

A Model Proposal to Measure the Role of Design on the Sense of Place Achievement at Interior Spaces

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ABSTRACT

Sense of Place is the attachment of people to a place while using it effectively. It refers to feelings of belonging to an environment, which is based on a spatial organization and identified design. To create a space which considers a unique belongingness of a human being is directly related to or/and applied with the space organization that considers the possible character of that space. So, the visual qualities as a primary sense which could be provided with physical characters; factors that affect perception, conceptual approaches, context of design, design based to its principles & elements that draw the character of the place is considered and are decisive factors on its appearance. When the physical aspects of space improve/increase the quality level of an interior then the space provides a mirror effect to the human being perceiving it through his/her sensorial perfection and construct a developed theme of belonging which is one of the strengths of Sense of Place formation.

This thesis deals with the possible interaction between Sense of Place and Design at Interior Spaces. To provide a specification on this study it quests and responds;

1. Is it possible to discuss Sense of Place in Interior Spaces? It mainly aims to examine the interaction between Sense of Place and Design (Interior Design).
2. What is the relative interaction between Design (Interior Design) & Sense of Place? Additionally it aims to determine;
3. Is it possible to measure interaction between “Design (Interior Design)” and “Sense of Place (Interior Spaces)”? So, the effect/influence of design on Sense

of Place achievement considers exposing whether design has positive or negative effects/contributions on the achievement of Sense of Place in Interior Spaces through influencing the development of identity.

As a result of the study carried out, evidences that are derived from this research support the existence of proper interaction between Sense of Place and Design; Sense of Place achievement in interior spaces and the possible measurement/ the measurability of this interaction.

Keywords: Sense of Place, Design, Interior Space, Interaction, Measurability.

ÖZ

“Yer Duygusu”, kişilerin mekanları yoğun şekilde kullandıkları sırada, mekan ve kişi arasında oluşan görünmez bir bağıdır. Kişinin kendisini bir mekana/ çevreye ait hissetmesi ve aidiyet duygusunun gelişimi, mekanın fiziki biçimi ve kimliğini oluşturan tasarım yaklaşımı ile de desteklenmektedir. Mekanın görsel/ fiziksel karakteri, algıyı etkileyen diğer faktörler, kavramsal yaklaşımlar, çeşitli tasarım yaklaşımları ve mekanın karakterinin oluşumunda belirleyici rol oynayan ilkeler; mekanın temel algısında etken olmaktadır. Bu bağlamda, mekan fiziksel yönü ile güçlü olduğu zaman kullanıcıya yansımaları ve kullanıcının mekanı algılamasını olumlu yönde tetiklemekte, aynı zamanda mekana yönelik aidiyet duygusunun gelişimine, ve “Yer Duygusu”nun oluşumuna da etken olmaktadır.

Bu tez, İç Mekanda, Yer Duygusu ve Tasarım arasındaki etkileşimi ele alır. Bu kapsamda çalışma, temel olarak Yer duygusu ve Tasarım (İç Mekan Tasarımı) arasındaki göreceli/ bağlamsal etkileşimin ne olduğunu sorgulamayı amaçlamaktadır. Ayrıca “Yer Duygusu ve Tasarım (İç Mekan Tasarımı) arasındaki etkileşimi ölçmek mümkün müdür?” sorusuna cevap aramaktadır. Böylece, çalışmanın ana amacı Tasarımın, İç Mekandaki Yer duygusu oluşumunda mekan kimliği gelişiminin yaptığı etkiyi temel alarak, bu oluşumun olumlu yada olumsuz etkisi/ katkısı olup olmadığını ortaya çıkarmaktadır.

Çalışma sonucunda, bu çalışma; elde edilen bulgular, Yer Duygusu ve Tasarım etkileşiminin, ölçülebilirliğinin ‘var olduğunu’ ortaya koymaktadır.

Anahtar Kelimeler: Yer Duygusu, Tasarım, İç Mekan, Etkileşim, Ölçülebilirlik.

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Chapter 1

1. INTRODUCTION

“Architecture and place are human and social concepts at least as much as they are physical ones.” Bryan Lawson (2001:241)

1.1. Subject Matter and Problem Definition

A sense of place is the attachment of people to a place while using it effectively. It refers to feelings of belonging to an environment, which is based on a spatial organization and identified design.

Human beings experience the space which surrounds them. Since every designed space has its own identity and characteristics, it sometimes touches people's interests and sometimes not. This makes sense, since a space introduces to, or hides its atmosphere and personality that is drawn by its physical image, which achieves or causes the sensorial and emotional success or failure of a space, in terms of sense of place.

All the factors that affect sense of place can also provide/create a relation and interaction between space and people. This interaction is supported with the given atmosphere of the place and the feelings of human beings that they get from that place. In this sense, Lynch says (1981: 131), “Sense is the interaction between

person and place... [And]...depends on spatial form and quality, culture, temperament, status, experience and current purpose of the observer”.

In addition to this, the importance of the template is also mentioned by Trowbridge; as he (1913:889) says that; “Creating a sense of place can give people the feeling of being at home or having a home that they can go back to while also providing a sense of control over their own fate.”

In this sense, Sense of Place is also considered as the creation of ‘sense of familiarity’ which directs people to belong to an environment, use it effectively and control himself/ herself by considering their lives and choices. “A place is a home if it is familiar. A place becomes familiar and eventually considered a home through successive interactions with the place. Repeated interactions through organized patterns of routines yield recognition of actions and place” (International Encyclopedia of Marriage and Family, 2003). In due course, as a brief information, the effective way to give place recognition and attribute presenting is possible with the concentration of sense of place by the help of the sense of familiarity.

To achieve more sense on Sense of Place, the working and subjected area of Sense of Place should be clearly realized. Existing terminology and frame of Sense of Place possess an important role to understand and achieve the goals and objectives of Sense of Place. Indeed, Sense of place is a concept which mainly introduced and focused in the field of Landscape and Urban design. In this terms, “Sense of place is defining oneself in terms of a given piece of land” whenever the “Landscape acts as teacher in shaping our perceptions of place” (Yan Xu, 1995). Through this, “The

concept of 'sense of place' is considered as the one of the most common that can improve understanding about the relationship between wellbeing and human-environment relationships. Sense of place may broadly be described as the meanings which people assign to a landscape through the process of living in it, and comprises the cognitive, emotional and behavioural dimensions of *place identity*, *place attachment* and *place dependence*" (Tucker, Johnstone, Leviston, Jorgensen & Nancarrow, 2006).

"Cultural geographers, anthropologists, sociologists and urban planners study why certain places hold special meaning to particular person or people. Places said to have a strong "sense of place" have a strong identity and character that is deeply felt by local inhabitants and by many visitors" (Wikipedia, 2011). Through this consideration, "to achieve a clear understanding on how human beings interact with their environment; human geographers and social psychologists have studied how a sense of place develops, including the importance of comparisons between places, learning from elders and observing natural disasters and other events" (Measham TG, 2006). In this respect Yi Fu Tuan (1980) as a geographer 'have pointed to senses of place that are not inherently "positive," such as fear'. 'Kevin Lynch suggests designers and planners to develop norms for creating home range places' to identify themselves in their special environments (Yan Xu, 1995). Then the psychologist, psychiatrists, artists, literary critics, poets and architects have considered the concept of Sense of Place near by the sociologists and geographers (Hanson, 2001).

This means that, Sense of Place takes the priority in the mentioned fields of study, where the focused space is “open space”. Providing Sense of Place in open spaces is necessary since the borders or the limits of these spaces are blurred and are not physically well defined as interior space. It is unquestionably argued that, since interior spaces are physically well defined, they are already places and there is no need to quest ‘Sense of Place’ in an interior volume. However, in this thesis, sense of place is introduced within the interior design field and focused through interior spaces which provide one of the original parts of this study. The quest of Sense of Place, which is the main focus of this study, haven’t been dealt in the field of interior design and haven’t been achieved in interior spaces before where it provides the strength of this study.

A special environment and/ or especially an interior space should be able to named as a ‘place’ in order to propose an expected and a proper connection between space & human being. The non existence of this formation/ evolution can cause spaces with lack of identity and loss of interest besides lack of interaction in between them. One could see that, the way to increase preference of a space could be reinforced by this relationship as well. Within this context, a space has to provide a sense of place for being a real ‘place’ that has its own identity and personality by its physical / visual characteristics.

A naked space that is only physically recognized and defined could not be able to become a ‘place’ without having identity and/or character. In this sense, design has a significant role on a space that has an ability to create or give identity and character to a space which also provides and strengthens its personality. This study mainly

aims to question the effects of this shaped role of design on the identity formation of interiors.

The way to achieve and explain the understanding, this thesis considers questioning the degree of the contribution that design puts on the development of 'sense of place' through reinforcing identity of spaces with the integration of design within it. In that piece of work, the dimension of sense of place quest is mostly differentiate in various spaces that have various determinations. Besides, factors affecting sense of place also shows differences amongst different degree of enclosures. In due course, the non existence of a similar study directs the main concentration and starting point of this topic/ thesis as Sense of Place & Design Interaction in enclosed space _ Interiors.

1.2. Aims, Research Questions and Limitations

The main aim of this thesis is to examine the relation/interaction between *Sense of Place* and *Design*. The subsidiary aims consist of the effect/influence of design on sense of place formation, it exposed and considered design whether it has positive or negative effects/contributions on the achievement of sense of place in the interior spaces through influencing the development of identity. In due course, this thesis mainly includes below research questions to expose/achieve the main aim;

1. Is it possible to quest Sense of Place in Interior Spaces?
2. What is the relative interaction between Design (Interior Design) & Sense of Place?

3. Is it possible to measure interaction between “Design (Interior Design)” and “Sense of Place (Interior Spaces)”?

The quest of Sense of Place is also limited as a theoretical study within this work as a qualitative research. Since the existing structure of the quest between Sense of Place & Design is impressive and strong, this thesis is achieved as a theoretical study rather than a case study.

1.3. Research Methodology

The Sense of Place concept is the main concentration of this study that reconsiders its formation and integration in ‘interior volumes’. This consideration represents the uniqueness of this study since it hasn’t been dealt in this field before.

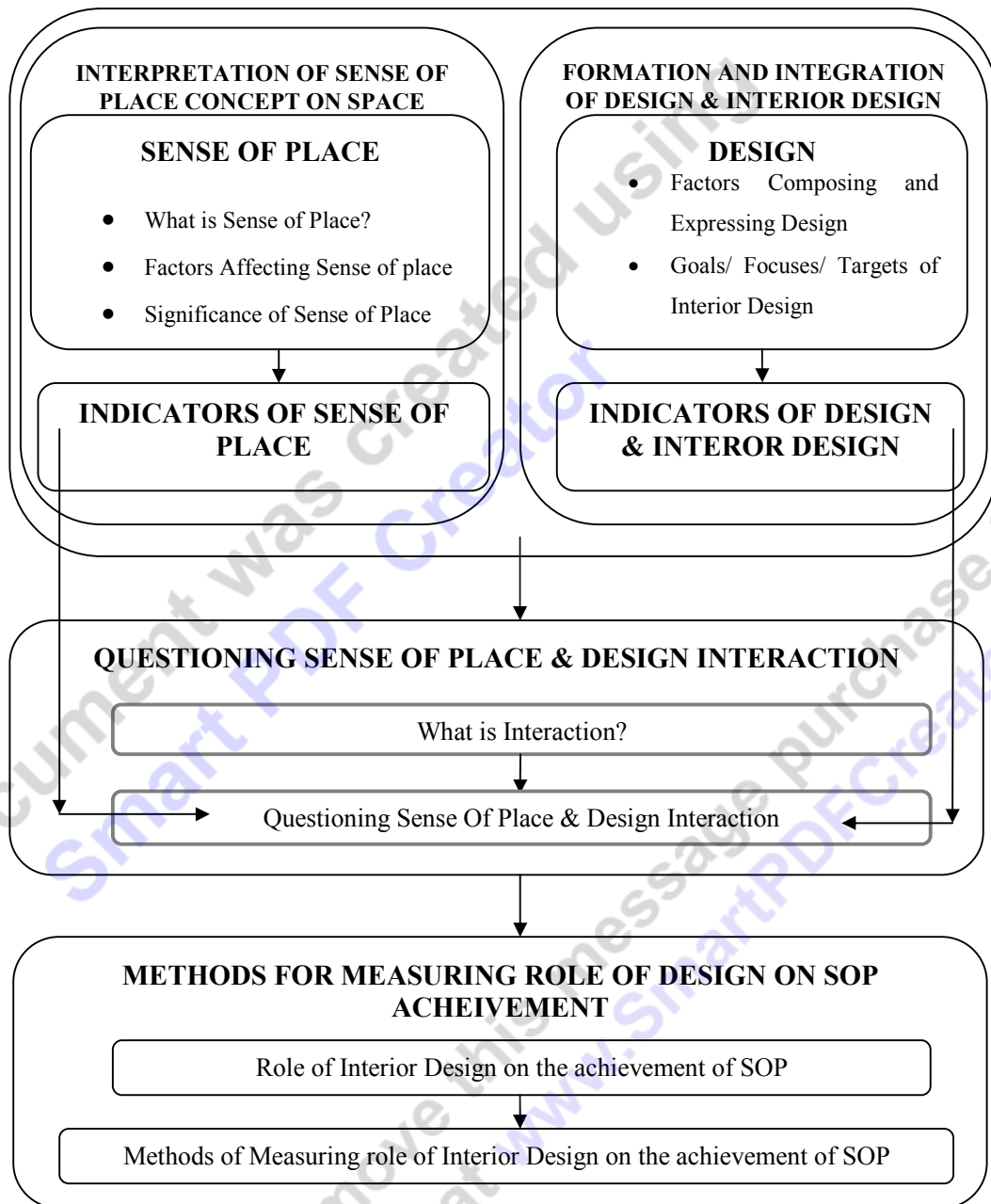
The differentiation between a designed space and a space which is not designed has evoked some questions in terms of Sense of Place whether they affect/ change the behavioral outcomes of human beings or not. The suspicion of the possible differentiation, signs to the starting point of this study with the main aim which considers both the concepts of Design and Sense of Place. Accordingly; at first observational assessments took place empirically both at spaces which have a special touch by interior designers and at some others which are devoid of this act. Some initial assessments and quests have been carried out in accordance with the initial readings and inferences attained from literature review on the concept of Sense of Place. And a question has risen as a result of this observational assessment to initiate the research and take it to a scientific platform/structure:

“Do spaces which considered as ‘real places’ need to be designed properly in order to achieve more sense on the attachment of human beings to spaces?”

So, there is a statement / theses that; the formation of a space to be a ‘real place’ should be possible with the act of design, which identifies and draws the special character of it. Thus, this theorem gives recognition to the specific placement of design on the achievement/ development of Sense of Place at interior spaces as the main concentration of this study.

In respect to the whole, methodology of this thesis accordingly structured mainly as: The two main concepts of the study ‘Sense of Place’ and ‘Design’ will be dealt in detail in order to understand the two mention concepts in deep through literature review. Then as a result of the review it is aimed to achieve indicators from both concepts in order to understand the relative relationship between them. Indicators will be used to quest the possible interaction between Sense of Place and Design in general and also specifically at interior spaces through questioning interaction between Sense of Place and Interior Design concepts. The prospective achievement of Sense of Place in Interior Spaces will also plan to be explored and developed through a method development through the measurement of role of design on the Sense of Place achievement in Interior Spaces.

Table 1.1: Research Methodology



Accordingly, at first this study introduces the meaning and significance of Sense of Place and, factors affecting integration and formation of sense of place through a literature review to understand and clarify the issue of “Sense of Place”. Throughout this process, the definitions and explanations of Sense of Place which is examined by various sources, introduce some *indicators* that represent the common understanding on Sense of Place achievement.

Then, second; design is deeply achieved at the following section, with a special focus directed towards interior design, which is the complementary factor of this interaction. Design is deeply expressed with the factors that are composing it and interior design is achieved through stating its meaning and targets/goals/focuses that are composing its formation and integration. As a result, this section also introduces the indicators that represent the whole integration and formation of the concepts of Design/ Interior Design.

Then third the fourth chapter of this study combines the main concentration of Sense of Place and Design Interaction. The meaning of the term ‘interaction’ is first discussed and then it is reflected on the concepts of Sense of Place and Design. Accordingly, the interaction between Sense of Place and Design is questioned and dealt with the help of derived indicators at the end of the literature review section carried out on both concepts. This section concentrates on the design indicators which overlap with the indicators of Sense of Place that presents the proper interaction in between. This matching is supported with the figures that both consider the open and enclosed spaces with various types of organizations to

analyse/ understand the proper relationship between Sense of Place & Design (Interior Design) in various dimensions.

Then the role/influence of design on the achievement of Sense of Place is discussed in Chapter 5. The measurement is provided with a method developed within the study.

A method is developed with the concentration of the tangible and intangible parameters of design that are placed to achieve Sense of Place in interior spaces. The role of design on Sense of Place development is debated under four headings which they are highlighted during the literature review of the concepts Design/ Interior Design. Accordingly; methods are developed to measure the role of interior design through questioning the targets/goals of interior design “Articulating Identity”, “Enhancing the Quality of Life”, “Articulating Atmosphere” and “Achieving a Built Environment” on the formation of identity through Sense of Place.

Study, concludes with responds of the research questions. At first mentions possible achievement of Sense of Place in interior spaces; second, clarifies possible interaction between Sense of Place and Design/Interior design and the third, enlightens measurability of Sense of Place and Design interaction through discussing the role of design on achievement of Sense of Place.

Chapter 2

2. INTERPRETATION OF SENSE OF PLACE CONCEPT ON SPACE

The main aim of this chapter is to deeply achieve and consider the theoretical background of 'Sense of Place'. In this chapter, firstly Sense of Place is handled with its strong and wide range background. To achieve more sense on Sense of Place, it is explained as a terminology by considering its meaning and significance. Since there are factors that affect and form the whole integrity of Sense of Place, this chapter also illustrates the consideration of these factors to make more sense on the legibility of its meaning and importance. Through this achievement, the purpose of Sense of Place is considered to clarify its significance on human beings and their lives.

2.1. Sense of Place

This chapter illustrates the main concentration of Sense of Place; ordinarily the meaning and importance/ significance of Sense of Place is deeply achieved. The space & human being connections, the incomes and outcomes of a space which affects feelings/ moods of the human being to develop an attachment to a space is explored. The impacts and interactions of these factors on human beings & space, the feelings/ moods of human beings and the interrelation between social/ psychological dimensions of human being & space is subjected in terms of Sense of Place.

Accordingly, what is meant by sense of place, why sense of place has significance is discussed in this chapter in detail.

2.1.1. What is Sense of Place (S.O.P)¹?

A sense of place is the attachment of people to a place while using it effectively. It refers to feelings of belonging to an environment, which is based on a spatial organization and identified design, both for interiors and exterior spaces.

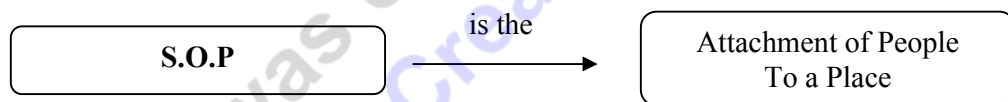


Figure 2.1: S.O.P schema based on a common definition.

In this sense Lynch says (1981: 131), “Sense is the interaction between person and place. It depends on spatial form and quality, culture, temperament, status, experience and current purpose of the observer”.

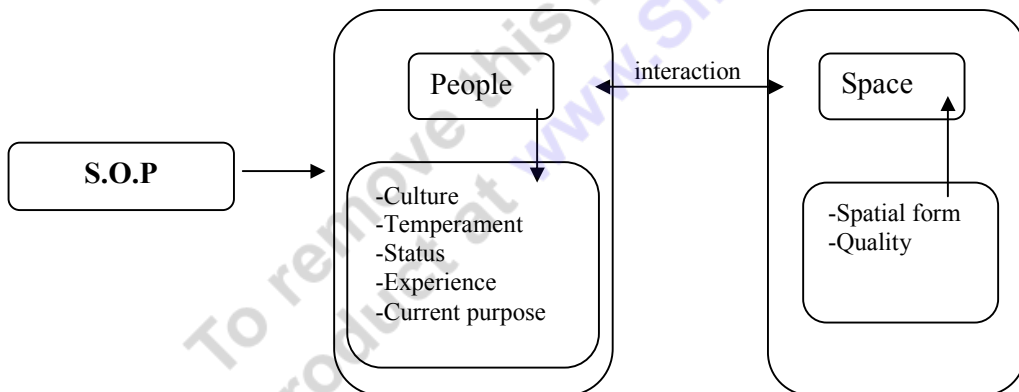


Figure 2.2: S.O.P schema derived from Lynch's definition (1981).

¹ Sense of Place is also used in the text with its abbreviated format - S.O.P

Observation consists of the perception of a space by its users which occurs at the first look. In this way, attachments and/or feelings of belonging to an environment is developed with the first insight. First insight and the result of this guidance provides the interaction between ‘space & human being’. Thus, the interaction between space & human being occurs with *physical and perceptual ingredients of a space* and *physical and sensorial integrity of a human being* (Day, 2003).

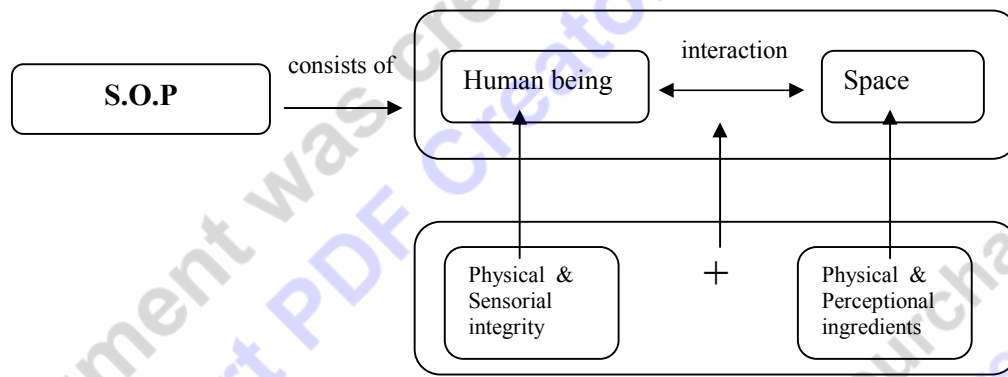


Figure 2.3: S.O.P schema derived from Day's definition (2003).

In addition to that Rapoport (P.81) had an argue which is much more related to the interior environments, “people and animals try to select an environment which best matches their needs, preferences and lifestyles which are due to motivation, experience and adaptation levels, as well as cognitive needs such as connectedness, identity, scale, and orientation.” As Rapoport mentioned, sense of being a part of an environment which fits all the needs, demands and background of a human being, increases the levels of the human being & space relationship. In this sense, the suitability of a place triggers the adaptation of human being to this environment (1977).

Sense of place is identified in many different descriptions as well. According to Hiss (1990), sense of place is a theory of belonging to an environment and feeling secure within it.

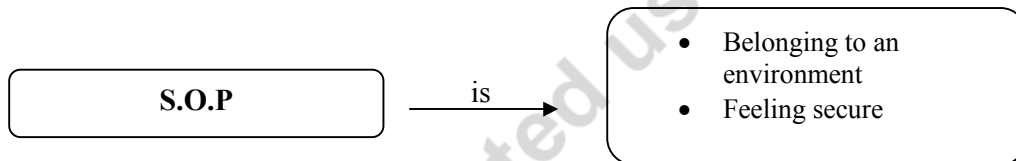


Figure 2.4: S.O.P schema derived from Hiss's definition (1990).

Sense of belonging is a decisive factor in terms of sense of place determination. Because 'belonging' makes the strongest interaction between space and human being which destroys the strength of legibility of a space and gives the sense to it. While he emphasizes belongingness and security of a space; Steele (1981) on the other hand emphasizes the experiences and feelings of human beings about a particular place, which also dominates the sensorial qualities of human beings.

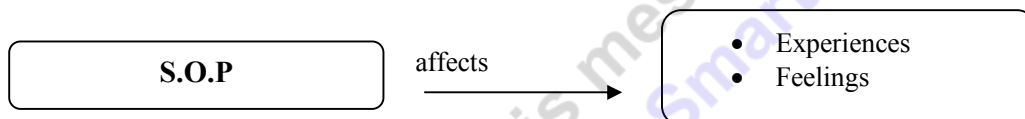


Figure 2.5: S.O.P schema derived from Steele's definition (1981).

Rebecca Solnit (2000) assumes that "Sense of place is the sixth sense, an internal compass and map made by memory and spatial perception together." She expressed the strength of sense of place as being a guiding sense/ philosophy which includes the sensorial and perceptual additives of human beings.

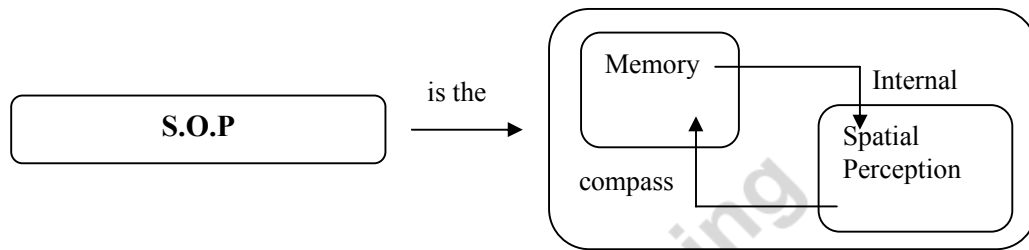


Figure 2.6: S.O.P schema derived from Solnit's definition (2000).

Hiss (1990: xiii) also agreed on these qualities while he explains a successful place as “needs to be accessible to all of the senses, engaging the perceptions of its occupants because it is this perception that allows for a direct sense of continuing membership in communities and regions”.

Ordinarily people look, touch, observe and feel the space which surrounds him or her. In other words, people experience the spaces one by one. In some cases people are affected from the physical environment or they are not. The reason is that every developed space has its own identity and characteristics that sometimes touch people's interests and sometimes don't. This might also be the reason behind why some places are mostly used or preferred by people, and some are not. Steele (1981: 9) assumes the space as “both an object of people's interest, concern, influence, attention, alteration, enjoyment and the cause of people's feelings, moods, responses, constraints, achievements, survival, and pleasure”. If a place touches feelings of a person than the result never changes; space is preferable.

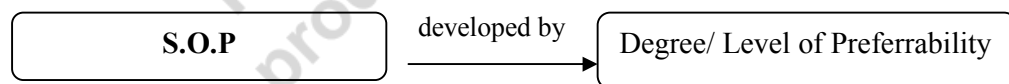


Figure 2.7: S.O.P schema derived from Steele's definition (1981).

2.1.2. Factors Affecting Sense of Place

2.1.2.1. *Effects of Experiences and Connections of Human beings.*

When the sense of place is considered, some factors can be seen that are affecting its formation and integration. These factors mainly include *experiences and connections* of human beings which refer to the knowledge and perception of an individual about visual qualities on spatial organizations. Proper achievement of these factors can give the sense of a known, warm and comfortable space such as a home as Trowbridge (1913:889) says; “Creating a sense of place can give people the feeling of being at home or having a home that they can go back to while also providing a sense of control over their own fate.”. “To control the physical, social, psychological and visual belongings and comfort related to the confirmness of a place; human beings need to know the answers of the basic questions of ‘where I am’, ‘who I am’, ‘why I am’”, as Day (2003:146) mentioned. According to this, ‘home’ or ‘feeling the space such as a home’ based theory gets much more significant in terms of experiences and connections.

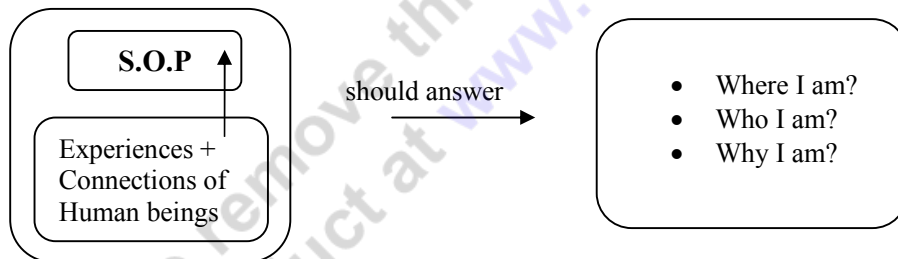


Figure 2.8: S.O.P schema based on Day’s definition (2003).

In addition to that, all the factors that affect sense of place can also provide/create a relation and interaction between space and people, especially in terms of experiences. “The thing that we experience or are experienced before, could be the most effective part on space and our soul life that feeds or poisons us.” (Day, 2003:214).

Whatever a human being experience in a space, that thing gets the role, which means ‘affects’, in terms of feelings of human beings. As Day (2003:185) states, “We experience shapes and dimensions in relation to bodily scale, proportions and gestures. Hence they can induce feelings like repose, dynamism, compulsion, instability, awe, repression.” So, this makes sense when the physical and social/psychological connections of a human being is considered and reflected by a space and, when this interaction includes the common physical and social/psychological connection of an individual which it referred and supported by a space.

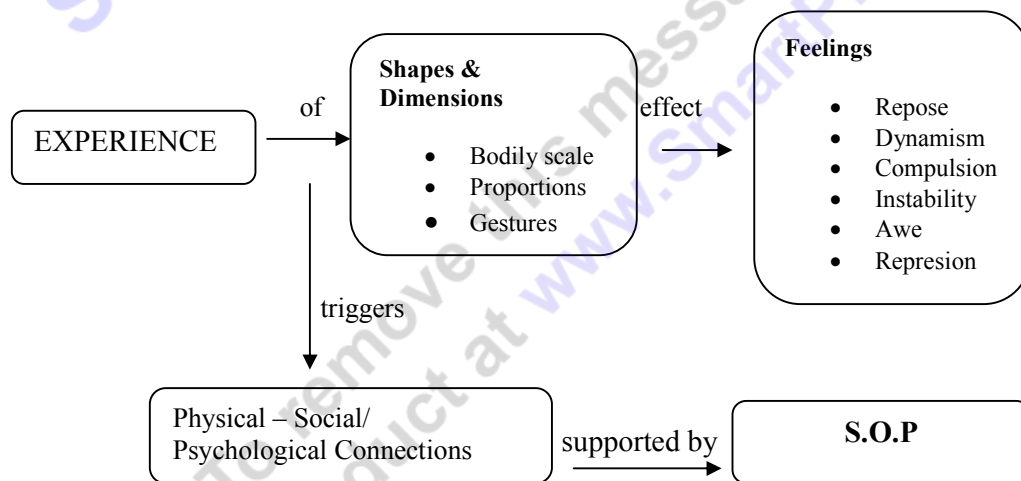


Figure 2.9: S.O.P schema derived from Day’s definition (2003).

2.1.2.2. *Effects of Spatial Qualities.*

Sense of place is also related with the consideration of the quality of the physical environment. Accordingly Day (2004:71) mentions “To create nice and, more importantly, meaningful, appropriate, atmospheres we need to focus not on the quantities but on qualities.” Quality of a space can be considered as a visual presentation of it and what a space refers to human being under this visual representation.

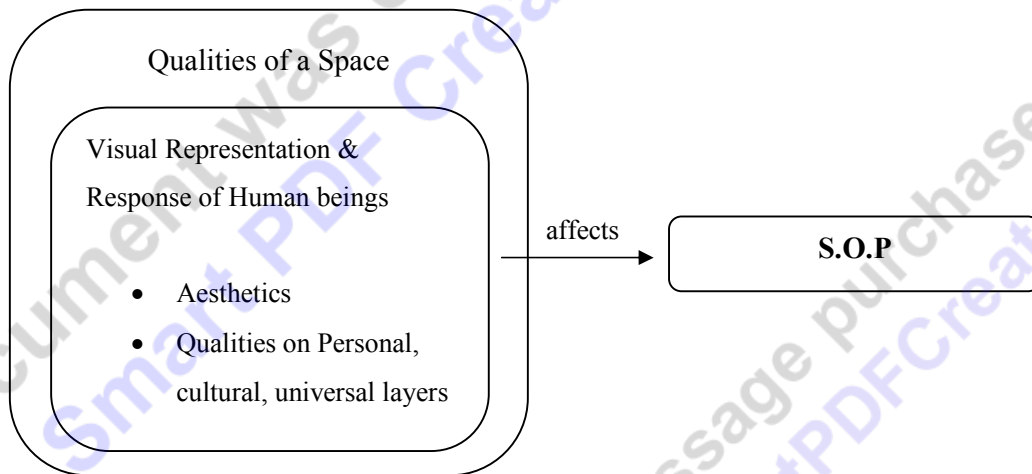


Figure 2.10: S.O.P schema derived from Day’s definition (2004).

The visual representation of a space is one of the most important and effective part of the relation between human being & space. While a space taking the first impression of a human being by its visual response, which refers to aesthetics and quality on both personal, cultural and universal layers (Day, 2004:72), then it become memorable or not.

This can make the space most used and preferred one by human being or causes the failure on balance between space & human being. In this case, ordinarily, ‘the physical and visual success of a space’, ‘the visual and psychological contact between space & human being’ and, ‘the understandable and meaningful frame of a space’ could be mentioned as the triggering items of sense of place.

2.1.2.3. *Effects of concentration level of Human beings’ Belongings.*

A sense of belonging is another effective factor in terms of sense of place. Mariah Jane (2011) states that “Belonging is to be related or connected, to be fit a specified environment and not to be out of place.” Feeling of being connected; evokes the sense of belonging to an environment. What fits with human beings and what gets the variety in terms of response of intelligibility of a space, are crucial factors to belong to a space. In this sense, psychological connectedness and perceptual understanding of human beings could be the effective part of sense of belonging to an environment apart from the physical connectedness.

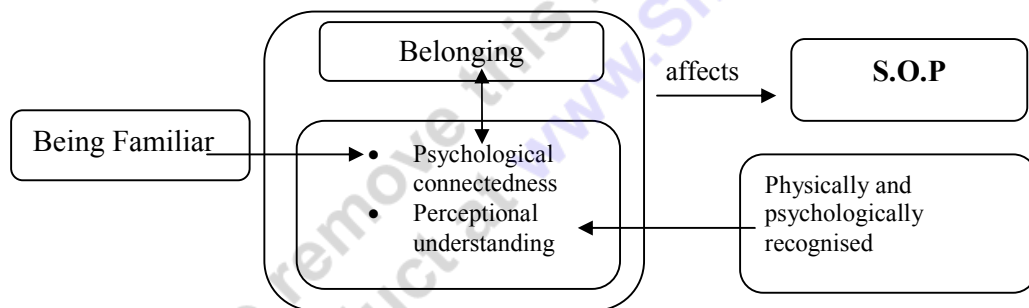


Figure 2.11: S.O.P schema derived from Jane’s definition (2011).

An interior space have to have a character to show its victory of being a familiar space to a person for creating or being a welcoming environment that evokes awareness of the human being. As Lynch says (1981: 142) if a space fits with human needs and is physically and psychologically recognized by him/ her, this situation makes them aware of their environment.

Social Issues Research Center (2007) stated that “The idea of belonging is central to our understanding of how people give meaning to their lives”. Meanwhile, an article author Gaita claims that (2010); “Belonging is a complex perception informed by an individual’s understanding of their own identity, and their connections with other people and places.” This means what a human being perceive from a space, which is based on the background experiences, lifestyle and own characteristics, is much more important to understand what a space says. In that way, human beings give meanings to spaces, match the appropriate one and attach to it.

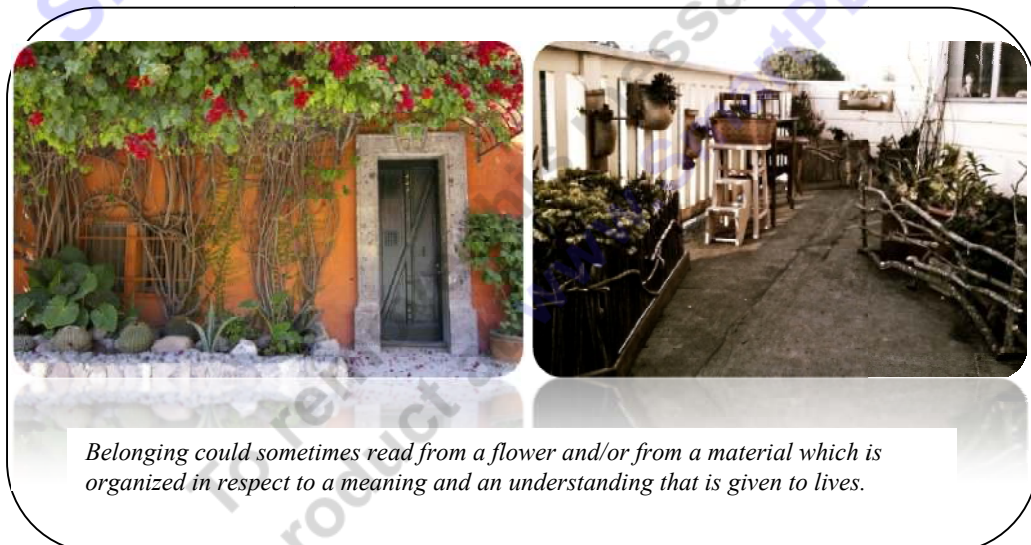


Figure 2.12: Examples to spaces/ environments which are given meaning by people.

(URL1, URL2)

2.1.2.4. *Effects of Feeling Secure.*

A space has priority to achieve the sense in any specified space due to existence of the strong relation between people and space, rather than the physical and visual organization of it. If a person has to create a space which surrounds him or her to live or just spend a few minutes, than a space has to surround a person that both refers to his or her feelings and needs which means holding people physically and psychologically comfortable and preferable in terms of safety.

In this sense, a space is the most security based area that holds people both physically and psychologically comfortable. If a person can not feel in a space secure and comfortable, he/she never accepts the space and never attends this space any more. Hiss (1990) described a sense of place as the theory of belonging to an environment and feeling secure within it.

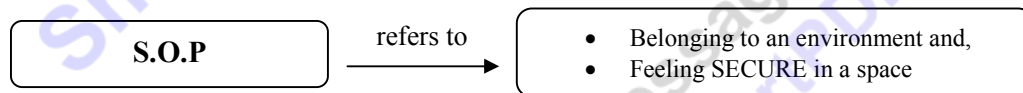


Figure 2.13: S.O.P schema derived from Hiss' definition (1990).

On the other hand, Abraham Maslow (1908- 1970) says that “The fact is that people are good, if only their fundamental wishes are satisfied, their wish for affection and security. Give people affection and security, and they will give affection and be secure in their feelings and their behavior.” This emphasizes the need and value of security/ feeling secure while human beings breathe the atmosphere of a space. Feeling secure is in balanced with the behavioral attitudes of human beings and their feelings. In order to achieve a relation between a space and human being, space

should provide the security essence. In this way, human beings will be able to present their own identity and character without hesitation.

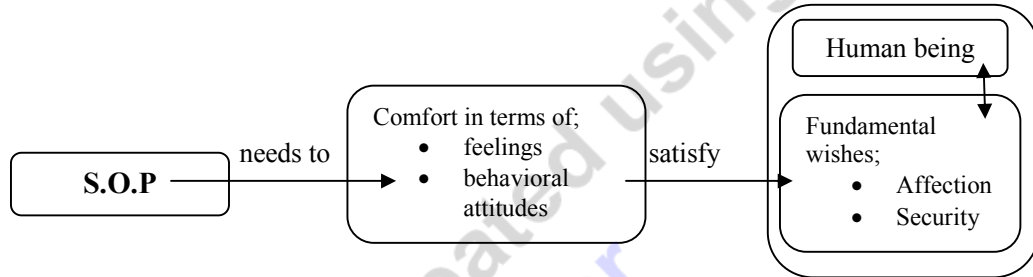


Figure 2.14: S.O.P schema derived from Maslow's definition (1908-1970).

In addition to that, Day (2003: 221) describes feeling of security as a 'central to spirit oases' and continues as such; "This allows us to be ourselves, not our defenses". The importance of feeling secure is proofed by him with these sentences; 'Only thing that makes us as only a person who lives in an environment, is being or finding ourselves. In this manner security/ feeling security shapes and sometimes limits us to relate to a space'.

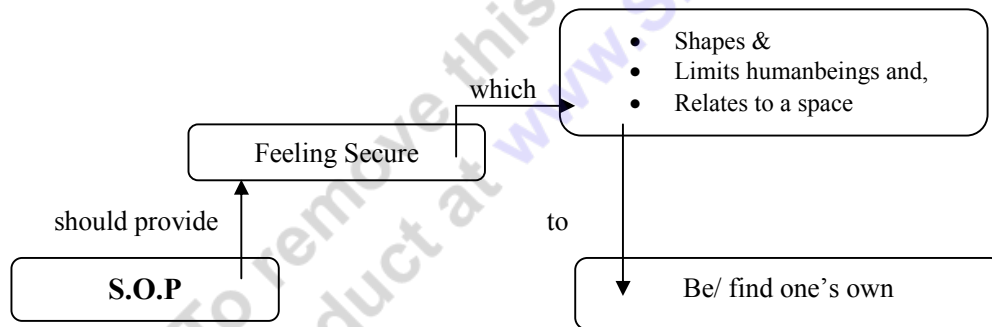


Figure 2.15: S.O.P schema derived from Day's definition (2003).

2.1.2.5. *Effects of the concepts of Familiarity and First Impression.*

In terms of sense of place, touching senses could be possible and achieved by only taking the first impression of people while perceiving and observing the space effectively. This contains initial relationship between human being and space by keeping the sense of ‘being familiar’ and ‘known’ alive.

As Day (2003:158) said “When we meet places – or people – we first get an impression which somehow, intangibly, reflects the whole. What we meet somebody and how it affects our initial relationship, it is same with a place.” To perceive a space and get the common sense from a space needs an effective organization that provides a quality environment with the basics of spatial experience to comfort people both physically and psychologically. So, the initiate relation between human being and space positively evokes sense of being familiar with the first impression, and strengthens the formation of S.O.P.

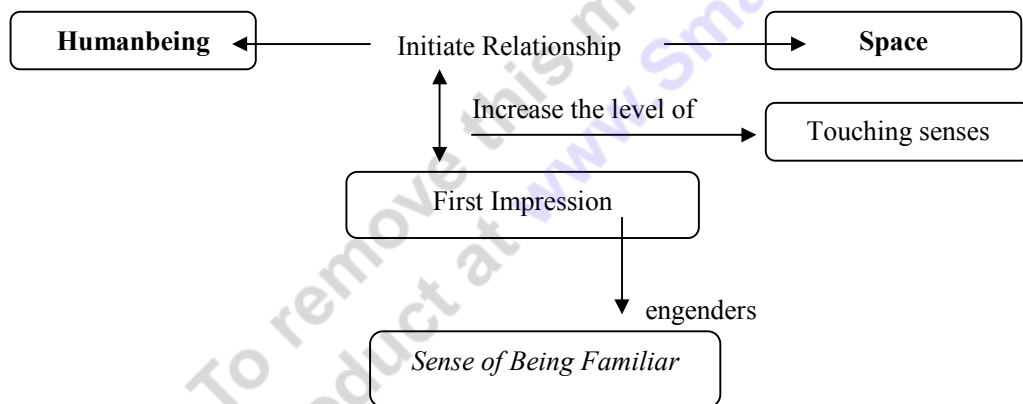


Figure 2.16: S.O.P schema derived from Day’s discussion (2003).

A sense of being familiar refers to the most comfortable and known part of human being in terms of sense of place. A human being with his/ her whole physical and psychological integrity and a space with its visual, perceptual and physical & social/ psychological outcomes provide the great impression on each way of using, understanding and preferring a space. Human beings need to feel, touch, observe and absolutely live in an environment which surrounds him/ her within a multi dimensional pleasure. To reach an expected satisfaction and pleasure in an environment in terms of preferability, a space needs to consider the tangible and also intangible demands and expectations of a user. In this sense, space reflects intangibles as a comfort that provides a ‘familiar’ sense, whereas it reflects tangibles by showing its quality in case of visual/physical outlook for human being to feel it as familiar. So, this condition also distinguishes the perceptual and visual expectations and demands of human being that get from a space. This means that the intangible and tangible demands & expectations of human beings increases the level of familiarity which evokes Sense of Place.

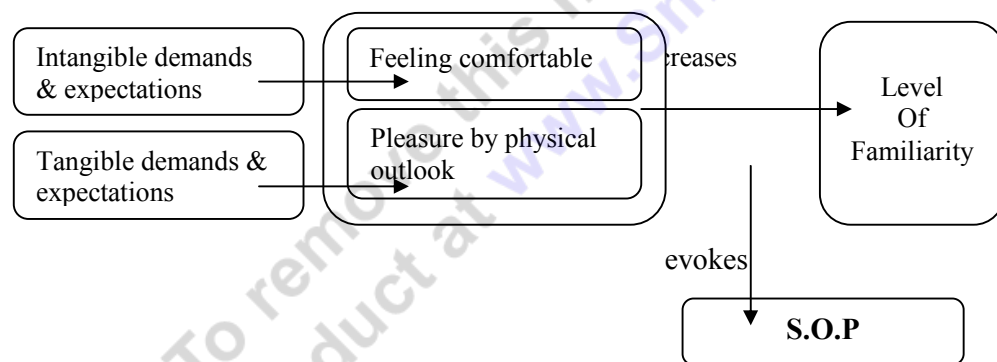


Figure 2.17: The relationship of Tangible & Intangible expectations with S.O.P.

2.1.2.6. *Effects of Responses of a Space to Human beings.*

A space carries all of the physical and psychological issues by itself and reflects them according to the perceptual, visual and emotional expectations of human beings. Every space has its own response for its variety of users. The expectations and demands of people should be hold by the response of a space to satisfy the usability and preferability of it. In terms of sense of place, the term ‘response’ could correspond with the physical and psychological demands and expectations of human being. The response of a space reflects or shapes the reactions of these needs. This means that physical properties/ integrity of a space should be able to hold the emotional and sensorial qualities of a human being near by the physical comfort and qualities.

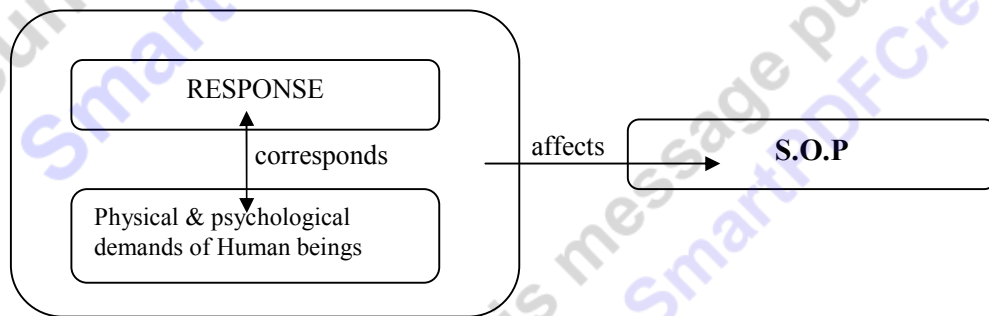


Figure 2.18: Response of a Space affects to S.O.P.

The physical and psychological response of a space could be the effective part of the variation on behavior of human beings. Rapoport (1977:3) states that “Environment provides cues for behavior through a form of non-verbal communication”. The physical characteristics and perceived atmosphere of a space, can attempt to effect to the behavioral outcomes or changes of human beings and can have impacts on their

contribution to a space. In this sense, the content of the statement of Antaov (1998: 239) could be indexed in terms of interior spaces as well; “The appearance of cities, towns, neighborhoods...affect daily activities by influencing our emotional reactions or affective responses. The aesthetics of an environment can evoke feelings such as pleasure, relaxation, excitement and fear”. So, the positive or negative response of a space (which causes relaxation or stress on human beings) could shape the strength of a space (which gives acceptance or rejection to a space) by considering space & human being relationship in terms of emotions and attitudes.

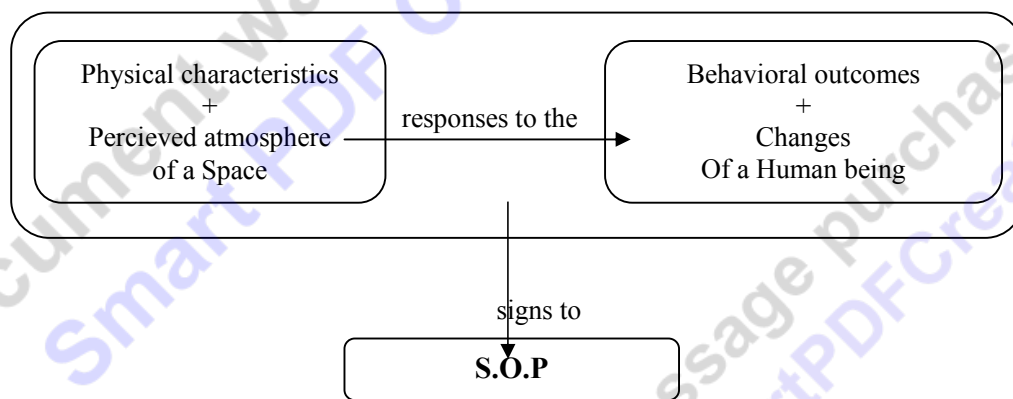
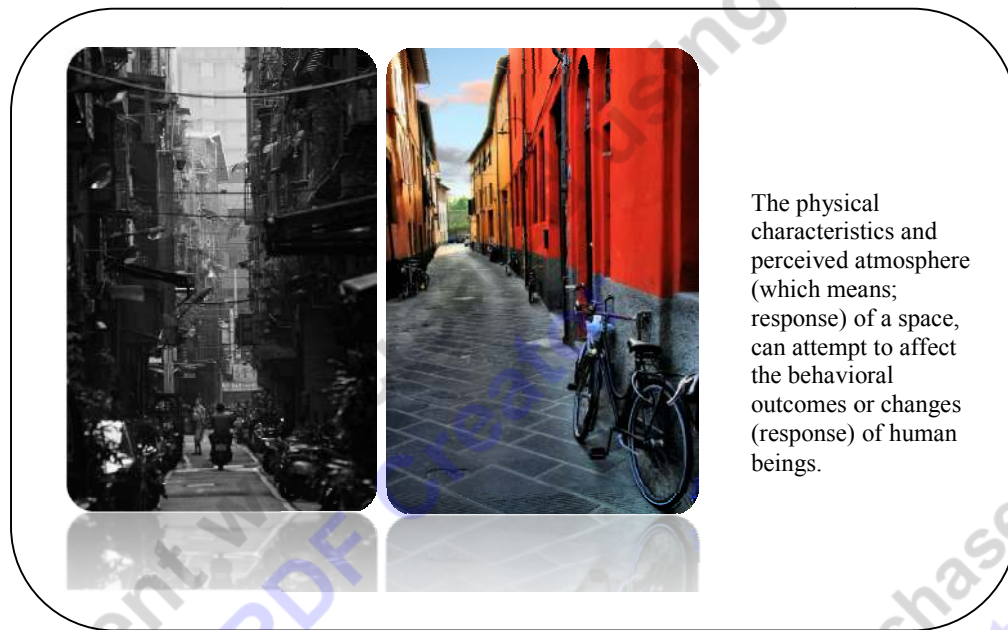


Figure 2.19: The relationship between the Response of Space and the Response of Human beings.

This makes sense when the strength of a ‘space & human being connection’ can be combined both with the physical and psychological issues that are reflected to the usability of the space. When a space able to answer the emotional and visual expectations of human beings by its physical characteristics, organization or with its general atmosphere or mood, then it able to set up the expected connection with its users. In this sense, response of a space cannot be ignored in terms of this

relationship which is provided with the physical integration of a space and psychological atmosphere of it, which definitely signs to the accessibility of senses.



The physical characteristics and perceived atmosphere (which means; response) of a space, can attempt to affect the behavioral outcomes or changes (response) of human beings.

Figure 2.20: Examples of spaces that affect response of Human beings with their own response. (URL3, URL4)

2.1.2.7. *Effects of Accessibility of Senses.*

The psychological access of human being is one of the other effective ways of space attachment in terms of sense of place. According to Altman & Werner (1985) “Place attachment and place identity suggest that a bond develops between people and objects or spaces when people attach psychological, social, and cultural significance to them.”

A space attachment considers senses, sensorial belongings and behavioral differentiation that is shaped by an atmosphere on human beings in terms of senses

and sense of place. Apart from the human being's senses, the sense of a place can also shape the sensorial access on human beings. In this terms, differentiated shapes, dimensions, elements of spaces could also shape the sensorial access through the attachment and identity of a space which is shown below.

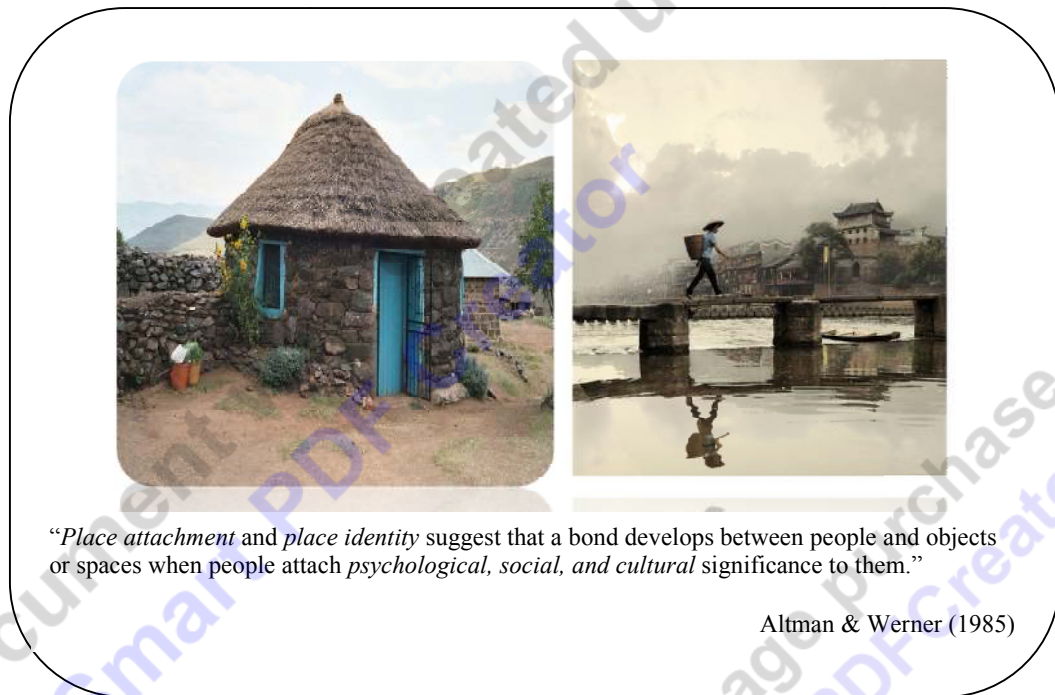


Figure 2.21: Examples to show Place Attachment and Identity. (URL5, URL6)

In order to achieve a space attachment, the ready form of a psychological and physical well being of a human being is not enough to access to a space. This means that, a space without especially the consideration of psychological substances cannot be able to achieve an interest for accessibility of senses. In this sense, human beings cannot feel the space and the atmosphere that is drawn by it. So, this is ended with; lack of interest of human being.

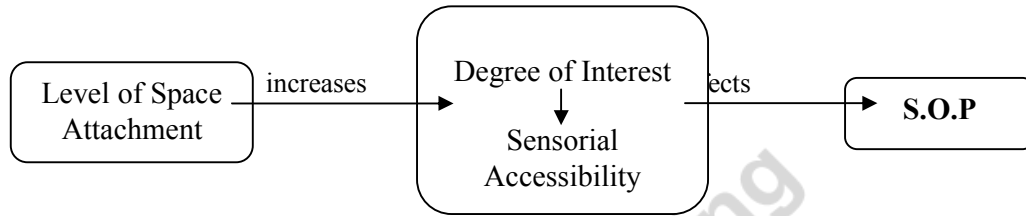


Figure 2.22: Space Attachment in relation to S.O.P.

On the other hand, a space can form the most suitable or favorable atmosphere to human beings that results with the ‘success’ of space or the same space can form the most repellent atmosphere to its users which results with the ‘failure’ of it in the case of sensorial access. In that piece of the theme, levels of access on senses in terms of quality; gets the master piece on human beings.

The different levels (low-high quality) of accesses of a space can also cause the different level of pleasure on human beings. The perceptual data of a space denotes the sensorial access quality for human beings in order to prefer/ use a space. This initiates communication between space and human being. If a space could not be understood or shared by human beings, then they cannot become accessible for each other, as Rapoport (1977) said. So, accessibility of senses gets the effective role on sense of place which also routes to the feelings and moods of human being.

2.1.2.8. Roles of Feelings/ Moods of Human beings.

Legibility and acceptability of a space is very important in terms of human beings to live in or prefer to use it.

The mood and identity of a space could be read from the soul atmosphere of it, which initiates the spirit of place. According to Day (2003:161), the physical substance of a place which introduces the fluidity of its living relationships, is its soul and sprit. The spirit of a place evokes the senses and set ups the communication between human being and space. Day (2003:220) continues by the terms; “It is the spirit of places that feeds us, that nourishes health and contributes to healing”. He thought that the spirit of place affects human beings in all dimensions. ‘It nourishes the soul, invites, heals or causes illnesses, relieves or puts stress and especially it works on emotional and spiritual levels’ (Day, 2003).

The formation of a spirit of place could be shaped/ measured with the given atmosphere of a place which is introduced by the physical characteristics and identical expression of it. The introduced image and perceptual integrity of a space directs to its mood, through the spiritual holistic of human beings and then effects the moods of them.

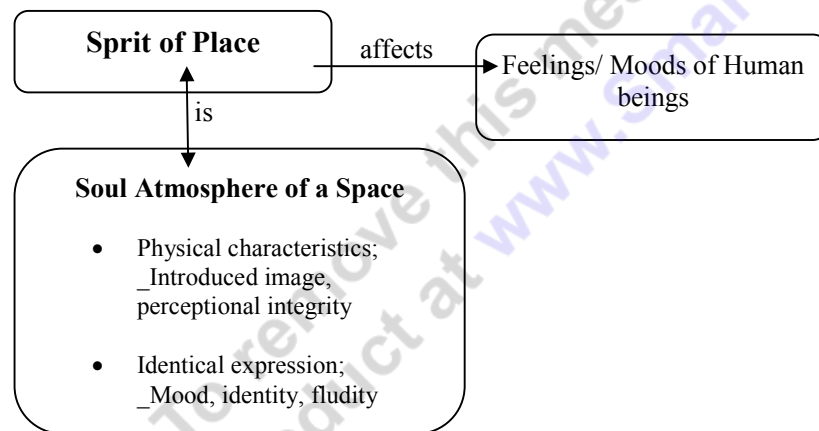


Figure 2.23: Relationship of Soul Atmosphere of a Space & Feelings/ Moods of Human beings.

In that case, the soul/ spirit of a place give the messages from the general atmosphere of the space which is affected from the sensorial dimensions of human beings and gives the clues of how they are spiritually connected to each other. Accordingly, space tells about its mood to its users, the mood of it determines the connection and affection level between the spiritual needs and moods of its users & space, and finally the emerged mutual reaction between them sets the sense of place. So, besides the message/response of a space; feelings and moods of human beings are another effective part of this relation in terms of a common understanding. This means that, whatever a space tells to its users, feelings and moods of a human being cannot be ignored as a determinant factor of using, understanding or perceiving it. In this sense, the atmosphere of a space either it is unique or elegant, could shape the mood/ feelings of human beings as it is shown below;

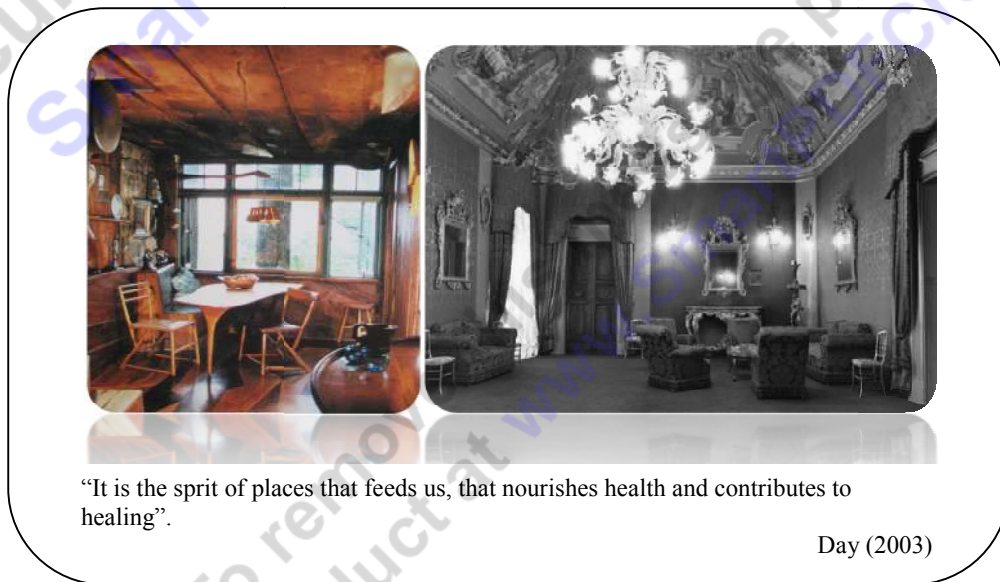


Figure 2.24: Examples of spaces which have special atmosphere (URL7, URL8)

Belongings, expectations, needs and even lifestyle of a human being can be considered as decisive and descriptive elements of his or her vision that evaluates the physical environment. 'No doubt, human beings don't live with past but they are shaped with it' (Day, 2003). So, background and experiences of human being which shapes 'belongings', cannot be denied in terms of psychological well being. The reflection of these factors in terms of sense of place can be considered as a backlight for perception of a space.

Perceptive understanding of a human being gets the higher level in relation to the harmonical degree of expectations and needs of human beings that are reflected by a space. As well as the expectations and needs, the relaxation and pleasure of a human being provides the strength on 'space & human being' interaction in terms of preference which considers the physical and psychological awareness and understanding of human being that also determines comfort while using the specialized environment. Through this consideration, relaxation and pleasure could sometimes be read from the individuals' belongings which are even reflected on their specialized environments as it shown the examples below;

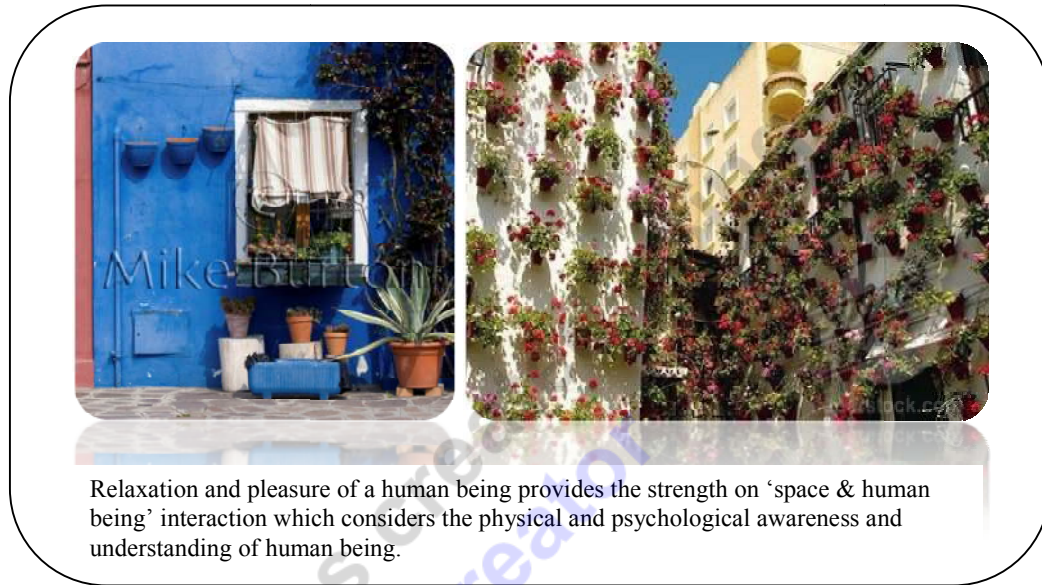


Figure 2.25: Specialized environments. (URL9, URL10)

On the other hand, psychological returns and experiences of human being which means memory, can also cause fear or attention on human beings in the case of space preference and use. A space can have its own characteristics and identity or a special atmosphere but this make no sense if it doesn't evoke positive feelings on human beings.

Emotional limitations and constraints of a human being that belongs to the background, somehow show effective roles on the space usability, preference, awareness or influence. On the other hand, it could even have an unexpected impact on human beings such as attention or excitement. So, degree of emotional interest or psychological treatment which refers to enjoyment and especially the mood of human being, gets the fulfillment property which should be considered by a space and signifies Sense of Place.

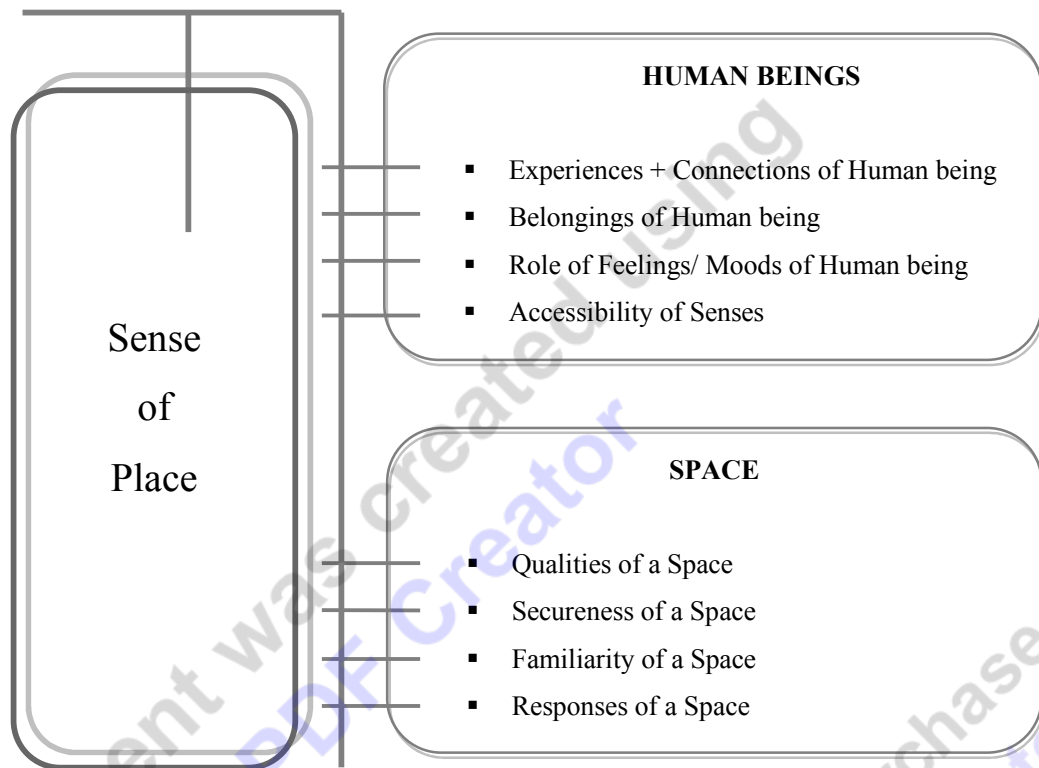


Figure 2.26: Factors Affecting and Shaping Sense of Place.

2.1.3. Significance of Sense of Place

While people are spending their times in various spaces for not only time spending; but using the space effectively by feeling physically and psychologically secure and comfortable, the spaces which tend to be preferable and useful, have more and more important role in terms of gaining the high level of ability to introduce itself to human beings. In this sense, formation of sense of place could be an effective factor which directly affects the physical and psychological integrity of human beings, which will provide a connection between human beings and spaces.

2.1.3.1. *Acceptability of a Space.*

Lynch (1981: 131) mentioned about the permanent clue on sense of place as depending the 'space and human being interaction' on 'spatial form and quality, culture, temperament, status, experience and current purpose of the observer'. Through this relationship, spatial organization/ form of a space appears to take the role besides physical and psychological extensions of human beings.

Spatial organization is the basic component of a visual image of a space. A space should give a direction or selection ability to human being in the case of encouraging senses and visual impressions in terms of physical expression of a space. Under the name of 'spatial organization of a space'; the 3D organization, with also closeness or openness/ brightness of a space, which causes the main concentration of 'soul of a space' directs people to being or not being in such an environment. Due to this issue, the items/ characteristics of a space, provides the key factors of an atmosphere which basically meet with the visual senses at first and then they encompass the feelings and moods of human beings. Through this, the perceptual and/or physical openness of a space could be a determinant factor to access to a space both visually and emotionally which is shown the example below.



The 3D organization, with also closeness or openness/ brightness of a space, which causes the main concentration of 'soul of a space' directs people to being or not being in such an environment.

Figure 2.27: Examples that draws the accessibility of a space both on visually and emotionally.(URL11, URL12)

As well as the visual sense of a place, the experimental surroundings of human beings and background habits could be shaped by the spatial figure or atmosphere of a space at the first impression. In this sense, to catch the expected or existing visual sense of a place, related understanding and vision of human beings have the big portion of meaning by considering all the senses which are related to space & human being interaction. In this way, the spatial organization of a space which relates to the visual senses, has success when answers to the visual, perceptual, physical and psychological needs and even senses of human beings. So, through these attractive factors, the relationship between 'space & human being' could be ended with the *acceptability of a space* which also provides the physical and psychological connectedness of human beings related to the existing space which is most commonly expected to be for both sides of this relationship.

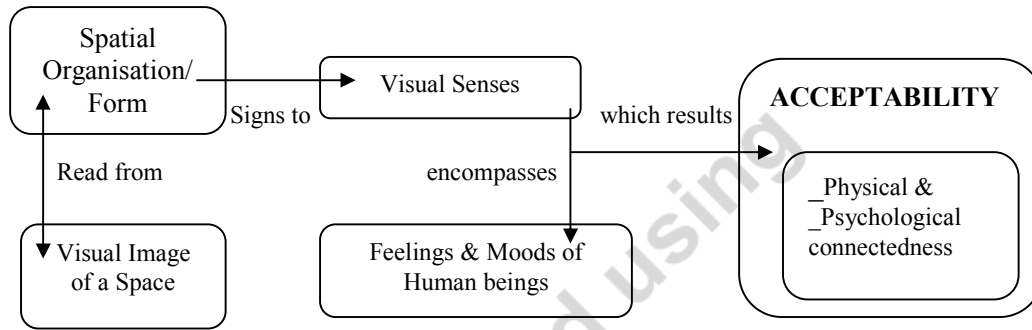


Figure 2.28: The relationship between Acceptability of a Space and Visual Senses of Human beings.

2.1.3.2. *Preference of a Space.*

Human beings need to see and sense his/her own experiences which is reflected by a space, to make a sensorial and physical connection with it. Gained experiences and remembrances give the recognition to a space while showing similarity or familiarity on both emotional and visual senses. To reach the emotional senses, visual senses get the priority while exploring a space. In that part of the whole, the first impression as a visual beginning shoulders the major part of the work. Then the memorable expression stated by Day (2003:158) is appeared as “When we meet places – or people – we first get an impression which somehow, intangibly, reflects the whole. How we meet somebody affects our initial relationship. The same with a place.” Even a messy or pressed environment could be able to give recognition to a place by human beings in terms of familiarity of senses that is shown below.



Gained experiences and remembrances give the recognition to a space while showing similarity or familiarity on both emotional and visual senses.

Figure 2.29: Examples for the relationship between Familiarity of Senses and Place Recognition. (URL13, URL14)

A picture or general portrait of a space is totally related to the visual image of it. So, at the first level of accessing or attributing to a space have to make sense or impression on human beings to be the most preferred one. In this sense creating a home feeling is one of the most important and effective way to create the soul healing effect on human beings. As Day (2004:166) states, homemaking - not only at home – could be the most important stage to make a place welcoming and resulting it with pleasure for human beings. Homes are the most used and appreciated relaxation nodes for human beings; that's why the feeling of home environment and comfort of this feeling provides the essential effects on human beings. In this sense, the only way to give place recognition and attribute presenting is possible with the concentration of ensouling effect of a space. Through this, the preferability of a space could be achieved by the First Impression which imposes Home Feeling.

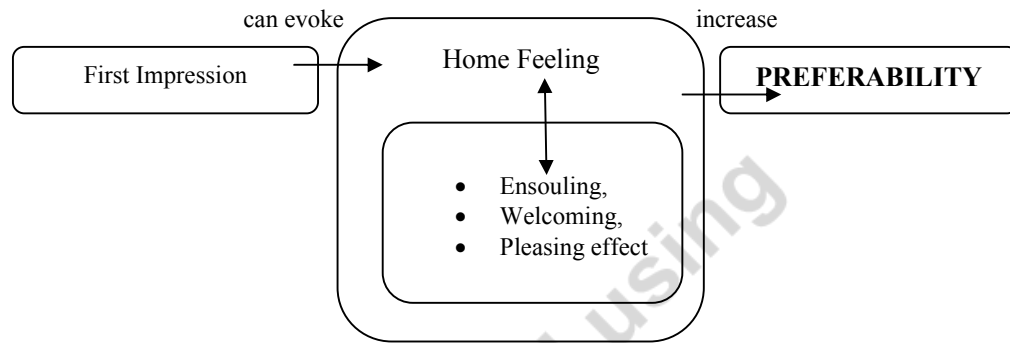


Figure 2.30: The relationship between Home Feeling and Preferability of a space in respect to Day's definition (2004).

2.1.3.3. *Usability of a Space.*

A place should provide an active use rather than passive use to achieve victory and success of preferability. The usability of a place continues with the physical and psychological treatment of it. In this sense, spiritual existence and existing durability of a space, the physical and psychological response of it, qualities and perception of a space defines the concepts of this relationship. Whenever a space gets an impression on human beings and talks the similar or expected language with human beings and even their soul life, active use of it becomes inevitable.

In addition to that, the healing effect of a space is another dominating element in the case of active use. As Day (2003: 212) says; some places causes stress on human beings with their visual pressure and genetical atmosphere which directly limits the usability of a space. Then he (2003: 221) adds "We can't design 'good-spirit' buildings'. But what we can do is build places beautiful enough to invite the spirit." In this sense, importance of the sense of place appears, since sense of place is also the mediator of creating a base for touching or imaging the character of a place,

which can also be named as a spirit of a place. So, that is enough to relate human beings with spaces and reconnect them each time by active use. So, a space with its positively drawn physical, psychological and spiritual integrity; supplies the active use of it.

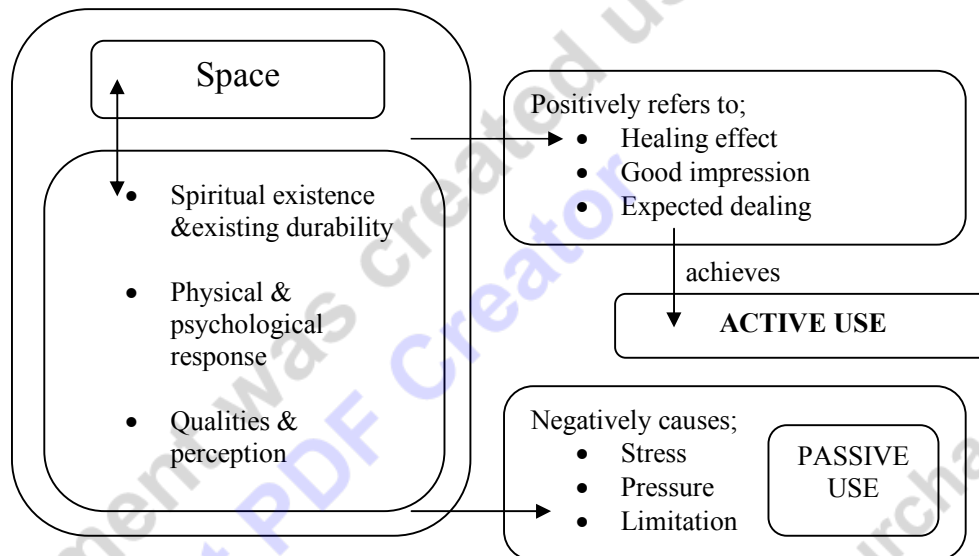


Figure 2.31: Usability achievement of a space in respect to Day's definition (2003).

2.1.3.4. *Livability* of a Space.

In relation to the usability of a space; being a space which is alive, and which bases to promise for human beings, is much more essential step for uplift the exact souls, behaviors and pattern of reactions. In this sense, sense of place gets a fascinating effect. As Steele said (1981: 12) "A sense of place can be created by the pattern of reactions that a setting stimulates for a person". Personal aspects, user satisfactions and experiences maintain the space recognition for human beings that extend to make the space livable and bring it to be alive.

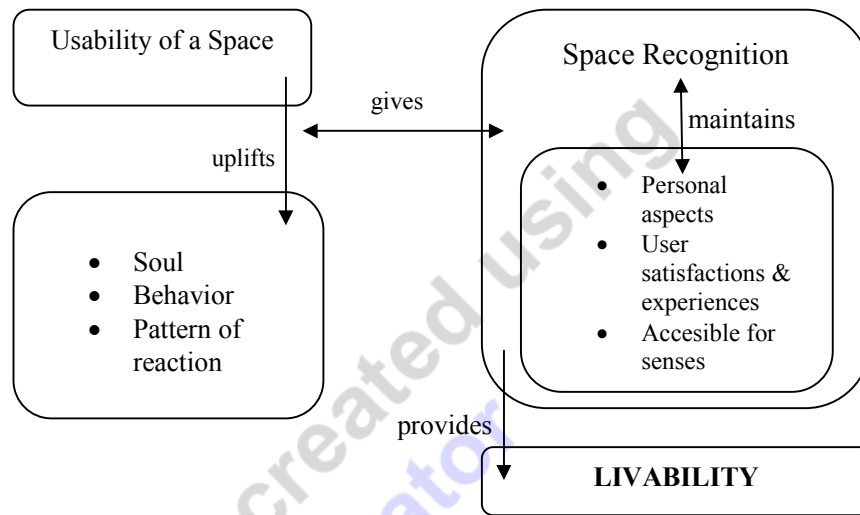


Figure 2.32: The relationship between Usability of a Space and Space Recognition that results with Livability.

To name a space as ‘successful’, Hiss (1990: xiii) added that space “needs to be accessible to all of the senses, engaging the perceptions of its occupants because it is this perception that allows for a direct sense of continuing membership in communities and regions”. This vision supports the sense and living environment relationship by considering their intangible and tangible connection. The social and physical attributions of a space are the other relatives of living environments for guiding the behavioral and emotional reactions and connections of human beings as Rapoport (1977: 3) mentioned. In this sense, all the factors that are integrated on Sense of Place wholeness, show the victims and express the significance of it.

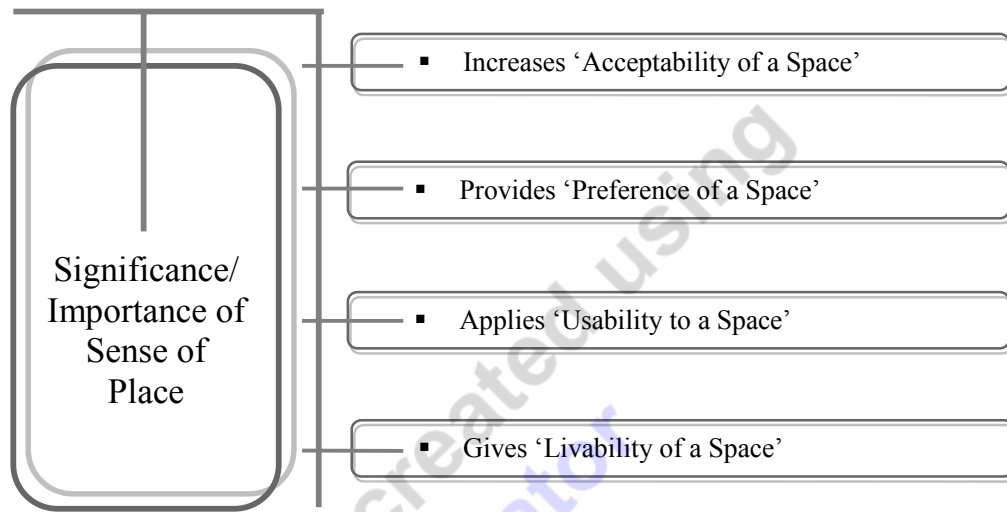


Figure 2.33: Factors that Provide Significance of Sense of Place.

Sense of Place evokes the positive and impressive feelings on human beings. A sense of a place has effects and impacts on human beings. The general atmosphere and/or the language of a space touches the physical, psychological and also emotional identity of a human being. As Lawson (2001) states "Space, and consequently that which encloses it, are much more central to all of us in our everyday lives than purely technical, aesthetics or even semiotic interpretation would suggest". In some cases, it is affected by its visual and physical image which corresponds the remembrances, experiences and background of human beings that tends to use the space effectively, and in some cases it is affected by its gained atmosphere which makes a space livable and preferable by human beings. "Architecture organizes and structures space for us, and its interiors and the objects enclosing and inhabiting its rooms, can facilitate or inhabit our activities by the way they use this language. It is not heard or seen directly but sensible" (Lawson, 2001). So, a place which evokes

senses and a place which identically has its own sense, signifies the importance in both cases when human being & space and their incomes are considered.

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Chapter 3

3. FORMATION AND INTEGRATION OF DESIGN & INTERIOR DESIGN

This chapter investigates the main concentration of Design and its sub discipline Interior Design. Ordinarily, the meaning and the factors that are composing & expressing Design are deeply achieved. Then the limitation of Design is achieved by considering Interior Design which provides the stronger part of Interior Space & Human being interaction. Additionally, Interior Design is expressed with the consideration of different targets and goals of it. This means that, what is meant and achieved by Design and Interior Design, and how they affect human beings will be discussed in this chapter in detail.

3.1. Factors Composing and Expressing Design

“The definition of design comes from the Latin word which is *designare*, and *designare* means designate, so *giving meaning to things*. It’s not about the style, it’s not about the technology, it’s not about the functionalities. What is the meaning that people give to this outcome? And design is about the innovation of this meaning.” (Roberto Verganti, 2008).

“The key here, obviously, is forward thinking and problem solving. Design isn’t about how something looks, but about what it *does* to something that is designed.

And it's strategic in the sense that it tries to *define* that path, that way forward, in advance. Design *controls*.” (Design Council, 2011). The creation stage of design is something more than aesthetics or visual/ physical beauty of an object/ environment. Making things which answers to all kind of the needs (visual and/or perceptual, physical and/ or psychological) at the same time and creating/ giving meaning to things which shapes the balance in between, provides the ability of design.

Design as a whole, combines the ‘physical and psychological’ or ‘visual, perceptual and emotional’, or both of the dimensions of a creation which carries meaning. In this manner suitability of a creation in terms of design might achieved by considering all the dimensions, and giving the right conditions to its users, which means ‘can be able to’ satisfy the needs and achieve the goals of human beings, are the professions of design. This could carried up with the statement of “Design involves finding solutions that fit the user, task, and context of use.” (Usability Professionals' Association, 2005-2010).

The identity, character and/ or quality of any kind of a working area is shaped by design and gains its meaning by the appropriateness of this creation. The appropriateness of a design in terms of all over the dimensions, is one of the most common and preferable property by its users. In addition to this, “Design is that area of human experience, skill and knowledge which is concerned with man’s ability to mould his environment to suit his material and spiritual needs” (Archer, B. 1973). The continuity of suitability and/or usability of a thing is one of the most expected property of a design in terms of needs and familiarity which applies the connection between a designed product/ space and human being. Accordingly, Design Council

(2002) states that “Design could be viewed as an activity that translates an idea into a blueprint for something useful, whether it's a car, a building, a graphic, a service or a process”.

Design as itself has lots of meanings in terms of its existence and creation. Design leads to a fundamental process in the case of setting up a connection between a product/ space & human beings; as Steve Rogers(2009) says, “Designing a product is designing a relationship”. Designing something shows the identical clues and responses for this relation.

This makes the mutual interaction between product/ space & human being, which tends to express the mutual perfection of these two, for being a part of each other. This make sense when Steve Jobs says, “Design is the fundamental soul of a human-made creation that ends up expressing itself in successive outer layers of the space, product or service”. (2011).

On the other hand, design maintains the problem- solving process with differentiated context and methodologies. The process of design defines the needs and goals of human beings, alterations on context of use and challenges which encompasses with the interaction between human beings and objects/ environments; to find solutions (Usability Professionals' Association, 2005). This directs the process of design to translate the ideas, achieve the usability and set up a connection between a designed object and human beings.

Designing is a complementary action in human life. Everywhere that human beings attend, use and live or everything that human beings use, buy or sell, are designed. The way of using could show differences but the resultant impact of design does not change. This interaction can be measured from the physical, psychological and behavioral attitudes of human beings. In this sense design has a substantial role in human beings lives. This could be considered with Design Council's sentence such as "Design is fundamental. People often need reminding that everything around us is designed and that design decisions impact on nearly every part of our lives, be it the environments we work in, the way we book holidays, or the way we go about getting get the lid off the jam jar." (Design Council, 2002).

Design is used in lots of activities as a process or a discipline with its effective and creative index. For instance, as *product design*; it includes the process of producing a new product (Morris, 2009), as *fashion design*; it refers to the art in terms of clothing and accessories (Creative Commons Attribution-Share Alike License, 2007), as *industrial design*; it combines the producing of objects which are aesthetically and ergonomically improved and useful (Noblet, 1993), as *graphic design*; it refers to applying the visual communication and presentation as a creative process (Creative Commons Attribution-ShareAlike License, 2007) and as *web design*; it involves the process of designing websites (Michigan Technological University, 2011). In addition to all, design is also used as a process/ discipline in the fields of *landscape design*, *urban design*, *architectural design*, *communication design*, *scene design*, *interior design* and some others as well (Wikipedia, 2011). However, the important thing is that; they are all replaced in human beings lives as a part of understanding.

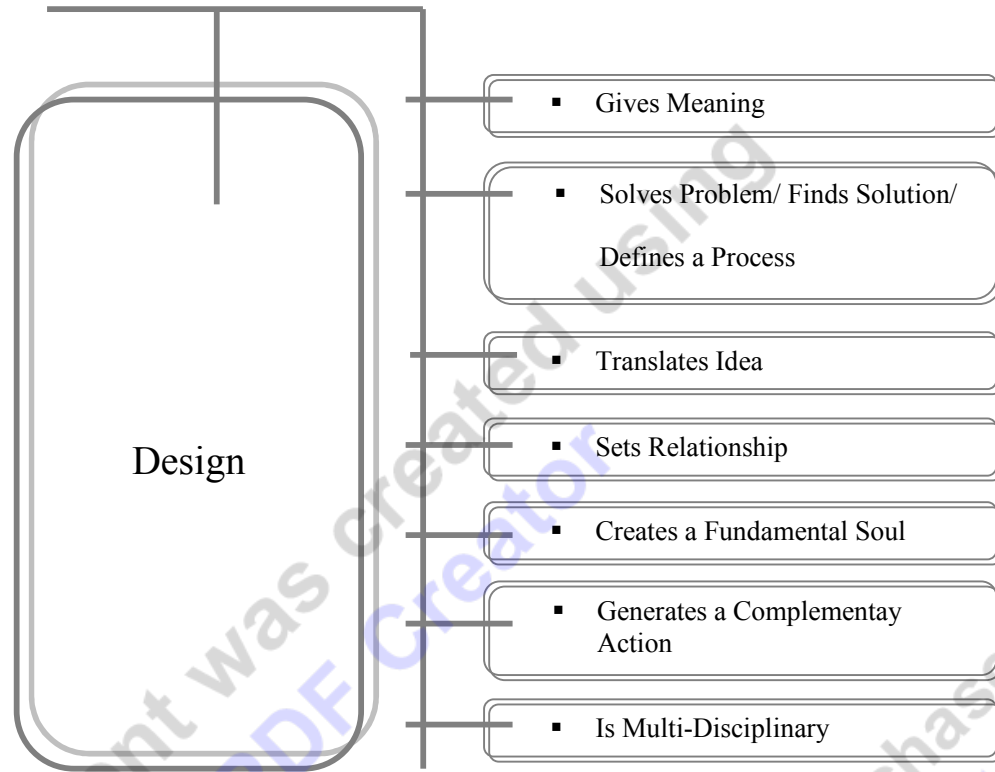


Figure 3.1: Factors Composing and Expressing Design.

3.2. Goals/ Focuses/ Targets of Interior Design

Interior Design has a special role in the case of design placement in terms of its application and creation procedure. When product, fashion, industrial, web designers tend to 'create the full-size models to test their ideas' (Coles &House, 2007), the interior designers try to find solutions and try to create the quality environment on the existing proposals; to live in an environment physically and psychologically comfortable and satisfied. This makes sense when design is the creation of a quality environment for human beings while using, feeling and exactly living in.

In this way, a space can only become ‘meaningful and livable place’ with the touch of interior design and throughout the successful process of it. The 3D extension of a space can only be shaped and ended by design. Interior design gives the physical recognition and aesthetical extent to a place which embodies the psychological and sensorial qualities that shape experience (Cupchick, Gerald C: 5).



Figure 3.2: Interior Design examples which has physical recognition (URL15, URL16)

Professionally, “Interior design is an interdisciplinary practice concerned with the creation of a range of interior environments that articulate identity and atmosphere through the manipulation of spatial volume, placement of specific elements and the treatment of surfaces” as Broker and Stone (2007:16) says.

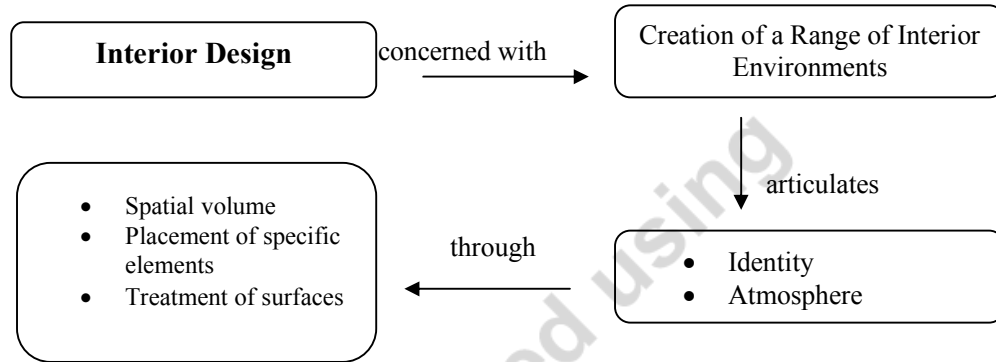


Figure 3.3: Interior Design definition by Brooker and Stone.

3.2.1. How does Interior Design articulate Identity and Atmosphere of a Space?

- *Manipulation of Spatial Volume*

Ways and methods of designing an environment is the consideration of the manipulation of spatial volume. In this sense, the 3D organisation of a space could strongly manipulated with the openness and closeness of it which is determined with the visual relationship. The important part of this relation is to achieve better experiences between human beings and space/ product as Bast (2011) mentioned; “Interior design is the process of shaping the experience of interior space, through the manipulation of spatial volume as well as surface treatment”. The visual/ perceptual articulation of a space strongly encompasses the spatial relationships in the case of spatial volume. In this sense, openings and the methods of organising the space are the main issues of articulating identity and atmosphere of it. A space could be organised by different approaches.

For instance; a designed interior space could have another space which is placed within it that is named as ‘Space within a Space’. In addition to this, an interior space could be interlocked by another space which is called ‘Interlocking Spaces’. On the other hand, an interior space could be named as ‘Adjacent Spaces’ which defines differently designed/used connected spaces, and/or ‘Spaces Linked by a Common Space’ which defines two or more spaces that are connected with a common space (Ching, 2007: 185:230).

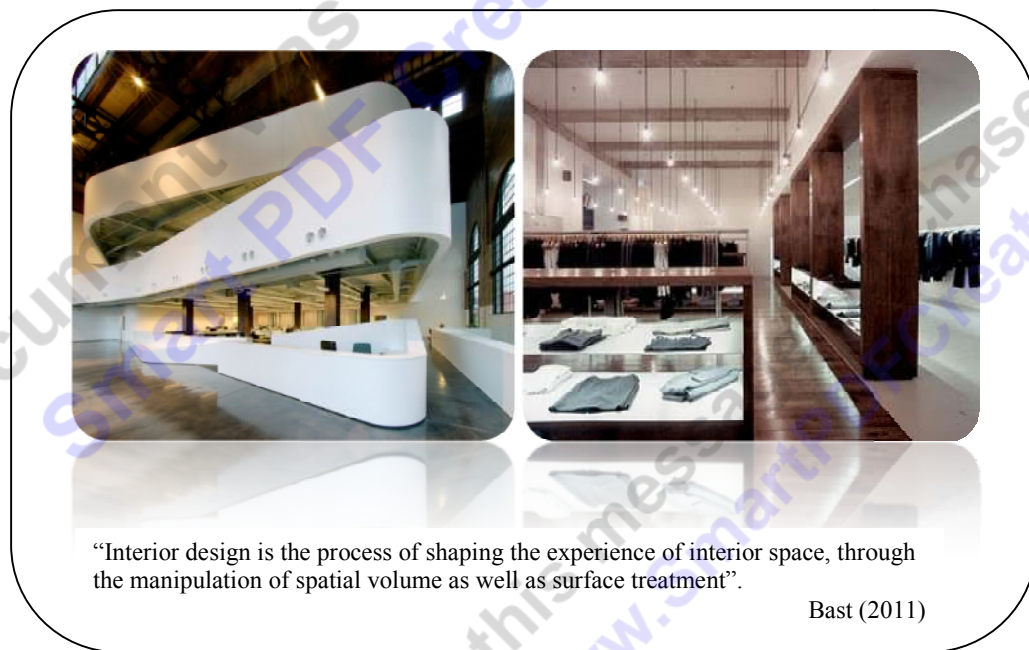


Figure 3.4: Interior Design examples which have volumes specially manipulated.(URL17, URL18)

Besides, spatial form and changing degree of enclosure affects the physical qualities of interior spaces. For instance, creating totally closed, semi-closed / open or totally open spaces in an interior volume will create various manipulations in the space.

On the other hand spatial volumes manipulated as a result of creating different patterns of spaces. In accordance with Ching's (2007: 194) study on how spaces organized with different organization types will clarify how spaces could be manipulated accordingly: Centralized, Linear, Radial, Clustered and Grid Organization.

- *Placement of Specific Elements*

Elements of a space provides the significant role to articulate identity and atmosphere. Since the composition of elements reflect the general identity of a space, they include a space defining effect while they have success on their placements. As Ching (2007) defines, the elements of space is divided in to two as being; Horizontal Elements and Vertical Elements. Horizontal elements include Base Planes and Overhead Planes since the vertical elements are proved as Vertical Planes and Vertical Linear Elements. With the proper placement and use of these elements, the spatial context and direct the spatial definition of a space are defined that is also sign to articulate the identity and atmosphere of a space. Like Desmond Morris's (1969) statement; it is the shape and general appearance which makes an entity to stand out as an easily identifiable.



Elements of a space provides the significant role to articulate identity and atmosphere.

Figure 3.5: Interior Design examples which show placement of different elements.(URL19, URL20)

■ *Treatment of Surfaces*

Treatment of surfaces is another way of articulating the identity and atmosphere of a space. Treatment of surfaces could basically read from the organization of the interior spaces which aims to create a quality environment that comfort human beings in their living environments. So, the spatial relationship and organization of interior spaces have the crucial point of view in terms of articulating identity and atmosphere to make a space accordingly 'aesthetically, physically and psychologically pleasing'. In this sense, interior design achieves different types of spatial relationships to provide a pleasant environment by especially mentioning the 'aesthetical' properties.

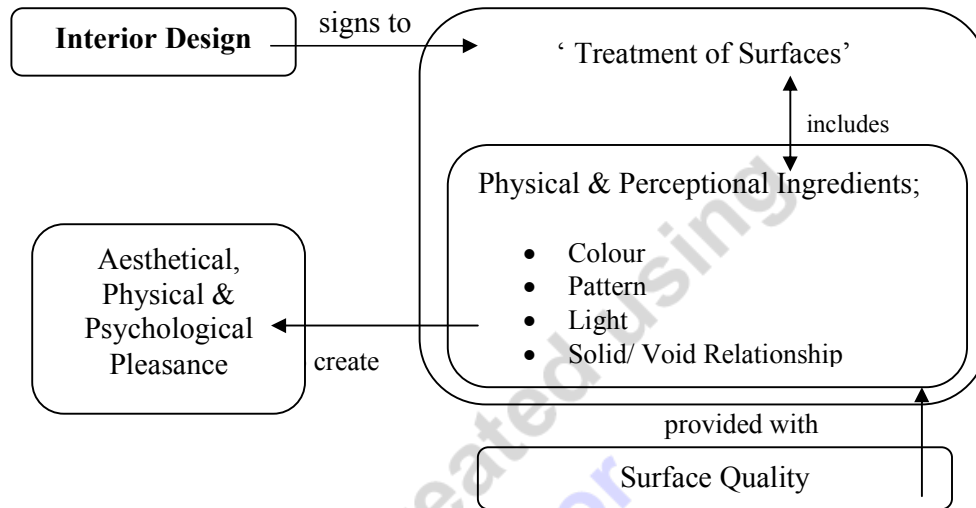


Figure 3.6: Interior Design signs to Treatment of Surfaces to create Aesthetical, Physical and Psychological Pleasance of a Space.

The appropriate spatial and functional experience of a space which identifies the qualities and even response of a design is achieved by/ read from the devices which means element and composition, of a space (Coles & House, 2007) that is composing the unity of the whole. So, the whole unity of “ These elements can be used to express the character and quality of the interior, and used either individually or as a combination, will impart atmosphere and personality” of a space (Coles & House, 2007:24). In this sense, interior design is the consideration of a physical environment which combines the meaningful integrity of the identical elements and identity or characteristics of a space that is integrated to propose the personality of a space.

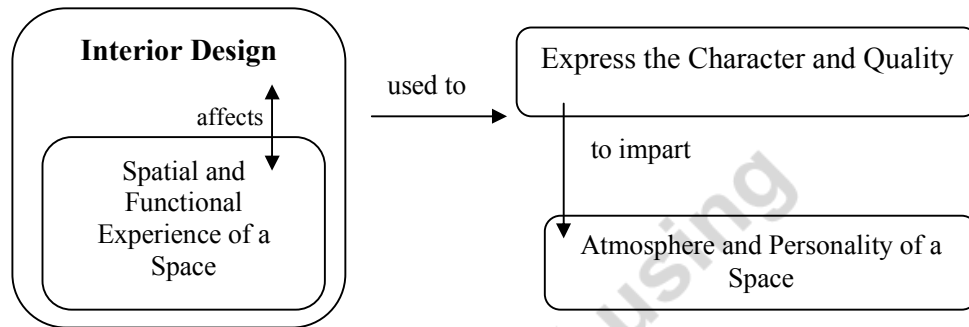


Figure 3.7: Interior Design is used to Express the Character and Quality of the interior, which is provided by the elements and composition of a space, to impart the Atmosphere and Personality of it.

On the other hand, given atmosphere of an interior space signifies the design with its ingredients and the usability of an interior through this relation, rather than the visual image of it. Through the identity and identical elements of a space, the personality of an interior which also shapes the atmosphere of it, has the significant role in terms of the experience of a space rather than the visual repression of it. This could be evaluated with the expression of the character and quality of a space. In this sense, "Interior design concerns itself with more than just the visual or ambient enhancement of an interior space; it seeks to optimize and harmonize the uses to which the built environment will be put. Thus, in the words of the U.S. Bureau of Labor Statistics, it is explained as "practical, aesthetic, and conducive to intended purposes, such as raising productivity, selling merchandise, or *improving life style*" (Frances Mazarella, 2010).

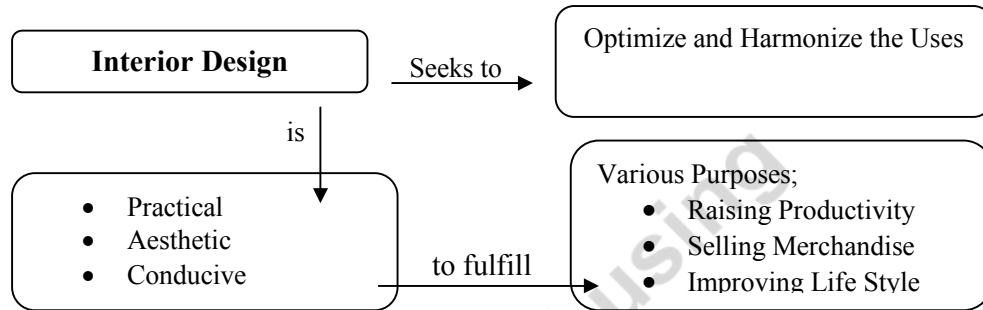


Figure 3.8: Interior Design is Practical, Aesthetic and Conducive to intended purposes.

Thus, Interior design could be defined as a profession that seeks to find solutions on user needs and goals, and also to keep the pleasure of users both functionally or physically and psychologically or emotionally to enhance the quality of life within the living environment. Human beings live in an environment since it comforts and satisfies the needs of its users. According to these needs, the designed portrait and the given atmosphere of a space should include the appropriate solutions for its users in terms of physical and psychological comfort. Since a space physically, functionally and visually refers to its users; the fitness of it, provides the common demand on both using and selecting/ preferring a space.

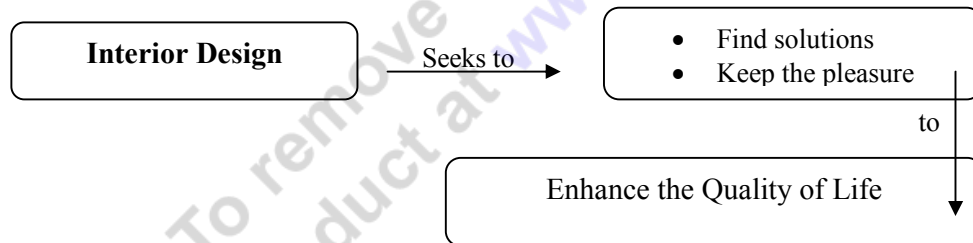


Figure 3.9: Interior Design seeks to Find Solutions and Keep the Pleasure of Users both Functionally, Physically and Visually to Enhance the Quality of Life.

3.2.2. How does Interior Design Enhance the Quality of Life?

Interior design enhances the quality of life by considering the appropriate solutions and the pleasure of human beings in a living environment. Enhancing the quality of life is one of the most important issue that improves the life style and provides comfort on human beings. On the other hand, the pleasure of human beings is considered with the physical and psychological quality of a space that reflects and effects to its users. In this sense, qualities of a space could also be considered in this relation since it develops the comfort and supplies the pleasure on users.

General integrity of a space could not be considered without design in terms of quality which shapes all the dimensions of human being & space interaction. The quality of a designed environment could be shaped with the physical characters of a space that are included in the visual presentation and composition of the spatial organisation, design application as a whole, design approach, concept of design and also harmony and unity of the space. So, “Each element should contribute to form, function, or both and maintain a consistent standard of quality and combine to create the satisfied design.” (Lenz Contractors, 2011).

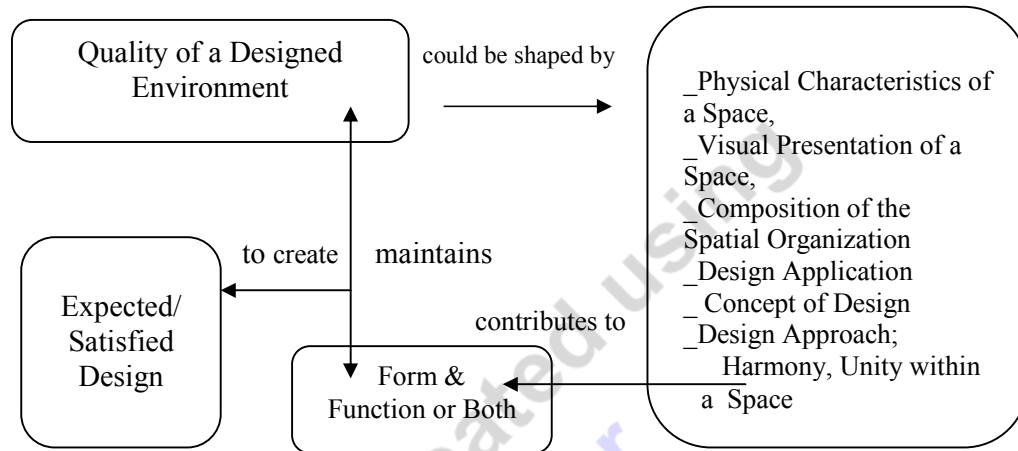


Figure 3.10: Quality of a Designed Environment contributes to Form, Function or both to create an Expected or a Satisfied Design.

Qualities of a space meet with users by the perceptual integrity of the visual image of a space—the physical characteristics of it. The main aim of it is to achieving the comfort zone for humanbeings and increasing the level of human comfort. In this way of thinking; the physical, visual and perceptual ingredients of a space which consist of materials and elements, factors that effect the perception, conceptual approaches, context of a design and design based to its principles provides the crucial factors as being the synonyms of the physical characteristics of a space.

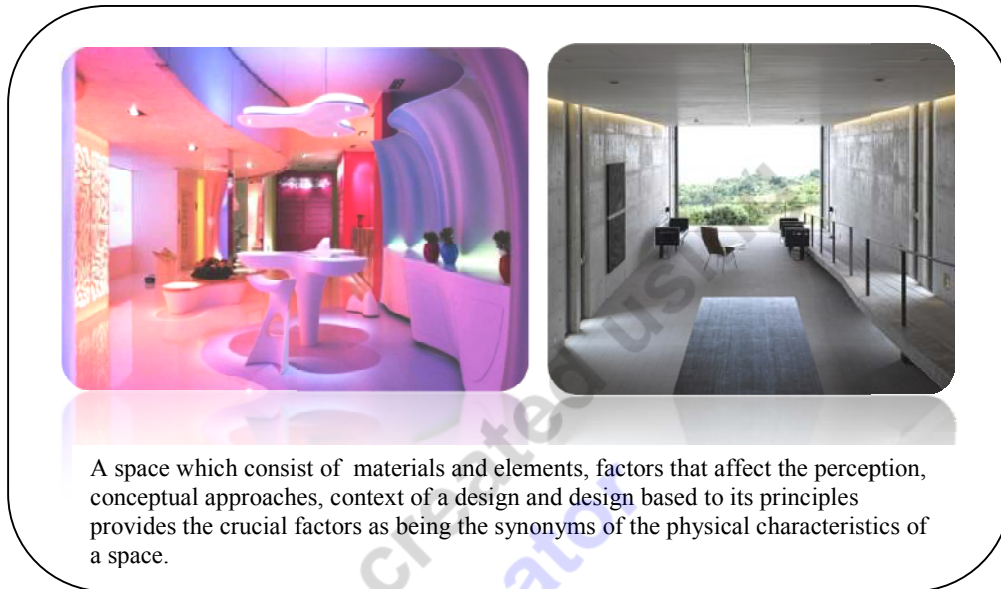


Figure 3.11: Interior Design examples with special spatial qualities (URL21, URL22)

This make sense when these factors are placed/ named as a part of the visual quailities of a space, which is the most effective part of the qualities of a design.

- *Functional/ Physical and Emotional/ Psychological Comfort*

The goal of an interior design is achieved when it is successfully applied which means it is satisfied in terms of the physical and psychological dimensions of human beings. In this sense, an interior design should reconsider the qualities of a space and the relation that exists from the perception of this quality. The qualities of a space are the determinant factor in terms of comfort when it assists to reading, understanding and especially using the interior.

This could supported while the article writer McGuigan (2011) said; “The goal of interior design is generally to make a space that is both comfortable and aesthetically

pleasing, often catered specifically to the needs and likes of the person” which determines the physical, psychological and perceptual quality of a space to provide comfort.

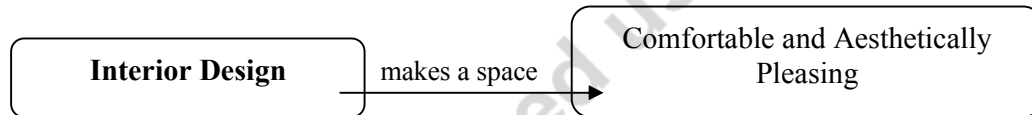


Figure 3.12: The goal of Interior Design is to make a space that is both Comfortable and Aesthetically Pleasing that refers to the needs and likes of human beings.

In this sense, a designed space with its visual and perceptual ambiance, usability perfections and its physical & psychological datas, could be considered as the determinant factors for providing a high level pleasure on human beings in terms of comfort. Whenever the factors are acceptable/ suitable for human beings and fits with their needs and goals, then the space becomes ready to comfort human beings through achieving plesance on both dimensions.

On the other hand, Frances Mazarella (2010) adds that “Interior design is a multi-faceted profession in which creative and technical solutions are applied within a structure to achieve a built interior environment that solves the customer's problems and links space to business strategies and goals. These solutions are functional, enhance the quality of life and culture of the occupants, and are aesthetically attractive.”

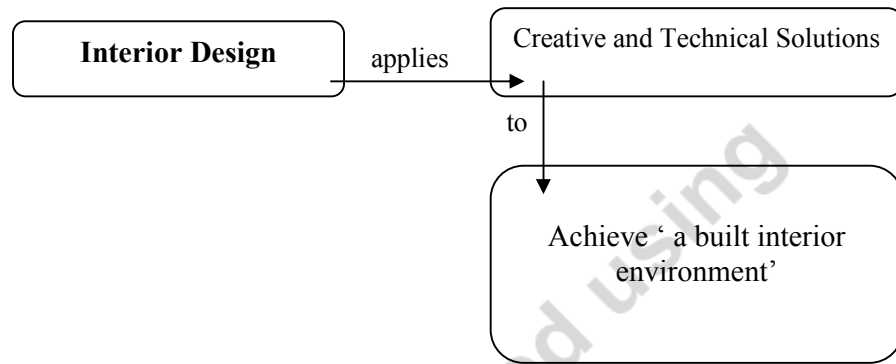


Figure 3.13: Interior Design applies Creative and Technical Solutions to achieve a built environment that Solves Customer's Problems and Links Space to Business Strategies and Goals.

3.2.3. How does Interior Design achieve a Built Interior Environment?

- *Creative and Technical Solutions*

The creative and technical solutions that applied to a space provides the opportunity to human beings for understanding & analysing it clearly and even improving life style in terms of achieving a built interior environment. Under this process, human beings will improve their lifestyle and achieve the physically and psychologically comfortable integration with the space. Since the space achieve the customer's problems with the most suitable creative and technical way; it is able to achieve a quality environment which gives a direction to improve the human beings' life style.



Figure 3.14: Examples for variety of solutions through interior design (URL23, URL24)

In addition to that, finding solutions and answering the needs and goals of humanbeings are the only way of keeping the level of pleasure high. This means that; there is a balance between resultant figure or image of a space and level of pleasure of human beings.

These factors determines that the concept of interior design is not different than the case of design of anywhere/ anything else. The main aim consists of finding solutions for users in terms of usage, achieve physically and psychologically pleasing human beings, defining and providing comfortable living environments, and especially increasing the quality of life which helps to direct their lives.

- *Aesthetical Attraction*

“The word ‘aesthetics’ comes from ‘the senses’, and the study of aesthetics is about the senses and what they have given us” says Antony Radford (2009: 216) and continues; “If humans value responsive cohesion in their aesthetic experiences, then artist and designers should seek to promote responsive cohesion in the aesthetics of their production. This is not just a question of appearance, because understanding the reasons for relationships between parts and wholes also plays a part in the perception of beauty”.

In this sense, a space that results with aesthetical attraction, is one of the most effective part of interior design for engaging human being & space. Within the light of this evaluation, it makes a pleasant relationship between human beings and space since the qualities of a space fits with physical, psychological and visual experiences/ demands of human beings.

In addition to that, spatial organization of a space is also considered in the case of designing an interior. The way of organizing a space is another effective factor to protecting the ‘aesthetical please’ and through this action the ‘accessibility’ of a space with the consideration of human comfort could be strengthens. It is important to design a space which fits with its existing features to enhance the quality of life.

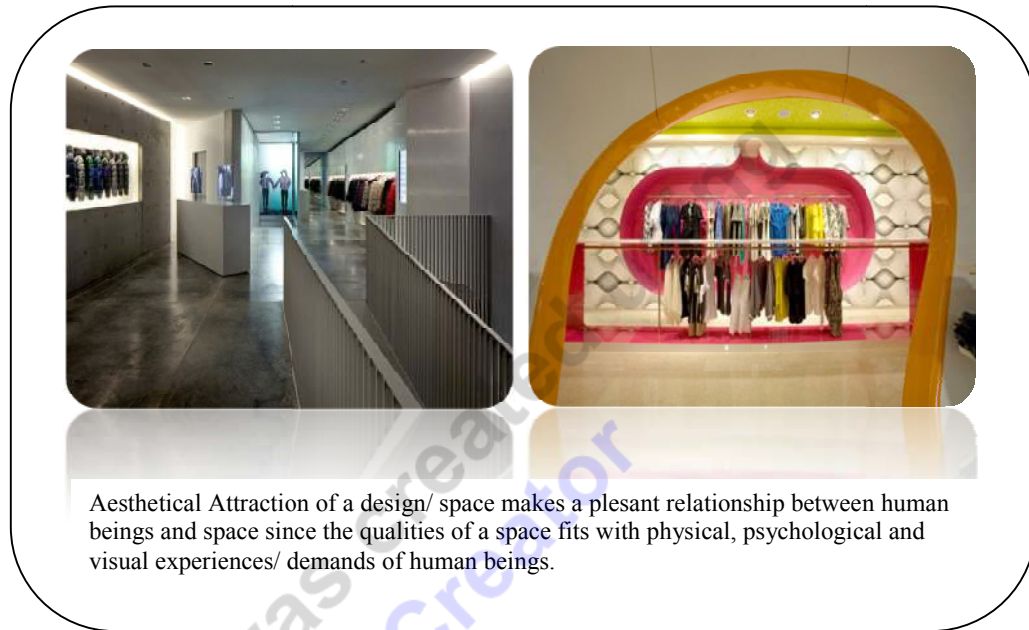


Figure 3.15: Different interior space organizations for aesthetical attraction.(URL25, URL26)

In this sense, interior design creates/ includes various organization types of spaces as design approaches. Design approaches routes to the visual, physical and psychological integration of a space and its effective roles on human beings. Lawson (2001) in his study which he explores; “The Language of Space”; points out that “the space that surrounds us and the objects enclosing that space may determine how far we can move, how warm and cold we are, how much we can see and hear, and with whom we interact. It may heavily influence the mood we are in, and the way we feel towards tasks we might have to perform... we need space to help us to feel right about our current situation”.

Physical characteristics of an interior shapes the visual image which also provides the psychological wholeness of a space. This makes sense when the organisation of a space which successfully applied, strongly refers to pleasure of human beings.

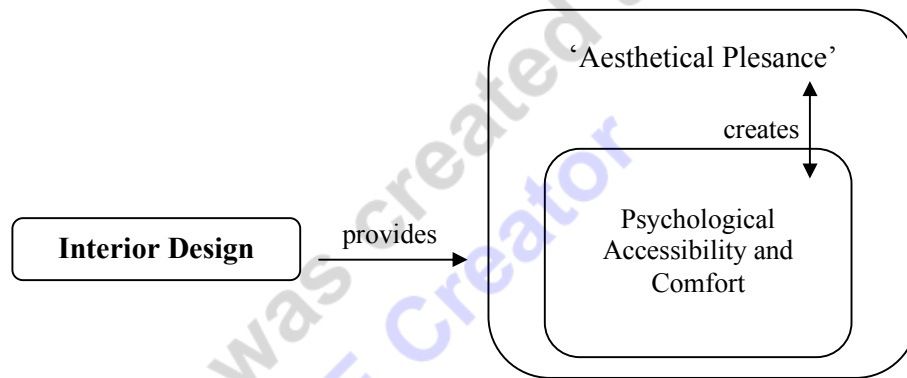


Figure 3.16: Interior Design protects aesthetical pleasure and provides Physical & Psychological Accessibility/ Comfort through it by Shaping the Visual Image.

This means that, visual quality/ emphasis of an interior is read from the 3D organisation/ image of it. So, the 3D organisation of a space which also determines the principles of design and its elements, is the determinant factor of this relation to find solution on/ satisfy mostly the aesthetical needs of users which applied to the design for again enhance the quality of life.

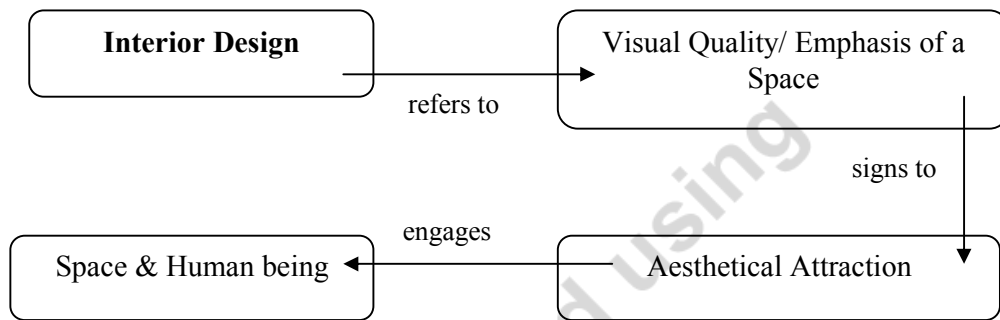


Figure 3.17: Interior design basically refers to the Visual Quality and Emphasis of a Space, which signs to Aesthetical Attraction that engages Space & Human being.

To signify these definitions, it could be realised that the process of interior design is the crucial part for creating a successful environment. Design process combines the understanding and applying stage of the work. In this way, understanding the user needs and applying the results functionally and aesthetically by considering the usability of a space and future needs; corresponds influential factor in terms of setting the relation up between users and spaces (Brooker & Stone, 2007). National Council for Interior Design Qualification (2004) describes this stage as “The interior design process follows a systematic and coordinated methodology, including research, analysis and integration of knowledge into the creative process, whereby the needs and resources of the client are satisfied to produce an interior space that fulfills the project goals.”

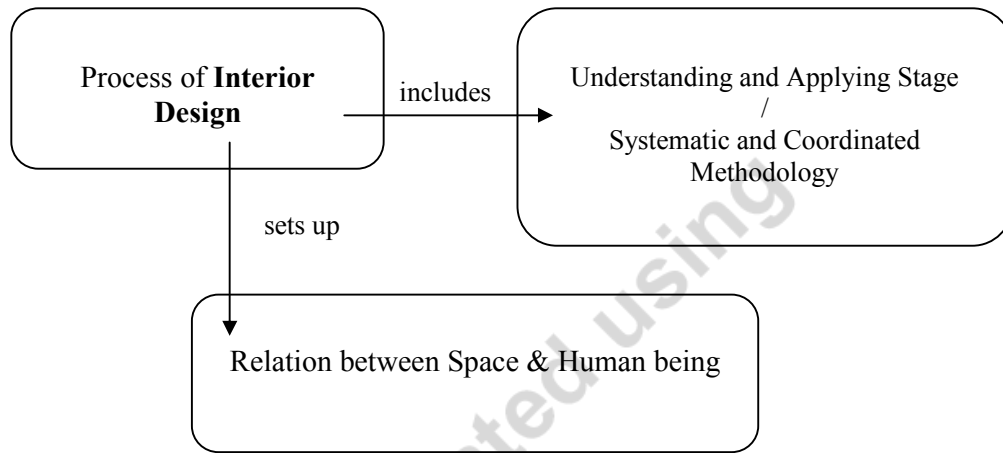


Figure 3.18: Process of Interior Design includes Understanding and Applying Stage which determines the Systematic and Coordinated Methodology, that successfully satisfies the users needs and sets up a relationship between Space & Human being.

Process of interior design could be supported by different approaches and styles as well. As long as the impressive history of interior design, designers used different methods and styles for organising the living environments. Differentiated periods, social & cultural diversity, economical conditions and even environmental developments exposed the variety on methods and styles in interior design. By the way, structural, functional, contextual, conceptual, organisational, physical and visual formation of interior spaces may show difference from each other. This could realised since different approaches of interior design are applied to the interior spaces.

However, the aim of an interior could not be changed; the purpose is “to protect and enhance the life, health, safety and welfare of the public” as National Council for Interior Design Qualification (2004) mentioned.

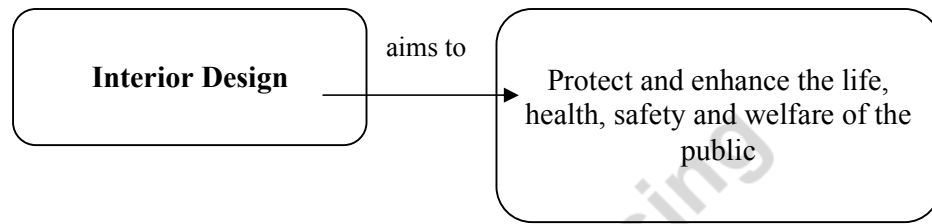


Figure 3.19: Interior Design aims to Protect and Enhance the Life, Health, Safety and Welfare of the Public.

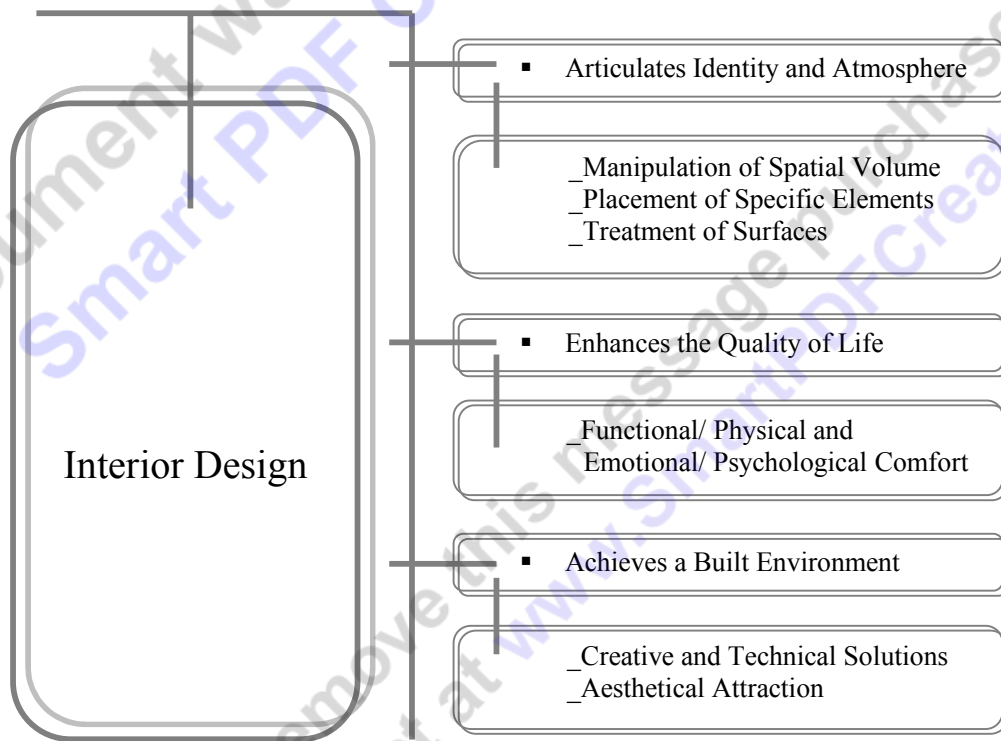


Figure 3.20: Goals/ Focuses/ Targets of Interior Design.

Sum2

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Chapter 4

4. SENSE OF PLACE & DESIGN INTERACTION

This section mainly tended to intent the purpose of interaction which is reflected on ‘Sense of Place & Design’. To clarify and promote the interaction in between them and deal with this relation on the process of method development, the term interaction should be clearly understood. In this sense, what is meant with the term interaction is determined since it has a crucial role in this study. The term ‘interaction’ is expressed and defined with different explanations at different sources that are mentioned below. Throughout the definitions and explanations, this chapter investigates the interaction in between Sense of Place & Design through the help of the indicators which are derived from each section. The effect of Design and especially Interior Design on Sense of Place is reflected by matching the indicators of both concepts which best relate to each other.

4.1. What is Interaction?

Interaction (of two things) is “to have an effect on each other” (Oxford Dictionary, 2001). The parts and their effects to each other are shaped to provide the terms of interaction. Simply, the reaction between two things named as interaction. Similarly, the term ‘interaction’ is used “when two or more people or things communicate with or react to each other” as Cambridge Advanced Learner's Dictionary & Thesaurus

(2011) mentioned. The important issue in this formation is the reaction/ influence which exist in between or on each other.

In addition to these, interaction is proposed as “the process by which different things affect each other or change each other” (Macmillan Dictionary, 2009-2011). As it is mentioned with other sources, the affection or the reaction which carried on each has a strong role to be named as interaction. In this sense, interaction could be considered as a “Mutual or reciprocal action or influence” (Webster Dictionary, 1913).

On the other hand, the action which exists on or in between the things could be explained by the sentence which is derived as “Interaction is a kind of action that occurs as two or more objects have an effect upon one another.” (Wikipedia, 2011).

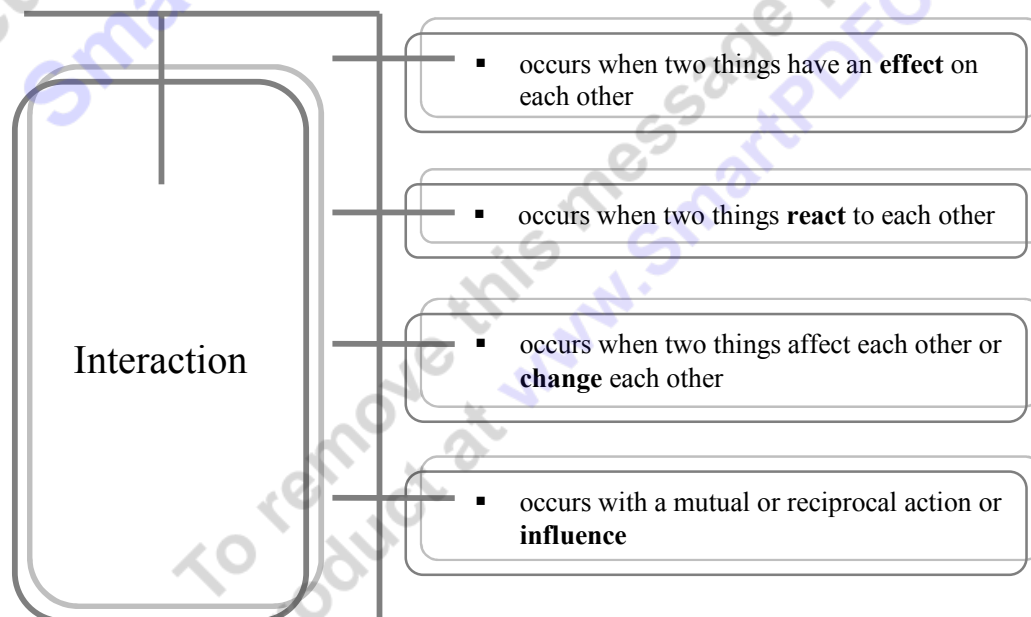


Figure 4.1: What is Interaction?

The definitions which are derived from various sources clearly demonstrate the meaning and the purpose of the term 'interaction'. This study used the term 'interaction' to propose the relation in between Sense of Place & Design. They individually have influences on spaces and especially on human beings. At the same time, the reaction/ influence/ change upon each other, should also be clearly determined to show and give direction to the exact meaning. In this sense, to show the interaction and/ or influence in between them, the process of this interaction could basically be determined. Then this study focuses on how Sense of Place & Design effects/ changes/ influences each other since the interaction occurs when two concepts have an effect on/ upon each other and when they change/ react to each other.

4.2. How does Sense of Place & Design Interacts?

Theoretical framework of the study includes the physical and social/ psychological dimensions of Sense of Place and Design which provides the effective and dominated part of the whole. Both Sense of Place and Design has an impressive role on human beings while they are using and preferring a space. In this sense, all the factors that are included and imposed through the formation and integration of both, gave some clues and presents some keywords through the process of the study.

So, questioning the interaction between Sense of Place and Design gains an important role to determine whether the relation that exists through this consideration, is possible or not.

In this sense, interacting/ relating the indicators which are derived from the each concept both Sense of Place and Design, could be an effective method to understand and show the possible interaction between them (See, Table: 4.2.1). Accordingly, at the following; the relation in between the two concepts will be dealt in detail. Table below explains the relationship that is derived between indicators of SOP and Design to achieve the possible interaction between them.

Table 4.2.1

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In respect, the indicators which are derived from both Sense of Place and Design, are integrated with each other to propose and understand the proper interaction in between. Then, this study examines this proper relationship one by one and combines the indicators which best relates with each other, to achieve this integration and clarify the influence which exists on both upon each other.

4.3. Evaluation of Sense of Place & Design Interaction

4.3.1. Design Interaction with Sense of Place

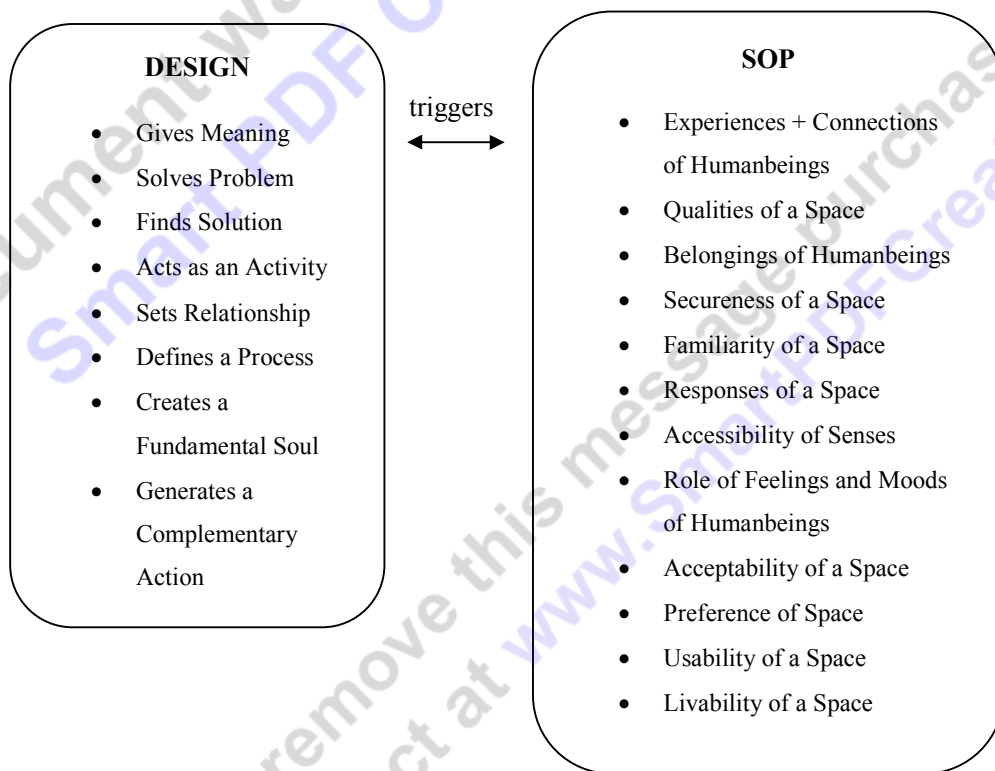


Figure 4.2: Design interacts with SOP in terms of indicators.

Design gives meaning to a product/ space, answers the visual, perceptual/ physical and psychological needs of human beings. It achieves this meaning with the

consideration of the tangible and intangible demands/ expectations of human beings that is especially reflected with a first impression, which is the way of giving recognition to a space. The meaning it gives to a space directly influence ‘familiarity’ and ‘liveability’ of a space which are also placed as the effective factors on Sense of Place development.

On the other hand, Design as a problem solving action, defines path on users towards they get response from a space. The physical characteristics of a space/ object and perceived atmosphere/ image of it, could basically shapes the response of design since it reacts to the physical and sensorial qualities. The quality of a design is one of the most impressive ways of solving problems and accessing senses through the process of design. Since design provides solutions to the physical and functional dimensions of objects/ spaces, it reinforces liveability issues of a designed space/ object and refers to acceptability, preference, usability of a space/ object whether it is applied properly in terms of acting as an activity.

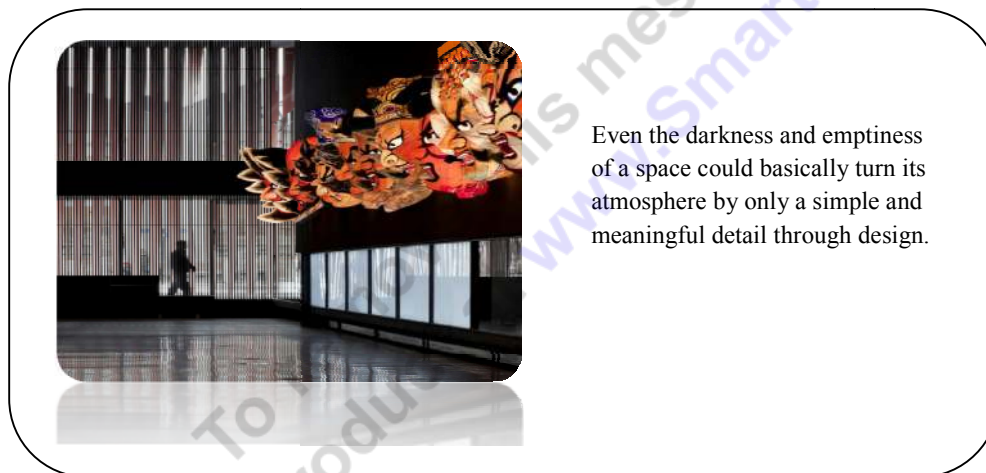


Figure 4.3: Design as a problem solving action, defines path on users in terms of its response. (URL27)

In addition to these, design finds solution that fits users and context of use which also propose a preference to a space and also through design of an object. These solutions need to comfort human beings and need to help users, besides provide physical and psychological security in space. By this way, design could achieve an attachment on human beings, which is the way of catching interest, which is also mentioned in the integration of Sense of Place.



Figure 4.4: Design finds solution that fits users and context of use to propose a preference to a space and also an object. (URL28)

To add these, Design is a process which sets up a connection between human beings and space/ object. This is a process which deals with the main concentration of enhancing the quality and preferability of a space. So, design as a positive process; increases comfort that mainly affects acceptability and preferability of a space or objects which also answers physical and psychological demands and expectations of human beings.



Figure 4.5: Design defines a process that is considered in terms of setting up a connection between human beings and space/ object.(URL29)

On the other hand, design as a negative process, causes problems in terms of recognition and acceptability of a designed product/ space. In this sense, the positive and negative process of design could shape the main and proposed concentration and application of design which mainly finalized with the preferability and usability of a space/ product or not.



Figure 4.6: Negative process of Design defines problems in terms of preferability and usability of a product/ space.(URL30)

Design also sets relationship between human being & outcome. For instance, a familiar representation of a designed space could be formed and shaped by its spatial organization/ form and it is a way of connecting human beings with the space/ object. This relationship could shape the experiences that are derived from the space/ object. By this way, acceptability of a space increases.



A familiar representation of a designed product which presents a familiar sense/ experience on human beings, sets a relationship in between.

Figure 4.7: Design sets relationship between human being & outcome to give accessibility on both visual senses and feelings/ moods of human beings.(URL31)

Proper design creates a fundamental soul. Although it creates a physical belonging through its visual response, it also gives a psychological and sensorial signs and reflects it to human beings.

In addition to that, creating a soul and evoking the emotional interest by considering psychological well being of a human being is one of the most important thing that realise a perceptual understanding which is determined by design. In this sense, design could shape the spirit of a place/ object and support a psychological well being to connect human beings with a designed space/ product.



Especially the periodic and stylish designs could reflect a strong spirit to its users and direct the perceptual understanding that provides a physical and psychological connection between products/ spaces & human beings.

Figure 4.8: Design creates a fundamental soul by its formation and integration that express a human - made creation.(URL32)

To sum up, design generates a complementary action in human life since everywhere and everything is designed. Whatever a design shows or presents could be read from the physical image of it which signs to the visual response. In this case, qualities of a design get a major role that easily shapes the visual and sensorial representation whether it reflects with the proper organization or not. Through this, the response and qualities of a space or an object mainly introduces design as a complementary action which is similarly driven in Sense of Place consideration.

4.3.2. Interior Design Interaction with Sense of Place

- i. Interior Design ‘Articulates Identity and Atmosphere’ and influences ‘Responses, Acceptability, Usability, Liveability of a Space’ and ‘Accessibility of Senses’.

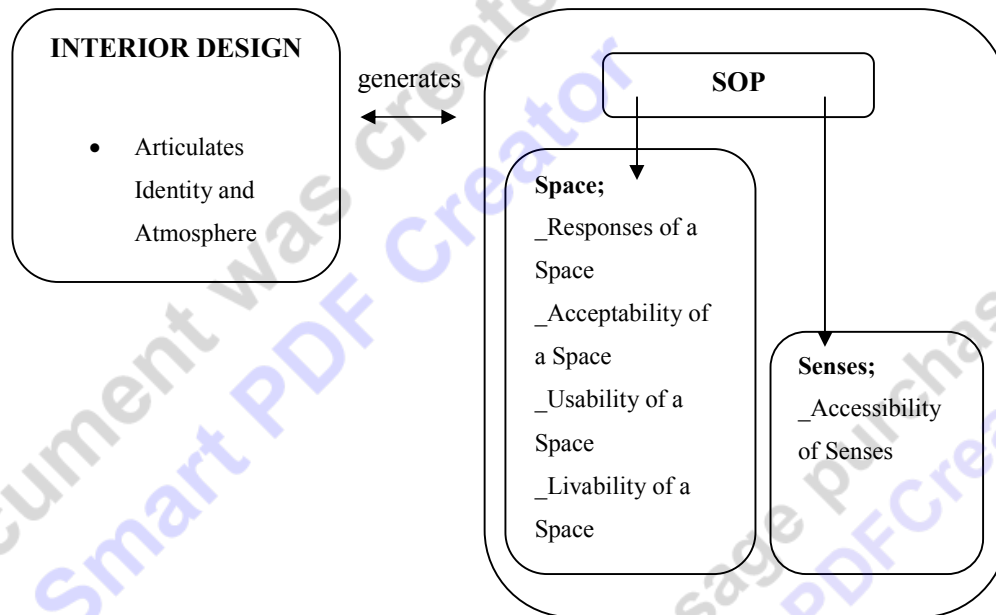


Figure 4.9: Interior Design matches with SOP in terms of ‘Articulating Identity and Atmosphere’.

Interior design as a subsidiary discipline of design, which is maintained as a limited area in this study, articulates identity and atmosphere of a space as an action by manipulating the spatial volume, directing the placement of elements and through treatment of the surfaces.

Through the consideration of the articulating identity and atmosphere in an interior, ‘manipulation of the spatial volume’ determines the 3D organization of a space

which strongly embodies with the spatial relationships (creating space within a space, developing interlocking spaces, locating adjacent spaces, by linking spaces by a common space) could exemplify how spatial volumes are treated. As it is shown with the example below;

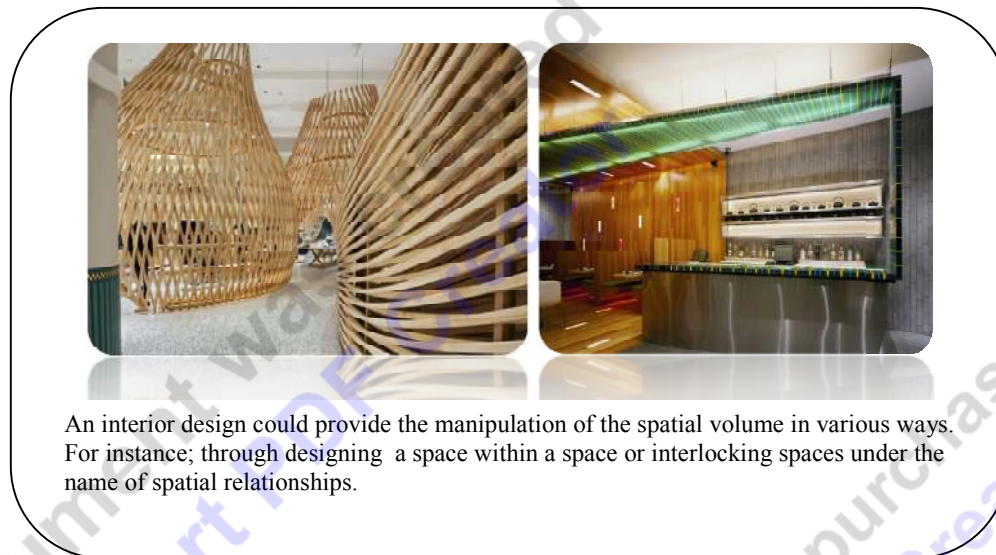


Figure 4.10: Articulating identity and atmosphere in an interior, considers the ‘manipulation of the spatial volume’ which strongly embodies with the spatial relationships.(URL33, URL34)

In addition to that, interior design articulates identity and atmosphere whenever it directs the ‘placement of elements’. Since it properly defines the vertical and horizontal elements by the treatment of horizontal_ base and overhead planes and vertical planes, interior design defines the spatial context in an interior. As it is exemplified below;



The proper placement of vertical (such as; rhythmic parallel linear elements) and horizontal (such as; circular transparent overhead plane) elements could help to articulate identity and atmosphere in interiors as being primary space definers.

Figure 4.11: Interior design articulates identity and atmosphere whenever it directs the ‘placement of elements’ since it considers the proper placement of vertical and horizontal elements/ planes in interiors.(URL35, URL36)

On the other hand, interior design articulates the identity and atmosphere through the ‘treatment of surfaces’. It is developed with the creation of the quality environment/ surfaces to comfort human beings in their living environments. The treatment of surfaces also directs to the aesthetical, physical and psychological pleasance with the proper physical and perceptive ingredients (colour, pattern, light, solid/ void relationships) of a space which is also shown below;



A space with its color and pattern or a space with its light and solid void relationship or the whole integrity of both could achieve an articulation of identity and character in an interior through the treatment of surfaces.

Figure 4.12: Interior design articulates the identity and atmosphere through the ‘treatment of surfaces’ which determines the aesthetical, physical and psychological pleasance.(URL37, URL38)

So, design plays an effective role since it affects physical characteristics of the space that identifies the identical atmosphere and aesthetical integrity of it which also reflected to the perceptive understanding and cognition of a space. Thus, the proper integration of the mentioned factors gains an important role in terms of a proper articulation.



Design could play an effective role with its elements, materials, shapes, dimensions and patterns which maintains its physical characteristics, and it identifies the aesthetical and perceptive understanding which properly articulates its identity and atmosphere.

Figure 4.13: Interior Design articulates identity and atmosphere of a space as an action that manipulates the spatial volume, directs the placement of elements and treats the surfaces.(URL39)

In this sense, the way that whole space is articulated mainly affect the **physical and psychological response** of a space that gives access to senses and spatial perception though it illustrates and affects **usability** and **liveability** of a space.

- ii. *Interior Design ‘Enhance the Quality of Life’ which strengthens ‘Experiences + Connections and Feelings/ Moods of Human beings’ besides ‘Qualities and Security of a Space’.*

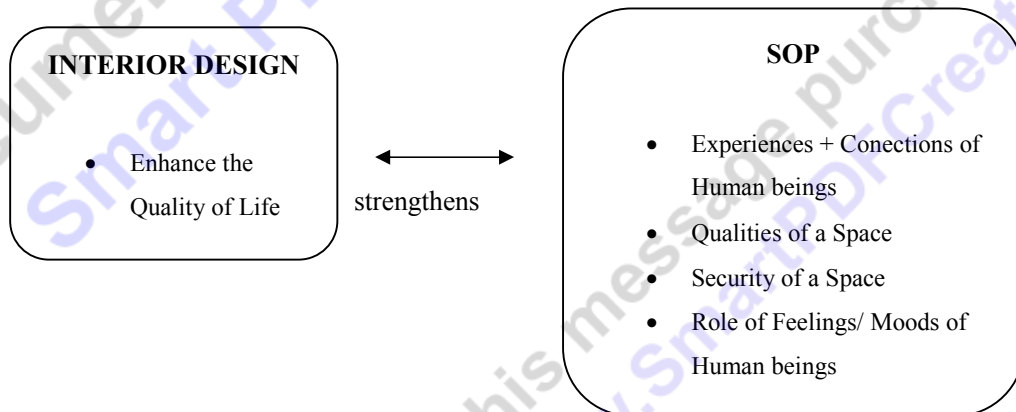


Figure 4.14: Interior Design matches with SOP in terms of ‘Enhancing the Quality of Life’.

Interior design has a crucial role on the creation of the physical and psychological comfort of human beings. To comfort human beings in all dimensions is strongly realized with the enhancement of quality of a living environment that is mainly drawn by design articulation. So, design as a whole integration and formation gets an

important role since it provides a proper physical and visual composition in an interior to enhance the quality on both physical and psychological perception. Thus, design gains a determinant role in terms of presenting quality spaces as it shown below.

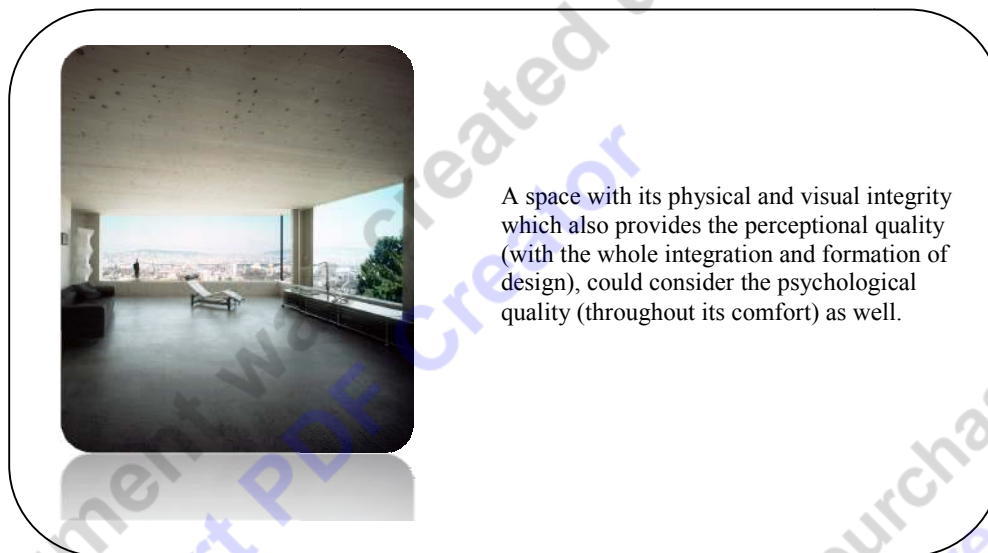


Figure 4.15: A proper physical and visual composition in an interior to enhance the quality on both physical and psychological perception.(URL40)

Additionally, the quality of a space needs to present a proper success to have and provide a visual, perceptive and sensorial comfort on human beings. The mentioned visual, perceptive and sensorial comfort of human beings strongly tied to feelings and moods of the human beings. How do people feel in a space is affected by how it visually and psychologically comforts its users.



Figure 4.16: Interior Design has a crucial role on the creation of the physical and psychological comfort for human beings in terms of Enhancing the Quality of Life.(URL41)

- iii. *Interior Design is an action of ‘Achieving a Built Environment’ which at the end influence ‘Belongings of Human beings’ and ‘Familiarity, Preference and Liveability of a Space’.*

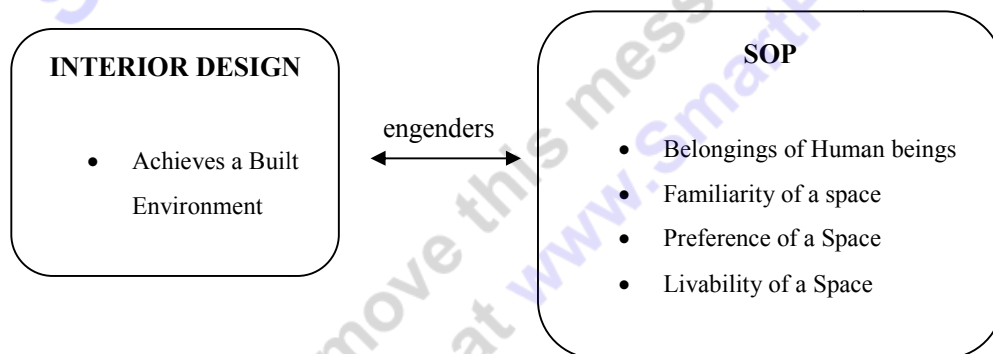


Figure 4.17: Interior Design matches with SOP in terms of ‘Achieving a Built Environment’.

The creative and technical solutions that also presents the aesthetical attraction, provides the main aim of interior design; achieving a built environment. Through this

consideration, interior design improves the human being's life style with the creative and technical solutions which fit with the demands and expectations of human beings. In this sense, satisfaction of the needs and goals of human beings could enrich the high level of pleasure. So, the consideration of the solutions in terms of usage, comfort and quality in interiors, helps to control the living and achieves a built environment.

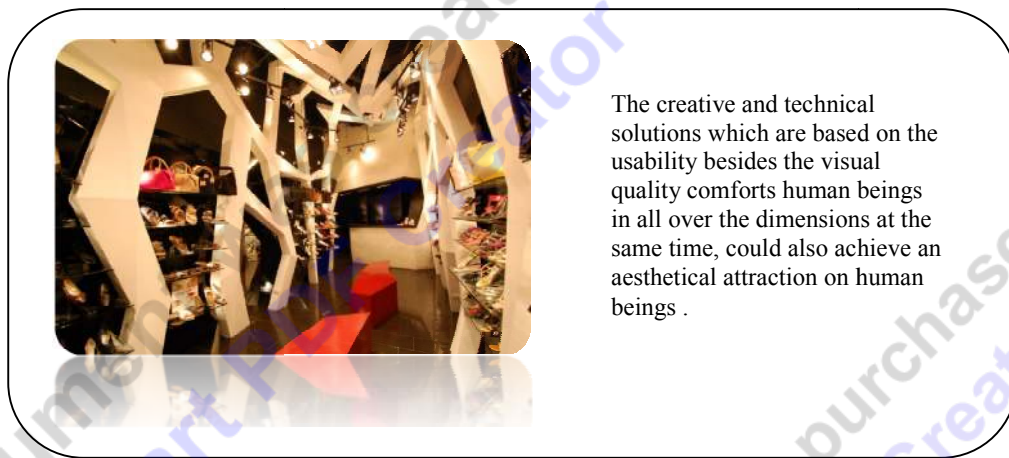


Figure 4.18: Interior design improves the human being's life style with the creative and technical solutions which presents the aesthetical attraction that fits with the demands and expectations of both human beings and space.(URL42)

In order to achieve a built environment, the aesthetical attraction of an interior gains a determinant role in terms of engaging human beings with their living environments. Accessibility of space is not only a physical issue however could be achieved as visual comfort when it please its users aesthetically and attracts them when it also fits their physical, psychological and visual experiences/ demands.

As long as Strati (1999, p.81) states, “Aesthetics is the knowledge given to us by our sensory organs and is related to the Greek verb ‘aisth’ which means ‘to feel’”. In this sense, the psychological/ sensorial accessibility and comfort of human beings could be achieved by the whole integrity of an interior as a result of the achievement of built environment.

The most effective result and achievement can be seen through the act of interior design. Whenever a design considers the proper functional and aesthetical solutions at the same time, then it achieves the qualities of a space that is a ‘place’ to live in with an effective and permanent use.

Besides, the consideration of belongings of human beings as a result of familiarity driven by the physical qualities of a space possess important role through technical and creative solutions applied. Because, the suitability of the solutions composed reinforces preference and liveability of a space. As it is exemplified below;

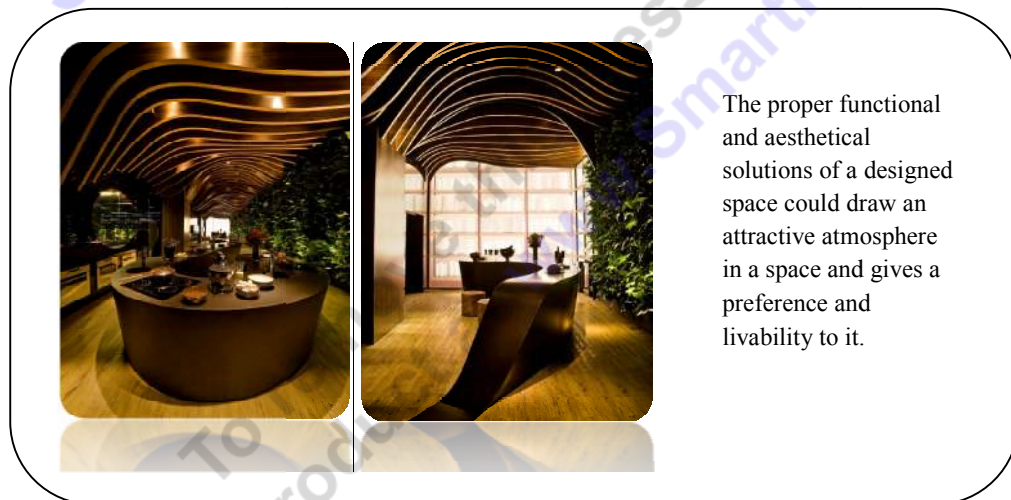


Figure 4.19: The creative and technical solutions that also presents the aesthetical attraction, provides the main aim of interior design; achieving a built environment.(URL43)

Above mentioned discussions revealed that there is an undeniable interaction between SOP and Design / Interior Design. Interior Design has an influential role on the formation of Sense of Place, where, achievement of Sense of Place should be a strong target/ goal of Interior Design to prevent space make-ups/ decorative actions. Then, in the following section, the quest of measurability of influence and role of Design on the development of Sense of Place in interior spaces will be carried out. Aim is to generate a method of measurement in order to understand and be able to quest what is the role (degree/level) of design on Sense of Place development in interior spaces? Design & Sense of Place interaction is summarised with a matrix/ table (4.4.Summary Section), where interior space visuals are placed on the intersection points of interacting indicators.

Sum 3

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Chapter 5

5. METHODS FOR MEASURING ROLE OF DESIGN ON SENSE OF PLACE ACHIEVEMENT AT INTERIOR SPACES

This chapter focuses on the Measurement of Role/ Influence of Design on the Sense of Place achievement in Interior Spaces and provides methods to measure the Sense of Place & Design Interaction in Interior Spaces.

Sense of Place and Design Interaction has two dimensions: Space and the Human beings. Method for assessment will mainly based up on the interaction between space and human beings relatively with the concepts of Sense of Place and Design. Accordingly throughout the assessment of the role of design on Sense of Place achievement in Interior Spaces, method will be developed in accordance with the questions stated below primarily:

1. What is the role of physical qualities of a space on the formation of Sense of Place?
2. How physical qualities of a space affect human beings psychologically on the achievement of sense of place?
3. How functional and social qualities of a space affect human beings psychologically on the achievement of sense of place?

Method development initiated with the determination of parameters in accordance with the above stated questions as: Tangible and Intangible parameters by the help of previously stated roles of Interior Design. Parameters derived from the literature review carried out on the concept of Interior Design.

5.1. Measuring Role/ Influence of Design on the Sense of Place

Achievement in Interior Spaces

The measurability of the role/ influence of Design on the Sense of Place achievement in interior spaces could be under debated into four headings/ captions. Through the consideration of the measuring role/ influence of Design on the Sense of Place achievement in interior Spaces:

1. Role of Interior Design _ *Articulating Identity*, dealt with Physical Dimension which could be measured by Tangible Parameters on the development of Sense of Place.
2. Role of Interior Design _ *Enhancing the Quality of Life*, dealt with Social/ Psychological Dimension which could be measured by Intangible Parameters on the development of Sense of Place.
3. Role of Interior Design _ *Articulating Atmosphere*, dealt with Social/ Psychological Dimension which could be measured by Intangible Parameters on the development of Sense of Place.

4. Role of Interior Design _ *Achieving a Built Environment*, dealt with Physical and Social/ Psychological Dimension which could be measured by both Tangible and Intangible Parameters on the development of Sense of Place.

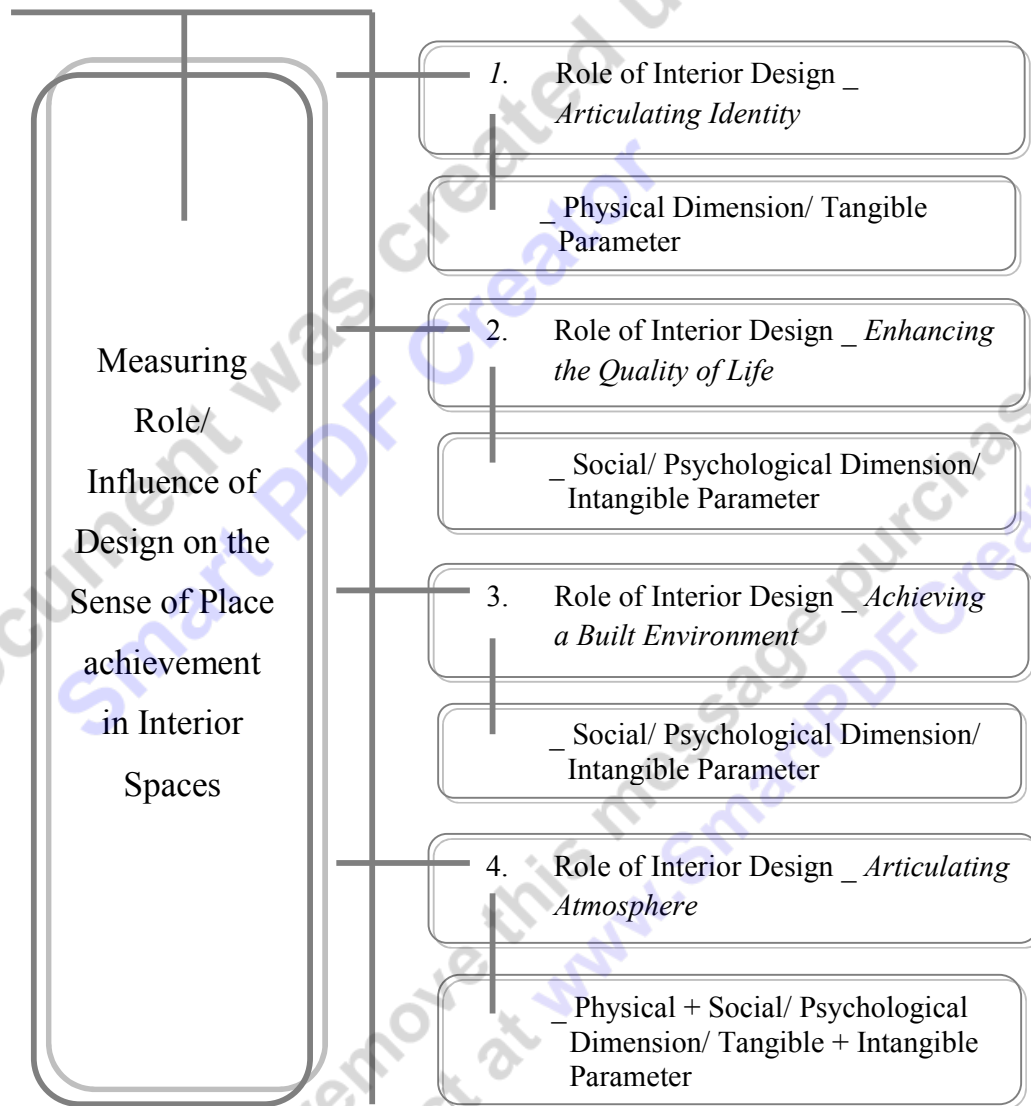


Figure 5.1: Measuring Role/ Influence of Design on the Sense of Place achievement in Interior Spaces.

5.2. Methods to Measure Sense of Place & Design Interaction in Interior Spaces

- i. The development of Sense of Place is affected from the role of Interior Design where it *Articulates the Identity*. Through this articulation the effective role of Interior Design on Sense of Place development could be measured by the help of below determined tangible parameters. Identity of interior spaces is articulated by:

1. *Spatial Form of a Space*
2. *Spatial Relationships*
3. *Pattern of a Space*
4. *Organization of Elements*
5. *Physical Attribution & Appearance of a Space*

Accordingly; identity of an interior space is directly related with its physical qualities. This section will focus on the assessment of physical qualities of an interior space and provide a method to measure their relative effect on the formation of SOP.

1. *Effect of “Spatial Form of a Space” on the Sense of Place Achievement*

Determination of the spatial form of a space being one of the actions of interior design directly affects the degree of enclosure, through the scale and formal density of a space. At the same time, this parameter influences the perception of interior space, thus, measuring “degree of enclosure” by considering human scale might help to determine how human being feel in

interior space through the response of it that derives acceptability of a space both physically and psychologically.

Accordingly, the physical analysis which will be conveyed on the determination of 3D form of a space and the assessment of its proportional relationship with the human scale will initiate the measurement. Determination of 3D form could be quested through assessment of its definers and physical characteristics to achieve degree of enclosure.

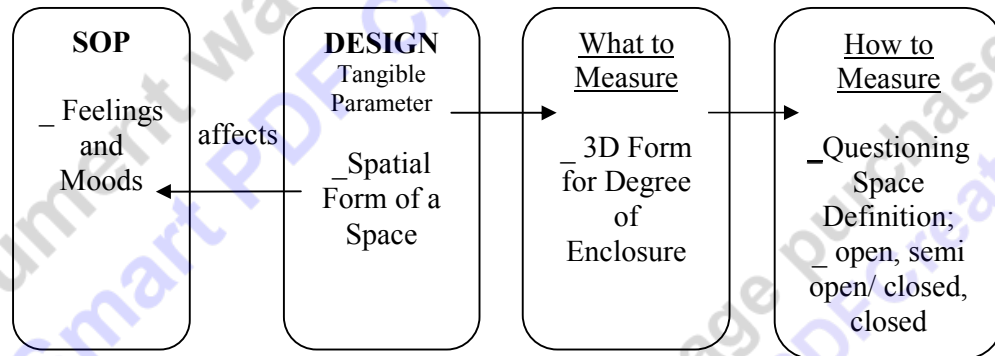


Figure 5.2: Effect of “Spatial Form of a Space” on the Sense of Place Achievement.

2. *Effect of “Spatial Relationships” on the Sense of Place Achievement*

Interior design determinates various relationships in between spaces through the creation of the volume of a space. This parameter related with the solids and voids which also affects the visual quality of a space. Accordingly, mentioned spatial relationships refer to physical determination of space_ Attached Spaces, Detached Spaces, Space in between Space and Spaces Linked with a Common Space. The way sub-spaces articulated in an entire

space effects the physical quality and visual perception which also have a crucial role on the senses; affects the preference, usability and the liveability of it.

Accordingly, the physical analysis which will be conveyed on the determination of these spatial relationships and the assessment of the volumetric relationships with its consideration on the visual quality will initiate the measurement. Determination of spatial relationships is the quest of the physical determination of volume of a space through the assessment of its definers and physical characteristics to achieve its effects in an interior volume.

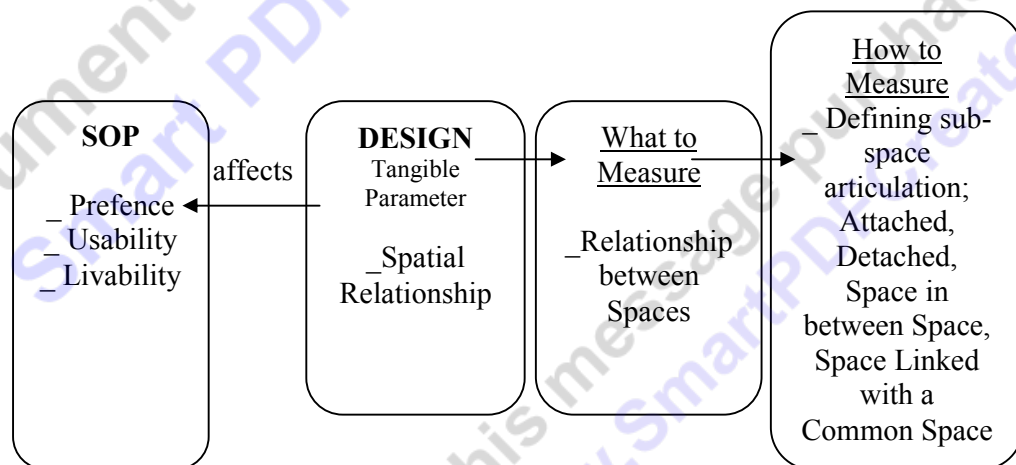


Figure 5.3: Effect of “Spatial Relationships” on the Sense of Place Achievement.

3. *Effect of “Pattern / organization of a Space” on the Sense of Place Achievement*

Determination of the pattern / organization of a space gets an important role on interior design which directly affects the identity of a space. At the same

time, this parameter influences the contextual responses of a space which is determined by the formal characteristics. The way in which space is organized by various organization types which could be named as Axial, Radial, Linear and Grid organization will correspond to the pattern of a space. Since this is one of the significant issues in the definition of a space physically it might help to determine the space recognition by human beings through affecting the perceived atmosphere which also shapes the interest.

Accordingly, the physical analysis which will be conveyed on the determination of the pattern of a space, the assessment of its organization which interacts with SOP will initiate the measurement. Pattern of space is achieved through the determination of its organization type and the quest of its relative effect on the recognition of space as a result of serial vision.

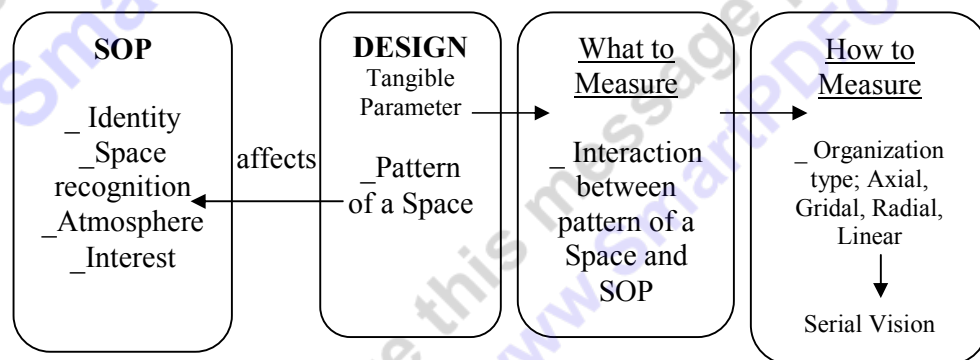


Figure 5.4: Effect of “Pattern / organization of a Space” on the Sense of Place Achievement.

4. *Effect of “Organization of Elements” on the Sense of Place Achievement*

Organization of elements in an interior being the other action of interior design directly effects the 3D organization of a space, though the space make

up which is determined by the elements of space/ design. At the same time, this parameter influences the quality of interior space, thus, the effect of the organization of elements on visual senses of human beings might help to determine how human being feel, perceive and use the interior space.

Accordingly, the physical and visual analysis which will be conveyed on the determination of the organization of elements in a space and the assessment of its ability to provide the space make up with the consideration of its effects on the visual senses of human beings will initiate the measurement. Determination of the ‘space make up’ could be requested through the assessment of visual quality and identical properties of elements of space to achieve usability in an interior.

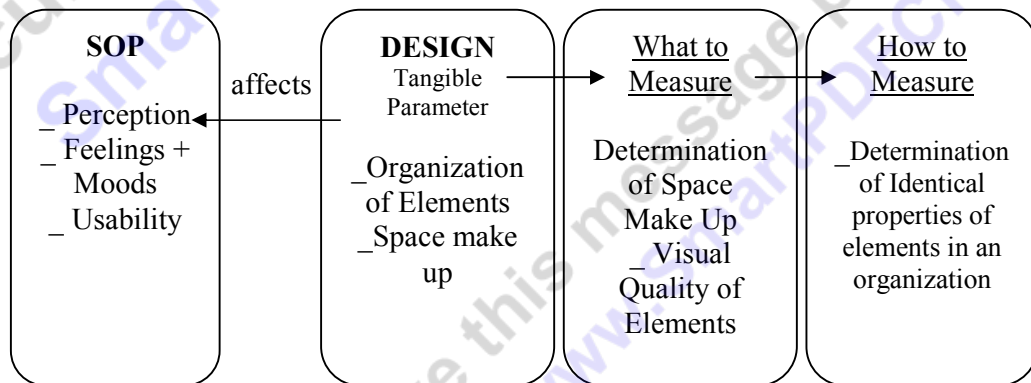


Figure 5.5: Effect of “Organization of Elements” on the Sense of Place Achievement.

5. *Effect of “Physical Attribution & Appearance of a Space” on the Sense of Place Achievement*

Physical attribution and appearance of a space provides the effective solutions of interior design which both of them directly affects the physical

layout of a space, though the emotional and visual response it presents its users. At the same time, this parameter influences human beings in terms of the accessibility of senses, thus, measuring physical and visual attribution of a space by considering its physical characteristics might help to determine how human beings feel in interior space through the visual response it presents that derives the acceptability of a space.

Accordingly, the physical and visual analysis which will be conveyed on the determination of the components character in a space/ design and the assessment of the visual response presented will initiate the measurement. Determination of visual / physical character of a space could be requested through the assessment of its definers characteristics (such as material, direction, size, pattern, value, colour) to achieve the appearance of a space.

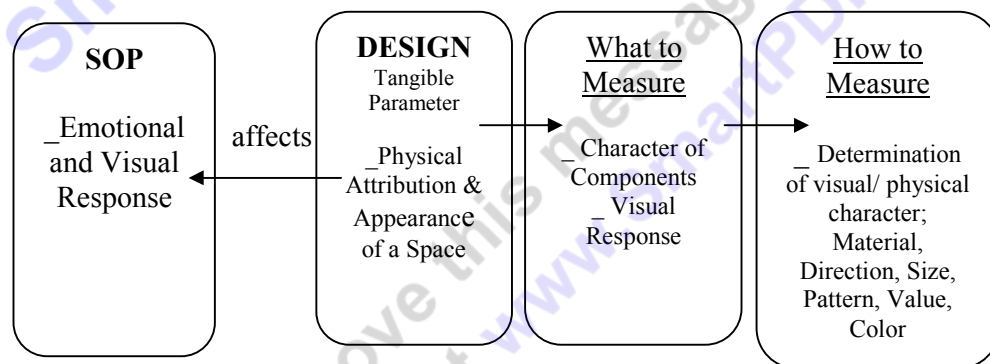


Figure 5.6: Effect of “Physical Attribution & Appearance of a Space” on the Sense of Place Achievement.

Table 1

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- ii. The development of Sense of Place is affected from the role of Interior Design where it *Enhancing the Quality of Life*. Accordingly, the effective role of Interior Design on Sense of Place development could be measured by the help of below determined intangible parameters. Quality of life is enhanced by the degree of:

1. *Belonging*
2. *Expectation, Concern, Attention, Need*
3. *Satisfaction, Enjoyment, Pleasure, Excitement, Relaxation*
4. *Memory, Preference, Influence, Fear*

Accordingly, Quality of Life is directly related with human beings conditions in a space and how do they feel in a space. Thus, this section will assess how physical qualities of a space affect human beings psychologically due their conditions;

1. *Effect of “Belonging” on the Sense of Place Achievement*

Upgrading the belonging, perception and lifestyle of human beings within a space, creates a stronger relation between human being and space. In this sense, interior design strongly affects the cognition of a space through the consideration of accepted qualities and how human beings experience the space. At the same time, this parameter influences the awareness of human beings that is drawn by the atmosphere of an interior space. Thus, possessions, physical & psychological awareness which space puts on its users to build personal background/ characteristics and to determine how

human being gain experiences and developed connections from an interior space will be considered.

Accordingly, the social analysis which will be conveyed on the determination of individual experience, physical & psychological cognitions and behaviours/ attitudes of human beings within an interior space will initiate the measurement. Determining the “degree of belonging” could be questioned through the assessment of acceptations and gained experience as a result of questioning the effect of spatial atmosphere puts on human beings.

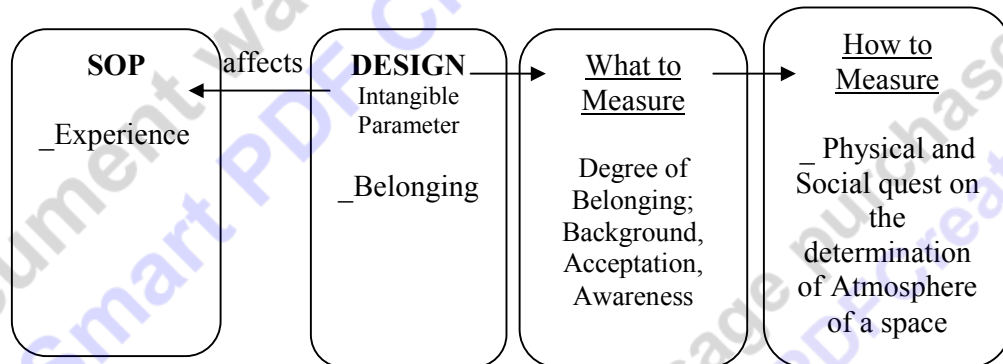


Figure 5.7: Effect of “Belongings” on the Sense of Place Achievement.

2. *Effect of “Expectation, Concern, Attention, Need” on the Sense of Place Achievement*

Expectation, concern, attention and need of human beings from a space, could provide a stronger relationship between human being and space. In this sense, interior design affects the emotional interests and feelings & moods of human beings that reconsider the enhancement of quality in an interior through the consideration of the physical, psychological and emotional demands of human beings by attractions of space. At the same time, this

parameter influences the preference of a space that answers to the needs/demands and expectations of human beings, thus, measuring degree of expectation, concern, attention or need might help to determine the well being of human being in a space.

Accordingly, the social/ psychological analysis which will be conveyed on the determination of physical & psychological demands of human beings from interior spaces will initiate the measurement. Questioning the degree of expectation, concern, attention and need could be achieved through evaluation of the attractions in space and how they affect human beings interests.

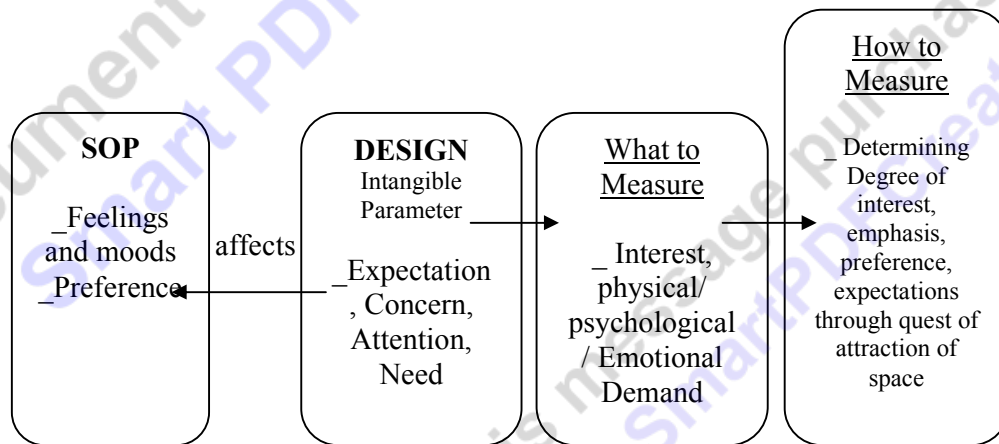


Figure 5.8: Effect of “Expectation, Concern, Attention, Need” on the Sense of Place Achievement.

3. *Effect of “Satisfaction, Relaxation, Enjoyment, Excitement, Pleasure” on the Sense of Place Achievement*

Determining the degree of satisfaction, relaxation, enjoyment, excitement and pleasure of human beings within a space, sets up a relation between human

being and space. This relationship satisfied through the visual and psychological pleasure of human being achieved with the visual representation of the space given as a result of its physical qualities. Thus, measuring comfort and multi dimensional satisfaction of human beings, might help to determine how human being impressed by an interior space through physical and visual qualities of it.

Accordingly, the physical and social analysis which will be conveyed on the determination of the level of satisfaction and assessment of it effects will initiate the measurement. Determining degree of satisfaction, relation, enjoyment, excitement and pleasure could be requested through assessment of the level of comfort, pleasure as a result of visual image perceived by physical and psychological quality of a space.

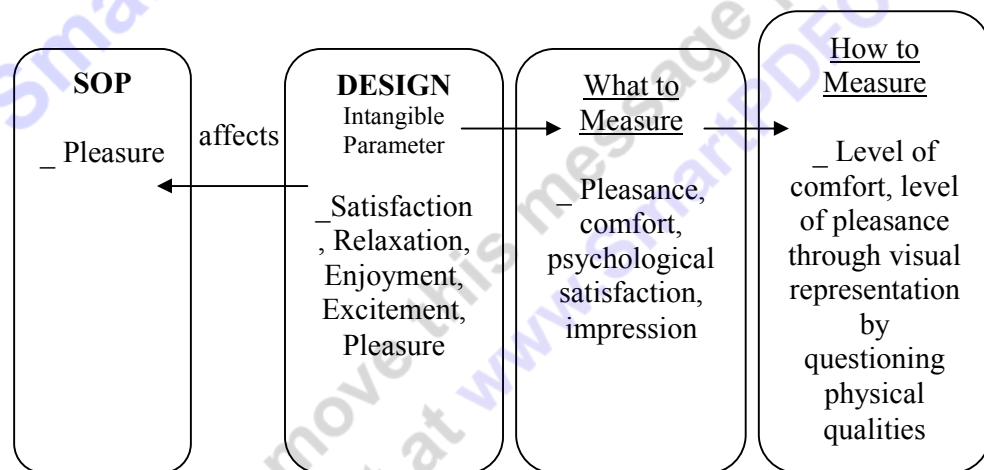


Figure 5.9: Effect of “Satisfaction, Relaxation, Enjoyment, Excitement, Pleasure” on the Sense of Place Achievement.

4. *Effect of “Influence, Fear, Memory, Preference” on the Sense of Place Achievement*

Determining the degree of influence, fear, memory and preference of human beings within a space, defines a relation between human being and space. In this sense, interior design influences and triggers the selective ability of human beings through the aesthetical and identical characteristics of a space. At the same time, this parameter influences the preference of a space, thus, measuring physical and psychological impacts, emotional constraints and remembrance might help to determine how human being comfort in and prefer a space to use.

Accordingly, the physical and social/ psychological analysis which will be conveyed on the determination of the physical and psychological impact of a space, through questioning its influence on the human being will initiate the measurement. Determination of degree of influence, fear, memory and preference could be requested through assessment of physical and psychological impact spaces put on human beings and with what kind of remembrances they draw.

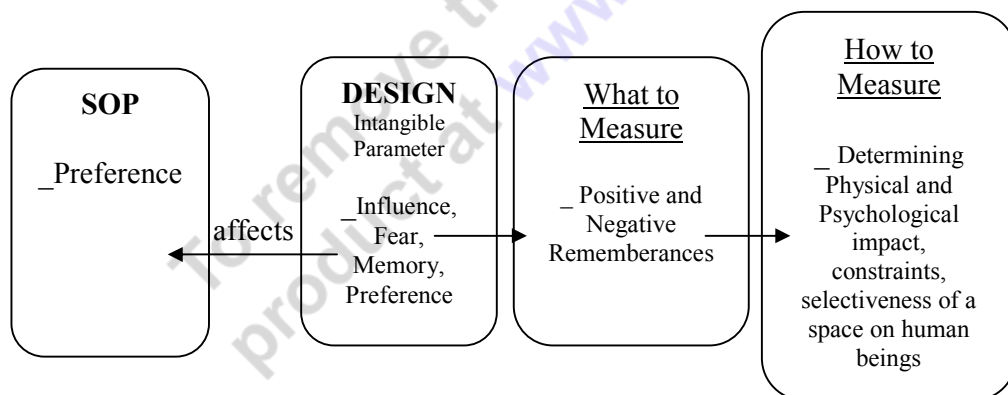


Figure 5.10: Effect of “Influence, Fear, Memory, Preference” on the Sense of Place Achievement.

Table 2

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iii. The development of Sense of Place is affected from the role of Interior Design where it *Articulates Atmosphere*. Accordingly, the effective role of Interior Design on Sense of Place development could be measured by the help of below determined intangible parameters. Articulation is enhanced by:

1. *Ambiance of a Space*
2. *Uniqueness/ Identity/ Specialty of a Space*
3. *Aesthetics of a Space*
4. *Interest of a Space*
5. *Accessibility of a Space*
6. *Constraints of a Space*
7. *Spatial Perception of a Space*

Accordingly; how physical qualities of a space affect human beings and respectively the formation of SOP will be measured with the proposed method in this section.

1. *Effect of “Ambiance of a Space” on the Sense of Place Achievement*

Determination of the ambiance of a space being one of the possession of interior design directly effects the atmosphere, through the physical and perceptual characteristics of a space. At the same time, this parameter influences the general view and motion of interior space, thus, measuring “ambiance of a space” by considering its physical characteristics might help to determine how human being perceive the interior space through the response of it that derives to sensorial experiences of human beings.

Accordingly, the physical analysis which will be conveyed on the determination of ambiance of a space and the assessment of its general view and motion will initiate the measurement. Determination of atmosphere of a space could be quested through assessment of its definers in terms of style and detail.

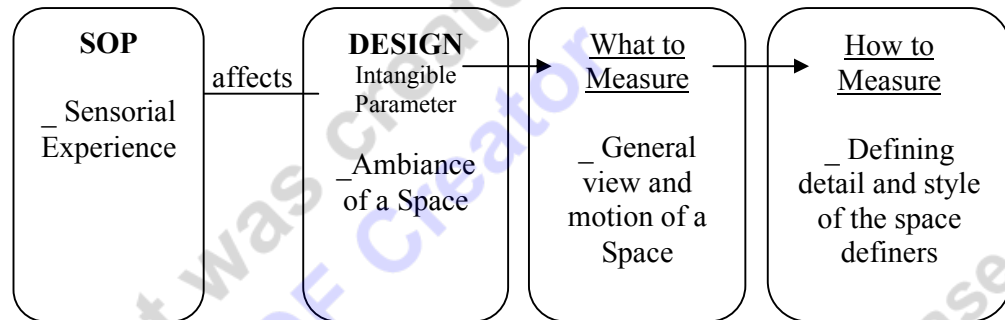


Figure 5.11: Effect of “Ambiance of a Space” on the Sense of Place Achievement.

2. *Effect of “Uniqueness/ Identity/ Speciality of a Space” on the Sense of Place Achievement*

Determination of the uniqueness/ identity/ specialty of a space being one of the professions of interior design directly draws special characteristics, though create unique pattern and identical properties in a space. At the same time, this parameter influences the spatial perception of interior space, thus, measuring value of a space by considering its specialty might help to determine how human beings ‘present themselves in everyday life’ (Goffman, 1959) in interior space through the identical expression/ characteristics of it that derives to recognition and personalization of a space.

Accordingly, the physical which will be conveyed on the determination of special characteristics of a space and the assessment through discovering its material, direction, size, pattern, color and value will initiate the measurement.

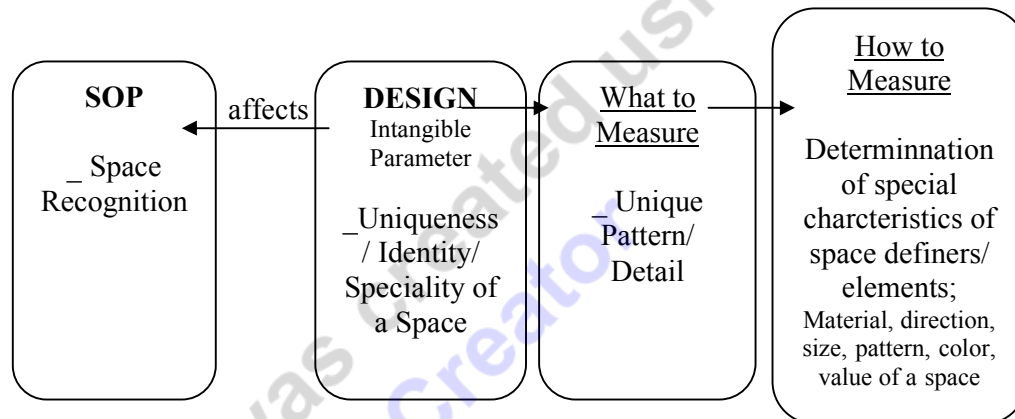


Figure 5.12: Effect of “Uniqueness/ Identity/ Speciality of a Space” on the Sense of Place Achievement.

3. *Effect of “Aesthetics of a Space” on the Sense of Place Achievement*

Determination of the aesthetics of a space is one of the fundamental articulation of interior design directly that effects to the visual quality of a space, though the appearance of it and affects the visual and sensorial belongings of human beings. At the same time, this parameter influences the perceptual quality of an interior space, thus, measuring visual and perceptual quality by considering feelings and senses of human beings might help to determine how human being feel and understand an interior space.

Accordingly, the visual-physical and social analysis which will be conveyed on the determination of aesthetics of a space and the assessment of its visual

and perceptual integrity/ quality with its appearance will initiate the measurement. Determination of aesthetics of a space could be requested through assessment of its appearance and perceived image to achieve preference on space selection.

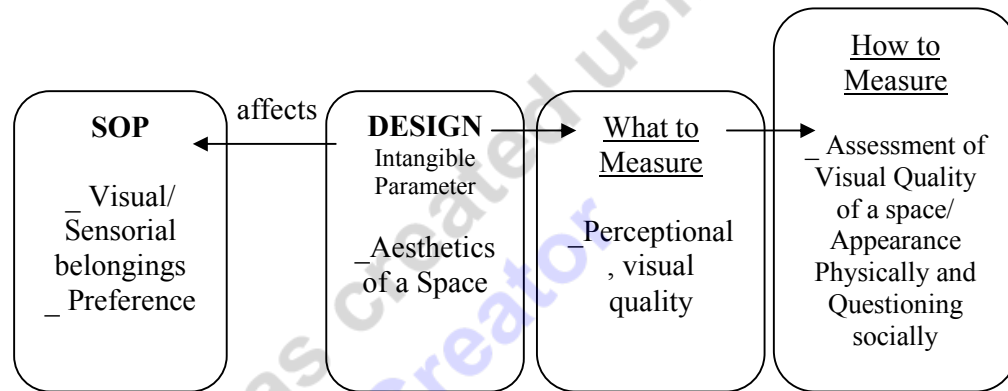


Figure 5.13: Effect of “Aesthetics of a Space” on the Sense of Place Achievement.

4. *Effect of “Interest of a Space” on the Sense of Place Achievement*

Determination of the interest of a space being one of the attractive actions of interior design directly affects the response and attractiveness of a space. At the same time, this parameter influences to the physical, psychological and perceptual attention of interior space. Thus, measuring interest of space by considering its proper response might help to determine how human beings attract in and attend to an interior space through the response of it derives accessibility on senses.

Accordingly, the visual-physical and social analysis which will be conveyed on the determination of interest of a space and the assessment of its physical, perceptual and psychological attraction will initiate the measurement. Determination of attractiveness of space could be requested through assessment

of its visual appearance and physical-social attractions within the space which triggers experience and attention to reinforce livability.

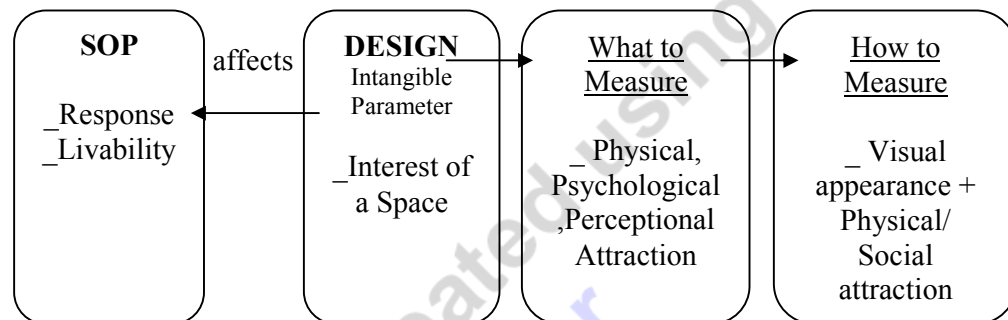


Figure 5.14: Effect of “Interest of a Space” on the Sense of Place Achievement.

5. *Effect of “Accessibility of a Space” on the Sense of Place Achievement*

Accessibility of a space being one of the actions of interior design directly affects the perceptual and physical access/ quality, though providing the multi-dimensional acceptability in an interior. Thus, measuring “accessibility of a space” by considering user types might help to determine how human being accept interior space in terms of social, psychological and physical dimensions.

Accordingly, the physical and socio - psychological analysis which will be conveyed on the determination of the accessibility of a space and the assessment of its multi-dimensional purposes will initiate the measurement. Determination of accessibility could be quested through the assessment of perceptual and physical comfort of a space.

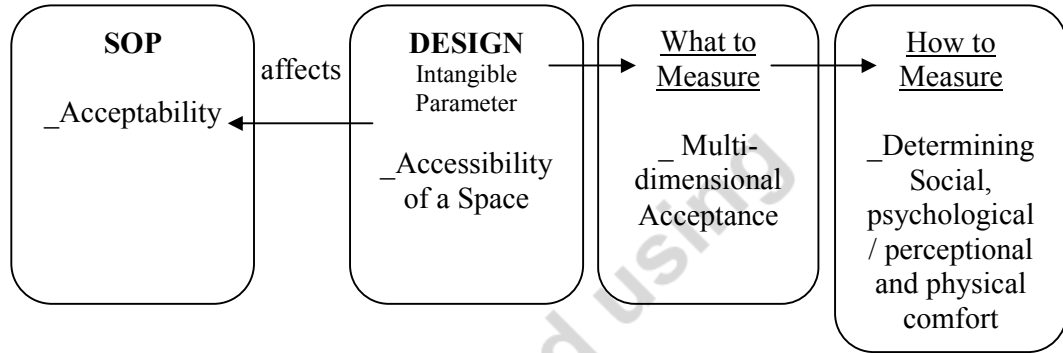


Figure 5.15: Effect of “Accessibility of a Space” on the Sense of Place Achievement.

6. *Effect of “Constraints of a Space” on the Sense of Place Achievement*

Determination of the constraints of a space create a determinative effect on interior design which directly effect to the physical, psychological, visual and emotional limitations, though the frame, atmospheric response, usability and livability of a space. Thus, measuring “constraints of a space” achieved by considering human attitudes and movements might help to determine how human being could have limited actions in interior spaces.

Accordingly, the physical and social analysis which will be conveyed on the determination of the constraints of a space and the assessment of its physical and psychological limitations with the reflection of them on human beings will initiate the measurement. Determination of constraints could be quested through assessment of the physical barriers which control the space and psychological barriers which affect the perception of space which limits human beings actions within the space.

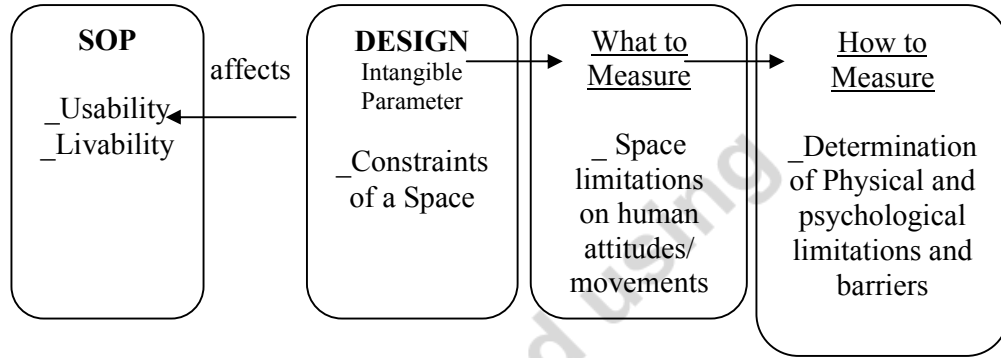


Figure 5.16: Effect of “Constraints of a Space” on the Sense of Place Achievement.

7. *Effect of “Spatial Perception of a Space” on the Sense of Place Achievement*

Determination of the spatial perception of a space being one of the creative actions of interior design directly affects the physical attribution of a space and also the visual and psychological perception. At the same time, this parameter influences the experiences and remembrances of human beings that got and had about an interior space. Thus, measuring spatial perception of a space by considering human beings might help to determine how human being perceive the interior space and had in their memory respect to that space. Besides, what kind of details remembered from that interior space that derives to perceptual understanding and psychological connectedness is developed.

Accordingly, the visual and social/ psychological analysis which will be conveyed on the determination of spatial perception of a space and the assessment of its physical attribution will initiate the measurement. Determination of spatial perception could be requested through assessment of

details which are remembered after a certain time regarding to an interior space.

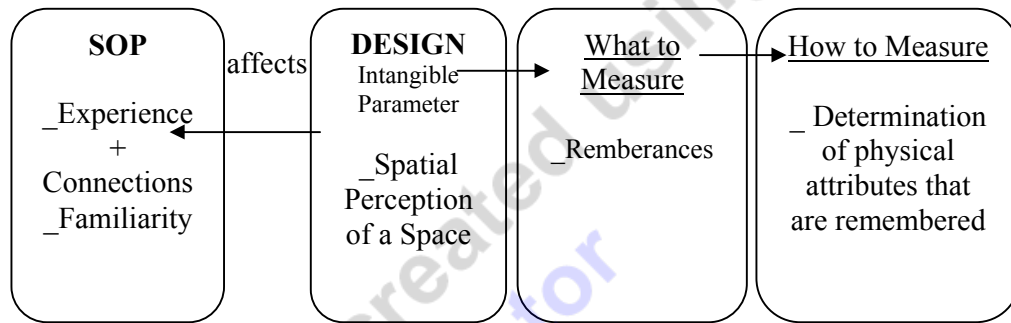


Figure 5.17: Effect of “Spatial Perception of a Space” on the Sense of Place Achievement.

Table 3

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iv. The development of Sense of Place is affected from the role of Interior Design where it *Achieves a Built Environment*. Through this achievement the effective role of Interior Design on Sense of Place development could be measured by the help of below determined tangible and intangible parameters. A built interior space is achieved by:

1. *Experience get from a Space*
2. *Secureness of/ get from a Space*
3. *Responses of/ get from a Space*
4. *Accessibility of Senses*

Accordingly; effects of social and functional characteristics of an interior space on the feelings and moods of human beings will be measured with the proposed method in this section.

1. *Effect of “Experience get from a Space” on the Sense of Place Achievement*

Determination of the experiences that get from a space being one of the most important action of interior design that directly effects to the knowledge of human beings about a space, through the physical and psychological interaction between human beings and space. At the same time, this parameter sets up the physical and psychological connection, thus, measuring experience by considering knowledge of human being about a space might help to determine how human being experience, connect and interact within an interior space through the familiarity of it.

Accordingly, the physical and social/ psychological analysis which will be conveyed on the determination of the physical and psychological connections of human beings to a space will initiate the measurement. Determination of experiences of/ get from a space could be quested through assessment of the knowledge of human being about a space.

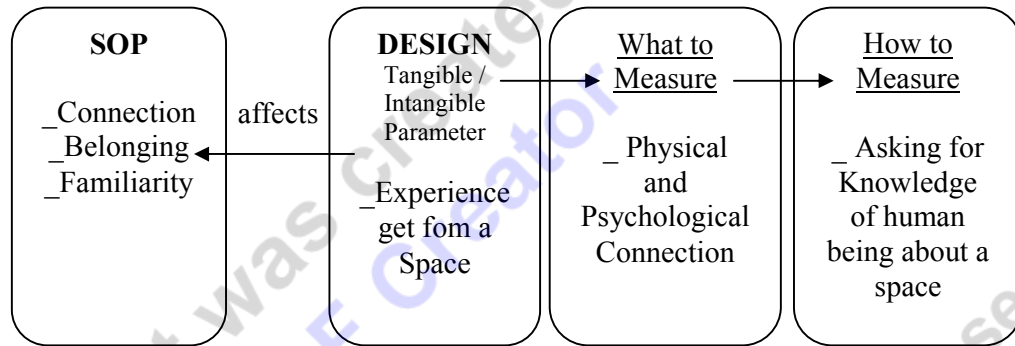


Figure 5.18: Effect of “Experience get from a Space” on the Sense of Place Achievement.

2. *Effect of “Securenness of/ get from a Space” on the Sense of Place Achievement*

Determination of the secureness of/ get from a space being one of the strong action of interior design, directly affects the comfort, through the boundaries of a space. At the same time, this parameter influences the physical and psychological safety zone of interior space, thus, measuring “physical and psychological security” by considering human comfort might help to determine how human being physically and emotionally be in safe in an interior space through the secureness of it that derives to preference of a space.

Accordingly, the physical and social/ psychological analysis which will be conveyed on the determination of secureness of a space and the assessment of its physical and psychological boundaries will initiate the measurement. Determination of safety zone could be requested through assessment of its physical and psychological comfort.

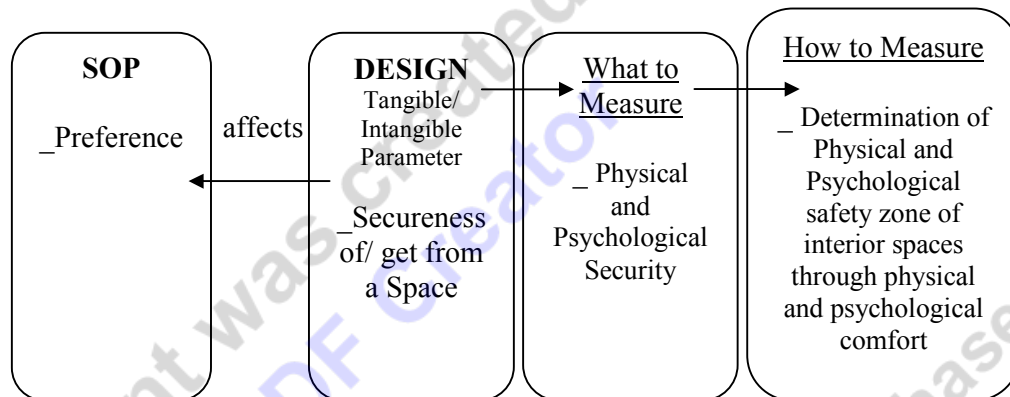


Figure 5.19: Effect of “Secureness of/ get from a Space” on the Sense of Place

Achievement.

3. *Effect of “Responses of/ get from a Space” on the Sense of Place Achievement*

Determination of the responses of/ get from a space being one of the actions of interior design directly provides the physical and psychological reaction of a space, through the expectations and demands of human beings. At the same time, this parameter influences the physical characteristics and perceived atmosphere of an interior space, thus, measuring “response of a space” by considering physical and psychological reactions might help to determine how human being use an in interior space through the response of a space that derives to usability of a space.

Accordingly, the physical and social/ psychological analysis which will be conveyed on the determination of response of a space and the assessment of its relationship between expectations and reactions of human beings will initiate the measurement. Determination of response of a space could be requested through assessment of its definer's effect on emotions, expectations, and questioning how physical characteristics as a part of space design, form, and organization affect psychological reaction.

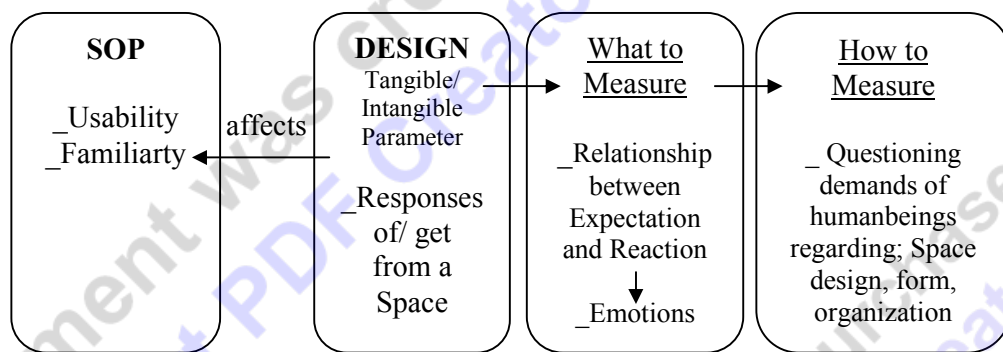


Figure 5.20: Effect of “Responses of/ get from a Space” on the Sense of Place Achievement.

4. *Effect of “Accessibility of Senses” on the Sense of Place Achievement*

Determination of the accessibility of senses in a space being one of the most effective roles of interior design that directly effects to the access/ attachment of human being in a space. At the same time, this parameter influences the level of interest in an interior space, thus, measuring accessibility of senses by considering psychological attachment of human beings might help to determine how human being attach to an interior space both physically and psychologically.

Accordingly, the physical and social/ psychological analysis which will be conveyed on the determination of accessibility of senses and the assessment of its levels of access will initiate the measurement. Determination of accessibility of sense could be quested through assessment of psychological attachment of human being to a space.

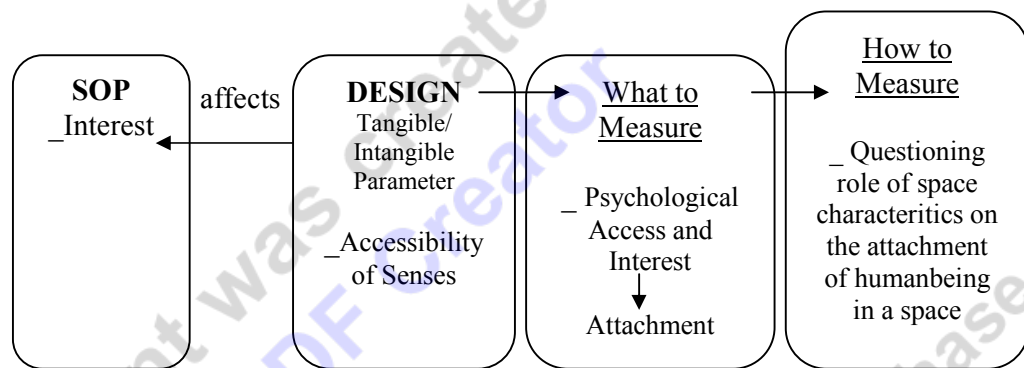


Figure 5.21: Effect of “Accessibility of Senses” on the Sense of Place Achievement.

Tab4

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Tab 5

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Chapter 6

6. CONCLUSION

“...what makes some spaces well known and others less, so; buildings would be well known first because of their imageability or distinctiveness of form; with their visibility as people move in and around them; because of their role as a setting for activity; and finally because of the significance of the role of the place in society...”
(Appleyard, 1980).

This thesis examined the relation/interaction between *Sense of Place* and *Design*. The mentioned subsidiary aims directed to enlighten the effect of design on sense of place through exposing whether it has positive or negative effects/contributions on the achievement of sense of place in the interior spaces.

In due course, this thesis mainly introduced some research questions at the beginning to expose/achieve its aims and propose answers to these questions throughout the study and will conclude in this section.

Accordingly, the responds to the so-called research questions will provide the framework of the conclusion:

1. Is it possible to quest Sense of Place in Interior Spaces?

The broad and detailed explanations on the concept of Sense of Place gave some clues on its targets, focuses and significance which were studied one by one in Chapter 2. The characteristics and the proper extensions of the concept draw/ show proper and associated properties and relative discussions focused on both of the concepts SOP and Design; interrelations between derived indicators from each concept clarified the possibility. Through these formations, it is proved that Sense of Place is a significant aspect which constructs ties between human beings and physical entities. A naked interior space lack of 'sense of belonging/attachment' could never be named as 'place'. A special identity formation in a space will then turn the space into a 'memorable place' and provide a stronger attachment to human beings.

2. What is the relative interaction between Design (Interior Design) & Sense of Place in interior spaces?

Identity formation which is an undeniable need for a 'space' to be a 'place' would possibly be achieved by a special touch of interior design. Thus, within the entire research how design and interior design supports identity formation and then SOP achievement was discussed elaborately. Accordingly, the indicators derived as a result of the literature review carried out on both of the concepts of Sense of Place and Design helped and clearly demonstrated how they have a strong relative interaction and influence upon each other. SOP in interior spaces could only be possible with a special interpretation of Interior Design where Interior Design should target to achieve SOP to achieve proper results at the end. Interior Design approach which does not satisfy its user's attachment may not go beyond a make-up or

a decoration. Then, it could be said that Interior Design strongly affects SOP where on the other hand SOP achievement should be the priority of Interior Design.

3. Is it possible to measure interaction between “Design (Interior Design)” and “Sense of Place (Interior Spaces)”?

The proper interaction of Sense of Place and Design or/ and the distinct influence of Interior Design on Sense of Place achievement engenders the possibility for the measurement of this relation. Through this consideration, this thesis reconsiders and develops a method for measuring the role of Interior Design on the achievement of Sense of Place. To achieve this purpose, the physical and psychological dimensions, and both tangible and intangible parameters of these relationships are presented and finally the influence of Sense of Place and Design Interaction is proposed with methods in Chapter 4.

Thus, within the light of SOP and Design Interaction, this study would be used as a proper framework to quest, clarify and initiate an interior design process with a target of special identity formation. It could be used as a reminder and a checklist while determining the main target/goal of an interior design.

The further stage of this research would be the testing of the proposed methods through a case study research in different types of interior spaces. The case study research will probably clarify accuracies, inaccuracies of the proposed methods and

also will help to determine the level/degree of Sense of Place in the interior spaces which is specially designated.

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