

POSTMODERNISM
AS AN
INTERIOR SPACE DESIGN APPROACH

A THESIS
SUBMITTED TO THE DEPARTMENT OF
INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN
AND THE INSTITUTE OF FINE ARTS
OF BILKENT UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF FINE ARTS

By
Yılmaz Burak Güven
June, 1995

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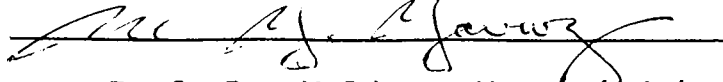
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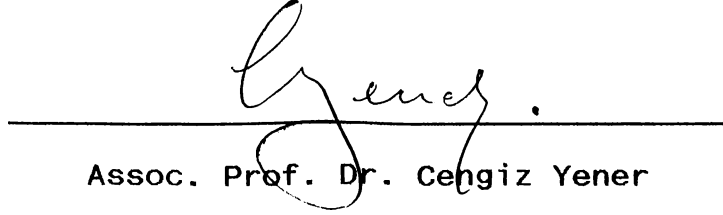
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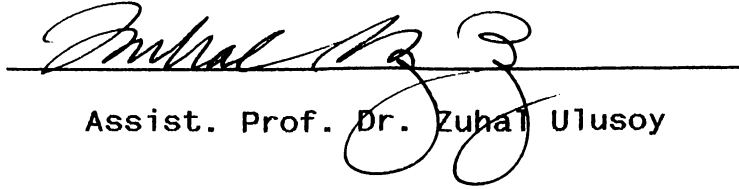
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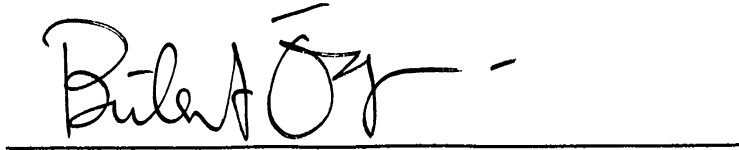
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Approved by the Institute of Fine Arts



Prof. Dr. Bülent Özgüç,
Director of the Institute of Fine Arts

ABSTRACT

POSTMODERNISM AS AN INTERIOR SPACE DESIGN APPROACH

Yılmaz Burak Güven

M.F.A. in Interior Architecture

and Environmental Design

Supervisor: Assoc. Prof. Dr. Yıldırım Yavuz

June, 1993

This thesis discusses the postmodern condition in postindustrialist societies and its impact on architecture and interior design. The sociological and philosophical conditions that prepare and form the postmodern, postindustrial culture are discussed. The reflections of these conditions both to Western architecture and to interior designs are observed with case studies. The impact of postmodernism in Turkey - which is not a postindustrial society, as a matter of fact - as a style in architecture and interior design is examined and case studies are done to supplement this phenomenon. The relevance of postmodernism for Turkey and its prospective contribution to substantiate our original interior design practice and theory is discussed.

Keywords: Postmodernism, Eclectic, Historicist, Ornamentation, Contextual

ÖZET

BİR İÇ MEKAN TASARIM YAKLAŞIMI OLARAK POSTMODERNİZM

Yılmaz Burak Güven

İç Mimari ve Çevre Tasarımı Bölümü

Yüksek Lisans

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Bu tez postendüstriyel toplumlardaki postmodern durumu ve onun mimari ve iç mekan tasarımlarına yansımalarını tartışmaktadır. Postmodern, postendüstriyel kültürü hazırlayan ve oluşturan sosyolojik ve felsefi koşullar tartışılmıştır. Bu durumun Batı mimarlık ve iç mekan tasarımlarına yansımaları örnek analizleri ile gözlenmiştir. Postmodernizm'in - aslında postendüstriyel bir toplum olmayan - Türkiye'de mimarlık ve iç mekan tasarımında bir stil olarak etkisi ele alınmış ve bu olguyu tamamlamak için de örnek çözümlenmeleri yapılmıştır. Son olarak, postmodernizmin Türkiye'yle ilişkisi ve özgün iç mimarlık tasarım pratiğimizin ve teorimizin oluşmasında ilerdeki katkıları tartışılmıştır. **Anahtar Sözcükler:** Postmodernizm, Eklektik, Tarihsel, Süsleme, Bağlamsal

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PREFACE

Postmodernism is a subject that surrounded Western cultural discourse from philosophy to literature, from architecture to arts in the recent years. The Modern Age became a thing of the past. For some it ended with the sink of the Titanic, for others with the explosion of Atomic bomb in Hiroshima. The myth of 'progress' and messiah of technology is under scrutiny after the equation $E=mc^2$ cost the lives of about hundred thousand human beings. From the beginning of 1960s our lives are embedded in a network of computers, satellite dishes, mass media and television. The ever-increasing global communication and information exchange leads the world to be a 'Global Village'. This information flow provides a legitimate background for the diversified, fragmented genres to be flowered. In the chaotic world of postmodern, we observe the *jamaïs vu* (never seen) and *deja vu* (already seen) at the same time. It becomes more and more difficult for the subject to locate him/herself in this 'mapless' world with lost referents. Physical environment surrounding us, as emerged by the designers and culture producers, contributes to the formation of this situation. Yet, simultaneously, it presents to us the clues to overcome the tragedy of today's man, the contemporary Icarus.

Interior design which is concerned with all the elements of the interior spaces of the architectural shell is the most influencing part of physical environment design that affects the life styles of human beings.

In attempting to provide better living and working conditions, the Modern Movement created a type of interior design which was ideologically motivated, plain and purist. During the 1960s and 1970s, Modernist principles began to be questioned by the growth of eclecticism and revivalist trends. The conditions and the reasons of such changes in interior design taste are the subject matter of this thesis.

1. INTRODUCTION : THE POSTMODERN CONDITION

In October 1981, Le Monde announced to its readers that a specter was haunting Europe, the specter of Postmodernism. Clement Greenberg, the theorist of American Modernism defined Postmodernism in 1979 as the "lowering of aesthetic standards caused by the democratization of culture under industrialism. He saw the danger as a lack of artistic judgement whereas Lemaire in Le Monde called it nihilism" (Jencks, 1989, 12).

The term 'modern' is first used in fifth century A.D. as 'modernus' in Latin, to separate that Christian era from the Roman and Pagan past. "The concept of Postmodernism was first used by the Spanish writer Frederico De Onis in his Antologia de la Poesia Espanola e Hispanoamericana, 1934 to describe a reaction from within Modernism" (Jencks, 1989, 8).

The debate that the Modern Age -the change in the world view brought on by Nietzsche, Einstein, Freud and the philosophers of the Enlightenment Age- is becoming a thing of the past is continuing. We are living through a turning point in history. This point should not be seen only as a cultural phenomenon. Sociologists announce us

a new society type has been emerging from the end of 1950s. This society type is best known as 'post-industrial society ' yet called sometimes as consumer society, media society, information society or hi-tech society.

Contemporary anthropologists tend to divide the world history -merely, the Western history -into three phases according to the form of production :

1. Pre-Industrial / Agricultural Society where agricultural surplus is important. [10.000 B.C.- 1450]
2. Industrial / Capitalist Society : industrial surplus is important. [1450 - 1960]
3. Post-industrial / Informative Society : information surplus is important. [1960 -]

All the data about the ' First World ' shows us that society has been transforming from labor / production paradigm to information / technology paradigm. Factory labor is giving way to home and office work. Political leaders heralded the end of working class, the proletariat, a decade ago. If it is the end of proletariat, it must be the end of bourgeoisie who own the production means. Perhaps, a new duality has been born : office workers versus the para-class of cognitariat.

Indeed, some writers claim that the first time in history

we achieved a society without class (then the utopia of Marx is achieved).

What we know today, the situation is more complex than the customary models with which we have worked - the notions of the two - party system 'left- and right-wing', working and capitalist class. "Postmodern world is making a nonsense of such polarities" (Jencks, 1989, 47).

Jean Baudrillard, one of the prominent figures in contemporary French philosophy, states that the social phenomena cannot be 'read' in the dimension of binary oppositions as Marxism -Capitalism.

"I believe that the real logic is the logic of potentialization, not the dialectical logic."

(Baudrillard, 1991, 72).

His writings are currently at the centre of postmodernist debate. He stresses the ways in which our lives are embedded in a world of images which have no clear referents and which are reproduced by the new mechanisms of cultural production in contemporary societies.

According to Baudrillard, there is no 'real' in our present life; all we have is the various models to reproduce the real, and the '*simulations*' that are the genetic reductions of the real. The 'media' play the major role in this deception. The media make the indirect perception of the world impossible.

Masses are neutralized - actually, prefer to be neutralized -by this 'show' which is prepared by the media. They choose to be indifferent and unreactionary to the content of the information. To say that they have been directed and deceived by the 'government' (discourse), is a humiliation to the masses. The reality is that; *they* chose the indifference, and in spite of the government's call for them to participate, they remain silent. "The 'meaning' lost its meaning. This is the tragedy of our time" (Baudrillard, 1991, 13-15).

Another French philosopher Jean-François Lyotard, in his book The Postmodern Condition: A Report on Knowledge , argues the condition of knowledge in highly developed societies. He confirms that the knowledge is produced to be sold and will be produced to be sold; is consumed to be valued in a new production and will be consumed. In postindustrialist societies, knowledge gains an economic value, meanwhile loses its validity to educate individuals and society for the well-being of mankind.

What Lyotard underlines is that; language is becoming an object of technology in postindustrialist societies. The 'performativity' or 'highest efficiency' criteria are applied to the language. The aim is to make the sentences coded, deciphered, emitted, and grouped messages.

Fredric Jameson , an American Marxist, in his long essay, "Post-Modernism Or The Cultural Logic Of Late-

Capitalism", goes into an intellectual analysis of cultural transformations in the postmodern world and relates it to politics stating that the society we are living in is the third - and natural -step of capitalism which is a more pure capitalism (after the economist Ernst Mandel). "The position taken for postmodernism in culture - whether it be against or for it -simultaneously and obligatorily, is a political attitude -open or concealed -relating to the nature of today's multinational capitalism" (Zeka, 1990, 61). All of the cultural production today cannot be considered as 'postmodern' in the broad sense of the word. Yet, postmodernism creates a power point where the various cultural motivations -cultural remainings and new-born forms - ought to have a place in it. He points out the fact of erasure of the old border (high modernist in content) between the high culture and the popular culture. Comparing Van Gogh's 'Old Shoes With Laces' painting (modernist) and Andy Warhol's 'Diamond Dust Shoes' (postmodernist) , Jameson concludes that we can observe the emergence of a new surfaceness, or new plainness and shallowness.

The leitmotifs of modernism; alienation, anomy, loneliness, social explosion, isolation, anxiety could be observed in the whimsical atmosphere of Kafka (Trial, Metamorphosis), in Camus (L'Etranger), in Antonioni (Blow up, Red Desert, Passenger, La Notte), in drama Beckett (Waiting for Godot) or Jean Genet (The Maids, Balcony).

These themes are no more existent in the world of postmodern. We can define this slide in cultural pathology dynamics as; the placement of *fragmentation* (explosion) of the subject instead of the alienation of the subject. Applications, discourses, textual game concept took place in the new world. One can observe the surface or multisurfaces instead of the depth of modern culture.

The vanishing of the individual subject creates an universal practice called *pastiche*. Pastiche is an imitational artwork - an exact replica. Jameson warns us not to confuse it with 'parody', which found an environment to grow in moderns' disimitatable styles. Parody, is an imitation of a poem, song, etc., where the style is the same but the theme ludicrously different; a feeble imitation (compare Le Corbusier's interpretation of Turkish civil architecture and Venturi's imitation of the American vernacular). Pastiche, like parody, is an imitation, to speak in a dead language, but practices it without having the irony, the motivations that underlie in parody and without having humor. Then, 'history' is the only place that culture producers can apply to after the fall of the style ideology. (A literature critic accused Umberto Eco's novels -including his last *Foucault's Pendulum* -as having two spoons of sociology, three spoons of witchcraft and some spoons of history and lacking the 'spirit' or 'aura' of the novels of Stendhal or Balzac).

Jameson sees the cultural periods realism, modernism, postmodernism in parallel with Mandel's three steps of capitalism: market capitalism, monopoly or the step of imperialism and our period which can be called the multinational capital. The technological development in the different periods shows us the slide in the relation with the machine and the representation of the machine.

"The technology of our period does not have the capacity to be represented: neither turbine nor the silos and factory chimneys. The computer whose envelope does not have a visual or symbolic power, and the finishing of various media, for instance the television which absorbs everything into itself..." (Zeka, 1990, 94).

These machines are reproduction machines more than the production machines.

Finally, Jameson concludes that the new political art (if it is possible), should stand on the reality of postmodernism -the global space of multinational capital- and "should reach to the new style that can provide us with our skill of struggle and action which are inefected by our social chaos" (Zeka, 1990, 116).

2. POSTMODERN ARCHITECTURE

Modern movement in architecture which stood as a reaction to the nineteenth century Arts and Crafts movement prevailed from early 1920s to late 1960s. Today's architecture is different from the early twentieth century's. From the beginning of 1970s most of the architectural theories and practices has taken position against the authority of Modern movement. The modernist attitude sublimated the functional aspect of the building which is one of the three concepts that form architecture; function, structure and aesthetics. The extreme valorising of function -which is actually equal to the other two- caused in the exclusion of fiction from the architecture and the only thing left was the technique of building. The building became an abstract play of geometry lacking freedom and humanity. Economy, being a dimension of function, determined the form and space and everywhere throughout the world same pragmatic 'boxes' grew without having the local identity.

In 1960s, the belief in the modern movement's ideas had been shaken from its roots. The uneasiness felt for the physical environment created by architects and urban designers led toward the refusal of the modern ideology. The rejected historical vocabulary has been rediscovered.

The historical forms and styles provided a repository of references for the building to convey a message. The architect uses a language that is hybrid, eclectic. "Charles Jencks has emphasized stylistic pluralism as the essential feature of postmodern architecture. No stylistic dogmas are in force any longer" (Klotz, 1988, 129). The idea of ever-lasting 'progress' in science, technology and art which was the goal of modernity produced a practice called 'avantgarde'. To create works of art and architecture that had been done before was considered as a crime. Society, on the other hand, lost its trust in progress looking for instead the past. The change in the style toward the 'trans-avantgarde' provided architects to retrospect the styles, forms which were rejected and to use past vocabulary without hesitation.

2.1. Breakthrough to Postmodernism: Robert Venturi

American architect, Robert Venturi, in his 1966 treatise on architecture Complexity and Contradiction in Architecture, had attacked modern architecture. He blamed the belief that the quality of a building could be heightened by attenuating its form and that the reduction to the lowest common denominator could be the solution of all problems. Venturi insisted that any 'good' building had complexity and contradiction in itself and the examples he gave to prove his thesis included the much favored buildings from history.

Complexity is the simultaneous action of various factors in architecture without the exclusion of contrary demands. The three fundamental aspects of architecture - whether it be function, structure and form or interior space, mass and facade- always oppose each other. To give importance to one aspect over the others results in the simplification, reduction. The proper way to design a building is to include all the contradictory factors and let them show themselves without any shame.

The design of the facade became important for Venturi as the whole building. Contrary to the modern building's reflection of interior to exterior, the unseparability of interior and exterior, he advocated the contradiction of the facade with the interior. The facade can be an ornamented wall applied to the building, the shed. This is a "decorated shed" (Klotz, 1988, 154) where the ornament is not an inherent part of the building. The situations where the whole building became an ornament are not acceptable. This was called as "duck" (Klotz, 1988, 154) by him where the inspiration came from a roadside store selling poultry, built as a big duck. Saarinen's TWA Terminal in New York (a bird with extended wings in flight) or Utzon's Sydney Opera House can be considered as "duck"s of the modern architecture in using well-known stereometric forms in an explicit manner.

The importance given to the decoration of the shed brings the facade's design into light. The addition of symbols,

signs, commercial graphics that are used by the American popular culture on the facade improve the visual field and heighten the quality of life by communicating messages. Venturi accepted the reality of the popular culture and blamed the architects and decision makers of being elitist.

2.2. American Postmodernism : SITE ("Sculpture in the Environment")

The works of the New York group SITE are guided by Venturi's concept of a building as a shed with a sign-bearing facade. In the works of SITE, facade becomes a huge poster of an architecture that is imperfect, ugly, crumbling and fragmenting. "De-architecture" (Klotz, 1988, 193) is the theme of SITE. SITE group designed many suburban showrooms for Best Products Co., Houston and Sacramento among them. In the Houston Showroom (1974) the brick veneer of the facade is extended in a ragged profile beyond the roofline, resulting in an architecture of demolition (Fig.3). A section of the facade is fragmented for a pile of bricks to spill over the top of the pedestrian canopy. The Sacramento Showroom (1977) is penetrated by a raw-edged gap that serves as the main entrance and the forty-five ton wedge draws out from this gap moves 12 meters to open and close the showroom(Fig.4)

SITE treats architecture as the raw material for art and the projects can be interpreted as sculptural monuments against the neutral suburban environment.

2.3. Rationalism

Rationalism - the theory and practice that reason rather than sense perception is the criterion of design- stood as an opposition to functionalism in Europe. Reason found its existence in the abstract relationship of geometry. Europe witnessed the evolution of rational thought in its history. Nowhere else the rationalistic attitude could find better place to grow.

Rationalism was initiated by the Italian architect Aldo Rossi and the German architect Oswald Mathias Ungers. These architects did not use the popular culture as their inspiration as their colleagues in North America exploited the references to the everyday world and the Pop Art. The architects of European Rationalism have not developed a sensibility receptive to all the fictional material that found its way into architecture as a result of Pop culture. On the contrary, they made an attempt to renew the significance of historical typology attacking the functionalist banalization of structure.

For the functionalists, what determined the look of a form was the purpose for which it was most generally used. Oswald Mathias Ungers believed the morphological transformation of a basic concept could be varied avoiding monotony. Differentiation of forms stemming from a simple idea scheme leads unity as well as articulation. The geometric relation of basic forms collected with

analytical reasoning results in 'wholes' where each individual structure speaks its own language.

Italian rationalist architect, Aldo Rossi has proved that function has to adapt itself to form in the course of time in his most important architectural treatise L'architettura della Citta (The Architecture of the City) first published in 1966. Rossi gave importance to form over function and he used the historical archetypes of building in his designs. Rossi had emphasized the multivalent nature of architecture, how structures like Roman arena could be transformed in various cultures and re-used for different function, like dwelling. Rossi made use of geometry's rich potential of symbolic connotations in his project for a cemetery in Modena (Fig.6). Rossi states,

"I thought of fashioning the cemetery on a Rationalist concept of death, as a disruption of life. I tried therefore to represent it as a deserted house with empty windows and as a factory with a smokestack where the work has been disrupted" (Klotz ,1988, 242).

The monumental presence, public memory and symbolism are the characteristic features of the Modena cemetery.

Mario Botta, another Italian architect, has generally followed a path of his own, independent of Rossi. His design for a house in Stabio (Fig.8) built between 1979-81 takes its name 'Casa Rotonda' from its cylinder shape. The contrast between fortification and openness is the theme of the house. The chiaroscuro effect which is an

influence of Louis Kahn is achieved by tearing the masonry violently apart. Botta reaches to the postmodern concept not by using historical typology, but by including all the contradictory visual tensions into his buildings. This visual play of forms leads him to design formalistic boxes -boxes that are not an outcome of function and simplicity as in modernist buildings.

2.4. Postmodernism in Urban Space and Public Buildings

The dividing line between modernism and postmodernism was clearer in the field of city planning than in other areas of architecture. On the one side were the glamorous urban utopias of modernism, which seemed to be on another planet. On the other side were the designs that took their bearings from the cities of the nineteenth century. Modern city planning proposed the separation of activities -work, dwelling, recreation- for efficiency. City was considered as a huge factory where the different stages of production were segregated rationally in favor of maximum output with minimum input. Zoning, the physical separation of these activities, resulted in the Central Business Districts inhabited by criminals during the night times. Historically considered, the cities of the pre-industrial era were a blend of functions where every district has its own character as well as neighbourliness was an important issue. The co-existence of workplaces and houses and recreation in a neighbourhood suited for a human scale physical environment.

Rob Krier, in his book Stadraum in Theorie und Praxis (Urban Space in Theory and Practice), goes into an analysis of urban spaces, streets and facades and draws typologies. The experience and the sensual perception of the pre-industrial city stood in opposition to the dry, inhumane accumulation of functions in the modern city.

One of the first postmodern public buildings is the Public Service Building (Fig.10) in Portland, Oregon designed by Michael Graves. Graves used a vocabulary of Art Deco of 1930s. The seven-story-high cross-barred window is a supermotif that penetrates the facade and opens up the center of the block. The two pilasters and the giant keystone are stylized references to the historical post and lintel construction in a huge scale.

The British architect James Stirling, who has experienced or influenced the most important transformations of postwar architecture, arrived at a postmodernism determined by historicizing tendencies after leaving the orbit of New Brutalism and Team X. The additions to the Württembergische Staatsgalerie (Fig.11) in Stuttgart constituted the most important project of Stirling's postmodern phase.

Stirling reflects the classical plan of the existing building by mirroring its U-shape. He has used traditional rustication and classical motifs including an

Egyptian cornice, an open-air Pantheon and segmental arches. According to Jencks,

"these are beautiful in an understated and conventional way, but they are not revivalist either because of small distortions, or the use of modern material such as reinforced concrete. They say, 'We are beautiful like the Acropolis or Pantheon, but we are also based on concrete technology and deceit' " (Jencks, 1989, 19).

Stirling confronts tradition and modern technology giving neither a priority.

Kisho Kurokawa, one of Japan's leading architects, considers today's architecture as an intercultural phenomenon in his book Intercultural Architecture: The Philosophy of Symbiosis. Symbiosis, a term taken from biology, is the essential feature of his architectural philosophy. Symbiosis of Eastern and Western cultures, past and present, culture and nature, tradition and technology, the 'living-together' of these varying components leads towards a pluralistic and rich way of life. Western society excluded the other cultures for the benefit of progress and now an architecture of inclusion has to be emerged. Kurokawa's inspirations are from the traditional Japanese Edo storehouses of the seventeenth century as well as the Western rotunda melted in a pot of technology in his Museum of Contemporary Art, Hiroshima built in 1988.

2.5. Postmodern Architecture in 1980s

Since 1980, postmodern trends in architecture have gained

ground all over the world. Modern architecture considered ornament as a crime. Architects of the postmodern movement has taken postmodernism as a reaction to buildings without ornament. Thus, a building designed in a modernist manner could become postmodern with the addition of false details. This make-up is to consider architecture as a two-dimensional decoration without any content and Robert Venturi's sublimation of the "decorated shed" is partly responsible for this tacked-upon aesthetics.

Most of the buildings of the postmodern manifestation were small residences or condominiums before the acceptance of postmodernism as a style. In the 1980s, the trend proved itself to realize public buildings, office towers and museums. The international architectural discussion has been influenced by two museums in Frankfurt : Richard Meier's Museum for Arts and Crafts and Oswald Mathias Ungers's German Architecture Museum.

In Arts and Crafts Museum (Fig.12), Meier was faced with having to combine a new building with a villa built in 1816. He solved the problem by subdividing the new building into interconnecting pavilions that reproduce the proportions of the old building, which they surround. He showed here how an extension building can become complementary structure that respects the existing elements yet demonstrates an originality of its own. With German Architecture Museum (Fig.13), Ungers was able

for the first time to realize a project that illustrated his program for a morphological architecture. Ungers removed the interior of an old villa and inserted a new structure in it. The structure turned into a 'house within a house', standing inside the shell of the old building as a symbol of architecture. Thus, Ungers used a typological structure to communicate by symbolism.

Ricardo Bofill, a Spanish architect who worked for small scale buildings in 1960s and 1970s in Spain, designed superscale buildings in France. His designs were the huge condominiums, all of superscale proportions, for the middle-income in the manner of 'Versailles for the Public'. In 'Arena' apartment complex (Fig.14) in Marna la valle, he has succeeded in producing a separated realm that offers a refuge from urban chaos. However, the exterior of the complex is fortresslike, discouraging, and intimidatingly alien. A ten-storey amphitheater is evenly divided into three visual storeys. The double Tuscan columns raise three storeys giving a rhythm between windows; the fluted Art Deco columns continuing through ten storeys act as vertical circulation shafts. The play with the contrast of small and colossal order is reminiscent to Michelangelo's buildings.

According to Jencks, all these instances show that postmodernism has become a widespread tradition in 1980s with many prominent offices producing works labelled as postmodern (Jencks, 1987, 167). This tradition will

continue to expand with variations as it gains popularity among the public eye. Yet there exists a danger of commercialization and consumption of this tradition. This fact leads to the production of many mediocre works and helps to accelerate the death of a movement. As we formulate postmodernism as a pluralism of styles, it is obvious that the commercialization process occurs faster.



Fig.1. Venturi, Rauch and Scott Brown
Tucker House
Katonah, New York (1974-75)

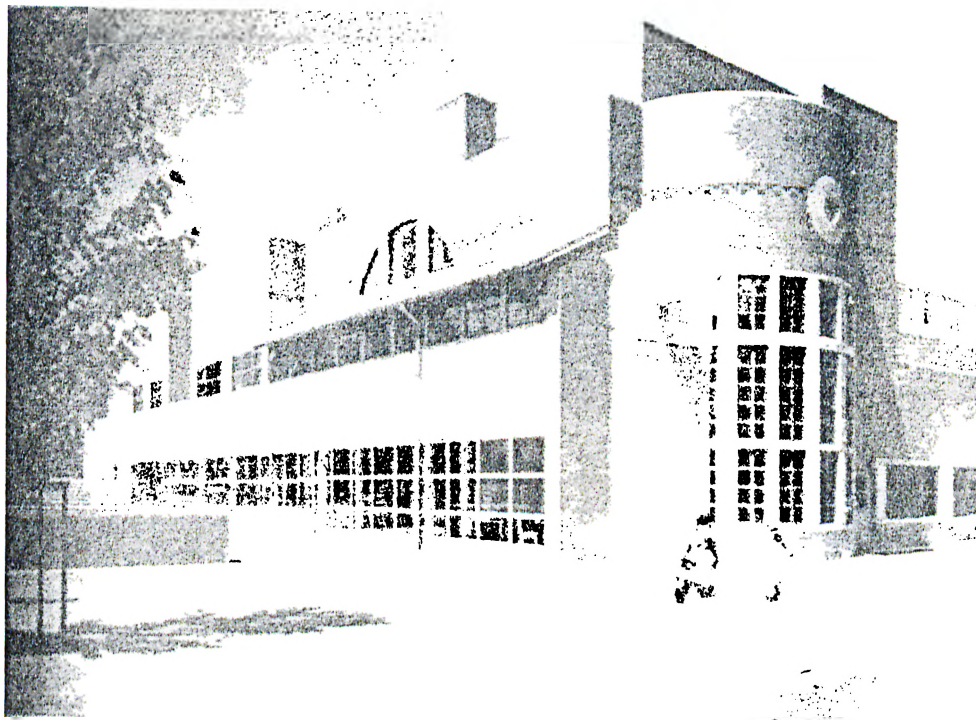


Fig.2. Venturi, Rauch and Scott Brown
Gordon Wu Dining Hall
Princeton, New Jersey (1981-83)

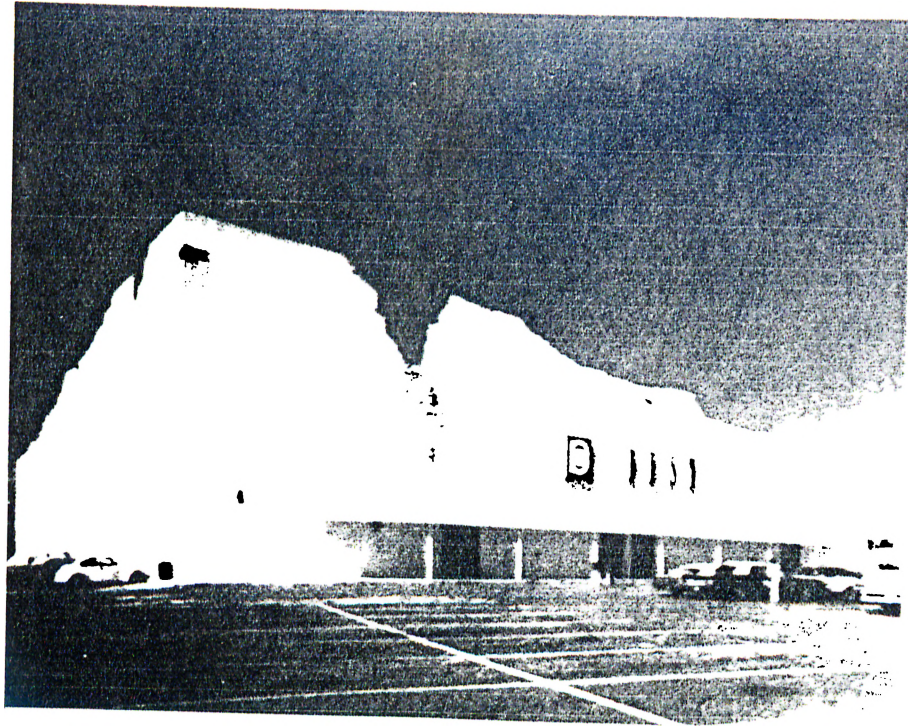


Fig.3. SITE
Best Supermarket
Houston (1974)

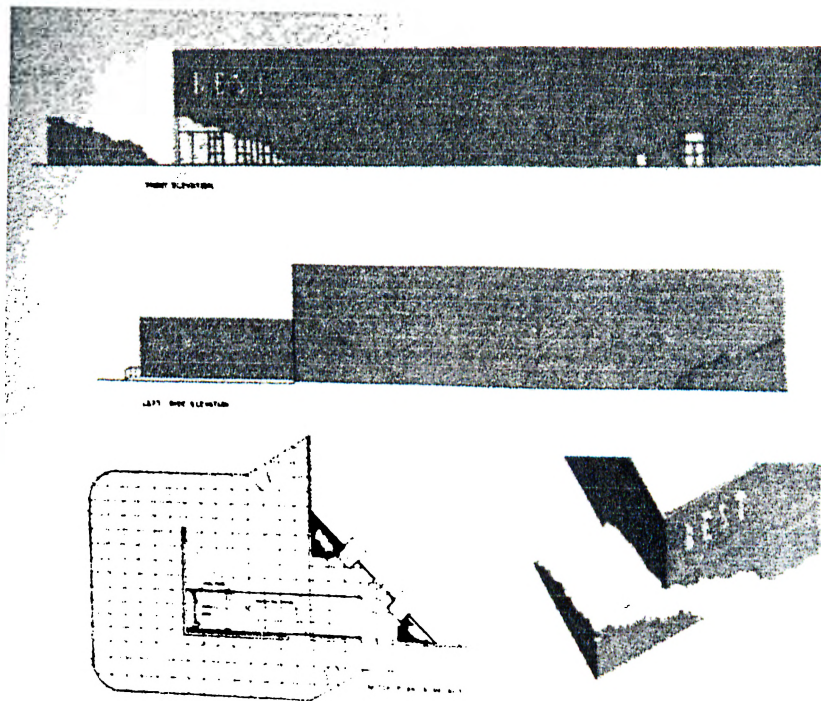


Fig.4. SITE
Best Supermarket
Sacramento (1977)

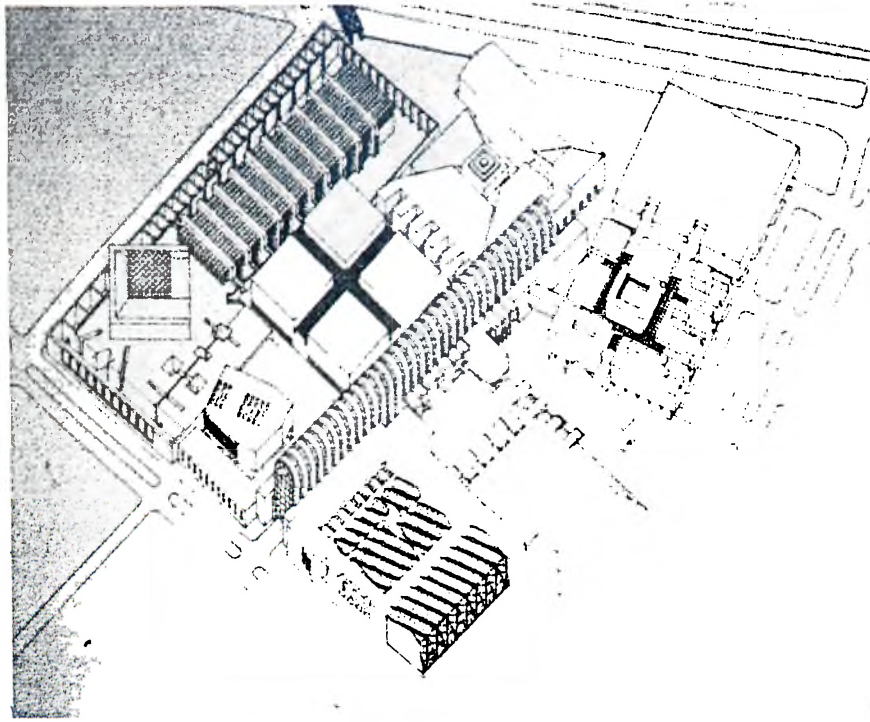


Fig.5. Oswald Mathias Ungers
Museum for Berlin Project
1965

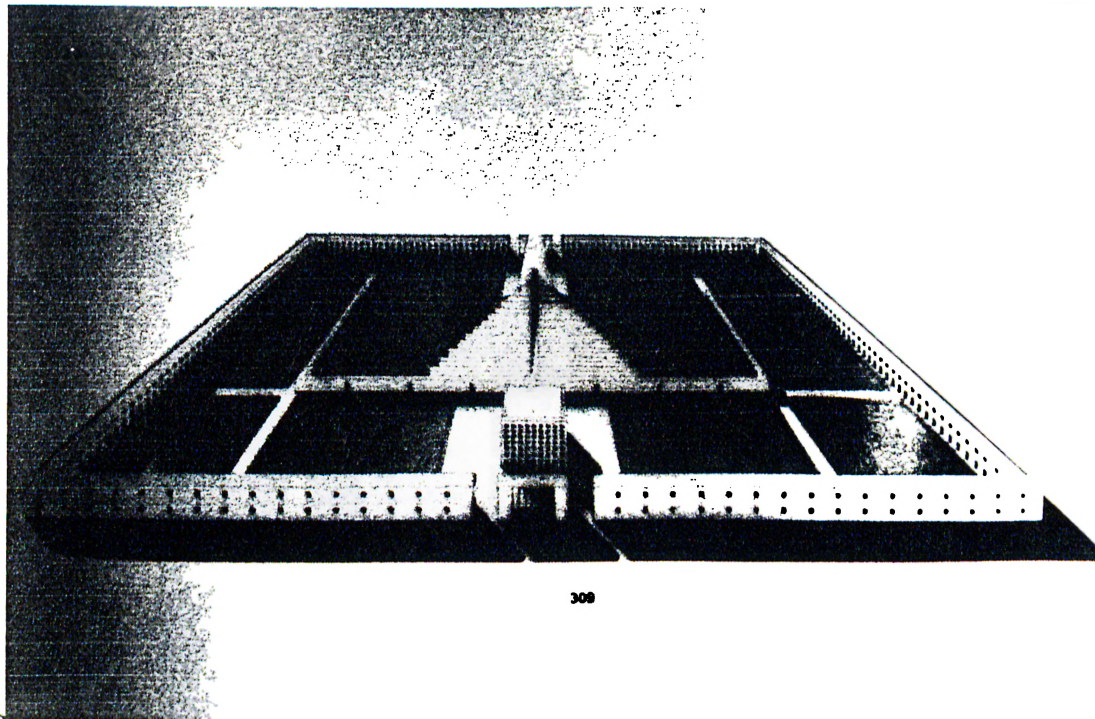


Fig.6. Aldo Rossi
Modena Cemetery
(1971-85)

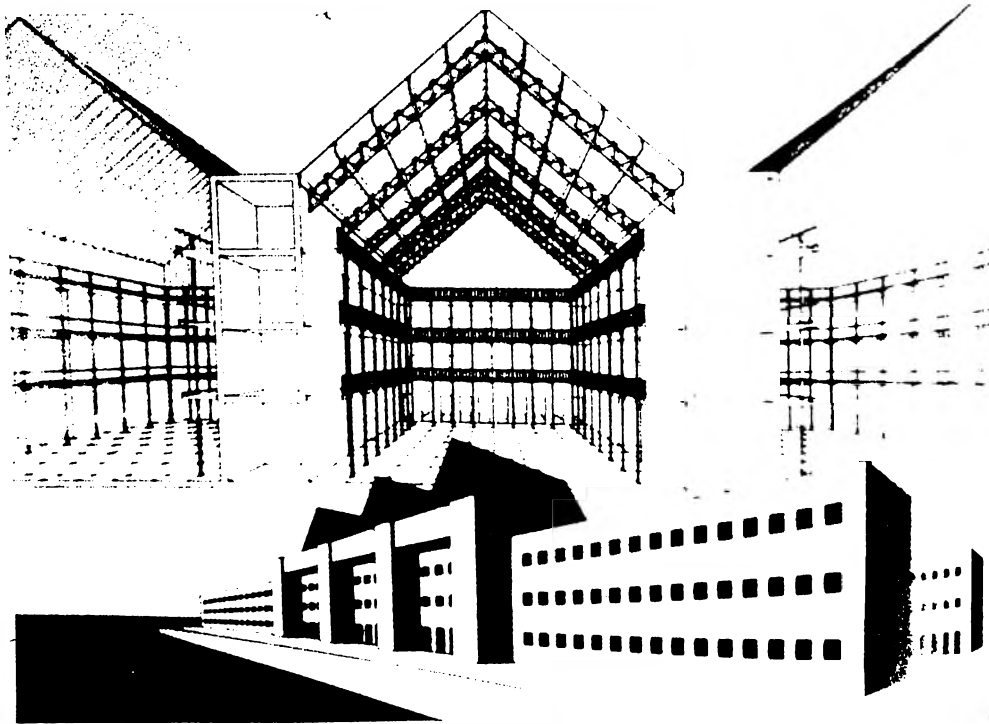


Fig.7. Regional Administration Building
Trieste (project)
1974

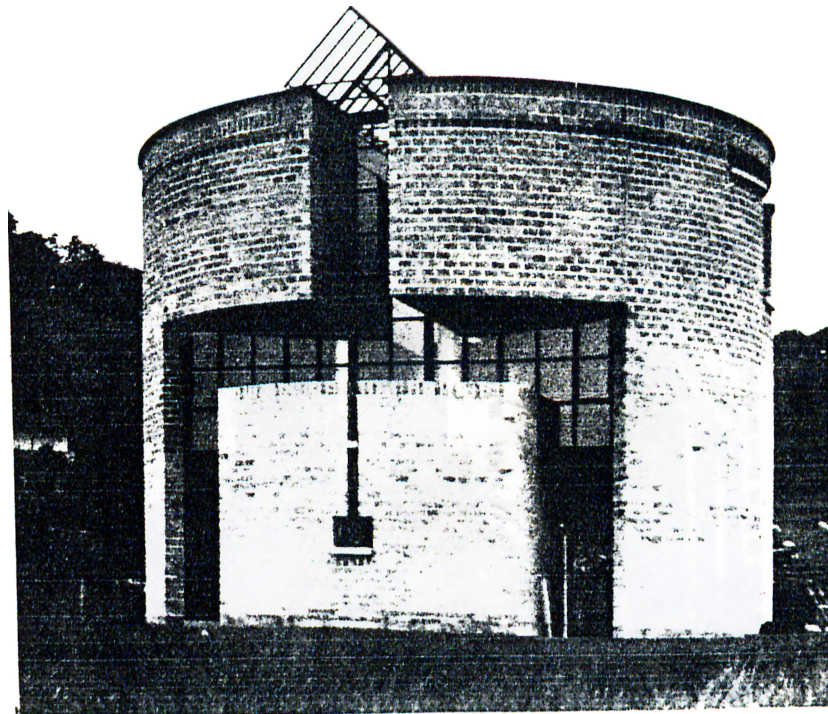


Fig.8. Mario Botta
"Casa Rotonda"
Stabio (1981)

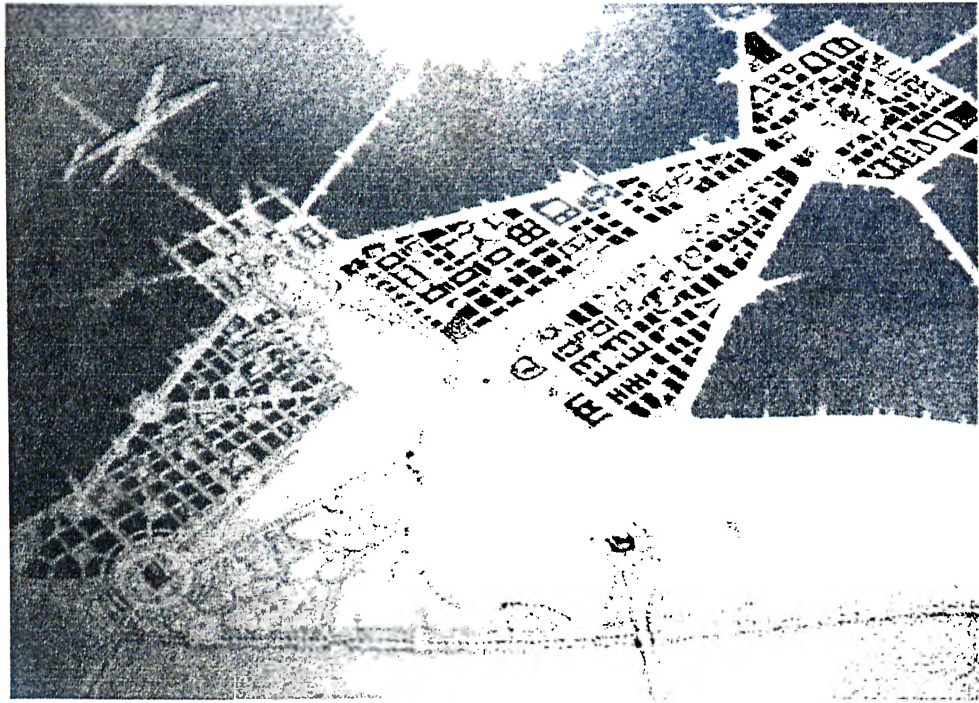


Fig.9. Leon Krier
The Completion of Washington DC
Aerial Perspective (1985)

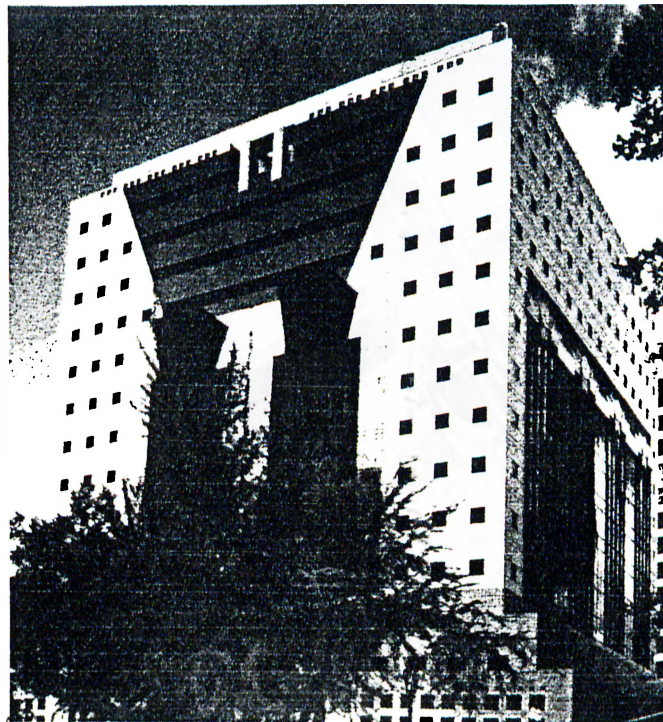


Fig.10. Michael Graves
Public Service Building
Portland, Oregon (1980-83)

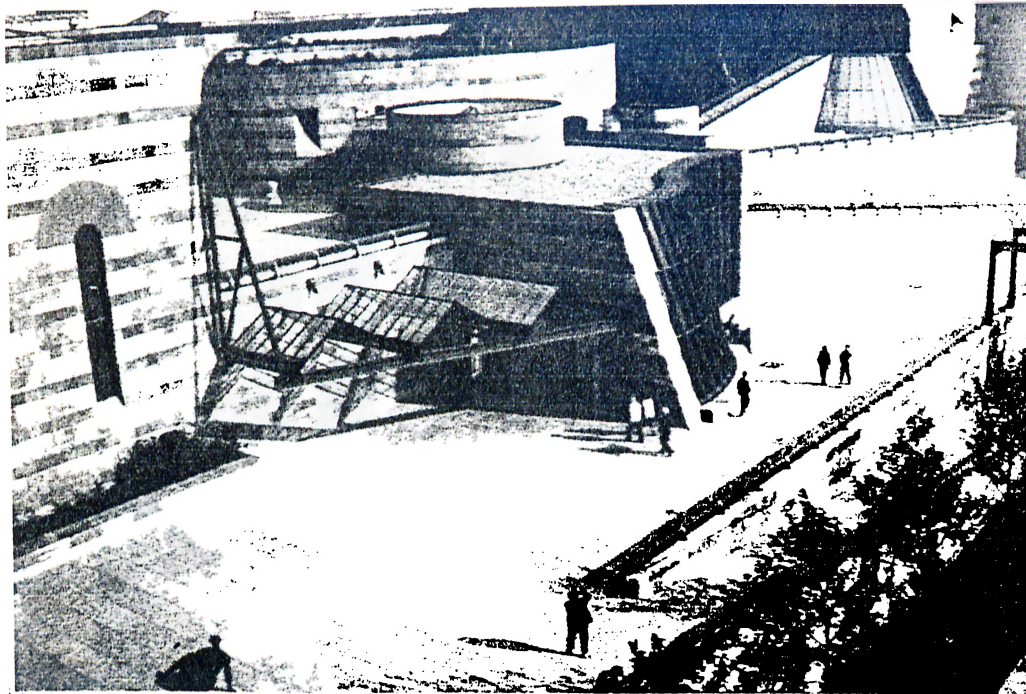


Fig.11. James Stirling
Württembergische Staatsgalerie
Stuttgart (1977-84)

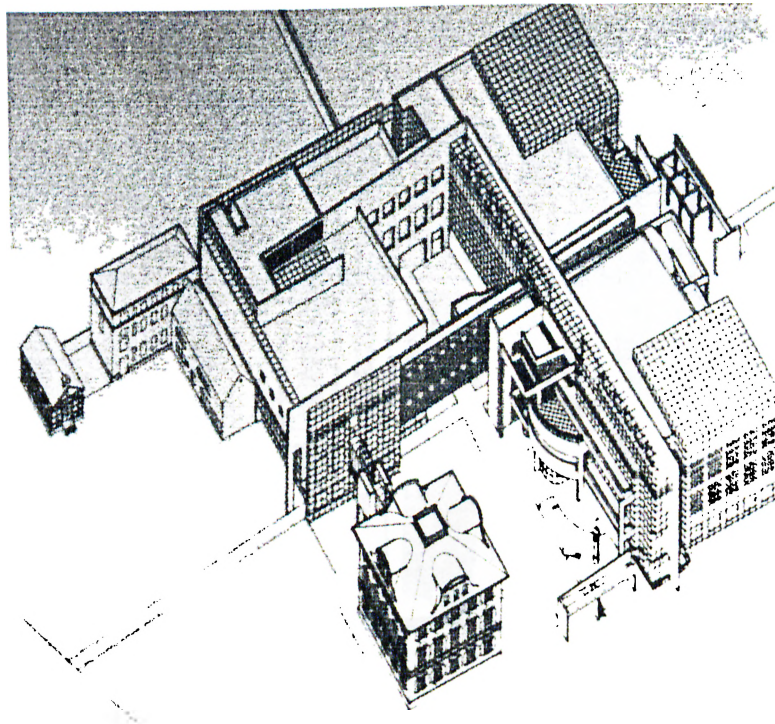


Fig.12. Richard Meier
Museum for Arts and Crafts
Frankfurt Am Main (1981-85)



Fig.13. Oswald Mathias Ungers
Deutsches Architekturmuseum
Frankfurt Am Main (1980-83)

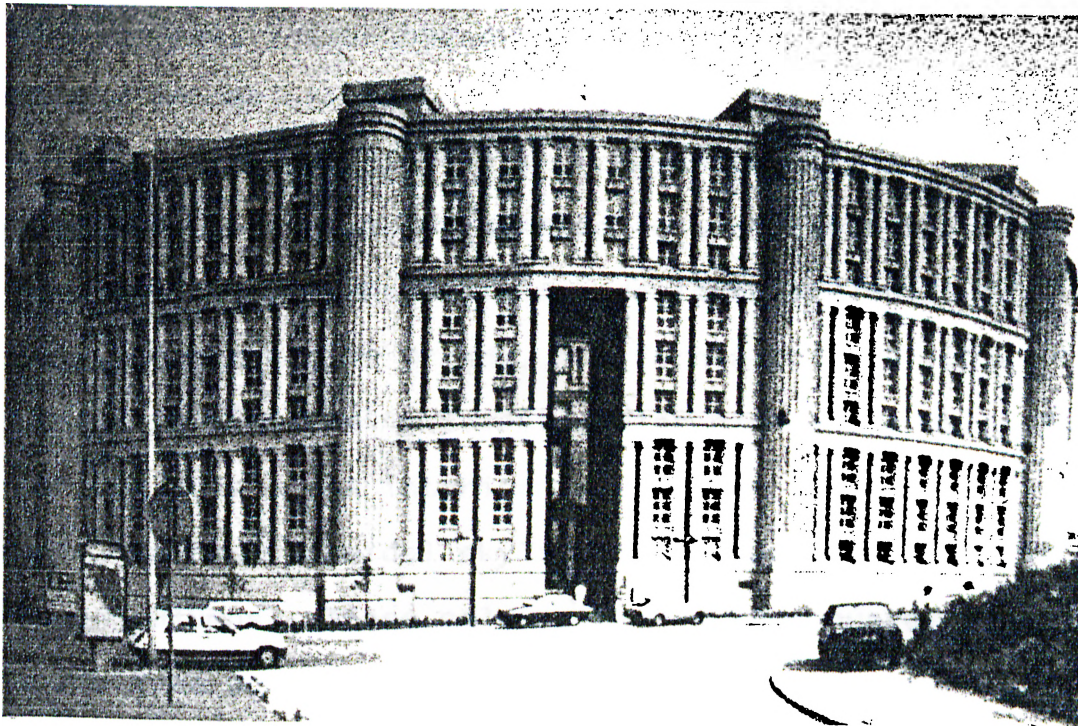


Fig.14. Ricardo Bofill
"Arena" Apartment Complex
Marne La Valle, France (1980-84)

3. POSTMODERN INTERIORS

3.1. Emergence of Postmodernism in Interior Design

In the early 1970s a new pluralism emerged in interior design as in architecture. Return to traditionalism and the revival of past styles prevailed in the Western world especially in Britain and America.

The single approach of the Modern Movement was rejected for the multiplicity of approaches, possibilities and directions. Instead of the pure and the geometrical, the fragmented and the layered were favored. The inconsistent, the ad hoc and spontaneous, the irregular and the incomplete became a new vision for 1970s.

Postmodern design was originated in architectural practice. In 1962 Charles Moore designed and built a house for himself in Orinda, California (Fig.15). The outside is simple with a rectangular plan and a pyramidal roof. However, the interior is a single large space where the two pyramidal skylights are supported by four Tuscan columns. These columns define two square areas; a living area under a large dome and a bath tub under the smaller. The space bounded by four columns in a square form like a baldachin along with the skylight is a historical motif from the Roman atrium type dwellings.

The found objects as part of the furnishing act as expressions of identity and individuality against the anonymisation of modernist residential interiors. Moore designed many furnitures in the postmodern aesthetic serving eclectic tastes later on.

Robert A.M. Stern, with his designs for apartment renovations, showrooms and houses advocated postmodernism. His interiors and decorations included a variety of historical styles; Palladian pilasters and arched windows, Art Deco cabinets, Gothic elements, indirect lighting coves.

Stern rediscovered the neglected designers and architects of the 1920s and 1930s and designed buildings and interiors with divergent historical influences of the postmodern. In the Cohn Pool House (Fig.16) in New Jersey (1982) Deco-Grecian stairs and stainless steel palm trees of John Nash's Brighton Pavillion of 1815-21 lead to the indoor swimming pool. Stern mixed all classical and decorative motifs with Secessionist tilework, stocky Tuscan columns and Deco lighting effects in a free-style way.

Stern has been inspired from the Shingle style (a term for the American domestic revival of the 1870s and 1880s), the work of Sir Edwin Lutyens, Art Deco and Classicism.

The architect-designer Michael Graves has affected the postmodern discussion with his furniture for the Italian-based Memphis group. Symbolic use of colors and his mannered classical ornamentation, pastel colors and furniture designs contributed to the interior design of 1970s. The primary concerns for Graves were the relationships of his interiors and architecture to their physical sites and cultural backgrounds for contextual consistency.

Michael Graves designed a series of eight showrooms in different cities for the Sunar furniture company, beginning in 1979. Graves' concept for these showrooms was a hierarchical sequence of separate rooms instead of a flowing space. He has used color symbolically in his interiors. In the Chicago Sunar showroom (1982), he had used dark colors and soft fabrics in contrast to hard surfaces (Fig.17). In his Sunar showroom in New York (1979), he uses sky blue, terra-cotta red and green to suggest trees (Fig.18).

He drew analogies from antropomorphology as 'foot, body and head' for the three-part division of walls into base, middle and top. Graves' designs can be considered completely historicist and neoclassical and he has rejected his earlier "abstraction" for the sake of "symbolic and mythic representation" (Collins, 1989, 131).

The architectural theorist Charles Jencks designed houses in Britain and America, the interior of his own Thematic House (Fig.19) in London being amongst them. Designed in collaboration with British architect Terry Farrel from 1979 to 1984, this house has rooms devoted to the seasons- spring, summer, autumn and winter-as well as many others which are thematic, such as the Egyptian room and the Architectural Library. Jencks has designed symbolic furniture for his house. His furniture has Classical inspirations ranging from Egypt, Greece, Neoclassicism, Biedermeier and Art Deco.

Postmodern interior design owes great debt to the Italian designers of the 1970s. Mario Bellini, Ettore Sottsass and Joe Columbo rejected accepted ideas about home interiors and about Modernism. Sottsass formed the Memphis Group in 1981. Designing within a postmodern aesthetic Memphis Group had an important influence on interior design. Furniture was finished with brightly patterned plastic laminate which was aimed towards the mass-consumption and was in unconventional forms that are inappropriate for the function. Although it originated in furniture design, Memphis style affected the interior designs of shops and fast food restaurants during the 1980s.

In France, Andree Putman designed the interior of the Minister of Culture's office in 1985 (Fig.20). The semi-circular desk, Hi-Tech lamp and postmodern chairs provide

a pluralism of styles in contrast with the classic French wall-panelling and chandelier.

3.1.1. Hi-Tech Movement

Interior design of the 1970s and 1980s was not a complete reaction against Modernism. The Futuristic approach of the 1920s was popularized in 1970s as 'Hi-Tech' Movement. The 'Hi-Tech' movement which takes its name from 'high technology' elevated the industrial production to an aesthetical level. Designers exposed structural systems, air-conditioning ducts, sprinkler systems, electrical equipments as expressible design elements.

Designer Joseph Paul D'Urso furnished his apartment in New York with hospital doors, stainless-steel sink and metal fencing to divide the interior.

Ron Arad used industrial materials in his designs for interiors. In a clothes-shop called Bazaar (Fig.21), in London (1985-86), he used rough, coarse materials for the interior. The atmosphere of destruction and decay which has become a popular theme afterwards caused this type of interior be termed as 'Post-Holocaust'.

Norman Robert Foster used the vocabulary of Hi-Tech aesthetic in the Shanghai Bank Building, Hong Kong, and the interior of Katharine Hamnett's shop (Fig.22) in London (1986). Two-storey-high warehouse of the nineteenth century was designed as a pure, white space. The free-standing metal clothing rails and mirror-walls

on two sides giving an illusion of spatial infinity are 'hi-tech' touches.

3.2. Examples of Postmodern Interiors

Postmodernism has found fertile ground to develop in interior design because realization of an interior space was easier, less expensive and quicker than the realization of a whole building or urban planning. Many building and urban designs remained on 'paper' for a long time, whereas interior designers found opportunities to experiment with postmodernism freely.

Most of the postmodern interior designs created were commercial spaces (such as stores, restaurants, night clubs) because commercial spaces became the most important type of space in the 'postindustrial', multinational market society.

To see a place or a city became equal with to dine in its famous restaurants, to be in its chic night clubs or to shop from its famous boutiques. Thus, the owners of these commercial spaces gave unseen importance to the design and 'packaging' of these spaces and the interior designers had chances to experiment new ideas and to fulfill their clients' demands which would not be possible with the conservative bureaucracy.

What differs postmodernist interior space from the modernist space is that the modernism considered space

homogeneous in every direction, abstract and rational whereas postmodern interiors are heterogeneous, irrational and ambiguous.

Austrian architect and designer, Hans Hollein was one of the architects who has not received a public commission for several decades. In 1965 Hollein became known to public with his Retti candle shop, which was followed by the CM Boutique (1966-67): an extension of the Feigen art gallery in New York (1967-69); the Section N, an extension of a Viennese house of the seventeenth century (1971); and the Schullin Jewelry Store in Vienna (1972-74).

Whereas the Retti and CM facades were defined by modernist notions, a variety of forms - irregular, disruptive ones as well as precise ones - occur in the facade of the Schullin Store (Fig.23). The facade recalls the 'de-architecture' of the SITE group. The contrast of slick marble and the irregular rupture which seems to be the result of metal tubes depicts a tale of decay, of imperfect. The rupture continues towards the steel door and distorts it. The tearing on a slick facade became a popular theme after Hollein.

Hollein described the Schullin facade as follows:

"An example of a communicative store front. An architecture that is semiotic, associative, ambivalent. No anecdotal message about the purpose and contents (of the store). The communicative means not externally applied but

integral part of the architecture developed from the functionally necessary elements" (Klotz, 1988, 134).

In Österreichisches Verkersbüro (Austrian Travel Bureau), in Vienna built between 1976-78 (Fig.24-26), behind the nondescript front of an older building, under a glass roof, Hollein composed an environment that recounts tales of travels in many different ways and even prepares people for travel just as a stage prepares one for a play or an opera. On the exterior the neutral, grey urban fabric is preserved whereas on the inside the various fantasies and stereotypes of foreign travel are spoken appropriate for the content. Desert travel is communicated by brass stems of metal palm trees after entering the travel bureau. Ruined column, in which a stainless steel shaft is embedded signify travel in Greece and Italy. The column sets one's perceptions oscillating between the longing for classical antiquity and the contemporary myth of technology. Air travel is recalled by the two eagle sculptures in flight. The space is the space of the theater stage, a visitor moves in it as if playing a part in a play, as if participating in a wider fiction. Interior design blends with images, travel metaphors, and symbols of the theater. Hollein's design for the travel agency is both contextual and eclectic; contextual because of its narrative content and the expression of local characters (light-filled coffered vault reminiscent of Post Office Savings Bank by Otto Wagner built in 1906), eclectic because its multivalent

semantic references (including the palm columns of John Nash at the Brighton Pavilion).

Local reference is set against stereotype, and existing urban fabric against infill. Hollein communicates to a mass-culture by using its clichés with a taste that does not exist in the products of popular culture.

Hollein's new Schullin II Jewelry Store (Fig.27-29) is located near Vienna's Kohlmarkt. In this store Hollein has created a decor rich in symbolism pertaining to the commerce of gold and precious stones. The store is built on an irregular floor plan. The small facade has been so overburdened with elements that serves a paradigm of the postmodern recuperation of Art Nouveau and Art Deco styles. The columns which frame the narrow entrance door support an independent piece which 'protects' the facade, like an imaginary marquee.

Hollein explains his work as,

"The images, composed with in the postmodern aesthetic, give way to objects. These, in-turn, create an undefined atmosphere, one which can be labeled with precision. With its suggestion of a 'general' archaic culture, however, this project emphasizes the cult of the architecture aspect" (Cerver, b, 216).

The Viennese critic Dietmar Steiner gives his opinion on this work of Hollein : "He used materials and objects which would provoke the irritation of the visitor, and which lead into a mannerism of maximum perfection" (Cerver, b, 216).

The interior architecture of the Musee D'Orsay in Paris (Fig.30-31) was entrusted in 1980 to the Italian Gae Aulenti. Musee d'Orsay, formerly train station and hotel is today the second most important museum in France. It was originally the Palais d'Orsay, built between 1830 and 1840 opposite the Tuileries along the quay that was built at the beginning of the eighteenth century by Charles Boucher d'Orsay. It was transformed into a train station and hotel at the turn of the century by Compagnie du Chemin de Fer d'Orleans, entrusting *Victor Laloux* with the design.

Charles Jencks comments on the reconversion:

"An inclusive architecture and view of the past and present which accepts contrary values and makes a varied comment on them. Nineteenth century tastes in art, both academic and Modern are mirrored by twentieth-century ironies and technology, as well as beautiful lighting and a very rich development of layered space" (Jencks, 1989, 56).

In the Musee d'Orsay, the sculpture admirably furnishes and decorates the spaces, reaffirming that during the period 1840-1914, the French dominated this art form. Unique pieces by Rodin, Degas, and Victor Segoffin are exhibited in the rooms where Gae Aulenti installed a more uniform, subtle and complete lighting system. The brown, black blue and gray stone is omnipresent and reaffirms the fact that this museum is not in the least a monument glorifying the ephemeral, but rather a solid and permanent work. Gae Aulenti designed a remarkable variety of spaces and lighting adapted to the works on display.

Gae Aulenti actively participated in a vast, magnificent, and complicated project that combines two coexisting architectures, that of a station and a museum, maintaining a respect for both. Each level and space of Musee d'Orsay offers architectural surprises that are often complementary to the works on display.

The Memphis Bar in Spain (Fig.32) was designed by B.D.M., a group of Barcelona architects. The task was a very difficult one for a narrow area measuring 160 m² - a horseshoe-shaped gallery whose only entries are from the facade. The designers felt that the solution required the sublimation of the negative and unsalvageable aspects: the chaotic and busy street, the conceptual desert and dark premises reminiscent of an artificial cave. These are all associations that led to an image of an Egyptian cave-temple and a neon delirium. Memphis, The ancient capital of the Pharaohs and Memphis, Tennessee, the ancient capital of rock music and fastfood.

The need was immediately of converting the interior design into a whimsical meta-language, a sort of amusing game full of images that would transpose the customer beyond the space perceived through his eyes.

The bar's two entrance ways in the building's main facade, between which is located the entrance to the upper floor apartments were decorated in an Egyptian style. "For BDM, architecture is understood to be

language that speaks to us through formulae and archetypes, and that links the subconscious and myth" (Cerver, b, 47).

The Cafe Costes in Paris (Fig.33-34), designed by Philippe Starck, is a large, eight meter high cube formed by the combined area of three commercial spaces. The ground floor is connected to the upper floor by a central staircase which serves as the column and determinant axis of spatial distribution for both levels. At the top of the stairs an enormous clock "pays homage to the train station cafes" (Cerver, b, 468) in the words of the owner, Jean Lois Coste.

Though not well-known outside fashionable London circles, English interior designer, Nigel Coates, has designed three controversial interiors in Tokyo, Caffè Bongo (Fig.35) being amongst them. Flamboyant and fragmented, his interiors encapsulate the visual chaos of the city's obsession with conspicuous consumption through a frenzied, theatrical display of knowing kitsch. The sources of his inspiration are eclectic, ranging from Italian Renaissance and Baroque gardens and piazzas to contemporary theater and street culture. Though the exaggerated, mannerist spectacle of his recent projects has been labeled 'New Baroque', Coates's drawings and interiors project an attitude rather than a style, adapted according to a given site. The theatrical image is how we can describe the project. The particulars of

the imagery, derived from pop culture as much as history, are created according to the site.

Caffe Bongo captures the Fellini-esque excess of Coates with its riotous combination of archaeological excavations, homo-erotic statuary, and exploded aircraft parts. "Piranesi meets '50s espresso Modern" is how the architect characterizes the project (Dietsch, 1987, 143). Organized as a theater-in-the-round, the space focuses on the bar and opens to the street activity outside plate-glass front. Coates crowned the entrance with a huge airplane wing. A baroque mural depicting the birth of the universe and a solar system chandelier that swirls overhead and a Pompeiian ruin engulf these streamlined forms. This cafe is typically a Post-Holocaust design since it celebrates the destruction and decay of advanced technology in a manneristic way.

The 'Palladium' Discotheque (Fig.36) realized in New York in 1985 by the Japanese architect Arata Isozaki is an alteration of an old theater constructed in the 1920s. Isozaki designed a 'club within a club' juxtaposing modern style with the landmark theater which underwent restoration. Isozaki's strategy involved the insertion of new elements rendered in bright colors and unusual materials. The promenaded dance floor whose cubic geometries contrast radically with the curvilinear volumes of the old hall is the core of the scheme. Isozaki used here 'architectural promenade', a technique

of directing movement through space. By controlling paths of circulation, Isozaki has created a lively organism whose heart is the dance floor. From the dance area, the contrasting images of the floating, light-perforated linear bar and the light-filled upper bar which forms a small structure with a crushed glass roof can be perceived. The rectilinear room above the highest bar , the round seating areas and the pillow seating incorporating the existing upper balcony provide opportunities for gathering and watching the human movement that the spaces activate. The interaction of sound, light and color in the dance area is unprecedented and depends on the architect's use of metal columns and beams as a frame enclosing multicolored lights providing background for the 25-screen video arrays.

In 'Palladium' architectural space works as a reference to time, getting over the limit of historical reference. The hidden character in Isozaki's architecture; the duality of the present and the unforeseen future can be found in this interior design of this discotheque.

3.3. Main Trends in Postmodern Interior Design

There are different comments on the definition of postmodern interior design. Yet we can state that the primary components of postmodern design are historicism, classical ornamentation, color, a pluralism of approaches and simultaneity of multiple approaches, meanings, messages, historical inspiration and emotional content.

Main trends in postmodern interior design are discussed in the following subsections.

3.3.1. Eclecticism

Eclecticism is choosing what seems best from the doctrines, works or styles of others resulting in a composition of such selections. Absolute attachment to a single style was abandoned. Eclecticism uses the resources of history and adapts for modern use without any contradiction. The pluralism of the late twentieth century is expressed in the single works of designers. The unexpected combinations of pluralistic possibilities created multiple, discontinuous images that are 'inclusive' rather than 'exclusive', 'chaotic' rather than 'orderly'.

3.3.2. Historicism or Revivalism

Historicism or Revivalism stands for the use of past styles, historical elements that are been rejected by the Modern Movement. Historical recall from the Greek temples, Renaissance villas, Gothic cathedrals, English domestic houses are layered into a building's interior opposing an open, free-flowing interior space appropriate for universal tastes and lifestyles.

Historical revivalism brought back some period styles; Art Nouveau, Art Deco, Victorian, Biedermeier Style, primarily eighteenth and nineteenth century as well as revivals with inclusions of twentieth-century mannerism.

The eclectic chooses a historical model as his point of departure and ends up in a hybrid, double-coded style benefitting both the historical and the contemporary whereas the historicist only favors the historical.

3.3.3. Ornamentalism

The application of meaning with familiar references in texture and color. In interiors, colored hues of paint, stenciling and wallpaper were used. The Modernist belief that all external detailing is unnecessary and inappropriate found its formulation in the famous dictum of Adolf Loos; " ornament is crime ". Postmodern designers adopted flattened, outlined ornamentation. Pediments, lintels, columns, frescoes and moldings are employed in offices, shopping malls, hotels, restaurants and houses.

3.3.4. Contextualism

Contextualism, a term that originated in architectural practice, is the effort to integrate the existing surrounding environment with the proposed new structure. In interior, designs that are reflective, expressive of their locale or content, of the client's background or history has become important. With contextualism, the regional and vernacular design approaches, solutions have been taken into consideration.

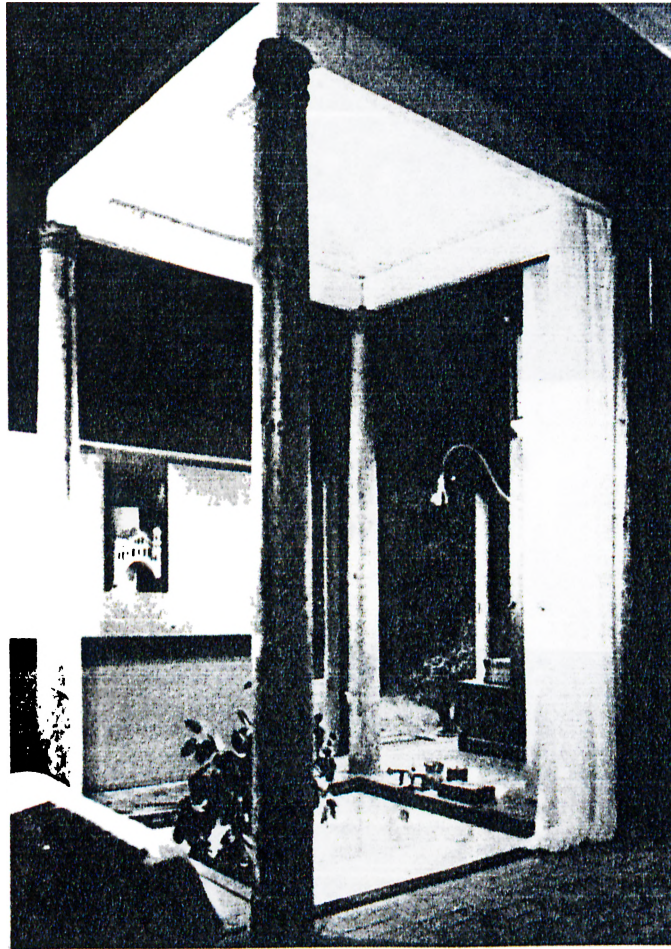


Fig.15. Charles Moore
Orinda House
1962

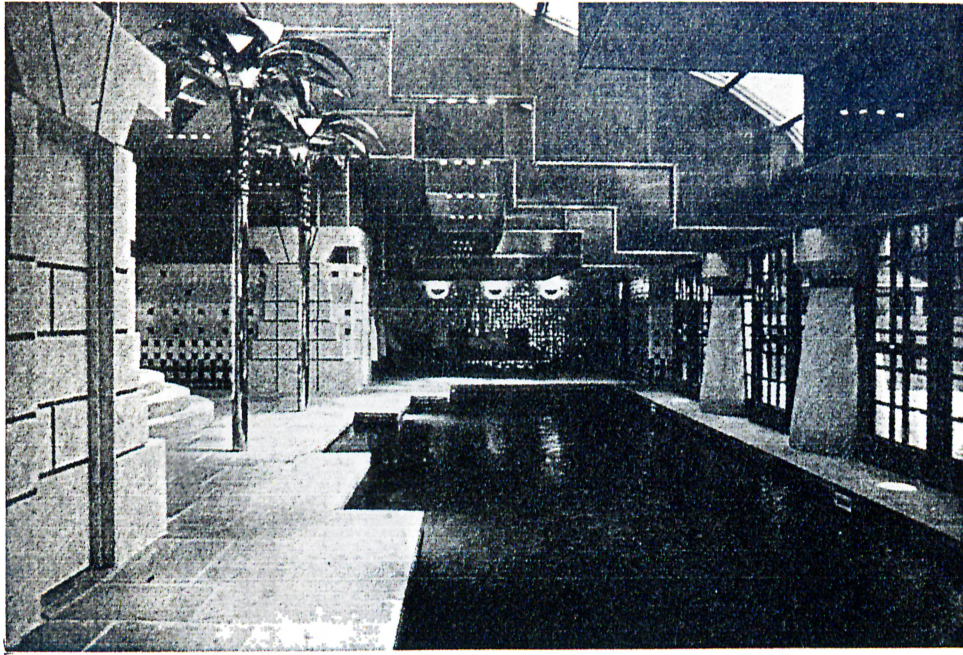


Fig.16. Robert Stern
Cohn Pool House
New Jersey 1982

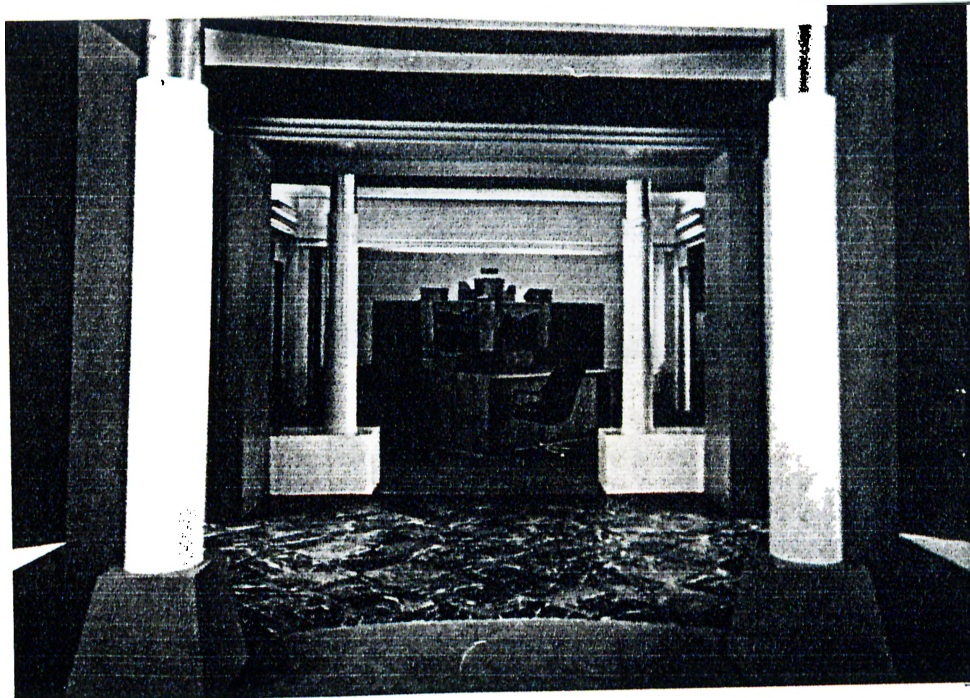


Fig.17. Michael Graves
Sunar Showroom
Chicago



Fig.18. Michael Graves
Sunar Showroom
New York

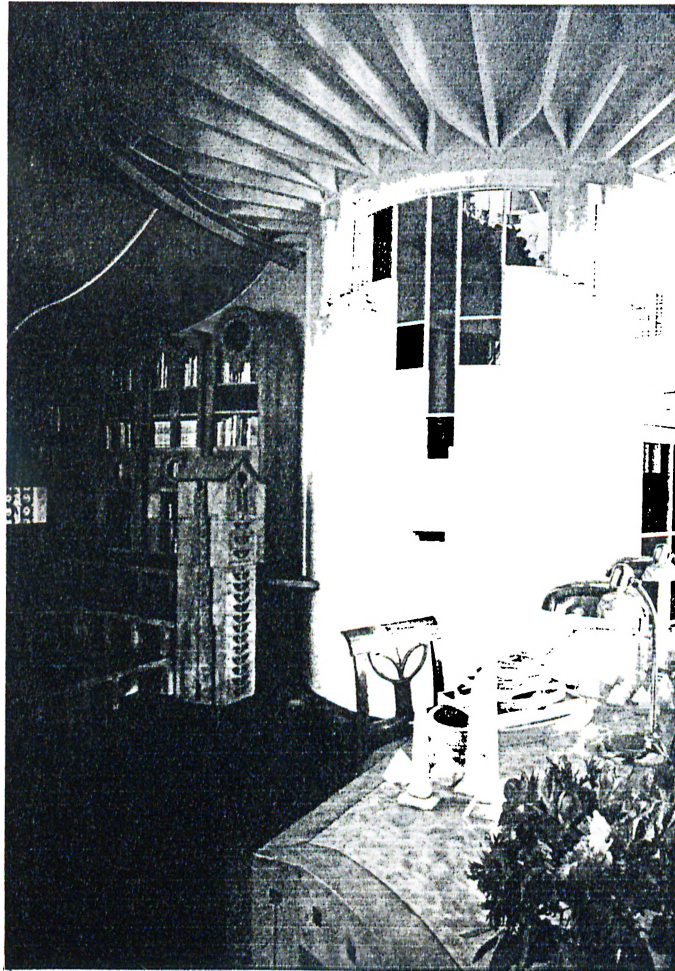


Fig.19. Charles Jencks
Thematic House

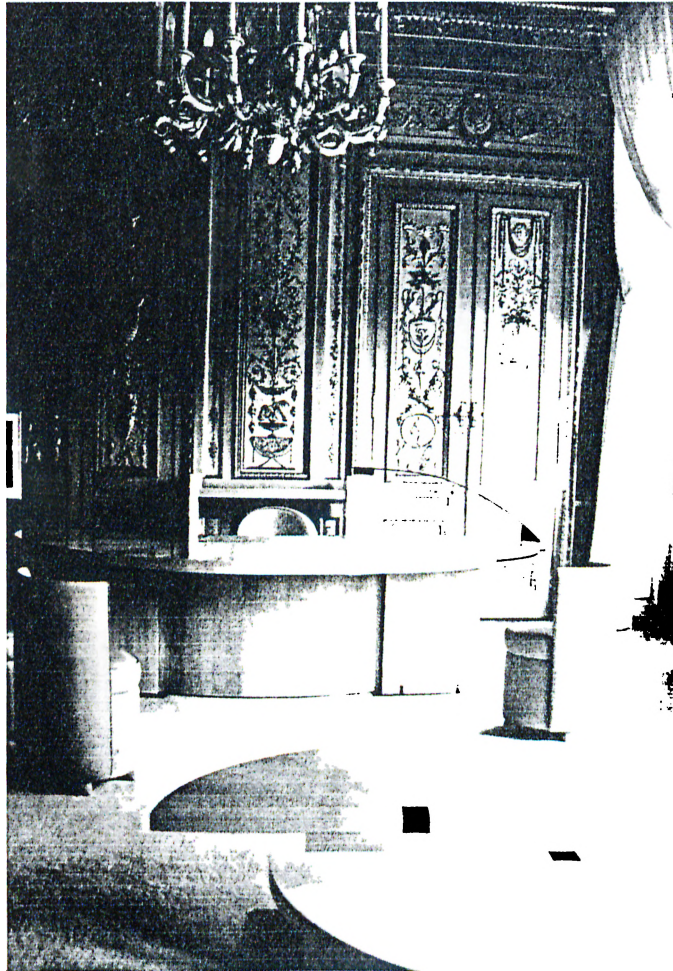


Fig.20. Andree Putmann
Minister of Culture's Office
Paris (1985)



Fig.21. Ron Arad
Bazaar Shop
London (1985-86)

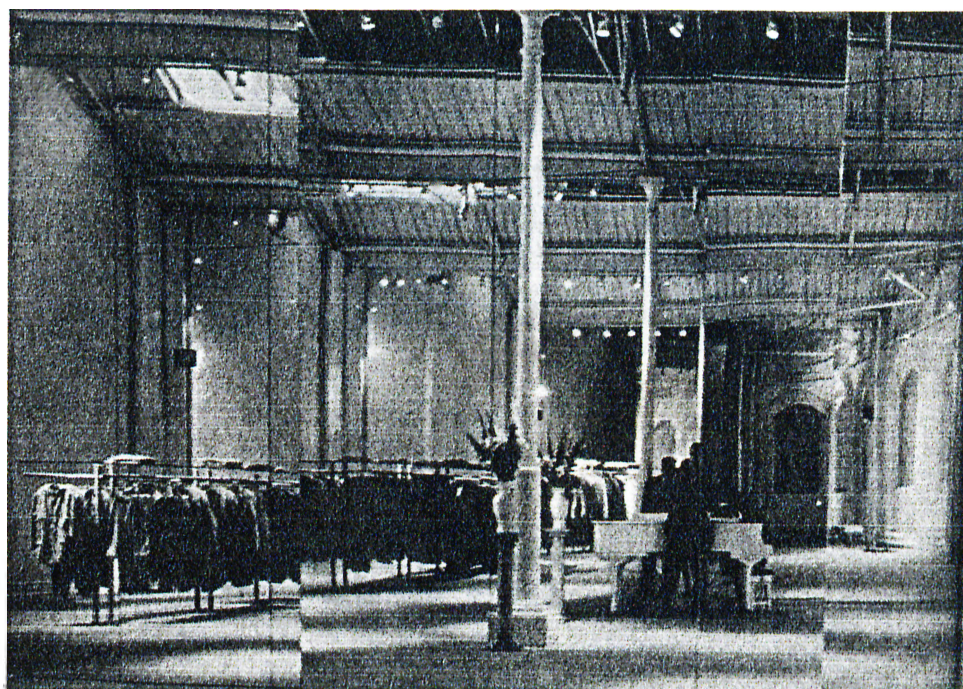


Fig.22. Norman Foster
Katherine Hamnet Shop
London

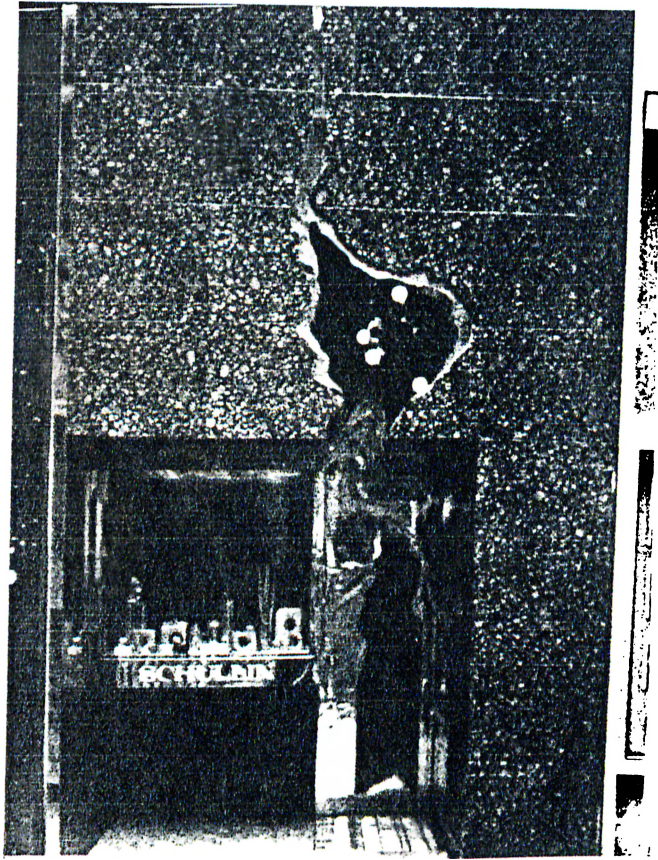


Fig.23. Hans Hollein
Schullin Jewelry Store
Vienna (1972-74)

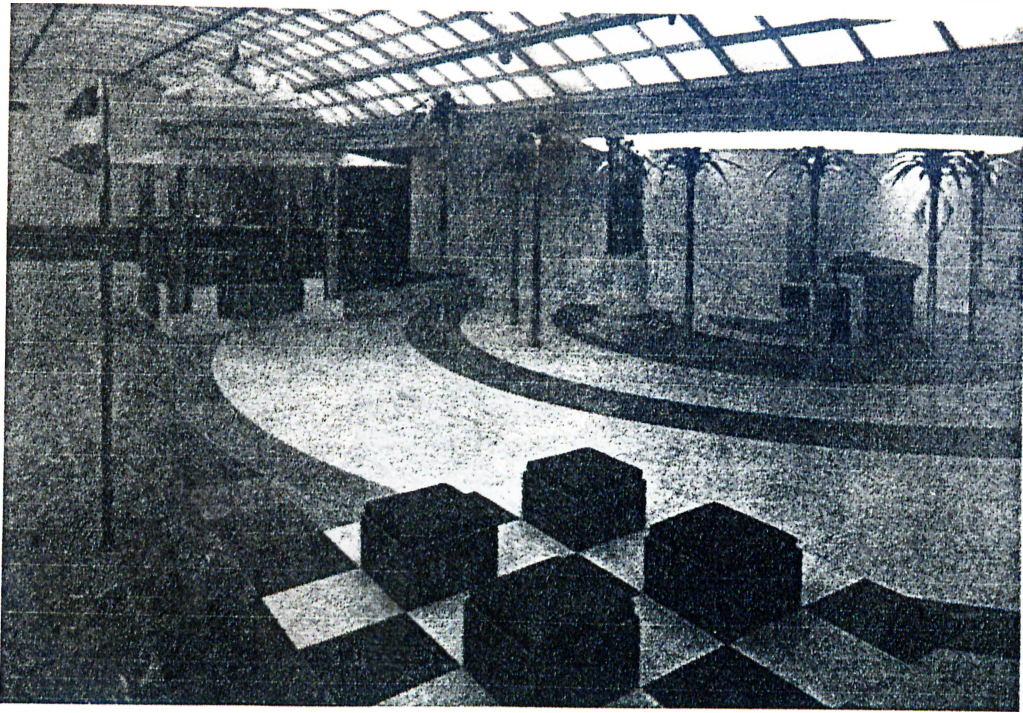


Fig.24. Hans Hollein
Austrian Travel Bureau
Vienna (1976-78)

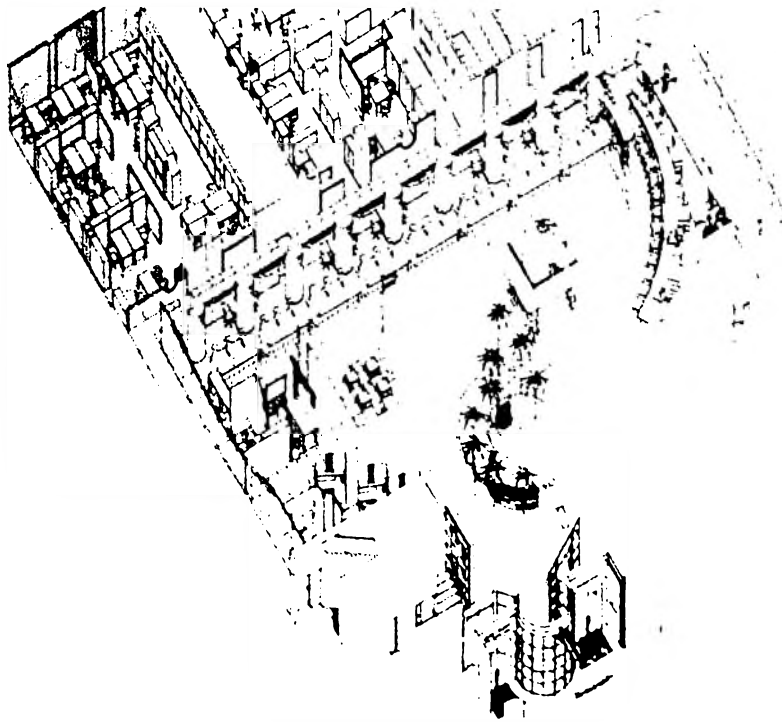


Fig.25.Hans Hollein
Axonometric Drawing of
Austrian Travel Bureau

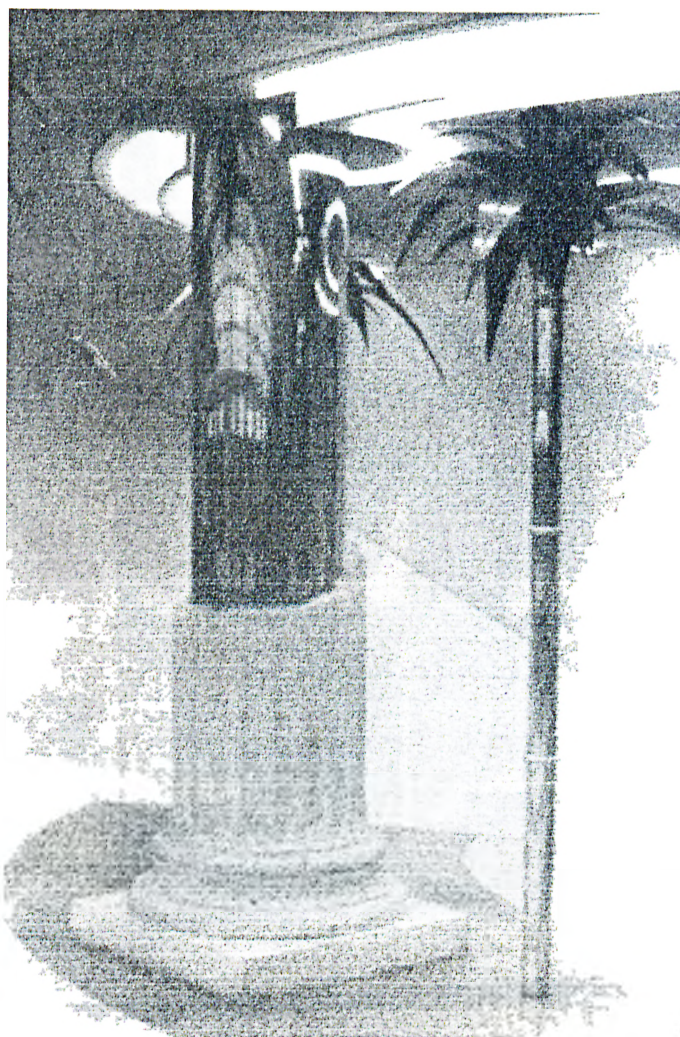


Fig.26. Hans Hollein
Detail of Column and Palmtree
Austrian Travel Bureau



Fig.27. Hans Hollein
Facade of Schullin II Jewelry Store
Vienna

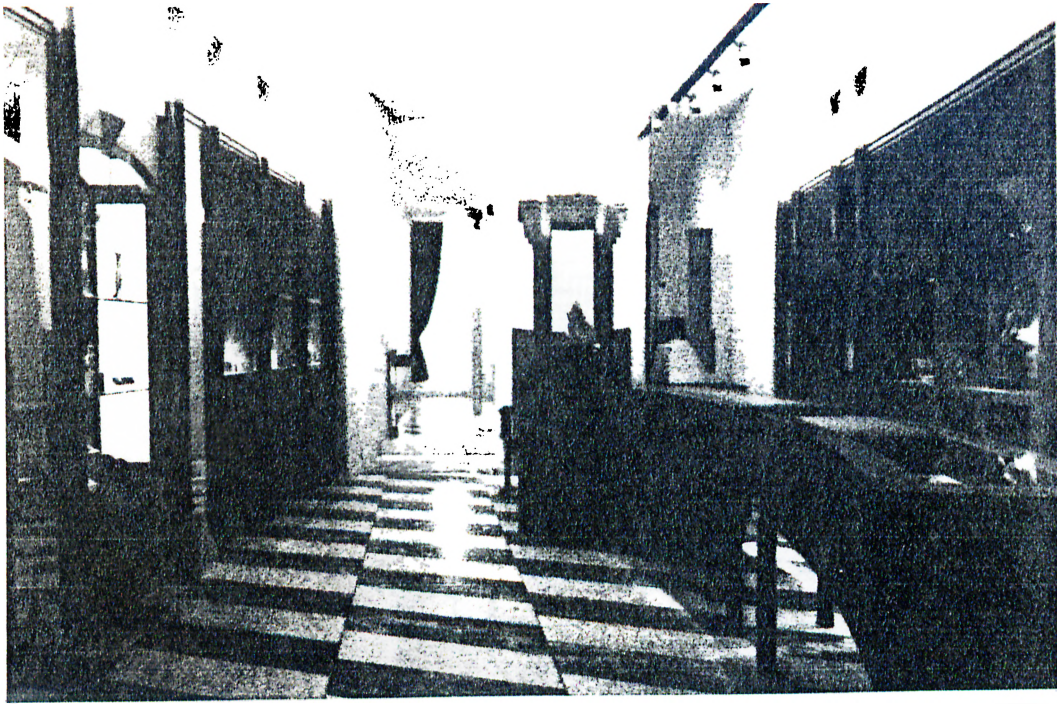


Fig.28. Hans Hollein
Schullin II Jewelry Store
(interior)



Fig.29. Hans Hollein
Schullin II Jewelry Store
(Axonometric Drawing)

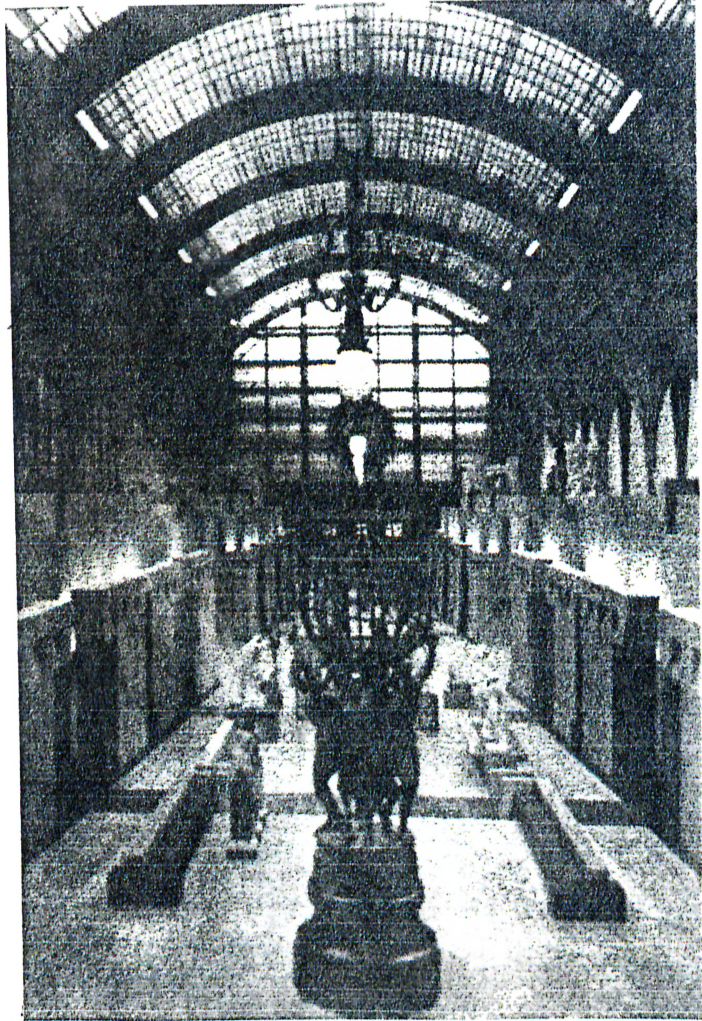


Fig.30. Gae Aulenti and ACT
Musée D'Orsay
Paris (1980-86)

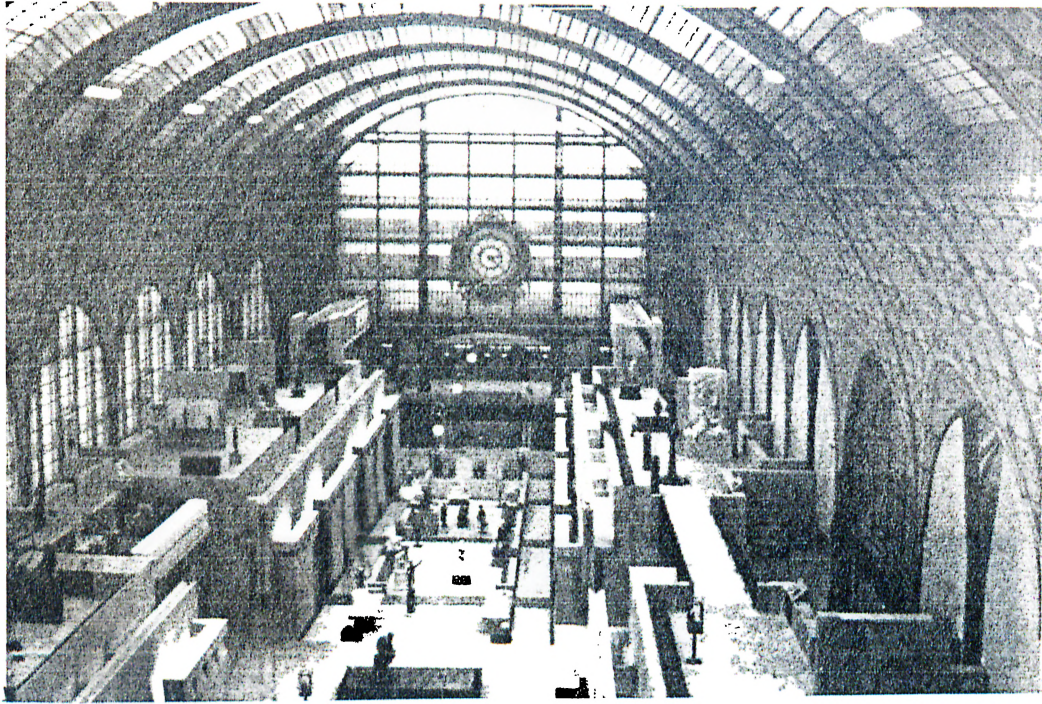


Fig.31. Gae Aulenti and ACT
Musée D'Orsay

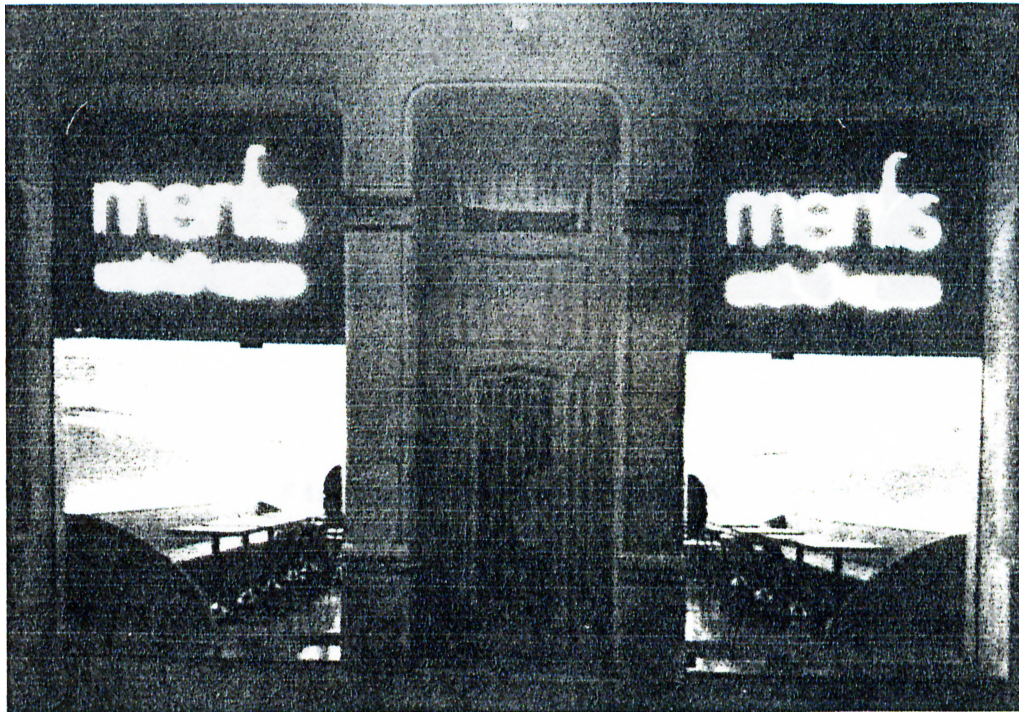


Fig.32. B.D.M.
Memphis Bar
Barcelona

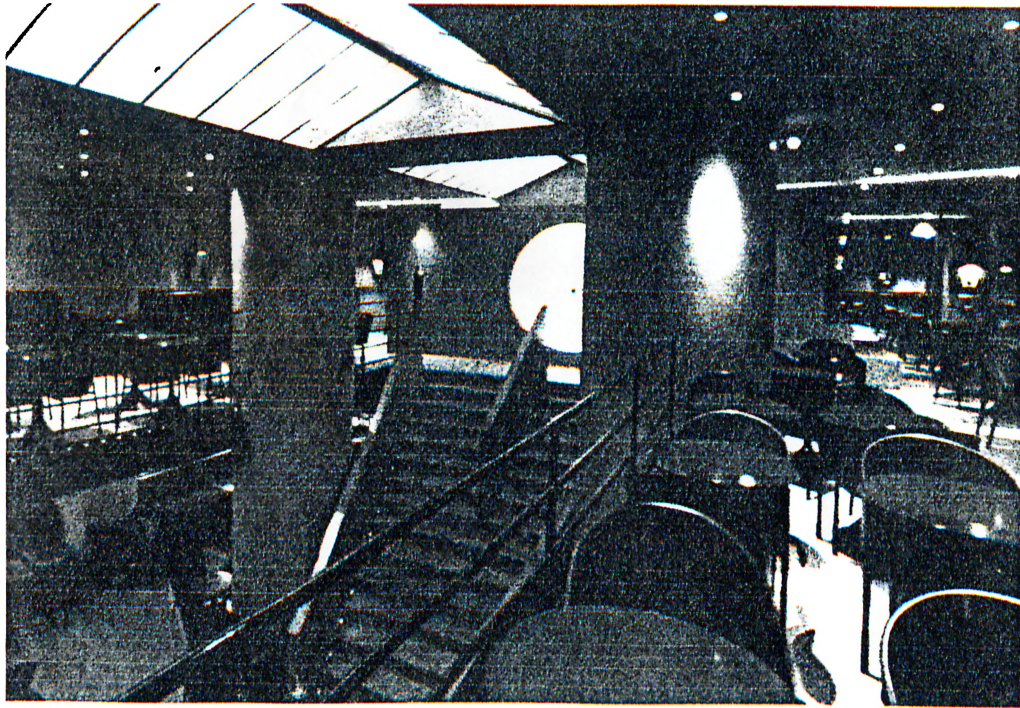


Fig.33. Philippe Starck
Cafe Costes
Paris

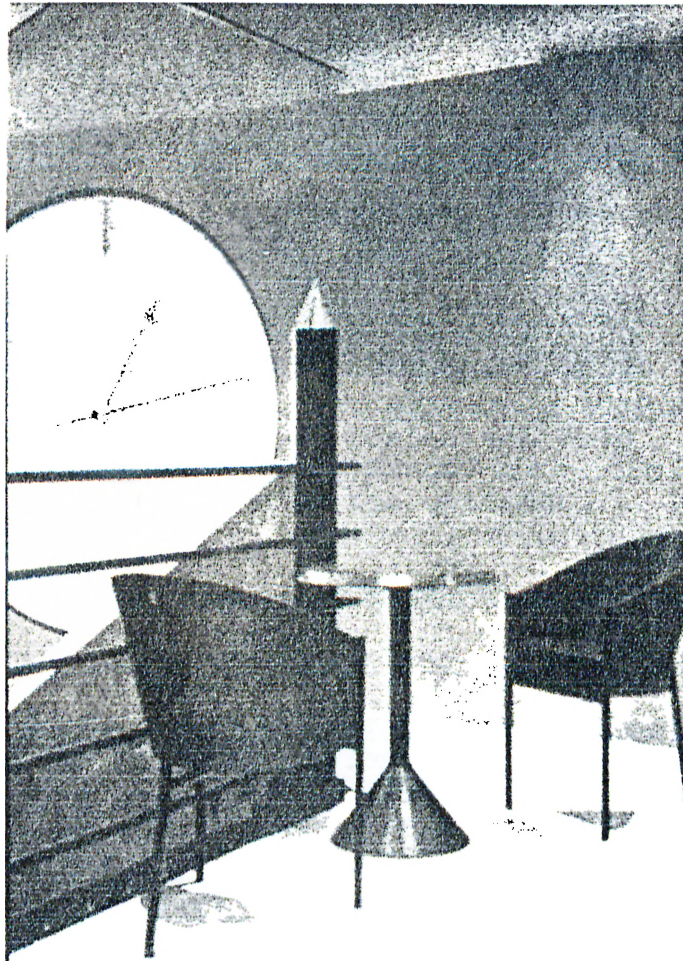


Fig.34. Philippe Starck
Cafe Costes
Detail of Chairs, Table and Clock

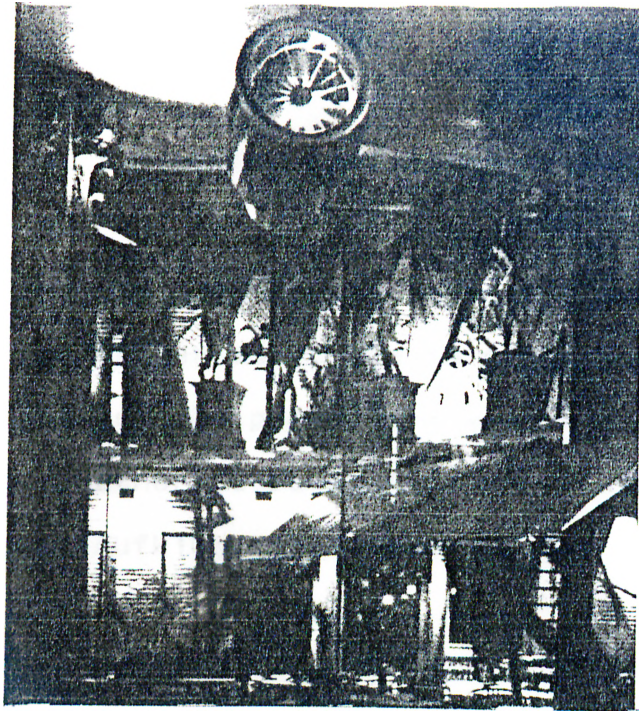


Fig.35. Nigel Coates and Nato
Caffe Bongo
(view from the entrance)

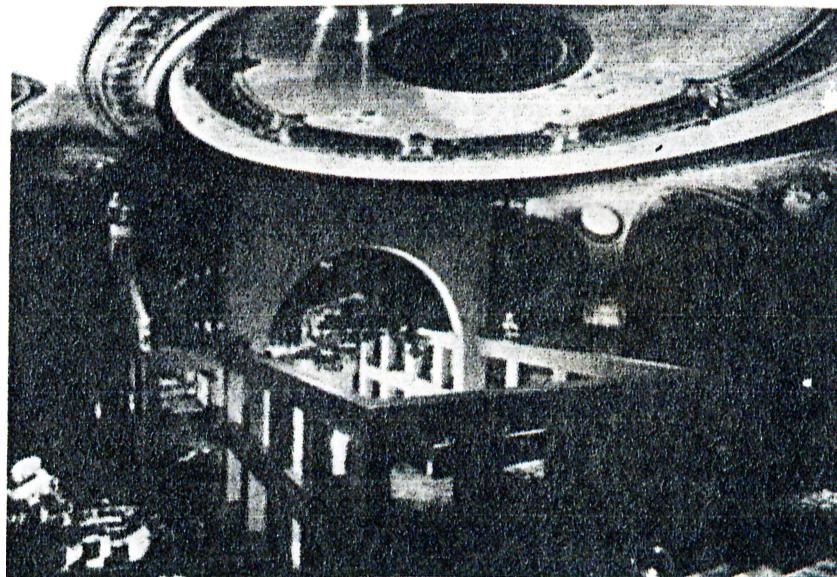


Fig.36. Arata Isozaki
Palladium Discotheque
New York

4. POSTMODERN EXPERIENCE OF TURKEY

The transformation from modernism to postmodernism in Turkey did not happen as it did in postindustrialist Western societies. The postmodern was in a sense a consequence -whether it be against or for it - of Enlightenment (Aufklärung) Project of the Western(ized) societies.

Experiencing modernism is not a precondition for postmodernism, yet what has been experienced - especially when taking architecture and design into consideration - was experienced in societies where capital surpluses, consequently certain 'luxuries' in life were unnegligable. When considering the 'classical' literature on postmodernism, the instances are seen to flourish from such conditions and periphery and semi-periphery countries in the Wallersteinian sense seems to be left non-flowered.

One impact of the instant progress within a transitional frame is to generate not only one gap between classes but many gaps among classes, purchasing manners and powers, life style and consequently design. Therefore, although it is not possible to talk about genres which would lead to massive examples, it is quite possible to talk about

'anachronous' pieces of creation which would be annexed to an ever-growing discourse- a discourse in which referents are missing, ie., postmodernism.

The first rejection to the international language of the modernist architecture in Turkey came from Turgut Cansever with his Turkish Historical Society building (Fig.37) in Ankara in 1960s. "He contributed a new symbol for Turkish architecture by applying the protected dwelling type of Islamic architecture in the symbolic level and showed the consistency of a solution that is affected from history" (Aksoy, 1992, 106).

Later works of Cansever, especially his designs for dwellings, showed how human can relate with his physical and social environment. Cansever tried to capture the *irrationale*, the poetical, the humane essence versus the rational, solid, progressive approach of the Western modern movement.

In Turkey, postmodernism is mostly understood as the decoration of the facades, of the surfaces of modernist buildings, a 'packaging aesthetic'. One of the examples for this is architect Sezar Aygen's office building (Fig.38) in the business district of Ankara.

The building's interior space organization and the use of the structure is formed by a rationalistic functionalist modernist office building concept. However, the front

facade which faces the main boulevard is a blend of the functional curtain wall that allows the natural light to penetrate into the offices and colorful aluminium finishings. The entrance is an aluminium-cladded arch in striking red. The building does not affirm postmodernism in an architectonic way, rather it wishes to be postmodern in being the spatial boundary of the urban space.

Another example for the Turkish interpretation of postmodern architecture as a 'tacked-upon' aesthetics is the facade of the Özaltın Construction Company Building (Fig.39) designed by the architect Haluk Bozoğlu in 1989-90. The facade reminds the 'Miesian Boxes' of 1960s modern office buildings only in difference with its curtain wall clad on a conventional building surface. However, the entrance of the building is emphasized with a Greek pediment on which the logo of the company is taken place instead of the reliefs. A dishonesty about the structure is existent in the entrance. The Doric columns which seem to carry the pediment are forgeries and a paradoxical tension is created by cutting one of the columns into two parts leaving the upper part suspending in the air. Do the columns carry the pediment or are they carried by it instead ?

Erol Aksoy's building for the headquarters of Doğuş Construction Company (Fig.40-41) serves as an example of an 'exported' historical postmodernist architecture.

The building is completely a simulation of Western classical, late Renaissance architecture with its huge pediment, colossal Doric Orders, Palladian balustrades, corner rustications and openings ornamented with pediments. The Neoclassical revivalism of the building can be considered as an eclectic piece of architecture with respect to its relation to the physical and cultural context formed by the pragmatism and the land speculation of 1960s.

"The Shopping Mall designed by Ragıp Buluç on the Çankaya Hill in Ankara presents a well-balanced example to the postmodern architecture. The reflective glasses remove the concrete reality of the building. The urban texture of the environment reflects on the facades of the building that loses its boundaries. Therefore, both the negative and the distorted visions of the texture are obtained" (Aksoy, 1992, 107).

According to Prof. Erdem Aksoy, "The mirror, becoming a symbol of the postmodern era shall be a key element to solve the language of today's architectural visions by concealing the meanings of reflection" (Aksoy, 1992, 107).

The Shopping Mall (Fig.42-43) is the reinterpretation of the historical 'Bedesten's with the contemporary technological materials without falling into the pastiche. The Tower is a symbolic structure that crowns one of the highest hills of Ankara and has allusions to the historic examples of observation towers and minarets. Buluç's Shopping Mall and Tower (built between 1987-89)

is a controversial example of how the traditional and the contemporaneous can be melted in a 'symbiotic' pot.

Merih Karaaslan's design for Terrace Houses (Fig.44-45) is another example that diverges from the modernist architectural discourse. The terrace houses try to create a 'valley', an 'oasis' in the midst of a hostile environment. The houses with their playful colors and individualistic forms proves that it is still possible for one to live in a community and at the same time to maintain the individuality which is a formulation of postmodern culture.

Vakkorama is a fashion store addressing towards young generation and has a 'dynamic' image. The interior design of the coffee shop for Vakkorama in Istanbul (Fig.46-47) by Barbara Pensoy, expresses this dynamic image by oblique bookshelves and exploded elements. "The different angles that come from the architectural design are used and emphasized for the sake of the image. The column which is surrounded by the ticket office for theater is treated as a sculpture. It is designed as a decomposed face; nose, eye, face, hair and hat" (Pensoy, 1991, 103-104). The cubist paintings by Picasso and the Russian constructivism of 1920s had been an inspiration for the design. The space does not attempt to declare to be a never seen (*jamais vu*) example. The reinterpretation of the 'early modern' can become

postmodern in its audacity to state ; "this has been done before " and "this has been done elsewhere ".

The authors of the interior design of 'Prestij' Billiard Parlor in Ankara (Fig.48), architect Güner Mutaf and industrial designer Namık Özer, designed the entrance facade as a communicative sign of the content. The large billiard balls are organized in a facade that transcends the two dimensions and become a direct narration of the interior. The vestibule is arranged as a linear 'street'. A wall with graffiti - which is a form sublimated by Pop Art -defines a boundary for the street. The tables and chairs alongside the wall are attribute to the street cafe. The front of a truck mounted on the wall of the space in which the billiard tables located tells a story of a truck that went beyond the control of the driver and protruded into an 'underground' space - which is overly used in American movies.

The artist Kadir Akorak is the interior designer of a small night club (it has a width of 4.30 m. and 20 m. length) in Istanbul called 'Twenty' (Fig.49-50). The garage, shipwreck and 'underground' themes are inherent in this single space club.

"The steel construction that carries the lighting system and the exposed electric wires create a garage atmosphere. The only alternative for the ones who want to sit is the very few steel stools that are mounted onto the wall" (Öneş, 1990, 160-162).

The tale of decay and the 'imperfect' is reminiscent of the Best facades of the SITE group. Nothing is modernist and slick, here. The space stimulates and provokes the 'visitors' to reveal their inherent energy and take part in the fragmented frenzy of postmodern world.

The interior design of Ankara Hilton Hotel (Fig.51) realized in 1987-88 belongs to a British interior design firm; Graham and Salone Architects. The design reflects the vision of Turkey from the eyes of a Western designer. The location of the hotel is Asia Minor where once the Ottoman Empire reigned. The Ottoman Empire had always been considered as a part of oriental culture. The hotel exploits the oriental tastes in an extreme and indifferent manner. The oriental figures transcend themselves and become arabesque. The domes over the entrance portico and an over-scale baldachin in the middle of the lobby space stand as examples of how the awkward usage of historical elements out of context and proportion create 'ugliness'.

Concurrently, another story is depicted in the interior. This is the story of 'soap opera' culture which was originated in North America and imposed on the developing countries from which Turkey took its share. The spaces act like parts of an artificial movie scene design with the middle class American lamp shades and heavy armchair designs. The oblong chandeliers remind the baroque Viennese palaces. But again, these are used in an

isolated manner. Nothing is remained from the historical and contextual content. Everything is **simulacrum** ; the reproductions of the real becoming more real than the reality, the simulations of orientalism and American middle class culture blended to give the traveller businessman a wrong impression of the regional identity and the local visitors a wrong impression of the global identity in a concentrated way.

With its shiny brass railings, the grayish pink marbles, the stairwell lit in 'casino' aesthetics, the plastic plants and with its 'negative' contradictions, this hotel stands as an example of tasteless kitsch eclecticism. The hotel is a manifestation of a stereotype postmodern design for the non-postindustrial societies.

The dressing store 'Beymen' in Ankara designed by Hasan Mingü is located in a shopping mall which became one of prominent contemporary building types in Turkey with the market economy experience in 1980s. In the interior design, the space fulfills its function as a dressing store design. Though a certain attraction to the passerby is sought with the playful colors and forms. The pediment purged from its embellishments mounted on the wall serves as a center point of attraction. The capitals of the elements that hold the shelves are designed in an Art Deco manner. The space completely intends to be striking and attractive with individual distinction and elegance.

The chaotic postmodern situation creates an advantageous point for the 'periphery' countries like Turkey which for many years has taken the universal model as an ideal model for development. It has now been understood that this was a distant model for Turkish culture and this distance prepared its failure.

The existence of the indications of Postmodernist condition both in the social life and the formation of the physical environment is a fact in our country. "In spite of the spread of Modernism as a national state ideology, postmodernism gains diffusion both in life and formation of our physical environment in the form of imitation" (Yıldırım, 1992, 29). Postmodernism has been considered in relation with the late capitalist culture. It is a subject of discussion whether Turkey is in this economic transformation process or not. At this point, architects and designers ought to interrogate the reasons and the content of the postmodern condition.

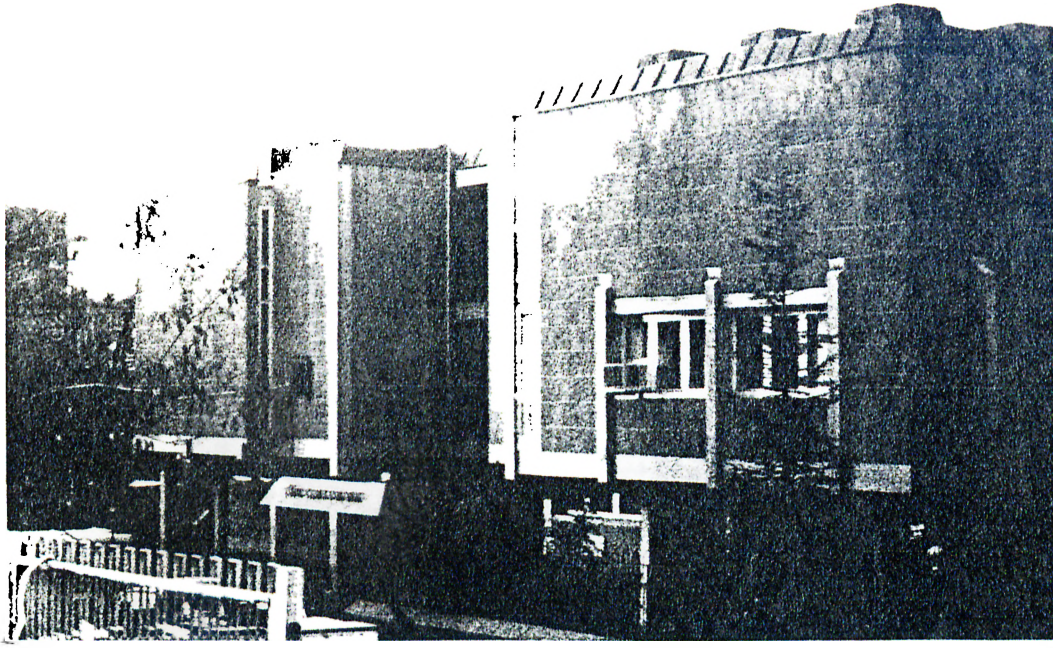


Fig.37. Turkish History Society
Turgut Cansever
Ankara



Fig.38. Office Building in Kızılay
Sezar Aygen
Ankara

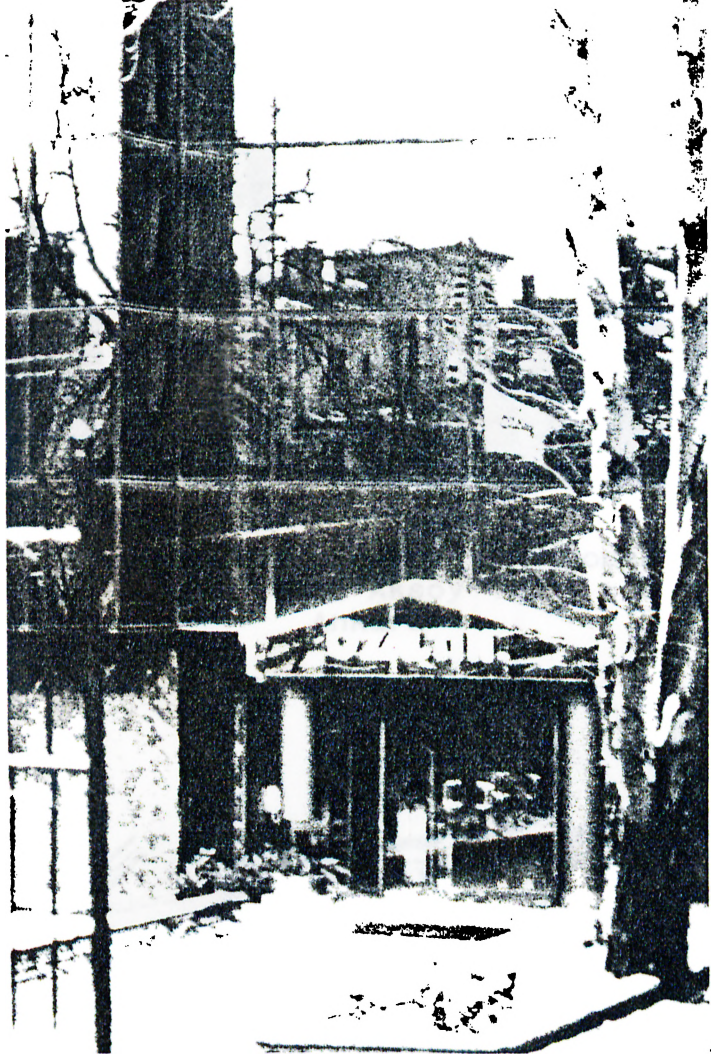


Fig.39. Özaltın Construction Company
Haluk Bozođlu
Ankara (1989-90)



Fig.40. Doğuş Construction Company
Erol Aksoy
Ankara



Fig.41. Doğuş Construction Company
Erol Aksoy

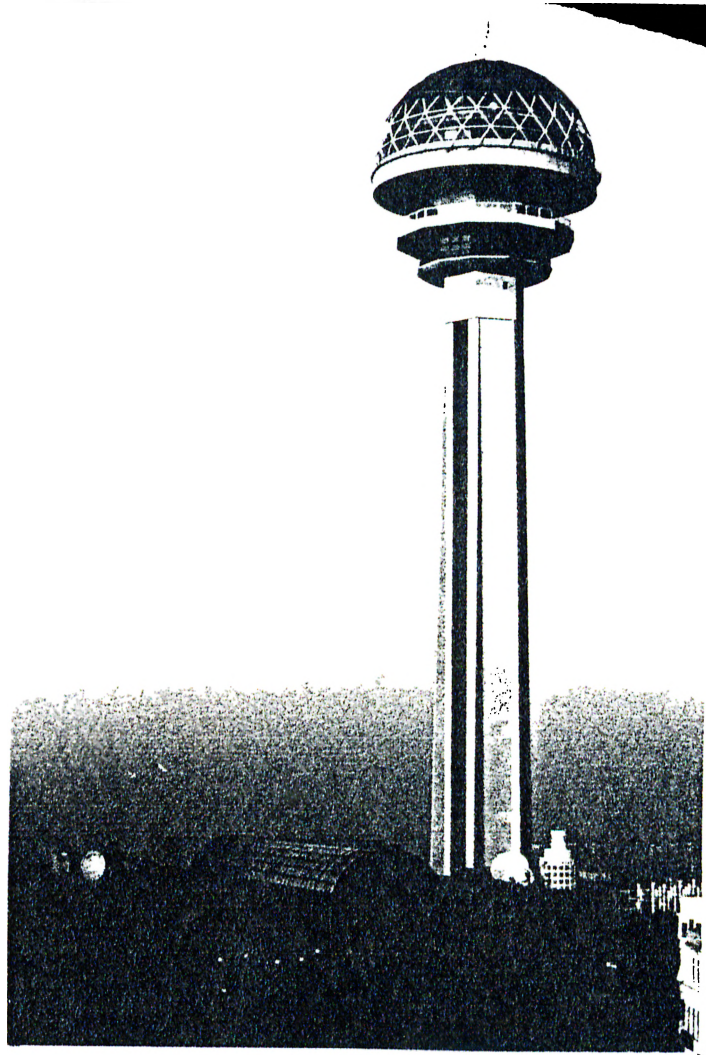


Fig.42. Shopping Mall and Tower
Ragıp Buluç
Ankara (1987-89)

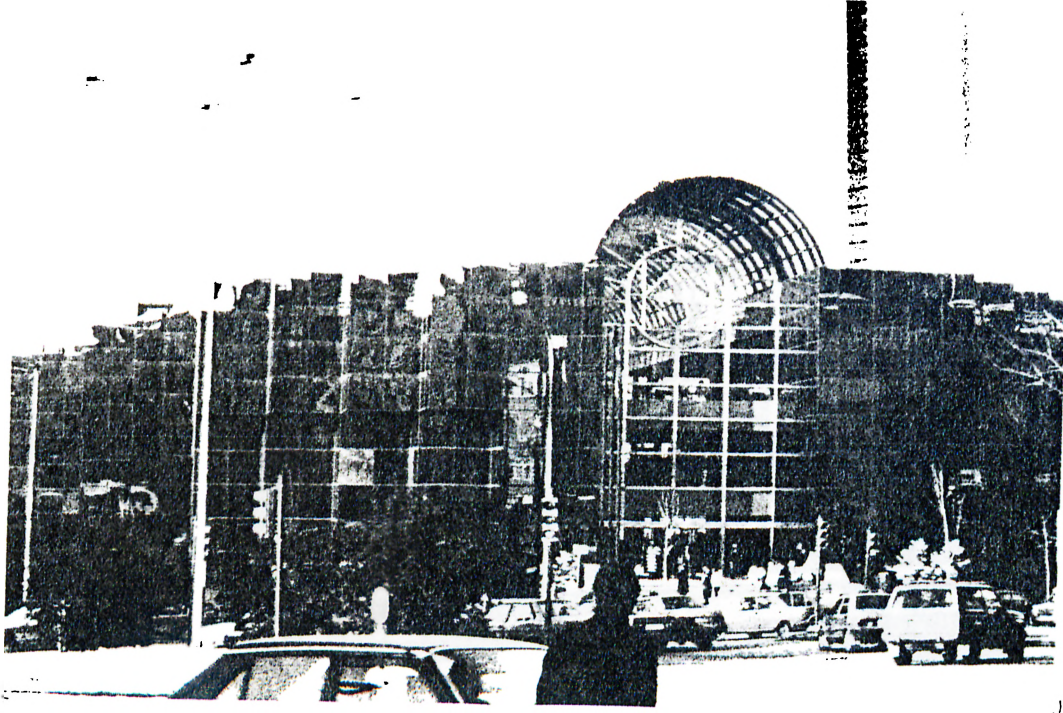


Fig.43. Shopping Mall and Tower
Ragıp Buluç

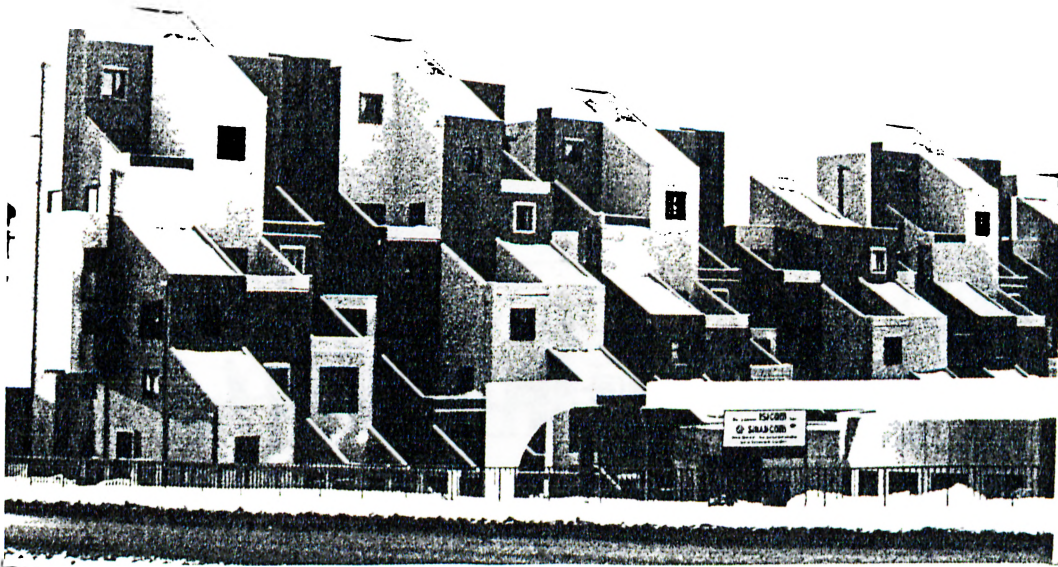


Fig.44. Sürücü Terrace Houses
Merih Karaaslan
Ankara

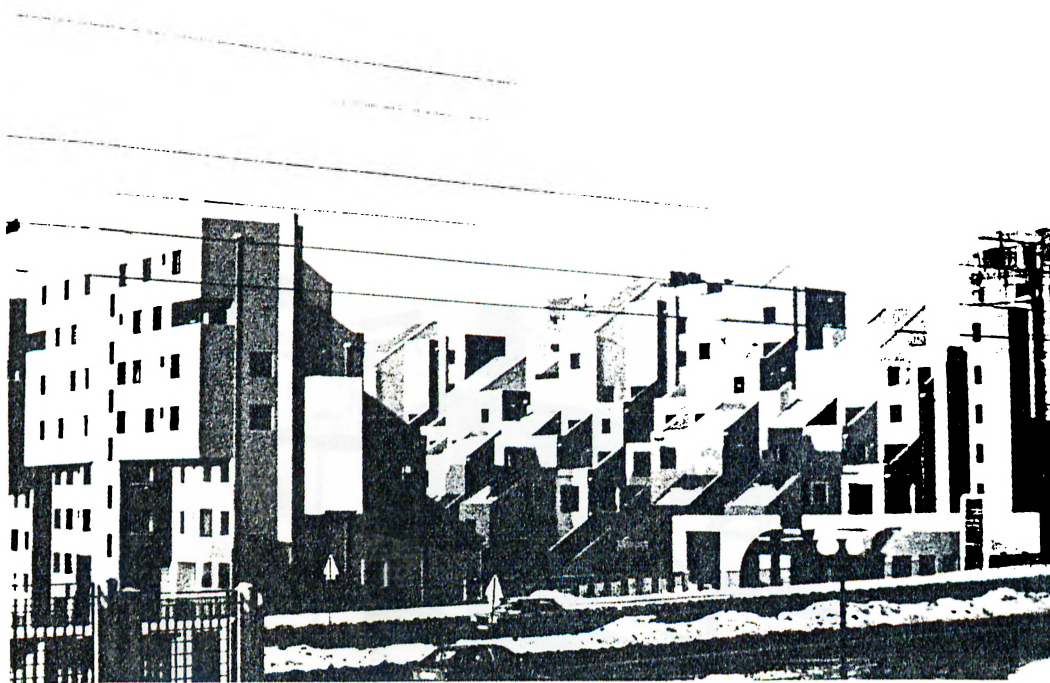


Fig.45. Sürücü Terrace Houses
Merih Karaaslan

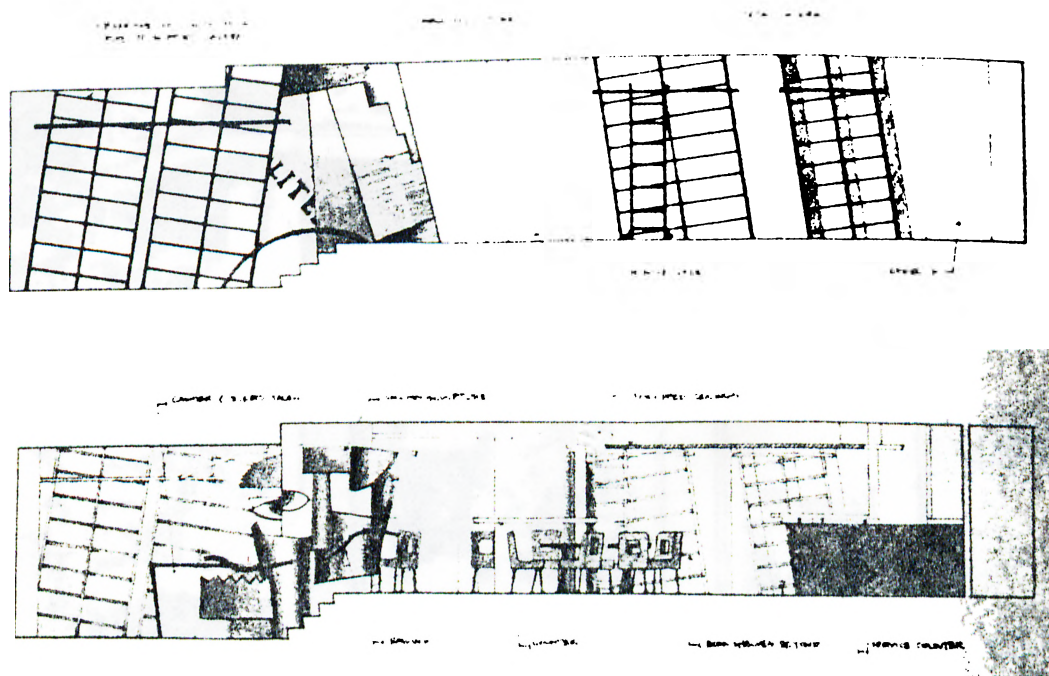


Fig.46. Vakkorama Coffee Shop (sections)
Barbara Pensoy
İstanbul

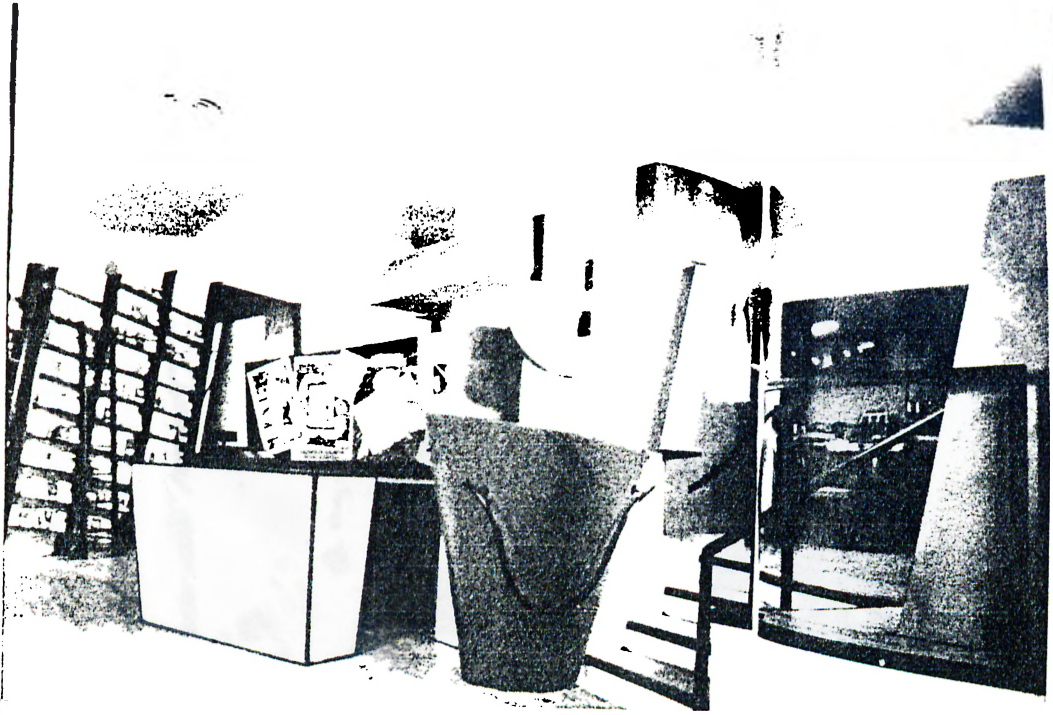


Fig.47. Vakkorama Coffee Shop
Barbara Pensoy



Fig.48. Prestige Billiard Parlor (facade)
Güner Mutaf, Namık Özer
Ankara (1992)

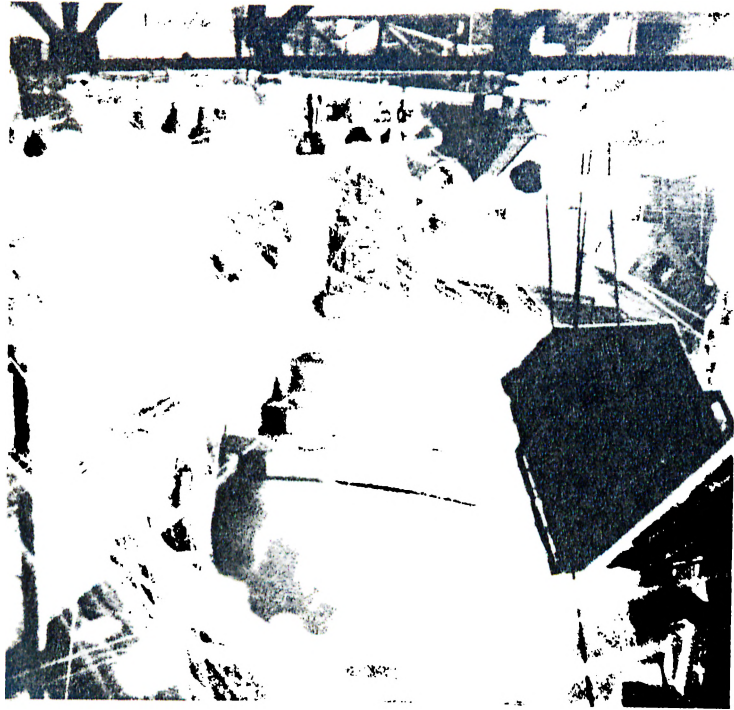


Fig.49. Twenty Bar
Kadir Akorak
İstanbul

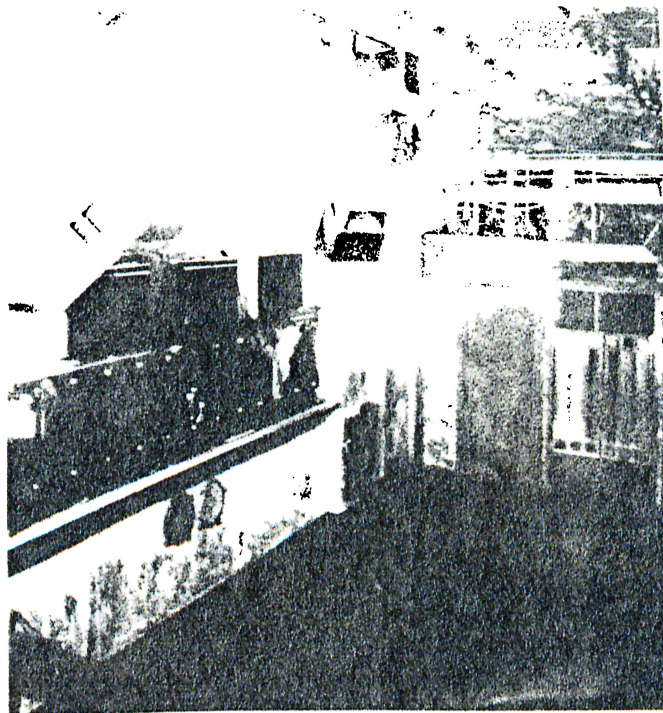


Fig.50. Twenty Bar
Kadir Akorak

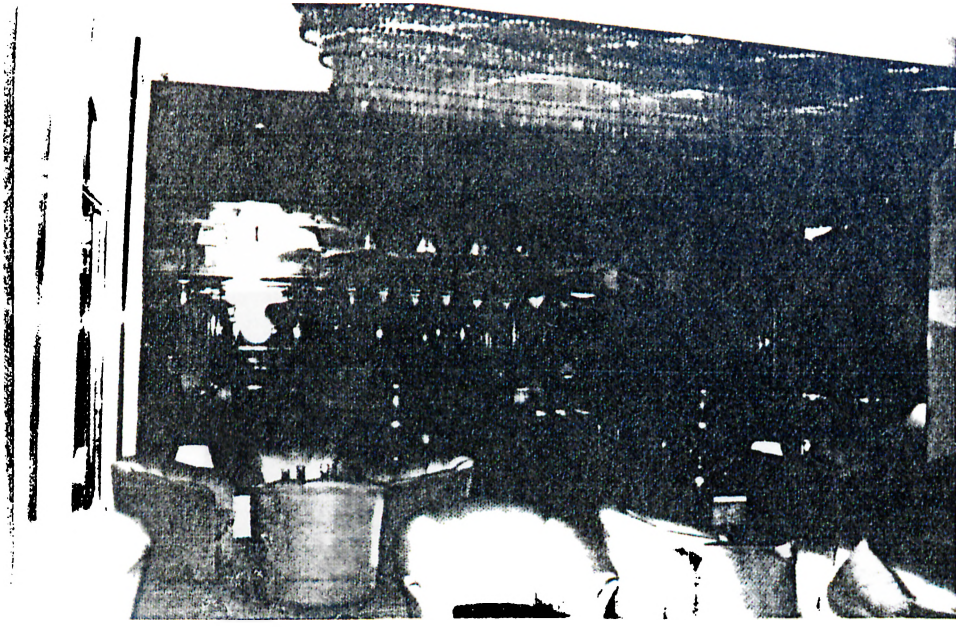


Fig.51. Hilton Hotel
Graham and Salone Architects
Ankara (1987-88)



Fig.52. Beymen Store
Hasan Mingü
Ankara (1992)

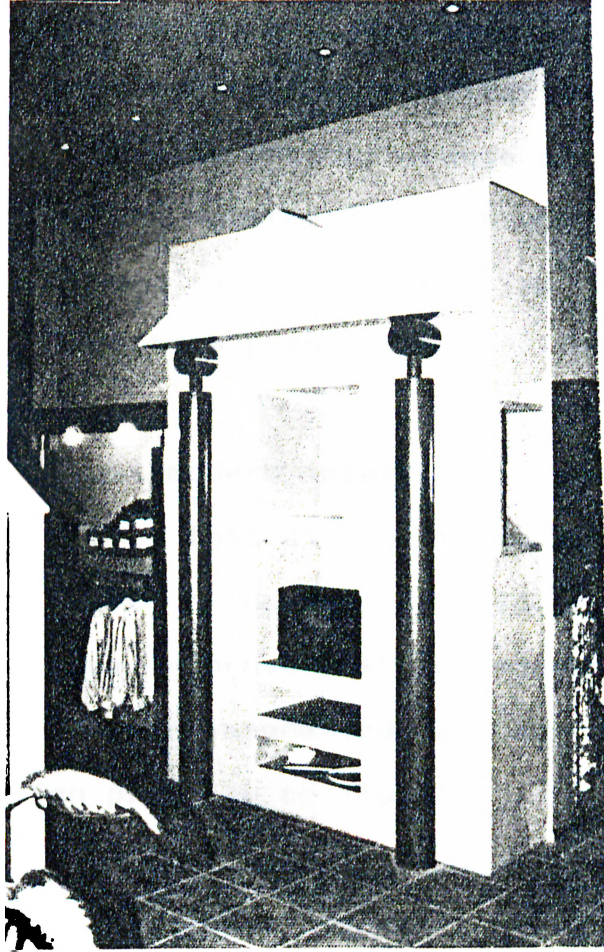


Fig.53. Beymen Store
Hasan Mingü

5. CONCLUSION

By the 1960s Modernism had become repetitive and self-preserving and serious charges were leveled against it: that it had become close to the totalitarianism it once opposed. In the 1980s the broadest range of directions, approaches, styles and interests was at work in interior design. 'Inclusiveness' and the 'pluralism' of approaches were the keywords of this phenomenon.

As we look at the postmodern interior design instances, we grasp some features that diverge from the previous interior design approach. Hence, the below-mentioned characteristics seem to prove that postmodern design has become a discourse which magnetizes and attracts most of the design practice to itself.

1. Regionalism has replaced internationalism.

Postmodern interior space aims the regional uniqueness whereas the modern space is anonymous and homogeneous in every direction and expresses the universal tastes.

2. Fictional representation -tending toward the figurative- has taken place of geometric abstraction. Modern interior space can be characterized as abstract limited by boundaries or edges. In contrast, postmodern

space uses symbolism and reference.

3. Postmodern interior space relies on a multiplicity of meanings, not on the symbolic value of machine and of construction as defining progress in design.

4. Instead of a dominant style, with its tendency to become a dogma, a wide range of vocabularies and stylistic languages exist alongside one another in interior design.

5. Instead of looking for the untouchable perfection, postmodern interior space favors the disturbed and the imperfect, which are now seen signs of life. Irregular, ambiguous and irrational space is considered more appropriate for the human character than the rational and perfectionist space.

6. Modernism freed itself from history and made design purely a thing of the present. With postmodernism we have regained memory.

7. Rather than considering an interior space as universally valid geometric volume, postmodernism considers it as formed by its historical, regional and contextual conditions.

8. The modernist slogan " only function ! " transformed

into " Fiction as well as function ! " (Klotz, 1988, 421).

The return to tradition, history and eclecticism accompanies certain dangers. Postmodern interior is rapidly becoming a style and it has already become overbearing. The relearning of history is not an easy process. Historical reference began to take place at a surface level, without a thorough examination of content. The more superficial kinds of postmodern interior design are often just nostalgia, dressed up and marketed history. Postmodern interior designers look at history in an almost blind manner, ignoring the social and technical conditions that lie behind them.

Postmodernism's use of history in interior design carries further dangers in that the altogether rejection of progress in design serves to underestimate the human struggle towards better spaces for the changing conditions. Thus, a conservatism that elevates the traditional values emerges as an obstacle to the formation of interiors that aim towards future.

It is still early to value the contribution of Postmodern interior design to design history, since it is an unfinished chapter, only measurable as a work in progress. Postmodern interior design has attempted a return to symbolism, metaphor, wit and reference which were excluded from the modern interiors. On the one

hand, postmodern interior design is a luxury, an affair of the elite. Postmodern design became a high-style. Postmodern interiors shall coexist with all other forms of interior design in the diverse world we live in.

The future of interior design points in no single direction. In the 1990s design styles become a matter of interest as they affect the interior as the fashion-life of any one style becomes shorter. Interior design is the most fastest growing area of design as we approach the twenty-first century.

Postmodern design should be considered as a new point of view rather than as a process that should be imitated entirely. This phenomenon shall necessitate to interrogate the modern concepts and design methods that we accept as true.

Finally, consideration of postmodern design as a new point of view for Turkey shall help us to substantiate an interior design that emerges from our realities. Therefore, creation of our original interior design that is distant from formal imitation and that continues the traditional and cultural values meeting with our contemporaneous life shall be provided. A unique model including our own 'values' both for the socio-cultural and for the physical environment shall enable us to express our cultural and regional divergence in an individualistic way.

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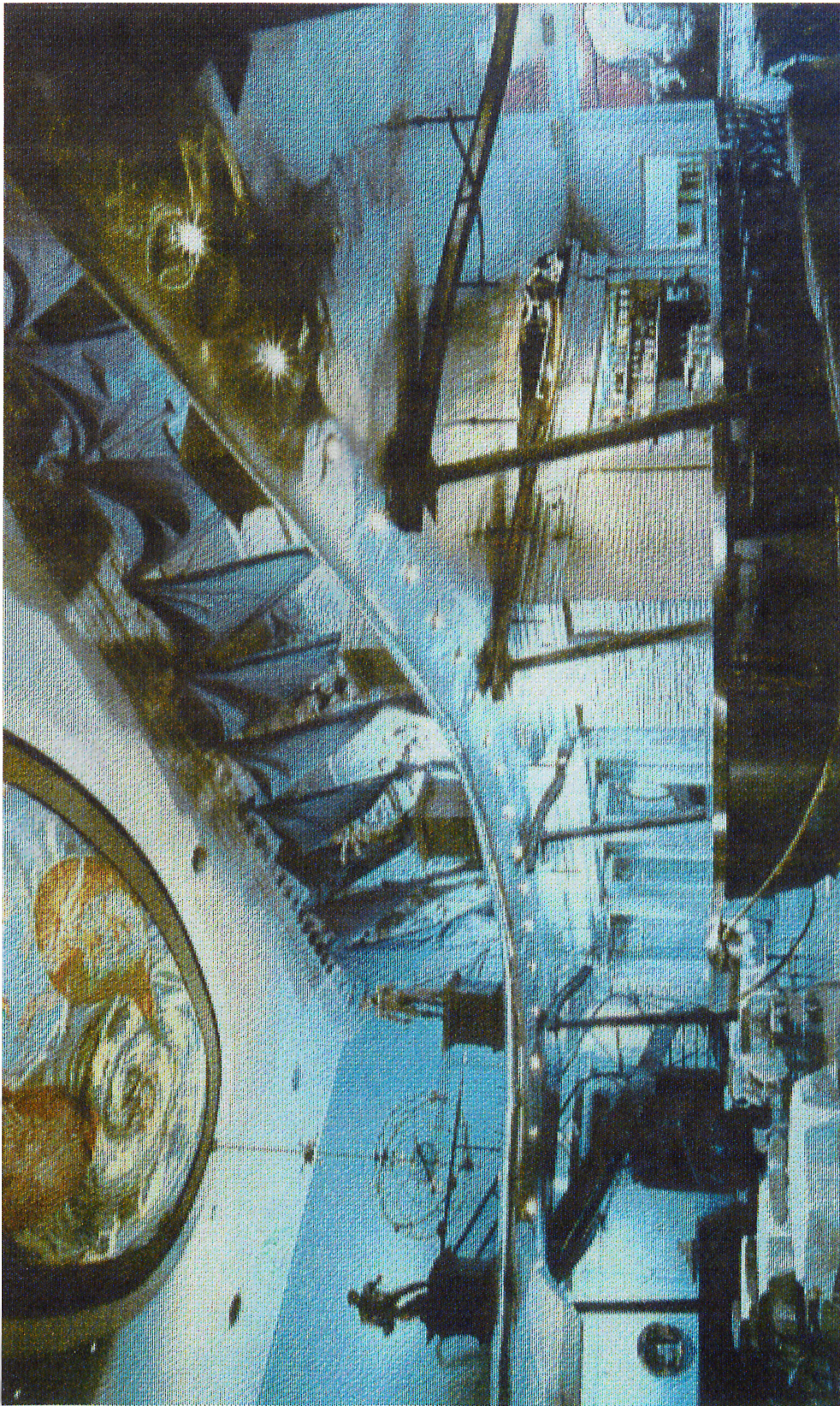
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APPENDICES

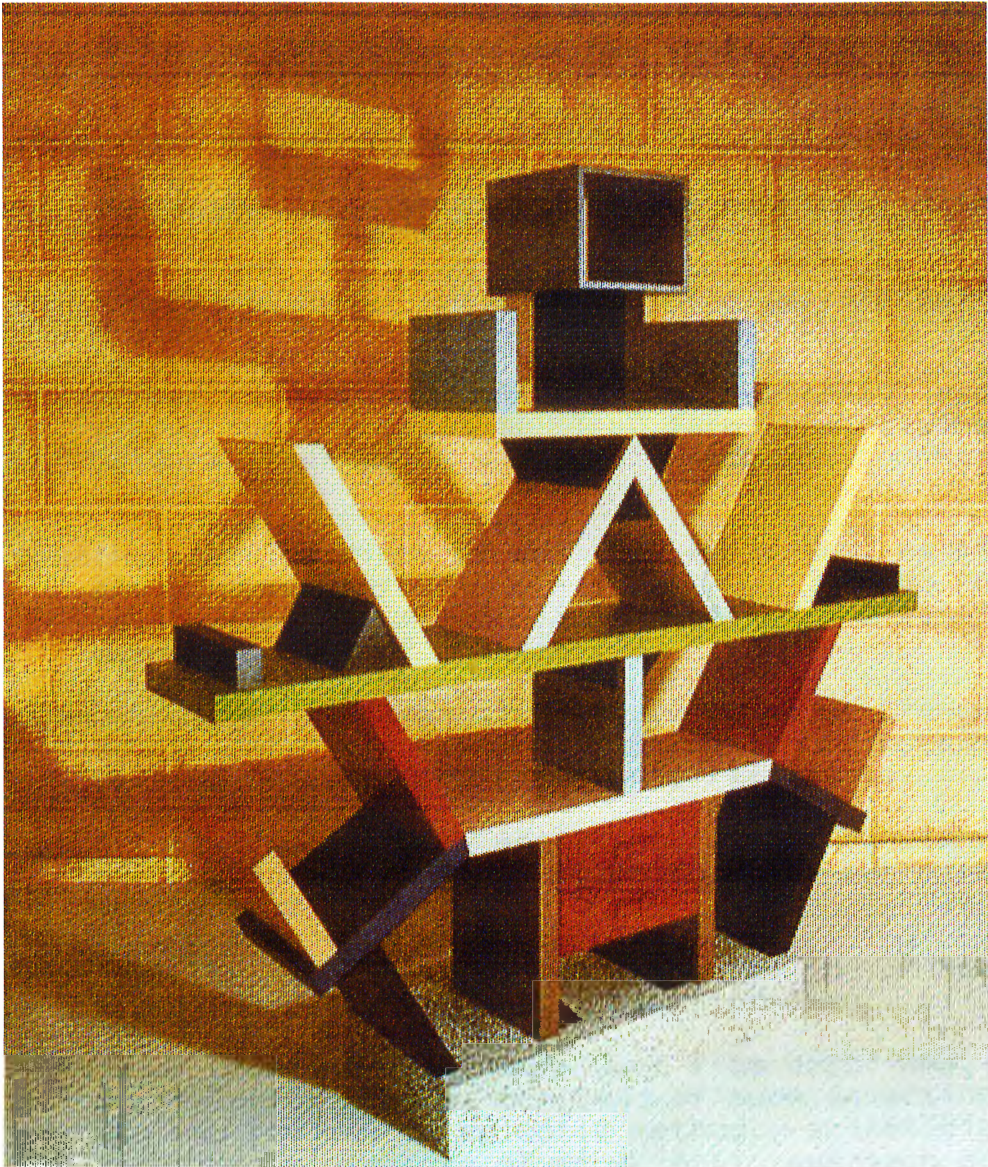
APPENDIX A: COLOR PLATES

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|--------------------|---|
| Plate 1. (page 85) | Cafe Bongo
Nigel Coates
Tokyo
1987 |
| Plate 2. (page 86) | Sitting Room
Memphis Group
Singapore
1986 |
| Plate 3. (page 87) | Vakkorama Coffee Shop
Barbara Pensoy
Istanbul |
| Plate 4. (page 88) | 'Carlton' Room Divider
Ettore Sottsass
1981 |









APPENDIX B: GLOSSARY

Anachronism: Anything foreign to or out of keeping with a specified epoch; any error in chronological order which implies the misplacing, usually earlier, of persons or events in time.

Arabesque: Ornamentation in which flowers, foliage, fruits, geometrical figures, etc. (in strict Mohammedan use, no animals), are combined in an intricate pattern.
In Turkish, the word is associated with the lifestyle, music and behavior of a certain cultural group.

Archetype: [Gr. *archetypon* < *archein*, beginning, and *typos*, form] A model or first form; the original pattern after which a thing is made, or to which it corresponds.

Cognitariat: The class of salaried employees, as clerks, stockbrokers, programmers etc. whose jobs do not usually include manual labor like the proletariat, rather process of information.

Communication: The imparting, interchange or transmission of thoughts, opinions, or information by speech, writing, signs or by electronic facilities.

Contextual Architecture: Architecture that considers the circumstances, or facts which form the surrounding environment.

Deja vu: [Fr. lit. *already seen*] The feeling of having experienced something at some prior time.

Eclectic: Choosing what seems best from doctrines, works, or styles of others; composed of such selections. -n. One who follows an eclectic method. -eclecticism. The doctrine or practice of an eclectic approach or method.

Fordism: The belief in the high productivity of a large corporation with central planning and mass-production in industrialization, as set down by H.Ford in Ford Motor Company.

- Postindustrialism:** An economic system in which informational interests predominate, as opposed to the interests of industry.
- Regionalism:** The emphasis of local characteristics, as topographical features, social and cultural mores in art and architecture.
- Retrospective:** Directed to the past; contemplative of past events; looking or directed backward.
- Revivalism:** The tendency to revive what belongs to the past, esp. architectural and artistic style of a certain period.
- Semiotic:** Pertaining to signs or symptoms; symptomatic.
- Simulacrum:** pl. *simulacra*. [L.] An image or likeness of something. Baudrillard uses the term as the reproduction of a reality, the reproduction taking place of the original model as 'real'.
- Simulation:** The act of simulating or of feigning; a copy, imitation or fake.
- Symbiosis:** [Gr. *syn*, together, *bios*, life.] *Biol.* the state of two different organisms living in close relationship, each benefiting from such an association.
- Vernacular:** Native or peculiar to a place or to a fashionable taste, as a style of architecture; native speech or language of a place.