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IN SEARCH OF HOME

BEYOND BLUEPRINTS TOWARDS
BELONGING, ARCHITECTURE
AND HOMES

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أَمُرُّ عَلَى الدِّيارِ دِيارِ لَيْلى
أُقَبِّلُ ذَا الْجِدَارِ وَذَا الْجِدَارِ

وَمَا حُبُّ الدِّيارِ شَغَفَنَ قَلْبِي
وَلَكِنْ حُبُّ مَنْ سَكَنَ الدِّيارِ

— قيس بن الملوّح —

"Passing by the houses, Layla's home
Planting kisses on this wall and that wall
It is not the house that enraptures my heart
But the one who dwells in that house."

- Qays Ibn Al-Mulawwahs

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INTRODUCTION

"In search of home" is nothing more than a journey. It is a home seekers' journey that has not come to an end yet, and maybe it will not.

The journey starts with questioning the meaning of "home", hoping for a simple answer such as "home is where you grew up" or maybe "home is where you live," or even "home is the biological mother." Meanwhile, questioning the importance of architecture in the concept of "home"

Researching the topic of "home" and stumbling on different factors evoked increasingly more questions on the way. While beginning with the simplest definition of "home". The journey is just an individual's research towards "what is home". Some are based on science and research reading, and others on a few childhood memories and interpretations.

The concept of "home" along with architecture will be studied from a psychological and sociological point of view in this essay. Several questions will be researched and discussed throughout this paper, such as; What could be the meaning of home? Moreover, does architecture have the impact of providing homes and not only houses? How did the definition of home change through time? And in the end, what factors can shape the concept of "home"?

CHAPTER 1 -

"It all started with a room. Specifically, a living room begins with a dark hallway that takes the visitor from the outside to the inside. There is an opening towards the kitchen at the other end of the room. A rough-shaped room that is not defined by geometry. A room with no direct access to sunlight, no windows to the outer world, no absolute silence, and no complicated ventilation system that keeps the air free from odours and stains.

To enter the living room, you need to pass by a hallway first. At each end of the hallway, there are wooden, white, pale, and hollow doors with steel metal handles that lost their shine with time: no windows, furniture, carpet, or even artificial lights in the hallway. Once upon a time, it had a neon light, but it had been broken for many years by now. It is like a gate, or maybe just a threshold. It is a space that separates the outside from the inside and has a particular use. The visitor opens the entrance door without a need for knocking, presenting himself loudly, informing the owners of his arrival. Then, taking off the shoes and opening the second door, and all of a sudden you are inside. It is the living room.

A room with quite a complicated seating system starts with the wooden door that opens towards the inside, hitting the edge of a three-seat sofa behind it in the corner every single time. A three-seat sofa that has space for five or six people at least. Behind the sofa is a window—an open window with no access to the outworld, a window facing the void, emptiness. The window faces an enclosed, empty space called *Menwar*, and it is a space traditionally built as a shaft or an inner atrium that all kitchen and bathroom windows look at. The atrium is open to the

sky, thus providing ventilation for kitchens and rooms.

A soft carpet covered the floor, two single sofas facing the door, a noisy old wooden ceiling fan with four blades, a lamp in the middle, and a string hanging to turn on and off. An oak table in the middle of the room, with no specific colour because of paint layers added through the years. One element has not changed through all these years and layers: a teapot on the table—the teapot made of metal that became darker because of time and use. The pot had two characters, one character for the summer and another for the winter. As a tradition, the tea is made with mint in the summer and sage herb in the winter, giving two different tastes for the tea and two different atmospheres for the room. There is a contrast between the mint's fresh smell and the sage herb's earthy smell. The teapot became a piece of furniture in the room. Every morning, the grandmother prepares the tea and keeps it on the table all day long to welcome any visitor.

A chair was in the corner of the room, a white plastic chair with arms and one broken leg sewed with iron wire to keep it standing. It was perfectly placed in the room's corner, with a precise angle, facing the door to see every person coming in or out. The chair received its character from the owner, the grandma. No one dared to sit on it. It was the grandma's chair. She was part of the room, part of the place itself. She greeted everyone who came in with a smile.

To understand the place's complexity, layering, and disorder, we should go back to 1948, when more than 700,000 Palestinians fled or were expelled from their homes. Since then, refugees have been living in different camps in Jordan (Waleed Suliman, 2018). One of these camps is Marka Camp or Schneller Camp, where our story takes place. The name Schneller comes from a German businessman who

built a school for refugees under the name Schneller and later, the whole camp was named after the school. The camp started as a group of tents that got replaced with concrete shelters later, and over the years, the refugees started to build higher houses more suitable for a living.¹

The living room in this story started in 1968 as a shelter, like a tent, a simple piece of fabric hanging between a few wooden sticks. It grew to be a shelter made of metal sheets, to become a house made of concrete and a home for a married couple with eight children. With every child, the home grew until it became a multifamily home. A layer-on-layer was added to create this complicated room with no specific shape, choreography, or standard through the years.

Sharpless room, fan noise, warm teapot, echo from the shaft, mint and sage herb smell, and a whole family gathered around an old lady sitting on her broken chair, sharing laughter, fights, love, and feelings. Time passed, people moved and left, new people were born, and families changed and grew.

Revisiting the exact same house after many years. Knocked on the door for the first time, the uncle opened it. Nothing has changed, but everything is different. The light in the hallway was still broken, the same sofa and furniture, no sunlight, the window was still open, and the ceiling fan was still rotating and making noise. However, the teapot was gone, the smell was gone, the broken chair was removed, and the grandma was gone. It was the same place from childhood but had a different spirit. The visitor felt like a guest for the first time, the room was quiet after many years of noise, and the only smell in the air was the artificial Jasmin scent.

A place that got its character from the grandma, the chair, the teapot, and the room itself. The story

evokes questions about places and home, such as, what made that living room feel like it did? Is it the grandma? The teapot? Or the area around it? If that was home, what made it feel like it? The people? The objects? Or the room itself? Are humans attached to homes as places and rooms? Or are they attached to the people in the rooms? Or is it the attachment to the memory of the place? If humans find what they were attached to from the beginning, is it possible to duplicate it?

Many questions show the struggle of a young searcher for home. Questions that might be answered or might evoke more questions. This essay is nothing more than a journey in search of what home can be, and how can it be found." (Al Jazar, 2020)

CHAPTER 2 - THE MEANING OF HOME

As simple as the word "home" can be, it significantly has more depth than just a place we live at. Home can be the house humans live in, and it can be the motherland, the family, or even a partner. This chapter will try to clarify the meaning of home by analyzing and discussing it.

As the word "home" has a lot of depth and complexity, this chapter will be divided into different parts, hoping to lay a common ground at its end. The chapter defines the meaning of home from an etymological point of view, based on different languages and contexts.

2.1 ETYMOLOGY PART ONE

Words are nothing more than symbols of thoughts. Therefore, it is essential to lay a common ground for the reader and the writer regarding the meaning of the word "*home*". As the word "*home*" has great complexity, this chapter will be divided into different parts to cover as much as possible of the meaning of the word "*home*".

The simplest definition for the word *home*, coming from the Oxford Dictionary, is the house or flat you live in, especially with your family. In old English, ham, "*home*", can mean a place of dwelling, house, abode, fixed residence; estate; village; region, or country.²

The word "*home*" originates from Middle Dutch *heem* and German *heim*. This means in Old High German neuter, 'house, home, dwelling-place',³ which already raises more questions regarding the meaning of "dwellings" and "places".

Different languages have other roots for the word "home", Arabic, for example, translates the word "home" to "مسكن, *Maskan*" comes from "سكون, *Sukon*", which means *still or stillness*. To put that into context, in the holy book, the Quran, the word *Maskan* was mentioned several times but was not always pointing to a physical place.

One example where it was *Maskan* was mentioned as a physical *home*, or a building is the following:

قَالَتْ تَمْلِكُنَّ يَا أَيُّهَا النَّمْلُ ادْخُلُوا مَسَاكِنَكُمْ لَا يَحْطِمَنَّكُمْ (سُلَيْمَانَ وَجُنُودَهُ وَهُمْ لَا يَشْعُرُونَ) Quran 27:18

"And when they came across a valley of ants, an ant warned, "O ants! Go quickly into your homes, so Solomon and his armies do not crush you, unknowingly."⁴

Or

"Until, when they came upon the valley of the ants, an ant said, "O ants, enter your dwellings that you are not crushed by Solomon and his soldiers while they perceive not."⁵

In this case, homes were the place the ants dwelled in. It was their shelter and their safe place. It was a location defined by a specific area and borders which can be connected to the basic definition of the word "home". Another scenario where the word "home" is not referring to a physical place is the following:

هُوَ الَّذِي خَلَقَكُمْ مِنْ نَفْسٍ وَاحِدَةٍ وَجَعَلَ مِنْهَا زَوْجَهَا
(لِيَسْكُنَ إِلَيْهَا) Quran 7:189⁹

"It is He who created you from one soul and created from it its mate that he might dwell in security with her."⁶

In this case, the Quran describes wives as homes or places to dwell. Wives in this scenario were mentioned as a shelter to find stillness and safety within.

In both scenarios, home, or dwelling place, gives a feeling of belonging, safety, and stillness, which differentiates from "house" which usually refers to a physical building.

Going back and forth with translations between languages leads to a link between the word home and dwelling. As if "*dwelling*" is the verb of the word "home", in other words, "*dwelling*" is "being at home" or "homing". A reason behind that is the translation of the verb for the word "مسكن, Maskan", which is *home* in the Arabic language, is "يسكن, Yaskun", which means "*dwell*" in the English language. So even in old German or old English,

there is a link as if a dwelling place is a synonym for home.

However, the Holy Bible has also mentioned homes and houses in some scenarios. One of the examples is the following:

"33 The LORD's curse is on the house of the wicked, but he blesses the home of the righteous" Proverbs 3:33

The Holy Bible clearly distinguishes between a house and a home in the example above. As if a house can be cursed but not a home. A home where blessing takes place, where peacefulness falls on people inside it.

Another example where home was mentioned in the following:

*"18 My people will live in peaceful dwelling places,
in secure homes, in undisturbed places of rest."
Isaiah 32:18*

The example above makes deep connections between different concepts such as "peaceful", "dwelling places", "secure homes", and "places to rest". However, it is not very different from how the Quran described it: a place of peacefulness and security.

As "*dwelling*" has a different meaning than just "*living*", Norberg-Schulz (1979) explains "*dwelling*" as belonging to a concrete place. Norberg-Schulz goes further and explains that *dwell* is derived from Old Norse *dvelja*, which means to linger or remain.

Martin Heidegger was a German philosopher who is best known for contributions to phenomenology, hermeneutics, and existentialism

Martin Heidegger, a German philosopher who is best known for contributions to phenomenology, hermeneutics, and existentialism, refers to *dwelling* as being at peace in a protected place. He makes the conclusion based on the linguistic relationship between the following German words, "*wohnen*", "*bleiben*", and "*sich aufhalten*"⁷. This explanation comes along with the Arabic translation that has been mentioned earlier, "*مسكن, Maskan*" rooted from "*سكون, Sukon*", which means still and stillness. It is important to know that Heidegger was known for his theories of dwelling and our connection to the environment. His thoughts and ideas are as relevant today as ever and continue influencing architectural design.

Last, Tuan (2001), a Chinese-American geographer, is one of the key figures in human geography and

arguably one of the most critical originators of humanistic geography. He mentions in his book, *Space and Place: The Perspective of Experience*, that people say about young lovers that they "dwell in each other's gaze. They are free of attachment to things and to locality; they will abandon their homes and elope if they have to."⁸ which also comes along with the Arabic translation that describes partners or couples as a place to dwell to or home.

Based on this part of the research, there is a clear relationship between the word *home*, peacefulness and calmness. It is as if a *home* is not necessarily a place but a peaceful state of mind.

In the end, home can have several meanings in different contexts and different languages, as it can refer to a physical place. It can also refer to another human. What brings these meanings together is peacefulness, intimacy, and belonging, whether in a place or a human. This explanation leads to the idea that home more or less is a feeling or a state of mind. A state of mind that we need, seek and long for.



Figure 1 My first home, mother. امی مسکنی

2.1 ETYMOLOGY PART TWO

As mentioned earlier, home is a peaceful state of mind, but that can not be it. Simply because lying down on the beaches of Zadar in Croatia on a vacation, a person might reach the peak of peacefulness. Imagine a scenario where a person is lying on a beach holding a drink in the right hand and a book in the left one. Lying between two trees on a soft hammock, listening to the sea waves and enjoying the weather. That might be preserved as a peaceful moment for many but would not feel like home for most people.

The examples evoke the idea that the meaning of *home* requires more research to achieve a meaning that can define home as a concept more precisely.

Also, in Arabic, the word *home* has several meanings and synonyms. For example, one of the meanings of a home is "دار, *Daar*". The word *Daar* comes from the word "دائرة *Daairah*", which means a *circle* or *around*. As if humans belong to their homes, they can go back or turn around to them.

The word *Daar* is used in a few other contexts and it is easily found in the streets of Fez in Morocco written on different street signs referring to different places. For example, "دار الكتب, *Daar al Kitab*" literally means (home of the book) which means library. Another example is "دار القضاء, *Daar al Qdaaa*" (home of judgment), which means courthouse.

This leads to the conclusion that home is a peaceful state of mind as discussed earlier, but an essential factor in creating a home is the possibility of returning and coming back. Therefore, the rest of this research will dig deeper into other factors that might also shape a home.

CHAPTER 3 - HOUSE OF EDWARD

A question to be asked after the first two chapters of this essay, and as "to dwell", is what we do at home, what makes us dwell? What differentiates dwelling in a place from just living in it?

This chapter will cast the light on cases where "home" is missing and may be gone, cases of isolation and separation, giving the opportunity to analyze and understand what makes "dwelling" missing. The chapter is an interpretation of the artworks of Edward Hopper. These artworks might show the reality of what home from Hoppers' perspective was and how it might be stirred by his marriage and relationship with his wife, Josephine Hopper.

Edward Hopper was an American realist painter and printmaker. He was born in 1882, in New York City, into a middle-class family. His most famous painting is *Nighthawks* from 1942, *figure 1*, oil on canvas, portraying four people in a downtown diner late at night. The perspective is taken from the outside through the diner's large glass window, with no door shown to enter the diner as the viewer is left outside to watch. The painting evokes the near-meaning interactions between the subjects, which are continuously interrupted or ignored. Hands are almost touching, eyes nearly meeting, or lips are about to say something. "Unconsciously, probably," as Hopper once said, "I was painting the loneliness of a large city"⁹. Hopper's biography, marriage, and relationship with his wife, Josephine, might explain the desire to express loneliness.



Figure 2 Nighthawks (1942)

Even if *Nighthawks* (1942) is one of Hoppers' most famous paintings, the focus of this essay will be more on his living space and house. He usually expresses isolation and loneliness with people sharing the same place but inhabiting different worlds. Characters and strangers are expressed as disconnected, which can be preserved as "normal" in the context of a hotel lobby or train. However, he even expressed similar emotions of isolation in his own house, which for others, a house is a place of dwelling, intimacy, and a home.

In paintings such as *Summer in the City* (1950) and *Excursion into philosophy* (1959), figure 2, there are similar emotions of disappointment, dissatisfaction, and disconnection between the two characters. Even when there are nine years between the two paintings, both paintings express some similarities. The two paintings are almost mirrored images of each other in terms of light, composition, objects, landscape, and emotions.

In the painting *Summer in the City* (1950), the woman is entirely illuminated by sunlight coming through the window. In terms of composition, she sits on a bed with her feet resting on the edge of a

sunlit rectangle on the floor. Very similar to *Excursion into philosophy* (1959), where the man's feet meet the edge of the sunlit rectangle as well. Both paintings show sunlight falling on both figures' lower legs on the bed, linking the two figures in terms of composition and lighting. The relationship between the two figures in the paintings is challenging to interpret in many of Hopper's paintings. However, clearly, the two figures have turned their backs on each other for reasons that can only be guessed. Both prominent figures appear lost.

Both paintings have very few objects, a single-person bed that does not fit two people lying simultaneously and one single pillow. Both sitting figures are still wearing their shoes, and there are no bedsheets on the lying figures. There are almost no objects visible in one painting except for the curtains on each side of the window. In the second painting, there are more objects, such as the painting hanging on the wall and an open book lying on the bed.

The landscapes in the paintings are different; in the first one, it is a city, and in the second, it is a field. Even with these differences, there are still some similarities. Both landscapes are pale, undetailed, and kind of empty. It is hard for the viewer to capture any emotions toward the landscape as it is unclear and blurry. With nine years between the two paintings, the sky still has the same colour of transparent light blue with no clouds in it.

The disruption of intimacy caused by the lack of physical contact is heightened by the disappointed face of the female in one painting and the brooding face of the male in the second one.

Light, composition, landscape, room, objects, and humans, all these elements created a simulation of

Edward's private life, an image of loneliness and isolation, a house and not a home.

Landscapes, objects, and humans have a fundamental role in shaping a "home" based on Tuan (2001), as mentioned space is transformed into place as it acquires a definition and a meaning. It starts with finding connection and intimacy with people, connecting to the objects, and finally finding the attachment and connection to the location or place itself. Therefore, this thesis leans towards the relationship between humans and their role in defining a home. Furthermore, as the etymology of "home" can refer to people, the focus will be on Edward Hopper and his wife to try to find an explanation behind the separation in his paintings.



Considering that his paintings reflect his real life, as he earlier said, "The only real influence I have ever had is myself", an explanation for the loneliness in the painting might also be an explanation of loneliness in his real life.

Figure 3 Excursion into philosophy (1959) & Summer in the City (1950)

In an article written by Sidelnikova (2020), a writer in a digital community of artists, collectors, and art dealers called Arthive. She discusses the relationship and marriage between Edward Hopper and his wife, Josephine Nivison.

Sidelnikova introduces the two characters separately, Edward's life before Josephine and her life before him. Then, through the article, she goes deeper into their marriage and starts by writing about Josephine's paintings, saying, "According to art critics, the most powerful of her works are still those that were painted before marriage". Before marriage, Josephine had been painting successfully for 16 years. Her work was shown alongside Modigliani and Picasso, Maurice Prendergast, and Man Ray. In addition, she regularly sold drawings to the New York Tribune, the Evening Post and the Chicago Herald-Examiner."¹⁰

On the opposite side of the story, Hopper earned his living by working in advertising magazines and slowly plunged into depression due to unrecognition and inability to sell at least one painting in a decade.¹¹ Jo recommended Edward Hopper's work to the curators of a group show at the Brooklyn Museum in 1924, and when they bought one of his paintings after the exhibition had ended, it was only the second painting he had sold in the past ten years¹². As a result of the exposure, she had secured for him, Hopper was given a sell-out solo show by the gallery that would represent him for the rest of his life.

Even though it sounds like the couples had a successful relationship by supporting each other, the reality had another face. First, based on Gail Levin, an art historian who had written ten books about Hopper, Jo scratched Hopper and "bit him to the bone" he "cuffed" her, slapped her face, banged her head against a shelf, and left her with bruises.

Then, on their twenty-fifth wedding anniversary, she told him they deserved a 'Croix de Guerre - a medal for distinguished combat', and Hopper responded by making them a coat of arms out of a rolling pin and a ladle, joking about the honour of mutual domestic violence.¹³

Sidelnikova writes, "He considered her a worthless housewife, and she considered him an incorrigible egoist". Even with a marriage that lasted 40 years, Josephine mentions that Edward's ego is impenetrable in her diaries. At the same time, Edward expressed his negative emotions in sketches and paintings.

In an isolated city, Edward sought a home in his own house together with his wife. The complexity of the marriage made Edwards' paintings a simulation of what a house without a home possibly looks like. An interior with a broken soul, no connection, and no community.

Although the factors that have affected Edward's life and paintings might be mysterious and unclear, the importance of human relationships in shaping a home cannot be denied. The value of these relationships between man and his surroundings in shaping his home will be discussed in the next chapter, "The history of home".

CHAPTER 4 - THE HISTORY OF HOME

As discussed in the second chapter, "The Meaning of home", by analyzing the connection between "home" and the relationships with other humans, there might be a link. As if the relations between people are one of the factors to trigger the sense of "home" inside people.

Connecting that to "Edward's House" as a case study of relationships and home. It is clear by now that this essay leans more and more towards the fact that relationships between humans have an extraordinary role in defining a home.

Trying to understand what makes four walls and ceilings more valuable for a person than other rooms? Is it the connection between humans only? In this case, tracing back the origins of the feeling of "home" might lead to some answers.

4.1 HOME AND PEOPLE

As humans are complicated individuals with very different needs from one to another, it is challenging to create a standard for their perception. For example, as one person perceives family as a source of belonging and home, another person can perceive it as a danger and threat. The individuality of humans goes back to the fact that history is part of what builds human perception and personality.

Questioning the history of humankind might lead to some guidelines for researching the topic of "home" and knowing where to look precisely. A more straightforward example, in this case, is candles. As candles are today perceived as "cozy", it is interesting to analyze where this feeling of coziness came from. Why do humans perceive it this way? Well, an answer to that might be the history of humankind, as humans have lived with fire way longer than they have lived without it. Fire has been the source of safety, warmth, security, light, heat, and even preparing food. It was what humans gathered around to live and survive. Generally speaking, until today, humans still perceive candles and fire as a source of warmth, safety, and rest.

After discussing the importance of the sense of home and belonging, it is interesting to analyze the origins of that. As candles are rooted in fire, homes are rooted in communities and other factors.

Starting with the definition of the word "place", Tuan (2001) wrote in his book, "If we define place broadly as a focus of value, of nurture and support, then the mother is the child's primary place". As infants, the mother is the first place, shelter, and home. She is where physical and psychological comfort is found.¹⁴

Later in life, as children grow, they find belonging in their objects, as the perception of place for getting

connected to the objects in it. Children usually identify the room with their objects, as they say, "This is my chair", or "This is my blanket", and if these objects get moved to another room, they will identify the new room as theirs.

The older the child gets, and the more he grows, places become more specific and geographical. If a child receives the question "Where do you want to play?" a two-year-old will probably say "home" or "outdoor". An older child will probably give a more specific answer such as "in my room" or "in the backyard".¹⁵

These facts lead to the assumption that humans find belonging in their mothers as infants, and the more they grow, they start to find belonging to objects. Then, later in life, they actually find belonging in geographical areas as humans but do not identify "*places*" in geographical areas until growth.

The idea of belonging to mothers, humans, or communities appears earlier in our history as human beings. It can be traced back to our prehistoric ancestors when living in a group was essential and the primary way to survive different conditions. Humans lived in small groups back then when hunting, gathering, and sentinel labour were essential for our survival. Moreover, being rejected from a group back then would be tragic for an individual and would decrease survival chances. That leads to the fear of rejection as a human trait deeply embedded in our prehistoric roots because it could have lethal consequences in many scenarios.

Even the fact that humans in their nature seek belonging. They are one of the few mammals born helpless, seeking care, and belonging. Animals, like new-born giraffes, horses, or elephants, are able to stand and walk around on their own after a few hours of birth. On the other hand, humans are born without

the essential skills to survive independently. This background could explain why the fear of rejection persists today and categorize "*the need for belonging*" as one of the primary human needs based on Maslow (1943).¹⁶

This topic was studied by Yuval Noah Harari (2014), a public intellectual, historian, and professor in the Department of History at the Hebrew University of Jerusalem. The writer of the book *Sapiens: A Brief History of Humankind*. In his book, he explains that there is nothing extraordinary about our bodies, brains, or us as humans that makes us superior to a dog or a pig and explains our rise as humans. He even mentions that a chimpanzee has a bigger chance of surviving on an island than a single human on an individual level.

Harari (2014) argues for what he called "the rise of humans" by saying that the fundamental difference between humans and all other animals exists at the collective level. Humans are the only animals that can cooperate flexibly and in huge numbers.

Humans are born helpless and dependent, which relates to their mothers at the dawn of life. Their dependency follows in life from the cradle to the grave. It appears in the human rise as a consequence of communicating and relating to one another. These facts lead to our gaze and world shift towards the community as humans grow.

The impact of that lifestyle might still be present in today's lifestyle. Comparing the old and new lifestyles, nomadic communities, and rooted societies might give factors that provoke the feeling of home.

4.2 HOME AND BELONGINGS

Based on Cambridge and Oxford Dictionaries, the meaning of "belonging" is strongly related to the sense of comfort in a group and having a good relationship with other members.¹⁷ This meaning is the action of the verb "to belong".

On the other hand, "belongings" or "belonging" as a noun has a different meaning. It is no longer a sense or feeling; it is usually limited to tangible personal property, especially those that can be carried. As we say in English: "I put my personal belongings in a bag and left the house."

The same word has two different meanings: the first is a sense, and the second is substantial. One is the relation to humans, and the other is the relation to objects.

By now, it is clear that the role of humans and their relations in shaping a home is dominant. Starting with the actual etymology of the word "home" and later understanding the roots of that feeling points towards "home" and its relation to the humans' connection in shaping it. However, is that the only factor in shaping a home? It might be the dominant one but not the only one. A few clues gave some new perspectives, such as the meaning of "belonging" as it is a sense but can be tangible. Alternatively, the ethnic lifestyle of nomadism that is mentioned in the previous chapter on "home and people". These clues might lead to other factors shaping a "home" besides human relations.

Getting a closer look into the nomadic lifestyle, and comparing it to how humans live today, might answer, or evoke some questions to help search for the meaning of home. This compression will be presented in the next chapter in the hope of finding the path toward home.

Over time, people's definition of *home* has developed and changed based on the circumstances. A trip that went from nomadic communities to rooted societies. The nomadic lifestyle might show some factors shaping a home besides the human connection.

Khane be doosh "خان بدوش" is the Persian word for the English word "nomad". *Khane be doosh* means literally "*house on shoulders*". A nomad usually is a member of a community without fixed habitation who regularly moves to and from the same areas, as if they carry their houses on their shoulders.

In the movie *Nomadland* (Zhao, 2020) when the leading actor Fern was asked by her nephew about what she heard from her mom and whether it was true or not that Aunt Fern was homeless now, she replied, "No, I am not homeless. I am just houseless. Not the same thing, right?". That sentence opened many doors and evoked many questions about home and house.

The movie *Nomadland* is a story about a woman in her sixties who, after losing everything in the Great Recession from 2007 to 2009, embarks on a journey through the American West, living as a van-dwelling modern-day nomad. The movie originally is based on the book *Nomadland: Surviving America in the Twenty-First Century*, Published in 2017 by the American journalist Jessica Bruder. The book included elements that real people and events inspire. Even the movie had similar inspirations; for example, one of the characters that played Bob Wells, an American nomad, van dweller, YouTuber, and author, was Bob Wells himself. The director of the movie aimed to create a simulation of what a nomad's life looks like in the twenty-first century with all its details.

Seeing the lifestyle nomads have in the movie strengthens the assumption mentioned earlier in the thesis that communities and people have a significant role in shaping a home. In addition, the strong community expressed in the movie shows the importance of having one in shaping what Fern calls a home.

Fern had an exciting relationship with her nomadic community and a beautiful relationship with her van which she gave the name "Vanguard". She explains this phenomenon by saying that people in the communities name their vans because they become very significant in their lives, and they develop a personality.

Through the movie, Fern develops a unique relation to her belongings, like the dishes collected by her father and given as her graduation gift. Alternatively, the dinner table she made herself, and she is incredibly proud of.

Fern's character developed and adapted to the nomadic lifestyle. An interesting switch that happens throughout the movie is when Fern cannot live the domestic life she had earlier at some point. The switch was demonstrated beautifully in the movie when she returned to her old house and was finally ready to get rid of all her old belongings. That was a sign of maturing and being ready to move on—giving her the chance to develop new relations with her new belongings and her new lifestyle as a nomad.

In another movie, *The Cave of the Yellow Dog* (Davaa, 2005), they show a beautiful story between Nomads and their belongings. It is the story of Nansal (Nansal Batchuluun), the oldest daughter of a nomadic Mongolian family, who finds a small dog that she tries to keep with her throughout the movie. The movie takes the observer on a journey to the

insides of the nomadic lifestyle, showing its beauty and flow.

In one of the scenes, there is a close-up of the table where they have their mirror on. The mirror and table were full of photographs of people hanging and standing around. They even had a small statue of what became apparent later in the movie: their God.

After seeing that scene, many questions started hovering around, as they are nomads, people who appreciate mobility and have their houses carried on their shoulders. How necessary are these photos and small belongings? Maybe it is not a coincidence that the word "belongings" comes from "belong".

Looking at the nomadic lifestyle, and how humankind lived before, might open the horizons for ideas that might be forgotten about the definition of home.

In an interview with Juhani Pallasmaa, a Finnish architect and former professor of architecture at the Helsinki University of Technology, he talks about the concept of home. Pallasmaa says that "home" can be a specific place for some, but it became an idea he carries with him for people like him. The architect gave an interesting example, where Pallasmaa said that he carries a few of his objects with him while travelling, and he places these objects on the hotel bed to make the space feel like home. (Pallasmaa, Peter Zumthor and Juhani Pallasmaa - Architecture Speaks, 2018)

From the first chapters, it is clear now that home is strongly related to the human connection, whether called community, family, neighbours, or group. This assumption was strengthened by the first chapter's "etymology" on page 12 and by closely looking into humans' history and the roots of nomads.

Figure 4The Cave of the Yellow Dog [Screenshot]



Finally, this part will spot the light on a question that will be answered with humour and irony. If belongings are so important, why do people rent furnished houses? Of course, we rent them because of the need for dwellings when we move to a new city or new country. Even though furnished housing was not for everyone a few years ago, in other words, not everyone wanted to live in a furnished house.

In Egypt and specifically in the Egyptian accents, furnished houses as a word has a negative connotation. Furnished houses until today are used to describe a brothel. And that goes back to the fact that only sex workers were the ones who rented furnished houses in the past. Of course, that is not the case today in Egypt, furnished houses are rented by everyone but still until our day the word “furnished houses” has that meaning.

4.3 HOME AND LOCATION

Looking at the nomadic lifestyle and the path this essay is taking might give the impression that the meaning of "location" is irrelevant in shaping or triggering the feeling of home, but that is not true. This essay does not deny the importance of "location" in shaping a home but spotting light on factors that might have a more prominent role in creating it.

The location has an essential role in the nomadic lifestyle, even if it is not mentioned enough. Felix Marquardt (2021), in his book, *The New Nomads: How the Migration Revolution is Making the World a Better Place*, starts by explaining the meaning of the word nomad based on its etymology from Greek. He wrote "the act of wandering on said pasture". He added later on that humans today became so obsessed with the mobility that they forgot that nomadism is also fundamentally about location as well. He argues that nomadism is not only about movement, it's also about the local expertise, groundedness, community, family, awareness of limits, frugality". Both Marquardt and Tuan (2001) agree on that point. Tuan (2001) explained that nomadism is not only about space and movement but also about identifying the space and turning it into a place.

The nomad worlds consist of locations connected by a path, and even if it sounds like nomadism is only about movement, it is not. Nomads move, but they move within a circumscribed area, and the distance between the two extreme points of their peregrination seldom exceeds 200 miles. Nomads pause and establish camp at roughly the same places (pastures and water holes) year after year. (Tuan, 2001)

Places and locations have a significant role in shaping humans' lives and homes. While analyzing the nomadic lifestyle and studying the details of their lives gives a better understanding of the hierarchy of the factors in creating a home.

Based on the last part of the essay. It is as if humans find "home" in other humans in first-hand, as it is the most dominant factor in creating a home. In the second place, humans need their belongings and objects actually to start identifying the space as their own, and finally, the location is the last piece. This hypothesis is demonstrated in the figure below in *the pyramid of elements* in Figure 4.

The pyramid is just a simple summary of what this essay has dealt with—keeping in mind that the pyramid is based on humans' way of living earlier and not how it is now. In other words, things have changed, for the better or the worse, which will be discussed in the next chapter.

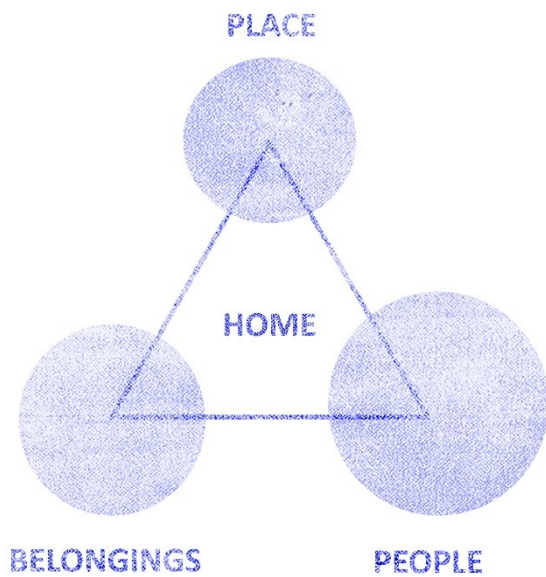


Figure 5 Pyramid of elements

CHAPTER 5 - HOMES UNTIL TODAY

Today most of us might not live like nomads anymore. There was a switch in human behaviour that took them from being groups of nomads to living on the same ground for a lifetime. As if humans started to value the ground and location more than ever, and that, of course, has its reasons.

Some might argue that nomadism declined in the 20th and 21st centuries for economic and political reasons, including the spread of systematic agriculture, industry growth, and governments that view nomadism as incompatible with modern life.

On the other hand, many articles state that until about 10,000 years ago, there were few, if any, permanent homes or villages. People moved around all the time, from place to place,¹⁸ just like nomads. Approximately, and probably not an accident, humans invented agriculture between 7,000 and 10,000 years ago, during the Neolithic era, or the New Stone Age¹⁹.

Farming might be one of the first reasons humans started to value the ground and use it as a source of living. When that happened, the concept of "home" started to take the shape known today. "home" is a place of growth, childhood, or even the house of memories.

Even with that change, humans might have had a sense of community in their homes. Nevertheless, at that time, the value for communities was still dominant because, for several reasons, one can be trading. Where trading, for example, needed more than one person for it to happen.

However, of course, the value of land and location increased in those circumstances. Meanwhile, the value of things and belongings also increased as objects were the currency used for trading.

After the Industrial Revolution, things changed. It transformed economies that had been based on agriculture and handicrafts into economies based on large-scale industry, mechanized manufacturing, and the factory system.

When that change happened, the Industrial Revolution had a significant impact on immigration worldwide, from one country to another and from one city to another. As a chain of effects from city growth, urban slums, economic insecurity, and more job opportunities.

Architecture also had to adapt to the world's new situation and create solutions to the city's growth, urban slums, and lack of housing. Which led at that time to the mass production of housing and social housing

In the middle of the 18th century, a man did not move for the community anymore or care about belongings. The most crucial factor was geographical location. It was significant in that stage to have a location that allowed the workers to have their jobs within a short distance, without even considering the community or else around it.

Due to the significant number of immigrants in that period, a logical solution for housing these people was mass production and social housing. However, this solution came with a fair amount of challenges; not discussing all of them in this short essay, but taking into consideration a few of them might lead to several ideas that can be taken from this essay.

One of the challenges that came with designing houses might be the new perspective that has been

developed on what has been called earlier *the pyramid of elements*. The pyramid demonstrated in the previous chapter of location, belongings, and people had a totally new order as if it flipped upside down.

The flip of the pyramid makes it stand on its shortest side, taking away its balance. Sometimes, when the balance is gone, the consequences can be complicated.

The next chapter will discuss one of the most tragic stories about the concept of social housing in the 20th century. The Insights of the story might give some answers for this essay or might evoke more questions to be asked.

4.1 COLLAPSING UTOPIA

Many projects that started as a solution for housing created massive negative consequences on society and the architecture world. One of them is Pruitt-Igoe, a powerful story with a dramatic ending.

In a story like Pruitt-Igoe, it is complicated to point out the reason behind the disaster. The reason behind this is a combination of different factors, some are known, and some are not. Factors like sociology, psychology, politics economy, and architecture take part in the guilt in this story. Postmodern architectural historian Charles Jencks called Pruitt-Igoe's destruction "the day Modern architecture died."

Pruitt-Igoe was a combination of the Wendell O. Pruitt Homes and William Igoe Apartments to create an urban social housing project that was first occupied in 1954. The construction started in 1951 and was finished in 1955. Back then, it consisted of 33 11-story apartment buildings located on a 57-acre (23 ha) site on St. Louis's lower north side. The complex totalled 2,870 apartments, one of the largest in The United States of America back then.

By the late 1960s, the complex had become internationally infamous for its poverty, drugs, crime, and racial segregation. The 11-story high rises within the complex almost exclusively accommodated African Americans²⁰, even though it was built for young middle-class people of all races.

All 33 buildings were demolished with explosives in the mid-1970s. The project was a widespread symbol of failure amongst architects, politicians, and policymakers, representing the failures of urban renewal, public-policy planning, and public housing.



Figure 6 Le Corbusier, *La ville radieuse*, Paris

Architect Minoru Yamasaki designed the complex. Initially, the city planned two partitions: Captain W. O. Pruitt Homes for the black residents and William L. Igoe Apartments for whites. In 1951, an *Architectural Forum* article praised Yamasaki's original proposal as "the best high apartment" of the year²¹. The complex followed the principles of Le Corbusier and the International Congresses of Modern Architects. Residents were raised to 11 floors above ground to save the ground and space for communal activity.

As there are many points of perspective on this story, this essay will focus on only the three factors mentioned earlier, people, belongings, and location, and discuss them in the next part of this chapter. The chapter will be divided into three subchapters, separately discussing every point of view. Not necessarily to lead to a conclusion but maybe to evoke more questions.



Figure 1. Demolition of the Pruitt-Igoe housing complex (1972).



4.1.1 LOCATION AND PLACE

When discussing location, the purpose is not to talk about Pruitt-Igoe after it was built but rather to discuss the potential of the location as a site for a place for housing people.

Pruitt-Igoe was located in the northwest of downtown St Louis, Missouri, in the United States of America. Some articles argue that the neighbourhood was already economically depressed even before the disaster of Pruitt-Igoe. However, a more traditional housing complex named Carr Square Village was across the street from Pruitt-Igoe. Unlike Pruitt-Igoe, Carr Square Village was smaller but different. It was in the surrounding area, but it was a low-rise complex and featured more traditional designs. Carr Square Village was built 12 years before Pruitt-Igoe, but despite its older age, it outlasted Pruitt-Igoe and boasted lower crime and vacancy rates, all while being in the same neighbourhood.²²

The fact that Pruitt-Igoe was sound in addressing the post-war migration of Southern farmers who were forced to move into unsafe and unsanitary slums of the inner city to remain close to their places of work.²³ The inner city placement and the distance to working places might also signify the location's potential.

Finally, part of the quality of the location was to give the most disadvantaged people the opportunity to get a more beautiful view of St Louis than what the richest of the city has.

These facts might not be the whole truth, but clearly, as it was a project that cost \$36 million, 60% above the national average for public housing²⁴, governments saw potential in this area to grow and cover its cost.

All these facts lead to the assumption discussed earlier that mass production and social housing, combined with the modern movement, focused on the location only, regardless of the importance of other factors like community and belongings.

4.1.2 BELONGINGS AND OWNERSHIP

The Pruitt-Igoe Myth (Freidrichs, 2011), is a documentary film detailing the history of the Pruitt-Igoe public housing complex. It argues that the violent social collapse within the Pruitt-Igoe complex was not only due to the demographic composition of its residents. Instead, it resulted from broader, external social forces, namely the declining economic fortunes of St. Louis. The resulting impact on employment opportunities and the project's failure to meet occupancy projections from the start and, therefore, meet the monthly income projected to cover maintenance costs.²⁵

The documentary represents the experiences of its residents, adding a human face to a subject that has become depersonalized. It tells the story from the residents' perspective with all its pros and cons.

Regarding the objects in the complex, residents were not allowed to have televisions initially, not colouring the walls or changing the tiles. Jacquelyn Williams is a former resident of Pruitt-Igoe. Her memories reflect the many contradictions of the Pruitt-Igoe projects. However, like her, many former residents have fond recollections.

Williams tells the story about her mother painting the wall to the colour black, so the children could use charcoal for doing their homework because the mother had no money to buy supplies for her children. Williams speaks about colouring the wall as if it was a crime. She says that she was scared that the inspectors would put them out of the complex because of the wall's black colour.

The former resident also mentioned that they could not have a television initially, and later on, they allowed them to have it. As well as Pruitt-Igoe had a special kind of furniture, and it was not the good

kind. The management of the building decided to create unbreakable items explicitly designed for Pruitt-Igoe. In addition, the buildings were outfitted with "unbreakable" lights that were covered in metal mesh and intended to reduce vandalism.

In her final thesis, Melissa Calivis Green (1998), a sociology graduate from Oberlin College, demonstrates that crime and self-perception include social factors and the physical design in Pruitt Igoe. She writes about the tiles designed in complex writing, "These tiles were designed to be unbreakable and vandal proof. However, residents of Pruitt Igoe proved otherwise. They took special efforts to destroy and deface the tiles"²⁶. It is not to discuss the social aspect of that behaviour but to understand the relationship between the residents and their belongings.

The importance of belongings in a home can be discussed in a separate essay, as it is a complicated dilemma between the architect and the client. An architect who believes "God is in the details" quoted Mies van der Rohe and a client who searched for freedom, a sense of ownership, and expressing themselves in the design.

The standardization, regulation, and limitations sometimes create a lack of ownership in a house. A feeling that is mainly perceived in a hotel room, where everything is there, but nothing is yours.

The lack of ownership has its consequences, and of course, as said earlier, this essay will not discuss the psychology behind it, but the consequences were apparent in a project like Pruitt-Igoe. The lack of ownership in humans' own homes creates an empty interior, with meaningless art pieces hanging on the wall and pale walls. Suddenly, the house owner becomes a visitor or a guest, and the home becomes a hotel room, full of things but empty.

Not very different from what Edward Hopper expressed in *Hotel Window* 1955, where a lady is sitting on a couch in a room with no character. A place with no identity, very expected from a painter who felt isolated in his career.



Figure 8 Hotel window (1955)

4.1.3 PEOPLE AND COMMUNITIES

When the project's architect Minoru Yamasaki was asked about Pruitt-Igoe's failure project, he answered, "I never thought people were that destructive".²⁷

As mentioned in the second chapter, what brings the different meanings of home are peacefulness, intimacy, and belonging, whether it is found in a place or a human. Unfortunately, for many reasons, people could not find that in Pruitt-Igoe.

It could be argued that the complex had two main problems regarding the concept of community. The first one is the separation. There were three different levels of separation on three different scales. Separation in the household, where fathers were separated from their families if they did not have a job. Separation of black and white communities in the complex itself and finally, the separation between Pruitt-Igoe as one complex and the outside world.

In the documentary, one of the residents mentioned that the welfare department had a stipulation that if families wanted to move in, the family's father had to leave the United States. That was not a one-family case, and it was a more significant issue than that. *"The welfare Department had a rule that no able-bodied man could be in the house. If a woman received aid for dependent children. If a man loses his job, he is looking for work. He still had to leave home."* So said Joyce Ladner, an American civil rights activist, author, civil servant, and sociologist²⁸.

The second part of the separation was based on human colour. Initially, the city planned two partitions: Captain W. O. Pruitt Homes for the black residents and William L. Igoe Apartments for whites. Of course, this decision was based on historical and

political discussions, which is not what this essay is about. However, it cannot be denied as a form of separation between communities.

Even after the complex lost almost all white residents, the separation was still there. In her thesis, Green (1998) wrote that "the physical design of public housing minimizes communication and contact between residents, thus eliminating the chances for community within the project while decreasing the probability of trust forming among residents. She concluded that the physical design was in part responsible for the perceived powerlessness residents felt over their environment."²⁹

The third kind of separation was between the complex and the outside world, also related to architecture and design. Some articles argue that the layout of Pruitt-Igoe ignored the traditional knowledge about how cities grow and develop. They wrote that nearly every thriving city on our planet was built organically and unpredictably. Buildings popped up as needed, and city blocks expanded gradually.³⁰

Pruitt Igoe was the architectural manifestation of the national housing policy whose goal was simply housing without regard to the community. Unlike traditional slum areas, Pruitt Igoe lacked streets and alleys that served as semi-private spaces where neighbourhood friendships could blossom. Instead, Pruitt Igoe was situated on a "superblock" or an amalgamation of 4- 6 city blocks, isolated from the street and closed off to traffic. The buildings were organized on a rectangular grid that opened up; each of the eleven buildings' entrances was located in the project's interior, facing one other without access to the street.

Green (1998) wrote that the buildings were not positioned concerning the surrounding streets; most project buildings were not aligned with the street and instead faced inward. This type of building organization became identified with housing projects. The creation of superblocks stigmatized and isolated residents and further separated them from the larger community.³¹

The second problem regarding community is the lack of research and understanding of the client, who is not necessarily the one who pays but the actual user. It could be argued that the standardization that came with the modern movement of architecture and mass production created a distance between the architecture world and the human scale. Projects had to be finished in minimal time, with an enormous number of apartments and houses. That leads to the loss of the human touch in architecture,

These factors have been mentioned shortly in this chapter, even though they can be studied in more depth later in other studies and research.

CHAPTER 6 - THE ROLE OF ARCHITECTS AND THE NATURE OF HOME

This chapter of the research won't be as neutral as the rest of the thesis, for many it might be preserved as bold statements with a subjective point of view. And that is exactly what it will be. As an interior architect, the profession requires clear decision-making in communication. That is why this chapter will be less poetic and more technical, communicating thoughts and beliefs that a young architect has constructed as guidelines for his career.

Does architecture have the impact of providing homes and not only houses? -

If it is agreed by now that community, belongings and location are factors that shape a home, then it is possible to spot the light on those three factors from an architectural point of view.

Architects today have less impact on location, as in most cases it is already given by the owner. Communities and shaping them could most likely be a full study by its own.

The book will mainly spot the light on Belongings as a factor of shaping homes. Of course, there is a difference between an architect and an interior designer or decorator, and that will not be discussed here. The focus here will be on specifically the architect's role. In other words, the discussion won't be regarding furniture and styling, it will be

regarding the conceptual thinking behind belongings from an architectural point of view.

The next part of this chapter will be pieces of advice a young architect gave to himself and wrote them down through his studies. They might be personal but could also be applied to others.

6.1 UNDERSTAND YOUR ROLE

Everyone has a dream of being an architect -bold statement- either it comes from the little house you drew as a child or from the urge to create and craft space. Most people grew up with the square, the triangle on top and a circle on the corner to demonstrate the sun as their first-ever design for a dwelling. Either as a sketch on paper, the small castle built out of sand, or maybe an advanced example like the house built in The Sims (a computer game) or the toys placed on top of the bed to create an intimate space.

The clash between customers and architects is usually created when both parties have the urge and the dream of creating a space. One party sees it as a god creating a space and the other sees it as a child drawing their squares and triangles, placing their toys in the room to create an intimate space for living. Not a coincidence that Figure 6 for Le Corbusier has been referred to in a few articles as “hands of god” to describe the hands of the architect pointing at his design with pride.

As an architect, understand that the urge to create excites you as much as it does in others. The role of the architect has to be redefined and shaped, as it is no one's role to be the god the creator. Give the space for inhabitants to make their own homes, place their own belongings, and express their own identity. In the next part of this chapter, there will be more concrete examples of how might architects create more space for identity, a space for expressing the inhabitant's core.

6.2 QUESTION THE BASICS

Don't take things for granted, question a door, a window, and even a wall. Try to understand the core meaning of the window and the real meaning behind it.

Every single element in the house has a simple definition, but also it has a profound philosophical aspect. For example, a door handle is simply a handle used to open or close a door. Meanwhile, Juhani Pallasma argues that the door handle is more than that. He mentions that a door handle is a handshake with the building, just like a book is a handshake with the writer. So when designing a door with a handle, it's interesting to remember what the door handle tells about the building, whether it is cold or warm, massive or soft, and what the story that the handle is saying.

Another personal example is the bay window. A window can be defined as an opening in the wall to provide light and fresh air. It is usually closed by casements or sashes containing transparent material (most likely glass) and can be opened and shut. Meanwhile, Louis Kahn evokes a phenomenal question regarding the basic definition of the window. In the book, *Louis I. Kahn: Conversations with Students*, Louis Kahn demonstrates a conversation between a man and a wall.

"The wall did well for man.

In its thickness and its strength
it protected him against destruction.

But soon, the will to look out
made man make a hole in the wall,
and the wall was very pained, and said,
'What are you doing to me?

I protected you; I made you feel secure -
and now you put a hole through me!'

And man said, 'But I will look out!....'

Most elements in a building are either inside or outside. For example, a wall is inside, but the façade is outside. Furniture, some of it, is indoor furniture, and some of it is outdoor furniture. Usually, the indoor floor is wood or soft stone, while outdoors is rough stone or wood. In other words, most elements have either inside characteristics or outside. The window, meanwhile, is different; it is both inside and outside, it's in between. What decides the window's position is the viewers' position. The window can be both, part of a street and part of an interior. A house with many windows is usually a bright house, and a street with many windows is a street with many stories.

It has an interesting character as the window part of the inside and the outside. When walking in the street and looking into the windows, the viewer can usually tell what the inhabitants of the house want to tell about themselves. For example, a person who likes plants places most of their plants on the window to reach the sun. Meanwhile, people who don't own plants put some of their valuable belongings on the window sill, as if they also want the viewer from the outside to say something about them. In the Dutch language, a bay window is "bloemenraam"; translating that back to English means literally "A flower window" which brings bay windows to their original use, placing flowers on them.

On some windows, there are posters, flags, family pictures, furniture and many other examples. Most of those objects usually face the outside as if the inhabitant wants to tell the street a story. Most of these objects carry a story, something the inhabitant is proud of as if it is a way of expression, a way to express who they are, a way of expressing their identity. In this scenario, a window is a communication tool between the inhabitant and the viewer. The inhabitant expresses who they would

like to be perceived as and what the world sees them as.

By now, the definition of the window as an opening has evolved through this article to become a way of expressing identity. So now, when we see the window as an expression tool, it evokes more questions, which also is connected to the belongings, identity and home. Modern window design is about minimalism, clean lines, and unobstructed views. It puts simplicity above all else with natural textures and neutral colours. Moreover, because of this simplicity, modern window frames are often less expensive and easier to clean than more ornate windows. Many architects even aim to use floor-to-ceiling windows in their designs. This article doesn't criticize that kind of design ideology. Meanwhile, it moves the attention towards other kinds of windows that have been used less.

Using frameless windows might give a modern feeling to the house, but it has almost been forgotten to give the inhibition space to express themselves. This issue is present in design today, where a sleeping room is built exactly based on the standard measurements, which in the end creates a room that can be furniture in one single way, the bed fits only if it is facing a specific direction, a closet must be on the specific wall, and the other objects have their specific spots.

From a designer's perspective, it might be a "well thought" design, but the freedom of expression inside has been taken from the user. The importance of identity in a home and building homes, not just houses, can be a discussion for later. Bay windows are not necessary or the only way to transfer a house to home; it is just a way to think.

The interior space created inside the bay window is usually a space of expression. Inhabitants may use

the space as a tiny living room and the window sill as a couch. Some others might use it as a desk or whatever it can be. The purpose of this scenario is not to tell what it should be used as. The user is the one to decide. Many ideas can be found on the internet or in books or magazines, but for once, it might be time for designers to step aside and give more space for users to express their identity.

One of the interesting aspects of avoiding bay windows in buildings today is the economic issue with it. In countries like The Netherlands, if the window depth is less than 1.8 m, then the window area doesn't count as a living area. For example, having less area in an apartment leads to a lower price. So even though the bay window is occupying 1.8 m in depth, that still doesn't count as a living area.

CHAPTER 7 - CONCLUSION

This chapter is not the end of the "in search of home" journey. It is just a station that allows stopping and concluding what this research has dealt with for now. So many questions have been answered, while many more have been evoked. Theories have been presented, and assumptions have been written.

Questions such as; What can home mean, and does architecture have the impact of providing homes and not only houses? How did the definition of home change through time? Furthermore, what factors can shape the concept of "home"? This chapter will summarize the answer to each question as direct and straightforward as possible.

What can home mean?

It is a peaceful state of mind that people, consciously or unconsciously, know that they can return to. The word "*home*" has many meanings based on different languages, cultures, backgrounds, history, and other factors. However, what brings all these meanings together, is the feeling of peace and calmness. In conclusion, home can be found in a place where a man feels peacefulness or even accompanied by a lover. The state of mind connects these meanings, not necessarily the location itself.

What factors can shape the concept of "home"?

There are probably many factors that significantly impact our feeling of home. This essay represented the main three factors based on etymology and a historical point of view. These factors are; People and communities, belongings and objects, and location and places. These factors have been presented in *Figure 4* on page 37. The order of these three factors has changed through time, and that is what this essay has presented. These factors are just like tools humans use to bring them to that state of mind.

In a world obsessed with mobility, moving for a better life and new chances, maybe learning from how humans lived before as nomads could help our development today. For example, following the same structure nomads used to build their own homes can inspire us today as designers and architects.

Repeating the exact words this thesis started with, but this time proudly. This essay is nothing more than just a researcher's journey through his own search for peace, belonging, and home.

Does architecture have the impact of providing homes and not only houses?

Homes are created by us, by inhabitants, by the owners, the dwellers. Home is not blueprints, technical drawings, lines, measurements, mood boards, beautiful renders and messy sketches provided by an architect. Architecture is a tool that can create spaces for dwellers to inhabit. Spaces that develop into emotional places that can be defined as a home.



Figure 9 Nomad life (2022)

FIGURES

Figure 1:

Al Jazar, A. (2020). My first home, mother. امي مسكني [Photo]. Private Collection, Sweden.

Figure 2:

Hopper, E. (1942). Nighthawks [Oil on canvas]. the Art Institute of Chicago, Chicago, United States.
<https://www.artic.edu/artworks/111628/nighthawks>

Figure 3:

Hopper, E. (1959). Excursion into Philosophy [Oil on canvas]. Private Collection.
<https://www.wikiart.org/en/edward-hopper/excursion-into-philosophy-1959>

And

Hopper, E. (1950). Summer in the City [Oil, canvas]. Private collection.
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