered by companies, the effect of the brand, the advertisements (print media, internet, visual media and reference groups) and interior architects. It is substantial to know factors that affecting placement and preferences on furniture. In fact, the main task of an interior architect is not to choose or place furniture, but it is to create an atmosphere. In this research, only furniture preferences and placement discussed.

This study is done for to be source interior architects, users, contractor firms, interior architecture, and architecture students to be more sensitive on factors that affect furniture placement & preferences in the Cyprus. The next step of the study will be able to discuss and examine the topography of the region, climate conditions and cultural data.

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APPENDICES

Appendix A: Sample of Questionnaire with user (English)

User's Buying Preferences with Interior A. on Furniture Survey Form

Dear participant,

This questionnaire is a part of an academic study which is aimed to research on user's purchasing preferences on furniture. You are respond to answer the questions in this questionnaire and make a contribution to obtain more healthy results.

The information you will share only will be used within the scope of the academic study and will not be shared with any other person, institution or organization.

Thank you.   Ceyhun Uludağ

A. Living and Dining Room Furniture Preferences Supported by Interior Architects   **( )**

B. Living and Dining Room Furniture Preferences Without Interior Architect Support   **( )**

Demographic Characteristics of User		
Ques. No	Questions	Options
1.	Your age:	1 ( ) Under 20 2 ( ) 20-29 3 ( ) 30-39 4 ( ) 40-49 5 ( ) 50-59 6 ( ) Above 59
2.	Sex:	1 ( ) Male 2 ( ) Female
3.	Nationality:	....
4.	Working status:	1 ( ) I'm working 2 ( ) I'm not working
5.	Marital status:	1 ( ) Single 2 ( ) Married 3 ( ) Divorced / Seperated 4 ( ) Widow (Seperated)
6.	Marriage duration if married (Year):	....
7.	Childhood ownership :	1 ( ) Yes 2 ( ) No
8.	Number of children if you have (with family):	....
9.	The number of people in the family:	....
10.	Educational status:	1 ( ) Not Literate 2 ( ) Literate and Primary School Graduate 3 ( ) Secondary School Graduate 4 ( ) High School Graduate 5 ( ) College/Academy or Bachelor Graduate 6 ( ) Master or PhD Graduate
11.	Occupation:	....
12.	The amount of average monthly income of the family:	1 ( ) 1800 – 2499TL 3 ( ) 3500 – 4999TL 2 ( ) 2500 – 3499TL 4 ( ) 5000TL & More
13.	Ownership status of residence:	1 ( ) Houseowner 2 ( ) Hirer
14.	How many years have you been living in this house?	....

1. Who needs furniture and wants to buy at home?
   a. ( ) Usually I am
   b. ( ) Usually from my husband/wife
   c. ( ) Usually we are both
   d. ( ) Other (Describe).............................

2. Who makes the final decision when buying furniture at home?
   a. ( ) Usually I am
   b. ( ) Usually from my husband/wife
   c. ( ) Usually we are both
   d. ( ) Interior Architect / Designer
   e. ( ) Other (Describe).............................

3. How much did you get help from interior architect?

Not at All	A Little	Moderate	Very	Very Much
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

4. How much did the interior architect show the furniture style with 3D drawing?

Not at All	A Little	Moderate	Very	Very Much
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

5. How much did the interior architect say the brand and type of the furniture?

Not at All	A Little	Moderate	Very	Very Much
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

6. Did the interior designer or designer determine the location and size of the furniture at home with 2D drawings?
   a. ( ) Yes
   b. ( ) No

7. Did the interior designer help decide the color of the furniture?
   a. ( ) Yes
   b. ( ) No

8. How much did the interior architect help when deciding on the material of the furniture?

Not at All	A Little	Moderate	Very	Very Much
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

9. Did the interior designer or designer became an advisor at the stores in the selection of furniture?
   a. ( ) Yes
   b. ( ) No

10. Which type of furniture is most popular in your home?
    a. ( ) Ready Made Furniture
       • ( ) Local Production
       • ( ) Imported Furniture
    b. ( ) Custom Design (Custom Made)
       • ( ) Local Production
       • ( ) Abroad Production

    10a. Explain why you prefer these types of furniture and specify which furniture they are.
    ....
    ....
    ....

11. Are you happy with the furniture you bought in the presence of an interior designer? Why ?
    a. ( ) Yes
    b. ( ) No
    Specify...
    ....

12. Which year did you buy your furniture or made a custom?

Entree Furnitures	Dining Room Furniture	Living Room Furnitures	Kitchen Furniture
a. ( ) 2002-2005	a. ( ) 2002-2005	a. ( ) 2002-2005	a. ( ) 2002-2005
b. ( ) 2006-2009	b. ( ) 2006-2009	b. ( ) 2006-2009	b. ( ) 2006-2009
c. ( ) 2010-2013	c. ( ) 2010-2013	c. ( ) 2010-2013	c. ( ) 2010-2013
d. ( ) 2014-2017	d. ( ) 2014-2017	d. ( ) 2014-2017	d. ( ) 2014-2017
e. ( ) It was at home	e. ( ) It was at home	e. ( ) It was at home	e. ( ) It was at home

13. Have you looked into which furniture you will buy before buying furniture with interior architect? Why?
   a. ( ) Yes
   b. ( ) No
   Specify..

14. If yes, how much did it effect your furniture purchase preference?

Not at All	A Little	Moderate	Very	Very Much
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

15. Is internet effective in purchasing furniture?
   a. ( ) Yes
   b. ( ) No
   15a. If yes, mark which of the following options are available.
      a. ( ) Google
      b. ( ) Facebook
      c. ( ) Instagram
      d. ( ) Pinterest
      e. ( ) Company Sites
      f. ( ) Other (Specify)..........................

16. Is the printed media effective in purchasing furniture?
   a. ( ) Yes
   b. ( ) No
   16a. If yes, mark which of the following options are available.
      a. ( ) Magazine
      b. ( ) Book
      c. ( ) Newspaper
      d. ( ) Brochure
      e. ( ) Other (Specify).......................

17. Is visual media effective in buying furniture?
   a. ( ) Yes
   b. ( ) No
   17a. If yes, mark which of the following options are available.
      a. ( ) Series / Film
      b. ( ) Tv Show
      c. ( ) Tv Advertisement
      d. ( ) Video Clip
      e. ( ) Other (Specify).................

18. Is society effective in buying furniture? If yes, mark which of the following options are available.
   a. ( ) Friend
   b. ( ) Neighbor
   c. ( ) Relative
   d. ( ) Interior Architect or Designer
   e. ( ) Other (Specify)..............................

19. Where did you buy your furniture?
   a. ( ) Online (İnternet)
   b. ( ) Shop (Local)
   c. ( ) Abroad
   d. ( ) Manufactured by Carpenter
   e. ( ) South Side of Cyprus

20. Did you take care of the designs of the furniture recommended by the interior architect when you bought it? Or did you completely trust to your interior architect?
    a. ( ) Yes, I took care of the design
    b. ( ) I trust the interior architect

21. The furniture that the interior architect suggested was durabile.
    a. ( ) Yes
    b. ( ) No

22. The furniture that the interior architect suggested had quality.
    a. ( ) Yes
    b. ( ) No

23. The furniture the interior architect suggested was comfortable.
    a. ( ) Yes
    b. ( ) No

24. The furniture that the interior architect suggested was suitable for different shapes.
    a. ( ) Yes
    b. ( ) No

25. Have you been loyal to the furniture that the interior designer suggested? Or have you used different color that offered for furniture?
    a. ( ) I kept suggested color
    b. ( ) I used different color
    Specify the reason below....

26. Was it important the material and texture of the furniture that suggested by the interior designer?
    a. ( ) Yes
    b. ( ) No
    If yes, state the reason below.
    ....

27. Specify the colors and materials of your home furniture and fittings groups for the following.

Entree Furnitures	Dining Room Furniture	Living Room Furnitures	Kitchen Furniture
Color:	Color:	Color:	Color:
Material:	Material:	Material:	Material:

28. How much did you care the ease of use of furniture that suggested by the interior architect when you buying it.

Not at All	A Little	Moderate	Very	Very Much
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

29. How much did you care being ergonomic (comfortable) of furniture that suggested by the interior architect when you buying it.

Not at All	A Little	Moderate	Very	Very Much
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

30. I took care for safe (no danger) of furniture that suggested by the interior architect when I buying it.
    a. ( ) Yes
    b. ( ) No

31. Do you think the furniture that you use in the living and dining room are compatible with each other?

Not at All	A Little	Moderate	Very	Very Much
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

Why? Could you give some example?...

32. Do you think the furniture that suggested by the interior architect are compatible with each other?

Not at All	A Little	Moderate	Very	Very Much
f. ( )	g. ( )	h. ( )	i. ( )	j. ( )

33. Do you have a special (Designed) furniture in your home? If yes, write space below what they are.
    a. ( ) Yes
    b. ( ) No
    If yes, state the reason below.
    ....

34. Do you think that the furniture suggested by the interior architect reflects your age?
    a. ( ) Yes
    b. ( ) No

35. Do you think that the furniture suggested by the interior architect reflects your occupation?
    a. ( ) Yes
    b. ( ) No

36. Do you think that the furniture suggested by the interior architect reflects your life style?
    a. ( ) Yes
    b. ( ) No

37. Do you think that the furniture suggested by the interior architect reflects your personality?
    a. ( ) Yes
    b. ( ) No

38. Do you think that the furniture suggested by the interior architect reflects your culture?
    c. ( ) Yes
    d. ( ) No

39. Do you think that the furniture suggested by the interior architect reflects your economy?
    a. ( ) Yes
    b. ( ) No

40. Did you choose companies that suggested from interior designer while buying furniture? If no, how did you choose your way?
    a. ( ) Yes
    b. ( ) No
    Specify the reason below...

41. Which payment method do you use when buying furniture that suggested from interior architect?
    a. ( ) Cash Payment
    b. ( ) Deferred Payment

42. Quality furniture is expensive.
    a. ( ) Yes
    b. ( ) No

43. Does the quality of the furniture become evident by its structural characteristics?
    (The combination of materials and joints, connection points, reliability)
    a. ( ) Yes
    b. ( ) No

44. Does the quality in the furniture become evident by the technological features?
(Surface, assembly, packaging and transportation)
a. ( ) Yes
b. ( ) No

45. Does the functional properties of furniture reflect quality?
a. ( ) Yes
b. ( ) No

46. Will useful features of furniture reflect quality?
(Hardness, durability, power, repair and maintenance)
a. ( ) Yes
b. ( ) No

47. Does the aesthetics features of the furniture reflect quality?
a. ( ) Yes
b. ( ) No

48. Brand is a sign of strength and confidence on furniture.
a. ( ) Yes
b. ( ) No

49. Do you know the brands of the furniture that suggested from interior architect into your house? If yes, please indicate.
a. ( ) Yes
b. ( ) No
Specify...
....

50. Which of the following is most important to you?
a. ( ) Brand
b. ( ) Function
c. ( ) Esthetics
d. ( ) Comfort
e. ( ) Economic Structure

51. What kind of sitting group do you enjoy more?

	On the Ground, Traditional		Armchair or Chair		
				Set (Group)		Singular
Living Room					

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52. What kind of dining group do you enjoy more?

	On the Ground, Traditional		Armchair or Chair		
	☐		☐ Set (Group)		☐ Singular
Dining Room					

53. Please mark the letter above if the following furniture is your first choice.

a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

f. ( )	g. ( )	h. ( )	i. ( )	j. ( )

k. ( )	l. ( )	m. ( )	n. ( )	o. ( )

Appendix B: Sample of Questionnaire with user (Turkish)

Kullanıcıların İç Mimar İle Mobilyaya Ait Satın Alım Tercihleri Anket Formu

Sayın katılımcı,

Bu anket mobilya kullanıcılarının, mobilyaya ait satın alım tercihlerini araştırmayı amaçlayan akademik bir çalışmanın parçasıdır. Sizden bu anketteki sorulara cevap vererek araştırmadan daha sağlıklı sonuçlar elde edilmesinde katkı koymanız rica edilmektedir.

Paylaşacağınız bilgiler <u>sadece</u> 'akademik çalışma kapsamında' kullanılacaktır ve başka kişi, kurum veya kuruluşlara hiçbir şekilde <u>paylaşılmayacaktır</u>.

Teşekkürler.   Ceyhun Uludağ

A. İç Mimar <u>Destekli</u> Oturma ve Yemek Odası Mobilyası Tercihleri   ( )

B. İç Mimar <u>Desteği Olmadan</u> Oturma ve Yemek Odası Mobilyası Tercihleri   ( )

Kullanıcının Demografik Özellikleri		
Soru No	**Sorular**	**Seçenekler**
1.	Yaş Aralığınız:	1 ( ) 20'nin altında 2 ( ) 20-29 3 ( ) 30-39 4 ( ) 40-49 5 ( ) 50-59 6 ( ) 59'un üstü
2.	Cinsiyetiniz:	1 ( ) Erkek 2 ( ) Kadın
3.	Uyruğunuz:	....
4.	Çalışma durumu:	1 ( ) Çalışıyorum 2 ( ) Çalışmıyorum
5.	Medeni durumunuz:	1 ( ) Bekar 2 ( ) Evli 3 ( ) Boşanmış/Ayrı 4 ( ) Dul (Eşi Ölmüş)
6.	Evli ise evlilik süresi (Yıl):	....
7.	Çocuk sahibi olma durumu:	1 ( ) Var 2 ( ) Yok
8.	Varsa çocuk sayısı (ailesi ile birlikte oturan):	....
9.	Ailedeki birey sayısı:	....
10.	Eğitim durumu:	1 ( ) Okur-Yazar değil 2 ( ) Okur-Yazar ve İlkokul mezunu 3 ( ) Ortaokul mezunu 4 ( ) Lise mezunu 5 ( ) Yüksek okul veya fakülte mezunu 6 ( ) Lisansüstü veya doktora
11.	Mesleğiniz:	....
12.	Ailenin aylık ortalama gelir miktarı (TL):	1 ( ) 1800 – 2499TL 3 ( ) 3500 – 4999TL 2 ( ) 2500 – 3499TL 4 ( ) 5000TL ve Üzeri
13.	Oturulan konutun mülkiyet durumu:	1 ( ) Ev sahibi 2 ( ) Kiracı
14.	Kaç yıldır bu konutta yaşıyorsunuz?	....

1. Evde mobilyaya olan ihtiyaç ve satın alma arzusu kimden kaynaklanır?
   a. ( ) Genellikle benden   c. ( ) Genellikle ikimizden
   b. ( ) Genellikle eşimden   d. ( ) Diğer (Açıklayınız.).....................

2. Oturma ve yemek odanıza mobilya satın alırken son kararı kim verir?
   a. ( ) Genellikle ben   d. ( ) İç Mimar / Tasarımcı
   b. ( ) Genellikle eşim   e. ( ) Diğer (Açıklayınız.).....................
   c. ( ) Genellikle ikimiz

Oturma ve yemek odanıza mobilya satın alırken iç mimardan yardım aldığınızı söylemiştiniz;

3. İç mimardan ne derecede yardım aldınız ?

Hiç	Az	Orta	Çok	Çok Fazla
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

4. İç mimar, 3 boyutlu çizim ile mobilya tarzını ne derecede gösterdi?

Hiç	Az	Orta	Çok	Çok Fazla
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

5. İç mimar, mobilyaların marka ve modelini ne derecede söyledi ?

Hiç	Az	Orta	Çok	Çok Fazla
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

6. İç mimar, 2 boyutlu çizim (plan) ile mobilyanın evdeki yerini ve büyüklüğünü belirledi mi?
   a. ( ) Evet
   b. ( ) Hayır

7. İç mimar, mobilyanın rengini karar vermede yardımcı oldu mu?
   a. ( ) Evet
   b. ( ) Hayır

8. İç mimar, mobilyanın malzemesini karar vermede ne derecede yardımcı oldu ?

Hiç	Az	Orta	Çok	Çok Fazla
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

9. İç mimar, mobilya seçiminde mağazada yanınızda danışman oldu mu?
   a. ( ) Evet
   b. ( ) Hayır

10. Evinizde en çok hangi tip mobilya uygulama çeşiti bulunmaktadır?
    a. ( ) Hazır Mobilya   b. ( ) Özel Tasarım (Kişiye Özel Yapım)
       • ( ) Yerli Üretim   • ( ) Yerli Üretim
       • ( ) İthal Mobilya   • ( ) Yurt Dışı
    10a. Neden bu tip mobilyaları tercih ettiğinizi aşağıdaki boşluğa açıklayınız ve hangi mobilyalar oldukların belirtiniz.
    ....
    ....

11. İç mimar eşliğinde satın almış olduğunuz mobilyalardan mutlumusunuz ? Neden ?
    a. ( ) Evet
    b. ( ) Hayır
    Belirtiniz..
    ....

12. Mobilyalarınızı hangi yıl satın aldınız veya marangoza yaptırttınız?

Antre Mobilyası	Yemek Odası Mobilyası	Oturma Odası Mobilyası	Mutfak Mobilyası
a. ( ) 2002-2005	a. ( ) 2002-2005	a. ( ) 2002-2005	a. ( ) 2002-2005
b. ( ) 2006-2009	b. ( ) 2006-2009	b. ( ) 2006-2009	b. ( ) 2006-2009
c. ( ) 2010-2013	c. ( ) 2010-2013	c. ( ) 2010-2013	c. ( ) 2010-2013
d. ( ) 2014-2017	d. ( ) 2014-2017	d. ( ) 2014-2017	d. ( ) 2014-2017
e. ( ) Evde Mevcuttu	e. ( ) Evde Mevcuttu	e. ( ) Evde Mevcuttu	e. ( ) Evde Mevcuttu

13. Mobilya satın almadan önce iç mimar eşliğinde hangi mobilyayı alacağınızı araştırdınız mı? Neden?
   a. ( ) Evet
   b. ( ) Hayır
   Belirtiniz...

14. Eğer araştırma yapmış iseniz mobilya satın alım tercihinizi ne derecede etkiledi?

Hiç	Az	Orta	Çok	Çok Fazla
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

15. Mobilya satın alımında <u>internet</u> etkili oldu mu ?
   a. ( ) Evet
   b. ( ) Hayır
   15a. Eğer evet ise aşağıdaki internet sitelerinden hangileri etkili olmuştur?
   - a. ( ) Google
   - b. ( ) Facebook
   - c. ( ) Instagram
   - d. ( ) Pinterest
   - e. ( ) Firma Siteleri
   - f. ( ) Diğer (Belirtiniz)..................

16. Mobilya satın alımında <u>basılı medya</u> etkili oldu mu ?
   a. ( ) Evet
   b. ( ) Hayır
   16a. Eğer evet ise aşağıdakilerden hangileri olduğunu işaretleyiniz;
   - a. ( ) Dergi
   - b. ( ) Kitap
   - c. ( ) Gazete
   - d. ( ) Broşür
   - e. ( ) Diğer (Belirtiniz)..................

17. Mobilya satın alımında <u>görsel medya</u> etkili oldu mu ?
   a. ( ) Evet
   b. ( ) Hayır
   17a. Eğer evet ise aşağıdakilerden hangileri olduğunu işaretleyiniz;
   - a. ( ) Dizi/film
   - b. ( ) Tv Programı
   - c. ( ) Tv Reklamı
   - d. ( ) Video Klip
   - e. ( ) Diğer (Belirtiniz)..................

18. Mobilya satın alımında <u>çevreniz</u> etkili oldu mu? Eğer evet ise hangileri olduğunu isaretleyiniz.
   - a. ( ) Arkadaş
   - b. ( ) Komşu
   - c. ( ) Akraba
   - d. ( ) İç Mimar veya Tasarımcı
   - e. ( ) Diğer (Belirtiniz)..........................

19. İç mimarın önerdiği mobilyaları nereden satın aldınız?
   - a. ( ) Online (İnternet)
   - b. ( ) Mağaza (Yerel)
   - c. ( ) Yurt Dışı
   - d. ( ) Rum Kesimi
   - e. ( ) Özel Olarak Yaptırdım

20. İç mimarın önerdiği mobilyaları satın alırken ürünün tasarımına dikkat ettiniz mi? Yoksa tamamen iç mimarınıza mı güvendiniz ?
   a. ( ) Evet, dikkat ettim
   b. ( ) İç mimarıma güvendim

21. İç mimarın önerdiği mobilya dayanıklıydı.
   a. ( ) Evet
   b. ( ) Hayır

22. İç mimarın önerdiği mobilya kaliteliydi.
   a. ( ) Evet
   b. ( ) Hayır

23. İç mimarın önerdiği mobilya konforluydu.
   a. ( ) Evet
   b. ( ) Hayır

24. İç mimarın önerdiği mobilya farklı şekillerde kullanıma uygundu.
   a. ( ) Evet
   b. ( ) Hayır

25. İç mimarın önerdiği mobilyanın rengine sadık kaldınız mı? Yoksa önerinin dışındaki renkte mobilya kullandınız mı ?
   a. ( ) Öneri rengine sadık kaldım
   b. ( ) Farklı renk kullandım
   Nedenini aşağıya belirtiniz.
   ....

26. İç mimarın önerdiği mobilyanın malzemesine ve dokusuna önem verdiniz mi?
   a. ( ) Evet
   b. ( ) Hayır
   Evet ise nedenini aşağıya belirtiniz.
   ....

27. Aşağıda belirtilen mobilya ve donatı gruplarının evinizdeki renklerini ve malzemelerini belirtiniz.

Antre Mobilyası	Yemek Odası Mobilyası	Oturma Odası Mobilyası	Mutfak Mobilyası
Renk:	Renk:	Renk:	Renk:
Malzeme:	Malzeme:	Malzeme:	Malzeme:

28. İç mimarın sunduğu mobilyanın kullanım kolaylığına ne derecede baktınız?

Hiç	Az	Orta	Çok	Çok Fazla
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

29. İç mimarın sunduğu mobilyanın ergonomik (rahat) olmasını ne derecede önemsediniz?

Hiç	Az	Orta	Çok	Çok Fazla
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

30. İç mimarın önerdiği mobilyanın güvenilir olmasına (tehlike arz etmemesi) baktım.
   a. ( ) Evet
   b. ( ) Hayır

31. Oturma ve Yemek odasında kullandığınız mobilyalar sizce birbirleri ile uyumlu mudur ?

Hiç	Az	Orta	Çok	Çok Fazla
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

Neden? Örnek verebilir misiniz?...
....

32. İç mimarın sunduğu mobilyalar evdeki diğer mobilyalarla ne derecede uyumludur?

Hiç	Az	Orta	Çok	Çok Fazla
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

33. Evinizde özel (Tasarım) bir mobilya varmı? Varsa hangileri olduğunu aşağıdaki boşluğa yazınız.
   a. ( ) Evet
   b. ( ) Hayır
   Belirtiniz...

34. İç mimarın önerdiği mobilyaların yaşınızı yansıttığını düşünüyor musunuz?
   a. ( ) Evet
   b. ( ) Hayır

35. İç mimarın önerdiği mobilyaların mesleğinizi yansıttığını düşünüyor musunuz?
   a. ( ) Evet
   b. ( ) Hayır

36. İç mimarın önerdiği mobilyaların yaşam tarzınızı yansıttığını düşünüyor musunuz?
   a. ( ) Evet
   b. ( ) Hayır

37. İç mimarın önerdiği mobilyaların kişiliğinizi yansıttığını düşünüyor musunuz?
   a. ( ) Evet
   b. ( ) Hayır

38. İç mimarın önerdiği mobilyaların kültürünüzü yansıttığını düşünüyor musunuz?
   c. ( ) Evet
   d. ( ) Hayır

39. İç mimarın önerdiği mobilyaların ailenizin veya sizin ekonomik yapınızı yansıttığını düşünüyor musunuz?
   a. ( ) Evet
   b. ( ) Hayır

40. İç mimarın önerdiği mobilya firmalarını tercih ettiniz mi? Cevabınız hayır ise; nasıl bir yol takip ettiniz ?
   a. ( ) Evet
   b. ( ) Hayır
   Belirtiniz..
   ....

41. İç mimarın önerdiği mobilyaları satın alırken hangi satın alma şeklini kullanırsınız ?
   a. ( ) Peşin
   b. ( ) Vadeli

42. Kaliteli mobilya pahalı olandır.
   a. ( ) Evet
   b. ( ) Hayır

43. Mobilyada kalite, strüktürel özelliklerle belli oluyor mu ?
   (Malzemelerin ve eklemlerin, bağlantı noktalarının birleşimi, güvenilirliği)
   a. ( ) Evet
   b. ( ) Hayır

44. Mobilyada kalite, teknolojik özelliklerle belli oluyor mu ?
    (Yüzey, montaj, paketleme ve taşıma)
    a. ( ) Evet
    b. ( ) Hayır

45. Mobilyada fonksiyonel özellikler kaliteyi yansıtıyor mu ?
    a. ( ) Evet
    b. ( ) Hayır

46. Mobilyanın yararlı özellikleri kaliteyi yansıtır mı?
    (Sertlik, sağlamlık, güç, onarım ve bakım)
    a. ( ) Evet
    b. ( ) Hayır

47. Mobilyada estetik özellikler kaliteyi yansıtıyor mu ?
    a. ( ) Evet
    b. ( ) Hayır

48. Mobilyada marka gücün ve güvenin göstergesidir.
    a. ( ) Evet
    b. ( ) Hayır

49. İç mimarın size önerdiği, satın aldığınız mobilyaların markalarını biliyormusunuz? Evet ise belirtiniz.
    a. ( ) Evet
    b. ( ) Hayır
    Belirtiniz...
    ....

50. Aşağıdakilerden hangisi sizin için en önemli olandır?
    a. ( ) Marka   d. ( ) Konfor
    b. ( ) İşlev   e. ( ) Ekonomik Yapı
    c. ( ) Estetik

51. Hangi tür oturma grubunda oturmaktan daha çok zevk alıyorsunuz ?

	Yerde Geleneksel		Koltuk veya Sandalye	
	[ ]		Set (Takım) [ ]	Tekeş
Oturma Odası				

52. Hangi tür yemek yeme grubundan daha çok zevk alıyorsunuz ?

	Yerde, Geleneksel		Koltuk veya Sandalye	
			Set (Takım)	Tekeş
Yemek Odası				

53. Aşağıdaki mobilyalar hangisi sizin için ilk tercih ise üstündeki harfi işaretleyiniz.

a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

f. ( )	g. ( )	h. ( )	i. ( )	j. ( )

k. ( )	l. ( )	m. ( )	n. ( )	o. ( )

Appendix C: Sample of Questionnaire with user who designed their house (English)

User's Buying Preferences with Interior A. on Furniture Survey Form

Dear participant,

This questionnaire is a part of an academic study which is aimed to research on user's purchasing preferences on furniture. You are respond to answer the questions in this questionnaire and make a contribution to obtain more healthy results.

The information you will share only will be used within the scope of the academic study and will not be shared with any other person, institution or organization.

Thank you.   Ceyhun Uludağ

A. Living and Dining Room Furniture Preferences Supported by Interior Architects   ( )

B. Living and Dining Room Furniture Preferences Without Interior Architect Support   ( )

Demographic Characteristics of User		
Ques. No	Questions	Options
1.	Your age:	1 ( ) Under 20 2 ( ) 20-29 3 ( ) 30-39 4 ( ) 40-49 5 ( ) 50-59 6 ( ) Above 59
2.	Sex:	1 ( ) Male 2 ( ) Female
3.	Nationality:	....
4.	Working status:	1 ( ) I'm working 2 ( ) I'm not working
5.	Marital status:	1 ( ) Single 2 ( ) Married 3 ( ) Divorced / Seperated 4 ( ) Widow (Seperated)
6.	Marriage duration if married (Year):	....
7.	Childhood ownership :	1 ( ) Yes 2 ( ) No
8.	Number of children if you have (with family):	....
9.	The number of people in the family:	....
10.	Educational status:	1 ( ) Not Literate 2 ( ) Literate and Primary School Graduate 3 ( ) Secondary School Graduate 4 ( ) High School Graduate 5 ( ) College/Academy or Bachelor Graduate 6 ( ) Master or PhD Graduate
11.	Occupation:	....
12.	The amount of average monthly income of the family:	1 ( ) 1800 – 2499TL 3 ( ) 3500 – 4999TL 2 ( ) 2500 – 3499TL 4 ( ) 5000TL & More
13.	Ownership status of residence:	1 ( ) Houseowner 2 ( ) Hirer
14.	How many years have you been living in this house?	....

1. Who needs furniture and wants to buy at home?
   a. ( ) Usually I am   c. ( ) Usually we are both
   b. ( ) Usually from my husband/wife   d. ( ) Other (Describe)...........................

2. Who makes the final decision when buying furniture at home?
   a. ( ) Usually I am   d. ( ) Interior Architect / Designer
   b. ( ) Usually from my husband/wife   e. ( ) Other (Describe)...........................
   c. ( ) Usually we are both

3. How much did you get help from interior architect?

Not at All	A Little	Moderate	Very	Very Much
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

4. How much did the interior architect show the furniture style with 3D drawing?

Not at All	A Little	Moderate	Very	Very Much
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

5. How much did the interior architect say the brand and type of the furniture?

Not at All	A Little	Moderate	Very	Very Much
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

6. Did the interior designer or designer determine the location and size of the furniture at home with 2D drawings?
   a. ( ) Yes
   b. ( ) No

7. Did the interior designer help decide the color of the furniture?
   a. ( ) Yes
   b. ( ) No

8. How much did the interior architect help when deciding on the material of the furniture?

Not at All	A Little	Moderate	Very	Very Much
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

9. Did the interior designer or designer became an advisor at the stores in the selection of furniture?
   a. ( ) Yes
   b. ( ) No

10. Which type of furniture is most popular in your home?
    a. ( ) Ready Made Furniture   b. ( ) Custom Design (Custom Made)
       • ( ) Local Production   • ( ) Local Production
       • ( ) Imported Furniture   • ( ) Abroad Production

    10a. Explain why you prefer these types of furniture and specify which furniture they are.
    ....
    ....
    ....

11. Are you happy with the furniture you bought in the presence of an interior designer? Why ?
    a. ( ) Yes
    b. ( ) No
    Specify...
    ....

12. Which year did you buy your furniture or made a custom?

Entree Furnitures	Dining Room Furniture	Living Room Furnitures	Kitchen Furniture
a. ( ) 2002-2005	a. ( ) 2002-2005	a. ( ) 2002-2005	a. ( ) 2002-2005
b. ( ) 2006-2009	b. ( ) 2006-2009	b. ( ) 2006-2009	b. ( ) 2006-2009
c. ( ) 2010-2013	c. ( ) 2010-2013	c. ( ) 2010-2013	c. ( ) 2010-2013
d. ( ) 2014-2017	d. ( ) 2014-2017	d. ( ) 2014-2017	d. ( ) 2014-2017
e. ( ) It was at home	e. ( ) It was at home	e. ( ) It was at home	e. ( ) It was at home

13. Have you looked into which furniture you will buy before buying furniture with interior architect? Why?
   a. ( ) Yes
   b. ( ) No
   Specify..

14. If yes, how much did it effect your furniture purchase preference?

Not at All	A Little	Moderate	Very	Very Much
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

15. Is internet effective in purchasing furniture?
   a. ( ) Yes
   b. ( ) No
   15a. If yes, mark which of the following options are available.
   a. ( ) Google
   b. ( ) Facebook
   c. ( ) Instagram
   d. ( ) Pinterest
   e. ( ) Company Sites
   f. ( ) Other (Specify)..........................

16. Is the printed media effective in purchasing furniture?
   a. ( ) Yes
   b. ( ) No
   16a. If yes, mark which of the following options are available.
   a. ( ) Magazine
   b. ( ) Book
   c. ( ) Newspaper
   d. ( ) Brochure
   e. ( ) Other (Specify).......................

17. Is visual media effective in buying furniture?
   a. ( ) Yes
   b. ( ) No
   17a. If yes, mark which of the following options are available.
   a. ( ) Series / Film
   b. ( ) Tv Show
   c. ( ) Tv Advertisement
   d. ( ) Video Clip
   e. ( ) Other (Specify).................

18. Is society effective in buying furniture? If yes, mark which of the following options are available.
   a. ( ) Friend
   b. ( ) Neighbor
   c. ( ) Relative
   d. ( ) Interior Architect or Designer
   e. ( ) Other (Specify)..............................

19. Where did you buy your furniture?
   a. ( ) Online (İnternet)
   b. ( ) Shop (Local)
   c. ( ) Abroad
   d. ( ) Manufactured by Carpenter
   e. ( ) South Side of Cyprus

20. Did you take care of the designs of the furniture recommended by the interior architect when you bought it? Or did you completely trust to your interior architect?
    a. ( ) Yes, I took care of the design
    b. ( ) I trust the interior architect

21. The furniture that the interior architect suggested was durabile.
    a. ( ) Yes
    b. ( ) No

22. The furniture that the interior architect suggested had quality.
    a. ( ) Yes
    b. ( ) No

23. The furniture the interior architect suggested was comfortable.
    a. ( ) Yes
    b. ( ) No

24. The furniture that the interior architect suggested was suitable for different shapes.
    a. ( ) Yes
    b. ( ) No

25. Have you been loyal to the furniture that the interior designer suggested? Or have you used different color that offered for furniture?
    a. ( ) I kept suggested color
    b. ( ) I used different color
    Specify the reason below...

26. Was it important the material and texture of the furniture that suggested by the interior designer?
    a. ( ) Yes
    b. ( ) No
    If yes, state the reason below.
    ....

27. Specify the colors and materials of your home furniture and fittings groups for the following.

Entree Furnitures	Dining Room Furniture	Living Room Furnitures	Kitchen Furniture
Color:	Color:	Color:	Color:
Material:	Material:	Material:	Material:

28. How much did you care the ease of use of furniture that suggested by the interior architect when you buying it.

Not at All	A Little	Moderate	Very	Very Much
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

29. How much did you care being ergonomic (comfortable) of furniture that suggested by the interior architect when you buying it.

Not at All	A Little	Moderate	Very	Very Much
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

30. I took care for safe (no danger) of furniture that suggested by the interior architect when I buying it.
    a. ( ) Yes
    b. ( ) No

31. Do you think the furniture that you use in the living and dining room are compatible with each other?

Not at All	A Little	Moderate	Very	Very Much
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

Why? Could you give some example?...

32. Do you think the furniture that suggested by the interior architect are compatible with each other?

Not at All	A Little	Moderate	Very	Very Much
f. ( )	g. ( )	h. ( )	i. ( )	j. ( )

33. Do you have a special (Designed) furniture in your home? If yes, write space below what they are.
    a. ( ) Yes
    b. ( ) No
    If yes, state the reason below.
    ....

34. Do you think that the furniture suggested by the interior architect reflects your age?
    a. ( ) Yes
    b. ( ) No

35. Do you think that the furniture suggested by the interior architect reflects your occupation?
    a. ( ) Yes
    b. ( ) No

36. Do you think that the furniture suggested by the interior architect reflects your life style?
    a. ( ) Yes
    b. ( ) No

37. Do you think that the furniture suggested by the interior architect reflects your personality?
    a. ( ) Yes
    b. ( ) No

38. Do you think that the furniture suggested by the interior architect reflects your culture?
    c. ( ) Yes
    d. ( ) No

39. Do you think that the furniture suggested by the interior architect reflects your economy?
    a. ( ) Yes
    b. ( ) No

40. Did you choose companies that suggested from interior designer while buying furniture? If no, how did you choose your way?
    a. ( ) Yes
    b. ( ) No
    Specify the reason below...

41. Which payment method do you use when buying furniture that suggested from interior architect?
    a. ( ) Cash Payment
    b. ( ) Deferred Payment

42. Quality furniture is expensive.
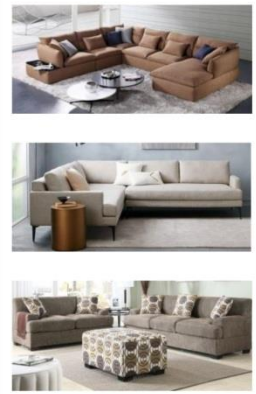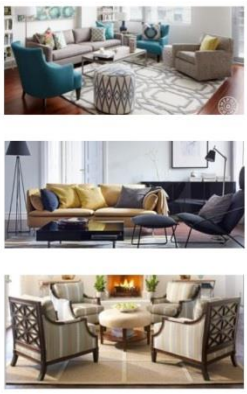   a. ( ) Yes
    b. ( ) No

43. Does the quality of the furniture become evident by its structural characteristics?
    (The combination of materials and joints, connection points, reliability)
    a. ( ) Yes
    b. ( ) No

44. Does the quality in the furniture become evident by the technological features?
    (Surface, assembly, packaging and transportation)
    a. ( ) Yes
    b. ( ) No

45. Does the functional properties of furniture reflect quality?
    a. ( ) Yes
    b. ( ) No

46. Will useful features of furniture reflect quality?
    (Hardness, durability, power, repair and maintenance)
    a. ( ) Yes
    b. ( ) No

47. Does the aesthetics features of the furniture reflect quality?
    a. ( ) Yes
    b. ( ) No

48. Brand is a sign of strength and confidence on furniture.
    a. ( ) Yes
    b. ( ) No

49. Do you know the brands of the furniture that suggested from interior architect into your house? If yes, please indicate.
    a. ( ) Yes
    b. ( ) No
    Specify...
    ....

50. Which of the following is most important to you?
    a. ( ) Brand   d. ( ) Comfort
    b. ( ) Function   e. ( ) Economic Structure
    c. ( ) Esthetics

51. What kind of sitting group do you enjoy more?

	On the Ground, Traditional		Armchair or Chair		
				Set (Group)		Singular
Living Room					

52. What kind of dining group do you enjoy more?

	On the Ground, Traditional		Armchair or Chair		
	☐	☐	Set (Group)	☐	Singular
Dining Room					

53. Please mark the letter above if the following furniture is your first choice.

a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

f. ( )	g. ( )	h. ( )	i. ( )	j. ( )

k. ( )	l. ( )	m. ( )	n. ( )	o. ( )

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Appendix D: Sample of Questionnaire with user who designed their house (Turkish)

Kullanıcıların İç Mimar İle Mobilyaya Ait Satın Alım Tercihleri Anket Formu

Sayın katılımcı,

Bu anket mobilya kullanıcılarının, mobilyaya ait satın alım tercihlerini araştırmayı amaçlayan akademik bir çalışmanın parçasıdır. Sizden bu anketteki sorulara cevap vererek araştırmadan daha sağlıklı sonuçlar elde edilmesinde katkı koymanız rica edilmektedir.

Paylaşacağınız bilgiler sadece 'akademik çalışma kapsamında' kullanılacaktır ve başka kişi, kurum veya kuruluşlara hiçbir şekilde paylaşılmayacaktır.

Teşekkürler.   Ceyhun Uludağ

A. İç Mimar <u>Destekli</u> Oturma ve Yemek Odası Mobilyası Tercihleri   ( )
B. İç Mimar <u>Desteği Olmadan</u> Oturma ve Yemek Odası Mobilyası Tercihleri   ( )

Kullanıcının Demografik Özellikleri		
Soru No	**Sorular**	**Seçenekler**
1.	Yaş Aralığınız:	1 ( ) 20'nin altında 2 ( ) 20-29 3 ( ) 30-39 4 ( ) 40-49 5 ( ) 50-59 6 ( ) 59'un üstü
2.	Cinsiyetiniz:	1 ( ) Erkek 2 ( ) Kadın
3.	Uyruğunuz:	....
4.	Çalışma durumu:	1 ( ) Çalışıyorum 2 ( ) Çalışmıyorum
5.	Medeni durumunuz:	1 ( ) Bekar 2 ( ) Evli 3 ( ) Boşanmış/Ayrı 4 ( ) Dul (Eşi Ölmüş)
6.	Evli ise evlilik süresi (Yıl):	....
7.	Çocuk sahibi olma durumu:	1 ( ) Var 2 ( ) Yok
8.	Varsa çocuk sayısı (ailesi ile birlikte oturan):	....
9.	Ailedeki birey sayısı:	....
10.	Eğitim durumu:	1 ( ) Okur-Yazar değil 2 ( ) Okur-Yazar ve İlkokul mezunu 3 ( ) Ortaokul mezunu 4 ( ) Lise mezunu 5 ( ) Yüksek okul veya fakülte mezunu 6 ( ) Lisansüstü veya doktora
11.	Mesleğiniz:	....
12.	Ailenin aylık ortalama gelir miktarı (TL):	1 ( ) 1800 – 2499TL 3 ( ) 3500 – 4999TL 2 ( ) 2500 – 3499TL 4 ( ) 5000TL ve Üzeri
13.	Oturulan konutun mülkiyet durumu:	1 ( ) Ev sahibi 2 ( ) Kiracı
14.	Kaç yıldır bu konutta yaşıyorsunuz?	....

1. Evde mobilyaya olan ihtiyaç ve satın alma arzusu kimden kaynaklanır?
   a. ( ) Genellikle benden
   b. ( ) Genellikle eşimden
   c. ( ) Genellikle ikimizden
   d. ( ) Diğer (Açıklayınız.).......................

2. Oturma ve yemek odanıza mobilya satın alırken son kararı kim verir?
   a. ( ) Genellikle ben
   b. ( ) Genellikle eşim
   c. ( ) Genellikle ikimiz
   d. ( ) İç Mimar / Tasarımcı
   e. ( ) Diğer (Açıklayınız.)......................

Oturma ve yemek odanıza mobilya satın alırken iç mimardan yardım aldığınızı söylemiştiniz;

3. İç mimardan ne derecede yardım aldınız ?

Hiç	Az	Orta	Çok	Çok Fazla
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

4. İç mimar, 3 boyutlu çizim ile mobilya tarzını ne derecede gösterdi?

Hiç	Az	Orta	Çok	Çok Fazla
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

5. İç mimar, mobilyaların marka ve modelini ne derecede söyledi ?

Hiç	Az	Orta	Çok	Çok Fazla
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

6. İç mimar, 2 boyutlu çizim (plan) ile mobilyanın evdeki yerini ve büyüklüğünü belirledi mi?
   a. ( ) Evet
   b. ( ) Hayır

7. İç mimar, mobilyanın rengini karar vermede yardımcı oldu mu?
   a. ( ) Evet
   b. ( ) Hayır

8. İç mimar, mobilyanın malzemesini karar vermede ne derecede yardımcı oldu ?

Hiç	Az	Orta	Çok	Çok Fazla
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

9. İç mimar, mobilya seçiminde mağazada yanınızda danışman oldu mu?
   a. ( ) Evet
   b. ( ) Hayır

10. Evinizde en çok hangi tip mobilya uygulama çeşiti bulunmaktadır?
    a. ( ) Hazır Mobilya
       • ( ) Yerli Üretim
       • ( ) İthal Mobilya
    b. ( ) Özel Tasarım (Kişiye Özel Yapım)
       • ( ) Yerli Üretim
       • ( ) Yurt Dışı
    10a. Neden bu tip mobilyaları tercih ettiğinizi aşağıdaki boşluğa açıklayınız ve hangi mobilyalar olduklarını belirtiniz.
    ....
    ....

11. İç mimar eşliğinde satın almış olduğunuz mobilyalardan mutlumusunuz ? Neden ?
    a. ( ) Evet
    b. ( ) Hayır
    Belirtiniz..
    ....

12. Mobilyalarınızı hangi yıl satın aldınız veya marangoza yaptırttınız?

Antre Mobilyası	Yemek Odası Mobilyası	Oturma Odası Mobilyası	Mutfak Mobilyası
a. ( ) 2002-2005	a. ( ) 2002-2005	a. ( ) 2002-2005	a. ( ) 2002-2005
b. ( ) 2006-2009	b. ( ) 2006-2009	b. ( ) 2006-2009	b. ( ) 2006-2009
c. ( ) 2010-2013	c. ( ) 2010-2013	c. ( ) 2010-2013	c. ( ) 2010-2013
d. ( ) 2014-2017	d. ( ) 2014-2017	d. ( ) 2014-2017	d. ( ) 2014-2017
e. ( ) Evde Mevcuttu	e. ( ) Evde Mevcuttu	e. ( ) Evde Mevcuttu	e. ( ) Evde Mevcuttu

13. Mobilya satın almadan önce iç mimar eşliğinde hangi mobilyayı alacağınızı araştırdınız mı? Neden?
   a. ( ) Evet
   b. ( ) Hayır
   Belirtiniz..

14. Eğer araştırma yapmış iseniz mobilya satın alım tercihinizi ne derecede etkiledi?

Hiç	Az	Orta	Çok	Çok Fazla
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

15. Mobilya satın alımında <u>internet</u> etkili oldu mu ?
   a. ( ) Evet
   b. ( ) Hayır
   15a. Eğer evet ise aşağıdaki internet sitelerinden hangileri etkili olmuştur?
   a. ( ) Google   d. ( ) Pinterest
   b. ( ) Facebook   e. ( ) Firma Siteleri
   c. ( ) Instagram   f. ( ) Diğer (Belirtiniz)..................

16. Mobilya satın alımında <u>basılı medya</u> etkili oldu mu ?
   a. ( ) Evet
   b. ( ) Hayır
   16a. Eğer evet ise aşağıdakilerden hangileri olduğunu işaretleyiniz;
   a. ( ) Dergi   d. ( ) Broşür
   b. ( ) Kitap   e. ( ) Diğer (Belirtiniz)..................
   c. ( ) Gazete

17. Mobilya satın alımında <u>görsel medya</u> etkili oldu mu ?
   a. ( ) Evet
   b. ( ) Hayır
   17a. Eğer evet ise aşağıdakilerden hangileri olduğunu işaretleyiniz;
   a. ( ) Dizi/film   c. ( ) Tv Reklamı
   b. ( ) Tv Programı   d. ( ) Video Klip
   e. ( ) Diğer (Belirtiniz)..................

18. Mobilya satın alımında <u>çevreniz</u> etkili oldu mu? Eğer evet ise hangileri olduğunu isaretleyiniz.
   a. ( ) Arkadaş   d. ( ) İç Mimar veya Tasarımcı
   b. ( ) Komşu   e. ( ) Diğer (Belirtiniz)..........................
   c. ( ) Akraba

19. İç mimarın önerdiği mobilyaları nereden satın aldınız?
   a. ( ) Online (İnternet)   d. ( ) Rum Kesimi
   b. ( ) Mağaza (Yerel)   e. ( ) Özel Olarak Yaptırdım
   c. ( ) Yurt Dışı

20. İç mimarın önerdiği mobilyaları satın alırken ürünün tasarımına dikkat ettiniz mi? Yoksa tamamen iç mimarınıza mı güvendiniz ?
   a. ( ) Evet, dikkat ettim
   b. ( ) İç mimarıma güvendim

21. İç mimarın önerdiği mobilya dayanıklıydı.
    a. ( ) Evet
    b. ( ) Hayır

22. İç mimarın önerdiği mobilya kaliteliydi.
    a. ( ) Evet
    b. ( ) Hayır

23. İç mimarın önerdiği mobilya konforluydu.
    a. ( ) Evet
    b. ( ) Hayır

24. İç mimarın önerdiği mobilya farklı şekillerde kullanıma uygundu.
    a. ( ) Evet
    b. ( ) Hayır

25. İç mimarın önerdiği mobilyanın rengine sadık kaldınız mı? Yoksa önerinin dışındaki renkte mobilya kullandınız mı ?
    a. ( ) Öneri rengine sadık kaldım
    b. ( ) Farklı renk kullandım
    Nedenini aşağıya belirtiniz.
    ....

26. İç mimarın önerdiği mobilyanın malzemesine ve dokusuna önem verdiniz mi?
    a. ( ) Evet
    b. ( ) Hayır
    Evet ise nedenini aşağıya belirtiniz.
    ....

27. Aşağıda belirtilen mobilya ve donatı gruplarının evinizdeki renklerini ve malzemelerini belirtiniz.

Antre Mobilyası	Yemek Odası Mobilyası	Oturma Odası Mobilyası	Mutfak Mobilyası
Renk:	Renk:	Renk:	Renk:
Malzeme:	Malzeme:	Malzeme:	Malzeme:

28. İç mimarın sunduğu mobilyanın kullanım kolaylığına ne derecede baktınız?

Hiç	Az	Orta	Çok	Çok Fazla
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

29. İç mimarın sunduğu mobilyanın ergonomik (rahat) olmasını ne derecede önemsediniz?

Hiç	Az	Orta	Çok	Çok Fazla
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

30. İç mimarın önerdiği mobilyanın güvenilir olmasına (tehlike arz etmemesi) baktım.
    a. ( ) Evet
    b. ( ) Hayır

31. Oturma ve Yemek odasında kullandığınız mobilyalar sizce birbirleri ile uyumlu mudur ?

Hiç	Az	Orta	Çok	Çok Fazla
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

Neden? Örnek verebilir misiniz?...
....

32. İç mimarın sunduğu mobilyalar evdeki diğer mobilyalarla ne derecede uyumludur?

Hiç	Az	Orta	Çok	Çok Fazla
a. ( )	b. ( )	c. ( )	d. ( )	e. ( )

33. Evinizde özel (Tasarım) bir mobilya varmı? Varsa hangileri olduğunu aşağıdaki boşluğa yazınız.
   a. ( ) Evet
   b. ( ) Hayır
   Belirtiniz..

34. İç mimarın önerdiği mobilyaların yaşınızı yansıttığını düşünüyor musunuz?
   a. ( ) Evet
   b. ( ) Hayır

35. İç mimarın önerdiği mobilyaların mesleğinizi yansıttığını düşünüyor musunuz?
   a. ( ) Evet
   b. ( ) Hayır

36. İç mimarın önerdiği mobilyaların yaşam tarzınızı yansıttığını düşünüyor musunuz?
   a. ( ) Evet
   b. ( ) Hayır

37. İç mimarın önerdiği mobilyaların kişiliğinizi yansıttığını düşünüyor musunuz?
   a. ( ) Evet
   b. ( ) Hayır

38. İç mimarın önerdiği mobilyaların kültürünüzü yansıttığını düşünüyor musunuz?
   c. ( ) Evet
   d. ( ) Hayır

39. İç mimarın önerdiği mobilyaların ailenizin veya sizin ekonomik yapınızı yansıttığını düşünüyor musunuz?
   a. ( ) Evet
   b. ( ) Hayır

40. İç mimarın önerdiği mobilya firmalarını tercih ettiniz mi? Cevabınız hayır ise; nasıl bir yol takip ettiniz ?
   a. ( ) Evet
   b. ( ) Hayır
   Belirtiniz..
   ....

41. İç mimarın önerdiği mobilyaları satın alırken hangi satın alma şeklini kullanırsınız ?
   a. ( ) Peşin
   b. ( ) Vadeli

42. Kaliteli mobilya pahalı olandır.
   a. ( ) Evet
   b. ( ) Hayır

43. Mobilyada kalite, strüktürel özelliklerle belli oluyor mu ?
   (Malzemelerin ve eklemlerin, bağlantı noktalarının birleşimi, güvenilirliği)
   a. ( ) Evet
   b. ( ) Hayır

44. Mobilyada kalite, teknolojik özelliklerle belli oluyor mu ?
(Yüzey, montaj, paketleme ve taşıma)
a. ( ) Evet
b. ( ) Hayır

45. Mobilyada fonksiyonel özellikler kaliteyi yansıtıyor mu ?
a. ( ) Evet
b. ( ) Hayır

46. Mobilyanın yararlı özellikleri kaliteyi yansıtır mı?
(Sertlik, sağlamlık, güç, onarım ve bakım)
a. ( ) Evet
b. ( ) Hayır

47. Mobilyada estetik özellikler kaliteyi yansıtıyor mu ?
a. ( ) Evet
b. ( ) Hayır

48. Mobilyada marka gücün ve güvenin göstergesidir.
a. ( ) Evet
b. ( ) Hayır

49. İç mimarın size önerdiği, satın aldığınız mobilyaların markalarını biliyormusunuz? Evet ise belirtiniz.
a. ( ) Evet
b. ( ) Hayır
Belirtiniz..
....

50. Aşağıdakilerden hangisi sizin için en önemli olandır?
a. ( ) Marka   d. ( ) Konfor
b. ( ) İşlev   e. ( ) Ekonomik Yapı
c. ( ) Estetik

51. Hangi tür oturma grubunda oturmaktan daha çok zevk alıyorsunuz ?

	Yerde Geleneksel	Koltuk veya Sandalye	
		Set (Takım)	Tekeş
Oturma Odası			

52. Hangi tür yemek yeme grubundan daha çok zevk alıyorsunuz ?

	Yerde, Geleneksel		Koltuk veya Sandalye		
				Set (Takım)	Tekeş
Yemek Odası					

53. Aşağıdaki mobilyalar hangisi sizin için ilk tercih ise üstündeki harfi işaretleyiniz.

a. ( )   b. ( )   c. ( )   d. ( )   e. ( )

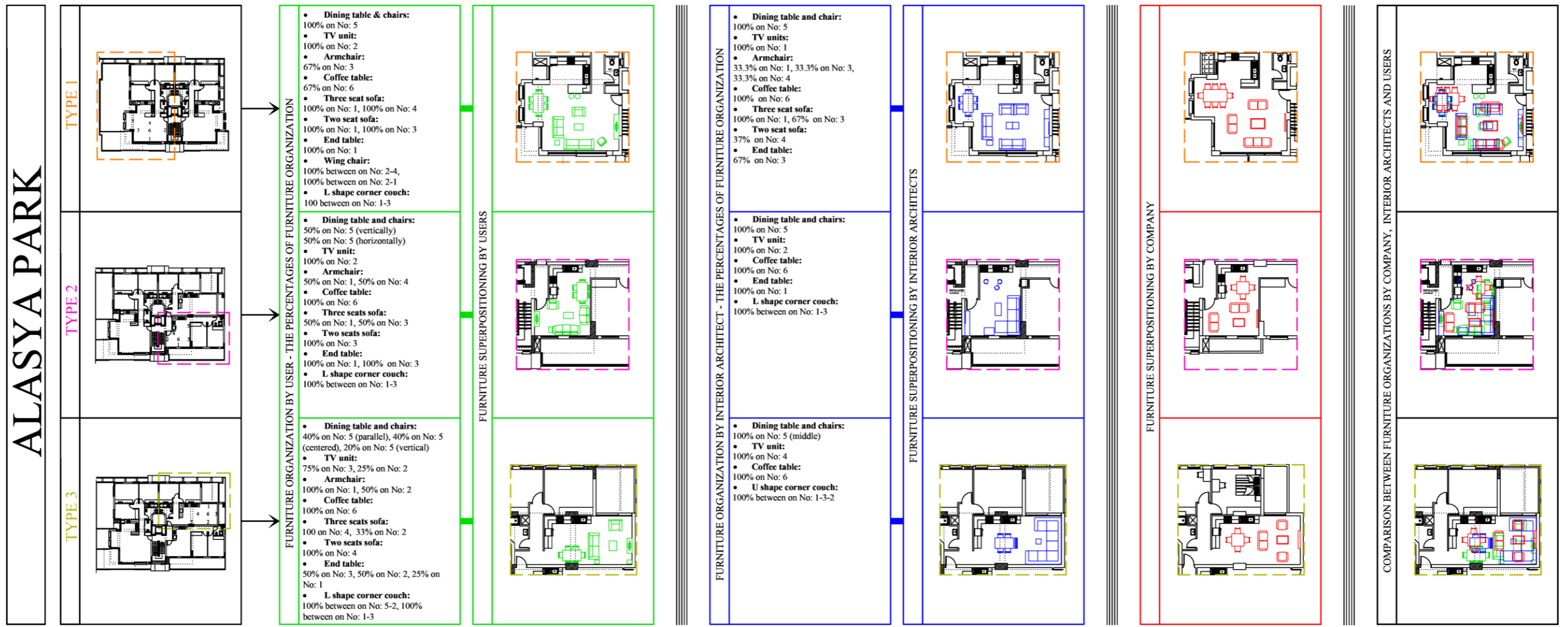f. ( )   g. ( )   h. ( )   i. ( )   j. ( )

k. ( )   l. ( )   m. ( )   n. ( )   o. ( )

Appendix E: Furniture Placement Differentiation and Similarity on Alasya Park mass housing

ALASYA PARK

TYPE 1

TYPE 2

TYPE 3

FURNITURE ORGANIZATION BY USER - THE PERCENTAGES OF FURNITURE ORGANIZATION

TYPE 1
- **Dining table & chairs:**
100% on No: 5
- **TV unit:**
100% on No: 2
- **Armchair:**
67% on No: 3
- **Coffee table:**
67% on No: 6
- **Three seat sofa:**
100% on No: 1, 100% on No: 4
- **Two seat sofa:**
100% on No: 1, 100% on No: 3
- **End table:**
100% on No: 1
- **Wing chair:**
100% between on No: 2-4,
100% between on No: 2-1
- **L shape corner couch:**
100 between on No: 1-3

TYPE 2
- **Dining table and chairs:**
50% on No: 5 (vertically)
50% on No: 5 (horizontally)
- **TV unit:**
100% on No: 2
- **Armchair:**
50% on No: 1, 50% on No: 4
- **Coffee table:**
100% on No: 6
- **Three seats sofa:**
50% on No: 1, 50% on No: 3
- **Two seats sofa:**
100% on No: 3
- **End table:**
100% on No: 1, 100% on No: 3
- **L shape corner couch:**
100% between on No: 1-3

TYPE 3
- **Dining table and chairs:**
40% on No: 5 (parallel), 40% on No: 5 (centered), 20% on No: 5 (vertical)
- **TV unit:**
75% on No: 3, 25% on No: 2
- **Armchair:**
100% on No: 1, 50% on No: 2
- **Coffee table:**
100% on No: 6
- **Three seats sofa:**
100 on No: 4, 33% on No: 2
- **Two seats sofa:**
100% on No: 4
- **End table:**
50% on No: 3, 50% on No: 2, 25% on No: 1
- **L shape corner couch:**
100% between on No: 5-2, 100% between on No: 1-3

FURNITURE SUPERPOSITIONING BY USERS

FURNITURE ORGANIZATION BY INTERIOR ARCHITECT - THE PERCENTAGES OF FURNITURE ORGANIZATION

TYPE 1
- **Dining table and chair:**
100% on No: 5
- **TV units:**
100% on No: 1
- **Armchair:**
33.3% on No: 1, 33.3% on No: 3, 33.3% on No: 4
- **Coffee table:**
100% on No: 6
- **Three seat sofa:**
100% on No: 1, 67% on No: 3
- **Two seat sofa:**
37% on No: 4
- **End table:**
67% on No: 3

TYPE 2
- **Dining table and chairs:**
100% on No: 5
- **TV unit:**
100% on No: 2
- **Coffee table:**
100% on No: 6
- **End table:**
100% on No: 1
- **L shape corner couch:**
100% between on No: 1-3

TYPE 3
- **Dining table and chairs:**
100% on No: 5 (middle)
- **TV unit:**
100% on No: 4
- **Coffee table:**
100% on No: 6
- **U shape corner couch:**
100% between on No: 1-3-2

FURNITURE SUPERPOSITIONING BY INTERIOR ARCHITECTS

FURNITURE SUPERPOSITIONING BY COMPANY

COMPARISON BETWEEN FURNITURE ORGANIZATIONS BY COMPANY, INTERIOR ARCHITECTS AND USERS

Appendix F: Furniture Placement Differentiation and Similarity on Saklı Kent mass housing

SAKLI KENT

TYPE 1 · **TYPE 2** · **TYPE 3** · **TYPE 4**

FURNITURE ORGANIZATION BY USER - THE PERCENTAGES OF FURNITURE ORGANIZATION

TYPE 1
- **Dining table and chairs:** 75% on No: 5, 25% on No: 1 and 3, 25% (rotated)
- **Dining buffet:** 50% on No: 7
- **TV units:** 75 on No: 4
- **Armchair:** 75% on No: 4
- **Coffee table:** 100% on No: 6
- **Three seat sofa:** 100% on No: 1, 50% on No: 2
- **Two seat sofa:** 50% on No: 4, 50% on No: 10
- **End table:** 67% on No: 4, 33% on No: 4 (right side)
- **Wing chair:** 100% between on No: 2-4, 100% on No: 1
- **L shape corner couch:** 67% between on No: 1-2, 33% between on No: 4-2, 33% between on No: 9-8

TYPE 2
- **Dining table and chairs:** 60% on No: 5, 40% in the living room
- **Dining buffet:** 100% on No: 8, 50% on No: 9, 50% on No: 4
- **TV unit:** 75% on No: 2, 25% between on No: 4-3
- **Armchair:** *In the living room;* 40% between on No: 1-3, 40% between on No: 2-4, 20% on No: 4, 40% on No: 3, 20% on No: 1 *In the dining room;* 100% on No: 7, 50% on No: 10
- **Coffee table:** 80% on No: 6, 20% between on No: 3-4
- **Three seat sofa:** 100% on No: 1, 20% on No: 4
- **Two seat sofa:** 100% on No: 1, 50% on No: 3
- **End table:** *In the living room;* 50% between on No: 3-4, 50% on No: 1 *In the dining room;* 100% on No: 8, 100% on No: 3
- **L shape corner couch:** 100% between on No: 1-3

TYPE 3
- **Dining table and chairs:** 100% on No: 5
- **TV units:** 100% on No: 2
- **Armchair:** 50% between on No: 3-4, 50% on No: 3-1
- **Coffee table:** 100% on No: 6
- **Three seat sofa:** 100% on No: 4, 100% on No: 1
- **Two seat sofa:** 100% on No: 4, 100% on No: 1
- **End table:** 100% between on No: 1-2

TYPE 4
- **Dining table and chairs:** 100% on No: 5
- **TV unit:** 100% on No: 2
- **Coffee table:** 100% on No: 6
- **Three seats sofa:** 100% on No: 4, 100% on No: 1
- **End table:** 100% on No: 2
- **Wing chair:** 100% between on No: 2-4
- **L shape corner couch:** 100% between on No: 4-3

FURNITURE SUPERPOSITIONING BY USERS

FURNITURE ORGANIZATION BY INTERIOR ARCHITECT - THE PERCENTAGES OF FURNITURE ORGANIZATION

TYPE 1
- **Dining table and chairs:** 100% on No: 5
- **TV unit:** 100% on No: 2
- **Armchair:** 67% on No: 3
- **Coffee table:** 67% on No: 6
- **Three seat sofa:** 100% on No: 1, 100% on No: 4
- **Two seat sofa:** 100% on No: 1, 100% on No: 3
- **End table:** 100% on No: 1
- **Wing chair:** 100% between on No: 2-4, 100% on No: 2-1
- **L shape corner couch:** 100% between on No: 1-3

TYPE 2
- **Dining table and chairs:** 100% on No: 5
- **TV units:** 100% on No: 2
- **Coffee table:** 100% on No: 6
- **Three seat sofa:** 100% on No: 1, 100% on No: 3
- **Two seat sofa:** 100% on No: 1, 100% on No: 3
- **End table:** 100% on No: 1
- **Wing chair:** 100% between on No: 2-4, 100% on No: 2-1
- **L shape corner couch:** 100% between on No: 1-3

TYPE 3
- **Dining table and chairs:** 100% on No: 5
- **TV unit:** 100% on No: 2
- **Armchair:** 100% on No: 3
- **Coffee table:** 100% on No: 6
- **Three seat sofa:** 100% on No: 1, 100% on No: 4
- **End table:** 100% on No: 4
- **Stool:** 100% on No: 5

TYPE 4
- **Dining table and chairs:** 100% on No: 5
- **TV unit:** 100% on No: 2
- **Coffee table:** 100% on No: 6
- **End table:** 100% between on No: 1-2
- **Wing chair:** 100% between on No: 1-2, 100% between on No: 3-1
- **L shape corner couch:** 100% between on No: 4-3

FURNITURE SUPERPOSITIONING BY INTERIOR ARCHITECTS

FURNITURE SUPERPOSITIONING BY COMPANY

COMPARISON BETWEEN FURNITURE ORGANIZATIONS BY COMPANY, INTERIOR ARCHITECTS AND USERS