Research Article

Effective Elements and Interior Typologies in the Public Space Construction of Shopping Centres

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Abstract

Shopping centres, which are urban public spaces, support environments where different groups living in the city can be together and symbolize their power. These environments, which respond differently to today's sociality and daily life, affect the awareness of publicity and direct the formation of physical architecture and social space. While the urban model setup is used against the problem of large-scale building solution under a single roof/cover in shopping malls, it brings together the urban spaces scattered in the city and gives the human communication/interaction process with entertainment culture. The discourse of being an alternative to the city centre, which brings people together, connects time and space, and intertwines activities that vary, prevails in shopping centre designs. In this study, the differentiated interior plan types of shopping malls in Turkey are extracted in the physical context with the spatial analysis, and the intensity of use and supported objects/elements specific to the focus spaces are determined. In the social context, the spatial continuity of the existing public space phenomenon in the city in the common use areas (foci) of shopping centres is evaluated through subjective perception. Beyond similar architectural examples with the effect of globalization and consumption habits, different interior typologies are shown for the designs of new shopping centres, and the effective elements of publicity fiction are discussed.

Araştırma Makalesi

Alışveriş Merkezlerinin Kamusal Mekân Kurgusunda Etkili Ögeler ve İç Mekân Tipolojileri

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Özet

Kentsel kamusal mekân olan alışveriş merkezleri, kentte yaşayan farklı grupların bir arada olabilecekleri ve güçlerini sembolize edebilecekleri ortamları desteklemektedir. Günümüz sosyalite ve gündelik yaşam biçimlenmesine değişik yanıtlar veren bu ortamlar, kamusallık bilincini etkilemekte, fiziksel mimari ve sosyal mekân oluşumunu yönlendirmektedir. Alışveriş merkezlerinde tek çatı/ örtü altında büyük ölçekli yapı çözümü sorunsalına karşı kent modeli kurgusu kullanılırken, kentte dağılmış kentsel mekânları bir araya getirmekte ve insani iletişim/etkileşim sürecini eğlence kültürü ile vermektedir. Değişkenlik gösteren etkinlikler ile insanları bir araya toplayan, zamana ve mekâna dair bağ kurduran, aktiviteleri iç içe geçiren, kent merkezine alternatif olma söylemi alışveriş merkezi tasarımlarında ön plana çıkmaktadır. Bu çalışmada, yapılan mekânsal analizlerle fiziksel bağlamda, Türkiye'deki alışveriş merkezlerinin farklılaşan iç mekân plan tipleri çıkarılmakta, odak mekânları özelinde kullanım yoğunluğu ve desteklenmiş obje/elemanlar belirlenmektedir. Sosyal bağlamda ise, kentte var olan kamusal mekân olgusunun, alışveriş merkezlerinin ortak kullanım alanlarındaki (odaklar) mekânsal devamlılığı sübjektif algılama üzerinden değerlendirilmektedir. Küreselleşme ve tüketim alışkanlığı etkisi ile birbirine benzer mimari örneklerin ötesinde, yeni yapılacak alışveriş merkezleri tasarımları için farklı iç mekân tipolojileri gösterilmekte, kamusallık kurgusunun etkili ögeleri ele alınmakta ve tartışılmaktadır.

Anahtar Kelimeler: Alışveriş Merkezleri, Kamusallık, Kamusal Mekân, Kent Modeli, Tipoloji.

DEPARCH

INTRODUCTION

Shopping centres, which are seen as the new faces of public spaces, have a spatial arrangement and semantics where people can come together and powers can be symbolized (Şahin, 2005; 2009, p. 61-62). Public spaces are places where we come and go as we wish without the permission of the authorities or without stating a justified purpose; where we experience our privileges or a sense of belonging (Yenice, 1998; Türkoğlu, 1998, p. 57-63). Even if these venues have special functions such as shopping, the same freedom is involved. Each activity is understood collectively at a certain level, and participation may be institutionalized or random (Gehl and Birgitte, 2013, p. 1-8). Common use spaces in shopping centres include many other functions identified with urban daily life with activities that ensure user coexistence (Oktay, 1999, p. 54-61).

It is thought that shopping centres should have the feature of being sensitive to human movements and establishing relationships through the spaces they create, not with two-dimensional surfaces in the areas where they come into contact with the city (Şahin, 2005, p. 27). In terms of people's mutual relations with their environment, people-human groups show different characteristics by being under different and multifaceted conditions (economic, socio-cultural, historical-social, life process, personality and group characteristics). Investigation of space-dependent requirements that can be explained as a result of condition-ground, perception and behaviours has an important place. Needs that can be explained within the relationships of people in their spatial-physical, social and cultural environments are divided into different scales such as city, city part and city region with perception and behaviour theories (Çevik, 1991, p. 48).

The formation of public space in shopping centres, the preservation of place characteristics that offer an urban environment and the character of the foci that pave the way for social events are emphasized in terms of urban texture continuity (Kostof, 1991, p. 82). Shopping centres designed with different theme features cause an increase in user potential (diversity/density) with the diversity of activities and architectural form integrity they contain. The quality of being a meeting (hub) centre varies with spatial responses to daily life practices that appeal to all segments beyond commercial concerns (Gruen and Smith, 1960, p. 140-170). In the context of this study; the location characteristics of today's shopping centres, which are selected according to the criteria and characteristics of different interior space types, are discussed at the scale of spatial detail. The perceptual fiction of a visual continuation of the designed urban fragment, the development order of the city and the traces of life are examined based on spatial principles.

RELATIONSHIP BETWEEN THE CONCEPT OF PUBLICNESS AND SHOPPING CENTRE PUBLICNESS

While the fact that it carries the title of being public is visible and audible to everyone, it expresses a common world for all of us except our private one (Arendt, 1994, p. 92). Publicity, political behaviour, the concept of rights, the regulation of the family is part of a very broad balance in society, which includes the boundaries of the state (Sennett, 1996, p. 130). The public phenomenon is the value that the individual shares as an individual of the public, and this is often important and indispensable for both parties (Moughtin, 1992, p. 11-24). There is no public thing that is independent and superior to individual interests, ignoring the individual as an individual. Therefore, although an event or activity that occurs somewhere is collective, it may not be public (Erdönmez, 2005, p. 81).

Shopping centres, which are the foci of new experiences in life practice, offer escape and enchantment environments for people who are overwhelmed by the rational thought guidance of the modern world. In these centres, individuals both engage in consumption activities that reflect the description of their personal identity and immerse themselves in the artificial formation of spaces that challenge their imagination. Thus, incidental processes disappear in urban life where production and consumption are planned (Vural, 2005, p. 143). Shopping centres are the centres where the turnover rate of consumption is increased behind the concepts such as fashion, impermanence and consumption is made continuous in order to increase and ensure the continuity of the highly rationalized production system today (Vural and Yücel, 2006, p. 97-106).

Publicness has different degrees of publicity. These actions, which carry publicity in different powers, are in an effort to find the most suitable and meaningful place for themselves (Trancik, 1986, p. 100). Accordingly, certain qualities of those who use public space, those who act and behave in public action determine the publicity of the action (Gehl, 2010, p. 198-211);

- Heterogeneity proportion of public actors

- Form of interaction

- Created meaning

- It is related to daily life

- Number and size of people and groups interacting

- Legal, political, political framework

Actions in public space are manifested by groups of people of a certain color, ethnicity, income group, age and gender, in which people are homogeneous. This feature is observed especially in actions taken on political and social issues. It is important that the interaction is active or passive, introverted or extroverted in this regard (Madden, 2010). In the face of the open articulation of individuality and inner life, the consciousness of publicity disappears. In today's public life, where strangers do not have the right to talk to each other and everyone's right to be left alone is reserved, silence becomes the rule as people begin to fear that their own inner fears will be revealed uncontrollably in interaction with strangers. Thus, public behaviour today is more about observation, passive participation and watching (Sennett, 1996; Rapoport, 1990, p. 236-238). When the capitalist system was adopted, the enlarged publicness lost its relationship with the private rather than being subject to the critical control of a judgemental minority. Both the publicity of public reasoning has declined, and the boundaries of privacy have stretched. This situation is considered as the ground for the collapse of public space. Between these two areas, and also in the field formed by these two areas together, a re-politicized social space is formed, which breaks away from the distinction between public and private (Habermas, 1992, p. 256-257). Active interaction, communication of verbal expressions between individuals and groups when going public and sometimes conducting discussions on political issues come to the fore in a way that other members notice in public behaviours (Carr et al., 1992, p. 23-26). The action taking place in the public space is more public in the amount that it connects groups and individuals with societies, the world and cosmic worlds and memories among the members. By establishing the relationship of the action with the space, individuals begin to perceive this place as a 'place'. If urban space contributes to the formation of a common memory, it successfully supports social functions (Rapoport, 1977, p. 265). Urban space is geometrically delimited areas with various facades. The

main feature that makes it easier for us to perceive the space depends on a clear and unambiguous understanding of the geometric construct. The outdoor space where we find these qualities is urban space and has public, semi-public, private zones (Krier, 1979, p. 13-22).

Urban public spaces are places where urban people meet each other. In general, unstructured and structured spaces that constitute urban public spaces should meet the needs that emerge as a result of the quantitative and qualitative concentration of our social life. There are important functions provided by public spaces (Çubuk, 1989). It is possible to group them into four groups:

- Providing psychological and sensory requirements

- Providing social relations

- Ensuring economic changes

- Provision of useful displacements

When considered socially, public spaces conceptualize others as subjects, not objects (Bhabha, 1994, p. 51). In order to achieve this, "contact" opportunities between others and the subject are required. They are places where everyone can safely exist as themselves, as well as encounter differences, meet and contact. Instead of neutralizing the differences, public spaces are expected to support the theme and cosmopolitanism so that they can be living hybrid zones (Demirtaş et al., 1996, p. 39-44). Since publicity, in its most general sense, refers to a plurality and comfortable use, it is closely related to "shopping centres" due to many features inherent in living conditions. For this reason, it should be known with which features shopping spaces constitute the publicity consciousness as places where forms of publicity appear, develop and transform in various ways.

Space, Behaviour Relationship and Perception

The spaces where people live and move are shaped by architectural structures and systems. In this sense, architectural spaces are more than the places created by visual experiences beyond the current experiences (Şahin and Çevik, 2010). Daily experiences are perceived as a relationship between space and social behaviour. Spatial formations have a deterministic effect on social relations as a result of architectural forms (Hiller and Hanson, 1984, p. 27-29). In addition to being physical elements, architectural spaces also have semantic and sociological functions. Spaces are community organizers with common areas. The reality of a structure is not the physical frameworks that make it up, namely walls and roofs. It is what occurs and is experienced by them (Benedikt, 1979, p. 47-65). The social structure of the space in human settlements is provided by spatial rules. Social forces working through spatial rules reveal the differences in settlement patterns and unchanging qualities (Hillier, 2001).

In order to understand the behavioural relationship of the space, it is necessary to examine the connection between "built spaces", which are planned formations, and social functions. The divisive boundaries and unifying connections in the built places undertake a kind of social task, enabling the behaviours, activities and people in these places to stand together or apart. Therefore, in order for there to be social logic in a place, that place must cover people's daily lives, shape their social relations, and bear the traces of society and culture in its form (Peponis and Wineman, 2002, p. 271-291).

Cognitive maps are produced regarding the relationship between physical space and behaviour in the space. These maps are developed to encode, store, recall, and decode the characteristics of people's whereabouts and physical environments as a mental process when necessary. Cognitive maps are not the creation of mental replicas of the reality of a city, or a building, but a mental model of the reality. Especially in buildings with complex structures such as shopping centres when people are asked to depict the characteristics of their space, it is observed that the results differ according to personal perceptions and the subject focused, and some of them can be grouped (Lang, 1987, p. 22).

Physical space leads to a functional and social impact. The regulation of the relations between spaces is considered important in terms of human-space, human-human relations. Physical space creates an artificial environment and, perceptual barriers, through which people's primary relationship with the environment is formed. Thus, spaces become a part of society (Peponis, 2001). Perception exists when a balance is established between the perceiver and the perceived. This balance is achieved by the perception and reflection of the characteristics of the space and the relationships formed by these characteristics by the subject. Environmental images are the result of a two-sided process between the observer and their environment. The environment reveals distinctiveness, selects, organizes, and makes meaningful what it sees in the observer (Lynch, 1961). Buildings become suitable for creating an image in the environment with the differentiation of the boundaries and surfaces within the space (Başkaya et al., 2004, p. 839-867). In this sense, the three measurable components of environmental images complement each other in terms of identity, structure and meaning (Lynch, 1961; Çevik, 1991, p. 48-52).

The perception process of people in space develops as forms and objects begin to be interpreted. This approach explains that perception in shopping centres consists of layers of superficial structure rather than objects (Gibson, 1978, p. 227-235). Motion is important in perception. The fact that the observer or the observed is in motion causes changes in perception characteristics. In shopping centres, the strength of the relationship between space, light and visibility has an important role in user perception. Visible space is closely related to every point and environment within a region in connection with the individual's stance in the space. However, each person has their own physical characteristics and perception differences arising from superficial characteristics in the space (Benedikt, 1979, p. 47-65). In order for the perception to be strong and the shopping action to be effective, the abundance or control of the visible areas in the spaces is important. For this, collecting or distributing areas such as focus areas are selected as strategic points with maximum visibility level. The information systems provided to the user from these points facilitate the holistic perception of the space and ensure the continuity of the shopping action (Lang, 1987, p. 31).

Urban Image and Urban Model

The image of the city is formed with shape, texture and a felt order. Along with all these, its quality gives the observer clues about the identity and structure of the city (Harvey, 1989, p. 226). The image elements that make up the city play an important role in establishing an emotional integration between people and space. These elements may be dependent on individual qualities and experience, as well as space elements in which social values are expressed (Giritlioğlu, 1991, p. 75). "Appearance, view and sensation" are emphasized for visual quality in urban space. The relationship between appearance and function should be strengthened and felt in the form of the environment. The

sensations received from the environment are limited to the biological structure of the human being. While visuality and image are sought in the whole city on a large scale, qualities become noteworthy as elements of the whole in the small-scale parts that make up the urban system (Lynch, 1961, p. 37-50).

The environment we live in, the environment-city, which is called familiar by everyone, brings together the group of people and creates common memories and symbols that enable communication with each other. This situation creates a safe, emotional relationship between people and the environment (Erdönmez, 2005, p. 48). It is the feature that makes the identity of a place memorable for people and differentiates that place is divergent from other places with its unique character (Lynch, 1981; Çevik, 1991, p. 50). The concept of legibility (nodes, borders, roads, regions, and landmark) facilitates the formation of the city image. The fact that the appearance of the city is in a prominent clarity or "readability" and that it is visible as a smooth model consisting of comprehensible symbols means that its symbols are easily recognizable and easily clustered in a detailed mold (Çevik, 2002; 2004). The fully commercialized space organization of the shopping centre, which aims to reconstruct the vitality in the urban space in an environment isolated from the cars and defines itself as an alternative to the city centre, is essentially based on the principle of re-establishing the components of the urban space within the structure in line with a specific purpose. The main purpose of the shopping centre is to consume more; therefore, the urban space components in the building turn into a means for this purpose. The urban space is imitated with the help of measures such as taking as much natural light as possible into the building or providing artificial lighting to create this feeling and designing the store facades as similar to the building facades on the main streets of the city (Birol, 2005, p. 421-427).

Sociality has an important role in creating the right and perfect urban model. In new spatial approaches, the urban model concept helps large complex constructions to be understandable and comprehensible. Designing urban image elements with dimensional, proportional changes in a limited area in effective and sub-space formations ensures that the city falls under the architectural crust (Habermas, 1992, p. 12).

Indoor Typology in Shopping Centres

Indoor typology in shopping centres is one of the factors that guide spatial behaviour and determine environmental performance. One of the most basic components of the interior typology of shopping centres is the passageways where the stores expressed as "mall" are listed. These passages are the reflection of pedestrian paths in traditional shopping environments into the building (Robertson, 1993, p. 361-370).

The developments of cities in the historical process and their contemporary planned developments occur in various ways as physical form or macro form, especially by directing physical conditions (Ostrowski, 1970; Hartshorn et al., 1992, p. 97). The physical models of the city are linear (parallel, spaced, spine, star-satellite), grid (right angle, side angle), concentric (star, radial), corridor-band, mega forms-utopias, underground, floating city, axial network, introverted, intertwined square. Krier (1983) defines the interior form as square, rectangle, triangle, circle, amorphous and combinations of these in different forms. Krier lists the spaces formed by these combinations as geometric, attached, intertwined, fragmented, sliced, deformed types. The geometric structures of the spaces, on the other hand, consist of square, converging to square, sequential unit, rectangular, octagonal, cross-like, circular, attached and intertwined interiors. Moughtin (1992) states that if the urban space is handled with a three-dimensional

arrangement, this space will become a positive element, and the structures will become the ground. Shape-soil analysis in an urban area reveals the spatial relationships between the building masses and the space surrounding them. Trancik (1986) classifies the types of shape-soil relationship in urban space as grid, angular, curved, single-centre radial, located on an axis (linear) and organic. Hillier (1996) states that there are two types of axes in the urban space. Unidirectional arrangements include single-purpose and uniformity. While those who provide diversity offer a versatile, optional space organization, axes are classified as symbolic and auxiliary.

Based on these classifications, 60 shopping centres were visited, observed and their plans were plotted graphically throughout Turkey in order to determine the interior typology of the shopping centres. The data obtained show that the intertwined attached space forms of shopping centres, which have reached large-scale mega sizes, are widely used. When a certain distinction is made in terms of the concept of "mall", which determines the interior space and the form of the whole formation, it is possible to talk about four types of interior spaces due to the differences created in terms of form. We can classify them as follows;
● Linear Interior Spaces are the forms of space in which spaces develop in a linear way and inter-storey connections and passageways are separated from each other by various galleries. The ability to easily understand the orientation and perception of the whole comes to the fore (Figure 1).

● Curvilinear Interiors are arranged in a visual axis presentation and surprise space understanding depending on the form structure, where the spaces are shaped by lining up on a curvilinear line. Different, interesting theme reflections integrate with architecture and show the orientation setup on the syntactic backbone (Figure 2).

•　Central Interiors; By combining square, circular gallery-oriented shaping and linearly oriented spaces, consecutive formation is defined. The spaces lined up around the centre reveal the feeling of emptiness and comfortable navigation (Figure 3).

•　Mixed Interiors are a form of space that is not seen in certain linearity and is supported by the surprising characteristics of a large number of geometric orders in different directions. In interiors with a large area, they are places where the concern of not being able to find direction and getting lost comes to the fore (Figure 4).

Figure.1- Linear interior type shaping (Diagram/modeling was drawn by the authors).
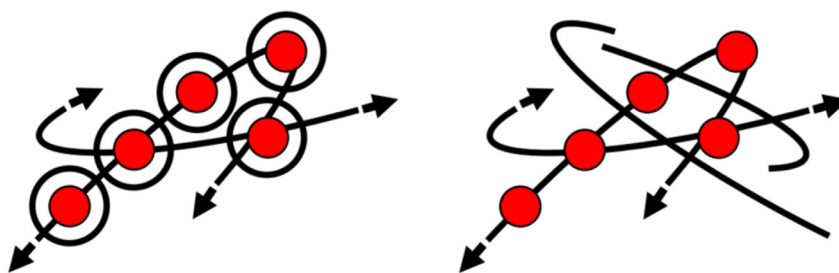
Figure.2- Curvilinear interior type shaping (Diagram/modelling was drawn by the authors)

PURPOSE AND METHOD OF THE RESEARCH

The possibilities offered by alternative spaces designed with the physical architectural setup of shopping centres are gradually increasing. The use of these centres is similar to the urban public space features near the city and in it. With the qualities it hosts, the social, cultural aspects and architectural formations of the spaces take the appearance of a part of the city due to the fact that people prefer these spaces and spend more time at the point of continuity of the city. The aim of the research is to examine the reflections of urban public space on the use of centres without abstraction from the city, the interaction of social and cultural space integrity that we encounter with their separate location in the city, and the direction of meeting the needs under one roof.

The similarities and differences of different physical architectural space formations in cities with shopping centres designed in the city are evaluated by presenting their publicity and grading, urban public space qualities in a model setup. Thus, it is important to seek answers to the questions of how much the centres overlap with the city where they are located, whether they cater the needs met in the city and why they are preferred, and whether the spatial qualities are met. Due to the fact that the selected subject has an interdisciplinary approach and a wide-ranging perspective, the nature of the place characteristics allows the phenomenon of publicity to gain prominence when the interior typologies of the designated shopping centres are taken into consideration. The change in publicity and ratings requires working with more than different method and technique within the sub-sections of examining the perceptions and meanings of users in spaces open to common use by everyone. The perception, trial-experience, subjective and objective implications of the urban public space qualities offered by shopping centres in the urban model fiction are discussed in the physical and social context.

Çevik (1991); Based on the doctoral study «Space-Identity-Identification Trabzon Streets Example»; the first part of the research is the analysis of the interior typology study, plan, focus types, dating types, types in terms of general structure (focuses, connections, sub-spaces) and supported objects/elements as well as the physical/architectural characteristics of these spaces. In the second part of the research, the phenomenon of urban public space in the city in a social context and the spatial continuity of shopping centres in common use (foci) areas are evaluated. The inferences in social spaces, which are determined and influenced by the physical characteristics created by the urban public space qualities that support the claimability of the urban model view idea, are mostly handled within subjective perceptions and evaluations. The physical architectural features of the spaces in shopping centres and the existence or absence of the criteria that should be in the understanding of public space in the integrity of the users are examined by on-site observation, determination and analysis studies.

The study area should be limited; the research area should be narrowed according to the subject explained, its purpose, scope and the content to be done. Accordingly, it should be taken into account whether the study area has won many architectural awards on national and international platforms or it offers an alternative way to meet the physical-architectural and socio-cultural requirements to distinguish it from other examples of interior. Spatial fiction and density analysis are performed by selecting the Linear Interiors İstinyepark Shopping Centre, Curvilinear Interiors Kanyon Shopping Centre (open-top), Central Interiors Cevahir Shopping Centre, Meydan Shopping Centre (Ecological-topped), and Mixed Interiors Forum İstanbul Shopping Centre from a total of 60 shopping centres examined (Table 1, 2).

Physical Architectural Space Elements, Criteria and Typology

In this research step, it is aimed to examine the physical architectural aspect of shopping centres within the scope of revealing and supporting the social space quality with the typology approach by investigating the formation of common areas of shopping centres and the formation principles that constitute the focus space types. This step consists of 3 sub-sections. In the first subsection, a typological approach is created by graphically transferring the formation of interior space types of shopping centres and the formation model setup (plan, foci, dislocations). In the second sub-section; general structure (foci, connections, sub-spaces) analyses of the types are made. In the third subsection, physical space elements are discussed together with their characteristics specific to focal spaces (central, secondary).

The plans, sections, and views of the shopping centres selected for the research are drawn, and the mass structure and interiors of these buildings are examined with the on-site fieldwork. The identified shopping centres, general usage areas and interior spaces are grouped in terms of physical architectural features and spatial character. Considering the integration of the selected shopping centres with the city, the number of the malls is reduced in terms of having a certain character and especially. Accordingly, the samples are collected in four main groups as Linear, Central, Curvilinear, and Mixed interiors. The general structures of the types obtained in the first stage are presented in tables to compare and express the characteristics of the foci (courtyard/gallery, courtyard/square/gallery), connections (street/street courtyard, corridor), sub-spaces (focus +sub-space, connection+sub-space), (Tables 3, 4, 5, 6, 7).
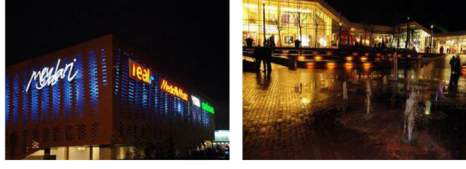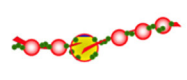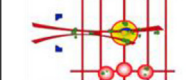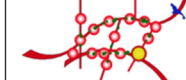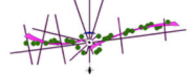
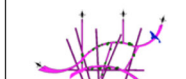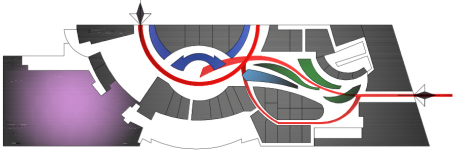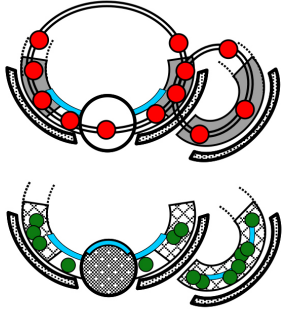| DATA ABOUT THE BUILDING		FOCUSES
İSTİNYE	Place of Construction: Sarıyer/İstanbul Architect: Ömerler Architecture Opening Year: 2007 Space (m²): 276,000 m² Number of Floors: 6 Building Type: Lineer	
KANYON	Place of Construction: Levent/İstanbul Architect: M. Tabanlıoğlu/Jerde Opening Year: 2006 Space (m²): 250,000 m² Number of Floors: 9 Building Type: Curvilinear	
CEVAHİR	Place of Construction: Şişli/İstanbul Architect: Minori Yasamaki Opening Year: 2005 Space (m²): 358,000 m² Number of Floors: 6 Building Type: Central	
MEYDAN	Place of Construction: Ümraniye/İstanbul Architect: FOA/Alejandro Zaero Opening Year: 2007 Space (m²): 55,000 m² Number of Floors: 3 Building Type: Central	
İST. FORUM	Place of Construction: Bayrampaşa/İstanbul Architect: ERA/Ertun-Ali Hızıroğlu Opening Year: 2009 Space (m²): 495,000 m² Number of Floors: 5 Building Type: Mixed	
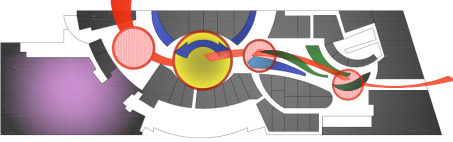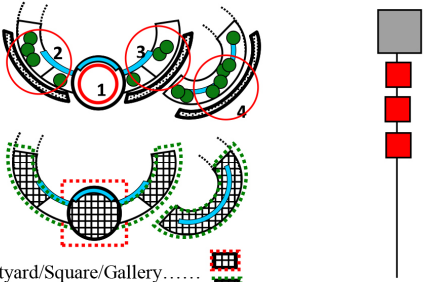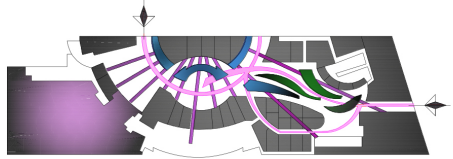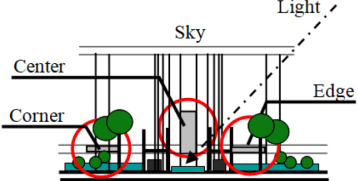
İSTİNYE	KANYON	CEVAHİR	MEYDAN	İST. FORUM

İSTİNYEPARK SHOPPING CENTRE

PLANS

Department Store
Store
Transition
Green
Water

FOCUSES

● Courtyard/Square/Gallery……
● Courtyard/Gallery……………

DENSITY/SPINE

CANTILEVER

Light
Sky
Center
Corner
Edge

● Spatial cantilever
  ● Corner √   ● Edge √   ● Center √
● Floor connections
  ● Bridge √   ● Stairs √   ● Elevator √

KANYON SHOPPING CENTRE

PLANS

Department Store
Store
Transition
Green
Water

FOCUSES

● Courtyard/Square/Gallery……
● Courtyard/Gallery………………..

DENSITY/SPINE

CANTILEVER

Light
Sky
Center
Edge
Corner

● Spatial cantilever
   ● Corner √   ● Edge √   ● Center √
● Floor connections
   ● Bridge √   ● Stairs √   ● Elevator √

CEVAHİR SHOPPING CENTRE
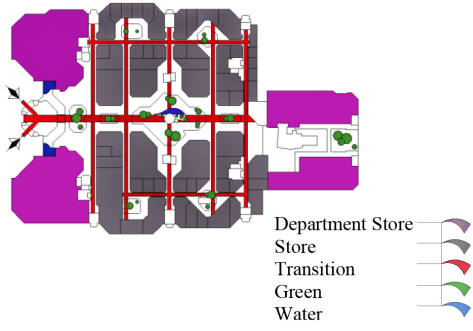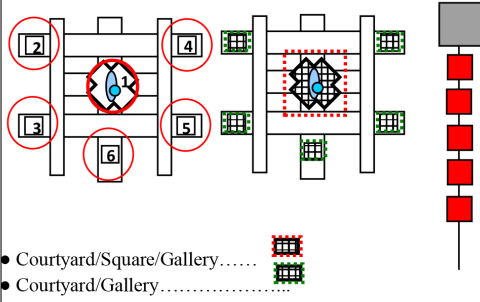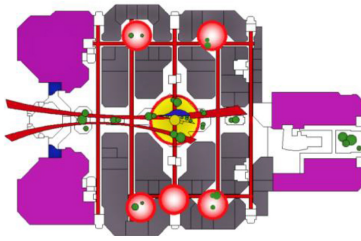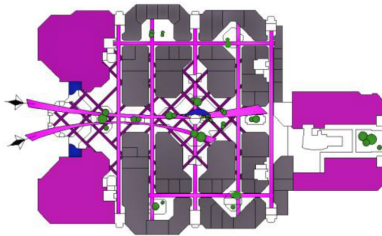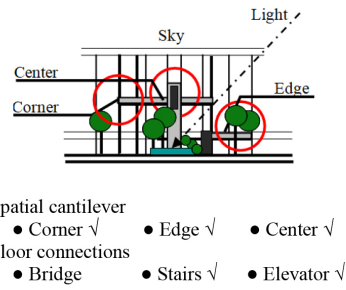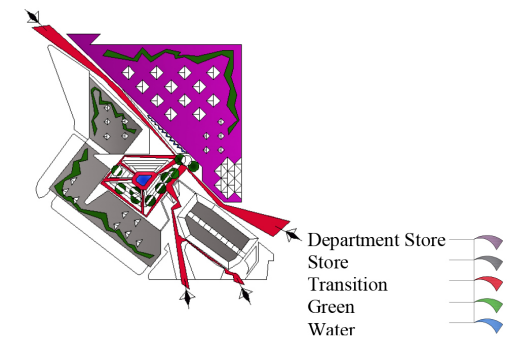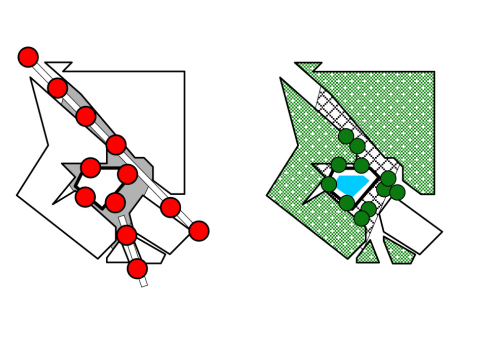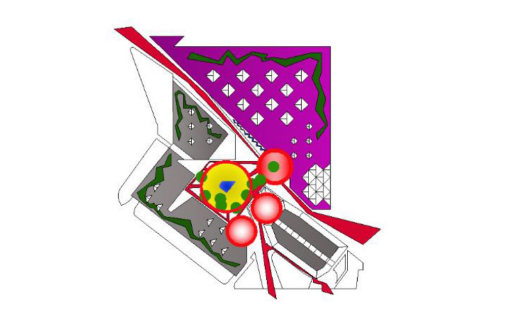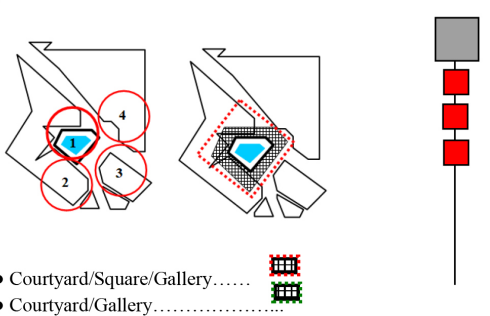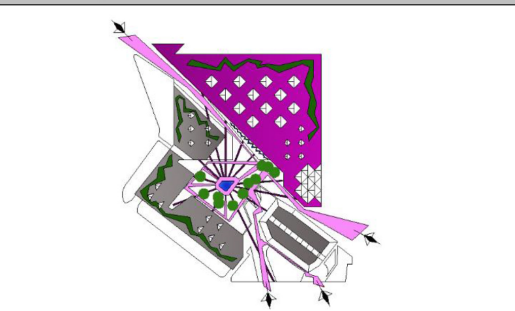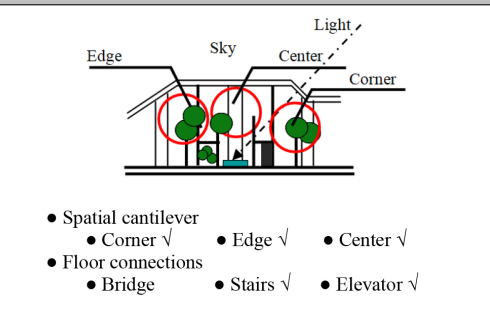
Table.5- Interior Type Analysis of Cevahir (Diagram/modelling was drawn by the authors)

PLANS

Department Store
Store
Transition
Green
Water

FOCUSES

● Courtyard/Square/Gallery……
● Courtyard/Gallery………………...

DENSITY/SPINE

CANTILEVER

● Spatial cantilever
   ● Corner √   ● Edge √   ● Center √
● Floor connections
   ● Bridge   ● Stairs √   ● Elevator √

MEYDAN SHOPPING CENTRE

PLANS

Department Store
Store
Transition
Green
Water

FOCUSES

- Courtyard/Square/Gallery……
- Courtyard/Gallery………………..

DENSITY/SPINE

CANTILEVER

Light
Edge   Sky   Center
Corner

- Spatial cantilever
  - Corner √   - Edge √   - Center √
- Floor connections
  - Bridge   - Stairs √   - Elevator √

FORUM ISTANBUL SHOPPING CENTRE

PLANS

Department Store
Store
Transition
Green
Water

FOCUSES

● Courtyard/Square/Gallery……
● Courtyard/Gallery………………...

DENSITY/SPINE

CANTILEVER

Sky   Light
Center   Corner
Edge

● Spatial cantilever
  ● Corner √   ● Edge √   ● Center √
● Floor connections
  ● Bridge   ● Stairs √   ● Elevator √

Table.7- Interior Type Analysis of Forum İstanbul (Diagram/modeling was drawn by the authors)

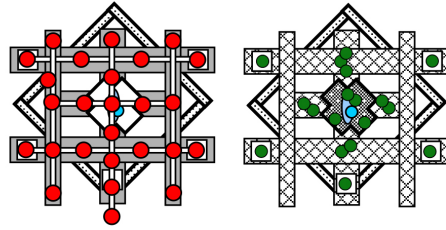The common and different aspects of the model established with the city allow the formation of new common meeting foci (Table 8). The subheadings presented in the table consist of actions and qualities that support the idea of the city image/model that shapes the design infrastructure of shopping centres in line with the observations and information collected. The new faces found by different aspects discussed due to the formations related to the scale and spatial setup of the urban space and the shopping centre are given comparatively. City images, which are designed as a new face, constitute the symbols of communication between society and individuals and provide accumulation for urban memory. In the visual chaos of modern cities, life gains new meanings with new designs, and a strong symbol of a multifaceted society is formed.

URBAN SPACE	SHOPPING CENTER	COMMON ASPECTS
Node points Squares	Focus areas Courtyard/Square/Gallery Courtyard/Gallery	√ Living/living environment √ Comfortable-functional details √ Charm/Aesthetics √ Upholstery elements √ Cover elements √ Boundary elements √ Stores
Boundary linearity (building facades, mountain, sea, wall, barrier, etc.)	Shop fronts/displays, railing	
Routes Avenue/Street	User common circulation areas (circulation)	√ Social-cultural activities (cinema, theatre, dance, play, fashion show, show, concert, signature day, concert, etc.)
Regions Different functional departments (housing, health, education, work/office, etc.)	User zone (shopping, shared space, event area), Service zone	√ Circulation elements (ramp, stairs, elevator) √ Routers, Locators (material-texture-colour difference, water, green, lighting, elevation differences, furniture, etc.)
Landmarks Monument, Tower	Sculpture, architectural object-element, clock, etc.	√ Urban furniture (fountain, lighting elements, sitting elements, etc.)
View	Facade/Transparency	√ Artistic objects (painting, decoration, embossing, etc.)
Daylight-Natural environment	Roof, facade windows/partially outward formation (natural-artificial)	√ Parking √ Democracy √ Safe-Hygienic √ Noise/calmness
Terraces	Cantilevers (cruising, sitting, eating-drinking)	
Climatic conditions	Air conditioning	
Demographic structure	User type	
Time (day-night)	Specific time	
Accessibility (traffic)	Floor connection (physical-visual)	Actions √ Meetup
Neighbourhood	Inter-store dialogue	√ Introductions √ Stroll
Landforms/Location (messy)	Location (togetherness)	√ Travelling
Economic activities (agriculture, industry, tourism)	Shopping, Social-Cultural activities	√ Developing talents √ Explore
Announcement, Signboard, Signboards	Navigation, Led	√ Informing-Learning √ Surprise
Recreation/Parks	Green, water, elevation differences, furniture, platform etc.	√ Excitement-Scaring √ Disappearance √ Rest-Recreation √ Bond formation (Memory)
Infrastructure (water, sewage, gas, electricity, pavement, etc.)	Installation (heating-ventilation)	
Recreation-Rest	Activities, thematic games.	
Courtyard	Atrium/Gallery	
Coincidence/randomness	Planning	
Free visuality	Compressed/constrained	
Real	Imitation/artificial	
Urban shell	Architectural shell	

FINDINGS AND EXAMINATIONS

The architectural interior design and thematic understanding of İstinyepark, Kanyon, Cevahir, Meydan, Forum İstanbul shopping centres are intellectually distinctive. The Kanyon shopping centre with its curved interior and the Meydan shopping centre with its central interior are supported by open-top and surprise spaces. While İstinyepark shopping centre, Cevahir shopping centre for linear interior, Forum İstanbul shopping centre for central interior and mixed interior shopping centres are illuminated from the transparent surfaces on their roofs, they look like a closed box. The space organization, the quality of the materials used and the structural detail solutions make the centres feel different. Green, water, elevation differences and different architectural object densities in all shopping centres increase their usage characteristics while defining the interior.

The coexistence of the brand mix (food and beverage, clothing, furniture, technology, etc.), the product variety of the anker stores, the presentation of different activities and the service understanding are among the pleasing qualities.

While Meydan shopping centre and Kanyon shopping centre, which are handled with an open-top design concept, are provided with visual communication transparent surface and different elevation planes, supporting it with surprise interior design and activities increases its visual power. Meydan shopping centre, which is called the green valley, stands out with its architectural structure that offers a visual perspective that respects nature with its features that contain ecological qualities. İstinyepark, Cevahir, Forum İstanbul shopping centre, atrium formations and side surface, which are seen as multi-storey complexes with interior design, provide external connection with transparent elements. The fact that the courtyards, streets and corridors, which are located in all shopping centres with different thematic approaches, are supported by natural light from the cover system and different artificial lighting elements causes an increase in the visual effect.

İstinyepark, Kanyon, Cevahir, Meydan shopping centre is built by providing a ring with the circulation elements located at the ends of the indoor fluidity. The Forum İstanbul shopping centre, which has a mixed interior, provides syntactic fiction with thematic space sections. In all shopping centres, store placements and common use space understanding differ depending on the interior typology. Material, texture and color collage used in common areas are seen as effective in detail solutions. Architectural objects, elevation differences, water, green, lighting elements, furniture, walls support the use for orientation purposes. The Forum İstanbul shopping centre, which has the largest square meter, helps its users with digital routing boards. The behavioural restrictions on users in all shopping centres are not at a level that will disturb them too much. Accordingly, the rules of behaviour that must be followed in society are considered valid within the shopping centre. When there is no specific effort to share ideas and it is deemed necessary, wishes, requests, complaints are made to the information centre, consultancy and the competent unit. The authorities respond to requests by e-mail, telephone or face-to-face meeting.

The arrangements for fixed-moving rest on the turf roofs, viewing terrace, amplifier and sloping surface platform in the Meydan shopping centre, which is distinguished from the others by its design fiction, attract attention. Cevahir shopping centre, which has many entertainment venues, is among the reasons for preference of families with children who want to experience fear and excitement with its interesting games. It is thought that the number of entertainment and resting places in İstinyepark, Forum İstanbul shopping centre will reduce the quality of the centre when it is deemed sufficient and excessive. While users who do not have time restrictions for all shopping centres prefer to use rest and entertainment spaces, those who come for a certain purpose have to act limited.

Kanyon shopping centre responds to the needs differently with its classy shops and elite venues. In all shopping centres, to the extent of the expectations of those who come for shopping purposes, the existence of pricing practices that will appeal to every class, the variety of quality products, the coexistence of different brands, the attractiveness of the spaces offered, and the comfort aspect are seen as a whole. Participation takes place when there is a popular artist, writer, etc., who is involved in a different activity. Such organizations are

followed with curiosity from time to time to participate in activities (having fun, getting informed etc.) without the thought of coming for shopping purposes.

Although İstinyepark, Cevahir, Forum İstanbul shopping centres look like a closed box, the presence of outdoor places for shopping and resting is seen as different. In İstinyepark, Forum İstanbul shopping centre, the artistic reflection of the lighting system that will make the interior attractive and lively is effective. In İstinyepark shopping centre, traditional motif arrangements that capture the logic of urban shopping in architectural form (shopping on the pedestrian road) and usage are seen. It is attractive that in the Kanyon and Meydan shopping centres, spatial and event areas offer a visual perspective together, as they are open and interesting. In the Kanyon, Cevahir, and Forum İstanbul, there are alternative transportation facilities besides the underground system. In all shopping centres, playgrounds for children and activities organized in common areas to increase the entertainment element and attractiveness.

Although users find places in the city that can meet their needs, they prefer shopping centres, where everything is presented together in order to go beyond the usual, experience the difference, and visit. Shops and cafes spread over a large area in the city are often not preferred due to time constraints. The space mix in all shopping centres is used depending on the preference of the users. In addition to shopping, eating and drinking, watching movies, users have the opportunity to sit in the open area, walk around, be a part of the live environment, relieve stress and participate in organized events. Gathering, chatting, cruising, spending time, following fashion closely, performing actions take place.

CONCLUSIONS

Supporting the basic elements that ensure the urban continuity and vitality of shopping centres that look like part of the city gains quality with the transformation of physical-architectural spaces into social spaces. According to the evaluations made in central and secondary foci in shopping centres with publicity and ratings formed by spatial arrangements, criteria-quality depending on physical and social spaces can be determined. Focus areas should be designed in sufficient numbers to respond to other cultural and social needs as well as shopping action. The common areas shaped according to the interior design are supported by the sub-space for some actions to take place. Focus spaces that provide interaction-communication with the spatial qualities offered/not offered gain positive/negative value qualitatively.

The physical-social space setup of shopping centres reveals the compressed city model in which the parts that meet different requirements are reflected together. The fact that alternative facilities are offered with quality and comfortable qualities under a single roof attracts the attention of all segments and increases the usability value of the centre. Supporting common use spaces with cultural and social activities as well as shopping action strengthens the attraction area. Mechanicalised user behaviours affected by changing-changing living conditions understanding depending on developing technique and technology may emerge within the consumption culture. The topics that will highlight the interaction of perceptual, semantic features while evaluating the inferences discussed throughout according to the characteristics that different interior types of shopping centres (linear, curvilinear, central, mixed) reflect and evoke are examined below;

- Shopping centre designed as a central attraction area

Today, shopping centres are "social centres" that gain attractiveness with their alternative facilities and air-conditioned high-standard spaces, and they continue to become a focal point in the city with great speed. Thanks to the social centres created, people can communicate with each other, share their experiences, develop their skills, and actively/passively find themselves in activities.

Urban spaces, where users of all ages can find supplies to their different needs, reveal the quality of the attraction area with the qualities they offer. In an environment other than open spaces (limited indoor spaces), this phenomenon comes to life again. In this case, the urban space is redefined within the structure and continues to serve the public through another channel. The designed buildings are handled as part of the city and the urban space becomes structured through the idea of recreating publicity.

The difference of human relations from smaller organizations in metropolitan life also emerges in the relations established in relation to shopping activities and in the provision of individual freedom conditions in space. The main purpose of public space can be determined as "placing sociality and balancing social relations". Public spaces in shopping centres not only provide opportunities to use it, but also include many other functions and activities that are synonymous with urban life.

For users, the use of spaces in shopping centres aims to escape the racket of the city and to get out of the monotony they constantly live in. The possibilities symbolize the escape from the situation for the user at some point. One of the requirements of being public is that the spaces offered should be the scene of social events and actions in connection with social identity, as well as being the place where people come together to create power and symbolize their power in relation to the power-space relationship.

Adaptation to physical-social conditions can be considered as a natural adaptation to the given spatial and social environmental conditions, which emerge by feeling peaceful, comfortable, reliable, and at home in the centre, sometimes without an alternative or coercion- adaptation that develops in the process of passive mutual relationship -active adaptation. The intensity of the use of shopping centres, a satisfying and enjoyable atmosphere, a wide variety of modern stores and activities are visually observed. The proliferation of functional activities also enables the use of the centre by psychologically attracting people who want and do not want to shop to shopping centres with its moving image in the centre. Increasing these elements and clarifying the spatial arrangements in a richer environment to include their internal constructs and purposes is seen as an important phenomenon.

- Shopping centre changing as consumption indicator

The most important factor that supports the transformation of shopping activity into consumption is the linear distribution of the urban components within the structure. Such a distribution does not allow for the optional spatial organization and spatial diversity that exist in real urban space. Thus, the functional diversity in the real city space in the shopping centre and the optional space organization are eliminated and this mechanical order is organized as a behaviour directed to consumption in the user. In this case, the contemporary shopping centre

contributes significantly to the formation of a new model of social life focused on consumption.

Shopping centres, which are envisaged to serve as a social and cultural centre beyond being a commercial centre for contemporary urban life, are becoming consumption centres today where not only consumer products but also social and cultural activities are consumed. In order to increase the turnover rate of the over-rationalized production system and to ensure its continuity, they are the centres where the turnover rate of consumption is increased and made continuous behind concepts such as fashion and impermanence. These centres are defined as the public space of the citizens who have neither the time nor the desire to explore urban life, which is planned at every moment of their daily life.

The fact that public interiors are functionally more planned and organized than many open spaces enables users to carry out various activities in a shorter time. In today's contemporary social life, where the concept of time is much more valuable than in previous periods, the desire to save time is also a reason for the use of well-planned and organized interiors. The orientation of social life to interior space and its presentation in compressed form requires questioning the quality of public life. While public interiors increase individual comfort with artificial air conditioning, the use of contemporary materials, techniques and regular interior organization, they generally reduce social interaction. In other words, individualization, which is a necessity and result of contemporary life, causes public interiors to be preferred, and on the other hand, these contemporary interiors lead society to individualization.

The unique identity texture that each society makes its own should shape and support the public space. Otherwise, the dialectical relationship in the original development process becomes alienated and reveals an interaction without a soul. Each space should be characterized by unique characteristics defined by physical-architectural data and many components of the social space. Accelerated public life for consumption should be among the factors that guide the design within the thematic framework within the spatial setup. Accordingly, social identity, which has become defined in shopping centres, should bring the "public interior" to the forefront by interpreting the innovations and developments brought by the age in its own way.

Conflict of Interest
No conflict of interest was declared by the authors.

Authors' Contributions
The authors contributed equally to the study.

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Ethics Committee Approval
Ethics committee approval was not required for this article.

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BIOGRAPHY OF AUTHORS

Fatih Şahin, graduated from Karadeniz Technical University, Faculty of Architecture, Department of Architecture (1998-2002). He completed his doctoral thesis titled "The Concept of The Urban Public Spaces in The Today's Shopping Centers" (2011). He started working as a lecturer in the Architecture Department of KTU Faculty of Architecture (2012). He still continues his duty here. Major research interests include architectural design, urban design and urban public spaces.

Sonay Çevik, graduated from KTU Department of Architecture in 1981. She started her academic life as a research assistant at the same university in 1982 and continued as a Professor Doctor from June 2000 to June 2011. Between June 2011 and March 2013, she continued her educational, administrative activities and scientific studies as a founding faculty member-department head, and vice-rector of Avrasya University Department of Architecture. She has been continuing her academic studies as a lecturer at the Department of Architecture at KTU since June 2013. She speaks German fluently. Painting, photography, music and thematic trips are special interests.