

URBAN REFLECTIONS ON INTERIOR DESIGN

Department of Interior and Environmental Design, Faculty of Fine Arts, Kadir Has University, Istanbul.

In a time where architecture is temporary, how can interior design be timeless? In a time where the city is rapidly changing with mega projects that are more responsive to real-estate trends, how can interior design rise above the fashionable? In a time where general perception of the interior design as a discipline does not go far beyond the walls, how can interior designers bring urban experience come alive in and around the buildings?

As the Department of Interior and Environmental Design at Kadir Has University, we strongly advocate that interior design should be approached as a cross-section of all design disciplines dealing with multiple scales ranging from the scale of everyday objects to the city. At Kadir Has, we see the interior as a medium where one can extend design to unique spatial experience including that of the urban context. Hence, the interior design program at Kadir Has University is an architecturally oriented program with emphasis on spatial design rather than surface embellishment. In our studios, we often tackle topics that focus on re-defining public spaces with interior designer's sensitivity to human scale, bringing urban experience into interiors through rigorous environmental analysis, and working in historical settings.

Located by the Golden Horn at the heart the historic peninsula of Istanbul, we are inspired by our presence in a unique campus that was recognized by Europa Nostra Cultural Heritage Award. Faculty with diverse academic backgrounds combined with adjuncts who are practicing professionals enable us to collaboratively challenge and push limits of interior design and encourage a learning process based on the experience of space in various scales. Selected projects for this exhibition were taken from studios of all levels and from an international research based design summer school.

Curator: Orçun Kepez, Ph.D. (Chair, EU Marie Curie Fellow)
Graphic Design: Öznur Sönmez

Credits for Selected Projects

DesignHEALS International Summer Studio:

Shade Design as a Public Right Studio Instructors:

Studio Instructors: Orçun Kepez, Ph.D., Ece Altınbaşak (Graduate Research Assistant) Students: Minjung Kim, Jaeyon Kim, Seokhwan Yun, Youngjoo Kim. Participants of this summer studio are Interior Design Students from Yonsei University (Korea).

Infobox - Information Unit Design

Studio Instructors: Mehtap Doğanca, Mine Gökçe Özkaynak, Selin Tunalı Üst, Students: Müge Balkan, Kübra Şahin, Merve Şule Tuna, Yasemin Eskiyan, Melisa Özdemir, Sefa Akın

Urban Interior: Small scale urban interventions

Studio Instructor: Defne Önen (Adjunt Faculty) Students: Ayşegül Ak, Melis Kiroğlu, Seda Kalpaklı

Information Kiosk / installation in front of The Princess Islands Ferry Terminal

Studio Instructor: Evren Aysev (Adjunt Faculty) Students: Özenç Çarmıklı, Sevda Karışık



"Atelier-dwelling": Re-functioning interiors in historical urban contexts

Studio Instructor: Didem Kılıçkiran, Ph.D. Students: Ayhan Kurtuluş, Ümmügül Yılmaz

Narrating the historical city

Studio Instructor: Emiliano Bugatti, Ph.D. (Adjunt Faculty) Student: Gülден Kalyoncu

Haseki Hürrem Sultan Complex Reuse Project

Studio Instructors: Füsün Alioğlu, Ph.D. (Coordinator of Cultural Heritage Graduate Program); Yonca Erkan, Ph.D. Students: Derya Ekici, Gökhan Baydar, Nurhak Keske

Special Thanks to :

Zuhal Ulusoy, Ph.D (Dean)





“Metal structure inspired by Bosphorous Bridge, along with textiles inspired from waves provides a unique experience of view free of risk for skin cancer.”



“Playground is covered with a unique structure, that not only provides shade but also made up of playful circles that turn and make funny noises during the wind.”

DesignHEALS Summer Studio: Shade Design as a Public Right

Fact: Skin cancer is the most common type of cancer among white populations worldwide. The best way to prevent skin cancer is to avoid too much time in the sun.

Design Connection: Design of shades in public spaces protect people from direct sunlight and thus afford healthy way of experiencing outdoors.

Design Challenge: The aim of this one week design challenge is to create a shaded urban interior at Ortaköy where people can freely enjoy outdoors without risk of sunburn and stress of paying for shade.

Research-Based Design Process: Following a day of observation at the site, students identified four spots that has the most use with least amount of shade.

Context: Ortaköy, with it's unique view of two bridges, is a hotspot for locals and tourists. Yet, due to the lack of shaded areas in Ortaköy's public spaces, it's impossible to enjoy the view to full extend especially between 11am and 3pm when sunrays are known to be most harmful. Public spaces and the playground of Ortaköy are surrounded by cafes and restaurants with shaded outdoors where one needs to pay to enjoy the picturesque Bosphorous.

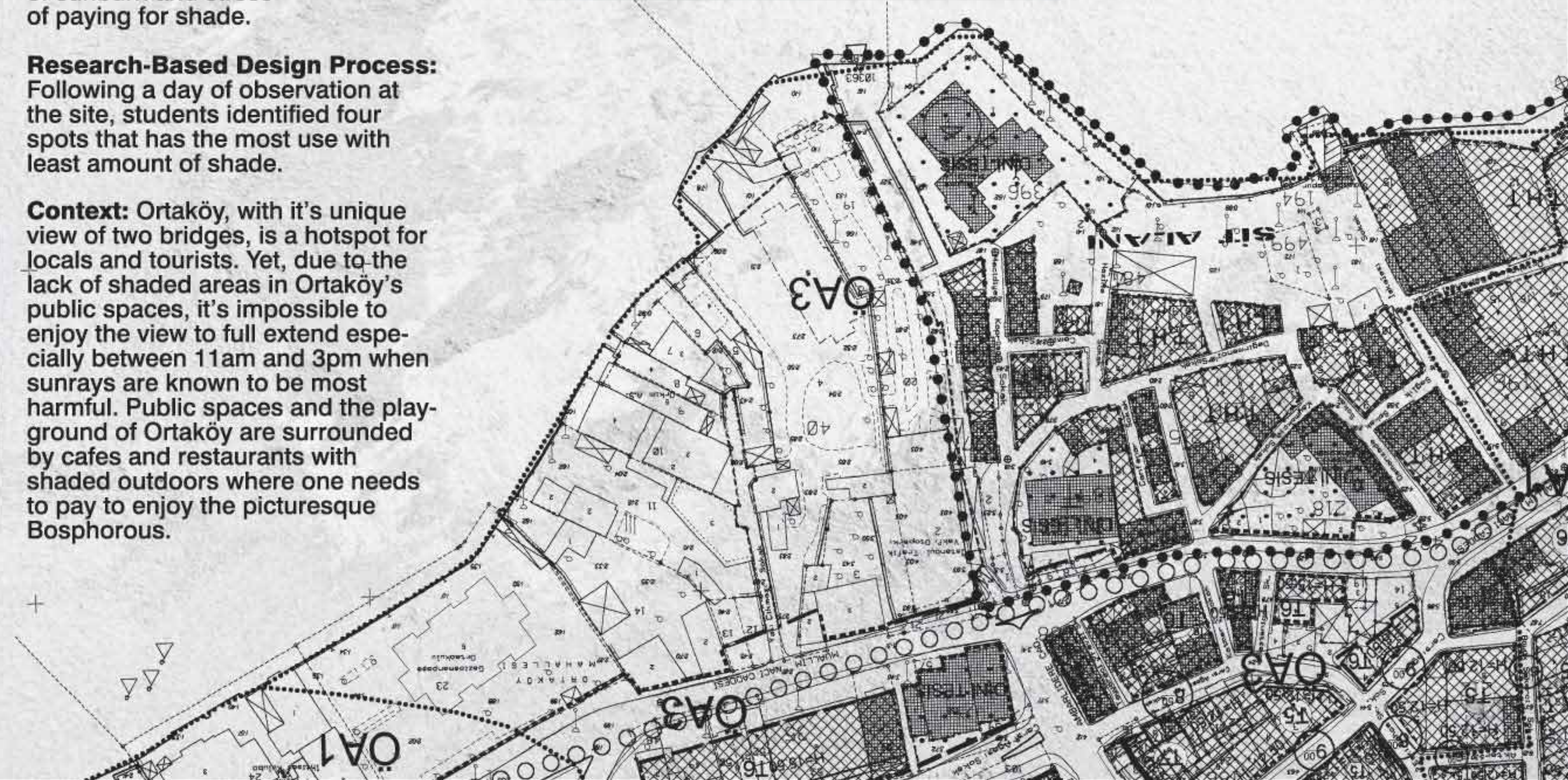


“This bench design provides some well-shaded area with moving sitting units that gives option of seperating their seat from a group. This long bench also protects occupants from the ongoing renovation of the mosque behind it.”



“A well-designed pavillion with plenty of shade and sitting opprotunities, some silky touch of flying drapes and a re-defined historical reference to the mosque.”

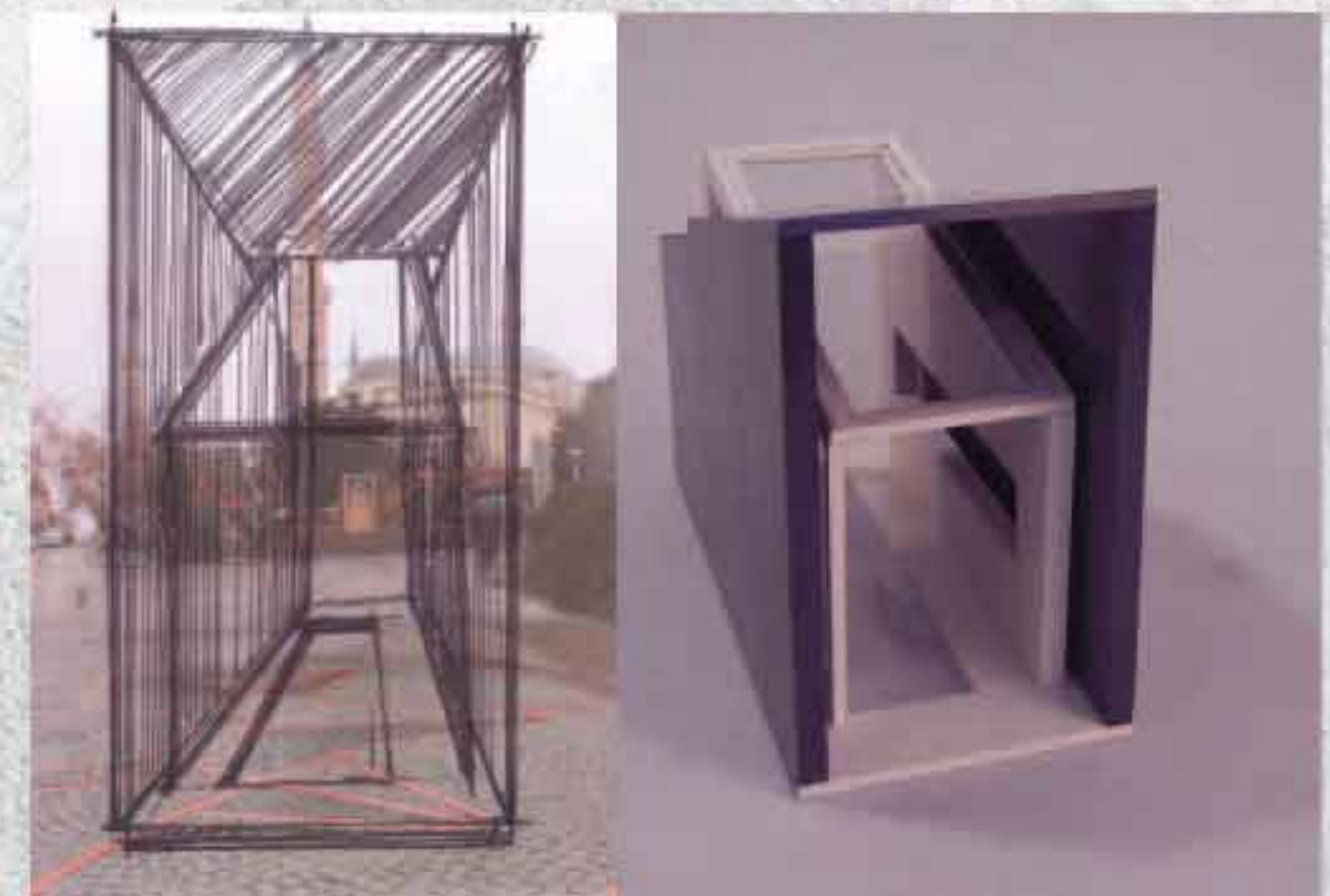
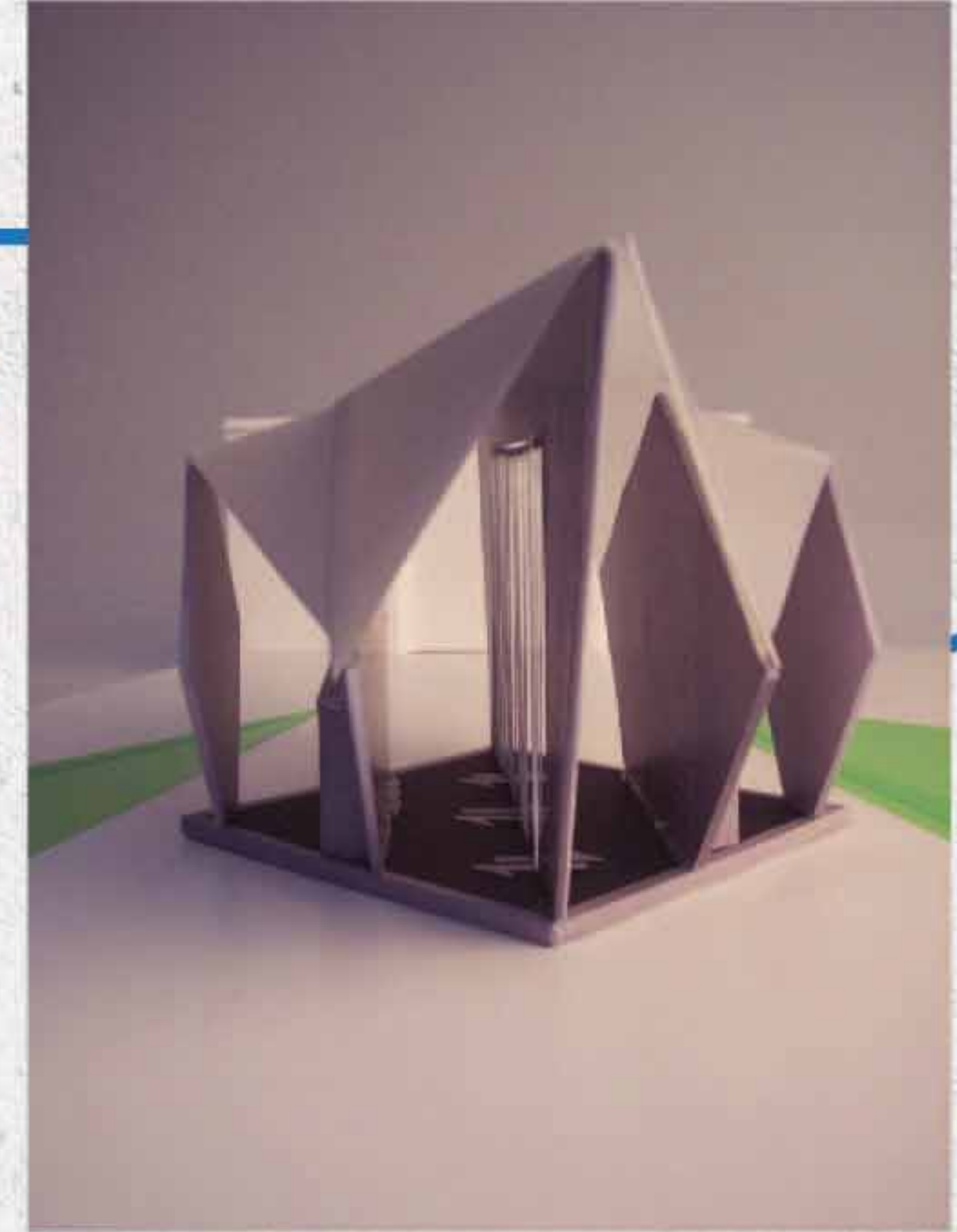
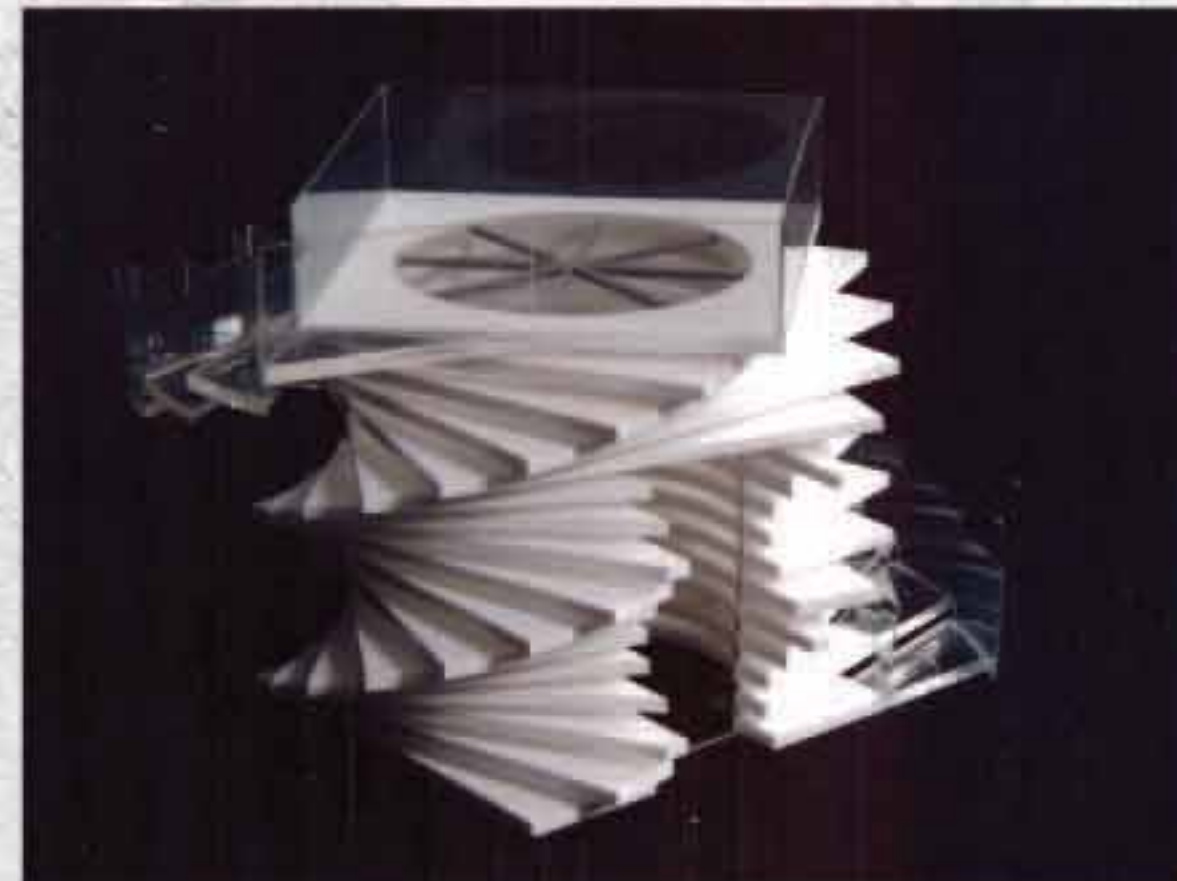
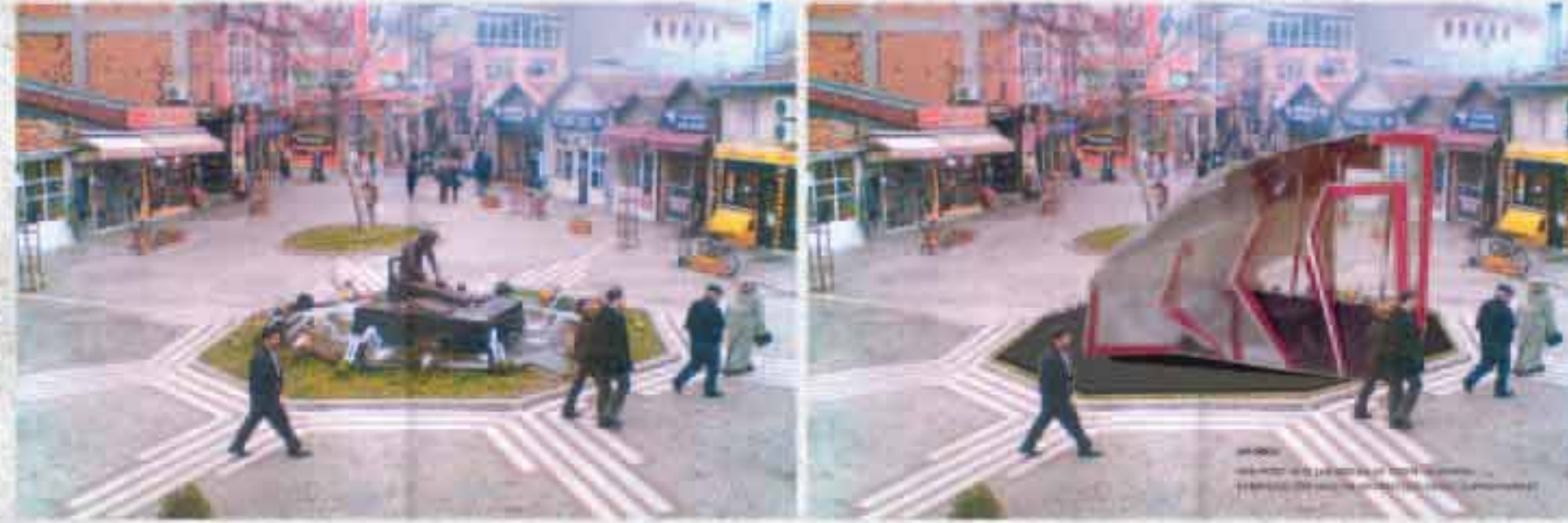
Ortaköy



Infobox Information Unit Design

During a 3 day long excursion in Edirne, the students were asked to gather information, draw sketches and take pictures of several historical places in Edirne like the Selimiye Mosque, the Complex of Sultan Bayezid II Health Museum, the Old Mosque, the Kaleici Houses, Rüstempasa Caravanserai, historical bridges etc.

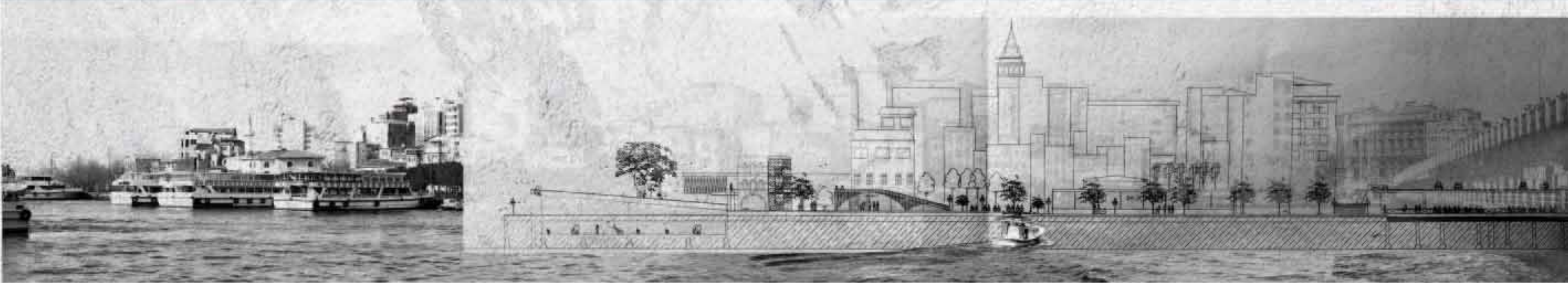
After the excursion each student was assigned to design an Infobox -a portable, removable, mobile and demountable information unit- for a given place in Edirne embracing the experience they had during the excursion. Each Infobox should be placed in the city and each student was responsible of making mapping and documentation exercises about the environment and associate these exercises with their design. Their designs were expected to be positioned as a part of their whole experience of the city.



[URBAN INTERIOR small scale urban interventions] **Karaköy** Fermeneciler Shore

City of Istanbul has a complex structure: related to it's topography, past and present. This studio, is an investigation of the relationships of Istanbul's sociological, cultural, and natural environment with architectural space.

Fermeneciler Street Shore is the area of intervention of our 'urban interior' design project. Perşembe Pazarı Area has recently been included in the 'Urban Regeneration Areas' Law. This area is a rooted commercial area in which mainly small hardware sellers operate. While developing strategies and tactics about the project, the urban memory and the features of the area were to be considered. a preliminary excercise: spacial reading from a selected story of "Invisible Cities" book by Italo Calvino, and transferring this to a conceptual model.



“Atelier-dwelling”:

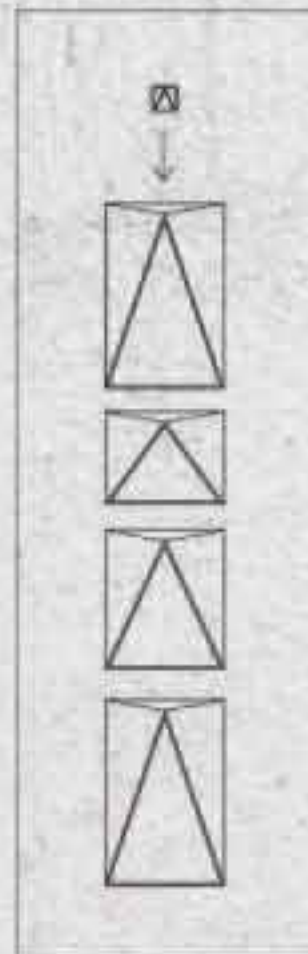
Re-functioning interiors in historical urban contexts

The final project of the ‘Interior Architecture Design Studio 301’ in Fall 2011-12 aimed to introduce the students with problems and issues pertaining to the transformation of existing spaces in historical urban contexts. The two sites chosen for the project were both located in the historical peninsula of Istanbul. The first one was Istanbul Manifaturacılar Çarşısı (IMÇ), a modern commercial complex well-embedded in the urban structure of the historical district of Suleymaniye, where the students were to re-design the first two floors of a building of small drapery shops in order to create a space that would accommodate the workshop, exhibition, and dwelling spaces of a fashion or a furniture designer.

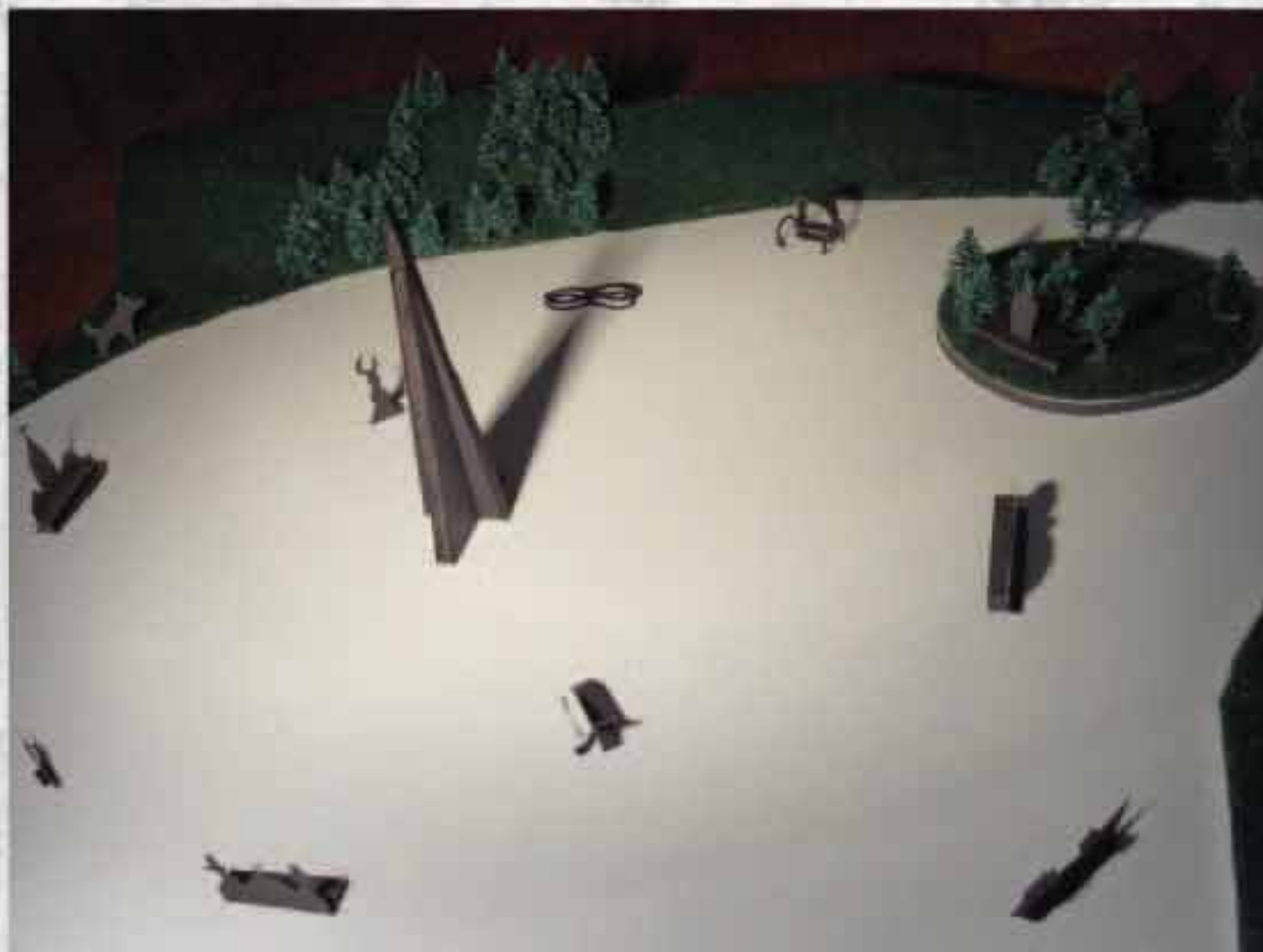
The second site was in Ayvansaray, an old neighbourhood in the peninsula, characterised by a colourful texture of two-three storey wooden and brick houses many of which date from the Ottoman times. Here the students were given an almost-demolished building that functioned as a bakery in the past, and they were asked to re-design the whole building along the same theme. In both sites, the students were responsible of creating interiors that would enable the construction of meaningful relations with the immediate urban context. “Your job as an interior designer is not limited with the boundaries of buildings” was the motto of the studio.

The two projects presented here were found successful in accomplishing this objective. Ayhan Kurtuluş’s project re-interpreted the terracotta brise-soleil, a remarkable aspect of the architectural identity of IMÇ, as a semi-transparent tool to be used in dividing the loft-kind, continuous interior space, and created vistas opening to the historical settlement and the Suleymaniye Mosque. Ummugul Yılmaz’s project, on the other hand, took a different approach, and instead of constructing visual relations with the context, it turned inside and re-created an interior world where she re-interpreted the characteristics of the local milieu. This approach was further accentuated in the project by the rendering of the exterior facade as neutral as possible in order to emphasise the colourful texture of the neighbourhood.

Manifaturacılar
Çarşısı (IMÇ)



Information Kiosk / Installation In Front Of Büyükada Ferry Terminal



Conceptual Frame:

The Princess Islands of Istanbul is a very special and particular part of the city; being so close and connected to the city yet having protected its own peculiar island life quality and urban texture. Isolation and detachment is a part of the notion of "Island".

This notion serves as a cocoon to protect the site specific richness of everyday life, nature and architecture in this very peculiar/exceptional part of Istanbul.

Two different modes and rhythms of life could be mentioned at the Princess Islands: "The islander mode, living the settled life", and the mode of "being a visitor/ tourist on a day trip". The first group is the islander who lives and produces the site specific island culture. The second group is the mainlander, who opens a small window in his/her ordinary city life, in order to experience this specific island culture / life. The scope of the project is to design the "moment of encounter" of the islanders and the main landers.





Narrating the historical city

Assigned project for the last semester was a temporary exhibition space about the Istanbul Süleymaniye quarter. Students focused on different aspect (social, physical, commercial etc.) in order to describe a plural story of this historical but underestimated district. Given building for exhibitions is a part of a modernist commercial complex built at the boundary of the neighbourhood during 1960s and called IMÇ.

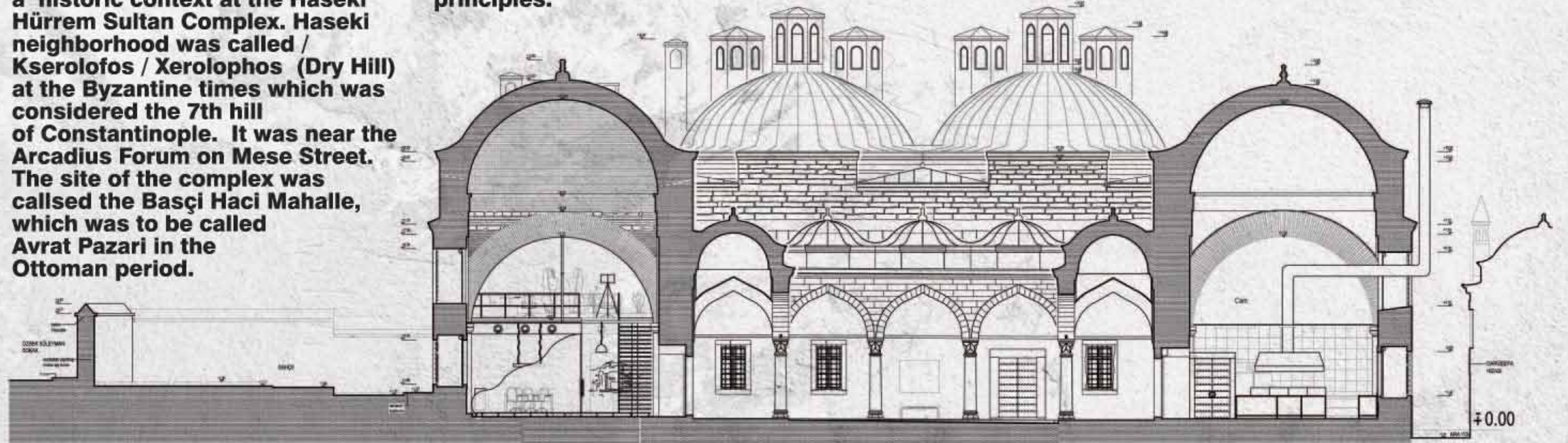
For its perfect position IMÇ has the potentiality to become an important "gate" for people accessibility to the quarter. Project presented here is an exhibition about wooden houses in the quarter and their dramatic disappearance. Urban form and the domestic spaces have inspired exhibitions' floor layouts. Wooden panels, re-interpreted in an abstract way, created an interconnection between modernistic spaces and historical features of Süleymaniye quarter.



HASEKİ HÜRREM SULTAN COMPLEX REUSE PROJECT

New living styles emerged in every period transforms settlements and buildings. Change and renewal is sometimes planned and other times is inevitable. Currently the Historic Peninsula of Istanbul is in the process of such a new planning process. IA 401 Vth Project will be scrutinized in such a historic context at the Haseki Hürrem Sultan Complex. Haseki neighborhood was called / Kserolofos / Xerolophos (Dry Hill) at the Byzantine times which was considered the 7th hill of Constantinople. It was near the Arcadius Forum on Mese Street. The site of the complex was called the Basçı Hacı Mahalle, which was to be called Avrat Pazarı in the Ottoman period.

Selected projects from this studio responded to the historic, cultural and socio-economic environmental issues concerning the site and proposed new functions addressing the needs of the neighborhood in respect to the historic spirit of the spaces and designation of intervention principles.



Basçı Hacı Mahalle
Haseki Hürrem Sultan

