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CONTEMPORARY DESIGN PRINCIPLES OF URBAN INTERIORS': 'FURNITURE-SPACE-CLOTHINGS'

Abstract

This article focuses on the changing and developing design dynamics of urban design discipline and urban space design, which have become prominent and have shown an increasing rise within the fields of 'Architectural Design and Planning' in the 21st century. The urban design branch emerged in the 1950's, during the modernism period, as a reaction to the failure of modern buildings to interact with the city and the resulting failure to use the large empty spaces left between buildings. Therefore urban design has developed as a design branch aimed at the design and organization of open spaces within the city and their transformation into human-centered activity spaces. Today, we see that the spatial organization of urban spaces has developed further and has begun to be designed with an approach to interior quality in contemporary cities, and that they are called with different names today, such as; urban interiors or urban rooms. Contemporary urban design theory domestificates urban spaces, and while doing this, it approaches urban space with the discipline of interior space. When the design dynamics of an interior space are listed, they should be minumum addressed under three headings as; i.the relationship between equipment and ergonomics, ii.the relationship between space and furniture, iii.clothings (color-material-lighting) of space, and this study presents these three dynamics as the hypothesis of the research. The methodology of the article consists of a theoretical section consisting of the researches of valuable academicians such as; Attiwill, Hinkel, Farell& Mitchel, Pimlott, etc. on the development of urban spaces, especially at the scale or contemporary urban interiors, and a practical section consisting case analyses of local and global urban interiors with in the framework of research hypothesis. The dynamics of the interior space of a house; i.the relationship between equipment-ergonomics, ii. space-furniture, iii. clothings, are tested on the selescted urban interiors in the article. The selected urban spaces are both local ad global samples, and the effects of 'identity-culture' Dynamics on the design of contemporary urban interiors ar analyzed, and the effects of abstract design elements on urban interiors, in addition to physical desgn elements are investigated. As a result, this study presents findings that will reveal the development of urban spaces, which are an important design area in the 21st century and future design principles.

Keywords: Domestification, Urban interiors, Urban rooms, Furniture, Clothings.

KENTSEL İÇ MEKÂNLARIN ÇAĞDAŞ TASARIM PRENSİPLERİ: ‘DONATI-MEKÂN-GİYDİRMELER’

Özet

Bu makale, 21.yüzyılın ‘Mimarlık Tasarım ve Planlama’ alanları içinde öne çıkan ve yükselen bir artış gösteren **kentsel tasarım** disiplinin ve kentsel mekân tasarımının değişen gelişen tasarım dinamiklerine odaklanmaktadır. Kentsel tasarım dalı, 1950'li yıllarda, modernizm döneminde, tasarlanan modern binaların kentle etkileşim kuramaması ve dolayısıyla da binalar arasında bırakılan geniş boş alanların kullanılamaması üzerine bir tepki olarak ortaya çıkmıştı. Bu yüzden, kentsel tasarım, kent içinde ki açık mekânların tasarımı ve organizasyonu olarak, insan odaklı aktivite mekânlarına dönüşmesine yönelik bir tasarım dalı olarak gelişim göstermiştir. Bugün gelinen noktada, kentsel mekânların mekânsal organizasyonu daha da gelişerek çağdaş kentlerde iç mekân kalitesine yaklaşan bir tutum ile tasarlanmaya başladığını, kentsel iç mekânlar veya kentsel odalar gibi farklı isimler ile günümüzde adlandırıldığını görmekteyiz. Çağdaş kentsel tasarım kuramı, kentsel mekânı evleştirmekte (domestication), bunu yaparken kentsel mekâna iç mekân disiplini ile yaklaşmaktadır. Bir iç mekânın tasarım dinamikleri sıralandığında; i. donatı-ergonomi ilişkisi, ii. mekân-tefriş ilişkisi, iii. giydirmeler (clothings of space), olarak üç başlıkta ele alınması gerekir ve bu çalışmada bu üç dinamiği araştırmanın hipotezi olarak sunmaktadır. Makalenin metodolojisi, kentsel mekânların gelişimi üzerine özellikle çağdaş kentsel iç mekanlar ölçeğinde, bir teorik bölümü ile, lokal ve global ölçekte kentsel iç mekânların analizlerini içeren bir alan araştırmasından oluşmaktadır. Bir evin iç mekân dinamikleri olan; mekân ve teftiş ilişkisi, donatı (mobilya) ve ergonomi ilişkisi ve giydirmeler olarak ele alınan ‘malzeme-renk-aydınlatma’ ilişkisi, makalede kentsel iç mekanlar üzerinde test edilmektedir. Seçilen kentsel mekânlar hem yerel hem küresel örnekler arasından seçilerek, çağdaş kentsel iç mekânların tasarımında, ’kimlik-kültür’ dinamiklerinin etkisi analiz edilerek, fiziksel tasarım öğelerine ek olarak soyut tasarım öğelerinin de kentsel iç mekânlar üzerindeki etkileri araştırılmıştır. Sonuç olarak bu çalışma, 21.yy da önemli bir tasarım alanı olan kentsel mekânların gelişimini, tasarım dinamiklerini ve ileriye yönelik tasarım ilkelerini ortaya çıkaracak bulguları sunmaktadır.

Anahtar kelimeler: Evleştirme (domestification), Kentsel iç mekânlar, Kentsel odalar, Tefriş, Giydirmeler

CONTENTS

1. INTRODUCTION: DOMESTIFICATION OF URBAN SPACES; URBAN INTERIORS

This research mainly aims to explore the development of urban space content, especially at metropol cities with a rising quality which is becoming close to interior space design and domestification of urban spaces. By this process; domestification of the urban spaces naturally brought a new topic to urban design; URBAN INTERIORS, which is the combination of **urban space+interior space**, and transform a standart open space in cities to a well designed space like interior space. By adding interior space design quality to urban space means that urban spaces accommodate design quality of interior spaces but without roofs or ceilings overhead. However there are many public open spaces that have roofs on them for climatic issues, for protection from sun and creates shadow.

Architect Louis Kahn was used to resembled urban spaces such as; streets and squares to corridors and main living rooms of a house, and he used to highlight the importance of enclosure principle.

The streets visuals taken from Rome city center indicates, where the streets are very narrow, used commonly for pedestrian walks, they are strongly identify the linearity of the axes like an interior corridor with approximately 2 meters width, accommodating a strong enclosure. The buildings at both sides of the street acts like vertical planes or walls of an interior corridor, in addition, an arc bridge structure creates a over-head closure repeatedly by some distances. By these features, these streets become an URBAN INTERIOR.

Urban interior is a newly developing terminology within the scope of urban design field, and it commonly highlights a detailed, well designed, furnished open spaces, which are human-based spaces like interior spaces. Urban interiors are commonly main squares or main circulation axes (streets) of cities and they accommodate both physical and functional features.

In the paper the design methods of 'URBAN INTERIORS' have been explored over selected recent day cases, and its aimed to demonstrate the differences between an urban space and an urban interior. The main difference between an urban space and an urban interior comes by a detailed space organization, furniture design, material and color integration.

As it is in an interior space, an urban interior accommodate high space organization principles, furniture usage both fix and non-fixed, material and color usages, with a proper activity and function. As the main hypothesis of the paper, the three design dynamics of an interior space such as; i.the relationship with

ergonomics, ii.the relationship between space and furniture, iii.clothings (color-material-lighting) of space, can be found today in urban interiors.

1.1. Aims and objectives: This research mainly aims to investigate contemporary urban spaces with in the scope of interior space design quality. The research mainly aims to demostrate new terminologies for urban design such as; *urban interiors, *urban rooms, *urban corridors, * urban niches, *urban receptions.

1.2. Research questions: The study aims to find answers to the research questions given below;

Q1) What is 'urban interior' and how can it be differentiated from open spaces in the cities?

Q2) What are the design principles of 'urban interiors' ?

Q3) What are new contemporary style space types (urban room, urban corridor, urban niche, urban reception) that had been developed by TRENDS?

1.3.Literature Study: In the study all sorts of academic sources have been mapped about urban design, urban space design by books, papers, e-papers, on-line maps. Cliff Moughtin, Rob Krier, Camilo Sitte, Francise Ching, have constitute some part of literature study.

1.4.Methodology: The methodology of the research consists of two parts that are blended into each other; theories and practices. In addition to a comprehensive theorethical surveys, on-site observations have been used for the demostrations of the new theories of the paper. Maps, on-site photos, observations of urban squares and streets from Rome, Barcelona, have been used in the paper for explorations of field areas for applications part. In addition, at the analyses part new urban space terminologies such as; 'urban room, urban corridors, urban niche, urban reception' that have been constitute contemporary style space types, have been explored by cad drawings prepared by author.

2. Urban INTERIORS + Interiors SPACES = DEFINITIONS AND DYNAMICS

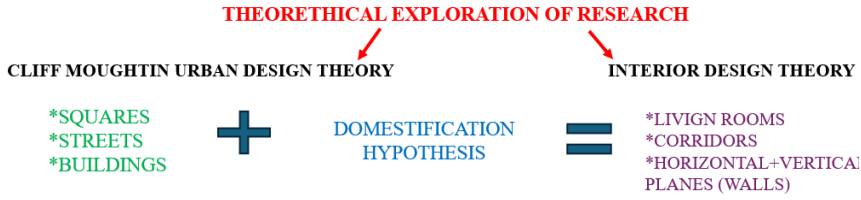
Accordingly to the research question;

'What is urban interior and how can it be differentiated from open urban space?', the urban and interior spaces had been investigated together at this part with both theories and practices.

Urban interiors are further design styles of post modern urban spaces which accommodate space organizations with axes and orientations in their volumes.

According to Cliff Moughtin 'urban spaces' are formed by; squares, streets and buildings which is a very comprehensive definition. Moughtin defines urban spaces as all positive spaces in cities that are formed by buildings, and their alignments. According to Cliff Moughtin 'urban spaces' are formed by; squares, streets and buildings, which is a very comprehensive definition. Moughtin defines urban spaces as all positive spaces in cities that are formed by buildings, and their alignments. These three Dynamics of urban spaces that had been highlighted by Moughtin; squares-streets-buildings, indicates living rooms-corridors-walls by domestification point of view. The domestification of urban parameters to interior parameters is very clear, and demonstrated by sample studies in the research. In fact, Moughtin's urban design approach was so compact that all open spaces between buildings are urban spaces, and in this research these urban spaces have been carried to a further step by domestification method, and categorized by their functions.

In this research, Moughtin's urban space definition have been calssified accordingly functions, forms, equipment and borders which are;



In addition to urban space theories by Cliff Moughtin, Camilo Sitte and Rob Krier, accordingly to the research questions and aim; the new contemporary urban space types as trend spaces have been explored by analysis of new urban space design from Rome and the cad drawings have been represented.

2.1. New Space Types for Urban Interiors

In the paper URBAN INTERIORS as contemporary style urban spaces have been explored by new space types such as; **1.urban interior, 2.urban room (urban living room), 3.urban corridor, 4.urban niche, 5.urban halls, 6.urban lobby (reception), etc**. All of the **6 new urban space types** have different space qualities both formal and functional. These 6 spaces accommodate domestification features of exteriors.

Briefly;

Urban interiors are new trend spaces, developed especially at metropols such as; Rome, Florance, Barcelona, Madrid, etc. constitute further space design qualities from urban spaces. Urban interiors are the combination of 'urban space+interior space', carries the design quality of an interior space, with comprehensive space organization, furniture arrangement including ergonomics and called as 'architecture without roof'.

2.1.1.Urban interiors: are new trend spaces, developed especially at metropols as Rome, Florance, Barcelona, Madrid, etc. constitute advaced space design qualities from urban spaces. Urban interiors are the combination of 'urban space+interior space', carries the design quality of an interior space with comprehensive space organization, furniture arrangement including ergonomics and called as 'architecture without roof'.

2.1.2. Urban rooms (living rooms): Urban (living) room is a new space type developed by trends, and represent a space design quality as a living room of a house with its space organization, furniture&equipment arrangement, space borders, activity based space arrangements, thus urban rooms are the main activity spaces of urban design.

Urban rooms are commonly squares with a diverse formal approaches; circle, rectangle, organic, however all of them are positive spaces. Urban room approaches in the city commonly include many entrances by basic streets as an intersection and meeting areas. Urban rooms accommodate well arranged furniture and space organization, there can be diverse sub-spaces determined by different space borders in one urban living room such as; sitting, relaxing, socializing, watching concerts, eating&drinking, etc.

2.1.3.Urban corridors: Urban corridor is a new urban space type, developed by TRENDS, they are contemporary style space types, they act as corridors of a house, and are domestification of streets; urban corridors. Urban corridors have space qualities of interior corridors both formal and functional. Urban corridors

are commonly narrow, with dimensions from 1.5 meters to 3 meters, they are commonly pedestrian ways in city centers. And as it is in interior space organization, they are linear approxiamately 1.5 km. (accordingly urban design principle) with straight forms, curve forms, angled forms.

Urban corridors like interior corridors are main circulation spaces and connects main urban rooms to each other. In addition they accommodate diverse activity based spaces on their longitudal axes such as; cafes, shops. Buildings on both sides creates the borders of urban corridors, and buildings become vertical planes and border the narrow circulation spaces.

2.1.4.Urban niches: Urban niches are new urban space types that have developed by TRENDS at metropol cities especially and they are contemporary style space types. Urban niches are small rooms on urban corridors, on their longitudal axes, they are commonly U-Shaped spaces, that have been bordered by buildings from three-sides like niches.

They have strong enclosures, only one side is open, they are small squares in form of buildings, courtyards, etc. Urban niches are commonly rectangle spaces, with smaller dimensions when compared to the squares, 10/10 meters, 20/20 meters, etc.

2.1.5.Urban halls: Urban halls are new urban space types that have been developed by TRENDS, they are contemporary style urban spaces. Urban halls act as interior halls, from domestification point of view, like an entrance hall of a house.

Urban halls are urban passages, that link streets to the inner squares and /or streets, they are commonly supported by arched bridges from 1.st floor, therefore, URBAN HALLS are the only urban interior that accommodate roof over their space. Urban halls are square or rectangle commonly through their forms, they are small in sizes; 5-10 meters, 10-10 meters, they are just passages, from outer street to more private street or courtyard.

2.1.6.Urban receptions (lounges-lobbies): Urban receptions or urban lounges are new urban space types, they are contemporary style urban space, they are waiting spaces, in front of especially iconic buildings, museums, cathedrals, etc. They commonly make occupancies on regular urban corridors, and they have only one-sided vertical walls, borders which are the frontal facades of iconic buildings. In the paper, urban lounges have been sampled by ‘Casa Mila, Casa Battlo’, from Barcelona, or ‘Fountain de Trevi, Pantheon’ from Rome in which, however there is not any physical space borders infront of these iconic buildings,

there are many people just standing on-foot infront of these buildings and wait for hours to enter insidc of the houses (museums).

Urban lounges can be diverse by shapes and dimensions, they commonly take the dimensions of the building, the width of the building is the width of the urban lounge and the length is the regular street dimension. Urban lounges commonly accommodate equipment&furniture, designed for the street they occupy.(Figure 2-3)

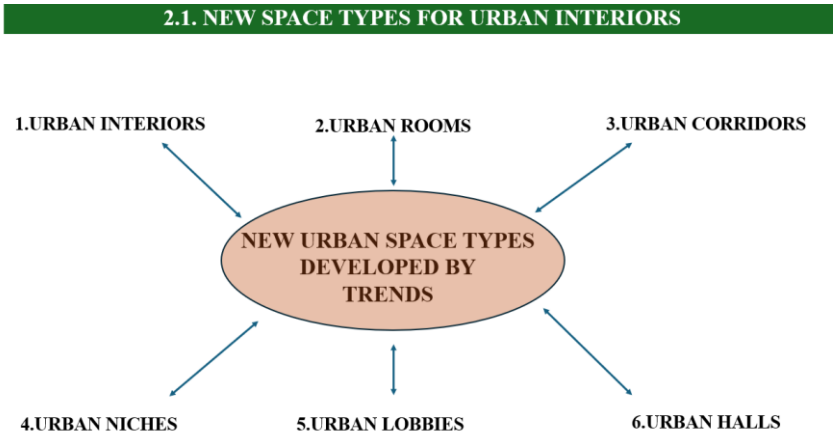


Figure 2. New urban space types that have been explored in research

Figure 3. Rome map indicating iconic buildings

2.2. Exploration of Urban Interiors and Space Types

2.2.1.Urban Interiors: Piazza Pia in Rome

In the paper , Piazza Pia has been explored an urban interiors , by its high quality space design which looks like an interior design.

In Piazza Pia , the main issue that transforms the urban square into an urban interior and living room are ;

-ergonomics and space organization: in the square the dimensions of corridors and sitting spaces are designed accordingly to ergonomics principles.

-furniture & equipment: in the square the arrangement of furniture such as; lightings, banks, stair sittings, domestificate the urban space.

-materials & colors & lightings: the color of the urban interior is white-gray and light yellow colors, and the materials are commonly stone for floors, marble for furniture, green trees. That are main interior space elements, as a human-centred space design. (Figure 4-5)

PIAZZA PIA

G: STEPS

F:FOUNTAINS

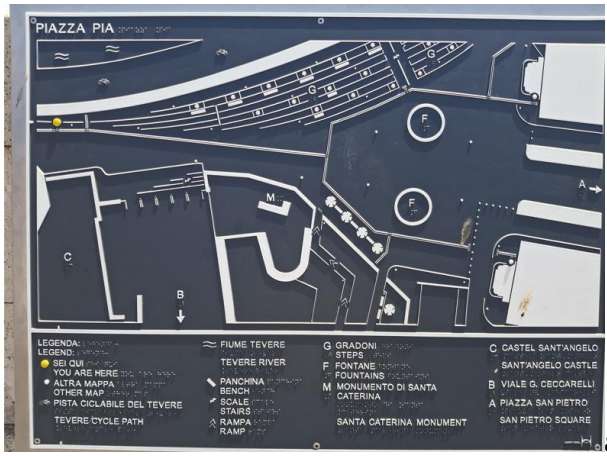
M:SANTA CATERINA MONUMENT

STREET FURNITURE:

BENCHES

STAIRS

RAMPS



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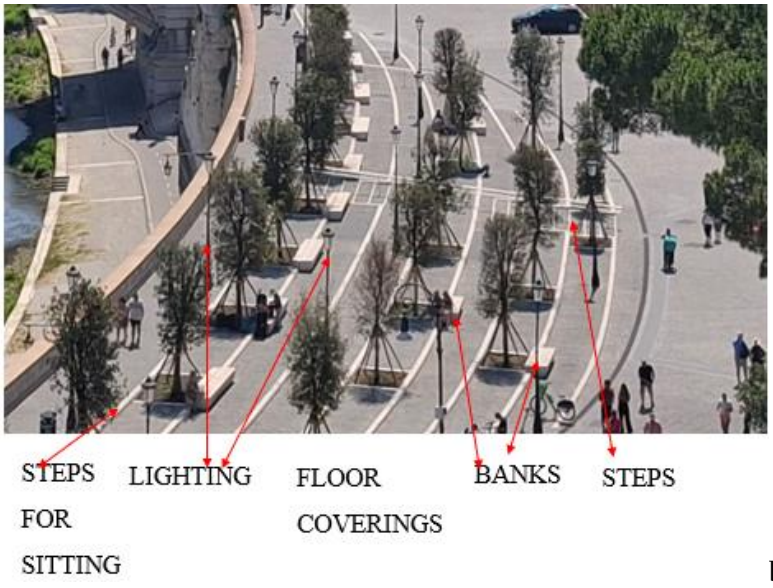


b

Figure 4. a) Urban map illustration of Piazza Pia, b) space furniture & equipments

Figure 5. Piaaza Pia photographs indicating furniture, material and space organization

2.2.2.Urban Living Rooms: Piazza Nuova in Rome

One of the most popular and biggest squares of Rome is Piazza Nuova, which was designed as a hippodrome at the past, for sport activities, today this rectangular big square is used for recreational activities, concerts, with its well space equipment and organizations, sitting furniture. (Figure 6-7)

Figure 6. Piazza Nuavo, an old hippodrome, today act like an urban interior, urban living room, main activity space in the center of Rome.

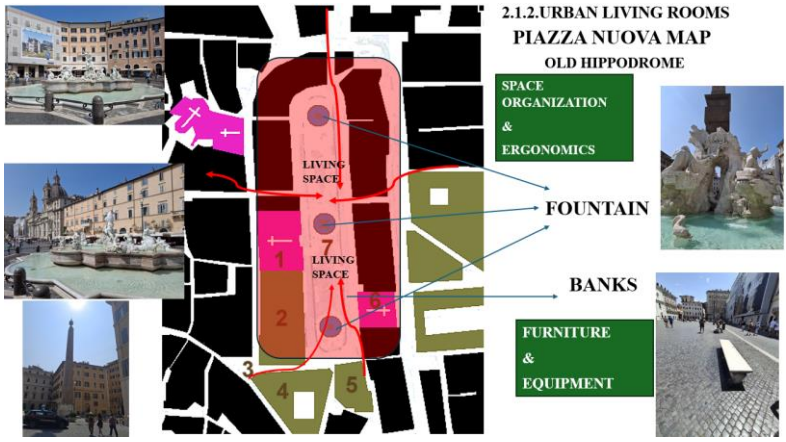


Figure 7. Piazza Nuova urban map illustratinfg furniture, iconic sculptures and space organizations

2.2.3. Urban Corridors: Street of Toledo Spain

Urban corridors are like house corridors, very narow circulation spaces, links main squares in the cities and they are dynamic spaces. (Figure 8)

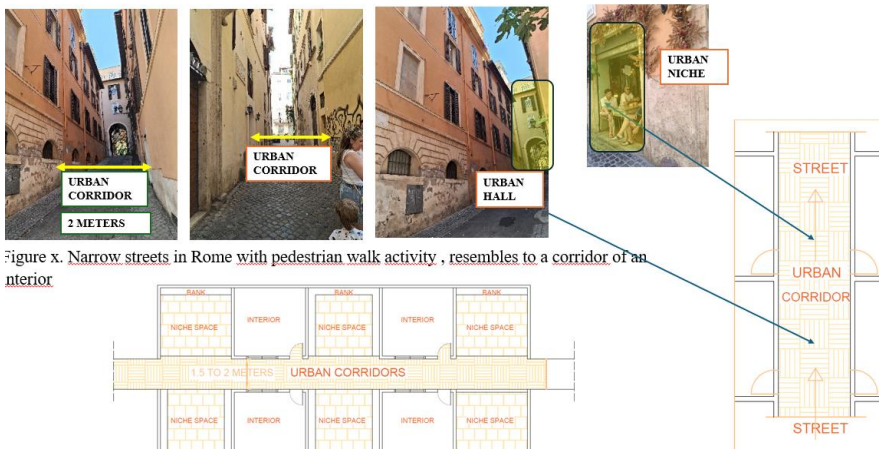


Figure 8. Urban corridors in city Rome

2.2.4.Urban (Living) Rooms (Rome)

On the other hand, this urban interior sence becomes stronger by creating niche spaces integrated to this long narrow corridor like streets, like room organizations of a longitudal building, thus these niches create an urban interior, an urban room.(Figure 9)

Figure 9. Square niches in Rome integrated to long narrow street organizations, they are urban rooms

2.2.5.Urban Niches (Rome)

On the other hand, Rob Krier highlights that today urban space design quality is rising day by day and resembles like an interior space, and calls urban spaces as 'ROOFLESS ARCHITECTURE', or urban interiors without roofs on them. And streets like corridors and squares to rooms.

In addition to niche spaces as small squares which addresses the rooms, big squares acts like main living rooms, or reception halls, welcoming halls, by their sizes, orientations, eauipments sculptures, fountain details in them such as; Saint Petrus square.

However, San Petrus square is like a welcoming reception space, a symbolic urban interior, Piazza Nuova with its similar vast dimensions, furniture&equipment inside the rectangular square that is surrounded by cafes and restorans, creates an urban interior with recreation facilities. However, when we think that this square was a hippodrome at the past, and the square was used be designed as a hippodrome function, today its usage indicate similarity, an recreation space, where people enjoy.(Figure 10)

***Niche Space**

Figure 10. a)Niche spaces as urban interiors in Rome, b) cad drawings of niche spaces

2.2.6.Urban Halls (Rome)

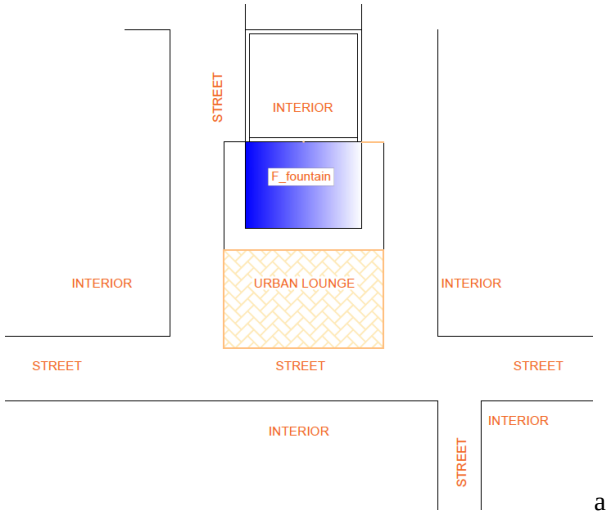
Urban halls are urban spaces that act as passages that linking an exterior space with more private exterior space, they are like liminal spaces, or enterance hall of a house that is a linakge space between exterior and interior. (Figure 11)

Figure 11. Urban halls in city Rome, wih a arched stone bridge

2.2.7.Urban Receptions/Lounges

Urban lounges are urban spaces that have been determined by a building facade or an entrance facade which accomadates iconic properties, and by this iconic features the space infront transforms a waiting area, where too many

people wait and spend time just infront of these buildings by standing. Fountain de Trevi (Trevi çeşmesi) in Rome, which transforms a building facade into a museum, an icon, and/or a trended space where people wait, spend time for hours standing in front of the fountain/building. The urban space infront of the building becomes a urban lounge or waiting area. (Figure 12-13)



a

b

Figure 12. a)Cad drawing of Fountain Trevi, b) Building of Trevi Fountain and urban lounge infront of the facade.

***ARA PACIS MUSEUM IN ROME**

Figure 13. Urban receptions/lounges Ara Pacis Museum in Rome

As it had been explored by new space types for urban interiors, it is very specific that there is domestification and/or space structure can be found like a room-corridor relation, or space organization of a house that accoodates a classical sequence such as;

-entrance hall

-hall (main distribution hall)

-kitchen

-living room

-corridor

-bathroom

-reception

Which constiute spaxe organization of a house simply. From this domestification point of view, urban interiors with its new space types, with sequences of spaces, constitute a space organization of a house. In addition as indicated by Bill Hillier, the space syntax theory, the urban spaces space juxtapositions are becoming like an interior space syntax, which consists of nodes and links, as squares and streets. In fact Hillier's space syntax theory is commonly used by researchers to analyze the relationships of space to each other, and to indicate public most swallow spaces and private which are more deeper spaces in a building. Through Hillier s discourse urban space taking into consideration like interior spaces.

Thus, research analyzes and aims to reveal the rising design quality of urban spaces today and aims to demostrate 'DOMESTIFICATION' process of open urban spaces. To demostrate the domestification of urban space and their transformation to URBAN INTERIORS, in the paper a methodology had been developed. Firstly main principles of interior space had been explaimned above;

***gestalt**

***enclosure- definition of the borders**

***human based design-activities&ergonomics**

***space equipments and furniture**

***clothings such as; color**

These are taken as the main interior space design principles in the paper and they have been observed over selected urban spaces to demonstrate urban interiors terminology.

2.3. Interior Space Design Principles

1.Gestalt theory is the main dynamics of any space while creating borders from its environment and create a difference area on the vast field. These borders are diversifying from strong enclosed spaces to very light space identifiers.

Gestalt theory is a strong principle while orienting people, from one space to another, the strongest visual human perception, which people perceive their environment visually %90, and by hearing %10, by smellin %10, therefore visual perception becomes main issue for people during orientation both in interiors and urban spaces. Gestalt theory transforms negative spaces into positive spaces and creates space borders visually from strong to weak. These rules to create borders of a space in a vast field can be summarized as below;

i. horizontal base planes; elevated, depressed, with ceiling above, material changes

ii. vertical planes; short walls, long walls, point like elements

iii. level changes

iv. color and material differences of the surfaces

Gestalt principle finds its meaning in interiors as OPEN SPACE design, which many sub-spaces can be defined in a vast interior space by using different materials, level changes, using different colors, etc. However, the same happens

in urbanly, in a square there can be many sub spaces can be created for different activities by using gestalt.

2.Secondly, enclosure principle; is important for an interior space, that separates it from its environement, to create private specialized spaces in a big area. The difference between space and area appears with a well defined or bordered area becomes a space.

The enclosure principle is in strong relation with the GESTALT theory of visual perception, and physically by space envelope, surface covers. Enclosure principle finds its meaning in interiors as a separated living room and corridors in interiors, however they are squares and streets in urban fabric.

3. Human-based design: activities & ergonomics

Interior spaces are human based designs and they have strong relations with ergonomics principle, they are activity based areas. This principle is the main intersected principle of interior space and urban space, because they are both human based designs. Both an inteiror space and urban space must accommodate ergonomics scientific rules for a good functional properties of any kind of space, and each activity requires an equipment/furniture, which all of them are designed by mathematical dimensions, otherwise nobody can use them.

As an example; a table must be 70-73 cm height, a chair must be 45 cm. height, a kitchen countertop must be 90 cm. height to be functional. A coach must have min. 90-90 cm. width, a bed for one person must be 90-200 cm. minumum, and a corridor must be min. 85 cm, which is the measure of the shoulders of a person. Thus, ergonomics is the main issue to create activity based spaces, both in interiors and urbanly.

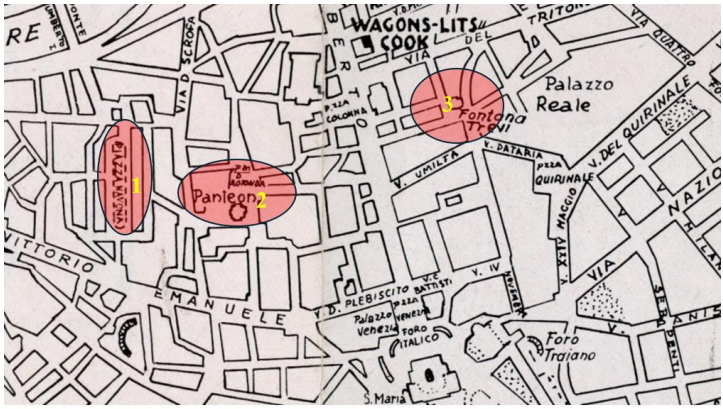
4. Space equipments and furniture: accordingly to ergonomics and human based design, all furniture and equipment are designed by ergonomic dimensions in one hand, and space organization is the second issue while organizing any space. The orientation of the space, the entrances, static and dynamic places, sitting /living areas and corridors, must be identified in the space, by using furniture.

5. Clothings such as; color and material differences create a strong visual perception during defining corridors, stairs, circulation routes in a vast space.

In addition, its aimed to demostrate and carry color issue to 3-dimensional spatial toolkit that it is the color of the environment in a whole, the atmosphere and mood of the area such as; in Rome the color of buildings are commonly white, or pastel Renaisance colors. Contrastly, the colors of floors are commonly dark

act as basements accordingly to the figure-ground theory and buildings, walls of old antique city, Venetian walls, furniture, equipments, fountains, tables &chairs are commonly blended into Renaissance colors; pastel colors, white, light yellow etc.due to hot climatic factors.

In this research for the demostration process of 'DOMESTIFICATION' of the urban space and their resemblance to interior spaces, 'city maps' have been used to point the spaces, like plan drawing of an interior. (Figure 14)

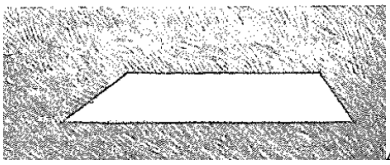


1.PIAZZA NUOVA
2.PANTHEON
3.FONTANA DI TREVI

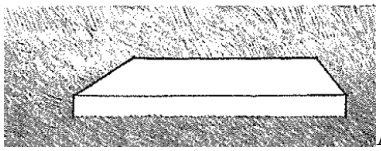
Figure 14. City Rome map indicating iconic structures

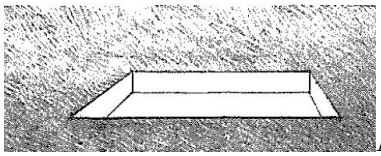
2.4. Space İs A Bounded Area and There are some Sorts of Ways to Defıne a Space From Weak to Strong:

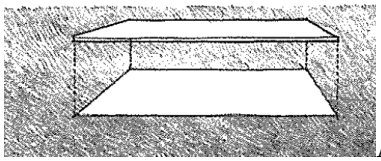
A. Horızontal Planes: BASE – ELEVATED – DEPRESSED PLANES



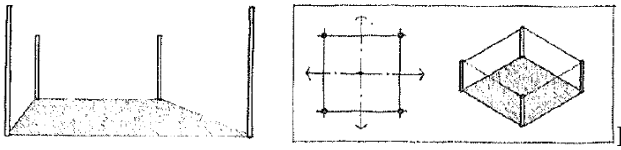
A.1. A Horızontal Base Plane: Lying as a figure on a contrastıng back ground defines a sımple fıeld of space.

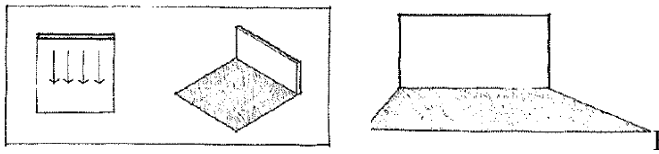
 A.2.Elevated Base Plane: A horizontal base plane elevated above establishes vertical surfaces along its edges that reınforce the visual separation between its field.

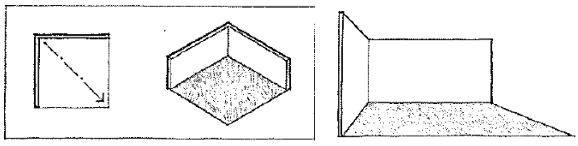
 A.3.Depressed Base Plane: A horizontal base plane depressed into the ground plane utilizes the vertical surfaces of the lowered area and defines a volume of space.

 A.4. Overhead Plane: A horizontal plane located overhead defines a volume of space between itself and the ground plane.

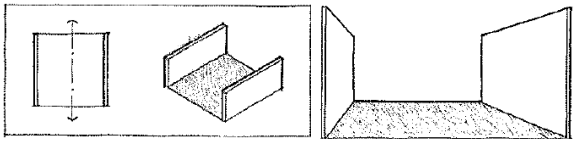
B.Vertical Planes Defining Space

 B.1. Vertical Linear: Elements define perpendicular edges of a volume of space.

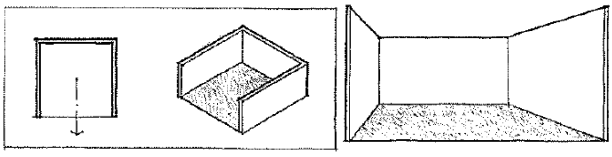
 B.2.Single Vertical Plane: A Single vertical plane articulates the space on whıch it fronts.



B.3. L-Shaped Plane: An L-shaped configuration of vertical planes generates a field of space from ıts corner outward along a diagonal axis.



B.4. Parallel Planes: 2 parallel vertıcal planes defıne a volume of spacebetween them that ıs orıented axıally. (Figure x)



B.5.U- Shaped Configuration of Vertical Planes: Defines a volume of space that is orıented p rımarıly toward the open end of the configuraton.

C. Point-Like Elements That Define Spaces

A vertical linear element, such as columns, obelisks, or towers, naturally establishes a point on the ground plane and makes it visible in space. When centered in a space, a column will assert itself as the center of the field and define equivalent zones of space between itself and the surrounding wall planes. (Ching,1996) (Figure 15)

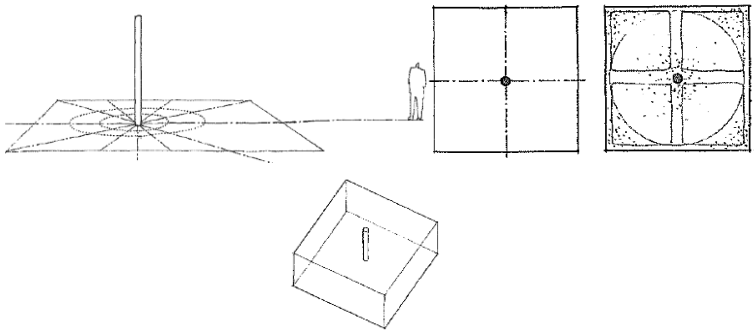


Figure 15. Point-like elements free stading in an open space

Single vertical plane: A single vertical plane articulates the space on which it fronts. (Figure 16)

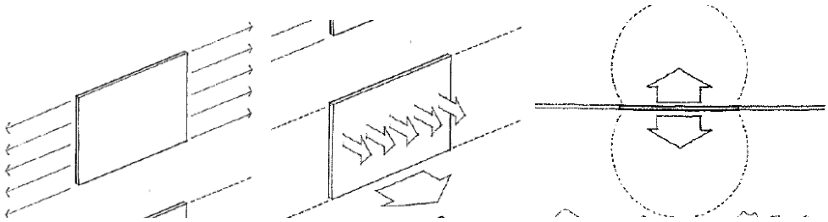


Figure 16. Single vertical planes

A single vertical plane, standing alone in space, has visual qualities uniquely different from those of a freestanding column. A round column has no preferred direction except for its vertical axis. A vertical plane has frontal qualities, its two surfaces or faces front on and establish the edges of two separate and distinct spatial fields. These two faces of planes can be equivalent and front similar spaces. Or they can be differentiated in form, color, or texture, in order to respond different spatial conditions. (Ching,1996) (Table 1)

Table.1

Comparative explortion of urban interiors (new space types) with space borders and their physical properties

2.SPACE DESIGN: ARCHITECTURAL SPACE VERSUS URBAN SPACE	**2.3.SPACE BORDERS AND THEIR PHYSICAL PROPERTIES**
URBAN INTERIORS + INTERIOR SPACES = DEFINITIONS AND DYNAMICS 2.1.NEW SPACE TYPES FOR URBAN INTERIORS 2.1.1.URBAN INTERIORS 2.1.2.URBAN (LIVING) ROOMS 2.1.3.URBAN CORRIDORS 2.1.4.URBAN NICHES 2.1.5.URBAN HALLS 2.1.6.URBAN LOUNGES	2.3.1.HORIZONTAL PLANES THAT DEFINE SPACE BASE- **MATERIALS** DEPRESSED- **LEVEL CHANGES** ELEVATED- **LEVEL CHANGES** OVERHEAD- **CEILINGS** 2.3.2.VERTCICAL PLANES THAT DEFNE SPACE: VERTICAL LINEAR ELEMENTS- VERTICAL SINGLE PLANES- **URBAN LOUNGES**

	L SHAPED PLANES, PARALLEL PLANES-**URBAN CORRIDORS** U SHAPED CONFIGURATIONS-**NICHE SPACES** 2.3.3.POINT-LIKE ELEMENTS THAT DEFINE SPACE (COLUMNS)- **URBAN LIVING ROOMS**

3. ARCHITECTURAL SPACE DESIGN AND PRINCIPLES

The exploration of urban interiors by interior space principles:

1.Furniture and ergonomics

2.Space organization

3.Clothings: color&material&lighting

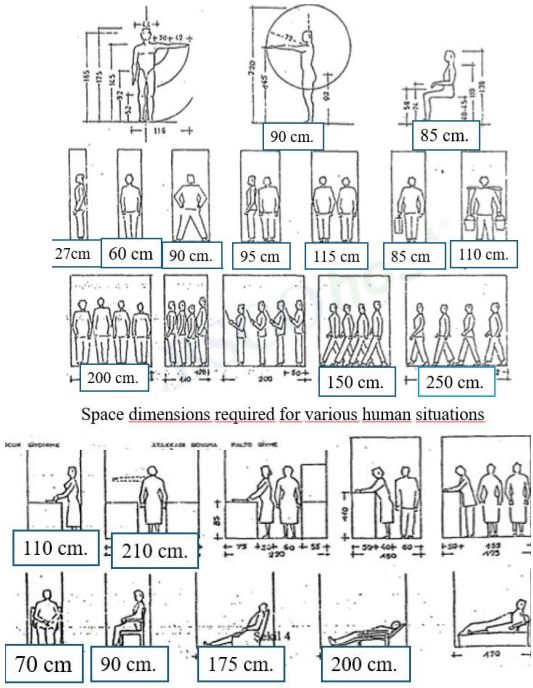
3.1. Furniture and Ergonomics Relations

All objects created by humans are for their own use. Therefore, the dimensions of all objects are suitable for the size of humans. For this reason, human limbs were used as the most natural unit of measurement in the past. All architects who plans a structure should always keep in mind the human dimension, and the plan should be created according to the dimensions of the space required by the human being. One of the primary factors that affect the formation of a space is the human being's own existence, body dimensions and the need for protection come before the creative and artistic behaviour of human being.

One must have the habit of visualizing what kind of an effect a plan drawn on paper with a certain measurement or a model made will have when it is made in real size. Because it is not enough to objectively determine the necessary measurements, the relationships between them and thus establish a practical order in the space.

If this were the case, architecture would remain a study concluded by looking at a set of measurement tables. However, in a space arrangement, it should be useful, functional and create a pleasant and spacious effect, which can only be achieved with an understanding of art. When we see a person next to a building or an object, we can get an idea of their size, that is, human height and other measurements are not same for every person. Lets take a look at our average measurements to get an idea of human measurements. For a person standing with

their hands up, the distance from the ground to the tips of their fingers can be taken as 2.25 m. And the distance to the top of the head, that is the height of a person, can be taken as 1.75 m. (Erdoğan,1996)(Figure 17)



Space dimensions required for various human situations

Figure 17. Human action area-equipment dimensions (Erdoğan,1996)

These measurements are the starting point for the height of the ceiling, door, window heights, length of desk, counter etc. in our buildings. The widths of items such as; doors, corridors, stairs, chairs, beds are determined primarily according to the average front width of a person, which is accepted as 60 cm. and the width in the side stance, which is 40cm. These measurements affect the distance between items. The height of the table used while sitting depends on the height of the chair, the average distance of the sitting surface of a person in a normal sitting position from the floor is 45 cm. This distance decreases or increases according to the sitting function. (Erdoğan, 1996)

Door knob or handle, doorbell button, stair railing are measured according to our fingers which are 8-10 cm long and 1.5 cm wide and our fingers which are 8-10 cm long and 1.5 cm wide and our 25 cm mix, 10 cm wide hand width. A painting that we will hang at the eye level of a standing person is 1.65 cm, the eye level of a sitting person is 1.30 m. The lower edge level of a window opening

to a view affects the levels of window frames, ampitheather levels, cinema floors. A room corner is arranged with the functional relationships of the objects with each other and the necessary intermediate distances to be able to use them. (Erdoğan,1996)

3.1.1. Human Factors in Space Static and Dynamic Spaces as Rooms and Corridors

The interior spaces of buildings are designed as places for human movement, activity and response. There should be a fit between the form and dimensions of interior space and our own body dimensions. This fit can be a static one, as when we sit in a chair, lean against a railing, or nestle within an alcove. There can be a dynamic fit as when we enter a building's foyer, walk up a stairway, or move through the rooms and halls of a building. A third type of fit is the way space accommodates our need to maintain appropriate social distances and to control our pesonal space.(Ching, 2010) (Figure 18)

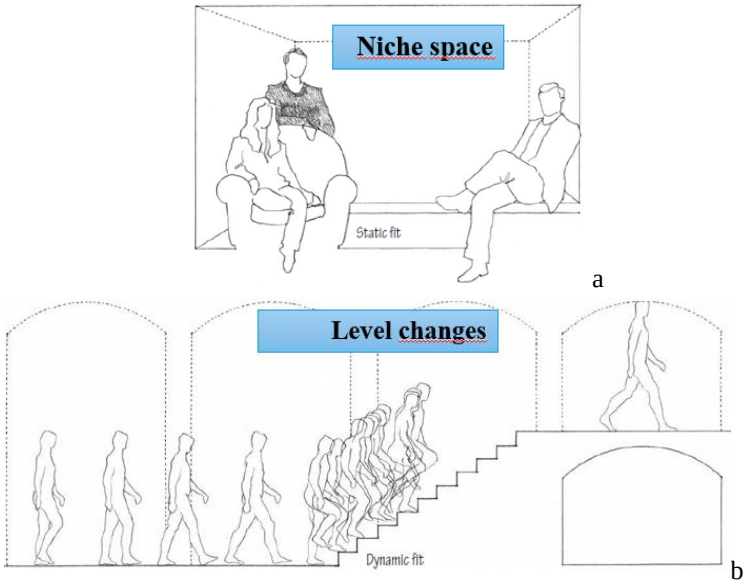


Figure 18. a)Exploration of Niche space and b)level changes principle

3.1.2.Human-Dimensions-Ergonomics

Our body dimensions, and the way we move through and perceive space, are prime determinants of architectural and interior design. In the following section, basic human dimensions are illustrated for standing, sitting and reaching.

Dimensional guidelines are also given for group activities, such as; **dining or conversing**. There is a difference between the structural dimensions of our bodies and those dimensional requirements that result from the way we reach for something on a shelf, sit down at a table, walk down a set of stairs, or interact with other people. These are functional dimensions that vary according to the nature of the activity engaged in and the social situation. (Ching, 2010) (Figure 19)

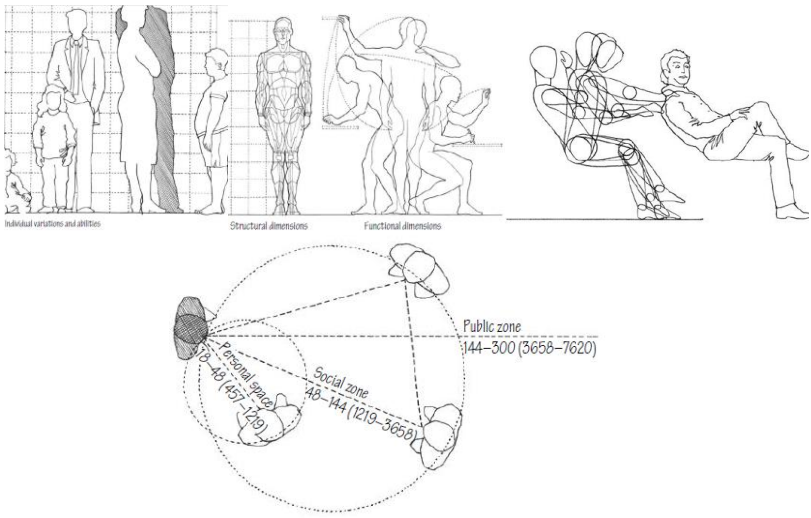


Figure 19. Human space and functional dimensions

Human beings share a perception of the appropriate uses of the space around their bodies, which varies between various groups and cultures and among individuals within a group. This is a person's territorial space. Others are allowed to penetrate these areas only for short periods of time. The presence of other people, objects and the immediate environment can expand or contract our sense of personal space. The invasion of an individual's personal space can affect the person's feelings and reactions to everything around him or her. (Ching, 2010)

INTIMATE ZONE: allows physical contact: invasion by a stranger can result in discomfort.
PERSONAL SPACE: allows friends to come close and possibly penetrate inner limit briefly, conversation at low voice levels is possible. (Ching,2010)(Figure 20)

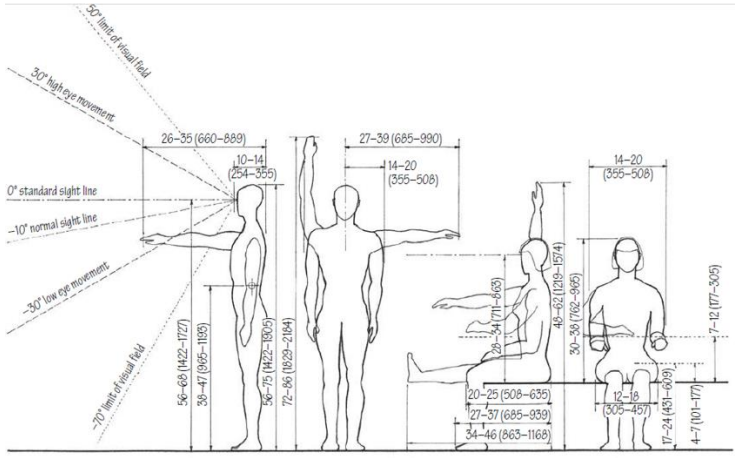


Figure 20. Human dimesions and ergonomics

SOCIAL ZONE: Appropriate for informal, social and business transactions, conversation occurs at normal to raised voice levels.

PUBLIC ZONE: Acceptable for formal behavior and hierarchical relationships, louder voice levels with clearer enunciation are required for communication. (Ching,2010)(Figure 21)

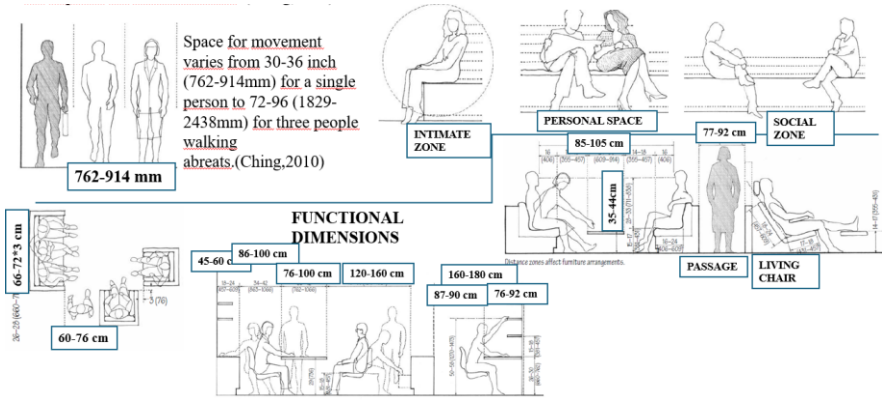


Figure 21. Personal spaces and functional dimensions

3.2. Space Organization

This part explores one of the most important design principle of an interior space which are; space organization, spatial organization , the arrangement of

furniture with the space, the organization of circulation to the main spaces and the organization of sub-spaces within a big space.(Figure 22)

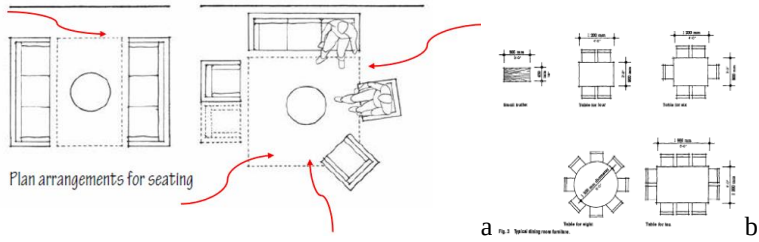


Figure 22. a. space organization of a simple living room, b.table dimensions

*Planning and design of interior spaces of Residential Spaces: Living rooms

-Basic furniture design and dimension in living rooms: sofas, tables, chairs.(Figure 23-24)

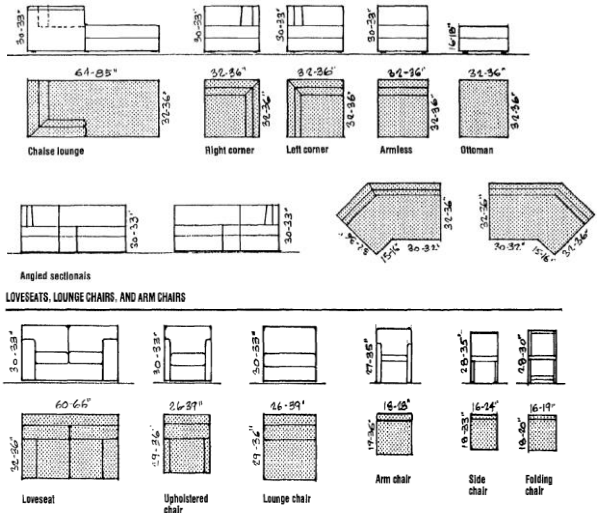


Figure 23. Main sofas and dimensions (source: time saving standards)

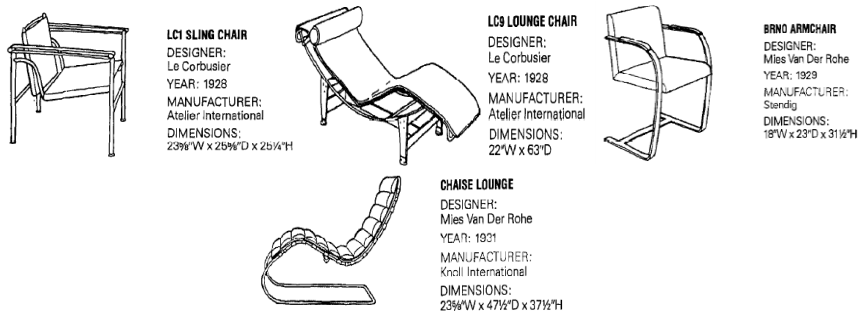


Figure 24. Lounge chairs (source: time saving standards)

3.2.1.Living Rooms Furniture Arrangements and min. Requirements

The size of living rooms and the furniture arrangements contained within such spaces vary dramatically, depending on the size of dwelling, the economic status and lifestyle of the user, and the relationship of the room to other areas of the dwelling. With regard to the luxury end of the scale, there are few limitations and no attempt has been made to identify the endless planning options possible. There are, however, minimum requirements and basic planning considerations that are applicable whatever the size of the space.

A living room for a three or four-bedroom dwelling unit requires more space for its occupants than one for a one-or two-bed-room dwelling unit. In any case, minimum living room with no dining facilities should be approxiamately 16.5 m2-18.5 m2. (Figure 25)

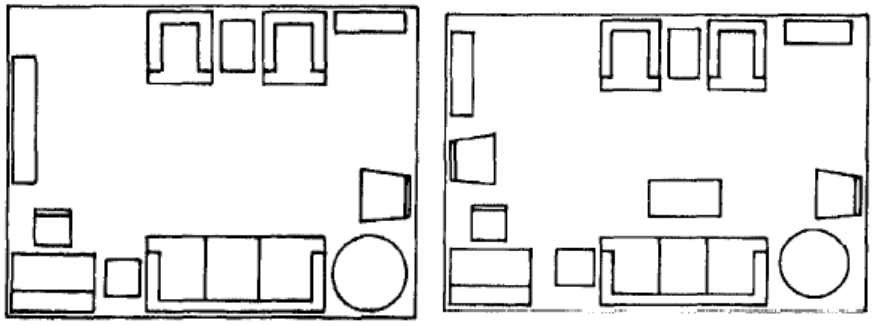


Figure 25. Typical furniture arrangement for a one-or two bedroom apartment, b. typical furniture arrangement for a three bedroom apartment

-Planning Considerations

Planning considerations should include adequate floor and wall space for furniture groupings, separation of traffic ways from centers of activity and access to furniture and windows. Circulation within the living room should be as direct as possible and yet not interfere with furniture placement. Ideally, there should be no through traffic. If such traffic is necessary, it should be at one end, with the remaining portion of the room a 'dead-end' space. During social activities, people tend to gather or congregate in relatively small groups. Desirable, conversation distance is also relatively small, approximately 3 meters in diameter. (Figure 26)

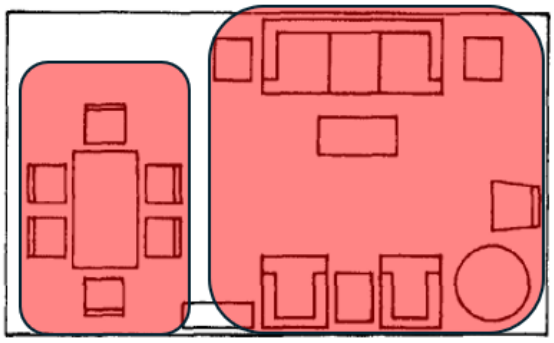


Figure 26. c. another typical furniture arrangement for a three bedroom apartment

***Living Rooms - Circulation**

Figures below show various groupings and related clearances;

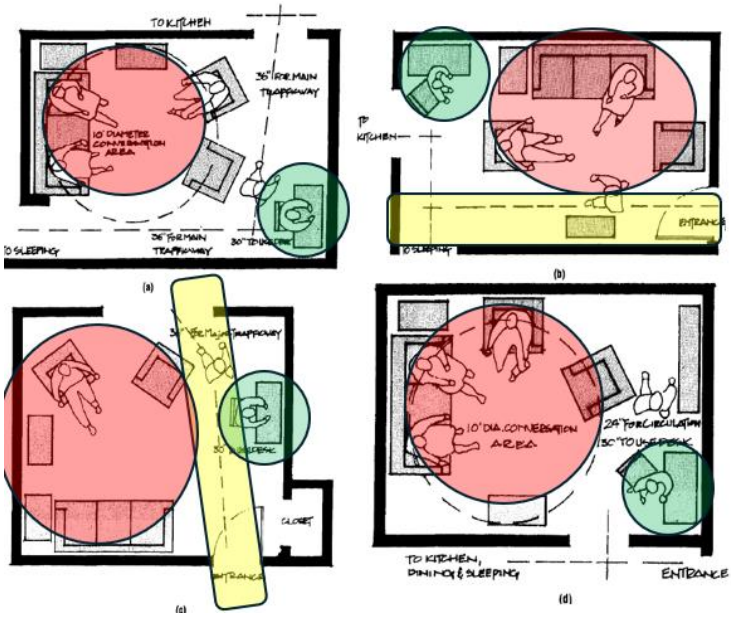
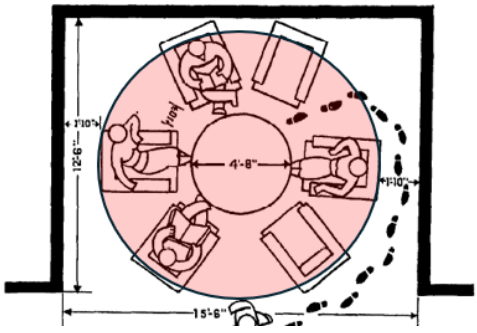
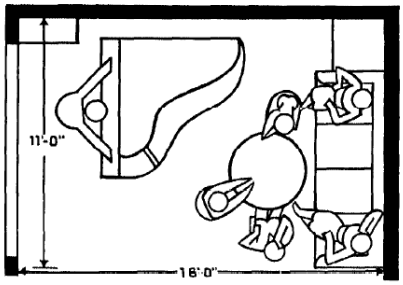


Figure 27. when traffic is unavidable, pathways should skirt conversational or activity centers, as illustrated in (a), (b) and (c), (d illustrates a more ideal layout in which the entire room is by passed



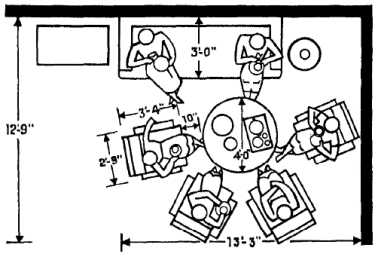
Shows that a space 3.8 m./4.8m. provide in order to accomadate seating for five around

a 17-diameter coctail table.



The piano, sofa, and coctail table arrangement shown in figure 3.3./5.4 m. requires a space at least

16 m2



Suggests that a space at least 3.9/4.3 m. İs required to accommodate a grouping to seat 6 or 7 persons, **min.16 m2**

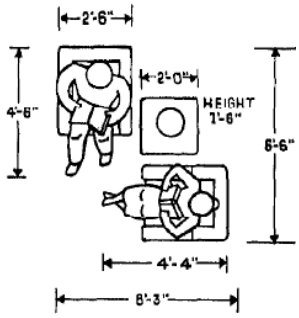
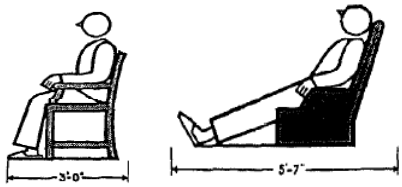


Fig. 8

Indicates that a corner arrangement for two requires a space at least 1.9/2.2m., **5 m2**

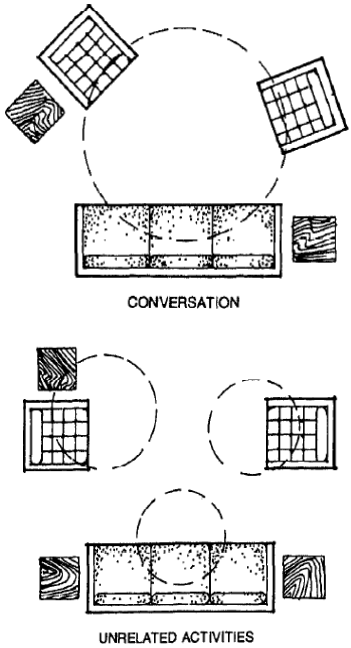


When planning furniture arrangements, allowance for clearance should take into account the human dimension as well.(source: time saving standards)

3.2.2. Space Planning:

***Living Room Activities**: living rooms are main spaces in a house space organization, consitutes the biggest static space and they are commonly consist of main socializating areas with group sitting arrangements, watching tv, listening music, etc. with sub-spaces for different acitivities.

The term 'space planning' is often used to refer to the specific task of planning and designing large-scale spaces for commercial and retail businesses. Space planning involves the efficient and productive use of these spaces, fitting living patterns to the architectural patterns of the space. (Ching,2010)(Figure 28)



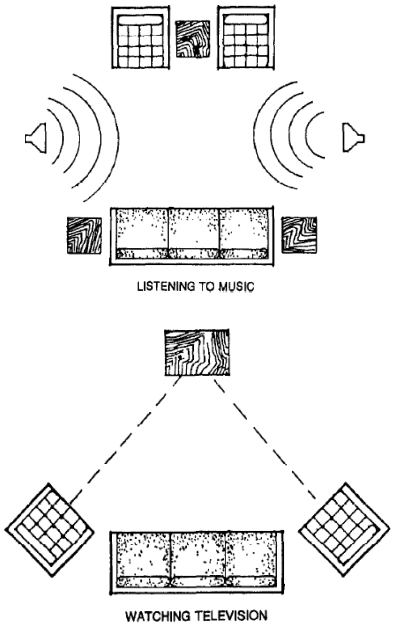


Figure 28. Activity patterns of a living room

***Plan Arrangements**

From the preceding activity and space analyses, one can begin to match the space requirements of each activity to the characteristics of the available spaces. The design task then shifts to selecting furnishings, finishes, and lighting and arranging them into three-dimensional patterns within the given spatial boundaries. (Ching, 2010)(Figure 29-30)

***Function**

-activity –specific grouping of furniture

-workable dimensions and clearances

-appropriate social distances

-adequate flexibility and adaptability

-appropriate lighting (Ching,2010)

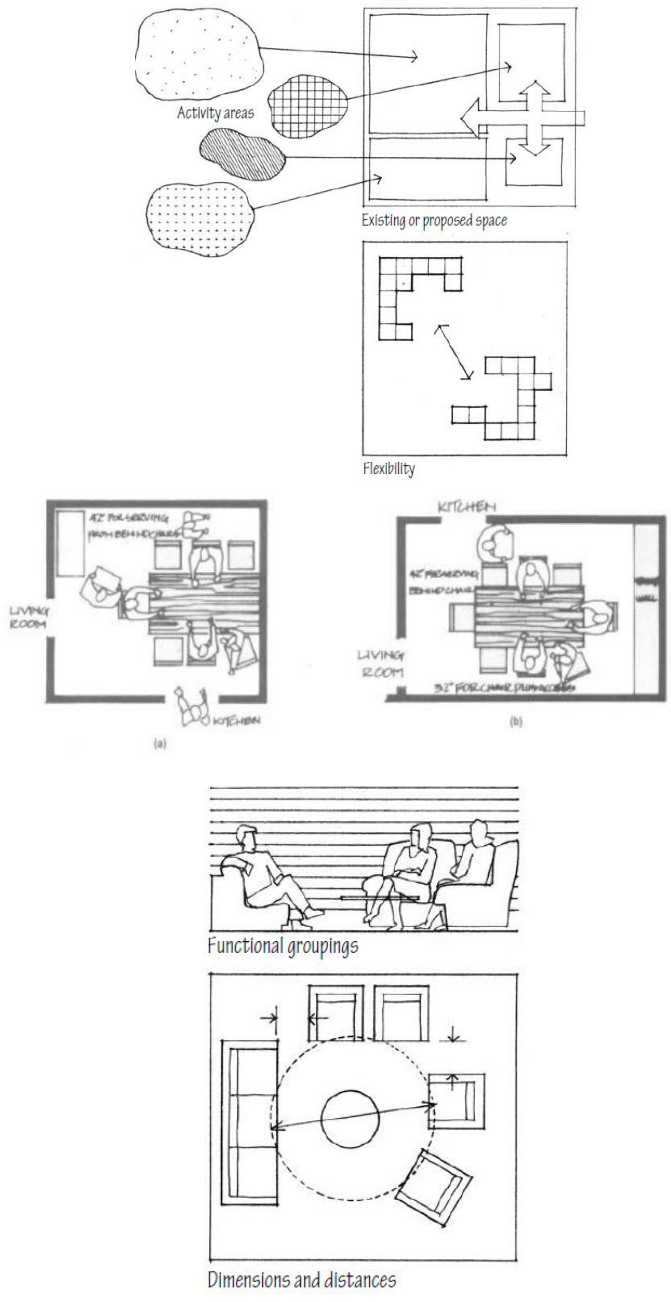


Figure 29. Dining rooms types

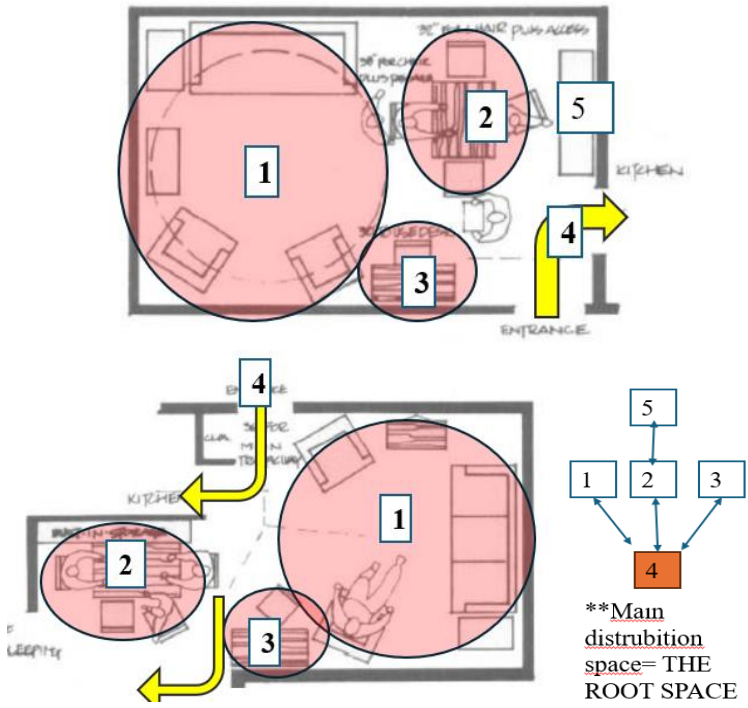


Figure 30. *sub-spaces ın one open space

1.MAIN SPACE=LIVING ROOM

2.DINING SPACE

3.WORK CORNER

4.CIRCULATION

5.CABINET

3.3. Clothings: Color-Material-Lighting

Under the title of 'CLADDINGS: MATERIAL-COLOR-LIGHTING' in spatial design, the cladding elements, colors and lighting, that create the general atmosphere of urban spaces will be discussed.

Claddings in urban spaces are analyzed under two headings ;

a. Space plane such as; 'walls-ceilings-floors' claddings,

b. Urban furniture claddings.

3.3.1. Materials

The new ideas about buildings bring new methods of construction , they also inspire new materials. The range of materials that may be utilised during the construction process is much wider today then even a couple of decades ago.

*Timber: is a very convenient material to use for construction. It is easy fo transport and handle, and generally easy to wotk with. There are two categories: hardwood and softwood. It should be understood that these names are not intended to describe the actual properties of the timber; rather they refer to its origin. Softwood is predominantly from coniferous trees such as larch, pine and spruce, and often farmed in managed forests. It is generally used for construction (for example, light timber frames) and therefore usually hidden from view. It can be used decorativley too. Hardwood species are broadleaved trees such as oak, ash, walnut and teak. They are most often used decoratively for floors, furniture and interior fittings. (Dodsworth,2009) (Table 2)

Table 2.

Materials

	
Timber veneers have been extensively used in this dressign area to provide a beautiful high-quality finish.	High quality stonw and timber elements work together here to convey a sense of sophistication.

Brick: is manufactured from clay that is hardened by kiln firing. The mineral content of the clay will define the colour of the fired brick, which may vary from dark brown through red to yellow. Surface texture can be applied to the moulded or cut brick before firing. Standard sizes are used for construction, and brick can be used decoratively rather than structurally to clad interior and exterior surfaces.

Stone: is used in construction and many types are considered attractive enough to be used for their decorative as well as their practical properties. However,

natural stone should be selected carefully as some types (limestone, for example) can be porous (the result of which is that it can stain easily), and can be relatively soft, such that may not be suitable for uses such as flooring. The surface can be cut and finished in different ways to highlight colour, pattern, and texture.(Table 3)

Tablo 3.

Materials

		
The cool, clean feeling of the marble connects past and present and its natural markings provides subtle decorative pattern.	Textured concrete (the lower balustrade) abd polished concrete (the floor) combine with English oak, bronze and glass to provide practical and decorative finishes in the Lightbox gallery.	Glass provides many opportunities with apparently contradictory qualities of enclosure and transparency.

Concrete: has been used as a building material for centuries. It is a mix of cement with an aggregate , traditionally stone chippings or gravel. Concrete is generally used in construction, where ir is poured to form slabs for floors and foundations, or into moulds (called shuttering) to form vertical features such as walls or columns. It is oftenused in conjuction with steel reinforcing rods that combat tensile and shearing forces, but it is a very versatile material. It is increasingly used forn its decorative qualities as it can be polished and coloured.

Steel and Other Materials: used in large amounts in theb construction of the frames of many structures, steel is another material that is being used more for its aesthetic qualities. As alwaysü careful selection of materials is important as there are different types and grades of steel suitable for different purposes. Steel is

avallable as sheets, bars, and tubes in various sizes. İt can be formed into different shapes by metal fabricators. Other metals used both in construction and for their decorative qualities inclusde aluminium, zinc and copper.

Glass: can be used as an interesting material in its own right, rather than simply being a practical choice of transparent material for Windows. Glass has many uses such as for shelving, work surfaces andf splash-backs, doors, screens and wall panels.

3.3.2.Light and Color: Light and color are intimately linked. Both natural and artifical light plays a majör role in shaping space.

*Lighting schemes: effective lighting schemes create drama and interest by employing light and shade. The designer should aim to create layers of light by employing different categories of light and light fittings. These are;

General or ambient lighting is used to provide an overall level of light that allows us to navigate the space and perform basic non-critical tasks. (Dodsworth,2009)

Accent of feature lighting is for the purpose of adding detail and interest to the scheme. It may highlight an artwork or an architectural feature such as a column.

Task lighting provides sufficient illumination for the safe undertaking of specific jobs, but can take various forms.

Decorative lighting is used primarily as an adjunct to the decorative scheme,its form helping to add the necessary detail and visual interst rather than providing illumination.(Dodsworth,2009)(Table 4)

Tablo 4.

Lighting equipment

	
A high ceiling is a wonderful opprotunity to use theatrical and striking candelabra. The single downlight provides and additional lighting scene to be used to create ambience and drama	The oversize pendant provides and element of dramatic glamour, elngating the space, while the recessed uplighters highlight the organic texture of the local stone behind.

4.CASE ANALYSIS

THE EXPLORATION OF URBAN INTERIORS BY INTERIOR SPACE PRINCIPLES:

1.FURNITURE AND ERGONOMICS RELATIONS	*2.SPACE ORGANIZATION*	*3.CLOTHINGS:*
-FURNITURE **-SOFAS&** **CHAIRS** **-TABLES** **-FLOOR** **TEXTURES** **-LIGHTS** **-BARRIERS** **-FOUNTAINS** **-SCULPTURES** **-SITING ELEMENTS**	**-SPACE** **SEQUENCES** **-MAIN SPACES** **-SUB SPACES** **-SPACE ORGANIZATIONS WITH ENTRANCES, MAIN SPACES, AND CIRCULATIONS** **-ORGANIZATION OF SUB-SPACES IN A BIG URBAN SPACE (MAIN SQUARES)**	**-MATERIALS&** **-COLORS&** **-LIGHTINGS**

This chapter constitutes the case analyses part and selected urban spaces have been analyzed within the scope of urban interior criteria that had been demonstrated previously. Cases have been selected from Rome and Barcelona, that accommodate high design quality differently from standard open urban spaces, and named as ‘URBAN INTERIORS’ in the paper. Through the case analyses, new urban space types as contemporary style TREND spaces have been demonstrated over plans, cad drawings, photographies and on-site observations. Cases have been selected to demonstrate research urban interiors hypothesis and explore;

A)Urban interiors, urban rooms (living rooms), urban corridors, urban niches, urban lounges and urban halls ,

all of these 6 new space types have been explored at this chapter.

In addition to the exploration of new space types, B) interior space design principles have been demonstrated over cases (B) such as;

i. Furniture & ergonomics

ii. Space organization

iii. Materials&color&lighting,

C) At the last part, space boundaries and their types have been determined over plans, such as;(Figure 31-32)

i.Horizontal planes

ii.Vertical planes

iii.Point-like elements

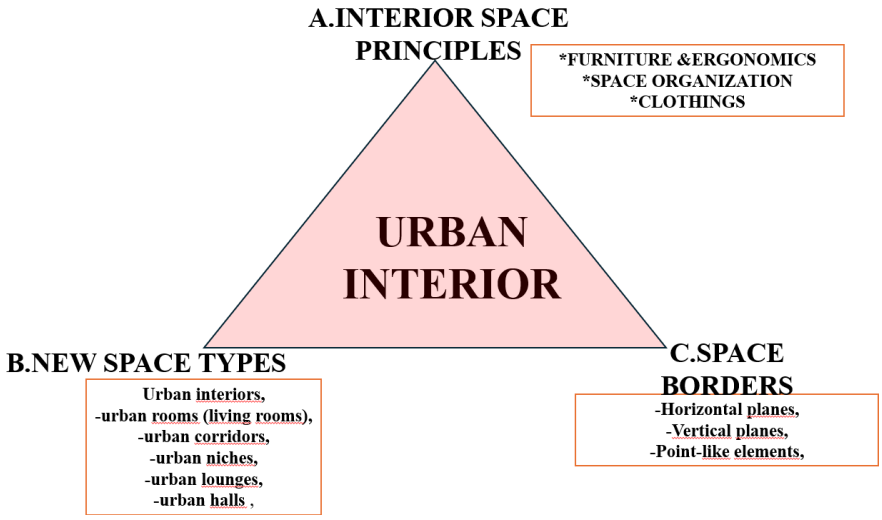


Figure 31. Case analyses method

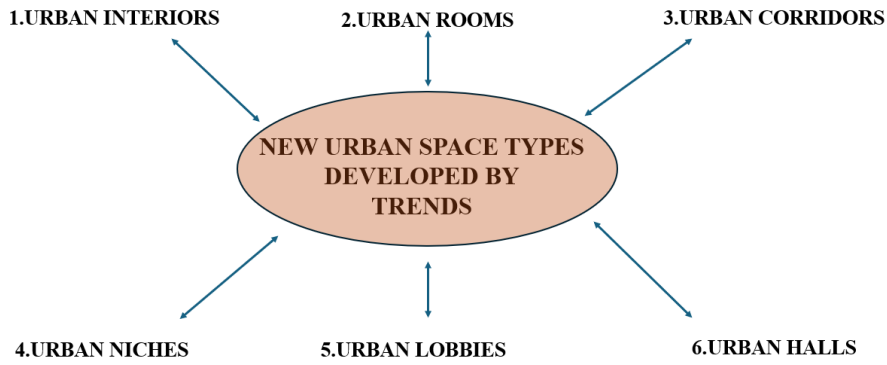


Figure 32. Contemporary urban space types

4.1. Domestification of Urban Spaces: Squares, streets and wide streets transform to urban living rooms / corridors / rooms by domestifcation of urban spaces wıth space organizations, furniture and clothings.

A. URBAN CORRIDOR: In Toledo Spain, the formation of urban interiors have been realized by vertical planes which are building facades, both linear and curvely. (Figure 33)(Table 5)

Figure 33. Buildings act as vertical planes and defines the the borders of positive urban interiors.

Tablo 5.

Space analyses of Casa Mila building as 'urban corridor'

ergonomics	space organization	clothings
Banks – 45 cm.	Urban corridors	Light yellow stone walls
Pedestrian corridor 80 cm.	Sitting space in front of a wall surface	Dark brown wood banks

B.URBAN LIVING ROOM: PLAZA MAYOR IN MADRID

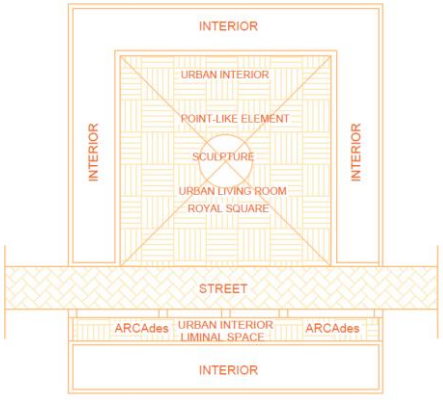


Figure 34. Royal Palace Square in Madrid

Tablo 6.

Space analyses of PLAZA MAYOR in Madrid 'urban living room',

Ergonomics& Space organization	Furniture and equipment	Clothings
One side entrance which the main corrıdor and U shape living room	Monument in the center of living room, Cafe tables infront of buildings with white sunshaders	Floors are stone cover Walls as building facades are red stone

B. Space border: by u-shaped walls (5 level buıldıngs) facade

C. New space type: urban living room with its space form/dimensions and equipment. (Table 7)

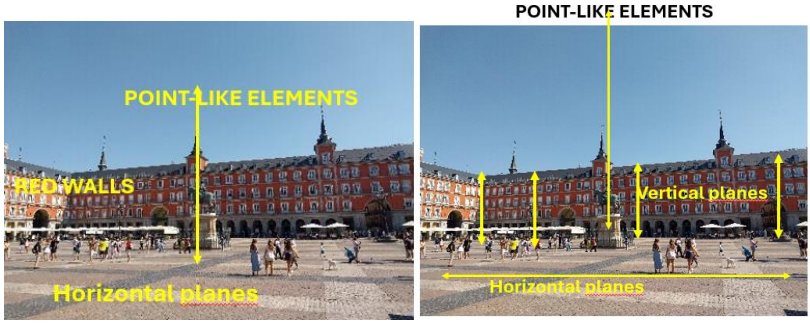


Figure 35. *Royal palace square in Madrid, exploring spatial enclosure wşth surrounding buildings*

Table 7.

Space analyses of PLAZA MAYOR in Madrid as 'urban interiors'

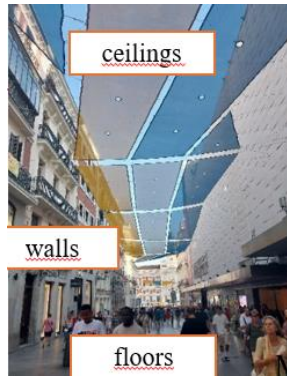
Ergonomics	Space organization	Clothings
Arches on the ground floors of the U-Shaped buildings create the human scale.	U SHAPED, NICHE URBAN SQUARE AND LIVING ROOM	-Floor coverings of square are light and dark stones
		-Buildings as vertical planes are RED in color

C. URBAN ROOM: This urban spave in Madrid/Spain is not a sqaure but a wide Street which by the help or borders and activities, transform the Street into an urban room. The domestification of the urban space occur as a room bordered by floors/walls/ceilings. This urban room is more stronger than the other by having a celing on it, so its space qaulity is high. (Table 8)

Table 8.

Space analyses of streets of Madrid as building as 'urban interiors'

Ergonomics& Space organization	Furniture and equipment	Clothings
Two sided corridor like Street has been ergonomicly structured by its dimensions. By the help of two sided walls its well organized	Urban room is well equiped like an interior space with wooden banks, cafe tables, sun shaders like ceilings, lightings, are well designed.	Floors are stone cover Walls as building marble, Ceilings are colored textiles



a

MADRID URBAN INTERIORS : STREET DESIGN

b

Cafe tables with ceilings.
Urban niche as extension of the interior

Multifunctional bench

c

Figure 36 a-b-c. Urban interiors in Madrid Spain

C. URBAN ROOM

Figure 37. a)Street sofas and chairs, b) colomb coloumn sculpture

B. SPACE BORDER: POINT-LIKE SPACE ORGANIZATION, CIRCULAR SPACE SURROUNDED BY BUILDINGS.

C.NEW SPACE TYPE: URBAN LIVING ROOM WITH ITS SPACE FORM/DIMENSIONS AND EQUIPMENT.

Tablo 9.

Space analyses of Casa Mila building as 'urban lounges'

Ergonomics& space organization	Furniture& Equipment	Clothings
Urban living room have space organization like an interior space.	Urban living room accomodate chairs and sofas like an interior.	Walls:surrounded buildings facades are stone Floors:are textured stone Colors: Light brown

Fgure 38. Iconic coloumn sculpture in city center Barcelona

4.2. Iconic Buildings Facades: Create Urban Interiors Infrontal Facades as

Waiting Areas: Urban Lounges/Lobbies

D.URBAN LOBBIES

Infront of Sagrada Familia transforms urban lounge that is a space where people wait for hours to enter.

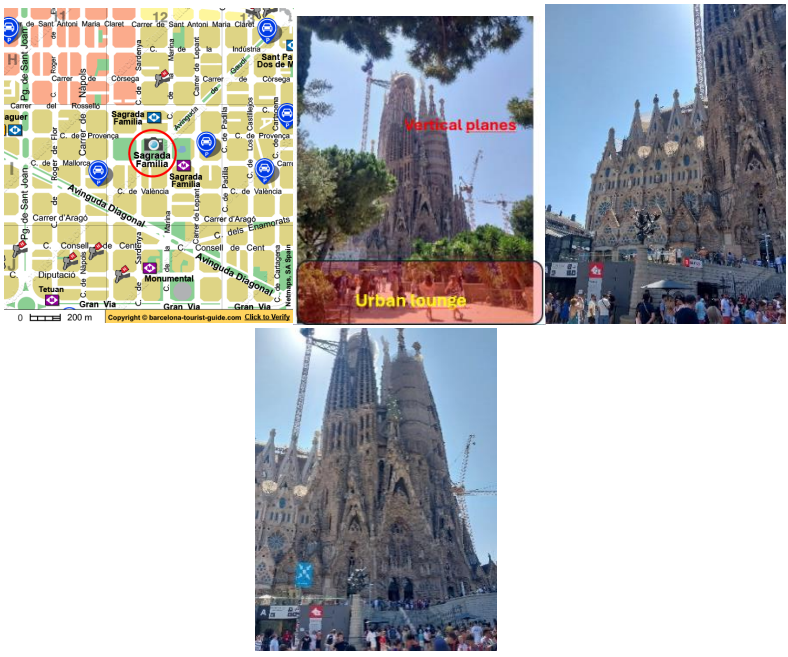


Figure 39. Sagrada Familia map, pictures from building frontal waiting areas where too many people gather and wait to enter the museum

(SOURCE: https://www.barcelona-tourist-guide.com/tr/albums-tr/gaudi-sagrada-familia/index.html)

Tablo 10.

Space analyses of Casa Mila building as 'urban lounges'

Ergonomics	Space organization	Clothings
- Stairs,furniture and park in front of iconic building have been designed within ergonomic dimensions.	-Point-like building organize its environment, -a round, circlar space organization exist around the building.	-Floors:Stair terraces around the building are stone, -Walls:Building walls are yellow stone.

*** URBAN LOBBIES CASA MILA-GAUDI- BARCELONA**

Frontal area act as urban interior, where people wait to enter the museum for hours, so its always crowded. (Figure 40)

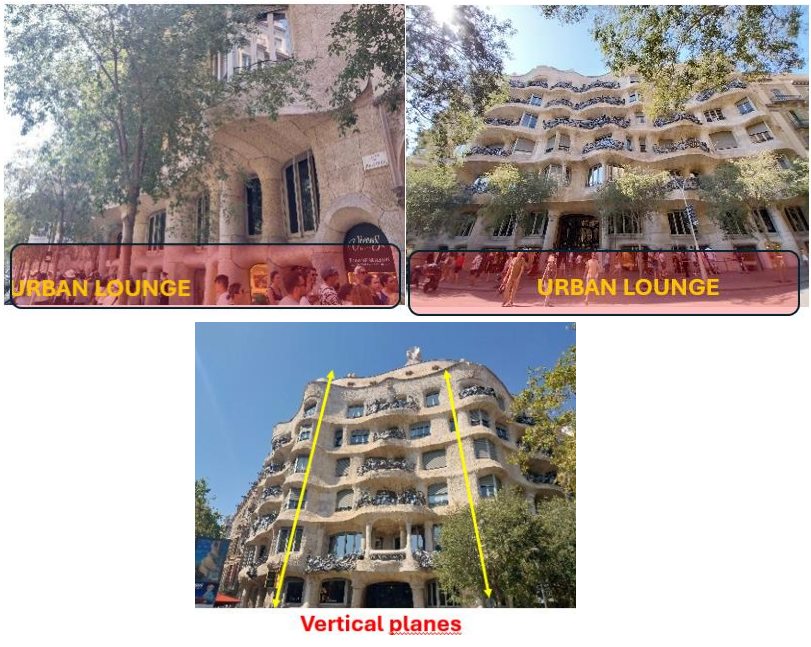


Figure 41. Casa Mila and urban lounge space

B.Space Border: One sıded wall as buıldıng facade.

C.New Space Type: Urban lounge ıs determıned by frontal floor of the museum. just one sıde ıs closed.

Tablo 11.

Space analyses of Casa Mila building as ‘urban lounges’

Ergonomics	Space organization	Clothings
Human scale walls, enterance doors, and the height of the entrance is minimal.	One sided wall organization for space creation. One side entrance as frontal facade.	Yellow stone material of walls, Floors are stone, Color: pastel yellows

Figure 41. In front of Casa Mila as urban lobbies

Vertical planes creating urban niche spaces in frontal areas. In this case Casa Mila which is also a museum, building facade creates an urban lobby, urban lounge, that tourists wait there to enter for hours. Iconic buildings create naturaly urban interıors infront of their entrances. Too many turist gather in front of iconic architecture and spend time there, take photo, standing or sitting, and creates an urban interior. Casa Mila is one of the iconic buildings in Barcelona which is very famous and many people gather infront of this building.(Figure 42)

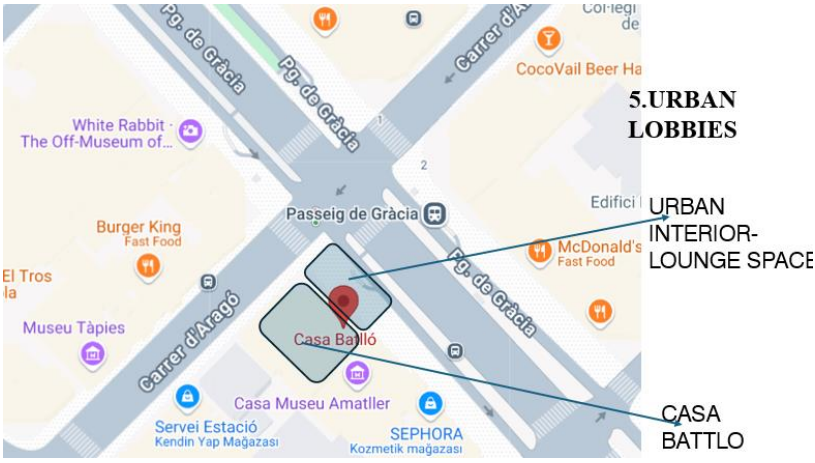


Figure 42. Map of Casa Battlo in Barcelona indicating urban interior space infront of the building

Vertical planes, creating urban niche spaces in frontal areas. In this case Casa Bottlo which is also a museum, building facade creates an urban lobby, urban lounge, that tourists wait there to enter for hours.

Figure 43. Casa Batllo - Gaudı : Urban lounge to enter museum

E.URBAN LIVING ROOM

Figure 44. Barcelona Placa de Catalunya- famous square of Barcelona with iconic sculptures, furniture, and space organization

Figure 45. iconic sculptures and furniture in Plaza de Catalunya

RAMBLA DE CATALUNYA STREET

One of the main axes of the city is the main and most popular pedestrian circulation space and act like an urban corridor with its enclosure, furniture arrangement,space organization.

The urban design in this district is like a contemporary version demonstration of Cliff Moughtin's famous theory;

'**squares-streets-buildings'** thats all , this is the urban design'.

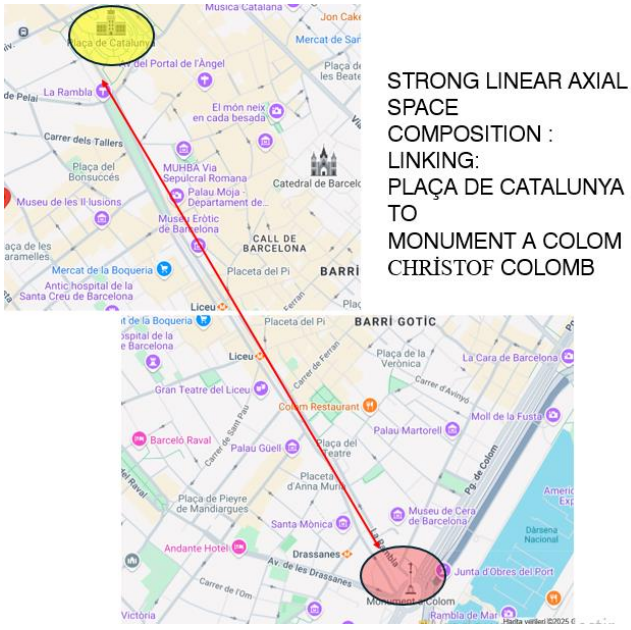


Figure 46. map of main and strong axes in city center Barcelona

E.URBAN HALL:

Gothic neighborhoud- urban corridors that are very narrow create urban interiors.

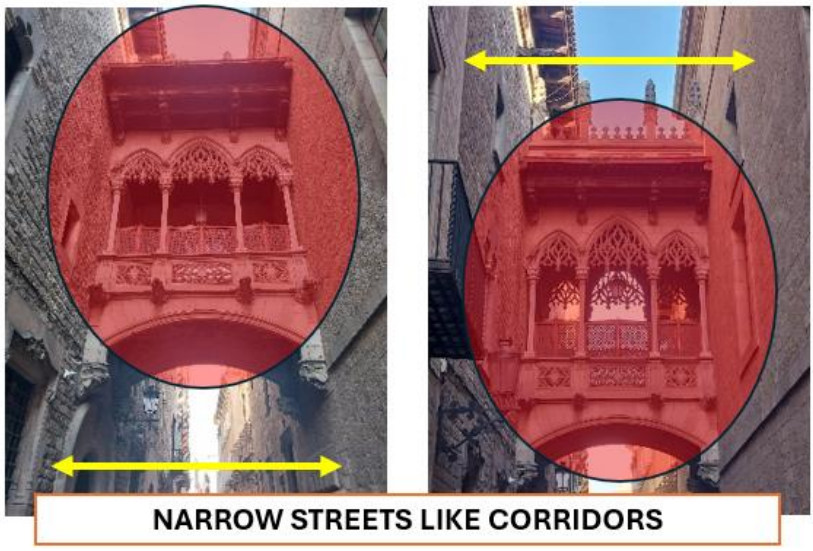


Figure 47. Urban halls as very narrow streets with bridges on them

F.CLOTHINGS – COLOR - MATERIAL – LIGHTING GAUDI LIGHTINGS WITH SEATING DESIGN

In the streets , commonly Street furniture designed by Gaudi have been observed which are multifunctional with sitting and lighting integrated together, they represent Gaudi's architectural style ,with organic flower forms. These Street furniture are especially occupy infront of iconic buildings designed by Gaudi again, thus, they are like exhibition units, very valuable Street furniture designed by Gaudi at that era.These iconic street furniture also reate a great contrast with contemporary style street furniture that constiture the main research area , chairs&sofas for urban interiors. (Figure 48)

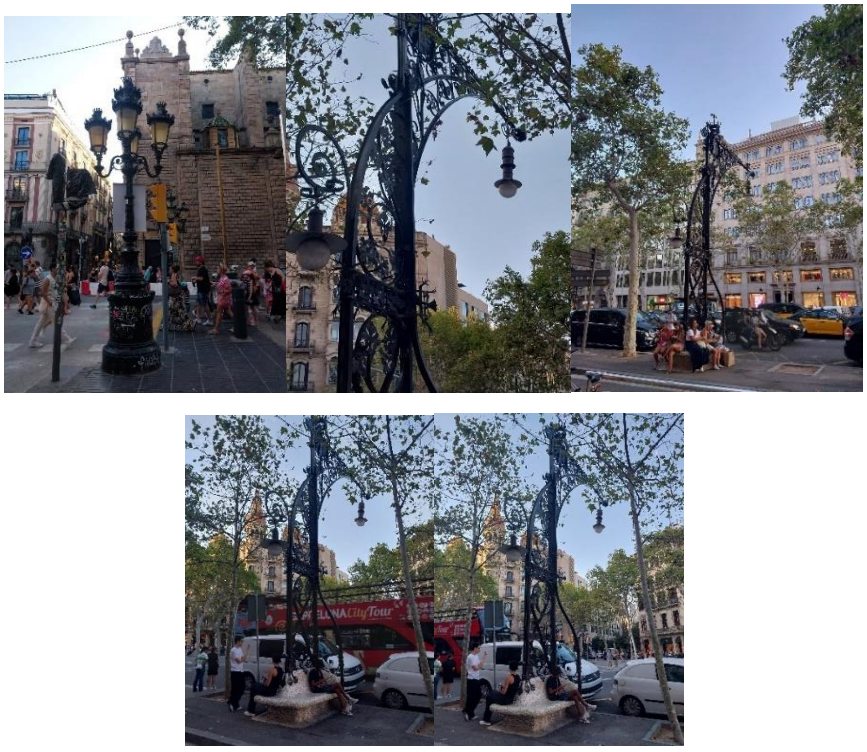


Figure 48. Steet lights designed by Gaudi in Barcelona

***VALENCIA SQAURE AS AN URBAN INTERIOR**

Figure 49. Square design as a urban living room

Table 12.

Space analyses of Valencia Square as 'urban interior'

Ergonomics	Space organization	Clothings
Chrome thin colombs are short in height, ceiling height is very ergonomic like an interior space.	Square has four sided enclosure by historical buildings. -banks, chairs, sofas are varying in the square, -there are lightings, floor covers are marble, which domestificates the urban living room.	-Chrome thin colombs carry, modular and carry ceilings, -floors are marble

B. SPACE BORDER: Urban space has four-sided walls (buildings).

C.NEW SPACE TYPE: Urban living room has a good enclosure four-sided and surrounded with historical buildings. By its form, function and furniture, this urban space act as an urban living room.

Figure 50. Chairs and sofa, sitting arrangements, bike kiosks

5.CONCLUSIONS

In this paper, new style urban spaces with contemporary trends have been analyses with a title: URBAN INTERIORS. In the paper especially main features and principles of urban interiors have been aimed to be explored over cases and good urban designs.

After 1960s with the emergence of urban design as a field of study area, urban spaces gain importance and open empty spaces in the cities as lost spaces accordingly Ron Krier transform into well-defined activity based urban spaces. This transformation can be found at maşnly squares and streets which accommodate; static/dynamic, living/circulation fetaures in itself. Thus, 1960s when the urban design had been emerged as a field of work area, constitutes a breaking point in the architectural history, which the urban space terminology and design field had been emerged differently from lost open unused open spaces. After this breaking point, urban spaces had been developed especially at metropol cities, with squares, streets and buildings with the design principles that have showed similarities with architectural or interior spaces such as; creating visual axes, spatial enclosure, capturing human scale, ensuring functionality, designing with different planes, use of ground plane and objects, etc. These common design principles have been observed both urban and architectural spaces. Further years, today a higher space quality has been observed at urban spaces, which in the paper analysed with urban+inteirors topic as a combination of 'urban space + inteiror space'.

5.1. Answers to Research questions: this study aims to find answers to the research questions given below;

Q1) *What is 'urban interior' and how can it be differentiated from open spaces in the cities ?*

In the research urban interiors have been analysed both by theories and practices and it is found that today there is a strong difference between urban interiors and open spaces. Urban inteirors are open space in cities especially at centers, they are commonly squares and streets in city centers, and accommodtae high space quality by furnishings, material coverings, functions they present, and they are totaly human-based designs.

Urban interior act like an interiorspace, with same design principles such as space organizations with entrances, corridors, main living spaces and sub/secondary activity spaces and furniture for these activities as it is in interior spaces. So, in urban interiors there are very well defined; 'user-usage-use'

relation have been observed. Where the urban interior is designed for a specific group from cultures, ages, genders with a proper furniture and with a proper space organization.

Q2) *What are the design principles of 'urban interiors' ?*

After 1960s the emergence of urban design, had put forward some design principles for urban spaces which include similarites with architectural spaces such as; creating axial orientations and enclosures. Today this similarities become more detailed, and at urban interiors represent similar principles with interior spaces including; furniture, ergonomics, space organization, materials, colors and lighting fixtures in them.

Q3) *What are new contemporary style space types (urban room, urban corridor, urban niche, urban reception) that had been developed by TRENDS?*

Today it is observed that by the rising space quality, new space types have been observed in urban designs at especially metropol cities such as; urban (living) rooms, urban corridors, urban niches, urban halls, urban lounges, which act as interior space of a house, and the urban space becomes domestification by this feature. These new space types when compared with house spaces, urban living rooms are main living room, urban corridors are corridors, urban halls are entrance halls of houses, space organization and sequence as; entrance hall-corridor-living space, is similar with the city as;'entrances of sqaures-streets-main squares' , or in a house space organization , 'hall-corridor- open kithen-living room', founds its match in urban design as; 'entrance of a Street- Street-niche space with furniture- main square'.

In the study its observed that space organization of a house, can be found in urban design today.

5.2.Main Findings:

In the research, after a comprehensive surveys on both theories and applications, its found that there is a rising trend for the diversity of urban spaces, in order to people spend much more time outside spaces when compared with the past. By the help of technological and sustainable developments, smart street furniture, multi-functional furniture design, good space organizations, people can be able to spend more time outer space then interior spaces.

And especially case analyses that are selected from trended cities, demonstrated that today urban spaces accommodate high space design quality with their furniture arrangement, space organization, activities they

accommodate, with aesthetical physical environments they serve for city citizens such as; materials-colors choices and street/square lighting designs.

5.3.Future Studies

In this research urban interiors as a new contemporary style urban spaces have been explored with applications of recent day metropols with their design principles, space organizations and new space types. For future studies, urban interiors can be researched within a smal scale urban design, like a town, and explore domestification of urban spaces with in a more smaller and human scale.

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