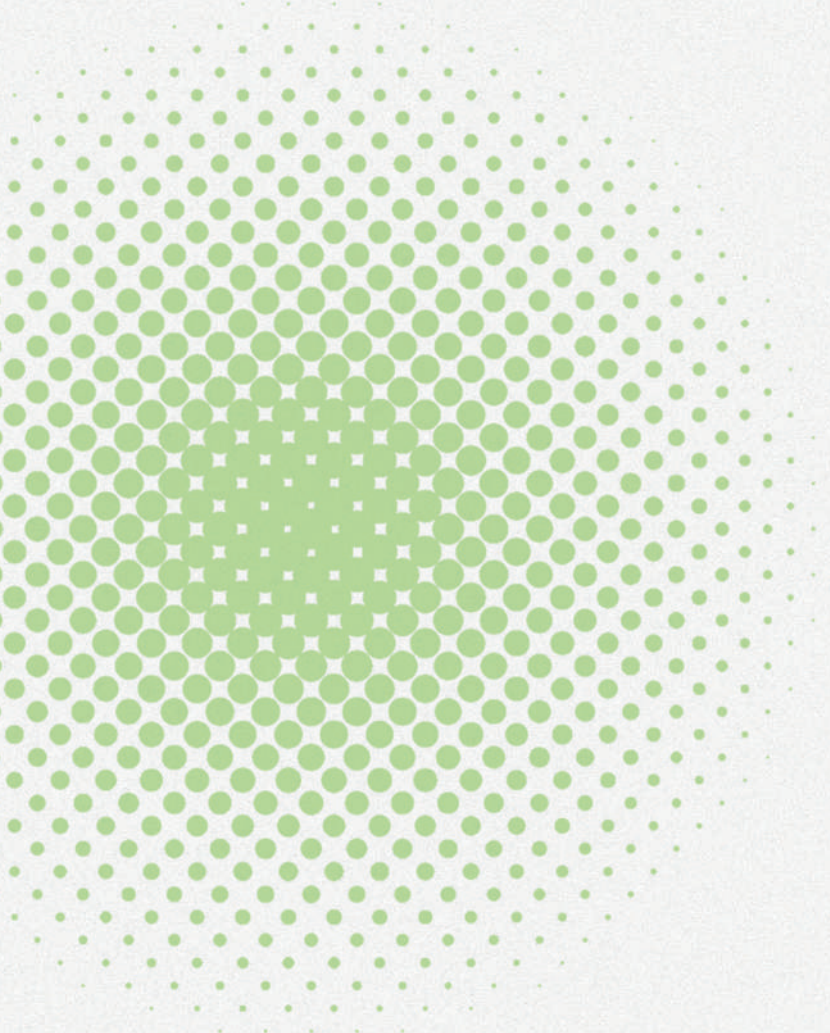


# CURRENT ISSUES IN INTERIORS

Abstract  
Book



**YASAR**  
UNIVERSITY



Department of  
Interior Architecture  
and Environmental Design

INTERNATIONAL SYMPOSIUM

**CII2024**

## CURRENT ISSUES IN INTERIORS

May 08-10, 2024 | Yaşar University

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## CII 2024: CURRENT ISSUES IN INTERIORS SYMPOSIUM

Current Issues in Interiors [CII] 2024 Symposium aims to bring together leading academicians, researchers, students, and vendors to share experiences and research results on several aspects of interior architecture and design, including adaptive reuse for interiors, design and culture, environment and behavior, environmental systems, and technology. Through the submitted abstracts and papers, this symposium targets an interdisciplinary research and discussion environment by taking interior architecture and design as its main focus.

### Track 1: Adaptive Reuse for Interiors

In this track, we aim to bring together researchers from different fields to discuss theory and practice in adaptive reuse of existing buildings and the urban fabric, and to exchange ideas and share experiences. A major research and implementation field in spatial practice is the adaptation of cultural heritage for contemporary uses. The complexity of relations like harmony and contrast that must be established using historical/contextual data makes the redesign of historical buildings very problematic. On the other hand, the rich tangible and intangible data in existing buildings and environments inspire contemporary intervention designs and has encouraged a wide diversity in current design approaches. We welcome proposals covering theory, history, practice, and education of adaptive reuse of interiors.

### Themes

- Current approaches in spatial transformation of historic interiors
- Authenticity of the place in terms of adaptive reuse of architectural heritage
- Social, cultural and environmental sustainability in building transformation
- Memory and identity issues in adaptive reuse
- New materiality of existing spaces
- Impact of narratives and intangible cultural values on design of new interiors
- Cultural heritage and interior architecture education

### Track 2: Design, Culture, Environment and Behavior

In this track, we aim to create an interdisciplinary sharing environment for contemporary research in interiors by focusing on the theoretical foundations of practices of interior architecture and design, and by synthesizing theoretical and practical knowledge through discussion of issues in design, culture, environment, and behavior. Today, research, projects, and applications involving design, culture, environment, and behavior relations have an essential place within interiors. Accordingly, we offer this track to exchange ideas and benefit from mutual experiences. These may include the contributions of design history studies to the analysis of cultural codes, methods of solving interior spaces serving different uses with contemporary design approaches by providing interdisciplinary cooperation, and analysis of new forms of relationship between behavior and space. We welcome proposals covering theory, history, practice, and/or

education regarding expansions and representations of interiors in different disciplines, their solutions in various building types, and their evaluation with current discussions and approaches.

#### Themes

- Cultural codes in relation to interiors
- Interiors in housing studies/domestic interiors
- Specialized topics in interiors: exhibition design, retail design, healthcare design, etc.
- Interdisciplinary nature of interiors: art, product design, graphic design, fashion, photography, cinema, literature, philosophy
- Urban/public interiors
- Educational tools and tactics for interior architecture and design education
- Historical studies of interiors: spatial reflections of pandemics/epidemics in history, history of modern interiors, interior designers in history
- The body, behavior, and space: environmental psychology, perception of interior spaces, design for aging, queer design, etc.

#### Track 3: Environmental Systems and Technology

In this track, we aim to attract researchers wishing to contribute to CII in environmental control, construction and technology. The objective of this track is to establish a collaborative platform that encourages the exchange of interdisciplinary ideas and research related to Environmental systems and technology. In interiors, modern technologies such as artificial intelligence, simulations, and experimental methods are utilized to create more comfortable and innovative spaces. However, the task of designing spaces that are both sustainable and healthier has become increasingly challenging. Furthermore, integrating environmental systems into visually appealing designs has proven to be a complex endeavor. We are seeking for proposals covering interior architecture and environmental control, such as green building technologies, indoor comfort, sustainable interiors, building information technologies, and artificial intelligence in design. Additionally, we encourage proposals related to building components and building information modeling.

#### Themes

- Healthier and safer interiors
- Sustainable interior design, renovations, and green building technologies
- Eco housing, low-energy houses, net zero-energy design
- Passive interior design systems, low-emitting materials
- Indoor comfort; natural lighting, artificial lighting, acoustics, thermal comfort, and occupant wellbeing
- Building components, systems and finishing materials
- Building information technologies and modeling, life cycle and circular construction, automation and robotics, virtual and augmented reality, software development
- Artificial intelligence in interiors

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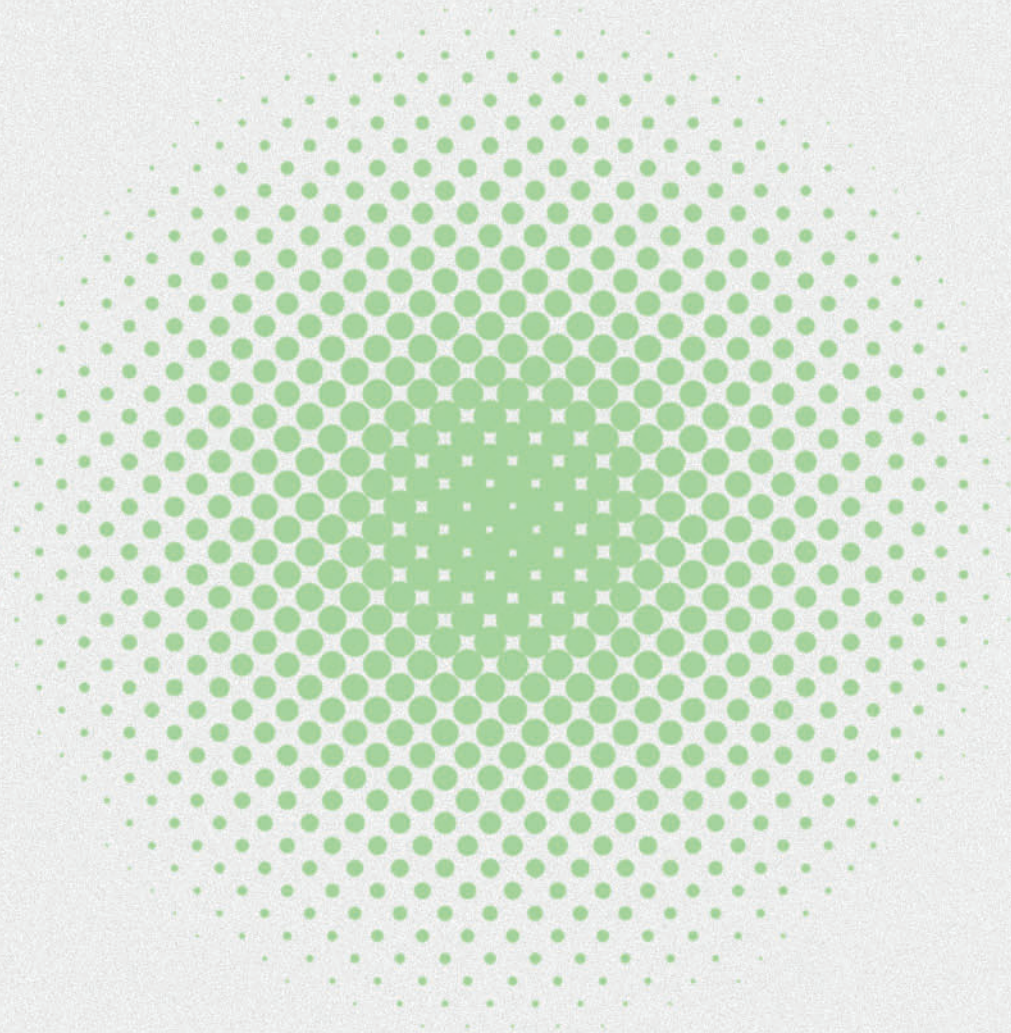
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## Track 1:

**Adaptive Reuse for Interiors**



# ADAPTIVE REUSE: DIFFERENT FUNCTIONS, SHIFTING MEANINGS AND MORAL AFTERSHOCKS

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## Abstract

While many contributors to the emerging research field of adaptive reuse, already acknowledge that an act of repurposing is an act of translation, (re)occupation, recognition, etc., its implications have not yet been ethically scrutinized. This reflective (moral phenomenological) analysis delves into this relation between adaptive reuse, possible shifts in meaning and, though often implicit, moral swell (i.e. eliciting moral debate). The paper draws upon three illustrative cases within the context of adaptive reuse to demonstrate how ostensibly sensible design decisions, particularly concerning the integration of new functions, can trigger moral ramifications. We contend that a crucial aspect of addressing this issue lies in consciously incorporating these moral considerations throughout architectural design processes, research endeavors, and policy formulation.

The Sint-Anna Church's (1853) interior, exterior and surroundings in Ghent (Belgium) are protected heritage and in 2019, after its desecration, the proposal was to transfer the church into a supermarket, restaurant and wine bar. These plans faced heavy protest and several juridical appeals but were eventually permitted by court rule in the spring of 2023. While protestors did not find juridical underpinnings, they morally disapprove the city's value set as the new commercial function goes against a 'dignified' repurposing.

A similarly ambiguous reception was given to Ghent's plan to convert the listed 15th-century Groot Vleeshuis into a public bicycle park and toilets. While the decision about the building seemed well-founded (in terms of cost, maintenance, conservation, use, etc.), the communication of the plan led to a debate, albeit brief, in which opponents questioned the 'appropriateness' of the design.

Our third case, relates to the contemporary treatment of former Indian Residential Schools (IRS, operating from 1890 to 1970) in British Columbia (Canada). In retrospect, these schools seemed to function in a kind of policy of ethnic cleansing. While some are demolished, involving a ritual (e.g. St. Michael's), some are still standing abandoned and unused (e.g. Kamloops), and some were repurposed by the indigenous community (e.g. St. Eugene) but none of these decisions seems to be able to escape moral evaluation.

While it seems evident that new functions also alter their site's meaning, it often seems neither sufficiently acknowledged nor explicated what this alteration implies on the level of meaning and morality. Such decisions, akin to moral deliberation, prompt morally justified reasons as they affect what is relevant, what meanings should endure and what we value. Hence, it is unsurprising that such architectural decisions will face moral criticism (or praise) in the context of adaptive reuse. This paper shows the importance of spelling out these ethical layers in our architectural practice in order to avoid moral aftershocks. In this way, the paper contributes to our understanding of adaptive reuse, and architecture in general, as an inherently ethical enterprise.

**Keywords:** *Ethics of adaptive reuse; Moral phenomenology; Meaning; Heritage; Difficult heritage*



# HETEROTOPIC SPATIALITY AND USER INTERACTIONS IN THE FRAMEWORK OF ADAPTIVE REUSE OF INDUSTRIAL HERITAGE SITES

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## Abstract

The industrial heritage of cities, encompassing production techniques, economy, architecture, and social life, holds historical significance. Preserving the identity of these sites is crucial, positively impacting urban quality of life. "Adaptive reuse" emerges as an effective method, ensuring urban and cultural sustainability by transferring history to future generations. Situated mostly in inner-city areas, industrial heritage sites are viewed as potential integral parts of the city. Functioning as liminal spaces, these sites maintain their role as representations of local cultural identity while creating new shared spaces for communal interaction. This dual nature serves as a part of the local fabric, facilitating daily rituals, cultural representation, and public experiences. This study explores how industrial heritage sites act as heterotopic spaces through adaptive reuse, analyzing interactions among different user profiles. The focus is on the "Museum Gazhane" in Kadıköy, Istanbul, chosen as a case study for industrial heritage. Unlike the built density in the surrounding neighborhood, Museum Gazhane stands out as a public space, incorporating various indoor and outdoor areas like exhibitions, museums, concerts, libraries, cafeterias, and marketplaces. Structured observations using Jan Gehl's techniques were conducted during fieldwork, supplemented by semi-structured interviews with "local users" and "temporary participants" to understand their purposes, frequency of use, and preferred interaction spaces, guided by Foucault's heterotopic space principles. Heterotopias can be operated in completely different functions where Museum Gazhane is an example of an adaptation that carries the social memory to the present day and keeps it alive. Findings reveal the Museum Gazhane as an adaptive reuse example that brings social memory to the present day, sustained by its preference for daily needs by local users. Especially, regular users establish strong behavioral connections between indoor and outdoor spaces, enabling coexistence of diverse

functions. Also, Museum Gazhane, acting as both a liminal and an inner space, ensures urban continuity as local users transit through the area, connecting the site and the neighborhood. While freedom of access facilitates the transit passage, it challenges the principle of "limited access with certain rituals". In addition, temporary events foster suitable environments for group activities, promoting the coexistence of "temporary participants" and "local users". This research underscores the contributions of industrial heritage sites to cities and users through adaptive reuse, serving as a crucial resource for examining heterotopic typology in its interaction with diverse user profiles.

**Keywords:** *Industrial heritage; Adaptive reuse; Liminal spatiality; Heterotopic space; User interaction*

# THE CHARM OF THE RUINS FROM DERELICTION TO REPOSSESSION

**Keywords:** *Industrial buildings; Industrial heritage; Adaptive reuse; Architectural design; Urban revitalization*

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## Abstract

Industrial heritage is an integral part of cultural heritage. The industrialization of Greece during the past two centuries and the gradual deindustrialization that followed in the 20th century left a series of abandoned, sturdy buildings with distinct architectural morphology and interesting typology on the outskirts of the cities. This event resulted in a series of industrial ruins that have become inseparably linked to the city's memory and the productive life of its inhabitants. These ruins are now urgently seeking a new purpose and a different destination. Understanding architecture as a complex and open activity allows for a series of interactions with place, existing buildings, collective and cultural memory, material traces, and the history of the city. Also, the meteoric positioning of architectural practice between a scientific field, an art form, and an aesthetic product gives it the ability to creatively approach other scientific fields by proposing new forms of urban life and habitation. This approach will effectively express collective needs, visions, and sensibilities of the citizens. Architectural conception can aim to integrate the intangible and material remnants of the past in creating new spaces. The synthetic gesture, combined with tools of interpretation, revitalization, processing, and reuse, can creatively transform the existing urban fabric of industrial buildings, reintegrating them into the vibrant life of the city. We study cases where different design processes are employed with a focus on reuse. The aim is the organic reintegration of industrial buildings into the life of the city, either through the total transformation of the interior of the existing shell or through the selective transformation, re-framing, and post-signification of its remaining material traces. This proposal aims to create hybrid, unexpected, and fluid spaces. By introducing alternative methods of integration in the contemporary meta-modern metropolis, these spaces will serve as hubs for new functions, innovative practices for economic revitalization, and new forms of urban cultural life.

# CULTURAL HERITAGE AND INTERIOR ARCHITECTURE EDUCATION: A BIBLIOMETRIC ANALYSIS

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## Abstract

Cultural heritage is defined as physical artifacts and intangible qualities that reflect the identity, values, traditions, art and history of a society from past generations, including assets that should be preserved today and passed on to future generations. Historical buildings, monuments, works of art, traditional practices, languages and rituals constitute cultural heritage. In addition to helping to understand the history and culture of a society, cultural heritage items also have the potential to be a reference for creative solutions as they contain features that inspire the creation of the new.

When the concept of cultural heritage is considered in the context of interior architecture, interior architects can contribute to the preservation of the existing heritage and create rich and meaningful spaces by referencing this heritage in modern space designs. These designs are of great importance in shaping and preserving a society's identity and sense of belonging.

Therefore, emphasizing cultural heritage and providing students with the necessary tools to embrace the responsibility to preserve cultural heritage and carry it into the future should be an essential component of interior architecture education. In this way, interior designers can operate more competently to preserve cultural heritage and enrich contemporary space design.

However, when the literature is examined, it is seen that studies examining interior architecture education in the context of cultural heritage are limited. The main purpose of this study is to examine the relationship between the concept of cultural heritage and interior architecture through bibliometric analysis, to identify the focal points of the

studies addressing this issue, to evaluate the relationship between cultural heritage and interior architecture in line with these findings, and to identify titles that can contribute to interior architecture education.

In the study, common word analysis, one of the bibliometric analysis techniques, was preferred as a method. Within the scope of this method, 524 studies obtained as a result of the search with the keywords "cultural heritage" and "interior design" or "interior architecture" or "interior decoration" or "indoor" in the title, keyword and abstract search options in the Web of Science database were visualized and interpreted with the VOSviewer bibliometric analysis tool.

**Keywords:** *Cultural heritage; Interior architecture education; Interior design; Design education; Bibliometric analysis*



# AN ALTERNATIVE APPROACH IN INTERIOR DESIGN STUDIO EDUCATION: ADAPTIVE REUSE OF RAILWAY HERITAGE

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## Abstract

Today, due to rapidly changing living conditions, the function of existing buildings is consumed faster than before, and buildings with a longer economic life than their function need to be functionally renewed or re-functionalized. The interventional design should ensure that the building fully meets the requirements of contemporary life on the one hand, and on the other hand, establish a relationship between the existing structure and the new function, considering the balance of conservation and use. Since the original function of each historical building, its historical context and the factors shaping its design vary, the values it has and the authenticity to be protected also differ. Since the new design should take certain features from the existing structure, all the tangible and intangible features of the existing structure must be fully understood by the designer and the intervention should be planned accordingly.

New design in cultural heritage structures/environments is one of the important research, discussion and implementation issues in architectural practice due to the complexity of the relationships to be established with historical/contextual data. Due to the fact that the functional transformation process requires interdisciplinary participation, and it is important to address this issue in the interior design discipline, which is the most important and final stage of this process. For this reason, Yaşar University Faculty of Architecture, 'Interior Architecture and Environmental Design Department' RITM (Design and Research Group) studios focus on this topic and works on the re-functioning of different types of heritage buildings with different architectural typologies every semester. Students are expected to develop proposals that conserve and sustain the authenticity of each building and its tangible and intangible values. This paper focuses on the studio processes of remodeling railway heritage buildings such as Alsancak

Gar, Buca Station and its lodging, Kemer Station Hangar (2023-2024 Spring) for new social, cultural and commercial functions. Its aim is to define the values of railway heritage buildings/environments and to investigate how the interventional design that conserves these values should be. In this context, first of all, principal decisions regarding conservation theory are reviewed, and the railway heritage, which constitutes the largest group of industrial heritage structures, is examined. Then, the proposals developed by the students for railway heritage buildings are discussed and evaluated in terms of parameters related to design and conservation. It is thought that such a study will contribute to the deepening of design studio education focusing on the remodeling of cultural heritage.

**Keywords:** *Architectural heritage; Historical context; Interior architecture education; Old buildings-new design*

# DIS/ASSEMBLED. UNMAKING INTERIORS AS AN ADAPTIVE REUSE APPROACH TO INTERIOR HISTORIOGRAPHY

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## Abstract

In interior discourse, the past decades have seen the parallel rise of adaptive reuse (Brooker & Stone, 2004; Plevoets & Van Cleempoel, 2011; Brooker, 2016; Wong, 2017; Brooker & Stone, 2018; Plevoets & Van Cleempoel, 2019; Wong, 2023; S. Stone, 2023) and the 'coming of age' of interior architecture/interior design as a discipline with a distinct body of knowledge and an increased level of research and academization as a discipline (Taylor & Preston, 2006; Klingenberg, 2008; Weinthal, 2011; Brooker & Stone, 2013; Somers, 2017; Marinic, 2018; S. Stone, 2020; Hollis & Stone, 2022). In the light of that parallel development, this paper analyses the intersections of these two developments, firstly in the term interior architecture, and secondly in the notion of interior reuse (Forino, 2025).

Relating to the notion that the role of history reflects architects' and designers' theoretical position (Swenarton, 1987), the second part this paper searches for a more discipline-specific approach to interior history that embraces reuse and bridges the history-studio divide. How can interior historiography reflect the disciplinary identity and incorporate adaptive reuse concepts and strategies in a way that benefits interior education and tomorrow's interior architects and designers? Adaptive reuse is a contemporaneous, and imperative subject, that has a particular relevance for the interior disciplines. The paper suggests that its concepts and strategies should inform the theoretical stance from which interior history is being written, and taught in interior programs. The second part of the paper thus looks for parallels in architecture's historic turn in the late 20th century, addresses history's "ambichronous" role in education (Engel, 2016), and extracts specifically historiographic concerns from the existing interior discourse, especially in relation to interior reuse and interiors as a complex object of historical study.

In a concurrent visual argument, this paper proposes the practice of dis/assemblage, of the creative un/making of visual representations of interiors, as a first small step towards a disciplinary-specific approach to interior historiography. Informed by adaptive reuse theory, this approach is able to address a key characteristic of the interior: its unique status as a spatial assemblage in time – inhabitable, used, ephemeral, and full of things.

**Keywords:** Adaptive reuse; Disciplinary identity; Historiography; Interior education; dis/assemblage

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# LIVING IN CONTEMPORARY ATHENS: ARCHITECTURAL SNAPSHOTS OF 'PLACE' AND 'NON-PLACE' THROUGH SPACES OF TEMPORARY HABITATION

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## Abstract

In modern times, the concept of “place” seems to be in dialogue with the concept of “non-place”, beyond their primarily conflicting position. If we look for this fluidity of “identity” in the contemporary places of temporary residence, then how are the different qualities reflected in the field of design and materiality? That is, how is the concept of “place” captured in the conceptual outline of residence and what is its correlation with the contemporary characteristics of “non-place”? If we consider residence as the temporary habitation of a passing subject (Deleuze’s “groundless”) then, our research will focus on spatial instantiations that will highlight architectural qualities that transcend usual dipoles (‘place’ – ‘non-place’, ‘identity– depersonalization’, ‘character’ - ‘uniformity’, ‘appropriation’ - ‘unsightliness’ etc.) in hospitality areas.

In the context of this search, in addition to the initial theoretical investigation, we will move to the architectural environment of the educational process to focus on design proposals for hospitality spaces in the city of Athens. The rapid touristization of Athens has created the modern trend of converting disparate spaces in terms of tourism (such as offices, shops, former industrial spaces) into tourist accommodation. On the occasion of this practice, we will initially study interesting design transformations and architectural proposals that transform a store space in the city of Athens into a space for temporary accommodation. From the conceptual analysis of the modern ‘residence’ in touristic Athens to the contemporary materiality of specific architectural proposals, the question remains the correlation of the concept of “place” with “non-place”. In other words, the association in architectural terms of ‘familiar’ with ‘unfamiliar’. Based on this description, the main question that will run through our research could be summarized as follows: How can we redesign a pre-existing space, in terms of conceptual and material,

so that it includes the content of the stay and performs also with design-material terms the modern deviations of the concept of ‘place’?

**Keywords:** *Habitation; Place; Non-place; Touristization; Architectural projects*



# ADAPTIVE REUSE OF A MIDDLE SCHOOL BUILDING INTO AFFORDABLE HOUSING: ISSUES AND CHALLENGES

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## Abstract

This presentation will use a case study project to demonstrate a community interactive collaboration between an institution of higher education in the United States and an architecture and design firm specializing in historic preservation and affordable housing projects. Students in the final year of a residential design-focused academic program at a land grant university worked with a team of designers and architects, community officials and a developer on an adaptive reuse project. A local middle school which had been closed due to school consolidations, was still owned by the Town who sought to develop the property into affordable housing which is a much-needed resource in the community. The supervising faculty member worked with the design team to interview community representatives about their needs for support spaces in the building. Universal Design was used to create all aspects of the design for the affordable dwelling units within the ca. 1950 era adaptive reuse project.

This project is the first, in what will be a series of collaborations between students, professionals, community advocates and faculty and was used as a model for developing the process and procedures for these types of projects moving forward. The Case Study approach was used to provide best practices for each phase of the collaboration as well as lessons learned in the process.

**Keywords:** *Adaptive reuse; Affordable housing; Community engagement; Professional collaboration; Residential design*

# REVEALING THE INTERIOR, THE CASE OF THE EX-MONASTERY OF SAN PABLO IN OAXACA

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## Abstract

Oaxaca is located in the Southern area of Mexico, a region where the ancient Zapotec (The Cloud People) and Mixtec cultures flourished. The occupation by the Spanish in 1529 had profound consequences for the indigenous population, still now a majority of the inhabitants of the region. The former Convent of San Pablo, built in 1529 in Oaxaca, was the first convent of the Dominican order founded in the city. From the 1530s until 1757 it served as the parish for the religious indoctrination of the indigenous population and since then this building reflected the complex political and cultural history of the region. The convent was nationalized as a result of the Reform Laws in 1862. Shortly after the expropriation, a section of the building was destroyed by the extension of a street. The rest of the complex was divided and sold, resulting in many uses and additions that compromised its structural integrity and substantially changing the interior. After decades of disrepair and random additions the colonial structure was unrecognizable.

First, this paper will discuss the process of unveiling and revealing the interior. In 2005 the Foundation Hart Helú decided to create a cultural and research center on the site of the former monastery, initiating a lengthy process supervised by The National Institute of Anthropology and History (INAH). The first stage involved historical and archeological investigation and the removal of decades of additions, liberating the original monastery while consolidating the damaged structure.

Secondly, the paper will discuss the final stage, completed in 2012, by discussing the intervention by Taller Mauricio Rocha + Gabriela Carrillo to house the Cultural and Academic Center Ex-Convent San Pablo, dedicated to support indigenous communities in Oaxaca, and the study and preservation of their languages. This stage was based on

the careful articulation of the older convent and the addition of more flexible, reversible, and lighter structures.

Finally, this paper will reflect on the social and cultural implications the intervention had on the indigenous communities of the Oaxaca region. The convent of the XVI century was both physically and metaphorically the implementation of the Habsburg policies on the colonies, based on religious conversion of native populations and the adoption of the colonizer's language. The convent was the instrumentation of empire building. The unveiling of the old interior revealed the potential of interventions that are responsive and appropriate to local conditions and community participation, while being sustainable and socially responsible.

**Keywords:** *Intervention; Indigenous; Craftmanship; Socially responsible; Translation*

# THE OMNIBUS: CONVERSION OF A DERELICT BUS STATION THROUGH THE METAPHOR OF A 'PUBLIC TRANSIT HUB' THAT IS FILM

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## Abstract

At a time where the construction industry razes buildings to the ground to make way for new growth, how do we preserve a narrative of place, identity, and community relevance through adaptive reuse of historic structures? This challenge aims to avoid freezing time via preservation for preservation's sake but rather synthesize existing character with an expansion of companion details, materials, and methods that are derived from a region already familiar to the community. These are the Herculean labors of the Idaho Film Society (IFS), shaping their new home - The Omnibus - from the bones of the former mid-century Bus Depot in downtown Boise.

This structure was recently purchased for a future mixed-use development project. In the meantime, it was generously offered to facilitate the mission of IFS, growing the cultural and practical infrastructure for the film industry in Idaho.

All too often, people lament about the structures that come up in their neighborhoods with no idea of how they got there. The aim is to avoid this happening by bringing the issue of urban redevelopment right to the forefront of the community - inviting them to realize this vision collectively alongside a team of design and filmmaking professionals. IFS is confident that the benevolent chaos of community-driven growth will blossom with tangible opportunities steeped in intangible values, identities, and untold stories. Likewise, the collaborative design-build process reflects this optimism in the power of many hands raising a home for culture.

The organization aims to create a strong enough argument of cultural significance to the key players of this development that they elect to preserve the reused structure as a

cultural beacon that works with their future plans. IFS operates under collaborations by and for a potentially expansive membership, and so the theory of architectural practice incorporates as many citizen experts in its design process and construction as is manageable. Every contributor - from volunteer craftsperson to artist - is the center of another social network and considered a valued stakeholder in fostering meaning and shared value.

Adding a layer to this complex narrative, interior architecture & design students from the University of Idaho are taking on the role of spatial set designers by contributing innovative ideas in the form of a design charrette that will be directly implemented into this project. Collaborative workshops and community-supported design iterations will allow the students to prototype spatial concepts that not only preserve the mid-century charm of the terminal but also enhance its functionality as a space for film. This provides twofold: enriching the real-life experiences for the students while also ensuring that the community's diverse perspectives are woven into the very fabric of the space.

The participatory nature of the project ensures that the space becomes a repository of collective memories, bridging the past with the present. The Omnibus will serve as a dynamic vessel for the expression of local identity, as community members share narratives, traditions, and personal histories that contribute to the tapestry of Idaho's evolving cultural heritage.

**Keywords:** *Adaptive reuse; Community engagement; Intangible cultural legacy; Collaborative design; Film industry Infrastructure*



# RE-FUNCTIONING OF A KHAN BUILDING IN HISTORICAL KEMERALTİ BAZAAR: HISTORICAL AKIN PASSAGE CASE

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## Abstract

Some of the buildings in historical textures, which had important function in the past, can not be kept alive with the same function due to changes in the requirements and conditions of the age. Changing lifestyles and needs necessitate re-functioning. In case in addition to responding to the context, environmental conditions and user needs of the building, it is of great importance to determine the most appropriate function for the architectural identity and physical conditions of the building. Re-functioning should preserve and emphasize the architectural features of the building while making it suitable for current needs and user experiences. The most fundamental condition for the success of the interventions to the buildings that have lost or are about to lose their use is to determine the change of function by considering the mentioned criteria.

Today, Kemeraltı Bazaar is an area with an important building stock in need of a change of function. Kemeraltı is an area where bazaar, warehouse and khan buildings that have developed as a result of centuries of commercial life can be observed intensively. Today, some of the Kemeraltı khans are used for purposes other than their original functions, while most of them are not used primarily due to the change in usage needs and the physical structures that do not allow them to be used in different functions. The most fundamental way to prevent unused buildings from falling into disuse and facing the threat of extinction is to make the right re-functioning decision.

Historical Akin Passage is one of the Khan buildings adjacent to Havra Street in Kemeraltı which was used along the history as a wine production, fig and grape warehouse and finally shoemakers' office building. The investment was made through a long-term rental model by TARKEM and the restoration implementations were carried out by the

Governorship of Izmir. The restoration of the Historical Akin Passage is an example of re-functioning where various stakeholders' ideas are considered, the context plays a significant role in functional decisions, and the results of the surrounding area's needs analysis are considered.

In addition, the fact that the building is located within the Urban and 3rd Degree Archaeological Site which is also listed in The UNESCO World Heritage Tentative List as "The Historical Port City of Izmir" and has an important place within the scope of the restoration project, and the interventions have been shaped accordingly.

Within the scope of this study, the removal of the unqualified additions brought to the historic khan building over time, the basic decisions taken regarding the re-functionalization of the building according to today's and regional needs, taking into account the use of the building when it was first built, and the effect of the modern structure added to the building on the interior space according to the conservation-use balance are examined.

The aim of the study is to preserve the original texture of a registered khan building, to highlight the characteristic architectural features of the building with the interventions made, and to convey the goal of creating an exemplary model for reintroducing it to urban life with its contemporary functions. Within the scope of the interventions made in line with this goal, the effects that the new architectural elements added to the building bring to the interior space are evaluated.

**Keywords:** *Historical Kemeraltı Bazaar; Adaptive reuse of historical buildings; Urban and archaeological site; Re-functioning in historical texture; Contemporary additions to historical buildings*

# CREATING URBAN INTERIORISM AS A MEANS TO INVITE EXCHANGE ALONG THE BOWERY, A GRITTY AND TRANSFORMING NEW YORK CITY AVENUE

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## Abstract

The Bowery in lower Manhattan, New York City, is a hyper-diverse avenue, often defined as an urban zone that divides or connects a series of neighborhoods on either side, each containing their own distinct, overlapping atmospheres. The Bowery runs over 1.5 kilometers (over a mile) and presents an interesting and challenging set of spaces for which to consider how notions of urban interiorism can ignite new street engagement and generate alternative types of public sharing that celebrates and confronts its gritty past and present-future.

Ongoing primary and secondary research on the Bowery, by the author, relate to observing Bowery street culture, and its varied demography (including residents, daily and nightly visitors/workers/students, and tourists); and, investigating the ramifications of its infamous history. Central questions emerged, such as: what distinctive activities have been lost, and gaps formed, over approximately the last century?; how has the character shifted especially starting with increased homelessness and economic inequalities that became prevalent in the mid-2000s?; and, what can interior designers “give” to the Bowery to challenge typical up-scale gentrification, and maintain its mixed personality? These issues became the impetus for offering a multi-faceted, hypothetical, urban interior design problem to Pratt Institute students. As a goal, inviting “alternative types of exchange” was bolstered by the possible needs observed and documented on site; information gained through an interdisciplinary set of readings/films, and visits with local experts (urbanists/designers, non-profits, activists). Students were, thus, asked to consider how various definitions of “exchange,” from an interiority point-of-view, might be inserted along the Bowery edges, and within an adaptive reuse project.

First, ideas at the scale of furniture, to useable sculpture, to small sheds were located along the avenue sidewalk/curb “outside,” to bring people together on the street, for social and/or artistic, or other interactions. Second, students were asked to develop unconventional mixed-use (“mash-up”) programs that expose what might be obvious, missing, or hidden along the Bowery. Two adaptive-reuse sites were selected to invite different kinds of exchange attitudes. Activities would address permanent and temporary/flexible conditions to alleviate, for example: urban anxiety, induce meaningful personal/group change, or form a façade “interface” at the project entry/exit to address blurring the urban interior and street thresholds.

The results promote ways for engaging individuals and the community equably. The program of activities chosen might alleviate urban concerns by preserving or echoing the past history while ushering in the present-future to celebrate mixed heritages, age and aspirations. Mixed-use could include space for: rest, refuge, play, exercise, practicing music or acting/giving performances; learning languages, counseling for employment, making art, repairing old objects, working with technology, reading, making space for activism, merely observing or archiving. Quietly or explicitly, the projects challenge urban choices. They show a deep reflection on creating new potentials concerning contemporary social, cultural, political and economic conditions manifested amidst change.

**Keywords:** *Urban interior/Interiorism; Avenue/Street exchange; Mixed-use programming; Inside/Outside blur; Urban thresholds*

# HOW REPURPOSING A HISTORIC BUILDING SIGNIFICANTLY TRANSFORMED THE URBAN LANDSCAPE – AN ETHNOGRAPHIC CASE STUDY

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## Abstract

This ethnographic case study explores the complex processes of creating new spaces in a historic building and the impact of adaptive reuse on the urban landscape. The study began as a graduate thesis inquiry over a decade ago to understand adaptive reuse. It evolved into the prolonged documentation and observation of a specific adaptive reuse project and the evolution of the surrounding landscape and the city. It also examines community engagement and attitudes towards the transformed building. In addition, the study became a way to introduce interior design students to various aspects of adaptive reuse, historic preservation, and the challenges of creating new interior spaces in buildings that have challenging design constraints. The study includes a detailed analysis of the repurposing process, including successes and challenges, stakeholder perspectives, conflicts met, and adaptive measures taken during the transformation. Adaptive reuse, historic preservation, and sustainability are justifications for repurposing abandoned, derelict structures, especially industrial buildings.

This study focuses on a brewery built in 1881, abandoned in the 1990s, and later transformed into a five-star boutique hotel. The hotel became the anchor for transformation and growth, turning an abandoned crime-ridden derelict site into a vibrant district where the community gathers, works, lives, and plays. The research method used in this study includes participant observation, interviews, descriptive explanation, and qualitative analysis. It takes a more integrated approach beyond the structure and building development process. It looks at human behavior and the impact a building can have on revitalization and creating a sense of place. Documenting historic fabric, interior spaces, and tensions between authenticity, restoration, and removal allows for a more interpretive perspective. This research approach combined ethnography and case study

from prolonged observation over time in a natural setting.

This ethnographic case study aims to contribute to understanding the intricate interplay between creating new spaces in existing structures, historic preservation, and urban development, shedding light on the challenges, conflicts, and potential resolutions in repurposing landmark buildings. It underscores the importance of balancing safeguarding heritage and positively affecting the urban landscape.

**Keywords:** *Adaptive reuse, Historic preservation, Sustainability, Ethnographic, Case study*



# ADAPTIVE REUSE OF BUILDING COMPLEXES

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## Abstract

Adaptive reuse ensures the continuity of existing buildings and their adaptation to the new uses and users. There are clear differences in the reuse of single buildings and building complexes. In building complexes, issues such as how the buildings will be functionally related to each other and what functions the users will find in the complex to meet their needs are important. In addition, when compared to single buildings, the change and transformation that building complexes will create on the environment has economic, social, cultural, political, etc. is more decisive. The study focuses on the adaptive reuse of building complexes and explores how building complexes can be transformed for new uses and what strategies for adaptive reuse can be used for interior spaces. The aim of the study is to reveal effective adaptive reuse strategies for interiors of building complexes. The literature-based document scanning was used for building complexes from the world and Turkey and field observation were used for examples from Istanbul. All examples were analyzed according to Graeme Brooker's (2017) eight strategies, which were defined as reprogramming, intervention, superuse, artifice, installation, narrative, on/off site, and insertion. The examples are Fondazione Prada in Milan, Italy; Zollverein Coal Mine Industrial Complex in Essen, Germany; Castelvecchio Museum in Verona, Italy; Alila Yangshuo Hotel in Guilin, China; Abdullah Gul University Sumer Campus in Kayseri, Turkey; Museum Gasworks, Bomontiada, and Santral Istanbul in Istanbul, Turkey. These examples that lost their original purpose and have been given a new function and made available for public benefit and use. The results reveal that the presence of more than one designer for adaptive reuse of building complexes causes the interior spaces to gain a different character from each other. Additionally, the research results reveal that reprogramming, intervention, insertion, and narrative strategies were mostly used in the examples, while the others were used less. However, it is not

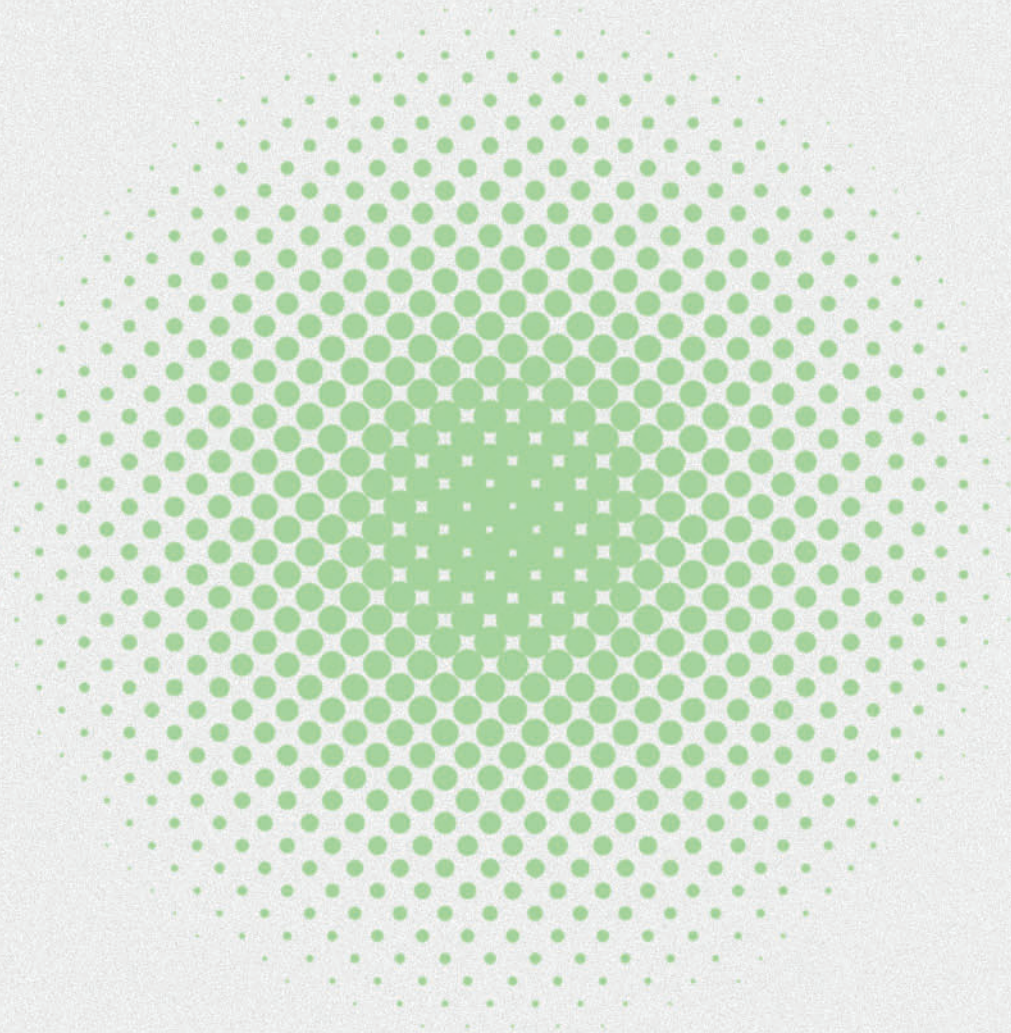
possible to draw precise and clear boundaries regarding the strategies used. More than one strategy may be used in a single building or building complexes both inside and outside. This study will contribute to future studies in terms of drawing attention to the adaptive reuse of building complexes and sharing knowledge and experience from the perspective of interior architecture discipline.

**Keywords:** *Adaptive reuse; Building complexes; Cultural heritage; Interiors; Strategies*

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## Track 2:

**Design, Culture, Environment, and Behavior**



# HYPER INTERIORS: REDESIGN WITH SURPLUS, SUPERFLOUS, USELESS, OBSOLETE & WASTE

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## Abstract

Unprecedented expansion of the linear material trajectories; of take, make, waste systems, in built environments are not only altering our planet's intricate systems but our own personal and professional circumstances. As a researcher, artist and academic who engages in the current state as well as the future of built environments within the context of changing local climate and degraded ecologies, I set out to develop conceptual and practical questions that may lead to adapting refused design processes both in academia and practice. My questions, observations, and design explorations, ranging from the scale of ornament, object, surface to 3D spatial installations encourage remediation with surplus, superfluous, useless, obsolete, and waste materials as renewable material resources for building activity.

**Keywords:** *Surplus and waste materials; Re-design; Re-use; Re-craft; Circular design*

# AN INTERIOR WITHOUT AN EXTERIOR: NAMAZGAH

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## Abstract

In Evliya Çelebi's Book of Travels (Seyahatname), after mosques and masjids, the most significant instances of religious architecture are a series of open-air prayer places, called "namazgah" (also going by other names such as musalla, idgah, secdegah, kiblegah, etc.). Customarily located at the outskirts of settlements or along trade routes connecting cities, these "must-see" pilgrimage sites are commonly categorized into various types based on their locations or auxiliary functions – such as public squares (meydan), prayer grounds (musalla), recreational areas (mesire), rest stops (menzil), and other places for special religious gatherings like Eid and Friday prayers (bayram/Cuma). Being devoid of almost all architectural definition except a qibla wall and a ground plane, these open-air typologies invite us to approach them as open-ended bricolage systems composed of a loose collection of discrete architectural objects and spatial components – such as mihrabs, minbars, platforms (seki), barriers (sütire), fountains, pulpits (kürsü), inscription tablets (kitabe), doors, windows, wells, and big trees – rather than constituting a total and monolithic architectural envelope.

Despite lacking most fundamental space-defining architectural and material features such as walls or roof structures, namazgahs convey a very strong sense of interiority – not only in the sense of an interior space but also in the sense of a space of turning inwards. Furthermore, and in addition to their most apparent religious function, they offer a multi-layered cross-section concerning the functioning of social, cultural, and educational life in the Islamic world and Ottoman society that has yet to be adequately examined. By virtue of their nearly non-architectural existence, which does not easily conform to conventional mosque typologies, they are highly likely to bring a fresh perspective to discussions around the "architecture of the sacred" in the "post-secular"

era in which we currently live.

The purpose of the current study is to read and map the expressions of spiritual interiority in architecture, during the 16th to 19th centuries, primarily in Istanbul (later to be gradually and geographically expanded) through the network of namazgahs and their representations in various media. This reading will be conducted within the specific context of namazgahs' design grammar, their relationship to their physical environment, and the functional roles they assume as part of daily social life. The goal is to explore the possible contribution of a spatial typology, which can only be encapsulated as "an interior without an exterior", on what we historically and currently understand from the "sacred" as well as our historical and current experience of that which is sacred.

**Keywords:** *Namazgah; Sacred architecture; Spiritual interiority; Spatial typology; Design grammar*

# AN INQUIRY ON THE CONCEPTS OF THIRD PLACE AND URBAN INTERIOR

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## Abstract

People spend their entire lives in three different places: home, work and social place. Oldenburg (1989) defines the first place as “home” in which an individual resides and is considered a microcosm of the individual. The second place is the “work” place where a competitive environment allows a person to become productive in nature. Apart from these two place phenomena, Oldenburg refers to a “third place” where people are interactive with one another socially distinguishing it from the previous two.

The most important feature of the concept “third place”, first put forth by Oldenburg during the late 1980s is that individuals become dependent on those places for face-to-face communications and interactions. Researchers such as Oldenburg (1989), Putnam (2000) and Habermas (1989) have argued that human societies form in places where face-to-face conversations occur and are knitted together. Third places, such as coffee shops or bookstores, are places that allow people to get together and exchange information through conversation. According to Putnam (2000), third places allow people to build trust leading to stronger communities. Therefore, Third Places are necessary for society to develop socially, culturally, and politically.

The Third Place concept is derived from the concept of “public space”, which Habermas described as a space where different ideas come together by means of communicative action (Ellis, 1956) (Calderon, 2016).

Urban areas have a significant impact on the social lives of individuals. In open and closed public spaces, individuals practice their right to participate in social activities by meeting, interacting and communicating with one another. (Fassi 2015) refers to public

spaces as a pause in the choreography of the city, to be able to meet other requirements besides living, in which the individual and collective dimension must somehow coexist. Public spaces including both indoor and outdoor offer personal impressions and experiences that are indispensable elements of social life and the urban environment. It is for this reason, public spaces are considered to belong to social spaces. Furthermore Attiwill (2011) put forward the concept of “urban interior” associating the combination of a city’s outdoor urban design and interior space. “Urban interiors is expressed as public and private, transition or participation zones and are spatial arrangements created on the axis of the individuals and society.

Within the scope of this study, it is desired to examine the relationship between the concept of “third place”, which is the areas where the individuals maintain their social life, and the “urban interior” concept where the urban person participates in social life. For this purpose, the concepts of third place and urban interior will be analyzed from a theoretical point of view revealing the common parameters shared by the two concepts. The resulted outcome of this study will be made based off of extensive secondary sourced literature, combined with a conceptual analysis.

**Keywords:** *Place; Third place; Urban interior; Space; Public space*

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# HUMOR-CENTERED DESIGN: FINDING THE HUMAN IN THE HUMOR

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## Abstract

This paper addresses how humor might be used in the design of interiors toward the goal of human-centered design. Humor may be used to elicit a range of positive feelings including contentment, amusement, playfulness, joy, and delight. Experiences of humor can put us in a better mood and help us to form new connections. Achieving and sustaining higher subjective psychological wellbeing is tied to experiences of humor. Humor integrated into design of the built environment therefore opens possibility for more playful environments and presents possibilities to create relationships between place and people. Could filtering design decisions through the lens of humor be useful toward producing interiors that are more human-centered?

To test this hypothesis, definitions of humor are explored and the value that humor brings to human experience is established. Unpacking precedent examples of humor found in the built environment provides context for human desire to insert moments of delight or fun into the spaces we inhabit. Building upon this foundational research, humor's value in design is argued with the remaining question of how interior designers might go about integrating humor into their work.

Techniques established for expressing humor in product design are used as a framework from which a methodology and scale for applying humor to interiors is proposed. From this system designers can use one mechanism or combine techniques for desired effect. The techniques are applied at a scale appropriate to the project and/or to the comfort level of the designer as they test the use of humor in their designs.

**Keywords:** *Humor; Human-centered; Humor scale; Playful; Wellbeing*

# INTERIOR, HOME, AND WELLBEING: USER AND THE RECIPROCAL RELATIONSHIP BETWEEN MATERIAL AND IMMATERIAL IN DOMESTIC INTERIOR

Phuong-Ngoc HOANG

## Abstract

This paper investigates the coexistence of material (space) and immaterial (mind) as aspects of a personal domestic environment. It emphasizes the crucial role of the user in the design process to develop an interior in the home environment. Drawing on sources like *The Sense of the Interior* by Diana Fuss, contents from the edited volume *Design for Wellbeing* by Petermans and Cain, and several case studies within the context of migration and displacement, the paper develops a conception of how the interior is generated and written by its users.

Starting with the relationship between mind and space and the material, immaterial, and temporal aspects of an interior, the paper combines interior theory and philosophy to describe how an interior is constructed between the mind and the users' interaction with their living space. Discussing the highlight case study, which focuses on the experiences of migrant women living in TOKI Uzundere, who are the primary users of the domestic interior, the kitchen became their private inner space, closely linked to their inner self-expression. After all, to coop with the existing interior, they devised their own distinct strategies for expanding or shrinking the kitchen's boundary and transforming both physical and nonphysical components of their "imaginary kitchen" by arranging loose furniture or setting momentary space-division elements. With the extensive evidence in the other two case studies in the paper, it further describes how individual activities inside the domestic space contribute to a feeling of home and how the affectionate image of home and routine are both part of human wellbeing and a potential of interior dissatisfaction when the environment does not serve for a different culture's needs.

Finally, the paper introduces a method of using interior design within a "positive design framework" and co-design approach as tools to activate human wellbeing, both subjective and objective, and how the process of making, organizing, or decorating an indoor home environment can help the user increase their level of wellbeing by creating a culturally sensitive space for personal routines – wherever these may have originated.

**Keywords:** *Interior architecture; Wellbeing; Interiority; Home environment; Personalized interior*

# PAWSITIVE LIVING: A COMPREHENSIVE GUIDE TO 'HUMAN-PETS' INTERIOR DESIGN

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## Abstract

The Covid-19 epidemic, which impacted the whole world, and the idea of social distance that followed have highlighted to rethinking about home spaces and interior design. It is evident that ideas like movable spaces, adaptability in residential structures, adaptable solutions, and social distancing in public areas have gained prominence in fields relating to space. Everyone has become distant from each other and lonely in socializing by closing themselves at home. During this process, research has also revealed an increased desire for communication with living things, which has led to an increase in adopting pet ownership. In the post-pandemic era, which caused interior design to be questioned and impact again, common living spaces designed with human-centered design has brought and involved a new focus on who and what we share the common living spaces with. It has introduced the reality that spaces can be shared not only with humans but also with other living things. The concept of "well-being" in spaces has been researched for a very long time, and it coexists with the concept of "human-pets", which contributes to the psychological well-being of individuals, thus forming an important aspect of spatial interaction. This question raises the issue of how to include pets in shared space design. In homes, which are primarily for humans, we need to consider how interior design can accommodate both people and pets. Research should focus on how animals affect home interiors, particularly during the pandemic, using insights from various fields. Recognizing that "human-pets" shared space with pets, who are stakeholders in our sense of well-being, can share our homes. This study aims to shed light on and guide pet-friendly designs. The purpose of this research is to incorporate a focus on "human-pets" share the space with pets alongside a human-centric design approach in interior design. Within the scope of the study, a literature review will be conducted on the concepts of "space"; "well-being", and "shared space". The research methodology is based on the

researcher's living environment, neighbourhood relations, personal observation, and experiences, beside encompasses a systematic review of related studies in the fields. In this direction, inspections made through three different apartment buildings and the interviews conducted with the owners of these places will enable us to create this study. The analysis reveals potential avenues for further development of design principles that allows harmoniously accommodate the coexistence of human- pets in shared spaces.

**Keywords:** *Interior architecture; Well-being; Pet-friendly design; Psychological design; Working spaces*

# TRANSFORMING WORKPLACES FOR DIVERSE LEARNING STYLES IN THE POST-COVID ERA

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## Abstract

The COVID-19 pandemic has instigated a significant transformation in work environments, propelling the necessity of accommodating diverse learning styles within the realm of interior architecture and design. While the concept of tailoring environments to individual learning preferences has found its footing in educational settings, its application in the corporate workplace remains largely uncharted territory. Employees are often pushed back into the traditional confines of the conventional office, stifling creativity and productivity across the board.

This abstract explores the pressing demand to bridge the gap between the rich tapestry of learning styles and the holistic design of interior office spaces, recognizing the multifaceted dimensions of employee diversity. It delves into the potential of the post-COVID era as a unique opportunity to sustain the momentum in reshaping work environments for the better, with an emphasis on work-life balance, environmental behaviors, and the overall quality of experience for employees and stakeholders alike.

Within this study, the VARK model, conceived by Neil Fleming in 1992, provides a framework for understanding the diversity of employee focus in the interior workspace. The VARK model classifies learning preferences into four categories: visual, auditory, reading/writing, and kinesthetic. These categories form the basis of our research, guiding our investigation into how interior architecture and design can facilitate changes that resonate with diverse thought processes and working methodologies.

We address primary research questions specific to each learning style category:

1. Visual Spaces: We delve into the design of visually stimulating work environments

that cater to those who learn best through visual aids, aiming to foster creativity and comprehension. 2. Auditory Integration: This segment explores acoustic strategies that can be implemented to create spaces accommodating individuals who thrive in auditory learning environments. The goal is to create spaces that enhance concentration and collaboration. 3. Reading/Writing Zones: Our study investigates approaches to establish areas suited for reading/writing learners, thereby promoting focused research and productive content generation. 4. Kinesthetic Empowerment: We inquire into the transformation of office layouts to embrace kinesthetic learners, allowing them to engage physically with their work, thereby enhancing productivity and well-being through the mind-body connection.

Our research methodology involves creating a matrix that documents current office solutions designed to enhance collaboration and productivity. These are then categorized against the VARK model requirements, providing a foundation for conceptual exploration and prototyping of potential programmatic solutions for office environments. Furthermore, we plan to conduct audits of large-scale offices that have implemented redesign strategies upon returning to the workplace, gathering data on the levels of success achieved. Workplace surveys are being conducted to study how people interact with their spaces.

This research emphasizes the transformative potential of interior spaces in boosting employee happiness, retention, and productivity – moving beyond mere recognition of learning styles but instead translating them into actionable design strategies which create more productive, engaging, and diverse office environments. This reshapes the nature of work itself, leading to higher job satisfaction, reduced turnover, and increased productivity – ultimately benefiting both the workforce and the bottom line.

**Keywords:** *Workplace design; Diverse learning styles; Post-COVID workplace; Interior architecture; Workplace performance*

# SPATIAL FANTASIES OF OLDBOY: AN ONEIRIC PEAK INTO THE INTERIORITY OF THE NEOLIBERAL PSYCHE

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## Abstract

By extending Oneiric film theories to interior design discourses, this paper offers dream-interpretation as a methodology to study space. It uses the “objectified-dream” outlook to generate a spatial interpretation of Park Chan-Wook’s 2003 Palme d’Or-nominated film, *Oldboy*.

Dream figures, according to recent readings of Jung, are reflections of the self. A self that is not a homogenous whole, but part-selves that reflect a continuous and dialectic negotiation between self and other in dreams. And as the characters reflect parts-selves of the same subject, the interior spaces too show the conflicting coexistence of the inner selves of the neo-liberal city. The film’s highrise penthouses with moving walk-in-closets are the other side of the coin to cheap rentals and miserable motels, endless rows of concrete columns are part-selves to the same ecology of vanishing forests; and crime-ridden private corridors exist in the psyche of a city whose public sphere is disappearing.

Reflecting the subject’s troubled mind, the monstrosity of the postindustrial society that keeps its subject in social isolation is best captured by the film’s antagonist. The exaggerated transparency of the curtain walls of his penthouse, towering on the city, epitomize his position of panoptic view and controlling gaze. Interior spaces, in this logic, become an extension of the body and the mind. Building elements replace body limbs, windows reflect the gaze, and walls mirror the skin. And as the extension of the body, the interior spaces of *Oldboy* house the troubled mind.

Additionally, if the abduction/imprisonment of film’s protagonist is an act of repression, then the film is a depiction of the painful but cathartic process of memory retrieval.

Interior space here is not just a means to circulate through suppressed memories and gain access to hidden traumas, but complicit in delaying remembrance. The neoliberal city works perfectly as the backdrop of *Oldboy*’s narrative simply because it is an enclosed site of amnesia, where the in-between stretches infinitely and the liminal gains permanence.

While spaces of dwelling are ephemeral in *Oldboy*, what is permanent and atemporal is transition spaces. The transitory nature of *Oldboy*’s interior spaces is best manifested in the endless spaces of circulation—stairs, elevators, street, and corridors. They house the seemingly never-ending search for lost memories.

And despite the film’s unidentifiable characters and implausible narrative, the spatial setting is strangely familiar. Even the unrealistic space of the penthouse, with its unconvincing water fountain, weirdly located bath, out-of-place Barcelona chair, irrelevant dining table, and questionably moving walk-in closet, appears familiar.

This familiarity emerges from a shared fantasy of the interiority of the rich/powerful. The fantasy is not even a utopian one; it is an image sold to those living in the prison-like liminal condition of cities that offer no shared memory and interior spaces that deny a sense of identity. This fantasy world, as twisted as it may be, like any dream, needs interpretation. Application of dream interpretation to interior design fantasies/ambitions, regardless of authorial intent, can thus provide alternative means to navigate filmic as well as spatial settings.

**Keywords:** *Film; Oldboy; Oneiric; Dream interpretation; Liminal space*



# A LITERARY AND ARCHITECTURAL EXPLORATION OF MODERN HOME THROUGH ALDOUS HUXLEY'S BRAVE NEW WORLD

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## Abstract

The definition of home is a complex and debated topic in the architectural realm, intricately connected to various research fields, including literary creations. In literature, the use of domestic space and spatial narrations varies significantly, ranging from serving as a backdrop for character development to representing broader societal or fictional world perspectives. As literature often incorporates layered meanings, figurative language, and symbolism, the role of home in literary works constantly evolves based on the desired atmosphere and the author's intention. In the analysis of both literature and architecture, it is tenable to posit that utopias furnish a comprehensive framework that engenders profound intellectual potential. Aldous Huxley's novel *Brave New World*, published in 1932, has been chosen as the foundation for this study due to its incorporation of a utopian narrative rooted in the critique of modernity and its implications. The paper is grounded in the concept of traditional domestic space and its reinterpretation and transformation within the literary visions of a modernist future and it aims to address questions such as the consequences of modernity and the radical transformation of traditional domestic spaces, the responses and relationships of architecture to societal upheaval, the influence of modern approaches and architecture on social order and living, and the emergence of new responsibilities and functions. In this research, a distinctive methodological framework is employed, entailing a meticulous analysis of Aldous Huxley's dystopian opus, *Brave New World* (1932). The study's methodology is centered on the identification and categorization of recurring patterns within the novel, specifically focusing on the utilization and metamorphosis of domestic space as depicted in Huxley's *World State*. The primary objective is to elucidate the parallels between the thematic elements of the novel, encompassing societal control, technological dominance, and the suppression of individuality, and the contemporary challenges confronted by interior

designers in the configuration of present-day living spaces. Building upon this literary foundation, the study introduces a unique lens for comprehending the implications of Huxley's cautionary narrative on contemporary living environments, explicitly connecting a seminal dystopian narrative with the pragmatic challenges confronted by interior designers. The significance of methodological innovation in probing the societal ramifications of design choices is underscored, offering an interdisciplinary approach that bridges the domains of literature and design. The study concludes by emphasizing the pivotal role of interior designers in either perpetuating or challenging societal norms, highlighting their responsibility to craft environments that achieve a harmonious balance between aesthetics, functionality, and individuality in the face of contemporary challenges.

**Keywords:** *Domesticity; House; Modernism; Literary space; Aldous Huxley*

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# THE REFLECTION OF SOCIAL TRANSFORMATION TO HOUSING PRACTICES: CLOSED COMMON SPACE

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## Abstract

As current life policies such as industrialization, urbanization, capitalism, individualism, and rationalization force urban citizens to engage in more public experiences, individuals tend to explore new alternatives outside the conventional housing practices. Furthermore, the shrinking personal living spaces in residences and the insufficient level of interaction in collective areas increase the need for common areas where individuals can be actively involved in their production and use. However, the increasing collective living space demand generated by the current minimum living space problem cannot be met qualitatively by the current supply. The new collaborative production relations are incomprehensible to today's production and property relations, which are governed by individual and private rules. As a result, the necessity for socio-spatial studies that address commoning practices as an alternative through a new housing paradigm that prioritizes commonality and solidarity has increased, rather than the framework imposed by market-based neoliberal policies.

This study examines the "closed common" structures as areas of intra-community and extra-community interaction, are decisive in the organization of a collective structure that can support individuals and households socially and financially. The main question of the study is "how do inter-individual solidarity and social interaction occur within today's housing/dwelling practices and what are the spatial equivalents of this?". Then, through this basic question, the study focuses on the question of how closed common approaches and the accompanying porous collective space fictions can be diversified and evaluated within today's housing systems, by going more specific in search of alternative forms of solidarity, social interaction and spatiality.

The field study to reveal the relationship between "consumption-oriented" settlement models and "sharing-oriented" settlement models, is conducted at the "Permakamp Participatory Living Community" (PPLC) campus in Riva Istanbul, where participants transitioned from the "capital and consumption" habits associated with the city to the "collaboration and production" culture. This sample exhibits coexistence depending on its location and its relationship with the city and, in this sense, reflects the unity of alternative private and common areas. The qualitative research carried out in the PPLC campus, deployed methods of participatory observation and semi-structured interviews with the users. The findings of the study reveal how the phenomenon of "co-existence", diversifies spatially; changing meanings of the concepts of "ownership-belonging", "proximity" and "stakeholder", and how these meanings attributed by the user groups are reflected in the places of use. The study concludes with a comparative evaluation of the diversification of spatial needs accompanied by the phenomena of "coexistence" according to the relationship with the city and its prevailing neoliberal policies. The factors that are effective in structuring today's closed communal settlements will be thoroughly addressed in the discussion part.

**Keywords:** *Common space; Closed commons; Porous space; Social transformation; Co-existence*

# THE INTERACTION SYMBOLS OF THE DAMASCUS COURTYARD HOUSES

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## Abstract

This study aims to investigate how residents interact with courtyard houses, focusing on the houses in Damascus, to show how architecture conveys and communicates symbols, especially in courtyard houses. The research addresses the lack of awareness of the interactive meaning of courtyard houses, although research already exists on their cultural, climatic, architectural and religious aspects. It aims to emphasize the need to understand the interactive potential of these houses, which is enriched by their symbolic elements.

This study examines the significance of the symbolic interaction of Damascus courtyard houses within the framework found in Smith and Bugni's study, by analyzing how the architectural elements contain a code and function as symbols for preserving existing thought and conduct, conveying control, promoting change (Smith & Bugni, 2006). Insights will be gained into the interplay between the built environment and society in the context of Damascene courtyard houses. In addition, observations will be conducted on two selected houses in Damascus to identify the elements present in the courtyard houses that users can interact with. This research aims to investigate how residents interact with the courtyard houses, with a focus on the houses in Damascus.

The main findings of the study emphasize the role of architecture in conveying symbols and messages in courtyard houses, especially in Damascus. It provides a comprehensive analysis of the way architectural elements shape interactions in these spaces. The study concludes that courtyard houses in Damascus, like similar architectural structures, serve as repositories of symbolic meaning and facilitate various forms of interaction. The study contributes to this theme by emphasizing the need to explore the interactive

potential of architectural spaces, especially courtyard houses. It emphasizes the importance of combining interaction theory with architectural analysis to gain insights into how architecture conveys symbols and messages.

**Keywords:** *Architectural symbols; Interaction theory; Codes; Damascus courtyard house*

# INFLUENCES AND DESIGN OF HOTEL FURNITURE IN GREECE 1950-1970. THE CASE OF AMERICA

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## Abstract

The post-war period 1950-1970 was particularly fruitful for Greek architecture, reflecting the general cultural boom of the time and manifesting itself in other forms of arts such as in music, painting, theatre, and design. From a socio-economic perspective, the urbanization of a large part of the population intensified during this period and Greece entered the period of "Reconstruction", trying to get back on its feet by executing a series of important private and public works, including architectural works of particular value.

The USA and many European countries established their national identity through design, on the one hand based on their traditional national craft production, and on the other hand on the idea of modernity as represented by the Modern Movement and reflected in new technologies and 'modern' aesthetics. In Greece, the new image of Greek identity was sought in the Byzantine, folk and ancient Greek culture, but also in the alignment with the international standards of the Modern Movement, which, in the interwar period that preceded it, was reflected in the design of buildings, interiors and furniture. Modern Ideology had a very strong influence on Greek designers and theorists, who implemented novel projects with high-quality designs. The furniture designed would form the basis for the evolution in the design and manufacturing of furniture in the coming decades. The Greek design ideology was formed during the interwar period and continued into the post-war period which, despite the socio-economic and political difficulties, was highly productive for the Greek architecture and furniture design.

During the period of 'Greek Modernism' from the 1950s to the 1970s, a typical example of the period's architecture were the hotel complexes. Architects such as Dimitris Pikionis, Aris Konstantinidis, Pavlos Mylonas and others, focused on the design of interior spaces,

especially the design of furniture. This study focuses on the American influence on hotel furniture design, on where the architects draw their models and on their references. As a tool of investigation, cases of furniture designed and realized for hotel complexes by Greek architects will be used in order to understand the connection-dependence from and references of the American design standards of that period. The field of research includes publications, photographs, entries in magazines and printed matter with articles and tributes to new hotel complexes, as well as articles on interiors and furnishings that present new ideas and proposals by designers and furniture manufacturers, following the contemporary concepts and trends of the time.

**Keywords:** *Greek modernism; Postwar design; Hotel complexes; Furniture design; American design standards*

# A SPATIAL STORY ON İZMİR, 1950-1970

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## Abstract

Urban narrative establishes a connection between humans and spaces through storytelling. It constructs a fictional world within spaces, aiding in the description of the city, starting from an urban and architectural scale covering public interiors. The primary aim of this study is to raise awareness among readers and emphasize the Republican Period buildings and spaces of Izmir, with a particular focus on the historical and cultural heritage lost during rapid urbanization by using the urban narrative method. As the years between 1950 and 1970 were the pinnacle years of the Izmir International Fair and Culturepark and, accordingly, the city of Izmir, the period was determined during those years.

Izmir endured the burdensome challenges of occupation throughout the War of Independence and was subsequently transformed into a symbol of triumph. In the final months of 1922, the city faced significant devastation as a consequence of a massive fire, coinciding with its liberation from occupation. This fire led to the destruction of the city's commercial identity and the vast majority of its structures. These developments are essential phenomena that reflect the collective efforts of the city, collective memory, productive ideas, and actions of local actors and the public. These events played a vital role in the rejuvenation of Izmir from the ashes. In this study, important landmarks located in the center of Izmir, including Kordon Area, Alsancak, Izmir International Fair (Culturepark), and Konak Square, were explored by creating a spatial story that features real and fictional characters.

The research employs qualitative research methods and drawings from journals, books, social media accounts, and websites. In this narrative, historical backgrounds

and architectural features were mentioned with the help of the story. This study reveals important connections in terms of urban memory, the transformations created by socio-cultural changes in urban spaces, and the spatial reflections of contemporary life culture during the 1950-1970s.

**Keywords:** *Urban narrative; Spatial story; Urban memory; Architectural inheritance; Izmir*



# SPATIAL STORIES OF MANİSA: A NARRATIVE STUDY ON THE CONTEMPORARY BUILDINGS OF THE TURKISH REPUBLICAN ERA

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## Abstract

Urban narrative, often referred to as the “spatial story,” plays a crucial role in architecture, interior design, and urban planning. Understanding the history of architecture, interior design, and urban design with spatial stories is essential for revealing the public memory and contributing to a sense of place. This kind of narrative refers to different sources such as old photographs, gravures, newspapers, personal/institutional archives, journals, and books, as well as oral histories.

The study aims to investigate the traces of new types of buildings that emerged with the establishment of the Turkish Republic and mainly focuses on Republican-era public buildings in Manisa built in the 1940s and 1950s. Within the scope of the spatial story, contemporary formations of the period such as the Manisa Community Center Project (Manisa Halk Evi Projesi), the Girls’ Institute (İsmet İnönü Kız Enstitüsü), Fatih Park, which also has a tennis court between these two buildings, and the Manisa Pavilion in the Izmir Fair in Culturepark (Kültürpark) are examined. The Manisa Community Center Project consists of three blocks: the Party Building (CHP-Parti Binası), the Community Center, and the Sports Club. The park, known as Fatih Park and still used today, is located between the Party Building and the Community Center, and when it was first built, there was a tennis court connected to the Sports Club. In this context, the Manisa Pavilion at the 1937 Izmir Fair holds significant importance with its architectural style and interiors.

The method for constructing the narrative involves conducting oral interviews with the characters and their close associates, scanning photo archives, investigating social media accounts, and conducting an archive search from institutional sources. The aim of the study is to reveal and document the cultural and architectural heritage of the

1940s and 1950s, focusing on Manisa through the urban narrative method. This study aims to reveal and document the architectural heritage of Manisa in the Republican period, which has undergone significant changes, is under threat of collapse, or has disappeared, together with its interiors, and to bring it back into the memory of society.

**Keywords:** *Spatial story; Urban narrative; Social, cultural, and architectural history; Collective memory; Republican Era of Manisa*

# A SURVEY OF THE PROFESSIONAL ENCOUNTERS OF RECENTLY GRADUATED INTERIOR DESIGNERS AND IDEAS FOR ENHANCING UNDERGRADUATE PROGRAMS

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## Abstract

Individuals who have completed a four-year undergraduate program in interior design in Turkey possess the qualifications to pursue employment opportunities in various sectors. These sectors include architecture and interior design firms, public institutions, and private enterprises such as banks, factories, and retail establishments. Additionally, graduates have the option to establish their own independent practices within the field. Upon commencing their professional practice, a recently graduated interior designer may confront various challenges pertaining to teamwork, office dynamics, on-site conditions, as well as the utilization of technical drawing, sketching, and modeling tools in conjunction with the requisite proficiencies and skill sets.

The challenges encountered and knowledge acquired are closely linked not only to an individual's personal and professional growth throughout their undergraduate studies but also to the curriculum and caliber of the program from which they obtained their degree. Hence, there is a prevailing belief that enhancing the contextual and qualitative aspects of interior design undergraduate programs could effectively reduce the challenges faced by graduates. The objective of this study is to highlight the professional experiences of interior designers who have recently completed interior design programs, specifically within the past three years. Additionally, this research aims to investigate the influence of their educational background on their professional experiences, as perceived and expressed by the designers themselves. To align with this stated objective, a series of semi-structured interviews were administered to the participants, and the resulting data were subjected to content analysis for analysis. The study employed the phenomenological approach, which is a qualitative research methodology. The findings obtained through the content analysis were examined in order to determine

the correlations between the commonly encountered issues and experiences of recent graduates and the particular undergraduate programs they pursued, with the objective of investigating potential solutions.

**Keywords:** *Interior design education; Undergraduate programs; Professional obstacles; Professional experiences; Interior designers in Turkey*

# THE FUSION OF EXHIBITION DESIGN AND GAMIFICATION IN AN INTERACTIVE DESIGN STUDIO EXPERIENCE

**Keywords:** *Design studio experience; Exhibition design; Gamification; Interaction design; User experience*

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## Abstract

This study delves into an immersive design studio experience crafted as an exploration in interaction design. The studio's primary objective is to forge a groundbreaking approach by seamlessly merging the realms of exhibition design and gamification, thus introducing a novel method for interaction design. Game design inherently involves the creation of intricate mechanisms and systems, encapsulating rules and dynamic elements, with applications ranging from entertainment to educational or experimental purposes. The crux of interaction lies in the intricate relationship cultivated between the player and the game, triggering intrinsic motivations such as learning, socialization, enjoyment, mastery, exploration, and curiosity. When it comes to exhibition design, within the scope of this study, it falls under the main heading of interaction design and emphasizes improving the user experience using fundamental tools under the principles of user-centered design. The fundamental tools and mechanisms involve feedback and user control. Within this framework, the proposition emerges to enhance the design studio experience by effectively integrating the tools and techniques of game design as gamification into the domain of exhibition design. Envisaged as a potent method, this integration aims to nurture a cross-disciplinary educational approach. The study is set to evaluate the outcomes of this interdisciplinary synergy, conducting a comparative assessment of 3 projects generated within the studio. This comparative analysis serves as a pivotal means to gauge the effectiveness and implications of the proposed cross-disciplinary design methodology. The result evaluation conducted through this method will be discussed in the context of the interaction between exhibition design and the user. This discussion will focus on the relationship between behaviors, emotions, tools, objects, spaces, narratives and concepts.

# AI INTEGRATION IN INTERIOR DESIGN STUDIO: STUDENTS' PERSPECTIVE

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## Abstract

Artificial intelligence (AI) stands out as the most prominent technological development in recent years. The question of whether AI can replace the professions of interior design also holds a significant place in the literature. In interior design education, the integration of evolving technology is crucial. This article investigates the use of AI in the concept development stage, which is one of the essential phases for an interior designer to create a unique space, and aims to determine whether there is a difference in concept development perceived by designers when using AI compared to traditional methods.

This article aims to investigate whether the use of AI in the concept development phase, which is one of the most important stages in an interior designer's ability to create a unique space, is different from traditional concept development in the designers' perspective. The study is limited to 26 interior design students who had no prior experience with AI in concept development, had previously created conceptual spaces solely through individual mental activities based on their knowledge, and had taken the IAED 4001 Interior Design Studio VII course in the fall semester of 22-23. From the initial pool of 26 participants, 20 students who agreed to participate formed the sample group, and survey results obtained from these 20 individuals were analyzed as data.

In addition, students in the study were restricted to using AI tools only such as Midjourney, Dall-E, or Dall-E Craiyon during the concept development stage of their projects. A 12-question open-ended survey was administered to the sample group as part of the research objectives. Based on the data obtained from student responses, it is evident that students find AI highly beneficial in the concept development process of spatial design, providing assistance in their design processes and offering ideas for

their projects.

The study strongly supports the effectiveness of AI as a successful tool in the concept development stage of interior design education. The fact that students express finding AI useful in defining concepts in spatial design indicates a positive impact of this technology on the interior design profession. These findings present a significant perspective on how the creativity level of students can be enhanced, and contributions can be made to the design process when AI is employed in the creation of interior design projects. However, it was also stated that there were students who thought that AI limited and challenged them.

At the same time, the question of whether AI can completely replace professions based on spatial design, such as interior architecture, warrants further in-depth exploration. While this study demonstrates the usefulness of AI in the conceptual stage, it falls short of addressing whether the process resulting in a real interior design project covers all aspects of design and how the balance between the human touch and creativity is maintained.

Nevertheless, this study on the use of AI in interior design education could serve as a foundation for more comprehensive and in-depth research in the future. Subsequent studies in this field will help us better understand the effectiveness and sustainability of AI in spatial design processes.

**Keywords:** *Interior architecture; Artificial intelligence; Concept development; Conceptual space; Design process*

# EXPLORING DOLLS' HOUSES: AS DISPLAY OBJECTS IN A CULTURAL CONTEXT OF DOMESTIC INTERIORS

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## Abstract

This study approaches the dolls' house as an interactive display object reflecting domestic interiors in the context of historical period differences. It aims to conduct an analysis focusing on the user experience in the context of the dolls' house itself and to present a new perspective within the framework of dolls and toys. While presenting this perspective, the study seeks to imbue the analysis with a cultural dimension by examining historical period differences on various dolls' houses selected from the Victoria and Albert Museum's Dolls and Toys collection in London, representing different periods from the seventeen centuries to today. This analysis will encompass key elements focusing on the design elements and user interaction of the dolls' house. The overall design of the toy dolls' house, including the arrangement of rooms, included everyday life objects, furniture, and material selection, will be examined as fundamental building blocks of the design. Interaction and usability will involve evaluating user interaction with detailed furniture and objects within the dolls' house, while detailed design elements will assess the qualities and functions of accessories within the design, their role, and their relationship with the represented concept and narrative. The innovative and creative elements in the design of the house, as well as elements of play and entertainment, will be explored. The analysis will discuss the play elements in the design of the dolls' house and the pleasure factors experienced by users during interactions within the dolls' house. By evaluating the toy dolls' house as a cultural object, this analysis aims to deeply understand the user's interaction and experience with the house, and, through this assessment, discuss what critical aspects these toys precisely showcase as display objects in domestic interiors within modern culture.

**Keywords:** *Daily life objects; Domestic interiors; Display; Dolls' house, User experience*



# DOING LAUNDRY AS A DOMESTIC PRACTICE IN THE 1980s: TRANSFORMATIONS, ROLES, SYMBOLS

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## Abstract

The layers of meaning through which the home is spatially and conceptually woven are reconstructed based on the prevailing discourse of the era and the circulating images, depending on the context. This study examines critical transformations that offer insights into the meanings and inquiries related to the domestic space in contemporary everyday life, focusing on the 1980s. The ambiance of the 1980s, in which the meaning and imagery of the home underwent irreversible transformations, is positioned as a critical threshold, both in terms of its spatial and societal relationships and its enduring impacts on today's domestic space.

In the 1980s, the domestic realm served as a contested ground filled with specific indicators, presenting fragments related to societal differences. The policies of opening up to the outside world, the escalating culture of consumption, the proliferation of domestic mechanization tools, and the development of media opportunities all strengthened the imagery within this network of relationships, directly impacting everyday domestic life. As public spaces lost their role as a unity, the shift towards interior spaces increased the visibility of the home and popularized productions related to the home. The expanding popular media further fueled this visibility, giving rise to symbolic codes of use for the domestic space and the modeling of lifestyles. In this context, the changing meaning of the home became a showcase that reveals consumption habits and a stage where societal conflicts could be analyzed.

This study primarily focuses on domestic practices and the organizational relationship they establish with space, within the framework of the prevailing discourse of the era, the culture of consumption, and gender-based roles, along with the theoretical background

related to these themes. Domestic practices are expressions of a systematic process associated with actions and tools, having a meaning-constructing quality that reveals the possibilities of space.

Within the scope of this study, domestic practices will be confined to the practice of doing laundry, which is socially idealized and associated with specific roles. It is observed that the practice of doing laundry, which used to be able to extend beyond the home or create different spatial representations within the home, underwent a significant transformation with the introduction of the washing machine into organization of home space. In addition, the washing machine emerges as a symbolic tool of the era, presented by the media with descriptive frames.

The methodology involves conducting a content analysis through cinema and advertisements. Reading the transformations encouraged by advertisements, which serve as powerful stimuli, and their counterparts in the space and narratives presented by cinema simultaneously creates a dialogue between content and representation. This aims to provide a new perspective on the construction of the domestic space in conjunction with societal transformations.

**Keywords:** *Doing laundry; The 1980s; Domesticity; Home; Representation*

# REVERSING THE DANISH MARKETIZED DOMESTIC

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## Abstract

In this paper, I review the domestic interiors of four recently built Danish multi-story housing projects against their outset in Danish building legislation and a marketized mode of production. In describing both qualities and issues in these projects, I point to the need for repositioning domestic interiors in Danish architecture and enclose what areas of housing production need challenging to fight the current situation in the marketized Danish domestic of repetitive and optimized interiors. The aim is to bring critical attention to the strong ties between capital and the formal as well as social aspects of Danish housing and its domestic interiors and to point to possible ways of rethinking domestic architecture and its production. In the search for pathways that can challenge the marketized Danish domestic I outline the historical development of feminist thoughts on domestic space and then turn to more operative feminist theory that brings forward ideas for rethinking domestic architecture. I develop an argument for other value systems in housing design and production as well as for reintroducing housing design guides focusing on use values to counter the 'market shaped interior' and ultimately improve Danish domestic interiors.

**Keywords:** *Danish housing; Domesticity; Feminism; Housework; Care*

# MATERIAL CULTURE AS A HOMEMAKING STRATEGY: THE CASE OF BULGARIAN TURKS IN GÖRECE TOKI MIGRANT HOUSING, IZMIR

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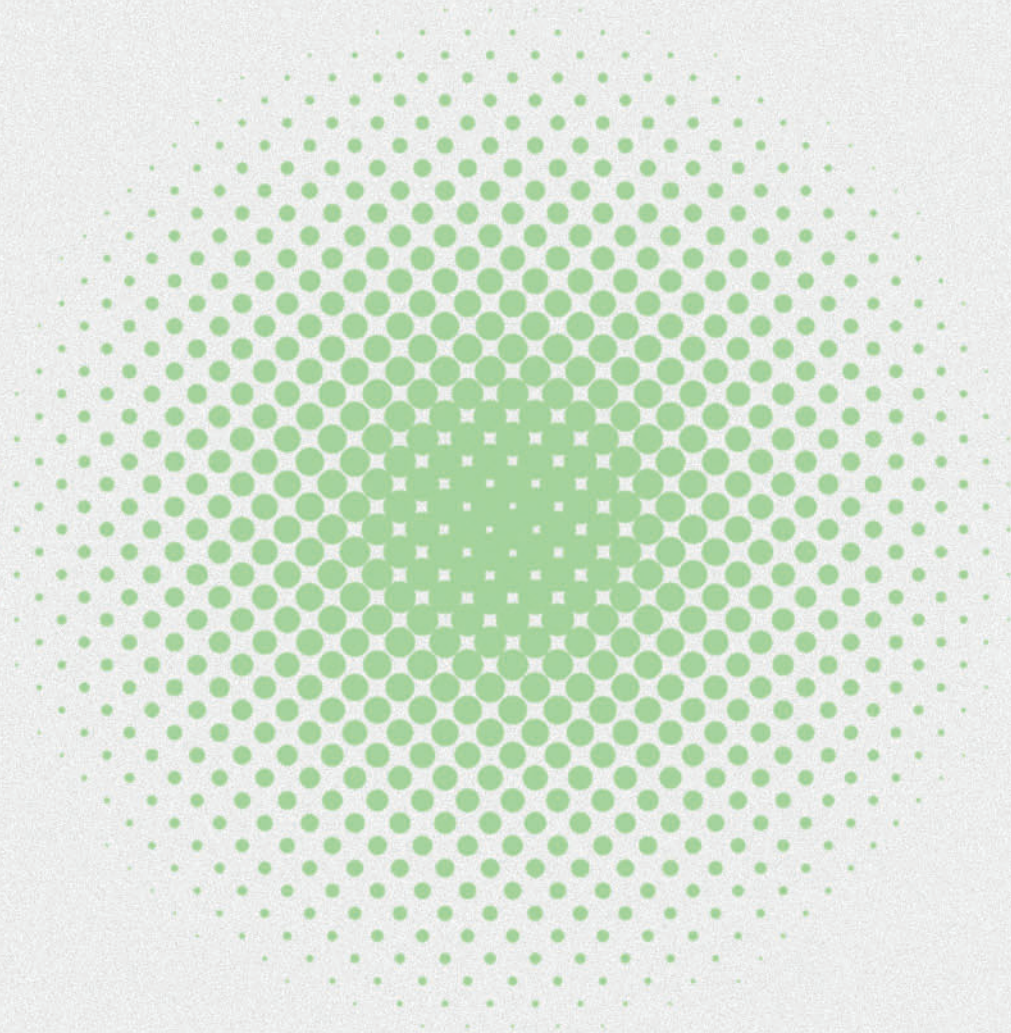
## Abstract

This study explores the homemaking strategies of Bulgarian Turks who migrated to Turkey in 1989 in order to preserve their identities amid Bulgaria's ethnic cleansing and assimilation policies. It focuses on the case of Görece TOKI Migrant Housing in the Menderes district of Izmir, which was built as a political response to their housing needs after the welcomed kinship migration. The study emphasizes the significant role of material culture in the homemaking process for displaced people. Addressing the notion of migration not only as the movement of people but also of cultures and identities, the research provides valuable insights into the intricate relationships among displacement, homemaking, material culture, and identities. Material culture encompasses personal belongings, objects, furniture choices, domestic decorations, and aesthetic preferences as well as their relation to space. Drawing from Henry Glassie's conceptualization that homes embody a lively form of material culture, representing a series of strategies made by individuals. This study provides insights into how migrants' identities reflected through their possessions transforming abstract spaces into a place that they can call home again. To expose these transformations of TOKI apartments, the study engages with various methods. These include 15 in-depth interviews with open-ended questions, on-site observations, home visits, and documentation through on-site photography as well as from meta-data available on social media and real-estate websites. The interviews are conducted with the help of key informants including the mukhtars, the principals of BAL-GÖÇ (Association of Balkan Migrants in Turkey), and the guidance counselor of Görece Secondary School using the snowball technique which is a method to reach interviewees with the initial informants. The research reveals that spatial and material makings are not solely physical but hold symbolic meaning, serving as indicators for defining identities. Exploring displacement in conjunction with material culture is crucial

to documenting the process of remaking home, signifying the identities of individuals in an unfamiliar context to make sense of the migrant world. Accordingly, this study contributes significantly to a deeper understanding of the homemaking process in displacement conditions, highlighting the substantial role of material culture in the construction and expression of identity within the context of migrant housing.

**Keywords:** *Displacement; Identity; Migrant housing; Homemaking; Material culture*





**Track 3:**  
**Environmental Systems and Technology**



# INVESTIGATION OF DAYLIGHT USE OF AN URBAN-SCALE DORMITORY BUILDING

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## Abstract

Balanced lighting is required to ensure visual comfort, security and productivity in dormitory buildings. This study aims to increase the lighting to optimal levels by analyzing the current situation of a dormitory building in an urban environment, evaluating different situations such as the window expansion scenario and the scenario without neighboring buildings. In the study, three different scenarios were created with simulation modeling using Relux software. The scenarios are the current situation, the extended window scenario, and the simulation scenario without adjacent buildings. The analyzes take place on four different dates (equinox, winter solstice, summer solstice) and three different times of the day. The study also uses pseudo-color plan images to examine illumination distribution in more detail. These images show the effect of balcony dimensions, room depth, and different dates during the year on illumination levels. In the base scenario, there are deficiencies in average lighting levels. However, areas close to the window receive sufficient light. By widening the windows, some reference surfaces approached the recommended values. This allowed natural light to enter the interior more effectively. The presence of neighboring buildings negatively affected lighting levels, especially on the ground floor. However, with the removal of these buildings there is a significant improvement in lighting levels on the ground floor. Large balconies on the upper floors reduced daylight access to the lower floors. Additionally, it is a result of this study that room depth reduces indoor illumination. On the equinox dates, illumination levels were similar because day and night hours were equal. However, since there are differences in the angle of sunlight on other dates, there are also differences in the results. Thus, the findings revealed the importance of the relationship between architectural design, urban environment and lighting

conditions to provide more comfortable and functional living environments.

**Keywords:** Daylighting; Dormitory buildings; Lighting simulation; Visual comfort; Urbanization impact

# CONTROLLING DAYLIGHT PENETRATION AND ARTIFICIAL LIGHT IN IZTECH LIBRARY READING ROOMS

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## Abstract

This paper aims to investigate the best slat angle for the proposed horizontal and vertical louvers with the dimmed and grouped artificial lighting systems scenarios. While using the simulation tool, the challenge is developing daylight and artificial control system scenarios for the reading rooms in different orientations and floors. The goal of the ultimate design proposal is to enhance efficiency and user experience in the reading rooms of the Izmir Institute of Technology (IZTECH) library. One of the variables in this research is the orientation of the louvers. The west and east façades are target façades because it is necessary to control direct and unnecessary sunlight to provide visual comfort for the occupants and energy efficiency. The study proposes vertical configurations for the west façade and horizontal configurations for the south façade of the library. The second variable is the slat angles of the louvers. After identifying the research problem, the Relux model is generated to conduct the daylight simulations. The first model was the present reading rooms at the IZTECH library. Two Relux models have been created for the ground and the first floors with equinox day and CIE clear sky conditions. Details of the existing building, including dimensions, orientation, floor area, total glazed area, window-to-wall ratio (WWR), and surface reflectance with transmittance values, are the other inputs for the simulation. After entering the properties, results evaluate the current situation. The recent scenario analysis displays excessive illuminance compared to norms, underlining the requirement for shading devices. For the calculations, four reference planes (one for the whole space, one for the shelving, and two for the reading areas) display illuminance values that exceed acceptable limits for reading and shelving areas according to LEED standards. Then, for both façades, the study designs and tests two shading device scenarios: Scenario 1 with 0° and 15° slat angles and

Scenario 2 with 30° slat angles. For the initial simulation runs, the existing luminaire conditions remained the same. Benchmarks are the keys to deciding the optimum artificial automation systems, including lighting standards for library facilities and LEED criteria for interior lighting. After simulating/measuring the daylight availability of the existing situation, the study tests the first scenario. The layout of the furniture and lighting fixtures remained unchanged. After conducting the results, we propose a grouping and lighting control system. The same procedure repeated itself for the second scenario. The results showed that average illuminance levels have decreased when compared to the current environment. The average illuminance on the ground floor was 850 lx, but it declined to 393 lx. Not only did the ground-floor illuminance diminish, but also the first-floor illuminance. The average illuminance on the first floor was 900 lx, but it decreased to 413 lx. Conversely, the uniformity ratios improved, implying that light was distributed more evenly in the room and provided pupils with visual comfort. The study highlights the importance of shading device control and automation systems in optimizing daylighting for visual comfort. Ultimately, the research offers several contributions to architectural lighting and visual comfort.

**Keywords:** *Architectural lighting; Daylight; Energy efficiency; Simulation; Visual comfort*



# STUDY OF THE LIGHTING SYSTEM IN REPURPOSED HISTORICAL INDUSTRIAL BUILDINGS: THE CASE OF HASANPAŞA GASWORKS (Museum Gasworks)

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## Abstract

The rapidly renewing industrial developments with the beginning of the Industrial Revolution, which influenced the whole world, made the existing industrial structures behind the times dysfunctional. These empty and outdated buildings need to be functionalized to not become a security threat to our cities by becoming crime scenes and criminals. Furthermore, the repurposing of these buildings is critical to cultural sustainability. The Architects Council of Europe (ACE) Policy proposes the following idea on architecture and sustainability: Extending the lifespan of an existing building or adapting a structure undergoing functional ageing allows for more efficient use of resources.

Heritage buildings that have been adaptively reused are prone to poor outdoor and indoor illuminance levels. Hasanpaşa Gasworks, today known as Museum Gasworks (Müze Gazhane), was a gasworks to produce coal gas in Istanbul, Turkey. Built in 1892, it was redeveloped into an art, cultural centre, and technology museum in 2021. In this study, the repurposed “museum” and “exhibition” areas in Hasanpaşa Gazhanesi were examined in the context of lighting. Furthermore, the literature research as part of the study discussed lighting issues in museum and exhibition areas and industrial buildings. Finally, based on the literature review, a general assessment was made by looking at the lighting schemes of the structures in question. Successful lighting of the heritage buildings creates an opportunity to provide social and economic benefits for various stakeholders, from site owners to the local community. This study demonstrates that lighting goes beyond functional, task-based illumination. Lighting is a tool for placemaking, an opportunity to reinstate landmarks, and an educational palette for observers. Lighting designers should re-

think their titles and responsibilities when working with heritage projects, instead becoming hybrid lighting designers, historians, product designers, advertisers, and wayfinding specialists, to name a few.

**Keywords:** *Lighting; Industrial heritage buildings; Re-functioning; Exhibition design, Museum*

# A BIBLIOMETRIC ANALYSIS OF RESEARCH ON ACOUSTIC COMFORT IN THE EDUCATIONAL INTERIORS

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## Abstract

Ensuring acoustic performance in educational interiors is important for users. The presence of noise in a space can cause users to experience physiological and psychological problems. In this respect, acoustic comfort must be provided to ensure comfort in educational interiors. The goal of this study is to provide research trends on acoustic comfort in interior design for educational interiors. To achieve this objective, we conducted an in-depth analysis of academic literature available in databases such as Scopus and Web of Science Core Collection (WoS). Subsequently, we performed a bibliometric analysis using VOSviewer, a software tool designed for visualizing scientific information, to identify emerging themes and patterns in the study of acoustic comfort within educational interiors. The primary objective of this study is to explore the current trends in research related to acoustic comfort in interior design for educational settings. In line with the findings of these analyses, it shows that examining acoustic performance under the title of interior comfort at the intersection of room acoustics and educational interiors is not only a new field but also a field of study open to development with different disciplines and new concepts. These new concepts can be used as a starting point in acoustic research and the search for complete solutions. In summary, our research underscores the critical significance of acoustic comfort in educational interiors and the need for a multidisciplinary approach that combines insights from room acoustics and interior design. Exploring the intersections of these fields and embracing innovative concepts can lead to improved educational environments that support the well-being and learning experiences of students and educators. This study represents a starting point for future research endeavors, where the pursuit of comprehensive solutions to acoustic challenges in educational settings remains a promising and

evolving frontier.

**Keywords:** Room acoustic; Educational interiors; Acoustic comfort; Bibliometric analysis; VOSviewer software

# A LITERATURE REVIEW ON BIOPHILIC DESIGN IN HOSPITALS

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## Abstract

Hospitals are among the most crucial architectural structures because they serve as vital spaces for people in need of healthcare. Individuals' reasons for visiting hospitals may differ; yet, every visitor, patient, and healthcare staff member can detect a negative and uncomfortable environment in these settings. Also, hospitals are one of the most stressful working environments, and stress can be a potentially dangerous factor that could impact the outcome of life-threatening situations. Considering the seriousness of a healthcare worker's job, it is essential to look for ways to lessen the negative effects of the surroundings. The design of a hospital should take into account stress relief zones and design methods, aiming to create a more positive atmosphere in the space while also considering environmental design methods. Such an approach can potentially enhance the mood, productivity, and overall health conditions of the people involved. Along with its effects on people, the healthcare sector could play an important role in mitigating the effects of climate change. They have the potential to make a big contribution to climate change prevention by adapting to green hospital design guidelines. Hospitals all over the world have embraced biophilic design techniques and have reaped numerous benefits as a result. Enhanced creativity, better air quality, a 15% or more improvement in productivity, stress alleviation, better mental health, and an overall favorable impact on mood and well-being are just a few of these benefits (Norman, 2023). In this study, the usage of green hospitals and biophilic design in healthcare settings are analyzed by investigating articles written in the last ten years. It explores the effects that can be seen on people and the environment. The systematic literature review utilizes "Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA)" diagrams to depict the search results

from Google Scholar and Web of Science. The search will be carried out by using specific keywords, "Green Interiors," "Green Hospitals," and "Biophilic Design in Hospitals" to limit the number of sources. The main goal of this study is to conduct a comprehensive literature review to investigate the significance of incorporating biophilic design into hospital environments to foster a stress-reducing and healthier environment while also minimizing negative environmental impacts. Throughout this research, a detailed exploration of the benefits of using biophilic design in hospitals will be presented. Ultimately, this research will make a valuable contribution to the field of hospital design by providing an in-depth examination of the utilization of biophilic design and green hospital concepts in healthcare settings.

**Keywords:** *Biophilia; Biophilic design; Hospital design; Green interiors; Green hospitals*

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# ACHIEVING NET-ZERO EMISSIONS: DECARBONIZING COMMERCIAL INTERIORS THROUGH PERFORMANCE- BASED PRODUCT SPECIFICATION

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## Abstract

This paper examines the crucial aspect of the life cycle impact of commercial interiors in the context of broader decarbonization efforts within the built environment. The study investigates interior finishes and systems, including floor, ceiling, and partition walls, revealing a significant carbon footprint associated with Replacements (B4-B5) Use stage. Analyzing over 30 commercial interior products, the study presents a comparative life cycle assessment using One-Click LCA, identifying key contributors to embodied carbon and highlighting the urgency of strategic interventions.

Adopting a life cycle assessment (LCA) framework, the study defines goals and scope, collects and analyzes inventory, performs impact assessments, and interprets results. Utilizing One-Click LCA, a comprehensive tool for LCA, the study assesses embodied carbon from cradle to grave. The quantitative analysis shows a total Global Warming Potential (GWP) of 1,547 kgCO<sub>2</sub>e/m<sup>2</sup> over a 60-year life expectancy for the studied interior materials. Surprisingly, the recurring embodied impact (B4-B5 Replacement) contributes significantly to the life cycle GWP, challenging previous findings emphasizing upfront carbon emissions. Specific findings include the higher embodied carbon of interior partitions compared to floor and ceiling systems.

The paper concludes by emphasizing the need to address the associated embodied impact of commercial interiors. Proposing four pathways for intervention, including performance-based specifications, education dissemination, up-to-date Product Specific EPDs, and cost-effective sustainable products, the study presents the imperative role of the interior design professional in supporting the decolonization efforts and goal of achieving net-zero emissions by 2050. The pathways collectively

provide a comprehensive approach to mitigate climate change impacts, advocating for immediate industry-wide commitment to ambitious carbon outcomes.

**Keywords:** *Decarbonization; Commercial interiors; Embodied carbon emissions; Building materials; Product circularity*

# AN OVERVIEW OF THE BIOPHILIC HOTEL INTERIOR DESIGN: EXAMINING THE BACKGROUND THROUGH EXAMPLES

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## Abstract

Biophilic design is the design that incorporates nature into indoor spaces in a variety of ways. Nowadays, especially after the COVID-19 pandemic, the increasing urbanization and spending more time in enclosed spaces, which limit our connection with nature, have been questioned. This is where biophilic design comes in, providing a nature-human connection in indoor spaces. The effects of biophilic design have manifested themselves in all sectors, as people want to strengthen their connection with nature after the COVID-19 closures. People continue searching for a connection with nature, especially when they go on holiday, and they have started to prefer biophilic hotels. This has become a criterion in hotel preferences and an increase in the number of biophilic hotels has been observed in recent years. Biophilic hotel design can be implemented by incorporating nature into the space. Nowadays, biophilic hotels have gained popularity, especially in Mediterranean countries, although their climate is not suitable for the use of green natural elements as in tropical countries. This study focuses on biophilic hotel design literature and Mediterranean examples produced after the COVID-19 pandemic to identify what biophilic hotels should be like and their expected impact on customers. In the Mediterranean analysis part, the examples provide Browning et al.'s 14 biophilic design models, which are used as main reference input classification. How the biophilic classifications have tried to be incorporated into contemporary biophilic hotel spaces will be examined. The evaluation will be carried out on biophilic hotel examples selected from the Mediterranean Basin countries. According to preliminary results, a significant increase in publications and biophilic hotel examples has been observed in the literature. However, a gap has been identified in the literature and the education of the new generation designers about biophilia in interior design.

This study aims to contribute to the field of biophilic hotel design with contemporary examples, and systematic biophilia analysis.

**Keywords:** *Biophilic design; Hotel design; COVID-19; Interior design; Biophilic hotel examples*

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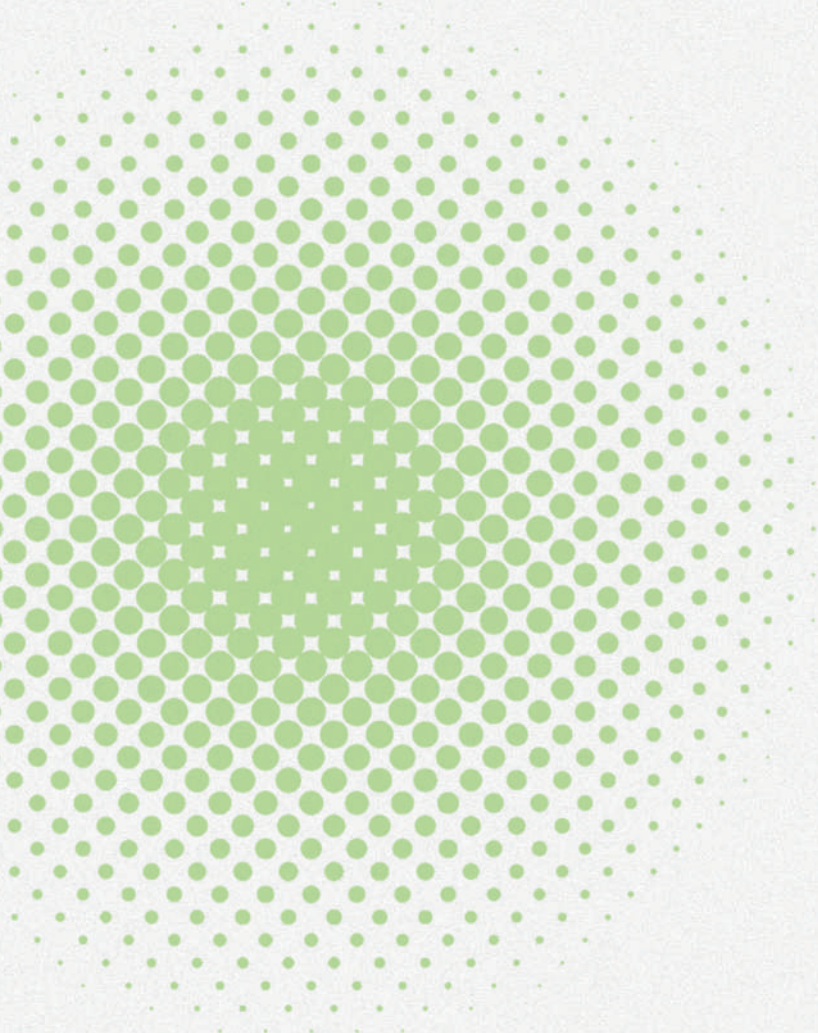
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