The Wall of Happiness

Urban Psychological Restoration Pavilion
Body, Space, Observation, and Environment
P4 Presentation
Studio Border Conditions
Nasimsadat Razavian
Research
The research started with the intention of seeking for unexpected spaces in the city of Istanbul where people transformed them to spaces of leisure; spaces in the middle of the city where they chose to go to escape from the chaos of the city. The study mainly focused on interrelation between body, space and environment through analytical drawings that were abstracted from the reality. The choice of 'unexpected' public spaces as case studies was crucial for my research and design. The fact that those spaces were not designed for the purpose of being a public space let the city dwellers choose freely how to react according to the existing scenery and the 'random' physical space.
Certain physical characteristics of space such as the lighting, contrast, and framing that appeared randomly in those spaces attracted attention to different elements from the background and encouraged people to spend their leisure time in those aesthetically pleasant spaces.
Another series of drawings that was made through the research process was projection series that resulted to a conceptual drawing for a facade.
Theory - Psychological Restoration

In order to achieve mental well-being a process of restoration is needed and this urge arises in urban environments.
1-Observing natural elements

According to different psychological restoration theories such as Psychoevolutionary Theory as defined by Roger Ulrich and Attention Restoration Theory as defined by Stephen and Rachel Kaplan, nature is a way to get away from the chaos of urban life and it lets restoration because it has features that mean engaging and pleasing.

Homo Ludens, or man the player is a term first described by Huizinga in 1938. According to him the origin and fundamentals of play have been described as a discharge of superabundant energy, as the satisfaction of some instinct, or again as simply a need for relaxation.

The design focused on both notions explained above. Certain design tools were extracted from the research to attract attention to certain elements of the environment and repetition, hidden spaces, movement, and interaction are elements that define the notion of play.
Design
The research was mainly related to the socio-psychological realm; a process of contextualization was needed to start the dialogues with the physical space. The site was chosen in a crowded urban part of Kadikoy in order to challenge the necessity of escaping from the city for psychological restoration. It was situated on the coast line of Bosphorus close to a lot of bus terminals and between the two harbors on the eastern side of Istanbul. Building on Bosphorus as being a historically and politically important border, added another conceptual level to the design.
The building takes its formality from the shape of the border line between land and water or east and west. It takes the shape of the wall as perceived from far in order to start the dialogue about border: border between land and water, old and new, nature and city, and east and west but it blurs this border due to the certain materiality of it.
Material
The choice of one material as wire mesh for the whole building was crucial.

1. It made the possibility of creating a space that is perceived differently from different distances and different angles of view and thus it creates an interactive space. The visual effects, such as the effect of anamorphosism that the material causes create a vague space that leaves room for imagination of the mind.

2. The material together with the articulation of space through layering different densities of walls results in different gradients of the mesh. It creates diverse spaces like light or dark spaces, hidden spaces, and frames to show certain elements in the surrounding such as the horizon or the industrial port, the light house or the bus station, the historic peninsula or the modern city, the water or the sky.

3. The over layering of different walls creates a labyrinth-like space that gives the building feature of a playground.

4. The transparency of the material makes the possibility of seeing through, for instance, looking at water and the sea life underneath when walking.
Not only the labyrinth like articulation of the walls and paths create an ambiguous space that emphasizes the element of play, but also other elements give the space features of a playground. Hanging columns that move with the movement of water and wind and are also interactive with the body, and flexible weaved floorings accentuate the notion of play.
Construction and Detailing
- Tides
- Structure of walls- layers of welded wiremesh fixed to the foundation
- Structure of canopies sitting on the walls
- Structure of floors with columns fixed to the foundation
- Assemblage
It can be imagined how the space can be transformed in future compared to what have been designed. The space will be opened to any change by its users. They can have the possibility to explore their natural environment by the process of re-creation.

The wall creates a playground, an environmental exploration lab that seeks for the happiness of its users. It creates an invisible border between the seemingly contradictory elements of its environment to start the dialogue about this border but it immediately challenges the existence of a defined border with its blurry appearance. By creating a playground inside this wall it ironically talks about the fragileness and narrowness of this border and through creating frames of the surrounding it reminds us of the things that are there yet we don’t see.