

House as Narrator of Modernist Life in Nicosia

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ABSTRACT

This study is about 1960s-70s everyday living in Nicosia, the capital of Cyprus, where modernity and the concept of the house are assessed around the parameters of the life structured within itself. Köşklüçiftlik district of Nicosia has been chosen as its primary ground. Thus, as a unique difference from the general approaches, the study looks at everyday living instances and reveals the nature of modern living in Nicosia. Oral history through the perspective of the inhabitants of the sampled modern houses helps this disclosure. The investigation follows the trajectory of both the house and everyday living towards modernity from a broader perspective of a Mediterranean island, gradually focusing on Nicosia and Köşklüçiftlik, respectively. The modern houses of the study, with a thorough literature review and the period's inhabitants' input, are the narrators; thus, the gathered personal experiences and memories provide a strong core for the study. Oral histories conducted with the period's inhabitants and the period photographs as a method of collecting data on everyday living are supported by the investigation of the spatial configuration of the houses. Within this framework, architectural drawings, field trips, and historical documentation together narrate the story of everyday living in the modernity of Nicosia, Köşklüçiftlik. The data outcome defined modernity in this local context as a united social experience of modernity, secluded in and around modern houses situated at the heart of modernity, and projected an image. This image reflects the overall social state of the Cypriot community at that time, inclusive of political, economic, and cultural assets.

Keywords: Everyday Living Structured within House, House Design, Modernity, Oral History, Nicosia – Köşklüçiftlik

ÖZ

Bu çalışma, Kıbrıs'ın başkenti Lefkoşa'da 1960'lı-70'li yıllarda gündelik yaşamı konu alan, modernite ve ev kavramı bütünlüğünün, evin içinde yapılanan yaşam parametresi etrafında değerlendirildiği bir çalışmadır. Çalışmanın ana lokasyonu olarak Lefkoşa'nın Köşklüçiftlik semti seçilmiştir. Böylece çalışma, genel yaklaşımlardan farklı olarak, Lefkoşa'da gündelik yaşam örneklerine bakar ve modern yaşamın doğasını ortaya çıkarır. Bu açığa çıkarma, sözlü tarih yöntemi ile örneklenen modern evlerin sakinlerinin bakış açıları ve anı aktarımları sayesinde netleşir. Araştırma, hem evin hem de gündelik yaşamın moderniteye doğru gidişatını, daha geniş bir perspektifle bir Akdeniz adasından takip eder ve oradan Lefkoşa ve Köşklüçiftlik'e odaklanır. Kapsamlı bir literatür taraması ve dönemi yaşayan ev sakinlerinin katkılarıyla yapılan çalışma, modern evlerin anlatıcı olduğu kavramı üzerinde durur. Bu noktada, toplanan kişisel deneyimler, anlatılar ve anılar, çalışma tartışmaları için güçlü bir temel oluşturur. Günlük yaşama dair veri toplama yöntemi olarak dönemin sakinleriyle yapılan sözlü tarih içeriği ve dönem fotoğrafları, evlerin mekansal konfigürasyonunun detaylı incelenmesiyle desteklenir. Bu çerçevede mimari çizimler, saha gezileri ve tarihi belgelerle birlikte evler Lefkoşa Köşklüçiftlik'in modernliğinde gündelik yaşamın öyküsünü anlatır. Çalışma sonuç olarak, bu yerel bağlamdaki modernliği, modernliğin kalbinde yer alan modern evlerin içinde ve çevresinde barınmış, birleşik bir sosyal modernite deneyimi olarak tanımlamış ve bir imaj yansıtmıştır. Evlere bakarak ortaya çıkartılan bu imaj, siyasi, ekonomik ve kültürel boyutlarıyla Kıbrıs toplumunun o dönemdeki genel sosyal durumunun bir yansıması olarak okunabilir.

Anahtar Kelimeler: Konut içindeki Gündelik Yaşam, Konut Tasarımı, Modernite,
Sözlü Tarih, Lefkoşa – Köşklüçiftlik

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Chapter 1

INTRODUCTION

This study explores modern living in Nicosia, Köşklüçiftlik, and the meaningful reciprocal relationship with its modern houses during the 1960s and 1970s. Thus, the thesis focuses on the nature of modern living in the heart of Nicosia's modernity, at Köşklüçiftlik. Modernity was experienced on this island simultaneously with the rest of the world, carrying equal weight and significance, which requires further acknowledgment of its nature. Here, the pulse of change did not merely echo from afar but arose from within and through the houses as narrators. The thesis's investigation begins by introducing the influential periods of the modern period, which played a pivotal role in shaping and forming the modern period. These, respectively, are the British period (1878-1960), during which the first educated Cypriot architects emerged on the island, and the establishment of the Republic of Cyprus in the 1960s, marked by influential governmental investments in creating a new global modern image of Cyprus, which culminated in the island's division in 1974. Throughout this study, several research questions, limitations, and methodologies have guided the research, which is elaborated on in this introductory chapter.

1.1 Research Aim & Objectives

This work aims to visualize the way of everyday living in modern houses of Köşklüçiftlik, Nicosia, by approaching houses as narrators of life. In this manner, the study initially introduces a theoretical discussion on the relationship between house and living, as houses are narrators of life. This theoretical discussion provides the

necessary foundation of the general knowledge of modernity, modern houses, and the everyday living structured within houses before moving to the thesis's local context and peculiar perspective.

Following the theoretical discussions on topics of house, life, and their changing nature with modernity, the study proceeds to the local context of Cyprus and gradually focuses on Nicosia, Köşklüçiftlik. In other words, this focus provides a general outlook on the modernism period in Cyprus with a gradual focus on Nicosia, Köşklüçiftlik which is the location and period of the thesis. This general outlook also references the socio-political and economic influences on the context's trajectory toward modernity, as these factors directly impacted. Thus, this general outlook covers the British period (1878-1960) to the end of the division in 1974. Within this elaboration of modernity on the island, the study also elaborates on several pioneering Cypriot modernist architects who influenced the island's modernity. This elaboration on architects is necessary as they contributed critically to the trajectory of modernity, providing a more comprehensive understanding.

By using the theoretical discussions on the general knowledge of modernity, modern houses, and everyday living, and the general outlook on modernity in this local context, the thesis begins the investigation on the selected modern houses, their oral history on respective data collection methods to narrate the modernity and the experience of everyday modern living.

1.2 Need for Study

General studies concerning modernist houses in Nicosia have these dominant approaches. The approach may be based solely on their physical architectural features or on their architect. Unlike these general approaches, while the architects' contributions and elaboration, as well as spatial discussions, are involved, this study

also offers a first glimpse into the everyday living experiences within these modern houses and their interiors, designed by these pioneering architects. Thus, creating the first impression of modern houses as the backdrop of modernity's everyday living in Nicosia, this thesis uses the houses to narrate modernity as a whole, with its many layers of architecture, design, and life.

Furthermore, the role of houses in shaping modern living is an understudied area in Nicosia's modern architecture, which emphasizes the necessity of this study. Through the narration of everyday life by the inhabitants of the selected houses and the analysis of additional collected documents, the understudied area of modern everyday living is highlighted. Hence, by filling the gap in studies on modern living instances in this context through modern houses, this thesis provides further insights into understanding the modern houses of Köşklüçiftlik District in Nicosia, Cyprus, and the concept of modernity.

Moreover, by placing the inhabitants of these modern houses and their perspectives at the core of the study, their importance in discussions about the house, most significantly in this local context of Cyprus and its Capital, is highlighted.

1.3 Scope and Limitation

The focus of this study is on houses as narrators of life. This limitation arises because houses most prominently reflect the intimate, everyday living of people among other architectural entities, as further elaborated in the theoretical background section of the study.

Another limitation of the study is the period. Primarily, the research intention of the general environment was to go as deep as possible throughout time, far and near, to illustrate a clearer picture of life and the spatial environment's journey towards modernity. However, there is a time limitation in executing that deep research. In this

manner, this work encompasses the highlights of the modernism period, specifically the British period (1838-1959), the Republic of Cyprus from the 1960s, and concludes with the escalation of socio-political violences, which ended with the division (1974). This study's limitation in terms of period rests on two main reasons. Firstly, modernism on the island began in the British period and matured within the Republic of Cyprus period. Secondly, the thesis ends towards the division with the inter-communal clashes as Cyprus's social and architectural state during these times represents a society in chaos and instability, leading towards the gradual fading of modern living and with 1974, the end of the modernism period. Even though several works of modern architecture continued and endured during this turbulent period, a gradual decrease was evident. Construction and production were at a standstill, and there was sorrow in the air, economic difficulties, concerns for the future, and declining living standards. Thus, the period following 1974, which refers to the island's division, does not apply to the study's focus. In conclusion, the selected examples and the research focus are limited from the British period to the division of the island.

Furthermore, another limitation of location exists, such as Nicosia and Köşklüçiftlik. Therefore, a single district's selection is primarily due to the time limitation needed to conduct this depth of research, which has been adopted for the Köşklüçiftlik district. Following the second influencing factor was this particular district's unique modern architectural heritage and perspective on modern living. This reasoning of limitation on Nicosia, Köşklüçiftlik with its unique heritage and perspective, is further elaborated in '*5.1 Köşklüçiftlik as the Heart of Modernity*' sub-chapter of this thesis.

In general, Köşklüçiftlik is the district that most vividly represents the modernist period in terms of architecture and life in Nicosia. Secondly, the first urban

growth outside the city walls occurred in this district during the island's modernity, resulting in the rapid construction of modernist architecture. Lastly, the author and her family were initial residents in this district, providing significant advantages in conducting oral histories. In other words, in situations where the narrators are acquaintances, the success and ease of conducting oral histories, as expected, increases. The researcher of this thesis is inseparable due to the study's inductive logic and narrative approach. Moreover, the researcher's acquaintance with the narrators eases the oral history process and improves the data collection quality. Furthermore, the researcher's existing knowledge of the Köşklüçiftlik's social and spatial environment is systematically reflected in this qualitative study.

The three modern houses under investigation were selected following several criteria. The inhabitants were a contributing factor in addition to the overall defining criteria of the architect, period, and location. Their occupation and social status were essential considerations that defined their unique perspectives on modern living. The initial analysis of Örek house represented a modern living experience by an influential family in political positions. The Onar house, on the other hand, was a unique case that illustrated modern living by architect Abdullah Onar, one of the creators of modern living on the island. Finally, the Güven house represented another perspective from inhabitants involved both political figures and foreign members who had recently settled down from another country and taken part in the society.

Consequently, the inhabitants of these modern houses were influential figures in the era's society, either political figures or architects. The thesis offers a methodology that can be used on multiple houses in which the quantity is not the defining factor but rather the quality of the selected inhabitants and the house. The house must be designed by an educated architect and represent authentic features of

the context's modern architecture. The inhabitants must be influential figures in the society that affected life in the context of modernity, and most crucially, an oral history of the selected house must be present.

Therefore, with these criteria in selecting modern houses, three perspectives on everyday living experiences within the same period and location were selected, and an overall outlook on modern living was narrated with the collected data. Nevertheless, these criteria for the selection of houses are further elaborated in the '5.2 *Selection of Narrators*' sub-chapter of this thesis.

1.4 Methodology

This qualitative study adopts a narrative approach as the form of inquiry. The collected data from the oral history of the inhabitants with open-ended questions is elaborated as a narrative chronology. Thus, the study's nature is explanatory as not much has been elaborated on the modern houses of Nicosia as narrators of life and its everyday living experience. The data collected from the literature review feeds into this elaboration, providing an essential backdrop for the analysis of the problem. Thus, the study begins with the literature review to frame the research and eventually nurture the final data findings.

However, several research questions guide the methodology. As the research is about peculiarities in modernist living and houses in Nicosia, Köşklüçiftlik, the primary research questions structuring the thesis are: What do the modern houses in Köşklüçiftlik narrate about the nature of modern living in the capital? Who were the active creators of this modern living? Finally, how can this understanding of modern living in Nicosia and its reciprocal relationship with houses contribute to the current knowledge of modernity and its houses?

These research questions and the literature review provide the backdrop for the thesis's primary data collection method for conducting oral histories. Thus, further research has been conducted to create two separate biographical and historical files prior to oral history. These files provide preliminary information on the narrators, inhabitants, house, architect, and period. Moreover, this prior research required collecting data from photographs and technical drawings. Following these initial data collections, the oral history with open-ended questions was conducted according to the selected cases.

Oral history is not just a standardized interview but an interview that presents a personal history by the narrators of interviews and provides the hidden details lacking in the generalized traditional history studies, aiming to fill the gaps and make the data accessible for future researchers. The standard oral history method has three steps: background research, which has been elaborated on above; structuring the interview; and transcribing the interview to text (Russell, 2013). As stated by Hoyle (1972), in the oral history method, the perspective or the subjectivity of history by the narrator is vital in the oral history methodology. Therefore, any question that might encourage assumptions about the answers, causing any misunderstanding or complexity, is avoided. Thus, capturing the narrator's perspective and enabling the freedom to do so was vital.

Following the oral history, period photographs collected from the narrators are essential in supporting the narration of everyday living. The period photographs taken within the selected modern house are a priority; however, any period photograph that supports the narration of the oral history is appreciated. While the oral history and period photographs structure the inhabitant's perspective, the selected modern house undergoes analysis of its spatial configuration through architectural drawings and site

visits. Thus, the outcomes of the analysis of the spatial configuration are used to support the oral history and its related data outcomes in forming a narration of modern living in the house. Each house has a different subjective perspective. Thus, differences in their narration are possible. However, the commonality of overlapping data in their narration of modern living is naturally the defining feature of modern living in the capital city.

1.5 Significance of Study

Several issues were identified as significant to the thesis in both academia and practice. Firstly, in the context of academia, there has been a notable lack of studies on everyday living in modern architectural studies of Cyprus. Thus, this thesis acknowledges the need to study human and life factors in modern architecture in Cyprus. Consequently, this research offers a first glimpse into modern everyday living in the houses of Nicosia's Köşklüçiftlik, aiming to encourage further studies on everyday living on the island and the inhabitants' perspective.

Conversely, this thesis identifies several additional influential factors that contribute to the practice. Firstly, this thesis highlights the influence of architects in shaping everyday living. Thus, the architects' influence as shapers of everyday living in their projects becomes evident through this thesis. Furthermore, the architects of the modern period's deep concern for life is evident in their designs for houses and the creation of outstanding works of architecture that aim to influence current practice. Consequently, the highlight of the period's architects' and designers' concern for life in this thesis reminds today's architects of their full responsibility in reshaping future and its way of living through their works.

Chapter 2

HOUSE AND ITS TRANSITION WITH MODERNIST THINKING

In the traditional school of thought, the house is merely a shelter; with modern thought, the house's meaning changes. Before the 18th century and the emergence of the bourgeois house in the earlier periods, the notion of privacy was unfamiliar. Due to the poor living conditions, privacy was not even an issue many could afford. Thus, the emergence of the bourgeois house, the rise in living standards, and the division of rooms in function gave birth to the notion of privacy. Nevertheless, it was in the 19th century when the modern interior was born. In this Victorian house, comfort came into people's lives, and houses were seen as secluded from public space. Towards the late 19th century, these boundaries blurred between public and private spheres.

Consequently, the modern interior was born. The boundaries of the house began to permeate and integrate with the outside. As a result, the house acquires a new meaning, thus thoughts on interiority and domesticity. This chapter elaborates on this transition of thoughts with the image of the modern house and thoughts on interiority.

2.1 Modernist Thinking and its Focus on House and its Inhabitation

The ideas of a better future and way of living during modernity centered on the house and its occupation. Houses represent the most changing life patterns throughout history among all physical spaces in the built environment. Graeme Brooker (2013) stated, "The history of the home is a narrative that consists of the relationships between the past, present, and future" (p.12). Throughout history, the house has been the subject

of change in the way of living by critics, architects, historians, and designers. For instance, the pioneering modern architect of Le Corbusier centered the house on his ideas of the future following industrialization, mechanization, and rationalization. His famous words house is a machine to live in were proof of this.

Furthermore, the narration of life and all other related intangible subjects can be read through the occupation by people. The people and their patterns or imprints on the physical space enable history's narration on life, architecture, design, or culture. Therefore, the act of inhabitation provides a physical entity's significance of narration. Consequently, the interior space and its inhabitation enable the architectural narration of sociocultural life patterns.

The inner space of architectural entities holds a deeper purpose than the arrangement of particular possessions in spaces. It is not merely an act of decoration but a dialogue between its observer and the enclosed space. The architectural entities meaningfully translate their daily activities through interior space, locally and temporarily imposed roles and customs. The interior speaks about social, cultural, and political issues entangled within the architectural entity at a particular time. Thus, the architectural piece comes alive with its interiority. As Vlas Ionescu (2018) states, “the interior becomes an issue concerning representation: it is a model of our subjective life that in turn allows us to understand better the world we live in” (p.4). Many studies have studied interior space to decipher cultural roles, such as gender roles and kitchens (Johnson, 2011) or political interplays in spaces (Thompson & Blossom, 2015). In this sense, interior space is the narrator of the users' inner life, referred to as interiority. Thus, the interiority is a reflection of the inhabitants' subjectivity, or as Diana Fuss stated (2004), “once a house acquires inhabitation, it becomes an outer representation of the inhabitant's inner world” (p.1).

Nevertheless, the importance of interiority and the ability to create a scenography of the inhabitant's subjective world, habits, emotions, and dreams do not form the focus of this thesis of this chapter. However, this chapter focuses on the changing thoughts on the house with modernity. Therefore, houses are not solely a scenography of the individual self or the habitants' worlds but also a projection of the period's sociocultural and economic state. The latter becoming the focus, this chapter elaborates on the modern house and the changing thoughts on the house that came with it. Consequently, the inhabitation of the house and its interior are the focus of this chapter.

2.2 Traditional Thinking on House: Seclusion and Shelter

Norberg-schulz (1985) stated the following:

As an architectural figure standing forth in the environment, the house confirms our identification and offers security. The interior, therefore, possesses the quality of interiority and acts as a complement to our inner self. When we thus realize private dwelling, we experience what is known as domestic peace. (p.91)

The notion of privacy and intimacy prevails in conventional thoughts about the house. Nevertheless, these issues were absent until the 18th century. Then, the discussion of domestic life rose with the separation of rooms. This concept of privacy gave birth to thoughts on the house as a refuge from the outside world. The public and private worlds were divided between the outside and inside. The house began to be treated as an intimate space where the individual retreats from the outer world's responsibilities and reflects the true self. This idea of shelter, privacy, and seclusion dominated the traditional thinking of the house.

During the middle ages of the 14th century, the notion of a house was absent for ordinary people due to the high poverty level. However, the bourgeois were fortunate enough to experience domestic life, which accommodated their houses for

multiple purposes. It was typical for a bourgeois house in the 14th century to be used for work and domestic life. The ground level served work purposes, facing towards the street, incorporating the street life. On the other, domestic life would occur inwardly, most commonly in a single large hall where all the different activities are enclosed (Rybczynski, 1986, pp.23-25). Thus, for domestic life, there was no separation between spaces in terms of function (Rapaport, 1969). Even in the ideal house of the 16th century, privacy was an unfamiliar concept, and rooms would be used collectively with comparatively many higher people than today. In addition, the house and its interiors were more public, as socializing in urban life was absent. As a result, a single space could be used for multiple purposes throughout the day (Rybczynski, 1986, p.18). Thus, mobility was a much more significant concept, reflected in the use of the rooms and the furniture. However, in the 17th and 18th centuries, a critical change was visible in home discussions of privacy and comfort (Rapaport, 1969; Rybczynski, 1986; Somerville, 1997).

Following industrialization, increased living standards and the separation of houserooms created a ground for discussions on privacy. In other words, compartmentation with the differentiation of rooms for several functions, such as cooking and sleeping, contributed to the discussion of privacy (Benjamin, 1999). Of course, the public space in houses still prevailed within the halls for socializing. However, this introduction of separate rooms for functions marks the initial introduction of privacy in bourgeois houses (Rybczynski, 1986, pp.38-39). Hence, for the first time in history, the house becomes a place where the person can exert control over the environment to let others enter their inner worlds (Marcus, 2006, p.65). Consequently, the house began to offer privacy and intimacy to its occupants and be identified strictly with the family.

With the compartmentalization of the bourgeois home and the introduction of privacy, the house became a reflection of inner life. Privacy in this context refers to being undisturbed from unwanted intrusion through restriction, being private or personal, or being secluded or inaccessible (King, 2004, pp.40-41). This seclusion enables the inhabitant to live as desired and freely. The notion of the house as seclusion and shelter from the outer world is extensively reflected by Gaston Bachelard in *The Poetics of Space* (1958). Bachelard says a house is where the being is accepted and can regulate the surroundings. It is liberating as the being can let go of all the responsibilities and roles in the outer world. As Marcus (2006) stated, “A home fulfills many needs: a place of self-expression, a refuge from the outside world, a cocoon where we can feel nurtured and let down our guard” (p.2). It enables the being to strip down to the true self while offering protection and intimacy (Bachelard, 1958; King, 2004). The house creates nurturing and privacy only through the house's seclusion, freedom, and shelter; the exterior, on the contrary, is treated as an ominous space with a notion of surveillance and restriction (Mallet, 2004, p.71). The house is where the division of private and public space or inside and outside exists (Altman & Werner, 1985; Wardaugh, 1999). This division forms an essential dialogue between the interior and exterior.

As a result, the house is no longer served for work living but secluded from the outside world and to experience oneself (Rybczynski, 1986, pp.107-161). Thus, the house transformed into an inward-oriented subject—a place for enclosure and nurturance to grow one's identity (Fuss, 2004, p.3). It offers a spatial dialect between the inner private world and the outside world, resulting in an understanding of the house as a refuge, enclosing a private place for solitude and intimacy (Deprés, 1991, p.102). This environment created for intimacy and privacy enables us to build and

reflect on ourselves, essential to our well-being and functioning in society (Marcus, 2006, p.280). Therefore, as the way of living reflects the inhabitant's self, the house becomes a symbol of the self in return (King, 2004, p.77).

This idea of self-reflection highlights itself in the Victorian interior of the 19th century. The dependency on the interior and the changing social situation led to imagining the self through the interior. The person creates a personal theatre, a private world formed from the collected objects for self-reflection in the domestic environment in the 19th-century interior. Victorian domesticity's textiles and upholstering symbolize the covering of the troubles of the outer world and its responsibilities—the self retreats to this interior world, surrounded by the individual's objects. The boundaries of the public and private worlds start to permeate for the first time in history. The interiority exists for the sake of the exteriority. The individual creates this interior world for the self to deal with the public world (Benjamin, 1999, pp.8-9).

Therefore, this period of the 19th-century Victorian house symbolizes the introduction of comfort to the interior. The use of upholstery, thoughts on privacy, and advances in machinery all contributed to this age of comfort in houses. Thus, it is vital to acknowledge industrialization and its influence on house mechanization. In addition, domestic appliances were introduced to ease domestic work in houses. All these factors indicated a concern for thoughts of comfort in houses.

Nevertheless, this period is critical because of its high association with domesticity, comfort, and materiality and because it marks the first glimpse of the modern interior. On the contrary, some saw this private image of the Victorian house and its reference to tradition as not modern. Thus, a rejection of this modern interior's materiality, collectiveness of objects, clutter, and upholstery of the Victorian house

rose with the rising era of industrial modernity. Consequently, this gave birth to discussions and new thoughts on the modern interior—a comparatively more modest, abstract interior space, further blurring the boundaries between the interior and the exterior.

2.3 Blurring the Lines of Private and Public: The Modern Interior

The rise of rejection of the domesticity of the Victorian home gave birth to new ideas on how modern interior and domestic living should be defined. For example, the collectiveness of objects as a form of self-reflection and its creation of clutter was highly criticized. Furthermore, the references to luxury goods in the 18th century and historicism began to be questioned in the modern interior of the 19th-century house. As a result, there was a diverse belief on how modern living and its interior should be designed. The influence of industrialization on these thoughts was significant. The mechanization and the changing age of machines gave birth to different opinions. While some celebrated the advances that came with the industry, for some, it was criticized. Consequently, the thought of the modern house and its living was rigorous. Within these discussions, the Arts and crafts movement and Art Nouveau resonated with similar beliefs and shaped the ideas of the modern house.

In the late 19th century, John Ruskin and his critics of industrialization and materialization influenced several ideas on some parties' appreciation of arts and crafts. Ruskin believed the artisans held the key to a better future rather than the machines. Following William Morris, the criticism of industrialization and concern for arts and social reform gave birth to the Arts and Crafts Movement. References to nature, individuality, and appreciation of artisans' work and ornament were crucial features of the Arts and Crafts Movement. It rejected the machinery and labor division but supported the craftsman's mastery (Raizman, 2010).

These ideas can be reflected in the interior spaces of Charles Sumner Greene and Henry Mather Greene (*Figure 1*). Designed themselves, the Greene brothers extensively used natural materials with high craftsmanship. Thus, the decorations on the carpets and windows illustrate references to nature, picturing a representation of an Arts and Crafts-inspired modern interior (Raizman, 2010, pp.81-100). Appreciating nature was essential in arts and crafts principles, further appreciated in Art Nouveau.



Figure 1: The dining room of the Gemble House, 1908-1910

L'Art Nouveau's roots date back to the lifestyle changes in France in the 1890s. Paris was under significant urban developments, from monuments, avenues, and boulevards to bridges. Furthermore, the emergence of the middle class and their urban lifestyle created multiple public entertainment spheres, from cafes and operas to department stores. As a result, the emerging desire for arts and design reform and appreciation for 18th-century luxury goods within the industry began. In addition, new materials and construction techniques were celebrated in Art Nouveau, along with adopting nature as a source of inspiration (Raizman, 2010, pp.120-125).

This aesthetic sensibility was reflected in Hill House by Mackintosh in 1902-04 with the unity of architecture, interior, and visual arts in all forms (Sparke, 2008). The architect transformed the rejection of the historicism of the mid-19th century into

references from the new age's nature and machines with non-historical designs (*Figure 2*). Mackintosh constructed the interiors of Hill House with inspiration from nature and linear forms of modernity. The contrasting use of light and dark in materials and lighting and their continuation across spaces bridges the interior with the house's exterior, creating a flow of public and private spaces across the architectural piece (Dickson, Houston & Reid, 2020). Thus, the interior exceeds the exterior and unites the architectural space.



Figure 2: Hill House's interior by Mackintosh, 1902-04

As a result, the late 19th century and early 20th century bridge the historicism of the early 19th century, the role of craftsmanship, decoration with the adoption of new materials and construction techniques, and machinery in the interior—consequently, Art Nouveau's appreciation of industrialization and unity of dualisms resonated in further thoughts of modernity. Such as the De Stijl.

Seeking a balance between mass and void in a harmonized geometrical composition where the power of negative space in design is acknowledged defines the De Stijl principles. The same prominent role of negative space was present in the school of Bauhaus principles. The Bauhaus school opened in 1919 and closed in 1933

due to the turbulent socio-political atmosphere in Europe. Nevertheless, Bauhaus influenced modern design and architecture in the 20th century as an influential figure in modernist thought (Raizman, 2010, pp.196-202). Hence, the integration and fluidity between public and private spheres were crucial. Artists, critics, and designers who contributed to De Stijl advocated for the unity of all art, design, and architectural elements.

The Schröder house (1924-1925) in Utrecht, designed by Gerrit Rietveld, reflects these De Stijl principles (*Figure 3*). The primary colors of De Stijl are red, blue, yellow, black, and white to define the spaces within this modern interior. The house's open plan achieves its privacy through the mobility of sliding partitions. The interpenetration of the public and private spheres and the geometrical plan of this modern interior create an appreciation of the negative space (Raizman, 2010, pp.184-187).



Figure 3: Schröder House by Gerrit Rietveld, 1924-25

The ideas of industrialization, rationalism, and standardization influenced the thoughts on the modern interior. Consequently, after the First World War, thoughts on art, design, and architecture inclined toward machinery rather than nature. Thus, factories, automobiles, railroads, and all types of machinery became a source of

inspiration. While industrialization enabled the availability of goods, standardization supported the democratization of goods and social equality. As Raizman (2010) stated following:

Mechanized mass production, standardization, and uniformity are linked to a universal and egalitarian vision for the future society. The machine thus held the promise of an enlightened democratic brotherhood, erasing class distinctions, and emphasizing modest and efficient living. (p.202)

Furthermore, the modern mechanized interior was born with rationalism in architectural spaces, machine aesthetics, and functionality in design. The modern interior was in abstract, geometrical forms, with no clutters with pieces of equipment rather than decorations. The open-plan and transparent new modern interior with highly utilitarian concerns created an engineered aesthetic image. Using horizontal windows along the exterior facades and interior halls creates a transmittance between the interior and exterior. The division of public and private spaces is lost with the open plan and fluidity of the space. The domesticity of the interior faded while the erosion of the boundaries of the public and private worlds resonated with transparency in architectural spaces (Sparke, 2008).

New building materials such as steel, concrete, and glass and the development of new construction techniques enabled by these materials further support the outward-looking character demanded of modern interiors. Especially with the widespread use of glass in architecture, the notions of transparency, openness, and externality have become the most important paradigms of modern interiors. Consequently, at this point, glass stands out as one of the most necessary materials.

The Maison de Verre, designed by Pierre Chareau, Bernard Bijvoet, and Louis Dalbert, is also a significant example of a modern house representing the ideas behind this thought of a transparent and classless society by the glass house. Built and designed in an earlier period between 1928 and 1931, Maison de Verre can be

translated from French as ‘the house of glass.’ The front and back facade of Maison de Verre is covered with glass bricks. The house owners, Dr. Jean Dalsace’s family, wanted the house to accommodate his clinic and the family’s living space. The clinic houses all required spaces and rooms located on the ground floor. The entrance to the family’s living space on the first floor is achieved through a separate entrance on the ground floor—these main stairs connect all the floors. Thus, the flow of life between public and private spheres in Maison de Verre is much more fluid. The family had a rather social life at that time. Hence, their living courters on the first floor accommodated their social life. The first floor had an open plan with a double-height living room, a dining room, a kitchen, and a study room. This double-height living room facing the front facade housed the family's social gatherings with intellectuals, artists, musicians, and poets of the Parisian bourgeois life of the period (*Figure 4*).



Figure 4: Maison de Verre, the first floor and double height living room, 1928-1930

However, the second floor contained the private spheres of the family with their bedrooms and bathrooms. Consequently, in the Maison de Verre, the borders between the working and domestic spaces and public and private spheres were blurred and quite fluid (Brooker, 2013, pp.21).

The Maison de Verre resonates with the upcoming features of mid-century houses in the United States following World War II, which this study's examples illustrate have high correlations. Thus, the elaboration moves to the mid-century houses of the 1940s to 1960s and their everyday living structures around them.

2.4 Mid-century House, its' Interior, and Furniture

Mid-century houses emerged towards the end of World War II and flourished in their aftermath between the 1940s and 1960s, most significantly in the United States (Havenhand, 2019; Niedenthal, 1993). Interior design became a structured and logical approach to designing practical and visually appealing spaces for everyday use during the postwar era, and the design principles of the modern movement were a considerable influence. The close relationship between interior design's materiality and daily activities and human behavior made it possible to integrate these modern principles that could directly impact the daily lives of Americans. Thus, the mid-century houses represented this celebration of modern living in post-war America. The mid-century houses showcased modernist features of functionalism, linear elements, open plans, and the high relationship between indoor and outdoor spaces, infused with a focus on nature and soft natural materials.

The Kaufmann House, a masterpiece of mid-century architecture, was brilliantly designed by Austrian architect Richard Neutra to blend harmoniously with the desert landscape. Thus, offering breathtaking views and a seamless flow between indoor and outdoor spaces, it is widely regarded as one of the most outstanding examples of its kind. Neutra's design principles strongly connected the building and its environment. The spatial orientation of the house is a testament to this vision. Neutra skillfully maintained privacy while still integrating the house with its

environment. By strategically placing walls, vegetation, and built-in features, he ensured the property was shielded from neighboring houses and the road.

The house layout is designed to provide an effortless flow between the indoors and outdoors. With expansive glass windows, sliding doors, and terraces, the boundaries between the inside and outside spaces are blurred. This integration offers stunning views of the desert landscape and promotes natural ventilation and cooling for comfortable living (*Figure 5*).



Figure 5: Kaufmann House by Richard Neutra, 1946-1947

Respectively, terms of integration of indoor and outdoor spaces that were highly observed in Richard Neutra's own house of Van der Leeuw (Havenhand, 2019). The inner patio of the Van der Leeuw house, seen in the figure on the next page (*Figure 6*), highlights the use of nature in Neutra's designs, integrated within the interior. Furthermore, this relationship between interior and outdoor, observed in Neutra's other design of the Marshall house in 1952, shows the use of the built-in furniture design of the architect framing the extended window with its view of the outdoor space beyond using the elongated horizontal built-in furniture. Hence, the relationship between indoor and outdoor space in the design of the house is once more highlighted.



Figure 6: Patio of the Van der Leeuw house by Richard Neutra (Havenhand, 2019)



Figure 7: Interior of the Marshall House by Richard Neutra, 1952 (Havenhand, 2019)

Ideas of glass houses, fully exposed to the exterior, blurring the interrelation of interior and exterior space, would highly be referenced again with the Glass House by Philip Johnson in 1949 (*Figure 8*). The traditional idea of the home was problematic for privacy and seclusion, closure, and privacy, and instead, a transparent, fully open, and exposed idea of home would be introduced. The domesticity of this modern interior has faded into a fluidity of public and private spheres, with a deep integration of modernity expressed in all of its creative forms of art, design, and architecture integrated into this modern interior.



Figure 8: Glass house's interior by Philip Johnson, 1949

In this modern period of the 20th century, according to Sigfried Giedion (1941), modern architecture, interior, and exterior spaces interrelate, and it becomes difficult to distinguish the internal and external. The principle of transparency is based not only on functional or aesthetic values but also on social values in constructing a new transparent/non-hierarchical/classless society. On the other hand, with the increasing population in the metropolises after industrialization, migrations, and mass housing, questions on how modern people should live in homes began to be raised. Thus, discussions on homelessness as a housing problem in architectural theorists began. The moral and social role of living in transparent glass houses, the idea that the more transparent something is, the more accurate it is, has closely influenced the cultural theorists and artists of the period as well as the architects of the period. Following this, new materials and manufacturing techniques of the modern era, such as aluminum, plastics, and bent plywood, were highly celebrated in the mid-century houses' interiors. Thus, it centers our investigation on the mid-century house of the Eames.

The Eames house was designed in 1949 by architect Charles Eames and his wife, the painter Ray Eames, and is located in the United States (Havenhand, 2019). The Eames house is a significant representation of a mid-century house, highlighting

the couple's inventive approach to spatial design and materials. The house functions as the couple's house and working space, where they resided till their passing. The house's completed linear design comprises two parts for different functions, one for working and the other for living. The house's engineered framework is meticulously designed with a grid-like formation, precisely organizing various components, hues, and substances referencing the De Stijl style.

The metal framework of the interior structure is exposed, creating a spacious and open feel both vertically and horizontally. The exposed steel frame structure of the interior space is colored gray, and the large walls are kept in natural colors or used wood to highlight the furnishings within the interior. Thus, the couple used their iconic furniture designs with other pieces of furniture as the highlighting element in arranging and structuring the open-plan spaces.

The gallery space of the interior serves both as the living and dining room (*Figure 7*). The Eames house's open plan with its living room, dining room, and kitchen expresses fluidity and expandability with sliding panels. These panels enable the inhabitants to control the space according to need.

Furthermore, similar to the previous mid-century houses, the Eames house incorporates nature, interaction between public and private spaces, and natural lighting. The Eames house boasts large floor-to-ceiling windows and glass doors, allowing plenty of natural light to illuminate its interior. The generous use of glass creates a seamless blend between the indoor and outdoor spaces, offering breathtaking views of the surrounding nature while bringing the beauty of the outdoors inside. Also, the interior's spatial orientation and its extended all-windowed wall highlight a strong bond with nature.



Figure 9: Ray and Charles Eames in their house's interior.

Nevertheless, unlike previous mid-century house examples and other modern houses, this house expresses decorations, domesticity, and clutter features. Even though the couple refers to this clutter and the use of decorations as a purely functional decision, many have criticized it (Havenhand, 2019).

However, the features of the open plan and its focus on spatial movement, the flow of private and public space, and the use of equipment prevailed in the modern interior (Sparke, 2008). Thus, Sparke (2008) states the following:

The appearance of the modern interior did change continually over that period. Those style changes did not disturb the fundamental role of the modern interior, however, as the location for the key experiences of modernity. (p.204)

In addition to these discussions on mid-century houses and their interiors, furniture design has also begun to reflect several changes. The interior's open plan, flexibility, and expandability have been reflected in the design and use of furniture, which offered the possibility of multiple spatial organizations. Fixed pieces of furniture were no longer in the picture. Adaptable pieces of furniture and modular elements started to be considered. Furthermore, in fixtures, the use of sliding panels was highly integrated into the interiors, which organized and controlled the open plan

while keeping the fluidity of the space. The furniture design also reflected the high integration of indoor and outdoor space, which considered this relationship and its use of furniture within both spaces. The exhibitions and showrooms of Herman Miller and Knoll from the 1940s to 1950s represent further valuable insight into these discussions on mid-century furniture designs.

In the exhibitions of Herman Miller, the furniture pieces are treated as sculptural pieces with their aesthetical features, illustrating their potential for adaptability in various arrangements. Highlighting this flexibility in their furniture designs, Miller's exhibitions offered possibilities rather than fixed solutions. This adaptability and freedom they showcased signaled the beginning of individuality rather than the authority of a single style (Petty, 2016). The furniture pieces were all individual, offering multiple arrangements, combinations, and modularity to create the fluidity of the interior space (*Figure 10*). There was the notion of concern for creating sound furniture designs for the daily life of users; in other words, the Herman Miller exhibition reflected the idea of good design for the mid-century day-to-day experience of life.



Figure 10: Herman Miller Exhibition, Chicago, 1939.

Another influential figure in mid-century furniture design, the Eames, and their works were also displayed in Herman Miller exhibitions. These Miller exhibitions with Eames's design reflected their unique approach to design and space, playfulness, and flexibility (*Figure 11*). So, while Miller's exhibitions reflected an unmistakable individuality, Knoll revealed a more accessible mid-century luxury.



Figure 11: Herman Miller Exhibition of Eames Designs, Los Angeles, 1949.

The Knoll showroom indicates simple, affordable luxury with clear linear lines and horizontal organization (*Figure 12*). It celebrates the functionality of modernity with aesthetic appreciations of the mid-century design and showcases the possibilities of spatial formations using adaptable furniture pieces.



Figure 12: Knoll Showroom, 1951.

The mid-century houses and their interiors and the furniture design of the period illustrated the central consideration of the user interaction of the spaces and pieces of furniture and their influence on everyday living experience in mid-century life. The notion of fluidity, transparency, interaction of indoor and outdoor space, adaptability, and concern for the day-to-day experience of life was at the core of mid-century design. Thus, the highlight of this sub-chapter is summarized in Table 1 below.

Table 1: Deductions from research on this sub-chapter on the Mid-century period

Mid-century House and its Interior	The effortless flow between indoor and outdoor space	Open-plan
	Transitional Spaces (terraces, balconies, etc.)	Linear elements
	Expansive glass windows	Fluidity
	Emphasis on nature and natural light and air	Transparency
	Use of natural, soft material (wood)	Emphasis on life and user
Mid-century Furniture and Fixtures	Modularity	Flexibility
	Use of natural, softer materials	Expandability (sliding panels)
	Individuality	Sculptural Aesthetic
	Affordable Luxury	Emphasis on life and user

2.5 Chapter Conclusion: Review of House and its Interior of Modernity

Before modernist thinking, the house was multifunctional, mobile, and inward-oriented (*Table 2*). Its nature was the result of its social and economic environment. The economic condition of the general public was not very fertile, which was reflected

in the living conditions and properties of houses. The houses were poorly structured, with concepts of comfort and privacy absent. People would share the rooms and use them for multiple functions. Thus, the pieces of furniture had to be mobile. Furthermore, social life before modernism was absent in the urban environment, making the house the center of social life with its large interior spaces, such as halls. Consequently, as the house was communal, mobile, and multifunctional due to these social and economic environments, its nature was inwards oriented and collective.

Table 2: Deductions from theoretical research on the house before modernism.

Main statements on the house before modernism	Keywords
The house was where the division of private and public space or inside and outside existed.	Inward-orientation
Rooms would be used collectively with comparatively many higher people than today. As a result, a single space and furniture could be used for multiple purposes.	Multifunctional Communal life Mobility

On the other hand, the house was revolutionized with modernity (*Table 3*). The definite boundary between the public and private spheres was no more. Along with the changes in the social, cultural, economic, and political environment of the modern age, the nature of the house transformed. Thus, this boundary between the public and private spheres has blurred. The changes in the socio-political environment were reflected in the modern house with standardization ideas. The modern house resulted from ideas of a better future for all, available to all in the classless society. Consequently, through these discussions it can be said once again that, the modern house was a promising dream of a democratic, industrialized, and a functional way of living.

Table 3: Deductions from theoretical research on the modern house.

Main statements on the house with modernism	Keywords
The modern space bridges the interior with the exterior, creating a flow of public and private spaces across the architectural piece. Thus, the interior exceeds the exterior and unites the architectural space.	Fluidity Unity
The traditional idea of the home was problematic for privacy, seclusion, and privacy, and instead, a transparent, fully open, and exposed idea of home would be introduced.	Exposure Transparency Classless society
Following this, the modern interior's thoughts and machine aesthetic transformed into a visual style that is highly accessible. New materials and manufacturing techniques rose.	Mechanization Rationalism Standardization

Following the deductions from the image data (*Table 4*), correlations between the text and image data were discovered. For example, the transparent and standardized modern house reflected its' age of social life. The modern house translated modern everyday life's changing norms and concerns. Thus, the relationship between life and space becomes evident in these analyses.

Table 4: Analysis of the image data from the literature review on the modern house.

Image Data	Analysis
	Unity of pieces of furniture, arts, and architecture. Appreciation of arts & design and nature. Unity of design from interior to exterior. Geometrical shapes. The blurring of private and public space. Linear shapes and use of primary colors. Negative and abstract spaces. Functionality.

	Appreciation of active modern social life. Transparency.
	Highlighting the relationship Between indoor and outdoor spaces. Use of natural light. Appreciation of nature.
	Open plan. Classless society. Changing norms in private living. Permeability
	Domesticity. Highlight pieces of furniture and objects.

The modern house narrates modern everyday life. Nevertheless, modern living was not limited to the boundaries of the modern house. On the contrary, due to the nature of modernism, modern living exceeded the boundaries of the house. Thus, the study further differentiates early modernism with mid-century to highlight its defining features (*Table 5*).

Table 5: Differentiating early modernism with midcentury design.

Common Features of Early Modernism and Midcentury	Differentiating Features of Midcentury
Fluidity Unity Exposure Transparency Classless society Mechanization Rationalism Standardization Blurring of private and public space Linear shapes Concrete Extended Windows	Appreciation of modern social life in the house with the house parties Emphasis on nature with inner courtyards, consideration of natural sunlight and air Use of soft natural material such as wood and stone in the design Focus on daily life and the user in the

Open plan	midcentury interior and furniture design
Functionality	
Pilotis	
Use of primary colors	Discussions of domesticity and private life in the interior

Consequently, this chapters literature review clearly identifies the defining features of mid-century design. Further in the study, these highlighting features are connected with this local perspectives' modern houses and their findings. Thus, the study further elaborates on modern living.

Chapter 3

EVERYDAY LIVING EXPERIENCES OF MODERNITY

The everyday living instances of modernity identify modern living in spaces, from open-air cinemas, malls, offices, hotels, and restaurants to houses. Therefore, modern living spreads along everyday living occurrences in all spaces, public and private. Thus, the modern interior, whether in public or private spheres, constructed the backdrop of everyday living experiences of people's modern living. Consequently, the relationship between the everyday living experiences of public and private spheres influenced the formation of self and collective identities of modern living. Nevertheless, everyday living and its fluidity through public and private spaces did not exist in such a close interaction before modernity. Private life within the intimate spaces of houses and everyday living in public spheres were within definite boundaries. Modernity made these boundaries unstable, and everyday living spread across all spheres. Consequently, the change in modernity and everyday living penetrated all spaces.

3.1 Critical Study of Life and Space Relationship

Scholars have used studies on everyday living with two dominant approaches. While one traditionally uses everyday events on ethnographic approaches to material culture, popular beliefs, and family, the other adopted the cultural theory approach with references from Marxism (Brewer, 2010, p.4). Thus, the theories on power, democracy, and hegemony highly influenced the study of everyday living incidents (Fischer-Nebmaler, Berg & Christou, 2015). However, everyday living events in

historiography are highly associated with studies of microhistories. Focusing on micro cases, the study of everyday living covers the mundane activities of ordinary people from the public to private spheres. Thus, compared to grand stories in history, called metanarratives or totalizing stories, the analysis of everyday living events provides a micro perspective on the history of selected cases. Therefore, the historical analysis of everyday living provides valuable insight, which grand narratives lack.

Everyday living is defined by ordinary people's routine daily mundane activities in spaces, enhancing deeper meanings (Fischer-Nebmaler, Berg & Christou, 2015). Thus, a permanent bilateral relationship exists between everyday living and spaces as they house these routine day-to-day activities. An interior space comes alive through its inhabitants' constant engagement in everyday activities. Consequently, interiority becomes the focus of the studies on daily life and spaces. The inner space of architectural entities holds a deeper purpose than the arrangement of particular possessions in spaces. It is not merely an act of decoration but a dialogue between its observer and the enclosed space. The architectural entities meaningfully translate their daily activities through interior space, locally and temporarily imposed roles and customs. The interior speaks about social, cultural, and political issues entangled within the architectural entity at a particular time. The architectural piece comes alive with its interiority. In this sense, interior space narrates the users' inner life, referred to as interiority. Thus, the interiority is a reflection of the inhabitants' subjectivity.

Consequently, the house became the focus of the studies on everyday living as the narrator of life. Before the modern interior's birth, studying private experiences in houses and their self-identity formations was the single accepted approach to life and space relationships. With the modern interior and their changing concepts with modern thinking, the study of everyday living experiences acquired a new meaning. Then, it

elaborated on constructing public mass behaviors with private interiority. Modern living exceeded the interiority of the house in the public sphere. With changing thoughts on the house, the modern house acquires both public and private spheres. The house no longer serves as seclusion and shelter from the outside world. The boundaries between these two worlds crumble. Thus, the study of everyday living and modern spaces changes.

3.2 Modern Living and its Permeability in Space

As Raizman (2010) stated the following:

Behind the Modernist vision was the hope for a complete reorientation of living that required the education of the 'New Man'. Early expressions of this Modernist project often have an apocalyptic tone, forecasting the destruction of the old and the emergence of the entirely new. (p.252)

Modern living was the dream in which the new modern man or woman acted as the leading figure toward a better future under the influences of industrialization, mechanization, rationalization, standardization, and consumption. The public and private interiors were backdrops of these everyday changes in modernity. The boundaries between these spheres were thinner than ever. The defined separation between the 19th-century Victorian house's seclusion from the outside world and the public sphere of work diminished. The private sphere penetrated the department store's windows and leisure spaces in public spheres. Thus, the public sphere penetrated the modern interior of houses. In this change, modern men and women then were liberated. Industrialization and mechanization brought many possibilities to advance human life in every aspect. Mass consumption and media, a consequence of mass production, have become highly influential in shaping modern living. Consequently, this sub-chapter elaborates on this trajectory of everyday life toward modernity.

3.2.1 Modern Living Experiences in Modern Houses

Not everyone believed the 19th-century Victorian house represented a modern living image with its materiality, privacy, and comfort. The poster Willi Baumeister created for the Wissenhof exhibition in 1927 exemplifies this school of thought (*Figure 13*). The photograph on the poster shows a modern interior of a typical 19th-century Victorian house interior with the notion of comfort, privacy, and materialism. Moreover, the bold red cross in this photograph symbolizes rejecting this way of modern living. The writing on the photograph asks the question of ‘how to live?’. Beneath this question, *Die Wohnung*, which means the dwelling, is questioned with modern living (Raizman, 2010, p.189).



Figure 13: The Wissenhof poster by Willi Baumeister, 1927 (Raizman, 2010)

Thus, with modernism, thoughts on how one should live began, and the modern house was at the center of these modern thoughts. Prototypes and images of modern living were bombarded to people through posters, fairs, and exhibitions on how to live. In addition to the Wissenhof exhibition poster, the Pavilion de L’Esprit Nouveau was one of these criticisms of modern living (*Figure 14*). After World War I, Le Corbusier

envisioned modern living with simplicity, removing decoration, materialism, and luxury. His design of Pavillon de L'Esprit Nouveau in 1925 reflects these ideas. Consequently, with Le Corbusier, industrialism and technological advances began to be implemented in the thoughts of daily life in modern houses.



Figure 14: Pavillon de l'Esprit Nouveau by Le Corbusier, 1925 (Raizman, 2010)

Following the Second World War, new approaches to modern living with transparency, large glass windows, open plans, and new materials in pieces of equipment were seen. During this period and the housing shortages from the previous years, the way of living and housing was questioned further. Thus, during the post-war, thoughts on the future and how to live became vital (Allan & Crow, 1989). For instance, this post-war modern living was promoted in the Museum of Modern Art in 1946 by a single exhibition of Charles and Ray Eames' designs (*Figure 15*). Again, in 1949, Eames's designs were exhibited in the Detroit Institute of Arts's exhibition, '*For Modern Living*' (Raizman, 2010, p.267). With the new materials of laminated plywood and production techniques of steam bending, the Eames designs defined the modern living of the future, the flexibility, and the technology.



Figure 15: An exhibition of Eames's designs MoMa, 1946 (Raizman, 2010)

Thus, with the changes in mass media promotions and images, people's needs, such as ergonomics and economic balance, were established with post-war modern living. Hence, photographs were introduced to the advertisement market rather than illustrated images—for instance, the Knoll advertisement for the Eero Saarinen's Tulip chair by Herbert Matter (*Figure 16*). The intentional use of blank space highlighted the image of the chair and woman. Moreover, the model was wearing modern women's fashion with trousers rather than dresses or skirts and posed both a casual and elegant style of modern living of the future (Raizman, 2010, p.268).

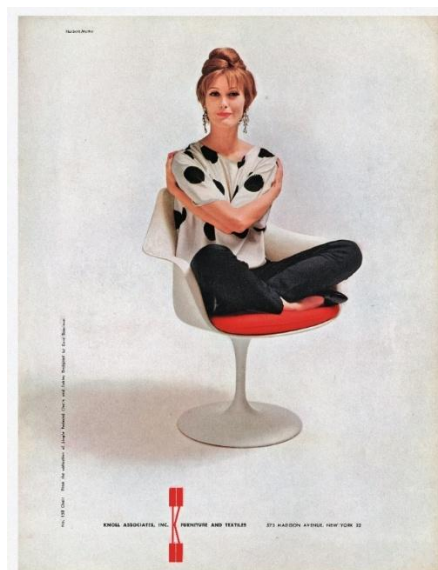


Figure 16: Saarinen's Tulip Chair for Knoll by Herbert Matter (Raizman, 2010)

3.2.2 Life with Industrialization and Standardization

The period of the 18th century identifies the change where the differentiation of work and domesticity concepts took place in houses. Previously, the house encompassed multiple functions of work and daily life. By the end of the 18th century, the domestic space and workspace were differentiated into different entities. Thus, work became a means to leave the house and enter the public sphere. On the other, domestic space became an escape from the troubles of the public sphere and work, a sanctuary. Therefore, arriving in the early 19th century, the house was highly privatized. As a result, the house gained a new meaning of comfort and privacy where domestic interior and differentiation between public and private spheres existed.

Thus, Victorian life for a typical middle-class family during the 19th century was defined differently for men and women. Middle-class men spend most of their day in the public sphere for work, returning to their houses for sanctuary and resting at the end of the day. On the other hand, women were responsible for domesticity and spent most of their time in the Victorian house's interior (Sparke, 2008, p.13). Nevertheless, their role in social life as domestic producers remained unchanged and penetrated the public sphere in time.

Factories and industrialization strongly influenced modernity during the 20th century, reflected in the rationalization, efficiency, and standardization of spaces and everyday life (Sparke, 2008, pp.121-122). However, these spaces for work and their entitlement to men only also changed. Women began integrating into these work environments in the early 20th century. Thus changing modern life in women's everyday life and the workspaces. The establishment of modern life became evident, and the public sphere of the work environment began to be domesticated with the inclusion of these women in their roles of domesticity producers (Sparke, 2008, p.127).

The period's advances in industrialism, division of labor, and standardization highly influenced these work environments. Thus, the change in work environments was not limited to the inclusion of women. Instead, it adopted rationalism and efficiency in mass production factories; much resemblance was seen to the moving assembly line of factories with the division of labor and increased speed and efficiency.

The workspace was a prototype for modernism. It was a space designed with sound production and standardization, and its formation was almost entirely based on rationalist ideas. This early 20th-century modern workspace can be exemplified by Frank Lloyd Wright's design of the Larkin Building 1904 (*Figure 17*). Highly inspired by the principles of Frederick Winslow Taylor of factory production systems, efficiency, and scientific management systems, the Larkin building design is considered a pioneering example of a purposely designed work environment (Brooker, 2013).



Figure 17: Larkin Building by Frank Llyod Wright, 1904 (Raizman, 2010)

These ideas on work environments and Frederick Winslow Taylor's principles were all based on the revolutions by Henry Ford with the introduction of the moving assembly line. The main aim behind this was to save time and increase production through the changes in the sequence of operations (Raizman, 2010, p.152). Furthermore, the moving assembly line introduced a cheaper way to produce Ford automobiles and transformed their products from luxury to available to the general public. Thus, in addition to its influence on modern thinking, it also changed people's everyday lives by making automobiles available to the masses. Consequently, it was no surprise that this mechanization, industrial, and economic progress had been a significant inspiration even in movies such as *Modern Times* in 1936 by Charlie Chaplin (*Figure 18*).



Figure 18: Charlie Chaplin's movie scene from *Modern Times*, 1936

Unfortunately, with the rising use of steam-powered engines in factories and the division of labor, there was an increase in unemployment and a drop in working conditions (Raizman, 2010, pp.58-59). Thus, there was a dark side to these industrial and mechanization advances during the early 20th century, with rising inequalities for workingmen, fewer necessities of skilled work from artisans, and unemployment.

However, this did not stop industrialization and rationalism from significantly influencing modernist thinking and life—for instance, the school of Bauhaus.

The factory and industrialization were constantly inspired by the school of Bauhaus and their modern thinking on the unity of modern art, architecture, and design. This Bauhaus modernist thinking was in the ‘Art and Technology: A New Unity’ speech of their exhibition in 1923. The exhibition’s poster by Joost Schmidt (*Figure 19*) illustrates a grid alignment with geometrical shapes and text, intentional use of blank spaces, and a background with an abstract virtual image (Raizman, 2010, p.200). The emphasis on logical alignment, hierarchical text order, and simple but economic thoughts align with the period’s modernist thinking.



Figure 19: Bauhaus exhibition Poster, 1923, by Joost Schmidt (Raizman, 2010)

Machines and technological advances continued to be significant influences on architects and designers. How they imagined the future infused with these advances of technology inspired their ideas on houses and the people who lived, such as Le Corbusier. His famous words, ‘the house is a machine to dwell in,’ illustrate his ideas on modern living. On the other hand, technological advances enabled designers to

design more advanced goods and make them available to a broader public by lowering costs. Thus, industrialization and its advances were reflected in domestic appliances and, thus, everyday life. In addition, introducing electrical appliances to ease domestic life and increase comforts, such as refrigerators, vacuums, and washing machines, improved modern life, especially for women (Raizman, 2010, pp.153-155).

The Modernist architects and their female activists created a new notion of thought. The change in women's lives with their inclusion in the public world resonated further, liberating them from their roles as domestic producers to their independence in the public sphere (Sparke, 2008, pp.135-146). Thus, these modernist architects adopted industrialization and its rationalism in dwelling with women in more active roles shaping lives. They believed interiors needed to be equipped rather than materialized. New materials, construction techniques, and new modernist thinking supported efficiency and functionality in organizing spaces and the flow of life.

3.2.3 Consumption and Media of the Modern Age

During the mid-19th century in Paris, a new urban life was formed following the urban developments happening in the city. In the 1860s and 1870s, boulevards, monuments, gardens, and bridges were constructed, reimagining a new Parisian urban life. Furthermore, with the formation of bourgeois society, this new urban life created a new public entertainment sphere for society, from operas and cafes to department stores. For instance, the first modern department store in history dates back to the Paris 1860s, called the Bon Marché (*Figure 20*). The public sphere was thriving with modern social life.



Figure 20: A postcard of the Bon Marché, Paris

Industrialism and development in transportation and trade formed the base of consumerism. Shops were mainly around arcades and department stores (Coleman, 2007). Hence, with the emerging bourgeois family and their changing lifestyle, urban life thrived, creating arcades such as the Burlington Arcade in London in 1819 or department stores such as the Wertheim department store in Berlin in 1896.

Thus, new social customs and habits were born with this modern life change, such as the new terms of *flaneur* describing the men enjoying the urban city life and strolling the environment. Consequently, both men and women enjoy the street life and avenues of life in the public sphere with cafes and shops (Figure 21) (Raizman, 2010, pp.120-121).



Figure 21: Women enjoying the street life with window strolling (Raizman, 2010)

Either way, consumerism and its spatial environment changed modern everyday life, blurring the boundaries between public and private spheres (Fornäs, Becker, Bjurström & Ganetz, 2020). This fluidity is due to the domestic interior exceeding the shops' windows. Thus, the new modern age's department store domestic interior windows created private spheres within public environments (Benjamin, 1999). Nevertheless, life in the 19th century was subject to change and would accelerate in further years with the influence of mass media (Brooker, 2013).

Consequently, this expansion of the private sphere into the public eye was highly influenced by the mass media, production, and consumption of the late 19th century (Sparke, 2008, pp.14-15). As a result, the real everyday life of Victorian houses was staged into commercialized and idealized lifestyle versions of modern interiors in the mass media, from advertisements to magazines. Moreover, these images were constructed to encourage the act and desire of mass consumption. As a result, new identification of a social role for women rose with the idealization of the domestic interior in the mass media. Then, women of the Victorian house reshaped their social roles as domestic producers and consumers. The mass media fueled society with images of domesticity and influenced the public to buy products and decorate their private spheres with mass consumption. Consequently, women of the late 19th century were at the center of this change in modern life, signifying the bridge of the initial formation between public and private spheres (Nava, 2002).

These spatial environments of arcades and department stores were not the only places for domestic consumption. Fairs and expositions also served to entertain and encourage consumerism. Theatres, cinemas, bars, and restaurants, on the other hand, represented the leisure life of the emerging middle-class society that could afford this social life and its activities (Brooker, 2013). This social life thriving during the late

19th century has inspired many artists and painters, such as Edouard Manet and his painting *Corner of a Café Concert* (Figure 22). However, as Chris Rojek (1985) stated, leisure spheres must accommodate a notion of domesticity, comfort, and safety to be successfully used for leisure. Thus, houses away from the house were born within public spheres of social clubs, hotels, and restaurants. Consequently, the modern interior began to identify fluidity between public and private spheres rather than their separation (Sparke, 2008, p.15-28).



Figure 22: Manet's *Corner of a Café Concert*, the late 19th century (Raizman, 2010)

This modern life further spread to the public sphere with movies on the big screen and advertisements. Hence, amongst all the mass media images on the screen during modernity, the Art Deco period is one of the most influential. In addition to the big screen, advertisements, and media tools of the poster, they also promoted the Art Deco style. For example, advertisements of the 1920s illustrated the content life of an elite group of people socializing together through the purchases of modern goods promoted by mass media (Raizman, 2010, p.230). Although, at the same time, post-war effects affected modern life as socio-economical and political tension, the fantasy

of a good life charmed the people. Thus, a luxurious way of life, whose roots can be found way before the First World War, was rising, called Art Moderne or Art Deco (Raizman, 2010, p.158).

The modern living promoted by the Art Deco style was full of entertainment, travel, and luxury. Luxurious decoration with rare materials was highly adopted in the Art Deco style, which portrayed lavish living and entertainment for the modern good life. Art Deco celebrated the age of machinery and aimed to redefine a new way of living. Mass media and consumption were high promotion tools for Art Deco. The consumer culture promoted by Art Deco imaged a good life, a whole of success, social life, and entertainment (Raizman, 2010, pp.172-231). Thus, movies adopted this new good life in modern living with luxury entertainment—for instance, the *Grand Hotel* movie in 1932 (*Figure 23*).



Figure 23: Movie scene from the *Grand Hotel* in 1932

However, Art Deco's life was short. Modern thinking focuses on the general public's needs and quality of living rather than the upper-class and elegant way of living. Thus, Art Deco acted as a fantasy of a luxurious good life, a whole of

entertainment, and elite society's social life, influencing modern development. Nevertheless, there would be further other influences on modern life promoted by the mass media and consumption of the modern age.

After the Second World War and the changing mass media and consumption, a consumer culture full of fantasy and popular culture was born. Thus, this new popular culture of consumerism created a new art movement called Pop Art. This movement criticized the popular culture and consumerism of the era with images such as Richard Hamilton's work '*Just what is it that makes today's homes so different, so appealing?*' in 1959 (Figure 24).



Figure 24: Collage work by Richard Hamilton in 1959 (Raizman, 2010)

Using widespread mass consumption images, Hamilton highlights sexuality in popular culture and criticizes mass consumption and the modern way of living images during the period. In addition, rock music, rebellious youth, socio-political activism,

and self-expression by diverse groups were rising. All these factors influenced the movement of Pop Art, representing the lifestyle of the late 20th century. Consequently, Pop Art was a query towards the post-war environment, modernity, and late 20th-century mass media's popular culture (Raizman, 2010, pp.317-355).

Further in time, technology and the idea of a better future greatly influenced living—for example, communication technologies, which transformed the age of the late 20th century. CD players, personal computers, the internet, and personal cell phones were introduced to the general public, revolutionizing lifestyle. In addition, these communication technologies altered the way people communicate with each other and access information. Thus, the age of technology and information began. At the same time, environmental and social responsibility concerns came onto the agenda with sustainability concepts. Consequently, affecting people's thoughts about how they consume and produce (Raizman, 2010, pp.328-329).

3.3 Chapter Conclusion: Review of the Modern Living

The increase in economic power and the rise of the bourgeoisie society contributed to the house and the urban landscape. As a result, the cities were born into leisure activities, entertainment, and socializing areas. At the same time, technological advances were seen, the age of industrialism began, and the effects were seen in every part of everyday living. Wars had significant effects on modernist thinking and its trajectory. Ideas on a better future and how they should be were central to all creative ideas and production. In these modernist ideas, rationalism and standardization were the strongest, promoting a classless society with a good and functional way of living available to all. Consequently, all the defining qualities of modern living are summarized in the table below (*Table 6*).

Table 6: Deductions from theoretical research on modern life.

Main statements on modern living	Keywords
The spatial environment that changed everyday life blurred the boundaries between public and private spheres.	The fluidity of life to all spheres.
The media, production, and consumption of the late 19th century influenced the expansion of the private sphere into the public eye, fueling society with the promotion of the good life.	Consumption and media.
The change in women's lives with their inclusion in the public world resonated further, liberating them from their roles as domestic producers to their independence in the public sphere.	Liberation. Social life thriving in the public sphere.

Thus, the analysis further elaborates on the image data for further discovery, illustrated in the table below (*Table 7*). The findings from the image data illustrate confirmation of the text data findings with further additional deductions.

Table 7: Analysis of the image data from the literature review on modern life.

Image	Analysis
	Rejection of traditional thoughts on domesticity, living, design, and architecture. Questioning the new and better way of living. Ideas of living modestly in spaces represent simplicity and the removal of luxury. Functionality. Advances in technology improve our way of life. New image of the modern woman. Empowerment. Division of work. Efficiency. Economic empowerment.

	Standardization. Mechanization.
	Geometrical order. Unity. Rationalism.
	Department stores. Consumerism. Urban social life.
	Window shopping. Domestic consumerism. Thriving social street life
	Entertainment and leisure life. Cafes and restaurants. Urban nightlife and socialization. Economic growth.
	Mass media. Promotional images on the way of living
	Mass production. Mass consumerism.

Through this research, several other patterns were discovered more evidently with the image data analysis: industrialization, classless living, and critical thinking. Consequently, the analysis of the literature review of modern living revealed the period's liberation through industrialization, rising economic standards, and thriving social life in all spheres reflected in the critical thinking of the modern age.

Chapter 4

HOUSE AND EVERYDAY LIVING TOWARDS MODERNITY: CYPRUS AND ITS CAPITAL

In the Mediterranean island of Cyprus, the modernism period was the product of several influences, from societal, political, economic, and governmental to architectural, which this chapter discusses. In addition to these discussions, an overall discussion on everyday living on the Mediterranean Island is provided, along with its house and trajectory towards modernity.

4.1 Socio-political and Economic Influences

To understand the multiple contexts of modernity within the island, one must initially understand Cyprus's socio-political dispositions and background, as this place has been globally politically controversial throughout history.

Cyprus has witnessed many rulers since the beginning of time. The island's geographical location was a compelling reason for these many conquerors. Situated at the gates of East Mediterranean trade lines, Cyprus controls India, Egypt, and Europe trading lines. Cyprus connects the Suez Canal, the Aegean Sea, and the Middle East coastline, but the island still holds a principal strategic geographical position (Serter, 1978, p.11). Consequently, the effects of numerous conquerors throughout the years showed themselves in the multicultural environment of Cyprus. One could hear different languages and witness different religions on this island. However, most ethnicities on the island are Greek and Turkish Cypriots. For instance, in the population census of the Republic of Cyprus on the 11th of December 1960, the total

population was 577,615, while 448,857 of the population were Greek Cypriots (77.71%), 104,350 of the population were Turkish Cypriots (18.06%) and 24,408 as belonging to other nationalities (4.23%) (Serter, 1978, p.9).

As it has been said, Cyprus has a multicultural environment with multiple ethnicities in Cypriot society. There are two significant ethnicities on the island: Greek and Turkish Cypriots. These societies hold many similarities with minor differences in everyday living.

Before the British period, the Ottoman period (1571-1878) marks the initial settlement of Muslims on the island. Historically, societies did not vary in ethnicity but religious beliefs, such as Muslims and non-Muslims. However, there was no assimilation either. A united Cypriot identity has not been structured yet, and the society identified itself according to its religious roots. Until the Ottoman period, Cyprus was mainly formed by Christians. Following Ottoman rule and the arrival of the Muslim community, the society enlarged in diversity. According to Kızılyürek (2002), in a population census of 1832, 172 mixed-religious settlements were recorded, along with 198 Christian and 92 Muslim settlements (p.212). Conforming to Kızılyürek's paper, other than the religious differences, all the communities in Cyprus had similar ways of living during Ottoman rule (Kizilyurek, 2002). However, Ottoman rule's educational and economic conditions were not fertile for Muslim and non-Muslim Cypriots as they experienced the same poverty level. While Muslims focused on agriculture, the army, and administrative duties during Ottoman rule, non-Muslims focused on higher education, arts and crafts, and trade (Kizilyurek, 2002, p.215). This differentiation in occupation tendency would result in more noticeable differentiation in further years with the influence of education. Along with the British rule, in terms of the educational state of the island, in most schools in suburban areas, Turkish

Cypriots received dominantly religious education, while in Greek Cypriot schools, modern science was in the curriculum (Cahit, 2009, p.12). The fact that the Greek Cypriots concentrated on education and trade in the Ottoman period and continued their developments at the same pace in the British period resulted in a new Greek Cypriot bourgeoisie society with the introduction of middle-class citizens involved in the leading political activities of the following years mentioned before, which then reflected in the education and financial differentiation in Cyprus as seen in *Table 8* (Kizilyurek, 2002, pp.215-216).

Table 8: Various numbers and distributions of several professional enterprises in 1901.

	Greek Cypriots	Turkish Cypriots	Others Ethnicities
Medical Practitioners	32	-	5
Chemist	28	1	10
Advocates	42	5	7
Newspapers	8	-	1

On the other hand, with the rule of the British and not being able to find a solid and secure place in the economic system of colonial rule, Turkish Cypriot artisans and the working class assumed gains from Ottoman rule for a while would sustain them. Realizing their assumptions would not last, they head for working in governmental positions. According to records, 25% of Turkish Cypriots lived in Nicosia and worked as government officials during the British reign. Despite the Turkish Cypriots' minority in the population, they formed the majority of the government officers during British rule. Hence, these employment opportunities in the urban areas and the economic growth during the colonial period created new middle-class citizens in the Turkish Cypriot community. For instance, 521 Turkish and 89 Greek Cypriots worked in police stations in 1879. In 1883, there were 138 new police officers; only 20 were

Greek Cypriots (Cahit, 2009, p.12). Thus, there was a high tendency for Turkish Cypriots to work in governmental positions. Looking at the other 75% of Turkish Cypriots living in suburban areas, which form the majority of Turkish Cypriots, were working in agriculture and were regarded as less educated (Beratlı, 1993, p.278).

The socio-economical background information in two major Cypriot ethnicities illustrates several differences. Nevertheless, they do not provide any data on differentiation factors in their ways of living. Thus, the study continues on socio-cultural issues.

W. Hepworth Dixon, who visited Nicosia in the autumn of 1878, documented valuable observations of the city, its people, and its everyday living. He referred to Cypriots as soft-hearted people with the tranquillity of living in a tropical climate. Life was at ease; people were at rest, inactive and resting under a tree's shadow. He believed this was not because they lacked power but because they were cunning. No differentiation of ethnicity occurs in Dixon's descriptions of the Cypriots' everyday living. Thus, even today, this islander's everyday living is at ease on this Mediterranean island.

On the other hand, another documentation illustrated Nicosia's social life by Lieutenant Benjamin Donisthorpe Alsop Donne as a calm and quiet place hosting endless dinner invitations (Gürkan, 1989, pp.61-68). Again, in this documentation, no differentiation of ethnicity exists in descriptions. The everyday living on the island was described as socially active and fond of eating, which is simply a Cypriot way of living. There exists no differentiation between Greek and Turkish Cypriots. Consequently, religious differences are the only difference in ways of living between Greek and Turkish Cypriots.

Nicosia represents this multicultural environment as it represents the island's political history. The current division of the island can be observed in Nicosia, with the division of the capital city in two and making itself referred to as a '*Divided City*' (Calame & Charlesworth, 2011). These two divided territories in the North and the South are the Turkish Republic of North Cyprus (TRNC) in the north with Turkish Cypriots and the Republic of Cyprus in the south with Greek Cypriots. This division in 1974 still holds an immense case worldwide as the '*Cyprus Problem*.' Consequently, the island's political disposition then and now requires a further description.

There is no record of significant political organization or movement till the early 20th century. The initially recorded incident was on the 21st of October 1931, when initial Greek nationalism on the island had risen, burning down Governor's Mansion in Nicosia, acting against British Rule. This act of nationalist consciousness set a fire, leading to many inter-communal conflicts. As a result, British rule began expressing its authoritarianism on the island, such as new prohibitions on the press and media, any act of political purposes, and teachings, which continued till 1943 (Serter, 1978, p.34). After the discharge of the prohibition of all political activities, new political acts and organizations started to rise. Thereby, the political atmosphere was tense for the Cypriot working class. There were strikes, self-government acts, and protests (An, 1996, pp.72-74).

Meanwhile, this rising idea of Greek Cypriot nationalism had given birth to reciprocal nationalism by Turkish Cypriots as they came under the impression of being physically and economically extinct or dominated. Hence, nationalist ideas and events in both societies were more potent than ever, while Colonial rule expressed its divide-and-rule policy.

Despite all of these nationalist provocations along with the colony's divide and rule policy, on the 1st of May 1958, Labour Day, thousands of Greek and Turkish Cypriots walked side by side. They claimed they needed to campaign against British imperialism as one. Unfortunately, this year, political shootings and looting have also begun. Cypriot society was striving to live under these inter-communal hostilities and conflicts. These organized mutual inter-communal violences had almost reached the beginning of a socio-political conflicts, resulting in Colonial rule's end by 1959. Thus, the Republic of Cyprus was established in 1960.

Regarding economic disposition, the period of the Republic of Cyprus is described as an economically more promising era for Cypriots as the new government created national recreation and development plans (Sharpley, 2003). Aspirations for a better future were on the agenda. However, the Republic of Cyprus housed wounds and traumas from the inter-communal clashes before and ahead of its being. Nationalist ideas by both communities were presumed, leading to inter-communal clashes. Hence, the Republic of Cyprus was eventually destined to perish in 1963.

After 11 years of inter-communal clashes between 1963 and 1974, Turkey's intervention took place in 1974. This chain of acts led to the island's division and the agreement of all parties. The Republic of Cyprus, with all its establishments, was to be carried out by Greek Cypriots in the south. At the same time, Turkish Cypriots would live in the north under the new establishment of the Turkish Republic of North Cyprus (*TRNC*). Today, the division still prevails with the Republic of Cyprus in the European Union, while Turkey only recognizes TRNC. Today's division still holds an immense position in the world as the Cyprus problem.

Hence, when the island was experiencing modernism, it also dealt with a politically turbulent agenda, uncertainty, and economic distress. However, despite

these troubled times, the 1960s were the brightest years of modern living as they coincided with the island's decolonization and economic growth. Towards the mid-1970s, as the socio-political tension escalated, the political instability, depression, and economic distress tightened the modern living and production of modern architecture in Cyprus.

4.2 Governmental Influences on Creating a Modern Image

With British rule and their investments in the island, advances in administration, transportation, education, health, and electricity began (Pulhan & Numan, 2006). These developments also marked the beginning of modernity in Cyprus, which is further elaborated in this sub-chapter (Numan, Dinçyürek & Pulhan, 2002). Eventually, with these advances in the colonial period, modernity began to be experienced within the house and beyond in the urban sphere. Thus, reciprocally, the urban city life parameters affected the house's modern everyday living.

The birth of modernism dates back to the British period with its governmental investments in the island's development agenda (Fereos & Phokaides, 2006, p.15). This agenda of the colony included developments such as transportation with a railway line, more education opportunities for people, and an increase in health services with the construction of a General Hospital in the capital city (Georghiou, 2018, p.205; Günçe & Mısırlısoy, 2019; Pyla & Phokaides, 2009). Consequently, these governmental investments formed the base necessary for cultivating social life and beginning its modernization journey. So naturally, a new bourgeois society and increased Cypriot people's economic power were formed. This development allowed the bourgeoisie to send their children abroad for higher education as several occupational education were lacking on the island. One of these occupations was architecture. Thus, this period of the 1930s marks the initiation of the modern

architecture period of the island as these young, educated Cypriot architects returned, reflecting their education abroad with solid influences on modernity in Cyprus (Georghiou, 2018, pp.77-78).

Nevertheless, the modernity on the island would thrive with the establishment of the Republic of Cyprus in 1960 (Pyla & Phokaides, 2006). Therefore, the new government adopted a national redevelopment plan for its modern image globally (Andronikou, 1979, p.239). This redevelopment plan focused on economic growth, tourism, and trade, infusing every aspect of social life towards modernity. With this change in everyday life and decolonization, Cypriots dreamed of a better future (Sharpley, 2001; 2003). This period of modernism in Cyprus was reflected in all cities of Cyprus. However, this transition was significantly represented in the two cities of Famagusta and Nicosia. These two significant cities and their important position in the government's national development agenda formed the base of modernity on the island, which this sub-chapter further elaborates on.

There are two critical turning points in the island's trajectory to modernity, which identify Famagusta and Nicosia cities as the critical urban landscapes for regeneration towards modernism. First, chronologically, in 1946, the British government's development agenda on trade, economy, and tourism began (Andronikou, 1979). Following, the initiation of Cyprus Airlines and the Airport enabled the flow of tourists, foreign investors, and financiers to the island from overseas (*Figure 25*).



Figure 25: Photograph of Cyprus Airline staff in Nicosia International Airport

As a result, the construction of hotels in the capital city and other coastal cities, such as Famagusta City, began. These foreign investors to the island boosted trade, economy, and production by opening factories and job opportunities, especially in the capital city. This bridge between overseas and the island enabled the local builders and artisans to develop their work with higher access to upgraded materials and tools. Furthermore, the magazines coming from overseas promoting the new modern living highly inspired the period's production and consumption. As a result, Cypriots commissioned these local craftsmen, influenced by the modern living portrayed within these images imported from overseas.

Consequently, Nicosia, not just for being the capital city and the center of all administration and social life changes but for being a bridge between the influence of modernity from overseas and the local people, holds a critical position in studies of modernity. Moreover, with these initial investments by the colony in tourism and trade, Famagusta City and its port began to hold an immense position in the island's trade, economy, tourism, and development. Becoming a success, the Varosha district of Famagusta became a global image of modern island living for both tourists and locals in Cyprus, attracting worldwide visitors and changing the modern period of the island. Moreover, with these high revenues and foreign visitors to the island, Nicosia, the

capital city, was also thriving with foreign investors and the rise of bourgeois society. Consequently, Nicosia and Famagusta worked concurrently to increase the island's economy and revenues and attract foreign visitors or investors. Thus, this highly influenced and accelerated the modern city living in Cyprus.

Nevertheless, modern everyday living in these cities had several differences in nature. Famagusta City, with its Varosha district, became a center for tourism and revenue. It is a thriving modern tourist center with everyday living peculiar to and representing both attracting tourists and local people. The capital city of Nicosia, on the other, represented the new strong government and administration and solely on the local modern life of Cypriots. Thus, the thesis further elaborates on the thriving modern life in these cities.

4.2.1 Varosha as a Global Destination

Tourism and its revenues have always been an essential agenda for economic development, and particularly considering Cyprus is an island, it was inevitable to be considered (Alipour & Kılıç, 2005; Andriotis, 2002; Ayres, 2000; Opperman & Chon, 1997; Sharpley, 2001; 2003; Theuns, 2002). Moreover, the development plans for tourism on the island were to create a new image of Cyprus as a modern Mediterranean island summer destination (Pyla & Phokaides, 2020). Thus, as a significant port city and potentially becoming the symbol of Cyprus's modern summer destination, Famagusta made its district of Varosha the center of urban regeneration (Pyla & Phokaides, 2020, p.31). Along with these urban development ideas, governmental hotels were initiated to regenerate existing ones (Daskalaki, 2017).

The main focus of these investments was along Varosha's coastline (*Figure 26*). Varosha had a sense of ease and leisure, encompassing a unique way of living with Cypriots and tourists. Thus representing a multicultural way of modern living that

is different from other cities in Cyprus. The land owners during the 1960s were mainly Greek Cypriots and government lands (Önal, Dağlı & Doratlı, 1999). For instance, the Golden Sands Hotel was constructed on governmental lands and promoted as a leading symbol of Varosha's modernity and way of living (Pyla & Phokaides, 2020). However, hotels were not the only touristic accommodations provided along Varosha's coastline; there were apartments with entertainment centers and shops along their ground floors. These buildings faced the sea with direct access to the beach; on the opposite facades, they faced John F. Kennedy Avenue, the main commercial road.



Figure 26: Photograph of Varosha's built environment along its coastline

The government plan on Varosha was achieved, attracting worldwide visitors from Elizabeth Taylor to Brigitte Bardot (Pyla & Phokaides, 2020, p.27). Therefore, the way of living in Varosha was accommodating not just a Cypriot modern living but a living to the standard of its tourists. Thus, it was inevitable for Varosha to become the image of modernity in Cyprus from a touristic perspective. Consequently, the public sphere of Varosha became the interior space of its residents, inhabiting a modern life for both its tourists and locals.

However, this social life in Varosha alone can not be used as a case to elaborate on the nature of modern Cypriot urban living due to its peculiar social life synthesized

with both tourists and locals. Moreover, Varosha had to be able to attract its' tourists and accommodate them with its proposed life. Thus, its way of living was affected by the expectations and satisfaction of tourists. On the other hand, the capital city, which has always been the center of governmental investments, maintained its local socio-culture along its modernization process without determining tourists and was highly influenced by local determinants. Consequently, the study focuses on the location of Nicosia, which would limit its' analyses further in the Köşklüçiftlik district.

4.2.2 Nicosia as the Center of Modern Living

Before modernism, the city of Nicosia was structured within walls. Hence, these walls were referred to as Venetian Walls. The reason was that, during the rule of Venetians (1489-1571), construction took place intending to fortify the iconic old city in 1570 using the old stones from the walls of the city dating back to Lusignans. Hence, these still-standing walls began to be called the Venetian walls (Akıncı, 2010, p.170). The capital city was the center of administration and advanced in life since the Lusignan period. Thus resulting in being the resident of the bourgeois or the ruler society of the age. The Lusignan period and its rulers invested in the capital with Gothic cathedrals, residences, public spaces, and gardens. However, in the Venetian period, the living conditions were not very fertile until Ottoman rule in the late 16th century. Being the center of the administration and residence of the ruling class in the Ottoman period as well, with the investments, Nicosia thrived socially, culturally, and economically.

During the British period, the capital city continued to experience changes on the urban scale. From 1927 to 1945, British rule initiated severe changes for the island, utilizing new infrastructure plans and legislative works. The first legislation for road and building construction was in 1927, with additions in 1938. As stated, urban life

was structured within walls until the British period, when the initial growth through the gates of the old Nicosia city walls took place with increased population and these infrastructure developments. These districts were Çağlayan, Köşklüçiftlik, and Yenişehir (Figure 27). Also, further additions were made to the legislation related to municipalities from 1939 to 1945 (Georghiou, 2018, p.77; Numan, Dinçyürek & Pulhan, 2002). In this respect, the first public buildings were built by Cypriot architects (Fereos & Phokaides, 2006, p.15).



Figure 27: The first districts that grew outside old city of Nicosia

Several of these governmental buildings in the British period by the first generation of educated Cypriot architects were Ayios Antonios Elementary School in the 1920s by Theodoros Photiades, Bank of Cyprus in 1939 by Polys Michaelides, and Nicosia Municipal Market (Figure 28) in 1932, which is now called *Bandabulya* by Odysseas Tsangarides (Georghiou, 2018, pp.125-173). The Bank of Cyprus and Municipal Market projects were first made in Nicosia and followed in the island's other cities. This fact exemplifies the central position of Nicosia in developments and investments by the government. These governmental projects provided opportunities

for the Cypriot architects to structure their visions of the island's future in their projects. Highly inspired by Neoclassical architecture and Art Deco style, these projects illustrated the initial steps toward modern architecture. Nevertheless, the visions of these initially educated Cypriot architects had no disconnection from their local roots. On the contrary, the socio-cultural and local architectural elements were integrated with these internationally recognized architectural movements and styles.



Figure 28: Bandabulya or Nicosia Municipal Market

Following these infrastructure improvements, the construction of Nicosia International Airport (*Figure 29*) and the establishment of Cyprus Airlines between 1948 and 1949 were also monumental in the capital city. The airport's construction immensely affected the capital city's development.



Figure 29: The Nicosia International Airport

The main hallway following the checkpoints of the Nicosia International Airport is three stories high, highlighting the exterior façade, its reinforced concrete rectangular window frames, and the play of daylight into the interior (*Figure 30*). The staircase to the upper floors is also positioned to emphasize the interior's height and all windowed façade.



Figure 30: The Nicosia International Airport's Main Hallway

The use of geometrical linear shapes, large windows, and open plans all reference the general understanding of modern architecture. The spatial orientation of the interior was as follows: while telephone and post office services were at the center of the hallway, shops, and bars were at the opposite ends (*Figure 31*). The front elevation of the bar highlights the rectangular elements used on the exterior façade (*Figure 30*).



Figure 31: The Nicosia International Airport's Bars on the Main Hallway

The city's further development was essential as Nicosia became the first face of the island in the eyes of a visitor coming to Cyprus. Therefore, establishing a modern capital city image was essential. In these years of the late 20th century, Nicosia's modern city life thrived with leisure activities, restaurants, clubs, theaters, and open-air cinemas.

Moreover, as stated, the Nicosia International Airport and Cyprus Airlines enabled foreign investors to the island who highly invested in the capital city and opened multiple factories. As a result, the production of modern goods and the trade of modern overseas products became possible. Several of these factories opened in the capital: a Cigarette factory in 1948, a textile factories, the Canning factory, a Shoe factory (*Figure 32*), and a Coca-Cola factory in the 1950s. Furthermore, these foreign investments increased the availability of modern goods and offered job opportunities for Cypriot people.



Figure 32: People working in a shoe factory in the late 1940s

On the other hand, many hotels were opened in the capital city, such as the Ledra Palace Hotel, between 1946 and 1949 (Georghiou, 2018, pp.381-384). The opening of the Ledra Palace created a place for tourists and Cypriots living in the capital city to socialize and enjoy the goods of modern living (*Figure 33*).



Figure 33: Pool site of the Ledra Palace Hotel

With this fertile socio-economical environment, Cypriot people living and working in the capital city became able to commission local architects for their houses in the newly developed districts outside the old city walls, such as Köşklüçiftlik, Çağlayan, and Yenişehir. In these projects, the architectural changes in modern houses became evident. From the inner courtyards of the traditional house during the Ottoman period to the limestone houses with verandas in the British period, the house began to acquire its modern state with features of modern architecture. Thus, the next sub-chapter elaborates on the trajectory of the house towards modernity in Cyprus, Nicosia.

4.3 Architectural Changes Leading to the Modern House

Cyprus's path toward modernity can be attributed to various transformations in its governance, economy, and spatial landscapes. To grasp the significance of the transition towards modernity and its influence on architecture, it is essential to have a solid understanding of the era arriving at modernism. Consequently, this sub-chapter does not dwell on the modern house and its identification but on the interrelated architectural changes that led to the emergence of the modern house. Thus, the investigation of the modern house is within the thesis's further chapters of elaboration on the selected modern houses.

Before modernism, the traditional house was the product of anonymous or foreign architects. As houses reflect the period's changing socio-cultural life, the traditional house on the island transformed radically with changes brought by modern living. The traditional house differed in rural and urban environments. Nevertheless, local socio-cultural factors, topography and weather, materials, and construction techniques highly affected all the houses and their interiors in these environments. Distinctively in the rural environment, the everyday living which influenced the design of their houses was highly involved with agriculture (Dinçyürek & Türker, 2007).

On the other hand, in urban settlements, houses, and their interiors were comparatively more influenced by successive administrations, their cultures, and the diverse, multicultural lifestyle. These consecutive cultures, throughout the history of Cyprus, brought their advances and continuously changed the island's urban environment. However, the rural environments comparatively to urban environments persisted to these changes brought by the successive administrations until the internal migration and integration between rural and urban settlements occurred during the British period.

Traditional houses highly accommodated the defining boundaries of public and private spheres in rural environments of this Mediterranean island of Cyprus. Consequently, the houses had an inward-oriented structure facing toward the courtyards in the middle. Moreover, the rooms were multi-functional. However, in addition to its spatial organisation, the rooms were designed with mobile pieces of furniture in order to enhance its multi-functionality in the use of spaces. Nevertheless, the kitchen, storehouse, and bathroom would be separate. It was common to locate the bathroom and kitchen opposite the rooms at the other corner of the courtyard, which is further illustrated in *Figure 34* on the next page.

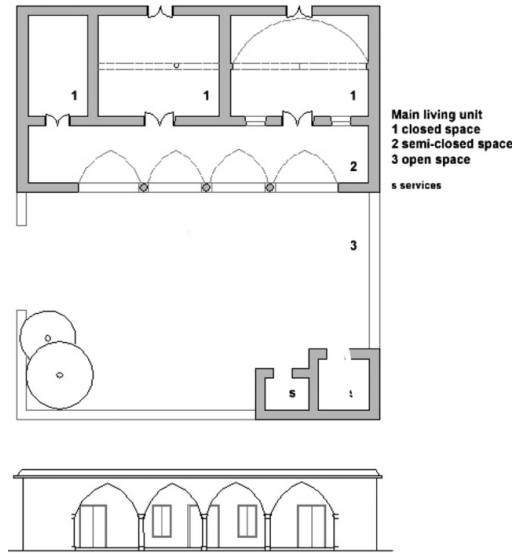


Figure 34: Traditional plan of a rural house (Dinçyürek, Türker, 2007)

Courtyards were at the center of the plan of these rural houses and their occupation (Nejadriahi & Dinçyürek, 2015). All the daily used rooms face the courtyard with a porch, a transitional space between the private and the public sphere. The courtyard is regarded as a public sphere away from the street life within the domestic rural life. Everyday life accommodated in this courtyard, where the family and neighbors gathered, socialized, worked, and ate (Günçe, Ertürk & Ertürk, 2008). It had a multifunctional and communal nature. Consequently, the arched transitional space of the porch to the courtyards served as another important bridge between the public and private spheres of the rural house. Their social importance was not the only feature of courtyards and porches; climatically, they also had vital importance (Mesda, 2011).

The construction material mainly was mud-brick in these houses, while stone was also used but was comparatively costly. Local builders would commonly conduct the construction of these buildings. Skilled in construction, basic design, and commissioning, these local builders produced local architecture before educated

Cypriot architects arrived. Thus, the traditional architecture of houses in Cyprus before modernism was commonly anonymous.

There are several similarities between rural and urban houses, such as the courtyard, porch, inward orientation, and differences. The significant difference between traditional rural and urban houses was the relationship between public and private spheres. While the rural house was enclosed within its boundaries, the urban house expressed a closer relationship with urban life following the 20th century. Additionally, the rooms were comparatively more separated according to function in urban settlements. Nevertheless, the most striking difference was the more substantial influence of urban life changes on the house.

The fortified cities were densely built with attached buildings and narrow roads. Inner courtyards were used in this period similar to rural houses (*Figure 35*). Thus, apart from the houses with work facilities on the ground level, the urban houses also had a definite boundary between public and private spheres in the early Ottoman period. This boundary was reflected in the size and location of the windows. The windows were located up the human height on the ground floor and were relatively small, whereas the windows on the upper floors were comparatively larger. The aim was to block the public eye (Charalambous, Illiadou, Apostolou & Chrysanthou, 2012).



Figure 35: 19th-century urban house with a courtyard in Nicosia (Georghiou, 2018)

Another example of houses was the early 20th-century urban houses with balconies and bay windows called *cumba* in Turkish (*Figure 36*). These houses have the general characteristics of the Ottoman period with their bay windows, arches, and masonry building system. Residences between 1900 and 1925 usually consist of two floors with private rooms on the upper floor. In the houses of this period, balconies or bay windows symbolized the change in the inward orientation of the traditional rural house. Thus, the house begins to integrate with urban life.



Figure 36: An early 20th-century urban house with Ottoman style in Nicosia

Furthermore, the boundaries between the spheres blurred more with the use of semi-open spaces of patios (*Figure 37*). The multifunctional and communal space of courtyards was then transformed into these patios, forming a bridge between spheres. Also, features of Neoclassical architecture began to be observed, such as columns and other decorative elements inspired by the Greek Revival (Georghiou, 2018, p.78).



Figure 37: An early 20th-century urban house with patios in Nicosia

Previously, the island's economy was mainly sustained by agriculture and their investments before the colonial period. As a result, most of the population dwelled in rural areas, and the urban areas were within walls. However, in the late 19th century of the British period, internal migration from rural to urban areas occurred with increased job opportunities and the economy. Thus, the population in cities grew, resulting in urban growth outside the city walls. Furthermore, this growth outside the old cities gave birth to an opportunity to build new houses that highly reflected that age's needs and desires.

One of these examples is a mid-20th century house, a property of Osman Mısırlızade in Nicosia, Köşklüçiftlik district, which is one of the initial districts that grew outside the city walls (*Figure 38*). Expressing simplified features of Art Deco, this urban house uses geometrical shapes of semi-circles and rectangles to represent the early-modern process. The everyday use of local limestone is collaborated with new reinforced concrete materials; however, it is not used as a structure. For instance, in this particular example of Mısırlızade's house, the white eaves are structured with reinforced concrete. Thus, this new material is decorative (Georghiou, 2018, pp.206-211).



Figure 38: Osman Mısırlızade's house in Nicosia, 1949 (Georghiou, 2018)

The house has changed again with the discussions of being a social unit. Steps had begun by the British government to provide all its citizens with social housing, not shelter. For this purpose, traditional social housing houses were designed with the cooperation of the public works department architects. The most prominent of these were the row houses in Küçük Kaymaklı, designed by William Caruana in 1946 (Çavuşoğlu, Çelik, Çeliker & Hoşkara, 2006; Numan, Dinçyürek & Pulhan, 2002). Küçük Kaymaklı was a small village outside the walls, but from 1945 to 1960, it was added as a neighborhood in Nicosia (Alpar & Doratlı, 2009, p.108-134). The row houses of Küçük Kaymaklı consist of blocks of two to six houses attached, occupying the minimum required area and functions (*Figure 39*). The arched passages above the entrance porches that have been pulled in stand out, and privacy is provided by the entrance structures. The toilets are located on the back side in separate blocks. Public areas have been created with small balconies on the upper floor facing the façade and verandas on the ground floor for communal social life and integration with urban life. Thus, the interrelation of public and private spheres is still in play in row houses.



Figure 39: Row houses of Kaymaklı (Çavuşoğlu, Çelik, Çeliker, Hoşkara, 2006)

With the era's fertile socio-economical environment, Cypriot people living and working in the capital city became able to commission local architects for their houses in the newly developed districts outside the old city walls, such as Köşklüçiftlik,

Çağlayan, and Yenişehir. In these projects, the architects envisioned and designed a modern Cypriot way of living in these modern houses. Thus, these modernist architects became leading influencers of modern houses and living in the capital city. Furthermore, their dreams and desires for the future of Cyprus took form in their modern architecture and inhabitation. Consequently, the thesis studies these pioneering modernist architects' projects on how they designed and envisioned modern everyday living in the following sub-chapter.

4.4 Modern Living and Visions by Architects

Several leading Cypriot architects pioneered the creation of modern life by introducing modern architecture to the island. According to their visions and designs, modern life on the island took form. This subchapter discusses the visions of these architects to acknowledge their essential contributions to the modernist period of Cyprus.

While the first educated Cypriot architect is not documented, the first known one is Theodoros Photiades, who practiced architecture when a work environment for Cypriot architects was still not structured within the society. Nevertheless, he was a leading figure in enabling the understanding of the architecture occupation in society, creating a need and desire for architects in society, and educating local builders and contractors. Originally graduating from engineering in 1904, Photiades returned to Cyprus in 1914. However, after two years, he went abroad to gain more experience and returned permanently in 1920. At the time of Photiades's return from his studies in 1920, Cypriot society was not intensely involved in architectural production.

For this reason, Photiades adopted a mission in his works by collaborating and engaging with Cypriot workers, builders, and contractors to develop architectural practices (Georghiou, 2018, p.22). Thus, he was an important figure in creating an

understanding of architectural occupation by Cypriot society and an architectural ground for the next generation of educated architects. However, due to low commissions, when he thought of leaving Cyprus, the colony administration introduced several developments that gradually increased the need for commissioning architects on the island. Moreover, an introduction of regulating technical drawings submitted to the municipality enabled educated architects to authorize their occupation rapidly.

During the early 20th century, Photiades was commissioned by the government for multiple projects in Nicosia, such as the Pancyprian Gymnasium in 1921, Phaneromeni Girls' School in 1923, Ayios Antonios Elementary School in 1926, Kaimakli Elementary School in the 1920s, and many more (Georghiou, 2018, pp.125-131). His projects and designs shaped the city and its life. The flourishing in education was a reflection of his projects. In addition, Greek Revival and Neoclassical architecture deeply inspired Photiades.

Furthermore, life in the city began to flourish during this period. Thus, Photiades's projects and contributions to this change in social life were significant. For example, the Magic Palace, an open-air cinema and theatre center, opened in the capital city with Theodoros Photiades's design around the 1930s. This formation reflected the beginning of flourishing urban street life (*Figure 40*). Furthermore, several hotel projects of Photiades followed in the same period, such as the Olympos Hotel, now in the buffer zone, the Cleopatra Hotel, which is now demolished, and the George Hotel, which is also demolished (Georghiou, 2018, pp.188-192).



Figure 40: The Magic Palace in the 1950s (Georghiou, 2018)

Yunus Nadi was a prominent Turkish Cypriot architect at that time. Most architectural projects, even those belonging to wealthy Turkish Cypriots, were made by Greek Cypriot architects, most of them by Theodoros Photiades. Trying to make a name in such a period, Yunus Nadi immigrated to Turkey permanently after doing a few projects (Georghiou, 2018).

Consequently, through his works and imprints on the architecture of Cyprus, it can be deduced that Theodoros Photiades envisioned and worked for a future where Cypriot architects could practice and develop the life and architecture within the island. His works represented the strong influence of Greek revival and Neoclassical architecture. Thus, the physical influences and properties of his architectural projects were not the sole identifier of Photiades's influence on the birth of modernism on the island—his contributions and devotion to establishing the island's architectural profession and urban social life. Nevertheless, in his later years' features of modern architecture with reinforced concrete began to be seen in Photiades's works. Nevertheless, the next generation of educated Cypriot architects would return to the island with extensive knowledge of reinforced concrete as a structural element with additional modernist elements.

Even though initial thoughts on modernity were rooted in this period, it grew with the next Cypriot architect, Polys Michaelides, who became a leading figure in

modern architectural practices in Cyprus. He was an ambitious and visionary architect who returned from his studies in Athens, working in Le Corbusier's office during the early 1930s (Georghiou, 2018, p.79). His works represent the birth of modern architecture in Cyprus.

In the early years of modernist architecture, Polys Michaelides was prominent for presenting International Style and machine aesthetic, highly influenced by Le Corbusier, such as in his early works of Nicosia General Hospital (1936-1939). Unfortunately, this building is demolished today, and no photograph of its previous state can be found. Following the legislation of municipalities in 1939, the General Hospital by Polys Michaelides was initiated by the government's renewal of medical facilities, technological advancement, and innovation. The ideas corresponded with the Cyprus modernist ideologies of dreaming of a better future; the government pursued technology and advancement. Nicosia General Hospital building was Polys Michaelides' first public building project and a true reflection of his experiences from Le Corbusier's office. Michaelides desired a more modern, robust, and developed Cyprus.

Michaelides designed his house in Nicosia in 1959, a true example of his architectural approach (*Figure 41*). The house was structured with reinforced concrete, a feature of modern architecture, and the decorative use of stones reflects the continued use of local elements. Furthermore, its inclined roofs enable indirect sunlight and ventilation in the interior. Due to the climate conditions on the island, these features reflect the sociocultural variations of modern architecture. In addition, the linear sun breakers on the exteriors are further examples of this. Thus, the house is an accurate representation of modern architecture in Cyprus. However, its life was short, and now the house resides in the Buffer Zone.

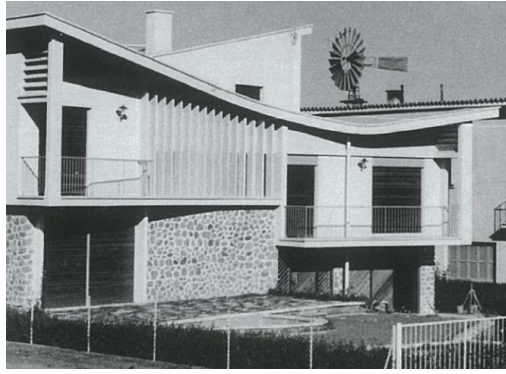


Figure 41: Polys Michaelides house in Nicosia, 1959 (Georghiou, 2018)

The modern interior plan of the house had an open plan and interconnected spaces, which provided a continuous flow between interior and exterior spaces. Furthermore, Michaelides designed this modern interior in eight different height levels. This flow of the interior space gives the peculiarity to this house. Furthermore, life was structured around the house's double-height center space. The steel staircase frame and decorative furniture combine international modernism and local socio-cultural elements. In *Figure 42*, Michaelides stands on a ramp where the living room and the center double heightened space become elevated. The following *Figure 43* shows this elevation from another perspective, as well as the efficient use of daylight in the design.



Figure 42: Photography of Michaelides's house's interior (Georghiou, 2018)



Figure 43: Photograph of the interior from another perspective (Georghiou, 2018)

Consequently, Polys Michaelides envisioned a modern Cyprus at the heart of the changes, such as the urban growth outside Nicosia's old city walls. Thus, commissions to architects have been affected. In addition, the socioeconomic growth took place with the investments by the government, reflected in the first Bank of Cyprus project commissioned to Polys Michaelides in the capital city and many more, and an increase in the residential projects of rising middle-class society. Therefore, the timing of his work life in Cyprus after his experiences in Le Corbusier's office influenced both parties. As much as Michaelides influenced modern living in the capital, the socio-cultural and economic changes happening in everyday life also influenced him, creating the foundation for Cypriot modernist architects to thrive.

During the same period, a trend toward eclectic style has also risen, which Polys Michaelides adopted in several works. Nevertheless, other architects challenged this trend by becoming spokespeople for Cypriots' modern architecture, such as Ahmet Vural Behaeddin, Neoptolemos Michaelides, and Fotis Michaelides. As a result, the next generation of educated Cypriot architects represented Cypriots' ideal form of modern architecture.

In the modern architectural history of Cyprus, a few architects were entirely devoted and supported modern living on the island. These few architects influenced

both the users of their buildings and the general society in adopting a modern way of living and thinking. Ahmet Vural Baheaddin was one of them. Born in Nicosia, Ahmet Vural Baheaddin returned to the island from his architectural studies in Istanbul and work experiences abroad in 1954. Until his arrival, the society of Turkish Cypriots was also commissioning their architectural works to Greek Cypriot architects. However, due to intercommunal conflicts between 1963 and 1974, nationalist ideas and acts between the two communities gradually rose, and Turkish Cypriots withdrew to their inner community. This transition has resulted in close collaboration among the Turkish Cypriot architectural community. Thus, this environment created a susceptible modern architecture from governmental projects of schools to houses in which Ahmet Vural Behaeddin was a prominent figure, especially with the works of Turkish Cypriot society.

Behaeddin oscillates among modernist, traditionalist, and localist influences in his architectural work. After all, Behaeddin was a strict modernist regarding professional ethics and responsibilities. On the other hand, he was a modernist architect who skillfully interpreted the location and context of the building to create the original identity and character of architecture and, in doing so, never compromised any aspect of traditionalism and iconography. Nevertheless, in all his architectural works, the abstract language of modernism prevails; therefore, Bahaeddin was highly interested in structuring the negative space. Moreover, Ahmet Vural Behaeddin was an architect known for his attention to detail in his projects and the controllability he established.

At this time, modern houses became an expression of modern living, a search for a new identity for the rising new urban young elite society. Thus, this emerging elite society formed the initial settlements outside the old city walls, especially in

Köşklüçiftlik, which became Behaeddin's main customers in residential projects. However, Ahmet Vural Behaeddin designed beyond the building to the furniture and the way of living in these residential projects. Thus, this creates a complete picture of modern living for this new class of elites in the new urban landscapes of Nicosia. Behaeddin was a leading modern architect of his period, a social engineer who designed how to live in the modern residence, the modern living of Cypriots.

Due to their local references, Behaeddin's projects express distinct and unique features, especially in his interiors; he has gone to new and different solutions in each project to ensure permeability and flexibility. Furthermore, Behaeddin has been more than a modern architect but a designer of the newly flourishing modern life. Thus, his designs have always been conscious of shaping modern society.

According to Behaeddin, his approach should not be questioned by the user. It does not allow it because it assimilates its customers and their lives very well and offers the most appropriate modernist solutions. However, several other Cypriot architects also believed in modernism. Georghiou (2018) stated the following:

Only a few were dedicated to Modernism, which they believed was the correct way to build in the 20th century and would not accede to clients' instructions for other styles. Neoptolemos Michaelides, Ahmet Vural Behaeddin, and Fotis Colakides belonged to this category. (p.207)

Neoptolemos Michaelides, along with Ahmet Vural Behaeddin, advocated modern living and architecture in Cyprus. Thus, it was no surprise that they were also close friends. After his architectural studies in Milan, one of his earliest projects was Theodotos Kanthos's house (Fereos & Phokaides, 2006, p.17). The design of the Kanthos house was concluded between 1951 and 1953 (Georghiou, 2018, pp.218-220). The ground floor accommodates a study room, kitchen, dining, and living room. In addition, on the first-floor level, a daily living room and private chambers can be

found (Figure 44). Thus, the private and public spheres are strictly defined with this division of spaces on different floors.

Nevertheless, the relationship between indoor and outdoor spaces has been powerfully used and addressed in the design of the house with gardens, openings, and patios, as well as large window façades. The house is a typical representation of modern architecture because of the fluidity of spaces with the open plan and with the loose boundaries of indoor and outdoor space. The use of concrete as a structural material, horizontal slabs, and steel frames all incorporate the modernist character of the design (Figure 45). Nevertheless, it also adapts and incorporates local architectural elements such as local stones, the internal division of private and public spheres, and sunshades of extended concrete slabs (Figure 46).

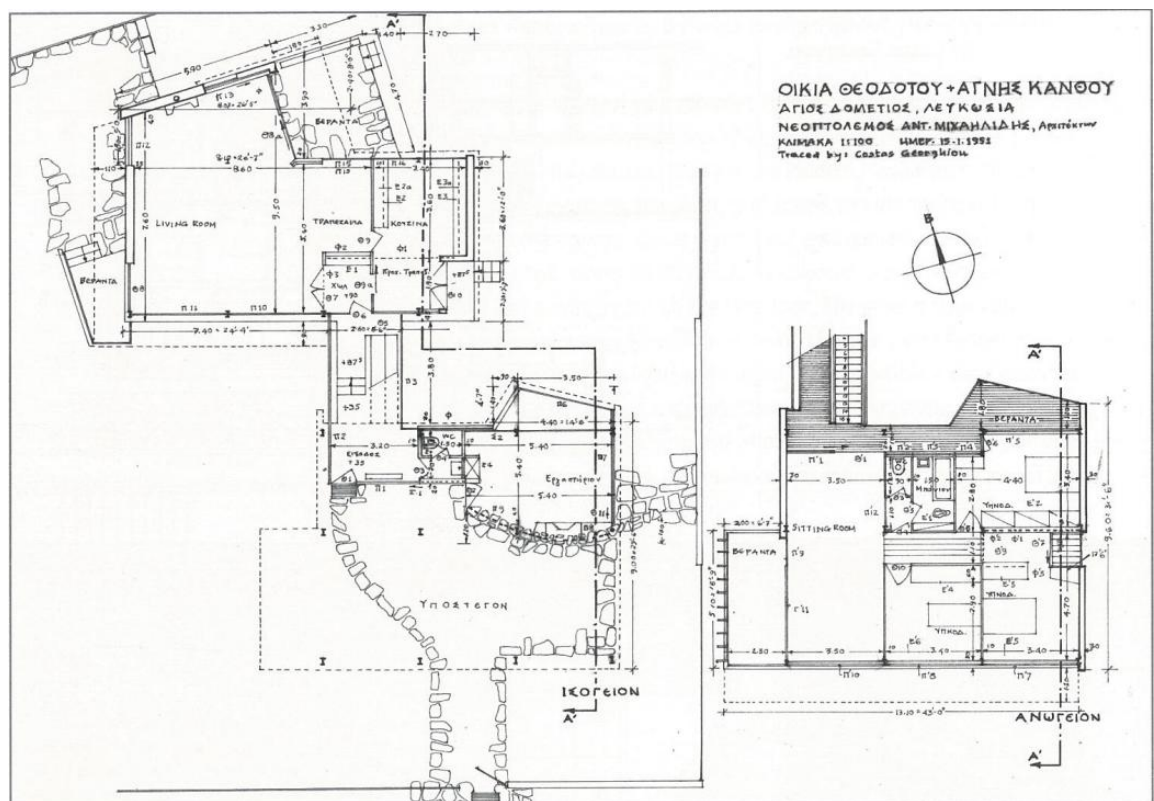


Figure 44: Plan of Theodotos Kanthos house (Georghiou, 2018)



Figure 45: Staircase of the Kanthos house (Georghiou, 2018)

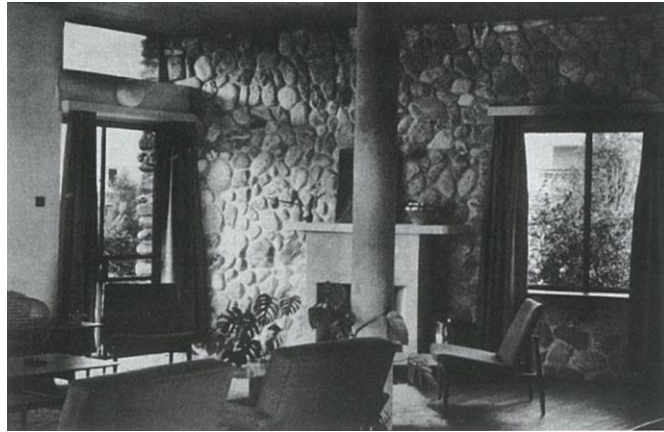


Figure 46: An interior photograph of Kanthos house (Georghiou, 2018)

Unfortunately, many people's professional lives were multiplied by zero towards the wreckage of social life with the island's inter-communal conflicts. Being convinced there was no environment left for him to work, Ahmet Vural Behaeddin left the island permanently in 1993. However, another promising figure who returned from his architectural studies, the next generation of architects from the Ahmet Vural Behaeddin and Neoptolemos Michaelides's period, were Abdullah Onar, Hakkı Atun, Ayer Kaşif, and Tuna Veysi would work and devote their lives to modern architecture (Figure 47).



Figure 47: Photography of architect Ercan Hıfzı, civil engineer Oğuz Başak, civil engineer Efruz Müdüroğlu, Abdullah Onar, architect Ayer Kaşif, architect Hakkı Atun, and civil engineer Özdemir Sennaroğlu (from left to right)

Like Ahmet Vural Baheaddin and his contributions to modern architecture in Cyprus, these Turkish Cypriot architects would also have a revolutionary impact on Turkish Cypriot society's architecture. Among the responsibilities brought by the Turkish Cypriot community, they would play significant roles in training qualified personnel in every field of architectural production, devoting their career to advocating for architectural practices, supporting the architecture community of Turkish Cypriots, and raising Turkish Cypriot builders, which previously were only Greek Cypriot builders. This turning point was critical due to the inter-communal clashes following the fall of the Republic of Cyprus in 1963. Unfortunately, the troubled years following 1963 housed the disassociation of these two major Cypriot communities, which was also reflected in architectural practices. Thus, the mid-1960s served as a period of socio-political and economic regeneration for the Turkish Cypriot community. As a result, they became leading figures in establishing the chamber of engineers and architects for the Turkish Cypriot community during the 1970s.

Consequently, as much as Ahmet Vural Behaeddin did, Abdullah Onar, Hakkı Atun, Ayer Kaşif, and Tuna Veysi contributed to the modernization of the capital city and the heart of Köşklüçiftlik as well with their influences and visions on modern living. Moreover, this vast number of architectural examples by these pioneering architects was because Köşklüçiftlik is a densely Turkish community district. Furthermore, the timing of the socio-political growth in Cypriots with the formation of a middle-class elite society and the urban growth outside the city walls made the Köşklüçiftlik district the base for the development of modernity. Thus, this thesis structures its analyses of modern houses as narrators of life in the following chapter within the Köşklüçiftlik.

Chapter 5

NARRATORS OF THE STUDY: MODERN HOUSES AND THEIR INHABITANTS

Modernism was Cyprus's harbinger of change and development, while Nicosia was the heart of this change, and its houses were the narrators. The capital city had its privileges, reflected in the rapid changes and developments of its infrastructure, socio-cultural environment, and spatial environment. Thus, one of the first districts in this period, called Köşklüçiftlik, served as a symbol of modern living in this heart of modernism. Consequently, this chapter proceeds to the investigated location of Köşklüçiftlik and elaborates on the selected narrators of houses with their inhabitants, using the data collection methods of oral history, period photographs, architectural drawings, and site visits.

5.1 Köşklüçiftlik as the Heart of Modernity

In terms of architecture and life, the place where modernism is experienced and felt most in Nicosia has been the Köşklüçiftlik region.

Köşklüçiftlik is one of the first districts structured outside the city walls. Once, it was a farm, and its original location was around today's Ledra Palace Hotel, as stated on Kitchener's map in 1881. The district was once the property of a wealthy Turkish man from the 19th century called Tüccarbaşı Mustafa Fuat Efendi, with many other properties in Nicosia. Mustafa Fuat Efendi was a member of the last chamber of the Ottoman period and the only Turkish member of the new chamber at the beginning of the British period. His brother would also be vital in the chamber in future years.

Additionally, Mustafa Fuat Efendi's son-in-law was also an important figure called Müftü Hacı Hafız Mehmet Ziyaettin Efendi or Müftü Ziyai Efendi (Figure 48) as the founder of one of the first Turkish political parties of the island called *Cemaat-i İslamiyet Teşkilatı* and one of the founders of *Türk Bankası*. Following the death of Mustafa Fuat Efendi, the majority of the properties were passed down to his daughter and wife of Müftü Ziyai Efendi. Köşklüçiftlik district was one of those properties. The district was formed through the transition of two generations of successors of this family. This family built even the first houses in Köşklüçiftlik in the 1910s, which are situated on the green line at the beginning of old Shakespear Road or, in other words, today's *Mehmet Akif Caddesi*.



Figure 48: Photography of Müftü Ziyai Efendi (Gazioğlu, 1996)

Following the land subdivision in Köşklüçiftlik in 1930, early-modernist architectural examples started to be built in the district. Moving towards the 1960s, the urban growth outside the city walls increased, and many more middle-class and upper-class citizens moved to the Köşklüçiftlik district. Some of these families commissioned important figures of Cypriot architects for their houses, which would become valuable examples of Modern architecture in Nicosia. This commissioning of modernist architects was the main reason Köşklüçiftlik became the symbol of modern life and architecture in Nicosia. Moreover, due to its timing, urban growth outside the

old city walls is vital for discussing modern architecture. The architecture within the old Nicosia belongs to the early British period, Ottoman period, and before. However, modern architecture began to appear by expanding the built environment outside the city walls, citizens' economic growth, and forming a new middle class. Due to this higher number of families who built their houses in modern architecture and adopted modern living, Köşklüçiftlik became a visionary symbol for the Modern period in Nicosia. In other words, Köşklüçiftlik was the center of modernist life and architecture represented in Nicosia. Due to these careful considerations, the analysis of modern life and architecture has been limited to Köşklüçiftlik.

5.2 Selection of Narrators

A field study has been conducted in the Köşklüçiftlik district in order to identify potential modern houses as narrators. The initial defining feature of these potential cases was to be a house and an example of modernist architecture with few decorations and alterations made to the building in the present day. The outcomes of this field study can be seen in *Figure 49*, with these initial potential houses identified in yellow.



Figure 49: Map of Köşklüçiftlik's houses built or designed during the modern period

Furthermore, several more criteria were defined, focusing on the inhabitants, the house, and the architect. Initially, the house must have belonged to the 1950s - 1960s period in which modern living was at its defining years in Cyprus. Also, the house must not have multiple existing research studies, and the architect had to be an academically educated Cypriot architect. Moving toward the house's inhabitants, selecting these houses must enrich the study by providing rich perspectives. Furthermore, the inhabitants had to be accessible for oral history as it is a vital method for narrating everyday living. Also, everyday living had to provide relatable information to the topic of the study and intriguing information. Following these further defining criteria, three potential houses have been defined (*Figure 50*).



Figure 50: Map of Köşklüçiftlik's selected modern house cases

As this thesis aimed to visualize the way of living in Cypriot modernist houses as narrators of life, the ultimate goal in the data collection period was to be able to portray the modern life in these houses. Therefore, architectural analysis was secondary to modern life in modern houses. Thus, the inhabitants and their everyday living within the houses strongly influenced the selection of these houses. Consequently, their unique perspectives connected the selected houses solidly to modern living. Therefore, the inhabitants were political figures involved in the decisions and acts that shaped society and everyday life during that period or an architects as the creators of modern living.

In order to gather comprehensive information on daily life occurrences in houses, it is crucial to consider the extent of data that can be derived from the residents' accounts and period photographs. Thus, the primary determinant in the selection of the houses is the possibility of oral history and the amount of information that can be deduced from the experience of everyday living in a particular house. Hence, the quality of reliable data on everyday living instances provided through a single house would be much more valuable than the quantity of the multiple selected houses. Furthermore, a more in-depth study could also be undertaken with a single selected case and multiple oral histories considering the single house, not just with a single inhabitant but with more people involved in these everyday living instances. From neighbors to family friends, members to people who worked within the house. Nevertheless, this study adopted a more general inquiry on three houses to prove the applicability of this proposed methodology in any house, in any number, period, location, and variety of depths.

In addition to the defining criteria influenced by modern life in these houses, the oral history method adopted in this study held a vital position in this data collection

phase. Prior to the oral history interview with the potential narrator, preliminary research, including a historical file, was carried out for each house. This preliminary research file included all the current information on the house and a biographical file with all the current information on its inhabitants. This prior research was necessary to gain familiarity with the context and form a foundation for a treatment design. Thus, the next step was to collect initial data on the house and its everyday living, such as photographs, videos, and technical drawings, which could be used as a source for oral history. Hence, following all of these steps above, the next step in the methodology was to conduct the oral history.

The oral history questions were fixed and open-ended due to the nature of the oral history method. The questions were structured under three titles: general information about the house, the family, and life. Starting the oral history with open-ended questions, the researcher actively listened and observed. The goal was to get the narrator to buy into the process and obtain as much data as possible. Also, the open-ended questions were set to ease the narrator and create a comfortable environment to tell the narrator's side of the story. However, in critical situations, probing might guide the narrator to stay in the context intentionally. Moreover, probing was also used when the researcher sensed that something had been left out, that the narrator could give a complete answer or that valuable information could be revealed further. Therefore, the oral history method was open-ended, with active listening from the researcher and probing in critical situations.

Last but not least, this oral history had to establish where the narrator was, the perspective, or her/his role during the events at relevant points. This clarification of the narrator's perspective was necessary to determine how much eyewitness information was and how much was based on reports of others. As memory could be

deceiving, the reliability and validity of the data provided by the narrator must be checked through other forms of data.

Consequently, the analysis of the selected houses followed multiple data collection methods, which fed into each other progressively, summarized in the following flow chart (*Figure 51*). Initially, a field study was conducted on the location of the thesis, Köşklüçiftlik, to define the potential selection of modern houses with few alterations possible in the present day. Then, following further criteria on house, inhabitants, and life, these potential selections underwent a reduction to three houses. Finally, a preliminary research file was collected to analyze these selected houses, including background information on the house and the inhabitants. Also, architectural drawings and photographs of the selected houses were collected as initial data.

This initial phase of data collection followed two different directions. First, the interview was conducted in the narrator's presence for the oral history, followed by further additional data collection such as period photographs, architectural drawings, and site visits to the investigated house. Consequently, the data collection flow undertaken in this study can be seen in the following chart illustrated in *Figure 51* on the next page.

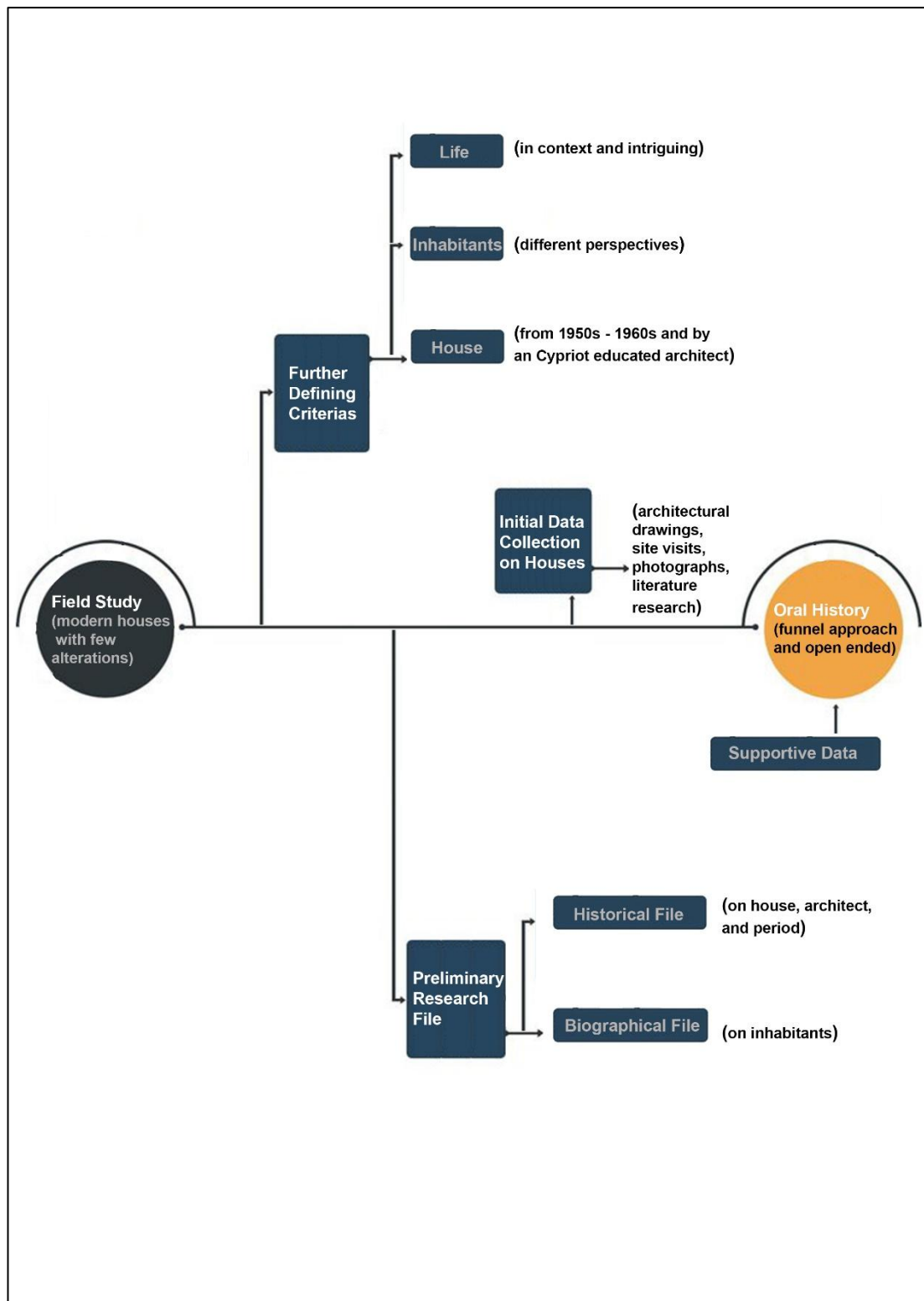


Figure 51: Methodology in selecting and collecting data for the thesis cases

5.3 Selected Narrators of Houses and their Inhabitants

Bryson (2010) stated the following:

Whatever happens in the world – whatever is discovered or created or bitterly fought over – eventually ends up, in one way or another, in your house. Houses aren't refuges from history. They are where history ends up. (p.13)

Thus, houses narrate everyday life, which is the container of the period's socio-cultural, political, economic, and architectural history to the researcher. Therefore, the narration of life through houses was investigated to discover and analyze modern life in Nicosia within this thesis. The narrators of this thesis are the Örek house, Onar house, and Güven house.

5.3.1 Örek Family and their House

The qualitative data provided within this sub-chapter was deduced from the oral history of Yeşim Örek Gümüşdağ, who was the daughter of Osman Örek, period photographs collected from the interviewee, additional photographs collected during the site visit, and the architectural drawings. The interviewee of Gümüşdağ was the only member of the family who spent all her childhood memories in the house as her mother and father were deceased, and her brother did not live in this house for long; Yeşim Örek Gümüşdağ became the selected narrator. However, the elaboration of the Örek house and its everyday living begins with introducing the house and its spatial configuration, followed by familiarizing the family members and their daily habits with the narration of everyday living.

With the marriage of Neriman Örek to Osman Örek, who was an influential political figure in the late 20th century and the turbulent political years of Cyprus in the 1960s and 1970s, in 1958, this gifted land from Neriman Örek's father became grounds for their future home. In search of an architect to design their future house, the choice of the architect Ahmet Vural Behaeddin was inevitable as he was a close

family friend of the Örek family. Thus, Behaeddin began designing their house in Köşklüçiftlik in the late 1950s. The Örek family of five (*Figure 52*) lived in this house and constantly moved between places. The first time they lived in this house was between 1959 and 1964. Following the distressing political atmosphere of the island, Osman Örek's political position in society and the location of the house close to the border caused security problems for the family. Hence, they had to move to an apartment in the Kumsal district in 1964. After a year, they returned to their house and resumed living there until 1974, when they had to move again for the same security reasons. Nevertheless, as the country's political situation settled down along with its security problems, the Örek family could permanently return to their house. With the death of Osman Örek, the family never used the house in Köşklüçiftlik ever again, which is still rented today for a Music Academy.



Figure 52: (From left to right) Neriman Örek, Hasan Örek, Mother of Neriman Örek, Yeşim Örek Gümüşdağ and Osman Örek

The Örek family had a relatively active social life and an influential societal position during the modern period. This uniqueness in the family's influence on

modern life was due to Osman Örek, his active political life, and his being the prime minister during the era (*Figure 53*). In addition, he was an active figure in the UN meetings during the turbulent political years of the late 20th period.



Figure 53: Osman Örek, Necdet Ünel, Rauf Raif Denktaş, and Dr. Fazıl Küçük

Upon the desires of Neriman and Osman Örek, the house had to accommodate both their daily life and their active social life for the family of five, Osman Örek, Neriman Örek, Hasan Örek, Yeşim Örek Gümüşdağ, and Neriman Örek's mother. It was casual for the family to host social gatherings due to Osman Örek's occupation as an important political figure. Moreover, during that period, it was not unusual for the grandparents to live with the family, and as Neriman Örek's father died, they decided to live with her mother. Thus, the house's design had to accommodate five people, their daily life and habits, host multiple people during these gatherings, and then enlarge and return to their domestic life. Consequently, on a single level, the house provided an inner courtyard that would serve as the heart of daily life and extend in times of social events, which was a comparatively new alteration and became the first modern inner courtyard house of that period (*Figure 54*).

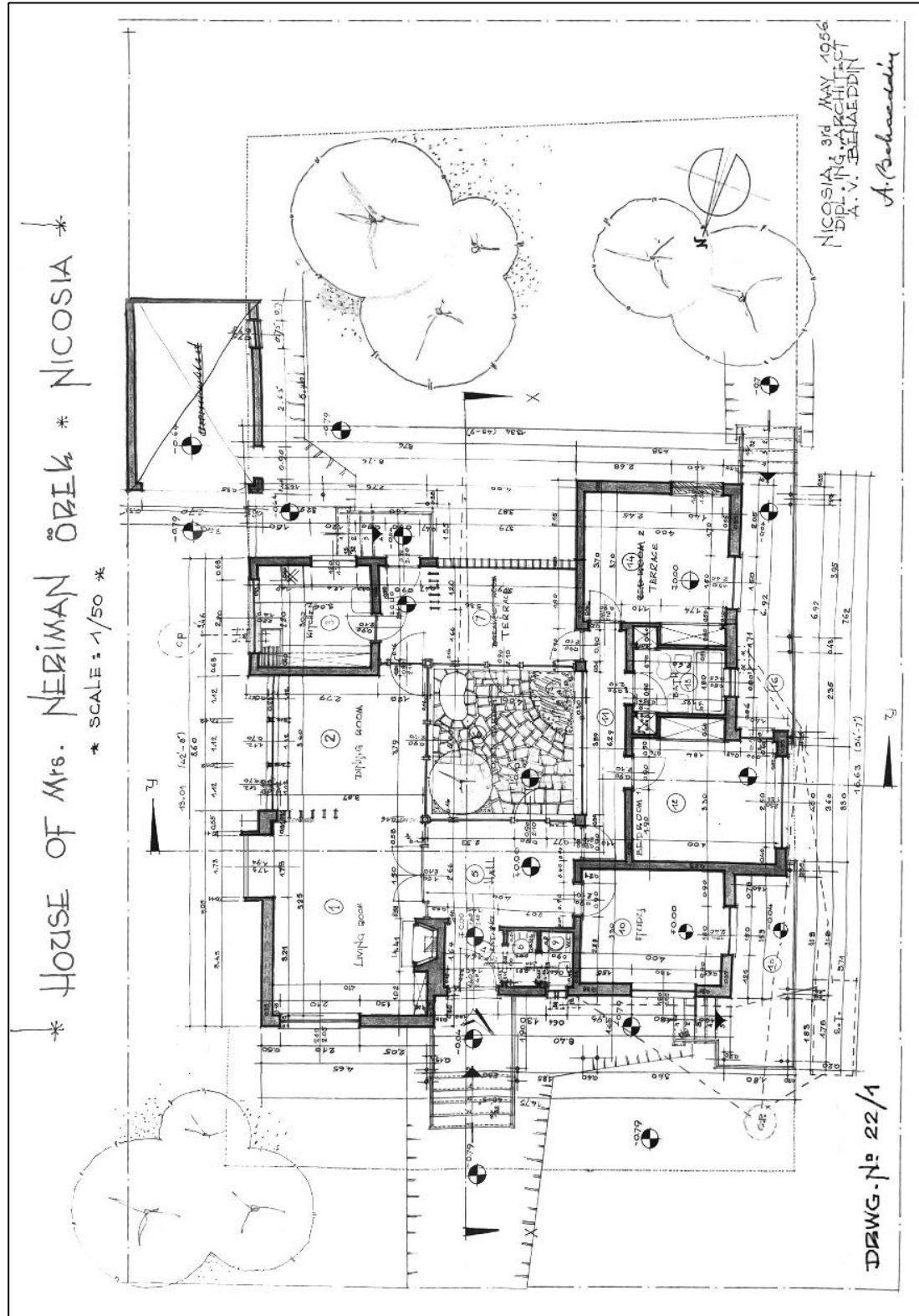


Figure 54: Initial ground plan of Örek's house by Behaeddin in 1956 (from Yeşim Örek Gümüşdağ's archive)

Moreover, being one of the first houses to be built in its neighborhood, it also became an influential modern architecture for the following projects in its' built environment. The entrance welcomes the intruder with a view of the courtyard (*Figure 55*). In the photograph below, we can see Neriman Örek holding Yeşim Örek Gümüşdağ in her arms, standing at the main entrance door and the all-windowed wall of the inner courtyard behind. The glass walls of the courtyard facing the entrance and the living rooms enable the transition of light and air to all other spaces. Thus, it blurs the boundaries between these spaces.



Figure 55: Photograph of Neriman Örek with Gümüşdağ in her arms at the entrance with the inner courtyard in the back (from Yeşim Örek Gümüşdağ's archive)

However, a second plan was developed by changing the terrace in the initial design shown in *Figure 54* into a second living room. This second additional living room in this thesis is called the daily living room, and the space divided with its partition is called the daily dining room. However, the reasons for this identification are elaborated in the thesis's further parts. Thus, in the developed second design, additional space for dining closer to the inner courtyard and a second living room towards the backyard has been offered (*Figure 56*). This proposed second plan by architect Behaeddin was made in the same year as the initial design in 1956 and would be the chosen design of the Örek house, which follows with the construction. The chosen second proposed plan can be seen on the next page in *Figure 56*.

Furthermore, the details of this extension in the second plan can be seen in the technical drawings illustrated on the following pages (*Figure 57*). This extended area became the most used area by the family for their day-to-day activities, as provided by the interviewee. In addition, this area acted as a bridge between the inner courtyard and the rear garden. The light and air in this daily used room created an everyday life flowing through the inner courtyard and the kitchen. Thus, the formal living and dining room with the entrance hall was used for social gatherings, not daily. Preferably, according to the oral history, the family would open the two glass doors of the inner courtyard in the event of parties—one to the entrance and the other to the formal living room and dining room. The relationships between the rear garden and the inner courtyard in which the daily used living and dining rooms were the bridge of everyday living. Additionally, the inner courtyard's expandability of the inner courtyard to the other formal living and dining room with the entrance hall is more visible in the architect Behaeddin's section drawings shown in *Figure 58*.

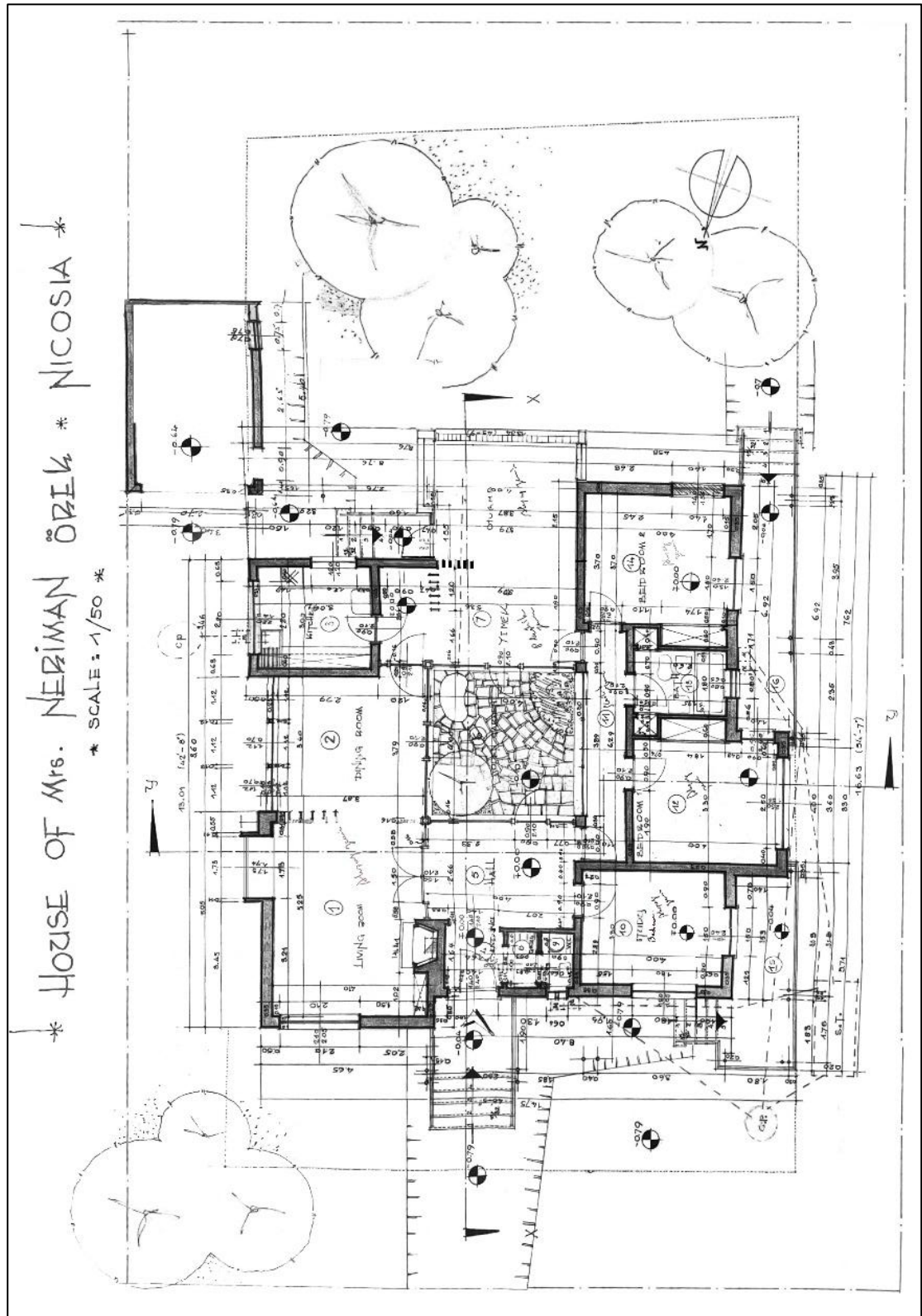


Figure 56: Final ground plan of Örek's house by Behaeddin (from Yeşim Örek Gümüşdağ's archive)



Figure 58: Sections by Behaeddin (from Yeşim Örek Gümüşdağ's archive)

Thus, the spatial configuration of the Örek house orients around an inner courtyard, providing two living and dining rooms, a kitchen, an entrance hall with a small bathroom, and a private corridor that opens to three private chambers and a bathroom. This configuration is more clearly illustrated in the following Figure 59.

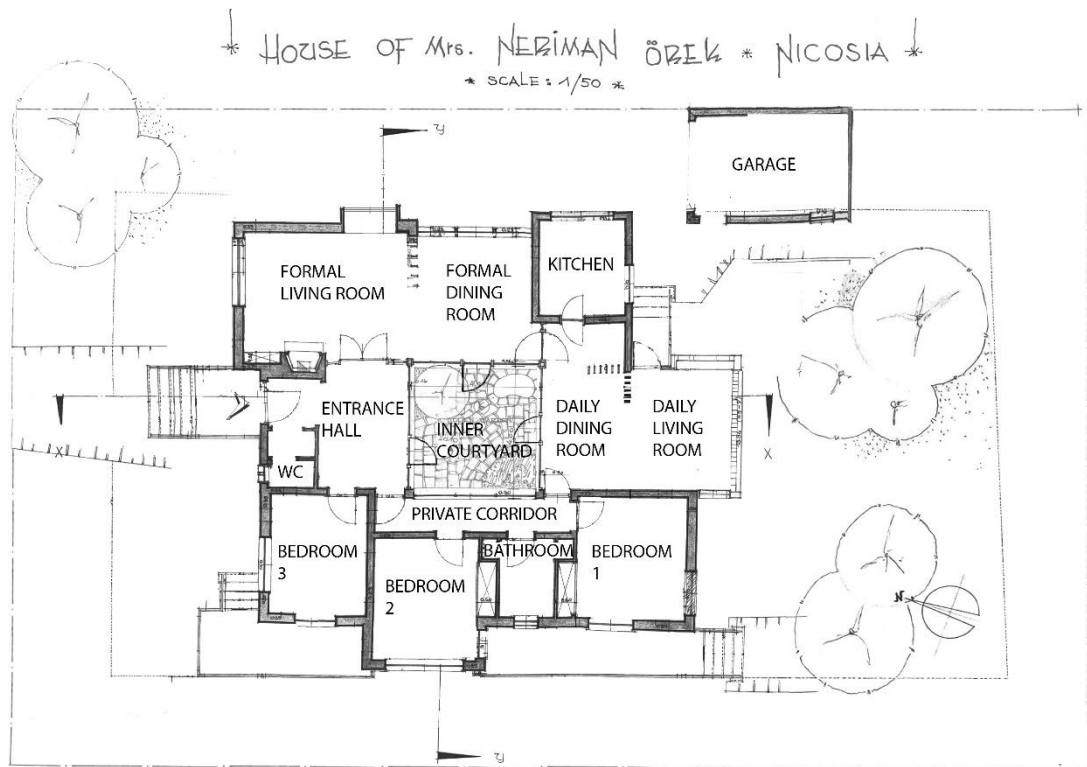


Figure 59: Spatial configuration of the Örek house illustrated by the author

The house's reinforced concrete structure expresses typical features of modern architecture, such as white walls, pilotis, and geometrical linear shapes (*Figure 60*). In addition, the details of the rails and pilotis in the entrance and its elongated roof highlight the house's modern features, which belong to the universal language of modern architecture (*Figure 61*). The wooden door shown in *Figure 62* is the original door that remains today. Upon the entrance to the house, the elongated wooden roof highlights the main entrance and its main door (*Figure 63*). The original cloak cupboard at the entrance remains there, highlighting the handle design of the entrance door with its mirror (*Figure 64*).



Figure 60: Entrance and the front yard of Örek's house taken by the author



Figure 61: Details of the entrance to Örek's house, taken by the author



Figure 62: The entrance door of Örek House taken by the author



Figure 63: View of the entrance door from the interior taken by the author



Figure 64: Photograph of the cupboard at the entrance taken by the author

The photograph of Osman Örek, shown in *Figure 65*, illustrates the urban landscape around the house and the front rose garden of the house during that period. The urban environment was still not developed to its further state, which is understandable as it was one of the earlier houses around that street within the newly developed district of Köşklüçiftlik. The following investigated house of the thesis, the Onar house, is also situated in this neighborhood and was built one year later. Consequently, the state of the front garden is much more different than the present state seen previously in *Figure 60*. Furthermore, compared to the general knowledge of modern architecture and its surrounding landscape design, the modern houses of Köşklüçiftlik illustrate a romantic approach with its roses rather than efficiency and functionality concerns.



Figure 65: Osman Örek in the front garden (from Yeşim Örek Gümüşdağ's archive)

Moving further into the house and past the entrance hall, the grand formal living and dining room stands on the left wing when positioned in the entrance hall.

This area, encompassing approximately a quarter of the house, was one of the least-used rooms, according to the narrator. The main reason behind this low usage was the lack of sunlight. In addition, the apartment next to this room had a contributing factor. Thus, this living and dining room was a place for formal gatherings, such as when the Örek family hosted Filiz Akın (*Figure 66*).



Figure 66: Öreks with Filiz Akın (from Yeşim Örek Gümüşdağ's archive)

This photograph shown above was taken in the formal living, while Osman and Neriman Örek with Filiz Akın were sitting in front of the street's window. According to the interviewee, this invitation to Filiz Akın was during inter-communal clashes when society needed unity, emotional support, and solidarity. Thus, this visit by Filiz Akın aimed to give society morale and raise their hopes for the future. So, Filiz Akın was not just a guest to the Örek family but to their neighborhood and the Cypriot people, where their house served as a hub for celebration and unity in these modern

but troubled times. Therefore, the influence of the Örek family on society in establishing a unified, promising modern life for people was significant.

A couple of photographs provided by the narrator, seen in *Figures 67 and 68* taken in the formal living and dining room, provided a glimpse of the arrangement and design of its interior space. Both photographs were taken from different perspectives while the Örek family stood in the same position: next to the wooden panel dividers between its living and dining areas. Moreover, this partition designed by Behaeddin was intentionally positioned to divide the room into living and dining areas. The same design in this partition would be repeated in the sun breakers of the other living room on the east wing, which would be discussed further.



Figure 67: Photograph of Osman Örek, Neriman Örek, Hasan Örek, and Yeşim Örek Gümüşdağ in the formal living room (from Yeşim Örek Gümüşdağ's archive)

The Örek family sat on an upholstered 20th-century armchair next to a radio with a plaque player (*Figure 67*). According to Gümüşdağ, this radio and plaque player was crucial in the social gatherings the Örek family hosted. During these social events and modern entertainment nightlife in the house, people would drink, laugh, chat, listen, and dance to music. Thus, it can easily be seen how the family was keen on providing a modern life with a quality social life and entertainment.

Additionally, a piano was in this formal room behind the dining table at the back of the dining room (*Figure 68*). As Gümüşdağ provided, people would play the piano and sing together during several events. Another detail can be seen on the piano wall, a painting by the same period's significant Cypriot painter İsmet Vehit Güney (*Figure 69*). This specific painting can be seen in *Figure 70*, in which many more of İsmet Vehit Güney's paintings were around the house; in a total of seven, one was Osman Örek's portrait (*Figure 71*). Thus, the Örek's house encompassed modern living in multiple forms, appreciating modern living in all artistic and creative forms.



Figure 68: Photograph of the Örek family in the formal living room with a view of the formal dining room in the back (from Yeşim Ören Gümüşdağ's archive)



Figure 69: A photograph of the Cypriot painter İsmet Vehit Güney



Figure 70: Painting by İsmet Vehit Güney(from Yeşim Örek Gümüşdağ's archive)

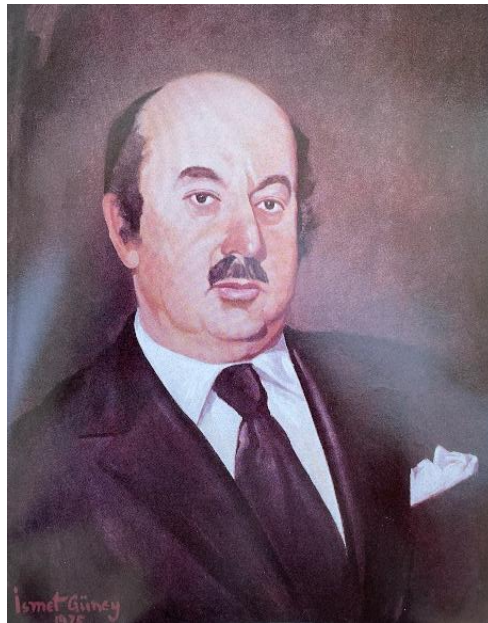


Figure 71: A painting by İsmet Vehit Güney (from Yeşim Örek Gümüşdağ's archive)

The stated partition between the formal living and dining room by Behaeddin was repeated between the daily living and dining room (*Figure 72*). This partition was used similarly as a divider of the daily living and dining room in which the daily living space faced towards the backyard and the daily dining space facing towards the inner courtyard. The facade of this daily living room towards the backyard was an all-windowed wall (*Figure 73*) with sun breakers designed by Behaeddin himself, manufactured in Limassol City (*Figure 74*). This sunbreaker design is flexible. The top section of this sunbreaker was stable, not movable. However, the other bottom section was horizontally movable with a metal handle attached to three sets, moving from left to right. In addition, a pivot structure at the top and bottom rotated each piece of the sun breaker. Considering these issues, Behaeddin's use of expansive windows in the design of the house, such as in the inner courtyard and the east facade of the daily living room, also reflects his appreciation of modern architecture with respect and consideration of the local reflections.



Figure 72: Photograph of the partition between the daily living and dining room taken by the author



Figure 73: Photograph of the backyard and the daily living rooms window facade



Figure 74: Photograph of the sun breaker and its handles in the daily living room taken by the author

A photograph of Osman and Neriman Örek illustrated in *Figure 75* offers a partial glimpse into the internal arrangement of this daily living room by showing the positioning of the television. However, it offers more insight into the inner courtyard's nature with its birdcage and ivy plant on its limestone wall. This photograph shows us the inner courtyard's significant importance for the family as a space, becoming one of the most lived and used spaces. As Gümüşdağ narrated, they used it as a garden, as a dining room, for hosting day gatherings and evening parties. Furthermore, she also stated that the inner courtyard had a pond and a small garden where they had their birds, as also seen with the birdcage in *Figure 75*. Thus, this public sphere of the inner courtyard had a life on its own where daily activities commonly occurred, from everyday family breakfasts or lunches to daily casual social gatherings (*Figure 76*).



Figure 75: Osman and Neriman Örek in the daily living room with a view of the inner courtyard and the door to the private corridor behind (from Yeşim Örek Gümüşdağ's archive)



Figure 76: The inner courtyard (from Yeşim Örek Gümüşdağ's archive)

At the heart of this house design, the inner courtyard, one of the most commonly used areas daily, had three all-windowed walls and a local limestone wall as the boundary between public and private chambers. Three direct access to the surrounding spaces of formal living and dining rooms, entrance hall, and the daily living and dining rooms exists, enabling the extension, transparency, and fluidity among these interior spaces and privacy of the private chambers simultaneously (*Figure 77*).



Figure 77: The inner courtyard taken by the author

Thus, the house's private chambers were intentionally divided with a private corridor bridging the entrance hall and the daily living room at the back, behind the inner courtyard's limestone wall. The inner courtyard's three all-windowed walls allowed transparency and fluidity to all living rooms and the entrance while preserving the private chambers' privacy with its limestone wall and vertical windows above eye level (*Figure 78*). These vertical windows allowed the necessary privacy while allowing sunlight to the private corridor (*Figure 79*).



Figure 78: The inner courtyard, taken by the author



Figure 79: The private corridor, taken by the author

Moving toward the kitchen, the original cupboards remain today, as shown in *Figure 80* below. Behaeddin designed the kitchen to be as functional and efficient as possible. However, the interviewee said that the kitchen design was a constant discussion between Behaeddin and Neriman Örek even after they moved in. While Neriman Örek believed the kitchen should be much more extensive, Behaeddin insisted on being efficient and in the necessary plan. Ahmet Vural Behaeddin was known for strictly controlling his designs as he designed not only the modernist houses but also the modern living inside them. Therefore, he believed one should not spend unnecessary time in the kitchen and should prepare and leave the area. Neriman Örek, on the other hand, wanted a bigger fridge with two doors, but the space would not fit. Nevertheless, the kitchen was the grandmother's space and territory, according to Gümüşdağ, as she requested it to be so. She did not allow anyone else to work or cook in the kitchen. This attitude made her feel that she was needed in the family and had been helpful. Thus, the actual kitchen user, the grandmother, never complained about the kitchen's design.



Figure 80: The kitchen of Örek's house, taken by the author

Consequently, Neriman Örek's mother, who lived with the family until the first time they moved in, had a distinct influence on the house's life (*Figure 81*). As Neriman Örek's father was deceased in 1958, being a single child, she took her mother in. Since then, her mother has dramatically supported her in the domestic work of the house and children to Neriman Örek. She never had to cook or need a babysitter due to her mother's existence and help in the house.



Figure 81: The grandmother and Öreks (from Yeşim Örek Gümüşdağ's archive)

As the interviewee provided, day-to-day life in the morning was as follows: Osman Örek would leave the house early for work, and the grandmother would wake up and head to the kitchen to prepare breakfast. Then, the rest of the family would meet at the dining table for breakfast in the daily dining room, which faces towards the inner courtyard. After breakfast, Neriman Örek had daily coffee gatherings with her neighbors. These coffee meetings would either occur in their or neighbors' houses. Sometimes, these ladies would play cards following these coffee gatherings. The children would know that if their mother was not in the house, she would be at her friends' houses. As Neriman Örek had her mother in the house looking after her

children, she never needed a babysitter and had a rather social life. According to personal narrations, when Neriman Örek hosted these day gatherings, her friends always requested to be either in the courtyard or the east wing daily living room, even when she prepared the formal living room in the north wing. The main reason Gümüşdağ believed this was the connection of this daily living and dining room with the inner courtyard and backyard, which enabled indirect light and airflow through the space. Thus, this space became the shared host of everyday living in the house with the inner courtyard.

Considering Osman Örek and his family's position in society, along with the extravagant parties they have hosted, the daily life within Örek's house exemplified a unique style of life within its spheres. Even in the first year they moved in, Neriman and Osman Örek hosted a large party in their house to celebrate their new residence; a photograph from that event can be seen in *Figure 82*. Thus, the recognition of these house parties requires further elaboration.



Figure 82: Osman and Neriman Örek in the party they hosted for their new home in 1959 (from Yeşim Örek Gümüşdağ's archive)

Unfortunately, due to the narrator's age at that period, she was not an active participant in these events but an observer. However, her partial observations and period photographs provided several pieces of data that could be analyzed. These data were as follows: during the parties, the glass doors of the inner courtyard would open up according to the need; however, the private chambers behind its stone wall would remain private.

Until 1963, house parties were extravagant, with great attention to tailored modern clothing, as not many clothing stores existed back then, accessorized with high-end gloves, hats, and jewelry (*Figure 83*). Nevertheless, according to the narrator, from 1963 to 1974, house parties still prevailed with laughter, chats, and music but with less luxury.



Figure 83: A party hosted by the Örek (from Yeşim Örek Gümüşdağ's archive)

Furthermore, in some of the photographs the narrator of Yeşim Örek Gümüşdağ provided, the observer can spot the leading figures of the society at the

period. For instance, in *Figure 84*, Osman Örek is seen with Dr. Fazıl Küçük and young Ahmet Vural Behaeddin on the left when the Örek family hosted a party to celebrate their new house, which the thesis investigates. The picture was taken in front of the sun breakers of the daily living room, evidencing the use of spaces during these social gatherings. Considering the Örek family's father's political position during that turbulent period, it was an issue of safety for the family to be in the public eye and the urban public sphere. It was not safe for the family and Osman Örek to gather with their friends who were critical political figures such as Rauf Raif Denktaş and Dr. Fazıl Küçük in the public sphere of the urban environment. Thus, the Örek family would host these parties within the protection of houses where critical political discussions and decisions would occur. As the narrator provided, her father would say that if the walls of the Örek house talked, they would reveal crucial political history. Therefore, the modern house became a safe environment for a modern social life during the island's politically distressing period from 1963 to 1974.



Figure 84: An instance of a party hosted by the Örek family with Behaeddin and Dr. Fazıl Küçük is seen (from Yeşim Örek Gümüşdağ's archive)

As stated by the interviewee, these house parties with Örek's friends were hosted not only in Örek's house but also in their friends' houses. So, these house parties were a crucial part of the Örek family's social life and the general society. Thus, to further elaborate on the everyday living in Köşklüçiftlik through the narrators of modern houses, the thesis proceeds to Onar House as another narrator of the study.

5.3.2 Onar Family and their House

The qualitative data provided within this sub-chapter was deduced from the oral history of Anber Onar, who was the youngest daughter of Abdullah Onar, period photographs collected from the interviewee, additional photographs collected during the site visit, and the architectural sketches. Nevertheless, the architectural drawings of plans and sections by Abdullah Onar could not be provided through this study, apart from the architect's perspective and front elevation sketch, as the current owner of these drawings, Anber Onar, did not consent to share. Moreover, the interviewee provided limited period photographs, and she did not consent to take interior space photographs during the site visit nor sketch the spatial configuration. Therefore, the spatial configuration of the Onar house is elaborated in writing rather than visually. So, the primary data collection was the oral history discussed within this sub-chapter of Onar House. Anber Onar's interviewee was the family's most suitable member for oral history as she held her father's architectural archive of all his works and relative possessions. Thus, she was the most potential interviewee for the personal narration to provide the study's most in-depth and substantial information; Anber Onar became the selected narrator. However, the elaboration of the Onar house and its everyday living begins with introducing the family members, then familiarizing the house, its spatial configuration, and the inhabitants' daily habits with the narration of everyday living.

The Onar house in Köşklüçiftlik was the residence of Abdullah Onar and his family; the pioneering Cypriot architect designed his house reflecting his visions of modernity. The architect designed this house in 1960 with his marriage to Aysan Muhsin Kemal Paker and moved in 1962 with his family of four and his parents-in-law. Thus, the Onar house housed six people in total. The grandfather is Muhsin Kemal Taker; the grandmother is Anber Taker; the mother is Aysan Onar; the father is the architect Abdullah Onar; the oldest daughter is Oya Onar, and the youngest sister is Anber Onar (*Figure 85*).



Figure 85: (From left to right) Oya Onar, Muhsin Kemal Taker, Aysan Onar, Anber Taker, Abdullah Onar, and Anber Onar (from Anber Onar's archive)

The Onar family lived here from 1962 to 1982. However, the grandparents lived in the house until the 2000s, until the grandfather's death. Thus, the house remained empty for five years until Anber Onar returned in 2005, making it her permanent residence till today (*Figure 86*). She uses the ground floor for her

architectural works and her father's architectural archive collection, while the first floor houses her domestic life. According to the interviewee, Anber Onar, she had always been fond of this house since childhood. Even though she had been abroad for her studies since the 1980s, she always dreamt of returning and living in her childhood house designed by her father, the pioneering Cypriot modernist architect Abdullah Onar.



Figure 86: Photograph of Onar's house (from Anber Onar's archive)

An issue that significantly influenced the house's design was the need to accommodate two separate households in a single house. The grandparents lived with the Onar family. However, to achieve the privacy the Onar family desired, they had to define and differentiate the spaces used by the grandparents and the Onar family. Thus, the ground plan was designed to house the grandparents, while the first floor was designed for the Onar family. Thus, there are two main entrances and an additional entrance from the backdoor to the ground floor's kitchen. The main entrance to the first floor is located at the west façade, which can be seen on the front elevation sketch

by the architect on the left in *Figure 87*. This main entrance welcomes a staircase leading to the household of Onar on the first floor. However, the second main entrance to the ground floor was on the opposite east façade, which can be seen in *Figure 86*, below the first floor's balcony, behind the balcony's pilotis.

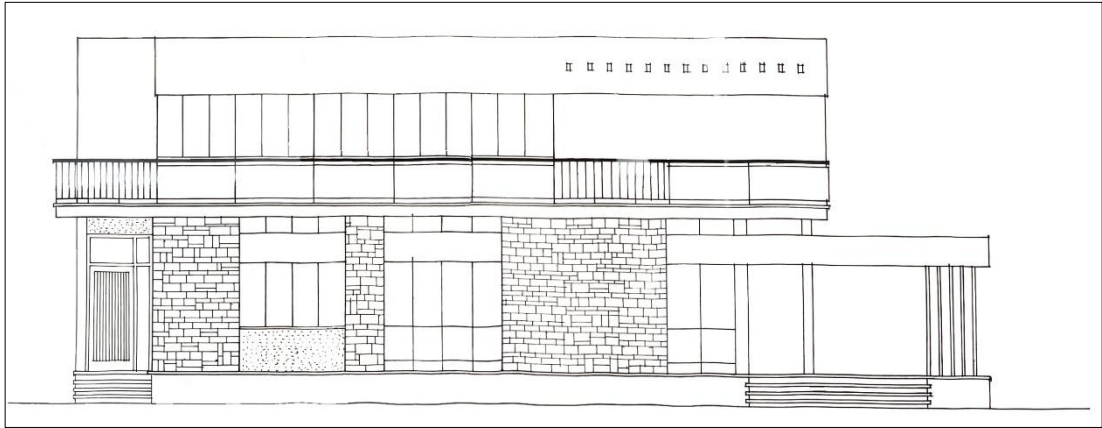


Figure 87: Front elevation by Abdullah Onar (from Anber Onar's archive)

At the stairs leading directly to the first floor the Onar family uses, natural light and ventilation are achieved with vertical windows. Furthermore, arriving at the household of the Onar family on the first floor, an entrance hall welcomes the user, which can be seen in the following photograph of *Figure 88*.

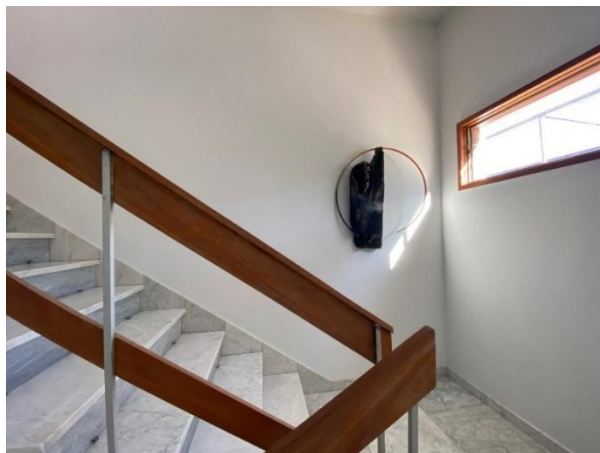


Figure 88: Photograph of the stairs to the first floor (from Anber Onar's archive)

Moving up this staircase, the first floor of the Onar household welcomes the visitor with an entrance hall. From the entrance hall, the space opens to the main living room facing the front façade and a corridor with a separate door (*Figure 89*). This can be seen in the photograph below; the main door on the right is the Onar household's entrance from the stairs, the door on the left opens up to the corridor while the sliding panel opens to the living room, as the photograph partially offers a glimpse of it (*Figure 89*). Following the corridor, respectively, the kitchen, bathrooms, and private chambers were located. There are three bedrooms on the first floor. One bedroom belonging to Anber Onar faces toward the street, along with the dining and living room. While the main bedroom was facing towards the backyard, the other bedroom of Oya Onar and the shared bathroom were next to it.



Figure 89: Entrance hall on the first floor (from Anber Onar's archive)

Each floor had a kitchen, dining room, living room, bathroom, and bedroom. The dining and living rooms were designed with expandable partitions in foldable sliders in the middle, enabling the extension of the spaces according to the need. These expandable partitions can also be seen in *Figure 89*, which closes and opens according

to need, offering fluidity and expandability amongst spaces. The pioneering architect Abdullah Onar designed his house according to his beliefs on modern living and his family's needs. While he was a firm believer in conventional modern architectural features of open plans, open kitchen plans, and fluidity, the family's needs made him compensate for several of these issues; thus, he gave up on his desires to use open plans and used corridors and sliding panels to control the privacy of the spaces which his family desired.

Both households' living and dining rooms were located towards the street, along the front façade, with sliding panels between them. However, while the first floor had Anber Onar's bedroom along the living and dining room, on the ground floor level beneath Anber Onar's bedroom and along with the ground plan's living and dining room was the entrance hall of the grandparent's household. In order to elaborate more clearly, in *Figure 90*, the ground floor living room, dining room, and entrance hall are located from left to right behind the decorated yellow stone wall. On the first floor, the living and dining room has an all-windowed wall, while Anber Onar's bedroom opens to the balcony above the ground floor residence's entrance.



Figure 90: Photograph of the Onar house (from Anber Onar's archive)

This Onar house illustrates the synthesis of conventional modern architectural features with the local reflections of modernism. The balcony of the first floor has a cantilevered structure with pilotis (*Figure 91*). Furthermore, extended windows and linear forms highlight the general understanding of modern architecture. Nevertheless, using local materials as decoration contradicts the general knowledge of modern architectural features, synthesizing modern architecture with local reflections. Another difference is locating two households in a single house. It is not common for modern men and women to live with their grandparents. However, it was common in this local modern architecture.

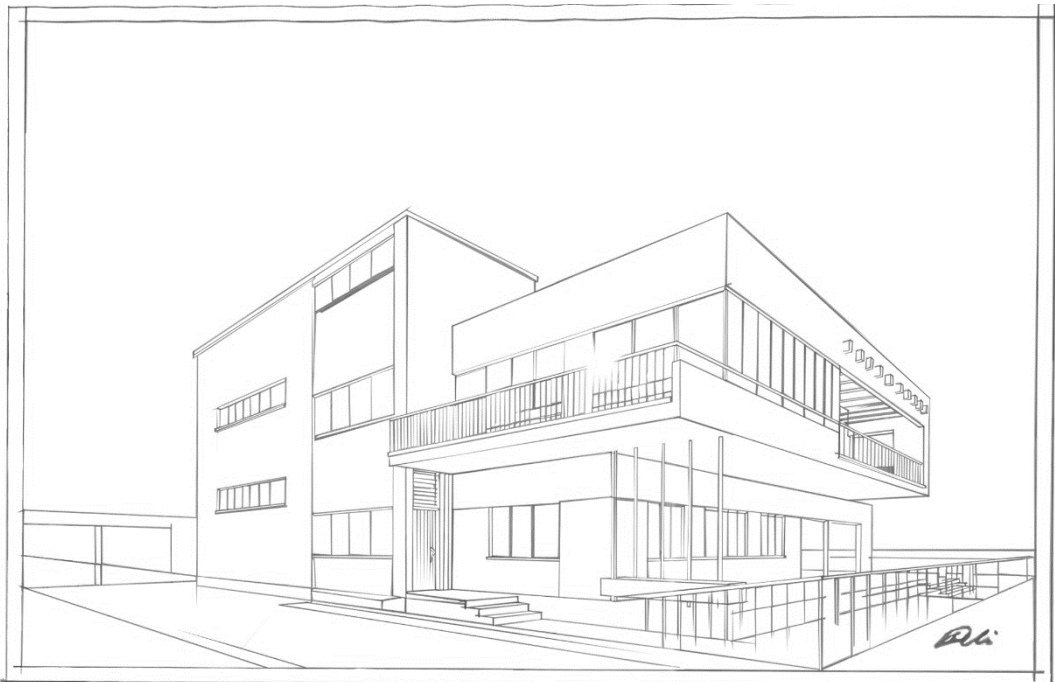


Figure 91: Sketch of the Onar house by Abdullah Onar (from Anber Onar's archive)

The consent in gathering photographs of the Onar house's interior arrangement created limitations on elaboration on its interior and furnishings. Nevertheless, a period photograph of the first-floor living room provides a small glimpse of the house's interior (*Figure 92*). The interviewee stated that most of the

fixtures were indeed designed by his father, along with the wooden panels on the ceiling, wall, and around the columns of the living room. He used wood not as a decorative element but to highlight the space organization. Unfortunately, additional architectural drawings and photographs could not be acquired. Thus, the spatial configuration could not be described further. Consequently, the data obtained from the house was predominantly on oral history.



Figure 92: The living and dining room on the first floor (from Anber Onar's archive)

Anber Onar narrated valuable information on everyday living within the house and during modern living. The kitchen on the ground floor was the center of everyday living in the house. According to the narrator, the grandmother was in charge of cooking. Thus, the kitchen space was hers. Even though the architect Abdullah Onar was against using the kitchen space for more than cooking and insisted on using the space solely for preparing food, the grandmother disagreed. According to the grandmother, she spent most of the day in the kitchen for the space's warmth. When

Abdullah Onar was away during the day, the narrator and his sister would eat lunch in the kitchen with their grandmother. However, the children ate in the living room while watching TV with the trays on their laps for dinner. Abdullah Onar was against overeating at dinner time and encouraged the family to eat light after hours.

Following the second most commonly used space on the ground floor was the veranda facing toward the street. Especially in warm weather, all activities took place in this space, from coffee meetings in the mornings with friends to dinners. The daily activities in the house were in close relationships with the neighbors. Thus, the veranda served as a bridge with the public sphere, creating a space to socialize. According to Onar, their door would always be open, and they would constantly invite their neighbors or friends passing down the street when they were sitting on the veranda.

While the Onar family liked to spend time outdoors on the weekends, they would host social gatherings at least three times during the week. These social gatherings would occur in their dining and living room space on the first floor with its all-window facade. Thus, these social gatherings made this expandable living and dining room space on the first floor one of the other significant spaces in the everyday living of the house. Each week, in one of these social gatherings, taken in the Onar house, the family would gather with the architects and engineers of the period, eventually leading to the establishment of the Chamber of Architects in Nicosia.

The Onar family hosted social gatherings in their house, in the first floor's dining and living room space. Thus, the family desired to differentiate the space used by children and adults, especially during these gatherings. Thus, this was the reason behind the family's desire to use the corridor to separate the public and private chambers instead of the open plan Abdullah Onar desired. So, the living and dining room space was in the same area, divided with expandable partitions, and the kitchen

area was situated on the opposite side of the corridor, dividing these areas. According to Onar, his father encouraged her to break down the corridor walls once she moved in. Hence, creating an open plan as he desired, but she never did, remaining faithful to the original design.

On the other hand, the oral history of the interviewee provided further information on modern living during the period. As she stated, there was little place to socialize outside of houses. There were few bars, restaurants, and hotels, but the safety concerns due to the socio-political incidents limited the accessibility of these spaces in the public sphere. Onar remembers the barricade at the end of the street of their house. The barrels were blocking any access to other areas of their neighborhood. Thus, they could not pass through to the main road. Considering the children's safety, it became natural to prefer and use houses as the center of social life in the modern period.

Furthermore, the interviewee stated that the 1950s and 1960s were very different and peculiar. However, as much as there were significant life changes, it took a certain level of interaction with the masses and time for society to know and adopt new lifestyles and habits. Thus, despite these disadvantages, modern architecture rapidly intervened in people's lives and actively adapted to modern living.

Consequently, she believed the architects were the keys to modern living in each aspect and at this pace. One of the reasons was that few people were enthusiastic enough to move abroad to study due to economic liabilities and the society's nature of inward orientation. Thus, these ambitious people who left the island to study architecture and advancement were very few and privileged. Moreover, the socio-politic turbulences made society introverted. Despite these limitations, these pioneering architects, including the narrator's father, Abdullah Onar, decided to return to their island despite their opportunities abroad. As the interviewee stated, her father

was already working in the UK following his architectural studies. When she asked her father why he decided to return, he said that he believed the country needed him and that it was his responsibility to return. Thus, there was a sense of duty and responsibility for their country in these pioneering architects. He believed that service for their society in the name of advancement must be done as his duty.

Furthermore, Anber Onar provided a few more insights into Abdullah Onar as an architect. The description provided was that he treated modern architecture as providing a good life and modern living for all. He believed everyone in society deserved an excellent standard of modern living in the city. Thus, this was the main idea behind the many modern apartment projects he commissioned and designed. Furthermore, considering the mass immigration within the island due to inter-communal clashes and the socio-political tension, there was a considerably high and rapid need for housing. Thus, the ideas and construction of row houses and apartments, such as Abdullah Onar's apartment projects, began for this need. The architect aimed to provide a house and a good standard of modern living. Consequently, in his modern architectural works, primarily in his apartments, modern living standards and availability for all people were at the center.

Following, the thesis investigates another project by the same architect for the Güven family. Finally, another political figure in the modern period and influential figure in the development of modern living called Ertoğrul Güven.

5.3.3 Güven Family and their House

The qualitative data provided within this sub-chapter was deduced from the oral histories of Funda Aşardağ and Suna Güven, who were the daughters of Ertoğrul Güven, period photographs collected from the interviewee(s), additional photographs collected during the site visit, and the architectural sketches. Thus, the elaboration of

the Güven house and its everyday living begins with introducing the house and its spatial configuration, then familiarizing the family members with their daily habits and narrating everyday living.

Upon the marriage of Ertoğrul and Saini Güven (*Figure 93*) around 1953 in England, the couple moved to the homeland of Ertoğrul Güven, Nicosia City. They lived in rented houses for a while in the Çağlayan district and other places in Nicosia until they found the land they desired in the Köşklüçiftlik. The land is far from the previously studied modern houses along the Pedios River (*kanlı dere*).



Figure 93: Saini and Ertoğrul Güven (from Funda Aşardağ's archive)

The land was previously owned by their neighborhood friend Cahit Tilki, who lived just opposite the land and began constructing their dream house in 1961 (*Figure 94*). The view of the land was a contributing factor for the couple in choosing the land. Saini Güven, born in Finland, grew up in a place with beautiful greenery and

landscape. Thus, when the couple saw the view of a golf court and the surrounding greenery the house faced, it reminded Saini Güven of where she grew up and fell in love with it. As a senior government officer, Ertoğrul Güven loaned 5000 pounds from the government, bought the land, and contacted Abdullah Onar to design their future house. The architect was a suggestion to the Güven family from Cahit Tilki, who designed their house a year before. As the couple had newly moved from England, they did not have the social network that led them to their immediate acquaintances, so this suggestion became the main link between the architect and the Güven family.



Figure 94: Funda Aşardağ standing at the stairs on the first floor's south façade with the view of Cahit Tilki's house in the back (from Funda Aşardağ's archive)

Ertoğrul Güven, the father, was an accountant who would become the principal accounting officer of the Republic of Cyprus. Further, in 1971, he was appointed Secretary General of the Finance and Economic Affairs membership. Then, in 1973, he became the Secretary General of the Planning and Organization of the Turkish Cypriot administration. After that, he served as undersecretary of the State Planning Organization until 1983 (Güven, 2005). Saini Güven, the mother, was a housewife. Suna Güven was the oldest daughter, born in 1954; Aysel Rahmioğlu was the middle daughter, born in 1957; and the youngest daughter, Funda Aşardağ, born in 1963.

There are two floors in the Güven house, and two living and dining rooms are on the ground floor (*Figure 95*). The main living room with its dining space is a couple of steps high, next to the entrance hall towards the right, while the additional living room is in opposite directions to the left from the main entrance. Thus, in the ground floor plan design, it is observed that elevation differences are created according to the functional differences in the space and the kitchen area. The kitchen closely interacts with the daily-used dining room, divided into three steps and a partition. Thus, the architect defined two spaces with separate functions in a single room: the kitchen and the daily dining room. In addition, the relationship between the main living and dining rooms is flexibly designed with a folding separator element. Architect Abdullah Onar frequently used these flexible dividers between spaces, such as in his own Onar house. The daily dining room is closely associated with the kitchen, acting as the daily eating area, as the family stated. On the other hand, the formal dining room has a high ceiling where wood is intensely used. Therefore, the kitchen, daily dining area, pantry, and daily living room were functionally kept together, and the relationship with the so-called casual rooms was also highly considered.

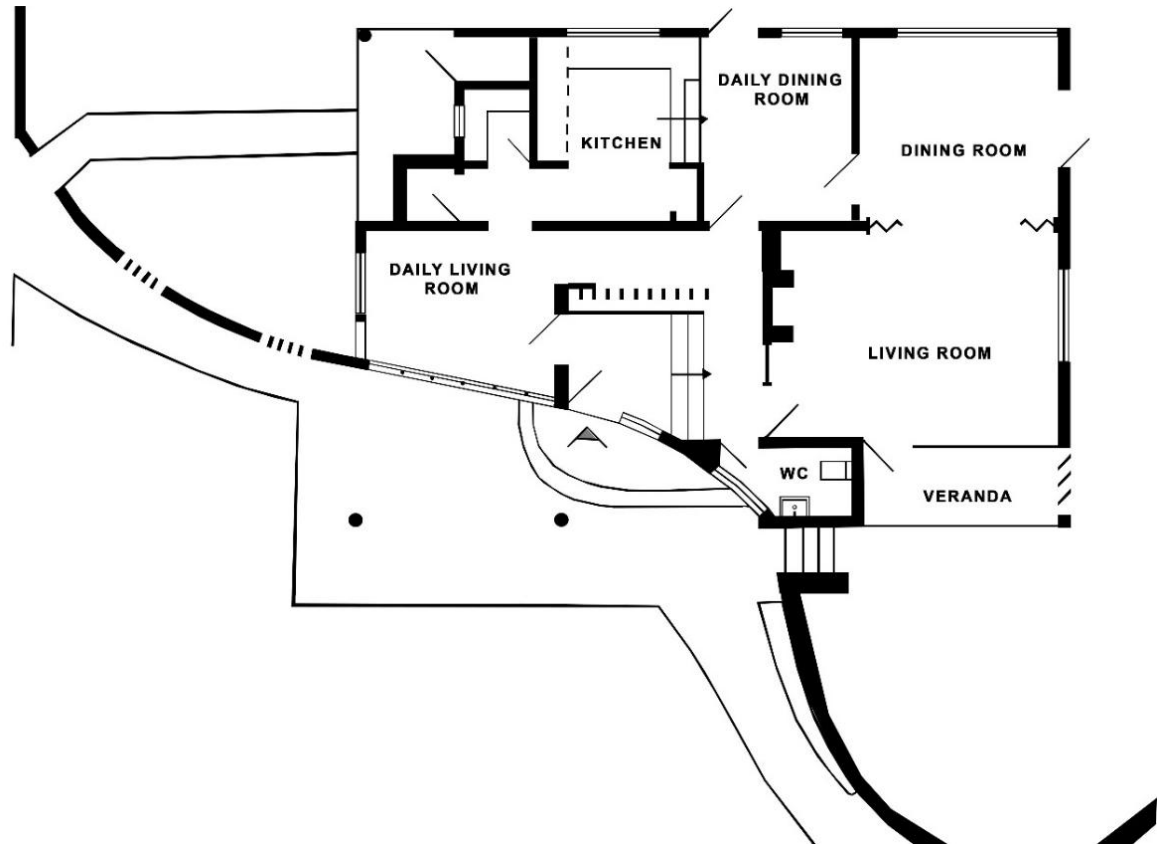


Figure 95: Sketch of the Güven house's ground floor plan by the researcher

There are three entrances to the house. One is from the front door, the main entrance, the second is from the garage area to the pantry, and the third is from the back to the daily dining room. The main entrance on the entrance façade was taken inside to define the entrance and cut off the intense sun from the west direction (*Figure 96*). The curved wall separating the front and back of the garden on the ground floor was designed with permeable concrete sun breakers (*Figure 97*). This curved permeable concrete divider followed its shape with the fence curving at the corner. Thus, this wall was used as a divider between their front and rear garden, ensuring privacy for the rear garden.



Figure 96: Photograph of the Güven house (Yavuz, 2021)



Figure 97: Photograph of the Güven house (Yavuz, 2021)

As stated by Suna Güven, the garden space was highly different from generally known images of modern houses' landscapes. They had lemon, tangerine, many other trees, tomatoes, lettuce, cucumber, and parsley. Also, there were beautiful flowers like jasmine, which was found in nearly all gardens of the Köşklüçiftlik houses, and roses. Moreover, as Güven stated, they had a hen house in the backyard with five chickens and a hen. In the morning, they would have their breakfasts and organic eggs collected from their garden. This garden was highly peculiar and different from the general understanding of modern architecture, its houses, and living.

On the upper floor are three bedrooms, a bathroom, a terrace, a balcony, an attic, and a conservatory (*Figure 98*). The conservatory facing the street interacts with the terrace and the balcony, the semi-open spaces, in two adjacent directions. This conservatory space, defined with metal and glass elements, has a flexible structure according to the climate. It warms up naturally with natural light, which is also effective in winter, and can be opened in summer for ventilation using the window facade (*Figure 99*).

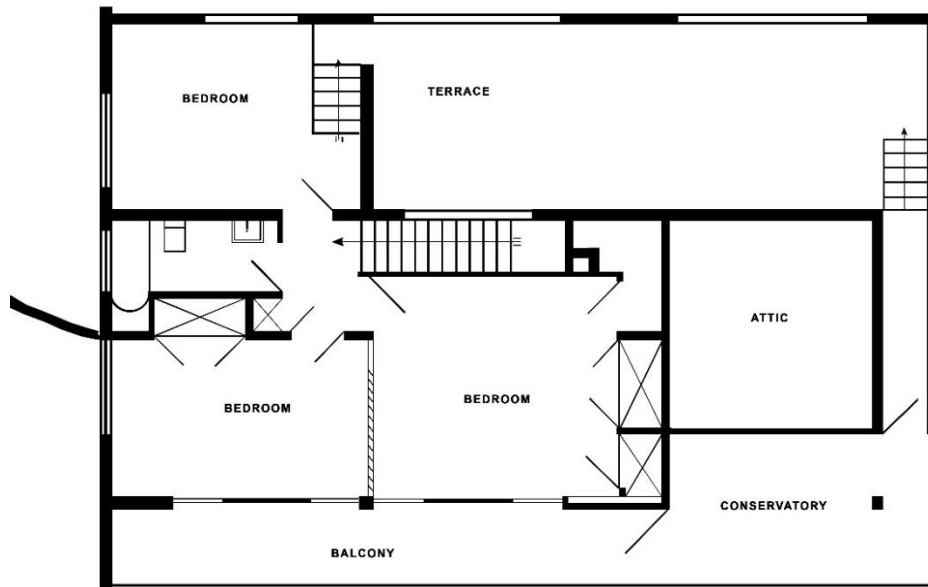


Figure 98: Sketch of the Güven house's first-floor plan by the researcher



Figure 99: Photograph of Güven's house (from Anber Onar's archive)

On its front façade, the upper mass protrudes in a high form with the pilotis. In the same place, the side surfaces of the sloping roof, which frames the balcony, merge with the slab and make the boundaries of the upper mass clear in a continuous line, leaving a sculptural effect (*Figure 100*). The front façade's veranda on the ground floor and its balcony on the upper floor face the fantastic view of the golf course, which influenced the Güven couple to buy the land. During the oral history with Funda Aşardağ, she elaborated on her memories of sitting on the balcony watching foreigners play golf, the golf carts, and the sunset. Sometimes, they would even pass the Pedios River and walk around the golf court, enjoying the site.



Figure 100: Photograph of Güven's house (from Anber Onar's archive)

The Güven house, as the early works of Onar, is a clear testimony of modern architectural features synthesized with local reflections. He was a strict functionalist and designed each space and element within its interior arrangement to serve and improve functionality, as stated by the interviewee Suna Güven. The attic, having its own windows and lighting elements, was a functionalist approach to offering

additional storage space, using the void above the main living room's wooden ceiling. According to the oral histories, this attic space was an endless playground for the children. It had a secret entrance within the main bedroom's cabinet. Having its light and good ventilation from its windows, it served as a good hiding place and a ground for their imagination and play. According to the interviewees, they sometimes hide in the attic and listen to the adults talk below in the living room. Another playground of children was under the stairs leading to the back terrace. The stairs were in the room belonging to both Funda and Aysel. They would hide beneath the stairs and use the space as a playground. The other bedroom facing towards the balcony, next to the main bedroom, belonged to the oldest sister Suna. This bedroom of Suna Güven's had direct access to the balcony (*Figure 101*).



Figure 101: Photograph of the Güven house's balcony and conservatory

The interior was designed with wood and stone as decorative elements (*Figure 102*). For instance, the photograph below illustrates the wooden flooring, the wooden

doors incorporated with the decorative stone wall, and the use of level differences between spaces.



Figure 102: Photograph of the Güven house's main entrance hall

The main reason behind the heavy use of wood, as stated within the oral histories, was Saini Güven's love of the material wood coming from her childhood memories. As she grew up in Finland, her childhood homes were wooden houses or with densely used wooden furniture and fixtures. Thus, she was sentimental about this material. Indicating Abdullah Onar's attention to client satisfaction, he used wood heavily in the Güven house. Also, he used horizontal beams of wood with 10 or 15cm space in between to let the material breathe. This arrangement reflects the architect's sensitivity to his clients and structural details. Onar cared for the space experience and the living experience the clients would have. Thus, the architect always placed the client and their living experience at the center of his designs. Consequently, Onar

always envisioned the client as the center of his visions of modern living, housed through his designs of modern houses (*Figure 103*).

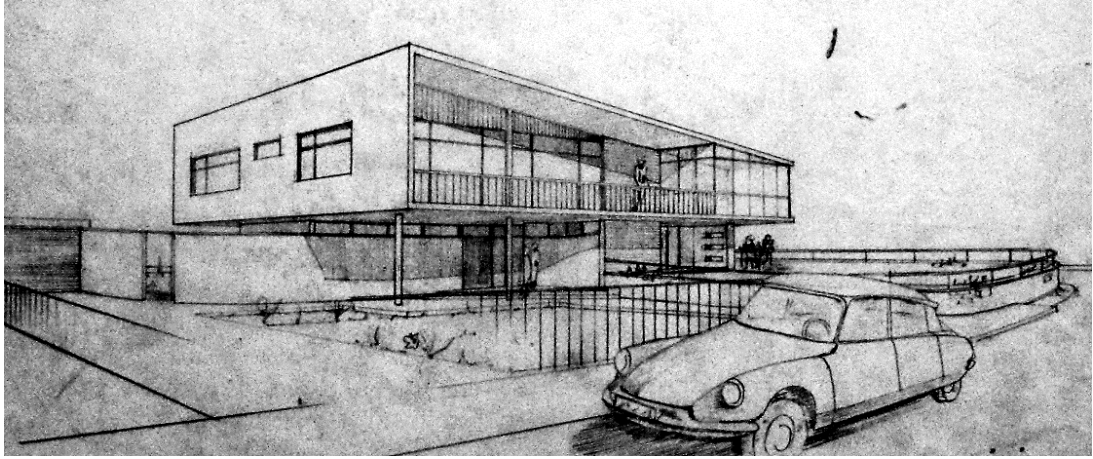


Figure 103: Sketch of Güven's house by Abdullah Onar (from Anber Onar's archive)

According to oral history, the daily living room's use has changed throughout the years. Saini Güven used the space as a laundry room for a while, then converted it into a daily living room back to a guest bedroom. Thus, the function of that space changed over time according to the need. On the other hand, the main living and dining room always served as an indoor space for social events and organizations. During that period, being a housewife was much more challenging and complex. There were not many restaurants or patisseries in that era, so all the social events and gatherings would be hosted, served, cooked, and organized by the housewife, Saini Güven. Thus, the house was the center of all social events. Moreover, Aşardağ stated it was not accepted in society to organize and host events in the public sphere, but it was appreciated much more when the hosts hosted the gatherings in the houses. These social events included children's birthday parties (*Figure 104*) and chic cocktail events.



Figure 104: A birthday party with the Güven family (from Funda Aşardağ's archive)

An example of the elegant cocktail events hosted in the Güven house was the social gatherings with the UN's senior soldiers, as Aşardağ stated. Saini Güven, a foreigner from Finland living in Cyprus, was an intriguing factor in the family's relationship with the UN senior soldiers from Finland. Aşardağ remembers these social gatherings as elegant, in which her mother baked, cooked, prepared, and organized everything herself. She stated that in times of events like this, the windows of the main living room would open to the front veranda, exceeding the indoor space to the outdoor space. These windows of the main living room opening to the front veranda can be seen in the following photograph illustrated in *Figure 105*. This photograph also illustrates the architect's use of decorated stone walls on the exterior of the Güven house and the geometrical shapes of the windows designed by the architect. Another photograph with Ertoğrul Güven and his daughters illustrates the same perspective and a partial view of the neighborhood and its growing neighborhood with few residential houses (*Figure 106*).



Figure 105: Funda Aşardağ with Mrs. Peltonen (from Funda Aşardağ's archive)



Figure 106: Suna Güven and Aysel Rahmioğlu with Ertoğrul Güven (from Funda Aşardağ's archive)

This front veranda from the main living room windows housed various facets of everyday living, from social events to children's plays and ballet shows (*Figure 107*). As elaborated in the oral histories, Funda Aşarda loved displaying ballet shows with her neighborhood friends (*Figure 108*).



Figure 107: Funda Aşardağ doing a ballet show (from Funda Aşardağ's archive)



Figure 108: Funda Aşardağ doing a ballet show (from Funda Aşardağ's archive)

Therefore, the social life of the Güven house was not limited to the evenings and special occasions. The oral histories reflect a significant bond between neighbors. During the day, while the children played, the parents or adults would play cards or drink Turkish coffee in the houses or their gardens. Güven stated that her mother preferred the front façade's veranda or the balcony to host her friends. The view of the golf court was a contributing factor, and the view of the sunset was because the house faced to the west. Moreover, in context with the strong relationships amongst the neighbors, Güven shared a memory of her when she was about to leave for the US, Boston, for education; the family's neighbor stitched a coat herself for Suna Güven during the scarcities of the socio-political and economical hardships as she did not want her to get cold. This example reflects people's relationship with each other and their solidarity and unity.

On the other hand, the everyday living of the Güven family began with the kitchen. As Suna Güven stated, the happiest times of the day were the mornings and the moments they shared in the kitchen and its' daily dining room. While the preparation took place three steps below in the kitchen, she remembers eating *gabira*, a traditional Cypriot toast, with oatmeal in the daily dining room with her family. The oatmeal was a habit of her father and mother that they got from their times in England. There was a radio in this space, as the interviewee said, which they would open and listen to during their time there. This room was positioned in the east. Thus, they would see the sunlight lighting the room when they woke up. Also, in the summer evenings, they would eat in the backyard of the kitchen. On Sundays, however, their mother would set the dinner on the front veranda with her favorite view.

Day-to-day activities for the children, as obtained from the personal narrations, are oriented in the house, the garden, and the street of the house. There were few

residential houses back then (*Figure 109*), and the street of the houses was the neighborhood's children's playground. The doors of the houses would be open all day, and the living experience of the house exceeded the garden and then the street. According to Aşardağ, no car would pass from their street apart from their own (*Figure 110*).



Figure 109: Photograph of the Güven house (from Funda Aşardağ's archive)



Figure 110: Photograph of Funda Aşardağ with the Güven house's neighbor indicating the few residential houses around (from Funda Aşardağ's archive)

All the neighborhood children were around the same age, so they always played together (*Figure 111 and 112*). The street was their private playground, which exceeded the garden and the houses. She remembered that on summer nights, they would play hide and seek till dark but never outside their street.



Figure 111: Funda Aşardağ with a neighbor's kid (from Funda Aşardağ's archive)



Figure 112: Photograph of Suna Güven holding Funda Aşardağ as a baby, and Aysel Rahmioğlu with a neighbor's kid on the front veranda of the Güven house (from Suna Güven's archive)

The other interviewee, Suna Güven, the oldest sister, provided further insights into those everyday living experiences. She remembers the inter-communal clashes following 1963 and their influence on their living experiences. The golf court that the house overlooked began to be used as an army base. Thus, they would hear shootings and sometimes see soldiers walking around with guns. However, these incidents never covered most of their day-to-day activities or intertwined with them. As Güven stated, they would feel safe, and she believed they owed it to their parents for keeping them away from the harsh realities and enabling them to be kids. However, one time she remembers the shooting accelerating, they had to run to their car at night with pillows on their heads for protection and left the house to their grandparents' house in the old Nicosia city walls.

Nevertheless, it was a one-time incident, and she states that her childhood was so safe with happy memories (*Figure 113*). Following this, she agreed with Aşardağ's statements on blurring the boundaries between the house, garden, and the street as the center of social life. Despite all the inter-communal clashes and political uncertainties, she agreed on the safety issue within these public and private spheres of life.



Figure 113: Suna Güven, with all the daughters and their cat Mitzi (from Suna Güven's archive)

Chapter 6

MODERNITY AND ITS LIVING WITH THE KÖŞKLÜÇİFTLİK NARRATIVE

To study the house as the narrator of modernist life, selected modern houses have undergone several data collection methods, including oral history, site visits, photographs, period photographs, architectural drawings, and architectural sketches. Each house and its overall collected data were analyzed using coding and pattern analysis (Creswell, 2002; Elliot, 2018; Miles, Huberman & Saldana, 2014; Punch, 2014; Richards, 2015; Saldana, 2013). Further, these coding and pattern analysis results have been elaborated with theoretical discussions in the narrative approach as the final outcome.

As a data analysis method, initially, a coding analysis is used on each house, strictly speaking, the attribute coding and topic coding analysis (Saldana, 2013), illustrated in the first sub-chapter of *6.1 Narrations by the Houses*. The attribute coding method analyzes the primary data from the selected narrator of the house, describing the fundamental pieces of information at the beginning of the analysis (Saldana, 2013). In the study context, the primary attribute-coded data obtained from the house are the spatial configuration, the family, and the life. These overlooking data codes are necessary to lay the foundation for further in-depth investigation. The second coding method used for analysis is topic coding. This method summarizes the main discussions in the oral histories, which helps the researcher discover the general topics discussed in the collected data for further analysis (Saldana, 2013). These two sets of

coding analyses provide a general outlook on the data analysis. This analysis is done for each selected house using the narrative method and fed with theoretical discussion, thus creating an outcome for each selected house. Consequently, at the end of sub-chapter 6.1 *Narrations by the Houses*, each selected house would undergo a coding analysis with attribute and topic coding to create descriptive codes, fed with additional data and arranged in overlooking categories of information.

Following the second sub-chapter of 6.2 *Everyday Living Story of Modernity*, each house's coded data and narrations are synthesized and rearranged accordingly to create a single story of modernity and its everyday living experience obtained from all the selected houses. Thus, a pattern analysis is studied in which hidden patterns within the data were discovered that identify several descriptions of modern living in Nicosia, Köşklüçiftlik. These data analysis methods analyzed and mapped information to acknowledge and reveal the meaning behind the collected data (Creswell, 2002; Elliot, 2018; Miles, Huberman & Saldana, 2014; Punch, 2014; Richards, 2015; Saldana, 2013).

However, when a researcher wishes to conduct this methodology on a single selected narrator of the house with multiple perspectives of everyday living experiences, the multiple oral histories would be treated separately with coding analysis, such as in sub-chapter 6.1 *Narrations by the Houses*. The different data outcomes of these oral histories would be analyzed with pattern analysis, such as in sub-chapter 6.2 *Everyday Living Story of Modernity*, to create a single coherent story of living.

Finally, in the 6.3 *Synthesis of the Literature Review with the Findings of this Endemic Perspective*, the data outcome on Köşklüçiftlik and its modern houses living is outlined with the general understanding of modernity and its living through

theoretical discussions. This discussion of endemic perspectives enhances our current knowledge of modernism and modernity, which this sub-chapter aims to achieve.

6.1 Narrations by the Houses

Houses are not just mere shelters from history; they are where history is preserved. Everything that happens in the world - discoveries, creations, and conflicts - eventually finds its way into our homes. Researchers understand the importance of houses because they tell the story of everyday life and all the socio-cultural, political, economic, and architectural factors that shaped it. Oral histories, amongst other methods, provide researchers with unparalleled access to valuable insights into the experiences of daily life that would have otherwise been unattainable. While oral histories provide a glimpse of the everyday living experiences of inhabitants, houses serve as silent narrators that reveal the stories and experiences of the people and communities who lived in them. By examining the spatial configuration, design, period photographs, architectural drawings, materials used, and the decorative elements present, we can gain insight into human existence's social, cultural, and emotional dimensions. Houses give us a glimpse into individuals' personal and collective histories, capturing their aspirations, values, and identities.

6.1.1 Örek House

The attributes of the narrator Örek's house, which are the general data on a spatial configuration, family, and the life within, are coded in the table which can be seen on the following page (*Table 9*). Using attribute coding, that is previously mentioned in the methodology section of the thesis, the descriptive overlooking data on the narration summarizes the general information collected through the Örek house's narration.

Table 9: Attribute coding method on the Örek house.

House		Life	
Architect	Ahmet Vural Behaeddin	Period of Use	15 Years (1959-1964, 1965-1974)
Year of Design	1956	Social Status	Bourgeoise
Distinct Architectural Character	Inner courtyard Adjustable sun breakers designed by the architect	Occupations	Politician, Lawyer (Osman Örek)
Features of Modern Architecture	Reinforced Concrete Structure Cantilevered Pilotis Linear Elements White walls Large windows Flexibility Fluidity Partitions Expandability Transparency	Interviewee's Current Age	1967 (56 years old)
Local Architecture Features	Limestone wall Privacy Domesticity Veranda Backyard High use of Wood Alternative entrances Multiple living and dining rooms	Interviewee's Relation	Daughter (Yeşim Örek Gümüşdağ)
Number of Occupants	Five	Interviewee's Perspective	Partial witness to social gatherings but the first source of everyday living
Owner in the modern period	Neriman Örek (mother)	Interviewee's Occupation	Ophthalmologist

The Örek house is the earliest example of a modern house in Köşklüçiftlik with the least years of inhabitation among other selected houses. The architect Ahmet Vural Behaeddin was a prominent architect in his prime when designing this house. The period of modernism on the island and its architecture was also thriving. Thus, even though the Örek house was the study's earliest example of modern houses, it was not an immature representation. With its spatial configuration, design, choice of materials, and details, the Örek house is a significant and mature representation of modern architecture in Köşklüçiftlik.

The Örek house, as a true example of modern architecture in Köşklüçiftlik, is a synthesis of general features of modern architecture with local reflections. As general modernist features: the house and its reinforced concrete have a cantilevered structure with pilotis, use of white walls, and linear elements (*Figure 60*). Regarding the use of material, the modernist materials of concrete and glass were accompanied by localist materials of limestone and wood. Furthermore, the wooden partitions designed by the architect are used in both living rooms to define the space for dining and living within the same room (*Figure 72*). While it ensures the differentiation of space, it does not eliminate the open plan of the living rooms.

The use of open plans, adjustable dividers, and fluidity as defining elements of the modern interior is present in the Örek house with its inner courtyard and all-windowed walls and doors opening to living rooms and entrance hall. Thus, the architect created fluidity, flexibility, expandability, and transparency within its design. However, this fluidity within its interior has a boundary intentionally created by Behaeddin. This privacy in the private chambers of the house and its spatial configuration does not reflect general understandings of modernity but an endemic influence. The private area, which includes a corridor to the chambers and a bathroom,

is secluded from the eye. The decorated limestone wall, which is also a localist reflection of modernity, ensures the privacy of this space with its vertical windows above eye level (*Figure 79*). In the traditional understanding of modern interior, the division of public and private spaces is lost with the open plan and fluidity of the space. The domesticity of the interior faded while the erosion of the boundaries of the public and private worlds resonated with transparency in architectural spaces (Sparke, 2008). However, in the Örek house, privacy and domesticity prevail. The preservation of private life and domesticity is highly valued and treated carefully by integrating it into modernist understandings.

Furthermore, in the modern period, the interior and exterior spaces interrelate, making distinguishing the internal and external becomes difficult. The principle of transparency is based not only on functional or aesthetic values but also on social values in constructing a new transparent/non-hierarchical/classless society (Giedion, 1941). Modern houses with fully exposed interiors were blurring the interrelation of interior and exterior space. Transparent, fully open, and exposed ideas of home would be introduced. Nevertheless, in the Örek house, there is no discussion of the blurring of boundaries between interior and exterior. The house illustrates an inward-oriented spatial configuration around its inner courtyard as its center of day-to-day activities. The local house traditions from the Ottoman period till the era of investigation highly influence the Örek house's inward-oriented design. As elaborated in *4.3 Architectural Changes Leading to the Modern House*, the traditional courtyard house in Cyprus has modified itself through periods but maintained its care for domesticity and private life. Thus, even in the modern period, preserving domestic and private life prevails with the architect Behaeddin in this endemic perspective.

In discussions of the exterior, the Örek house provided, similar to mid-century houses, semi-transitional spaces between the indoor and outdoor space, such as veranda, gardens, and backyards. The local tradition of houses also influences the use of a veranda in the Örek house. These spaces tend to be positioned on the house's front façade, facing the street. It is a transitional space between indoor and public spaces, supported by roof slabs due to local climate conditions. Another differentiation by local climate is seen with the adjustable sun breaker design by Behaeddin in the daily living room (*Figure 74*). The modernist feature of horizontal windows along the exterior facades, which creates a transmittance between the interior and exterior, must be adjusted using the sun breaker to the local climate conditions. Even the positioning of this all-windowed wall to the backyard, avoiding transparency to the public eye, suggests the absence of the blurring between interior and exterior spaces.

Moreover, the landscape of the Örek house is peculiar to the general landscapes of modern houses with its roses and fruit trees (*Figure 65*). It illustrates a romantic approach with its roses rather than efficiency and functionality concerns incorporated in the modernist thoughts of the utilitarian house. The inner courtyard was also used as an inner garden, with its birdcage, ivy plant, and fish pond (*Figure 76*). It was not intended to support a utilitarian approach but a rather romantic, humble, and live environment for everyday and social life. Nevertheless, these issues resemble the highlight of nature in the design of mid-century houses.

Following the general analysis of the house's descriptive attribute codes, design, and spatial configuration, the analysis focuses on the family. Osman Örek was not just a political figure of the era; he was one of the most influential socio-political figures leading essential meetings on the future of the island and with his fellow influential socio-political figures of the time, such as Rauf Raif Denktaş and Dr. Fazıl

Küçük. Furthermore, he did not stand alone as a figure in his political affairs. In society, he identified himself with his family and lectured his children constantly to be a pioneer, like his visions and attitudes in his political life. A statement by his daughter, the interviewee of the house, validates this information:

My father always told me to be a good figure in society. Be a pioneer in whatever we do. Always open to new things and changes. Learning and keeping up with the changes. He wanted to reflect this attitude with the house.

Consequently, the Örek family believed in social progress and had an attitude of determination and hope for the future.

Furthermore, his wife, Neriman Örek, accompanied him in every social event. Being a housewife and having his mother at the house helping with the housework and the children, she was an active member of the social circle. Thus, they were a part of the bourgeois society. Focusing on Neriman Örek more, she was a dominant figure in the family and their everyday living. The land was originally his father's, then gifted to the couple upon marriage. In the drawings by Behaeddin, the building was referred to as Neriman Örek's rather than the pioneer political figure of Osman Örek. This identifies her dominant influence despite his husband's leading role in society.

Hasan Örek as the oldest son, was away for educational purposes; thus, the youngest sister of Yeşim Örek Gümüşdağ became the sole oral history. Born in 1967, she was too little to witness and remember in detail the social life and parties within the house, but she remembers the general everyday living experience of the house.

The mornings would begin within the daily dining room or the inner courtyard for breakfast. The grandmother was responsible for the breakfast and all the other food preparation as she requested. Thus, the kitchen was her territory, as stated in her own words of Gümüşdağ. Osman Örek would leave the house in the morning for work. Then, the children would go to the street of their house to play with the neighborhood's

children. The mother would gather with her friends in the Örek or neighbor's houses. They would drink Turkish coffee and share their sorrows or happy memories. Sometimes, they would play cards, and if they met in the Örek house, it would be mainly in the inner courtyard as the center of their life.

In times of social events, the children and the grandmother would be secluded from the event in their private chambers while Neriman and Osman Örek hosted their friends. The events would circulate the inner courtyard to the formal dining and living room. Also, in times of need, it would extend to the entrance hall and the daily dining and living room, with the inner courtyard as the center of all spaces, bridging them together. Gümüşdağ remembers music was a big part of these gatherings in which people would listen to music through a plaque player or radio or play the piano in their formal living room. Also, the interviewee stated that until 1963, these parties would be much more luxurious. However, with the inter-communal clashes, the luxury of these events lessened, but never the laughter. These parties held a big part of her parents' social life, but it was not limited to the Örek house and would extend to their friends' houses. Thus, the modern houses were the center of modern social life.

Following the general overlook of attribute coding, the analysis moves on to the second coding method of the study's methodology, topic coding. In the analysis of the Örek house data, the repetitively mentioned three topics on modern living: socio-political tension, dreams of a better future, and solidarity (*Table 10*). The initial topic of discussion on modern living as the socio-political tension was due to the family's role in politics. As the father of the house, Osman Örek was an influential and highly active political figure. This socio-political tension, its effects, and discussions were significantly present. Thus, this topic of socio-political tension was highly influential in the modern living of the Örek house. The second overall topic of discussion was

dreams of a better future. This belief and hope for better days formed the foundation of modern living in this socio-politic tense environment. Finally, the last main topic of discussion on modern living in the Örek house was solidarity in society. This solidarity lay behind the discussions and acts of social gatherings in this period, which took place in the Örek house.

Table 10: Topic coding method on the Örek house

Topic 1	Socio-political tension
Topic 2	Dreams of a better future
Topic 3	Solidarity

Especially after 1963 and its socio-political tension, urban life experienced safety concerns due to the rise in political turbulences. Considering the family and Osman Örek's socio-political position in that era, it caused severe dangers to be in the public sphere and gather with fellow pioneering socio-political figures. This distressed atmosphere was also felt in the economic difficulties. So, social life has withdrawn to the inner life of houses with a more modest but enjoyable social life and gatherings. Contrary to the period's turbulent political state, modern life in this house was celebrated collectively with hopes of a better future for all. Consequently, modern living and the house were visionary and innovative, which, from the data provided with the oral history, references the house users as the leading creators of their modern life.

In the context of life and everyday living issues, several statements given by Gümüşdağ provided further insight into the data analysis process. For instance, '*Most important political decisions and discussions were made within these social gatherings. My father once told me they would tell history if the house walls talked.*' This statement from oral history was on the narration of its modern life. The Örek

house narrated the modern social and political life of the modern Köşklüçiftlik living. This narration defined the unity of the people in Köşklüçiftlik and their struggles through these political tensions with solidarity, such as the invite of Filiz Akın to lift people's morals (*Figure 66*). Their hopes and efforts for a better future were for themselves and their children. This belief in a better and unified future formed the core of modern living in Köşklüçiftlik, Nicosia, which was narrated through the Örek house. The following statement also supports this outcome on the nature of modern life in the Örek house, *'These social gatherings were much crucial for our social life... We would always wait for guests and invites... This socializing was the reason people survived. This union and relationship were the keys'*.

Another statement from the narrator concerning life and everyday issues was, *'Houses were the safest and most important.'* It reflected the position of the house in modern living as a consequence of the socio-political state. The political issues and safety concerns created a symbolic image of the house as a haven from the unstable socio-politic environment of the public sphere. Thus, the entertainment and social life in the public sphere were withdrawn in the house. A public sphere was born within the boundaries of the house.

6.1.2 Onar House

The attributes of the narrator Onar house, which are the general data collected from the Onar house and their family on the spatial configuration, family, and life within, are coded in the table seen on the following page (*Table 11*). Using attribute coding, as previously explained in the methodology section, the descriptive overlooking data on the narration summarizes the general information collected through the Onar house's narration.

Table 11: Attribute coding method on the Onar house

House		Life	
Architect	Abdullah Onar	Period of Use	46 years (1962-2000) (2005-present)
Year of Design	1960	Social Status	Bourgeoise
Distinct Architectural Character	Multiple households	Occupations	Architect (Abdullah Onar)
Features of Modern Architecture	Reinforced concrete structure Cantilevered Pilotis Linear Elements Partitions White walls Large windows Transparency Flexibility Expandability Fluidity Blurring between interior and exterior	Interviewee's Current Age	1964 (59 years old)
Local Architecture Features	Local stone wall Privacy Domesticity Veranda Backyard Alternative entrances High use of Wood	Interviewee's Relation	Daughter (Anber Onar)
Number of Occupants	Six	Interviewee's Perspective	Partial witness to social gatherings but the first source of everyday living
Owner in the modern period	Abdullah Onar (father)	Interviewee's Occupation	Architect

Onar house was built a few streets next to the study's previously elaborated house a few years later. The house's architect, Abdullah Onar, was its owner. Unlike other selected houses, this house encompasses two households on each floor with separate entrances. The grandparents inhabited the ground floor: Muhsin Kemal Taker as the grandfather and Anber Taker as the grandmother. The first floor was inhabited by the Onar family of four: Abdullah Onar as the father, Aysan Onar as the mother, Oya Onar as the eldest daughter and the study's interviewees, and the youngest daughter Anber Onar. The Onar family lived in the house from 1962 to 1982, while the grandparents lived there until 2000. Five years later, Anber Onar moved back to her childhood home and continues to keep it as her permanent residence. Considering the years of inhabitation and the year it was built, the house remains faithful to its initial design.

The Onar house, as a true example of modern architecture in Köşklüçiftlik, is a synthesis of general features of modern architecture with localist reflections. As general modernist features: the house and its reinforced concrete have a cantilevered structure with pilotis, use of white walls, and linear elements (*Figure 86*). In terms of the use of material, concrete, and glass as modernist materials are accompanied by localist materials of local stones and wood. Furthermore, the wooden partitions designed by the architect are a localist reflection of the sliding panels used in mid-century houses' interiors of open plans (*Figure 89*), similar to the previous example. The partitions are used in the living room to define the space for dining and living within the same room. While it ensures the differentiation of space, it does not eliminate the open plan of the living room.

In the traditional understanding of the modern interior, the domesticity of the interior faded. At the same time, the erosion of the boundaries of the public and private

worlds resonated with transparency in architectural spaces (Sparke, 2008). However, in the Onar house, even though the architect desired to create an open-plan design due to the family's needs and desires, he preserved privacy and domesticity in his design. The preservation of private life and domesticity is highly valued and treated carefully by integrating it into modernist understandings. Thus, this privacy was created with a separate corridor to the kitchen, bathroom, and the private chambers of the house, and it does not reflect a general understanding of modernity but a localist influence. The private area, which includes a corridor to the chambers and a bathroom, is secluded from the eye. A statement by Anber Onar, the interviewee of the house, validates this information:

My father liked to hide columns within the walls and wanted to achieve an open-plan design. However, due to the family's needs, he could not achieve the desired plan and had to create a corridor he did not desire. The need was privacy.

Thus, Abdullah Onar created a privacy separation for the private chambers where the children spent time and gave up on his modernist desires of creating an open plan design.

Furthermore, in the modern period, the interior and exterior spaces interrelate, making distinguishing the internal and external becomes difficult. Modern houses with fully exposed interiors were blurring the interrelation of interior and exterior space. However, in the Onar house, only on the first floor's living and dining room is partial transparency seen with its extended windows (*Figure 90*), which are still controlled with curtains. Nevertheless, internal and external spaces are integrated with multiple transitional spaces, such as a veranda and balcony.

Following the general analysis of the house's descriptive attribute codes, design, and spatial configuration, the analysis focuses on the family. As one of the leading architects of the era mentioned previously in *4.4 Modern Living and Visions*

by Architects, Abdullah Onar is one of the most influential architects who shaped and led modern architecture and living on the island. Devoted himself to architecture, Onar believed everyone in society deserved an excellent standard of modern living in the city. Thus, he used modern architecture to provide an excellent living standard for all with modern living. Even in his house, his approach to design and care for the human aspect is visible. He is an architect who places the human experience of space and the needs of inhabitants at the center of the project. This is visible in his compromise on his open-plan desire in his house and creating the corridor to ensure his family's privacy.

Following his father's steps, the interviewee of the selected house's oral history, Anber Onar, is an architect. Currently, she uses the Onar house's ground floor as her architectural office and a space for her studies in creating an archive for his father's work, while she uses the first floor for domestic space.

Moving further on the general analysis of the descriptive attribute codes on the family, the study focuses on life. The interviewee remembers that her grandmother was mainly responsible for food preparation. So, the kitchen on the ground floor was one of the most commonly used spaces. Even though Abdullah Onar insisted on using the kitchen room as a preparation area, reflecting his modernist utilitarian visions of the kitchen space as a laboratory, the grandmother disagreed and used the room as a hub for all everyday living activities.

Another space highlighted in the discussions of life was the veranda. Onar, in her oral history, stated that they used the semi-open space for various facets of everyday living experiences, from socializing to eating and preparing food such as molehiya. Especially in summer, Onar stated, this was the space most commonly used by the family for most of their day-to-day activities. Furthermore, the veranda became

a socializing ground with neighbors as the family sat there and waved, talked, and invited friends over when they passed. As the narrator says in her words, '*We never sat down at a table with six people. It would be more with friends and neighbors. Our door would always be open.*' also, in her statement, '*While we would sit on the front veranda, we would invite friends and neighbors passing down the street.*' the unity in the society was portrayed. Thus, oral history powerfully highlights unity within people and in the neighborhood.

Nevertheless, this was not the only space that hosted socializing activities of the Onar house's everyday living. With its extended windows, the first floor's living and dining room was the hub for Abdullah and Aysan Onar's evening social parties. According to the oral history, these events would happen three times a week, eventually creating the foundation for establishing the Chamber of Architects in Nicosia. Thus, due to Abdullah Onar's position as a leading architect and his social circle of other influencing engineers and architects, it was natural that these social gatherings with them in the modern houses would establish such organizations (*Figure 47*). Consequently, the Onar house became a ground for the leading discussions and meetings of the island's most influential architects and engineers, in which the future of the island's modernity and its living were discussed and envisioned.

The oral history of the interviewee provided further information on the significance of modern houses during that period. For instance, '*There was not much place outside the house. Turkish Cypriot community was a withdrawn community*' and '*Safety concerns were an issue, and there was little choice outside the house.*'. There were few bars, restaurants, and hotels, but the safety concerns due to the socio-political incidents limited the accessibility of these spaces in the public sphere. Onar remembers the barricade at the end of the street of their house. The barrels were blocking any

access to other areas of their neighborhood. Thus, they could not pass through to the main road. Considering the children's safety, they preferred and used houses for social gatherings. Thus, modern houses became the center of social life in the modern period. Nevertheless, the last statement by Onar: '*Safety concerns were an issue, and there was little choice outside the house.*' highlights the central position of the house during modern living. The house's position as the center of modern living was due to safety problems.

Furthermore, the interviewee stated that the 1950s and 1960s were very different and peculiar. However, as much as there were significant life changes, it took a certain level of interaction with the masses and time for society to know and adopt new lifestyles and habits. Thus, despite these disadvantages, modern architecture rapidly intervened in people's lives and actively adapted to modern living. A statement by Anber Onar, the interviewee of the house, validates this information:

The 1950s and 1960s were very different periods for the people here. There were significant life changes. Then, it would take so much time and access to witness and learn a new language of architecture, such as modern architecture and apartments.

Generally, according to the narrator, society took considerable time to accept and adopt changes and illustrated an inward-oriented character. However, for modern living, adaptation by society was rapid, and Onar believed architects were the keys. However, the study shows that the need for a better future and its dream in the era's political instability also fastened society's ability to adapt to new changes.

In the second method of the topic coding method, the study identified three main topics repeatedly mentioned in the oral history: the architects' contribution to modern living through architecture, unity in society, and the notion of responsibility (Table 12).

Table 12: Topic coding method on the Onar house

Topic 1	Architects' contribution to modern living through architecture
Topic 2	Unity in society
Topic 3	Notion of responsibility

Every day, living in the Onar house was highly involved with the period's architects and engineers. The weekly social gatherings by these architects and engineers in the Onar house, as well as their ambitions, concerns, and dreams, highly influence everyday living. Thus, growing up in this environment and being an architect herself, Anber Onar significantly highlighted his father's contribution to the island's modernity and his fellow architects. Naturally, these factors have made the first topic-coded data of architects' contribution to modern living through the architecture of Onar house.

Furthermore, the unity in the society and with neighbors through morning coffees, spontaneous dining meetings, sharing a single house with grandparents, and these social gatherings of architects and engineers at night was highly dominant in the narration. Hence, this issue became the second most discussed topic.

Finally, the notion of responsibility has been repeatedly discussed in the discussion of Abdullah Onar's return to the island and other architects' influential position on modern living. According to the narrator, the nature of modern living was responsibility and unity, as the society believed it was their duty to work for a better future. Therefore, they had to own modern living for a better future to be a reality. So, the houses had to provide modern architectural beliefs to accommodate a good standard of living for all people, for modern living. As evidenced by the statement of Anber Onar in her oral history:

My father had a mission. I would ask him why he returned to the island because he had a job in the UK. He used to say he could not stay there because his country needed him. There was a sense of responsibility, a duty for the country and union.

6.1.3 Güven House

The attributes of the narrator Güven's house, which are the general data on the spatial configuration, family, and life within, are coded in the table below (*Table 13*). Using attribute coding, the descriptive overlooking data on the narration summarizes the general information collected through the Güven house's narration.

Table 13: Attribute coding method on the Güven house

House		Life	
Architect	Abdullah Onar	Period of Use	62 years (1961-present)
Year of Design	1961	Social Status	Bourgeoisie
Distinct Architectural Character	Sculptural roof shape	Occupations	Politician and Accountant (Ertoğrul Güven)
Features of Modern Architecture	Reinforced concrete structure Cantilevered Pilotis Linear Elements White walls Large windows Flexibility Expandability Transparency Fluidity Blurring boundaries between interior and exterior Partitions	Interviewees' Current Ages	Suna Güven – 1954 (69 years old) Funda Aşardağ – 1963 (60 years old)
Local Architecture Features	Local stone wall High use of Wood Privacy	Interviewees' Relation	Daughters: Oldest (Suna Güven)

	Domesticity Veranda Backyard Alternative entrances Multiple living and dining rooms		Youngest (Funda Aşardağ)
Number of Occupants	Five	Interviewees' Perspectives	Partial witnesses to social events but first sources of everyday life
Owner in the modern period	Ertoğrul Güven (father)	Interviewees' Occupations	Academician (Suna Güven) Teacher (Funda Aşardağ)

The last selected narrator of modern living reflects a slightly more mature style of the previous house's architect, Abdullah Onar. Compared to his previous works, the modern architectural elements and their local reflections become more vital and vivid. Also, the house is located further away from the other selected examples to more newly developed neighbors of Köşklüçiftlik. Thus, the modern living experiences narrated in this house occur around a newly developing street with few residential houses, one belonging to the previous land owner, Cahit Tilki. Another difference from the previous examples is that the inhabitation by the Güven family is the longest, in which no moving out took place like in the previous houses. Therefore, Saini Güven still lives in the house, and Suna Güven also lives there when she returns to the island.

The newly married couple of Ertoğrul and Saini Güven lived in rental houses in Nicosia when they moved from England until they decided they wanted a house. Thus, they began searching for land. The story of the land decision itself has a poetic nature. Reminding of her childhood memories, Saini Güven fell in love with the land's

overlooking view to the east with its golf course, beautiful greenery, and sunset colors. So, it was inevitable that the land would not be suitable for their future house.

The Güven house, as a true example of modern architecture in Köşklüçiftlik, is a synthesis of general features of modern architecture with local reflections. As general modernist features: the house and its reinforced concrete have a cantilevered structure with pilotis, use of white walls, and linear elements (*Figure 100*). It creates an exceptional example of blurring the interior and exterior lines in the modern house with multiple uses of semi-open spaces. These transitional spaces as bridges between the Güven house's interior and exterior are the terrace, balcony, and conservatory on the first floor and the garden, backyard, and veranda on the ground floor. Nevertheless, like the previous houses, the Güven house is not entirely transparent from the public sphere. The transparency of the Güven house and its visibility to the public eye is limited and controlled.

Abdullah Onar reflected his expert ability to use forms with the curved garden fence and its continuation of the garden wall and the upper mass's extruded horizontal frame. On its front façade, the upper mass protrudes in a high form with the pilotis. In the same place, the side surfaces of the sloping roof, which frames the balcony, merge with the slab and make the boundaries of the upper mass clear in a continuous line, leaving a sculptural effect. Thus, the curved garden walls and stairs to the main entrance contrast with this horizontal extrusion of the first floor to highlight its sculptural effect.

Along with these striking modern architectural elements, the Güven house reflects local influences, such as the multiple entrances and living and dining rooms like in the previous houses. There are, in total, three entrances to the house. One of them is the main entrance at the front façade, welcoming the visitors with an entrance

hall into two separate living rooms on the left and the right. The other entrances are at the opposite back façade, intended for the inhabitants of the Güven house only, welcoming them to the pantry and the daily used dining room. The diversity of entrances and their positioning state the treatment of spaces according to users as the inhabitants and visitors. The main reason behind this consideration of different users in space organizations is the care for privacy and domesticity. The architect does not want the visitor to intervene with the daily used spaces and their activities. This is the same reason behind the differentiation of two living and dining rooms in the Güven house. Consequently, this is highly peculiar to the general discussions of the modern house: the boundaries of the house began to permeate and integrate with the outside, losing the privacy and the domesticity of the Victorian house. This does not happen in the Güven house, as privacy and domesticity still prevail.

Another highly peculiar feature of the Güven house was its garden. The Güven house has chickens and hens in their backyard. Also, there were lettuce, cucumber, and many fruit trees, along with roses and jasmine. The atmosphere of the Güven house's garden in the front and back is entirely different from modern houses' general images. The inhabitation of the modern house altered its modern image according to the local context and the family's needs. Nevertheless, the Güven house is still an example of a modern house, and the everyday living experience is still a case of modern living. Thus, it makes us question the truth about the magazines' portrayal of modern houses and modernity.

Furthermore, differentiation is also observed in using materials from the general understanding of the modern house. Along with modernist concrete and glass materials, wood and local stone are highly used in the Güven house. The local stone is used not as a structure but as a decorative element. While in modernist discussions,

decorative elements are abandoned, they are not in this local context of Güven house. Furthermore, the use of wood in the house is extensive. It has been observed that the architect favors using wood in the last house.

Nevertheless, Saini Güven also desired that the architect use wood in their house dominantly. For her, the material had sentimental value. In her childhood, houses back in Finland had wood as the dominant material. Respecting his client's desire, Onar used wood on the main living and dining room ceiling, as the house flooring, in the stairs, fixtures of kitchen cabinets and bedroom cabinets, and doors and windows. Also, the architect designed wooden partitions as dividers of different functions in the same room, similar to previous houses. These partitions exist in the entrance hall, dividing the stairs and the entrance, the main living room, the living and dining area, and the kitchen, dividing the dining and cooking space. These wooden partitions designed by the architect are a localist reflection of the sliding partitions used in modern interiors of mid-century houses' open plans (Raizman, 2010).

Another modernist feature present in Güven house is the utilitarian approach. The void above the wooden ceiling of the main living room is designed to serve as a storage space in the attic, with a window for ventilation and electricity for lighting. The attic space is designed to be invisible, hidden behind the main bedroom's cabinet door. This reflects the architect's utilitarian approach within his modernist thoughts.

Following the general analysis of the house's descriptive attribute codes, design, and spatial configuration, the analysis focuses on the family. Ertoğrul Güven, the father, was an accountant who would become the principal accounting officer of the Republic of Cyprus. Further, in 1971, he was appointed Secretary General of the Finance and Economic Affairs membership. Then, in 1973, he became the Secretary General of the Planning and Organization of the Turkish Cypriot administration. After

that, he served as undersecretary of the State Planning Organization until 1983 (Güven, 2005). Saini Güven, the mother, was a housewife. Suna Güven was the oldest daughter, born in 1954; Aysel Rahmioğlu was the middle daughter, born in 1957; and the youngest daughter, Funda Aşardağ, born in 1963.

Different from the previous families, the Güven family moved from England and settled down in Köşklüçiftlik. Even though Ertoğrul Güven was from Nicosia and his parents resided in the old city walls of Nicosia, Saini Güven was a foreigner and was long away from her country. Thus, they lacked the social circle the previous families had when they first moved here. This difference reflects the family's life in the house. Thus, the father's bureaucratic position did not influence the family's life and social life as the Örek family. Their connections and relationships are formulated predominantly around the neighborhood.

Therefore, the analysis of the descriptive attribute codes on the family proceeds to the analysis of life. The mornings would begin in the kitchen. As stated by the interviewee Suna Güven:

The happiest time of the day was the mornings. The kitchen was positioned to the east so the morning sun would light up the kitchen and the three-step-up dining space next to it. My mother would prepare the traditional bread toast (gabira) with oatmeal. The oatmeal was a habit my parents got from living in England.

This statement reflects the effects of living in England for a long time on the family's life. Also, the atmosphere of the daily living experience in the Güven house is united and joyful. According to the oral history data, the family members were together or with friends and neighbors, even in ordinary day-to-day activities. There is no sense of individuality as it is in general understandings of modernity. The communal life is highly dominant in the Güven house. Also, the varying facets of everyday living in the

Güven house were integrated with the neighbors. Another statement by Güven in her oral history justifies this close bond between neighbors:

Also, there was a close relationship with neighbors. I remember our neighbor stitched a coat by herself for me because of the scarcity during the inter-communal conflicts, as I was about to leave for the US, Boston, for education, and she did not want me to get cold. This was the close bond we had.

The relationship between neighbors, obtained from the narration of Güven's house, reflects a bond similar to a family relationship. Thus, this close relationship was observed within the house and exceeded the gardens' exterior space with hide and seek to the veranda with the ballet shows and the streets. The interviewees of the Güven house were children at that period; thus, every day, they would play together with the neighborhood children as they were around the same age. These plays are sometimes oriented in the house, sometimes to the garden, and most commonly to the street. There were few residential houses on this newly developed street so that no cars would pass down the street apart from their own. Thus, it was such a safe environment for the kids to play. The streets became the extension of the house. Consequently, compared to the previous houses, the blurring between the public and private spheres of modernity is most vividly experienced in the narrations by the Güven house.

In the interior spaces of houses, however, the children's plays were more between the sisters of the Güven family. Thus, life becomes more private once it withdraws to the house. According to the oral histories, their main playgrounds were the attic and under the stairs to the terrace. Nevertheless, they would still be together, playing in the house but in the street and, more commonly, with the neighbors' kids.

A statement by Yeşim Aşardağ in her oral history further reflects the social life in the neighborhood:

On summer nights, we used to play hide and seek till dark. Sometimes in our houses, sometimes theirs. The doors of the houses were always open. But never outside our street. It was so safe. All day, the doors were open. I would go to

Cahit Tilki's daughter Gölge, or she would come to my house. We played in the garden a lot. Not just kids would gather, but as families in the neighborhood, we would gather in each other houses at night. We would carry on our playing games in these gatherings.

These personal narrations suggest that everyday living was more extroverted than the previous houses, the Güven house. The doors of the houses would always be open. However, the semi-open spaces of gardens, verandas, or balconies would commonly be used for these social life incidents as well as the street. According to oral history, when their mother, Saini Güven, hosted her friends, she preferred the veranda or balcony during the day. Both spaces are facing towards the east. Thus, she adored the view of the golf course, especially in the afternoon and the sunset at the front façade, and she wanted to share this view with her friends in these day gatherings. However, at night, she hosted events like cocktail parties, using the main living and dining room space, sometimes opening the windows to the veranda and extruding the space into the semi-public space.

Due to the age differences between the interviewees, the oldest sister, Suna Güven, provided another perspective on the everyday living experience, most specifically on the inter-communal clashes and their reflection on the life experience:

Just after a year, we moved to the house in 1963; the inter-communal clashes rose, and political uncertainty arose. However, we, as children, did not understand it. We felt safe; I believe our parents really kept this harsh reality from us.

Thus, from the data provided from the oral history, the modern living narrated by the Güven house is safe, which contradicts the narration by the Örek house. The interviewees were kids during the era, but Suna Güven reported that she remembers the shootings, the soldiers, and their guns. However, these experiences did not reflect their day-to-day activities, the joy and unity people had while experiencing the modern living of Köşklüçiftlik, Nicosia.

Finally, for the second method of the topic coding method, the study identified three main topics repeatedly mentioned in the oral histories: the architects' contribution to modern living through architecture, unity in society, and the notion of responsibility (*Table 14*).

Table 14: Topic coding method on the Güven house

Topic 1	Close bonds in the neighbor
Topic 2	Solidarity
Topic 3	The notion of Joy and Happiness

6.2 Everyday Living Story of Modernity

For the second step of the analysis, these descriptive coded data and related data outcomes from each house are further analyzed for patterns to narrate a single story on modern living in Köşklüçiftlik. Pattern analysis investigates the data with similarities, differences, and causational relationships.

The most significant similarity obtained from the coding analysis of the narrators is their architectural features of modern architecture and their local reflections. All of the modern architectural features of pilotis, linear elements, white walls, large windows, flexibility, fluidity, reinforced concrete structure, cantilevered partitions, transparency, and expandability are present in all the selected narrators. However, the interior and exterior blurring is vividly observed in the Onar and Güven houses; it is not present in the Örek house and reflects a rather inward-oriented structure. Furthermore, while transparency exists in the Örek house internally with the three all-windowed walls, in the other narrators of Onar and Güven houses, transparency exists at the exterior façade, controlled and restricted but remains. Moreover, the local reflections on the modern houses are significantly similar: a local

stone wall as decoration, heavy use of wood, care and preservation of privacy and domesticity, alternative entrances, use of extensive semi-open spaces, such as veranda, balcony, and backyard. There is another similarity between multiple living and dining rooms: one hosts events and guests, while the other is used for daily activities. Nevertheless, while this feature is observed in the Örek and Güven house, it transforms into two different households' living and dining rooms in the Onar house. Consequently, the coding and pattern analysis of the selected narrators illustrate that the modern house in the Köşklüçiftlik district generally exemplifies these architectural features listed in *Table 15*.

Table 15: Architectural features of modern houses in this endemic perspective

Spatial Organisation	Differentiation of spaces in terms of users: • Multiple living and dining rooms • Alternative entrances • The spaces intended to be used for daily activities and for hosting visitors are highly defined
	Private chambers are differentiated from other spaces – Care for privacy and domesticity: • The Örek house has a private corridor, enabling restricted access, and keeps its' privacy with windows above the eye level • The Onar house divides the private chambers with a corridor, and the architect sacrifices his dreams of creating an open-plan • The Güven house has private chambers on the first floor

	Offering multiple semi-open spaces: • Veranda • Balcony • Terrace • Conservatory • Garden • Backyard
Material	Concrete
	Glass
	White walls
	Use of local materials (ex: limestone)
	Materials used as decorative elements: • Local stone walls as decorative elements
Furniture and Fixtures	Dividers defining different spaces within the same rooms: • Partitions • Level differences • Sliding panels
	Large extended windows
Structure	Reinforced concrete structure
	Cantilevered structure with pilotis
Design	Expandability & Fluidity: • The three all-windowed walls and the doors of the Örek house's inner courtyard open to the surrounding spaces • The windows of the ground floor's living and dining room open to the front veranda of the Onar house • The windows of the main living room opening to the front veranda in the Güven house
	Flexibility: • The sliding panels and the expandable windows of the houses enable the closing and expansion of the spaces, thus offering flexibility.
	Linear elements and forms

	Local climate condition concerns: • Roof slabs • Adjustable sun breakers designed by Behaeddin in Örek house
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In the oral histories of the houses, the kitchen and veranda were the most constantly repeated spaces concerning discussions on everyday living experiences. This pattern observed in all houses suggests the central position of these spaces as the center of everyday living experiences in the Köşklüçiftlik modern houses. They housed various everyday activities, from preparing food and eating breakfast and dinners to drinking Turkish coffee with friends and families. Another similarity in the kitchen area of the houses is that in the oral histories, they were treated as spaces owned by the grandmothers, such as in the Örek and Onar houses; furthermore, from the narrations, it has been seen that it was not uncommon for the families to live a communal life with the grandparents during the modern period.

Thus, in terms of the inhabitants, similar patterns found a communal life, such as living with grandparents, multiple children, and close bonds with neighbors. All the narrators had a minimum of five inhabitants. Also, the inhabitation period began in the mid-20th century in all houses. Thus, all the narrations have experiences of modern living from the end of the 1950s till the island's division, the period the thesis focuses on. Consequently, the information provided in the oral histories offers insight into the period before inter-communal clashes, after which all oral histories agreed on the reality of political uncertainties, scarcities, and limitations experienced following 1963.

Another exciting similarity in the oral histories is that all the study's interviewees are the family's daughters, born chiefly around the 1960s, except for Suna

Güven, who was born in 1954. Thus, all the information gathered on modern living belongs to a perspective of the first source of the everyday living experiences of a child in that era and a partial witness of the social night events oriented in the houses.

Another interesting similarity is that all the inhabitants are a part of the bourgeoisie, which were even leading figures in the era's political or architectural history of the island. So, while all the mothers were housewives, the fathers had significant vital occupations. Nevertheless, all the parents were equally active in social life as couples. Thus, the analysis moves to another similarity of active social life in the narrations.

In all of the narrations, there was an active close bond with neighbors and society seen in the invitation of Filiz Akın, in the Turkish coffee meetings in the balconies, or inviting neighbors passing down from the front veranda. The unity and solidarity were visible in the varying facets of life explained in all of the houses in which the house was at the center of social life.

However, the significant difference observed in the narrations was the deep integration of the Örek and Onar families in the discussions and concerns about the island's future and the disintegration with the Güven family.

The narrations of the Örek house naturally reflected a high integration with the political atmosphere of the era due to Osman Örek. The topic coding analysis also reflects the solid political influence as the socio-political tension becomes the most discussed issue in oral history, and the dreams of a better future are the second. Thus, it was natural for the data to reflect safety concerns in the public sphere and refer to the house as a haven and a safe ground to host social gatherings.

On the other hand, the narrations of the Onar house also reflected deep concerns and integration with the political problems of the island and efforts to create

a better future for the society, similar to the Onar house. Also, the Onar house's interviewee stated that the public sphere was unsafe and the house was the safest place for social events, just like the Örek house's oral history. The inhabitants of the house, however, were not political figures. Abdullah Onar, as an architect, reflected his concerns about the future of his homeland and worked to create a better future with his architectural affairs. Nevertheless, the feelings and aims of both narrations were similar.

In the Güven house, however, there is no sense of duty regarding the political turbulences or the island's future. Also, safety concerns are reflected either in the house or through oral histories. Even though the oldest sister indicated their awareness of the political uncertainties, inter-communal clashes, and scarcities of the inter-communal clashes, they agreed that these topics did not interfere with or directly influence their day-to-day life. Thus, the pattern analysis moves to discover the causational relationship in this difference.

One of the factors leading to the disconnection on the political agenda and the future state of the island in the Güven family could be the fact that Saini Güven is from Finland and Ertoğrul Güven has been far away for an extended period, living abroad, which in turn created a disconnection in his feelings of sense of belonging to the island. Furthermore, the fact that they newly settled down to Köşklüçiftlik and began forming a new social circle has also limited their integration into such levels of Örek and Onar families. The Örek house has housed significant political discussions in which, as the interviewee said, if the walls would talk, they would speak history. The social gatherings were, on some occasions, political meetings. On the other hand, the Onar house housed inspiring architects and engineers of the era, leading to the establishment of the Chamber of Architects in Nicosia. In these social gatherings of Onar house, the

leading discussions on modernity, its life, and architecture have been made to create a better future. However, in the Güven house, as the couple newly settled in, they could have lacked this in-depth social circle, such as leading political and architectural figures, to house these influencing discussions and gatherings. As indicated by the oral history, even the architect of the Güven house, Abdullah Onar, was not a direct acquaintance of the family but a suggestion of their neighbor. Consequently, it is understandable not to have the topic coding data of a sense of duty and responsibility in creating a better future and its hope of reality in the Güven house.

Furthermore, safety concerns are also lacking in the Güven house. In contrast, in the Örek and Onar houses, it is critically expressed, leading to the definition of the house as a haven, a safe place for social life. The interviewees insistently defined that they did not experience any safety concerns and added that they believe they owe this disconnection to inter-communal clashes and their side effects on their parents. Thus, either the parents intentionally hid this harsh reality of the era's politically distressed atmosphere from their children, or they felt disconnected, or both. While this can not be known, it is for sure that the parents' attitudes had a causational effect on the interviewees' perspectives.

Considering the high importance of Osman Örek in the political agenda, it was inevitable for his family to be drawn into the political reality of the island; thus, the house and its life naturally became more inward-oriented and secluded from the public. On the other hand, Abdullah Onar had a high sense of belonging to the island, like Osman Örek. Onar believed it was his duty to serve his homeland in these troubled times and work for a better future, using modernity and its architecture to provide better living standards for all. Consequently, the disconnection to these issues in the Güven house and a representation of a more interrupted living does not oppose the

data outcome of the sense of responsibility and hopes of a better future found in the Onar and Örek house.

Following the pattern analysis on the similar, different, and causational relationships in the coded data, the general outcome is that the house was the center of life from day-to-day activities to social life. Thus, the center of modernity in this local context is the modern house, whose experience spreads gradually to the house's semi-open spaces of veranda, balconies, gardens, and facing the street. In terms of the experience of day-to-day activities in the modern house, the kitchen and the semi-open space of the veranda stand out as the areas in which the narration becomes more vivid, while in terms of the social gatherings and parties in the modern house, the main living and dining room becomes the ground. Furthermore, modernity in this local context has a communal nature reflected by its close bonds among neighbors, friends, and society. This creates a definition of modernity in Köşklüçiftlik, Nicosia, with the notion of unity and strength through solidarity. Also, the modernity of this local context expresses a sense of responsibility when there is an in-depth integration with society and a sense of ownership. This notion of responsibility embedded within this local context's modernity, which is reflected as a feeling of duty to the country, channels itself to the hope for a better future. Consequently, the modernity in Nicosia, Köşklüçiftlik becomes the aspiration for a better future, the dream of its achievement rather than its vivid experience in these scarce, limited, and politically turbulent periods, in which the modern houses serve as the heart.

6.3 Synthesis of the Literature Review with the Findings of this Endemic Perspective

The data obtained through the analysis is elaborated through the inputs of the theoretical discussions from *Chapter 2. House and its Transition with Modernist*

Thinking and *Chapter 3. Everyday Living Experiences of Modernity* in this sub-chapter. This discussion of endemic perspective is synthesized with theoretical knowledge, which enhances our current knowledge of modernity, which this sub-chapter aims to achieve.

Initially, starting of with the literary findings of *Chapter 2. House and its Transition with Modernist Thinking*, which is about the emergence of the modern interior, the mid-century design and its differentiating features from the early modern. The study intentionally, as stated in sub-chapter 2.4, focused on mid-century as there is a high correlation with this local perspective's findings that is elaborated in this sub-chapter. However, there are several early modernist findings as well in this local perspective. Previously illustrated in *Table 5*, there are several correlations as well as differentiations within this endemic perspective when one considers the literary review of the features of early modern and mid-century from the *Chapter 2*. These similarities and differences in spatial features between this perspective and early modern and mid-century literature findings are illustrated in the *Table 16* below. As it can be seen in table below, majority of the previously stated common spatial features in *Table 5* was found in this endemic perspective but with several localist differentiations.

Table 16: Synthesis of literature review of the common spatial feature of the early modern and mid-century house with this endemic perspective's alterations.

Common Spatial Features of Early Modern and Midcentury with this Local Perspective	Unique Reflection of these Spatial Features in this Endemic Perspective
Fluidity and Expandibility:	Fluidity remained within the interior, in the exterior it was limited and controlled.
Exposure and Transparency:	The transparency of the space was inward oriented towards the interior but

	towards the public sphere there is still slight exposure and transparency however it was highly controlled and limited.
Rationalism, Standardization and Functionality:	The rationalism and functionality in the design of the space was present with their high consideration of the use of space.
Blurring of private and public space:	The blurring of the private and public space was observed however with the control of semi-public spaces such as verandas, balconies and gardens. Thus, it was controlled and limited. This interrelation faded gradually to the public sphere.
Linear shapes, use of pilotis, concrete, open plan, extended windows:	All of the modernist materials and elements were observed however in harmony with the use of localist reflections, such as materials of limestone and timber as decorative elements, or sunbreakers on the extended windows due to local cultural and geographical differentiations.

Furthermore, in the period of modernism, the mid-century houses elaborated in *2.4 Mid-century House, its' Interior, and Furniture* reflected the highest resemblance with this endemic perspective of the houses of Cyprus. Thus, this corresponding discussion further elaborates on this similarity between the general understanding of mid-century houses and their living foundation in this endemic perspective of Nicosia, Köşklüçiftlik.

Both cases were integrated and affected by war; while the mid-century houses referenced the post-war American, the modern houses of the thesis belonged to the period of socio-political turbulences and conflicts in Cyprus. Nevertheless, not only did the integration with the reality of war differ in the two cases, but the period was also simultaneous but differed. The modern houses of the study belonged to turbulent

period of the 1960s to 1970s, while the mid-century houses belonged to a much earlier period of 1940s to 1960s. However, in both cases, the period coincident with the 1960s, and the houses became the representations of the celebration of modern living.

Respectively, terms of integration of indoor and outdoor spaces that were highly observed in Richard Neutra's own house of Van der Leeuw (Havenhand, 2019) show a deep correlation with the inner courtyard of the Örek house and the semi-open transitional spaces of the thesis's modern houses. The inner patio of the Van der Leeuw house, seen in the figure below (*Figure 114*), resembles the nature of the inner courtyard of the Örek house. Nature is an element used in Neutra's designs, integrated within the interior. Similarly, Behaeddin places nature at the center of his design in the Örek house by creating an inner courtyard as the heart of day-to-day activities. Moreover, Behaeddin also uses extended windows to incorporate nature in the backyard, integrated with the localist differences of sun breakers.



Figure 114: Patio of the Van der Leeuw house by Richard Neutra (Havenhand, 2019)

Furthermore, this relationship between interior and outdoor, observed in Neutra's other design of the Marshall house in 1952, resembles the built-in furniture design of the architect Onar's house (*Figure 115*). The architect had a similar design in his living room space on its first floor facing towards the street façade of the Onar

house. This design frames the extended window with its view of the outdoor space beyond using the elongated horizontal built-in furniture. Hence, the relationship between indoor and outdoor space in the design of the house is once more highlighted.



Figure 115: Marshall House by Richard Neutra, 1952 (Havenhand, 2019)

Consequently, this flow and integration between indoor and outdoor space have been a significant feature in mid-century houses with patios, decks, and porches. In this endemic perspective, however, these semi-open transitional spaces were commonly balconies and verandas. These semi-open spaces bridged the house's domestic life with the neighborhood's social life, creating the prime space of modern living and its social life from the local perspective.

Furthermore, the discussion proceeds to another spatial similarity of soft natural wood and stone materials infusion. Even though there was a continuation of using machine aesthetic materials of glass, concrete, white walls, and abstract, clean, industrialized materials, integrating softer natural materials into the design of mid-century houses began. In this case, the Nash house by Neutra in 1957 and its living room design reflect its use of wood and bricks alongside modern materials of extended

glass windows and linear white walls. (*Figure 116*). Similarly, in this endemic perspective, modern houses have always been infused with modern and soft materials. These soft materials were predominantly natural wood used in walls, floors, ceilings, types of furniture, or stone as decorative elements on walls. While these soft materials were used as decorative elements in both cases, the integration's purpose differed. Neutra's mid-century houses intended to form atmospheres with physiological, emotional, and well-being concerns. However, in this local perspective's modern houses, the intention was highly endemic: to reflect the local architectural and cultural elements. Consequently, in this endemic perspective, the preservation of local spatial features using local materials, local daily habits in the house with its semi-open transitional spaces, and preservation of domesticity were highly valued in the design of modern houses.



Figure 116: Nash House by Richard Neutra, 1957 (Havenhand, 2019)

Thus, the discussion proceeds to further the similarities of transparency, fluidity, and expandability. The vivid integration of indoor and outdoor spaces reflects the transparency and fluidity of the mid-century houses, also present in this study's modern houses. Furthermore, the element of expandability in mid-century houses with

sliding panels is another similarity that also presents itself in the study's modern houses. This issue of expandability in the context of this endemic perspective is in the glass doors of the Örek's inner courtyard, in the sliding panels of the Onar house's living room spaces, and in the Güven house's sliding doors and windows in its formal living room. Thus, the issues of fluidity and expandability are a concurrent spatial character of both cases of mid-century houses and this endemic perspective. Nevertheless, in terms of transparency, there are slight differences.

The mid-century houses are exposed to the outdoor space, creating a vivid interaction with the view of the space beyond and nature. However, in this local context's modern houses, the house is not exposed to the public sphere. Private life is secluded inside the house, and the relationship between the indoor and outdoor spaces is controlled. Thus, the seclusion, care, and preservation of privacy and domesticity prevail in the thesis's modern houses.

Consequently, to summarize the correlations of mid-century house, its interior and furniture with this local perspective *Table 17* has been conducted below. This table represents the synthesis of the literature review on the differentiating spatial features of mid-century houses, also mentioned in *sub-chapter of 2.4*, with this endemic perspective.

Table 17: Synthesis of literature review of the differentiating spatial features of the mid-century house with this endemic perspective.

Distinctive Spatial Features of Midcentury houses, its interior and furnitures	Unique Reflection of these Spatial Features in this Endemic Perspective
Use of softer natural materials:	Use of natural wooden and stone materials is both seen in global mid-century examples and in this local context however, in this endemic perspectives the soft materials are local materials. The concern in the midcentury design is the wellbeing and emotional concerns

	while in this perspective preservice of localism is the main emphasis.
Emphasis on nature:	The emphasis on nature observed for instance in Neutra's designs is vividly observed in this local context as well with Behaeddin's Örek house design, its emphasis and orientation around the inner courtyard, the house's spatial interaction with the front and back garden all highlights this local context's emphasis on nature. However, the nature reflects a different character with notions of romanticism and domesticity. For instance, the hens, roses and fruit trees. Furthermore, the high use of the garden space in the oral histories of the other houses is another highlighting property of this local context's emphasis on nature.
Emphasis on the relationship of interior and exterior space:	The framing of the exterior windows with the built-in furniture design by the architects are all visible in both mid-century houses and the thesis' houses. Also, the blurring of interior and exterior space is observed in this local context however, as stated before the unique localist reflection that it is controlled and limited.
Use of sliding panels:	The sliding panels are highly adopted in mid-century houses which also in this local context. However, as understood from the oral histories, these sliding panels in this local context was generally used not just to differentiate the use of the space but also control the privacy of the space in times of need.
Use of semi-open transitional spaces:	The semi-open spaces are used in mid-century design as a reflection of the emphasis on the relationship between indoor and outdoor space. However, in this perspective, the semi-open spaces as used not just as the social life but as a control of this relationship and a limitation barrier between the indoor and outdoor space.
High consideration of everyday experience and the user:	In the mid-century design and in this local perspective there is a high consideration of everyday experience and the user. However, in this mid-century there are emotional and well being concerns but in this endemic perspective the concern is on the preservice of the domestic life, solidarity and the localism.

Consequently, finalizing the synthesis of literature review in *Chapter 2. House and its Transition with Modernist Thinking* with the thesis's findings in discussions and *Table 16 and 17*, the study moves to the synthesis of *Chapter 3. Everyday Living Experiences of Modernity* with this thesis's findings as can be seen in *Table 18* below.

Table 18: Synthesis of literature review of the general understandings on modern living with this endemic perspective.

General Understandings on Modern Living	Unique Reflection of these Modern Living Characteristics in this Endemic Perspective
Modern living experienced in all spaces, a thriving urban life:	In Western societies modern living thrived in all spaces of public and private forming the collective and self identities of modernity. However, it was not the case in this local context. The thriving urban life in the general understanding of modernity did not exist in Nicosia, Cyprus. Due to the socio-political turbulences the urban life housed several dangers and limitations. So, the general understanding of thriving urban social life and the modern life experienced vividly in this endemic perspective. Thus, both the collective and self identities were observed to be formed within and around the modern houses.
Thoughts on how one should live, criticism:	In both perspectives, there are discussions on how one should live. In western discussion, there is a rejection of the past and welcoming the new. In this local perspective, it was preservation and appreciation of the local culture and its past however fusion with the possibilities of the new age for a brighter and better future.
Ideas of a better future and progress:	The ideas of better future and progress were present in both perspectives. The ideas of better future is vividly present in both however, in the experience of progress did not present as vividly as it was in Western societies in this local context due to its socio-political turbulences and economic troubles.
Industrialization and consumption:	Opening of factories and industrialization as mentioned in <i>sub-chapter 4.2.2 Nicosia as the Center of Modern Living</i> was present in this

	local context. Shops in the city center as well reflected the consumption of the period. However, as with time socio-political turbulences rose so did the economic difficulties, reflected in the lessening of these issues felt in this local modern living.
Mass media:	Through oral histories, discussion on elements of mass media with cinema, television and radio was mentioned. The mass media as a tool for promoting modern living was also present in this local perspective. A difference between the two perspectives is that the mass media and the promoted of modern living images in Western societies was its own however, in the local context these images were not of its own local images but outsider images of Western modernity.
Differentiation of work and domestic life in the house:	With modern living work became a means to leave the house and enter the public sphere. So, the enhancing both the work and domestic life in the house before modernity diminished. Nevertheless, in this local context's oral histories a distinctive feature was found. The house in some situation served as a hub of the most important work discussions, meetings and formations. So, in this endemic perspective the modern house both housed the discussions and life on domestic life and work life with no differentiation or diminishing the both.
Liberation of men and women, changing roles for women:	The modern men and women liberated with modern living but especially for modern women the changes and the experience of liberation were much more vivid. However, in the local perspective's oral histories the women of the all houses were mentioned as housewives. The active participation of women in work life was experienced after the effects of socio-political turbalances which was after the thesis's period.
Celebration of modern living with social life and parties in the house such as the mid-century living:	This was one of the most common similarities between this endemic perspective and mid-century houses. The social life formed the core of the life in both contexts. However, it was much more unique in this local centext as modern living and its social life thrived within

the secure boundaries of the modern house. As there was the experience of tensions in the public sphere. Thus, modern living and its social life thrived in this local context's modern houses making it the center of modern living.

So, the perception of modernity in this local context differs significantly from the Western view of progress, prioritizing rationalism, egalitarianism, and openness. This peculiar situation is further complicated by the ongoing conflicts and the economic restrictions and uncertainties that this local modernity entails. Deborah Pellow's (2015) observation that modernity is perceived and interpreted differently across various cultures is highlighted by its prevalence in *Köşklüçiftlik*, emphasizing that Western culture cannot solely be attributed to modernity. Gaining a better understanding of modernity and its living can be significantly enhanced only by exploring these alternative modernities through diverse perspectives, such as the thesis' endemic perspective (Massey 2020; Smith 2013).

The main focus of this thesis is to discuss and explain this local perspective's experience of modernity in day-to-day activities. The emphasis is on modernity rather than modernism, with a clear intention. Architects and thinkers initiated the stylistic movement of modernism. It boldly critiqued tradition and fearlessly explored new creative forms, actions, and ideas (Gay, 2008; Greenberg, 1961). Modernity is a multifaceted concept that extends beyond modernism and its innovations. It encompasses a dynamic interplay of socio-economic and political factors that profoundly influence our day-to-day existence (Berman, 1982; Giddens, 1990; Frisby, 1986). Thus, the main focus of this thesis is on the sociocultural and political changes that arise from modernity and are experienced in everyday life, which modernity as a broader concept highly integrates.

In this local context, the concept of modernity presents a distinct perspective on progress that deviates from the conventional modernist understanding. It is not a concrete experience of progress but a vision, aspiration, and yearning for advancement. Hence, modernity flourished in modern houses, even amidst the constraints and concerns prevalent in the city's public spaces, but different from Western understandings of progress. In the Western world, progress has significantly influenced and accelerated the rise of modernity, specifically after the war period. This progress entails the advancement of industries, economies, and technologies as forms of development. However, in this particular local context, modernity halted with the war, and progress was not fully achieved due to the restrictions caused by the conflicts. This led to economic and social impediments that hindered advancement. Therefore, despite being commonly associated with progress and advancement, modernity has not been widely celebrated or apparent from this perspective due to various factors, including local socio-political tensions, safety concerns, and limitations in different areas of life. The drive for advancement was potent, yet it frequently remained concealed and secure within the boundaries of houses and their close surroundings, far from the sociopolitical pressures in the urban public sphere. As a result, the modern house of this endemic perspective has become a symbol of hope for a brighter future and a tool for embracing modernity but secluded.

The socio-political turbulences challenges and struggles played a significant role in advancing modernity and its preservation. Despite facing limitations such as scarcity of materials and economic resources, Cyprus's architects remained dedicated to modern architecture's fundamentals. While Western cultures benefited from industrial and technological advances that enabled modern living, this local context continued to prioritize innovation within their means. So, the emergence of modern

houses in Nicosia's developing landscape of Köşklüçiftlik is a clear indication of the city's and its' architects' wholehearted acceptance of modernity despite the resource constraints. It is impossible to overstate the significant impact that the bourgeois society, Cypriot modernist architects, and socio-political leaders have had on shaping this modern landscape.

Therefore, the socio-political state significantly shaped the prevailing perspective of modernity in the capital city. Furthermore, this peculiarity is associated with the side effects of the inter-communal clashes of safety concerns and economic limitations in the urban realm. All these agents associated with the socio-political tension naturally created the modern house as a secluded space for the experience of everyday living. Thus, the modern house became the heart of modernity and its experience. Consequently, if the turbulences and conflicts and its influencing agents did not exist in this peculiar modernity experience, modern living might have been similar to Western cultures' modernity.

In modern Nicosia, Köşklüçiftlik houses, socialization played a crucial role in daily life. Sharing Turkish coffee while discussing happy and sad moments with companions was a regular occurrence, highlighting the strong bonds, solidarity, and closeness that individuals, friends, and neighbors shared during that time. These activities generally took place in the semi-open spaces of modern houses, the front veranda. A traditional dish of *molehiya* was also prepared in these semi-open spaces by picking and drying the leaves of a plant. This process is usually done with neighbors or friends, serving as an excellent opportunity to socialize and spend time together. Also, the kitchen space was an integral part of the day-to-day activities in modern houses. This peculiar perspective was highly different from Western modernism and its appreciation of the kitchen space as a laboratory, a preparation area with open-plan

features. In the modern houses of Köşklüçiftlik, the kitchen still does not express open-plan features and is highly domestic compared to Western images of modern kitchens. The kitchen of this local context's modern houses has the warmth of the day-to-day activities, with the family memories and their laughter.

Furthermore, everyday life in modern houses was characterized by a humble and social atmosphere, emphasizing collective living. It was not uncommon to live with grandparents in these modern houses. Neighbors would gather for daily morning Turkish coffee sessions and evening social gatherings, fostering a sense of unity. This lifestyle's intimate and down-to-earth nature was a defining feature of modern living. The socio-political turbulences' undeniable impact led to a united and resilient society that embraced modernity to foster hope and progress. In the face of war's harsh realities, including economic hardship, restrictions, and fear of a bleak future, modern houses played a pivotal role in creating a unique modernity that combined unity, solidarity, domesticity, and privacy. This society's determination to improve its prospects is evident in its celebration of modernity, symbolizing its unwavering optimism and resilience. This local perspective's unwavering hope for a better future and solidarity perfectly embodies its promising vision of progress and unity among its people. Even with socio-economic limitations, this collective dream of modernity is captured in vivid detail through its narrators of modern houses.

In Western societies, modern houses are often discussed regarding individuality and functionality rather than daily house chores and collectiveness (Huyssen, 1986). Thus, the modern house in Western cultures has shifted away from domestic duties and towards questioning traditional schools of thought. On the other hand, in this endemic perspective, modernity is highly integrated with house chores. For instance, in the Güven house, the daily living room is sometimes used as a laundry

room, and the void space on top of the formal living room is designed as an attic to serve as an extra space for storage. Also, the gardens are not treated similarly to Western images of modern architecture with their utilitarian landscape of the modern Western house. The modern houses of Köşklüçiftlik are rather romantic with their roses, jasmines, and ivy plants with bird cages. Fruit trees, lettuces, and tomatoes are planted in the backyards with chickens and hens. Thus, the gardens of this local perspective reflect a rather humble way of modern living. Also, it views the modern house as a communal space that encompasses not only the modern couple but also their extended family members. Thus, it reflected a more communal nature. Furthermore, modern houses in this local context encourage people to gather for social occasions as a pivotal hub for exchanging different facets of everyday life, such as house chores and social events, while thriving for modern living.

Chapter 7

CONCLUSION

This thesis aimed to capture the true essence of everyday living in modern houses as narrators of life within the Köşklüçiftlik district of the capital city, Nicosia. By examining the selected modern houses in the study as storytellers of an endemic perspective, the study aimed to enrich the current understanding of modernity.

Three modern houses were selected for investigation based on several criteria, including the architect, period, location, and inhabitants. The Örek house analysis revealed the modern living experience of an influential family in political positions, while the Onar house showcased modern living through the eyes of architect Abdullah Onar, and the Güven house provided another local perspective, also involving international social circles. Through the investigation of these houses using oral histories, analyzing and interpreting period photographs, site visits, and architectural drawings, these houses narrated a story of modernity. This narrative presented a single story of modernity, naturally answering the initial research question that guided the study: What do the modern houses in Köşklüçiftlik reveal about the nature of modern living in the capital? The perception and interpretation of modernity vary across different cultures, a fact highlighted once again by this study and the modern houses in Köşklüçiftlik. Through the study of various micro perspectives on modernity, a better and more complete understanding of modernity can be achieved. This emphasizes that Western culture cannot be solely equated with modernity. In other words, a deeper understanding of modernity and its manifestations can only be

significantly enhanced by exploring these alternative modernities through diverse perspectives, such as the thesis's endemic perspective.

The modernity of this local context is not a tangible experience of progress but rather a vision, aspiration, and yearning for advancement, as evidenced through oral histories. Thus, modernity thrived in contemporary houses, even amid the constraints and concerns in the city's public spaces, as seen in period photographs, but it differed from Western notions of progress. This endemic modernity is vividly expressed at varied levels through architecture, design, life, and art. For instance, while the walls are adorned with the modernist paintings of local artist İsmet Vehit Güney, people vividly express modernist living with lavish parties and clothes within these houses designed by local modernist architect Ahmet Vural Behaeddin. In this specific local context, modernity stagnated due to socio-political violence, and progress was hindered by the restrictions imposed by economic and socio-political turbulence; however, this was accompanied by an unwavering dedication to the fundamentals of modernity and its association with reaching a better future reflected through these modern houses and their designs. Moreover, the local reflections in the spatial characteristics of the houses, along with the preservation of privacy and care for domesticity, reveal how these local architects prioritized the users' perspectives, which is highly peculiar to the general features of modernity. The period photographs and oral histories also convey a similar concern for one another, highlighting unity and solidarity in the nature of modernity.

Moving further to the other research questions: Who were the active creators of this modern living? And, how can this understanding of modern living in Nicosia and its reciprocal relationship with houses contribute to the current knowledge of modernity and its houses? Due to local realities, the experience of modernity often

remained concealed and secure within the boundaries of houses and their immediate surroundings, far from the sociopolitical pressures in the urban public sphere. As a result, the modern house of this endemic perspective has become a symbol of hope for a brighter future and a tool for embracing modernity, yet it remains secluded. Thus, modern houses played a pivotal role in creating a unique modernity that combined unity, solidarity, domesticity, and seclusion. This society's determination to improve its prospects is evident in its celebration of modernity. Despite facing limitations, all members of society, from architects and politicians to ordinary citizens, remained dedicated to the sense of hope and appreciation of modernity in its unique, peculiar form. The emergence of modernity in Nicosia's developing landscape of Köşklüçiftlik is a clear indication of the people's wholehearted acceptance of modernity despite the resource constraints and harsh circumstances of inter-communal violences. It is impossible to overstate the significant impact of all the people, from Cypriot modernist architects to socio-political leaders, on shaping this modernity. Consequently, the people became the owners and creators of this endemic perspective of modernity in Köşklüçiftlik, Nicosia.

For further suggestions, since this research has opened the first glimpse into modern everyday living in the houses of Nicosia, Köşklüçiftlik, further studies on modern houses as narrators of life are strongly encouraged, particularly regarding Nicosia as a whole, incorporating perspectives from Greek Cypriot architects, the houses they designed, and the Greek Cypriot families who lived there.

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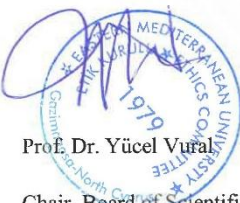
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APPENDICES

Appendix A: Ethics Board Approval

	Doğu Akdeniz Üniversitesi "Erdem, Bilgi, Gelişim"	Eastern Mediterranean University "Virtue, Knowledge, Advancement"	Galileo Galilei Sk. / Str., 99628, Gazimağusa, KUZZEY KIBRIS / Famagusta, NORTH CYPRUS, via Mersin 10, TURKEY Tel: (+90) 392 630 1327 bayek@emu.edu.tr
Bilimsel Araştırma ve Yayın Etiği Kurulu (BAYEK) / Board of Scientific Research and Publication Ethics			
Reference No: ETK00-2022-0145		23.05.2022	
Subject: Your application for ethical approval.			
Re: Nisan Akalın			
Faculty of Architecture			
EMU's Scientific Research and Publication Ethics Board (BAYEK) has approved the decision of the Ethics Board of Architecture (18.05.2022 date and 2022/04) granting Nisan Akalın from the Faculty of Architecture to pursue her PhD article titled "House as a Narrator of Modernist Life in Nicosia" supervised by Assoc. Prof. Dr. Banu T. Çavuşoğlu.			
Best Regards			
			
Prof. Dr. Yücel Vural			
Chair, Board of Scientific Research and Publication Ethics - EMU			
YV/ek.			
www.emu.edu.tr			

Appendix B: Oral History Interview Questions



Eastern Mediterranean University
Faculty of Architecture
Department of Architecture
Ph.D. in Architecture

Email: nisan.akalin@emu.edu.tr
Tel: 0548 856 4063

‘ House as Narrator of Modernist Life in Nicosia ‘

This research is an academic study conducted by NISAN AKALIN under the supervision of BANU TEVFİKLER ÇAVUŞOĞLU at Eastern Mediterranean University, Faculty of Architecture, Ph.D. in Architecture Program. The purpose of this interview is to recapitulate the Cypriot way of living and the spatial environment in and around the Nicosia-Köşklüçiftlik district during Modernism from the perspective of the narrators and their daily life within selected houses.

The confidentiality of the information of the participants is based on, and the study does not include any information the participant does not consent to share. The answers you provide to the questions will be recorded and not used for any other purpose than this thesis study. This study is voluntary, and participants have the right to participate. Participants can leave the study at any time. Therefore, participants can easily ask questions about the study to the person conducting the study before, during, or after the interview. In addition, participants have the right to ask questions about the research via phone or e-mail. Therefore, it is essential to answer the questions thoroughly and sincerely to achieve the purpose of the research.

Researcher:

Nisan AKALIN

A handwritten signature in blue ink, appearing to read 'Nisan'.

Thesis Supervisor:

Assoc. Prof. Dr. Banu TEVFİKLER ÇAVUŞOĞLU

A handwritten signature in blue ink, appearing to read 'Banu'.

A. Information about Inhabitants

Please introduce me to the names, ages, jobs, personal character traits, daily habits, and roles of each family member.

Tell me, during which period(s) have you and your family lived in this house?

When was this house designed and built, and did your family move in?

B. Information on the House

Who was the architect, and how would you describe him/her as a person and an architect?

Why did you/your family choose this architect to work with?

How was the relationship between your family and the architect before/during/after the project? Please explain each in chronological order.

What were your family's needs and desires that shaped the design of the house's plan and the architect's personal touches on the project?

What were the main physical features of this house that represented the general modernist architectural trends of that period? Please also compare the design of other houses during that period and from previous eras.

Did the architect design any modernist furniture or fixtures, bought or imported? If so, please describe what and where.

Please describe the house plan from the entrance with information on the rooms, functions, and furniture assembly.

C. Information about Life

How would each family member spend their daily life around the house, both alone and together? Please provide details on their daily habits, where, with whom, and the activity.

How were the house and its spaces used day and night? Were there any differences in spaces and activities taken from day to night?

How would you describe your family's social life, narrated in and around the house? Also, was this reflected in the design of the house? If yes, please describe how.

How would you describe life in this Modernism period of Cyprus (the 1930s to 1970s) with their day-to-day activities?

Are there any features in your family's daily life in this house during this Modernism period that might differ from others? If yes, please describe why.

Is there any other perspective or oral history you would like to provide that could enhance people's understanding and knowledge about life in this house and this period?

If there is no other statement you would like to add, I believe we have reached the end of the interview. I want to thank you for your time. *(In the state of addition statements, it will be written below)*

Appendix C: Oral History Consent Forms with Signatures

ARAŞTIRMAYA GÖNÜLLÜ KATILIM FORMU

Bu çalışma 17600104 öğrenci numaralı Nisan Akalın'ın Doğu Akdeniz Üniversitesi Mimarlık Bölümü bünyesi içinde yürüttüğü 'House as Narrator of Modernist Life in Nicosia' başlıklı doktora tezi araştırmasının bir parçası olmaktadır. Çalışma içinde Modernizm döneminde Lefkoşa Köşklüçiftlik'deki seçili konutlar ve içlerinde gerçekleşen gündelik yaşam incelenmektedir. Bu amaç doğrultusunda bu röportaj Nisan Akalın tarafından yürütülerek, elde edilen sonuçlar ışığında sözel tarihin röportaj katılımcılarının gözünden anlatılması esastır. Çalışmanın ilerleyen adımlarında toplanan bilgiler doğrultusunda konutlar ile gündelik yaşamları arasındaki ilişki ele alınarak, Köşklüçiftlik'teki Modernist konutlar ve konut içi yaşam resmedilecektir. Bu bilgiler doğrultusunda;

- Yapılacak olan bu röportaj gönüllülük esasına dayanmaktadır,
- Sözel tarih anlatımı kullanılacaktır,
- Katılımcı istemediğiniz bir bilgiyi veya düşünceyi belirtmek zorunda değildir,
- Anlatılan sözel tarihi desteklemek adına katılımcı çalışma ile alakalı destekleyici veriler sunabilmektedir. Bu veriler fotoğraf, konutlara ait mimari teknik çizimler, belgeler gibi dokümanlar olmaktadır. Bu doğrultuda katılımcı tarafından verilebilecek tüm veriler sadece araştırmacı ve bahsi geçen çalışma kapsamında kullanılacaktır,
- Araştırma kapsamında toplanan veriler, sadece bilimsel amaçlar doğrultusunda kullanılacak, araştırmanın amacı dışında ya da bir başka araştırmada kullanılmayacak ve gerekmesi halinde, sizin yazılı izniniz olmadan başkaları ile paylaşılmayacaktır,
- Sizden toplanan bilgileri inceleme hakkınız bulunmaktadır,
- Araştırma kayıt altına alınmaktadır ve bu kayıt araştırmacı dışında başka hiçbir kişi tarafından kullanılamayacak ve erişilemeyecektir,
- Veri toplama sürecinde size rahatsızlık verebilecek herhangi bir soru olmayacaktır. Yine de katılımınız sırasında herhangi bir sebepten ötürü rahatsızlık hissederseniz çalışmadan istediğiniz zaman ayrılabilirsiniz. Çalışmadan ayrılmanız durumunda sizden toplanan bilgiler çalışmadan çıkarılacak ve kullanılmayacaktır.

Gönüllü katılım formunu okumak ve değerlendirmek üzere ayırdığınız zaman için teşekkür ederim. Çalışma hakkında sorularınızı Nisan Akalın'a aşağıda verilen iletişim bilgileri aracılığı ile yöneltebilirsiniz.

Araştırmacı Adı: Nisan Akalın

Adres: Doğu Akdeniz Üniversitesi, Mimarlık Fakültesi Ofis Binası, Ofis Numarası: Arch208.

Tel: 0548 856 4063

Email: nisan.akalin@emu.edu.tr

Bu çalışmaya kendi rızam ile istediğim takdirde çalışmadan ayrılabilceğimi bilerek verdiğim bilgilerin bilimsel amaçlar doğrultusunda kullanılmasını kabul ediyorum.

(Lütfen bu formu doldurup imzaladıktan sonra araştırmacıya veriniz)

Katılımcı Adı: Yeşim Özet Gönözde

İmza: 05.06.2021

Tarih:

ARAŞTIRMAYA GÖNÜLLÜ KATILIM FORMU

Bu çalışma 17600104 öğrenci numaralı Nisan Akalın'ın Doğu Akdeniz Üniversitesi Mimarlık Bölümü bünyesi içinde yürüttüğü 'House as Narrator of Modernist Life in Nicosia' başlıklı doktora tezi araştırmasının bir parçası olmaktadır. Çalışma içinde Modernizm döneminde Lefkoşa Köşklüçiftlik'deki seçili konutlar ve içlerinde gerçekleşen gündelik yaşam incelenmektedir. Bu amaç doğrultusunda bu röportaj Nisan Akalın tarafından yürütülerek, elde edilen sonuçlar ışığında sözel tarihin röportaj katılımcılarının gözünden anlatılması esastır. Çalışmanın ilerleyen adımlarında toplanan bilgiler doğrultusunda konutlar ile gündelik yaşamları arasındaki ilişki ele alınarak, Köşklüçiftlik'teki Modernist konutlar ve konut içi yaşam resmedilecektir. Bu bilgiler doğrultusunda;

- Yapılacak olan bu röportaj gönüllülük esasına dayanmaktadır,
- Sözel tarih anlatımı kullanılacaktır,
- Katılımcı istemediğiniz bir bilgiyi veya düşünceyi belirtmek zorunda değildir,
- Anlatılan sözel tarihi desteklemek adına katılımcı çalışma ile alakalı destekleyici veriler sunabilmektedir. Bu veriler fotoğraf, konutlara ait mimari teknik çizimler, belgeler gibi dokümanlar olmaktadır. Bu doğrultuda katılımcı tarafından verilebilecek tüm veriler sadece araştırmacı ve bahsi geçen çalışma kapsamında kullanılacaktır,
- Araştırma kapsamında toplanan veriler, sadece bilimsel amaçlar doğrultusunda kullanılacak, araştırmanın amacı dışında ya da bir başka çalışmada kullanılmayacak ve gerekmesi halinde, sizin yazılı izniniz olmadan başkaları ile paylaşılmayacaktır,
- Sizden toplanan bilgileri inceleme hakkınız bulunmaktadır,
- Araştırma kayıt altına alınmaktadır ve bu kayıt araştırmacı dışında başka hiçbir kişi tarafından kullanılamayacak ve erişilemeyecektir,
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Gönüllü katılım formunu okumak ve değerlendirmek üzere ayırdığınız zaman için teşekkür ederim. Çalışma hakkında sorularınızı Nisan Akalın'a aşağıda verilen iletişim bilgileri aracılığı ile yöneltebilirsiniz.

Araştırmacı Adı: Nisan Akalın

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Email: nisan.akalin@emu.edu.tr

Bu çalışmaya kendi rızam ile istediğim takdirde çalışmadan ayrılabileceğimi bilerek verdiğim bilgilerin bilimsel amaçlar doğrultusunda kullanılmasını kabul ediyorum.

(Lütfen bu formu doldurup imzaladıktan sonra araştırmacıya veriniz)

Katılımcı Adı: *Arber Ona*

İmza: *Arber Ona*

Tarih: *14. Kasım - 2022*

ARAŞTIRMAYA GÖNÜLLÜ KATILIM FORMU

Bu çalışma 17600104 öğrenci numaralı Nisan Akalın'ın Doğu Akdeniz Üniversitesi Mimarlık Bölümü bünyesi içinde yürüttüğü 'House as Narrator of Modernist Life in Nicosia' başlıklı doktora tezi araştırmasının bir parçası olmaktadır. Çalışma içinde Modernizm döneminde Lefkoşa Köşklüçiftlik'deki seçili konutlar ve içlerinde gerçekleşen gündelik yaşam incelenmektedir. Bu amaç doğrultusunda bu röportaj Nisan Akalın tarafından yürütülerek, elde edilen sonuçlar ışığında sözel tarihin röportaj katılımcılarının gözünden anlatılması esastır. Çalışmanın ilerleyen adımlarında toplanan bilgiler doğrultusunda konutlar ile gündelik yaşamları arasındaki ilişki ele alınarak, Köşklüçiftlik'teki Modernist konutlar ve konut içi yaşam resmedilecektir. Bu bilgiler doğrultusunda;

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- Katılımcı istemediğiniz bir bilgiyi veya düşünceyi belirtmek zorunda değildir,
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Araştırmacı Adı: Nisan Akalın

Adres: Doğu Akdeniz Üniversitesi, Mimarlık Fakültesi Ofis Binası, Ofis Numarası: Arch208.

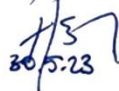
Tel: 0548 856 4063

Email: nisan.akalin@emu.edu.tr

Bu çalışmaya kendi rızam ile istediğim takdirde çalışmadan ayrılabilceğimi bilerek verdiğim bilgilerin bilimsel amaçlar doğrultusunda kullanılmasını kabul ediyorum.

(Lütfen bu formu doldurup imzaladıktan sonra araştırmacıya veriniz)

Katılımcı Adı: Fonda Aşoideç

İmza: 

Tarih: 30.5.23

ARAŞTIRMAYA GÖNÜLLÜ KATILIM FORMU

Bu çalışma 17600104 öğrenci numaralı Nisan Akalın'ın Doğu Akdeniz Üniversitesi Mimarlık Bölümü bünyesi içinde yürüttüğü 'House as Narrator of Modernist Life in Nicosia' başlıklı doktora tezi araştırmasının bir parçası olmaktadır. Çalışma içinde Modernizm döneminde Lefkoşa Köşklüçiftlik'deki seçili konutlar ve içlerinde gerçekleşen gündelik yaşam incelenmektedir. Bu amaç doğrultusunda bu röportaj Nisan Akalın tarafından yürütülerek, elde edilen sonuçlar ışığında sözel tarihin röportaj katılımcılarının gözünden anlatılması esastır. Çalışmanın ilerleyen adımlarında toplanan bilgiler doğrultusunda konutlar ile gündelik yaşamları arasındaki ilişki ele alınarak, Köşklüçiftlik'teki Modernist konutlar ve konut içi yaşam resmedilecektir. Bu bilgiler doğrultusunda;

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- Sözel tarih anlatımı kullanılacaktır,
- Katılımcı istemediğiniz bir bilgiyi veya düşünceyi belirtmek zorunda değildir,
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- Sizden toplanan bilgileri inceleme hakkınız bulunmaktadır,
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(Lütfen bu formu doldurup imzaladıktan sonra araştırmacıya veriniz)

Katılımcı Adı: Suna Güven

İmza: 

Tarih: 10 Haziran 2023

Appendix D: Use of Images Consent with Interviewee Signatures

FOTOĞRAF VE VERİ KULLANIM İZİN HAKKI

Ben _____, aşağıdaki imza sahibi olarak, 17600104 öğrenci numaralı Nisan Akalın'ın Doğu Akdeniz Üniversitesi Mimarlık Bölümü bünyesi içinde yürüttüğü 'House as Narrator of Modernist Life in Nicosia' başlıklı doktora tezi araştırmasında kullanılmak üzere sunduğum

[Fotoğraf(lar)] [Mimari Çizim(ler)] Belge(ler)]

tüm sahibi ve telif hakkı kullanıcısı olarak çalışma kapsamında bilimsel amaçlar doğrultusunda kullanım için izin hakkımı verdiğimi bu belge ile beyan ederim.

Saygılarımla,

Telif Hakkı Sahibi Adı: *Yeşim D. Y. Gönöz*

Tarih: *05.06.2021*

İmza: *[Signature]*

FOTOĞRAF VE VERİ KULLANIM İZİN HAKKI

Ben _____, aşağıdaki imza sahibi olarak, 17600104 öğrenci numaralı Nisan Akalın'ın Doğu Akdeniz Üniversitesi Mimarlık Bölümü bünyesi içinde yürüttüğü 'House as Narrator of Modernist Life in Nicosia' başlıklı doktora tezi araştırmasında kullanılmak üzere sunduğum

[Fotoğraf(lar)] / [Mimari Çizim(ler)] / Belge(ler)]

tüm sahibi ve telif hakkı kullanıcısı olarak çalışma kapsamında bilimsel amaçlar doğrultusunda kullanım için izin hakkımı verdiğimi bu belge ile beyan ederim.

Saygılarımla,

Telif Hakkı Sahibi Adı: *Arber Ona*

Tarih: *14. Kasım - 2022*

İmza: *Arber Ona*

FOTOĞRAF VE VERİ KULLANIM İZİN HAKKI

Ben Funda, aşağıdaki imza sahibi olarak, 17600104 öğrenci numaralı Nisan Akalın'ın Doğu Akdeniz Üniversitesi Mimarlık Bölümü bünyesi içinde yürüttüğü 'House as Narrator of Modernist Life in Nicosia' başlıklı doktora tezi araştırmasında kullanılmak üzere sunduğum

[Fotoğraf(lar)] / Mimari Çizim(ler) / Belge(ler)]

tüm sahibi ve telif hakkı kullanıcısı olarak çalışma kapsamında bilimsel amaçlar doğrultusunda kullanım için izin hakkımı verdiğimi bu belge ile beyan ederim.

Saygılarımla,

Telif Hakkı Sahibi Adı: Funda Aşarday

Tarih: 20.05.2023

İmza: [Signature]

Appendix E: Oral History Transcript of Yeşim Örek Gümüşdağ

A. Information about Inhabitants

Please introduce me to the names, ages, jobs, personal character traits, daily habits, and roles of each family member.

- My mother's mother has lived with us for as long as I know. My mother lived her life with her husband and mother. My mother was a single child, and as my grandfather died in 1958, she took her mother in. However, my father had an intensely active political life until 1978. So, the most politically turbulent years of Cyprus were during his career, during which he held all the meetings with the UN. We did not see our father too much in the house for this, but his fatherly figure was always present.
- I spent all my childhood in this house, but my big brother did not spend much time as he went to boarding school, so he does not have many memories there. So even though we were a family of five, my grandmother, mother, father, me, and my brother, I am the single person left with the memories of this house. My grandmother, mother, and father are deceased, and my brother has few memories of the house.
- I remember we used to play in the street. We would be approximately 20 children from the neighborhood playing all together in the streets. My father would come for lunch and would call for me from the streets to see me. Sometimes, it would be a week since I did not see my father. As a kid back then, I would get down as they would call on me in the middle of games we would play, but it was to see us while he was having his lunch back home. However, my father was always there. My father was a dominant figure in my mother's life. She would not do anything without asking him or having his opinion. Also, there was my grandmother; she would also try to be a dominant figure over my mother.

Tell me, during which period(s) have you and your family lived in this house?

- The house was ready to move in 1959, but we had to leave the inter-communal clashes around 1963. Also, the house was close to the buffer zone, and my mother was pregnant, creating more danger for us to stay there. My father had to go to America for meetings, fearing being alone and pregnant; my mother went with him, too. However, my mother began to have birth cramps on the flight to America, so they had to separate, with my mother fleeing to Ankara and my father to America. While my father stayed in America for seven months, my mother and grandmother stayed in Ankara for a year. They returned to the island in 1964 but could not return to their homes for the same safety reasons. So, they stayed at the Zaim's house in Köşklüçiftlik, where I was born in this house. However, shortly after, we returned to our own house and spent my childhood in our house.
- Again, in 1974, we had to leave our house and remain in Bodrum until the end of the inter-communal clashes. However, it was dangerous for us to return to

the house for a while because of its closeness to the buffer zone, where Greek Cypriot soldiers would easily cross our house. So, for a while, like a year, we lived in an apartment opposite the old cigarette factory in Nicosia.

When was this house designed and built, and did your family move in?

- The house was designed and completed in 1959, but we constantly moved in and out for the reasons I mentioned earlier.

B. Information on the House

Who was the architect, and how would you describe him/her as a person and an architect?

- Ahmet Vural Behaeddin was the architect of the house. I heard about Ahmet Vural Behaeddin, who sometimes observed the land for a year during the project. He would observe the sunlight and wind and how life could intertwine them. I think this is highly important for the design of the house, and we felt it in the everyday life of this house. For example, we had a summer house that Ahmet Vural Behaeddin also designed to avoid direct sunlight. In contrast, this house in Köşklüçiftlik was quite airy and sunny. Because this was a winter house, and that was a summer house.

Why did you/your family choose this architect to work with?

- He was a family friend. Ahmet Vural Behaeddins was always a close friend of my father's. Their friendship always continued. Of course, Ahmet Vural Behaeddin had a Spanish wife during that period. They say she was beautiful, but they broke up, and he met with Tülin hanım. They were always a dear family friend. Ahmet Vural Behaeddin and his wife, Tülin hanım, have a special place in my life. I do not know, but as he designed feeling the space and life within, he had a different place in my life. I understood this when I left our house to study.

How was the relationship between your family and the architect before/during/after the project? Please explain each in chronological order.

- He would always argue with my mother in the kitchen. My mother used to say Behaeddin made the kitchen so small. However, Behaeddin was so stubborn and did not compromise on his design. For example, my mother wanted a bigger fridge with two doors, but it would not fit. Behaeddin's explanation to my mother on the design of the kitchen was that the kitchen was a preparation area. Thus, it was not an area to sit or eat but to prepare and leave—also, the more compact and smaller, the more efficient and easier to use. Nevertheless, my mother continued to nag about the size of the kitchen all her life. However, the actual user of the kitchen was my grandmother, who never complained about the size or design of the kitchen.

What were your family's needs and desires that shaped the design of the house's plan and the architect's personal touches on the project?

- As far as I know, my father modernly desired an inner courtyard at the center of the house's everyday life. Also, Behaeddin approved these requests. Hosting

events at the house was customary as my father was a parliamentarian when the Republic of Cyprus pre-agreements took place around 1959. My father was a political figure, and my mother was socially active and had a wide circle. So, they desired a house plan to accommodate that and separate them from domestic life. So, the house could be enlarged during the house events.

What were the main physical features of this house that represented the general modernist architectural trends of that period? Please also compare the design of other houses during that period and from previous eras.

- Our house was known for its inner courtyard, which was new. Later, the Oğuz Korhan's house, which Ahmet Vural Behaeddin also designed, was built with an inner courtyard but is now as functional as ours. The inner courtyard was the center of everything and life in our house. Our house was the first known house with an inner courtyard back then.

Were any modernist furniture or fixtures designed by the architect, bought, or imported? If so, please describe what and where.

- The sun breaker panels. Also, he would insist on buying only modern furniture for the house.

Please describe the house plan from the entrance with information on the rooms, functions, and furniture assembly.

- The house would be divided. When you enter the house, you will see the back of the house because the inner walls could be all glass. The right wall of the inner courtyard was limestone, as the bedrooms were there, but the other three walls were glass. Therefore, you would not see the private chambers of the house. You could enter the inner courtyard from three doors except for that private area—one from the entrance, one from the living room. When there would be gatherings, all two glass doors would open. The remaining door to the other living room would generally be closed unless more space is needed. The preferred living room to open would be the one in the back, as it also had access to the backyard.

C. Information about Life

How would each family member spend their daily life around the house, both alone and together? Please provide details on their daily habits, where, with whom, and the activity.

- We would not spend time on most of the house daily, which was the quarter of the house, the large living room. There was a fireplace in this area, and after I graduated from university, I asked my parents why we did not use this place. We tried for a while, but it would not get any sunlight and would be cold due to the apartment next. We would prefer it because the smaller living room was sunny and airy. Also, my parents' favorite place was this area, the dining table next to the courtyard's glass wall and the inside. We would use the bigger living room for Bayrams or special occasions. Sometimes, my mother would set up this larger living room for her social gatherings, but her friends insisted on using the smaller rooms as they had more sunlight.

- My father would have a sofa in this smaller living room. It was not forbidden, but we would not sit on it. My grandmother and mother would also have their sofas.
- My father had a library, too. First, it was a bedroom; then it changed into a library. My father would work in his office too much, but he would do it in front of the TV if he had to bring work home. So, I would not see my father working in the house that much. He had so many books. So, he did not sit and work in this library, but I would for the university.
- On the other hand, my grandmother owned the kitchen and would not let my mother enter the kitchen. My father bought a dishwasher once it was released, and my grandmother was upset for a week. My father intended to help her with the housework so she would not tire. He was keen on modernism and the advances of modern life. However, my grandmother was upset and felt she was not needed or wanted anymore. She used to feel happy and needed to be in the kitchen. She was helping the family and its daily work. It would make her feel needed. So they had to return the dishwasher. However, my mother was displeased about this. When you think about it, my grandmother's presence helped her immensely. They did not need any babysitter and had an active social life. However, when I married, my mother told me she would never enter and intervene in my kitchen. Please do not get it misunderstood; it is not that she did not want to help. She used to say that she never had the chance to own her kitchen and did not want me to have the same.
- My parents were keen on the garden. We also had birds, a pond, and plants in the inner courtyard. My mother would pick flowers and put them in vases around the house. When I woke up, the house smelled of flowers. Also, she would never put the clothes to dry in the front but in the rear garden.

How would you describe your family's social life, narrated in and around the house? Also, was this reflected in the design of the house? If yes, please describe how.

- As I said, in times of social gatherings, the three glass doors, or sometimes two, would open up to host guests. However, the bedroom area would remain private.
- I do not remember these social gatherings much. I was not born until the 60s, and my brother was also not in the house. However, from what I know, it was a glamorous year. Clothing was essential. It would be tailored back then as there were few stores to buy modern clothes. Extremely elegant and chic. Gloves, hats, and furs would be used. Of course, there was no such thing after 1963 to 1974, which were troubled times. However, they would still have so much. It was full of laughter and music, chats and fun. They would also go to other houses for parties, not just us. For example, Ali Dana's house, Mr. Semih's house, Ramadan Cemil's house, the piano house, and Limassol.
- Most of these social events were held in houses where, every week, men and women would generally socialize together, but my father would discuss political issues during these events primarily with men. Most important political decisions and discussions were made within these social gatherings. My father once told me they would tell history if the house walls talked. So, these family gatherings were political gatherings in some sense.

How would you describe life in this Modernism period of Cyprus (the 1930s to 1970s) with their day-to-day activities?

- There was not much entertainment life outside the house before the 1960s. However, my parents could not entertain many outside the home due to my father's political position. It was the same before 1963 and also during 1963 and 1974. It was challenging to go to Kyrenia, and when we would do it with the protection of UN forces. So, it was not easy to come and go anywhere. Therefore, people mostly meet within the houses.
- Imagine my father and Denktaş outside, meeting and talking. So, discussions would take place within the house under the camouflage of house parties. The main reason was safety. A couple of times, Greek Cypriot soldiers attempted to kidnap my brother and me. So it was not safe for us to be outside in the street. So, there was no ordinary life. You are under a politically turbulent period. We were under the spotlight until 1974. My father attended Balls with Makarios. They would attend with a few bodyguards for protection. So, there was no easy life. Houses were the safest and most important. They were the entertainment centers, for example, in the news years.

Are there any features in your family's daily life in this house during this Modernism period that might differ from others? If yes, please describe why.

- My father would never discuss politics in his private life with us. So, there would be no political discussions in the house with the family.
- My father always told me to be a good figure in society. Be a pioneer in whatever we do. Always open to new things and changes. Learning and keeping up with the changes. He wanted to reflect this attitude with the house. My mother was not so much. She was much more conservative, but as my father was the dominant figure in the house, his attitude was dominant.

Is there any other perspective or oral history you would like to provide that could enhance people's understanding and knowledge about life in this house and this period?

- My parents were interested in music. We had a piano behind the dining table. Both of my parents had pretty voices. They would sing in the house. Pianos would be played at parties, Lady Fisun would play, and people would sing. Music was an essential part of life. A plaque would be played much with radios, too. The radio would be open during lunch, and news and music would be listened to. In gatherings, the plaque would be played, and music would be played. We had a tv. From when I was a kid until 1974, a Greek Cypriot channel would be on at 5 pm. There was none in the morning. The only channel was that, so we would watch the Greek Cypriot channel, and my brother would not understand and watch. My parents would. However, TV was not that dominant; we had movie nights, which my parents hosted.

If there is no other statement you would like to add, I believe we have reached the end of the interview. I want to thank you for your time. (*In the state of addition statements, it will be written below*)

- We had beautiful days. These social gatherings were crucial for our social life. Today, these gatherings are no more. We would always wait for guests and

invites. Those chats, fun, and relationships were beautiful. Our lives are spent with those with laughter. People were more social than now, more individual. This socializing was the reason people survived. This union and relationship were the keys. In the morning coffee, people were all together. Look, now it does not exist. We are more detached. Those days, we have had joy, lovely chats, jokes, and closeness. People were like families.

Appendix F: Oral History Transcript of Anber Onar

A. Information about Inhabitants

Please introduce me to the names, ages, jobs, personal character traits, daily habits, and roles of each family member.

- There were 6 in the house, my grandad Muhsin Kemal Taker. My grandmother Anber Taker. My father, Abdullah Onar. My mother, Aysan Onar, my sister, Oya Onar, and I.
- I was born in 1964, and my sister was born in 1961.
- My father would come to the house only at night as he liked to spend time outside. My sister and I mostly spend time in our rooms. I was fond of my sister, and we were close. We had two separate rooms for ourselves but changed the function of the rooms occasionally. We would use one room mutually for playing and studying while the other room was used for sleeping together. My grandparents lived downstairs; however, we would gather for lunch and dinner there. The kitchen belonged to my grandmother, where she spent her day until lunch there. She liked spending time in the garden, and as the kitchen had direct access to the backyard, she spent most of her time there. Other than that, especially in the afternoons, we would spend time on the front veranda.

Tell me, during which period(s) have you and your family lived in this house?

- We lived in this house from 1962 to 1982. My sister got married in 1982. Also, my father did apartments and Onar Village in Kyrenia in 1979, and my parents spent the weekends there. At the same time, I was in America for my studies. My sister had his first child in 1983, and my parents stayed in Kyrenia together. I used to go between Cyprus and America. However, my grandparents stayed in the house until the 2000s and my grandfather's death. Then, my mother took my grandmother to Kyrenia for five years. I returned to this house permanently in 2005 and have lived here until then. While my family still lives in Kyrenia. I was always fond of this house and never changed my address. It was always 11 Kemal Zeytinoğlu Street, Köşklüçiftlik. Even when I was a child, I was fond of this house. I was six years old when we had a long holiday of 1 month in the UK. I dreamt a nightmare about the house burning down every night in my dreams and would be scared. As my family decided to live in Kyrenia, I was too scared that they would sell the house. I used to say do not sell it because I will live in this house.
- Everybody in this neighborhood is the original resident, and we have known each other for almost 40 years. Everybody treats their front door and street like they do their houses.

When was this house designed and built, and your family moved in?

- The house was designed in the 1960s, and we moved in 1962.

B. Information on the House

Who was the architect, and how would you describe him/her as a person and an architect?

- (The architect was the owner of the house, so the question is not asked)

Why did you/your family choose this architect to work with?

- (The architect was the owner of the house, so the question is not asked)

How was the relationship between your family and the architect before/during/after the project? Please explain each in chronological order.

- (The architect was the owner of the house, so the question is not asked)

What were your family's needs and desires that shaped the design of the house's plan and the architect's personal touches on the project?

- My father liked to hide columns within the walls and wanted to achieve an open-plan design. However, due to the family's needs, he could not achieve the desired plan and had to create a corridor he did not desire. The need was privacy. As the family hosted many friends with their children in the house, they wanted a separation between the space used in these gatherings by adults and children. Thus, it created a privacy separation for the private chambers where the children spend time. However, my father told me I could always break the walls, remove the corridor, and create the desired open plan anytime.

What were the main physical features of this house that represented the general modernist architectural trends of that period? Please also compare the design of other houses during that period and from previous eras.

- The extended window façade and the expandable spaces according to the living and dining rooms' needs are examples of modern architectural features used in this house.

Were any modernist furniture or fixtures designed by the architect, bought, or imported? If so, please describe what and where.

- My father designed almost all fixed furniture. He even designed some chairs and beds.

Please describe the house plan from the entrance with information on the rooms, functions, and furniture assembly.

- The house was designed to accommodate my grandparents' and ours' living separately and together. Thus, the ground floor served my grandparents while the upper floors were for our use.

C. Information about Life

How would each family member spend their daily life around the house, both alone and together? Please provide details on their daily habits, where, with whom, and the activity.

- My father did not like spending much time in the kitchen and eating there. However, my grandmother, the owner of the kitchen space, was the opposite.

She would prepare the food in the house so my sister and I could eat in the kitchen space. For my grandmother, it was essential to stay in the warmth.

- My father would be at home at night. We would go out every weekend. My parents would host social gatherings during the week. On Sundays and Saturdays, we would be outside and go to restaurants and hotels. We would celebrate birthdays in the house.

How were the house and its spaces used day and night? Were there any differences in spaces and activities that occurred day to night?

- We would always eat lunch downstairs with my grandparents, at least during the week. We would eat very little at dinner. We would eat dinner on trays in the living room, watching TV. My father did not like eating much for dinner after late time. So, we would eat more at lunch rather than at dinner. The kitchen on the ground floor was used rather than the one upstairs, as my grandparents would be the ones to cook.
- We never sat down at a table with six people. It would be more with friends and neighbors. Our door would always be open. So, food would be cooked in plenty in case people came. So, the kitchen was an essential part of the house. We sat around the dining room table when friends joined us to eat.
- We would look at the street on the veranda at night, especially in summer and spring. We would eat hellim and watermelon. While we would sit on the front veranda, we would invite friends and neighbors passing down the street. The environment was sweet.
- There were coffee meetings with friends and neighbors on days, especially in the mornings. It was on the veranda in summer and spring, and in the winter, it was in the living room.

How would you describe your family's social life, narrated in and around the house? Also, was this reflected in the design of the house? If yes, please describe how.

- There was not much place outside the house. Turkish Cypriot community was a withdrawn community. The end of this house's road was a barricade. There were barrels which we could not pass and to the main road. Due to these limitations, people could not go to many places comfortable with their children. We used to go to a bar called Ötüken Bar in Boğaz region and run around the yards but could not cross to Kyrenia. Safety concerns were an issue, and there was little choice outside the house. People's day activities outside were commonly picnics. There were no ready and handy things, limiting these outdoor activities.

How would you describe life in this Modernism period of Cyprus (the 1930s to 1970s) with their day-to-day activities?

- The 1950s and 1960s were very different periods for the people in here. There were significant life changes. Then, it would take so much time and access to witness and learn a new language of architecture, such as modern architecture and apartments. Before then, people were not used to living in apartments and were shocked to see and use the same door to enter the building. Thus, architects significantly impacted the social life of this period.

Are there any features in your family's daily life in this house during this Modernism period that might differ from others? If yes, please describe why.

- My parents had 3 to 4 house parties during the week. However, once a week, the parties were with all the architects and engineers, eventually leading to the establishment of the Chamber of Architects in the city.

Is there any other perspective or oral history you would like to provide that could enhance people's understanding and knowledge about what life in this house and this period was like?

- My father, the house architect, did not have an oppressive behavior. He used to say: I have to understand and house the needs of the people as this is their life. However, he would not immediately do whatever his clients wanted. He would oppose things concerning their everyday living habits. He wanted to offer a house and a good living for all people. He used to say that budget was critical for the people, and the architect could not dictate things limiting that. He would design according to the budget. He had a belief that everyone should have modern living standards.
- My father believed everyone should have a house, considering the immigration and loss of the inter-communal clashes. The city was grown, but he believed people should still live within the center. Not everyone owned a car, and public transport was not strongly functioning. He was always thinking about the social aspect of everything, which was the belief that lay under his apartment projects. He believed everyone should be able to walk their kids to school, work, socialize, and buy necessities within walking distance. This was his belief in modern living. Everyone should have healthy living standards and a good life in their houses.

If there is no other statement you would like to add, we have reached the end of the interview. I want to thank you for your time. *(In the state of addition statements, it will be written below)*

- I believe the creators of modern living were architects in every aspect. Few people were enthusiastic about studying abroad and bringing modern living to the island. Education was also not high on the island. As life was introverted, going abroad was limited. Only a few people could do and afford it. Also, I believe these architects also had the ambition and curiosity that made them take this step. My father had a mission. I would ask him why he returned to the island because he had a job in the UK. He used to say he could not stay there because his country needed him. There was a sense of responsibility, a duty for the country and union. My father and his architect friends and engineers used to meet at social gatherings in houses, eventually leading to the establishment of the Chamber of Architects. He did these because he believed it must be done as his duty. He had so many acquaintances who would result in many commissions. He had no elitism in his nature. He would think of society and everyone. Architecture, for him, was beyond art. It was a place for life.

Appendix G: Oral History Transcript of Yeşim Aşardağ and Suna

Güven

A. Information about Inhabitants

Please introduce me to the names, ages, jobs, personal character traits, daily habits, and roles of each family member.

- **F:** 5 people were living in the house. Suna Güven is my oldest sister, born in 1954; Aysel Rahmioğlu is my other older sister, born in 1957; and I (Funda Aşardağ), born in 1963. My mother Saini Güven. She was not Cypriot but a foreign, born in Finland. My mother, Saini Güven, was a housewife. My father, Ertuğrul Güven, was a senior bureaucrat and an undersecretary for many years.

Tell me, during which period(s) have you and your family lived in this house?

- **F:** My mother met with my father in England, married, and together settled on the island around 1957. However, they did not settle in this house immediately after they moved to the island. First, they stayed in rented homes in a couple of houses, such as in Çağlayan district. Following the construction of the house and the settling in, they never moved out and changed the address. My sister Aysel left the house once she married. My other sister, Suna, left the house for education, and still, when she comes to the island, this house is her residence, along with my mother's. I also left the house for education purposes as well.
- **S:** As my father was a senior officer in the Cyprus government, he had the opportunity to get a loan from the government of 5,000 pounds. Thus, with this opportunity, my parents bought the land from Cahit Tilki and constructed the house in 1962.

When was this house designed and built, and your family moved in?

- **F:** The house was designed in 1961. The land and house were in my mother's and father's names. It was in 1962 when they moved into the house.

B. Information on the House

Who was the architect, and how would you describe him/her as a person and an architect?

- **S:** My mother loved wood as a material. I believe it was because of her childhood houses; she grew up in Finland. Thus, Onar cared for and valued this and used wood as a dominant material around the house. Also, he used horizontal beams of wood with 10 or 15cm space in between to let the material breathe for ventilation. This reflects the architect's sensitivity to both his clients and structure. Onar cared for the space experience and the living experience the clients would have. Thus, the architect placed the client and their living experience at the design's center.

Why did you/your family choose this architect to work with?

- **F:** During that period, Abdullah Onar was still a new architect. I am not so sure on this subject; I believe he was an acquaintance of Cahit Tilki's, and they suggested him. I believe that is why that worked with him. When my parents chose to work with him, he still was not in his prime years as a famous local

architect. I guess it was one of the initial residential projects. My older sister might have more knowledge of the manner. It was more because of suggestions because my parents lived overseas for a long time. When they returned, they lacked a high network of acquaintances, so I believe it was more a suggestion of Cahit Tilki.

- **S:** My parents bought the land from Cahit Tilki. They also had a house designed by Abdullah Onar just opposite the land they moved into a year ago. I guess Onar was a suggestion by Tilki to my father to work with as they bought the land. The architect was a resident of the Köşklüçiftlik district as well, so it became logical to work with him.

What were your family's needs and desires that shaped the design of the house's plan and the architect's personal touches on the project?

- **F:** I do not have much memory on this subject. However, concerning the house location, I know that my mother's homeland and its influences were very active in selecting the land. Nature and greenery were dominant aspects of my mother's homeland. My mother's dream was to live in a green area, similar to her childhood memories. At that period, the land was much more different. The land was looking at the golf course. During my childhood, the surrounding land was surrounded by vast greenery. It was nothing like today; there were no apartments. When we sat on the balcony, we used to see foreign people playing golf, the golf carts, and the sunset. It was so green and beautiful. When we were kids, I remember we would pass the river and walk around the golf course. The view was beautiful. So I know this land was chosen because of this view. No other place in Nicosia had this view. Nevertheless, my father also loved and decided on this land with my mom. What were the main physical features of this house that represented the general modernist architectural trends of that period? Please also compare the design of other houses during that period and from previous eras.
- **S:** Onar was a strict functionalist and designed each space and element to serve and improve functionality, such as the main living room attic, which you entered within the primary bedroom's cabinet. It was a secret room with a window and electricity and served as storage and a playground for us. We would play there and sometimes listen and observe the adults talk in the living room. Not just for the attic but every space offered enough necessary storage, which is lacking in today's houses.

Were any modernist furniture or fixtures designed by the architect, bought, or imported? If so, please describe what and where.

- **S:** The architect designed all the house's fixtures, from partitions to cabinets. Please describe the house plan from the entrance with information on the rooms, functions, and furniture assembly.

- **F:** There are three entrances to the house. One next to the pantry, the kitchen, and the main front door. Moving up the stairs to the bedroom on your left, my oldest sister Suna's room opened to the balcony. The bedroom on the right was mine and Aysel's bedroom. We shared the room, and my parent's bedroom was at the back, next to Suna's room.

C. Information about Life

How would each family member spend their daily life around the house, both alone

and together? Please provide details on their daily habits, where, with whom, and the activity.

- **F:** The attic you entered from our parent's bedroom cabinet was our playground. This attic was like a surprise room for us to play in, as it had a secret entrance inside the cabinet. As well as, under the stairs of our bedroom with Aysel, which led to the terrace, was our playground. My mother used the secondary living room as the laundry room. After a while, they turned it into a living room. That room's function changed a lot. Moreover, in summer, we ate at a square table in the backyard behind the kitchen.
- **S:** A year after we moved to the house in 1963, the inter-communal clashes rose, and political uncertainty arose. However, we, as children, did not understand it. We felt safe; I believe our parents really kept this harsh reality from us. We saw the soldiers and their guns and heard shootings, but it did not directly affect our daily lives. We became close to them even when they turned the golf center into an army base. One time, I remember the shootings accelerated. My parents rushed us to the car, put pillows on our heads, and ran to our grandparents' house in the old Nicosia city within walls during a shooting. It was a single time, and I had a happy childhood. Still, the gardens were an extension of our houses, and the streets were the extension of our gardens. We played around these spaces but never left the street of our house. We played hide and seek. Also, there was a close relationship with neighbors. I remember our neighbor stitched a coat by herself for me because of the scarcity during the inter-communal conflicts, as I was about to leave for the US, Boston, for education, and she did not want me to get cold. This was the close bond we had. Additionally, back then, homemakers were not ordinary housewives like my mother. They organized parties like professionals as we did not have café or patisseries back then. They hosted, baked, served, cooked, and organized everything in these events.

How were the house and its spaces used in the day and night? Were there any differences in the spaces and activities taken from day to night?

- **F:** When we woke up, we met in the kitchen; we ate in the dining room and prepared food at the bottom of the kitchen. The street was very private as there were a couple of houses. No cars would pass from our street except our own and a couple of houses. So we always played on our street together with our neighborhood friends. The surrounding lands were mainly empty or residential houses. All the kids in the neighborhood were around the same age of the same generation. So we always played together. On summer nights, we used to play hide and seek till dark. Sometimes in our houses, sometimes theirs. The doors of the houses were always open. But never outside our street. It was so safe. All day, the doors were open. I would go to Cahit Tilki's daughter Gölge, or she would come to my house. We played in the garden a lot. Not just kids would gather, but as families in the neighborhood, we would gather in each other houses at night. We would carry on our playing games in these gatherings.
- **S:** The happiest time of the day was the mornings. The kitchen was positioned to the east so the morning sun would light up the kitchen and the three-step dining space beside it. My mother would prepare the traditional bread toast (gabira) with oatmeal. The oatmeal was a habit my parents got from living in England. Where we ate our breakfast, we had a radio. With the three-step high difference and a small wooden partition, the architect intentionally divided the

eating and preparation activity into a single room. We ate in the backyard in the evenings, just behind the kitchen, as it was cooler under the vine tree. Now, with the apartment next to the kitchen, we no longer have the same sense of habits and privacy. On some evenings, especially Sundays, my mother would like to sit on the front veranda towards the west and watch the sunset during Sunday dinner. She also preferred the same space for Turkish coffee meetings with her friends. The view was beautiful, with the golf course and the sunset.

How would you describe your family's social life, narrated in and around the house? Also, was this reflected in the design of the house? If yes, please describe how.

- **F:** There were lots of social life in the house. At the time, there were senior UN soldiers from Finland, and I guess they found it interesting that far away from Finland in Cyprus, my mother, as a foreigner from Finland, like themselves, was here. So, frequently, they hosted them in our houses. They are so decent, chic events like cocktail events. At that time, there were no patisseries or catering services. So I remember my mother did all of them alone. She used the big living and dining room for these events. She would also open the doors to the front veranda during the events.

How would you describe life in this Modernism period of Cyprus (1930s to 1970s) with their day-to-day activities?

- **F:** In terms of my experiences as a kid, even following 1963, we felt no safety problem. I do not remember going to restaurants during my childhood. The social events were in houses. For socializing, there was only Çağlayan district where the weddings took place. At Ledra Palace, my parents drank tea. However, I do not remember dinner, lunch, cocktail parties, or restaurants. There were a couple of hotels but not many places to go. It was not that much accepted. When the host herself prepared and presented the event, it was more appreciated.

Is there any other perspective or oral history you would like to provide that could enhance people's understanding and knowledge about life in this house and what this period was like?

- **S:** We had five chickens and one hen in the hennery in the backyard. We would eat the eggs and chickens from our garden. We had lemon trees, tangerine trees, and many others in our garden, where we picked up our fruits. Also, we grew tomatoes, lettuce, cucumber, and parsley. So these were unusual for a modern house, but we did.

If there is no other statement you would like to add, I believe we reached the end of the interview. I want to thank you for your time. (*In the state of addition statements, it will be written below*)