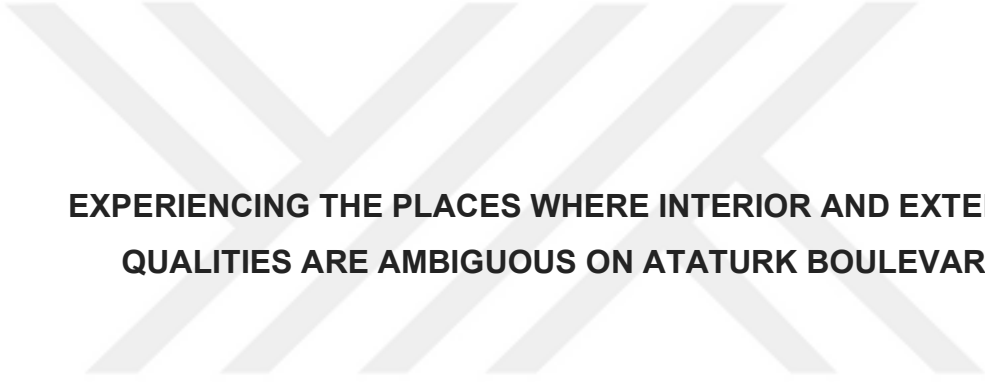


T.C.

TED UNIVERSITY

GRADUATE SCHOOL

ARCHITECTURE AND URBAN STUDIES



**EXPERIENCING THE PLACES WHERE INTERIOR AND EXTERIOR
QUALITIES ARE AMBIGUOUS ON ATATURK BOULEVARD**

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ANKARA, 2023

**EXPERIENCING THE PLACES WHERE INTERIOR AND EXTERIOR
QUALITIES ARE AMBIGUOUS ON ATATURK BOULEVARD**

A Thesis Submitted To
The Graduate School
of
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by

Cihat ÇAGLAR

In Partial Fulfillment of The Requirements
For
Master of Science
in
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I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

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ABSTRACT

EXPERIENCING THE PLACES WHERE INTERIOR AND EXTERIOR QUALITIES ARE AMBIGUOUS ON ATATURK BOULEVARD

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August, 2023

This thesis examines ambiguous spaces that emerge due to the co-existence of particular qualities of interior-exterior and public-private space on Atatürk Boulevard. With the Turkish Republic's proclamation, Capital Ankara and Kızılay District, which entered the rapid transformation process, offered a spatiality to the increasing population. The transformation found a response in the building stock and the urban space. It also triggered the emergence of complex and modern spatial situations. Kızılay District, which became the city's Central Business District in the 1950s, hosted numerous passages, carsis, business centers, and administrative buildings. Besides, public interior and urban spaces, cinemas, restaurants, city parks, and housing projects served the urbanites in the district. The continuous reconstruction and transformation process in the Yenışehir blurred the border between interior-exterior and public-private spaces. By reviewing the modern architecture literature focusing on interior-exterior relationships with a nonlinear historical approach, a lens is created to evaluate these ambiguous spaces. The subject of the thesis emerged as a result of

exploratory walks focusing on the embodied experiences on Atatürk Boulevard. Hence, phenomenology is adopted, and Peter Zumthor's Atmosphere theory is instrumentalized for an architectural approach. The created lens is equipped with the Atmosphere theory and used in the exploratory walks to the ambiguous places on Atatürk Boulevard. The thesis aims to examine the ambiguous interior and exterior spaces and construct a taxonomy of interiority and exteriority regarding the effective parameters in the construction or emergence of these spaces.

Keywords: *ambiguous space, public interior, urban interior, interiority, exteriority*



ÖZET

ATATÜRK BULVARI'NDA ÜZERİNDE İÇSEL VE DIŞSAL NİTELİKLERİN MUĞLAKLAŞTIĞI YERLERİ DENEYİMLEMEK

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Ersan Ocak

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Bu tez, Atatürk Bulvarı üzerinde iç-dış ve kamusal-özel mekâna dair bazı niteliklerin bir-aradalığı sonucu ortaya çıkan muğlak mekanları incelemektedir. Türkiye Cumhuriyeti'nin ilanı ile dönüşüm sürecine giren Başkent Ankara ve Kızılay Bölgesi hızla artan nüfusa mekansallık sunmuştur. Dönüşüm, yapı stoğunda ve kentsel mekânda da karşılık bulmuş, bölgedeki kompleks ve modern mekansal durumların ortaya çıkışını tetiklemiştir. 1950'lere gelindiğinde kentin ticaret merkezine dönüşen Kızılay Bölgesi'nde; çok sayıda pasaj, çarşı, iş merkezi ve idari bina inşa edilmiştir. Dahası sinema, restoran, kent parkları başta olmak üzere kamusal iç ve kentsel mekanlar ve konut projeleri inşa edilmiştir. Sürekli hale gelen inşa ve dönüşüm süreci bölgede iç-dış ve kamusal-özel alan arasındaki sınırın dönüşümüne ve müphemleşmesine neden olmuştur. Muğlak mekanları analiz etmek niyetiyle, doğrusal olmayan bir yaklaşımla modern mimarlık tarihinde iç ve dış mekân ilişkisine odaklanarak bir lens oluşturulmuştur. Tezin konusunun ortaya çıkışında deneyimin rolü ve içsellik-dışsallık kavramları ile ilintili olarak fenomenolojik yaklaşım benimsenmiş ve deneyime mimari bir bakış açısıyla yaklaşmak için Peter Zumthor'un Atmosfer teorisi araştırmıştır. Oluşturulan lens, Atmosfer teorisi ile donatılarak Atatürk Bulvarı'nda muğlak mekanlara yapılan keşif

yürüyüşlerinde kullanılmıştır. Tez, bahsi geçen muğlak iç ve dış mekanları incelemek ve bu mekanların inşası ya da ortaya çıkışında etkili olan parametrelere dair içsellik ve dışsallık kavramları yardımıyla bir sınıflandırma yapmayı amaçlamaktadır.

Anahtar Kelimeler: *muğlak mekan, kamusal iç mekan, kentsel iç mekan, içsellik, dışsallık, Atatürk Bulvarı*



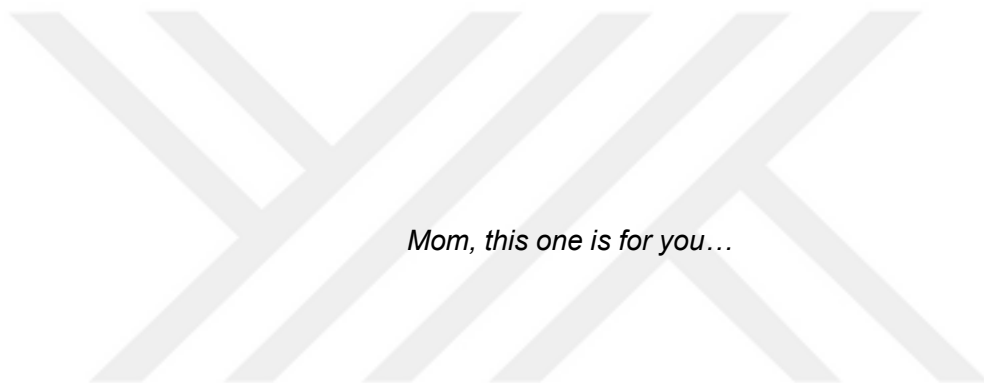
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Mom, this one is for you...

TABLE OF CONTENTS

ABSTRACT	iii
ÖZET	v
ACKNOWLEDGMENTS	vii
TABLE OF CONTENTS	ix
LIST OF TABLES.....	xii
LIST OF FIGURES	xiv
LIST OF ABBREVIATIONS.....	xxxii
1. INTRODUCTION	1
1.1. Encountering with the Problem	1
1.2. Problem, Aim, and Scope of the Study	3
1.3. Literature Review	4
1.4. Methodology	8
1.5. Structure of the Thesis	10
2. INVESTIGATING THE AMBIGUOUS SPACES IN ARCHITECTURAL THEORY AND PRACTICE: A LITERATURE REVIEW	13
2.1. Ambiguous Interior Spaces in Architectural Literature.....	18
2.1.1 Interior as a World of Dwelling.....	20
2.1.1.1 An Introverted Approach in Modern Interior Space	24
2.1.1.2 An Extroverted Approach in Modern Interior Space.....	29
2.1.2 Interior as a World of Work, Commerce, and Culture	46
2.1.2.1 The Public Face of Modern Interior.....	47
2.1.2.2 Arcades and Modern Commercial Interiors.....	51
2.2 Ambiguous Exterior Spaces in Architectural Literature	60
2.2.1 Conjunction of Urban and Interior: Urban Interior	62
2.2.2 Documenting the Interior-Making Strategies in Urban Interiors .	65
2.2.2.1. Urban Interior in Zone Scale	66
2.2.2.2. Urban Interior in Room Scale	75

2.2.2.3. Urban Interior in Object Scale	80
3. A PHENOMENOLOGICAL APPROACH TO INTERIORITY AND EXTERIORITY: A METHODOLOGICAL DISCUSSION.....	84
3.1 Historical Development of Phenomenology	84
3.2. Phenomenological Approach in/to Architecture	88
3.3 Peter Zumthor and the Atmosphere Theory	91
3.3.1 The Body of Architecture	93
3.3.2 Material Compatibility	94
3.3.3 The Sound of a Space	94
3.3.4 The Temperature of a Space	95
3.3.5 Surrounding Objects	95
3.3.6 Between Composure and Seduction	96
3.3.7 Tension Between Interior and Exterior.....	96
3.3.8 Levels of Intimacy	97
3.3.9 The Light on Things.....	98
3.3.10 9+1 Architecture as Surroundings	98
3.3.11 9+2 Coherence	99
3.3.12 9+3 The Beautiful Form	99
3.4 Taxonomy of Interiority and Exteriority	100
3.5 Walking as a Phenomenological Research Method.....	103
4. EXPERIENCING THE AMBIGUOUS PLACES OF ATATURK BOULEVARD	106
4.1 Atatürk Boulevard as a Path and the Pathes on Atatürk Boulevard	107
4.1.1. <i>Path 1: Kocabeyoglu Passage as an Interior Street.....</i>	110
4.1.2 <i>Path 2: Moda Carsısı as an Interpenetration of Interior and Exterior</i>	119
4.1.3 <i>Path 3: Kızılay Metro Station as an Underground Public Interior ..</i>	127
4.1.4 <i>Path 4: Sakarya Street as an Urban Interior Zone</i>	131
4.1.5 <i>Path 5: Bilge Street as an Urban Living Room.....</i>	142

4.1.6 Path 6: Object Scale Urban Interior in Karanfil Street	148
5. CONCLUSION	153
REFERENCES	158
APPENDICES.....	167
1. A Documentation of Loosian Architecture: Moller House and Villa Müller	167
2. Strolling in the Le Corbusier's Interiors: Villa Savoye.....	184
3. A Manifest on Merging the Interior and Exterior Spaces: Barcelona Pavilion.....	194
4. A Radical Approach to the Place of Dwelling: Edith Farnsworth House.....	202
5. A Documentation of Parisian Arcades: Passage de Panoramas	208

LIST OF TABLES

Table 1 Relationships between spheres before mid 19th century (Produced by the author).....	13
Table 2 Shifts between spheres after second half of 19th century (Produced by the author).....	14
Table 3 Approaches in the first half of 20th century (Produced by the author)	15
Table 4 Public interior and urban interior (Produced by the author).....	17
Table 5 Ambiguous Interiors and Exteriors (Produced by the author).....	17
Table 6 Two faces of modern interior (Produced by the author)	19
Table 7 Space-making strategies in Superkilen (Produced by the Author)	71
Table 8 Space-making strategies in City Lounge (Produced by the author)	74
Table 9 Space-making strategies in BMW Guggenheim Lab (Produced by the author)	78
Table 10 Space-making strategies in Centipede Cinema (Produced by the author)	80
Table 11 Interior-making strategies in POP-UP (Produced by the author)	82
Table 12 Interior-making strategies in Stair Squares (Produced by the author)	83
Table 13 The emergence of interior feeling and exterior feeling (Produced by the author).....	100

Table 14 Interiorities and Exteriorities in Kocabeyoglu Passage (Produced by the author).....	119
Table 15 Interiorities and Exteriorities in Moda Carsısı (Produced by the author)	127
Table 16 Interiorities and Exteriorities in Kızılay Metro Station (Produced by the author)	131
Table 17 Interiorities and Exteriorities in Sakarya Street (Produced by the author)	142
Table 18 Interiorities and exteriorities in Bilge Street (Produced by the author)	148
Table 19 Interiorities and Exteriorities in Karanfil Street (Produced by the author)	152
Table 20 Space-making Strategies used by Adolf Loos in Moller House (Produced by the author)	174
Table 21 Interior-making strategies in Villa Müller (Produced by the author)	183
Table 22 Ambiguous space-making strategies in Villa Savoye (Produced by the author)	194
Table 23 Space-making strategies in Barcelona Pavilion (Produced by the author)	201
Table 24 Space-making strategies in Edith Farnsworth House (Produced by the author)	207

LIST OF FIGURES

- Figure 1 The interior space of Parisian Bourgeois' home as a sheltered area where the belongings of the individual are gathered (The photo was given to Walter Benjamin by Sasha Stone in about 1914. Source: Wikimedia Commons, https://commons.wikimedia.org/wiki/File:Bourgeois_interior.jpg (Edited by the author) 21
- Figure 2 Wallpaper, Cigarette Package Design and Havana Tobacco Company interior by Henry Van de Velde. Source: From schools to cigar shops – the eclectic vision of Henry van de Velde, <https://www.apollo-magazine.com/henry-van-de-velde-richard-hollis-review> (Edited by the author) 22
- Figure 3 North Facade (on the left). Source: Pinterest, <https://tr.pinterest.com/pin/41165784079836183>. South Facade (on the right) of Moller House. Source: The Modern House, <https://www.themodernhouse.com/journal/house-of-the-day-villa-moller-by-adolf-loos> (Edited by the Author) 26
- Figure 4 Villa Müller's Southwest Facade (on the left). Source: The 20th Century Design, [instagram.com/b22_design](https://www.instagram.com/b22_design). Northeast Facade (on the Right). Source: Architectuul, <http://architectuul.com/architecture/villa-muller> (Edited by the Author) 26
- Figure 5 Lina Loos' Bedroom designed by Adolf Loos. Image on the left Source: Architekturzentrum Wien, <https://www.azw.at/en/event/wiener-moderne-und-die-moral-von-der-geschicht>. Image on the right Source: Pinterest, <https://tr.pinterest.com/pin/343258802833460291> (Edited by the author) 27
- Figure 6 A view of music room from dining room (on the left) and a view of dining room from music room (on the right). Source: Hilde Heynen, Architecture and Modernity (Edited by the Author) 28

Figure 7 Villa Müller's Living Room. Source: Tripadvisor, https://www.tripadvisor.com/Attraction_Review-g274707-d1755512-Reviews-Muller_Villa-Prague_Bohemia.html (Edited by the Author)	28
Figure 8 Founding fathers of extroverted approach in modern architecture (Edited by the author)	31
Figure 9 Villa Savoye Front Facade. Source: 20th Century Architecture, http://architecture-history.org/architects (Edited by the author).....	36
Figure 10 Ramp and staircase of Villa Savoye. Source: 20th Century Architecture, http://architecture-history.org/architects (Edited by the author)	37
Figure 11 Living room and terrace. Source: 20th Century Architecture, http://architecture-history.org/architects (Edited by the author).....	37
Figure 12 Mies' periods in his architecture (Produced by the author)	39
Figure 13 Buildings from Mies' first period: Riehl House, Perls House and Werner House. Source: Carsten Krohn, Mies van der Rohe: The Built Work (Edited by the author)	39
Figure 14 Buildings from Mies' second period:..... Glassraum. Source: DASH, DASH11: Interiors on Display. Barcelona Pavilion. Source: Josep Quetglas, Fear of Glass: Mies van der Rohe's Pavilion in Barcelona. Tugendhat House. Source: Carsten Krohn, Mies van der Rohe: The Built Work (Edited by the author).....	39
Figure 15 Buildings from Mies' third period: Crown Hall, Farnsworth House, Neue National Galerie. Source: Carsten Krohn, Mies van der Rohe: The Built Work (Edited by the author) (Edited by the author).....	39
Figure 16 Glassraum (Glass Room) by Lilly Reich and Mies van der Rohe. Source: DASH, DASH11: Interiors on Display.	41

Figure 17 Velvet and Silk Cafe by Lilly Reich and Mies van der Rohe. Source: Fabrizi Mariabruna, https://socks-studio.com/2016/02/29/cafe-samt-seide-by-ludwig-mies-van-der-rohe-and-lilly-reich-1927 (Edited by the author).	41
Figure 18 Barcelona Pavilion. Source: Maciej Jezyk, https://divisare.com/projects/338931-ludwig-mies-van-der-rohe-maciej-jezyk-barcelona-pavilion (Edited by the author).	42
Figure 19 Edit Farnsworth House facade. Source: Yorgos Efthymiadis, https://divisare.com/projects/397743-ludwig-mies-van-der-rohe-yorgos-efthymiadis-farnsworth-house (Edited by the author).....	43
Figure 20 Edith Farnsworth House's Terrace as an ambiguous interior space. Source: Paul Clemence, Mies van der Rohe's Farnsworth House (Edited by the author).	44
Figure 21 Living area of Edith Farnsworth House Source: Paul Clemence, Mies van der Rohe's Farnsworth House (Edited by the author).....	44
Figure 22 Giambattista Nolli's Pianta Grande di Roma, 1748. Source: Ian Verstegen and Allan Ceen, Giambattista Nolli and Rome; Mapping the City Before and After the Pianta Grande.....	48
Figure 23 Joseph Paxton's Crystal Palace, 1851 Universal Exhibition in London. Source: Domus Web, https://www.domusweb.it/en/buildings/crystal-palace.html	50
Figure 24 Parisian Arcade: Passage des Panoramas. Source: Wikipedia, https://en.wikipedia.org/wiki/Passage_des_Panoramas (Edited by the author)	54
Figure 25 Typology of Arcades. Source: Johann Friedrich Geist, Arcades: The History of a Building Type.	57

Figure 26 Victor Gruen's Southdale Mall. Source: GruenAssociates, https://www.gruenassociates.com/project/southdale-center (Edited by the author).	58
Figure 27 Victor Gruen's Southdale Mall. Source: GruenAssociates, https://www.gruenassociates.com/project/southdale-center (Edited by the author).	58
Figure 28 Louis Kahn's drawings for City 2 Exhibition. Source: Arthistory, http://www.arthistory.upenn.edu/themakingofaroom/catalogue/section4.html (Edited by the author).	61
Figure 29: Emergence of the concept of urban interior according to Google Ngram Viewer. Source: Google Ngram Viewer.	62
Figure 30: Taxonomy of interiority by Liz Teston. Source: Liz Teston, On the Nature of Public Interiority, Interiority, 2020.	64
Figure 31 Location of Superkilen. Source: OpenStreetMap, http://www.openstreetmap.org (Edited by the author).	66
Figure 32 Diagrammatic explanation of the zones by BIG. Source: Archdaily, https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex (Edited by the author).	67
Figure 33 Superkilen's Red Zone. Source: Archdaily, https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex (Edited by the author).	67
Figure 34 Diagrammatic explanation of the folding red surface by BIG. Source: Archdaily, https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex (Edited by the author).	68
Figure 35 Superkilen's black zone. Source: Archdaily, https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex (Edited by the author).	68

Figure 36 Superkilen's black zone as an urban living room. Source: Archdaily, https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex (Edited by the author).	69
Figure 37 Superkilen's green zone. Source: Archdaily, https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex (Edited by the author).	69
Figure 38 Cultural symbols in Superkilen. Source: Archdaily, https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex (Edited by the author).	70
Figure 39 Location of City Lounge. Source: OpenStreetMap, http://www.openstreetmap.org (Edited by the author).	72
Figure 40 City Lounge as a passage. Source: Carlos Martinez Architekten, https://carlosmartinez.ch/arbeiten/stadtlounge-st-gallen	72
Figure 41 City Lounge and the red carpet. Source: Carlos Martinez Architekten, https://carlosmartinez.ch/arbeiten/stadtlounge-st-gallen (Edited by the author).	73
Figure 42 City Lounge and its walls/facades. Source: Carlos Martinez Architekten, https://carlosmartinez.ch/arbeiten/stadtlounge-st-gallen (Edited by the author).	73
Figure 43 City Lounge and urban furnitures. Source: Carlos Martinez Architekten, https://carlosmartinez.ch/arbeiten/stadtlounge-st-gallen (Edited by the author).	74
Figure 44 BMW Guggenheim Lab in New York. Source: Dezeen, https://www.dezeen.com/2011/08/04/bmw-guggenheim-lab-by-atelier-bow-wow (Edited by the author).	75

Figure 45 Sketches by Atelier Bow-Wow. Source: Rmit All Change, https://rmitallchange.weebly.com/bmw-guggenheim-lab.html (Edited by the author).	76
Figure 46 Location of BMW Guggenheim Lab. Source: OpenStreetMap, http://www.openstreetmap.org (Edited by the author).....	76
Figure 47 BMW Guggenheim Lab as an urban living room. Source: Rmit All Change, https://rmitallchange.weebly.com/bmw-guggenheim-lab.html (Edited by the author).	77
Figure 48 Centipede Cinema. Source: Amy Frearson, https://www.dezeen.com/2012/10/23/centipede-cinema-by-colin-fournier-marysia-lewandowska-and-neon/ (Edited by the author).	79
Figure 49 Interior of Centipede Cinema. Source: Amy Frearson, https://www.dezeen.com/2012/10/23/centipede-cinema-by-colin-fournier-marysia-lewandowska-and-neon/ (Edited by the author).	79
Figure 50 POP-UP by Carmelo Bogman. Source: Carmelo Bogman, https://carmelabogman.nl/portfolio_page/pop-up/?lang=en (Edited by the author).	81
Figure 51 Functional scenarios of POP-UP. Source: Carmelo Bogman, https://carmelabogman.nl/portfolio_page/pop-up/?lang=en (Edited by the author).	81
Figure 52 Stair Squares by Mark Reigelman. Source: Mark Reigelman, https://www.markreigelman.com/stair-squares (Edited by the author).....	82
Figure 53: Functional scenarios of Stair Squares. Source: Mark Reigelman, https://www.markreigelman.com/stair-squares , (Edited by the author). ...	83
Figure 54 Paths on Atatürk Boulevard (Produced by the author).....	109

Figure 55 Location of Kocabeyoglu Passage. Source: OpenStreetMap, http://www.openstreetmap.org (Edited by the author).....	110
Figure 56: Passage and carsı examples on Atatürk Boulevard (Produced by the author)	110
Figure 57 Kocabeyoglu Apartment's facade and Toygar Apartment' facade. Source: Merve Kurt Kırıl, Spatial Formation in Arcades as an Urban Space Element: Ankara-Yenişehir Arcades, 2020 (Edited by the author)......	111
Figure 58 Kocabeyoglu Passage's plans and sections. Source: Merve Kurt Kırıl, Spatial Formation in Arcades as an Urban Space Element: Ankara-Yenişehir Arcades, 2020 (Edited by the author).....	112
Figure 59 Jansen's Ankara Plan 1928. Source: Architekturmuseum, https://architekturmuseum.ub.tu-berlin.de/index.php?p=79&POS=1 (Edited by the author).....	113
Figure 60 Kocabeyoglu Passage's Entrances (Ataturk Boulevard Entrance on the left, Izmir Street Entrance on the right). Source: Author's archive (Edited by the author).	113
Figure 61 Toygar Apartment' Entrance. Source: Author's archive (Edited by the author).....	114
Figure 62 Visual notes about Kocabeyoglu Passage (Drawn by the author).	115
Figure 63 Inner Paths of Passages (Drawn by the author).	115
Figure 64 The interior space of Kocabeyoglu Passage. Source: Author's archive (Edited by the author).	116
Figure 65 Bazaar style shopping places in Kocabeyoglu Passage. Source: Author's archive (Edited by the author).	117

Figure 66 Izmir Street entrance of Kocabeyoglu Passage. Source: Author's archive (Edited by the author).....	118
Figure 67 Moda Carsısı's facades. Source: Selin Cavdar Sert, https://www.ankaradaizbirakanmimarlar.com/01-kamcil-bediz-yapilar (Edited by the author)	119
Figure 68 Location of Moda Carsısı. Source: OpenStreetMap, http://www.openstreetmap.org (Edited by the author).....	120
Figure 69 Moda Carsısı's entrances; from left to right: Menekse Street Terrace Entrance, Menekse Street Entrance, Izmir Caddesi Entrance, Sumer Street Entrance. Source: Author's archive (Edited by the author).	120
Figure 70 Menekse 1 Street entrance and Sumer 1 Street entrance. Source: Author's archive (Edited by the author).....	121
Figure 71 Menekse 1 Street Terrace Entrances. Source: Author's archive (Edited by the author).	121
Figure 72 Moda Carsısı's plans and sections. Source: Selin Cavdar Sert, https://www.ankaradaizbirakanmimarlar.com/01-kamcil-bediz-yapilar (Edited by the author)	122
Figure 73 Visual notes about Moda Carsısı (Drawn by the author).....	123
Figure 74 Moda Carsısı's shopping places and interior atmosphere. Source: Author's archive (Edited by the author).....	124
Figure 75 Views of staircase. Source: Author's archive (Edited by the author).	124
Figure 76 Skylight and staircase. Source: Author's archive (Edited by the author).	125

Figure 77 Terrace on Menekse Street. Source: Author's archive (Edited by the author).....	125
Figure 78 Terrace on Izmir Street. Source: Author's archive, (Edited by the author).	125
Figure 79 Kızılay Metro Station' location. Source: OpenStreetMap, http://www.openstreetmap.org (Edited by the author).....	128
Figure 80 Metro Station Floor Plan. Source: Mehmet Sarıkahya and Fazilet Tugral, Examination of the effect of indoor design of metro buildings on circulation: Ankara example.....	128
Figure 81 Art Gallery of Municipality in Metro Station. Source: Author's archive (Edited by the author).....	129
Figure 82 Metro Station Entrances. Source: Author's archive (Edited by the author).	129
Figure 83 Stores in Metro Station. Source: Author's archive (Edited by the author).	130
Figure 84 Location Sakarya Street. Source: OpenStreetMap, http://www.openstreetmap.org (Edited by the author).....	131
Figure 85 Sakarya Street and Nodes. Source: OpenStreetMap, http://www.openstreetmap.org (Edited by the author).....	132
Figure 86 Sakarya District in Lörcher Plan. Source: Nevruz Cınar Ozdil, Henrik Vejre, and Fatma Cana Bilsel, Emergence and Evolution of the Urban Public Open Spaces of Ankara within the Urban Development History: 1923 to Present (Edited by the author).	133
Figure 87 Sakarya District in Jansen Plan. Source: Architekturmuseum, https://architekturmuseum.ub.tu-berlin.de/index.php?p=79&POS=1 (Edited by the author).	133

Figure 88 Turgay Ates' Sakarya Pedestrian Zone Plan. Source: Turgay Ates: Ankara Kent Merkezi'nin Fonksiyonel Değerlendirilmesi: Kamusal ve Özel Alanlar, Alış-veriş Mekanları ve Yaya Mekanları, 2013 (Edited by the author).	134
Figure 89 Turgay Ates' Sakarya District Plan. Source: Turgay Ates: Ankara Kent Merkezi'nin Fonksiyonel Değerlendirilmesi: Kamusal ve Özel Alanlar, Alış-veriş Mekanları ve Yaya Mekanları, 2013 (Edited by the author)....	135
Figure 90 Urban furnitures and objects in Turgay Ates' project. Source: Turgay Ates: Ankara Kent Merkezi'nin Fonksiyonel Değerlendirilmesi: Kamusal ve Özel Alanlar, Alış-veriş Mekanları ve Yaya Mekanları, 2013 (Edited by the author).	136
Figure 91 Sakarya Street views. Source: Author's archive (Edited by the author).	137
Figure 92 Turgay Ates' proposal for Sakarya Street and Selanik Street intersection. Source: Turgay Ates: Ankara Kent Merkezi'nin Fonksiyonel Değerlendirilmesi: Kamusal ve Özel Alanlar, Alış-veriş Mekanları ve Yaya Mekanları, 2013 (Edited by the author).....	138
Figure 93 Current condition of Sakarya Street and Selanik Street intersection. Source: Author's archive (Edited by the author).	138
Figure 94 Turgay Ates' proposal for Sakarya Street and Inkılap Street intersection. Source: Turgay Ates: Ankara Kent Merkezi'nin Fonksiyonel Değerlendirilmesi: Kamusal ve Özel Alanlar, Alış-veriş Mekanları ve Yaya Mekanları, 2013 (Edited by the author).....	139
Figure 95 The urban interior room between Inkılap Sokak and Bayındır Sokak. Source: Author's archive (Edited by the author).....	139
Figure 96 Tasankara sculpture placed in Sakarya Street. Source: Author's archive (Edited by the author).....	140

Figure 97 Izmir Street overpass and Mithatpasa Street overpass. Source: Author's archive (Edited by the author).....	141
Figure 98 Views from the second segment of Sakarya Street. Source: Author's archive (Edited by the author).....	141
Figure 99 Location of Goethe Institute. Source: OpenStreetMap, http://www.openstreetmap.org (Edited by the author).....	143
Figure 100 Visual notes about Bilge Street (Drawn by the author)	143
Figure 101 Views of Bilge Street. Source: Author's archive (Edited by the author).	144
Figure 102 Views from Bilge Street. Source: Author's archive (Edited by the author).	144
Figure 103 Galeri Vitrin, Goethe Institut. The drawing on the left is retrieved from Goethe Institute. Source: Goethe Institute, https://www.goethe.de/ins/tr/tr/sta/ank/glvtrn-2024.html (Edited by the author)	145
Figure 104 Exhibition hand-out and Galeri Vitrin. Source: Author's archive (Edited by the author).	146
Figure 105 Opening speech of the artist in the basement floor and the audiences in Galeri Vitrin. Source: Author's archive (Edited by the author).	146
Figure 106 The audiences in Bilge Street. Source: Author's archive (Edited by the author).....	147
Figure 107 The audiences in Bilge Street. Source: Author's archive (Edited by the author).....	147
Figure 108: Location of Urban Furniture. Source: OpenStreetMap, http://www.openstreetmap.org (Edited by the author).....	149

Figure 109 View of urban furniture. Source: Author's archive (Edited by the author).	149
Figure 110 View of urban furniture. Source: Author's archive (Edited by the author).	150
Figure 111 Visual notes about the urban furniture (Drawn by the author).	151
Figure 112 View of the urban furniture. Source: Author's archive (Edited by the author).....	151
Figure 113 Image on the left: Moller House. Source: Tumblr, https://tenivision.tumblr.com/post/9813752547/from-adolf-loos-pioneer-of-modern-architecture (Edited by the author). Image on the right: Villa Müller. Source: Architectuul, https://architectuul.com/architecture/villa-muller (Edited by the author).	167
Figure 114 Design Team of Moller House (Edited by the Author).....	168
Figure 115 Location of Moller House. Source: OpenStreetMap, http://www.openstreetmap.org (Edited by the Author).	168
Figure 116 Image on the left: North Facade. Source: Pinterest, https://tr.pinterest.com/pin/41165784079836183/ . Image on the right: South Facade of Moller House. Source: The Modern House, https://www.themodernhouse.com/journal/house-of-the-day-villa-moller-by-adolf-loos/ (Edited by the Author).....	169
Figure 117 Plans of Moller House (Produced by the Author).....	170
Figure 118 Moller House Cloakroom Staircase (on the left) and Ladies Lounge "Damenzimmer". Source: Hilde Heynen, Architecture and Modernity, 1999 (Edited by the Author).	171

Figure 119 Diagrammatic explanation of lodge-theater relation in Moller House (Produced by the Author).....	171
Figure 120 The view of Damenzimmer from the Hall. Source: Wikiarquitectura, https://en.wikiarquitectura.com/building/villa-moller/ (Edited by the Author).	172
Figure 121 The view of Music Room from Damenzimmer Source: Wikiarquitectura, https://en.wikiarquitectura.com/building/villa-moller/ (Edited by the Author).	173
Figure 122: A view of music room from dining room (on the left) and a view of dining room from music room (on the right). Source: Hilde Heynen, Architecture and Modernity, 1999 (Edited by the Author).	173
Figure 123 From left to right: Dr. Frantisek Müller, Borijov Kriegerbeck, Adolf Loos and Karel Lhota on the terrace of Villa Müller. Source: Beaudouin Architectes, http://www.beaudouin-architectes.fr/2017/02/adolf-loos/ (Edited by the Author).	175
Figure 124 Location of Villa Müller. Source: OpenStreetMap, http://www.openstreetmap.org (Edited by the Author).	176
Figure 125 Image on the left: Villa Müller's Southwest Facade. Source: 20th Century Design, instagram.com/b22_design . Image on the right, Northeast Facade. Source: Architectuul, https://architectuul.com/architecture/villa-muller (Edited by the Author).	176
Figure 126 Villa Müller's Weather Covered Entrance. Source: CopyrightBookshop, https://www.copyrightbookshop.be/en/shop/adolf-loos-villa-muller-villa-moller-ga-residential-masterpieces-25/?add-to-cart=196893 (Edited by the author).	177
Figure 127 Villa Müller's Corridor (on the left) and Salon-Cloakroom (on the right). Source: Wikiarquitectura,	

https://en.wikiarquitectura.com/building/villa-moller/ Edited by the Author).	178
Figure 128 Villa Müller's Plans (Produced by the Author).	178
Figure 129 Image on the left: Villa Müller's Living Room. Source: Wikiarquitectura, https://en.wikiarquitectura.com/building/villa-moller . Image on the right: Encountering with the room through frames. Source: Adolf Loos, adolfloos.cz/en/villa-muller (Edited by the Author).	179
Figure 130 Villa Müller's Living Room. Source: Tripadvisor, https://www.tripadvisor.com/Attraction_Review-g274707-d1755512-Reviews-Muller_Villa-Prague_Bohemia.html (Edited by the Author).	179
Figure 131 Living space around a fireplace. Source: Prague, https://www.prague.eu/en/object/places/493/the-city-of-prague-museum-villa-muller-mullerova-vila (Edited by the Author).	180
Figure 132 Living space around a built-in sofa. Source: Adolf Loos, adolfloos.cz/en/villa-muller (Edited by the Author).	181
Figure 133 Image on the left: Damenzimmer. Source: Wikiarquitectura, https://en.wikiarquitectura.com/building/villa-moller/ . Image on the right: Office-Library. Source: Prague, https://www.prague.eu/en/object/places/493/the-city-of-prague-museum-villa-muller-mullerova-vila (Edited by the Author).	181
Figure 134 Image on the left: Villa Müller's dining room. Source: Prague, https://www.prague.eu/en/object/places/493/the-city-of-prague-museum-villa-muller-mullerova-vila . Image on the right: A view of living room from dining room. Source: Insideinside, http://insideinside.org/project/villa-muller/ (Edited by the Author).	182
Figure 135 Villa Savoye Front Facade. Source: 20th Century Architecture, (Edited by the author).	185

Figure 136 Location of Villa Savoye. Source: OpenStreetMap, http://www.openstreetmap.org (Edited by the Author).	185
Figure 137 Villa Savoye as a floating box. Source: 20th Century Architecture (Edited by the author).	186
Figure 138 Le Corbusier's sketches and drawings about outside circulation of Villa Savoye. Source: 20th Century Architecture (Edited by the author).	187
Figure 139 Membrane facade of the ground floor. Image on the top left: Source: David Locicero, http://dslociceroarchitect.com/2016/01/20/architects-inspiration-the-villa-savoye/ . Image on the bottom left. Source: Thierry Allard, https://blog.thal.art/the-villa-savoye-the-new-architecture-by-le-corbusier/ Image on the right. Source: 20th Century Architecture (Edited by the author).	188
Figure 140 Ramp and staircase of Villa Savoye. Source: 20th Century Architecture (Edited by the author).	188
Figure 141 Ramp between first floor and second floor. Source: 20th Century Architecture, (Edited by the author).	189
Figure 142 Living room and terrace. Source: 20th Century Architecture (Edited by the author).	190
Figure 143 Kitchen of Villa Savoye. Source: 20th Century Architecture (Edited by the author).	190
Figure 144 Plans, sections and views of Villa Savoye (Edited by the author).	192
Figure 145 Barcelona Pavilion. Source: Maciej Jezyk, https://divisare.com/projects/338931-ludwig-mies-van-der-rohe-maciej-jezyk-barcelona-pavilion (Edited by the author).	195

Figure 146 Material palette of Barcelona Pavilion (Produced by the author).	196
Figure 147 Entrance sequence of Barcelona Pavilion. Source: Cemal Emden, https://divisare.com/projects/395780-ludwig-mies-van-der-rohe-cemal-emden-barcelona-pavilion (Edited by the author).....	196
Figure 148 Barcelona Pavilion Plan (Produced by the Author).	197
Figure 149 Diagrams by Paul Rudolph: Top left: Circulation & Reflection From Walls, Top right: density and flowing of space, bottom left: circular flow of space at the end of panels, bottom right: circulation and cone of vision. Source: The Paul Rudolph Institute for Modern Architecture, https://www.paulrudolph.institute/interview-peter-blake (Edited by the author).	197
Figure 150 Main volume of Barcelona Pavilion. Source: Cemal Emden, https://divisare.com/projects/395780-ludwig-mies-van-der-rohe-cemal-emden-barcelona-pavilion (Edited by the author).	198
Figure 151 View of the pool from inside. Source: Cemal Emden, https://divisare.com/projects/395780-ludwig-mies-van-der-rohe-cemal-emden-barcelona-pavilion (Edited by the author).	198
Figure 152 View of the pool. Source: Maciej Jezyk, https://divisare.com/projects/338931-ludwig-mies-van-der-rohe-maciej-jezyk-barcelona-pavilion (Edited by the author).	199
Figure 153 Human made and nature contrast in the back garden. Source: Maciej Jezyk, https://divisare.com/projects/338931-ludwig-mies-van-der-rohe-maciej-jezyk-barcelona-pavilion (Edited by the author).	199
Figure 154 View of the big pool. Source: Cemal Emden, https://divisare.com/projects/395780-ludwig-mies-van-der-rohe-cemal-emden-barcelona-pavilion (Edited by the author).	200

Figure 155 Views of the big pool. Source: Cemal Emden, https://divisare.com/projects/395780-ludwig-mies-van-der-rohe-cemal-emden-barcelona-pavilion (Edited by the author).	200
Figure 156 Edit Farnsworth House facade. Source: Yorgos Efthymiadis, https://divisare.com/projects/397743-ludwig-mies-van-der-rohe-yorgos-efthymiadis-farnsworth-house (Edited by the author).....	202
Figure 157 Location of Edith Farnsworth House. Source: OpenStreetMap, http://www.openstreetmap.org (Edited by the Author).	203
Figure 158 Steel construction of Edith Farnsworth House. Source: Cemal Emden, https://divisare.com/projects/395780-ludwig-mies-van-der-rohe-cemal-emden-barcelona-pavilion (Edited by the author).....	204
Figure 159 Edith Farnsworth House's Terrace as an ambiguous interior space. Source: Paul Clemence, Mies van der Rohe's Farnsworth House, 2006 (Edited by the author).....	204
Figure 160 Living area of Edith Farnsworth House. Source: Paul Clemence, Mies van der Rohe's Farnsworth House, 2006 (Edited by the author)...	204
Figure 161 Kitchen and dinner area of Edith Farnsworth House. Source: Paul Clemence, Mies van der Rohe's Farnsworth House, 2006 (Edited by the author).....	205
Figure 162 Bedroom views from exterior. Source: Paul Clemence, Mies van der Rohe's Farnsworth House, 2006 (Edited by the author).	205
Figure 163 Location of Passages des Panoramas. Source: OpenStreetMap, http://www.openstreetmap.org (Edited by the Author).	208
Figure 164 Access points of Passages des Panoramas. Source: Maierstorm, https://maierstorm.org/Vampire/index.php/Passage_des_Panoramas (Edited by the author).	209

Figure 165 Passages des Panoramas Interior. Source: Wikipedia,
https://en.wikipedia.org/wiki/Passage_des_Panoramas#/media/File:Passage_des_Panoramas.JPG (Edited by the author)..... 209



LIST OF ABBREVIATIONS

CBD	Central Business District
EGO	Ankara Electricity, Gas and Bus Operations Organization
MAUS	Master of Architecture and Urban Studies
TEDU	TED University



CHAPTER 1

INTRODUCTION

This thesis examines the spatial characteristics of the ambiguous spaces formed by combining particular qualities of interior-exterior and public-private spaces on Atatürk Boulevard, Ankara. Ankara and Kızılay Districts, whose density increased in the process that started with the establishment of the Republic of Turkey, began to respond to the different needs of modern life. Kızılay, Ankara's Central Business District (CBD), has started to host complex spatial situations. By the 1950s, with increased commercial activities, passages, carsis, shopping centers, and similar public interiors were built on Atatürk Boulevard. In addition to commercial and administration buildings, urban parks, cinemas, restaurants, patisseries, and housing projects were built. The dense population of the district also formed the urban space, and urban interiors emerged. The construction of the modern spaces caused to reshape the border conditions between interior and exterior spheres. These spaces also produced different levels of spatialities in terms of public-private, such as semi-public and semi-private. The thesis aims to create a lens by (re)defining the ambiguous spaces in the theory and practice of architecture. Then explore, observe, and examine particular situations on Atatürk Boulevard with this lens.

1.1. Encountering with the Problem

The aim behind my participation in the Master of Architecture and Urban Studies program (MAUS) was to question and discuss the main issue between me and the design process of interior and exterior space beyond discovering new areas of interest and creating a thesis.

The education I received in the "Interior Design" and "Architecture" departments between 2013-2019 brought some space-related problems during those years. These two disciplines, which deal with the same

problems under the big umbrella that we can describe as spatial design, seem close. However, they also have different qualities that made me confront some existential problems in professional terms. The places where the two disciplines position themselves, the boundaries they define, and the situations they come together significantly shaped my thoughts about space and space-making.

The long exploratory walks I made on Atatürk Boulevard within the scope of the "Walking Urbanite" project we worked on as the MAUS Team enabled me to approach the interior and exterior relationship from a different perspective. My walks that started on Atatürk Boulevard were later associated with interior spaces of the Boulevard with passages, carsıs, malls, and underground metro station, which we can describe as "ambiguous spaces of the Atatürk Boulevard" from the interior-exterior distinction. With the discovery of places such as the Kocabeyoğlu Passage, Moda Carsısı, Bilge Street, and Sakarya Street through the act of walking, some of the patterns in my mind about interior and exterior concepts almost turned upside down.

The exploratory walks I made on Atatürk Boulevard made it necessary to (re)discuss some of my assumptions about the relationship between interior-exterior space and public-private space. The critical point I noticed in these spaces was that I felt outside in some interiors. Moreover, in some places, I felt as if I was inside, although I was physically outside. Thus I was faced with a spatial ambiguity that I could not quite define. An issue that grew and became solid like a snowball with every step of my walk was nothing more than a perception of space through experience. The situations I felt about inside and outside could be expressed with the notions of "interiority" and "exteriority."

In summary, this research started with interior, exterior, and public and private concepts on Atatürk Boulevard. It resulted in the notions of interiority and exteriority through the cases of the ambiguous spaces of the Boulevard.

1.2. Problem, Aim, and Scope of the Study

In architectural theory and practice, interior space pairs with the area within the periphery of buildings, defined by floor, wall, and ceiling. Conventionally, the interior is mainly associated with the private and domestic spheres. The exterior defines the area remaining from the building or urban poche. Unlike the interior space, it relates to the public sphere. However, these definitions are insufficient in the spatiality of daily life (which includes the complex situations created by modernity). The boundaries of the interior and exterior spheres erode, and the combination of some qualities of different spheres forms ambiguous spaces. This thesis aims to put forth and analyze some particular interior and exterior spaces that form the ambiguous spaces on Atatürk Boulevard.

Kızılay District and Atatürk Boulevard became the center of Ankara's capital with the Turkish Republic's proclamation. Kızılay has undergone a rapid transformation to meet the needs of the increasing population. The spaces on Atatürk Boulevard, the public spine of the modern capital, have also entered a construction and transformation process to meet the needs of modern daily life. Planning of the transformation of the district was made with the Lörcher Plan (1924), Jansen Plan (1932), and Yücel-Uybadin Plan (1957). In line with these plans, commercial and administration buildings and urban parks such as Kızılay Park, Zafer Park, and Güven Park were constructed. Moreover, public interiors such as cinemas (Ulus Sineması (1939), Ankara Sineması (1943), and Büyük Sinema (1949)), bakeries (Kutlu and Özen), Süreyya Gazinosu (1942) which were opened on the site of Soysal Apartment, and housing projects were built (Bayraktar, 2016). By the 1950s, the planning of Kızılay as a CBD resulted with the construction of passages, carsıs, and shopping centers as the spatial counterpart of commercial activities. Through this planning, Kocabeyoğlu Passage (1950), Zafer Carsısı (1968), Soysal Carsısı (1973), Moda Carsısı (1976), and Kızılay Shopping Mall (1980-2011) were built. Moreover, Sakarya, Konur,

Yüksel, Karanfil, and İzmir Street were pedestrianized with interiorization (Kesim, 2009, p. 122).

The concentration of buildings mentioned above, public spaces belonging to different functions and typologies, and the fragmentary interventions on built environments paved the way for the continuous reconstruction of the border conditions of the public-private and interior/exterior of Atatürk Boulevard. Thus, buildings and urban spaces were formed on Atatürk Boulevard, in which we feel as if we are outside even though we are inside, and we feel inside although we are outside. The thesis aims to examine these spaces to construct the concept of "ambiguous space" as an actual output.

On such an ambiguous spatiality, the research questions on which this study is based become concrete as follows:

- What are the qualities of interior and exterior spaces?
- What are the qualities of ambiguous spaces?
- What is ambiguous space in terms of interiority and exteriority?
- What/Where are types of ambiguous spaces?
- Can different types of ambiguous spaces be defined according to their use/form and function?

1.3. Literature Review

The spatial situations that emerged on Kızılay and Atatürk Boulevard resulted from building a modern capital. Expectations of modern life are provided with modern buildings and public urban spaces. In addition to being site-specific and particular examples, the buildings are reflections of modern architecture in Ankara. However, the ambiguity, which these buildings and urban spaces reveal, and the erosion of the boundaries between spheres are also characteristic of modern architecture. In this thesis, the concept of ambiguous space will be elaborated from the point of view of an architect and an interior architect. In other words, while

discussing the concept, the focus will be on the interior, exterior, and public and private relationships. For this reason, before analyzing the spaces on Atatürk Boulevard, modern architectural practice, and literature will be examined through interior-exterior and public-private relations to understand the process that creates the spaces to be examined under the umbrella of ambiguous space. Accordingly, the review of modern architecture literature and practice has been organized under two main headings: Ambiguous interior spaces and ambiguous exterior spaces in architecture literature.

A discussion of ambiguous space due to modernity reveals the issues of modern architecture and modern interiors. The first traces of modernity in architecture and interior design appeared in the early 19th century. Before the spatial break created by modernity, the interior space was identified with the private sphere, and the exterior sphere was identified with the public sphere. However, with modernity, a public face has been added next to the private face of the interior. In the book *Modern Interior*, Penny Sparke draws attention to two-sided shifts between the private and public spheres of interior space that emerged in the second half of the 19th century and the beginning of the 20th century. With these shifts, the private quality of the place of dwelling and the public quality of the place of work and commerce exist in each other. Although it is not a history of architecture study, I will review the literature using a nonlinear historical approach. Hence it will examine the history of modern architecture to understand the concepts and the transitions between spheres that create spatial ambiguity.

In the practice and theory of architecture, 19th-century interior space is mainly related to the domestic and private spheres. The domestic interiors of the Parisian bourgeoisie in the second half of the 19th century, forming the basis of the modern interior space, are the most concrete examples of the interior-private relationship. The definition of the interior with concepts such as closeness, introversion, and sincerity coincides with Walter Benjamin's definition of the interior. The domestic interior space, "which is

produced through an infolding," can be interpreted as a reflection of the user's inner world (Rice, 2007, p. 9). The domestic interior is also a refuge for the user from the exterior and public world (Rice, 2007, p. 95). At the end of the 19th century, the qualities of the bourgeois domestic interior peaked with the Jugendstil movement, which is identified with individuality.

The domestic interior of the bourgeois was subjected to much criticism at the beginning of the 20th century by modern architects, especially Adolf Loos, Le Corbusier, and Mies van der Rohe. At the turn of the century, Loos criticized Jugendstil architects and interiors with his story *Poor Little Rich Man* (1900). For him, the house is a spatial manifestation of the users, and it has to be shaped by the individual and his family. In this direction, he designed domestic interiors as a wholly secluded and private places separated from the exterior and public sphere. These interiors are examples where the inherent qualities of the domestic interior are most intensely revealed. Loos' interiors draw attention with their exterior and introverted character that turns its back to the public. Moreover, he discovered ways of designing interiors within interiors and defined different levels of privacy in domestic spaces. In addition to domestic interior spaces, Loos also designed interior public spaces such as cafes and restaurants by keeping the traces of domestic atmospheres.

The importance of 19th-century modern architecture is not limited to the domestic interiors of the Parisian bourgeoisie. At the beginning of the 19th century, the first examples of public interiors and arcades began to be seen. Penny Sparke also points to the second half of the 19th century as the period when the public face of the modern interior formed (Sparke, 2008, p. 113). At the end of the 19th century, the atmosphere of the domestic interior can be found in various public interiors such as the office interior, hairdresser's saloon, and sales room designed by Henry Van de Velde and Adolf Loos. The first of the shifts, which took place in the second half of the 19th century, as mentioned by Penny Sparke, from the domestic sphere to the public sphere, occurred right here.

As mentioned, early signs of public interiors' design and material language were visible in arcades, offices, halls, museums, stations, greenhouses, and stores. At the end of 19. Century, domestic and private interior aesthetics were reproduced in interior public spaces. On the other hand, the public sphere produces its own aesthetics, spatial, and material language. This new interior space produces its spatiality with large, open-plan organization and high transparency with the new material technologies (Sparke, 2008, p. 113). At the beginning of the 20th century, architects such as Le Corbusier, Mies van der Rohe, and Walter Gropius, disturbed by the qualities of Victorian domestic interior space, brought the qualities of interior public space into modern domestic space. This new domestic interior is not just a contrast to the material and aesthetic language of the 19th-century domestic interior. It also opposes the introverted and private identity of the domestic interior. With the aforementioned modernist architects, the domestic space has turned into an extrovert, trying to establish a relationship with the exterior and being eager to take in the qualities of the public space. Thus, the second of the shifts that Sparke mentioned, from public interior to domestic interior, has formed.

As stated, an ambiguous interior is a product of modern interior space. The swifts between private-public and interior-exterior spheres form this spatial ambiguity. Although the spatial cases of this thesis consists of public spaces, reviewing the domestic interior is a must. The underlying reason for this necessity is to recognize that domestic spaces are a "test bed" for modern architecture by Sparke's definition (Sparke, 2008, p. 39). Penny Sparke is not the only one to discuss interior space's private and domestic nature and the relationship between the interior and exterior spheres. Beatriz Colomina in *Privacy and Publicity*, Hilde Heynen in *Architecture and Modernity*, and Charles Rice in *The Emergence of the Interior: Architecture, Modernity, and Domesticity* have discussed the subject in depth. The interior features of the period found a place not only in architectural literature but also in scholarly texts, for example, Walter Benjamin's *Das Passagenwerk*. While establishing the theoretical framework of the

ambiguous space concept in the second chapter of the thesis, all these mentioned names and their texts will be called for discussion.

Ambiguity is not a quality that exists only in the interior. In the review of architectural theory and practice, the discussions and cases about urban spaces with interior qualities are seen. The conjunction of urban and interior is first discussed in architectural literature with Leon Battista Alberti (1452). Giambattista Nolli's *Nolli Map* (1748), Camillo Sitte's *City Planning According to Artistic Principles* (1889), and Louis Kahn's drawings named *The Street is a Room* (1971) can be cited as pioneering examples of this idea in modern architectural literature. The thesis uses the concept of the urban interior to describe the situations in which particular qualities of interior exist in urban space. It is known that the concept of the urban interior intensified in the literature of architecture and interior architecture towards the end of the 20th century. The construction of the urban interior concept, in a sense used today, was developed by scholars such as Suzie Attiwill, Liz Teston, and Valerie Mace.

When the architectural literature and practice are examined, it is seen that there is a deficiency in the literature on ambiguous spaces that can be defined as neither interior nor exterior. The literature review aims to create a theoretical background for the ambiguous space conception. In this direction, the second chapter examines domestic architecture (the test-bed of modern architecture in architectural literature and practice), its counterpart, the interior public space, and the urban interior concepts where the exterior space becomes ambiguous. This review aims to reveal the inherent qualities of interior and exterior space and the strategies of interior-making and exterior-making.

1.4. Methodology

As mentioned in the "Encountering with the Problem" chapter, the subject of the thesis has emerged due to various lived experiences through walking

on Atatürk Boulevard. Adopting the phenomenological approach, one of the qualitative research methods, the research tries to establish a basis for investigating the spatial situations that we frequently encounter in daily life, which are not unfamiliar to us but that we cannot fully understand.

The examples and theoretical studies examined in the literature constitute an architectural lens equipped with interior-making and exterior-making strategies to analyze the case studies. However, more than this lens is needed for intention and experience-based phenomenological research. At this point, the researcher invites Peter Zumthor, who produced his architecture from a phenomenological point of view and explained his theory with *Atmosphere*, to a discussion to bring a phenomenological perspective to the lens. Zumthor gathers quality in architecture and qualities that stimulate senses and emotions in space in 9+3 items:

- The Body of Architecture,
- Material Compatibility,
- Levels of Intimacy,
- The Sound of a Space,
- The Temperature of a Space,
- Surrounding Objects,
- Between Composure and Seduction,
- Tension Between Interior and Exterior,
- The Light on Things,
- Architecture as Surroundings,
- Coherence, and
- Beautiful Form.

At the end of the methodology chapter, the aim is to relate the strategies obtained from the literature review with the sensory infrastructure offered by the Atmosphere theory and to equip the lens with the possibilities of phenomenology. This lens is necessary to see and discuss the interiority (inherent qualities of the interior) in urban interiors and the exteriority

(inherent qualities of the exterior) in public interiors on Atatürk Boulevard. To seek the answer to this question, an interiority and exteriority taxonomy will be constructed based on the frameworks established by names such as Attiwill, Poot, de Vos & van Acker, Sennett, and Teston. This taxonomy can be considered a lens invented to see situations that reveal interior and exterior feelings. Exploratory walks will be used as bodily performances in the experiences in which the lens is used to explore and analyze the place.

For the past conditions of the spatial cases located on Atatürk Boulevard, archival research will be conducted to collect data. For the visual records and architectural documents such as maps, plans, and sections of buildings and places, research that covers the literature, local institutes, and media will be made. This study aims to reveal the historical formations and influence factors of building spaces in the case studies. To understand and analyze the current situation of buildings and spaces, the exploratory walk method, which is the method in the first emergence of the problem, was used, and notes were taken about the experience in the space. Lived experiences on walking paths are documented with architectural representation methods such as sketches, plans, sections, and perspectives. In addition, visual recording methods such as photography and video were used.

1.5. Structure of the Thesis

The thesis examines the concept of ambiguous space in architectural literature and practice. It establishes a methodological perspective and examines the selected buildings and urban spaces on Atatürk Boulevard through this concept. The organization of the thesis is as follows.

The first chapter includes encountering the problem, aim and scope, the summary of theoretical structure, and methodology.

The second chapter examines the literature and practice of modern architecture on ambiguous space. The thesis aims to reveal the network of relations between the concepts of modern architecture. The literature review, which does not focus on a specific typology or period, focuses on the strategies and discussions of interior-making and exterior-making. In this direction, modern architecture and modern interior, the relationship between the two halves of the interior, the domestic and public interior, and the relationship between interior space and urban space are discussed. As a result of the literature review it is aimed to design an architectural lens equipped with the mentioned strategies.

The third chapter aims to develop a methodological approach for the ambiguous space concept. The problem of the thesis is based on a lived experience that emerged from exploratory walks on Atatürk Boulevard. These exploratory walks point to a spatial experience that I frequently encounter in daily life but have difficulty understanding. The thesis adopts the phenomenological approach, which is one of the qualitative research methods. In addition to the founding names such as Husserl, Heidegger, and Merleau-Ponty, a structure was created by examining the texts of philosophers focusing on architecture-phenomenology, such as Norberg-Schulz and Juhani Pallasmaa. Peter Zumthor's Atmosphere theory has been adopted as the thesis methodology to add a phenomenological perspective to the architectural lens created in the second chapter.

The forth chapter aims to explore and analyze the ambiguous spatial cases on Atatürk Boulevard. The chapter starts with the depiction of Atatürk Boulevard's path quality and web of paths. By following the pathes on Atatürk Boulevard, ambiguous spaces where particular interiorities and exteriorities coexist will be analyzed. Kızılay, the modern venue of the modern capital, and its spine, Atatürk Boulevard, were transformed into CBD in the 1950s. Kızılay has started to host many public interior and public urban spaces, especially administration, and commercial buildings. This density caused the border condition of public-private and interior-exterior to

erode and create ambiguous spaces. In this chapter, the thesis examines ambiguous interior and exterior places such as Kocabeyoğlu Passage, Moda Carsısı, Kızılay Metro Station, Sakarya Street, Bilge Street, and Karanfil Street on Atatürk Boulevard. The first three cases are about public interior spaces on Atatürk Boulevard. Kocabeyoglu Passage as the most significant example of passage typology, Moda Carsısı as a designed modern interior shopping space, and Kızılay Metro Station as an underground public interior serves for both shoppers and commuters will be analyzed in the case studies. For the urban interior, three cases will be analyzed. During the selection process of case studies, three paths are defined in different scales, functions, and densities on Atatürk Boulevard. The cases offer significant urban interior qualities in the scales of zone, room, and object.

The final chapter aims to discuss the result of the research on the ambiguous spaces concept. Evaluation of the case studies on Atatürk Boulevard through this concept and the effects of these spaces on daily life and the effects of daily life on the formation and existence of these spaces will be discussed.

CHAPTER 2

INVESTIGATING THE AMBIGUOUS SPACES IN ARCHITECTURAL THEORY AND PRACTICE: A LITERATURE REVIEW

Even the most primitive architectural activities are based on creating a defined space. These activities are related to making a place by quoting, marking, and defining an area on the earth. Placemaking constitutes spatialities such as interior-exterior and public-private. There is a general belief that these spatialities are different from each other and even opposite. However, in the architectural literature and practice, it is seen that these spatial conditions also create “ambiguous spaces” by relating and existing in each other. This chapter will examine the literature and practice of architecture, focusing on the concept of ambiguous spaces. The review will reveal the relationship of the concept with interior-exterior and public-private notions.

Table 1 Relationships between spheres before mid 19th century (Produced by the author)

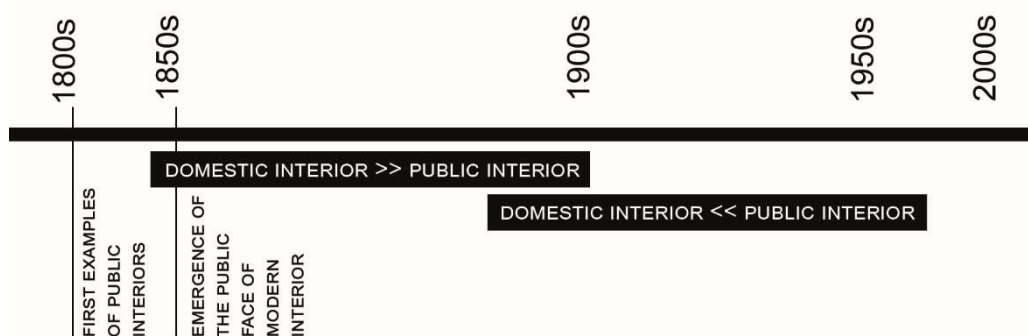
1800s	1850s	1900s	1950s	2000s
INTERIOR SPACE PRIVATE SPHERE DOMESTICITY				
EXTERIOR SPACE PUBLIC SPHERE PUBLICITY				

Historically the meanings and the uses of interior and exterior notions have constantly changed with the context and daily life. The interior has emerged as the primary purpose of building activity. It has also emerged as a result of urban space building. The notions of interior and exterior spaces have always brought up discussions on public and private in literature and practice. Interior space mainly existed within the private domestic sphere until the second half of the 19th century (Table 1). The private domestic sphere is identified with the home, the dwelling place. The domestic private sphere of the period can be described with the

analogy of a closed box covered with velvet fabric, as Walter Benjamin pointed out in the 20th century (Benjamin W. , 2002, p. 865).

In the second half of the 19th century, the idea of a closed, private, and domestic interior, clad with different surface materials, can be seen in the houses of the Parisian Bourgeois. The closed and highly private nature of domestic is visible as an architectural approach in the modern housing projects designed by Adolf Loos at the beginning of the 20th century. The approach in the housing projects can be described as *introverted*, which minimizes the relationship between interior and exterior space. This understanding, which has emerged in domestic space, has created its own spatial, aesthetic, and material language in a short time.

Table 2 Shifts between spheres after second half of 19th century (Produced by the author)



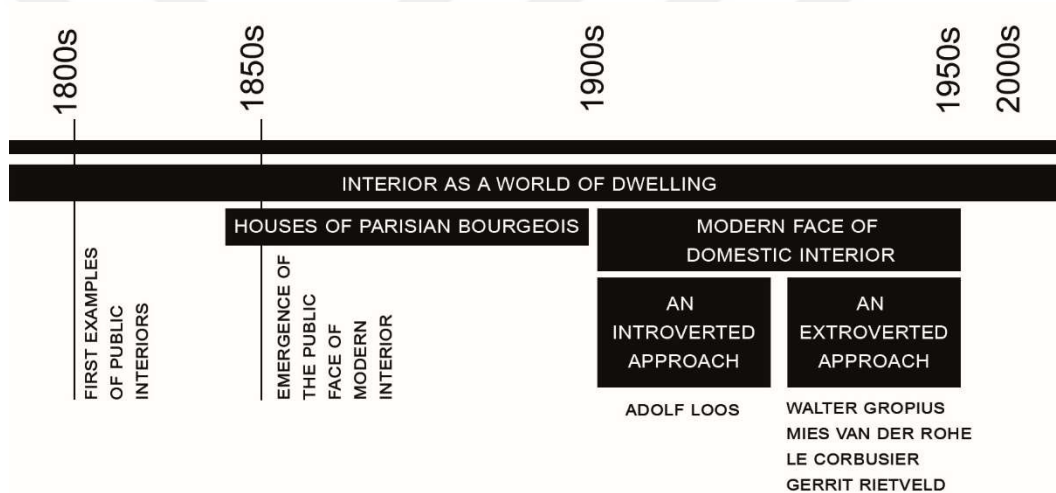
As Sparke mentioned, the domestic interior established a relationship with the public sphere in the second half of the 19th century. With the help of the aesthetic and material language of the domestic interior, the domestic atmosphere has been created in many public places such as department stores, cafes, restaurants, hairdressers, hotels, and railway carriages. On the other hand, at the beginning of the 20th century, the public sphere was pulled toward the domestic space (Sparke, 2008, p. 16) (Table 2).

Contrary to the introverted approach seen in 19th-century domestic interior spaces, it can be called *an extroverted approach*.

The aesthetic and material language produced in the interiors of the 19th century is not limited to the domestic space. At the same time, public buildings such as arcades, halls, and stations have also created their

language with industrialization and advances in material technologies. With the extroverted approach, some spatial qualities of exterior space are brought into the domestic interior space. Thus, the inherent qualities of exterior space, namely *exteriority*, are created in interior space. This approach was adopted by a group of architects such as Walter Gropius, Mies van der Rohe, Le Corbusier, and Gerrit Rietveld, who were greatly influenced by the *modernity project*¹ and aimed to blur the boundaries between interior-exterior and public-private spheres (Table 3). Although the origin of the new interior is in public interior spaces, the best-composed examples are visible in domestic interior spaces.

Table 3 Approaches in the first half of 20th century (Produced by the author)



In architectural literature, the public interior is encountered about two hundred years before the second half of the 19th century. In Nolli Map (1748), drawn by Giambattista Nolli (1701-1756), Rome's public and private spheres face each other. Unlike a conventional figure-ground map,

1 The common point in all uses of the term modern, which is used in the historical process to mean "the current, the new, and the temporary-instant," is that it glorifies the "present" and turns its back on the past. Modernity, which started with the idea of enlightenment and continued until the 20th century, can be described as a transformation project on both individual and social scales. It is also a sign of a rupture in daily life and architecture. In this context, the modernity project will be used as a reference to the life imposed on individuals by the idea of modernization and the profound changes it causes in daily life. The rupture caused by modernity is hidden in the understanding that denies what is inherited from the past and emulates the "now."

Nolli visualized public interiors in the same category as urban space. 18th-century Rome's public spaces are primarily churches, theaters, courtyards and porticoes of buildings, entranceways, and stairways of major palaces (Verstegen & Ceen, 2013, p. 9). However, public interiors of the 19th century are highly related to "modernity's main driver: industrialization" (Sparke, 2008, p. 9). They are associated with "worlds of work and commerce" (Sparke, 2008, p. 14). Examples of public interiors appear in different building typologies, such as arcades, shopping malls, transport stations, halls, and museums. According to architectural literature, most of these spaces emerge as a reflection of *interiorization*². Nevertheless, they do not always emerge due to the interiorization of urban space. Sometimes they occur due to the *exteriorization*³ of interior space.

Since the second half of the 19th century, there has been a two-way movement and infiltration between interior-exterior and private-public spheres. As a result of this movement, the interior establishes a relationship with the urban space and exists in it. The inherent qualities of the interior, namely *interiority*⁴, began to exist in urban space. The theories put forth by Camillo Sitte in *City Planning According to Artistic Principles* (1889) and Louis Kahn's drawings named *The Street is a Room* can be cited as pioneering examples of this idea in architectural literature. The interiority constructed in the urban space has revealed the concept of an *urban interior*

² One of the crucial goals of 19th Century Architecture is to create spaces where people can come together and spend time indoors while preserving the positive aspects of the natural environment. Daylight and freedom of movement can be cited as examples of the positive aspects of the natural environment. The mentioned interiors also aim to eliminate sudden weather changes, wind, dust, and security problems that can be shown as negative natural environment features. This approach is called "interiorization" in architectural literature.

³Creating an urban atmosphere in the interior can be called exteriorization. It can be interpreted as infiltrating the urban space into the interior space.

⁴ "Interiority" is mainly used in "inner character, subjectivity, subjective feelings, and individual's inner life." However, it is not limited to these. The question asked in Richard Sennett's speech "Interiors and Interiority" at the "Symposium on Architecture: Interior Matters at the Harvard University Graduate School" indicates the concept's meaning in the thesis. The speaker stated that interiority could also be defined as "the kinds of things that mark interiors inherently." Liz Teston similarly defined the concept of "interiority" as "interior feeling" (Teston, 2020, p. 64).

(Table 4). The urban interior concept will also enable us to discuss the interiority notion at the scales of street, block, zone, and city.

Table 4 Public interior and urban interior (Produced by the author)

INHERENT QUALITIES OF INTERIOR SPACE	INTERIORITY	IN	EXTERIOR SPACE	URBAN INTERIOR
INHERENT QUALITIES OF EXTERIOR SPACE	EXTERIORITY	IN	INTERIOR SPACE	PUBLIC INTERIOR

When the architectural literature and practice are examined, mutual interactions and movements between the interior-exterior and public-private spheres are seen. As a result of these interactions, the boundaries between different spheres became blurred. The *ambiguous⁵ space concept* provides the ground for unfolding spatial conditions of interiority and exteriority (Table 5). This chapter will analyze how these spatial conditions are constructed. It also offers a lens equipped with the strategies of ambiguous space-making to read them. Instead of doing a linear historical review, it is aimed to review the subject through a perspective of an interior architect and architect and offer a non-linear reading of architectural literature. In this context, interior spaces will be examined in different typologies and at other times in the light of dialectics such as interior-exterior, public-private, and interiority-exteriority.

Table 5 Ambiguous Interiors and Exteriors (Produced by the author)

EXTERIORITY	IN	INTERIOR SPACE	AMBIGUOUS INTERIOR	DOMESTIC INTERIOR
INTERIORITY	IN	EXTERIOR SPACE	AMBIGUOUS EXTERIOR	PUBLIC INTERIORS
				URBAN INTERIORS

⁵ According to Oxford Learners Dictionaries, “ambiguous” means “not clearly stated or defined” and open to more than one interpretation; not having one obvious meaning. (Oxford Learner Dictionaries, 2022). In the thesis, the adjective ambiguous, which characterizes the concepts of interior and exterior, is used neither in the sense of one nor the other.

2.1. Ambiguous Interior Spaces in Architectural Literature

According to the Oxford English Dictionary records, "interior" originated in the late 15th century. The word means "the inner part of something; the inside." At the beginning of the 19th century, it was used as an "inside or internal part" (ETYM Online, 2021). As stated by Power, it is mainly related to the limits of a building's envelope or the surfaces presented by forms (Power, 2014). Specifically, in architecture, the space is defined with at least one of three main surfaces: the floor, the wall, and the ceiling. With the help of these surfaces, an enclosure is created, and a division occurs between the inside and outside. The interior is related to the inner part of the surfaces. "Ambiguous" adjective that describes "interior" means "open to more than one interpretation; not having one obvious meaning." The word, whose origins date back to the early 16th century, was used in the sense of "indistinct, obscure" (Lexico, 2022). In the scope of the thesis, the concept of *ambiguous interior* is used to describe interior spaces with particular of the inherent qualities of exterior space, although they are physically internal. In this subsection, ambiguous interiors will be reviewed in different typologies from different periods.

When modern architecture literature is examined, it is seen that ambiguous interior spaces with particular exterior qualities are matched with public interior spaces. However, abandoning this assumption and bracketing the ambiguous interior space reveals that ambiguous interior spaces are not limited to public interiors. Beatriz Colomina begins her essay *The Endless Museum: Le Corbusier and Mies van der Rohe* with a set of questions:

- "What if the most public buildings of the last century were first incubated in the most private commissions?",
- "What if domesticity is the real source of modernity in museums?" (Colomina, 2009).

In the article, Colomina compares Le Corbusier's Maison la Roche (1923) and Villa Savoye (1929-31), which is perhaps the most symbolic building of

modern architecture, with his Tokyo National Museum of Western Art (1957-59)⁶. She also examines Mies van der Rohe's unbuilt Resor House (1938) and Museum for a Small City (1942) projects. As Colomina puts it, the idea of a modern museum was tried years ago in the housing projects of these architects. From this, the ambiguous interior is not limited to the public interior, and the first traces of the ambiguity of the interior are seen in housing projects.

Although the thesis focuses on public interiors in case studies, this chapter will also review housing projects. The reason for starting the chapter with housing projects is the awareness that housing projects and domestic interiors are used as a test-bed in modern architecture. With the light of these interiors will be categorized under two themes that occurred in the 19th century (Figure 6):

- Interior as a world of dwelling
- Interior as a world of work, and commerce.

Table 6 Two faces of modern interior (Produced by the author)

1800s	1850s	1900s	1950s	2000s
INTERIOR	MODERN INTERIOR			
PRIVATE	PRIVATE		AS A WORLD OF DWELLING	
PLACE OF DWELLING	PUBLIC		AS A WORLD OF WORK AND COMMERCE	

⁶ Le Corbusier pursues the idea of an endless museum. The first traces of this idea can be seen in his famous houses, Maison la Roche and Villa Savoye. Maison la Roche, designed for a collector, has a ramp between two floors. With the help of the ramp, the user experiences the house by moving. On the ground floor, a wall is a tool for exhibiting the paintings. Villa Savoye is free of any paintings. In this building, the user experiences the framed outside views by walking in the interior. Tokyo National Museum of Western Art is a closed shell that is raised on pilotis, and vertical circulation is organized with the ramps like in Villa Savoye. In contrast to Villa Savoye's torn facade, Museum's main volume is a solid shell. As in Maison la Roche, the solid walls are designed as a background for paintings.

2.1.1 Interior as a World of Dwelling

The use of "interior" has changed several times over the centuries. Discussions have been made on the concept in different disciplines, such as; art, literature, and psychology. Since the 15th century, the word "interior" has been used to express a simple distinction between inside and outside. However, the "interior" as a modern private-domestic sphere appeared in the late 19th century.

Considering architecture as a sociological representation, Walter Benjamin starts the discussion with the concept of dwelling. The idea of dwelling that emerged in the 19th century interests him. He defined the domestic interior spaces of the 19th century as a "closed box wrapped in velvet fabric" (Benjamin W. , 2002, p. 865). In this direction, the chapter named *Louis Philippe, or the Interior of Das Passagenwerk* (The Arcades Project) draws attention. As Benjamin stated, the emergence of the interior mentioned above is associated with the era (1830-1848) of Louis Philippe⁷. The situation that makes the period important in terms of interior space and dwelling debate is the appearance of the *private individual* on the stage of history (Benjamin W. , 2002, p. 8). During the era, a part of the high bourgeoisie was included in the country's administration. As a result, a division occurs where the private individual or bourgeoisie spends their daily life: the place of dwelling and work.

⁷ Louis Philippe I (October 6, 1773- August 26, 1850) was king of France from 1830 to 1848. His power was based on the support of the French Bourgeoise. His administration was overthrown by the uprising of workers and middle-low classes on February 24, 1848.



Figure 1 The interior space of Parisian Bourgeois' home as a sheltered area where the belongings of the individual are gathered (The photo was given to Walter Benjamin by Sasha Stone in about 1914. Source: Wikimedia Commons, https://commons.wikimedia.org/wiki/File:Bourgeois_interior.jpg (Edited by the author)

The private individual in the place of work behaves under the realities of the modern world. The individual faced with the facts in the *place of work* looks for a place to escape: *a place of dwelling*. The place of dwelling establishes itself in the domestic interior space: home. The interior space as a living room, which Benjamin calls "the box in the theater of the world," represents the individual's inner world. It becomes a sheltered area where the individual's belongings are gathered (Benjamin W. , 2002, p. 8) (Figure 1). The interior that Benjamin talks about gained its legitimacy in the discipline of architecture with *Jugendstil*⁸ at the end of the 19th century.

⁸The progress of technology and industrialization began to threaten the interior space as a private lodge at the end of the 19th century. The movement that emerged in art and architecture against this threat is "Jugendstil." The mentioned personal interior space has also gained legitimacy with Jugendstil in architecture.

Jugendstil was used for the Art Nouveau Movement in German-speaking countries. It was named after the magazine "Jugend," founded by Georg Hirth in 1896. Jugendstil took its basic ideas from "individualism" and sought to glorify the individual. The ornament hid the way of representing individuality and Jugendstil's stance.



Figure 2 Wallpaper, Cigarette Package Design and Havana Tobacco Company interior by Henry Van de Velde. Source: From schools to cigar shops – the eclectic vision of Henry van de Velde, <https://www.apollo-magazine.com/henry-van-de-velde-richard-hollis-review> (Edited by the author)

The Jugendstil architecture is not limited to individuality. The movement, influenced by Britain's Arts and Crafts movement, tried to protect the interior under the threat of industrialization. The movement's architects perceived the building, interior space, and furniture as a whole and adopted the complete design concept. Henry Van de Velde (1895-1910), one of the pioneer names of the German Jugendstil architecture, described his forms and decorations as organisms. This metaphor shows that he designed the interior and exterior as a single entity (Sparke, 2008, p. 39). Although Van de Velde is famous for his domestic interiors, his designs are not limited to them. He also designed workplace interiors such as Havana Tobacco Company (1899) in Berlin (Figure 2), hairdresser for Francois Habry in Berlin (1901), and Folkwang Museum (1902) in Hagen. Some similarities regarding the atmosphere between the domestic spaces and workplaces he designed can be seen. These similarities exemplify the shift from domestic space to public space in the second half of the 19th century that Sparke mentioned. Using domestic qualities in public spaces causes to dissolve the boundary between private and public spaces to create an ambiguous space.

Despite these crucial features, Jugendstil is associated with individuality. The way this individuality is reflected is related to ornament. In Jugendstil,

architects aim to personalize and individualize the interior space. However, this idea also undermines the qualities of domesticity and privacy that were concrete in mid-19th-century domestic interior space (Sparke, 2008, p. 38). Walter Benjamin states that the shattering of the interior space took place at the end of the century with Jugendstil (Benjamin W. , 2002, p. 9).

One of the biggest criticisms⁹ of Van de Velde and Jugendstil architects came from Architect Adolf Loos in the *Story of the Poor Little Rich Man* (1900)¹⁰. According to Loos, the house is the spatial manifestation of a personal situation. The daily life of the individual and the family should shape this place. Everyday life in the interior cannot be dictated to the individual by an architect or interior designer. Interior space must be separated from the exterior. The house, which does not try to say a word against the outside, should reflect all its richness in the interior (Heynen, 1999, p. 77). Loos' thoughts reflect his approach to architecture. It also paves the way for an introverted approach identified with Loos in modern architecture.

⁹ The results of Jugendstil are revealed in Henrik Ibsen's "Master Builder" (1892), staged in London. According to the theater play, the ornament paved the way for destroying the individual's inner world. Other voices have also started to rise in the world of architecture that ornament is a kind of crime.

¹⁰ In *The Story of the Poor Little Rich Man* (1900) article, Adolf Loos ironically handled the story of a Jugendstil architect. Once upon a time, a man with a luxurious life, a beautiful wife, and a happy family thought he was missing something. This poor man, who had never met art despite having everything, went to a famous architect and asked him to design a perfect house for himself. "Bring art to me; I want art within my own four walls. The cost is irrelevant." He conveyed his request with these words, and the Jugendstil architect fulfilled his request without doubling. The rich man got his new home after a while and started living in it passionately. The house was perfectly designed with all its details. The structure of the building and even the most minor furniture came together in perfect harmony.

Most importantly, these objects and details reflected the rich man's inner world. Although the rich man loved the house deeply, he started to tire while living there. When the man's birthday came, his family brought him a lot of gifts. The architect, who went to the house, soon became uncomfortable with some of the situations he saw. The fact that the gifts received were not suitable for the home and the slippers designed for the bedroom were worn in the living room were the main factors that caused this discomfort. The rich man who had everything started to be unhappy and realized he had lost his freedom. His parents could no longer surprise him; he could not buy even a small object he liked. He persevered in despair (Loos, 2002, p. 48).

The domestic interior space of the 19th century is not only criticized by Adolf Loos. At the beginning of the 20th century, modernist architects such as Le Corbusier, Mies van der Rohe, Walter Gropius, and Gerrit Rietveld demolished the Victorian-style domestic interior space. They brought the qualities of public interior spaces into the domestic interior space. The second of the shifts between the public and private that Penny Sparke mentions occurred here. They criticized the introverted character of the domestic interior space and conceptualize the extroverted nature of the interior space by eroding the boundary between inside and outside. Thus, two poles of domestic interior space have been established, introverted and extroverted.

2.1.1.1 An Introverted Approach in Modern Interior Space

Austrian architect Adolf Loos, the pioneer of the inward-looking spaces in modern architecture, entered the architectural scene with crucial criticisms. This chapter will examine the relationship between modernity and architecture to understand the introverted approach he adopted. Then the introverted nature of Loosian architecture will be analyzed by reviewing his architecture's particular spatial qualities.

Loos refers to the rupture that modernity creates about the past and tradition in many of his writings. However, he does not consciously define modernity as a new starting point that breaks its ties with tradition (Heynen, 1999, pp. 94, 95). By adopting a programmatic modernity, he is not avant-garde and does not get into a fight with the current order or tradition. He exhibits an attitude against the idea of palimpsest. Loos is aware that the organic structure of cultural integrity had deteriorated after modernity. The rupture formed in this integrity is an obstacle to perfect harmony between the individual's inner and external worlds.

The gap between internal and external situations is more severe and inevitable in the metropolis, which is a modern creation. The level of intimacy of an individual living in a village and a person living in a metropolis

is not the same (Heynen, 1999). Unlike the people living in the village, in the metropolis, people find themselves in various situations in daily life. Responding to these demands of life is only possible if they hide their inner world. This hiding situation is possible with the “mask” that Loos mentioned¹¹. The individual has formed the mask by his/her clothing and the architecture of the place where he/she lives. Building dwellings in the modern world will only be possible with anonymity and privacy. The introverted nature of the interiors of Adolf Loos emerges precisely at this point: a wholly private and isolated space (Heynen, 1999, p. 95).

“The house should be discreet on the outside; its entire richness should be disclosed on the inside” (Loos, 1987).

Loosian architecture is a spatialization of distinctions between interior and exterior, men and women, house owners and servants, and private and public (Heynen, 1999, p. 81). His purpose is beyond simply separating, to construct a spatial order named *Raumplan*¹². The hierarchy in daily life corresponds to different spatial atmospheres in Loos’ architecture. He responds to the hierarchy in everyday life and the mentioned distinctions with spatial tools. Loos builds spaces with contrasts such as high and low, big and small, dark and light, and private and public. The Moller House (1926-1928) in Vienna and Villa Müller (1928-1930) in Prague are powerful documents for reading the contrasts mentioned in Loosian architecture. *(For the detailed architectural analysis of Moller House and Villa Müller, see Appendices 1: A Documentation of Loosian Architecture: Moller House and Villa Müller).*

¹¹ The mask metaphor is highly related to building a dwelling in the modern world. Martin Heidegger's "Building, Dwelling and Thinking" text emphasizes this point. The building originates from the same root as "byldan" in old English and "buan" in German. The word "Buan" is used to mean "wohnen," meaning dwelling. However, they are words derived from "bauen, buan, bhu, beo," "bin". "Ich bin" so I am. The way people exist on earth is a state of dwelling (Heidegger, 1971).

¹² Although Loos' architecture is associated with the Raumplan theory, he did not use this word in his texts. The architectural theory was initially put forward by Heinrich Kulka in 1931. It is related to the 3D expression of the program and the fragmentation of the prismatic shell (Kulka, 1931).



Figure 3 North Facade (on the left).

Source: Pinterest, <https://tr.pinterest.com/pin/41165784079836183>.

South Facade (on the right) of Moller House.

Source: The Modern House, <https://www.themodernhouse.com/journal/house-of-the-day-villa-moller-by-adolf-loos> (Edited by the Author)

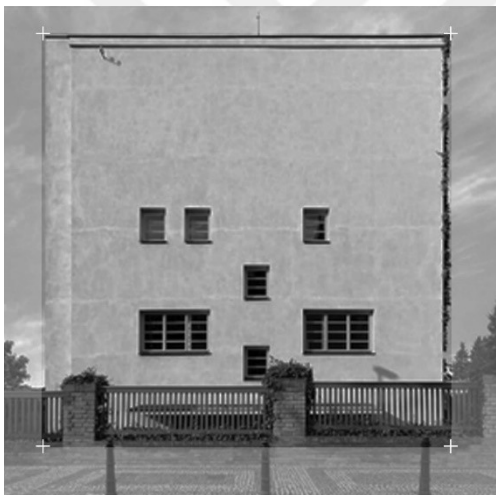


Figure 4 Villa Müller's Southwest Facade (on the left). Source: The 20th Century Design,

instagram.com/b22_design. Northeast Facade (on the Right). Source: Architectuul,

<http://architectuul.com/architecture/villa-muller> (Edited by the Author)

The facades of Moller House and Villa Müller can be grouped into two, public and private, and introverted and extroverted (Figure 4-5). Loos designs introverted facades on the public street sides. These facades exhibit a solid and introverted approach due to Loos' secretive attitude towards the exterior. The openings on the facades limit the relationship between the interior spaces and the street. The outspoken facades of the houses, which look to the semi-private garden, are designed with an extroverted approach, unlike the discreet front facades. These facades

have large openings. The construction of windows in the buildings of Loos, who built the space with the principle of going from inside to outside, reveals a critical material in discussing the space's introverted character.

Le Corbusier mentioned his conversation with Loos in his famous text "Urbanisme." According to Loos, an intellectual only has the window to let the daylight in. He/she does not look out of the window, which is always built of frosted glass (Corbusier, 1929, pp. 185-186). This situation is evident in the *Damenzimmer* (ladies' room) of the Moller House, in the living room of Villa Müller, and most significantly in Lina Loos' bedroom (Figure 5). These windows, built with frosted glass, are covered with curtains and solidified.

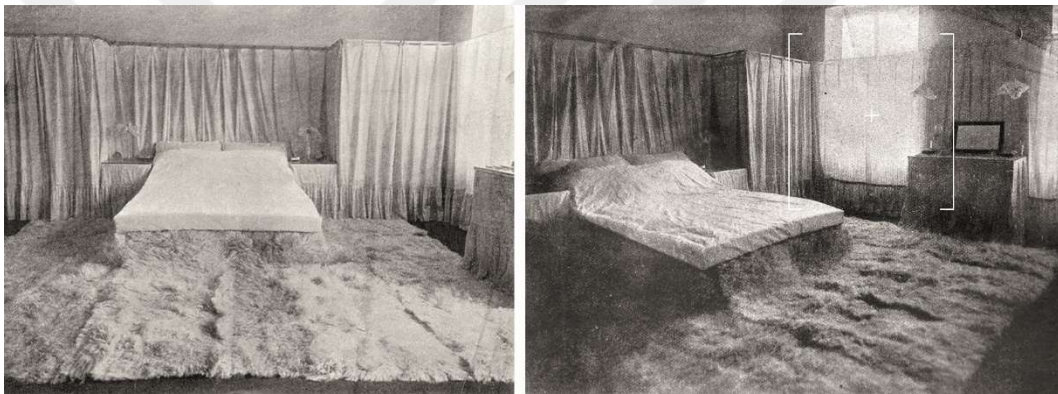


Figure 5 Lina Loos' Bedroom designed by Adolf Loos.

Image on the left Source: Architekturzentrum Wien, <https://www.azw.at/en/event/wiener-moderne-und-die-moral-von-der-geschicht>.

Image on the right Source: Pinterest, <https://tr.pinterest.com/pin/343258802833460291>
(Edited by the author)

Daily life in Loos' houses has a theatricality. The user's movement has a choreography but no continuous flow. The actions of Loosian architecture create a feeling of going on the stage continuously and push the user to face a theatrical experience. From the house's entrance, the user stops, changes direction, and continues their movement in spatial contrasts. Loos creates contrasts through the path with the help of lighting level, the material palette, proportions, positioning of the objects and furniture, and level of privacy. These contrasts are constructed with Raumplan idea.



Figure 6 A view of music room from dining room (on the left) and a view of dining room from music room (on the right). Source: Hilde Heynen, *Architecture and Modernity* (Edited by the Author)



Figure 7 Villa Müller's Living Room.
Source: Tripadvisor, https://www.tripadvisor.com/Attraction_Review-g274707-d1755512-Reviews-Muller_Villa-Prague_Bohemia.html (Edited by the Author)

In Moller House and Villa Müller, the Raumplan idea is strongly felt in the main hall and the rooms around it. The main hall of Moller House is surrounded by rooms, including a music room, dining room, study room,

and ladies' lounge (Figure 6). In Villa Muller, the living room is designed as a stage observed from the dining room (Figure 7). In both houses, these rooms have different atmospheres created by cladding and privacy levels. Different zones are defined inside the rooms, with the positioning of furniture and materials. With the positioning of the furniture, the bodies and the eyes are always directed to the interior. This approach constructs the introverted character and different privacy levels in a room. The defined zones or rooms in the interior space can be depicted as interiors within interiors or rooms within rooms. These interior-making strategies can also be seen in the modern shopping places of the 20th century.

To summarize, especially the housing projects of Adolf Loos have become a symbol of the introverted approach in modern architecture. Although this discussion is titled *Ambiguous Interior Spaces in Architectural Literature*, Loos' spaces are not ambiguous in terms of interior and exterior relationships. On the contrary, his interiors are intensely refined with interiorities and almost any exterior qualities. Loosian architecture is a reaction to the ambiguity of interior-exterior and public-private relationships created by modern architecture. His architecture is critical in establishing various privacy levels in the interior and understanding interior-making strategies. In this direction, his strategies are reviewed, such as positioning the body, level differences, proportions, material qualities and use of claddings or masks, natural and artificial lighting, and closeness of the bodies and objects. Loos' strategies are not only related to interior-making in interior space. They are also valuable in constructing interiority in urban spaces. These strategies have been noted for use in the spaces examined on Atatürk Boulevard.

2.1.1.2 An Extroverted Approach in Modern Interior Space

As mentioned at this chapter's beginning, there was a two-way movement between interior-exterior and public-private spheres. The first movement took place from domestic to public space in the second half of the 19th century. The latter took place in the early 20th century. The public sphere

was pulled towards the domestic space by some architects¹³. It means that particular qualities of exterior space are established in interior space that can be qualified as extroverted¹⁴. With the extroverted understanding domestic spaces' qualities, such as interiority and privacy, become ambiguous. This chapter will review the process of spatial extroversion in modern domestic interior space and space-making strategies that reveal the extroversion.

By accepting that architecture represents culture, it can be said that the extroverted one is the modern individual. The modern individual's outward-looking state is related to his effort to expand his sphere of existence and to make everywhere like his/her home. The longing for the exterior is beyond a simple love of nature. The metropolis is what the modern individual is after and what is meant from the exterior. The glamour of the exterior has found a place not only in architecture but also in painting and cinema¹⁵. The

¹³ Architects such as Le Corbusier, Mies van der Rohe, and Walter Gropius are among the founders of the extroverted space understanding in modern architecture. The common point of these architects is Peter Behrens, the founder of one of the most famous German architecture offices in the first half of the twentieth century. Le Corbusier (1910-11), Mies van der Rohe (1908-1913), and Walter Gropius (1907-1910) worked together at Peter Behrens' office. Especially Le Corbusier and Mies tested the limits of transparency and porosity in housing projects. Their buildings are still masterpieces to create ambiguity regarding the interior-exterior relationship.

¹⁴ According to the Oxford English Dictionary, "exterior" means "on the outside of something, especially a building" (Oxford Learner's Dictionaries, 2021). The word "exterior" originated at the beginning of the 1520s. It is derived from the Latin word "exter" (outer) (ETYM Online, 2021). "Extrovert" began to be used in the early 20th century with the combination of the Latin words "extro" (extra) and "vertere" (to turn) (ETYM Online, 2021). It means outgoing and direct outward. In psychology, it means "to direct the mind outward or to things outside the self" (Dictionary, 2021). In the architectural discipline, "exterior" is used as an area outside the perimeter of a building. What "extroverted" means in the thesis is a quality that the space gains with the user experience. In this approach, space that is designed by the architect lets the user interact with the outside or feel outside.

¹⁵ Artists' workplaces were mostly studios at the beginning of the 19th century. The production of paintings about the outdoors was also carried out in these studios. In the second half of the 19th century, artists influenced by the English landscape painter John Constable realized that exterior conditions were more suitable to reflect the atmosphere in their paintings. With the "Plein Air" approach under the leadership of John Constable, artists such as Pierre Auguste Renoir, Claude Monet, and Camille Pissarro left their closed studio interiors and started to produce their paintings outside.

Similarly, we see examples in the cinema where the camera captures the urban space. The Soviet director Dziga Vertov's *The Man with the Movie Camera* (1929) and Walter Ruttmann's *Berlin: Symphony of a Metropolis* are films that take the urban space as the

longing for the urban space reshaped the modern interior and its relationship with the exterior. The modern interior became a place of the modern individual.



Figure 8 Founding fathers of extroverted approach in modern architecture (Edited by the author)

A group of architects that emerged in the 20th century and associated with Modernism aimed to dissolve the boundaries between different spheres (Figure 8). They planned to replace the middle-class Victorian domestic interior of the second half of the 19th century. Thus, the interior will become a classless, functional machine beyond definitions such as beauty or the reflection of the user's inner world. In the second half of the 19th century, concepts related to modernization, such as functionality and efficiency, began to emerge in the designs of work and commercial interiors. The emergence of these spaces is simultaneous with the development of materials such as concrete, steel, and glass. Some qualities of these new interiors can be listed as; open-planned large areas, high levels of transparency, interior-exterior ambiguity, and porosity (Sparke, 2008, p. 130). The architects mentioned above have found a solution to move these qualities of the *New Building*¹⁶ to the private interior to displace the domestic atmosphere that they are uncomfortable with in the interior.

focal point, turning its back on the interior. Vertov describes the daily life of a Soviet city. In the film, the camera as eye is always turned to the urban space. The eye sometimes watches the city from the interior of a building. Sometimes it is located in the streets. Similarly, Ruttmann describes a day in Berlin in his film. Both films draw attention to the changes brought by technology and mechanization in daily life and spaces (Sumnu, 2019).

¹⁶Sigfried Giedion (1888-1968) met with architecture when he visited Bauhauswoche in 1923. He also met with architect Le Corbusier in 1925 (Giedion, 1987). Since this date,

The 20th-century interior has given up the domestic qualities it brought from the 19th century. The interior was cleared of ideological meanings and expressions. It was handled with the understanding that space is simply space. The space, which has become an abstract concept¹⁷, has also opened the private-public and interior-exterior spheres to spatial questioning. By the 1920s, many modern architects began to erode the boundaries between these different spheres. The space started to be defined through unity and continuity instead of being expressed with boundaries, as in Loos' buildings.

In contrast to Loos' introverted approach, the extroverted interior spaces of the 20th century are much more inclined to associate with the exterior space. The ambiguous nature of the new interior pushes the user to feel and act outside and establish a visual and physical relationship with the exterior. The architects determined new design strategies to create spatial ambiguity. Moreover, they brought new interpretations to the conventional uses of architectural elements such as facades, windows, balconies, and terraces. Le Corbusier and Mies van der Rohe, two of the founders of the extroverted approach, can be named architects whose housing projects are peak points in the ambiguity of the interior-exterior relationship.

Giedion has focused his research and writings on modern architecture to a great extent. He discusses the developments that emerged at the end of the 19th century under the "New Building" title.

Sigfried Giedion stated that the most critical developments in 19th-century architecture were the structures formed using iron, glass, and concrete (Heynen, 1999, p. 30). He concentrates on mutual penetration, participation, immersion, blurring, fusion, intermingling, permeation, and porosity. He makes the experience of a "New Building" tangible with the concept of "durchdringung" in "Building in France (1928)" (Jenner, 2008, p. 500).

¹⁷ Sparke mentioned Rietveld House to emphasize the abstract space quality of modern architecture. The "Red-Blue chair" designed by cabinet-maker Gerrit Rietveld is critical to understand the house. This chair can be interpreted as an abstract-sculptural experiment beyond functionality. This furniture by Rietveld is a good attempt at dividing the volume with intersecting surfaces. With this understanding, Schroder House can be analyzed as a large-scale piece of furniture. The house has been designed as a single spatial continuum based entirely on functionality and efficiency, with no unmistakable interior or exterior beyond the ideological references (Sparke, 2008, p. 175).

Le Corbusier brought together his radical thoughts on architecture in his famous book *Towards a New Architecture* (1927), which celebrates science and technology. In the book, he described the house as “a machine for living in” (Corbusier, 1927). He also defined a set of criteria for a *New Architecture*. *Five Points of a New Architecture* consists of five items:

- the pilotis,
- the roof garden,
- the free ground plan,
- the horizontal windows,
- and the free facade.

His thoughts have greatly influenced the world of architecture in terms of form, aesthetics, materiality, and construction.

“A house is a machine for living in.”¹⁸ (Corbusier, 1927)

It would not be wrong to accept Le Corbusier as one of the most controversial architects of the 20th century in light of his writings, drawings, buildings, and radical thoughts. His works exhibit an attitude that questions and tests what has been done before him and does not hesitate to destroy it when necessary. The quote by Le Corbusier on the house is also quite controversial and shattering. When asked, "What is a house?" the answers can be very diverse. Considering the house with a phenomenological approach, it is beyond a building for sheltering and related to dwelling¹⁹. It

¹⁸ This statement refers to the interaction between different spheres in Le Corbusier's architecture. As mentioned before, modernist architects drew the public sphere into the domestic sphere. Le Corbusier, one of them, also brings the industrial production space and office space aesthetics to the domestic space. In his architecture, the domestic interior is built on ideas like open planning, transparency, and interior-exterior ambiguity, just like public spaces. He also uses architectural tools such as flat roofs, terraces, and balconies to provide these qualities.

¹⁹ As Gaston Bachelard stated, our home is our corner of the world and our first universe. House is a place of dwelling and shelters memories and dreams. It also offers peaceful daydreaming to individuals (Bachelard, *The Poetics of Space*, 1994, pp. 4-6). The house described by Bachelard and the concept of dwelling mentioned by Heidegger in his essay "Building, Dwelling, Thinking" have much in common. In the essay, Heidegger also states

can be said that the introverted, secluded, and private qualities of Adolf Loos' housing projects, which are reviewed within the scope of the thesis, have common points with the mentioned house understanding. On the other hand, Le Corbusier's housing projects stand at a point that sometimes conflicts with the understanding mentioned above. The house, which Le Corbusier defined as a machine of living, contains what is necessary for an individual to survive. Considering these needs as the functions of a machine, Le Corbusier presents the solutions with a machine aesthetic.

The situation described as the machine aesthetic in Le Corbusier's buildings is not a matter of style or appearance. It is about purifying the building of all unnecessary decorations, pieces of furniture, and architectural elements, considering functionality and efficiency. In addition, the organization of the spaces has been handled in a way that fully supports these decisions. Material preferences also support this aesthetic. Le Corbusier, who pushes the limits of materials and construction technology in his buildings, prefers reinforced concrete, shiny metals, glass surfaces, molded plastic surfaces, glazed tiles, etc.

Le Corbusier's extroverted interiors are willing to engage with the exterior space. On the introverted understanding, Loos always guides the individual and their gaze towards the center of the house. His interiors are set up to frame the daily life in the house. On the other hand, Le Corbusier always directs the user's eyes to the exterior. His houses are machines for seeing the exterior and providing protection. The parts of this machine that make it possible to see are the windows. All the openings in the house turn what is

that "to be a human being means to be on the earth as a mortal. It means dwell... It also means at the same time to cherish and protect, to preserve and care for, specifically to till the soil, to cultivate the vine" (Heidegger, 2008, p. 349). According to Janet, the "care" and "cultivate" actions that Heidegger mentioned should be considered in a cultural context. What is meant by these actions is cultivating and constructing by building and cultivating of culture (Donohoe, 2011).

happening on the exterior into "reassuring pictures"²⁰ (Colomina, 1996, p. 7). This action can also be interpreted as the domestication of the exterior. As a result, the interior ceases to exist as the opposite of the exterior. Moreover, the interior begins to have particular qualities of the exterior spaces. The experience of these qualities in Le Corbusier interiors is possible with the movement of the visitor²¹.

In the interiors of Le Corbusier, it is possible to act like the "flaneur," which sees the metropolis as its home and moves constantly. Although they have important differences, Le Corbusier's interiors are composed of scenes similar to Loos' interiors. Villa Savoye, as the most iconic building of Corbusier architecture and the most concrete form of the "Five Points of a New Architecture" theory, draws attention in this regard. He designed Villa Savoye in Poissy for the "Savoye Family: Eugenie and Pierre Savoye. Villa Savoye (1929), one of the most important examples of international style, constitutes a solid spatial document for discussing Le Corbusier's

²⁰ What is meant by "reassuring pictures" can be explained by the domestication of the uncanny nature of the metropolis. In light of this information, it can be said that Le Corbusier transformed the exterior space into a two-dimensional object with the help of the windows, which he used as a tool for seeing.

²¹ In Loos' houses, the user is always directed to the interior. What the eye follows is the daily life sequence in the house. However, it is difficult to use the notion of "user" when describing Le Corbusier's houses. In "The Plan of the Modern House," chapter he defines the daily life in Villa Savoye as "The visitors, till now, turn round and round inside, asking themselves what is happening, understanding with difficulty the reasons for what they see and feel; they don't find anything of what is called a "house." They feel themselves within something entirely new..." (Corbusier, 1991, p. 136). Based on this quote, it can be said that Le Corbusier thinks of users as visitors (Mohith, 2015, p. 62). At this point, it is necessary to question the purpose of the visitors' strolls. As the title "Extroverted Space Approach" suggests, Le Corbusier always directs visitors' eyes to the exterior space. The collage mentioned above is composed of images of nature or the metropolis. In Le Corbusier's buildings, the windows are used as frames to bring together different shots from the exterior and reflect them to the interior. The time and space notions are necessary to form them as a whole. Unlike the houses of Adolf Loos, the scenes in Le Corbusier's houses are formed by the combination of interior and exterior shots. A holistic understanding emerges where the interior and exterior come together in the daily life sequence of the visitor. As it can be understood from these strolls, Le Corbusier does not only use the iconic ribbon windows to make the interior-exterior distinction ambiguous. At the same time, he carries the collage and strolling experience of the modern individual in the urban sphere to the interior sphere.

architecture's ambiguous quality in terms of interior-exterior and public-private.

(For the detailed architectural analysis of Villa Savoye, see Appendices 2: Strolling in the Le Corbusier's Interiors: Villa Savoye).



Figure 9 Villa Savoye Front Facade. Source: 20th Century Architecture, <http://architecture-history.org/architects> (Edited by the author)

“The house is a box in the air, pierced all around, with a window extending lengthwise...” (Corbusier, 1991)

At first glance, Villa Savoye can be described as a floating white box in the air (Figure 9). This white box also clearly reveals some symbolic elements of Corbuisian architecture: horizontal (ribbon) windows, pilotis, free facade, and roof garden. The organization and the geometry of the ground floor below the white box have emerged due to the automobile movement following the machine-age society. On the ground floor of the Villa Savoye, there is the entrance hall, a garage for three cars, servant and driver rooms, a guest room, and a laundry room. Two different vertical circulation elements connect the floors: the curving staircase and the ramp (Figure 10). Le Corbusier offers visitors different routes to experience the interior from the house's entrance. He gives the visitor a chance to stroll, just like in an urban experience. This experience can be interpreted as an effort to make the interior ambiguous and create an exteriority based on movement. The

presence of the ramp is essential in terms of experiencing the interior-exterior interpenetration in Villa Savoye.



Figure 10 Ramp and staircase of Villa Savoye. Source: 20th Century Architecture, <http://architecture-history.org/architects> (Edited by the author)



Figure 11 Living room and terrace. Source: 20th Century Architecture, <http://architecture-history.org/architects> (Edited by the author)

The semi-public and private volumes on the first floor are organized around the terrace, which can be defined as an open interior room (Figure 11). The living room, kitchen, and kitchen terrace are on the northern side of the building, which can be described as semi-public. On the south side of the building, there are bedrooms and a private sitting room. On the other hand, bathrooms are positioned in the middle of these areas, close to the eastern side of the building. On the second-floor: terrace, there is a solarium, a roof garden, and a curving wall that frames the sky. In the plan of the house, the

way Le Corbusier organized the private-public difference and the gradual transition between these two are visible. Villa Savoye's interior is always interpenetrate with semi-open and open spaces. This holistic understanding of space in terms of interior and exterior, reflected from the house's entrance to the top floor.

As a result, Villa Savoye can be described as an essential document for understanding and examining Corbusian architecture in terms of interior and exterior relationship. It is one of the buildings where the idea of *Five Points on a New Architecture* has been concreted in an excellent way. However, what makes the building important for the thesis is how the relationship between interior-exterior and private-public spheres is handled. Le Corbusier deals with the interior-exterior relationship in the house through the idea of continuity and transparency. There are particular types of interiorities and exteriorities within the building's perimeter. The house offers a holistic ambiguous space consisting of private-public and interior-exterior qualities to visitors on the move.

Another founding father of the extroverted space understanding is Mies van der Rohe. Mies (1886-1969) rejects the era's closed and introverted interior spaces. He eroded the boundaries between interior and exterior spheres to create ambiguous spaces. His design strategies are mainly related to the architectural body, such as floating horizontal and vertical surfaces and their material qualities. He also blurred the boundaries in the interior space between different volumes thanks to the open-plan approach.



Figure 12 Mies' periods in his architecture (Produced by the author)



Figure 13 Buildings from Mies' first period: Riehl House, Perls House and Werner House. Source: Carsten Krohn, Mies van der Rohe: The Built Work (Edited by the author)



Figure 14 Buildings from Mies' second period:
Glassraum. Source: DASH, DASH11: Interiors on Display.
Barcelona Pavilion. Source: Josep Quetglas, Fear of Glass: Mies van der Rohe's Pavilion in Barcelona.
Tugendhat House. Source: Carsten Krohn, Mies van der Rohe: The Built Work (Edited by the author)



Figure 15 Buildings from Mies' third period: Crown Hall, Farnsworth House, Neue National Galerie. Source: Carsten Krohn, Mies van der Rohe: The Built Work (Edited by the author)

Mies' architecture is described in 3 different periods²² (Krohn, 2014) (Figure 12). As a son of master mason, he grew up in Aachen, where historical

²² The first period covers the buildings before 1919. The structures he created during this period, such as Riehl House (1908), Perls House (1911-12), Werner House (1912-13), and Urbig House (1915-17), are strongly related to the place where Mies was born and raised.

buildings were densely populated. In this respect, the first-period structures are very solid, regular, and traditional (Figure 13). The second period covers the buildings from 1919-1938 (Figure 14). Mies' buildings in this period have fluidity in interior organizations. In addition, horizontal transparency is dominant in the buildings. In this direction, the user encounters free-floating surfaces, which are both horizontal and vertical. The third period covers the buildings he built after 1938 (Figure 15). This period's buildings have traces of the past. These buildings, bearing traces of Classicism, were built on the idea of transparency, unlike the solid surfaces of the first period. Mies preferred the steel structure over stone and brick masonry (Clemence, 2006).

The spatial dissolution in Mies' architecture first started in the interior space. The interior spaces have been transformed from closed volumes into open spaces flowing into each other. The first test of this idea was made at the Brick Country House (1924), which remained on paper. This idea, which later appeared in Tugendhat House, peaked in Edith Farnsworth House (1945-51) (Clemence, 2006). The dissolution in the interior space has also affected the interior-exterior relationship over time. This spatial quality is strongly felt in Barcelona Pavilion (1928-29) and Edith Farnsworth House, where the interior and exterior boundaries become blurred. Although Mies' architecture is mostly read through its buildings, it can be said that the breaking point in terms of interior-exterior relationship took place in two installations they designed with Lilly Reich in 1927: "The Glass Room" and "Samt und Seide Cafe" (Velvet and Silk Cafe).

According to Krohn, The Glass Room designed for the Werkbund Exhibition can qualify as a residential space manifesto, although it is an example of the installation typology (Figure 16). Reich and Rohe represent a house with furniture and zonings in the space (Krohn, 2014). The installation, which consists of different zones, offers a singular circulation scheme. Thanks to the transparent dividing surfaces, a visual relationship is established between the interior volumes. The same transparent surfaces used on the

perimeter establish a connection between the outdoors and the landscape. Samt und Seide Cafe (Velvet and Silk Cafe), designed by Reich and Rohe for *Die Mode der Dame* (Women's Fashion) in 1927, can also be considered as a manifesto for Mies buildings to be built in the coming years (Figure 17). This time, the designers ensured the fluidity in the space with only velvet fabric, without using horizontal surfaces: ground and ceiling. Different zones have been created in the interior due to these fabrics attached to the steel rails. Contrary to The Glass Room curvy lines were preferred instead of 90-degree geometries following the nature of the fabric material (Krohn, 2014).

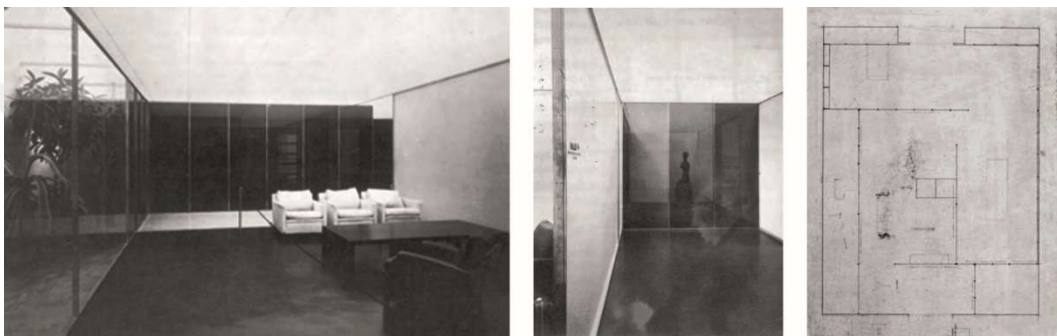


Figure 16 Glassraum (Glass Room) by Lilly Reich and Mies van der Rohe. Source: DASH, DASH11: Interiors on Display.

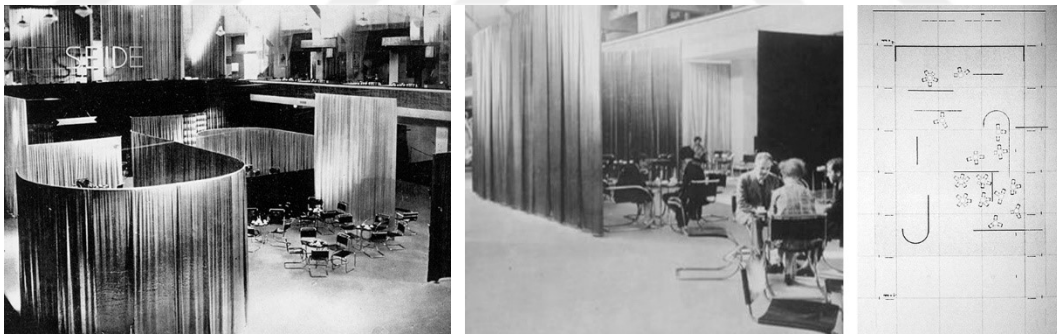


Figure 17 Velvet and Silk Cafe by Lilly Reich and Mies van der Rohe. Source: Fabrizi Mariabruna, <https://socks-studio.com/2016/02/29/cafe-samt-seide-by-ludwig-mies-van-der-rohe-and-lilly-reich-1927> (Edited by the author).

The most significant point of Mies van der Rohe's architectural career between 1908-1969 was the erosion of the relationship between interior and exterior. Mies, who started in the footsteps of conventional architecture, presented the most extreme and controversial examples of interior-exterior relationships in his architecture. To establish this relationship, he tested the first attempts in installation spaces, pavilions, and the most contentious housing projects in history. Regarding interior-exterior relationships,

Barcelona Pavilion and Edith Farnsworth House are Mies' two most radical examples.



Figure 18 Barcelona Pavilion. Source: Maciej Jezyk, <https://divisare.com/projects/338931-ludwig-mies-van-der-rohe-maciej-jezyk-barcelona-pavilion> (Edited by the author).

Mies states that “Barcelona Pavilion was the most difficult work which ever confronted me because I was my own client” and “I could do what I liked” (Rohe L. M., 1959). The Pavilion, which German Government wants to reflect German culture at the *International Exposition* in Barcelona, is a milestone in Mies’ career (Figure 18). The pavilion can be defined as a concentration of Mies’ signature spatial qualities. The Barcelona Pavilion does not have a defined program. This situation made it possible for Mies to deal with the structure experimentally. In this respect, the building can also be described as a more severe and advanced version of the architectural approach Mies tried in “The Glass Room.” In other words, the fluidity of the voids in the interior and the merged relationship between the interior and exterior are tested on an architectural scale. Mies’ Barcelona Pavilion is an architectural test bed where the border between interior and exterior is blurred radically. It can also be interpreted as the embodiment of the blurred threshold space. Defining the volumes as interior-exterior or public-private in the Pavilion is challenging in the conventional sense. Mies reveals a merged space that has become entirely ambiguous. His interior-making and exterior-making strategies in Barcelona Pavilion show essential data on constructing interiority and exteriority

(For the detailed architectural analysis of the projects, see Appendices 3: A Manifest on Merging the Interior and Exterior Spaces: Barcelona Pavilion).



Figure 19 Edit Farnsworth House facade. Source: Yorgos Efthymiadis, <https://divisare.com/projects/397743-ludwig-mies-van-der-rohe-yorgos-efthymiadis-farnsworth-house> (Edited by the author)

Mies' approach to modern architecture can be expressed with the idea of "almost nothing." Mies is after cleaning the space of all unnecessary elements and ideological references and building the structure only as skins and bones. He expresses this attitude with the words "every element to its essence" (Pottgiesser & Ayon, 2019). Edith Farnsworth House is the building that best reflects the essence of Miesian architecture (Figure 19). The house is also the most radical and controversial interpretation of the interior as a dwelling place regarding interior and exterior relationships.

Farnsworth House is an example of the "skin and bones" idea. This idea indicates the differentiation between the facade and the structural system of the building. The envelope of the interior is mainly made of transparent glass. The structural design is a steel construction independent of the facade. The house was built on two white horizontal planar surfaces. One of these surfaces, detached from the ground with steel columns, is used as a terrace. With the help of this terrace, which we can describe as an open room, Mies tells the user that although you are still outside, you are now at home and inside. It is a way of creating interiority based on architectural bodies and material in Mies' architecture (Figure 20).



Figure 20 Edith Farnsworth House's Terrace as an ambiguous interior space. Source: Paul Clemence, Mies van der Rohe's Farnsworth House (Edited by the author).



Figure 21 Living area of Edith Farnsworth House Source: Paul Clemence, Mies van der Rohe's Farnsworth House (Edited by the author).

The other two surfaces form the interior volume. The interior is organized around a primavera wooden core in the center (Figure 21). The bathroom, toilet, kitchen, and utility room were designed in this core. The volumes with different functions in the interior are designed as a series of spaces flowing into each other without any separation, just like in Barcelona Pavilion. The borders that may occur in terms of privacy-publicity or functional sense between the interior volumes have been highly reduced. In the house, as a single glass-enclosed space, the boundaries in the interiors and the border between the interior and exterior have been made as transparent as possible. As a result of transparency, the user, the interior, and nature merge.

Farnsworth House is created by composing white lines and floating surfaces. Mies draws attention to these surfaces. It can also be interpreted as making the border between the interior and exterior even more insignificant, which has been reduced by the glass. Glass skin provides visual integrity between interior and exterior spaces and blurs the boundary. The dialectic relationship between interior and exterior is often discussed through the windows in Loos' and Le Corbusier's architectures. However, Mies' approach is far beyond openings on a solid surface. Although this is not the aim, it is possible to talk about exhibitionism as a result. The daily life in the interior turns into a reality that is exposed instead of being private. With glass skin, the house ceases to be a secluded and closed space and becomes a part of the public space and nature.

To sum up, the modern interior space that emerged in the second half of the 19th century has undergone an intense change with modernity. The reflections of the interior, which the Parisian bourgeois see as a place of dwelling and reflect their inner world, have emerged in different ways in modern architecture. The private and introverted interior has reached its most refined form in Loosian architecture. Loos separated the interior from the exterior space and established various hierarchies in the interior. The architectural strategies applied by Loos provide essential data to create interiority not only in the interior but also in the exterior.

On the other hand, modernist architects of the period adopted an ambiguous interior willing to relate to the exterior against the introverted approach. Architects like Le Corbusier and Mies van der Rohe stood against domestic and introverted qualities in the interior, unlike Loos' interiors. They found the spatial attributes they were looking for in the public and industrial structures of the period. Thus, the infiltration of the public space that Sparke mentioned into the domestic space has also occurred. Discussions such as beauty and individualization in interiors have been replaced by concepts such as industrialization, rationalization, and standardization. Modern domestic interior space ceased to be a place of interiorities and started to

host exteriorities. Moreover, establishing a relationship with the exterior space transformed the interior from a private and secluded space to a visible world and exhibition object. As a result, the interior has evolved into an ambiguous space in terms of interior-exterior and private-public qualities through the coexistence of interiorities and exteriorities.

2.1.2 Interior as a World of Work, Commerce, and Culture

Modern public interior originated in the second half of the 19th century. This new interior space included commerce, work, and cultural activities (Sparke, 2008, p. 113). The main idea of these spaces was to mimic the spatial qualities of the urban space. The architects adopted urban space-making strategies to design these spaces and developed public interiors' spatial language with new building materials and technologies. This chapter will review the public interior concept in modern architecture literature to consolidate the study.

As mentioned at the beginning of the chapter, with the emergence of the "private individual" on the stage of history, a split took place in the space where the individual's daily life takes place. The interiors that emerged in the second half of the 19th century also formed the nature of the modern interior. Individuals reflected his/her inner world and dreams of the place of dwelling. On the other, he/she was pushed to face the realities of the modern world in the place of work. While the dwelling place was linked with the idea of privacy, the world of work and commerce was related to publicity.

The emergence of the modern public sphere was highly related to industrialization, which was modernity's main driver (Sparke, 2008, p. 9). In the 18th century, the public interiors were mainly based on cultural activities, and the architectural typologies of the public sphere were churches, theaters, courtyards, and porticoes. However, public interiors of the 19th century were based on typologies such as arcades, shopping places, transport stations, offices, and halls. In other words, with modernity, there was a significant shift in the public interior.

The situation that makes the 19th and 20th-century public spaces the subject of this thesis is the ambiguous qualities of these spaces in terms of interior-exterior and public-private relationships. Publicity was a characteristic of urban or exterior space before modernity. However, modernity has eroded the boundary between spheres, and interior-exterior and public-private qualities have intermingled. One of the results of this emerging spatial ambiguity is modern public interior spaces. Modern public interiors offer spaces for the modern individual to work, produce and consume.

2.1.2.1 The Public Face of Modern Interior

The origin of the word "public," which is close to the meaning used by the thesis, dates back to the 14th century. It was an adjective that meant "open to general observation" in old French. Since the 1540s, it has been used as "open to all in the community, to be shared or participated in by people at large" (ETYM Online, 2021). According to Mehta, there are various definitions of public spaces regarding control, access, use, and ownership in the architectural discourse (Mehta, 2013). Madanipour defines it as places that organizations or individuals do not control (Madanipour, 1996). Carr states that they are publicly accessible places for group and individual activities (Carr, Francis, Rivlin, & Stone, 1992). Within the thesis scope, the public definition describes places that are accessible and visible to public and public use without focusing on ownership issues.

One of the first documentation of relations and conflicts between interior-exterior and public-private dialectics in architectural literature can be seen in the *Nolli Map*²³ (Figure 22). In the architectural literature, the *Nolli Map* draws attention as a documentation of spaces where public and private spaces and so interior and exterior spaces intermingled and formed

²³Nolli Map (1748) takes its name from the Italian architect and surveyor Giambattista Nolli (1701-1756) who drew it. In 1736, he was commissioned by Pope Clement XII to draw a map of Rome to reorganize urban society and judicial management system. Nolli completed this map in about 12 years (Huimin & Wowo, 2021, p. 4).

ambiguous spaces²⁴. However, the public face of the modern interior emerged in the second half of the 19th century. Early signs of the new face appeared in early 19th-century buildings, including arcades, halls, stations, and stores (Sparke, 2008, p. 113). The spaces in these building typologies reveal the strategies of making the interior space ambiguous.

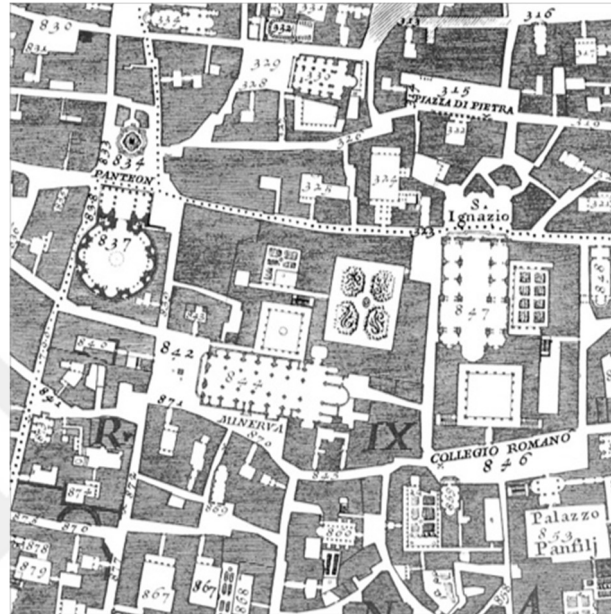


Figure 22 Giambattista Nolli's Pianta Grande di Roma, 1748. Source: Ian Verstegen and Allan Ceen, Giambattista Nolli and Rome; Mapping the City Before and After the Pianta Grande.

²⁴Although at first glance it looks like a map based on the traditional figure-ground technique, it is more than that. In traditional figure-ground maps, there is a clear distinction between interior and exterior. Nolli Map, on the other hand, is built on the continuous network between public and private. What makes Nolli Map important for is the documentation of spaces that can be described as neither interior nor exterior. On the Nolli Map, in addition to the urban space, detailed plans of churches, theaters, courtyards (most of Rome's courtyards were open to public until the 1970s) and the porticoes of buildings, entranceways and stairways of major palaces are shown (Verstegen & Ceen, 2013). Nolli uses a white texture to represent public and semipublic realm, and a black shaded texture to represent private realm on the map. However, when it is examined, an unusual relationship between blacks and whites is striking. In addition to the squares, streets and courtyards, the interiors of public buildings are also represented as white (Poot, Acker, & Vos, 2015, p. 48). In other words, the housing and the commercial stock of the city are stated as urban poche²⁴. The remainder of the urban poche is marked as figural void. In these areas which marked as figural void, there are places such as streets, piazzas, semi-public courtyards and gardens of palazzi. Publicly accessible interiors such as churches, theatres, and other civic buildings also rendered as figural voids. Moreover, covered passageways and doorways joining interior and exterior, and the staircases that connecting courtyards to piano nobile within palazzi are rendered as figural void (Lam, 2013, p. 82).

In the 19th century, modern life was mainly expressed through urban space. Charles Baudelaire interpreted modernity as a "masculine experience." Strolls of Baudelaire's famous character, flaneur, were also always in urban spaces (Sparke, 2008, p. 114). Benjamin's flaneur became aware of the Paris arcades. The ambiguous character of the arcades, which were neither interior nor exterior, was revealed in Benjamin's *Das Passagen-Werk* through the strolls of the flaneur. The interior was often far from being seen by modern thought as the space of modern life. However, as can be seen in Benjamin's work, the public interior spaces that emerged in 19th-century had an essential role in the experience of modern daily life.

The developments in material technology in the 19th century played a significant role in forming the public interior space. Materials such as steel, iron, concrete, and glass affected not only the space's construction but also the space's composition and qualities. Thus, vast and open-plan interior spaces began to be built. As was mentioned at the beginning of the chapter, there was a two-way movement between the domestic and public spheres. In the second half of the 19th century, the atmosphere of domestic space was established in public spaces. The modernist architects, uncomfortable with the domestic qualities of public spaces, adopted anti-domestic spatiality based on industrial materials and technologies and removed the traces of domesticity from public interiors.

The new face of engineered public interiors was related with the approaches of capitalism, such as industrialization, standardization, and consumerism. Public interiors, which aimed to eliminate the qualities of the Victorian domestic interior, established a physical and visual relationship with the urban space. In the first half of the 19th century, industrial materials such as iron and glass were mainly used to design greenhouses. The main goal of this decision was to get the maximum amount of daylight to the inside. Joseph Paxton's Crystal Palace was a milestone in this sense (Figure 23). The greenhouse, built with the help of iron and glass materials, created an

ambiguous interior quality in terms of transparency and proportion. Paxton, a botanist and greenhouse builder, brought the maximum amount of daylight in and blurred the border between the interior and exterior with transparency. Also, the plants and trees helped to offer an exterior-like feeling in the interior. The building was an important example for modernist architects to design public spaces that were vast and inclined to relate to the exterior. According to Sparke, the design of Crystal Palace impacted Modernist architects of the 20th century. This impact was also visible in the commercial interiors in the second half of the 19th century (Sparke, 2008, p. 117).



Figure 23 Joseph Paxton's Crystal Palace, 1851 Universal Exhibition in London. Source: Domus Web, <https://www.domusweb.it/en/buildings/crystal-palace.html>.

Industrial production and the places where these products meet with the consumer are leading within public interiors of 19th century. In this direction, factories²⁵ and office buildings took attention with their productivity and

²⁵ Behrens (1868-1940), a German industrial designer, painter, graphic designer, and architect, is considered one of the pioneers of modern industrial architecture. The AEG Turbine Factory, which he built with engineer Karl Bernhard (1859-1937) in the Moabit district of Berlin in 1909, is one of the most critical structures of 20th-century industrial architecture (Bryant, 2017). The transparency created by using glass is unusual at AEG Turbine Factory. Behrens used only the carrier system and glass surfaces on the perimeter to separate the interior from the exterior. The reason behind this approach is functionality.

efficiency-based natures. Although factories and offices have changed radically with modernity, these spaces were not publicly accessible. In this direction, typologies, such as department stores, arcades, malls, and stations, took attention with their accessibilities²⁶.

Public interior spaces should be considered as spaces that support the daily life of the urbanites functionally and spatially. In this direction, public interiors with various functions and programs are constructed within the urban texture. The function of public interiors can be based on public service, transportation, cultural activities, education, commercial, and health services. Within these typologies based on program, the commercial interiors, including arcades, passages, malls, and carsis, and transportation situations with their accessibility by the general public take attention as a place of urbanite. These modern spaces offer knowledge about the strategies to construct exteriorities in the interior space.

2.1.2.2 Arcades and Modern Commercial Interiors

Walter Benjamin's writings continue to play a fundamental role in understanding the architecture of modernity. The elements of the structure that make up this architecture appear in different disciplines. This situation reveals the interdisciplinary nature of the modernity project (Benjamin & Rice, 2009, p. 3)²⁷. A reading of Benjamin, made with the awareness that

He has created a free space interior by purifying the interior from the columns and walls. As a result of this, vehicles can enter and move quickly inside the building. He designed the ceiling of the building with a steel carrier system and covered it with glass. The structure and material choices in the building have made the relationship between the interior and exterior more permeable.

²⁶ Black examined public interior spaces under different titles such as working, living, eating, selling, services, and transportation in her book *Public Interiors: An International Survey* (Black, 1960). However, this public character differs from urban typologies such as squares and streets. The mentioned interiors are under the control of a private owner as well as being open to urbanite use. This situation reveals the concepts of semi-public and semi-private.

²⁷ Benjamin's texts are also essential to examine the relationship between modernity, society, and architecture. Benjamin aims to read 19th-century society through the period's architecture (Heynen, 1999, p. 104). The reason why Benjamin is one of the subjects of this research emerges at this point.

architecture and space reflect daily life, reveals different qualities of 19th-century spaces. Moreover, it details ambiguous spaces of the 19th century where urban and interior qualities are intermingled. As a sociological and architectural document, Benjamin's texts offer important details to understand interior and urban space and their relationship. His writings on arcades, the origin of modern commercial space, reveal the essence of modern public interiors based on commercial activities.

The "true reality" of an era appears clearly in its architecture (Heynen, 1999, p. 104). Accordingly to Benjamin, the reality of 19th-century society and architecture is hidden in arcade typology, which is the most important architecture of the century (Benjamin W. , 2002, p. 834). Benjamin's unfinished project *Das Passagen-Werk* appears as a work of architecture and social criticism of the 19th century. His main goal is to bridge the gap between daily experience and academic production²⁸. In this direction, Benjamin started the Arcades Project, planned initially as a 50-page essay, in 1927. He worked on this research for about 13 years, between 1927 and 1940, and died before the research could be completed²⁹.

²⁸ In other words, this aim was to investigate the phenomenology of the secular world Heidegger seems to (Buck-Morss, 1989, p. 3).

²⁹ Regarding the work's authenticity for Benjamin, it would be appropriate to give a short note on his private life. Benjamin, in his mid-thirties, when he started *Das Passagen-Werk*, was still living with his family in Berlin due to the imbalances in his economic and private life. His father, Emil, was an often unlucky trader. Emil's investments mainly focused on innovative city projects such as a department store or an ice skating palace. Benjamin was often cynical about his father's projects (Buck-Morss, 1989, p. 8). However, the focus of this project, which was perhaps Benjamin's last chance to gain an academic position in Frankfurt, ironically emerged at a similar point.

Based on Buck-Morss' writings, it is possible to understand *Das Passagenwerk*'s temporal and spatial origins. *Das Passagen-Werk*'s first ideas began with Benjamin's trip to Italy in the summer of 1924. Benjamin went on this trip by leaving his daughter and young son in Berlin to improve his thesis, which he wrote to gain an academic position in Frankfurt (Buck-Morss, 1989, p. 8). *Das Passagen-Werk* is located at the intersection of Berlin, Paris, Moscow, and Naples experiences. Paris, located west of the compass, represents the bourgeois society and its political-revolutionary understanding. In the east, Moscow is located directly opposite this understanding. It also represents the end of the understanding in the West. Naples in the south represents the origin of the foundations of Western society. Berlin, located in the north, represents Benjamin's self. In other words, Benjamin approaches the issue from 4 different directions to capture the "arcades" notion. "Once one

Arcades Project was born when Benjamin read Louis Aragon's novel *Le Paysan de Paris*, in which Paris arcades are vital in this novel (Buck-Morss, 1989, p. 33). However, writings on arcade amongst Benjamin's contemporaries are wider than Aragon's. Franz Hessel mentioned his arcade experiences in *Spazieren in Berlin (1929)*³⁰. As Hessel mentioned in his experiences, the passages were places where many images came together like collages. A similar situation is valid for Benjamin's text³¹. The images in Benjamin's notes on the arcades explain many issues related to the text. Notes that are not created in a specific order consist of lots of separated images such as "arcades, fashion, boredom, kitsch, souvenirs, wax figures, gaslight, panoramas, iron construction, photography, prostitution, Jugendstil, flaneur, collector, gambling, streets, casings, department stores, metros, railroads, It includes street signs, perspective, mirrors, catacombs, interiors, weather, world expositions, gateways..." (Buck-Morss, 1989, p. 33). Just like passages, these notes remained chaotic and never completed.

has experienced it in as many dimensions as possible, one only knows a spot. You have to have approached a place from all four cardinal points if you want to take it in, and what is more, you also have to have left it from all these points. Otherwise, it will quite unexpectedly cross your path three or four times before you are prepared to discover it" (Benjamin W. , 1987).

³⁰ "I cannot enter it without a damp chill coming over me, without the fear that I might never find an exit. I am hardly past the shoeshine and newspaper stand under the lofty entrance arches and feel mild confusion. A window promises me dancing daily and that Meyer, without whom, no party would be complete. However, where is the entrance? Next to the ladies' hairdresser, there is another display: stamps and those curiously named tools of the collector: adhesive pockets with guaranteed acid-free rubber, a perforation gauge made of celluloid. "Be sensible! Wear wool!" demands the next window of me [...] [...] almost stumbled over the peep shows, where one poor schoolboy stands, his school bag under his arm, wretched, immersed in the "scene in the Bedroom." [...]

I linger over [. . .] Knipp-Knapp cufflinks, which are undoubtedly the best, and over the Diana air rifles, truly an honor to the goddess of the hunt. I shrink back before grinning skulls, the fierce liqueur glasses of a white bone cocktail set. The clowning face of a jockey, a handmade wooden nutcracker graces the end of the musical toilet paper holder [...]

The whole center of the arcade is empty. I rush quickly to the exit; I feel ghostly, hidden crowds of people from days gone by who hug the walls with lustful glances at the tawdry jewelry, the clothing, the pictures [...] At the exit, at the windows of the great travel agency, I breathe more quickly; the street, freedom, the present!" (Hessel, 2017)



Figure 24 Parisian Arcade: Passage des Panoramas. Source: Wikipedia, https://en.wikipedia.org/wiki/Passage_des_Panoramas (Edited by the author)

Walter Benjamin defined arcades as "forerunners of department stores" (Benjamin W. , 2002). Paris Arcades, built in the early 19th century, form the basis of modern commercial arcade typology³² (Buck-Morss, 1989, p. 3) (Figure 24). Most of these arcades, centers of luxury goods trade, were built in the 15 years following 1822 (Benjamin W. , 2002, p. 3). There were two significant developments behind this rapid construction process. The first of the developments that paved the way for the arcade typology's construction was the large textile trade productions. The spaces revealed by the arcade typology made storing and selling many goods possible. The second development that revealed the construction of the Paris arcades was the blooming of material technologies. The iron used in transportation systems also started to take place in the construction of buildings. Although the use of iron material in housing was avoided, it paved the way for significant developments in public buildings such as arcades, exhibition halls, and station buildings, where people only come and temporarily use them (Benjamin W. , 2002, pp. 3-4).

³² In addition to the Parisian arcades, examples of typology were seen in cities such as Berlin, Naples, Moscow, and Milan.

“The domestic interior moves outside...The Street becomes room and the room becomes street... Arcades are houses or passages having no outside-like the dream.” (Benjamin W. , 2002, p. 406)

As Benjamin (1982) stated, the mentioned developments provided the emergence of the most critical building typology of the 19th century. Arcade typology offered an unusual spatial quality in 19th-century architecture. Benjamin described arcades as "a city, a world in miniature" to underline the similarities between the urban experience and the arcade experience (Benjamin W. , 2002, p. 3). Arcades as ambiguous places, which could be described as neither interior nor exterior, offered an intermediary space between interior and exterior. Paris arcades, which were extensions of the urban space, were described as "interior boulevards"³³ in the *Illustrated Guide of Paris* (1852) (Buck-Morss, 1989, p. 3). Arcades, with luxury stores lined on both sides, were architectural interiors³⁴. These interior boulevards were urban poche on a figure-ground map. However, the arcades could turn into figural voids on a Nolli Map in 19th-century Paris. In other words, the ambiguous quality of the arcades would appear.

Examples of arcade typologies can be explained as covered rows of shops. Steel structures and glass ceilings formed these spaces on the top and walls and showcase them on both sides. This process could be paraphrased as the *interiorization*³⁵ of the street. This interiorization was beyond the

³³ Arcades are interior streets created by covering the spaces between the buildings with roofs made of iron and glass structures. The inner walls that limit these interior streets are actually the outer walls of the buildings (Sparke, 2008, p. 114). However, arcades built for commercial purposes also attract attention as pedestrian focused alleyways in daily life.

³⁴ 19th century Paris arcades are structures built on the concept of covered market. As the definition of *The Journal des Artistes of 1827*, these places were built on the purpose of increasing the profit rate of capitalists and the need for more shops (Lambert, 2012).

³⁵ One of the thoughts in the emergence of public interiors is the idea of "interiorization". Along with modern architecture, interior spaces in different scales have begun to be built rapidly. "Interiorization" is used in the construction of these spaces to reflect and transfer the urban atmosphere to the interior space (Kim & Koh, 2003).

intermingling of interior and exterior qualities. The atmospheres that were merged became undecomposable. There were also similarities between this formation and Louis Kahn's *Street is a Room*. However, it was an inseparable part of urban space, and the flaneur, the flaneuse, the shopper, and the window shopper experienced inside and outside simultaneously. The enclosure, created by architectural body (the glass ceiling and facades of building blocks), created a feeling of being in interior space within the urban space. Artificial lighting systems created with the help of gas lamps, luxury marble floors, and walls strengthened the mentioned interior feeling. These interior streets also offered protection from the weather conditions of the exterior. As Hessel (2017) pointed out, the Paris arcades promised the urbanite a stroll without a single drop of cold raindrops³⁶.

Arcades also host the qualities of urban space and traces of urban life. Walking urbanites can use these inner streets as paths for shopping, strolling, and exploring. In other words, arcades still contain the quality of being a transportation axis within the urban fabric (Figure 25). This quality of the arcades reveals the exteriority based on movement. The spatiality of arcades also includes powerful qualities of the exterior realm. The ceiling built with glass and steel helps to bring daylight into the interior, and the sense of being inside and outside is supported. Thus, an exteriority based on illumination emerges. Landscape elements and urban furnitures also support the exterior quality of the arcades. The design decisions, the transformation and building process, the coexistence of particular interiorities and exteriorities, and the inclusion of the urbanite provide the

³⁶ The Paris arcades made it possible for *flaneurs* and *flaneus* to stroll without thinking about horse carriages, crowds, dust and mud (Sparke, 2008, p. 114). The vehicular-pedestrian traffic conflict, which started in the 19th century and turned into a bigger problem with the 20th century, was also effective in the emergence of public interiors. The understanding of *pedestrianisation* can be defined as the creation of traffic-free zones available to the walking urbanite within the urban texture (Parlar, 1993). The traffic-free zones created have paved the way for the walking urbanite to spend more time in public interiors and these spaces become important points in urban realm.

necessary spatial qualities for the arcades to be considered part of the urban space and life. The spatial qualities discussed and Benjamin's bodily experiences of Benjamin, Hessel and Aragon based on arcades prevent Paris arcades from being described as neither interior nor exterior.

(For the detailed architectural analysis of a Parisian Arcade, see Appendices 5: A Documentation of Parisian Arcade: Passage de Panoramas).

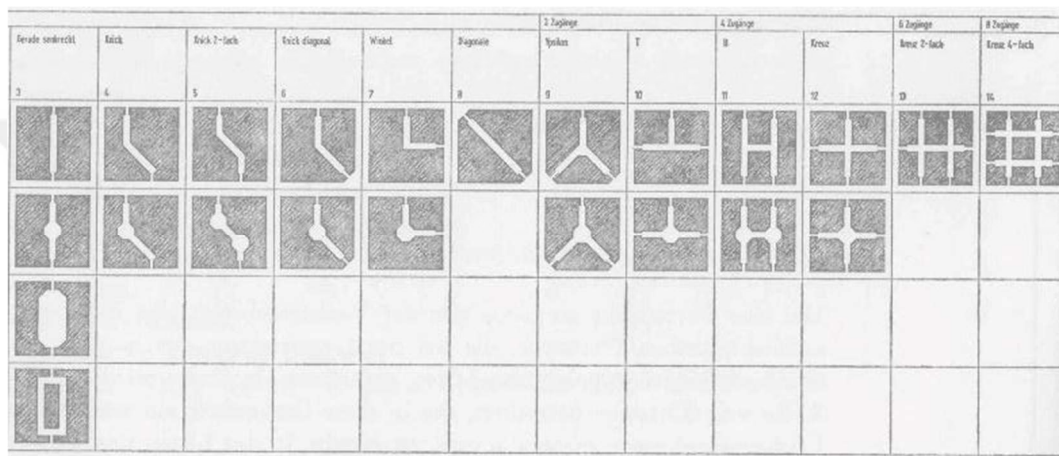


Figure 25 Typology of Arcades. Source: Johann Friedrich Geist, *Arcades: The History of a Building Type*.

Since the second half of the 19th century, the industry had the potential to produce various goods. As a result of this improvement in the industry, the spaces of sales became a necessity. Architecture responded to this necessity with covered arcades in Paris, Berlin, London, Moscow, and Naples. They offer comfort, security, climate-controlled, and a continuous shopping experience. In the 20th century, architecture responded to the spatial needs of shopping activity with different architectural typologies. Different shopping interiors emerged in different contexts, including bazaars, carsis, and malls, as the most common typology.

In the middle of the 19th century, suburban shopping centers developed in the United States due to socio-economic conditions. The first of them, a covered shopping mall, was designed by Victor Gruen in 1956. Southdale

Mall in Minneapolis took attention with its vast interior spaces covered with skylights and compact horizontal structure (Figure 26-27). Gruen aimed to design the mall's interior to be livable. He designed sidewalks, cafes, seating areas, and public art to create a lively pedestrian environment in the interior. In the interior different zones were created with the help of material use and furniture. This approach recalls Loos' interior-making strategy: interiors within interiors.



Figure 26 Victor Gruen's Southdale Mall. Source: GruenAssociates, <https://www.gruenassociates.com/project/southdale-center> (Edited by the author).



Figure 27 Victor Gruen's Southdale Mall. Source: GruenAssociates, <https://www.gruenassociates.com/project/southdale-center> (Edited by the author).

Starting with the Southdale Mall, dozens of interior shopping places in the United States and Europe were built. As mentioned before, these public interiors mimic particular spatialities of urban space. Atriums, galleries, courtyards, and pedestrian areas became public interiors' spatial elements in this direction (Parlar, 1993). The designed public interiors also helped to create a set of criteria for good public interior design.

The first thing that takes attention in the design of public interiors is the spatial continuity between interior and exterior realms. This continuity should be designed by considering the context. In order to design physical and visual continuity between interior and exterior space, the permeability of the interface becomes crucial. Creating transparency, gradual transition, and continuity of the defining surfaces between realms and removing the barrier effect on entrances are criteria relating to the border conditions. As Arnheim mentioned, the separate realms of interior and exterior are linked by human mobility (Arnheim, 1966). Mentioned criteria are designed to support the continuity of the movement spatially. The relationship between realms should also be continuous in the atmospheric sense. Within the public interiors, the use of daylight becomes critical in terms of creating continuity between the interior and exterior. It is one of the tools of architecture to drag exterior realm to the inside. Landscaping is also used in the interior space to strengthen this exterior atmosphere.

To sum up, industrialization and the producing a large variety of goods revealed the need for sales spaces. The architectural response to the lack of sales spaces emerged in different types in different contexts. The first modern architectural typology of commercial interior emerged in the cities of Europe, including Paris, Berlin, Napple, Moskow, Milan, and London, in the 19th century. Arcades offered safe, livable, and comfortable interiors for a non-disturbed shopping experience. Arcades became a component of the urban texture and daily life. These places were not only used for shopping but also meeting and strolling. The increasing consumerism culture invented new typologies in the 20th century. Mall typology that was

developed in the United States spread all over Europe. Examples of typology with particular qualities of urban space and life offered vast interior space for the shoppers. By using architectural body, daylight and transparency, their interiors interpenetrated with the exterior space. Malls offered different activities and zones equipped with furniture to keep the shoppers inside for a long time. They hosted particular interiorities and exteriorities in the interior space. This coexistence of qualities revealed the ambiguous nature of modern public interiors.

2.2 Ambiguous Exterior Spaces in Architectural Literature

According to the Oxford English Dictionary records, "exterior" originated in the early 16th century. The word is invented from its Latin comparative *exter* (outer). The word means "the outside of something, especially a building" (Lexico, 2022). In architectural theory and practice, the term mostly means outside a building's perimeter and relates to the public sphere. As it was mentioned in previous parts "ambiguous" adjective that describes "exterior" means "open to more than one interpretation; not having one obvious meaning." (Lexico, 2022). Within the scope of the thesis, the "ambiguous exterior" concept is used to describe exterior spaces with particular qualities of interior space; interiority.

Although there is an assumption that the medium of the interiority is inside the building, it is a quality also experienced in urban space. The urban interiors (interior-feeling urban spaces) are shaped by many conditions such as form, program, psychological states, atmospheres, or a mixture of all (Teston, 2020). The conjunction of the urban and interior can be perceived as an oxymoron concept that emerges due to the relationship between interior and exterior, often described as a dialectic in architectural literature. However, Suzie Attiwill defines the concept as the conjunction of urban+interior. There is an addition beyond an either/or relationship (Attiwill, Giunta, Fassi, Crespi, & Hermida, 2015). Atmodiwirjo also defines the relationship between interior and exterior as interweaving interactions,

contiguous, porous, and interpenetrating (Atmodiwirjo, Yatma, & Ujung, 2015).

The discussions and cases about urban spaces with particular interior qualities are seen in the review of architectural theory and practice. The conjunction of urban and interior is first seen in Leon Battista Alberti's treatise (1452)³⁷. Giambattista Nolli's Nolli Map (1748), Camillo Sitte's "City Planning According to Artistic Principles (1889)"³⁸, Louis Kahn's drawings named "The Street is a Room (1971)" (Figure 28), and Colin Rowe's "Collage City (1978) can be cited as pioneering examples of this idea in architectural discourse.



Figure 28 Louis Kahn's drawings for City 2 Exhibition. Source: Arthistory, <http://www.arthistory.upenn.edu/themakingofaroom/catalogue/section4.html> (Edited by the author).

As a result of reviewing the architectural literature, different approaches and definitions of the urban interior concept are seen. The concept is used as a consignant of public interior spaces by particular architects and scholars. However, the public interior concept, which is used to describe the interior of civic buildings in the literature, is quite different from the urban interior concept in terms of spatiality and historiography. The thesis uses the concept of the urban interior to depict the situations in which particular

³⁷ While explaining his ideas to Pope Nicholas V., Alberti described the city "as a big house" with its streets and squares. He also depicted the house "as a small city" with its corridors and rooms (Levaratto, 2019)

³⁸ Camillo Sitte re-conceptualized the urban space as a composition of interiors and exteriors. She defined the urban fabric as an assemblage of enclosures and openings. She also paid attention to the qualities of the built environment in terms of human experience (Attiwill, 2011).

inherent qualities of the interior exist in urban space. It is known that the idea of the urban interior intensified in the literature of architecture and interior architecture towards the end of the 20th century. This chapter will discuss interior-making strategies and the types of interiorities in urban space in architectural theory and practice.

2.2.1 Conjunction of Urban and Interior: Urban Interior

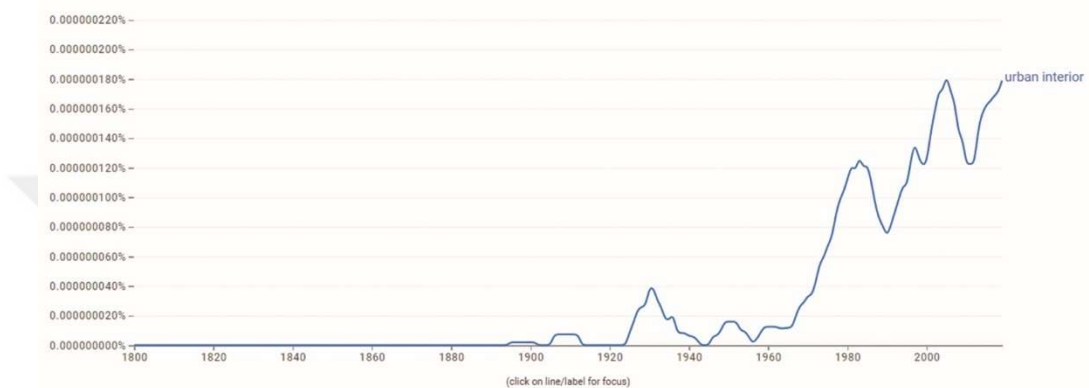


Figure 29: Emergence of the concept of urban interior according to Google Ngram Viewer. Source: Google Ngram Viewer.

According to *Google Ngram Viewer*, the concept of urban interiors is not found until the early 1900s (Figure 29). The concept started in the 1960s and peaked in the 1980s. After the 2000s, it became a field frequently discussed and produced in architectural theory. In the first of the early manifestations of the concept, it was seen that the word urban was used to describe the city's physical boundaries. At the same time, the interior defined the area within these boundaries. In the magazine *The Arts*, published in 1928, the concept of urban interior was used to describe the interiors of civic buildings designed as closed or semi-enclosed in the urban space. So it is matched today's public interior concept. The closest use to the urban interior concept adopted by the thesis was in the magazine *Survey*, published in 1961, to describe the space that became interiorized and domesticated in urban life (Sözgen, 2021). The concept emerges in two different ways in the literature and practice of architecture. The first of these is related to transforming the urban space into a controlled interior space with physical interventions. Passages, carsis, and shopping malls can be

examples of this understanding. The second approach can be explained by interior-feeling urban situations that are interiorized and domesticated in urban space. The thesis adopts the second approach within the scope of the urban interior concept.

Modern architecture and urban planning aim to construct urban space as open and continuous. Modernist architects such as Le Corbusier, Mies van der Rohe, and Ludwig Hilberseimer adopted this uninterrupted urban space approach. However, it is a fact that the contemporary city is transformed into an enclosure rather than a constant opening, and the urban space is an interior condition as much as an exterior condition (Merwood-Salisbury & Coxhead, 2018). Rem Koolhaas draws attention to the problem created by modern architecture and modern urbanism in his essay "Bigness: or the Problem of Large" in his book "S, M, L, XL" (Koolhaas & Mau, 2011). According to Koolhaas, cities become highly complex organisms, including both urban spaces and structures with uncontrollable size. Mark Pimlott names the spaces created by shopping malls, office buildings, and other megastructures *American Space*. He states that these spaces, which Rem Koolhaas calls *Junkspace*, create a "continuous interior" (Pimlott, 2018). The traditional design approaches, tools, and strategies are insufficient to organize or give meaning to these vast and complex organisms. At this point, Attiwill asks a crucial question: "How to live in a city?". This question is highly related to activities of the daily life of the urbanite. The question addresses the activities such as living, eating, drinking, working, exhibiting, and socializing outside the interiors (Attiwill, 2011). Attiwill defines the persona *interiorist*³⁹ as solving the problems of the metropolis in daily life by creating urban interiors with a scaled contrast within this bigness.

³⁹ Suzie Attiwill is interested in the conjunction between urban+interior and the relationship of people's behavior with the built environment. She invented the character of an "urban interiorist" who makes urban interiors with a series of techniques and strategies (Attiwill, 2013).

The urban interior concept is about temporary and situational conditions. In other words, they are situations that occur with the interaction of body and space at a particular time in a particular place. Teston has created various titles such as psychological conditions, program, form, atmosphere, and architectural body to describe the factors that reveal these situations (Teston, 2020). She uses the taxonomy of interiority to describe interior-feeling spaces (Figure 30). Interiority is the interiorist's leading strategy and critical factor that reveals urban interiors. Teston's taxonomy is essential for reading and constructing interiority in urban space. However, it would be wrong to oversimplify the concept of interiority with a physical determinist approach. It is necessary to evaluate the notions of interiority and exteriority from a phenomenological point of view through the interrelationship between object, subject, and space (Poot, Acker, & Vos, 2015).

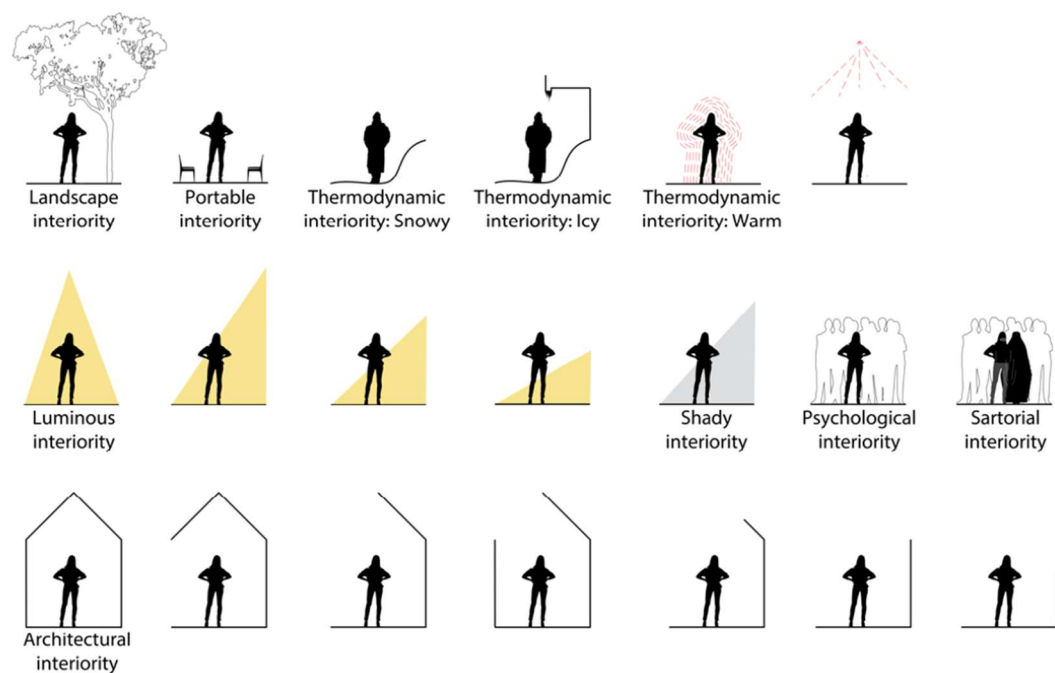


Figure 30: Taxonomy of interiority by Liz Teston. Source: Liz Teston, *On the Nature of Public Interiority*, Interiority, 2020.

Similarly, Valeri Mace drew attention to the importance of considering urban interiors not only as a physical space, but also as an environment, the container and stimulus for multi-sensory experimental events that reveal the experience. With Henri Lefebvre's definition, she points to an experienced

and conceived social construct and environment beyond a physical structure. Mace draws on the theories of the phenomenologist Merleau-Ponty to discuss experience in space. Merleau-Ponty underlines the sensory interdependence between body and space and argues that our perception of a place influences our sense of self. To analyze the space and its atmosphere, he instrumentalizes the *Atmosphere* theory of Peter Zumthor, who exhibits a phenomenological approach in his architecture (Mace, 2014).

Although the conjunction of urban+interior has existed in architectural practice and built environment for a very long time, the concept's existence in architectural literature has a shorter history. Interiority is the generator of these spaces, which usually appear in urban places that are weak in inhabitation. Accepting that interiority is related to interior-making strategies such as furnishing, lighting, and materiality is also an admission that urban interior is temporary (Arrizabalaga, 2020). Urban interiors, the examples of which have increased since the beginning of the 21st century, are spaces created by combining particular types of interiorities. These spaces, created with the help of particular interior qualities, blur the atmosphere of urban space and reveal ambiguous exteriors.

2.2.2 Documenting the Interior-Making Strategies in Urban Interiors

Since the beginning of the 2000s, interior-making initiatives in urban space have started to be realized by various actors, including urban planners, architects, interior architects, artists, and urbanites, for different purposes and scales. The designed or non-designed structures enable different interiorities to emerge in the urban space. Although the constructed interiorities differ, the reason for the construction of urban interiors is "making the city inhabitable" (Levaratto, 2019). This chapter will discuss interior-making strategies and types of interiorities in urban interior space examples.

There are urban interiors of different scales and purposes in urban spaces. These spatial scales can be categorized as zone, room, and object. Urban interiors, described as zones, cover a large area in the urban space and make it inhabitable. The room, which is the intermediate scale, has more limited functional expansions compared to zones. Urban interiors, which appear at the object scale, create a scalar contrast in large urban spaces and define interior-feeling places with the help of furnishing or similar products.

2.2.2.1. Urban Interior in Zone Scale

The review will start with the zone-scale urban interiors, the Superkilen project by BIG Architects, and the City Lounge in St. Gallen project by Pipilotti Rist and Carlos Martinez. The Superkilen project was designed by Bjarke Ingels Group (BIG) between 2007 and 2012 and covers an area of approximately 27000 square meters. Bjarke Ingels directed the design process with Danish artist group Superflex and Berlin-based landscape designers Topotek 1. The main element that shapes the design in the Norrebro district of Copenhagen is the ethnic and social diversity of the region (Figure 31). Superkilen is an urban park that supports diversity.

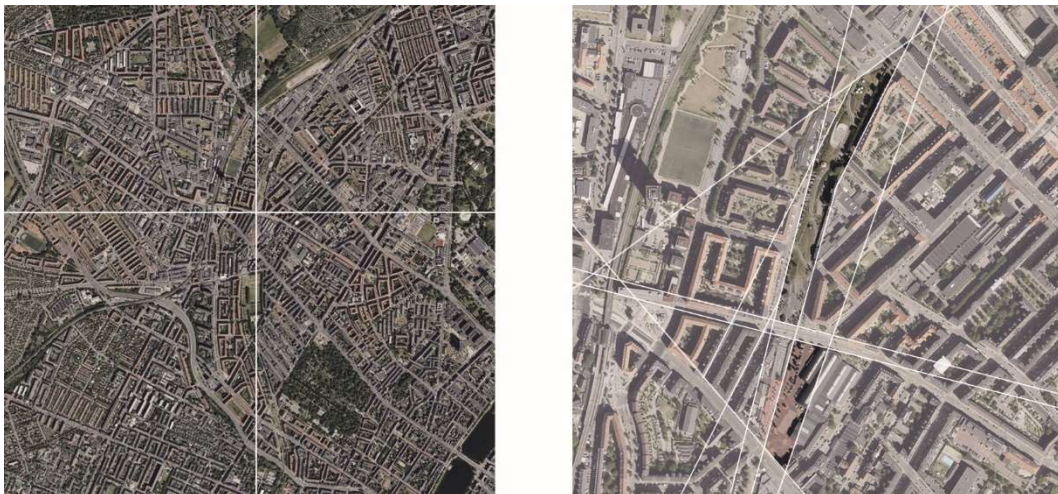


Figure 31 Location of Superkilen. Source: OpenStreetMap, <http://www.openstreetmap.org> (Edited by the author).

Superkilen is shaped mainly by interventions on the ground surface to create a defined area and interiority. The site, an enclosure between the

buildings, is defined by level differences on the ground, material, and graphic interventions. Superkilen, which continues along a line of approximately 1 km, consists of 3 different areas (Figure 32). These areas are separated as Red Zone, Black Zone, and Green Zone, and each zone is divided into other functional groups.

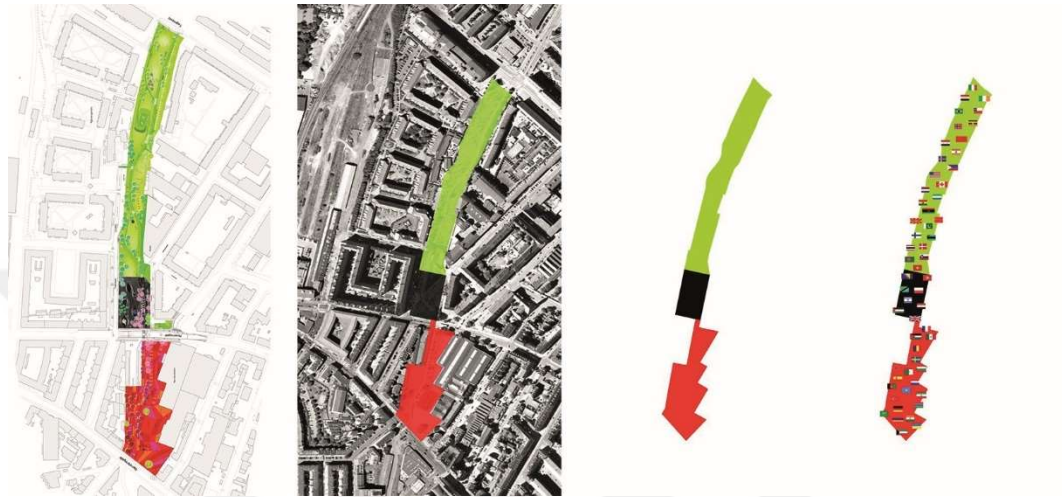


Figure 32 Diagrammatic explanation of the zones by BIG. Source: Archdaily, <https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex> (Edited by the author).

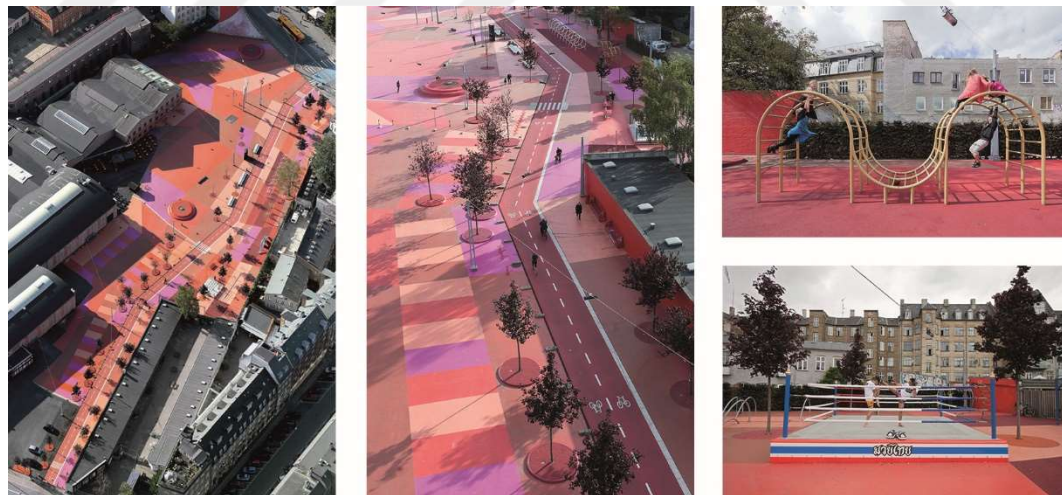


Figure 33 Superkilen's Red Zone. Source: Archdaily, <https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex> (Edited by the author)

Red Zone is designed as an extension of Norrebrohall Sports Center and serves cultural and sports activities (Figure 33). Red Surface is created with the composition of materials with different shades of red. The surface covers not only the ground but also the facades by folding where it approaches the

buildings. Thus, the definition of space on the ground surface is also supported by vertical surfaces, and a void definition emerges (Figure 34).

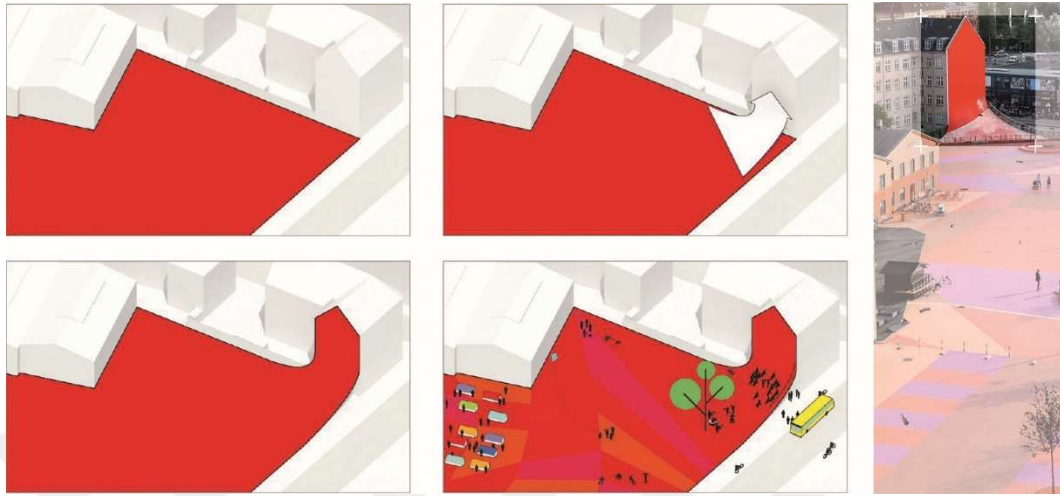


Figure 34 Diagrammatic explanation of the folding red surface by BIG. Source: Archdaily, <https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex> (Edited by the author).



Figure 35 Superkilen's black zone. Source: Archdaily, <https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex> (Edited by the author).

Black Zone is described as the center and urban living room of Superkilen (Figure 35). The splines drawn on the ground throughout the zone form the walking routes. The Black Zone serves as an urban living room with permanent tables, Turkish benches, and grill facilities for urbanites (Figure 36). The third zone is Green Park (Figure 37). The spot, designed with green hills and surfaces, is a leisure place where urbanites can picnic or enjoy the sunlight (Monografias, 2013).



Figure 36 Superkilen's black zone as an urban living room. Source: Archdaily, <https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex> (Edited by the author).



Figure 37 Superkilen's green zone. Source: Archdaily, <https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex> (Edited by the author).

Table 7 Space-making strategies in Superkilen (Produced by the Author)

ARCHITECT(S) DESIGNER(S)	PROJECT PRODUCT	SPACE ELEMENT	STRATEGY	AIM
BIG Superflex Topotek 1	Superkilen	Red-Black-Green Zones	Architectural Body	1. Creating a border condition and interiority with ground definition
		Red Zone	Positioning of the objects	1. Creating a sense of belonging with the help of objects that have cultural identity 2. Creating an interiority with scalar contrast
		Red Zone	Function of the Space	1. Creating rooms with gym and sports tool in the urban park
		Black Zone	Positioning of the objects	1. Creating a sense of belonging with the help of objects that have cultural identity 2. Creating an interiority with scalar contrast 3. Creating rooms in urban living room with the positioning of seating units 4. Creating an upper surface with trees to create interiority
		Green Zone	Positioning of the objects	1. Creating rooms in urban living room with the positioning of seating units
		Red-Black-Green Zones	Levels of lighting	1. Creating an urban living room with creating a contrast in the level of lighting

The second project in the zone-scale urban interior that will be analyzed is City Lounge, designed by Pipilotti Rist and Carlos Martines. The project is located in St. Gallen, Switzerland, and was built between 2004-2011. The project covers an area of approximately 4600 square meters. The project shapes the ground between the multi-storey plazas. City Lounge, a ground surface project like Superkilen, can be described as a red carpet connecting Vadian Strasse in the north and GartenStrasse in the south (Figure 39).



Figure 39 Location of City Lounge. Source: OpenStreetMap, <http://www.openstreetmap.org> (Edited by the author).

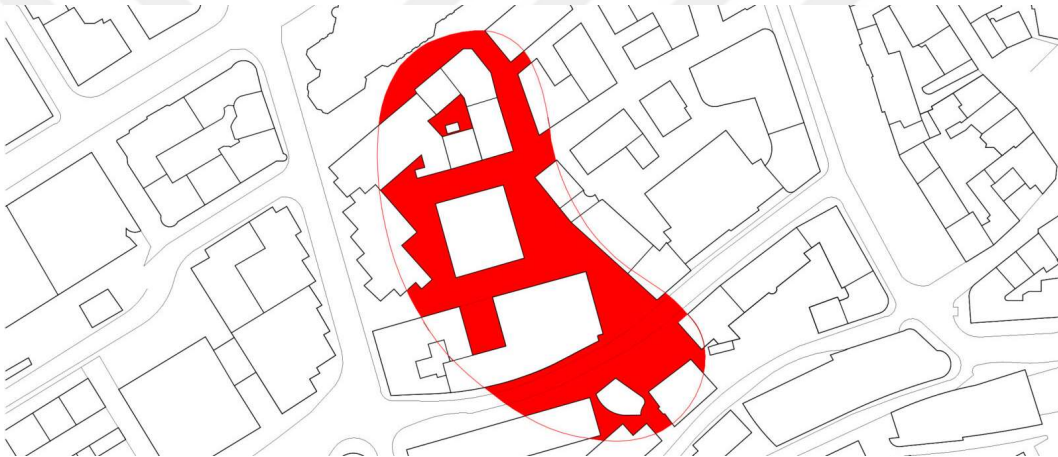


Figure 40 City Lounge as a passage. Source: Carlos Martinez Architekten, <https://carlosmartinez.ch/arbeiten/stadtlounge-st-gallen>.

The project takes an approach similar to Louis Kahn's drawing "The Street is a Room." The project interprets the exterior facades of the surrounding plazas as interior facades and allows us to perceive them as the walls that create the urban living room (Figure 40). Designers use red granulated rubber on the ground instead of the usual stone or asphalt. This material pushes the walking urbanite to slow down, stop, and experience the environment. The "red carpet" used also has a symbolic meaning. As the project's name suggests, this carpet creates a lounge effect and builds interiorities based on architectural body and material (Figure 41).



Figure 41 City Lounge and the red carpet. Source: Carlos Martinez Architekten, <https://carlosmartinez.ch/arbeiten/stadtlounge-st-gallen> (Edited by the author).



Figure 42 City Lounge and its walls/facades. Source: Carlos Martinez Architekten, <https://carlosmartinez.ch/arbeiten/stadtlounge-st-gallen> (Edited by the author).

The idea of the urban living room, created with the help of the red carpet in the urban space, is reinforced with urban furniture (Figure 42). The experience of being in the lounge as an interior space has been strengthened with the organic form of seating elements and tables (Figure 43). Again, the car covered with red carpet is remarkable. Here, the feeling of being in an urban space has been strengthened, and the automobile has been transformed from a means of transportation into an object that people can lean on and sit on. At night, the space's lighting is provided by organic-formed lighting elements, which creates the perception of flying in the air. However, the main lighting is provided by the lights reflected from the interiors of the buildings to the facades. The indirectness of the lighting

strengthens the cozy atmosphere in the urban living room and ensures the formation of luminous interiority.

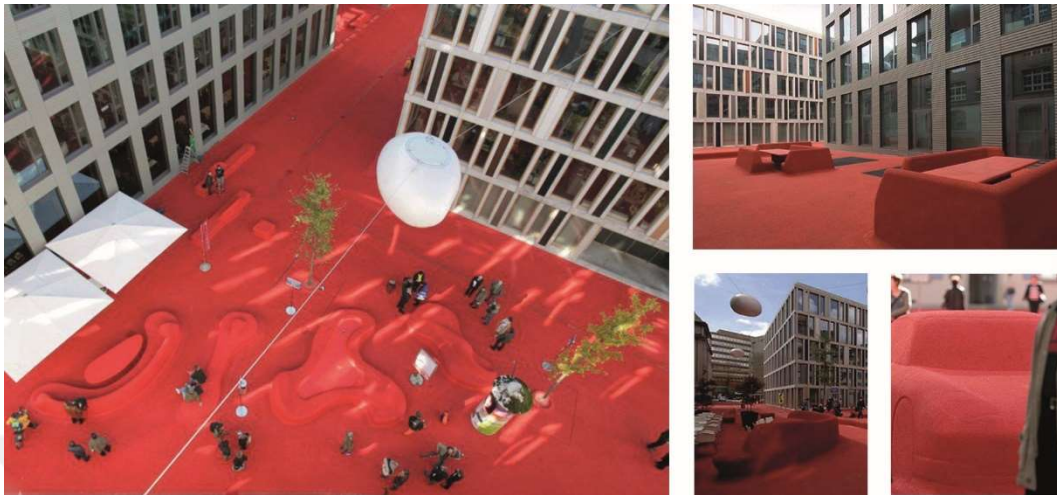


Figure 43 City Lounge and urban furnitures. Source: Carlos Martinez Architekten, <https://carlosmartinez.ch/arbeiten/stadtlounge-st-gallen> (Edited by the author).

Table 8 Space-making strategies in City Lounge (Produced by the author)

ARCHITECT(S) DESIGNER(S)	PROJECT PRODUCT	SPACE ELEMENT	STRATEGY	AIM
Pipilotti Rist and Carlos Martines	City Lounge	Red Urban Ground	Architectural Body	1. <i>Creating a border condition and interiority with ground definition</i>
			Architectural Body	1. <i>Using exterior facades of the building as interior walls</i>
			Material selection	1. <i>Creating an interiority with the symbolic meaning of red carpet</i>
			Positioning of the objects	1. Creating an interiority with scalar contrast 2. Creating rooms in urban living room with the positioning of seating units
			Levels of lighting	1. Creating a cozy and interior like space with indirect lighting

2.2.2.2. Urban Interior in Room Scale



Figure 44 BMW Guggenheim Lab in New York. Source: Dezeen, <https://www.dezeen.com/2011/08/04/bmw-guggenheim-lab-by-atelier-bow-wow> (Edited by the author).

The thesis discusses the urban interior concept in the scale of the room through two different examples. The first example is the BMW Guggenheim Lab, designed by Atelier Bow-Wow, and the second is the Centipede Cinema, designed by architect Colin Fournier and artist Marysia Lewandowska.

BMW Guggenheim Lab, New York (2011-13)⁴⁰ is a performance, presentation, office, cafe, and gathering place designed to produce about the urban life and future our cities (Figure 44). The lab is a mobile space intended to be established in different cities and at other times. Guggenheim curator Mr. Van der Leer described the place with the words, “We wanted the Guggenheim Labs to be in the middle of an urban environment where people live, work and hang out” (Cilento, 2011).

The mobile Lab, designed to serve as a laboratory in nine major cities over six years, is a floating black mesh-clad box. The floating box offers a ground level and a semi-open void for participants’ activities. This open space is

⁴⁰ The Lab is designed to travel between major cities every two years. The journey started in New York then the same structure appeared in Berlin. Another version of the Lab is designed with local materials built in Mumbai.

The building is between E First Street in the north and E Houston Street in the south. Inside the building block between two streets is an empty plot that the walking urbanite uses as a passage (Figure 46). The Lab transforms the passage into a covered urban living room. The lightweight structure designed with a carbon fiber structure transforms into a suspended mass between the two buildings. The designers create an interiority with the architectural body at the ground level. The exterior facades of the buildings on the east and west of the space become the interior walls of the urban

living room. Thus, the perception of interior-feeling space is strengthened. At the same time, there are moving curtains in the frame hanging above. These curtains are closed when desired, creating a second skin for the space. The ground of the Lab is organized with mobile types of furniture. These pieces of furniture make a flexible setup by allowing different configurations in the urban living room (Figure 47). All of them are removed when desired, and the place turns into a complete path.



Figure 47 BMW Guggenheim Lab as an urban living room. Source: Rmit All Change, <https://rmitallchange.weebly.com/bmw-guggenheim-lab.html> (Edited by the author).

Table 9 Space-making strategies in BMW Guggenheim Lab (Produced by the author)

ARCHITECT(S) DESIGNER(S)	PROJECT PRODUCT	SPACE ELEMENT	STRATEGY	AIM
Atelier Bow-Wow	BMW Guggenheim Lab	Urban Living Room	Architectural Body	1. Creating a border condition and interiority with floating black mesh-clad box 2. Creating an interior-feeling space with an enclosure with the help of turning the exterior facade of the buildings into interior walls
			Levels of lighting	1. Creating a shaded area during the day with the help of flying mass 2. Creating an interiority with the level difference in a lighting at night
			Material selection	1. Creating a domestic atmosphere by using white textile curtain around the box to control sunlight and urban sound
			Positioning of the objects	1. Creating different setting with the help of mobile furnitures 2. Creating rooms within urban living room

The second project discussed in the room-scale urban interior is Centipede Cinema, designed by Colin Fournier, an academic at Bartlett School of Architecture, and Marysia Lewandowska (Figure 48). The design team also covers two graduates of the Bartlett School of Architecture; George King and Mark Nixon. The team was commissioned in 2012. European Capital of Culture to design a public intervention in Portuguese city (Ryan, 2012). The cinema was built in 2012 for Guimaraes. It has been rebuilt in Lisbon (2013) and Hong Kong (2016). The cinema contrasts scale and style within the Guimaraes urban fabric, which is in UNESCO World Heritage.



Figure 48 Centipede Cinema. Source: Amy Frearson, <https://www.dezeen.com/2012/10/23/centipede-cinema-by-colin-fournier-marysia-lewandowska-and-neon/> (Edited by the author).



Figure 49 Interior of Centipede Cinema. Source: Amy Frearson, <https://www.dezeen.com/2012/10/23/centipede-cinema-by-colin-fournier-marysia-lewandowska-and-neon/> (Edited by the author).

As it was in Villa Savoye and BMW Guggenheim Lab, the cinema is a floating box made of cork. The floating effect is strengthened by hiding the columns behind the audience's lower body. The suspended mass consists of a closed rectangular prism, 16 downward-pointing nozzles attached to it, and a screen. The interior of this prism covered with Cork creates an entirely dark viewing environment and interiority (Figure 49). Urbanite or the audience leans and places their upper bodies inside the nozzles. The lower part of their bodies is still outside in the urban space. Conventional movie theater design aims to isolate the audience visually and audibly by completely cutting off the relationship with the exteriors. However, while this

project promises the viewer an isolated viewing activity, it also keeps the relationship with the urban space alive. As an urban living room, Centipede Cinema enables one to experience both interior and exterior, virtual and real space at the same time.

Table 10 Space-making strategies in Centipede Cinema (Produced by the author)

ARCHITECT(S) DESIGNER(S)	PROJECT PRODUCT	SPACE ELEMENT	STRATEGY	AIM
Colin Fournier, Maryska Lewandowska , George King, Mark Nixon	Centipede Cinema	Watching Room	Architectural Body	1. Creating a border condition and interiority with floating cork box 2. Creating an exteriority by keeping the lower bodies outside
			Material selection	1. Creating a cinema theater atmosphere by using dark material inside the box 2. Creating an interior-exterior contrast and interiority by using dark material inside the box
			Levels of lighting	1. Creating a contrast between interior and exterior with levels of lighting

2.2.2.3. Urban Interior in Object Scale

The thesis examines POP-UP by Carmela Bogman and Rogier Martens and Stair Squares by Mark Reigelman within the object-scale urban interior. Both examples provide the emergence of temporary situations in the urban space and the interiority with the help of urban types of furniture.

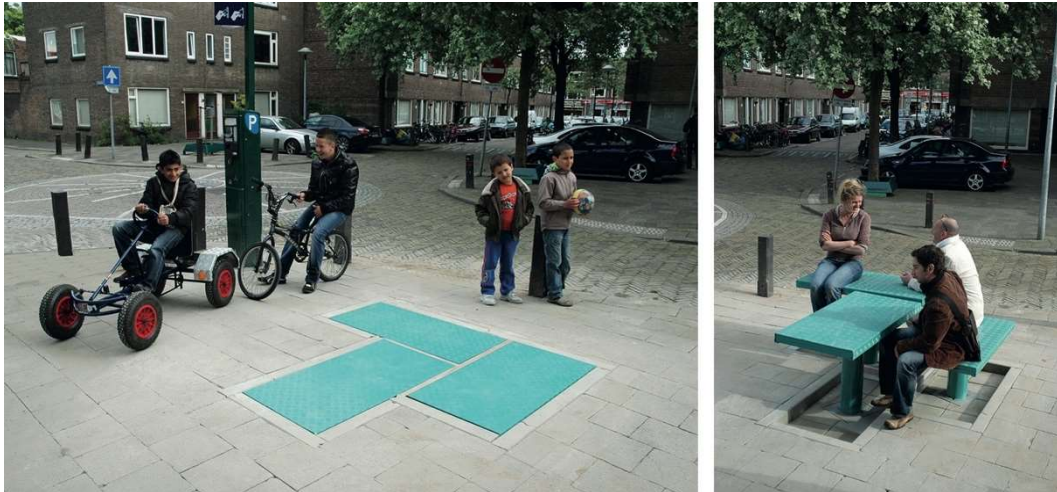


Figure 50 POP-UP by Carmelo Bogman. Source: Carmelo Bogman, https://carmelabogman.nl/portfolio_page/pop-up/?lang=en (Edited by the author).

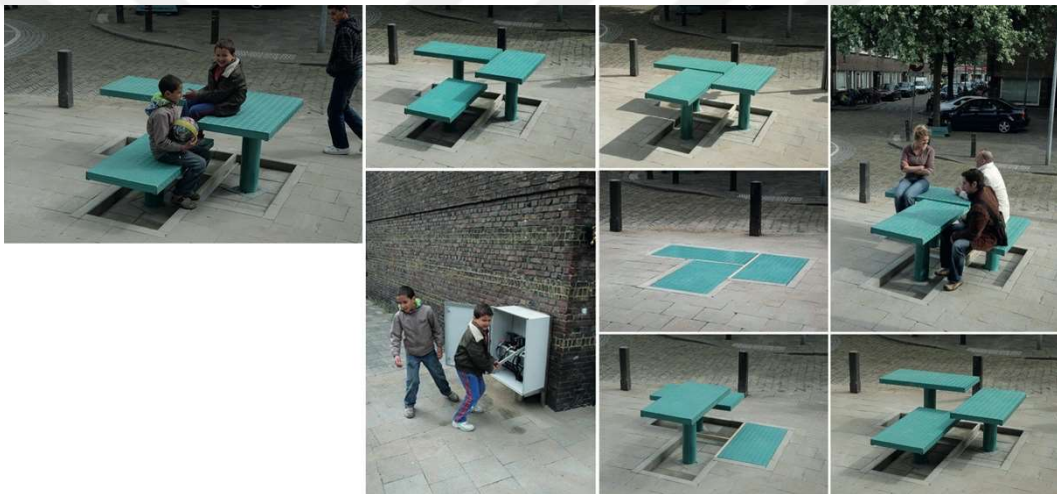


Figure 51 Functional scenarios of POP-UP. Source: Carmelo Bogman, https://carmelabogman.nl/portfolio_page/pop-up/?lang=en (Edited by the author).

POP-UP was designed as an urban furniture in 2010 in Utrecht, Netherlands (Figure 50). The furniture comprises three rectangular surfaces placed on the pavement and a system that moves them vertically. When urbanite does not use the furniture, the surfaces are entirely hidden in the pavement and become just a mark on the floor. When they want to create an urban interior, they adjust the surfaces from the control panel at different heights. The design, which consists of 3 surfaces, can be transformed into two sitting surfaces and a table, an L-shaped table and seating surface, a table or a sitting surface, by adjusting the heights (Figure 51).

The POP-UP project defines an area within the urban space with its colored surfaces. Moving surfaces become a functional space, a room for urbanites, and enable different interiorities to emerge.

Table 11 Interior-making strategies in POP-UP (Produced by the author)

ARCHITECT(S) DESIGNER(S)	PROJECT PRODUCT	SPACE ELEMENT	STRATEGY	AIM
Carmela Bogman, Rogier Martens	POP-UP	Blue Zone	Architectural Body	1. <i>Creating an interiority by defining an area on the ground</i> 2. <i>Creating an interiority with scalar contrast</i>
			Material selection	1. <i>Creating a defined area with material difference</i>
			Function of the Space	1. <i>Creating an interiority with functional difference in urban space</i>

The second example to be examined within the scope of the object-scale urban interior is the Stair Squares project, designed by Mark Reigelman (Figure 52). Reigelman's project is an installation unlike the architectural examples analyzed.



Figure 52 Stair Squares by Mark Reigelman. Source: Mark Reigelman, <https://www.markreigelman.com/stair-squares> (Edited by the author).

The installation was designed for the monumental entrance stairs of Brooklyn Borough Hall in Brooklyn, New York. The citizens use stairs as a meeting point and a place to sit. Reigelman's design is inspired by the importance and use of stairs in the daily life of the urbanite. The Stair Square

is made of a folded blue metal surface and placed on the stair steps. Urbanites use it as a coffee table to work on, a unit to put their things on, or a table to eat the hot dogs they buy from the vendor (Figure 53).



Figure 53: Functional scenarios of Stair Squares. Source: Mark Reigelman, <https://www.markreigelman.com/stair-squares>, (Edited by the author).

The Brooklyn Borough Hall stairs already functionally differ within the urban space and offer an interiority. Stair Square is an installation that strengthens these qualities of stairs. The design builds functional interiority on the stairs by creating a scaling contrast in the urban space.

Table 12 Interior-making strategies in Stair Squares (Produced by the author)

ARCHITECT(S) DESIGNER(S)	PROJECT PRODUCT	SPACE ELEMENT	STRATEGY	AIM
Mark Reigelman	Stair Squares	Stairs	Architectural Body	1. Creating an interiority with scalar contrast
			Material selection	1. <i>Creating object scaled interiorities with material difference</i>
			Function of the Space	1. <i>strengthened the functional potensial of the stairs with objects</i>

CHAPTER 3

A PHENOMENOLOGICAL APPROACH TO INTERIORITY AND EXTERIORITY: A METHODOLOGICAL DISCUSSION

The subject of the thesis has emerged due to various lived experiences through walking on Atatürk Boulevard. By adopting a phenomenological approach, the thesis tries to establish a methodological structure to analyze the ambiguous spaces in terms of interior and exterior on Atatürk Boulevard.

In the second chapter of the thesis, a literature review was done to create a lens equipped with interior-making and exterior-making strategies to use on Atatürk Boulevard. This lens is only equipped with the prescriptions of the architecture discipline. It is necessary to add the phenomenological method's intention and experience-based approach to understand the importance of these places in daily life. Hence this chapter will review the history of phenomenology toward grasping phenomenology in architecture. The lens's phenomenological skills are improved with the *Atmosphere* theory of Peter Zumthor. A taxonomy on interiority and exteriority will be structured following the previous frameworks and Zumthor's *Atmosphere*. The exploratory walk strategy will be adopted to discover and analyze the current situation of ambiguous spaces on Atatürk Boulevard. In this research process, lived experiences on walking paths will be documented with architectural representation methods such as sketches, plans, sections, and perspectives. In addition, visual recording methods such as photography and video will be used.

3.1 Historical Development of Phenomenology

Phenomenology is the study of experiences and the structure of consciousness from the first-person point of view. Phenomenology deals with "phenomena." That is, it deals with how things appear, how things exist in our experiences, and how we experience things. Phenomenology is often thought of in two ways: as a discipline in philosophy and as a movement in

the history of philosophy. Edmund Husserl introduced phenomenology in the first half of the 20th century. Husserl's successors debated and elaborated the methods and characterization of the discipline (Smith, 2018). This chapter will review the history of the phenomenological approach.

According to Smith, although phenomenology is not called phenomenology, it has existed and been practiced for centuries. Hindu and Buddhist philosophers did phenomenology when they studied intensely states of consciousness. Descartes, Hume, and Kant did phenomenology while working on imagination, perception, and thought. William James did phenomenology when he studied the embodiment of conscious behaviors and their relation to habits. However, it was with Husserl that the structure of phenomenology as a discipline was established and reached its potential (Smith, 2018). After Husserl, the founder of phenomenology as a science, various approaches to phenomenology have emerged. The conceptions of Heidegger, Sartre, and Merleau-Ponty are essential for understanding the different methods and the results in the history of phenomenology.

Husserl's approach to phenomenology can be defined as "the science of the essence of consciousness" (Husserl, 1963). In the light of this, it can be said that phenomenology is the study of consciousness. Husserlian phenomenology elaborates on the various experiences by standing in the subject's shoes who live or perform the experience. Hence the phenomenologist interprets things like touching, smelling, seeing, walking, running, etc. The primary act of Husserlian phenomenological analysis is "bracketing." The bracketing technique requires turning of all prejudices and assumptions of the mind. Husserl brackets the experience and all the elements that make up the experience. Behind this bracketing is to eliminate the question of whether the world or things exist. The experiencing consciousness focuses directly on the thing itself rather than whether things exist. Consequently, the content or meaning of things in experience becomes essential.

Martin Heidegger is the name that came after Husserl in the discipline of phenomenology and put forward the beginning of phenomenological approaches in architecture. Heidegger worked as Husserl's assistant in 1916 and studied his writings. In 1928, he got ahead to Husserl's chair at the University of Freiburg. Instead of following in the footsteps of Husserl, Heidegger put forth his theories in phenomenology and criticized Husserl's particular ideas.

As mentioned above, Husserlian phenomenological analysis's first action is bracketing⁴¹. However, Heidegger believes phenomenologists should not bracket the world to understand things. In "Being and Time," he mentioned that we, things, and our activities are always "in the world" (Heidegger, 1927). Moreover, we understand and make sense the things by investigating the contextual relations in the world. Heidegger also opposed Husserlian phenomenology's neo-Cartesian emphasis on consciousness, subjectivity, and the representation of the things around us. Heideggerian phenomenology believes that our ways of relating with things are in practical activities such as hammering. Phenomenology puts forth our situation in the context of things and being with others (Smith, 2018).

Jean-Paul Sartre's phenomenological approach does not fit the methodological approaches of either Husserl or Heidegger and uses Sartre's literary skills (Smith, 2018). His phenomenological approach is often called "existential phenomenology." According to Sartre, existence precedes essence, so individuals are not born with a determined essence. The formation of the essence of individuals emerges with their preferences and experiences. The relationship between existential emphasis and

⁴¹ There are 3 different approaches to what should be enclosed in parentheses. According to the first of these, bracketing is essential for returning to the things themselves and moving away from theory, interpretation, and construction. It is preconceived notions, habits, and theoretical assumptions that should be enclosed in parentheses. According to the second approach, not just theories and prejudices need to be bracketed, but also our habitual natural preoccupations with things. According to the third interpretation, the existing world needs to be put in parentheses (Gür, 2021).

subjective experience draws attention (Zuziak, 2021). Sartre, who rejects Husserl's transcendental ego idea, underlines the importance of subjective experiences and consciousness in understanding the world.

In 1945, Maurice Merleau-Ponty drew attention to the role of the human body in experience in his book "Phenomenology of Perception." In the light of Husserl's lived body notion, Merleau-Ponty stand-up against the separation of body and mind in the Cartesian dualism (Smith, 2018). While focusing on the embodied experience of perception, Merleau-Ponty emphasizes the ways of intertwining of bodies with the world. In Ponty's phenomenological approach sensory informations are essential. However our bodies are not passive matters that only get information from the world. The active bodies engaged with the world and shaped the process of experiencing.

In summary, phenomenology is an approach that emphasizes the subject experience of the phenomena. As mentioned above, Edmund Husserl is the founder of the phenomenological approach. Martin Heidegger, Jean-Paul Sartre, and Maurice Merleau-Ponty are the most prominent philosophers associated with phenomenology. Husserl's transcendental phenomenology emphasizes the subjective experience of consciousness and develops the concept of bracketing. By bracketing the world, he aims to discover the structures of consciousness and experience. Heidegger underlines the importance of being in the world. According to Heidegger, who developed existential phenomenology, our experiences are shaped by our practical engagements with things. Sartre is another name associated with existential phenomenology. While Heidegger's primary focus is being and time, Sartre is focused on consciousness and the nature of human existence. Merleau-Ponty's primary focus is perception and embodiment. In the phenomenological approach, there are different notions to focus on in shaping the experiences. Merleau-Ponty's approach emphasizes the importance of the body and senses, different from the Heideggerian approach that focuses on culture and language.

Phenomenology shows its influence in the practice and research of many disciplines, such as psychology, education, and archeology. The architecture discipline also uses phenomenology as a way of thinking and making sense and as a qualitative research method. Phenomenology emerges in the discipline of architecture both in the design process and in studies on the built environment and the user.

3.2. Phenomenological Approach in/to Architecture

Architects apply for thinkers' philosophical and theoretical works when they want to create ideas during the design process or criticize the buildings and built environment (Sharr, 2007). Since the late 1940s, architects have become interested in phenomenology as an approach. This interest in phenomenology increased more in the second half of the 20th century. Architectural theorist Christian Norberg-Schulz shared his thoughts on the spirit of place in his book "Genius Loci: Towards a Phenomenology of Architecture." In the book "Eyes of the Skin," Juhani Pallasmaa wrote about the relationship between experience and sensory qualities. In his book "Atmosphere," Peter Zumthor sought an answer to the question, "What is a good quality in architecture?". These names mainly consulted the ideas of Martin Heidegger and Maurice Merleau-Ponty while writing their texts. In addition to the architectural texts, buildings and spaces designed by architects such as Louis Kahn, Alvar Aalto, Tadao Ando, Peter Zumthor, Steven Holl, and Herzog de Meuron were associated with phenomenology. In this chapter, the relationship between phenomenology and architecture will be reviewed.

Martin Heidegger's "Building, Dwelling, Thinking (1954)" article based on the ideas of "being" and "dasein" became very important in phenomenological approaches to architecture. He argued that the space became a location by building, and it turned into a place. Christian Norberg-Schulz became a significant and one of the first figures who developed an

architectural approach based on Heidegger's phenomenology (Komez-Daglioglu, 2017). Since the 1960s, the interest of architectural academies and professionals in phenomenology has increased with "environment-behavior studies." Influenced by environment-behavior studies, Norwegian architectural theorist Christian Norberg-Schulz played an essential role for architects interested in phenomenology in the 1970s and 1980s (Seamon, 2021).

According to Nes, literature, art, phenomenology, and Gestalt Psychology affect Norberg-Schulz's works. His book "Intentions in Architecture (1963)," influenced by the structural tendencies of the 1960s, is his most scientific work. Norberg-Schulz's later works as trilogy on phenomenology in architecture, including his first book about phenomenology: "Existence, Space, and Architecture (1971)," "Genius Loci: Towards a Phenomenology of Architecture (1980)," and "The Concept of Dwelling (1985)," are poetic rather than scientific (Nes, 2008). Although it has a different direction, Norberg-Schulz introduced his magnum opus "Genius Loci: Towards a Phenomenology of Architecture," in the light of his previous works: "Intentions in Architecture, Existence, Space, and Architecture," and his historical study "Western Architecture (1975)" (Norberg-Schulz, 1980). Genius Loci can be described as the most influential work of Norberg-Schulz. The primary reason behind this reputation is the post-modernist climate in architectural discourse that focuses on meaning, history, and mythology (Haddad, 2010). With the old Roman concept of genius loci, he explained how space gained the quality of place. According to the old Roman belief, everything has its genius: spirit. The spirit gives life to things, people, and places. Moreover, the spirit defines what things are and what they want to be (Norberg-Schulz, 1980, p. 20). The concept of genius loci attaches importance to understanding a place's atmospheric existence rather than seeking to grasp it physically. In this direction, the essence of place should be considered together with all the qualities shaped by the context's history, culture, and geography. Human beings must open themselves to their surroundings to exist in the world. The prerequisite of

the existence of a human being is living with the spirit of the place or genius loci. The spirit is made of the elements and the things that places consist of. The spirit should also be reflected in the building. In light of these, the building process is about interpreting the surrounding spatial structure and character for Norberg-Schulz (Nes, 2008, p. 119).

Another name whose works on architecture and phenomenology take attention is Juhani Pallasmaa. Pallasmaa's texts mainly focus on art, architectural theory, cultural philosophy, and psychology. In his famous book "Eyes of the Skin: Architecture and the Senses (1996)," he discussed the multisensory perception of the human body in architectural theory (Tamari, 2017). Pallasmaa, who criticized the ocularcentrism in architecture, underlined the importance of the olfactory, tactile, auditory, and kinesthetic dimensions of architectural experience.

In the writings of Juhani Pallasmaa, the traces of Heidegger's and Merleau-Ponty's phenomenology are visible. Pallasmaa's thoughts on place and dwelling resonate with Norberg-Schulz's and, inevitably, Heidegger's phenomenological approaches. As mentioned, Pallasmaa criticized the loss of sensory qualities in architectural experience. In "Eyes of the Skin," he defined touch as human beings' central and most profound sense. Moreover, all senses, including seeing, are extensions of touch (Pallasmaa, 2005, p. 11). Merleau-Pontian phenomenology defines the body as the center of the experiential world (Pallasmaa, 2005, p. 40). In Merleau-Ponty's own words from "Phenomenology of Perception (1992)," "Our own body is in the world as the heart is in the organism: it keeps the visible spectacle constantly alive it breathes life into it and sustains inwardly, and with it forms a system" (Merleau-Ponty, 1992, p. 203). Pallasmaa constructs the multisensory experience in architecture by following the footsteps of Merleau-Ponty. According to Pallasmaa, humans see, hear, touch, and measure the world with the body in the center.

As mentioned in the first paragraph, several philosophers, architectural theorists, and architects in practice have discussed and elaborated the

phenomenological approach in the architecture discipline. Among the architects who adopt the phenomenological approach in architectural practice, Peter Zumthor differs from the others in one issue. In addition to including the phenomenological approach in the design process, Zumthor explains his theory with the book "Atmosphere." Zumthor's approach is based on embodiment experience. He explains his encounter with the building: "I enter a building, see a room, and -in the fraction of a second- have this feeling about it" (Zumthor, 2006). According to Borch, if a building does not immerse itself in its surroundings, it fails in terms of Atmosphere (Borch, 2014). What is exciting and vital for the thesis is that the theory of the Atmosphere is not only dedicated to the interior of the building. The body's engagement is not only with the building but also with the surrounding environment.

3.3 Peter Zumthor and the Atmosphere Theory

"What do we mean when we speak of architectural quality? It is a question I have little difficulty in answering... Quality architecture to me is when a building manages to move me. What on the earth is it that moves me? How can I get it into my own work? One word for it is Atmosphere."
(Zumthor, 2006, p. 10)

Swiss architect Peter Zumthor is one of the symbols of German-Swiss architecture. He is known for his buildings, which are minimalist and primarily based on material use. Zumthor, the son of a cabinet-maker father and studied as a cabinet-maker between 1958-1962, continued his education in architecture. After years at "Kunstgewerbeschule, Vorkurs, and Facklasse" and Pratt Architecture, he worked at the Canton of Graubünden Preservation of Monuments. Zumthor has conducted various restoration projects in historical villages as an analyst and a building and planning consultant. He founded Atelier Peter Zumthor in Haldenstein in 1979 and carried out his architectural production with a small team of about 15 people (Prize, 2023). In addition to the unconventional use of materials and perfect

craftsmanship in Zumthor's architecture, he approaches the space phenomenologically and seeks ways to build experience. For the architect, phenomenology provides a way of understanding how people experience space and how architecture can create meaningful and memorable experiences. Zumthor believes that in addition to the functional qualities of space, architecture should evoke emotions and sensations in those who use it. In this direction, he pays attention to the physical and sensory qualities of the materiality of a building. To explain his phenomenological approach to the place, he proposes the theory of Atmospheres.

Atmosphere originates from combining the Greek words "atmos" and "sphaira." It is used as "atmosphaera" in modern Latin. "Atmosphere," used from the mid-17th century, means "the envelope of gases surrounding the earth or another planet," "the air in any particular place," and "the pervading tone or mood of a place, situation or creative work" (Oxford Learner Dictionaries, 2022). In his article "The Architecture of Atmosphere," Mark Wigley starts with a question: "How is atmosphere constructed?". According to Wigley, the atmosphere begins at the point where construction ends. The architectural atmosphere is created by substances such as sound, light, smell, and moisture produced by the building (Wigley, 1998). Similar to Zumthor and Wigley, Finnish architect Juhani Pallasmaa defined the atmosphere as an architectural quality and essence of architecture. According to Pallasmaa, the quality of the space is beyond visual perception, contrary to general acceptance. He refers to the mentioned spatial quality as a "multi-sensory fusion of countless factors" and defines the atmosphere as stimulating many senses (Böhme, 2006). According to Zumthor, the individual perceives the atmosphere through their emotional sensibility, a form of perception that runs rapidly (Zumthor, 2006, p. 12).

Peter Zumthor gave a lecture titled "Atmospheres: Architectural Environments and Surrounding Objects" in 2003. The initial purpose of his speech at this conference is to answer the question: "What do we mean when we speak architectural quality?" (Zumthor, 2006, p. 10). This question

revealed Zumthor's 12-item theory of the atmosphere. The answer to this question is not a recipe for building. However, the answer is essential for Zumthor to understand and make sense of his own architecture and define architectural quality. The titles of 9+3 items of Atmosphere are as follows:

1. "The Body of Architecture,
2. Material Compatibility,
3. The Sound of a Space,
4. The Temperature of a Space,
5. Surrounding Objects,
6. Between Composure and Seduction,
7. Tension Between Interior and Exterior,
8. Levels of Intimacy,
9. The Light on Things,
- 9+1. *Architecture as Surroundings,*
- 9+2. *Coherence, and*
- 9+3. *The Beautiful Form"* (Zumthor, 2006).

3.3.1 The Body of Architecture

Peter Zumthor does not intend to create an abstract concept with the word "body" while using the title "The Body of Architecture." He uses the word "body" quite literally. Like the human body, which consists of bones, muscles, skin, and many other tissues, the building consists of various parts. According to Zumthor, the structure of the building, the material of the structure, skin that cover it, and the color, texture, and form of the surfaces create the qualities of the body in this sense. The material presence of the building, which has a sensory effect on the body, can be gathered under this heading.

3.3.2 Material Compatibility

"I take a certain amount of oak and a different amount of tufa, and then add something else: three grams of silver, a key-anything else you'd like?... First in our heads, and then in the real world"
(Zumthor, 2006, p. 22).

Zumthor begins his second answer with "a grand secret, a great passion, a joy for ever" (Zumthor, 2006, p. 22). As mentioned before, the application and composition of materials and unconventional craft techniques are remarkable in Zumthor's buildings.

The effects of the Arte Povera movement are felt in Zumthor's design approach, which puts the material in the center. Zumthor combines materials with unconventional uses and impeccable craftsmanship. Using materials is a tool for him to turn the ideas in his mind into reality. The materials used together show reactions to each other and light, heat, and sound. Zumthor's mixtures, like an alchemist, allow unique atmospheres and materials to be revealed. Material compatibility is of great importance for the architectural body to gain an identity. The user experiences the material of the body and touches it with all senses. According to Zumthor, buildings always want to say something to the street and the user. The materiality constitutes this language.

3.3.3 The Sound of a Space

"Listen! Interiors are like large instruments, collecting sound, amplifying it, transmitting it elsewhere..." (Zumthor, 2006, p. 28)

Zumthor likens the architectural body to a large instrument. This spatial instrument can have features such as collecting, spreading, and amplifying the sound users create. In other words, every place has a unique resonance. This resonance, an element that makes up the atmosphere, affects the body in a sensory sense. The formation of the resonance of the space is directly related to the use of form and material. For example, the

resonance of a room covered with wood and a concrete room differs. Therefore, what each room tells the user is different. A space can invite the user to seclusion, leading them to move and produce loud sounds.

3.3.4 The Temperature of a Space

According to Zumthor, every place has a unique temperature similar to unique resonances. The formation of this temperature is related to the architectural body, materials, and surrounding objects.

Zumthor gives an example of the Swiss Pavilion he designed for the Hannover World Fair to explain the subject better. The Pavilion, designed entirely from wooden blocks, has its unique climate. Although the Pavilion is designed as an ambiguous space with no doors, it creates a warm climate inside when it is frigid outside. It has a cool climate, just like a forest when it is hot outside. Zumthor explains this situation because each material has a different heat transmission and absorption level. Although the warmth of the space is a physical feature, it also has a psychological side. The body perceives and experience this warmth with its existences and touches the space.

3.3.5 Surrounding Objects

In the fifth chapter of *Atmosphere*, Zumthor discusses the objects that exist around the body in space. Surrounding objects can include all objects and bodies inside the architectural body.

Zumthor says that when he goes to a new place when he enters a room, he falls under the influence of the objects there. The user often collects objects and establishes a deep connection with them. This situation can be explained with a "sense of home" (Zumthor, 2006, p. 34). Books, vases, instruments, and furniture can be included in Zumthor's definition of objects as decorative items in the space. However, objects can include other people and their clothes surrounding our bodies. All these provide the formation of

the architectural body, and at the same time, they play a role in the formation of the experience by surrounding the body.

3.3.6 Between Composure and Seduction

“These were spaces you should enter and begin to feel you could stay there-that you were not just passing through. I’d be standing there, and might just stay a while, but then something would be drawing me round the corner...” (Zumthor, 2006, p. 42)

Peter Zumthor defines architecture as a spatial art. He also defines it as a temporal art in complete agreement with Wolfgang Rihm (Zumthor, 2006, p. 40). The emphasis on temporal art is the building and existence of architecture on movement.

Zumthor draws attention to two extremes in the relationship between movement and space. Some places, such as hospitals, impose certain impositions on the user, in which direction and speed. The second approach Zumthor suggests is that the architect and the space give freedom of movement to the user. Zumthor did this in The Therme Wals, Le Corbusier in Villa Savoye, and Mies van der Rohe in Barcelona Pavilion. Space awakens curiosity in the body and promises something when it crosses the wall and turns the corner.

3.3.7 Tension Between Interior and Exterior

Zumthor begins the seventh chapter with “something else, something very special that fascinates me about architecture.” For Zumthor, architecture is taking a piece of the world and building a box around it (Zumthor, 2006, p. 44). This definition is indeed clearly felt when looking at his buildings.

Zumthor adopts the box idea in his architecture. The buildings are mostly made up of a box or boxes with different sizes, shapes, and materials built and put together. Moreover, spaces where the border between interior and exterior becomes blurred, are uncommon in Zumthor's architecture.

Zumthor architecture seeks to create sharp boundaries, to hide the interior like a jewel within thick walls. According to him, with a border between the interior and exterior, the walls and the facade emerge, forming an enclosed space. The facades of the building always say something to the city and urbanites who observe and experience this image. However, Zumthor designs structures in a way that does not allow this observation to become a kind of voyeurism. With the help of tension created between the interior and exterior by Zumthor, atmospheres of public and private are revealed on both sides of the border.

3.3.8 Levels of Intimacy

Under this title, Peter Zumthor discusses a subject he has just discovered and thought about; Levels of Intimacy. The world of architecture puts this discussion under the term "scale." However, scale is a product of too academic language for Zumthor. Zumthor willingly talks more about bodily experience. For this reason, he uses the words proximity and distance instead of scale and dimension.

Zumthor defines a building and its components as things bigger than his body and smaller, things close to him and far away. According to Zumthor, these are the parts that make up the perception of the space. For example, the experience created by a large and wide door on the body is different from the experience created by a thin and long door. Here, Zumthor underlines that big and monumental structures are not devoid of human scale and show Palladio's Villa Rotonda as an example. Although the building is enormous and monumental from the outside, it is not intimidating inside. On the contrary, the structure makes it possible for the body to feel good, breathe more easily and move.

3.3.9 The Light on Things

Atmosphere's ninth and final item is "The Light on Things." Zumthor underlines that the lighting and natural light in the space are too crucial to be planned later. Zumthor talks about two different approaches to the use of light in space.

Zumthor's initial idea begins with thinking of buildings and boxes as a mass of shadows. Then it is to create a space by carving this shadow mass with the help of light and, in other words, creating a room in the darkness with the help of light. The second idea focuses on the technical dimension of material and light. In this approach, Zumthor examines the light-reflecting behavior and properties of materials. It brings lighting elements and materials together in a setting within the space. In Zumthor's idea of light in space, material use, and architectural body are as essential as natural and artificial lighting. Light controls the relationship between interior and exterior and reveals the quality of the atmosphere inside and the place of objects in the world.

3.3.10 9+1 Architecture as Surroundings

Peter Zumthor needs three appendixes in addition to the nine items of Atmosphere in order to describe his approach to architecture or the approach of his office to architecture. The first of these is "Architecture as Surroundings."

According to Zumthor, a building is, of course, not just an interior. Whether the building is a small box or a complex, it becomes a part that changes and transforms its environment. In other words, it takes place not only in the daily life of its users but also in the daily life of urbanites. This raises the importance of context in the formation of the atmosphere and makes it necessary to consider the building and the atmosphere in another dimension. In this sense, other topics arise to discuss the tension between interior and exterior and surrounding objects.

3.3.11 9+2 Coherence

"9+2 Coherence" is a quality that should be present in all the chapters discussed. According to Zumthor, there should be coherence between all decisions in a design process.

The architect has unlimited options at the beginning of the design process. Designing is actually about choosing one of these options over the other. Zumthor mentions that each of these decisions should be consistent within itself. Moreover, it should not break the causal chain within the whole. Under this title, Zumthor draws attention to the use of architecture. For this reason, architecture should serve the purpose of use beyond capturing an impressive form. Zumthor uses an analogy to explain the situation better. It is essential not to react very well when we see the food on the plate but to get a delicious taste when we eat it (Zumthor, 2006, p. 66). Because food is made to eat, and architecture is built to use space.

3.3.12 9+3 The Beautiful Form

The last item of Zumthor's atmosphere theory is "The Beautiful Form." Unlike the title, beautiful form is never the main goal in Zumthorian architecture.

Zumthor pursues the qualities mentioned earlier in his architecture. He produces his works in this direction with enormous drawings and models. Although not the primary purpose, the form exists as an output that evolves and transforms at each stage of his design process. Zumthor expects form to influence, guide, and surprise him continually. Moreover, in this process, he expects coherence in terms of form, just like other inputs. By the end of the work, he believes that if the form is not impressive enough and does not move Zumthor, it is necessary to return to the beginning.

In summary, Zumthor's Atmosphere theory is not a recipe for doing architecture. However, the theory points to some spatial qualities to make sense of architectural quality and space. The theory can be applied to

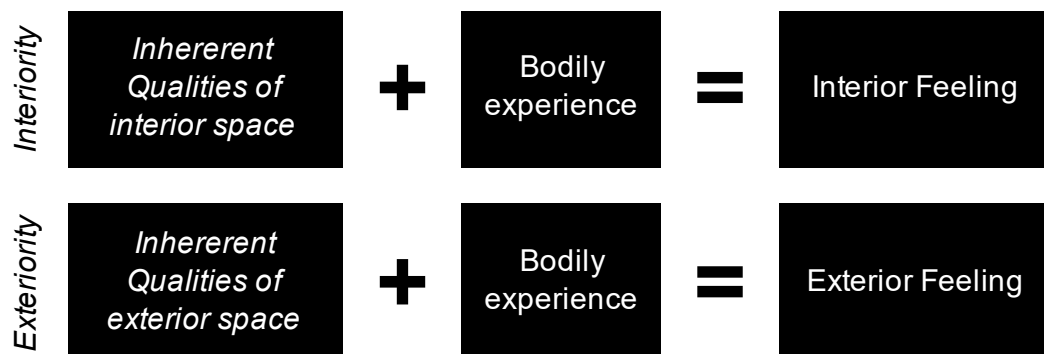
understand and analyze not only interior space experience but also urban space experience.

As mentioned at the beginning of the chapter, Atmosphere is a discussion to understand architectural quality. Zumthor explains the architectural quality through Atmosphere, which is based on 9+3 principles. Although Atmosphere is not a recipe for making architecture, its principles can be interpreted as space-making strategies. Moreover, these principles can explain the inherent qualities of interior and exterior space: interiority and exteriority.

3.4 Taxonomy of Interiority and Exteriority

As mentioned in the previous chapters, due to exploratory walks on Atatürk Boulevard, the need to discuss interior and exterior space and their relationship emerged. It is noticed that on Atatürk Boulevard, some interior spaces make the urbanite feel like they are on the exterior. Moreover, some spaces on the boulevard make the urbanite feel and act like they are in the interior. As a result of these personal experiences on the boulevard, it has been revealed that feeling inside or outside is not just about the boundaries of the building. Different states make up the experience of being inside and outside. The thesis uses and re-develops the concepts of interiority and exteriority to analyze the states (Table 13).

Table 13 The emergence of interior feeling and exterior feeling (Produced by the author)



The notion of interiority is mainly used to explain the inner character, subjectivity, subjective feelings, and an individual's inner life in art, literature, and psychology. With a similar logic, exteriority is thoughts and feelings

about the outside world. There are different approaches to interiority and exteriority in architectural discourse. Some scholars use the notion of interiority to explain the relationship between the user's inner world and interior space. Ionescu defines the interior as a figure of interiority in "The Interior as Interiority" (Ionescu, 2018). Gaston Bachelard defines interiority as the point where understanding of the interior becomes elastic (Bachelard, 1994, p. 229). Like Bachelard, McCarthy defines it as an abstract quality that adheres to sensual qualities such as acoustic, haptic, olfactory, tactile, and visual. Moreover, the definition of interiority is supported by geometry, time, space, and form. The geometries of the enclosure, embrace, entrapment, limit, protection, and shelter represent a sense of interiority (McCarthy, 2005). Richard Sennett gave his famous "Interiors and Interiority" speech at the "Symposium on Architecture: Interior Matters at the Harvard University Graduate School" in 2012. He structured his speech by forming interiority based on psychological subjectivity, cognition, and emotions. At the end of the speech, a question and criticism made by the audience. As a result of this question, what is underlined by Sennett and the audience is there are formal elements to find interiority both in interior and exterior spaces. Hence interiority is not only an abstract conception but also a formal one. The interiority definition of the audience as "the kinds of things that mark interiors inherently" resonates with Liz Teston's conception (Teston, 2020). Teston describes interiority as a "transient and situational condition." Although the interiority is experienced inside the building, it is possible to experience interiority in urban space without structure. The interiorities, or inherent qualities of interior space, are shaped by many conditions such as psychological, programmatic, form, atmospheres, or a mixture of some. To understand how interior feeling spaces are constructed, Teston suggests a taxonomy:

1. “Landscape interiority,
2. Portable interiority,
3. Thermodynamic interiority,
4. Luminous interiority,
5. Psychological interiority,
6. Sartorial interiority, and
7. Architectural interiority” (Teston, 2020).

Exteriority is a notion of the state of being external or outside (Vocabulary, 2023). It is also used to describe the external elements of buildings, such as exterior walls, decks, and roofs. However, it is not discussed in depth, in contrast to interiority. According to McCarthy, the boundary of the interior forms the possibility of the exteriority. Although interiority and exteriority are not symmetrical, they depend on each other. Interiority is constructed by replacement or filtering of the exteriority. Interior and exterior are architectural prescriptions based on boundary conditions (McCarthy, 2005). However, interiority and exteriority cannot be reduced to border conditions. Although interiority and exteriority are affected by the border conditions, they can also exist independently from interior and exterior. The interior is not the only generator of the interiority. It may also exist in exterior space. Similarly, the interior also sustains the exteriority.

At this point, it is necessary to go back to the question of how interiority and exteriority are constructed to which thesis underlines its importance. To seek the answer to this question, an interiority and exteriority taxonomy will be established based on the frameworks established by names such as Attiwill, Poot, de Vos & van Acker, Sennett, and Teston. Peter Zumthor’s Atmosphere theory becomes crucial to elaborate the taxonomy constructed by Teston. By using the mentioned frameworks, the thesis proposes a 10-item interiority-exteriority taxonomy based on the following:

- Interiority and Exteriority Based on Architectural Form
- Interiority and Exteriority Based on Material
- Interiority and Exteriority Based on Acoustic
- Interiority and Exteriority Based on Climate
- Interiority and Exteriority Based on Illumination
- Interiority and Exteriority Based on Surrounding Objects
- Interiority and Exteriority Based on Border Condition
- Interiority and Exteriority Based on Proportion
- Interiority and Exteriority Based on Motion
- Interiority and Exteriority Based on Program

To conclude, the taxonomy of interiority and exteriority is offered as a lens to understand and analyze ambiguous space experiences on Ataturk Boulevard. The lens is instrumentalized in analyzing the markers of interior feeling and exterior feeling spaces. At this point, adding a bodily performance to use this lens is necessary. The thesis uses exploratory walks to experience and analyze ambiguous spaces on Ataturk Boulevard.

3.5 Walking as a Phenomenological Research Method

Phenomenology is a qualitative research method based on embodied experiences from the first-person point of view. According to Ingold, we make sense of our built environment through our bodies that are on the move. Walking offers an embodied experience of the world (Ingold, 2007). In this thesis, I suggest exploratory walking as a research method to enhance research findings about the case studies and the site.

The phenomenological research is based on the idea that the experience of the environment and daily life is related to the living body and place over space (Kusenbach, 2003). Walking as a method and a daily life activity profoundly affects how the body personally or collectively senses and relates to urban space (Matos, 2005). Whether purposeful walking or rhetoric, it is not just a movement through space. According to Gehl, walking

is more than moving one foot after the other. It is "an informal and uncomplicated way of being present in the public environment" (Gehl, 1987). Walking is an active mode of engaging with the places. It is a way of participating in a place's social and cultural aspects.

Walking is the best way to explore, discover, and transform the place and city. It has different types based on pace, purpose, and form. Wunderlich categorizes types of walking into purposive, discursive, and conceptual walking (Wunderlich, 2008). The first, purposive walks, are necessary activities. Gehl defines purposive walks we use while aiming for a destination with phrasal verbs such as "walking to" and "walking towards." The walks with the aim of a destination have a constant rhythmic and rapid pace (Gehl, 1987). This type of walking covers commuters regularly traveling from one location to another, shoppers, and exercisers.

According to Rendell, in contrast to purposive walks, the journey is more important than the destination in discursive walking (Rendell, 2003). Discursive walkers can be associated with the Flaneur in Arcades Project. A discursive walker has no specific destination, and it is spontaneous. The walk's primary purpose is to observe and experience the context. Strollers who walks in a relaxed way, especially for pleasure, and window shoppers who spend time looking at the good on sale in shop windows without intending to buy any of them can be listed in this type. The walk's pace and rhythm are synchronized with the walker's body.

The third type of walking that Wunderlich defines is conceptual walking. In contrast to purposive and discursive walking, conceptual walking is a reflective mode. This type of walking is used to discover the features of the city that are not noticed in daily life. "Detours" and "derive" of the Surrealist and Situationist groups and the wanderings of land artists are examples of the walking type (Wunderlich, 2008).

Walking is mainly used as a way of transportation and wandering around. However, it is undisputed that walking is one of the most prominent ways of

experiencing and discovering the place. Exploratory walks become vital to experience and discover the essence of the place. Individuals and small groups use the exploratory walks strategy to observe the field. During the process, exploratory walks in the field and research about the site are done simultaneously. With the help of this, the aligning points and conflicts between the site and the literature are seen. The experience of the explorative walks is supported by the site's historical background and its ground in architectural literature. The experiences are documented during the walk-through photographs⁴², videos, and architectural representation methods such as sketches and plans in different scales and sections.

In summary, the concept of ambiguous space that the thesis pursues is complex to be understood only with the border condition between the interior and exterior. Ambiguous spaces, experience-based by nature, emerge due to the coexistence of particular inherent qualities of interior and exterior space. Taxonomy of interiority and exteriority, developed from a phenomenological point of view and built on the ideas of various architects and thinkers, especially Peter Zumthor's Atmosphere theory, is designed to understand the conditions of ambiguous spaces. This taxonomy can be considered a lens invented to see situations that reveal interior and exterior feelings. Exploratory walks will be used as bodily performances and experiences in which the lens is used to explore and analyze the place.

⁴² The author will edit the photographs taken on the site. By bracketing the essential elements and spatialities, types of formal interiorities and exteriorities will be visually indicated.

CHAPTER 4

EXPERIENCING THE AMBIGUOUS PLACES OF ATATURK BOULEVARD

With the Turkish Republic's proclamation, Kızılay District became the center of Ankara, and Atatürk Boulevard formed the spine of the center. As a result of the declaration of the capital, Ankara's population increased rapidly, and the city underwent significant changes to meet urbanites' needs. The spatial and functional requirements of the modern capital were tried to be organized with the Lörcher Plan (1924), Jansen Plan (1932), and Yücel-Uybadin Plan (1957). Although plans had a holistic approach, fragmentary interventions were made based on daily needs. Fragmentary interventions in Kızılay paved the way for the continuous reconstruction of the public-private and interior-exterior border conditions of Atatürk Boulevard. Thus, buildings and urban spaces were formed on the Boulevard, in which we feel as if we are outside even though we are inside, and we think we are inside although we are outside. This chapter will examine particular spaces through the taxonomy of interiority and exteriority on Ataturk Boulevard.

Several scholars have researched the public interiors of Atatürk Boulevard. Parlar discussed the interior shopping malls and their relationship with the contexts. Her research includes the spatial qualities of different commercial interior spaces such as malls, passages, carsı, and han (Parlar, 1993). Kırıl also discussed the different types of passage typology on Atatürk Boulevard. Her research includes architectural analysis and a taxonomy of passages based on transitional quality (Kırıl, 2020). Different research has also been done that focuses on the urban spaces of Atatürk Boulevard. However, unlike others, this thesis takes urban and public interior concepts as spatial integrity. Moreover, this spatial integrity is examined through the concept of ambiguity, and the original contribution of the thesis emerges at this point.

As mentioned in the previous chapter, the thesis adopts a phenomenological approach as a methodology to understand the experiences on particular ambiguous spaces in Atatürk Boulevard. Hence, particular assumptions, prejudices, and beliefs will be bracketed according to the phenomenological approach. The first of the things that will be bracketed is related to the planning process of Yenışehir. Acceptance of the common information related to the planning history prevents unpacking the existing phenomena and related experiences. Hence, the plans will be reviewed through the experience on the site.

The second assumption that will be bracketed is about public interior typologies on the site. As a result of exploratory walks on Atatürk Boulevard and a review of architectural literature, it can be stated that case studies on Atatürk Boulevard are single and site-specific. Analyzing the case studies with some prejudices based on typologies may hide the essence of spatial ambiguity. Premises about the Kocabeyoglu Passage in architectural literature can be given as an example. The passages of Yenışehir Ankara are mainly discussed through the Parisian Arcades depicted by Walter Benjamin in Arcades Project. However, the difference can be seen by reviewing the history of the Parisian Arcades and the Kocabeyoglu Passage.

The third thing that will be bracketed is the architect's and interior architect's assumptions on the dialectic relationship of interior and exterior space. Experiences about ambiguous interiors and exteriors during exploratory walks will be analyzed via the Zumthorian approach based on Atmosphere's principles. During the walks, photographs, videos, and sketches will be used to document experiences.

4.1 Atatürk Boulevard as a Path and the Pathes on Atatürk Boulevard

For most of the urbanites, the paths are predominant elements in the urban fabric. They are the channels that urbanites “customarily, occasionally, or

potentially move”. Urbanites observe and experience the city while moving through it (Lynch, 1960). They perceive the surrounding elements and understand the districts with the help of paths that bring together the city's components. Paths are the routes and environments of urbanites who explore the city by exploratory walk. In this chapter, Atatürk Boulevard as a path and a web of paths connected to it will be followed, and particular ambiguous spaces where interiorities and exteriorities coexist will be analyzed. The mentioned paths cover public interiors and urban interiors on Atatürk Boulevard as follows:

Path 1: Kocabeyoglu Passage as a public interior,

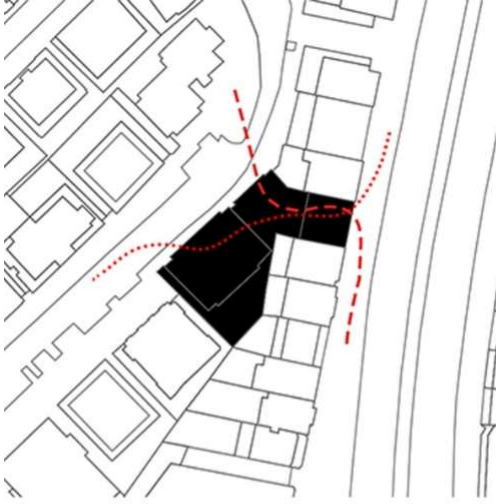
Path 2: Moda Carsısı as a public interior,

Path 3: Kızılay Metro Station as a public interior,

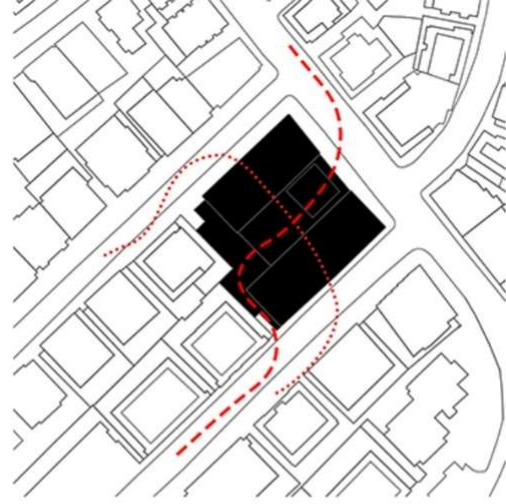
Path 4: Sakarya Street as a zone-scale urban interior,

Path 5: Bilge Street as a room-scale urban interior,

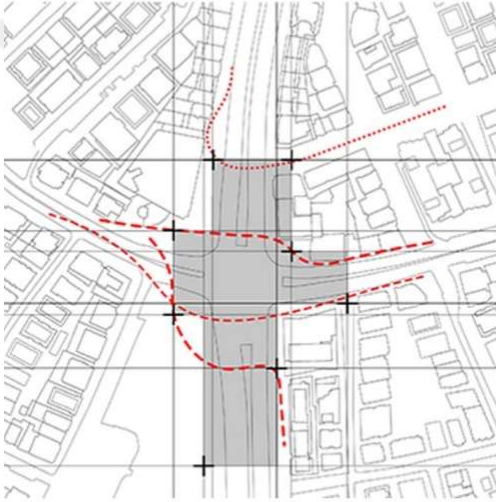
Path 6: Karanfil Street as an object-scale urban interior (Figure 54).



Path 1: Kocabeyoglu Passage



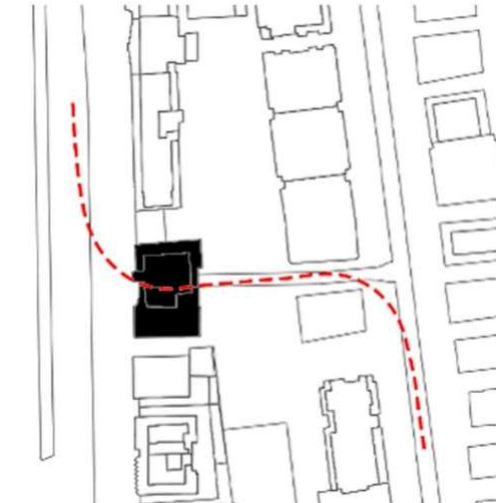
Path 2: Moda Carsısı



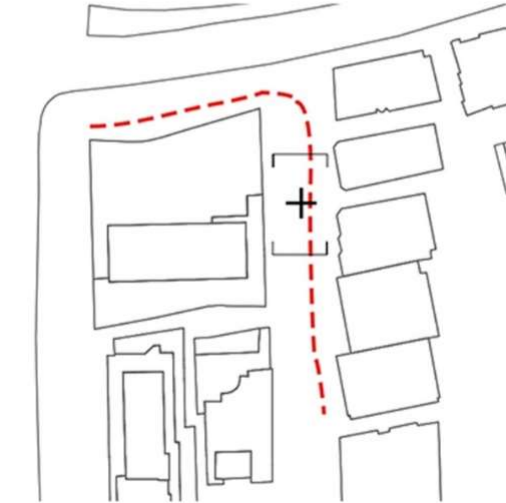
Path 3: Kızılay Metro Station



Path 4: Sakarya Street



Path 5: Goethe Institut



Path 6: Karanfil Street

Figure 54 Paths on Atatürk Boulevard (Produced by the author)

4.1.1. Path 1: Kocabeyoglu Passage as an Interior Street



Figure 55 Location of Kocabeyoglu Passage. Source: OpenStreetMap, <http://www.openstreetmap.org> (Edited by the author).

Within the public interior case studies of the thesis, the Kocabeyoglu Passage, one of the first and significant passages in Kızılay, will be analyzed in this chapter. The passage serves the urbanites as an essential path between Atatürk Boulevard and pedestrianized İzmir Street (Figure 55). It is a critical ambiguous space and a path that simultaneously hosts particular interiorities and exteriorities on Atatürk Boulevard.

1950	1960	1970	1980	1990
1953-BULVAR	1968-YIBA	1970-ARMAGAN	1980-2011 KIZILAY	1990-ATAKULE
1956-KOCABEYOGLU	1968-ZAFER	YETKIN	1982-KUGULU	1991-KARUM
	HANIFI	1972-KAVAKLIDERE	1984-ERTUG	1992-TUNALI
	1969-ANAFARTALAR	1973-SOYSAL	1984-AND	
		1975-BUYUK	1986-SEGMENTLER	
		1977-TUNALI		

Figure 56: Passage and carsı examples on Atatürk Boulevard (Produced by the author)

The passages, carsıs, and malls were built after the 1950s in Ulus and Kızılay (Simser, 2020) (Figure 56). At the beginning of the 1970s, a new macro form plan was developed for the next 20 years. With the help of administrative buildings, business and residential areas, and transportation facilities, Kızılay Central Business District (CBD) became an area of

shopping and consumption goods. The shopping activities were visible in the public interiors and along Atatürk Boulevard (Parlar, 1993, p. 63). The public interiors caused the definition of Atatürk Boulevard to be transformed for the walking urbanites. The boulevard became an urban space including the interiors of buildings such as the passages, carsıs, malls, and stations. The interiors of these buildings have become a kind of inner streets and pathways that are part of the boulevard for the walking urbanites.

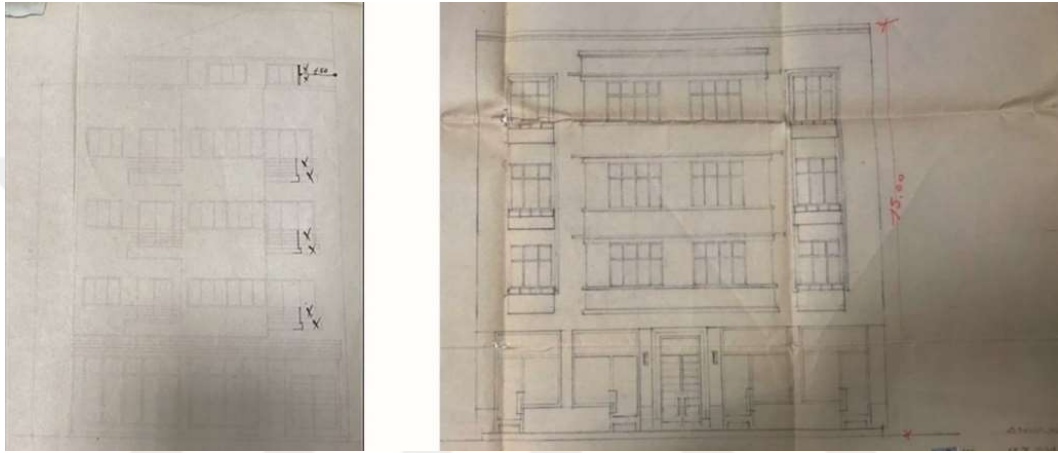


Figure 57 Kocabeyoglu Apartment's facade and Toygar Apartment' facade. Source: Merve Kurt Kırıl, *Spatial Formation in Arcades as an Urban Space Element: Ankara-Yenişehir Arcades*, 2020 (Edited by the author).

Kocabeyoglu Passage is important for understanding passage typology and ambiguous space examples in Kızılay regarding its architectural quality and construction process. In the plot of the Kocabeyoglu Passage, Architect Halim designed Toygar Apartment on the boulevard side in 1934. On the İzmir Street side, Architect Bekir Ihsan designed Kocabeyoglu Apartment in 1952 and completed it in 1953. In 1954, Bekir Ihsan and Resat Ongen planned the Kocabeyoglu Passage's re-functioning project covering the basement and ground floor of Kocabeyoglu and Toygar Apartments (Figure 57) (Kırıl, 2020). By reviewing the history of the building, it becomes clear that Kocabeyoglu Passage was not initially designed as a public interior and emerged as a result of architectural interventions. The passage is built by transforming the buildings in the plot following the functional requirements. Thus an interior with an irregular form and organization emerged (Figure 58).

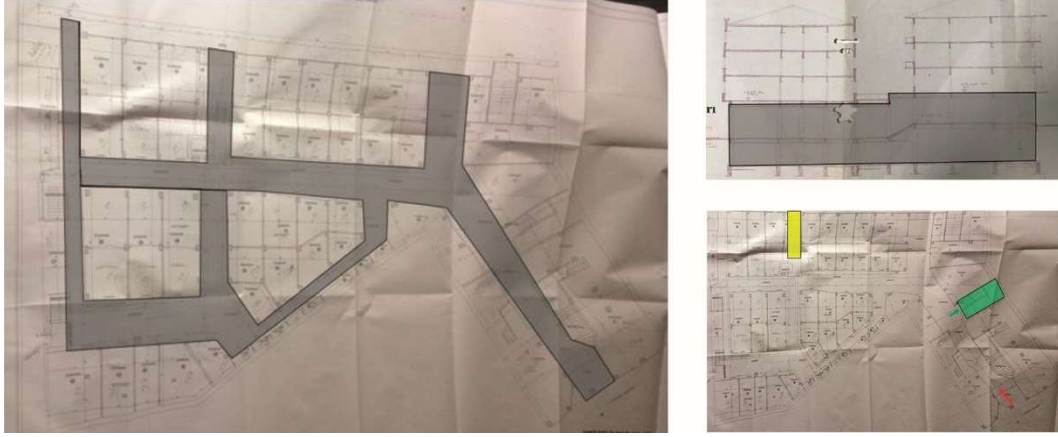


Figure 58 Kocabeyoglu Passage's plans and sections. Source: Merve Kurt Kırıl, Spatial Formation in Arcades as an Urban Space Element: Ankara-Yenişehir Arcades, 2020 (Edited by the author).

In order to understand the experience of the Kocabeyoglu Passage, the assumptions about planning history are bracketed. The most significant experience of Kocabeyoglu Passage in terms of interior-exterior ambiguity is a result of the pass-through quality between Atatürk Boulevard and Izmir Street. The first traces of this experience is visible in Hermann Jansen's Ankara Plan (1928). In Jansen's proposal, an axis between Tuna Street and Izmir Street was planned. In addition to this axis, a street between the Boulevard and Izmir Street was proposed to create permeability between building blocks. As mentioned, two apartments on the plot were connected by building an interior shopping space. The street proposed in Jansen Plan became invisible. The street transforms into an interior street and a pass-through path between the Boulevard and Izmir Street by designing the interior shopping space as a passage. This information reveals the Kocabeyoglu Passage's process of becoming ambiguous due to fragmentary interventions (Figure 59).

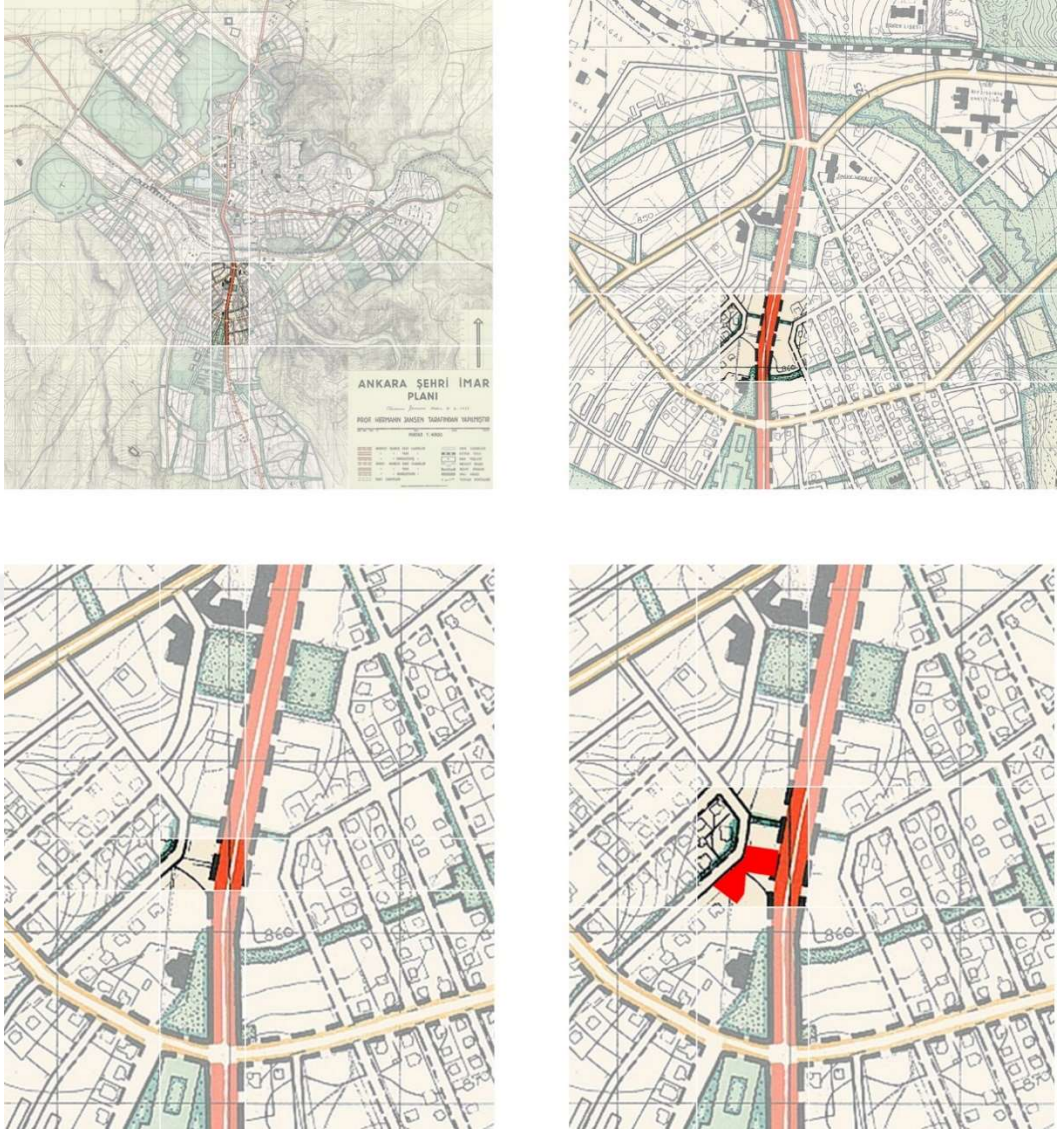


Figure 59 Jansen's Ankara Plan 1928. Source: Architekturmuseum, <https://architekturmuseum.ub.tu-berlin.de/index.php?p=79&POS=1> (Edited by the author).



Figure 60 KocabeYOğlu Passage's Entrances (Atatürk Boulevard Entrance on the left, İzmir Street Entrance on the right). Source: Author's archive (Edited by the author).

Kocabeyoglu Passage has only one entrance on Atatürk Boulevard (Figure 60). This entrance also serves the dwellers of the Toygar Apartment (Figure 61). It has three entrances on Izmir Street, including Kocabeyoglu Apartment's entrance. The passage with four entrance-exit points assists enormous pass-through pedestrian traffic between the Boulevard and Izmir Street. This pass-through attribute reveals the identity of the passage, and the passage becomes an inner path in addition to the interior shopping place (Figure 62). Serving as a path and shopping place reveals an ambiguity based on the program. Although the passage has different widths of corridors because of the irregular interior form and organization, pedestrian traffic is a factor that increases the commercial activities in the passage. The pass-through pedestrian traffic is not limited between Atatürk Boulevard and Izmir Street. The walking urbanite who passes the path between Atatürk Boulevard and Izmir Street through Kocabeyoglu Passage can continue his/her movement by following the inner streets. Ulkealan Passage, which is placed on Izmir Street, and Balkanoglu Passage, which is placed on Menekse 1 Street, create a web of interior paths. The urbanite in Izmir Street can reach Menekse 1 Street using these passages (Figure 63). These routes, both in interior and exterior spaces, offer a continuous path and movement to urbanites. The interior paths equipped with the quality of exteriority based on movement strengthen the movement web of Atatürk Boulevard and reveal an ambiguity.



Figure 61 Toygar Apartment' Entrance. Source: Author's archive (Edited by the author).

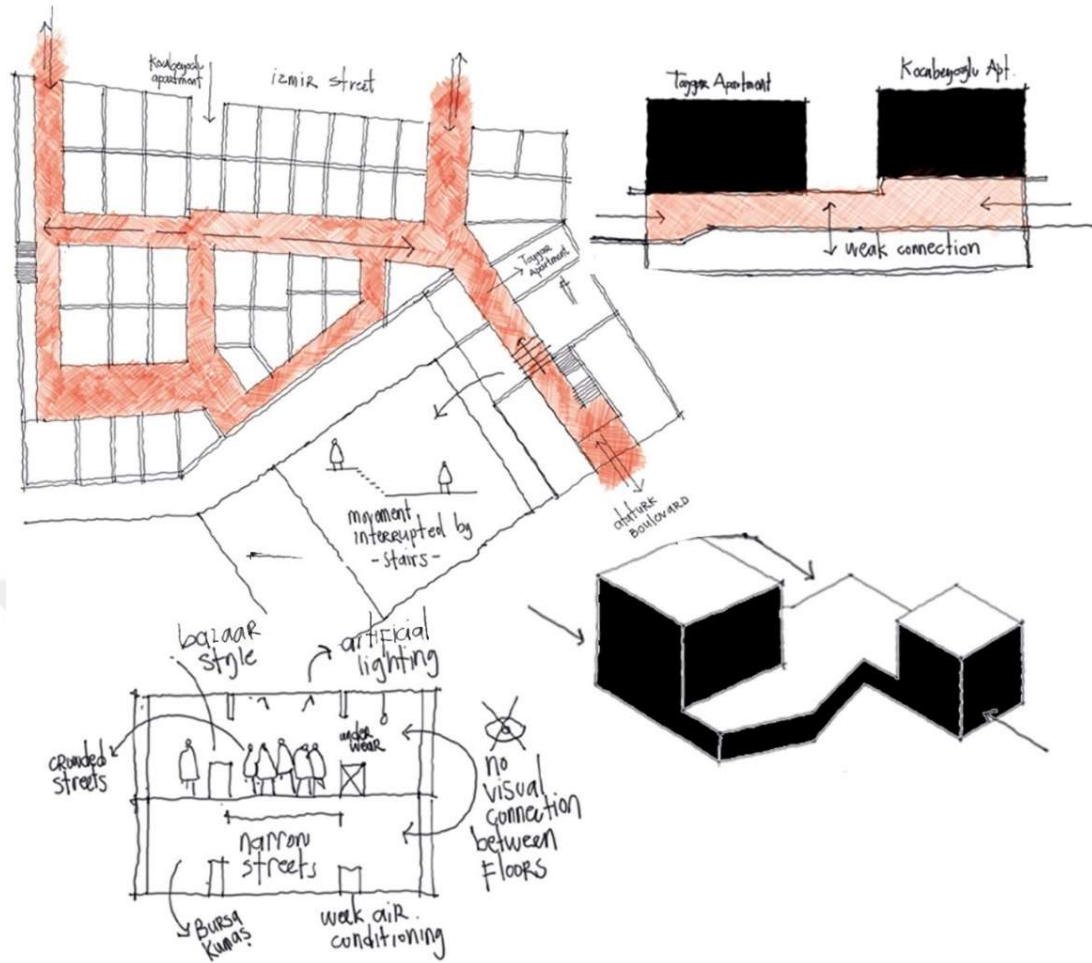


Figure 62 Visual notes about Kocabeyoglu Passage (Drawn by the author).

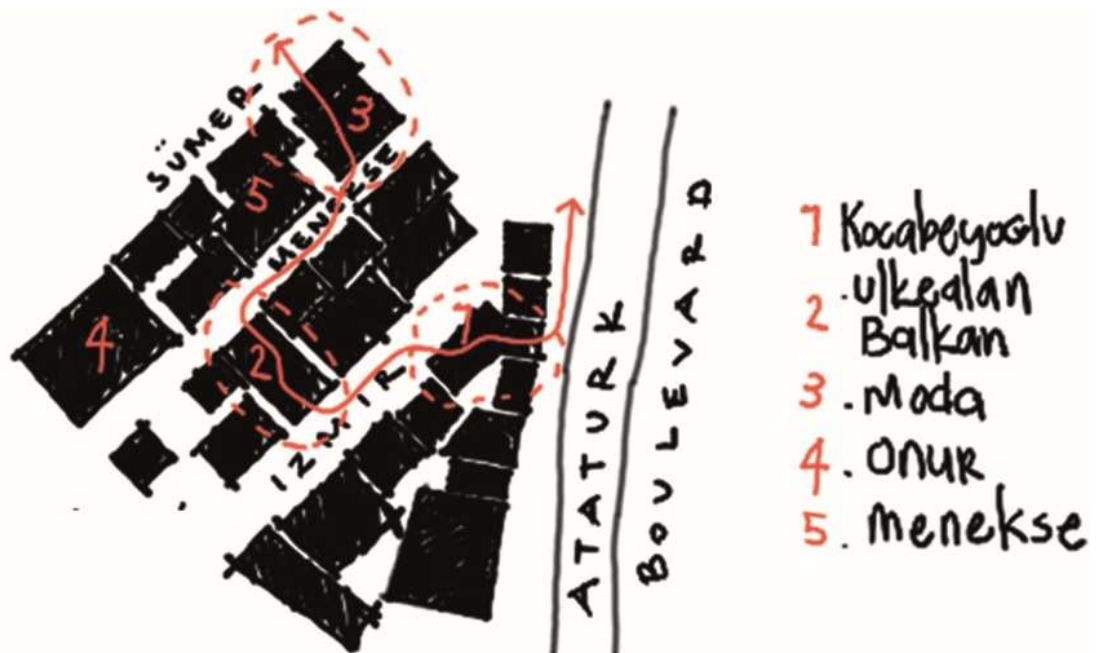


Figure 63 Inner Paths of Passages (Drawn by the author).

Kocabeyoglu Passage has a solid interior atmosphere that differs from the exterior. As mentioned above, the Kocabeyoglu Passage results from several interventions in to the plot. Due to these interventions, the facades of Toygar and Kocabeyoglu Apartments and the Kocabeyoglu Passage were transformed. In contrast to designed public interior spaces, the facades, the entrances, and the stairs of the Kocabeyoglu Passage create a sharp border between interior and exterior. It is not possible to experience the significant qualities of public interiors, such as transparency, permeability, and gradual transition between interior and exterior. With this quality, an interiority based on border conditions is created. The absence of a gradual transition from exterior to interior makes the passage uninviting.



Figure 64 The interior space of Kocabeyoglu Passage. Source: Author's archive (Edited by the author).

In the interior space, white tile is used as a ground material. The material creates contrast with the granite pavements of Atatürk Boulevard. Thus, the border contrast is strengthened between the interior and exterior. Moreover, all of the lighting units of the passage are artificial. The absence of daylight in the interior reduces the relationship with the exterior (Figure 64). The passage offers a protected climate to the shoppers and walkers. This condition creates an interiority based on climate. The confined nature of the passage also blocks the soundscape of Atatürk Boulevard, and an interiority on acoustic emerges.

In addition to interiorities based on architectural bodies, material, illumination, climate, and acoustic, Kocabeyoglu Passage has particular exteriorities that reveal ambiguity. Although the sharp contrast between the interior and exterior at the entrances, no barrier blocks the movement of walking urbanites. The urbanite can access and use the interior space without shopping purposes. This permeability as it is in urban space creates exteriority based on motion. In addition to the shoppers, many urbanites use the passage to pass from the Boulevard to Izmir Street. The interior shopping space becomes a place for shoppers, strollers, and exploratory walkers.

The shopping activity of Kocabeyoglu Passage can be classified as “bazaar-style” (Parlar, 1993) (Figure 65). The shopping units in the passage are placed on both sides of the interior streets without facades and showcases. This atmosphere recreates or reminds the bazaar experience for the urbanites in the interior space. The soundscape, closure of the bodies, chaos of products, and similarities of the shops and stands form the bazaar atmosphere. The shopping type and interior result from urbanites' shopping habits in Ankara. The unique quality that makes the Kocabeyoglu Passage a single in terms of typology emerges at this point. This situation creates exteriority based on surrounding objects, programs, and acoustic.



Figure 65 Bazaar style shopping places in Kocabeyoglu Passage. Source: Author's archive (Edited by the author).

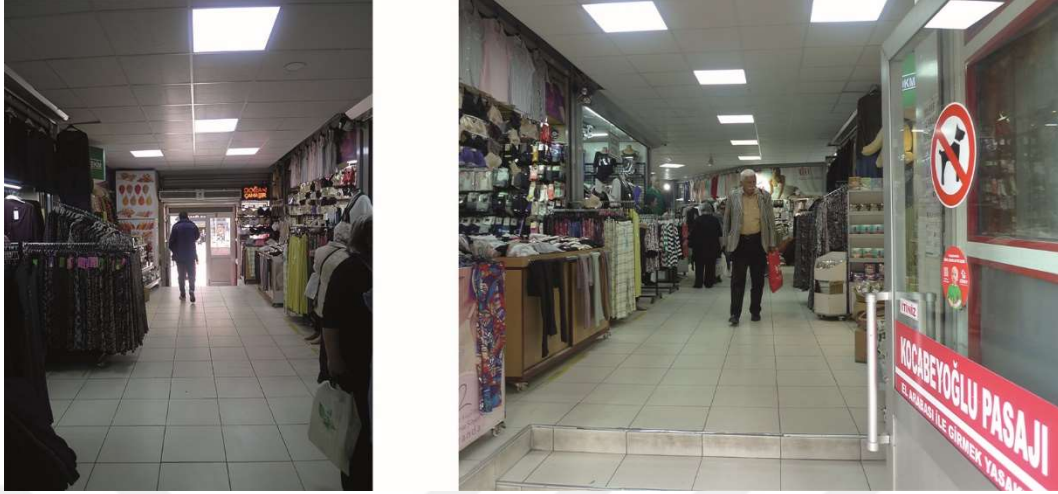


Figure 66 Izmir Street entrance of Kocabeyoglu Passage. Source: Author's archive (Edited by the author).

To conclude, Kocabeyoglu Passage was not initially designed as a public space but was re-functioned through several fragmentary interventions. However, it still offers particular qualities of public interior space. The re-functioning process of the passage caused it to lose many of its architectonic values and interior organizations. As a result of these non-designed interventions, the passage lost one of the essential qualities of public interior space: the gradual transition quality at the interior-exterior relationship (Figure 66). Due to this missed quality, the passage has many deficiencies related to exteriorities. On the other hand, the passage has strong interiorities based on architectural body, material, illumination, acoustic, climate, and border condition. The daily life of the urbanite reveals different exteriorities in the passage. The most critical exteriority in Kocabeyoglu Passage is based on motion and program. The motion is also supported by the exteriorities based on surrounding objects, proportions, and programs. Although the lack of exteriorities as a result of different interventions in the unique history of Kocabeyoglu Passage, it offers an ambiguous interior space to the urbanite.

Table 14 Interiorities and Exteriorities in Kocabeyoglu Passage (Produced by the author)

based on	Architectural Form	Material	Acoustic	Climate	Illumination	Surrounding Objects	Border Condition	Proportion	Motion	Program
Interiorities	Confined			Protected	Artificial		Weak visual relationship with exterior	Narrow		
Exteriorities		Cold Materials	Noisy (Urban soundscape and sellers' sounds)			Dense (Bodies and products similar to bazaar)	Permeable		Fluid and Free	Bazaar type shopping

4.1.2 Path 2: Moda Carsısı as an Interpenetration of Interior and Exterior



Figure 67 Moda Carsısı's facades. Source: Selin Cavdar Sert, <https://www.ankaradaizbirakanmimarlar.com/01-kamcil-bediz-yapilar> (Edited by the author)

Moda Carsısı, designed by Demirtas Kamcıl and Rahmi Bediz in 1976, is an excellent example of a program-form relationship and contextual approach (Figure 67). Architects designed various commercial buildings in Kızılay District, including, And Carsısı, Kalabalık Han, Onur Carsısı, Rumeli Han, Soysal Carsısı, and Yeni Konak Store (Ergut, 2011). The building was completed between 1976-1980 by Koray İnşaat. In the building, the volumes of carsı and offices are separated. Two separate office blocks of 3 floors are designed on the upper part of the complex. The lower part is made of 4 floors of rectangular prism. The complex has 176 shops, 84 offices, restaurants, and open spaces.

Moda Carsısı is one of the important examples of modern commercial interior: *carsı typology* in Kızılay District. The carsı differs from the other examples of typology with its relationship with the exterior realm. It offers a

critical place to experience ambiguous space on Atatürk Boulevard with its gradual transitions regarding the interior-exterior relationship and the spaces that the interior and exterior interpenetrate.



Figure 68 Location of Moda Carsısı. Source: OpenStreetMap, <http://www.openstreetmap.org> (Edited by the author).



Figure 69 Moda Carsısı's entrances; from left to right: Menekse Street Terrace Entrance, Menekse Street Entrance, Izmir Caddesi Entrance, Sumer Street Entrance. Source: Author's archive (Edited by the author).

Moda Carsısı is located at the intersection of Izmir Street, Menekse Street, and Sumer Street (Figure 68). In contrast to Kocabeyoglu Passage, Moda Carsısı has a designed public interior space from the beginning. It has three main entrances on Menekse 1, Izmir 1, and Sumer 1 Streets (Figure 69). The entrances, that offer gradual transition between interior and exterior, invite urbanites to the carsı from different streets, and the carsı becomes a

path and a transition point between the three streets. The entrances are located at different levels, and Menekse 1 and Sumer 1 entrances have stairs to connect interior space⁴³. As a result of stairs, urbanites lose the connection with the street level. This situation weakens the interior-exterior relationship and the continuity of the urbanites movement (Figure 70). In addition to the main entrances, urbanites can reach to terrace entrance by following the stairs in Menekse 1 Street (Figure 71). By using the terrace entrance, urbanites can experience a gradual transition between exterior and interior, a quality that marks a public interior space.

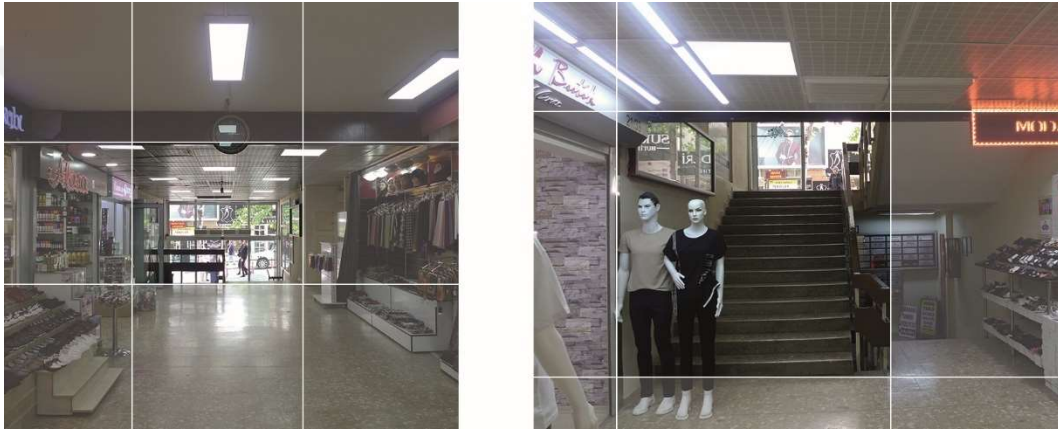


Figure 70 Menekse 1 Street entrance and Sumer 1 Street entrance. Source: Author's archive (Edited by the author).



Figure 71 Menekse 1 Street Terrace Entrances. Source: Author's archive (Edited by the author).

⁴³Moda Carsısı has four floors: lower carsı, ground carsı, middle carsı, and upper carsı. İzmir Street entrance connected to ground carsı. Menekse Street 1 and Sumer Street 1 entrances are between the ground and middle carsı. Urbanites can reach the ground and middle carsı through stairs at the entrances.

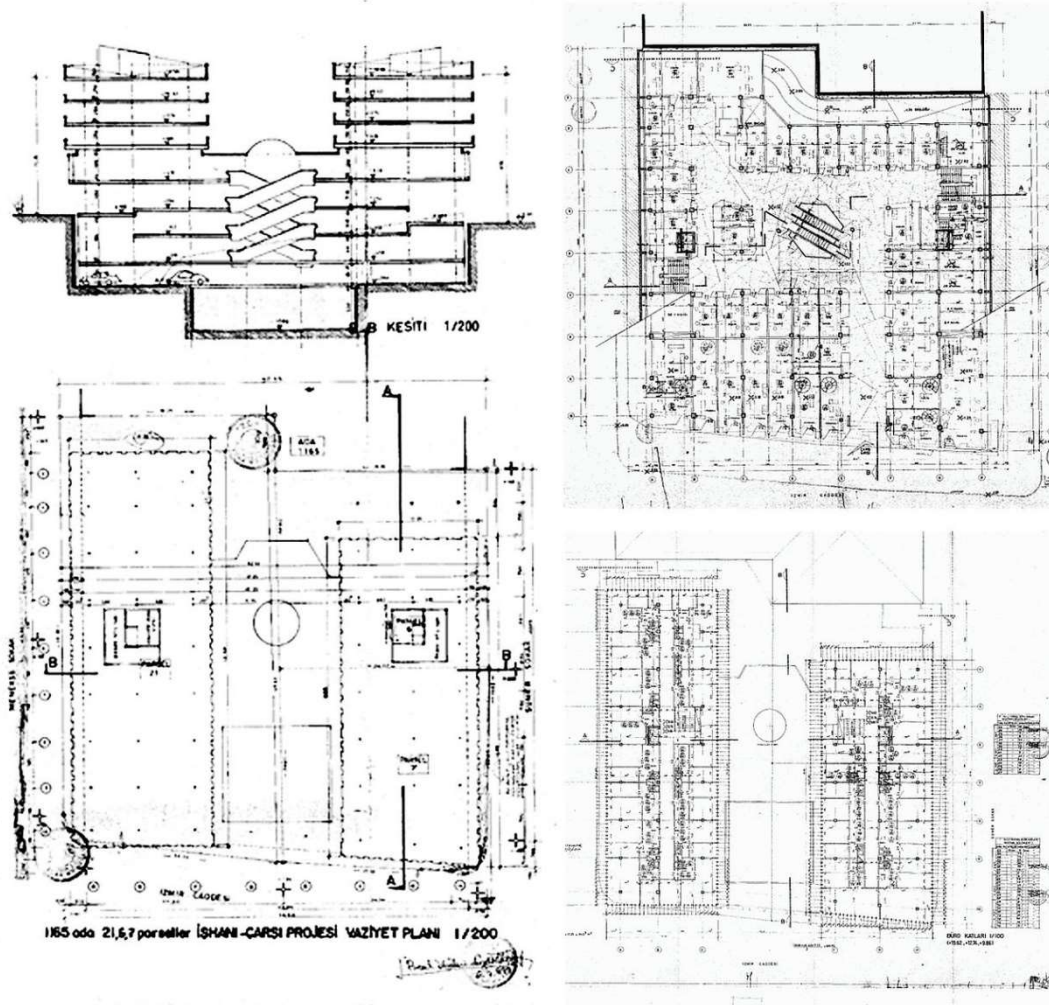


Figure 72 Moda Carsısı's plans and sections. Source: Selin Cavdar Sert, <https://www.ankaradaizbirakanmimarlar.com/01-kamcil-bediz-yapilar> (Edited by the author)

The entrances placed in 3 different directions are connected with corridors to the center opening in the interior. Stores are pushed to the envelope on four sides (Figure 73). The border condition and experience of being in the interior space is strengthened by the stair connections at the entrances. The organization of the stores surrounding the circulation paths, the material palette used on the surfaces, and the artificial lighting also support this feeling. It is possible to address interiority types on the ground floor based on architectural form, border condition, material, illumination, acoustic, and climate (Figure 74).

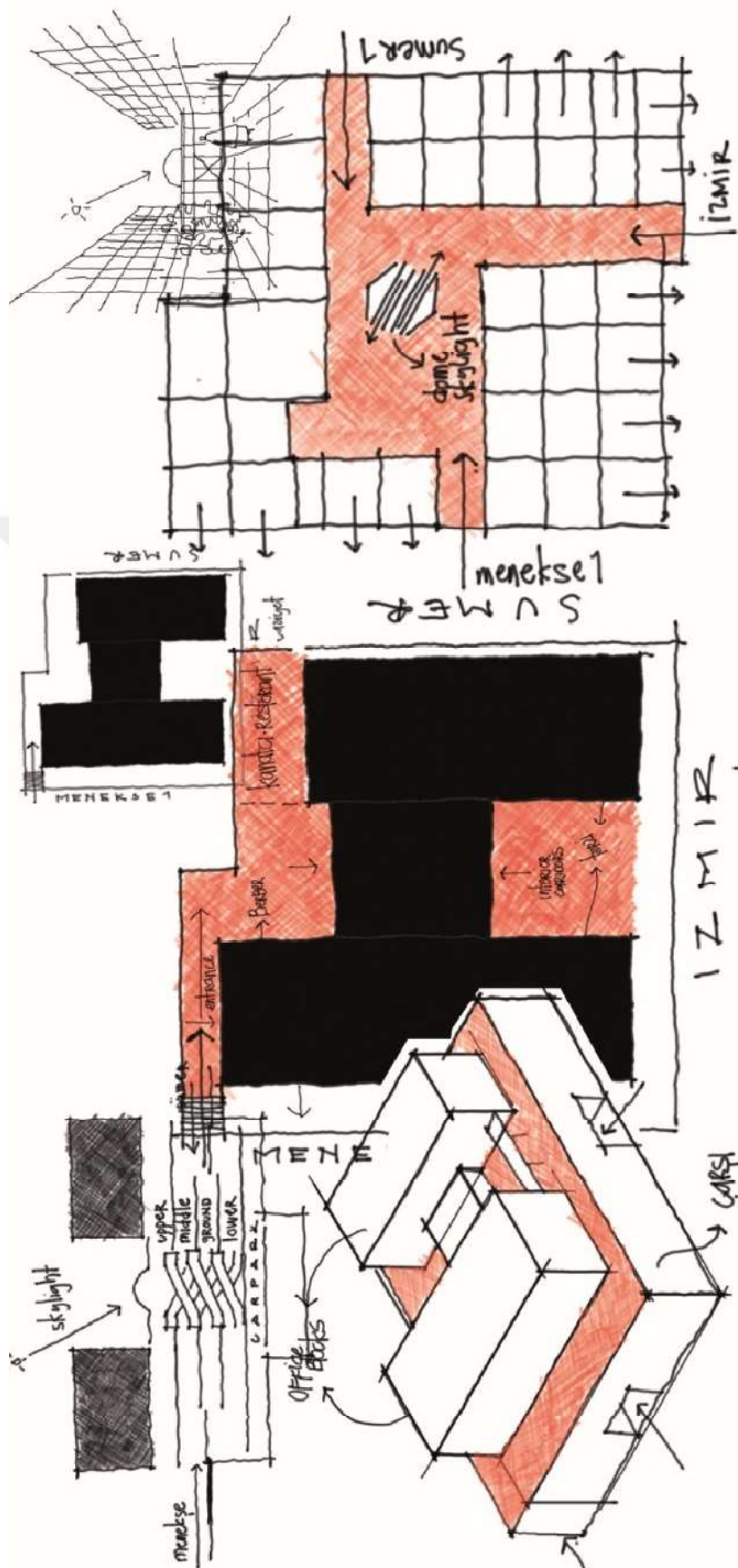


Figure 73 Visual notes about Moda Carsısı (Drawn by the author).



Figure 74 Moda Carsisi's shopping places and interior atmosphere. Source: Author's archive (Edited by the author).

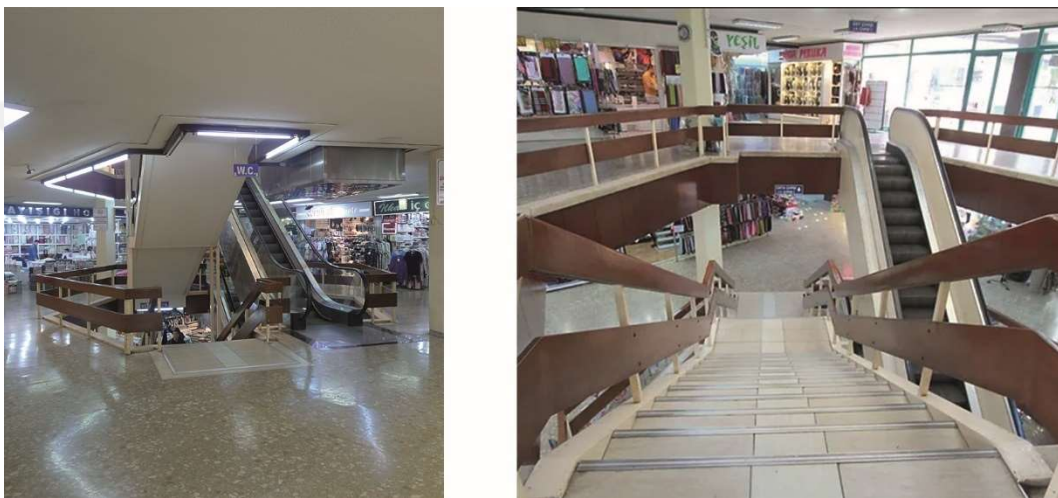


Figure 75 Views of staircase. Source: Author's archive (Edited by the author).

There are continuities between the ground and first floor of Moda Carsisi regarding the material and architectural body. However, an exploratory walker can feel some contrasts starting from the escalator (Figure 75). The yellow-glass dome illuminates the opening in the center of the interior. The daylight connects the interior and exterior realms and urbanite do not lose the connection with exterior. With the help of this, an exteriority based on illumination is created (Figure 76). This exteriority strengthens with the semi-open terraces on both sides of the upper carsı. The terraces are open to restaurant customers, stores, and urbanites. They can be defined as open interior rooms (Figure 77). This open-air room reminds one of the key elements of modern architecture tested in the housing projects of Le Corbusier during the exploratory walks. The planting also strengths the feeling of being on the exterior of the terraces (Figure 78).



Figure 76 Skylight and staircase. Source: Author's archive (Edited by the author).



Figure 77 Terrace on Menekse Street. Source: Author's archive (Edited by the author).



Figure 78 Terrace on Izmir Street. Source: Author's archive, (Edited by the author).

Furthermore, the terraces have exteriorities based on illumination, acoustic, climate, surrounding objects, and architectural bodies. However, the facades of the stores and the office buildings act like walls and create enclosures in terraces. These architectural forms reveal the open interior room idea and the interiority based on border conditions and architectural bodies in the terraces. The first floor's interior space has physical and visual connections with these open interior rooms. The Moda Carsısı's first floor can be depicted as the interpenetration of interior space and terrace or the exterior.

To conclude, Moda Carsısı is a critical modern public interior in Yenışehir, Kızılay. Including all entrance points and the interior spaces, carsı has significant qualities of modern public interior regarding the relationship between interior and exterior. At some points, such as the ground floor and first floor, the relationship between the two realms is more restricted, and the border is nonpermeable. This situation occurs due to the topography of the site and the interventions made by store owners. However, it is felt that the border between interior and exterior was blurred by the architects' decisions on the upper carsı. The interpenetrated interior and exterior spaces in the carsı offer an ambiguous interior experience to the urbanites and shoppers. Moda Carsısı, with its ambiguous interior, hosts many situations in which particular interiorities and exteriorities coexist. These situations form an ambiguous interior quality.

Table 15 Interiorities and Exteriorities in Moda Carsısı (Produced by the author)

<i>based on</i>	Architectural Form	Material	Acoustic	Climate	Illumination	Surrounding Objects	Border Condition	Proportion	Motion	Program
Interiorities	Confined		Quiet	Cool and Protected	Artificial					Carsi type shopping
Exteriorities		Cold Materials			Natural	Sparse	Permeable	Spacious	Freedom	

4.1.3 Path 3: Kızılay Metro Station as an Underground Public Interior

The first initiatives on transportation by metro in Ankara started in 1969. The initiative, including the city's public transportation network and the metro proposal, was carried out by Ankara Electricity, Gas and Bus Operations Organization (EGO). The metro construction process stopped with various disruptions and was completed in 1996 (Cubuk & Turkmen, 2003). Kızılay Metro Station serves the passengers of Ankara Metro and Ankaray. It is a three-story building built underground. The lower floor is used as Ankaray Station, the middle floor is used as Ankara Metro Station, and the upper floor is used as an underground shopping space. The upper floor, a shopping space and a pass-through path, is an important public interior place in Kızılay District and serves passengers, shoppers, and walking urbanites.



Figure 79 Kızılay Metro Station' location. Source: OpenStreetMap, <http://www.openstreetmap.org> (Edited by the author).

Kızılay Metro Station was built at the intersection of Atatürk Boulevard, Gazi Mustafa Kemal Boulevard, and Ziya Gokalp Street (Figure 79). The station has 12 entrance exit points (Figure 80). Although the number and the locations of the entrances are criticized for creating security weaknesses, they support the public interior quality regarding accessibility. The underground shopping space has 102 stores that sell different product groups, including clothes, shoes, books, glassware, jewelry, toys, and souvenirs. There is also a place of sanctuary and an art gallery of the municipality (Figure 81).

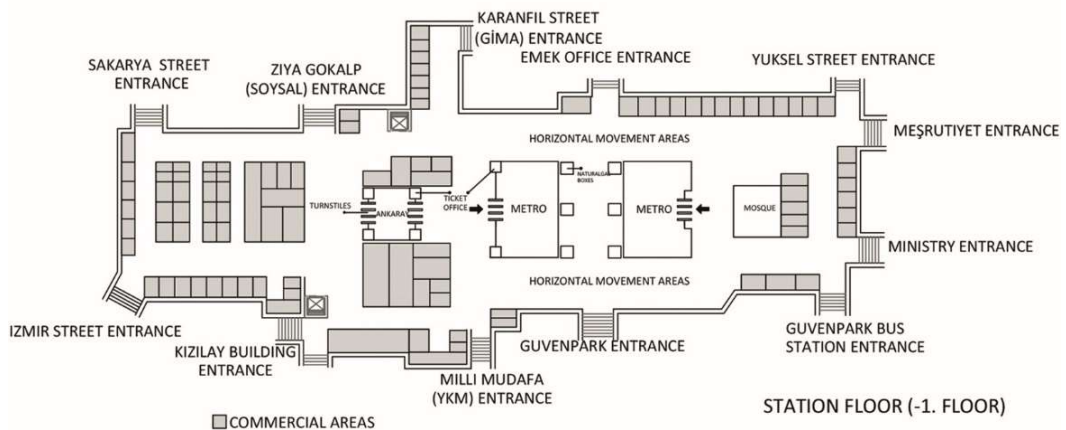


Figure 80 Metro Station Floor Plan. Source: Mehmet Sarıkahya and Fazilet Tugral, Examination of the effect of indoor design of metro buildings on circulation: Ankara example.

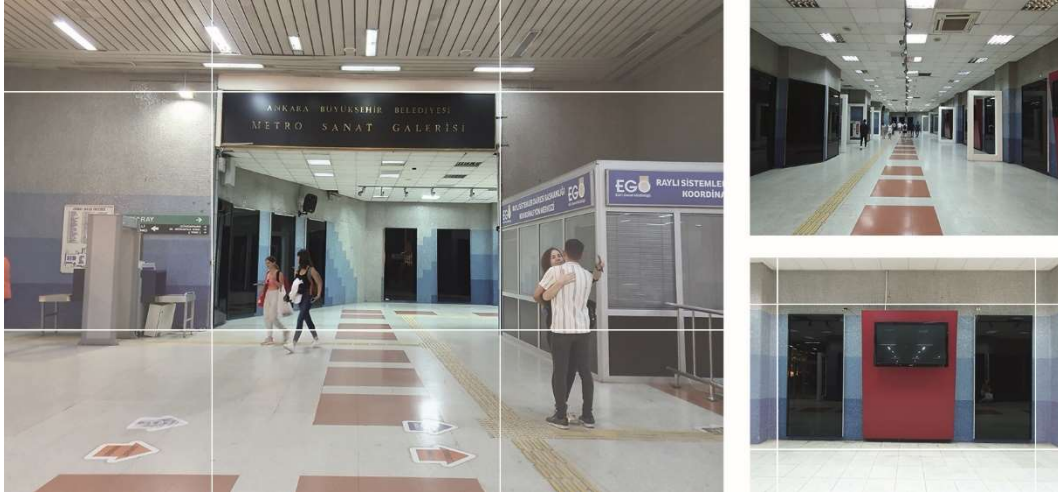


Figure 81 Art Gallery of Municipality in Metro Station. Source: Author's archive (Edited by the author).

The urbanites use the underground shopping space as it is in a central location for pedestrians and is at the center of public transportation. The underground shopping space also provides the opportunity to bypass vehicle traffic for pedestrians in the Kızılay. The walking urbanite, who wants to cross Atatürk Boulevard in an east-west direction, uses this place as an underpass. However, the transition between interior and exterior at the entrances of the metro station is weak in terms of gradual transition quality (Figure 82). The design of entrances on the Boulevard level weakens the transition quality.

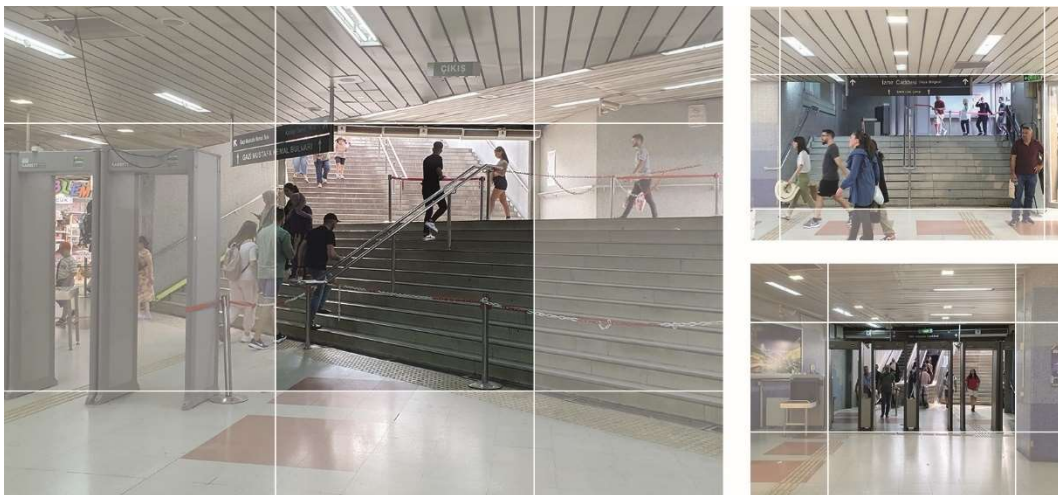


Figure 82 Metro Station Entrances. Source: Author's archive (Edited by the author).



Figure 83 Stores in Metro Station. Source: Author's archive (Edited by the author).

The underground shopping space offers a solid interiority based on the architectural body. With the help of being underground, the shopping space becomes climate-controlled. The place also offers a safe and continuous shopping experience. The space is illuminated with artificial lighting from the high ceilings. In addition to the interiorities based on architectural bodies, illumination, and climate, there are also particular exteriorities in the underground space. The types of shopping activity in the station are similar to the Boulevard stores. This similarity creates a continuity with the urban space. The acoustic quality of the underground space is also similar to the Boulevard's soundscape. The twelve entrance-exit points and the underground space's cold materials generate this noisy urban soundscape. These qualities create exteriorities based on program, acoustic, and material.

To conclude, the underground shopping space in Kızılay Metro Station offers urbanites a vast public interior space. In contrast to the ordinary transportation stations' program, Kızılay Station has been expanded with a shopping function. Although the space's primary function is the metro station, the program becomes ambiguous with the shopping function. As a result of being underground, particular interiorities are mainly based on architectural bodies. On the other hand, regarding material, movement, and acoustic qualities the underground space is a spatial component of the

Boulevard. Kızılay Metro Station's underground shopping space with mentioned spatial qualities can be stated as an ambiguous interior in Kızılay.

Table 16 Interiorities and Exteriorities in Kızılay Metro Station (Produced by the author)

based on	Architectural Form	Material	Acoustic	Climate	Illumination	Surrounding Objects	Border Condition	Proportion	Motion	Program
Interiorities	Confined			Protected	Artificial		No visual relationship with exterior			
Exteriorities		Cold Materials	Noisy (Urban soundscape and sellers' sounds)			Dense	Permeable	Spacious	Fluid and Free	Carsı and Metro Station

4.1.4 Path 4: Sakarya Street as an Urban Interior Zone

Sakarya Pedestrian Zone, which has particular types of interiorities and exteriorities, hosts intense urbanite activities in Kızılay. Although the zone has undergone many changes since its design project in 1978, it still plays an essential role in the daily life of urbanites. This chapter will examine Sakarya Pedestrian Zone as a zone-scale urban interior.



Figure 84 Location Sakarya Street. Source: OpenStreetMap, <http://www.openstreetmap.org> (Edited by the author).

Sakarya Pedestrian Zone takes its name from Sakarya Street, where it is located. Sakarya Street starts from Atatürk Boulevard in the west and ends

with Halk Street and TED University Campus in the east (Figure 84). It is between Ziya Gokalp Street and Tuna Street in the north-south direction. Sakarya Street extending in the east-west direction, intersects with Selanik Street, Inkılap Street, Bayındır Street, Mithatpaşa Street, Adakale Street, Atac 1 Street, Sağlık 1 Street, and Halk Street, extending in the south-north direction (Figure 85).

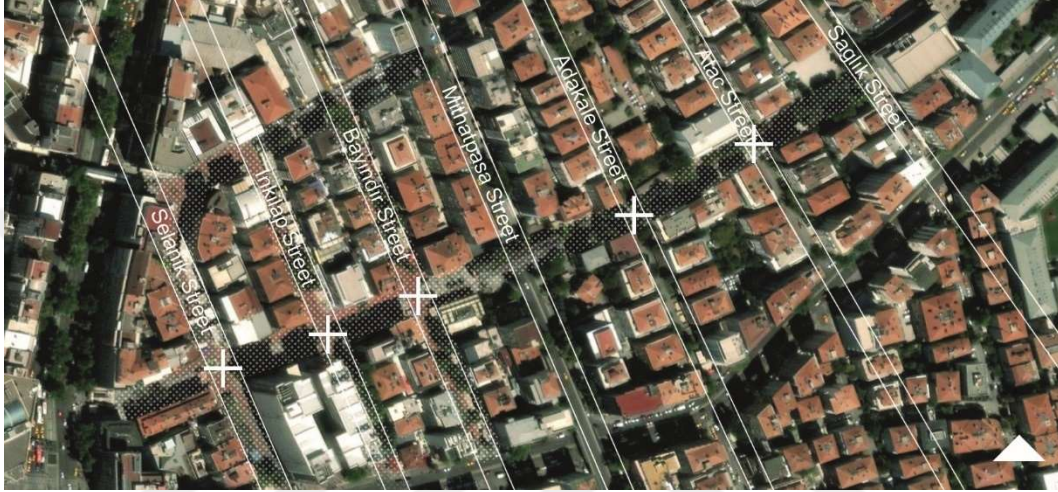


Figure 85 Sakarya Street and Nodes. Source: OpenStreetMap, <http://www.openstreetmap.org> (Edited by the author).

It is necessary to review the history to examine Sakarya Pedestrian Zone. Ankara's development and planning process was carried out within the scope of the Lörcher Plan until the Jansen Plan. The decisions that formed the foundations of Sakarya Street were also taken with the Lörcher Plan (Figure 86). Starting with the 1927-28 Ankara Development Plan Competition, according to Jansen Plan, Sakarya Street has undergone various transformations. Several residential buildings, including private houses and apartments, were built during this period⁴⁴. In the Lörcher Plan, Sakarya Street was not connected to Atatürk Boulevard. One significant revision made with Jansen Plan on Sakarya Street is the connection of the street to the boulevard for walking urbanites and vehicle traffic. Thus Atatürk

⁴⁴Although most of the demolished Sait Bektimur House, Unyazıcı Apartment, Esref Ozand House, Dr. Celal B. House, Ismail Hakkı B. House, and Pasakay Apartment can be given as examples.

Boulevard opened to the green corridor, and the continuity of the walking urbanites' movement was ensured (Figure 87).

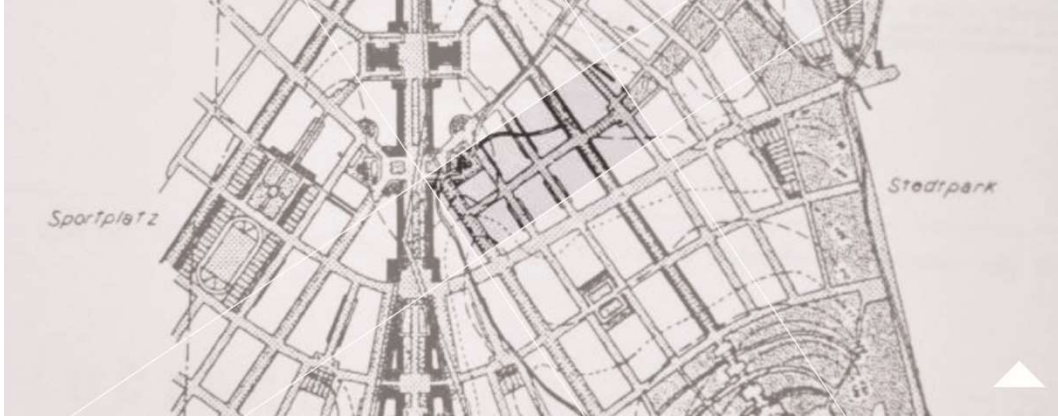


Figure 86 Sakarya District in Lörcher Plan. Source: Nevruz Cınar Ozdil, Henrik Vejre, and Fatma Cana Bilsel, *Emergence and Evolution of the Urban Public Open Spaces of Ankara within the Urban Development History: 1923 to Present* (Edited by the author).



Figure 87 Sakarya District in Jansen Plan. Source: Architekturmuseum, <https://architekturmuseum.ub.tu-berlin.de/index.php?p=79&POS=1> (Edited by the author).

As mentioned before, with the Yücel-Uybadin Plan and Zoning of Floor Order Plan, multi-story buildings were built on Atatürk Boulevard. The Yücel-Uybadin Plan has been criticized for not adding value to the previous plans and for damaging the urban public spaces, which are the spaces of the republic, due to the pressure of economic gains in the region. With Uybadin-Yücel Plan, Kızılay became a significant place of work and commerce. Commercial places and offices started to occupy the upper floors and buildings built for residential purposes. This occupation started from the boulevard and spread to the inner corridors such as Sakarya Street, Tuna Street, and İzmir Street.

With the 24.02.1978 dated decision of the “City Traffic Commission of Governorship of Ankara”, places including Sakarya Street, Selanik Street, Bayındır Street, and Inkilap Street were closed to vehicle traffic for testing purposes. The municipality and urbanites saw the positive outcomes of this temporary situation. Thus with the 06.07. 1979 dated decision, the area called “Sakarya” was closed to vehicle traffic and announced as “Sakarya Pedestrian Zone” (Yetkin, 2004).

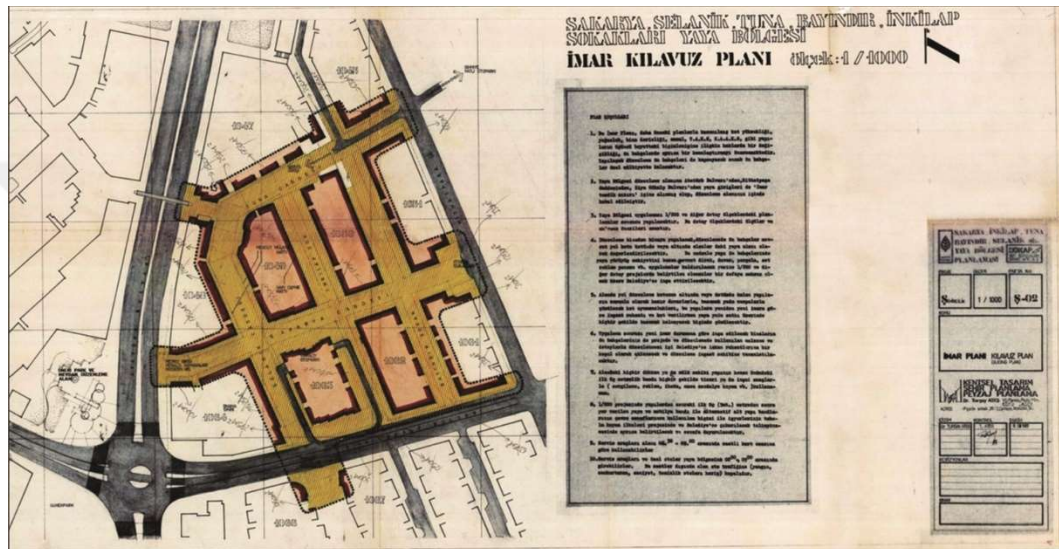


Figure 88 Turgay Ates' Sakarya Pedestrian Zone Plan. Source: Turgay Ates: Ankara Kent Merkezi'nin Fonksiyonel Değerlendirilmesi: Kamusal ve Özel Alanlar, Alış-veriş Mekanları ve Yaya Mekanları, 2013 (Edited by the author).

The pedestrianization of the Sakarya area was first projected by Yalcın-Beate Company in 1986. This project covered Zafer Square, Kumrular Street, Guvenpark, and Izmir Street. Later, this project was canceled, and Turgay Ates' project was implemented instead. Sakarya area, including Sakarya, Selanik, Tuna, Bayındır, Tuna, and Inkilap Streets, was pedestrianized with Ates' project in 1987 (Figure 88). The construction started on April 20, 1987, and was completed on February 05, 1988, without the entire project being built (Ayoglu, 2010). Turgay Ates likened Sakarya Street to a river between Mithatpasa Street and Atatürk Boulevard. He also likened Selanik, Tuna, Bayındır, and Inkilap Sokak to the creeks feeding this river (Ates, 1991). Although the modern urban space design of Ates, which covers a district where urban life is intense, contains many faults and

unapplied ideas during the construction process, it is essential in shaping the current identity of the district.

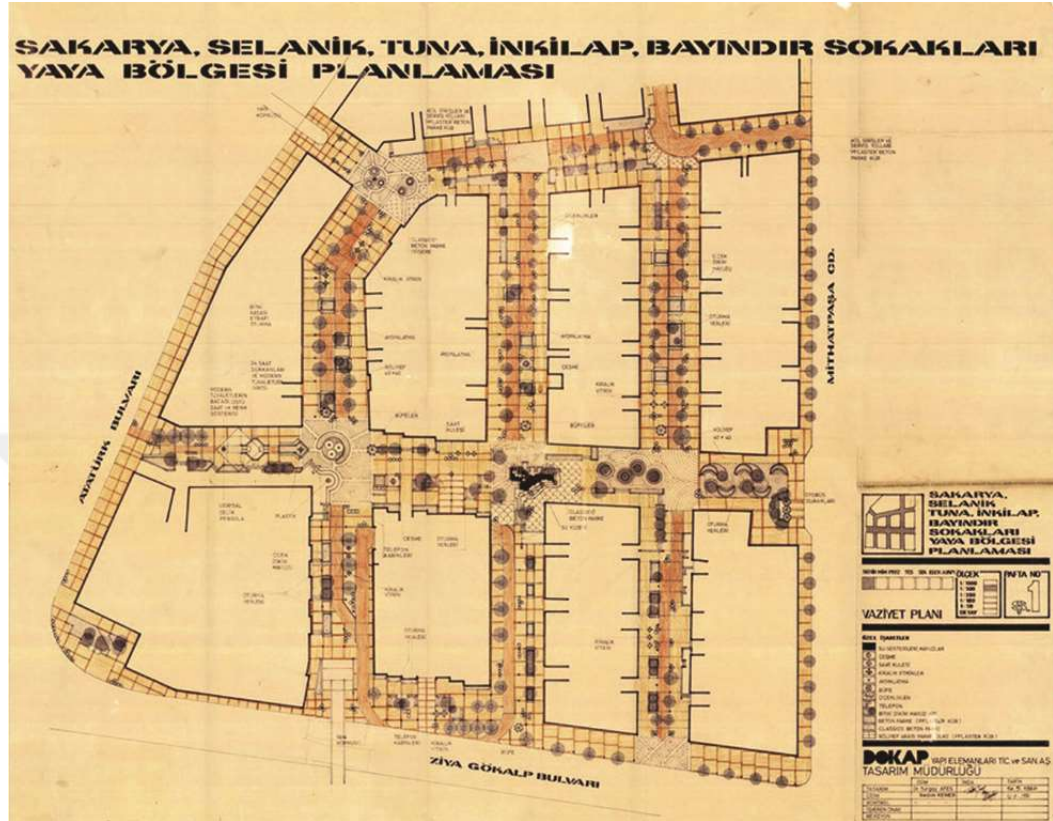


Figure 89 Turgay Ates' Sakarya District Plan. Source: Turgay Ates: Ankara Kent Merkezi'nin Fonksiyonel Değerlendirilmesi: Kamusal ve Özel Alanlar, Alış-veriş Mekanları ve Yaya Mekanları, 2013 (Edited by the author).

The design of Turgay Ates is as an example of urban interior design on a zone scale (Figure 89). In the project, proposals in different scales can be seen, including street stages, pools, lighting units, seating units, rental showcases, flower beds, metal bins, and related details (Figure 90). On Sakarya Street as an urban interior, two segments are noticed. The first of these is the district between Atatürk Boulevard and Mithatpasa Street. The second one starts from Mithatpasa Street and ends with Halk Street and TED University. Ates' proposal focused on and shapes the first segment. He considered the movement of the walking urbanite and aimed to increase the density of Sakarya Street by supporting it with intersecting streets. Showcases were proposed to support the commercial activities in the

district. In addition, urban spaces and urban types of furniture were designed to support the activities of the urbanites.

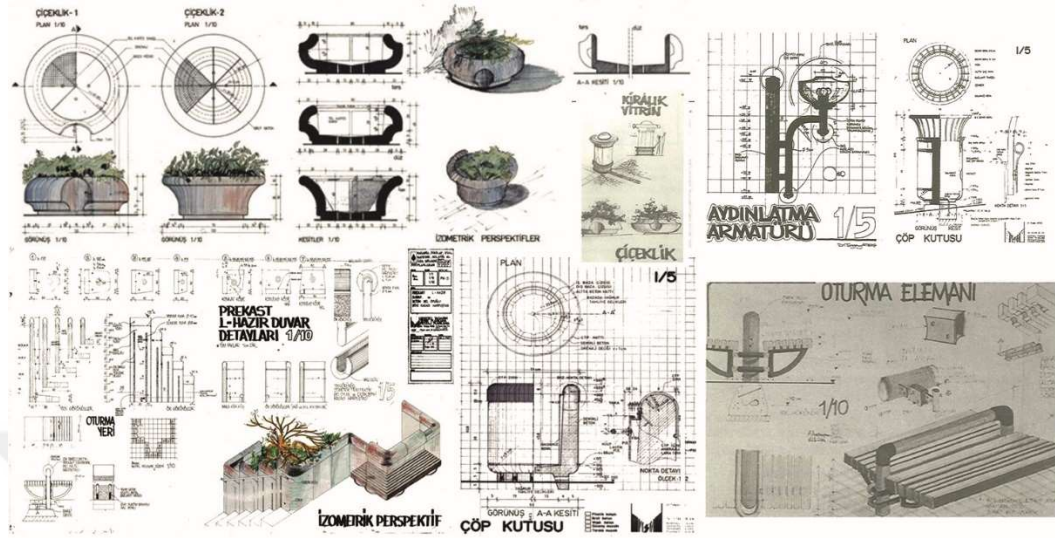


Figure 90 Urban furniture and objects in Turgay Ates' project. Source: Turgay Ates: Ankara Kent Merkezi'nin Fonksiyonel Değerlendirilmesi: Kamusal ve Özel Alanlar, Alış-veriş Mekanları ve Yaya Mekanları, 2013 (Edited by the author).

Although there have been differences and many transformations in the historical process between the design project and the built condition on Sakarya Street, there are still similarities regarding spatial ideas. In the proposal, a metro entrance was designed at the intersection of Sakarya Street and Atatürk Boulevard, considering public transport access to the district. This idea was realized in the following years and supported urbanites' mobility in Sakarya Street. When looking at the plans, the first thing to feel is the change in the material and texture of the ground between Atatürk Boulevard and Sakarya Street. In this way, a space definition was developed in the district thanks to the architectural body and material. The material difference between Atatürk Boulevard and Sakarya Street is still valid today. With the help of material differences, the district separated from the rest. It also affects the walking rhythm of urbanites, and the steps become slow. The material composition, enclosure created by the buildings, and pedestrianization also affect the zone's acoustic quality.

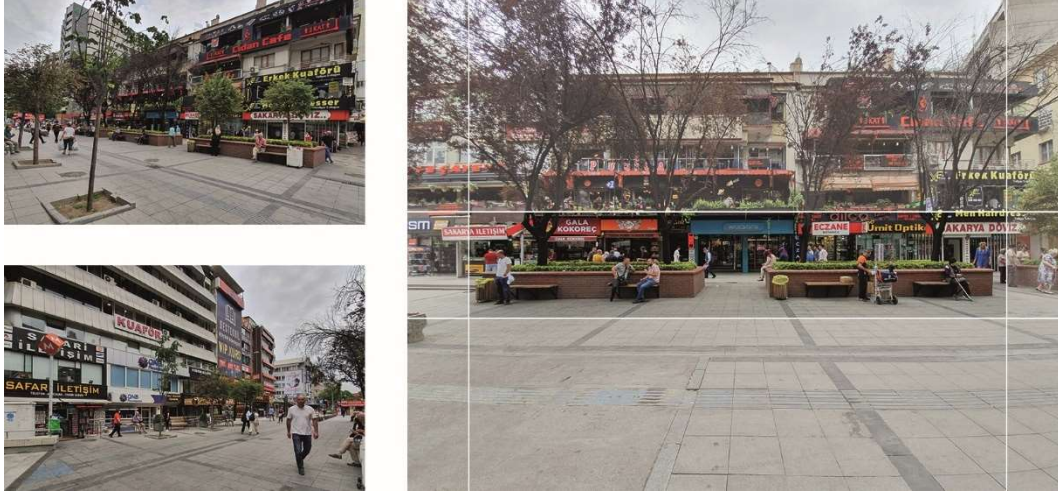


Figure 91 Sakarya Street views. Source: Author's archive (Edited by the author).

It is known that the density of walking urbanites is high in the area between Atatürk Boulevard and Selanik Street due to commercial activities. In Ates' proposal, various urban spaces and furniture support the district's intense urbanite mobility and daily life. The urban furniture and objects specifically designed for Sakarya Street in the design proposal are essential for Sakarya Street's identity. The municipality repeatedly replaces these objects and furnitures with ordinary urban furnitures due to attrition and vandalism. Today the district still offers an interiority based on surrounding objects with the help of these furnitures. In addition, the space definition is strengthened with trees and plant beds on two sides (Figure 91).

Ates designed the intersections of Sakarya Caddesi and Selanik, Inkilap, and Bayındır Streets as nodes and made design proposals for these nodes. In the first node of Sakarya Street, the intersection of Sakarya Street and Selanik Street, he proposed a pool, a sculpture, and seating units around them (Figure 92). Although it is quite different from the design proposal of Ates, a pool and seating units are still placed in the node. With the help of water sounds and urban furniture, the definition of the node is strengthened

(Figure 93). However, the pool also disrupts the movement of the walking urbanite in the zone.

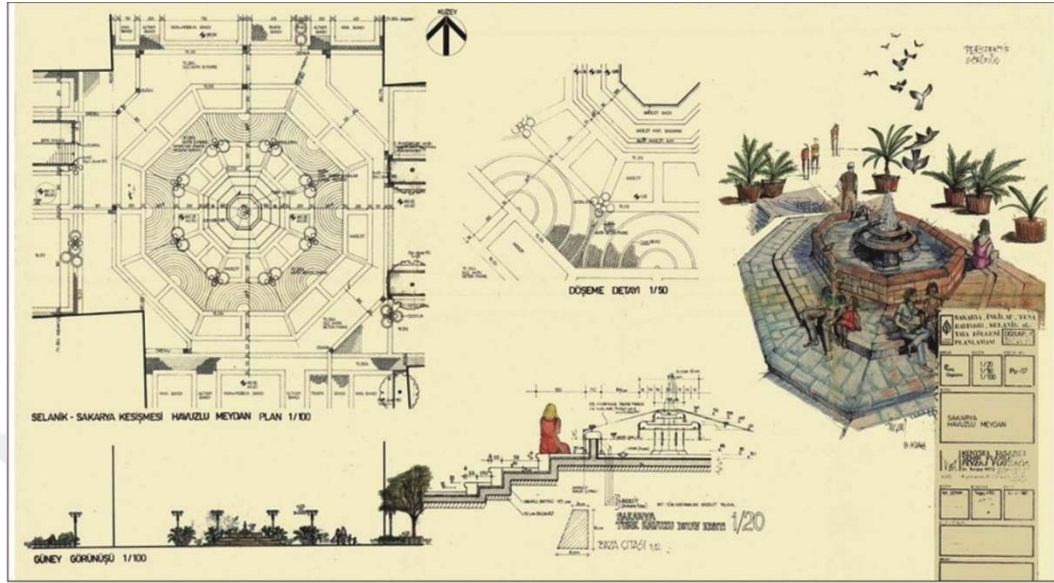


Figure 92 Turgay Ates' proposal for Sakarya Street and Selanik Street intersection. Source: Turgay Ates: Ankara Kent Merkezi'nin Fonksiyonel Değerlendirilmesi: Kamusal ve Özel Alanlar, Alış-veriş Mekanları ve Yaya Mekanları, 2013 (Edited by the author).



Figure 93 Current condition of Sakarya Street and Selanik Street intersection. Source: Author's archive (Edited by the author).

At the intersection of Sakarya Street and İnkılap Street, a very qualified proposal was presented regarding interiority in Turgay Ates' project. This node was defined with the help of ground materials, water, and light. Moreover, music and street theater suggestions were presented on the node. Although there were differences between the design proposal and the built one, it was built and served the citizens (Figure 94). However, it was

removed with the intervention in 2003. Today, the node has no designed quality and has lost its interiorities based on material, illumination, acoustic, surrounding objects, and program.

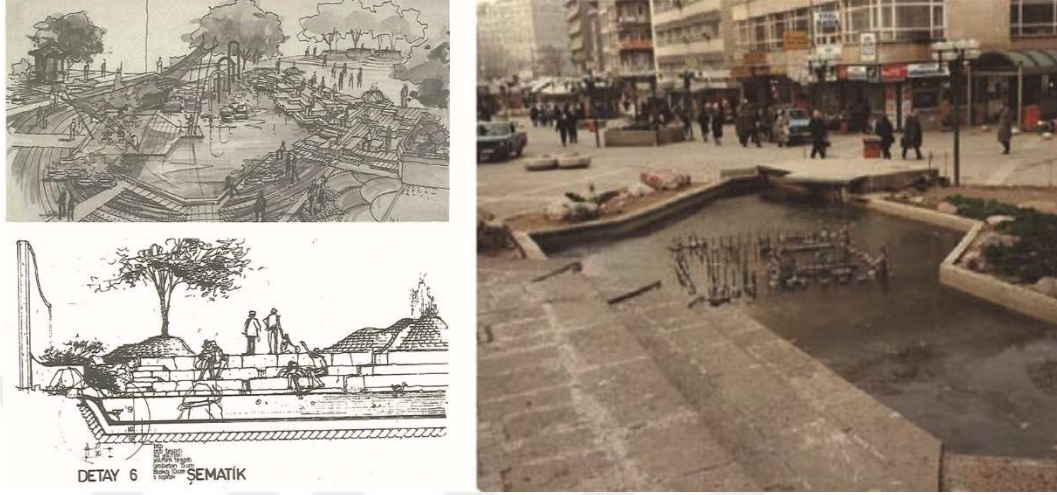


Figure 94 Turgay Ates' proposal for Sakarya Street and Inkilap Street intersection. Source: Turgay Ates: Ankara Kent Merkezi'nin Fonksiyonel Değerlendirilmesi: Kamusal ve Özel Alanlar, Alış-veriş Mekanları ve Yaya Mekanları, 2013 (Edited by the author).



Figure 95 The urban interior room between Inkilap Sokak and Bayındır Sokak. Source: Author's archive (Edited by the author).

The part of Sakarya Street between Selanik and Inkilap Streets can be considered a continuation of the first part. However, this part offers a spatiality of the urban interior room. A transition from zone scale to room scale is made with the help of space defining. In front of the municipality building, an urban interior room is defined with plant beds and trees (Figure 95). The space definition is strengthened with lighting units. The seating

units in the room offer spatiality to urbanites. Different types of interiorities are created in the mentioned area, including those based on architectural bodies, surrounding objects, illumination, acoustic, and proportion. By having these interiorities in an urban space, the room can be qualified as an ambiguous exterior space.

The density of walking urbanites decreases as moving toward Bayındır Sokak. This region does not differ from previous regions in design and materiality. Interiorities based on material, acoustic, and surrounding objects continue in this part. Ates offered a square with stairs for Sakarya Street and Bayındır Street node. The proposal shows that an enclosure and space definition was created with the help of planting and lighting units. In addition to these, the architect designed seating units that were placed on different levels regarding stairs. However, this design was also removed from the district, and the node lost its definition. The last part of Sakarya Street's first segment is placed between Sakarya and Bayındır intersection and Mithatpasa Street. In addition to the seating units and plants, a sculpture is placed on this part. Danish sculptor Jorgen Haugen Sorensen designed the "Tasankara " sculpture for the Sakarya-Selanik intersection. With the redesign of the pool on the node, the sculpture was moved to the entrance of the Mithatpasa overpass (Figure 96).



Figure 96 Tasankara sculpture placed in Sakarya Street. Source: Author's archive (Edited by the author).



Figure 97 Izmir Street overpass and Mithatpasa Street overpass. Source: Author's archive (Edited by the author).

Although the Mithatpasa Street overpass is criticized for damaging urban mobility in Sakarya Street, it can be considered an urban element connecting two Sakarya Street segments. The overpass offers a valid interiority based on architectural body, illumination, climate, and acoustic. However, it does not offer a programmatic interiority compared to the overpass between Tuna and Izmir Streets (Figure 97). The second segment of Sakarya Street intersects with Adakale Street, Atac Street, and Sağlık Street. In this segment, the movement of the urbanite is damaged by vehicle traffic at the intersections. In contrast to the first segment, the second segment of Sakarya Street offers a path with a dense green texture. However, this segment offers no interior condition more than an enclosure (Figure 98).



Figure 98 Views from the second segment of Sakarya Street. Source: Author's archive (Edited by the author).

To conclude, Sakarya Street is one of the crucial urban interior zones in Kızılay and offers a spatiality for urbanites, including shoppers, commuters, strollers, and exploratory walkers. The zone has been reshaped several times since its pedestrianization in 1978. With Turgay Ates' project, the place had a chance to gain an identity as a designed urban interior zone in 1987. However, the project was not realized due to the problems in the municipality's construction process, and the design's constructed part was later removed or changed. Although it is impossible to see traces of the project in some parts, the zone still has particular interiorities that reveal the urban interior quality. By taking into the background of the context and experiences on the site, it can be said that Sakarya District is an ambiguous exterior space with particular interiorities based on architectural body, surrounding objects, acoustic, material, border condition, proportion, and illumination.

Table 17 Interiorities and Exteriorities in Sakarya Street (Produced by the author)

based on	Architectural Form	Material	Acoustic	Climate	Illumination	Surrounding Objects	Border Condition	Proportion	Motion	Program
Interiorities	Enclosures		quiet		Artificial	Urban furnitures and objects in particular areas		Urban room definitions at particular areas		
Exteriorities		Urban Materials		Non-protected	Natural	Sparse	Permeable	Spacious	Freedom	Urban Space

4.1.5 Path 5: Bilge Street as an Urban Living Room

The thesis analyzes Bilge Street as a room-scaled urban interior. The urban interior room is an intermediary space between Atatürk Boulevard and Karanfil Street (Figure 99). Although the street is an exterior space integrated into the boulevard, it contains different interiorities, revealing the ambiguous quality.



Figure 99 Location of Goethe Institute. Source: OpenStreetMap, <http://www.openstreetmap.org> (Edited by the author).

As mentioned above, the street was a path for urbanite and vehicle traffic. With the pedestrianization project of Karanfil Street, Bilge Street became a path for urbanites and a connection road for the car park on Karanfil Street side. However, the ambiguous quality of the street emerged with the Kultur Han building. Kultur Han is a nine-story building located on the plot on and near Bilge Street. A part of the building was also built over Bilge Street. Thus Bilge Street became a covered path or an enclosure with this cantilevered mass (Figure 100).

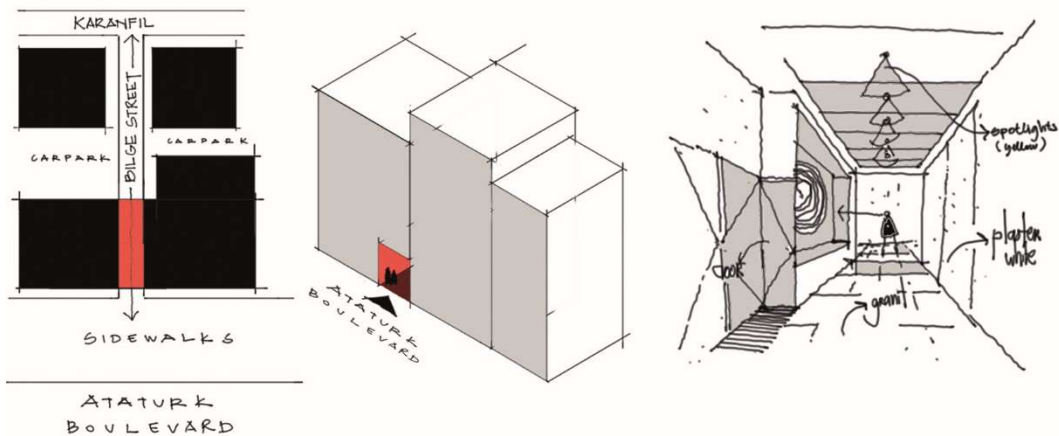


Figure 100 Visual notes about Bilge Street (Drawn by the author)

According to Lynch, the qualities such as continuity and identifiability are functional necessities of the paths. The path's primary necessity is the track's continuity and the material used (Lynch, 1960). The ground of Bilge

Street is covered with granite stone used in the sidewalks of Atatürk Boulevard. The street is open to urbanites' use in all senses. Although it is under the cantilevered part of the building, no architectural element and barrier control urbanites' movement. These spatialities emerge as material-based and movement-based exteriorities of Bilge Street (Figure 101).



Figure 101 Views of Bilge Street. Source: Author's archive (Edited by the author).

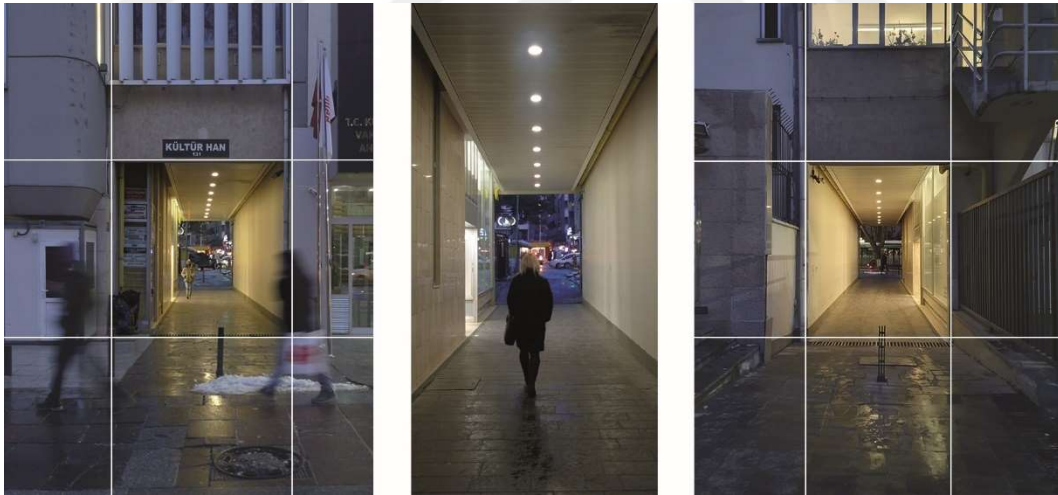


Figure 102 Views from Bilge Street. Source: Author's archive (Edited by the author).

Although Bilge Street is an exterior space, it contains particular interiorities. Firstly, an interiority based on the architectural form is created under the cantilevered mass. The cantilevered mass shapes the street as a covered space and an enclosure. The mass also reshapes the border condition on the plot. The street becomes a part of the building on the ground floor. The enclosure separates the space from the boulevard regarding climate,

acoustics, and lighting. The street has different acoustics and is more silent than the boulevard. It promises a cooler place on hot summer days and a sheltered place on rainy and snowy winter days. The street also differs from Ataturk Boulevard in terms of illumination. The spotlights on the ceiling and side facade illuminate the shady atmosphere.



Figure 103 Galeri Vitrin, Goethe Institut. The drawing on the left is retrieved from Goethe Institute. Source: Goethe Institute, <https://www.goethe.de/ins/tr/tr/sta/ank/glvtrn-2024.html> (Edited by the author)

The most critical factor that enabled Bilge Sokak to be included in the case studies of the thesis as an urban interior room is the Goethe Institut. Goethe Institut has been in Ankara for 66 years, and the institute's center in Kultur Han shapes the daily life of Bilge Street. The institute hosts many cultural activities and exhibitions on the basement floor. Since October 2020, the institute has hosted several artists' artworks in Galeri Vitrin. Gallery Vitrin is a 405x567 cm glass showcase located on the façade of Kultur Han near Bilge Street (Figure 103).

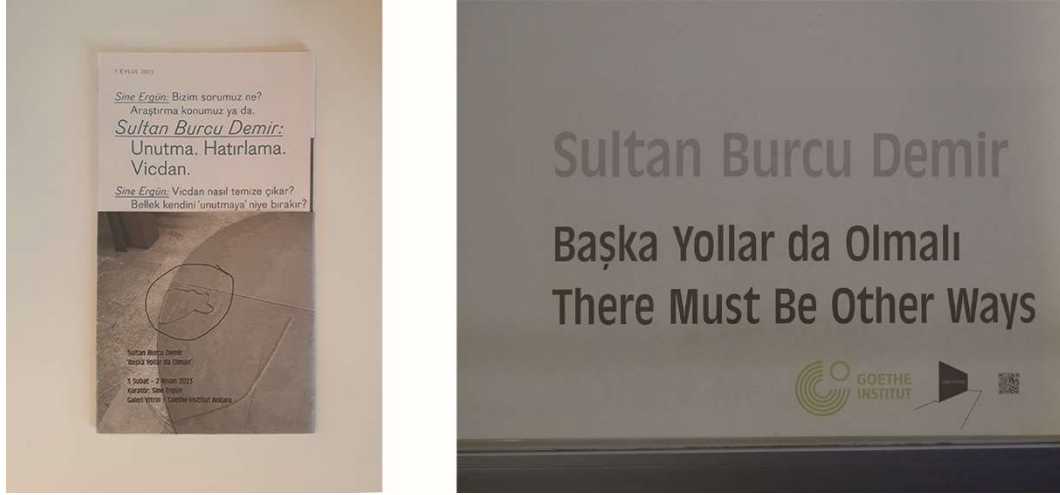


Figure 104 Exhibition hand-out and Galeri Vitrin. Source: Author's archive (Edited by the author).



Figure 105 Opening speech of the artist in the basement floor and the audiences in Galeri Vitrin. Source: Author's archive (Edited by the author).

To experience the temporary situation of Bilge Street, I documented one of the exhibitions in Bilge Street, Galeri Vitrin. Galeri Vitrin hosted Sultan Burcu Demir's "Baska Yollar da Olmalı" exhibition on February 3, 2023, on a snowy evening in Ankara (Figure 104). After the opening speech on the basement floor of Goethe Institut, audiences moved to the street (Figure 105). Bilge Street, an ordinary urban space in daily life, became an exhibition space (Figure 106). Although exhibiting is a function we face mainly in the interior spaces; it was moved to the exterior space. By doing this, an interiority based on the program was created. Thanks to the cantilevered mass, audiences were protected from the cold weather and

snow. With the lighting of the Galeri Vitrin and spotlights on the ceiling, a cozy interior-like atmosphere was created in terms of illumination. There were almost a hundred audiences on the narrow Bilge Street (Figure 106). In addition to the architectural elements, the closeness of the surrounding bodies strengthened the feeling of being in the interior. Thus an interiority based on surrounding objects was created (Figure 107).



Figure 106 The audiences in Bilge Street. Source: Author's archive (Edited by the author).



Figure 107 The audiences in Bilge Street. Source: Author's archive (Edited by the author).

Bilge Street, located under the cantilever of Kultur Han, offers different interiorities and exteriorities to urbanites. With the coexisting of the particular interiorities and exteriorities, the street differs from the rest of Atatürk Boulevard and offers an interior-like atmosphere. Its ambiguous spatiality is based on its unique design and place. In addition to its formal aspects, it offers temporal activities such as exhibitions on Galeri Vitrin. The emergence of the interior-like street is related to the attached building idea resulting from the Uybadin-Yücel Plan on the Boulevard. As a result of the intervention on site, a single and site-specific urban interior emerged on the Boulevard. By experiencing and analyzing these qualities, Bilge Street can be accepted as Atatürk Boulevard's one of the most significant urban interior spaces in room scale.

Table 18 Interiorities and exteriorities in Bilge Street (Produced by the author)

based on	Architectural Form	Material	Acoustic	Climate	Illumination	Surrounding Objects	Border Condition	Proportion	Motion	Program
Interiorities	Enclosure		Quiet	Protected	Artificial			Narrow		Exhibition Corridor
Exteriorities		Urban Materials			Natural	Dense	Permeable		Freedom	Street

4.1.6 Path 6: Object Scale Urban Interior in Karanfil Street

Within the case studies of the thesis, Path 6 covers an area including built-in urban furniture. The built-in urban furniture was constructed at the Ziya Gökalp Street entrance of Karanfil Street (Figure 108). The urban furniture between the stairs and the ramp creates a stopping point on the walking urbanite movement path (Figure 109).



Figure 108: Location of Urban Furniture. Source: OpenStreetMap, <http://www.openstreetmap.org> (Edited by the author).



Figure 109 View of urban furniture. Source: Author's archive (Edited by the author).

As mentioned before, due to the increasing vehicle traffic on Atatürk Boulevard, several streets were pedestrianized to improve walking urbanites' mobility. İzmir Street was the first place pedestrianized by the municipality at the beginning of the 1980s. However, it was suspended due to the military coup regime. In 1986, the areas, including Karanfil, Sakarya, Yüksel, Konur, Olgunlar, and İzmir Streets, were pedestrianized by Ankara Municipality. In 1996, the mobility of the walking urbanite on Karanfil Street was supported by the Kızılay Metro Station and its entrance at the intersection of Ziya Gökalp Street and Karanfil Street. In 2009, the municipality realized a renovation project, including infrastructure

improvements, flooring, urban furniture, and planting (Ozdil, Vejre, & Bilsel, 2019).

In the literature review of the thesis, urban furniture examples were analyzed under the title of object-scale urban interior. However, it is necessary to underline the lack of similar approaches in Kızılay. This situation also prevents experiencing urban interiors on different scales in the district. Most of the urban furniture is built by Ankara Municipality, and information about the designs and the designers is missing. The urban furniture in Karanfil Street is among these designs.

Karanfil Street is a pedestrianized area with stores and restaurants on both sides. The density of the walking urbanite in the area is high as a result of the program of the area. Most walking urbanites reach the area from Ziya Gokalp Street on the north. The density in this access point is also a result of the Kızılay Metro Station-Karanfil Street Entrance. Karanfil Street is on a higher ground level than Ataturk Boulevard. To solve this height, level stairs and ramp for the disabled urbanites were constructed at the north entrance of the area. The urban furniture was also constructed between the ramp and stairs as a separator, plant bed, and seating units (Figure 110).



Figure 110 View of urban furniture. Source: Author's archive (Edited by the author).

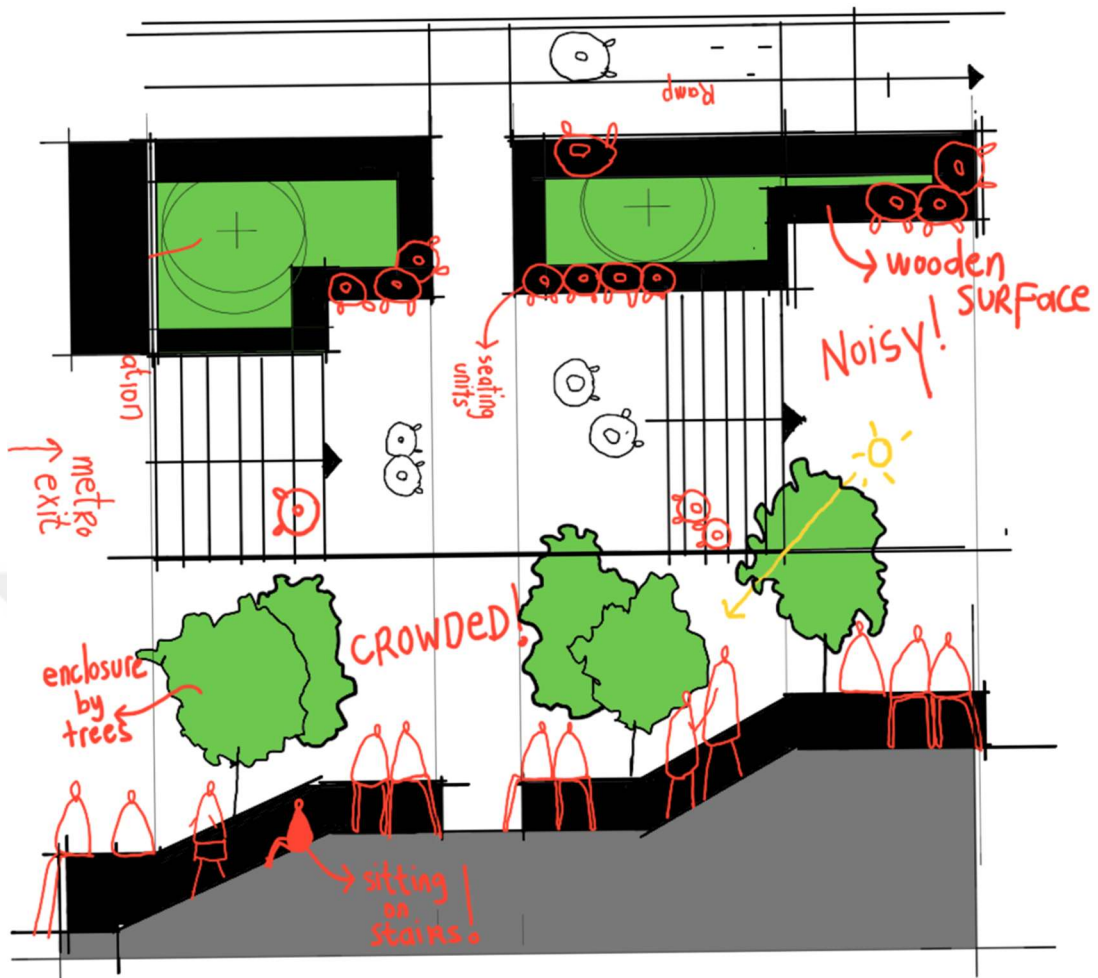


Figure 111 Visual notes about the urban furniture (Drawn by the author).



Figure 112 View of the urban furniture. Source: Author's archive (Edited by the author).

The urban furniture, made of brick, offers seating surfaces on different levels. To create a softer seating object, wooden surfaces are used. With the help of this, an interiority based on material is created. Urban furniture defines an area in dense urban texture. The definition of space is strengthened by the trees in the middle. The trees create an enclosure and cool atmosphere on sunny summer days. This situation can be stated as interiorities based on architectural body and climate. The furniture also defines an area to stop, sit, and observe and creates interiority based on the program (Figure 111).

Table 19 Interiorities and Exteriorities in Karanfil Street (Produced by the author)

based on	Architectural Form	Material	Acoustic	Climate	Illumination	Surrounding Objects	Border Condition	Proportion	Motion	Program
Interiorities	Enclosure	Warm Materials (Wood)		Semi Protected	Artificial			Dense	Stable	Seating Units
Exteriorities		Cold Materials (Brick)	Noisy (Urban soundscape and sellers' sounds)		Daylight	Dense	Openness			

CHAPTER 5

CONCLUSION

Although the architecture discipline advises thinking and producing by breaking the rules and taboos, it builds its own indestructible rules. As a result of spending time in the architecture discipline, the rules and assumptions may become unquestionable. Interior-exterior notions, one of the most used subjects of assumptions, and their relationships are reduced to a border condition issue in architecture literature. As an urbanite, it is possible to experience ambiguous spaces that can not be explained only with interior and exterior notions. However, what are ambiguous spaces: are they interiors or exteriors? Are they intentional, or are they the results of non-designed and fragmentary interventions?

In order to wrap up the discussion, it is necessary to go back to the beginning. As mentioned in the introduction chapter, the interior and exterior relationship was a topic I encountered in Interior Design and Architecture studios during my undergraduate years. Within the scope of the Walking Urbanite project in MAUS, I did plenty of exploratory walks on Atatürk Boulevard and re-encountered with this relationship by entering a space to explore: Kocabeyoglu Passage. While following this interior street, I felt and acted like in exterior, similar to urbanites. Then, I also explored places that I felt and acted like in interior in some exterior spaces, such as Bilge Street. However, I noticed that I could not explain these feelings and situations with the knowledge I had at that time as an architect and interior designer, and the necessity of the research emerged at this point.

As mentioned in the previous chapter, in a conventional sense, the interior means the void within the building's envelope, and the exterior describes what is left of the interior. When a literature review focused on the notions of interior and exterior is done, it becomes clear that these notions have different definitions and scopes in different scales and contexts. What is meant is that the scopes of the notions differ in architecture, interior design,

and urban planning. The problems encountered in the relationship between interior and exterior space on Atatürk Boulevard are based on the issues in the relationship between these disciplines and their closed natures. As a result of this relationship, an interrupted series of spatialities occur in urban spaces. Another reason that these disciplines create is the ocular-centric approach they adopt. Adopting the ocular-centric approach makes designing and understanding atmospheres that stimulate different senses impossible.

The perspective of an architect and an interior designer needs to be revised to understand interior and exterior-feeling spaces and experiences in these spaces. Having an architect and interior designer's skills makes it easy to analyze a space's architectural qualities. However, more than an architect's form-based and ocular-centric approach is required to understand both personal experiences and user experiences. At this point phenomenological approach is adopted to understand the nature of these experiences. Being aware that I do not do phenomenology as a philosopher, I instrumentalize phenomenology within architecture, and Peter Zumthor's Atmosphere theory is applied in this direction. The theory of Atmosphere has 9+3 principles that may not be visible in all spaces with all 12 principles. Hence, the theory and the existing principles should be re-interpreted in each spatial case. The phenomenological approach and Zumthor's principles revealed that the notions of interior and exterior constructed through border conditions must be revised to understand and analyze interior-feeling and exterior-feeling spaces. Evaluation of these spaces has become possible by reconstructing the concepts of interiority and exteriority with the theory of Atmospheres.

Within the scope of the thesis, I experienced and analyzed six paths covering ambiguous spaces as an exploratory walker. The ambiguous case studies were limited to three public interiors, including Kocabeyoglu Passage, Moda Carsısı, and Kızılay Metro Station, and three urban interior

spaces, including Sakarya Street, Bilge Street, Karanfil Street. As a result of the literature review, it is realized that there is false use of the terms: civic interior, public interior, and urban interior. In order to clarify, within the scope of the thesis, the public interior term is used to describe privately owned interior spaces with particular qualities of exterior space: exteriority. The urban interior is used to describe exterior spaces with particular qualities of interior space: interiority.

The case studies of the thesis show the typologies of ambiguous spaces. Moreover, they reveal the reasons behind the emergence of ambiguous interiors and exteriors.

Path 1: Kocabeyoglu Passage results from a non-planned design process and fragmentary interventions on the plot to have more shopping spaces. As mentioned in the previous chapter, according to Jansen's Plan, a street that connected Izmir Street and Ataturk Boulevard was proposed on or near the plot. Two apartments were built on the plot in the following years: Kocabeyoglu Apartment and Toygar Apartment. With the initiative of the apartment owners, the two buildings, which were designed as housing projects, were transformed into interior shopping spaces and offices. It was designed as a passage to increase pedestrian traffic in the interior shopping space. Thus, the Street defined in Jansen's Plan became an interior street, and the interiorization process revealed an ambiguous interior.

Path 2: Moda Carsısı is one the best-composed example of modern interior shopping space in Kızılay. The Carsı has similar qualities to the other examples in Kızılay, such as multiple entrances, vast interiors, and stores based on different product groups. However, Moda Carsısı differs from the other examples of carsı typology in Kızılay. The interior space of Moda Carsısı (upper carsı) is an example of interior and exterior interpenetrations with its terraces and interior spaces. Although the interventions of the store

owners, the Carsı still offers a designed ambiguous interior space to the urbanites in Kızılay.

Path 3: Kızılay Metro Station is an underground public interior space. The vast interior space of the Station is a component of urban space. Although the Station's primary function is transportation, it offers a shopping function on the upper floor. In addition to these functions, the upper floor serves urbanites as a pass-through space under Atatürk Boulevard.

Path 4: Sakarya Street is a pedestrianized zone in Kızılay. The zone became a designed urban interior with Turgay Ates' project in 1987. In the project, the urban interior idea was proposed in different scales, including zone, room, and object. The project was completed in 1988 with several deficiencies. Municipalities, urbanites, and store owners cleared most of the project's traces. Although the zone lost many good qualities of the project, it still offers particular qualities of an urban interior in different scales.

Path 5: Bilge Street is another example of urban interior results from fragmentary interventions on Kızılay. The Uybadin-Yucel Plan adopted an attached building idea, and Bilge Street became a part of Kultur Han. The Street can be named as a street with an enclosure. The covered Street offers particular interiorities and an exhibition place. Goethe Institut transformed the facade of Kultur Han into an exhibition showcase: Galeri Vitrin. With this intervention, the Street became an exhibition hall offering an ambiguous exterior space on Atatürk Boulevard.

Path 6: Karanfil Street is a place that has several urban interiors on an object scale. Within the scope of the thesis, the urban furniture placed in the Ziya Gokalp-Karanfil Street intersection was analyzed. The furniture is constructed on different levels with the help of topography. It offers a place to stop, sit, and observe in dense urbanite mobility. The place's definition

and experience are strengthened with planting, and the atmosphere of the ambiguous exterior is revealed.

To conclude the discussion, this research aimed to understand and analyze the experience of ambiguous spaces in terms of interior and exterior relationships on Atatürk Boulevard. What makes a space ambiguous is the interior feeling in the exterior space and the exterior feeling in the interior space. However, the notions of interior and exterior and their conventional uses in architectural discourse became insufficient during the research. It was realized that mentioned feelings and experiences could not be explained only with architectural knowledge. Grasping the experience and feeling of being in interior and exterior became possible by adopting a phenomenological approach in architecture and re-conceptualizing interiority and exteriority notions.

Within the scope of the thesis, ambiguous spaces are defined through interior-exterior relationships. As a result of reviewing the literature and analyzing the cases, it becomes crystal clear that ambiguity is not limited to the interior and exterior relationship. The emergence of an ambiguous space as an architectural product may relate to politics, economy, and sociology. As a further study, it is necessary to do interdisciplinary research to grasp the different aspects of the ambiguous space concept.

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APPENDICES

1. A Documentation of Loosian Architecture: Moller House and Villa Müller

Loosian architecture is a spatialization of distinctions between interior and exterior, men and women, house owners and servants, and private and public (Heynen, 1999, p. 81). Loos' purpose is beyond simply separating, to construct a spatial order named *Raumplan*. This chapter will focus on the introverted nature of Loosian architecture by analyzing his architecture's essential spatial qualities.



Figure 113 Image on the left: Moller House. Source: Tumblr, <https://tenivision.tumblr.com/post/9813752547/from-adolf-loos-pioneer-of-modern-architecture> (Edited by the author). Image on the right: Villa Müller. Source: Architectuul, <https://architectuul.com/architecture/villa-muller> (Edited by the author).

The hierarchy in daily life corresponds to different spatial atmospheres in Loos' architecture. He responds to the hierarchy in everyday life and the mentioned distinctions with spatial tools. Loos builds spaces with contrasts such as high and low, big and small, dark and light, and private and public. The Moller House (1926-1928) in Vienna and Villa Müller (1928-1930) in Prague are powerful documents for reading the Loosian architecture (Figure 113).



Figure 114 Design Team of Moller House (Edited by the Author).



Figure 115 Location of Moller House. Source: OpenStreetMap, <http://www.openstreetmap.org> (Edited by the Author).

In 1926, Adolf Loos, who was living in Paris, was invited to Vienna by businessman Hans Moller to design a house. Loos and his team⁴⁵ started to work on the design of the Moller House on the parcel located on Starkfriedgasse Street, one of the famous streets of the period (Figure 115).

⁴⁵ Karel Lhota, a professor at the Architecture Department at the Building Trades School in Pilsen and Loos's partner, describes him as "he is not an architect but a building philosopher." (Long, 2017). Behind this definition, Loos' preference for a different representation method lies rather than the architects of the period. Loos does not use architectural drawing techniques to represent the spaces he will design. Instead, he prefers oral or written explanations. In this case, some professionals must transform their expressions into architectural representation methods. Accordingly, Zlatko Neumann and Jacques Groag were involved in the project to run the process (Figure 114).

The house is positioned towards Starkfriedgasse Street on its northern facade. On the south side, it leads to a large garden and landscape.

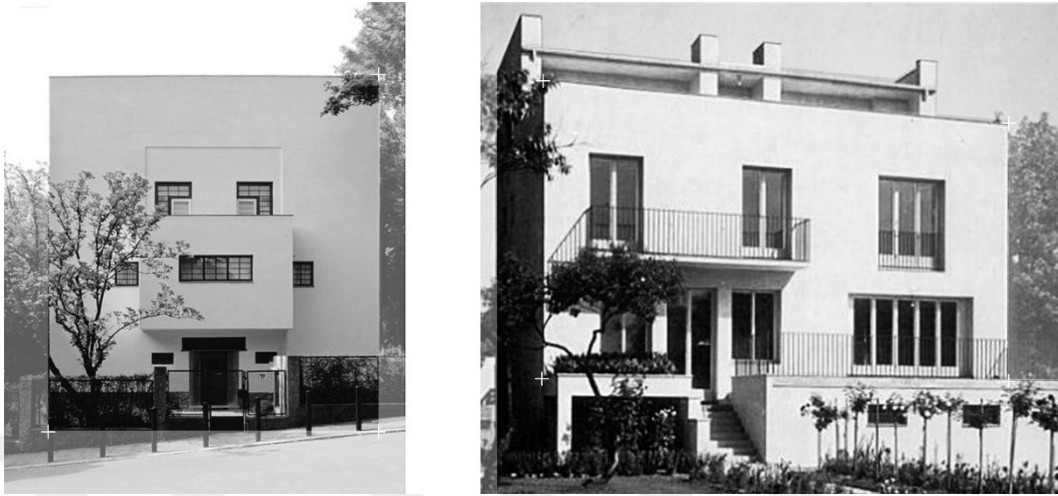


Figure 116 Image on the left: North Facade. Source: Pinterest, <https://tr.pinterest.com/pin/41165784079836183/>. Image on the right: South Facade of Moller House. Source: The Modern House, <https://www.themodernhouse.com/journal/house-of-the-day-villa-moller-by-adolf-loos/> (Edited by the Author).

The facades of Moller House can be grouped into two, public and private. The facade facing Starkfriedgasse Street exhibits a solid and introverted attitude due to Loos' secretive attitude towards the exterior. The house's entrance is made under the white mass that protrudes outward on this facade. The outspoken rear facade, which looks to the garden, is designed with an extroverted approach, unlike the discreet front facade. On this facade, there are large openings (Figure 116).

“The house is the stage for the theater of the family, a place where people are born and live and die.” (Colomina, 1992)

Daily life in Loos' houses has a theatricality. The user's movement has a choreography but no continuous flow. From the house's entrance, the user stops, changes direction, and continues their movement in spatial contrasts (Figure 117). Loos creates the first contrast between the exterior and interior of the house with the help of the light level. A narrow and dark corridor illuminated with artificial lighting welcomes the user at the entrance to the house from the street dominated by daylight. The narrow corridor opens to

the cloakroom, which is six steps high. When the user turns right and goes up the stairs reaches this area. Afterward, the house's living room is called by changing the direction and going up a few steps.

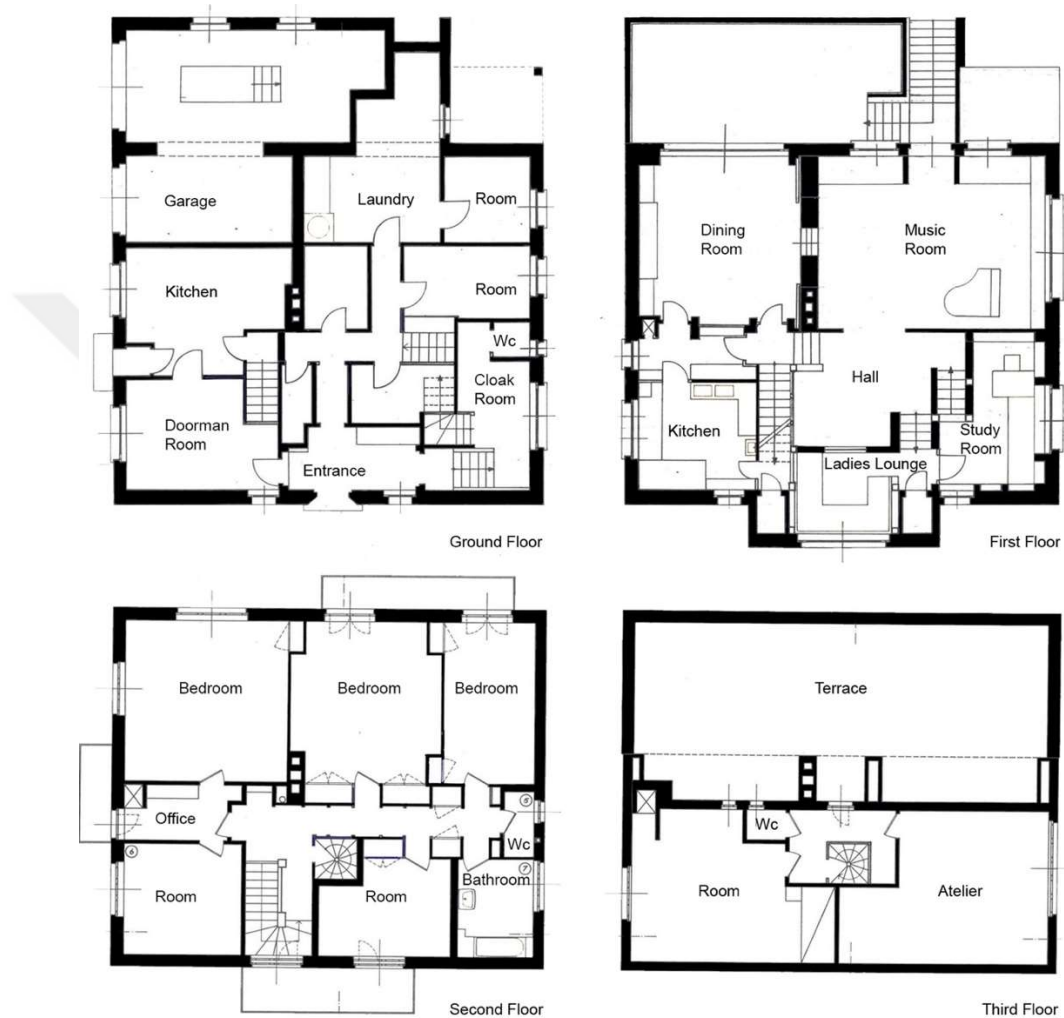


Figure 117 Plans of Moller House (Produced by the Author).



Figure 118 Moller House Cloakroom Staircase (on the left) and Ladies Lounge "Damenzimmer". Source: Hilde Heynen, *Architecture and Modernity*, 1999 (Edited by the Author).

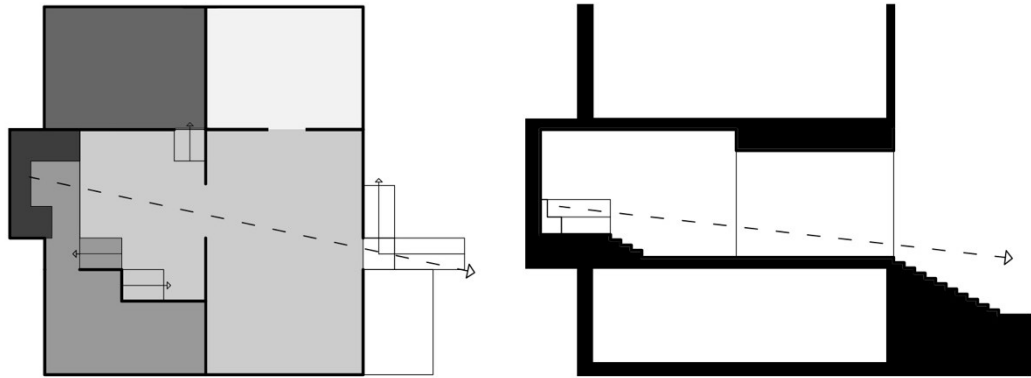


Figure 119 Diagrammatic explanation of lodge-theater relation in Moller House (Produced by the Author).

The house's main hall combines several volumes with different ground levels and ceiling heights. When the user goes up the stairs, they first come across the ladies' foyer, namely *Damenzimmer* (Figure 118). This is the space that forms the protruding mass on the front facade. *Damenzimmer*, which turns its back to the front facade and overlooks the hall from a few steps above, can be interpreted as a secluded space. It is possible to conduct a theater-lodge discussion over this place. There is more here than the interior, which Benjamin defines as "the lodge of the individual in the world theater" (Figure 119). On the south side of the house, some spaces form the stage of the house: the dining room and the music room. These spaces can be depicted as interiors within interiors or rooms within rooms.

His strategies for creating interiors can be seen in the modern shopping places of the 20th century.

There are service areas on the ground floor of the house, the living room and other living areas on the first floor, four bedrooms and a large bathroom on the second floor, and two rooms and a large terrace overlooking the garden on the third floor. Although each room in Moller House has similar geometries, they have different atmospheres. What is meant by the atmosphere in the Loos' houses can be explained with several parameters, such as the use of materials and their relation with the human body, positioning of furniture, and proportions of the spaces, such as different levels of ground and ceilings and relationship of the materials and objects with artificial and natural lightings.



Figure 120 The view of Damenzimmer from the Hall. Source: Wikiarquitectura, <https://en.wikiarquitectura.com/building/villa-moller/> (Edited by the Author).

The sofa used in Damenzimmer has its back turned to the window, and plaid textile is preferred. The choice of materials, the positioning of the couch, and the user's accessories created a cozy atmosphere in Damenzimmer (Figure 120). The dining and music rooms are on the south side, with more oversized windows. Loos selected darker wooden materials in these

spaces. However, with the help of daylight, these spaces have a much brighter and more spacious atmosphere. Although these places have large windows, the positioning of the pieces of furniture and the piano directs the eyes of the user to the interior (Figure 121-122). All these plannings of Loos give the interior space an introverted character. However, Moller House is not the only example of the introverted space concept created by Adolf Loos.



Figure 121 The view of Music Room from Damenzimmer Source: Wikiarquitectura, <https://en.wikiarquitectura.com/building/villa-moller/> (Edited by the Author).



Figure 122: A view of music room from dining room (on the left) and a view of dining room from music room (on the right). Source: Hilde Heynen, Architecture and Modernity, 1999 (Edited by the Author).

Table 20 Space-making Strategies used by Adolf Loos in Moller House (Produced by the author)

ARCHITECT(S) DESIGNER(S)	PROJECT PRODUCT	SPACE ELEMENT	STRATEGY	AIM
Adolf Loos	Moller House	Facade	Different proportions in the openings	1. Creating tension between interior and exterior 2. Directing the user inside towards the interior space
		Entrance	Architectural Body	1. Creating an interiority under the protruding white mass 2. Creating a gradual transition from outside to inside
		Entrance	Levels of lighting	1. To strengthen interiority creating a contrast between interior (dark and artificial) and exterior (bright and sunlight)
		Corridors	Controlling the movement	1. Creating theatricality by stooping, changing direction, going up/down a ladder
		Main hall and its surrounding	Different ground levels and ceiling heights	1. Creating different atmospheres 2. To strengthen the interiority designing rooms in rooms
		Damenzimmer	Positioning of the objects	1. Directing the user inside towards the interior space 2. Creating different levels of privacy in the interior 3. Creating a stage-lodge relationship to strengthen the theatricality
		Hall-Dining Room-Music Room	Using material selection	1. Creating a more domestic atmosphere in hall and damenzimmer by using different textiles 2. Controlling daylight by using a darker material palette in dining room and music room
		Music Room	Posiotining of the objects	1. Directing the user inside towards the interior space with the help of positioning of the sofas

Loos' other signature work Villa Müller is momentous in modern architecture. It was designed for Milada Müllerova and her husband, Frantisek Müller⁴⁶. The villa is one of the best examples of the Raumplan concept, with its compact and interpenetrating volumes in different levels and heights (Long, 2017). Müller House, which is one of the extraordinary examples of modern architecture, drew the reaction of the people of the region during its construction. However, they made various arrangements and completed the construction quickly. The Müller couple and their young daughter Eva started living at the villa in July 1930.



Figure 123 From left to right: Dr. Frantisek Müller, Borijov Kriegerbeck, Adolf Loos and Karel Lhota on the terrace of Villa Müller. Source: Beaudouin Architectes, <http://www.beaudouin-architectes.fr/2017/02/adolf-loos/> (Edited by the Author).

Villa Müller was built on the plot between Stresovicka Street and Nad Hradnim Vodojmem Street in Prague (Figure 124). The two main facades of the house were designed as Northeast and Southwest facades. Similar to Moller House, the facade facing Stresovicka Street is designed with a more extroverted approach, with balconies and large windows. Contrary to

⁴⁶ The construction process of the villa started when the Müller couple moved to Prague. Frantisek Müller hired Czech architect Professor Karel Lhota (1894-1947) to design the estate. Initially, Loos was involved in the project to design the villa's interiors. During the design process, he started to transform the structural system and facade of the villa according to the interior organization. As was done in the Moller House project, Loos always worked with a team who transformed his ideas into blueprints. At this point, Karel Lhota was involved in the process and produced the drawings with Borijov Kriegerbeck, Rudolf Volesky, and Heinrich Kulka (Figure 123).

this inviting approach, the southwest facade was designed with an introverted approach. The house's entrance is located on the southwest facade, which is discreet (Figure 125).

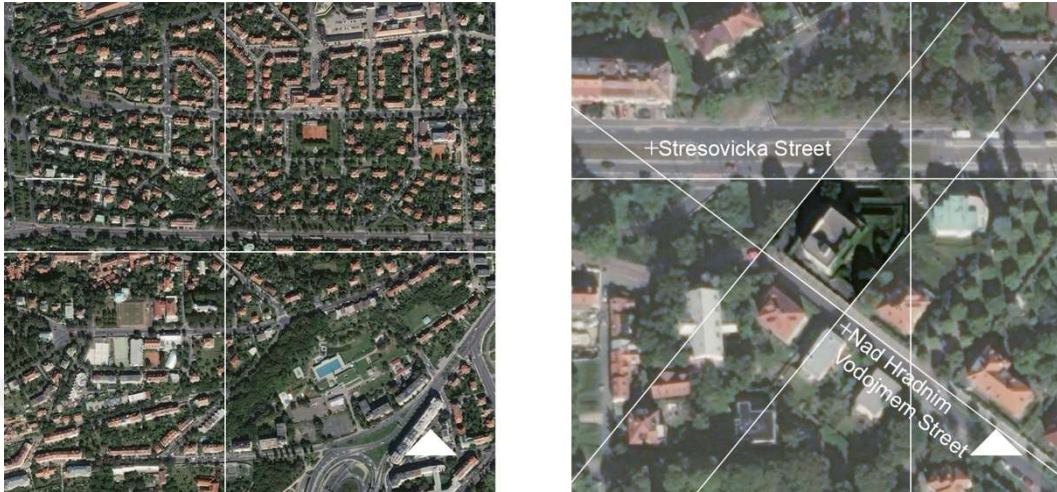


Figure 124 Location of Villa Müller. Source: OpenStreetMap, <http://www.openstreetmap.org> (Edited by the Author).



Figure 125 Image on the left: Villa Müller's Southwest Facade. Source: 20th Century Design, [instagram.com/b22_design](https://www.instagram.com/b22_design). Image on the right, Northeast Facade. Source: Architectuul, <https://architectuul.com/architecture/villa-muller> (Edited by the Author).



Figure 126 Villa Müller's Weather Covered Entrance. Source: CopyRightBookshop, <https://www.copyrightbookshop.be/en/shop/adolf-loos-villa-muller-villa-moller-ga-residential-masterpieces-25/?add-to-cart=196893> (Edited by the author).

“Through a weather-covered entrance, a wind porch, and a small vestibule, by climbing several winding stairs, we enter the hall, which surprises us by its beauty... The hall, the dining room, and the staircase produce an all-embracing spatial effect of unparalleled harmony. The columns and the stepped bannisters of the staircase ascending to the dining room are lined with sublime greenish marble (Cippolino de Salon, Valley of the Rhône), displaying reddish blue and yellow veins. The dining room and study are made from mahogany, the lady’s boudoir is from lemon wood.” (Kulka, 1931, p. 43)

On the primary entrance, travertine material is used (Figure 126). With the help of architectural bodies, material use, and semi-controlled daylight, an interior feeling space and a gradual transition are created at the gate. The wooden door, designed below street level, opens into a corridor. Similar to Moller House, an interior-exterior contrast is created with the help of lighting at this point. This time the difference is made even stronger by the emerald green cladding used in the narrow corridor (Figure 127).

Villa Müller gives the impression that it was created by putting a series of contrasting scenes in order. The actions of Loosian architecture, such as stopping, changing direction, and the differences in the light level that occur

during the transitions between spaces, create a feeling of going on the stage continuously and push the user to face a theatrical experience.



Figure 127 Villa Müller's Corridor (on the left) and Salon-Cloakroom (on the right). Source: Wikiarquitectura, <https://en.wikiarquitectura.com/building/villa-moller/> Edited by the Author).

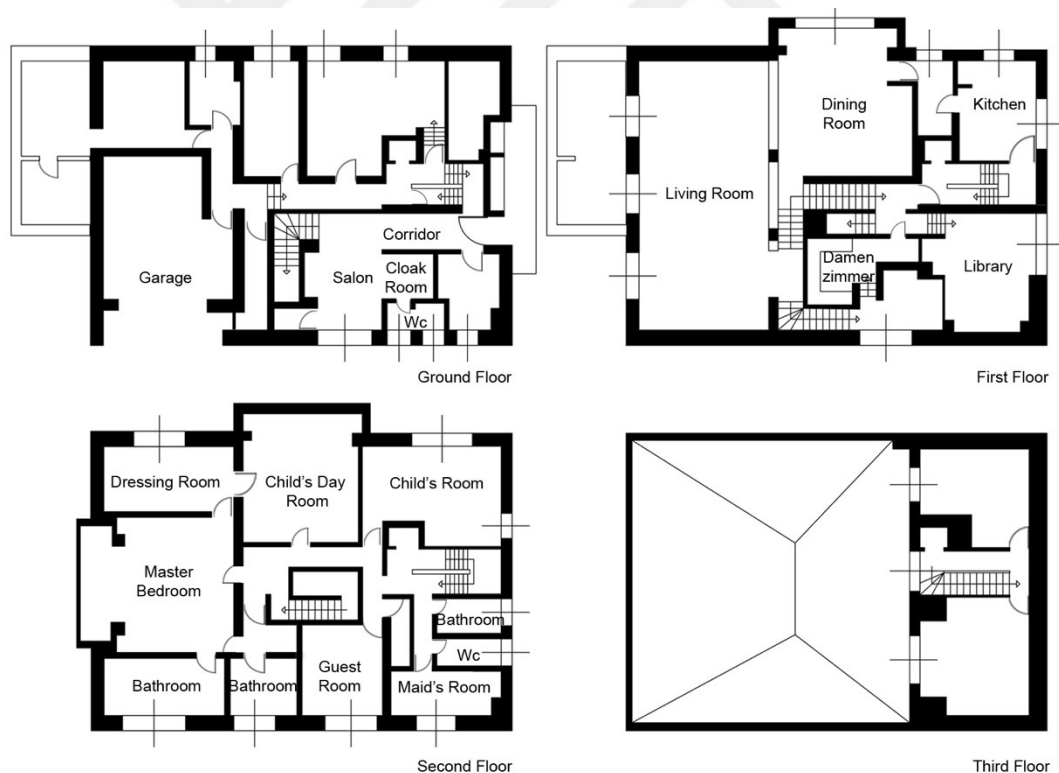


Figure 128 Villa Müller's Plans (Produced by the Author).

The narrow corridor first opens to the salon. There is a seating unit in this area. However, Loos forces the user to change direction to reach the cloakroom. From the salon, it is necessary to go up a few steps using left-

angled stairs to get to the living room. Loos always frames the spaces to increase the theatrical effect in the Villa Müller. The user's first encounter with the living room occurs through two frames positioned one after the other (Figure 129).



Figure 129 Image on the left: Villa Müller's Living Room. Source: Wikiarquitectura, <https://en.wikiarquitectura.com/building/villa-moller>. Image on the right: Encountering with the room through frames. Source: Adolf Loos, adolfloos.cz/en/villa-muller (Edited by the Author).



Figure 130 Villa Müller's Living Room. Source: Tripadvisor, https://www.tripadvisor.com/Attraction_Review-g274707-d1755512-Reviews-Muller_Villa-Prague_Bohemia.html (Edited by the Author).

The living room is enormous: 11 x 5.6 and 4.3 meters high. Large windows face the northeast facade on one side of this living room. On the other side is a wall covered with Cippolino marble (Figure 130). Loos has defined two different zones in the living room. The zones, which have an introverted character, turn their backs to the windows on the northeast facade, that is, to the exterior. When you enter the living room, the sitting units on the right are organised around a fireplace. This area, consisting of a sofa and three armchairs, aims to sit face to face (Figure 131). The other zone is also based on face-to-face sitting. This area has a built-in sofa, two armchairs, and a chair (Figure 132).



Figure 131 Living space around a fireplace. Source: Prague, <https://www.prague.eu/en/object/places/493/the-city-of-prague-museum-villa-muller-mullerova-vila> (Edited by the Author).



Figure 132 Living space around a built-in sofa. Source: Adolf Loos, adolfloos.cz/en/villa-muller (Edited by the Author).



Figure 133 Image on the left: Damenzimmer. Source: Wikiarquitectura, <https://en.wikiarquitectura.com/building/villa-moller/>. Image on the right: Office-Library. Source: Prague, <https://www.prague.eu/en/object/places/493/the-city-of-prague-museum-villa-muller-mullerova-vila> (Edited by the Author).

Behind the Cippolino marble wall of the living room, there are two stairs: one to the damenzimmer and office and one to the dining room and upper floors (Long, 2017). Rooms of different sizes and heights with different functions are positioned behind the living room. On the right side of the stair

are damenzimmer and an office (Figure 133). On the other side, a dining room that has dark wooden cladding is designed a few steps above the living room. The dining room views the living room above the marble wall (Figure 134).

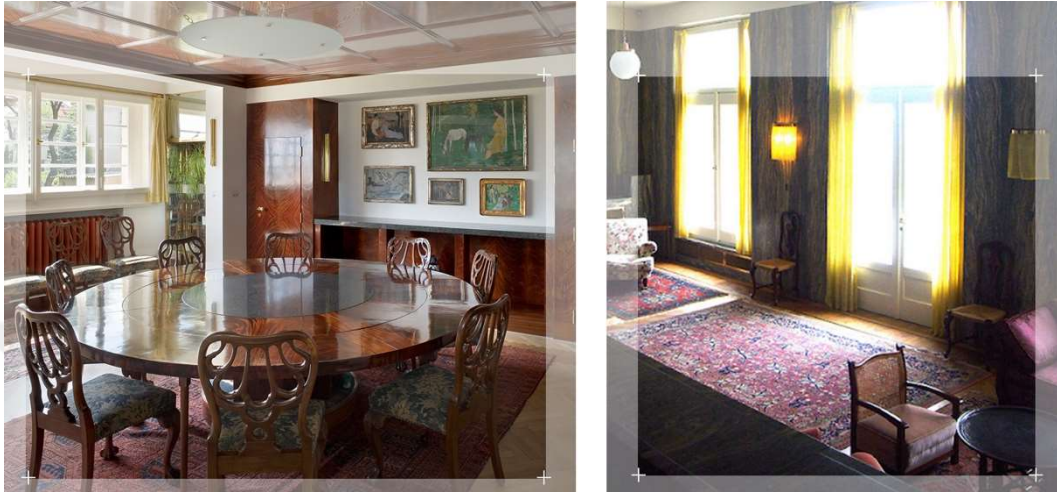


Figure 134 Image on the left: Villa Müller's dining room. Source: Prague, <https://www.prague.eu/en/object/places/493/the-city-of-prague-museum-villa-muller-mullerova-vila>. Image on the right: A view of living room from dining room. Source: Insideinside, <http://insideinside.org/project/villa-muller/> (Edited by the Author).

According to Long, Villa Müller was built on the idea of 3 main zones. The first of these zones is the service zone. The service zone has a kitchen and pantry on the ground floor. On the first floor, there is the service stair and kitchen. The second zone is composed of principal living and entertaining spaces. There are private spaces in the third zone. The areas in this zone consist of bedrooms, a children's playroom, breakfast, and a tearoom on the 3rd floor (Long, 2017). Villa Müller can be interpreted as a solid shell formed by zones and boxes of atmospheres placed on different levels. His architecture is dominated by the idea that space can only be understood through perception. Although Loos uses most of the tools of the atmosphere to create different experiences, the material palette and its use in Villa Müller is dramatic.

Table 21 Interior-making strategies in Villa Müller (Produced by the author)

ARCHITECT(S) DESIGNER(S)	PROJECT PRODUCT	SPACE ELEMENT	STRATEGY	AIM
Adolf Loos	Villa Müller	Facade	Different proportions in the openings	1. <i>Creating tension between interior and exterior</i> 2. <i>Directing the user inside towards the interior space</i>
		Entrance	Architectural Body	1. <i>Creating an interiority under the cantilever</i> 2. <i>Creating a gradual transition from outside to inside</i> 3. <i>Creating an interiority with the built-in bench made of travertine</i>
			Material selection	1. <i>Creating an interiority with the material (travertine) difference</i>
		Corridors	Material selection	1. <i>Creating contrast between interior (emerald green cladding) and exterior (white cladding and travertine)</i>
			Levels of lighting	1. <i>To strengthen interiority creating a contrast between interior (dark and artificial) and exterior (bright and sunlight)</i>
			Controlling the movement	1. <i>Creating theatricality by stooping, changing direction, going up/down a ladder</i>
		Living Room	Architectural Body	1. <i>Framing the daily life to strengthen interiority</i>
			Positioning of the objects	1. <i>Directing the user inside towards the interior space with help of positioning of sitting units</i> 2. <i>Creating rooms in rooms by positioning different furnitures</i>
			Material selection	1. <i>Creating a more domestic atmosphere in living room by using different textiles</i> 2. <i>Using carpet (as ground surface) to define different zones/rooms in rooms</i>
			Levels of lighting	1. <i>Sunlight is filtered with yellow curtains to create a cozy atmosphere</i>
		Damenzimmer	Positioning of the objects	1. <i>Directing the user inside towards the interior space</i> 2. <i>Creating different levels of privacy in the interior</i>
			Material selection	1. <i>Creating a more domestic and feminine atmosphere in living room by using textiles</i>
		Office-Library	Positioning of the objects	1. <i>Directing the user inside towards the interior space</i> 2. <i>Creating triangle between desk and sofas</i>
			Material selection	1. <i>Creating a more formal atmosphere in living room by using dark wood and leather</i>

To summarize, especially the housing projects of Adolf Loos have become a symbol of the introverted approach in modern architecture. Loos' interiors are refined with almost any exterior quality. His architecture can be considered a reaction to the ambiguity of interior-exterior and public-private. Loosian architecture is vital in establishing various privacy levels in the interior and understanding interior-making strategies. In this direction, his strategies are analyzed, such as positioning the body, level differences, material qualities and use of masks, natural and artificial lighting, and closeness of the bodies and objects. Loos' strategies are not only related to interior-making in interior space. They are also valuable in constructing interiority in urban spaces. These strategies have been noted for use in the spaces examined on Atatürk Boulevard.

2. Strolling in the Le Corbusier's Interiors: Villa Savoye

"The space of Le Corbusier's houses and the space of the histories of Le Corbusier would then have something in common. They are less about enclosure than about the entanglement of inside and outside, less about a traditional interior than about following an itinerary, the enclosure resulting from the collage of fleeting images assembled as the reader moves through too much material, too many images, too many stimuli. An isn't this precisely the experience of the modern city?" (Colomina, 1996, p. 12)

In the interiors of Le Corbusier, it is possible to act like the "flaneur," which sees the metropolis as its home and moves constantly. Although they have critical differences, Le Corbusier's interiors are composed of scenes similar to Loos' interiors. In this chapter, the importance of movement in constructing ambiguous interior and the most concentrated form of Le Corbusier's architecture, Villa Savoye, will be analyzed.

“The house is a box in the air, pierced all around, with a window extending lengthwise...” (Corbusier, 1991)



Figure 135 Villa Savoye Front Facade. Source: 20th Century Architecture, (Edited by the author).



Figure 136 Location of Villa Savoye. Source: OpenStreetMap, <http://www.openstreetmap.org> (Edited by the Author).

Le Corbusier designed Villa Savoye in Poissy for the "Savoye Family: Eugenie and Pierre Savoye"⁴⁷ (Figure 135). Villa Savoye (1929), one of the most important examples of international style, constitutes a solid spatial document for discussing Le Corbusier's architecture's ambiguous quality in

⁴⁷ The house was built for the Savoye Family to escape from the crowded metropolis. In this direction, he designed the house on a large and empty site approximately 30 kilometers from the family's home in Paris (Figure 38).

terms of interior-exterior and public-private. The building is also an excellent example of Le Corbusier's *Five Points of a New Architecture* concept.

At first glance, Villa Savoye can be described as a floating white box in the air. This white box also clearly reveals some symbolic elements of Corbuisian architecture: horizontal (ribbon) windows, pilotis, free facade, and roof garden. Ribbon windows cut the white box in the middle like a sharp knife. It creates a visual interpenetration between the interior and exterior. A tour around the building reveals the spatial ambiguity behind the white walls thanks to ribbon windows. The white box is built on 25 struts called pilotis by Le Corbusier. The white box that forms the ambiguous interior is elevated using the pilotis in a grid organization. Le Corbusier drew back the pilotis from the periphery of the building to draw attention to the box. He also made the load-bearing system and the facade independent of each other with the help of this.



Figure 137 Villa Savoye as a floating box. Source: 20th Century Architecture (Edited by the author).

Le Corbusier uses transparent membranes on the ground floor, and the walls are painted green. As a result, he strengthens the levitation effect of the box, and a sculptural quality is obtained (Figure 137). The organization and the geometry of the ground floor below the white box have emerged due to the automobile movement following the machine-age society. The family reaches Villa Savoye by car from their house in Paris. The car stops in front of the semicircular facade formed by the transparent membrane, and the family gets out of the car and reaches the house. Afterward, the

vehicle goes to the garage around the semicircular facade on the ground floor (Figure 138).

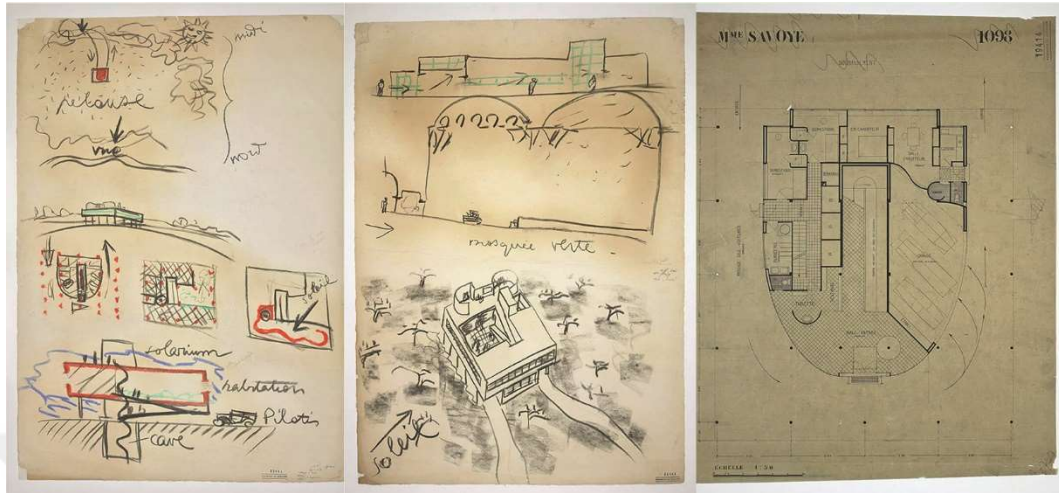


Figure 138 Le Corbusier's sketches and drawings about outside circulation of Villa Savoye. Source: 20th Century Architecture (Edited by the author).

“Corbusier’s houses are neither spatial nor plastic: air flows through them! Air becomes a constituent factor! Neither space nor plastic form counts, only relation and interpenetration! There is only a single indivisible space. The shells fall away between interior and exterior” (Giedion, 1995, p. 43)

The entrance scene to Villa Savoye includes a gradual transition from exterior to interior. The car is first approached over the comprehensive site: nature. Afterward, it passed through the semi-open space designed by Le Corbusier. With the help of pilotis, the exterior space is drawn inside from the periphery of the building. The house's entrance offers an intense interiority based on the architectural body. This ambiguous space can be defined by the Durchdringung notion of Sigfried Giedion. Le Corbusier makes the interior visible from the exterior by using the transparent membrane on the entrance facade (Figure 139). Thus, he made the threshold as blurred as possible.



Figure 139 Membrane facade of the ground floor.

Image on the top left: Source: David Locicero,

<http://dslociceroarchitect.com/2016/01/20/architects-inspiration-the-villa-savoye/>.

Image on the bottom left. Source: Thierry Allard, <https://blog.thal.art/the-villa-savoye-the-new-architecture-by-le-corbusier/>

Image on the right. Source: 20th Century Architecture (Edited by the author).



Figure 140 Ramp and staircase of Villa Savoye. Source: 20th Century Architecture (Edited by the author).

On the ground floor of the Villa Savoye, there is the entrance hall, a garage for three cars, servant and driver rooms, a guest room, and a laundry room. In addition, two different vertical circulation elements connect the floors: the curving staircase and the ramp (Figure 140). Le Corbusier offers visitors different routes to experience the interior from the house's entrance. He gives the visitor a choice, just like in an urban experience. This experience can be interpreted as an effort to make the interior ambiguous. The presence of the ramp is essential in terms of experiencing the interior-

exterior interpenetration in Villa Savoye. The start of the ramp connecting the three floors is located on the ground floor. The visitor, who walks from the ground floor to the first floor via the ramp in the interior, is visually surrounded by two realms: the interior space and the terrace. The ramp continues between the first floor and the terrace outside (Figure 141). Thus, in the daily life sequence, entrance from exterior to interior and exit from interior to exterior occur gradually. The visitor who follows the ramp experiences different levels of interiorities. As a vertical circulation element, the ramp is a crucial tool for creating interior-exterior ambiguity through movement.



Figure 141 Ramp between first floor and second floor. Source: 20th Century Architecture, (Edited by the author).

The semi-public and private volumes on the first floor are organized around the terrace mentioned above, which can be defined as a room without a ceiling. The living room, kitchen, and kitchen terrace are on the northern side of the building, which can be described as semi-public. On the south side of the building, there are bedrooms and a private sitting room. On the other hand, bathrooms are positioned in the middle of these areas, close to the eastern side of the building. On the second floor: terrace, there is a solarium, a roof garden, and a curving wall that frames the sky. In the plan of the house, the way Le Corbusier organized the private-public difference and the gradual transition between these two are visible (Figure 142).



Figure 142 Living room and terrace. Source: 20th Century Architecture (Edited by the author).



Figure 143 Kitchen of Villa Savoye. Source: 20th Century Architecture (Edited by the author).

Villa Savoye's interior is always intermingled with semi-open and open spaces. This holistic understanding of space in terms of interior and exterior is reflected from the house's entrance to the top floor. Villa Savoye is also one of the strongest examples of the *free plan* approach. What is meant by the free plan is related to clearing the interior of the building from load-bearing walls. In this way, the architect can design the interior per the functional requirements and atmosphere without concerns about the structure and materials. The idea of continuous space that Le Corbusier provides between the exterior and the interior is also provided between the volumes in the interior with the help of the free plan. The most striking

example of the spatiality created by the free plan in the Villa Savoye is seen in the living room. Continuity is provided between the living room, the center of the interior, and the terrace, which we can describe as an ambiguous interior, thanks to the large glass surfaces. The continuity between the two volumes is strengthened by the ribbon windows that continue uninterrupted on the facade.



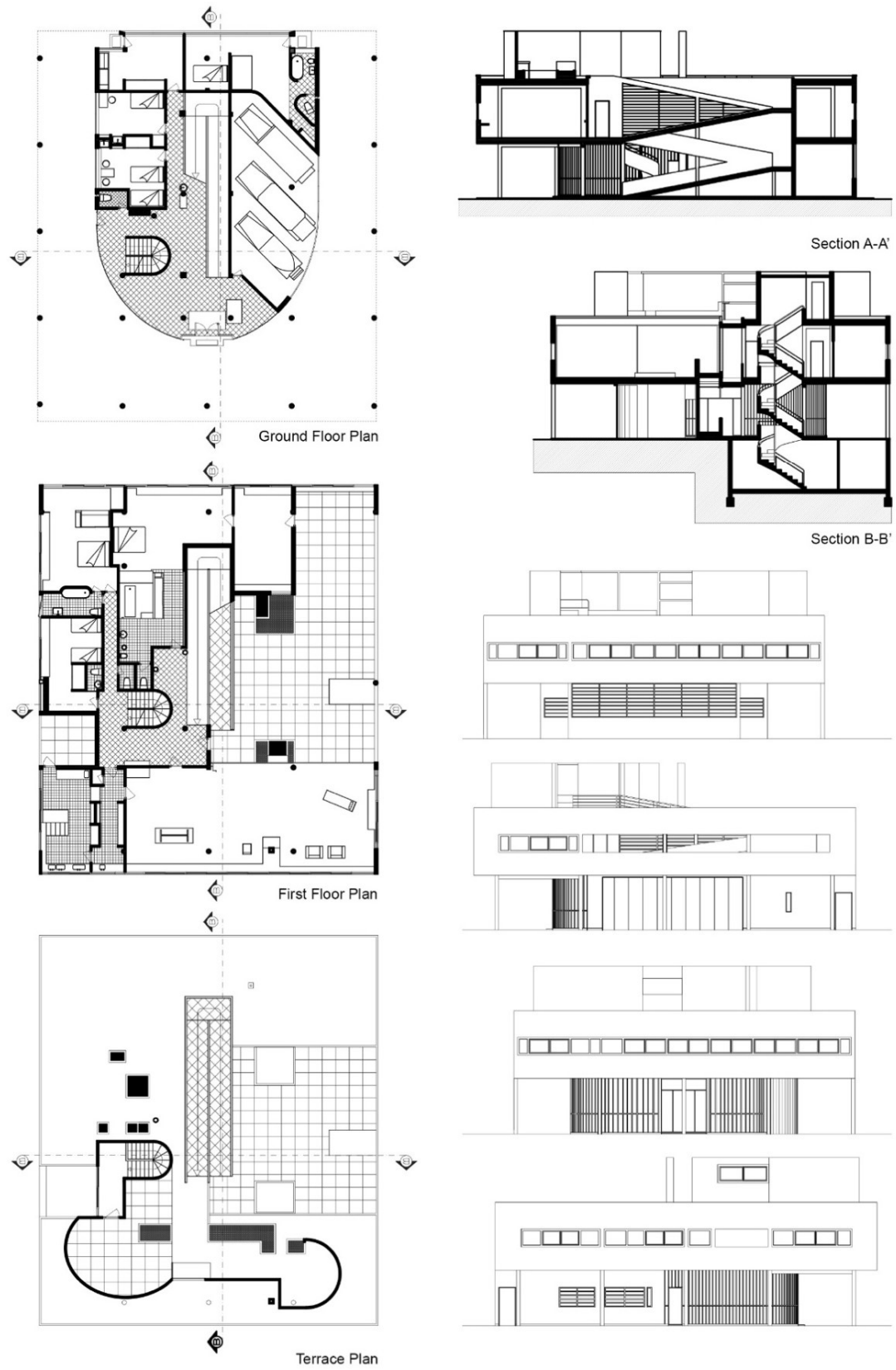


Figure 144 Plans, sections and views of Villa Savoye (Edited by the author).

In previous chapters, the attitudes of modernist architects towards Victorian domesticity were mentioned. Le Corbusier chose entirely industrial materials in Villa Savoye, unlike those used in the conventional domestic interiors. The reinforced concrete structure of the building is combined with glass in the openings. Contrary to the usual wooden floor preferences, ceramic material is used in the interior. Most of the furniture is preferred as built-in. The relationship of the materials used with the structure of the building provides integrity. The aesthetics of materials, which continues in the interior, on the terrace, and the roof garden, makes it difficult for visitors to distinguish between interiors and exteriors.

As a result, Villa Savoye can be described as an essential document for understanding and examining Corbusian architecture in terms of interior and exterior relationships. It is one of the buildings where the idea of "Five Points on a New Architecture" has been concreted excellently. However, what makes the building important for this research is how the relationships between interior-exterior and private-public spheres are handled. Le Corbusier deals with the interior-exterior relationship in the house based on the idea of continuity and transparency. Particular interiorities and exteriorities coexist within the building's perimeter. The house offers a holistic ambiguous space consisting of private-public and interior-exterior qualities to visitors on the move.

Table 22 Ambiguous space-making strategies in Villa Savoye (Produced by the author)

ARCHITECT(S) DESIGNER(S)	PROJECT PRODUCT	SPACE ELEMENT	STRATEGY	AIM
Le Corbusier	Villa Savoye	Facade	Creating continuous openings: Ribbon windows	1. Creating a continuity between interior and exterior 2. Blurring the border between interior and exterior 3. Directing the user inside towards the interior space
		Entrance	Architectural Body	1. <i>Creating an interiority under the floating white mass</i> 2. <i>Creating a gradual transition from outside to inside</i>
			Material selection	1. <i>Eroding the border between interior and exterior by using membranes</i> 2. <i>Making the mass invisible by using green in the nature</i>
		Corridors	Providing Freedom	1. <i>Providing freedom to the user to stroll and choose as in urban space</i>
		Living Room	Positioning of the objects	1. <i>Directing the user inside towards the exterior space and terrace</i>
			Material selection	1. <i>Creating a anti-domestic space by using industrial material</i> 2. <i>Creating a continuity between interior and exterior</i>
		Terrace	Architectural body	1. <i>Creating an exterior room by removing ceiling/roof</i>
		Kitchen	Positioning of the objects	1. <i>Directing the user inside towards the exterior space</i>

3. A Manifest on Merging the Interior and Exterior Spaces: Barcelona Pavilion

Mies states that “Barcelona Pavilion was the most difficult work which ever confronted me because I was my own client” and “I could do what I liked.” (Rohe L. M., 1959). The pavilion, which German Government wants to reflect German culture in the “International Exposition” in Barcelona, is a milestone in Mies’ career (Figure 145). The pavilion can be defined as a concentration of Mies’ signature spatial qualities.



Figure 145 Barcelona Pavilion. Source: Maciej Jezyk, <https://divisare.com/projects/338931-ludwig-mies-van-der-rohe-maciej-jezyk-barcelona-pavilion> (Edited by the author).

The Barcelona Pavilion does not have a defined program. This situation made it possible for Mies to deal with the building experimentally. In this respect, the building can also be described as a more severe and advanced version of the architectural approach Mies tried in "The Glass Room." In other words, the fluidity of the voids in the interior and the merged relationship between the interior and exterior are tested on an architectural scale. Mies aimed to represent German architecture spatially with Barcelona Pavilion. However, the reason why the Pavilion is one of the subjects of this research is not related to its cultural identity. Mies' Barcelona Pavilion is an architectural test bed where the border between interior and exterior is blurred radically. It can also be interpreted as the embodiment of the blurred threshold space.

The threshold space is formed by combining horizontally and vertically independent planar surfaces. In contrast to a series of closed and introverted room understanding, the pavilion is formed by the combination of different atmospheres which flow into each other. These atmospheres vary in terms of interior-exterior relationships. The pavilion also brings together different atmospheres regarding the relationship between artificial and nature. Creating different atmospheres in the pavilion has become possible with material compositions. The flowing volumes are defined with the help of vertical surfaces made of "Roman travertine, green polished Tinian marble, Vert antique and Morrocan onyx dore with a honey yellow

color” materials and different floor heights (Figure 146). On the perimeter of the building, the levels of continuity between interior and exterior spaces are adjusted with green, gray, and transparent glasses (Krohn, 2014).

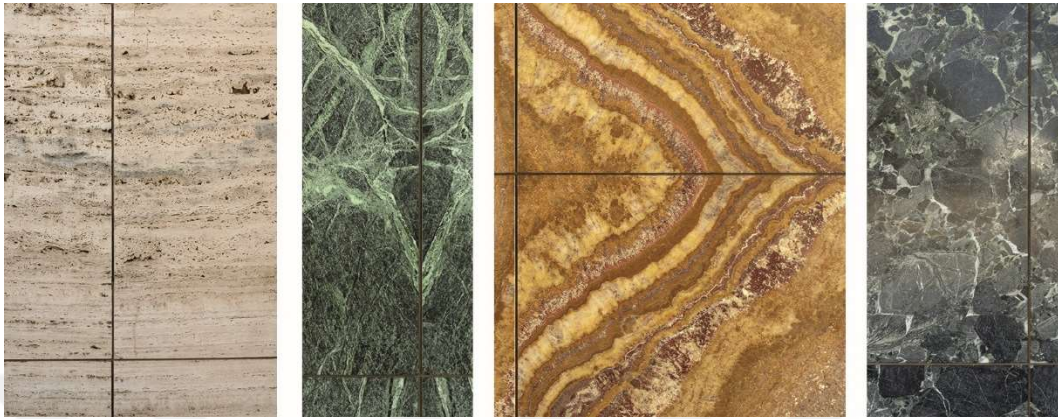


Figure 146 Material palette of Barcelona Pavilion (Produced by the author).



Figure 147 Entrance sequence of Barcelona Pavilion. Source: Cemal Emden, <https://divisare.com/projects/395780-ludwig-mies-van-der-rohe-cemal-emden-barcelona-pavilion> (Edited by the author).

The visitor moves up eight steps from the street level to the entrance of the Pavilion. The glass surface forms and blurs the boundary between the interior space and the visitor following the stairs. This design decision tells the visitor that you are inside the Pavilion even though they are outside. This spatial situation can be defined as interiority based on border condition (Figure 147). In other words, the atmosphere and material composition of the interior are carried to the exterior. This interior-like feeling is strengthened through the visitors' path.

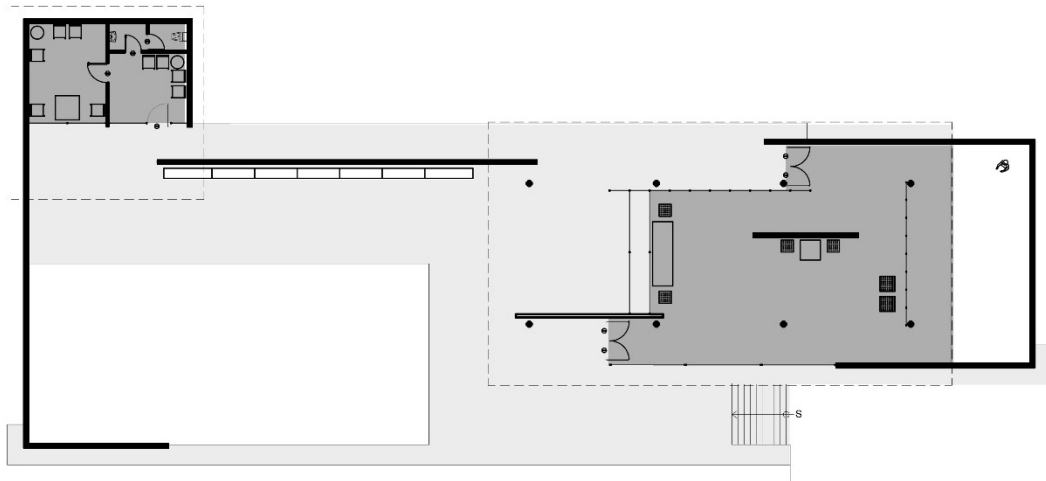


Figure 148 Barcelona Pavilion Plan (Produced by the Author).

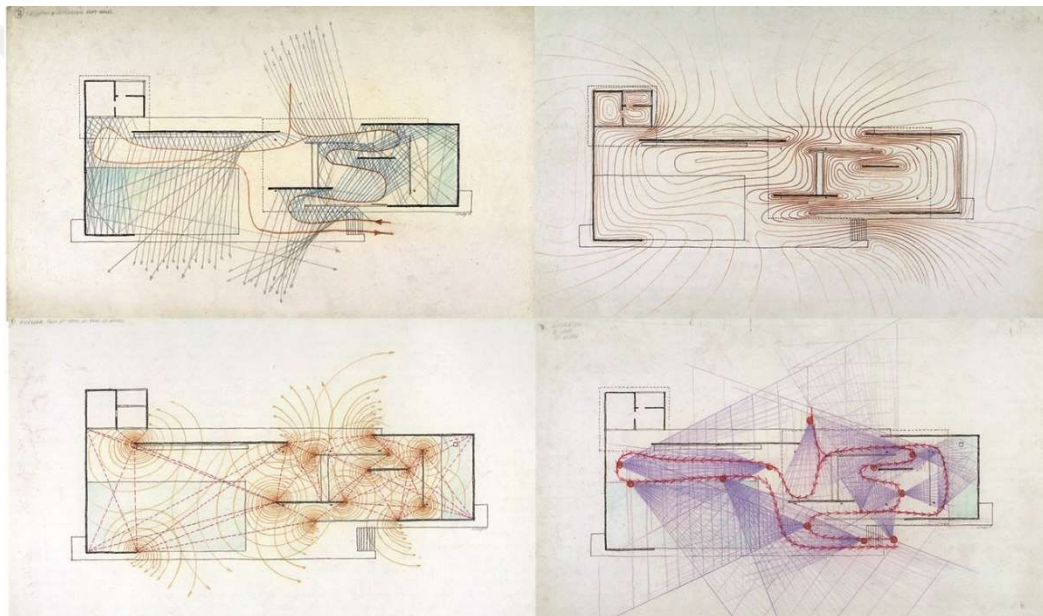


Figure 149 Diagrams by Paul Rudolph: Top left: Circulation & Reflection From Walls, Top right: density and flowing of space, bottom left: circular flow of space at the end of panels, bottom right: circulation and cone of vision. Source: The Paul Rudolph Institute for Modern Architecture, <https://www.paulrudolph.institute/interview-peter-blake> (Edited by the author).

The visitor changes direction and enters the main volume of the Pavilion. The entrance corridor opens to the main volume where the Moroccan onyx dore wall and Barcelona Chairs are located (Figure 150). In this volume, which we can describe as the interior of the Pavilion, the visitor is surrounded by different atmospheres. On the right side of the visitor, a visual relationship with the street is established. On the front side of this volume is a semi-open area where the pool and the sculpture are located (Figure 151).

On the left side is a garden described as an open space. The interior of the Pavilion hosts particular exteriorities, including based on illumination, material, architectural bodies, and border condition.



Figure 150 Main volume of Barcelona Pavilion. Source: Cemal Emden, <https://divisare.com/projects/395780-ludwig-mies-van-der-rohe-cemal-emden-barcelona-pavilion> (Edited by the author).



Figure 151 View of the pool from inside. Source: Cemal Emden, <https://divisare.com/projects/395780-ludwig-mies-van-der-rohe-cemal-emden-barcelona-pavilion> (Edited by the author).



Figure 152 View of the pool. Source: Maciej Jezyk, <https://divisare.com/projects/338931-ludwig-mies-van-der-rohe-maciej-jezyk-barcelona-pavilion> (Edited by the author).

The visitor follows the route toward the semi-open area where the pool is located (Figure 152). Although this space without a ceiling is visually and physically connected with the interior, its atmosphere is differentiated with the help of the architectural body, illumination, and climate. Then the visitor enters the interior again and follows the corridor behind the Moroccan onyx wall. The passage is connected to the open space: the garden. At this point, the visitor experiences a strong contrast between nature and the human-made atmosphere, created by Mies with the help of perfectly proportioned planar surfaces and industrial materials (Figure 153). After experiencing nature, the visitor follows the route, surrounded by the travertine wall and the landscape. At the end of this walk is a closed space: a service core and a bookshop today (Figure 154-155).



Figure 153 Human made and nature contrast in the back garden. Source: Maciej Jezyk, <https://divisare.com/projects/338931-ludwig-mies-van-der-rohe-maciej-jezyk-barcelona-pavilion> (Edited by the author).



Figure 154 View of the big pool. Source: Cemal Emden, <https://divisare.com/projects/395780-ludwig-mies-van-der-rohe-cemal-emden-barcelona-pavilion> (Edited by the author).



Figure 155 Views of the big pool. Source: Cemal Emden, <https://divisare.com/projects/395780-ludwig-mies-van-der-rohe-cemal-emden-barcelona-pavilion> (Edited by the author).

Table 23 Space-making strategies in Barcelona Pavilion (Produced by the author)

ARCHITECT(S) DESIGNER(S)	PROJECT PRODUCT	SPACE ELEMENT	STRATEGY	AIM
Mies van der Rohe	Barcelona Pavilion	Entrance	Architectural Body	1. Creating an interiority with level difference between street and site 2. The effect of the entrance ceremony was strengthened with the stairs and the changes in direction.
		Facade	Material selection	2. Levels of interior and exterior relationship is blurred with green and gray glass surfaces and their juxtapositions
		Main Volume	Posiotining of the objects	1. Directing the user inside towards the exterior space and pool
		Pool	Architectural Body	1. Creating an exteriority with the help of room without ceiling
		Main Volume	Levels of lighting	1. With help of big glass surfaces daylight is brought inside
		Corridors/ Open Rooms	Architectural Body	1. An interiority is created with the help of floating surfaces outside
		Garden	Architectural Body	1. An interiority is created with the help of floating surfaces outside

The fact that the Barcelona Pavilion does not have a program makes it perceived as an entirely abstract space beyond any function. Defining the volumes as interior-exterior or public-private in the Pavilion is challenging in the conventional sense. Mies van der Rohe reveals merged interiors and exteriors that have become entirely ambiguous. Mies' interior-making and exterior-making strategies in Barcelona Pavilion show essential data on constructing interiority and exteriority.

4. A Radical Approach to the Place of Dwelling: Edith Farnsworth House



Figure 156 Edit Farnsworth House facade. Source: Yorgos Efthymiadis, <https://divisare.com/projects/397743-ludwig-mies-van-der-rohe-yorgos-efthymiadis-farnsworth-house> (Edited by the author).

"I hope to make my buildings neutral frames in which man and artworks can carry on their own lives... Nature, too, shall have its own life. We must beware not tho disrupt it with the color of our houses and interior fittings. Yet we should attempt to bring nature, houses and human beings together into a higher unity. If you view nature through the glass walls of the Farnsworth House, it gains a more profound significance than if viewed from outside... it becomes a part of a larger whole..." (Rohe M. v., 1958)

Mies' approach to modern architecture can be expressed with the idea of "almost nothing." Mies is after cleaning the space of all unnecessary elements and ideological references and building the structure only as skins and bones. Mies expresses this attitude with the words "every element to its essence" (Pottgiesser & Ayon, 2019). Perhaps the building that best reflects the essence of Mies' architecture is Farnsworth House (Figure 156). The house is also the most radical and controversial interpretation of the interior as a place of dwelling.



Figure 157 Location of Edith Farnsworth House. Source: OpenStreetMap, <http://www.openstreetmap.org> (Edited by the Author).

Mies van der Rohe designed the house for Dr. Edith Farnsworth in 1951 as a weekend retreat near Chicago. Mies had not achieved a significant reputation in America when he took this job. The weekend retreat designed for one person was an excellent opportunity for Mies to experiment with residential space. The house is built on 7 acres of land by the Fox River. There is a dense tree texture on the north and east sides of the house. On the west side is Fox River Road, and on the south is Fox River (Figure 157). In the project, privacy is provided by the context, not by the building itself.

Farnsworth House is an example of the "skin and bones" idea. This idea indicates the differentiation between the facade and the structural system of the building. The envelope of the interior is mainly made of transparent glass. The structural design is a steel construction independent of the facade (Figure 158). The house was built on two horizontal planar surfaces. One of these surfaces, detached from the ground with steel columns, is used as a terrace⁴⁸. With the help of this terrace, which we can describe as an open room, Mies tells the user that although you are still outside, you are now at home and inside. It is a way of creating interiority based on architectural bodies and material in Miesian architecture (Figure 159).

⁴⁸ The house is raised above the ground because of the context. Although it is an unsuccessful attempt, the possibility of the river rising is considered.



Figure 158 Steel construction of Edith Farnsworth House. Source: Cemal Emden, <https://divisare.com/projects/395780-ludwig-mies-van-der-rohe-cemal-emden-barcelona-pavilion> (Edited by the author).



Figure 159 Edith Farnsworth House's Terrace as an ambiguous interior space. Source: Paul Clemence, Mies van der Rohe's Farnsworth House, 2006 (Edited by the author).

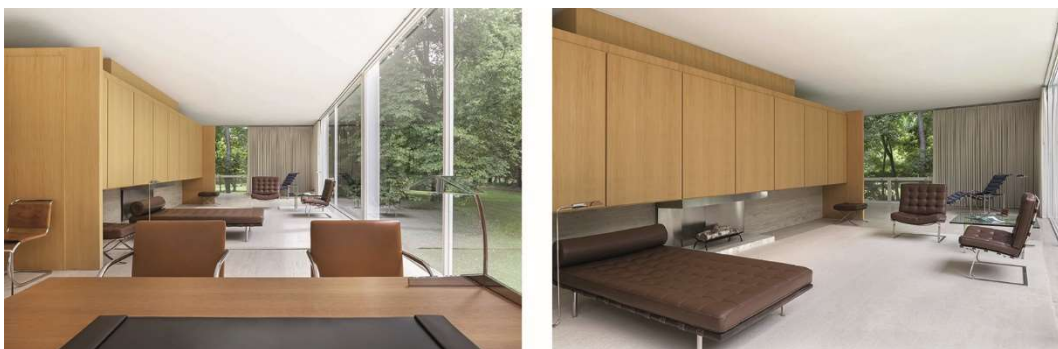


Figure 160 Living area of Edith Farnsworth House. Source: Paul Clemence, Mies van der Rohe's Farnsworth House, 2006 (Edited by the author).

The other two surfaces form the interior volume. Everything left from the white lines and surfaces is glass that provides infinite transparency. The interior is organized around a primavera wooden core placed in the center. The bathroom, toilet, kitchen, and utility room were designed in this core. On the south side of the house, a living area is created (Figure 160). This area has a visual connection with the Fox River. A linear kitchen is on the north side (Figure 161). On the east side, an open bedroom is visually connected with the forest (Figure 162). The center core functionally supports all of the living areas.



Figure 161 Kitchen and dinner area of Edith Farnsworth House. Source: Paul Clemence, Mies van der Rohe's Farnsworth House, 2006 (Edited by the author).



Figure 162 Bedroom views from exterior. Source: Paul Clemence, Mies van der Rohe's Farnsworth House, 2006 (Edited by the author).

The volumes with different functions in the interior are designed as a series of spaces flowing into each other without any separation, just like in Barcelona Pavilion. The borders that may occur in terms of privacy-publicity or functional sense between the interior volumes have been highly reduced. In Farnsworth House, as a single glass-enclosed space, the boundaries in the interiors and the border between the interior and exterior have been made as transparent as possible. As a result of transparency, the user, the house, and nature merge. What Mies does at Farnsworth House is like matting a painting. For the user who is in the interior, the white world of the house works like a mat. It makes nature more valuable and focuses the eye that is in interior on it, making them watch. He also creates the feeling of being on the exterior inside with the help of exteriority.

"I was in the house from morning to evening. I did not know how colorful nature really was. But you have to be careful in the inside to use neutral colors, because you have the colors outside." (Rohe L. M., 1959).

Mies van der Rohe makes clear his purpose for the design of the house with the words mentioned above in the "The Listener" interview. Using neutral materials such as travertine, wood, and white plaster color in the interior is an effort to strengthen the exterior realm. However, what Mies tried to do differs from Le Corbusier's approach. Mies does not intend to frame some images from the exterior. What he is after is to draw and concentrate the experience of the exterior into the interior. Mies explains this idea with the following words "... If you view nature through the glass walls of the Farnsworth House, it gains a more profound significance than if viewed from outside... it becomes a part of a larger whole..." (Rohe M. v., 1958).

Farnsworth House is created by composing white lines and floating surfaces. Mies, in a sense, draws attention to these surfaces. It can also be interpreted as making the border between the interior and exterior even more insignificant, which has been reduced by the glass. Glass skin provides visual integrity between interior and exterior spaces and blurs the

boundary. The dialectic relationship between interior and exterior is often discussed through the windows in Loos' and Le Corbusier's architectures. However, Mies' approach is far beyond openings on a solid surface. Although this is not the aim, it is possible to talk about exhibitionism as a result. The daily life in the interior turns into a reality that is exposed instead of being private. With glass skin, the house ceases to be a secluded and closed space and becomes a part of the public space and nature.

To sum up, Edith Farnsworth House takes attention as a radical approach to the place of dwelling that erodes the border between interior and exterior. Although the house has been criticized for making the interior space a display object, it reshapes the modern domestic space regarding transparency and publicity. With the interpenetration of open, semi-open, and interior space, he offers a total space that hosts particular interiorities and exteriorities.

Table 24 Space-making strategies in Edith Farnsworth House (Produced by the author)

ARCHITECT(S) DESIGNER(S)	PROJECT PRODUCT	SPACE ELEMENT	STRATEGY	AIM
Mies van der Rohe	Edith Farnsworth House	Facade	Material selection	<i>1. Interior-exterior border is eroded by using big glass surfaces</i>
		Entrance	Architectural Body	<i>1. An interiority is created with the help of floating white horizontal surface 2. A level difference is created between nature and floating surface to prevent flood and to strengthen interiority</i>
			Posiotining of the objects	<i>1. With chairs and desk an interiority is created at the entrance</i>
		Living Area	Posiotining of the objects	<i>1. Directing the user inside towards the exterior space</i>
		Bedroom	Posiotining of the objects	<i>1. Directing the user inside towards the exterior space</i>

5. A Documentation of Parisian Arcades: Passage de Panoramas

Walter Benjamin mentioned some of the arcades⁴⁹ in Paris to create a context for his work. One of the earliest examples of arcade typology in Paris, Passage de Panoramas, can be analyzed as a document to understand arcade typology.

According to Benjamin, Passage de Panoramas was known at first as Passage Mires. The passage is placed between Montmartre Boulevard on the north and Saint-Marc Street on the south. The building was built for the Duke of Luxemburg, Marechal de Montmorency, in 1704. At the end of the 18th century, the streets of Paris became unpleasant for shopping activities. Several arcades were built during the period, including Passage Feydeau (1790) and Passage du Caire (1799). In 1800 the building was functioned as an arcade by the French Architect Jean-Louis Victor Grisart.

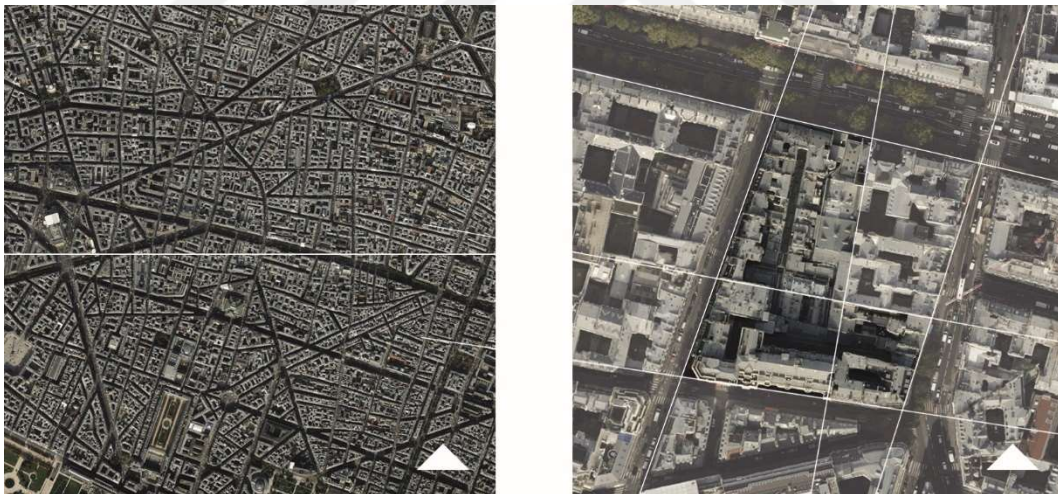


Figure 163 Location of Passages des Panoramas. Source: OpenStreetMap, <http://www.openstreetmap.org> (Edited by the Author).

⁴⁹ Passage des Panoramas, Passage Vero-Dodat, Passage du Desir, Passage Colbert, Passage Vivienne, Passage du Caire, Passage de la Reunion, Passage de l'Opera, Passage de la Trinite, Passage du Cheval-Blanc, Passage Pressiere, Passage du Bois de Boulogne, Passage Grosse-Tete were among the mentioned arcades (Benjamin W. , 2002, p. 33).



Figure 164 Access points of Passages des Panoramas. Source: Maierstorm, https://maierstorm.org/Vampire/index.php/Passage_des_Panoramas (Edited by the author).

As a signature feature of the Paris Arcades, Passage de Panoramas can be described as an interior path within the urban texture. The Passage has five entrances, one on Montmartre Boulevard, one on Rue Vivienne, one on Rue Monmoartre, and three on Rue Sant-Marc (Figure 164). The entrance on the Rue Saint-Marc is also the original entrance of the old residence (Figure 165). On this entrance, there is no door or similar architectural element. The opening of the building strengthens the feeling of continuity between the urban space and the Passage.

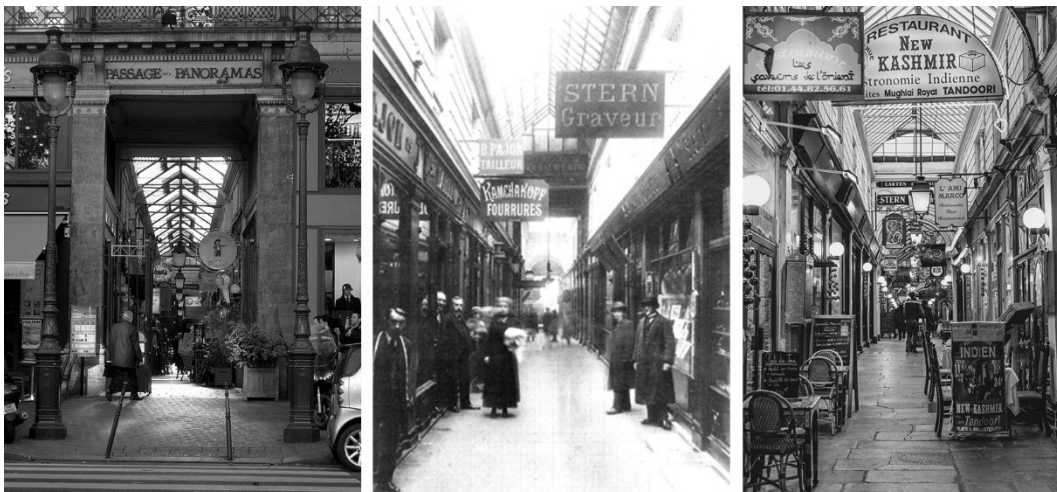


Figure 165 Passages des Panoramas Interior. Source: Wikipedia, https://en.wikipedia.org/wiki/Passage_des_Panoramas#/media/File:Passage_des_Panoramas.JPG (Edited by the author).

On the sidewalks of the Rue Vivienne, stone material is used. This material also continues inside the Passage. With the help of this correspondence between street and interior in terms of material use, exteriority is created. The interior street is covered with rows of shops on both sides and a ceiling made of glass and steel construction. The enclosure height between the stores is high enough to mimic the street atmosphere. The feeling of being in the exterior is also strengthened with daylight. The Passage was also illuminated with gas lamps in 1817.

To sum up, Passage de Panoramas offers an interior path to the Parisians. The interior of the Passage has interiorities based on architectural body, border condition, and climate. On the other hand, it also has exteriorities based on illumination, movement, proportion, material, program, and acoustic. The coexistence of interiorities and exteriorities reveals the ambiguous nature of the Passage.

