

URBAN DESIGN COMPETITIONS AS DISCURSIVE PRACTICE IN
TURKEY: 1980-2009

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ABSTRACT

URBAN DESIGN COMPETITIONS AS DISCURSIVE PRACTICE IN TURKEY: 1980-2009

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It is being observed that there has been an increase in the number of urban design competitions in the last decade in Turkey. Competitions are crucial methods of enriching theoretical and practical frameworks of the disciplines by creating a platform for discursive attitudes. That reveals the importance of the notion of competition as a process covering from the decision for organizing a competition to the decision of the jury for the winner and also post-competition events such as colloquium. Due to these facts, competition process as a whole can be considered as a discursive practice where diverse discursive approaches are represented via design brief, submitted projects and colloquiums that enrich and develop both theory and practice of urban design.

There is not a single definition for urban design rather there are some approaches to the field mostly pointing to its interdisciplinary features. This fact makes urban design field vulnerable and open to critiques but at the same time enables contributions from diverse disciplines. It reveals the importance of competitions which forms a platform for new ideas and perspectives. Competition, with its definite structure of rules, definite role players from diverse disciplines who are involved in the process, documents produced throughout the process by different discourses, can be conceptualized as a

dimension in space-time that makes it possible to observe different discourses in the same place and at the same time, sometimes in conflict with each other, sometimes overlapped onto each other and sometimes juxtaposed. Therefore competition is a platform where different discursive formations, with their objects, enunciative modalities, concepts and strategies, are exercised and practiced by human subject. When considered from that point of view, instead of focusing on the inception of urban design in Turkey, when the term is conceptualized, how and when competitions were utilized and instrumentalized in spreading the term, as a consequence how this struggle enabled positions for the field can be diagnosed more explicitly.

The aim of this dissertation is to analyze urban design competition processes via design briefs, questions-answers, winning projects, jury reports and if available evaluation articles and colloquium reports with the adoption of archaeological methodology of Michel Foucault, discursive formation. His methodological approach in his book *Archaeology of Knowledge*(1972), has been adopted to construct a conceptual framework within that context, the study has focused on national, open, single phase competitions containing the term “urban design” in its announced title and it has been found that there are 35 cases starting from the year 1980. Design briefs, questions-answers, prize-winning projects and jury reports were analyzed, in addition survey and interview methods are utilized to reveal the discursive formations within the competition process. It is found that this is an ongoing process of forming a discursive formation when urban design is concerned and competitions play a significant role in framing such attitudes.

Such a discursive analysis made within the context of competitions will help us to draw a general framework to reveal the discursive formations in the field that will help us to understand its position, grasp the underlying facts behind these processes of Urban Design Competitions in Turkey and this will give us the chance to rethink and define new frameworks and discursive formations to establish new perspectives and understandings of urban design in Turkey in the context of competitions.

Key Words: Michael Foucault, (relations of) power, positions, urban design, competition, discourse, discursive practice, discursive formation, ambiguity, interdisciplinarity.

ÖZ

SÖYLEMSEL PRATİK OLARAK TÜRKİYE’DE KENTSEL TASARIM YARIŞMALARI: 1980 - 2009

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Son yıllarda Türkiye’de açılan kentsel tasarım yarışmalarının sayısında ciddi bir artış gözlenmektedir. Yarışmalar genel anlamda disiplinlerin hem teorik hem de pratik çerçevelerini zenginleştiren ve bu disiplinler için söylemsel pratiklerin üretilebilmesini sağlayan önemli araçlardır. Bu tespit, yarışmaların bir süreç olarak önemini ortaya koymaktadır. Tüm bu değerlendirmelere dayanarak yarışma süreci, özellikle kentsel tasarım yarışma süreci, bir bütün olarak değerlendirildiğinde, farklı aktörlerin, farklı söylemlerin farklı ortamlarda ortaya konabildiği genel çerçeveyi çizmesi anlamında kentsel tasarıma hem teorik hem de pratik anlamda çok önemli katkılar sunmaktadır.

Kentsel tasarımın tek bir tanımı olmamasına karşın tüm yaklaşımlarda öne çıkan özelliği “disiplinler-arası”lıktır ve bu özelliği tanımlarda her zaman muğlâk alanlar bırakmaktadır. Bu tespit kentsel tasarım alanını eleştirilere açık hale getirirken bir yandan da onu farklı disiplinlerden gelebilecek katkılara açmaktadır. Bu tür katkılar söz konusu olduğunda, yeni fikirler ve yaklaşımların üretildiği yarışmaların önemi yeniden ortaya çıkmaktadır. Yarışma, tanımlı bir strüktürü olması, farklı disiplinlerden tanımlı rollerin tarif edilmiş olması, süreç içinde farklı söylemlere ortam hazırlayan dokümanlar üretmesi özellikleri ile aslında zaman-mekanda öyle bir boyut oluşturmaktadır

ki, sürece dahil olan tüm farklı disiplinlerin izdüşümleri bu boyuta yansımakta ve bu farklı söylemler bazen birbirleriyle çatışır halde, bazen birbirleriyle kesişim kümesi oluşturmuş, bazen de üst üste çakışmış halde bulunmaktadır. Böylece yarışma, *objeleri*, *ifade üslupları*, *kavramları* ve *temaları* ile söylemsel oluşumların insan öznesi tarafından üretildiği ve egzersizinin yapıldığı ortamlar olarak tarif edilebilir. Bu anlamda bakıldığında aslında kentsel tasarımın ne zaman başladığının tartışılmasından çok ne zaman kavramsallaştırıldığı, yarışmaların bu kavramı yaygınlaştırmada ne zaman ve nasıl araçsallaştırdıkları ve bunun nasıl bir alana yer açtığına tespiti daha net olarak yapılabilir.

Bu tezin amacı, kentsel tasarım yarışma süreçlerinin şartname, soru-cevap, kazanan projeler, jüri raporu ve ulaşılabilirdiği ölçüde değerlendirme yazıları ve kolokyum raporlarına dayanarak, Michel Foucault'nun Bilginin Arkeolojisi (1972), kitabında ortaya koyduğu metodolojinin uyarlanması ile incelenmesidir. Bu bağlamda, bu çalışma ulusal, açık, tek aşamalı ve isminde kentsel tasarım ibaresi geçen yarışmalara odaklanmış ve ilki 1980'de olmakla birlikte 35 adet yarışma tespit edilmiştir. Yarışma şartnameleri, soru-cevaplar, kazanan projeler, jüri raporları, değerlendirme yazıları ve kolokyum notları incelenerek bunlara ek olarak kentsel tasarım yarışma süreçlerinde yer almış, farklı kuşakları temsil eden meslek insanları ile yapılmış olan söyleşilerden de faydalanılarak, Türkiye'de kentsel tasarımın yarışmalar bağlamında farklı söylemselliklerinin izleri sürülmeye çalışılmıştır.

Bu türden bir çalışmanın kentsel tasarım alanında yapılmamış olması, yapıldığında ise kentsel tasarımı meydana getiren farklı söylemlerin irdelenmesi, bu söylemlerin birbirleri ile olan ilişkilerinin anlaşılması ve yarışmalar bağlamında kentsel tasarıma farklı yaklaşımlar ve farklı çerçeveler çizilebilmesinin önünü açması itibarıyla önemli olduğu düşünülmelidir.

Anahtar Sözcükler: Michael Foucault, güç (ilişkileri), pozisyonlar, kentsel tasarım, yarışma, söylem, söylemsel pratik, söylemsel formasyon, muğlaklık, disiplinler-arasılık.

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DEDICATIONS

dedicated to my family

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ABBREVIATIONS

BİB	: Bayındırlık ve İskan Bakanlığı (Ministry of Public Works and Settlement)
DSİ	: Devlet Su İşleri (General Directorate of State Hydraulic Works)
ÖÇKKB	: Özel Çevre Koruma Kurulu Başkanlığı (Environmental Protection Agency for Special Areas)
İMP	: İstanbul Metropolitan Planlama Bürosu (İstanbul Metropolitan Planning Bureau)
KİK	: Kamu İhale Kurumu (Public Procurement Authority)
MO	: Mimarlar Odası (Chamber of Architects)
PMO	: Peyzaj Mimarları Odası (Chamber of Landscape Architects)
TMMOB	: Türk Mühendis ve Mimarlar Odalar Birliği (Union of Turkish Chambers of Engineers and Architects)
TSMD	: Türk Serbest Mimarlar Derneği (Association of Turkish Architects in Private Practice)

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CHAPTER 1

INTRODUCTION

1.1. CONTEXT

The notion of discourse elaborated in Foucault's studies occupies a central position in human sciences and also in urban studies. In structuralist thought all relations were seen as linguistic, symbolic and discursive. In later studies of some theorists the notion of power is added in the model. Foucault's work can be evaluated in the second domain positing power in a central location. His work in 1960s focused on language and the constitution of the subject in discourse. In his later work he left this determinant position to the view that individuals are constituted by power relations, power being the ultimate principle of reality.

The main concern of this understanding is how language practices are thought to interact with other social practices. The main assumption is that language constitutes or produces the concepts and categories we use to make sense of the world. According to Ferdinand de Saussure linguistic signifiers have only arbitrary connection to material objects (Burr 1995). This argument gives language a productive role and problematizes the common sense view that language is simply a transparent medium for representing preexisting concepts and objects. Foucault takes this productive language from the production of knowledge and extends it to other dimensions of social life, including social relations, identities and subject positions (Fairclough 1992). What he proposes that discourses produce social knowledge and practice through their connection to power, implying a critical interdependence between meanings which individuals are able to make and the social, historical and political positions they occupy (Lemke 1995).

Two claims of Foucault's thought on the relation between discourse and power is crucial. First he argues that power is prior to language. According to that affirmation, language is motivated by power and therefore language is reflection of power. Second, language is a medium where power relations are realized. This means that language is not simply a reflection of power relations; on the other hand it is where these relations are concretized and made real. These two claims are the basis of Foucaultian conception of the link of discourse to society where language is a reflection of power and where power is exercised. This approach is criticized to be unidirectional regarding the relation of power and language. In critical discourse analysis, a recursive rather than a unidirectional relationship between language and power is proposed. Fairclough and Wodak (1997) argue for a dialectical relationship between language and power:

"...the discursive event is shaped by situations, institutions and social structures, but it also shapes them. ...discourse is socially constitutive as well as socially shaped; it constitutes situations, objects of knowledge, and the social identities of and relationships between people. It is constitutive both in the sense that it helps to sustain and reproduce the status quo, and in the sense that it contributes to transforming it."
(Fairclough and Wodak 1997:258)

This approach claims that as much as power organizes language, language can change or at least transform power. This approach is elaborated by Fairclough (1992) in his book "Discourse and Social Change".

The notion of discourse is starting to be a focal point in urban studies since late 1990s but still fragmented between disciplines and institutions. These studies generally deals with how discursive practices and language use, mediated through the arena of political action and policy intervention, interact with other kinds of societal processes and practices operating within the urban sphere (Hastings 1996). This can be interpreted as a shift from culturalist to a linguistic perspective relating to the new conceptualization of language, productive role in social processes and time.

In urban design field it is not possible to mention adequate number of studies of discursive analysis. It is only recent that social scientists have come to use discursive approach in urban studies.¹ There are a few contemporary articles focusing on the discourse of urban design particularly, especially Fraker's (2007) article which focuses on the different canons in urban design. In this study, he tries to draw boundaries between diverse urban design approaches and formulates 6 different urban designs. Like Fraker, Kelbaugh (2007) discusses three different urban design discourses and searches for the possibility of an integrated paradigm. In another article on urban design discourses Solinis (2006) focuses on the invention of the field and its relation with utopia discourse. Like Solinis (2006), Hatuka and D'Hooghe (2007) concentrate on the role of utopian discourse in urban design and put forward utopian approach as a method of thinking in order to invent new forms of our social environment. In the field of architecture and planning we should mention the study of Cengizkan (2000) where he focuses on discursive formations in Turkey's residential architecture.

Within this context what this study focuses particularly on is urban design competitions as discursive practices, where competitions are formulated as structures of definite rules, role players, documents, interdependencies and processes. This kind of a conceptualization of competition enables the discursive analysis to be implemented where documents, role players with their discursive positions, relations and interdependencies can be analysed and deciphered.

1.1.1. Foucault and Archaeology of Knowledge

1.1.1.1. Unities of discourse

Human subject is the center of classical history approach. Structuralist thought decentered human subject in some fields like language, culture and

¹ The first issue of Urban Studies 1999 (Vol.36) has many articles that use Foucaultian terminology.

unconscious but what Foucault aims to do is to expand this approach to all fields of human thought. In the history of thought, the subject has primarily been a principle of continuity and transmitting ideas from one mind to another through mechanisms such as influence and tradition. Besides Bachelard, Canguilhem, Guérout and Serres as the frontiers of the new approach, what Foucault tries to formulate in all his books is a methodology for a non-subject-centered history (Gutting 1989).

This may seem incoherent, a history without thinkers. Archaeology as a historical method that decenters the human subject, concerned not with structural possibilities but with actual occurrences and their effects. This feature of archaeology makes Foucault utilize its methodology while approaching to history of thought purged from the human subject. To begin undermining this notion, Foucault starts with criticizing “subjective unities” which form the objects of classical history approach. Subjective unities can be summarized as various products of intellectual activities of human subject. These activities have a hierarchical relation depending on their closeness to the immediate activity of the individual subject. At the fundamental level Foucault puts book by a given writer, next he places oeuvre, the assembling of all the work of a writer. At a higher level periods and traditions, works of writers are related by the way of interests and influences. At the final level disciplines each having in itself hierarchies that include different traditions through different periods. Within the thought of classical history these subjective unities, which we put forth in a hierarchical order, are related to each other by a number of subjective means of transmission, which is mentioned above. After putting the main elements, Foucault starts to criticize these notions which are central to classical history of thought approach. He does not mean that these notions are useless but using them as if they are unproblematic starting points is what he wants to reveal using the fundamental notions such as human subject, tradition, influence, development and means of transmission (ibid.).

1.1.1.2. Discourse Formation's Elements and Their Rules of Formation

Foucault's archaeology begins like any historical inquiry with documents, where classical history treats them as clues to the intentional acts of those who produce them; on the contrary Foucault treats them as monuments in the first place rather than documents. But what he argues is that the classical approach takes documents, where certain gaps within them are inevitable, divides, reorganize and categorize them and then after turn into monuments. These documents are composed of statements where a set of statements belongs to what he calls a discursive formation. Gutting (1989) puts the elements of discursive formations giving no room for doubt as the objects as its statements are about, the kinds of cognitive status and authority they have as enunciative modality, the concepts in terms which they are formulated, and the themes (theoretical viewpoints) they develop. Discursive formation is not distinguished by any unity provided by its elements, rather a discursive formation is a "system of dispersion" for its elements for Foucault. It is a field where variety of different, even conflicting set of elements can be deployed. Thus, the unity of a discursive formation is related totally to the rules that govern how the concepts are formulated of different system of objects, showing different enunciative modalities, employing different conceptual frameworks, and depicting different theoretical viewpoints (ibid.).

1.1.1.2.a. *Objects*

Objects of a discursive formation are what the statements are about. There are three rules of their formation. First is the surface of emergence, can be social norms, second is authorities of delimitation, can be experts, and last is grids of specification, can be systems in discursive formations making classification and relation among objects.

1.1.1.2.b. *Enunciative modality*

Enunciative modality is cognitive status and authority that statement has. There are three rules of their formation. First is that only certain people can use a given mode of speech, can be a doctor making a authoritative medical statement for instance. Second is "institutional site" that the statement should

originate from, can be a report of laboratory test and the last one is the position of the subject in direct relation to the object of discourse, can be direct perceptual report or a conclusion drawn from evidence by theoretical calculation or a restatement of such a conclusion, on a theoretician's authority, by a classroom teacher (ibid.).

1.1.1.2.c. Concepts

Concepts are the terms that discursive formation is formulated. They are specified by a complex set of rules regarding our treatment of statements. Foucault again sets three rules. The first rule establishes relations of ordering and succession among statements. The second rule establishes various attitudes of acceptance or rejection toward classes of statements. Such rules define, first a field of presence, where some statements are accepted, some are rejected, and some are in need of critical evaluation. They also define a field of concomitance, where statements from other discursive formations posit. Finally these rules define a field of memory, resembling to statements that are no longer accepted but have various historical connections with accepted statements. Third, the formation of concept is governed by rules specifying various procedures of intervention that may be applied to a discursive formation's statements to produce new statements. This is about techniques of rewriting, transcribing or translating statements (ibid.).

1.1.1.2.d. Strategies

Strategy is a specific theory of theme that develops within a discursive formation, can be theory of evolution in biology for instance. There are three rules regarding the range of theoretical alternatives. First, points of diffraction where there are two or more statements, existing on the same level and equally permitted by the discursive formation's rules, and they are incompatible with each other. This togetherness can yield theoretical turns, leading to a very different theoretical developments. Second, there are "authorities" that limit the number of alternatives of strategies. Third, the economy of discursive constellation to which the discursive formations in question belongs. This is an inter-discursive formations field where they are

analogous or complementary with each other and this relation lead to the elimination of points of diffraction.

1.1.1.3. Statements

Foucault defines discursive formations as groups of statements but what he mentions with statement is different than in grammar and logic, where statement is mostly identified with sentence as a linguistic unit. What Foucault means with statement, a series of sign systems, is a function and statements are related with other statements. Every statement has a subject but not in the sense of grammar. When an individual makes a statement she/he takes a position but this does not mean that it is an intellectual practice. Which the individual take as a position is already established by the rules of discursive formation. Within this context Foucault puts forth the term *positivity* which corresponds to a group of statements of a discursive field, and must be treated as historical facts. In a higher level he puts achieve meaning, for a given society or culture “the law of what can be said, the system that governs the appearance of statements as unique events” (ibid.).

1.1.1.4. History of Ideas for Foucault

It is obvious that Foucault’s archaeological approach to history of ideas is different than the traditional approach. The former’s focus is not the human subject rather the conditions that define discursive space in which speaking subjects exist. On the other hand the latter defines history of ideas as constituted by the human subject. This different approach of Foucault’s has a number of consequences for the attitudes towards *tradition and innovation*, *contradictions*, and the problem of *change and discontinuity*.

1.1.1.4.a. Tradition and Innovation

History of ideas is dominated by the two poles, the old and the new. Traditional approach defines the thoughts of individuals as a single great chronological series but what Foucault on the other hand argues is that the question of banality or originality is not relevant where he seeks for the regularities of discursive practices, and under what rules and order emerges

the old and the new statements. Thus, subject as transmitting ideas is criticized as a presupposition which enables continuity theoretically.

1.1.1.4.b. Contradictions

Contradictions occurred in a given society and what archaeology does not look after interpreting or understanding why conflict exists. It rather tries to describe the discursive conditions that make them possible and how those disagreements correspond to a “point of diffraction”. Thus, Foucault is in search of the order and rules that make these conflicts occur.

1.1.1.4.c. Change and Discontinuity

Foucault associates the notion of discontinuity when explaining change in history of thought. He argues that history of ideas is dominated by the linear and homogeneous processes but according to his perspective discontinuities are as important as continuities. He does not refuse continuities but also notes that discontinuities are as important as continuities. By introducing the notion of discontinuity what Foucault does is to replace the human subject in history of thought. He explains change according to the rule of formation principle of multiplicity and dispersion and argues that when a change occurs, it is not necessary that all of the objects, enunciatives, concepts and themes are all replaced by the new ones. In some cases same set of objects, enunciatives, concepts and strategies cases can be governed by different rules of different discursive events.

1.1.1.5. History of Science for Foucault

Discursive formation is the background of science according to Foucault. It is a grouping of all the heterogeneous and dispersed elements whose complicity will prove to be necessary to the establishment of science (Gutting 1989). A scientific discipline can be formed with different parts of different discursive formations where it can be formed with a single discursive formation also:

“Discursive formations can be identified, therefore, neither as sciences, nor as scarcely scientific disciplines, nor as distant prefigurations of the sciences to come, nor as forms that exclude any scientificity from the

outset. What, therefore, is the relation between the positivities and the sciences?" (Foucault 1972)

He tries to make a clear distinction between scientific discipline and discursive formation where he thinks discursive is more than that, and that is what he wants to reveal and describe. This distinction of him also appears on the two concepts *connaissance* and *savoir*. *Connaissance* is a body knowledge found in disciplines. In Foucault's view, a particular science, or more generally a discipline is the locus of *connaissance*. On the other hand a discursive formation is the locus of *savoir*. As such, the *savoir* of a discursive formation provides the objects, enunciative modes, concepts, and strategies that are necessary for a body of scientific *connaissance*. Therefore we can not talk of a *connaissance* without a *savoir*. But this does not mean that *savoir* is *connaissance*'s preliminary form. He defines an axis of discursive practice, *savoir* and science rather than consciousness, *connaissance* and science. What Foucault wants achieve with his archaeological method is to enable analyzing nonscientific disciplines as much as scientific ones and draws a frame that discursive formations, scientific disciplines and nonscientific disciplines exist at the same time within the same space under complex set of rules.

One of other contributions of Foucault is the notion of *threshold*. He defines for stages of threshold for the production process of knowledge of a discipline, namely *threshold of positivity*, *threshold of epistemologization*, *threshold of scientificity* and lastly *threshold of formalization*.

1.1.2. Urban Design Competition: Field of Discursive Formations

Urban design theory covers a dispersed area located between various disciplines such as architecture, planning, landscape and alike. There are also diverse definitions of the term and the limits cannot be definitely drawn. Despite its frequent appearance in educational and professional literature, urban design is still an ambiguous term, used differently by different groups in

different circumstances according to Madanipour (1998). This reveals the fact that it is in a process of becoming and this process still goes on. Positioning in the intersection of many disciplines gives urban design this amount of ambiguity. Being in the intersection of different disciplines and defined as an interdisciplinary area, urban design theory can be scrutinized as a juxtapositioning of these theoretical frameworks onto each other. Foucault (1972) speaks of a mutation which indicates a transformation in the conceptualizing linearity in the process of history and replacing it with a more complex structure. He says:

“In the history of ideas, of thought and of the sciences, the same mutation has brought about the opposite effect; it has broken up the long series formed by the progress of consciousness, or the teleology of reason, or the evolution of human thought; it has questioned the themes of convergence and culmination; it has doubted the possibility of creating totalities. It has led to the individualization of different series, which are juxtaposed to one another, follow one another, overlap and intersect, without one being able to reduce them to a linear schema.” (Foucault 1972:8)

Foucault renders a complex set of relations and a nonlinearity of ideas that can never be represented through traditional schemes of thought anymore. Urban design field occupies a particular space in the history of ideas and Foucault's determination is still valid for all the disciplines produced by human mind. An important aspect put forward by this definition of Foucault's is the notion of limit and boundary. The problem is no longer one of tradition, of tracing a line, but one of “division”, of “limits” according to Foucault (1972).

The notion of interdisciplinarity is undoubtedly at the hearth of this argument. Interdisciplinarity is defined as a field of study that crosses traditional boundaries between academic disciplines or schools of thought, as new needs and professions have emerged. Urban design, with its diversity, is one of the outcomes of this argument. In the process of becoming, urban design field lean against both the theoretical and practical frameworks of surrounding disciplines of its vicinity. This makes it borrowing objects, concepts, and

strategies and trying to blend them within a coherent structure. This brought to the surface a pressing need for a clearer definition. But this affirmation poses a question, whether we need a clear definition or not (Madanipour 1998). If the answer is yes, this means that the limits are fixed and no room for flexibilities. But if our answer is no, this means that limits are transcendental and open for contributions from different disciplines. The aim of this study is not to find a clear definition of urban design; on the contrary we aim to find out traces of unities of diverse discourses and approaches that contribute and enrich the field.

Urban design competitions with their interdisciplinarity and intense amount of participation are the main focus area of this study.

Competition, with its definite structure of rules, definite role players from diverse disciplines who are involved in the process, documents produced throughout the process by different disciplines, can be conceptualized as a dimension in space-time that makes it possible to observe different discursive practices in the same place and at the same time, sometimes in conflict with each other, sometimes overlapped onto each other and sometimes juxtaposed. Therefore competition is a platform where different discursive formations, with their objects, enunciative modalities, concepts and strategies, are exercised and practiced by human subject.

The main aim of this study is to analyze the brief to jury report processes of particular urban design competitions and trace for unities to reveal or acquire clues about the discursive formations of urban design in competitions of Turkey. Such an analysis will also put forward the shifts, ruptures, breaks, discontinuities and transformations in the field in the context of competitions, which occurs with the participation of an important part of professionals dealing with urban design field and this may gives us the opportunity to reach to reliable consequences.

1.1.3. Competitions as Discursive Events: Literature Review

Competition studies represent an infant field in urban and architectural work. The literature on competitions is limited to architectural competitions, most of which focuses on biographic histories of well-known single contests of the European and American contexts. Stillgoe (1982) studied three early-20th century cases, in which he wanted to display the importance of codification of entrance rules in competitions that started to emerge in the late 19th century. He argued that these rules and the well-written competition program as well as the phrasing the design problem is very crucial in order to capture well-framed design solutions to complicated issues instead of producing debate and acrimony. Another study made by Bannon (1999) on the Dublin town planning competition of 1914, that was famous with the winner of Abercrombie and Kelly and Kelly's project, focused on another competition entry project done by Ashbee and Chettle, which were highly effected from Geddes' views on civics. The study shows the combat of different planning approaches and discourses by using the instrument of competition.

There has recently been an academic interest toward a historiography of the competition process, in which a time interval is chosen and all of the competitions that took place in that era are analyzed in order to make a clear picture of intricate relations and processes between different actors and processes of competitions. The study made by Lipstadt (1989b) focused on the after-1960 period of American context, which indicated a rediscovery of competitions that was mainly affected from the Sydney Opera House competition (1957) and Toronto City Hall competition (1958). Prominent jurors and finalist competitors from the U.S. took place in both events. Similarly, Shanken (1999) made a reading of architectural profession / government relation through competitions in the United States of the 1934-1945 era, which witnessed a remarkable flourish in competitions due to the Great Depression and its negative effects on the building industry. Sayar (1998) made an evaluation of architectural trends through competitions of the 1933-1950 period in Turkey, which was associated with the construction of secular identity in the history of freshly constructed Republic of Turkey.

The general trend in research is the conclusion that competition process guarantees the architectural quality (Cabanieu 1994; Larson 1994). Nevertheless, the research is limited to architectural practice, while there is a gradually growing field of urban design that represents various aspects that are different from architectural design. In parallel with the growth of the practice area of urban design, professional competitions in the field have also been steadily increasing, not only in Europe and America (geographies where competition tradition is institutionalized and settled), but also in other regions. Turkey displays a significant case in this respect, since in the last decade urban design competitions have almost reached the number of architectural competitions.

1.2. OBJECTIVES AND SCOPE OF THE STUDY

Putting discourse in the heart of its argument, the study will seek to bring forth discursive formations in urban design competition history of Turkey and try to find out unities, discontinuities, ruptures and breaks that outline the field of the study utilizing Foucault's methodological approach to discourse. One of the comprehensive researches on discourse in urban studies belongs to Cengizkan (2000), where he discussed the discursive formations in Turkish residential architecture. In this study, Cengizkan tries to understand discourses of the new Republic with ideals of modernity and discusses the role players' positions and their discursive practices via municipal documents, written documents, graphic documents and alike. Apart from Cengizkan's, this study tries to trace such discourses evolving and becoming within a more contemporary history which is still being written. The main study period consists of last three decades where the cases are national, open, single stage and urban design term contained in the heading of the competition. Totally 35 cases from 1980 to 2009 were found in order to analyse disciplines and their discursive practices in urban design competitions. In addition to discourse analysis, interview method will be used to reveal the discursive attitudes of various role players, mainly competitors and jury committee.

It is expected that, from the analysis of design briefs, which draws a general framework and limits, as representing the constituted consensus norms in the defined framework of the particular problem definition, question and answers, which functions as a fine tuning instrument of the general framework, projects as variations of interest of the role players in the field with thematic choices, concepts or types of statements and finally the jury report, announcing and legitimizing the projects chosen by the jury where the role players' positions and dispositions are revealed, will yield discursive formations in urban design competitions and this analysis will give crucial data to understand the field more in national context.

1.2.1. Research Questions

Setting the rules for the discursive formation, the design brief, giving the general framework and problem definition, forms the beginning of the process defined in the study. Second, questions and answers function as fine tuning instruments in this general framework. Projects are mediums where objects, concepts, themes and theoretical viewpoints are revealed and finally the jury report as legitimizing the discursive practice as an enunciative modality. This conceptual framework for urban design competitions forms the main affirmation of the thesis. The approach poses the following questions:

- How competition institution was utilized as a discursive platform to legitimize and spread the term “urban design” by academic figures?
- How urban design competitions were utilized to gain position in power relations among related disciplines?
- Are there any coherent and meaningful discursive series and unities that can be traced throughout competition processes?
- What kind of discursive value did the documents of urban design competitions have and how did they transform in time?

- What sort of discursive formations can be observed in the process of urban design competitions in Turkey considering various disciplines and role players involved in the process and how did they relate with each other?
- Are there shifts, ruptures or discontinuities regarding the theoretical approaches that can be revealed in the history of urban design competitions in Turkey?
- What kind of contributions can be made out of such an analysis of discourse to urban design field?
- To what extend urban design competitions made discourses possible from different disciplines and fields? Which body of knowledges rather than design disciplines were involved in the process and what kind of discourses they produced?

1.3. METHODOLOGY: DISCOURSE ANALYSIS

The methodology of this study will be based on an adoption from Michel Foucault's discourse analysis which he elaborated in his book *Archaeology of Knowledge* (1972). An inquiry of the participants and documents of competitions held between years 1980 and 2009 will help us to trace the theory and practice frames of urban design competitions in Turkey as well as disputes, discourses and attitudes. *Design brief* is a medium where different role players' discursive attitudes are represented through language, foreword of the promoting body or objects and concepts put forth by the jury and alike should not be evaluated as an objective text just defining the problem. Rather, it has a discursive content. *Questions* document on the other hand, competitors' concern regarding the design brief, is a medium where the competitors question the general framework drawn by design brief. They mostly approve the framework with little shortcomings, but some questions the discursive framework drawn. This document is important in the sense that it maps the general approach of the competitor for the competition, defined by

the design brief. *Answers*, jury committee's answers to competitors' questions, are the documents where the jury committee mostly legitimizes the design brief once more, or sometimes pronounce to provide the missing documents. *Projects*, documents proposed by the competitors including written text and schemes and graphical representations, should be evaluated as discursive practices, with their objects of design, concepts that the design is formulated and themes that define the general approach strategy. *Jury report*, document where the evaluation process and its phases are written, should be evaluated as the legitimization document of the choice of the jury, enunciative modality we can say. *Colloquium*, a meeting of all role players after the declaration of the results, is an arena where diverse approaches positions of role players are revealed through speech. Most of the competitions are not achieved but the ones we have will be included in the analysis because they give valuable data about constellation of discursive attitudes among role players. *Evaluation articles*, documents published in design magazines or newspapers regarding the competition, provide crucial data about various positions of role players and include a general evaluation of the whole process.

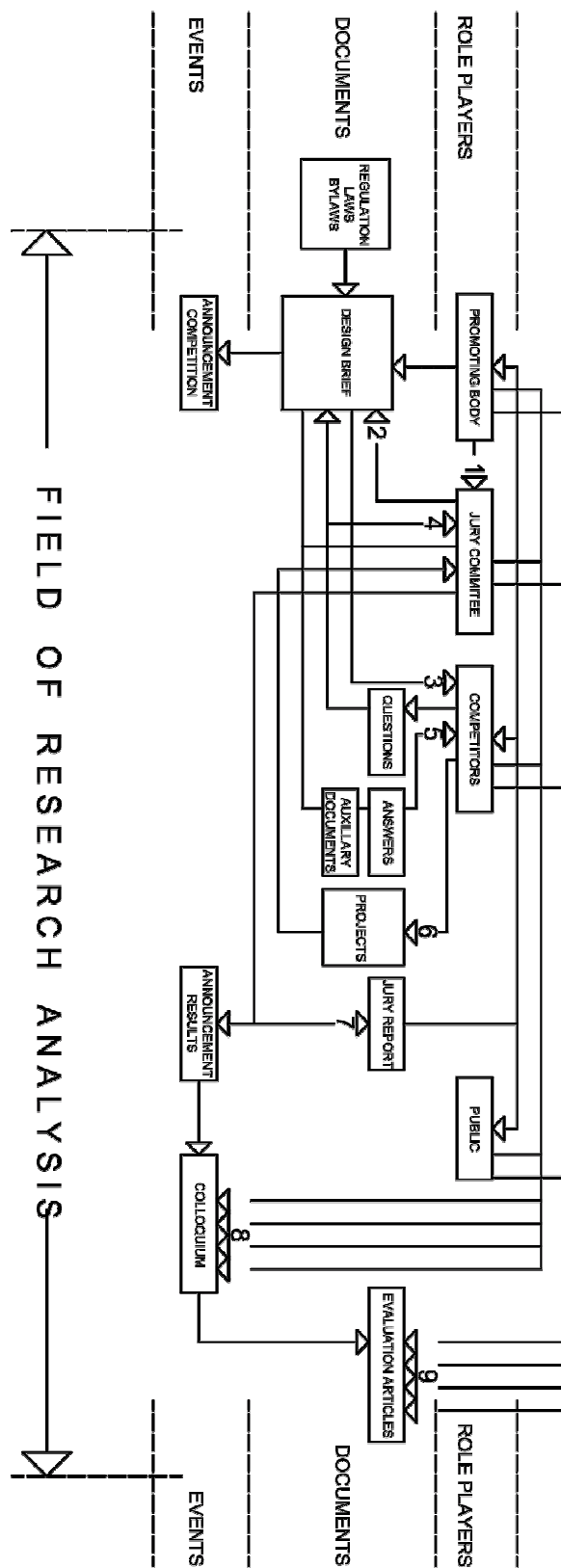


Figure 1.1. Field of research.

1.3.1. Research Strategy

The research strategy is the “case study research”. Since the research focuses on urban design competitions of the last three decades (Table 1.1), all national open competitions that belong to that era and include the term “urban design” in their announcement name in the formal competition announcement are accepted as case studies for an analysis of documents such as design briefs, questions-answers, jury reports and if available evaluation articles. This brings the natural consequence of eliminating the ones which are urban design in both character and program and projects submitted but not having the naming of “urban design” in its official announcement documents.

Table 1.1. Selection of the case studies of the research.

The national and open competitions of the 1980-2009 period are selected, which include the definition of “urban design” in their announcement heading.

periods	urban design competitions						
	env. design + landscape	arch. design + landscape of env.	open national	urban design only	open national	arch. + lands. + planning + urban design	urban design total
1980-89	8	7	6	2	-	-	23
1990-99	10	5	7	1	-	-	23
2000-09	4	2	9	1	13	1	33

total case study: 35

1.3.2. Data Collection Instruments and Procedures

1.3.2.1. Documentation

The formal competition documents constitute the primary data for the research (Table 1.2). These include:

- Regulations (laws and bylaws): They are the rules that the process of competition is designed and organized accordingly. One of the role players involved in the process is the Public Procurement Authority (KİK) where competitions are treated as one of the methods for tender processes defined in the related law. Other role player is the Chamber of Architects having a bylaw for various types of competitions and their processes.
- Design briefs and auxiliary documents: They are procedural written and drawn materials of competitions produced by the promoting body (the institution that organizes the event) and jury committee, which outline the content and the context of the project site that is subject to competition. Auxiliary documents might be either maps or development plans of the area or the photographs and various schematic drawings that belong to the site. They are given to the competitors who subscribe and pay the fee of competition entrance.
- Questions and answers: They are formal documents first sent by the competitors in form of questions about the design brief and the competition then responded by the jury members, and then sent back to all of the competitors.
- Prize-winning projects: Projects are the responses of the competitors to the competitions. The first three prizes are the documents of the study in order to evaluate jury - design brief - competitor discourses.
- Jury reports: The jury evaluates all of the projects sent to the promoting body, makes election phases and distributes the prizes after the last election phase. Jury reports include comments on prize-winning as well as other eliminated projects, and also the objections of jury members to the selected or eliminated projects, in some cases with explanations of the objections.

Table 1.2. List of documents used in the study relying on their availability.

periods	year	urban design competitions (selected case studies)	availability of documents			
			DESIGN BRIEF	QUESTION - ANSWER	WINNING PROJECTS	JURY REPORT
FORMATION OF A DISCURSIVE PLATFORM 1980-89	1	1980 Eskişehir Fuarı ve Dinlenme Eğlence Kültür Alanları Kentsel Tasarım Y.				
	2	1984 Adana Kültür ve Eğlence Vadisi Kentsel Tasarım Proje Y.				
	3	1985 İstanbul Büyükşehir Bel. Yenikapı Kültür ve Eğlence Parkı Kentsel Tasarım Y.				
	4	1987 Bursa Büyükşehir Bel. Zafer ve Şehreküstü Meydanları Kentsel Tasarım Y.				
	5	1988 İstanbul Beyazıt Meydanı Kentsel Tasarım Y.				
	6	1989 Gaziantep 100 Yılı Atatürk Kültürparkı ve Çevresi Kentsel Tasarım Y.				
	7	1990 Antalya Kent Merkezi İçinde Kale Kapısı ve Çevresi Kentsel Tasarım Y.				
	8	1990 İstanbul Beşiktaş Meydanı ve Çevresi Kentsel Tasarım Y.				
	9	1991 Güzel Ankara Projesi Kent Osmurgası Kuzey Bölümü Kentsel Tasarım Y.				
	10	1995 Gaziantep Merkezi Hal Bölgesi Koruma Geliştirme Amaçlı Kentsel Tasarım Y.				
PRODUCTION OF URB. DESIGN KNOWLEDGE VIA COMPETITIONS 1990-2000	11	1996 Bağcılar Meydan Düzenlemesi ve Kentsel Tasarım Y.				
	12	1997 İsparta Bel. Çarşımba Pazarı Kentsel Tasarım Y.				
	13	2000 Ankara Büyükşehir Belediye Sarayı ile Sosyal- Ticari Tesisleri Mlm.-Müh. ve Kentsel Tas. Y.				
	14	2000 İstanbul Büyükşehir Bel. Kadıköy Meydanı Haydarpaşa-Harem Çevresi Kentsel Tasarım Y.				
	15	2001 Ankara Gölbaşı Özel Çayre Korunma Bölge Parkı ve Yakın Çev. Kentsel Tas. ve Peyzaj Pr. Y.				
	16	2002 Antalya Tarihîsel Karatallıoğlu Parkı Belediye Binası ve Çevresi Kentsel Tasarım ve Korunma Proje Y.				
	17	2002 50.Yıl Parkı ve Şehitler Anıtı Kompleksi Kentsel Tas., Peyzaj Mlm., Plastik Sanatlar İçerikli Mlm. Pr. Y.				
	18	2003 Pınarbaşı (Selçuk) Kentsel Tasarım ve Peyzaj Proje Y.				
	19	2004 Gaziosmanpaşa Belediyesi Belediye Binası ve Çevresi Kentsel Tasarım ve Mimari Proje Y.				
	20	2004 Konyaaltı Belediyesi Kent Meydanı Kentsel Tasarım Fikir Proje Y.				
RISE OF INTERDISCIPLINARITY IN COMPETITIONS 2001-2009	21	2005 Van Beşyol Meydanı Hastane Caddesi Millî Egemenlik Caddesi ve Çevresi Kentsel Tas. Proje Y.				
	22	2005 Bursa Kaplıca Rekreasyon Vadisi Kentsel Tasarım ve Mimari Proje Y.				
	23	2005 Gebze Tarihî Kent Merkezi Kentsel Tasarım Fikir Proje Y.				
	24	2005 Bursa Santral Garaj Kent Meydanı Mimari ve Kentsel Tasarım Y.				
	25	2005 Burdur Şehitlerarası Otopüs Terminali Kompleksi Kentsel Tasarım ve Mimari Proje Y.				
	26	2005 İstanbul Beylikdüzü Curnuhmet Caddesi ve Yakın Çevresi Kentsel Tasarım Proje Y.				
	27	2006 Ünye Belediyesi Kent Meydanı Yunus Emre Parkı Kentsel Tasarım Proje Y.				
	28	2006 Bursa Kızılköy Kent Parkı Kentsel Tasarım ve Mimari Proje Y.				
	29	2006 Balıkesir Çamlık Kentsel ve Mimari Tasarım Ulusal Proje Y.				
	30	2006 Diyarbakır Büyükşehir Belediyesi Dicle Vadisi Peyzaj Planlama, Kentsel Tas. ve Mimari Proje Y.				
	31	2007 Başakşehir Kent Merkezi II.Kademeli - Ulusal Kentsel Tasarım Proje Yarışması				
	32	2007 Adana Büyükşehir Bel. Ziyapaşa Mahallesi Mimari Sinan Parkı Kısımlı Kentsel Tas. (Ulusal) Proje Y.				
	33	2008 Kültürcükmece İlçesi Kent Merkezi Ulusal Kentsel Tasarım Proje Y.				
	34	2008 Uludağ Millî Parkı I. Ve II. Gelişim Bölgeleri Peyzaj Planlama, Kentsel Tas. ve Mimari Proje Fikir Y.				
	35	2009 Denizli Hükümet Konaklı Mimari Proje ve Yakın Çevresi Kentsel Tasarım Proje Y.				

☐ not found

☒ available

☒ found in magazines

☐ comp. booklet

Beside these documents listed above, there are colloquium records: When the competition ends, the promoting body calls for every competitor to the prize-giving ceremony which is a part of a larger interactive activity of competitions: colloquiums. In some cases, the discussions (questions of competitors or non-competitors and even non-professionals like citizens of the region as well as answers and explanations of the jury members or promoting body representatives) are recorded and saved, rarely published. They are significant materials of discursive analysis of urban design through competitions.

Lastly, there are various evaluation articles written in post-competition phase. Majority of urban design competitions sound widely and generate disputes, which will be an important part of the research.

1.3.2.2. Interviews

Secondary data is the non-structured interviews made with frequent-jury member persons and frequent-competitors of urban design competitions as well as one bureaucratic person. A total number of 10 interviews are made (Table 1.3). The main structure of the interview is built upon revealing the discursive attitudes of them and how do they approach the field of urban design and its discursive content.

In addition to the given data collection instruments, the author's experiences, discourses and interaction in urban design competitions for the last period (2001-2009) will be another resource of knowledge.

1.4. OUTLINE OF CHAPTERS

The first chapter of the study gives the general and conceptual framework: The brief background of the research, previous work on the subject and the main gaps in these work, the conditions that define the research questions, the methods that will be used to analyze the subject in the light of given questions. The second chapter focuses on the discursive background of urban

design field and interdisciplinary relations among related domains. The third chapter investigates the concept of “urban design competition” with its phases, types, regulatory frameworks and participants to analyse them as discursive events. The fourth chapter covers an extensive case study analysis on 35 cases that include all open and national urban design competitions in Turkey from its beginning to the present time (1980-2009, three-periods). Before introducing the cases, the research reviews the design competition history in Turkey and different periods like architectural, planning and environmental design competitions. The fifth and last chapter tries to interpret the discourses and attitudes in urban design competitions in Turkey, which will help us to understand urban design field with its constellation of ideas in Turkey as well.

Table 1.3. List of interviewees and their qualifications.

Name	Profession			Position in the interview				Main practice period		
	Architect	Planner	Landscape arch.	Frequent jury member (J)	Frequent competitor of competitions (E)	Bureaucratic person (B)	Academic figure in urban design (A)	1980-1989	1990-2000	2001-2009
Mehmet Çubuk	*	*					*	A, E, J	A,E	A,E, J
Zekai Görgülü	*	*		*			*			J
Ahmet Cengiz Yıldızcı		*	*	*			*	E		J
Baran İdil	*	*		*	*		*	E, J	E, J	E, J
Hüseyin Kahvecioğlu	*			*	*			E	E	E, J
Can Kubin		*			*				E	E
Selami Demiralp			*		*				E	E, J
Ervin Garip	*				*					E
Özgür Bingöl	*				*					E
Bilal Yakut	*					*		J	B	B

CHAPTER 2

DISCURSIVE BACKGROUND OF URBAN DESIGN

Urban design started to develop in the 1950s as a new field. As paradigmatic shifts took place, the content and the professional components of urban design have changed. Today, it is accepted as an interdisciplinary field, not being under a certain professional power, which makes its all kind of practice and theory studies dissimilar from the three central professions: Architecture, planning and landscape architecture.

The field of urban design has been a battleground of different discourses and disciplinary powers. The chapter will focus on the struggle of discourses of different disciplines in urban design rather than analyzing different discourses within urban design discipline. Architecture, city planning and landscape architecture will be the main three disciplines of the study in terms of their struggle with each other in the evolution of urban design field in a historical perspective. But these discursive practices were enriched by different role players and positions due to the context that was drawn by case studies. Therefore not only the struggle among three disciplines, but those role players' discursive attitudes also helped forming the knowledge of the field.

The chapter is in search of comprehending different power nodes in the definition of urban design rather than trying to make a definition for urban design.

2.1. ORIGINS: ERA OF ARCHITECT-PLANNERS

The first group of academics root the construction of urban design field in Harvard University, which hosted a milestone conference at the Graduate School of Design (GSD) in 1956 (Sorkin 2009, Mumford 2009b). José Luis Sert, dean of the GSD and president of CIAM at that time, offered the term urban design that would point to *“that part of city planning which deals with the physical part of the city”* (Krieger 2006). This group, mostly having a Harvard-education background, is in an attempt to root the origin of urban design field in Sert and CIAM. They argue that the urban design synthesis has a pure modernist basis, which was in fact in a search of rebuilding the civic core that got lost by the 1960s especially in American cities (Mumford 2009a). They think that pedestrian oriented and historically aware direction was eventually termed urban design despite the modernist background explained above.

The second group of scholars argues that urban design has evolved as a counter-attack to the modernist urbanism paradigm of CIAM, by stating that the ideas of Team 10 as a reaction to CIAM organization pioneered the evolution of urban design. This group idealizes the process as a breakdown of modernism and its thoughts and the glow of urban design in a post-modernist context:

“The planning equivalent of post-modernism is urban design, just as the planning equivalent of modernism was institutionalised practice of planning by numbers.” (Relph 1987)

It is clear that urban design has moved up from architectural practices and thoughts. In time, it turned into a special field with planning, landscape, infrastructural engineering dimensions. In order to understand today's struggles on the field especially by the architects, it is better to look at the roots of urban design in the pre-1950 period.

2.1.1. Architect-Planners and Town Extension Plans

The field of urban design gradually evolved out of a wide background of architect-dominated planning practice. Although the immediate post-war period was fastly dominated by architect-planners in terms of town planning practice, this dual-discipline had a deeper background in the last quarter of the 19th century. The emergence of the working class in the industrial era made the settlement problem as the subject matter of architect-planners.

Josef Stübben, for instance, was an architect who designed² the winning entry for the extension of Cologne in 1880 depending on the 1st prize entry of the competition (Figure 2.1). He also directed the implementation of the plan of the Kölner Ring-strasse which was a “new town development” (Ward 2002: 28). He was one of the leading figures that tried to bring new approaches to the cityscape of large cities of Europe, which for long experienced straight Hausmanian boulevards and Cerda’s Barcelona grids. These experiences generated a sort of monotony-variety discussion among professionals. Stübben thought that a straight stretch of road that went on for too long could be tiring and ugly (Hall 1997).

Sommer (2009) argues that urban design made its initial appearance in the works of Camillo Sitte, the Austrian architect lived in the second half of the 19th century. He developed a critic against modernist understanding of city planning that gave priority to efficient and geometric layout of plots (Sommer 2009:139). He studied pre-industrial forms of European towns as well as Antique Greek and Roman settlements and their street layouts. In his book *“City Planning According to Artistic Principles”*, he made taxonomy on urban forms from the analysis of mediaeval European city. In this book, Sitte derived a series of artistic principles: Enclosure (which is the primary feeling of urbanity), rejection of freestanding and sculptural mass (which is required for better enclosure), shape (which describes the proportions of especially squares and their buildings that would give the strong perspective effect) and monuments (which hold the focal points in an aesthetically pleasing way)

² Josef Stübben has in fact worked with the architect Karl Henrici, who more dealt with street architecture with a position of the aesthetic and the landscape architect.

(Carmona *et al.* 2003). Camillo Sitte noted that *“the modern redevelopment of the city could be founded on a careful analysis of a city’s spatial and figurative DNA”* (Sommer 2009) Actually, his thoughts and theories were a kind of response to the 19th century’s new city building, which tried to maximize the salability of properties through abstractly rationalized subdivision (Sternberg 2000). He advocated planning because the making of public spaces had become a mechanistic project that erased the formerly organic city.

Formal theories of urban design that rose after the 1960s inherited the principle thoughts from Sitte, who advocated formal qualities of the pre-modern city.

The studies made until that day could not answer the problems of the modern city. They offered a kind of town extension plan layouts for new urban developments. Public bodies organised many competitions for town-extensions, which were a search of 2-dimensional layouts and principal street sections. Nevertheless, the issue of housing was still a wide-spread problem, especially in countries that were in line with rapid and condense industrialization. There was a need for a housing reform. By the 20th century, there had been a noticeable quickening of interest in urban problems and their solutions. The driving force was industrialization which brought about urban growth.

2.1.1.1. Landscape Architecture: Large-Scale Parks

In fact, landscape architecture evolved as a distinct discipline in the 1800s, in line with the construction of urban parks in Europe and subsequently in the U.S. The three disciplines had not been practiced and organized separately before that period. Landscape architecture has placed itself to the center of urban design discussions after the 2000s.

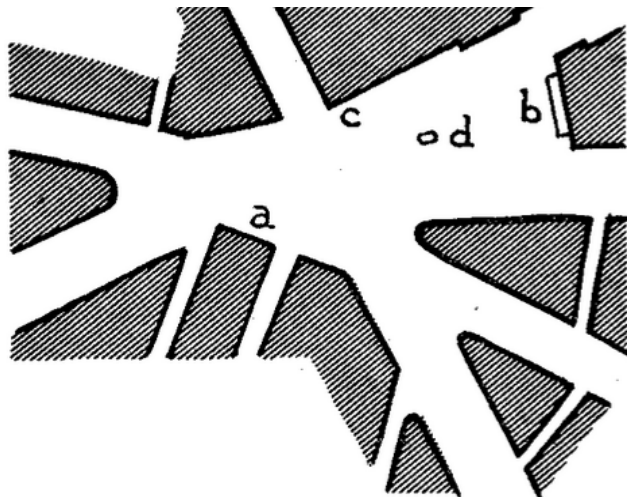
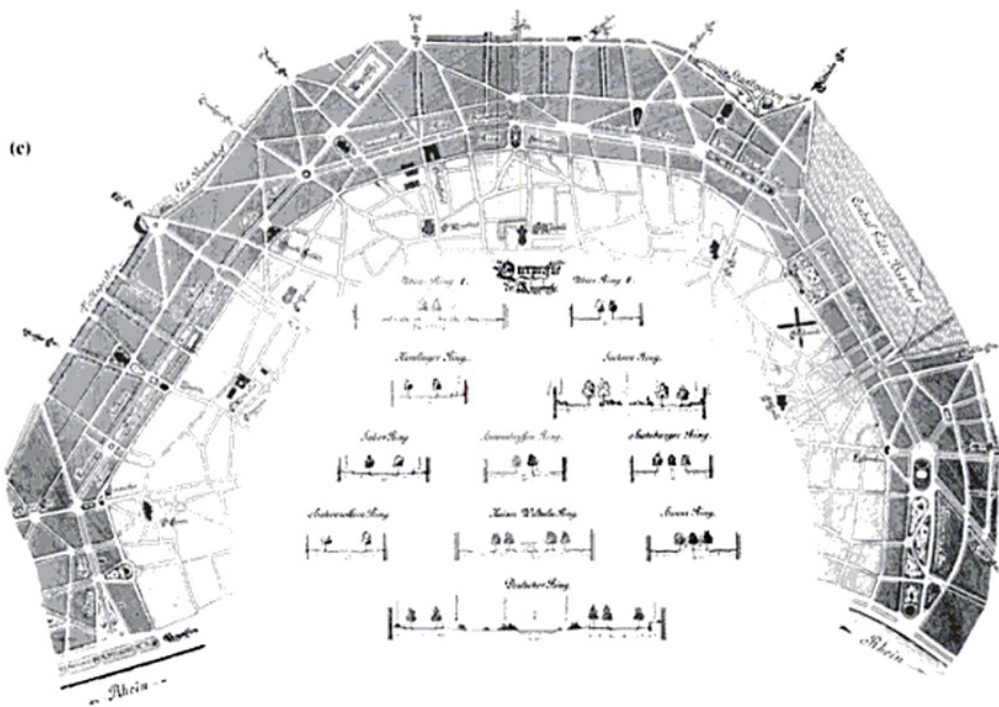


Figure 2.2. A typical study of Camillo Sitte on streets, plazas and focal points.

The most important figure in the evolution of urban parks in the U.S. was Frederick Law Olmsted, the leader designer of Central Park in New York. When a competition to design a park with substantial greenery was announced in 1858, Olmsted decided to submit a project with an architect friend, which later became the winning design. The public park movement had already gained momentum in urban Britain from the 1840s, which Olmsted got the chance to observe in his Europe trips (Ward 2002:24). As landscapist-architect collaboration, Olmsted and Vaux studied on many other parks. They designed Prospect Park in Brooklyn, New York in 1866, *“which moved beyond the park itself to include the park approaches in the design... [that]...resulted in the elaboration of a ‘parks-based concept of city planning’”* (Olmsted 1876 cited in Ward 2002:25).

2.1.2. Architect-Planners and Site Plan Designs

The approach developed by the 1920s was associated with the École des Beaux-Arts, which focused on appearance and form. Vistas along tree-lined boulevards, statues, ornaments, grand parks were the characteristics of the approach, which was embodied by The White City plan of Daniel Burnham that hosted the 1893 Columbian Exposition. Yet an international urban planning and architecture discourse emerged in the early years of the 20th century, for which the principal motto has become “form follows function” – indicating the unnecessary of formal plays in the built environment. City Beautiful movement has eventually turned into the practice of City Efficient, where architects began studying on layouts of housing and rapid production of buildings. Meanwhile, urban planners got organized first in the U.S. then in Europe and established their discipline’s chambers.

2.1.2.1. Modernist Urbanism: CIAM Discourse

CIAM (Congrès Internationaux d’Architecture Moderne) was founded in 1928 in Switzerland *“as a coalition of avant-garde groups [of architects] from across Europe”* (Mumford 2009a:2). The main concentration of the group was the

rethinking of the 20th century industrial metropolis by developing solutions to its urban problems. The era can be characterized as the answers of architecture to rapid urbanization which later became the urbanism paradigm of the Modernist Architecture. The discourse was based on architectural solutions to urban problems: Modular and prefabricated building for economic and rapid housing, typology production...etc. The significant CIAM members (like Sert, Gropius, Giedion...etc.) shared the idea that “no-border line” could be drawn between architecture and planning (Mumford 2009b).

There were two main divisions within CIAM organization: The first group was German-speaking and Bauhaus-centered architects, while the other group was Paris-oriented and Corbusier-adherent architects. In 1930, in the meeting of the directing council of CIAM, Le Corbusier, the French architect, declared that CIAM must attempt to link “architecture and town planning with social evolution” (Mumford 2009a:4). In fact, this call of Corbusier had been shaped by his visits to Moscow after 1928 and his knowledge of Soviet 5-year development plans that underlined the construction of two hundred new industrial cities and a thousand of agricultural settlements from a zero-base.

1929 Germany conference concentrated on “low income housing”, while the following year’s conference was about “rational methods of site planning”. The period was indeed such a period for architects that they tried to find out solutions to the housing problem, which shaped around the formation of the built environment that houses made. It was a kind of existence of urban design with “site plan design” approaches (Figure 2.3).

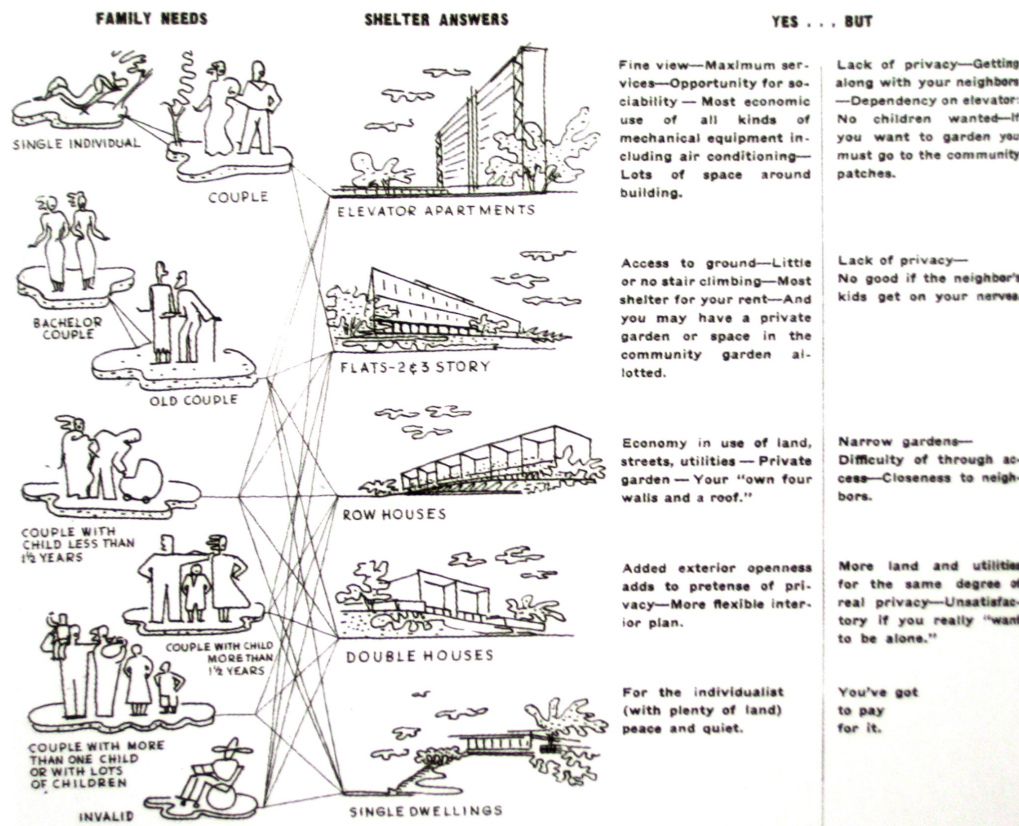


Figure 2.3. Site plan design of modernist urbanism. Source: Mumford (2009a)

2.1.3. Civic Design

The term "civic design", used in the 1920s by Werner Hegeman and Elbert Peets at Harvard, was referring to more traditional kinds of city-building (Mumford 2009:102). The term "urban design" replaced the narrower and outmoded term "civic design" in time:

"Typified by the City Beautiful Movement, civic design focused largely on the siting and design of major civic buildings – city halls, opera houses, museums and their relationship to open spaces. Urban design denotes a more expansive approach. Evolving from an initial, predominantly aesthetic, concern with the distribution of building masses and the space between buildings, it has become primarily concerned with the quality of the public realm [...] and the making of places for people to enjoy and use." (Carmona et al. 2003)

In spring 1955, Harvard University started to teach a new approach called “civic design”, which was to deal with “measure and scale-groups of buildings, open areas, roads, and their relationship” (Mumford 2009b:26). Collaborating with a landscape architect Hideo Sasaki, the architect and the dean of Harvard José Luis Sert started to work on civic design including geography and climate variables. The urban discourse in the post-war period was based on the question of “how to rebuild cities downtown?”, which was published as an issue of Architectural Forum Magazine in 1955 (Smiley 2002).

2.1.4. Harvard GSD and Foundation of Urban Design

In 1956, a conference was organized at Harvard with Sert’s leadership, which is accepted as the origin point for the evolution of urban design (Mumford 2009; Sorkin 2009) many nondesigners attended –like Lewis Mumford and Jane Jacobs- as well as professionals and academics from the field –like Edmund Bacon, Hideo Sasaki, Victor Gruen- and voiced the reaction to contemporary urban interventions (Sorkin 2009:157). “Urban design” was the name that the university selected for the conference, which was a discard of the term “civic design”. It was the rejection of the approach of City Beautiful Movement with its park and boulevard plans and its emphasis on public buildings grouped in a civic center (Barnett 2009:105). By urban design, they aimed at defining “*collaboration among professionals rather than as a series of specific design objectives*”, which was possible with the “*joint work of the architect, landscape architect, and city planner*” (ibid:105).

In the conference, speakers spoke about the varieties of scale through which intervention needed to be studied. It was reflecting the changing attitudes towards large-scale urban intervention. The conference participants agreed that scale, size and control were to be understood first as experiential problems, economic and political second (Smiley 2002).

As an outcome of the conference, Harvard founded the first North American Urban Design program. According to Kahn (2002), urban design, unlike other

design fields, originated in academia rather than professional practice. For this reason, she adds, the academic setting has played a particularly important role in describing its shifting bound.

The term “urban design” was first used by Sert publicly in a lecture given in Washington, D.C. In this lecture, he first mentioned about the “architecturally planned center of Washington”, then he criticized the “last generation of planners” hence they turned back to the city and its problems like inhuman scale, traffic congestion, air pollution, overcrowding...etc. (Mumford 2009a:102). He underlined the victory of suburbanism over urbanism as a result of this detachment.

2.1.4.1. José Luis Sert: Founder Figure of Urban Design

José Luis Sert had been a Catalan architect who was pioneering the thoughts of CIAM in Spain before he was driven into exile in 1939 with the start of Franco regime. He believed the architect-planner description of CIAM. After moving to New York, he realized the conditions of American cities which forced him to think on suburbanization and non-urbanization problems.

Sert talked about two definitions for urban design in the presentation booklet of the 1956 conference: First, urban design meant that part of city planning which deals with the physical form of the city. Second, the common ground that rises from the joint work of three disciplines generates urban design, which is wider than the scope of these three professions (Krieger 2009:114).

2.2. RUPTURE OF ARCHITECTURE AND PLANNING

Çubuk (2010) says that urban design was born out of the dissolution of planning and architecture. Planning, since the Second World War, had become more occupied with land-use and zoning in line with quantitative analysis and less with the morphological quality of built environment. Design skills of planners declined and planning profession turned into have a more social sciences background.

Before that, city planning used to be defined as the art of physical planning. As Taylor (1998) states, the education of town planning in the 1950s (especially in the US cities) was based on the training of students on layout designs as studiowork: master plans for imaginary new towns, housing layouts, designs for shopping centers, town center plans...etc. (Figure 2.4). Architecture students were engaged more directly on the detailed design work for individual buildings, while town planning students were concerned with the design of group of buildings and urban spaces. Yet the discipline of planning was viewed as a natural extension of architectural training. It was true that it stemmed from professional needs, often through related professions like architecture and engineering. Planning was heavily saturated with the professional styles of these design-based professions. Hall (1996) calls the academic structuring of planning by the 1950s as the “*utopian age of planning*”, in which planning education gave knowledge together with necessary design skills.

The picture has changed with the shifts in paradigms in planning discipline like in every field of social life with the developments in science and technology in general.

2.2.1. Rise of Non-Physical Planning Paradigm

During the 1960s, paradigms of planning theory were constructed on rational and quantitative methodologies, which were in general named as comprehensive land-use planning. Planners became familiar with statistical data and cost-benefit analysis, which were used for modelling different types of urban relationships.

Starting from the 1960s, planning policies aimed at the clearance of slums in the built-up areas and creation of new development zones in the fringes of cities by applying basics of CIAM: sun, space, greenery (Günay 1999:17). The approach of neglecting the existing and mostly historic tissues of the city attracted many critics and counter-arguments from both fields of architecture

and planning, which opened the road to new theory and practice areas for the urban design field in the following years.

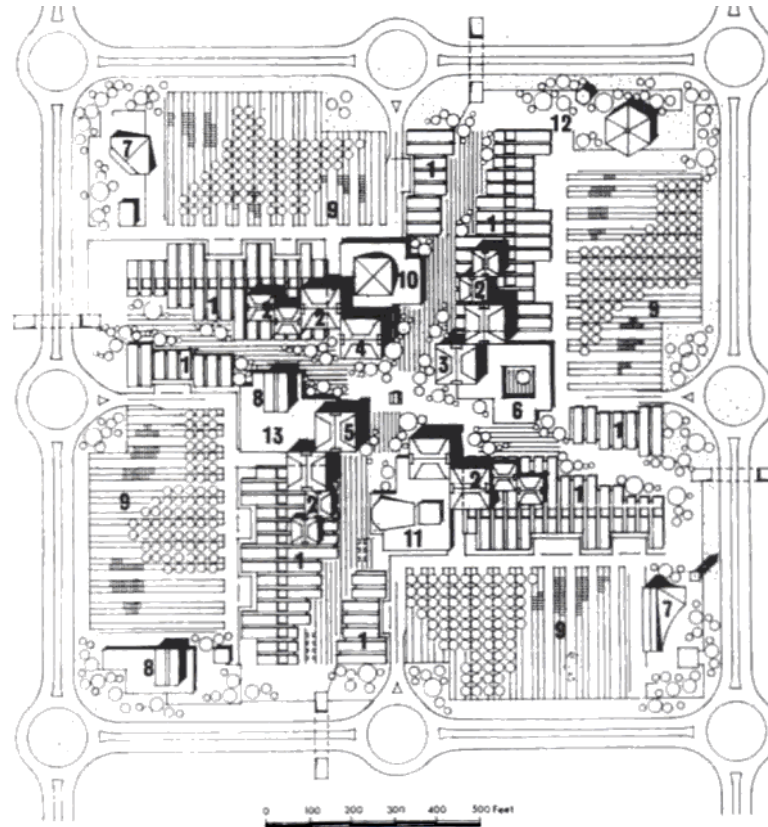


Figure 2.4. A design for the center of a theoretical new town. Source: Taylor (1998).

2.2.2. Influences of Team 10 on the Formation of Urban Design Discourses

A group of academics, including Lewis Mumford, Jane Jacobs, Lloyd Rodwin, none of whom was a member of either CIAM or Team 10, voiced the cease of CIAM urbanism in 1956 Harvard conference (Sorkin 2009: 157). Mumford, for instance, thought that the city was excluded from politics and culture, and reduced the urban function to the schema of housing, recreation,

transportation and industry. Without political and cultural merits, there was only an urban mass, not a city (ibid: 158).

Team 10 emerged out of CIAM, which has steadily dissolved by the 1960s and was systematically replaced by Team 10. This group included many architects from both theory and practice,³ who believed in the conception of “architect-planner” as defined in CIAM: *“someone who could organize the mutual relation of parts” involved in urbanism instead of focusing on the design of any individual part*” (Mumford 2009b: 16). They both supported the idea that no border line could be drawn between architecture and city planning.

2.2.3. Rise of Urban Design Discourses, 1960-1990

Theoretical field of urban design has flourished in this period. The first half of the 1960s was the golden period of urban design. Jane Jacobs and Lewis Mumford published their books “Death and Life of Great American Cities” and “The City in History”, respectively. In 1966, Kevin Lynch published “The Image of the City” and his critical series of articles followingly. According to Sorkin (2009), urban design separated itself from the social engineering of city planning and turned its face to reasonable scales of intervention. It was an era which generated a new vocabulary of urban form covering;

“...sights, sounds, feels and smells of the city, its materials and textures, floor surfaces, facades, style, signs, lights, seating, trees, sun and shade all potential amenities for the attentive observer and user. This has permanently humanized the vocabulary of urban design.” (Jacobs and Appleyard 2003)

Urban design has also flourished in practice at that period. A fresh branch was inserted under the city planning department called “Urban Design Group” in New York in 1966, which coincided the power years of Robert Moses, who

³ It includes pioneering names like Alison-Peter Smithson, Shadrach Woods, Geroges Candilis, van Eyck and Jacob Bakema.

shaped the post-war New York. The first urban design courses in the UK on the other hand, did not get started until the early 1970s. Courses in five schools of architecture started with an initiative of RIBA (Chamber of British Architects). The departments of planning and architecture at Oxford Polytechnic set up a Joint Center for Urban Design with a flexible curriculum, comparing to earlier initiatives (Llyod-Jones 1998: 20).

As previously stated, the most important figure of formal discourse in urban design is Camillo Sitte and his works on built environment. He was in pursuit of good effect that would address to human visual perception. Later thoughts on “good urban design” and “good urban form” came from significant authors like Edmund Bacon, Amos Rapoport and Kevin Lynch.

Kevin Lynch, an American urban planner and lecturer, carried out a research project undertaken over a number of years and carried out in three American cities. The project resulted with a discourse in the evolution of the concept of “legibility” based on five elements (paths, edges, nodes, landmarks, districts), which people use unconsciously to organize their mental maps of an urban area (Llyod-Jones 1998). Lynch thought that *“the city’s designer had to deal with the experiential quality of the city”* (Sternberg 2000: 271). For him, legibility is one of the aspects of good city form that is of special importance to large metropolitan areas (Figure 2.5).



Figure 2.5. Lynch's five elements (paths, edges, districts, nodes, landmarks)

In fact, Kevin Lynch's approach aimed at developing a discourse that would contribute to physical planning which had stayed motherless after the rupture of planning and architectural design. This resulted in the formation of the main standpoint of planners which were interested and in design:

“Using this analytical background, [...] the designer could proceed to develop a visual plan at the city scale, whose object would be to strengthen the public image.” (Lynch 1960:116).

Lynch's power raises on the belief he gives that planners can work with proportions and contrasts, edges and landmarks, as sources of inspirations to the making of better plans.

At Cornell University, Colin Rowe and his colleagues developed the “figure-ground gestalt” discourse which brought about various urban analysis techniques and ways of thinking. They took the famous Nolli map of Rome dating back to 1748, and used it as a representative of figurative profile of a distinction of public and private spaces (Figure 2.6). It was a site-based language of graphic analysis and projection, which helped one to understand the architecture of the city at first glance. The examined cities were known to be aesthetically successful, on which Rowe and Koetter published their book “Collage City” suggesting *“a contextualist design procedure that identifies grids and axes to commandeer in an existing city's ground plan, and that matches, mixes, and grafts into them”* (Sommer 2009:145). Rowe and Koetter tried to relate new urban development to the historical structure of the city and typologies of urban space. The main idea was to restore the 19th century-block and streetscape and open space for new architecture next to it. They advocated the must-change of architectural language and technique in order to shape the degraded city-center. Their studies can be evaluated as typological discourse, as well.

Gordon Cullen, on the other hand, dominated the post-war British urban design thinking with his discourses on “townscape”. His emphasis was on 3-dimensional compositional character of sequences of urban spaces and collection of buildings (he called “serial vision”), which motivated the emergence of formal expressions in planning measure especially for the degraded textures of cities because of war destruction. The main study field shifted steadily from slum-clearance operations towards area-based rehabilitation of existing older housing (Ward 2002).

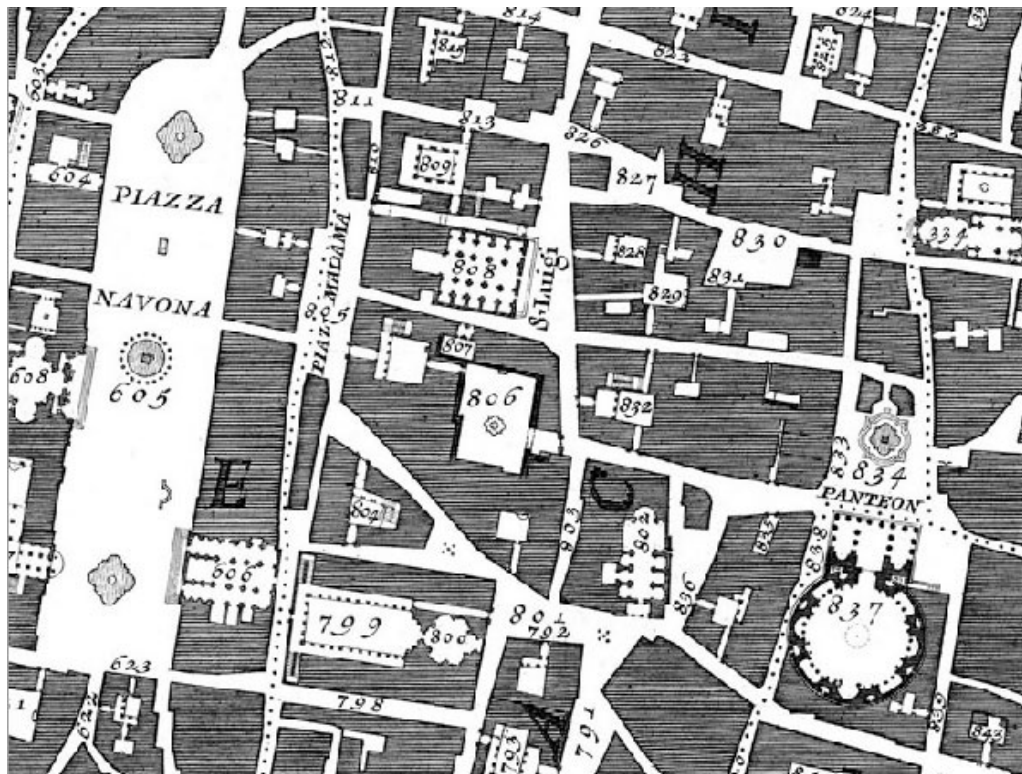


Figure 2.6. Nolli's 1748 map of Rome.

Initial ideas of Rowe and Koetter were explored in Europe in the 1980s. Aldo Rossi from Italy, Rob and Leon Krier from Luxembourg pioneered the typomorphological discourses in urban design. Aldo Rossi's "Architecture of the City" introduced the concept of "collective memory of the city", with an emphasis on culture from past to future that is embodied in the city life. It was an attack to modernism by analyzing "deep structure" subsistent in building types (Llyod-Jones 1998: 18). Krier brothers, alternatively, catalogued all possible forms of urban spaces generated from the geometric essentials of basic forms.

Social discourses of urban design refer to the street life, neighborhoods and Jane Jacobs. She questioned the modernist planning and its separation of uses of land into zones and activity blocks, which for her killed the urban vitality. She thought that a bustling street life is essential to a good city.

Placing Jacob's emphasis of "street vitality" to the central consideration, New Urbanism discourse came about as a neighbourhood-based urban design. The approach was widely implemented in suburban developments of the U.S. (and also other countries) in-practice, as a search for "blow to the spirit" of soul-lacking and automobile-dominant suburbia.

Depending on the thoughts of philosophers like Henri Lefebvre and Guy Debord, Everyday Urbanism discourse focuses on the everyday spaces of public activity. The goal is not to design proper and neat urban spaces, but to make a work of life, in which temporal is as significant as spatial. The role of the urban designer is to shift the professional expert to the ordinary people.

2.2.4. New Modernists in Urban Design, 1990s

New Modernism departs from International Style Modernism in its emphasis on complex, unstable architectural forms and anti-functionalist approaches to design (Llyod-Jones 1998:21).

Starting from the 1980s, a new avant-garde architectural discourse was born. One of the pioneers of the thought, Rem Koolhaas, Dutch architect-urbanist, developed the idea of concentrating different functions of the city in one big envelope, which would perform as a city-miniature. In contrast to fixated focus of Cornell school contextualists on the 2-dimensional figure-ground plan of the city, Koolhaas defended to play with the vertical section of built environment instead of collagelike inventions and interventions to the ground plan. He believed that the section is more open to variation, collage, and mixed-use, which makes the designer free to figure out the section. It is a kind of complaint about the planner's zoning regulations that the architect tries to achieve something in it. Architect-centered urban design thought of OMA developed and marketed itself through urban research, which actually is limited to the representation of architectural projects *"that try to stand (often quite nicely) in for a larger idea about the city"* (Sommer 2009:147).

Nevertheless, Rem Koolhaas has led the way to the reborn of “master planning” with a sense of urban design, especially in continental Europe. Large-scale urban design projects have come out with an embrace of star-name architects’ works, which brought investment-face of urban design more explicitly. Followingly, perhaps, there emerged an expanding market in urban design practices.

Another crucial discourse on urbanism is parametric urbanism. Parametricism has its roots in computational techniques developed during the mid-1990s. Its emphasis on ordered complexity and fluidity calls for its parallels with the discourses of typo-morphological thoughts. Patrick Schumacher claimed that parametric urbanism is the new avantgarde of the period but also admitted that it is still in its infancy (Schumacher 2008). Schumacher defined parametric style as a tool for corresponding to the demands of postfordism and based this discourse on chaos theory of physics and complexity concept. Developing computer technology and advanced computing capabilities enabled parametric urbanism possible in that sense. He showed Kartal Master Plan of Zaha Hadid as a crucial example of this new style of urbanism mostly characterized by its morphological expressions (Figure 2.7).

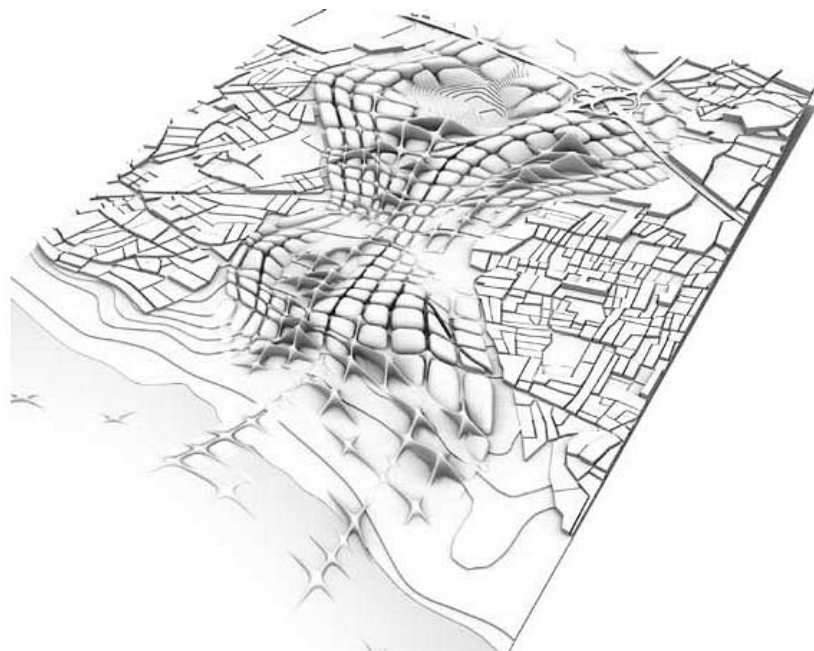


Figure 2.7. An example of parametric design process, Kartal Master Plan.

Source: <http://www.architecture.name/design/zaha-hadids-urban-transformation-project-kartal>

2.3. VOICE OF LANDSCAPE ARCHITECTS

In the last few years, landscape architecture is in attempt to contribute to the discourse of architecture with ecology and infrastructural concerns. In fact, landscape used to be natural part of urban design field at the beginning, according to Louis Sert, who spoke about this subject in his 1956 speech by identifying an ambitious goal: *“to find the common basis for the joint work of the Architect, the Landscape Architect, and the City Planner”* (Krieger 2009:114). However, somehow it failed:

“(...) there was a good deal of rethoric about how landscape architecture waste be an integral part of the urban design process. Quickly this aspect was subsumed under the architecture vs. planning dichotomy in which urban design would occupy the mediating middle.” (Krieger 2006)

Main discursive formation generating from landscape domain is Landscape Urbanism. It is evaluated as a challenge to urban design orthodoxy (Sommer 2009:147), which did not leave any conceptual space for landscape architecture due to the dominancy of planning/architecture spectrum. The most important subject in the agenda of landscape urbanism is to draw a sustainable framework for discarded, disused or undervalued areas by solving the functional problems of watershed management and toxic remediation in an aesthetically pleasing way. The attempt is *“to incorporate ecology, landscape architecture and infrastructure into the discourse of urbanism”* (Krieger 2009). According to Beilharz (2004), it is a new paradigm that was born out of the global urbanism experienced in the 21st century. The concept wishes to reverse the conventional understanding of urban design practice which underlines the urban blocks (that are solids) that compose the urban form. Landscape urbanists argue that the main composing element of an urban environment is the urban voids, which are the glues of contemporary sprawling metropolis (Krieger 2009:126).

Landscaping is in an effort of getting free of being a decorative practice of a bourgeois aesthetic. The central issue is now environmental restoration, which covers all scales of landscape intervention: from a roof gardening to

pedestrian walkways, from walkways to grand parks. This has its roots in the problematic brownfield areas that came about with the post-industrial era, which resulted in the abandonment of many industrial production areas. The “scars of the industry” have had an important contribution to the discursive formation of landscape urbanism.

One of the pioneers and representatives of the thought in design practice is the Dutch landscapist Adriaan Geuze (and his office West8), states that *“In our country, landscape is automatically part of spatial planning, and thus of infrastructure, urban planning, and design.”*⁴ In master planning of many projects, he says that architecture plays little or no role, since the projects have been developed from the vantage point of landscape.

2.4. EVALUATION: THREE DISCIPLINES, ONE FIELD

For the majority of architects, urban design is seen as a natural extension of architecture, hence as an activity most appropriately carried out by architects. This ontology depends on the view that city planning is totally an exercise of physical planning and design of human settlements, which can without doubt be carried out by architects. For urban planners view, urban design emerged in the late 1960s as a branch of planning which was concerned with giving visual design direction to urban growth and conservation (Relph 1987:229). According to Carmona *et al.* (2003:16-17), urban design practice is afforded by two characters with a mainstream thinking: those of planner /urban designer and architect /urban designer. The former typically coordinates the activities and establishes long-term spatial or physical visions for localities, by means of a master plan or urban design framework. It is in general public sector exercise, as writers state. The other is directly involved with the design of development in the form of a specific building or a series of buildings. For landscape architects, there are only two rooms within urban design: for “urban-minded” architects and for landscape architects. There is a line between urban planning and the design fields.

⁴ <http://www.metropolismag.com/story/20051219/adriaan-geuze-landscape-architecture-urban-planning>

It is obvious that urban design and its borders are trying to be defined by disciplines and their discursive practices which are aspiring for the field. The shifts can be easily traced in western urban design history as long as discourses are concerned. Disciplines with their diverse objects, concepts, enunciative modalities and strategies approach urban design from different angles and produce their own discourses with an effort of defining the boundaries of the field. Nevertheless, besides all those diverse discourses we should accept that there is an ideological convergence among related disciplines toward sustaining a sense of closure to the urban design field.

CHAPTER 3

ANALYTICAL APPROACH TO URBAN DESIGN COMPETITIONS IN TURKEY: CONTEXTUAL AND DISCURSIVE BACKGROUND

3.1. URBAN DESIGN COMPETITION PHENOMENON

3.1.1. Aspects of Design Competitions

The concept of competition can be defined as a contest between individuals, groups, nations, animals ...etc. for a territory, a niche, or an allocation of resources. Architectural design competitions can be identified as the design work of two or more professionals “for the same project, on the same site, at the same time” (Lipstadt 1989: 9).

Architectural competitions have a long tradition in Western culture: The acropolis in Athens was embellished as a result of architectural competitions 2500 years ago, and in the Middle Ages, competitions were held for the planning of cathedrals. Architectural competitions are known and organized for centuries. Larson (1994) argues that architects enjoy the stimulus of a ready-made problem, the discovery of others' ideas and the critique they receive. Those ancient competitions were organised as mechanisms for defining an architectural elite. What made the modern open competition emerge was the political shifts and Industrial Revolution's effects. Under the banners of the French Revolution and in response to the vast economic changes the competition procedure was transformed into a means of broadening access to public commissions and submitting decisions of taste and style to a broader referendum (Lipstadt 1989:33).

There are five different dimensions of competitions: socio-economic, symbolic, innovative, progressive and discursive values. First, competitions are valid and preferable methods for socio-economical vertical mobility of young designers. They open up commissions to young generations as well as stimulate creativity (Cabanieu 1994). The ideas and innovations that are produced through the competition process also give a social and economic surplus to the sponsors and professionals.

Second, due to their public character, competitions have an extensive amount of symbolic value besides their economic value and this symbolic value, symbolic capital as coined by Pierre Bourdieu (cited in Calhoun, 2002), cannot be converted to other forms of capital. This kind of a capital that competition has made it a desirable method of obtaining a project and as an attractor force, the competition makes firms and public institutions or government agencies involve in the process. There is an increase in the number of competitions organized all over the world in the last decade and most of these competitions' announcements can be reached via different mediums from all over the world. As in the case of China and the new strategy they developed for urban transformation, international competition with foreign named firms is described as external consultancies is a symbolic action, which not only enhances the publicity of prestigious project but also suggest that the planning department is proactive (Wu 2007: 388).

The third aspect of competitions is to find original solutions to problems and make innovations, which stand as a key concept in contemporary society and reaching to such a solution competition is one of the valid methods besides research and development departments.

Fourth, with its public character, participation and diverse ideas for problem solving, competition brings together many professions and forms a platform to exchange experiences. Colloquium is a crucial example for such a progressive atmosphere. In colloquiums, people have the chance to contact directly the jury, winner and the exhibition of the other submissions and ask questions or make statements. According to Cabanieu (1994), the process contributes actively to the architectural debate of our time. As noted in an article by SAFA

(2006), open competitions promote professional development, serve as a testing ground for theories and for developing skills (Adamczyk *et al.* 2004).

And finally, discursive value of competitions gets significance. Larson (1994) depicts by two important competition cases that competition itself can form a discursive field to discuss main canons of architectural theory. In this article Larson (1994) first takes the case of The Yale Mathematics Building Competition held in 1970. The other case the author has discussed is the Portland Building Competition held in 1979. Both two competition projects served forming a discursive field to argue major canons of architectural theory and practice of that time and revealing the great debate between two canons. It is also a fact that there are countless non-prize winning projects which continue to influence architectural knowledge and practice (Adamczyk *et al.* 2004). Beside the winning project of Tschumi in the Parc de la Villette in Paris in the early 80's, Rem Koolhaas and OMA's project had probably re-emerged with as much impact on theory and practice of architecture, urban design and especially landscape urbanism (Waldheim 2006: 40).

3.1.2. Types of Design Competitions

Design competitions can be classified in different groups in accordance with different criteria (Table 3.1). In Bylaw of Competitions, one grouping is made according to geography criteria, and it is named as "forms of competitions", while other criteria is mixed up and one table is formed which is named as "types of competitions" (Table 3.2).

3.1.2.1. Format (project or ideas competitions)

According to UIA standards, the aim of a project competition is to find the best solution for a building project; the author of the first prize being commissioned as architect for the realization of the building. Ideas competitions on the other hand, are set as an exercise to clarify certain aspects of architectural and/or planning problems. In general, the winning project is not destined for realization (UIA official website).

Table 3.1. Types of competitions according to different criteria.

criteria	
format	1) Project competition 2) Ideas competition
phasing	1) Single stage 2) Two stage
geography	1) national 2) international 3) regional
eligibility	1) open 2) limited 3) invited

Table 3.2. Types of competitions acc. to Bylaw of Competitions No. 4734-4.1.2002.

Architectural competitions
Engineering project competitions
City and regional planning competitions
Landscape architecture project competitions
Urban design project competitions
Fine arts work competitions
Idea competitions
Joint competitions

3.1.2.2. Phasing (single or two-stage competitions)

UIA recommends single-stage competitions for small-scale projects only, for which limited number of drawings is required to explain the scheme. In two-stage competitions, the first phase is a general approach that can be represented by small scale sketches enough to show the intentions of the competitor. From the designs submitted in this stage, the jury selects a limited number of projects and invites their design teams to participate in the second stage. At the end of the first stage, if necessary, the jury may give feedbacks to the selected competitors for the second stage.

3.1.2.3. Eligibility (open, limited or invited competitions)

Open competitions allow designers to enter anonymously which generate a wide range of solutions in one side. On the other side, the large number of entries makes it difficult for the jury to evaluate more than appearance (Nasar 1999). In limited competitions, they are either limited by number or by participants with defined specifications. They restrict entries to certain requirements by region or skill. In invited competitions, the promoting body pays a small number of design teams to compete each other. There is no anonymity, and the portfolio of design teams is an important determinant of the competition call.

3.1.2.4. Geography (national, international or regional)

National competitions are open to professionals of that nation without restriction of any kind except being graduated from a related discipline and a member of profession association. International competitions open to professionals of all nations without restriction of any kind except being graduated from a related discipline and a member of profession association. Regional competitions are open to defined region's professions, such as European Competitions that are open only to European member countries and alliance countries of the competition year.

3.1.3. Dissimilarities of Urban Design Competitions

Competitions have a significant contribution to the professional practice and theory fields. Although competitions are the most expensive and the longest way of project-acquisition, they promote obtaining high-quality and innovative projects that are out of standard project-producing methods of the market. The atmosphere emerged out of a competition process, which includes all sorts of intellectual and practice interactions among different participants, promises the start of discussions on new perspectives in architecture and related professions. This injects an educational dimension into the profession. Apart

form these common characteristics, urban design competitions differ from architectural competitions in the following aspects (Erten *et al.* 2005).

3.1.3.1. Interdisciplinarity

Architectural competitions are dominated with a single discipline and its body of knowledge where diverse disciplines and their body of knowledge are effective in urban design competitions due to the contextuality of the field and regulations determining the rules and procedures. In this context urban design competitions become a platform of different discursive formations and this situation separates such competitions from the others in many aspects. Professionals and academicians from diverse disciplines involve in the process both as jury and competitor and this determines the process of urban design competition with power relations among role players of diverse discursive formations. This could even result with a domination of a single discipline or with a disconnected or incoherent conclusion.

3.1.3.2. Problem Definition

Due to interdisciplinarity of urban design field problem definition of such competitions separates from architectural competitions. All the disciplines and their body of knowledge define the problem with different objects, concepts, strategies and enunciative modalities therefore various problem definitions are possible but only one of them occurs and it is directly related with the promoter, jury committee and power relations among them. For instance the way of defining the problem in 1980s urban design competitions differ obviously from the competitions in 2000s and this shift came into being in the heavy criticisms of landscape architects of accusing 1980s problem definitions as not grasping landscape and its architecture. In that context apart from architectural competitions discursive positions become more effective and the way of constructing the problem can vary due to many variables.

3.1.3.2.a. *Aim of the Competition*

The aims of the competition are in fact the 'objects' of a discursive formation. But those aims also put forward a statement by defining some 'objects' and

excluding the others. They are strongly connected with how we approach to the problem, the field and which domain we are hailing from. But we should keep in mind that every discursive formation is composed of constellation of ideas and different aims can be determined within the same discursive formation.

Generally speaking, in an architectural competition the basic aim is to obtain a building or a group of buildings (and their very close environs), either an image-presentation detail or a construction project detail. In urban design competitions, the aim is shaped around obtaining new approaches to the functioning and aesthetics of the existing urban life and urban fabric. This might create a speculative dimension to these events since the aim goes beyond the egalitarian standards of rational comprehensive planning by including “aesthetics” to the design solutions and jury selections (Tekeli 2000).

3.1.3.2.b. Project Site

Project site can be both an object and a medium for a discursive formation to exercise power. How you determine the project site differs according to the conceptualisation and ‘objects’ of a discursive formation. Within that framework, an architectural competition’s definition of a project site will definitely be different than an urban design competition. In most of the architectural competitions, the project is limited to the given site and mostly dealing with the physical aspects. The expectations of both the promoting body and the jury are towards obtaining a project that fits well into the given site considering the site’s characteristics (orientation, topography, pedestrian movement relations...etc.). In an urban design competition, the project site is bound not only to closer surrounding and physical aspects but also to upper-scale urban dynamics, such as existing and future transport networks, socio-cultural characteristics of the region...etc. Therefore, while the former deals with the problem of solving one or more building’ functioning and appearance, the latter has to focus also on the functioning of an urban space, which forces the design teams to go further from the given project site and study different scales and different socio-spatial facts transpassing different scales, aspects and disciplines.

3.1.3.2.c. *Ownership*

Ownership is directly related with the project site and its physical dimensions basically. In an architectural competition, there is almost no consideration on the ownership pattern of the given site, which is generally in the hands of one owner that is mostly the promoting body (the organizer and the announcer of the competition). Considering urban design competitions, design teams might have to consider different land owners which will shape design attitudes in terms of phasing the project implementation. Therefore, not only “space” is formed, but also “time” designed theoretically.

3.1.3.2.d. *Programme*

Programme means the definition of objects of urban design in the context of competition. It puts forward what it deals with and a shift is observed in the historical perspective as far as programme is concerned. 1980s competitions were dominated with landscape content programmes and urban design discourse has constructed its legitimacy in that field but not with landscape discipline's objects, concepts, strategies and enunciative modalities rather planning and architecture discourses and their body of knowledge were in effect. But parallel to transformations in the disciplines and their discourses definition of programme shifted accordingly. But if we analyse that issue in general terms, in an architectural competition the programme is strictly determined in detail, where the program of an urban design competition (the required indoor and outdoor uses) is more flexible due to the complexity of the determinants and public character of urban design field. But it is a fact that project sites of recent urban design competitions enlarged and exhibited a mixed character in the sense of ownership pattern and also this affected the programmatic context of them.

3.1.3.3. *Jury composition*

Jury of a competition produces ‘enunciative modalities’. They are certain people that can use a given mode of speech and also they represent an ‘institutional site’. Therefore they are very crucial role players of discursive formations. What separates urban design competitions from architectural

competitions is the composition of those members. Being an interdisciplinary field the jury committee also composes of various members from diverse discursive formations. They interact with each other, produce discourses generating from their own domains and take positions. Due to power relations among them, the documents they produced contain a discursive attitude.

3.2. DISCOURSE PRODUCING ROLE PLAYERS OF URBAN DESIGN COMPETITIONS

Urban design competition's process is determined by related bylaws and regulations. These rules envisage a structure where power relations of various role players were concretized. Those role players determine and announce their positions within documents like design brief or events like colloquium.

Competition institution is a field where its structure, process and role players are well defined. As for that role players concern with each other and power relations among them within that field is obvious and by every instance the relations are constructed over again and differentiate. Role players of urban design competitions are subjects of the operation of production of the practice, knowledge and discourse of the field. Within that context they concretize their discursive positions with documents and projects from the positions defined by their disciplines and the rules of the competition. All of those discourses which most of them regarding urban design field, and the ones not directly related with urban design that were poked by the urban design problem are knowledges and approaches to the field. In that context besides directly defining its own objects, urban design competitions create a situation for discussion by means of itself or diverse aspects of its own objects. This can sometimes correspond to a sociological case or to a historical platform and reveals the related cities' diverse layers and traces. But as we mentioned before the subject of all those practices are role players and they develop their discourses from their positions dictated by their disciplines and formation. They are not free and they are embraced by power relations. In that respect promoter's position, jury committee's position, competitor's position, public

actor's position and power relations among them in a way determine the discourses produced in every aspect.

3.2.1. Promoting Bodies

They are the organizers of competitions. They can be either in public or private character or independent non-governmental bodies (NGOs). Public bodies are governmental agencies such as ministries, governorships, greater municipalities and local municipalities. Most of the urban design competitions in Turkey are sponsored by municipalities. Promoter is the employer and has a considerable amount of power but this does not mean that they have total control over the process. Generally academic figures and their relations with municipalities play a crucial role in power relations and this situation can yield a discourse that prevail promoter's approach. Sometimes promoters intentionally prefer to stay behind but in some cases they try to dominate and interfere with the process. This interference can be both about the jury composition of defining the programme of the competition. This situation can be abstracted as; the more expectations on competition result the more interference on behalf of promoter.

There are few urban design competitions sponsored by private organizations. They are generally limited competitions; in which design teams are selected and paid to participate in the process. Public character of competitions plays an important role for the private sector to prefer such a process. With the help of the competition, they can publicize their ideas and make it possible to share with the society. Another important motive is innovation. The most efficient way of obtaining innovative ideas is to make professionals compete with each other via design competitions. Through that process multiple points of views and problem solving methodologies the best solution is chosen by the jury and private sector would benefit the most possible.

NGOs such as profession chambers (Chamber of Architects...etc.) or various associations (Historic Environments Preservation Association...etc.) can organize urban design competitions, which are in general “idea competition”.

3.2.2. Chambers

Chambers are crucial organisations for competitions. They have a serious authority and as defined by regulations chambers have an effect on determining jury committee to some extent and they also have the tool of boycott to provide competitors not to join the competition. But their power on defining jury committee, especially chamber of architects, decreased after 1980 and an effort to become more effective is being spent.

Due to their establishment philosophy chambers aim to protect professional rights and have serious authority on practicing profession. But as far as urban design competitions are concerned this explicit position of chambers becomes clouded and interdisciplinarity of the field bring about an inextricable situation. It is observed that as far as urban design is concerned both professionals and chambers plunge into a harsh struggle for power. But parallel to transformations and shifts in body of knowledge of disciplines since 1980 till today struggles of power on urban design field experienced a differentiation. For instance, chamber of planners which was seriously effective in 1980s urban design competitions became nearly disconnected with the process where chamber of landscape architects came to be very effective starting from 1990s' urban design competitions.

3.2.3. Jury committee

According to the Bylaw, jury committee is composed of primary, alternate and consultant jury members together with rapporteurs and alternate-rapporteurs (KİK Yönetmeliği 2002). The jury is critical in all design competitions. Technically in Turkey, at least one member out of 5-member primary juries

and two members out of 7-member juries are defined by profession chambers, which are asked by the promoting body to direct related persons to its competition. In order to be a primary jury member, one should be in profession (either in practice or in administration and approval bodies) at least 10 years together with one of the following criteria:

- having awards such as prize, mention or purchase in similar design competitions,
- being an author of a unique design in the related field,
- having prepared and completing all approval stages of a design project (implementation and detail stages) in the related field,
- having academic works on the related topic of the competition and having them published in a related journal.

It is stated in the Bylaw that in urban design competitions, the primary or alternate jury must contain city planner, architect and landscape architect.

Rapporteurs are crucial role players of jury committee but it is a fact that this structure was corrupted and the accumulation of institutional experience was wasted. Public promoters like İller Bankası and Ministry of Public Works and Settlement experiences were replaced with a unexperienced municipalities who were unaware of competition procedures and this gap was tried to be patched with individual efforts. Consultant jury members are also take part in this committee. Although they do not have the right to vote for the projects they have the chance to develop discourses and manipulate the jury. They are mostly specialists from the promoting body and it has been observed that they were involved in the process of document production more often in early urban design competition, stating their positions with their contributions to reports and even design briefs. If we analyse the process of jury formation in regulations starting from 1970, it is obvious that this issue became a focus of concern for power relations to be exercised. In 1970 regulation MO was very effective on jury committee where 3 over 5, 4 over 7 and 6 over 9 members were determined by the chamber. This regulation was revised in 1980 and

MO's power was taken away on jury definition process due to the sociopolitical position of the chamber in 1970's. Yakut said that in this period MO sent members that were highly political and the ministry was on tender hooks and as a consequence he noted:

*"It got out of control before the AKM competition. Of course it was a competition held by the military government. That regulation was revised in 1980 to avoid any controversies. The jury for AKM was appointed directly by the Ministry. Then it became a long lasting norm; the jury was appointed by the Ministry for a while."*⁵ (Bilal Yakut, interview).

İdil conceptualised that period as:

*"The 68-generation, those who belonged to pre 80s and post 60s, tried to situate the competition within the discourse of revolution and condemned it as being a capitalist game."*⁶ (Baran İdil, interview).

As a matter of fact MO's power in competition institution was degraded seriously. After the 2002 regulation, especially in urban design competitions jury was composed of related disciplines' members but how to compose them is another issue to be mentioned. Görgülü evaluated this process as:

*"...this, as you know, is formed by factions who determine juries; in other words, it is comprised of names proposed by promoters, professional chambers. A blend of all these make up a jury. I interpret this as a coincidence because these factions who determine the juries don't come together and make an analysis in terms of the nature of the competition and possible outcomes in the pursuit of forming a jury."*⁷ (Zekai Görgülü, interview)

⁵ Original text: "İp AKM yarışmasından önce koptu. Tabi ki askeri yönetimin isteği ile çıkan yarışma, orada ters bir durum olmasın diye o yönetmelik maddesi 1980'de değişti...AKM'nin jürisini Bakanlık doğrudan kendisi atadı. Kalıcı bir değişiklik, hep Bakanlık atadı bir süre."

⁶ Original text: "1980 öncesi 60 sonrası 68 kuşağı bu olayı devrim dünyası içinde konum biçmeye kalktı yarışmaya buna bir tür kapitalist oyunu sıfatını söylemesini yakıştırdı"

⁷ Original text: "...bu jürileri belirleyen kesimlerin yani işte yarışmayı çıkartan idare meslek odalarının önerdiği isimlerden oluşuyor biliyorsunuz. Onların karması bir jüri oluyor. Ben biraz tesadüf diye yorumluyorum bunu çünkü jürileri belirleyen bu kesimler yan yana gelerek yarışmanın doğası ve elde

Even though the jury composition is crucial for all types of competitions, assuming a constellation of ideas within a single discipline, it should be mentioned more seriously in urban design competitions creating a platform for interdisciplinarity. This kind of an accidental determination process of jury composition could yield or orient the discursive potentials of those competitions regarding their complex set of relations among diverse disciplines, to other fields like struggle among chambers or fixing or drawing the boundaries of the field. But this does not mean that every competition would be so, individual effort is also a crucial determinant as Kahvecioğlu noted:

“...most of the time that kind of effort is not spared i.e. concerning the writing of reports. And it shouldn't be reduced to the professional areas, like architects are like this and planners are like that, landscape people are like that. It ends up with the person. If you are doing something, you take the responsibility and do it.”⁸ (Zekai Görgülü, interview)

And Çubuk noted:

“The chairman no matter what, among all the weariness, is the one who should stay calm, be wise so as to know what to take from whom and highlight what is important in terms of the profession and the discipline....”⁹ (Mehmet Çubuk, interview)

If the jury member who was conscious about the importance of those processes and capable of developing a discourse, she/he prefers to produce her/his discipline's discursive approach and reflects it to all documents. Besides this complex and interrelated scene, Chambers reduce this issue to a numeric problem and consider the quantitative value rather than qualitative.

edilecek sonuç bağlamında kendi içlerinde bir çözümleme yapıp ona göre hangi jüri üyeleri daha iyi oturur gibi bir arayışı yapmıyorlar.”

⁸ Original text: “...çoğunlukla o mesai çok fazla ayrılmaz, raporlama konusu. Bu bence meslek alanlarına indirgeyerek ya da bölerek hani mimarlar şöyle plancılar böyle peyzajcılar gibi ayırmamak lazım. Bence kişide biter. Yani bir işi yapıyorsan sorumluluğunu üstlenirsin, yaparsın.”

⁹ Original text: “Başkan ne olursa olsun o yorgunluğun içerisinde en dingin kalması gereken, kımnden ne almasını bilen ve oradaki genel meslek adına disiplin adına önemli olan şeyleri öne çıkarması gereken bir insan...”

They do not try to develop strategies on the determination of that composition of diverse disciplines and they rather carry on unrelatedly without any coordination.

Together with the competitors (competitors of competitions), the jury does also introduce a learning and idea-development process, which takes place in two ways (Tekeli 2000:266): the preparation of the design brief and competition booklet and the evaluation of the competitor projects.

As a consequence, jury committee is one of the most powerful bodies of competition process for developing discursive attitudes. Likewise jury committee is the most competent body in the context of competitions and what they say and the approach they develop represent an urban design discourse and create an effect on academic and professional circles to push them to certain positions. Jury committee, by problematizing a situation that can be potentially a subject of urban design via design brief in a sense, determine the objects, concepts and strategies of the field and produce a discursive practice and this activity is supported by other competition documents. All of that process has a great potential to offer serious contributions to urban design field and this opportunity is sometimes utilized utmost but sometimes underestimated or shadowed by discursive activities positioning out of the scope of urban design field.

3.2.4. Competitors

Urban Design field is known for its interdisciplinary character. This is also valid for urban design competitions when we analyze the compositions of each team. In most of the urban design competitions this interdisciplinary composition is controlled by the design brief, forcing teams to be composed of an architect, planner and landscape architect. In some cases civil, mechanical, electrical engineers participate in the process due to the scope of the competition. This complex set of relations constitutes an ambiguity of role players' positions, various approaches' relation to each other, limits of the

study and alike. This is absolutely due to urban design's interdisciplinarity where various discursive formations and within each of them a constellation of ideas exist in a complex set of relations with each other.

Competitors are crucial role players who can produce discourse with their approach to urban design with their objects, concepts and strategies. They are mostly composed of professionals from diverse disciplines and they have the right to announce various modalities as much as the jury committee. Even though their approach would pass from the filter of the jury, rarely they could develop a discursive approach that can offer a better problem definition for urban design. Kalekapısı competition could be an example. Baran İdil and his team drew a broader framework and overflowed beyond the boundaries defined by the jury and developed a strong discursive approach to problem. İdil noted:

“We won that competition by the intervention we introduced outside of the competition site and the jury didn't make it into an integrity issue. This is a common occurrence abroad, but not in Turkey. The jury is afraid of such things here. There were very good writings on the subject matter, for example there is this article by Altaban. How far ahead the problem should be carried was not examined at length during the preliminary study, despite the fact that there are people capable of this, such as Tekeli, Altaban, Haluk Alatan, Cengiz Bektaş and the like.”¹⁰ (Baran İdil, interview)

Jury appreciates that attitude and also participates in such a practice of knowledge production process of urban design field via competitions. This instance proves that competitors can propose diverse approaches and knowledges to an interdisciplinary field basing on their disciplines and its body of knowledge. As Kubin notes:

¹⁰ Original text: “Biz o yarışmayı yarışma alanın dışında yaptığımız müdahale ile kazandık ve jüri bunu namus meselesi yapmadı. Şimdi dışarıda bu çok görülen birşeydir de Türkiye’de çok fazla görülmez. Korkar jüri. Çok güzel yazılar yazmışlar, Altaban’ın çok hoş bir yazısı vardı ama buna karşın ön çalışma sırasında problematiği nereye kadar götürelim konusu pek çalışılmamış aslında bunu yapabilecek nitelikte insanlar, Tekeli var, Altaban var, Haluk Alatan var, Cengiz Bektaş var.”

“What is called competition is putting forward your ideas. You are, verbally or in a written form, making statements. You are putting forward your ideas in a graphic language.”¹¹ (Can Kubin, interview)

2006 Kızıyakup competition could be another example where the winning project proposal developed a discourse of ‘garden city’ for a park and jury internalizes that approach and selects the project. Jury does not prefer to questions the context of that discursive approach of Howard and its consistency with the proposal; they are rather hooked on the temptation of the discourse.

3.2.5. Public

Competitions have a public character and enable various role players to include in the process. What we mean by public is any role player who participated in the process other than mentioned above. This can be a journalist or a citizen who is related with the issue problematized by the competition. Those role players play a significant part in shedding various body of knowledge other than design disciplines into urban design field. If she/he is a local journalist, revealing a local dynamic that should be involved in problem definition of the competition becomes possible. In that sense they are ‘speaking subjects’ who have a certain power to effect or transform objects, concepts and strategies of urban design.

3.3. DOCUMENTS OF URBAN DESIGN COMPETITIONS

Like any historical inquiry our journey begins with documents and collection of statements that we have received and collected throughout the study. Documents are treated as monuments rather than seeing them as clues to the intentional acts of those who produce them. In that context documents

¹¹ Original text: “Yarışma dediğin şey fikrini ortaya koymaktır. Sözel ya da makale yazıyorsun, beyanat veriyorsun. Grafik bir dille fikrini ortaya koyuyorsun.”

produced in the process of competitions constitute the main items of this study and they are monuments that discursive practices are revealed through their existence.

3.3.1. Regulations

Today's competition tradition is rooted in the early Renaissance Europe, where a kind of procedure was developed in order to organize such events (SAFA 2006). In Britain, Ireland and France, open competitions were held in the late 18th century.

In Turkey, the Bylaw of Competitions No.4734-4.1.2002 outlines the regulatory framework of all kinds of architectural, planning, urban and landscape design competitions and their procedures (like competition announcement, jury composition, prize evaluation and distribution, contract signing with the first-prize winner...etc.)

Regulation, laws and bylaws, set the rules for the process of competition, the role players and their position, phases to be surpassed, documents to be produced etc. The first legal document that was referring to a competition process is a regulation on the service procurement of development plans of cities ¹² in 1936. According to that regulation municipalities who had a budget of more than 50.000TL should organize a competition in order to obtain a development plan. Another regulation regarding design competitions in Turkey was prepared by Ministry of Public Works and Settlement in 1952 before the chamber of architects was established and it was entitled as "Regulation of Architecture and Planning Competitions" and was regulating only national and international architectural and planning competitions where international competitions were asked to comply with UIA regulations. After the separation of Ministry of Public Works and Settlement to two ministries of Public Works and Settlement planning competitions were left without a legal background. Parallel to that in 1970 Ministry of Public Works prepared a new regulation for

¹² Full text of this regulation can be found in Mithat Yener's "Şehirlerimizin İmar Planlarının Tanzimine Doğru" *Belediyeler Dergisi* Yıl IV s. 14 Nisan 1939. s. 37–59.

architecture and engineering competitions and left planning out of their scope due to their legal status. Albeit this regulation did not cover planning competitions it gave the chance to chamber of architects to define most of the jury committee in competitions. According to that regulation out of 5 members 3, out of 7 members 4 and out of 9 members 6 of them were directly determined by the chamber and this regulation enabled the golden years of chamber of architects in competition institution for a certain period of time. But political position of the chamber and inconveniency of promoters resulted with revising the regulation in 22 February 1980 and the control of jury committee was taken from the chamber of architects. Due to that circumstance chamber of architects was weakened in competition processes.

The term urban design was not seen in any of the regulations until 1988 and we see that a few competitions were organized using the term without any legal ground. In 1988 chamber of architects prepared and put into effect a regulation entitled “Regulation of Architecture, Urbanism and Urban Design Competition”. This is the first time that urban design was introduced to regulation documents and this effort of chamber of architects could be read as regaining its prestige and power in competition circle depending on an allusion to 1980 regulation.

“For the members of Chamber of Architects to enter the competition, it is deemed compulsory that all competitions held by the public and private institutions and their related foundations confirm to the minimum conditions set forth by this regulation. Otherwise, the chamber of architects could ask its members not to enter the competition. Those members who don’t comply are dispatched to the Honorary Board.”¹³ (MO Yönetmeliği 1988)

In that regulation jury committee definition is under the control of the chamber as 4 out of 5 and 5 out of 7 members. Even though urban design term was

¹³ Original text: “Mimarlar Odası üyelerinin katılabilmesi için, bütün kamu ve özel sektör kuruluşları ile bağlı müesseselerin çıkaracakları yarışmaların asgari koşullarının bu yönetmelik usullerine uyması zorunludur. Aksi takdirde Mimarlar Odası üyelerinin yarışmaya katılmamasını isteyebilir. Uymayan üyeler Onur Kuruluna sevk edilir.”

used there is not an adequate effort to define the field and just the obligation of an engineer in the jury committee was removed. Eventually due to legal status of the chamber this regulation could not be utilized by many of the public bodies and most of the competitions continued to be organized according to 1980 regulation of Ministry of Public Works.

In 24 December 2002 Public Procurement Authority (KİK) announced a new regulation entitled “Regulation of Architecture, Landscape Architecture, Engineering, Urban Design Projects, City and Regional Planning and Fine Arts Competition”. Even though the regulation seems to cover diverse fields and disciplines we found out that production method and the role players involved in the process was problematic. As Yakut noted KİK asked for the chambers for a draft for the production process of the new regulation and this was disputed among various chambers’ representatives but harsh discussion were used as an excuse and chamber of architects bypassed other chambers and sent their draft without inclusion of other disciplines and we know that current regulation is mainly based on that framework drawn by architects.

“...There has been a great opposition of ideas with TMMOB. We prepared the outline to get it sent through TMMOB, but then we realized if we waited for them, we would have gotten nothing done. For example the city planners were saying: “What do you mean by a competition? There’s no such thing as a city planning competition!” I was greatly surprised at this. The civil engineers wanted to be more dominant, so did the landscape architects.”¹⁴ (Bilal Yakut, interview).

In that context inclusion of other disciplines in defining the general framework for related competitions were obstructed. Moreover urban design being an interdisciplinary field was represented with a dumpy definition due to a lack of negotiation among chambers. In this regulation scope of urban design competitions were defined as:

¹⁴ Original text: “...TMMOB’da müthiş görüş ayrılıkları çıktı ortaya. Biz taslağı hazırladık TMMOB kanalı ile gönderelim diye. Baktık ki TMMOB kanalını beklersek birşey yapamayacağız. Mesela şehirciler ne yarışması kardeşim, şehircilik yarışması mı olur dediler. Ben çok şaşırmıştım. İnşaat mühendisleri kendilerinin ağırlığını arttırmaya çalıştı, öbürleri başka şey. Peyzajcılar, onlar baskın çıkmaya çalıştılar.”

“These are competitions which contain projects and plans which determine the identity of the city and consist of natural, cultural, social characteristics and specific application details for those the usage is important in the public spaces where the priority of application is determined by strategic plans and identity-image studies at the upper scale, open-mass field arrangement which aims at designing with a comprehensive understanding of the structure and its environment at the middle scale and environmental design of the inter-mass voids (spaces) at the lower scale. Besides, these competitions should develop strategies in terms of possibility, habitability, sustainability and analysis of the cost.”¹⁵ (KİK Yönetmeliği 2002)

General attitude of the regulation to urban design as a transition zone of three disciplines and documents that should be given to competitors prior to submission was determined as:

“Out of the documents submitted for architecture, city planning and landscape architecture competitions, the ones that were found essential by the jury are...”¹⁶ (MO Yönetmeliği 1988)

This approach of the regulation was due to the toughness of the field to define and the easiest way in fact to bring an explanation is to propose that it is between three design disciplines. This conception on one hand can be evaluated as a defect, that it could not fix the boundaries and could not concretized the field to obstruct any disputes among disciplines. But on the other hand it allows a dynamic definition of a field where urban design competitions are defined in each competition with different conceptions and

¹⁵ Original text: “Stratejik planlarla uygulama önceliği belirlenmiş olan kamusal alanlarda, kent kimliğini belirleyici, kentin doğal, kültürel, tarihi ve sosyal özellikleri ile kullanımları açısından önem taşıyan kesimleri için özel uygulama ayrıntıları içerecek biçimde hazırlanan plan ve projeler ile üst ölçekte kimlik-imaj çalışması, orta ölçekte yapı ve çevresinin bütüncül bir anlayışla tasarlanmasını amaçlayan kitle-açık alan düzenleme çalışması, alt ölçeklerde ise kitlelerarası boşlukların çevresel tasarımını içeren yarışmalardır. Ayrıca bu yarışmalar, olabilirlik, yaşanabilirlik, sürdürülebilirlik, maliyet analizi konularında da stratejiler geliştirmelidir.”

¹⁶ Original text: “Mimari, şehir ve bölge planlama, peyzaj mimarlığı yarışmalarında verilen belgelerden jüriye gerekli görülenler.”

configurations due to the power relations and discursive practices of the role players.

3.3.2. Design Briefs and Auxiliary Documents

Design brief is used as the guide for two stages: projects to be designed by design teams and evaluation process of the jury of the submitted projects (Kabal 2008). Design brief draws the general framework of the competition and puts a problem definition. In that sense the language it uses is crucial in the sense that playing a role on what will be getting in the end as a product. It is also a medium where different role players' approaches to the problem can be read. Design brief can both be prepared by the promoter and approved by the jury committee or jury committee can be in a more powerful position. General framework of design brief can be a product of immediate needs of promoter or can be a fictive construct drawn by the role players who aim at being involved in the process of discourse production. In that context it is possible that objects, concepts and strategies not directly relevant to urban design happen to be.

3.3.3. Questions and Answers

The anonymity of the competition process generates the question-answer stage, within which during the competition phase competitors are able to send questions about the design brief to the rapporteurs. All questioned are answered by the jury and sent back to all of the competitors that subscribe to that of competition. These documents are important in the sense that competitors participate in the process for the very first time. Questions and answers phase serves as a fine tuning instrument for the general framework and even questioning the general framework drawn. Those documents offer a platform where competitors, jury committee and promoter interact and a chance for questioning the framework drawn or fine tuning become possible. Even the framework drawn is legitimized or a fine tuning is made to articulate

and develop problem definition of design brief with the help of questions asked and answers given. With that feature of this document both jury and competitor have the chance to produce discursive positions.

3.3.4. Projects

Projects, with their concepts and strategies are powerful tools for producing discourses. There are in general three or four elimination stages in jury evaluation and prize-winning project selection. In the first elimination phase, the technical sufficiency of the submitted project is evaluated and incomplete or late-submitted ones are eliminated. In the second stage, the jury starts to seek for the fulfillment of the design brief. In the third or fourth stage, the jury leaves a number of projects that suits to the number of prizes to be distributed in total. In that sense what we mean by projects are the ones selected for the first three prizes by the jury committee. In that context those projects represent discursive position of the jury with their objects, concepts and strategies.

3.3.5. Jury reports

Jury report is the document where the discursive approach of the jury is legitimized. Competition process ends with the revision of the competition project related to a report prepared by the jury as an advice to the winning project. After this revision the competition phase ends and post-competition phase starts. Those reports are the documents having utmost potential to produce discourse. Jury committee, with their evaluation criteria, with prizes they distributed, with methods of rationalization of their approach to elimination put forward their discursive position against urban design in the context of certain competition and its problem definition.

3.3.6. Colloquium reports and Evaluation Articles

Colloquiums and evaluation articles, even though not much in quantity, are crucial documents for revealing diverse perspectives and approaches to the problem and all the role players have the chance to develop their discourse.

Colloquiums are organized in accordance with the regulations regarding design competitions. They are crucial in the sense that all various discourse are revealed via speech. A colloquium is a unique event where all the actors of the process come together face to face. All the role players involved in the process and public participate and express their ideas. They are rarely transformed into documents.

Evaluation articles are sometimes printed in magazines, sometimes published on websites' forums or sometimes in newspapers. They are mainly produced by the role players who were involved in the process, like jury members, promoters or competitors. But rarely public role players also contribute to the field, like journalists and alike.

CHAPTER 4

URBAN DESIGN COMPETITIONS IN TURKEY: A HISTORICAL PERSPECTIVE THROUGH CASE STUDIES (1980-2009)

4.1. INTRODUCTION

It is not easy to say that history of urban design competitions in Turkey starts at a definite time. Çubuk regards 1969 Side Touristic Settlement Plan Competition as a milestone in Turkish urban design history where İdil carries it back to 1960 Rumeli Hisarı Garden Design and says:

“Mehmet Çubuk’s milestone is a little late one. There are lots of competitions, works, if not under the name of urban design, in a more or less similar format. I have participated in some of these in my student years while working alongside Turgut Cansever. They were urban design, that’s the way it’s got to be. One of them was under the name of architecture but even that could be called urban design. For instance the Rumeli Hisarı competition, the one in which I got second place while working alongside Turgut Cansever with Doğan Tekeli in first place...”¹⁷
(Baran İdil, interview)

What Çubuk defines as a breaking point for urban design competitions dates back to 1969 where they win the first award in that international competition in Turkey and says:

¹⁷ Original text: “Mehmet Çubuk’un miladı biraz geç bir milat olmuş. Ben kentsel tasarım adı ile olmasıyla dahi formatı çok ta fazla değişmeden yapılmış bir sürü yarışma var bir sürü iş var. Bunlardan ben öğrenciliğimde Turgut Cansever’in yanında çalışırken çoğuna girdim. Hepsi kentsel tasarımdı hiç lamı cimi yok. Bir tanesi mimarlık adı altındaydı ama aslında ona dahi kentsel tasarım demek mümkün. Mesela benim Turgut Bey’in yanında çalıştığım sırada 2. olduğumuz, Doğan Tekeli’nin birinci olduğu Rumeli Hisarı yarışması...”

“That competition, despite being tourism planning, was in fact design oriented in its context. There are things that would manifest a guide for design. There is even a color design there. Therefore that is a milestone for Turkey anyway.”¹⁸ (Mehmet Çubuk, interview)

But both of them labels the past practices as urban design with the conception of their current discursive formations. This study is not concerned with finding the inception of urban design and evaluates such an attitude dangerous because those practices exist in different discursive context and different power relations, they are conceptualised with different objects, themes, concepts and strategies. What is crucial for us is to reveal the complex set of relations and discourses to grasp how it happened to be in that way within a definite time period analysing definite set of documents. We do not aim to find a proper definition of urban design rather we want to render a complex set of relations among various role players and their discursive practices to exhibit the multidimensional character of the field via analysing competition processes. In that sense the use of term “urban design” is crucial for defining a general framework of a discursive formation which shall be used as an umbrella to embrace various discursive attitudes.

If we speak with contemporary conceptualisation we can claim that urban design content competitions’ history goes back to 1960s and as a consequence of that accumulation urban design as a term finds a place both in academic and professional domains. İdil claims that they prepared the superstructure for following competitions in İzmit Fair and Recreation Competition which is promoted by İller Bankası in 1977 and says:

“...We were in the jury with Mehmet Çubukçu at the İzmit competition. Its programme has evolved in such a way that could well be exemplary or prepare the ground for future urban design competitions because we worked on it a lot. I was a hard working man; so was Mehmet Çubukçu. There was also İlhan Gülgeç, who also was a hard working man. We sat

¹⁸ Original text: “O yarışma turizm planlaması olmasına karşın yarışmanın kendi içeriğinde tasarım yüküldür. Tasarım rehberini ortaya koyacak şeyler vardır. Orda renk tasarımı bile vardır. Dolayısıyla o Türkiye için bir milat zaten.”

down and worked on the design brief. We changed so many design briefs. From costs to values, ok, in order to induce team work, we added words like these, stated it to the mayor of the Municipality that the costs of these could vary. He accepted that. He later took this design brief as exemplary but we had produced similar examples for İller Bankası before anyway. In other words they always accumulate on top of each other.”¹⁹
(Baran İdil, interview)

Even though the programme of İzmit Competition is similar to Eskişehir, Adana and Yenikapı Competitions, there are no attributions to urban design and design brief is mainly generating from planning domain with its objects, themes and concepts. But this accumulation which is reinforced with academic and professional knowledge results with a considerable increase in quantity of urban design competitions. The number of urban design competitions show up an observable increase starting from the 1980s (Table 4.1 and Figure 4.1). After 2000s, the names of these competitions gain a more inter-disciplinary character, including not only the term “urban design” but also the terms “architecture, planning, landscape planning, landscape architecture, sculpturing, engineering” and the like. It can be viewed as an effort to make a clearer picture for the discipline of urban design. This observation can also be related with power relations among disciplines chambers where the announcement name of the competition is used as a tool to expose or reveal such relations.

¹⁹ Original text: “...İzmit yarışmasında biz Mehmet Çubuk’la jürideydik, onun programı pekala daha sonra yapılan kentsel tasarım yarışmalarına zemin hazırlayacak ya da örnek olacak bir program geliştirdi çünkü üzerine çok çalıştık, hikaye o. Ben çalışkan bir adamdım, Mehmet Çubuk ta çalışkan bir adamdı. Ama İlhan Gülgeç te vardı, o da çok çalışkan bir adamdı. Oturduk çok çalıştık şartnameyi. Bir sürü şartname değiştirdik. Fiyatından değerinden tamam mı bunu ekipleşmesini teşvik etmek gibi laflar koyduk içine, bütün bunların bedelinin biraz farklı olacağını ileri sürdük belediye başkanına. Bunu kabul etti. Oda bu yarışma Şartnamesi örnek almaya başladı ama benzer örnekleri biz daha evvel İller Bankası’nda üretmiştik. Yani hep birbirlerinin üzerine birikir.”

Table 4.1. Number of competitions in Turkey in 9-year periods.

Source: TMMOB (2004), <http://www.arkitera.com>²⁰

periods	architectural design competitions					planning competitions			urban design competitions						
	open national	open international	limited national	limited international	architectural total	national	international	planning total	env. design + landscape	arch. design + landscape of env.	urban design only		arch + lands. + planning + urban design		urban design total
											open national	other (limited or int.)	open national	other (limited or int.)	
1930-39	32	3	-	-	35	-	1	1	-	-	-	-	-	-	0
1940-49	51	-	-	-	51	2	-	2	1	-	-	-	-	-	1
1950-59	70	1	3	-	74	4	2	6	1	-	-	-	1	-	2
1960-69	128	2	24	-	154	6	1	7	3	-	-	-	3	-	6
1970-79	77	-	11	-	88	6	-	6	3	-	-	-	3	-	6
1980-89	55	1	14	-	70	1	-	1	8	7	6	2	-	-	23
1990-99	78	-	15	1	94	1	-	1	10	5	7	1	-	-	23
2000-09	34	-	12	-	46	-	-	0	4	2	9	1	14	3	33

4.2. DIFFERENTIATION OF COMPETITIONS IN TURKEY 1930-2009

Architecture and design competitions are closely related with the institutionalization of the profession. In Turkey, competition tradition begins with the foundation of the Republic, which promises a modernization project for the country through implanting Western lifestyle both with practices and theories. The new Republic requires new public buildings, new boulevards, new squares that would mirror the new modern face of the country. It brings about a demand for projects both in architectural and urban planning level. The import of foreign architects mainly from Europe becomes the locomotive of competitions in the first manner, while Turkish architects start to take the dominancy starting from the mid-1930s due to their struggle to become an institutionalized profession (Sayar 1998). Competitions are used as

²⁰ Classification is made upon the names of the competitions instead of the contents of them. Double-check was made for the TMMOB publication and mistakes were corrected. For instance: Konya Çiftekümbetler Park and Suurounding Urban Design Competition dated 1997 is a limited (restricted) competition, while it was indicated as open competition. Mekke Pigrim-Accommodation Building Complex Architectural and Urban Design Competition was published in the book as if it was organized by a Turkish promoting body, yet their first-prize winner team was from Turkey. Another example is the Ankara Development Plan competition held in 1928 while the same publication dates it in 1932 by missing to indicate it as an international and limited competition.

instruments of “*getting the job*” for Turkish architects, which has long been stayed out of the project-production market due to the invited foreigners that worked both in academy and professional life (Kolcu 2005).

4.2.1. Architectural Competitions

In the beginning of the 1930s, most of the competitions are similar to each other regarding their programs which were mostly based on a singular building to be designed. Therefore a unity of discourse was in effect leaving its constellations beside. As we can see in Figure 4.1 architectural competitions dominate competition history of Turkey in the means of quantity and tradition of competition also was generating from architectural discourse. Starting from 1930 nearly 700 competitions²¹ were organized and public promoters played a crucial role during the process.

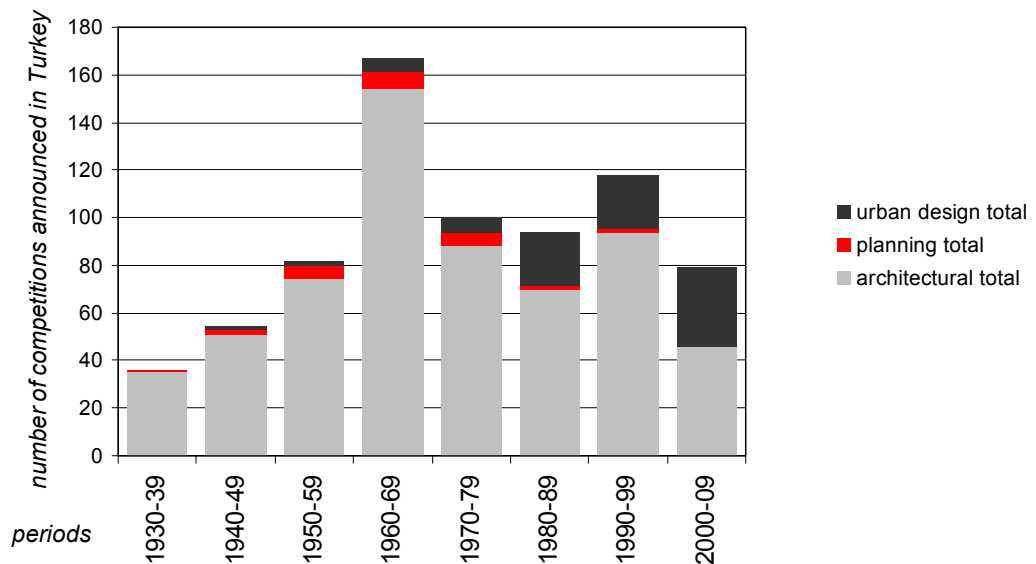


Figure 4.1. Comparison of competition types in Turkey in accordance with 9-year periods.

²¹ For a more detailed information Tamer Başbuğ's article in Symposium Booklet prepared by TMMOB Mimarlar Odası Genel Merkezi and İzmir Şubesi can be utilized.

4.2.2. Planning Competitions

The first international and limited (invited) planning competition is held for Ankara in 1928, as a project of constructing a new and modern capital city. Hermann Jansen, German urbanist/architect, wins the award of making plans. Followingly, İstanbul Municipality announces a similar type of a competition for the development plan of the city and calls for four significant European planner/architects. Open national competitions organized by İller Bankası in the period of 1940-1970 play an important role in the planning practice and its relations to scientific thinking (Tekeli 1998 cited in Yaramış 2000).

4.2.3. Landscaping Competitions

Landscaping discourse was first mentioned by an article²² where landscaping was evaluated as a distinct discipline in 1969 but first instance of this kind of competitions goes back to 1957 Rumeli Hisarı Landscaping Competition. This discursive approach aspires for nearly the same field as urban design did and it is interesting to see that quantitative peak²³ of them are in 1980s when urban design discourse also started to flourish among competition circles. This dichotomy of landscaping and urban design discourse is a potential field of research and it is possible to evaluate them as rivals. Most of these competitions had a programme defined as the immediate surrounding a building or a monument. The rest of such competitions were determined as landscape based content. Landscaping competitions lasted until the end of 1990s in a trend of diminution.

²² For a more detailed information, see: Adam M, Aktüre T., Evyapan A., Tankut G. (1969) Çevre Düzenleme Disiplini İçinde Plancı ve Mimarın Değişmekte Olan Rölü. Mimarlık Dergisi 1969/9.

²³ There were organized 10 landscaping competitions between 1980-89 and 4 between 1990-2000.

Table 4.2. Grouping of the case studies of the research.

periods	no	year	urban design competitions (selected case studies)	main subject of the competition	no. of entrant teams	area (ha.)	composition of disciplines in first three prizes	jury comp. by discip.
FORMATION OF A DISCURSIVE PLATFORM 1980-89	1	1980	Eskişehir Fuarı ve Dinlenme Eğlence Kültür Alanları Kentsel Tasarım Y.	urban park	43	50		
	2	1984	Adana Kültür ve Eğlence Vadisi Kentsel Tasarım Proje Y.	urban park	15	-		
	3	1985	İstanbul Büyükşehir Bel. Yenikapı Kültür ve Eğlence Parkı Kentsel Tasarım Y.	urban park	-	18		
	4	1987	Bursa Büyükşehir Bel. Zafer ve Şehreküstü Meydanları Kentsel Tasarım Y.	mixed	52	7		
	5	1988	İstanbul Beyazıt Meydanı Kentsel Tasarım Y.	square	-	34		
	6	1989	Gaziantep 100.Yıl Atatürk Kültürparkı ve Çevresi Kentsel Tasarım Y.	urban park	-	-		
PRODUCTION OF URB. DESIGN KNOWLEDGE VIA COMPETITIONS 1990-2000	7	1990	Antalya Kent Merkezi içinde Kale Kapısı ve Çevresi Kentsel Tasarım Y.	master plan	-	50		
	8	1990	İstanbul Beşiktaş Meydanı ve Çevresi Kentsel Tasarım Y.	square	-	10		
	9	1991	Güzel Ankara Projesi Kent Omurgası Kuzey Bölümü Kentsel Tasarım Y.		21	-		
	10	1995	Gaziantep Merkezi Hal Bölgesi Koruma Geliştirme Amaçlı Kentsel Tasarım Y.	architecture	41	10		
	11	1996	Bağcılar Meydan Düzenlemesi ve Kentsel Tasarım Y.	architecture	-	1		
	12	1997	Isparta Bel. Çarşamba Pazarı Kentsel Tasarım Y.	architecture	34	6		
RISE OF INTERDISCIPLINARITY IN COMPETITIONS 2001-2009	13	2000	Ankara Büyükşehir Belediye Sarayı İle Sosyal-Ticari Tesisleri Mim.-Müh. ve Kentsel Tas. Y.	architecture	67	31		
	14	2000	İstanbul Büyükşehir Bel. Kadıköy Meydanı Haydarpaşa-Harem Çevresi Kentsel Tasarım Y.	master plan	28	270		
	15	2001	Ankara Gölbaşı Özel Çevre Koruma Bölg. Bölge Parkı ve Yakın Çev. Kentsel Tas. ve Peyzaj Pr. Y.	ecology	66	120		
	16	2002	Antalya Tarihsel Karaalioğlu Parkı Belediye Binası ve Çevresi Kentsel Tasarım ve Koruma Proje Y.	urban park	30	16		
	17	2002	50.Yıl Parkı ve Şehitler Anıtı Kompleksi Kentsel Tas., Peyzaj Mim., Plastik Sanatlar İçerikli Mim. Pr.Y.	urban park	27	40		
	18	2003	Pananos Plajı (Selçuk) Kentsel Tasarım ve Peyzaj Proje Y.	ecology	53	103		
	19	2004	Gaziosmanpaşa Belediyesi Belediye Binası ve Çevresi Kentsel Tasarım ve Mimari Proje Y.	architecture	68	2.5		
	20	2004	Konyaaltı Belediyesi Kent Meydanı Kentsel Tasarım Fikir Proje Y.	square	21	5		
	21	2005	Van Beşyol Meydanı Hastane Caddesi Milli Egemenlik Caddesi ve Çevresi Kentsel Tas. Proje Y.	square	60	4		
	22	2005	Bursa Kaplıkaya Rekreasyon Vadisi Kentsel Tasarım ve Mimari Proje Y.	urban park	23	20		
	23	2005	Gebze Tarihi Kent Merkezi Kentsel Tasarım Fikir Proje Y.	urban park	18	20		
	24	2005	Bursa Santral Garaj Kent Meydanı Mimari ve Kentsel Tasarım Y.	architecture	39	2		
	25	2005	Burdur Şehirlerarası Otobüs Terminal Kompleksi Kentsel Tasarım ve Mimari Proje Y.	architecture	16	7	no prizes and mentions given.	
	26	2005	İstanbul Beylikdüzü Cumhuriyet Caddesi ve Yakın Çevresi Kentsel Tasarım Proje Y.	master plan	15	30		
	27	2006	Ünye Belediyesi Kent Meydanı Yunus Emre Parkı Kentsel Tasarım Proje Y.	square	30	2		
	28	2006	Bursa Kızıyakup Kent Parkı Kentsel Tasarım ve Mimari Proje Y.	urban park	47	7		
	29	2006	Balıkesir Çamlık Kentsel ve Mimari Tasarım Ulusal Proje Y.	urban park	38	61		
	30	2006	Diyarbakır Büyükşehir Belediyesi Dicle Vadisi Peyzaj Planlama, Kentsel Tas. ve Mimari Proje Y.	urban park	23	676		
	31	2007	Başakşehir Kent Merkezi II Kademeli - Ulusal Kentsel Tasarım Proje Yarışması	master plan	45	146		
	32	2007	Adana Büyükşehir Bel. Ziyapaşa Mahallesi Mimar Sinan Parkı Kesimi Kentsel Tas. (Ulusal) Proje Y.	mixed	73	20		
	33	2008	Küçükçekmece İlçesi Kent Merkezi Ulusal Kentsel Tasarım Proje Y.	master plan	25	181		
	34	2008	Uludağ Milli Parkı I. Ve II. Gelişim Bölgeleri Peyzaj Planlama, Kentsel Tas. ve Mimari Proje Fikir Y.	ecology	20	13		
	35	2009	Denizli Hükümet Konağı Mimari Proje ve Yakın Çevresi Kentsel Tasarım Proje Y.	architecture	94	5		

note 1: In the composition of disciplines of the jury and the entrants, the evaluation was made according to the first formations held from universities.

note 2: Competition dates were given regarding the formal announcement date of the competition rather than submission date.

arch. city planner landscape arch. other

4.3. COMPETITIONS AS A DISCURSIVE PLATFORM IN TURKEY: NAMING URBAN DESIGN COMPETITIONS (1980-1989)

In the first half of that period, “urban design” begins to spread over the academic circles and is discussed in various platforms. İTÜ and Mimarşinan Universities establish their Planning Departments in that period and planning as a distinct discipline starts to be separated from architecture. Parallel to those developments urban design master and doctorate programmes are initiated mostly under Planning Departments. But the term urban design is never used in competitions until 1980. Mehmet Çubuk notes that they tried to give the name urban design for 1977 İzmit competition but could not succeed. Finally they achieve it in 1980 Eskişehir competition. The term “landscaping” is being used for urban design scale competitions in Turkey starting from 1960s and 11 of them are organized in that period. There are also academicians who treat landscaping as a distinct discipline including architectural and planning practices. In that sense “landscaping” can be evaluated as the rival of urban design that they are aspiring for the same field. 6 case studies will be analysed below to show that there is a great effort to legitimize the concept via competition institution and its documents with discursive attitudes towards spreading the term as a tool to organize urban space for architects and planners.

4.3.1. Case Studies

4.3.1.1. Eskişehir Fair and Recreation-Cultural Areas U.D. Competition

Date of Announcement	1980
Promoter	İller Bankası
Jury	3 Architects / 2 Architect-Planners
Project Site, Location, Area (ha.)	Out of city centre, next to peripheral highway, 50 ha.
Program	Fair and Recreation Centre
Property of project site	public
Macro and Micro Scales Requested	N.A.
Projects Submitted	43 Projects
Evaluation Criteria	1.General Criteria, 2.Planning Criteria, 3.Design Criteria, 4.Technical Criteria, 5.Applicability Criteria
Evaluation Period	7 Days
Realization	Not Realized

The 1970s and 1980s are the decades where urban design was being discussed deeply among academicians in universities and in conferences. Being the first case that has been held with the name of Urban Design, 1980 Eskişehir Competition was a crucial case in our study. In the 1980s there was not a legal status or a regulation for an urban-design-named competition. The jury makes a conscious effort to legitimize the concept in this sense. As Mehmet Çubuk notes in his interview, the jury insists on the fact that this was an urban design competition and it should be named as so. 1980 Eskişehir Competition can be evaluated as a starting point for the efforts for legitimizing or generalizing the concept of urban design on discursive level by utilizing the competition institution even though the programme of the competition was not exactly proper.

In his foreword in the general information booklet of the competition, Ahmet Menderes, an architect and the head of İller Bankası, conceptualized the problematic as a planning competition and he did not make any references to urban design as a term. There was no credit to urban design in the general information booklet aside from the competition's name. Jury is composed of 3 architects and 2 architect-planners where 3 of them were academicians.

Tansu Gürpınar, consultant jury member, has an article in the information booklet entitled 'Explanations on the Natural Environment and Landscape'. Gürpınar was an engineer and he focused on green areas of Eskişehir in his article and made an observation on the necessity to increase such areas and stated that this competition should be evaluated as a great opportunity. He also gave information about the flora and soil characteristics of the region by noting that the site was being used as a garbage collection area and he offered some solutions to use the area for recreational purposes.

One of the jury members Özcan Altaban has another article on the importance of recreational and cultural facilities in urban life. He criticized the trends of creating high standart cultural areas for a small portion of the society and noted that this competition should develop alternative approach to problem and said:

*"We cannot approach the function of culture in the context of this competition, which puts delivering services for urban society and bringing vigor into its social and economic life among its aims, in a conservative way. When you target giving the benefit of traditional and new cultural values of a society and taking mass participation to a higher level, it becomes more important to turn primarily towards newly urbanized large masses instead of well educated individuals and groups."*²⁴ (İller Bankası 1980)

Altaban advocated the idea of handling the problem not as a Cultural Center but as a 'Community Center' which would function for the newly urbanizing part of the society as stated above.

DSİ had a report attached to the booklet which was focusing on the use of water features and gave highly technical data about the issue from an engineering perspective. Jury had to summarize and simplify this report under

²⁴ Original text: "Kent toplumuna hizmet götürmeyi, sosyal ve ekonomik yaşantısına canlılık getirmeyi amaçları arasında taşıyan bu yarışma kapsamında 'kültür' işlevine klasik bir anlayışla yaklaşamayız. Toplumun geleneksel ve yeni kültür değerlerinden yararlandırmayı, kitle katılımını üst düzeye çıkarmayı hedef aldığımızda öncelikle iyi eğitim görmüş birey ve grupları değil fakat bu etkinliklere ilgisi çekilmemiş yeni kentleşen büyük kitlelere yönelmek önem kazanmaktadır."

the 'Jury's Opinion' title for the competitors and said that competition site was suitable for recreational uses.

On the other hand, the discursive approach of the jury report is completely different than the booklet. Jury types the term urban design in capital letters and emphasized it in parallel with that effort. Jury also notes that urban design is a drift to specialization apart from planning and architecture. They appreciate the planning authority of the period (İller Bankası) as a promoter, also the promoter of all previous planning competitions, being a pioneer for such an effort in this kind of competitions. Jury also appreciate the competitors for they depicted the level of urban design in the country. They set detailed evaluation criteria at the beginning of the report. First is general criteria, second is planning, third is design, fourth is technical and last one is applicability criteria.

The first three criteria are crucial to show how the jury handles the problematic and conceptualize urban design. Correspondence with the given programme, level of interdisciplinarity, continuity of planning decisions in macro and micro scales and climatic and environmental correspondence are developed as subtitles of the general criteria. Land planning criteria and landscape planning criteria are put as the main subtitles of planning criteria. Under the design criteria jury makes a generalisation and did not make any attributions to any of distinct design discipline but when we analyse the subtitles we can grasp what the jury means by design in general. First the ability in spatial design, site selection decisions and their harmony with the project site is mentioned, second the consistency of functions and their solutions in spatial design, third the use of symbolic elements both mentally and functionally and last the road system and its consistency and harmony with the human activity, climatic and environmental context is mentioned by jury committee.

Even though the programme was heavily based on landscape it was interesting to see that there were no landscape architects in the jury and this field is occupied by planners and engineers. Interviews reveal the fact that architect-planner academics play a crucial role in such a discursive attitude

and this can be considered as a strategy that they try to open a parallel platform of struggle for the legitimacy of the urban design field utilizing competition institution besides universities, conferences, congresses etc.

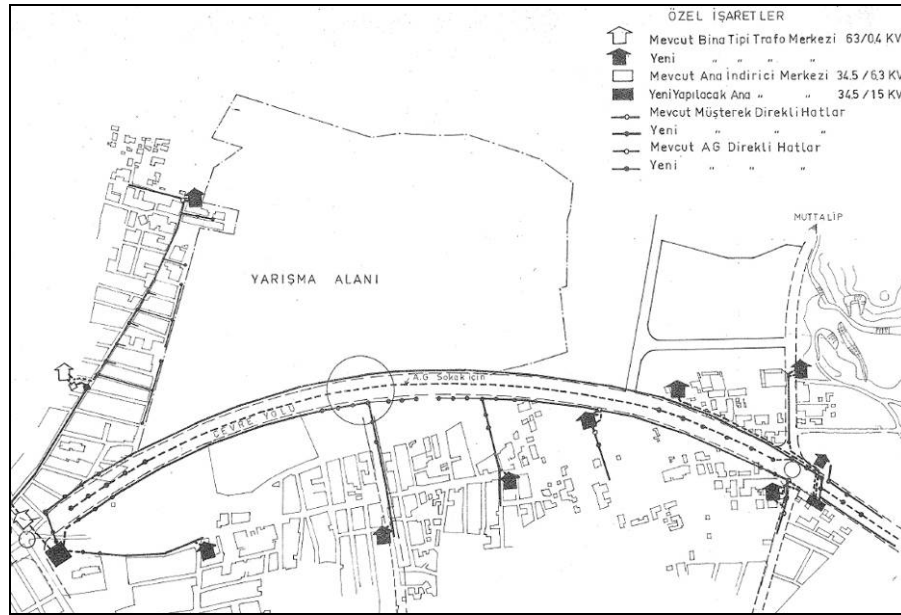


Figure 4.2. 1980 Eskişehir-competition project site

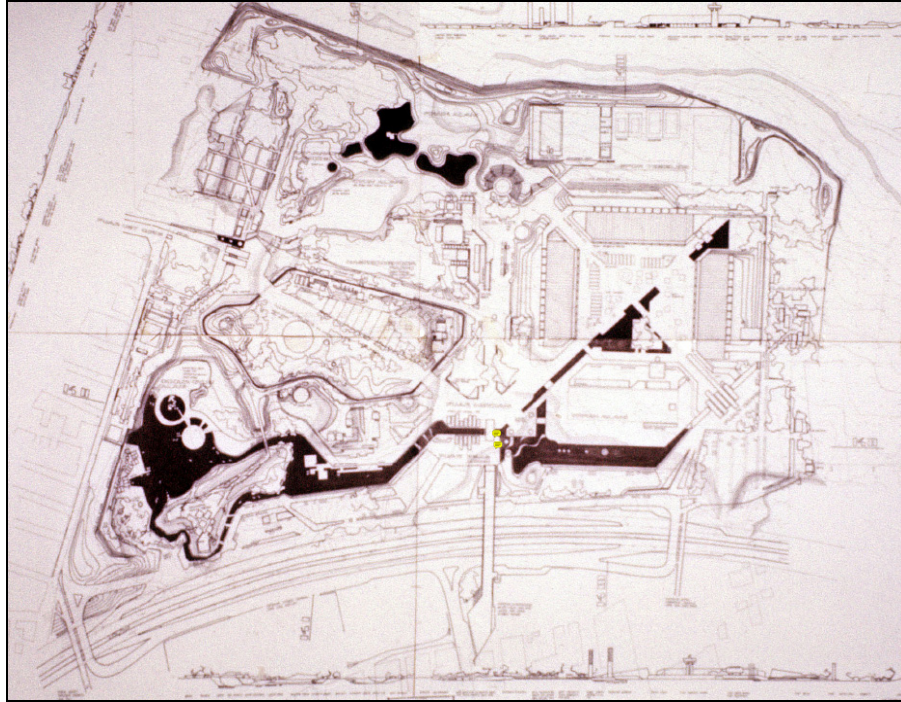


Figure 4.3. 1980 Eskişehir 1st prize

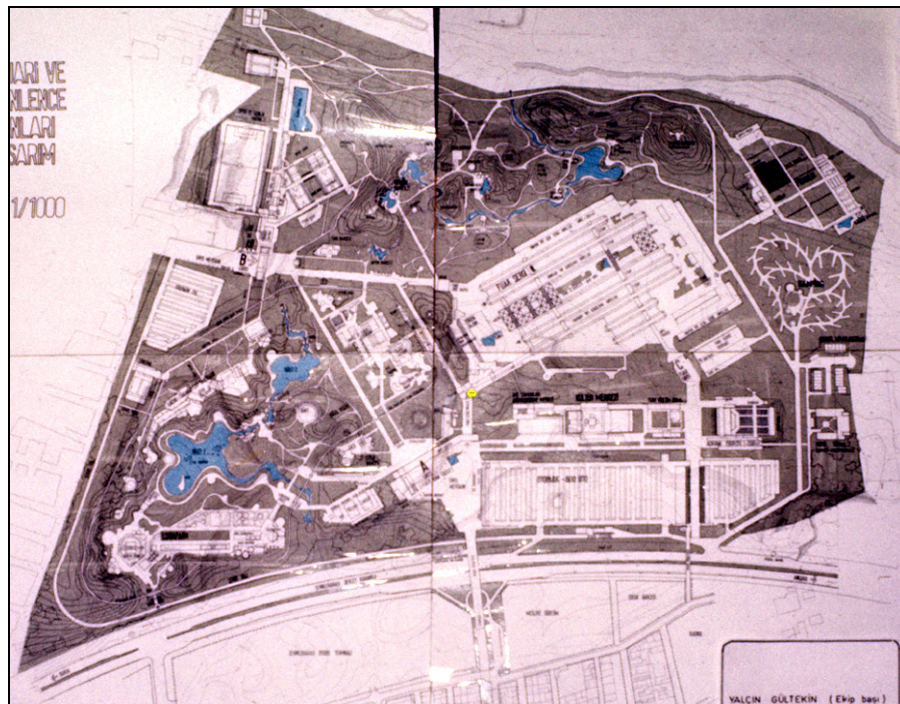


Figure 4.4. 1980 Eskişehir 2nd prize



Figure 4.5. 1980 Eskişehir 3rd prize

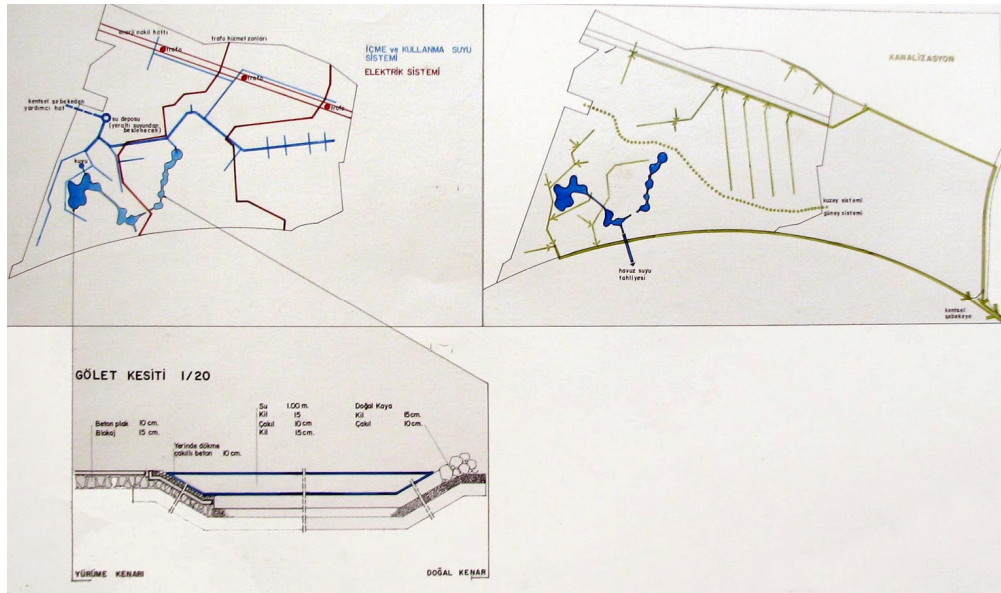


Figure 4.6. 1/5000 scale schemes of infrastructure of 3rd prize project

4.3.1.2. Adana Culture and Recreation Valley U.D. Competition

Date of Announcement	1984
Promoter	Adana Municipality
Jury	1 Architect / 4 Architect-Planners
Project Site, Location, Area (ha.)	Banks of Seyhan River, Greater than 100 ha.
Program	Culture and Recreation Center
Property of project site	public
Macro and Micro Scales Requested	N.A.
Projects Submitted	15 Projects
Evaluation Criteria	1. Correspondence with the design brief and programme, 2. Interdisciplinarity, 3. Functions and site selection decisions, 4. Correspondancy with planning decisions, urban design and landscape design qualities
Evaluation Period	3 Days
Realization	Not Realized

This competition has similarities with Eskişehir, like its programme and the composition of the jury. As Çubuk noted in his interview, some figures were acting as a pioneer of creating a practice of urban design competitions and they used the term consciously. Although this competition has a programme close to landscape discipline like Eskişehir Competition, jury is composed of architects and the competition is named as urban design. There are too many attributes to landscape but there were no landscape architects in the jury, this can be considered as the position that landscape discipline occupies which is positioned a bit away from design disciplines.

Adana Competition has a very long period of preparation due to a struggle with the engineers of DSI as noted by Çubuk. The engineers claim that there is a risk of flood due to a possible overload of the dam and Çubuk says that this struggle over the jury and DSI degraded the motivation of both the jury and the competitors. This can be a reason for the lack of interest in the means of competitors for Çubuk. This problem can also be observed in the documents that are produced during the competition process. When we analyse the jury report, it is hard to observe the structure easily when compared to Eskişehir but we can say that jury takes a position evaluating urban design as a distinct field next to planning and architecture again. On the

other hand, Baran İdil, one of the jury members of that competition, takes a different position where he positioned urban design generating from the discipline of architecture and said:

“That is the case for urban design but I am definitely not saying that every architect is already a born urban designer. There is no such thing. But you need to learn this in an education in architecture. During your education in architecture you have to study –in some measure- the urban science. Would this perception be enough for you to become an urban designer? No it wouldn’t. You have to add on to that. But in order to be an architect, you are in a situation to take it- in order to be a good architect. You’ve got to know the city.”²⁵ (İller Bankası 1980)

İdil places urban design much closer to architecture discipline and his counter arguments in the jury report give this position’s clues. It is also possible to observe the importance of planning discipline, possibly due to the scale of the project site with its themes, concepts and themes that can be traced in the jury report. Consultant jury member planner Bülent Berksan evaluates all of the 15 projects, which is attached to jury report as a comment, and he had the chance to develop a discourse through planning discipline’s perspective. His critiques are mainly based on contextual relations and site selection decisions.

In jury report, it is seen that jury does not define evaluation criteria but when the whole text is read it is possible to see their main approach. Interdisciplinarity is again a crucial measure for the jury and it is used as an election criterion. Landscape design quality is also put as a criterion by the jury which is composed of architects and planners. Another point was Baran İdil’s alternative approach to urban design. İdil defended some of the projects for their architectural values despite their weaknesses in other disciplines.

²⁵ Original text: “Kentsel tasarım için öyle, yoksa ama şunları kesinlikle demiyorum, her mimar zaten doğuştan kentsel tasarımcıdır diye birşey yok. Ama bir mimarlığın eğitimi sırasında bakın şu şeyi öğrenmeniz lazım. Mimarlığın eğitimi sırasında siz kent bilimi belli ölçüde almak mecburiyetindesiniz. Bu algı size kentsel tasarımcı olmak için yeterli olur mu? Hayır olmaz. Onun üzerine de almak zorundasınız. Ama mimar olmak için almak durumundasınız, iyi bir mimar olmaz için. Kenti bilmek zorundasınız.”

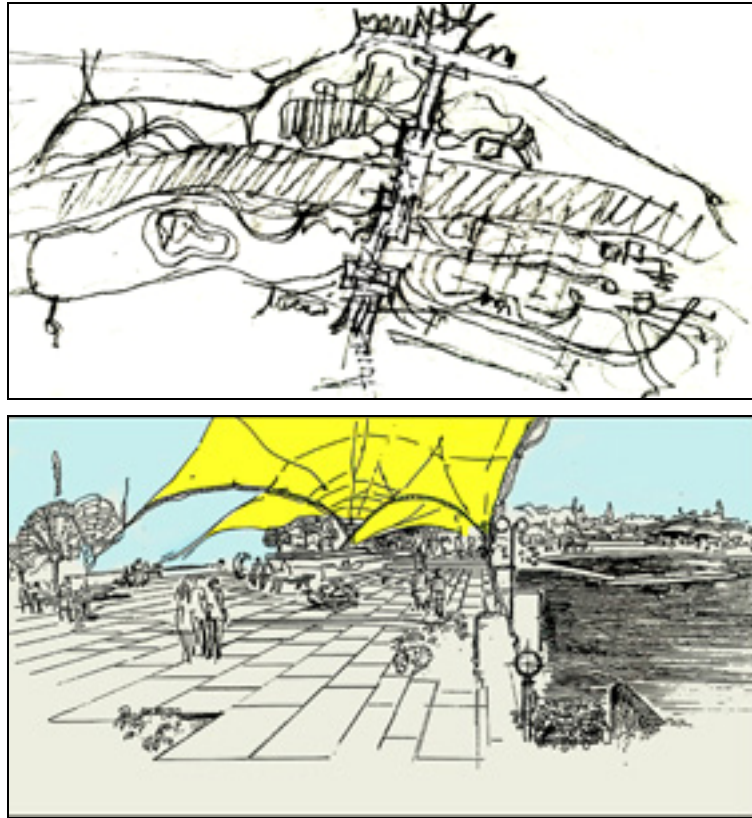


Figure 4.7. Images from 2nd prize winner of Adana competition

4.3.1.3. Yenikapı Culture and Recreation Park U.D. Competition

Date of Announcement	1986
Promoter	İstanbul Greater Municipality
Jury	3 Architects / 1 Architect-Planners / 1 Engineer
Project Site, Location, Area (ha.)	Marmara Sea coastal line located in Aksaray district and on the historic peninsula of Istanbul and on Yenikapı Historic Port, 18 ha.
Program	Culture and Recreation Park
Property of project site	public
Macro and Micro Scales Requested	1/5.000 site plan, 1/200 architectural project
Projects Submitted	8 Projects
Evaluation Criteria	1. Planning criteria, 2. Layout criteria, 3. Design criteria
Evaluation Period	4 Days
Realization	Not Realized

The urban park competition was announced by the Istanbul Greater Municipality in 1986 for an area of 18 hectares, located in the Marmara Sea coastal line near to Aksaray district (Historic Peninsula of the city), which also included historic sites. The programme of the competition is similar to the previous competitions focusing on landscape facilities. An interesting observation is made during the analysis of the design brief that the name of the competition is written on the cover of design brief as 'Architectural Competition' but inside the brief 'Urban Design Competition' term was preferred. This ambiguity can be evaluated as a strategic move for by-passing the regulations, where the 1980 BIB Engineering and Architectural Project Competitions Regulation was operative, because there were no legal documents regulating an urban design named competition at that era.

The problem definition is based on the strategic location of the area that would be more significant in the near future due to the planned sea and ground transport routes (İstanbul Büyükşehir Belediyesi 1985). The aim of the competition is stated as:

“...to obtain a project that propose more detail based on the planning decisions, functional and flexible land uses and urban decisions than the

existing development plan, to choose an author(s) [project designer] for the implementation of the project, and to expose the design skills of planners that have inclination to design.”²⁶ (ibid.)

The main aim of the competition is determined as revealing the talents of planners where planning domain was ruptured from the domain of design at that times and adopted to macro scale plans and policies. Design brief has many attributions to landscape design although there are not any landscape architects in the jury committee. The given programme is mainly composed of open park spaces where architectural elements like library, pavilions, administrative building etc. were requested with their fixed m² values. Design brief does not include any attributions to urban design as a term and it rather handled the problem as a layout project neither planning nor architecture. According to Mehmet Çubuk, the documents of the competition are inadequate in generating discursive approach to urban design field with its objects, themes and strategies.

8 projects are submitted to the competition in total. Answering a question about the insufficient submittances for the competition, jury member Mehmet Çubuk notes that:

“A discussion concerning the pirate harbour continued among us in the jury. In other words we were an unwilling jury, it was an unwilling project.”²⁷ (Mehmet Çubuk, interview)

Jury report does not include clear discursive attitudes on urban design, it rather expresses the importance of recreation and culture parks in cities and human life but also states that the project site has contextual and unique values that should be elaborated and envisaged. What the jury puts forward as evaluation criteria in design brief is not elaborated in the jury report probably due to the lack of motivation and reluctance.

²⁶ Original text: “Bu yarışmanın amacı özel önemi ve sorunları olan bir kent parçasında, imar planının getirdiği genel kararlardan daha ayrıntılı, işlevsel ve uygulama esnekliği olan kararları içeren öneriler elde etmek, şartnamede belirlenen konu, kapsam ve amaçlara yönelik uygulama projelerini hazırlayacak bir müellif veya müellif grubunu seçmek ve bu amaçla da plancıların tasarım yeteneklerini ortaya çıkarmaktır.”

²⁷ Original text: “Hep o korsan limanıyla ilgili tartışma yaşandı aramızda, jüride. Yani isteksiz bir jüriydi, isteksiz bir projeydi.”

This competition is the last example of urban design competition establishing the problem definition on culture and amusement. This can be evaluated as a constructed approach to public open space from a point of view which basically reflects architects' and planners' discursive approach and what they determined as objects, themes and strategies. In that sense as we will see in following case studies after the landscape architects inclusion in the process as designers, such approach to public open space will be criticized of not grasping landscape and its dimensions where those dimensions are the objects of a certain discursive formation in fact as in those 3 cases. In addition to that main aim of the competition is another crucial issue to address. Jury aims at improving the design talents of planners and tried to make them come closer to architecture and design to be able to practice in the field of urban design.

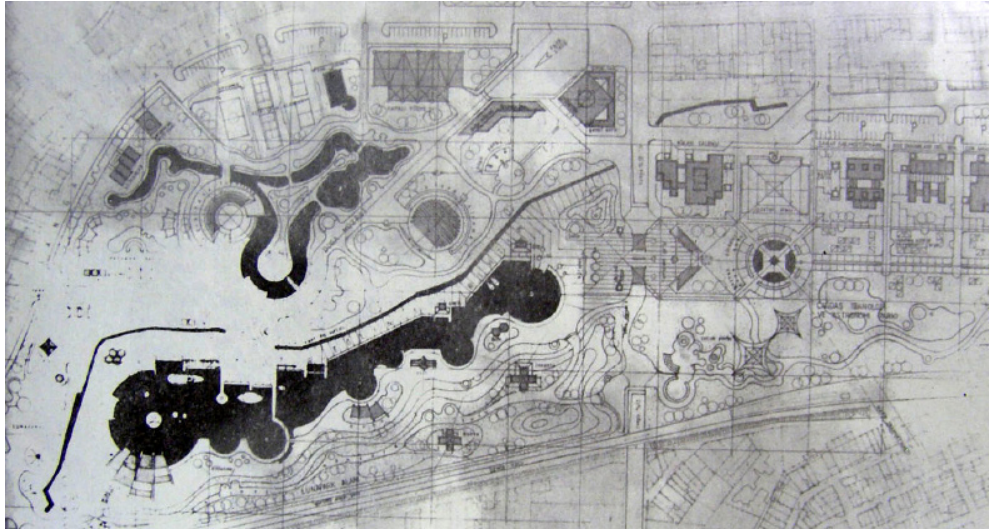


Figure 4.8. 1986 Yenikapı 1st prize: 1/1000 scale site plan

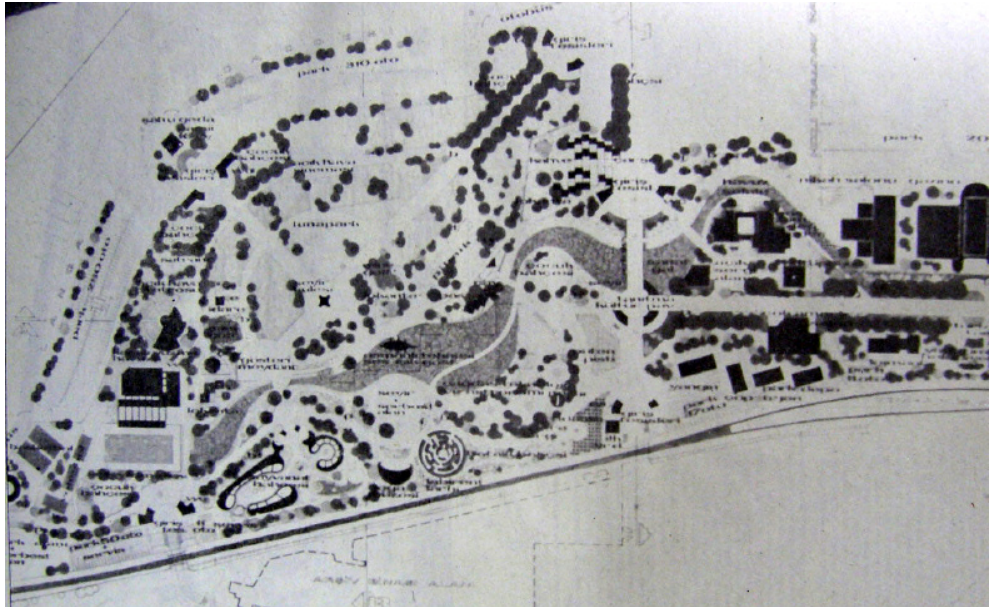


Figure 4.9. 1986 Yenikapı 2nd prize: 1/1000 scale site plan and model

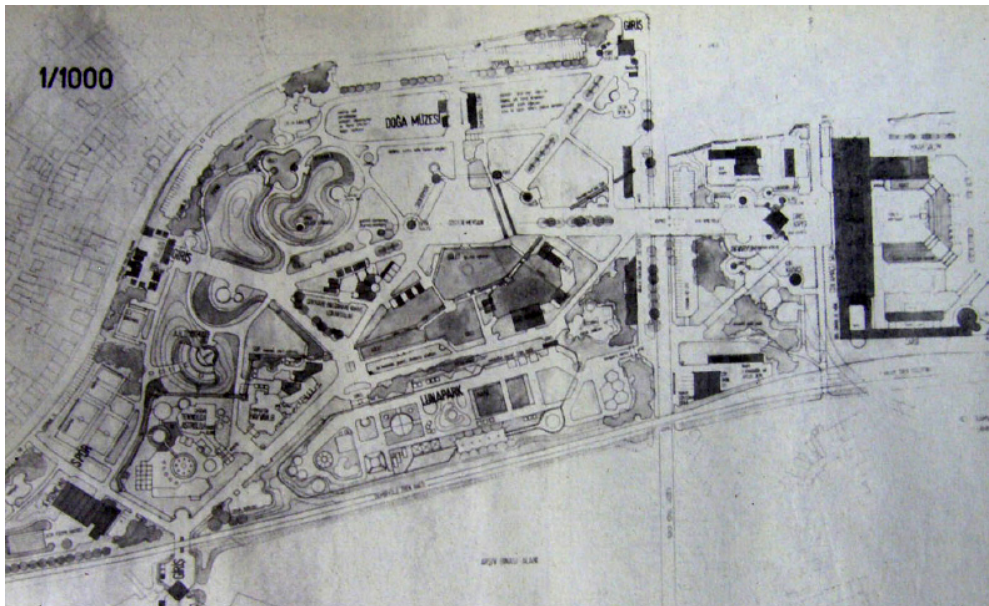


Figure 4.10. 1985 Yenikapı 3rd prize: 1/1000 scale site plan and model

4.3.1.4. Bursa between Zafer and Şehreküstü Squares U.D. and Architectural Project Competition

Date of Announcement	1987
Promoter	Bursa Greater Municipality
Jury	1 Architect-Planner / 5 Architects / 1 Engineer
Project Site, Location, Area (ha.)	Historic city center of Bursa, 7 Hectares
Program	Urban Historic Center
Property of project site	Private-public
Macro and Micro Scales Requested	1/1.000 site plan, 1/200 architectural projects, 1/500 model
Projects Submitted	52 Projects
Evaluation Criteria	1. Urban Planning, 2. Urban Design, 3. Architectural Design, 4. Applicability
Evaluation Period	6 Days
Realization	Not Realized

It is the first competition to combine urban design and architecture discipline in its official name (due to its programme and location) and also it is designed as open to all TMMOB members. Due to the historic context of competition site, various role players involved in the process as a discourse generator. The architect-planner Gönül Tankut, for instance, being the head of Bursa Preservation Planning Group at that time, had a foreword at the beginning of design brief, which summarizes their reservations about the competition site and directly refers from the urban design to architectural design scale:

“Any design proposal [as a competition project] should respect the historic preservation sites nearby. The proposals should be able to get harmony with the existing characters like silhouette, building density, and to contribute to the site with the criteria of accessibility, availability of parking lots and open green space. Similarly, the historic structures that remain out of the preservation site but within the competition area (like wooden khans) should be conserved and developed. It is the only way of achieving a city-crown for Bursa with this competition which is aimed to

combine historic preservation sites and surrounding areas.”²⁸ (Bursa Büyükşehir Belediyesi 1987a)

This field of preservation plans of historic city centre is another platform of struggle as Baran İdil noted in the interview. He stated that these plans shall definitely be prepared by architects where nearly all of the components and aspects generated from architecture discipline but on the contrary these plans are made by planners due to legal arrangements and İdil noted that this is a consequence of the *bureaucratic offer* of planners:

“What we find with architects is that they can say ‘this is mine’, contrary to this planners don’t say that. Why don’t they say that? They put it in the regulations, they put it in the law. What is going to happen now? I mean they have won this war through bureaucratic ways. I have written some harsh criticisms, you cannot achieve anything with such bureaucratic kindnesses.”²⁹ (Baran İdil, interview)

Even though its subtitles are generic and has no special references, for the first time the jury generates a new concept: Urban Design Plan. In the requested documents from competitors, the concept has subtitles as 1/500 plan, section and silhouette and model. With ‘General Design Policies and Principles’ title in the brief, jury directly expresses the will to orient competitors and put forward some opinions related with the scales requested. Referring to 1/1000 plan, they emphasize the importance of economic and transportation relations, land use, preservation, development and renewal decisions on principle level. This discursive attitude is mainly based on planning discipline. What jury puts on 1/500 urban design plan is concentrated on the depiction of architectural interventions to historic pattern, transportation, pedestrian-based

²⁸ Original text: “Yarışma alanının düzenlemesi yapılırken yakın çevredeki kentsel sitlere duyarlı ve saygılı yaklaşımlar gereklidir. Şöyle ki yapılacak tasarım önerileri, silüet öğeleri, yapı yoğunluğu, erişirlik, otopark ve yeşil eleman açısından sit bütününe katkıda bulunabilmeli ve onunla uyum sağlamalıdır. Aynı düşünce içinde koruma planı sınırları dışında, fakat yarışma alanı içindeki mevcut tarihi değer taşıyan yapıların da(Ahşap Hanlar) özenle korunması ve geliştirilmesi doğru olacaktır. Ancak böyle olması halinde yarışma alanı ve yanındaki kentsel sit alanları bütünleşebilecek ve Bursa bir şehir tacı kazanmış olacaktır.”

²⁹ Original text: “...mimarlarda olan onun sahibi benim demek birşeyin kontrastı plancılar artık demiyorlar neden demiyorlar artık yönetmeliğede koydular, yasaya koydular. Ne olacak şimdi, yani bürokratik yoldan bu savaş kazandılar. Ben de çok ağır yazılar yazdım, bu bürokratik ikramlarla bir yere gelemesiniz.”

design in open areas and creating an attractive urban space. There is a strict zoning in scales of architecture and planning.

There are 18 questions asked by the competitors to the jury committee where most of them are asked about architectural issues. In the questions-answers document, the 13th question asked for 100.000 liras for observation fee, which is given to competitors to see the competitions site prior to submission, due to the scope of an urban design competition being wider than architectural and he/she gives reference to previous urban design competitions. This was a very crucial indicator showing that urban design competitions started to be internalized by the competitors and is becoming a reference point.

In the jury report it is stated that 52 teams submitted their projects, which is evaluated by the selection committee as a positive indicator that points to the level of the field in the country as it was in Eskişehir competition:

“The result of the competition with 52 submissions is very pleasing [for the jury] since it showed the potentials of specialization in urban design and architecture in Turkey.”³⁰ (Bursa Büyükşehir Belediyesi 1987b)

Jury also refers to the contributions of the teams to profession field as well as the mutual learning process between the jury members and competitors:

“Our jury would like to point out that the projects sent for the evaluation have displayed a variety of as well as high-quality design proposals which have important contributions to the professional field. This has enlightened the jury together with the analytic studies and directive evaluations that are given in design proposal reports.”³¹ (Bursa Büyükşehir Belediyesi 1987b)

Jury defines evaluation criteria under four titles as Urban Planning, Urban Design, Architectural Design and Applicability. Urban design is determined as

³⁰ Original text: “Yarışmaya 52 adet projenin katılması, ülkemizde kentsel tasarım ve mimari ölçeğindeki uzmanlık potansiyelini göstermesi yönünden çok sevindirici olmuştur.”

³¹ Original text: “Jürimiz yarışmaya katılan projelerin çok çeşitli ve nitelikli önerileri ile meslek alanına önemli katkılar sağladıklarını, projeler içinde ve özellikle raporlarda yer alan analitik çalışmalar ve yönlendirici değerlendirmelerin ise jüriye ışık tuttuğunu özellikle belirtmek istemektedir.”

an evaluation criterion for the very first time among our case studies and this gives us the opportunity to observe how jury conceptualizes the field. Although the requested macro scale is 1/1000, jury defines urban planning criterion composed of lead-in policies and establishing relations with the city and its center both functionally and accessibility. Under the urban design criterion, jury emphasizes relations with surrounding environment, reflection of transportation and pedestrian accessibility solutions to spatial organisation, space-mass values, function, density, scale, identity, old and new pattern relations, preservation-renewal and development areas' balance, unity and finally the probable interaction of physical, functional proposal with the socio-economic processes.

What jury emphasizes in architectural design criterion is the consistency and continuity between urban design and architectural scales besides interpreting functional and spatial values in unity and level of architectural expression and aesthetics. They also note that the first two criteria were more effective in the first two phases and the third election phase. It means that urban planning and urban design level of the projects are more influential in refining their choices.

Evaluating the results of the competition, the 2nd prize winning project has a very strong discursive attitude towards urban design, architecture and historical context by offering a building as an urban wall where jury appraises the project as:

*“...being a courageous project that develops correct definitions for the urban problems in the competition site and suggests clear schemes to solve these troubles. The project handles the problem by using architectural and urban design elements together and thorough, which has directed the designers to improve their project without leaving their initial [macro-scale] definitions.”*³² (Bursa Büyükşehir Belediyesi 1987b)

³² Original text: “Yarışma konusu alandaki kentsel sorunlara doğru tanımlar getiren ve bu sorunların çözümü için kesin yönler gösteren yürekli bir proje olarak değerlendirilmiştir. Tanımlanan sorunların çözümü için kentsel tasarım ve mimari tasarım öğelerini içiçe ve bir bütünlük içinde ele almış çözüme yönelişte başta konan tanımlardan ödün vermeden ilerlemiştir.”

Bursa competition was the first case that is located in city center and in historical context. This fact enabled new objects, themes and strategies in problem definition and helped expanding the field's domain. Concepts like historic preservation, silhouette, density, old-new, preservation-utilization are introduced and this shall be evaluated as a side effect of the context of project site located in the historic center of Bursa.

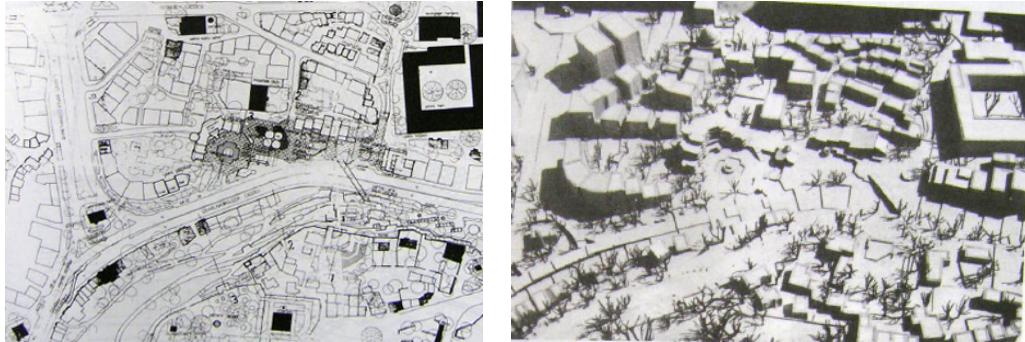


Figure 4.11. 1987 Zafer and Şehreküstü Squares 1st prize: 1/500 scale site plan and model

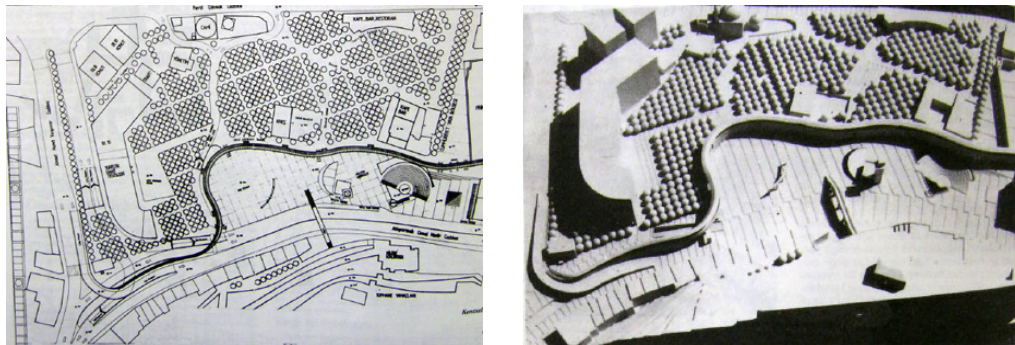


Figure 4.12. 1987 Zafer and Şehreküstü Squares 2nd prize: 1/500 scale site plan and model

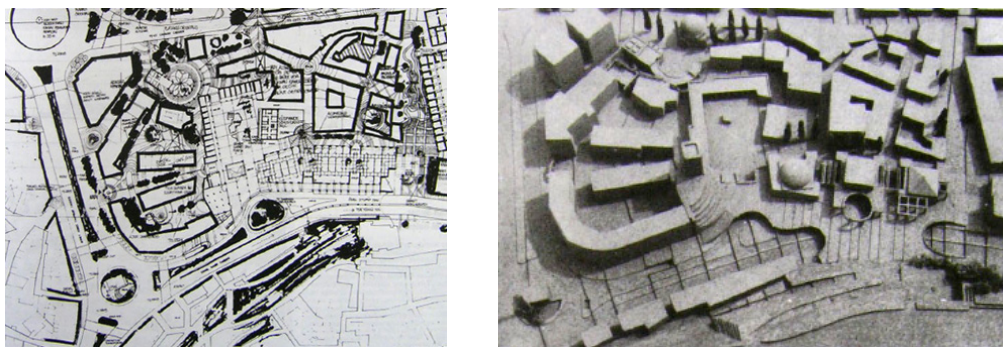


Figure 4.13. 1987 Zafer and Şehreküstü Squares 3rd prize: 1/500 scale site plan and model

4.3.1.5. İstanbul Beyazıt Square U.D. Project Competition

Date of Announcement	1988
Promoter	İstanbul Greater Municipality
Jury	5 Architects
Project Site, Location, Area (ha.)	Historic square of Beyazıt district, 7 Hectares
Program	Urban Historic Square
Ownership of project site	Public
Macro and Micro Scales Requested	1/5.000 plan, 1/500 urban design projects, 1/1000 model (second phase)
Projects Submitted	N.A.
Evaluation Criteria	N.A.
Evaluation Period	N.A.
Realization	Not Realized

Competition is announced by the İstanbul Greater Municipality in 1988 for an area of 50 hectares in total (34 ha. 1/500 scale project site). This competition is the first example of 2-stage urban design-named competition and jury is entirely composed of professors of architecture. The foreword of design brief starts with an aphorism of Paul Valery:

*“Whenever I visit a city they try to take me to a high point to make me watch the city from a distance. But what I am interested in is not what is seen from a distance but what can be observed when close.”*³³ (İstanbul Büyükşehir Belediye Başkanlığı 1988a)

Mayor of İstanbul Bedrettin Dalan has a foreword in the beginning of design brief stressing on the rapid urbanization and the problem it brought as traffic congestion, infrastructure and recreation inadequacy and unhealthy accommodation. He says that they have the determined effort to solve those problems and this competition was an expression of this effort along with the previous competitions such as Taksim, Üsküdar and Kadıköy. Dalan stresses on the importance of squares as a focal point of cultural activities and he also put forward the concept of ‘World City’ as a vision for the city of İstanbul.

³³ Original text: “Hangi şehre gitsem beni yüksek tepelere çıkarır, şehrin görünümünü oralardan seyrettirmek isterler, oysa beni ilgilendiren; uzaktan görülen değil, yakından incelenebilir.”

This competition is a part of a broader “squares-project” in Istanbul, which includes Taksim and Üsküdar Square Competitions held in 1987 as international and limited competitions. Şencan (1990) comments on these square-creating attempts as a post-coup d’état urban politics that tries to produce non-politic areas for the public that would function as a solution for pedestrian and vehicle congestion only:

“The urban square design competitions, which were organized frequently under the post-September 12 conditions, under which political parties and labor unions were closed down and all kinds of public activities were banned in the opposition sense, aimed at finding solutions for entangled traffic problems of the city, rather than providing space for urban people’s political or non-political activities.”³⁴(Şencan 1990)

At the side of Şencan’s discourse on the meaning of squares as a socio-political entity, jury handles the problematic mainly as a traffic issue over vehicles and pedestrians in documents.

The competition is open to all members of TMMOB, the brief implies architects as the main actor of urban design. For instance, the author of the project has to be the architect as written in the contract attached to design brief. In the question and answers documents the first question asked the jury for the unnecessary of a 1/5000 plan in development plan technique and offers submitting it in a free style. Parallel to that request jury decides to free the competitors in visualizing macro scale plans and share this discursive attitude of competitors towards architecture discipline and its project production methods. Another question in the same document asks about the composition of the jury and refers to the fact that all the jury members are academicians and he/she states that professionals from the practice world shall be included in jury composition (İstanbul Büyükşehir Belediye Başkanlığı 1988b). Jury refers to competition regulation (1980 BİB) and say that this issue is related with and under the responsibility of the promoter.

³⁴ Original text: “Siyasal partilerin ve sendikaların kapatıldığı, her türden toplumsal etkinliğin muhalefet düzleminde yasaklandığı 12 Eylül sonrası koşullarında sıkça açılan meydan düzenleme yarışmaları, kentlinin siyasi ya da siyaset dışı aktivitesinde mekan oluşturma yerine, kentin içinden çıkılmaz ulaşım sorunlarına çözüm bulmayı hedeflemiştir.”

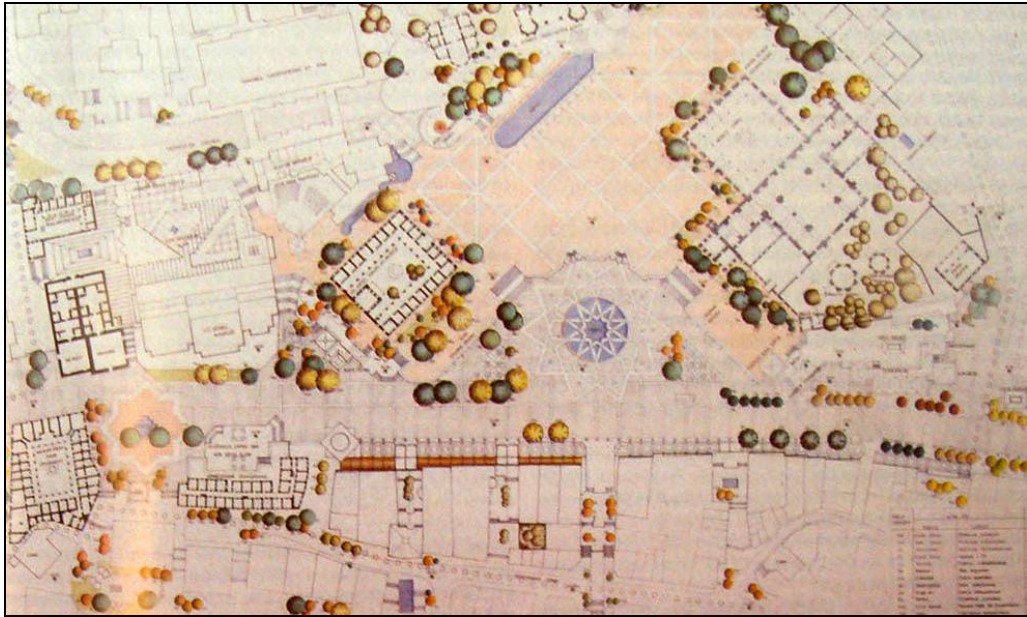


Figure 4.14. 1988 Beyazıt Square 1st prize: 1/500 scale site plan and perspective

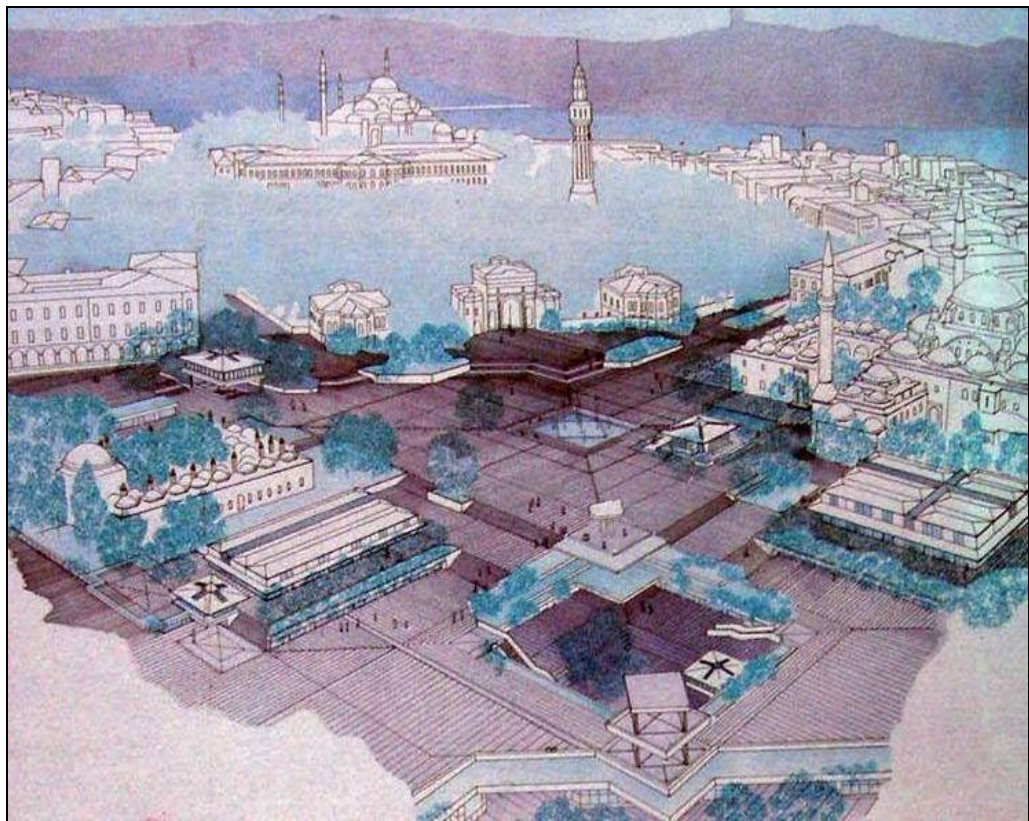
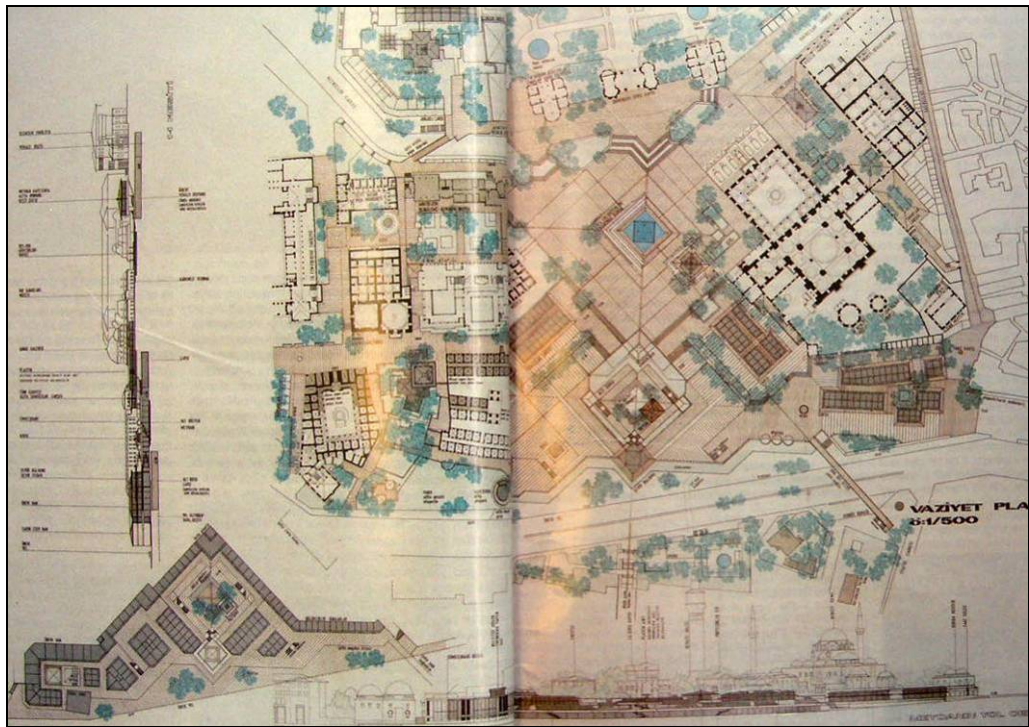


Figure 4.15. 1988 Beyazıt Square 1st mention: 1/500 scale site plan and perspective.

4.3.1.6. Gaziantep 100.Yıl Atatürk Culturepark and Environs U.D. Competition

Date of Announcement	1988
Promoter	İller Bankası on behalf of Gaziantep Greater Municipality
Jury	4 Planners / 2 Architects / 2 Architect-Planners / 1 Landscape Architect
Project Site, Location, Area (ha.)	Recreational Urban Spine along Alleben River, 222 Hectares
Program	Recreational and Socio-cultural Activities
Ownership of project site	Public
Macro and Micro Scales Requested	1/15.000 schema, 1/500 urban design projects
Projects Submitted	49 Projects
Evaluation Criteria	1. General Criteria, 2. Planning and Design Criteria, 3. Technical Criteria, 4. Applicability Criteria
Evaluation Period	6 Days
Realization	Partially Realized

The competition is promoted by the planning authority of the period İller Bankası on behalf of Gaziantep Greater Municipality and it is an important case where discourse-generating documents on all phases from design brief to jury report can be observed.

Jury is composed of 9 members, 4 from public authorities (2 from İller Bankası, 1 from the Ministry of Public Works and Settlement (BIB), 1 from Culture and Tourism Ministry) and 3 of them coming from various universities. The programme of the competition is based on recreation, amusement and culture facilities and their spatial expressions. Jury also anticipates the projects to bring various functions to attract different age groups and also utilizing the river both aesthetically and functionally without ignoring the technical issues such as flood preservations. The local climate circumstances creating microclimates with a planting character is determined as an aim in design brief with the integration of the defined functions with the city. Next to the open space arrangements, jury organises the programme as including cultural, amusement and social facilities, national fair, sport complexes and accommodation and they determined squaremeter values for those functions. Even though the programme includes powerful attributions to landscape

discipline, the competition is organized only open to members of Chamber of Architects and City Planners.

This is the first competition that requested for a macro scale scheme (1/15.000) that would depict city centre, main transportation axes and the relation of the competitions site with its environs. Jury also asks for a 1/5.000 scale zoning plan and a 1/1.000 scale site plan. Urban design is formulated under the scale of 1/500 and jury requests for a 1/100 scale design arrangements for the historic building located in the project site and an entrance building with its environs which will be designed by the competitors.

The appendix articles (4 different reports were attached to design brief) are crucial discourse producing texts written by the jury members. The first report covers general explanations on the competition site written by Mehmet Çubuk and Yüksel Öztan stressing on the importance of water features, giving examples from Persian culture to Italian culture, for human life regarding the Alleben River of Gaziantep. Çubuk and Öztan make direct references to the design scale and give clues on how those water features could be emphasized and even designed:

“The pass-through proposals should be developed in such a way that people should be in contact with water. There should be bridge solutions in required dimensions which should have technical qualities that can handle with a possible flood.”³⁵ (İller Bankası 1988a)

By the article they attached, Çubuk and Öztan make a discursive attitude towards putting their own perspective on urban design via competition and they also define the main problematic of the competition according to their understanding directly forcing the competitors to that approach:

“The important point [in this competition] is to achieve a successful remodelling of the existing topography without making a physical

³⁵ Original text: “Bir taraftan diğer tarafa geçişler insanı su ile temas ettirecek şekilde sağlanmalıdır. Gereken yerlerde teknik açıdan ve taşkınının gereği teknik özellikte olmak üzere belirli genişlikte köprü geçişleri yapılmalıdır.”

segregation of facilities (water-based activities) though the land is segregated with the river”³⁶(İller Bankası 1988a)

Supporting that claim, Kahvecioğlu, who participated in the competition and won the second prize, states that they had a high opinion of water features and took a consultancy from an environmental engineer and produced very detailed drawings for the technical requirements of water features:

“...in our proposal we took a consultancy from an environmental engineer related with the technical recirculation [of the artificial lake]. In fact architecture was not dominant probably.”³⁷ (Hüseyin Kahvecioğlu, interview)

The second article is prepared by Mehmet Maraşlıgil from DSI, stressing on the issues that shall be taken into consideration during the competition process where an engineering approach is exhibited and he gives strict descriptions for defining the boundaries of the river.

The third article is produced by Yüksel Öztan and A.İhsan Sofuoğlu (from Park and Garden Management of Gaziantep Greater Municipality titled Green Area System of Gaziantep and Existing Situation). In this article, Öztan and Sofuoğlu put the promoters discourse by stressing the policies that yielded the existing situation of green areas as a success.

The fourth and the last article is again written by Sofuoğlu titled as “Report on Gaziantep Fair”. Sofuoğlu clearly expresses that they request for a national fair in the competition site and he utilizes the competition document as a platform to express the promoters’ approach to the competition:

³⁶ Original text: “Burada önemli olan anlayış, suya dayalı oyun, atraksiyon vb. gibi önerilerin akarsuyun arazide fiziksel bir ayırım yapmaksızın, mevcut arazi bütününde başarılı bir remodlajın yapılmasını sağlamak olmalıdır.”

³⁷ Original text: “...bizim projede onunla ilgili bir çevre mühendisinden danışmanlık almıştık. Onun teknik devir daimine kadar, yani aslında galiba mimarlık çok baskın değildi.”

“We would like our industrialists to effort for foreign business by changing their worldview and we would like to have a national fair in our city as a related goal.”³⁸ (İller Bankası 1988a)

Another remarkable point about the competition is the existence of a unique regulation document attached to the design brief specifically prepared for this competition by İller Bankası, titled as “Gaziantep Greater Municipality Park and Urban Design Competition Principles”. In this document İller Bankası defines the rules that shall be obeyed during the competition. However, the document has no attributions to urban design, and the text’s legitimacy is questioned by the competitors in questions and answers document and the response of the jury is:

“The required response [to this question] was given by the promoter of the competition, and the jury committee is agree with it: Gaziantep [...] Competition was opened by İller Bankası with the authorization of Gaziantep Greater Municipality. İller Bankası is not object to the Law of Public Tender Bids No. 2886. As known, The Competitions Bylaw that was prepared by the Chamber of Architects has become invalid with this law. Moreover, the previous bylaw of the BIB was insufficient for urbanism competitions. The right to prepare a new bylaw is again given to BIB. However, this new bylaw has not been published in the Official Gazette so not valid yet. For this reason, in order to fill the legal gap the ministry (BIB) has prepared a special bylaw specific to this competition.”³⁹ (İller Bankası 1988b)

³⁸ Original text: “Biz sanayicimizin kendisini tanıtmadaki görüş açısını değiştirerek dışa açılması yolunda gayret harcamasını ve hedef olarak şehrimizde ulusal bir fuarın gerçekleştirilmesini istiyoruz.”

³⁹ Original text: “Bu konuda yarışmayı açan idarece yapılan ve yarışma jürisince de katılan açıklama aşağıda verilmiştir. Gaziantep 100. Yıl Atatürk Kültür Parkı ve Çevresi Kentsel Tasarım Yarışması, Gaziantep Büyükşehir Belediye Başkanlığının vermiş olduğu yetkiye dayanılarak İller Bankası’na açılmıştır. İller Bankası 2886 Sayılı Devlet İhale Kanununa tabi değildir. Bilindiği gibi TMMOB Mimarlar Odası Yarışmalar Yönetmeliği adı geçen kanunla geçerliliğini yitirmiştir. Ayrıca Bayındırlık ve İskan Bakanlığının daha önceki yönetmeliği şehircilik yarışmalarında yeterli kalmamaktaydı. Bu konudaki yeni yönetmeliği hazırlama yetkisi yine aynı yasa ile Bayındırlık ve İskan Bakanlığına verilmiştir. Ancak, bakanlıkça hazırlanan Yarışmalar Yönetmeliği taslağı da halen Resmi Gazete’de yayınlanarak hukuki nitelik kazanmış ve yürürlüğe girmiş değildir. Sonuç olarak, halen şehircilik proje yarışmalarına esas olacak bir yönetmelik bulunmamaktadır. Bu nedenle, yarışmayı açan İller Bankası’na şehircilik yarışmaları konusunda mevcut olan yasal boşluğu doldurmak üzere, söz konusu yarışmada kullanılmak üzere, Banka kanununa göre Gaziantep Büyükşehir Belediyesi Park ve Kentsel Tasarım Yarışma Esasları hazırlanmış ve gerekli prosedür tamamlanarak uygulamaya konulmuştur.”

The answer of the jury reveals two important issues: First, the jury attracts attention to the lack of legal background for urban design competitions in 1980's and try to fill this gap with the help of the autonomous legal status of İller Bankası. Second, urban design field is associated with planning discipline by the jury where Gaziantep competition is defined as a planning competition in their answer written above.

Jury expresses a very comprehensive approach to the problematic varying from 1/15.000 scale to 1/100 scale and 49 projects submitted are very crucial signs of the level of the periods' related professions. They put evaluation criteria under 4 titles as general, planning and design, technical and applicability criteria. Those criteria above reflect the jury's approach to urban design and in the context of that competition jury approaches the field mainly from planning discipline. This observation is also affirmed by Kahvecioğlu where he states that planning discipline and urban design field was dominant during the competition process.

One of the design teams is disqualified from the Gaziantep competition, due to the reason that the site-visit document is taken by the landscape architect of the team, who is not a member of both Architects of City Planners Chamber. Selami Demiralp, whose team is disqualified notes:

[It is written in the design brief that] ...any discipline can take part in a competition project team. We did it, and we also obeyed the rule that the team representative is to be architect. But when any team member other than the architect takes the site-visit document, it generates a problem. At that time, the head of the jury, who was from İller Bankası, gave us many advises when we spoke about the problem. And unfortunately [the decision did not change] and we started our competition journey with such a disappointment. It created a sense of being insulted.⁴⁰ (Selami Demiralp, interview)

⁴⁰ Original text: "Ekipte her disiplin yer alabiliyor, mimar ekip başı tamam. Ama ekip içinde yer alan birisi yer görme belgesini alamaz gibi bir gerekçe ile o zaman ki jüri başkanı İller Bankasıdaydı, onunla görüştüğümüzde bize güzelce öğütler vermişti. Kollokyumda bunu dile getirmiştik. Ne yazık ki böyle bir hayal kırıklığı ile adım atmıştık. Gerçekten bir aşağılanma hissi de yaratıyor çünkü ekip içerisinde yer alabiliyorsunuz ama yer görme belgesi niye alamıyorsunuz?"

This competition is one of the first instances to use competition documents utmost to produce discursive approaches. In that sense the alternative regulation of İller Bankası and the reports attached to design brief expose the positions of different role players from different discursive formations.

4.3.2. General Evaluation

The main motive that characterizes this period is the effort of legitimizing and spreading the term “urban design” both in academic and professional circles. The programmatic dislocation prove that more than the problem definition, legitimizing the term is more important and all cases studied in that period are drawing a general framework for the field instead of articulating the objects, themes, concepts and strategies. Although the first three cases are all based on landscaping programmes, problem definitions of them are structured within the discourse of planning and architectural approach. This approach is later criticized by landscape architects in 2001 Gölbaşı competition of not understanding the aspects and dimensions of landscape discipline.

Architect-planners like Mehmet Çubuk, Özcan Altaban and alike, who were educated abroad for master degrees on planning and urban design, are very effective role players of the period. They aim at spreading the term and impose a conception of urban design which puts planning and architecture in the center and locating landscape under the planning discipline. This inception has great similarities with Harvard approach to urban design and how they replaced the outmoded term “civic design” with their discourse of “urban design”.

Documents produced within that period during competition processes are making direct attributions to both urban design and the level of urban design in Turkey. Jury committees do not prefer to produce the knowledge of urban design but rather they try to create a discourse on the existence of the field as a specialization apart from planning and architecture.

In brief, besides academic efforts, 1980-89 competitions are utilized by academic figures as a platform of struggle in discursive level to legitimize “urban design” as the only tool of organizing city space and they try to establish a discourse of it via competitions and their documents.

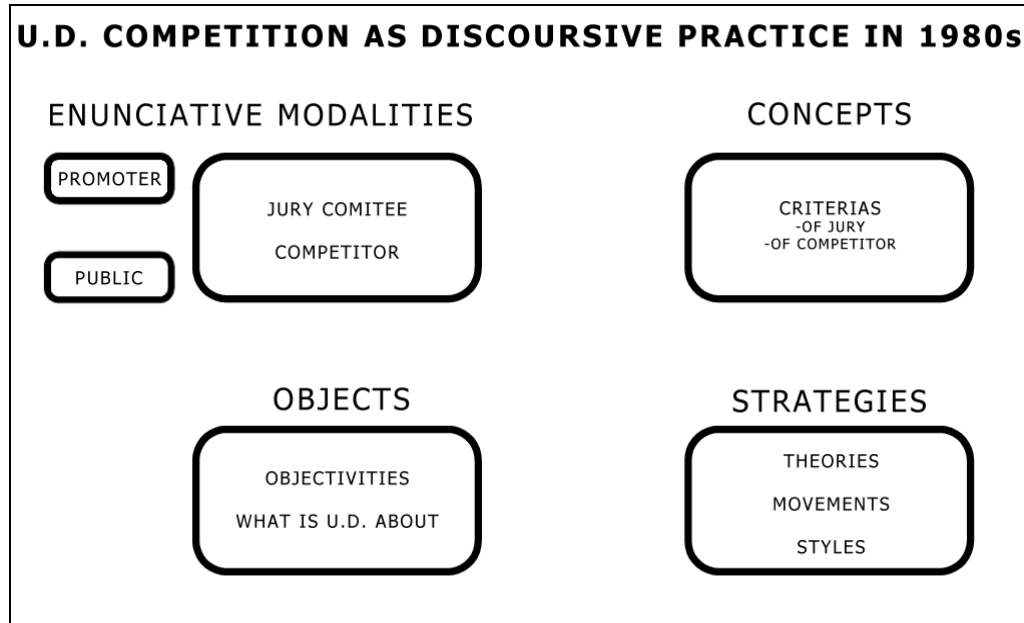


Figure 4.16. Explanatory scheme of the first period of urban design competitions in Turkey.

Table 4.3. Concept set of 1980-1989 period urban design competitions

periods	concept set					
	year	urban design competitions	objects	enunciative modality	concepts	strategies
FORMATION OF A DISCURSIVE PLATFORM 1980-89	1980	Eskişehir-Kültürpark	garbage collection area, natural environment, community center, water features, climate, transport	architect-planners, architects, design teams, iller bankası	flora and fauna, recreation, pioneering, site selection, consistency, context, level of urban design, specialization, cultural values, tradition	society education, interdisciplinarity, landscape planning, spatial design
	1984	Adana	dam, valley	architect-planners, architects, engineers, design teams, adana municipality	flood risk, specialization, contextual relations, recreation, culture, site selection, urban design quality	interdisciplinarity, landscape design, architectural design
	1985	İstanbul-Yenikapı	historic site, transport routes, pirate port	architect-planners, architects, engineers, design teams, İstanbul greater municipality	culture, recreation, flexible land use, design skill of planners, landscape	urban decision
	1987	Bursa-Zafer ve Şehreküstü	historic pattern, pedestrian, city center, urban problems, parking	architect-planner, architects, engineer, design teams, bursa greater municipality, bursa preservation planning group	silhouette, density, accessibility, open green space, harmony, city crown, preservation plans, struggle, urban design plan, attractive urban space, level of urban design, specialization, applicability, functionally, spatial organization, space-mass value, unity, socioeconomic processes, level of architectural expression, aesthetics, scheme, macro scale definitions	bureaucratic offer, preservation, development, renewal, urban design, lead-in policies, consistency of scales
	1988	İstanbul-Beyazıt Meydanı	traffic congestion, infrastructure, squares, pedestrian vehicle congestion	architects, design teams, İstanbul greater municipality	close observation, lack of recreation, unhealthy accommodation, focal point, cultural activity, world city, vision, nonpolitical, political parties, labor unions, public activities, urban people's activity, development plan, academician jury composition	rapid urbanisation
	1989	Gaziantep Kültürpark	age groups, local climate, microclimate, national fair, sport complex, city center, transportation, water features, site visit document	architect-planners, planners, architects, landscape architect, environmental engineer, iller bankası, gaziantep greater municipality, design teams	recreation, amusement, culture, utilizing river, aesthetics, function, flood preservation, macro scale scheme, relations, contact with water, remodeling topography, physical segregation, recirculation, insufficient competition regulation, special bylaw, authority of iller bankası, applicability, technicality, disqualification	industrialists' worldview, green policy

4.4. PRODUCTION OF URBAN DESIGN KNOWLEDGE VIA COMPETITIONS (1990-2000)

Urban design reaches a certain level of legitimacy among academic and competition circles in 1990s. Therefore rather than emphasizing the term this period is concentrated more on forming the knowledge of urban design and introducing new objects, themes and strategies to enrich and expand the field rather than legitimizing it via competitions. In that sense the main disciplines of architecture and planning play a significant role in that process and they bring their body of knowledge to the field to expand and define its boundaries.

4.4.1. Case Studies

4.4.1.1. Antalya Kalekapısı and Environs in City Centre U.D. Competition

Date of Announcement	1990
Promoter	Antalya Municipality
Jury	1 Planner / 4 Architects / 2 Architect-Planners
Project Site, Location, Area (ha.)	Historic City Center, 50 Hectares
Program	City Center Facilities
Ownership of project site	Private-public
Macro and Micro Scales Requested	1/5.000 structural plan schema, 1/500 urban design arrangements
Projects Submitted	N.A.
Evaluation Criteria	1. Interscale Consistency, 2. Macroform and City Center Consistency, 3. Identity, 4. Flexibility, 5. Quality of life, 6. Phasing, 7. Applicability
Evaluation Period	N.A.
Realization	Partially Realized

The competition is announced in 1990 by the Antalya Municipality for a 50 hectare-area, the immediate northern region of the old Inner-Castle downtown. It is the first example in our case studies that is organized according to Architecture, Engineering, Urbanism and Urban Design Services Regulation

and Urban Design Services Pricing Brief of TMMOB Chamber of Architects which came into effect in 1988. Next to design brief, jury and promoter prepare an Information Booklet having very strong contributions and discursive attitudes towards planning discipline and urban design field via articles written by jury members and the opinions of the Antalya branch of Chamber of Architects and Chamber of Commerce and Industry of Antalya. In his article Tekeli concentrates on the ideas about the identity of a city:

“This article does not have a claim of offering an application handbook about “urban identity”, which is a very young as well as ambiguous and complicated concept that has recently introduced the planning discourses of Turkish cities. The article aims at asking new questions about urban identity, instead. If does so, it means that the article opens the paths of thinking on the concept.”⁴¹ (Antalya Belediyesi 1990b)

Tekeli is not referring directly to urban designer, rather he prefers to call him/her as designer in general, but he develops a discourse based on the concept of identity which is related with the field of urban design in many aspects. The booklet includes another article written by Bozkurt Güvenç. Like Tekeli, Güvenç also concentrates on the concept of identity. He states that preserving the past and enhancing the present is the only way for creating an identity for a city:

“The problem of urban identity can be analysed and solved through planting a new urban conscious to the mentalities of inhabitants and newcomers of the city. This approach can materialise itself via conceptualising the city as a living space instead of working, earning, accessing and consuming space.”⁴² (Antalya Belediyesi 1990b)

⁴¹ Original text: “Bu yazı kentlerin kimliği gibi Türkiye’de kent planlaması gündemine yeni girmeye başlayan karmaşık ve oldukça müphem bir konuda herkesin bir bakışta kolayca uygulayabileceği bir el kitabı işlevi görmeyi düşünmüyor. Bu yazı sona eren, belki de kentin kimliği konusunda çözümlediğinden daha çok yeni sorular ortaya çıkarıyor. Eğer bunu başarabiliyorsa, bu konuda düşünebilme yollarını açıyor ve amacını gerçekleştiriyor demektir.” (Antalya Municipality Information Booklet 1990)

⁴² Original text: “Kentin kimliği sorunu kentte yaşayanlara, kente gelip yerleşenlere, kentlileşenlere yeni bir kent bilinci kazandırmakla çözümlenir. Bu çözüm, kentin sadece bir çalışma, kazanma, ulaşma, tüketme, oturma yeri olmaktan kurtulup bir yaşama ve yaşatma, eğitim ve kültür merkezine dönüşmesiyle gerçekleşir.”

In another article written by the architect jury member Cengiz Bektaş titled 'To Conserve', Bektaş stresses on the fact that we should make it live if we want to conserve, not to leave it to its destiny. He also brings crucial criticisms to planning discipline and says:

"I don't believe that a planning process can be handled with a remote approach to the area especially when the site has preservation sites. Any planning that does not breathe the problems of the to-be-planned area with all its problems and potentials in situ is destined to failure. Any kind of planning that is not in contact with the living culture and is carried out with distant-planning tools should be called as an absolute murder. Planning on the other hand should not be left totally to the local actors, who have many different interest estimations [about planning]"⁴³ (Antalya Belediyesi 1990b)

Bektaş develops a very strong discursive attitude towards planning discipline but does not question the interdisciplinary relation of planning and architecture in the preservation plan making processes. Baran İdil (interview) notes that planning discipline is dominant in Preservation Aimed Development Plans (Koruma Amaçlı İmar Planı) where he claims that the concepts, themes and objects of this type of plans are mainly related with architectural domain and also closely related with urban design field more than planning discipline.

The most crucial article in the Information Booklet is written by Özcan Altaban entitled 'On the Issues That Should Be Taken into Consideration While Analysing the Dimensions of Urban Design'. In his article Altaban summarizes the emergence and evolution of urban design field in the western world and tries to map the knowledge of the field from a planner point of view who always advocates the whole and defines urban design as a type of action planning and a reaction to comprehensive planning:

⁴³ Original text: "Koruma olgusunu atlamayacak bir planlamanın, yerinde yörede olmayan bir odaktan ya da belli odaklardan yürütülebileceğine giderek yönetilebileceğine de inanmıyorum. Düzenlenecek olan alanı, bütün özellikleri, ilişkileriyle tüm sorunlarının içinde ve birlikte, kendi sırtında, yörede sürekli yaşamayan bir planlama başarılı olamaz. Gerçek kültürle birebir ilişkide olmayan, uzaktan reproduksiyon kültürüyle yapılacak planlama tek sözcükle cinayettir. Ne var ki planlama, yöredeki çıkar gruplarının oyunlarına da bırakılmamalıdır."

“About urban design, [we can say that] it cannot change the form of urban development. However, it has another important function: it may help empowering the social and cultural organization abilities that make use and control of proposed urban spaces. Urban design has long been focused on promoting high-quality built environments. Nevertheless, one should not fall into a trap of pragmatistic thinking, which has a risk of overlooking the sum of the city when looking at the local concrete solutions [in terms of urban built environment]”⁴⁴ (Antalya Belediyesi 1990b)

Altaban also puts the principal dimensions of urban design as spatial, temporal, human-environment, diverse actors, interdisciplinarity and guidance dimensions:

“An urban designer has a mediatory role between planning and architecture. S/he is an agent that ties and makes closer the two disciplines. The architect thinks himself as a technologist and an artist, while the planner positions himself as a social scientist and manager. Other disciplines imagine their field as untouchable knowledge grounds as well. Therefore, the urban designer will have such a difficult mission that he should know where and when those disciplines can get in touch with each other and more than that he should direct them to work together”⁴⁵ (Antalya Belediyesi 1990b)

In their article, Antalya branch of Chamber of Architects criticise the planning practice of the period as being technocratic and capital-oriented. They advocate human scale, respect to the past, nostalgic and environmentalist approach

⁴⁴ Original text: “Kentsel tasarıma gelince, kentsel gelişme biçimini değiştiremez. Ancak yapabileceği çok önemli bir işlevi şudur; önerilen kentsel/çevresel mekanlar ve bunların kullanım ve denetimi için sosyal ve kültürel örgütlenmenin zenginleşmesine, güç kazanmasına yardımcı olabilir. Kentsel tasarım yerel yapılı ve açık çevrenin niteliğini yükseltmeyi temel ilgi alanı yapmıştır. Fakat bu konuda da pragmatistlerin tuzaklarına düşmemek gerekir. Çünkü yerel eylem ve etkinliklerde bulunurken kentin bütünü gözden kaçırma riski her zaman vardır.”

⁴⁵ Original text: “Kentsel Tasarımcı, Plancılık ve Mimarlık gibi iki büyük disiplin arasında aracı/orta-adam rolündedir. Bu iki disiplini yaklaşımcı bir ajan durumundadır. Mimar kendisini daha çok teknolojist ve sanatçı olarak, Plancı ise kendisini bir sosyal bilimci ve de iş idarecisi olarak görür. Diğer uzmanlık dalları da kendi alanlarını dokunulmaz sınırlar içinde değerlendirirler. Dolayısı ile Kentsel Tasarımcı bu meslek sınırlarını ve hangi noktalarda ortak ilişkilerin kurulabileceğini iyi bilme yeteneğini kazanmak ve onları ortak çalışmaya yönlendirmek gibi zor bir görevle de karşılaşacaktır.”

and call it 'Humanist Planning'. The article concluded with stressing on the importance of reorganising the city center with the inclusion of the public and for a participatory action, a competition shall be held for a healthy process.

The article written by Antalya Chamber of Commerce and Industry is based on a pragmatic perspective for solutions to immediate problems of city center such as parking, preservation of trade pattern, disciplining development plans, green areas, vegetation and landscape.

The last article is produced by the West Mediterranean Branch of Chamber of City Planners and focuses on the concept of Public Good:

*"This competition is beyond a typical urban design competition; it is an attempt to define an urban core. That's why the boundaries of the development plan constitute an important input in the competition project. Depending on that fact, the project teams should not disregard the critical relations between the urban core, historic innercastle district and the Marina. They should favour public interest in their proposals of new spatial organizations among these important nodes. They should think of new financial models for the facilitation of public resources."*⁴⁶ (Antalya Belediyesi 1990b)

Hasan Subaşı, mayor of Antalya, has a foreword at the beginning of design brief mainly based on the failures of previous plans both in macro scale and city center scale. Mayor summarizes the municipality's approach to the project:

"... bringing a contemporary image to Antalya, creating the opportunity to enforce the city culture, giving the crucial social and cultural functions in the downtown, generating specialized markets, unifying nature and history and revealing the city characteristics, integrating with the innercastle, invigorating the historic building stock in the vicinity, solving

⁴⁶ Original text: "Bu yarışma, kanımızca, genel bir kentsel tasarım yarışmasından öte bir merkez tanımlama çalışmasıdır ve bu yüzden plan sınırları projenin önemli ve hassas girdisini oluşturmaktadır. Bu özelliği nedeniyle, projede Kent Merkezi-Kaleiçi ve Yat Limanı arasındaki ilişkiler gözden kaçırılmamalı ve buradaki düzenlemelerde kamu yararı ön planda tutulmalı, kentsel değerler yaratılmalı ve bununla birlikte kamu projelerinin kendini finanse etmesi örgütlenme ve işletme modelleri düşünülmelidir."

the traffic congestion, spreading the central functions to the surrounding, having alternatives and policies, having stages of applicability and practical solutions, defending the tradesmen, solutions of exchange, economic, lucrative, in short the project should plan the year 2000's downtown of Antalya.”⁴⁷ (Antalya Belediyesi 1990a)

First aim of the competition is determined as acquiring a structural plan scheme of landuse, transportational relations and developing policies for the solution of problems due to over urbanization in design brief. Finding solutions for the historic city center and its surroundings in urban design scale is the second aim and applicability of the proposals is the third. But besides those objectives, jury puts the ultimate aim of the competition as:

“One of the ultimate aims of this competition is to encourage planners, architects and urban designers to work together and give final products that represent wholeness and to promote Fine Arts in general.”⁴⁸ (Antalya Belediyesi 1990a)

The object of the competition is determined in two scales; First a 1/5.000 structural plan scheme and second a 1/500 urban design projects. For the jury an urban design approach shall question the relation between the social processes and the functional and physical components of city center, aimed at preserving urban pattern's historical and natural values, defining the traditional and contemporary functions' site selection principles and enriching the spatial quality, aimed at enriching the quality of life with indoor and outdoor activities in city center, having a high opinion of creating traffic free zones for pedestrians in city center and shall also put policies and tools for realizing an urban design project.

⁴⁷ Original text: “Belediyemizin bu konuda yaklaşımı şöyle özetlenebilir: Çağdaş anlamda Antalya imajını veren, kent kültürü oluşturma ortamını hazırlayacak, merkezde gerekli sosyal ve kültürel mekanlara yer verecek, ihtisaslaşmaya göre düzenlenmiş çarşıları bulunan, tarihi tabiatla birleştiren ve kent kişiliğini ortaya çıkaran, Kaleiçi ile bütünleşen, bu çevredeki tarihi eserleri, hanları ve çarşıları da ihya edecek, merkezdeki yoğun trafiğe çözüm getirecek, kent merkezi işlevlerini çevreye yayabilecek, alternatifleri ve çözüm politikaları olan, aşamalı uygulanabilirliği ve pratik çözümler getiren, esnafımızı koruyucu, takaslı çözümler içeren, ekonomik, rantabl kısacası şehrimiz Antalya'nın ikibinli yıllarının kent merkezini planlamak, imar ve inşa etmek üzere konuyu ele almış bulunuyoruz.”

⁴⁸ Original text: “Bu yarışmanın öncül amaçları arasında ülkemizdeki planlama, kentsel tasarım ve mimarlık gibi uzmanlık dallarının birbirini tamamlayan bir bütünlük içinde eser vermelerinin belediyelerce desteklenmesi ve Güzel Sanatları teşvik etmek de yer almaktadır.”

There are only four questions asked to the jury and they aim at freeing the competitors for their approaches to the problematic in their answers.

With the choices made by the jury and its related document jury report where those choices are legitimized with concrete statements, the competition opens up a new period in terms of the position of urban design in architectural discussions and practices. It forces the emergence of new perspectives especially in planning-architecture relations, which is an outcome of the first prize-winning project's approach. This project suggests a macro-scale solution for the area, which -in its jury report- advocates the approach of "*architecture that is born from urbanism*" (Mimarlık 1991). The jury report starts as follows:

"Antalya Kalekapısı [...] Competition was organised with an expectation of bringing a new understanding and a new process [about planning]. Hence it is being an exciting experiment which should also be followed and evaluated by urban policy bodies and educational bodies that give education on the field."⁴⁹ (Antalya Belediyesi 1990c)

Jury also makes observations on the position of urban design between urban planning and architecture discipline and they focus on its inadequate level of institutionalisation in the country. As a consequence they claim that due to those facts some of the projects fail to meet jury's expectations. Jury defines urban design as a framework enabling the transition between planning and architecture discipline but also note that urban design has unique dimensions that both disciplines can not achieve, creating 'Urban Identity'.

More important than the criteria of selection jury affirms that in the evaluation process all projects will be handled within its own conceptual and phemonenological totality. This is crucial because the winning project is awarded the first prize due to its proposals outside the competition site. İdil, architect-planner of the first prize winning project, evaluates this attitude of jury's as they did not consider the problematic as an affair of honour because

⁴⁹ Original text: "Antalya Kent Merkezi İçinde Kalekapısı ve Çevresi Kentsel Tasarım Yarışması Türkiye'de yeni bir ölçekte yeni bir anlayışla, yeni bir süreç öngörülerek çıkarılmıştır. Bu yönüyle Türkiye'de kent yönetimleri ve bu alanda eğitim veren kurumlar açısından dikkatle izlenmesi ve değerlendirilmesi gereken bir deney olmaktadır."

İdil's project draws a broader framework than the design brief. Jury also appreciates İdil's project due to the consistent attitude underlining the continuity from urban planning to architecture discipline and find the project as advocating *"architecture that is born from urbanism"*. But it is an interesting fact that İdil handles the situation opposite to that approach of jury's, putting architecture merely to a central position within their relations to each other.

*"All planning tools and thoughts have developed under the umbrella of architecture since the Antique Greek times, when there was no professional institutionalisation at all. Doesn't the history of planning overlap with the history of architecture? Yes, it does. You call the first planner Vitruvius as the first architect as well. Hippodamus, the planner of Prienne, was also an architect. I don't call him urban designer, but planner, since he was dealing with social inputs that go beyond urban design. Maybe the difference will come out from this point. I don't have any idea about the extent of such a dissolution and specialisation in other professions. Recently a very extent dissolution has been going on between architecture and planning, as if planning has just been discovered."*⁵⁰ (Baran İdil, interview)

The magazine of Chamber of Architects 91/1 includes a special partition for the competition and in addition to Altaban's, Bektaş's, Güvenç's and Tekeli's article, Baran İdil's and İlhan Gülgeç's articles are also added. Opposite to the jury's conception İdil draws the path of urban design from architectural scale to urban planning scale and heavily criticises planning discipline and its education precluding the conceptual and cultural dimensions of architecture:

⁵⁰ Original text: "Şimdi planlamanın daha kurumsallaşmadığı kurumsallaşmanın çok uzağında kaldığı dönemlerde ta milattan bu yana tüm planlama kanalları mimarlık adı altında gelişti. Eski Yunan'dan bu yana. Ondan evvelinden mimarlık diye geliyor. Planlamanın tarihi mimarlığın tarihi ile çakışıyor değil mi? Siz ilk şehirci dediğiniz Vitruvius'u aynı zamanda ilk mimar da diyorsunuz. Efes'in mimarına mimar diyordu plancı demiyordu, Hipodamus'a. Prienenin müellifi mimardı ama plancıydı çok önemli değil ona kentsel tasarımcı demiyorum plancıydı çünkü kentsel tasarımı aşan verilerle de uğraşıyordu o planlama verileri sosyal verilerle uğraşıyordu yani belki ayırımı oradan yakalamak mümkün. Şimdi bu ayrışmalar ihtisaslaşma olayına veyahut bu tür ihtisaslaşma başka alanlarda ne kadar vardır ben bilmiyorum ama ilk defa bu kadar büyük bir ayrışma planlama ile mimarlık arasında oluyor. Sanki planlama yeni keşfedilmiş birşey gibi, şimdiye kadar bilinmiyordu."

“The problem is the scale. The crucial question is that do our education systems equip us [planners and architects] to deal with this problem of scale. Unfortunately, neither architecture education that focuses on “building” nor planning education that excludes theoretical and cultural aspects of architecture is sufficient in that sense. Therefore, the education given in both disciplines does have a little contribution to urban design.”⁵¹
(Mimarlık 1991)

In his article, Gülgeç bases his approach on the need for an interdisciplinary work of various disciplines to achieve urban design and says all disciplines lack when urban design is concerned:

“If urban design is to come into prominence in the near future, today no discipline has adequate equipment to do that. Any city planner or architect cannot carry out [urban design] all alone. It is a team business.”⁵² (Mimarlık 1991)

Antalya Kalekapısı competition is the breaking point in urban design competitions and there is an intense ammount of effort to form the body of knowledge of the field. Jury, promoter and even the competitors participate in that process and every role player approached the field from different paths depending on their disciplinary perspective. But we shall also note that even though coming from same disciplines Bektaş and İdil or Tekeli and Altaban approach the problem from different positions exhibiting the constellation of ideas within a discipline’s body of knowledge. Besides design disciplines, approach of local powers are also reflected via documents and is a crucial indicator of the expectations in local scale from the presented and constructed “urban design” discourse.

⁵¹ Original text: “Sorun bir ölçek sorunudur. Aldığımız eğitim bizleri bu ölçeğin üstesinden gelmek için yeterince donatıyor mu sorusuna gelince, ne mimarlık fakültelerindeki salt binaya dönük öğretiler ne de planlama eğitiminin mimarinin kuramsal ya da kültürel boyutlarını dışlayan eğitimi yeterli. Dolayısı ile, her iki meslek dalında verilen eğitim, kentsel tasarım açısından bence minimum katkı sağlıyor.”

⁵² Original text: “Kentsel tasarım ağırlık kazanacaksa, bugün hiçbir meslek bunu için yeterli donanıma sahip değil. Ne tek başına bir kent plancısı ne de tek başına bir mimar bunun altından kalkamaz. Bu, ustaya kadar uzanacak ekip işi.”

This competition puts forward a very crucial problematic, “urban identity”. Due to uncontrolled and rapid urbanisation and migration from rural to urban areas, identity became a big problem for cities according to architects and planners. Parallel to developments in the western world, urban design discourse also addresses identity problematic as one of the main objects of its discursive formation. In that sense, a popular problematic is utilized to reinforce the ground of the field and competition institution plays a very distinctive role with its public characteristics enabling various role players included in the process. Identity problematic will be one of the main motives in our latter case studies.

Another aspect of that competition is the effort of the jury to introduce urban design to potential future promoters, municipalities. This is a crucial move that İller Bankası retreated and new promoting bodies are potentially local municipalities.

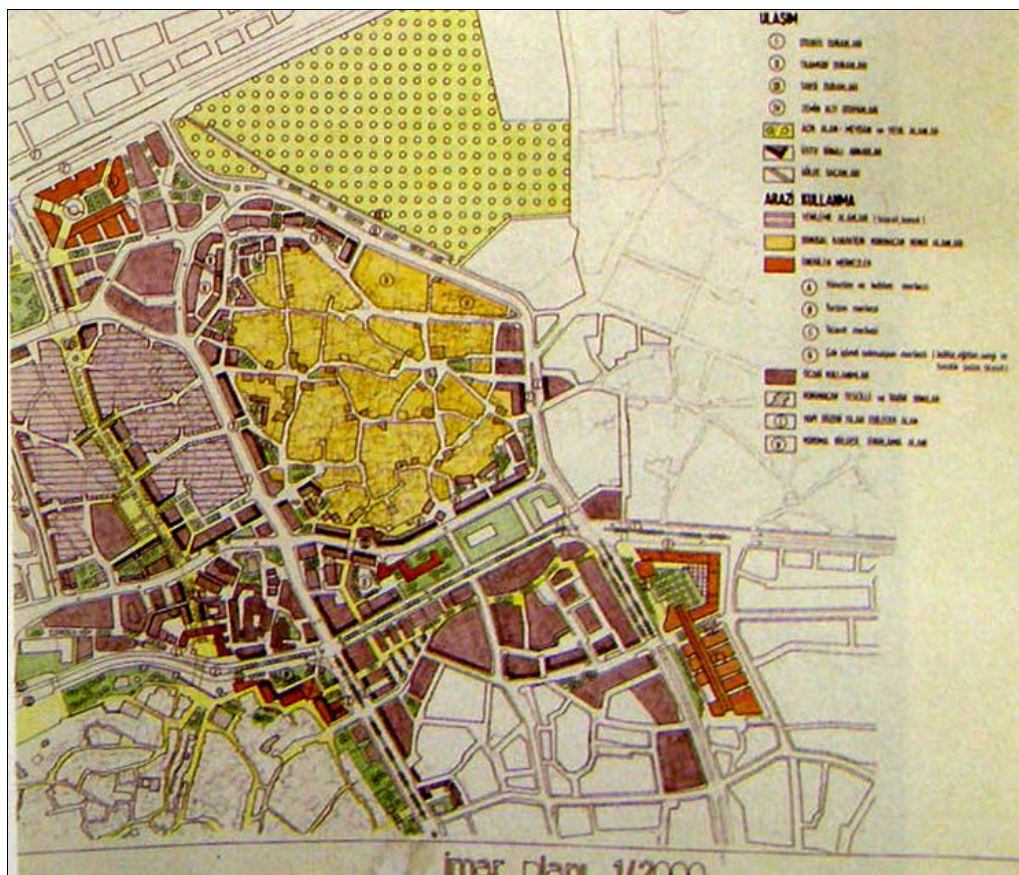


Figure 4.17. 1990 Antalya Kalekapısı and environs 1st prize: 1/2000 scale development plan and 1/500 urban design project

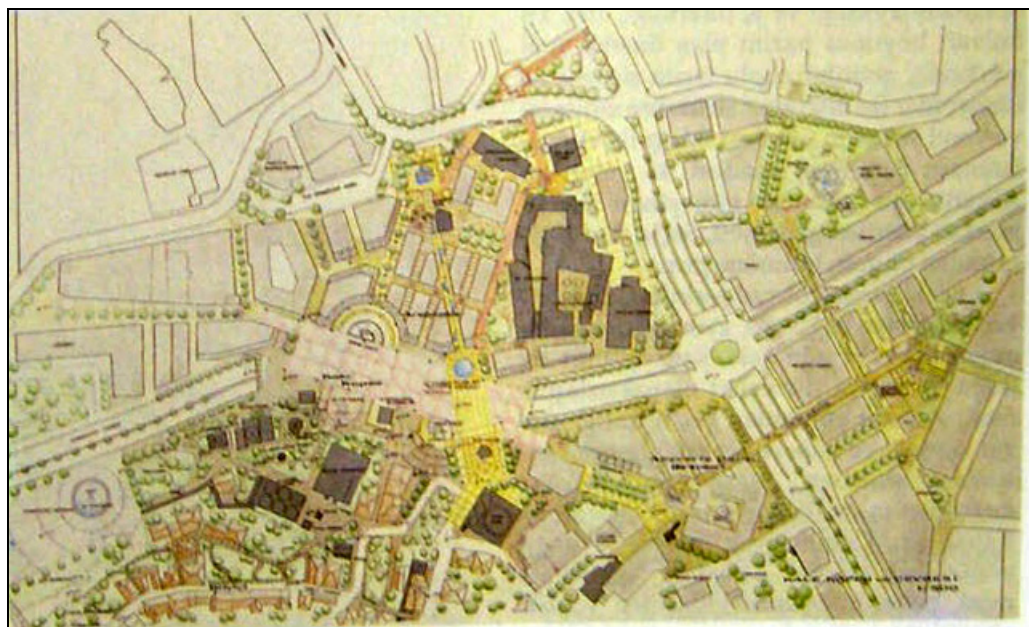
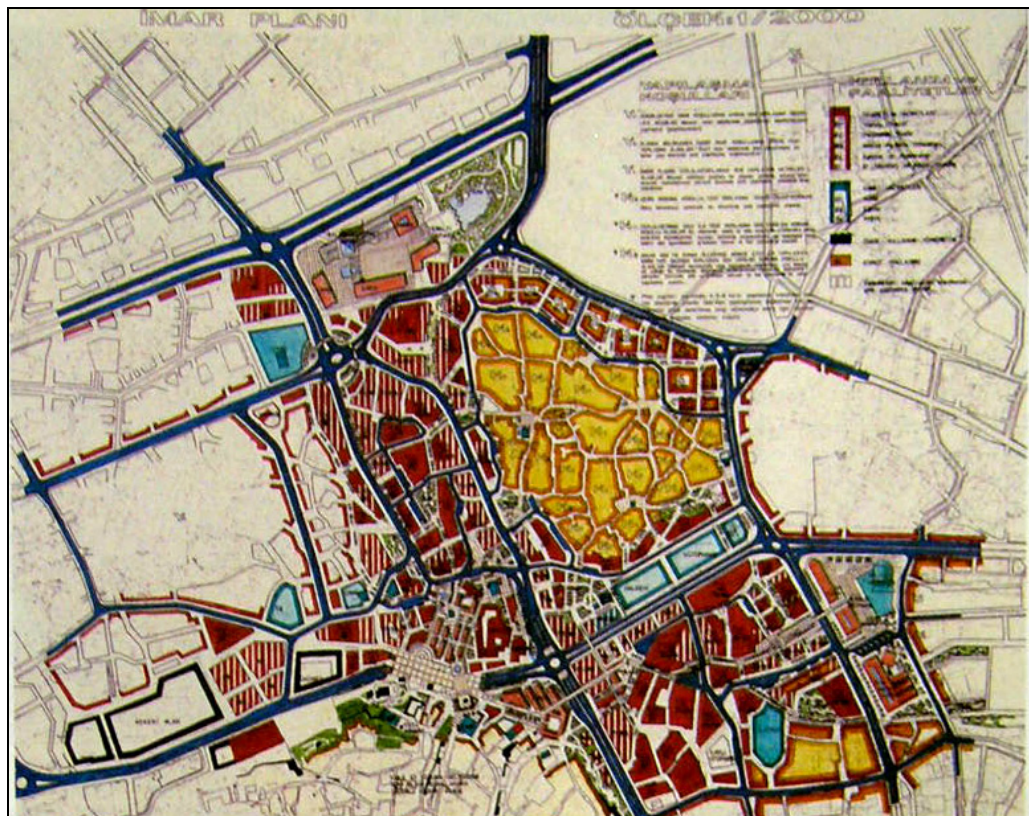


Figure 4.18. 1990 Antalya Kalekapısı and environs 2nd prize: 1/2000 scale development plan and 1/500 urban design project

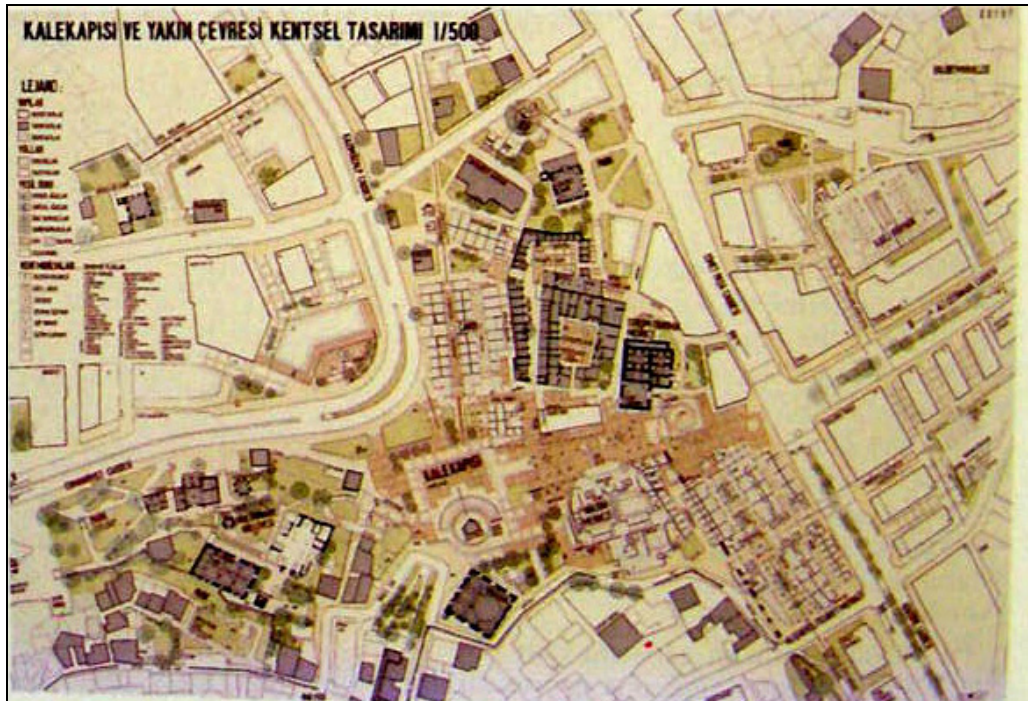
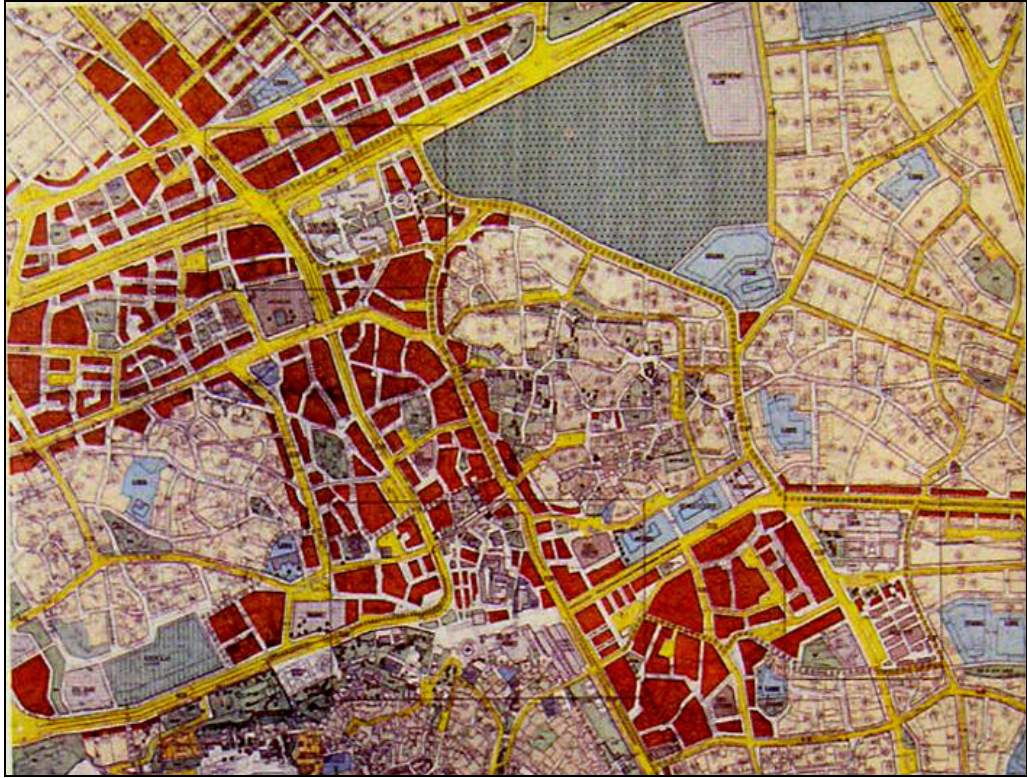


Figure 4.19. 1990 Antalya Kalekapısı and environs 2nd prize: 1/2000 scale development plan and 1/500 urban design project

4.4.1.2. İstanbul Beşiktaş Square and Environs U.D. Projects Competition

Date of Announcement	1990
Promoter	Beşiktaş Municipality
Jury	3 Architects / 3 Architect-Planners / 1 Engineer
Project Site, Location, Area (ha.)	Beşiktaş Square next to Naval Museum, 9 Hectares
Program	Urban Square
Ownership of project site	Public
Macro and Micro Scales Requested	1/5.000 plan, 1/500 urban design projects, 1/500 Model
Projects Submitted	43 Projects
Evaluation Criteria	1. Functional Uses and Formation, 2. Pedestrian and Vehicle Organisation, 3. Approaches to Square, 4. Applicability
Evaluation Period	5 Days
Realization	Not Realized

Beşiktaş Municipality announces the competition in 1990 for the core of the district which is also one of the central nodes of İstanbul regarding the pedestrian and vehicle connections. This is the first example of urban design named competition promoted by a town municipality. The aim of the competition is defined as:

“...achieving a project that will suggest new development opportunities for Beşiktaş Square and surrounding by keeping its historic characteristics in mind, and that will develop new proposals on social and cultural facilities with the light of urban design and landscaping principles.”⁵³ (Beşiktaş Belediyesi 1990a)

The competition is open to architects and planners even though the main aim of the competition is defined to put urban design and landscape principles. Design brief formulates the problematic as rearrangement of Beşiktaş square without precluding the historical, natural and cultural values. According to the design brief, besides 1/5.000 landuse plan, the urban design project is to be submitted in a “development plan” language in 1/1000 scale. The new spatial

⁵³ Original text: “Beşiktaş Meydanı ve çevresinin tarihsel gelişimi içinde yeni gelişme olanaklarını, kentsel tasarım ve peyzaj ilkelerini belirleyecek, sosyal ve kültürel donatımlara ait önerileri getirecek bir projenin elde edilmesi ve buna bağlı olarak Güzel Sanatların teşvik edilmesidir.”

organization will be able to generate new resources for the municipality by increasing commercial activities as well as to solve transportation interchange problems of pedestrians. The planning discipline within this formulation of design brief is reduced to a traffic planning issue. Even though there are clear attributions to landscape, there are no landscape architects in the jury committee and the competition is not open to landscape architects as an author:

“In this report, the main approach of the proposed design to the problem should be interpreted, and the relation of the design with the landscaping in terms of their integrity [structure and landscape] in time should be explained.”⁵⁴ (Beşiktaş Belediyesi 1990a)

In the question and answers document, question 1.3 asks for cancelling the 1/1.000 development plan and this request is recognized and then approved by the jury and they exclude one of the tools of representation of planning discipline from the process. Question 4.3 asks:

“Is there any professional person in the jury about landscaping which is one of the critical dimensions of the subject? If not, could you please explain on which bases the jury will make their evaluation?”⁵⁵ (Beşiktaş Belediyesi 1990b)

Jury answers the question evaluating them sufficient to appraise general principles of landscape discipline. Another crucial question numbered 20.7 is about the composition of the jury asking:

“Looking at the jury compositions of the recent competitions in Turkey, we see that all of the jury members are full-time academics from universities, as if we do not have any colleagues rising from practice of the discipline. Unfortunately, this competition [of Beyazıt Square] has also this kind of a

⁵⁴ Original text: “Bu raporda konuya yaklaşım ve ekli ihtiyaç programının gerçekleştirilme ve mekanların oluşturulması ile zamanla gelişmesinde peysaj mimarisi ile nasıl bütünlük sağlanacağı açıklanacaktır.”

⁵⁵ Original text: “Konunu ağırlık noktalarından birini oluşturan peyzaj düzenlemesi konusunda jüride uzman bir kimse var mı? eğer yoksa nasıl bir değerlendirme yapılacağını açıklar mısınız?”

jury composition, in which, very interesting, all prize winners are also university professors.”⁵⁶(Beşiktaş Belediyesi 1990b)

The competitor also questiones the pre-acceptance that academicians know the best and stresses on the importance of inclusion of professionals from practice in the jury committee.

43 projects are submitted in total and jury appreciates the quantity of the projects in the evaluation report but due to the difficulty of the problematic the level of the projects are not recognized evenly. Jury defines functional uses and formation, pedestrian and vehicle organisation, approaches to square and applicability as the evaluation criteria and make 3 elimination phases. Besides those criteria jury defines more detailed criteria for the final elimination as vehicle access, functionality economy and applicability of the proposal, pedestrian access, functional and aesthetical success of square, downtown arrangement and proposed indoor activities. When jury's evaluations on the first prize winning project are analysed the main criteria of the jury seems to be the solution of the junction and relation of vehicle and pedestrian (Figure 4.20).

Even though jury bases the problem definition on solving vehicle and pedestrian approaches to the square, this competition is crucial of indicating landscape architects' interest in urban design. As shown above, a question addressing the evaluation of landscape features in the proposed project is asked and this appearance of landscape architects being aspire for urban design field is an important shift. Depending on Selami Demiralp's interview, we know that he has participated in the competition and has won a mention prize.

⁵⁶ Original text: “Yarışma jüri üyelerinin teşkiline bakılınca, bir üye hariç, Türkiye’de son birkaç yarışmada sanki öğretim üyelerinin dışında jüri olacak meslektaşımız yokmuş gibi, öğretim üyelerinden müteşekkil bir jüri oluşturulmuştur. Ne yazık ki son Beyazıt Meydanı tanzimi yarışmasında da aynen öğretim üyelerinden oluşmuş bir jüri ve enteresandır yarışmada dereceye girenlerde hep öğretim üyeleri.”

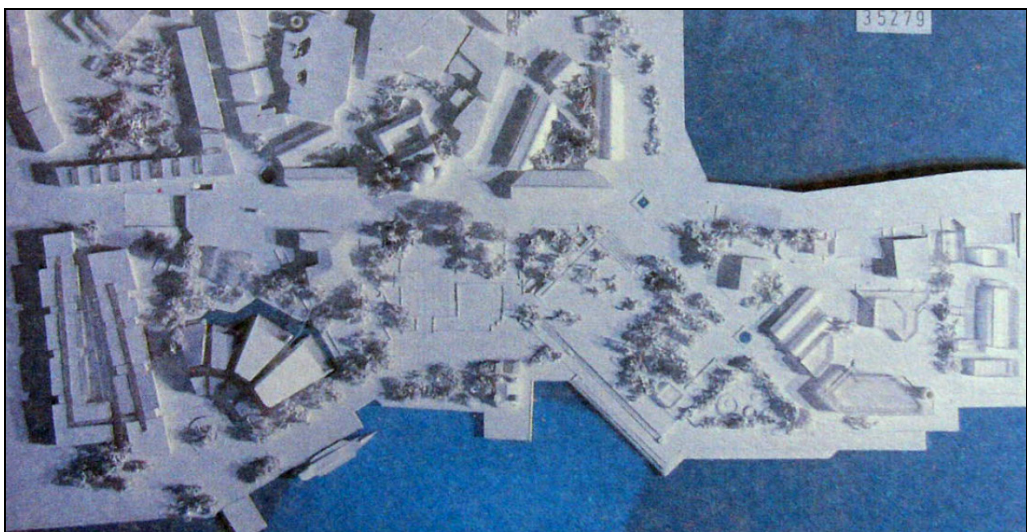
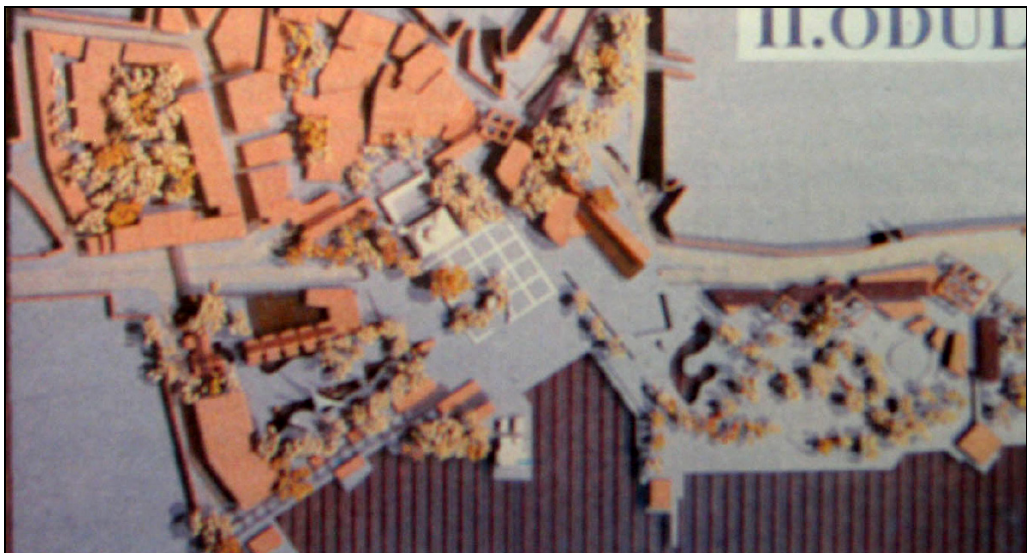


Figure 4.20. 1990 Beşiktaş Square: first three prizes: 1/500 models

4.4.1.3. Beautiful Ankara Project-North Part Backbone U.D. Competition

Date of Announcement	1991
Promoter	Ankara Greater Municipality
Jury	3 Architects / 3 Architect-Planners / 1 Planner
Project Site, Location, Area (ha.)	Esenboğa-Samsun junction, Over 500 Hectares
Program	Urban Spine
Ownership of project site	Private-public
Macro and Micro Scales Requested	1/15.000 General Decisions Scheme, 1/200 Urban Design Preliminary Projects
Projects Submitted	21 Projects
Evaluation Criteria	1. Interscale Consistency, 2. Applicability, 3. Natural Environment Values, 4. Feasibility, 5. Relations of Landuse, Functional Components and Transportation, 6. Phasing, 7. Organisation, Finance, Participation, Institutional Structure, Supervision Proposals in Urban Design Scale, 8. Urban Identity
Evaluation Period	N.A.
Realization	Not Realized

Design brief of the competition commences with a foreword of the period's mayor Murat Karayağın stressing on the fact of rapid urbanization and the loss of the city of Ankara as an urban model for the country. Karayağın also draws a path in order to solve those urban problems and defined 5 project packs as Transformation Projects, Development Projects, Participation Projects, Cultural Projects and the rest. Karayağın also gives clues about the ingredient of those projects in his foreword but what is crucial about his foreword is how he formulated the competition's main aim:

“Beautiful Ankara Project is one of the important development projects. These projects aimed at giving back their real values to the entrances, the “backbone”, the hills and the valleys of 21st century Ankara, coming up with creative solutions to complex problems and producing educational information to the city population.”⁵⁷ (Ankara Büyükşehir Belediyesi 1991a)

⁵⁷ Original text: “Güzel Ankara Projesi, gelişim projelerinin önemlilerinden biridir. Bu projelerle 21. yüzyılın Ankara’sının girişlerini, omurgasını, tepelerini ve vadilerini gerçek değerlerine kavuşturmak, karmaşık sorunlara yaratıcı çözümler bulmak ve kent toplumu için eğitici bilgileri üretmek hedeflenmiştir.”

Beside those, Karayağın puts also recreating the historical, functional and visual qualities of Ankara among crucial aims of the competition.

In the introduction of design brief jury makes crucial attributions to interdisciplinarity and institution of competition:

“Problems of the city that have to do with the “backbone” of Ankara require solutions that rely on interdisciplinary knowledge and skills in terms of both scale and location. The consultancy of people from various occupations would not be enough to solve these problems. They also require a synthesis of the opinions with the support of a creative force.”

⁵⁸(Ankara Büyükşehir Belediyesi 1991a)

Similar to Antalya Kalekapısı Competition jury puts urban identity as one of the major problems of Ankara to be solved. 1930’s Garden City Utopia was forming the identity of Ankara but rapid urbanisation took away this vision but with the help of the backbone competition a new identity is aimed to be created. Jury defines the competition as an avantgarde movement in many aspects:

“The workings of the jury that started under just a heading and a list of heuristic images needed to be prolonged for months until the design brief could be founded on this accumulated knowledge. In this process, the ambiguities of the subject are clarified and concrete explanations are put forward for abstract subjects. Still, the truth is that the City Spine has such a rich potential to be placed in such an inflexible framework. This is indeed the motivation and insurance behind the creative contestant. In other words, the creative scenario will be produced by the contestant and the honour of coming up with inventive solutions will belong to the contestant as well.” ⁵⁹(Ankara Büyükşehir Belediyesi 1991a)

⁵⁸ Original text: “Omurga sorunları gerek konum, gerekse ölçek açısından disiplinlerarası bilgi ve beceriye dayanan çözümler gerektirmektedir. Bu çözümleri elde etmek için de çeşitli meslek adamlarının yanyana gelerek danışmanlık yapması yetmeyecek, tüm görüşlerin yaratıcı güç eşliğindeki sentezi gerekecektir.”

⁵⁹ Original text: “Şöyle ki: bir anlamlı isim ve bir dizi sezgisel imajla başlayan jüri çalışmalarının, şartnameye temel olacak bilgi birikimine erişinceye kadar aylar boyu, saatlerce sürdürülmesi gerekmiştir. Böylece, konunun ağır basan belirsizliklerine adım adım açıklık ve kolayca soyutluğa kayan yönlerine somut açıklamalar getirilmeye çalışılmıştır. Gene de gerçek şudur ki: Kent Omurgası katı belirginlik çerçevesi içine

Jury developes a strong discursive attitude both for the spirit of urban design field and tried to stimulate and provoke the design teams. With its more than 500 hectares of project site, this competition is one of the most comprehensive of all. The aim and scope of the competition is defined as:

“To define urban landscapes and images by developing conceptual decisions at a larger scale at the Esenboga – Samsun intersection of the urban corridor between Esenboga and Cankaya, which defines the most distinct spine of Ankara, to examine the existing irregular formations and transformations in terms of their value on an urban scale, to define some structural planning and intervention strategies in the section between Cubuk detour and Altinpark consistent with the outcomes of the examinations stated above, and finally to have varied design proposals for the competition site that work towards creating an Urban Design strategy through functional structures or open air arrangements that would formulate an identity and urban landscape for the city, is our utmost aim.”⁶⁰(Ankara Büyükşehir Belediyesi 1991a)

First chapter of design brief is entitled ‘General Ideas Forming the Base for Urban Design in the Framework of Planning and Jury’s Thoughts’. In this part of design brief jury makes conceptual analysis of urban spine concept and summarize the urban evolution of Ankara from a planner’s perspective. Under ‘On the Motivations for the Competition’ title jury implicitly puts the main approach to problematic and developed ideas under 8 topics that will orient the competitors:

“Throughout the spine of Ankara, the spatial themes that are underlined by the socio-cultural image of Ankara and that have to do with her being

sıkıştırılmayacak kadar heyecan verici potansiyel zenginliklere sahiptir. Ve bu yönü ile yarışmacının yaratıcı gücünün güvencesi ve özendiricisidir. Başka bir deyişle, en yaratıcı senaryoyu gene yarışmacı hazırlayacak ve en buluşcu çözümleri getirmek onuruna da ona ait olacaktır.”

⁶⁰ Original text: “Ankara kentinin en belirgin omurgasını oluşturan Esenboğa Çankaya arasındaki koridorun, Esenboğa-Samsun kavşağı bölümüne ilişkin ilkesel kararlar (üst ölçekte) geliştirerek kentsel görünüm ve imgeleri belirlemek, mevcut düzensiz oluşum ve dönüşümleri kentsel değerler açısından irdelemek, bu inceleme ve önerileri tutarlı olarak Çubuk sapağı ve Altınpark arasındaki bölümde, yapısal plan kararları ve müdahale politikalarını saptamak, ve nihayet belirlenen sınırlarda Kentsel Tasarım proje dilini geliştirerek görsel ve işlevsel nitelikler taşıyan yapı ve açık çevre düzenleme, Kentsel peyzaj ve kent kimliğini oluşturmaya yönelik çok boyutlu çözüm önerilerinin elde edilmesi amaçlanmaktadır.”

the capital city are needed to be designed. Moreover, design solutions surrounding the spine are required to be incorporated into the centre at all scales with proper landscaping arrangements.”⁶¹ (Ankara Büyükşehir Belediyesi 1991a)

Jury also makes attributions to creating a visual structure, physical and functional structure, landmarks, identity, combining chaos and monotony, renewal of existing pattern in consistency with the urban spine and green corridors considering topography. They aim at acquiring from macro to micro scale a consistency and continuity of projects of planning, urban design and architecture and come up with a synthesis of all. It is interesting to see that jury requests urban design projects in 1/200 scale. In previous cases, urban design scale was determined as 1/1.000 or 1/500 but 1/200 was used mainly in architecture and landscape architecture for implementation projects. This request of jury’s reveals the fact that the product of urban design can be represented in that scale too.

This competition is the first example to define and force the competitors to work together with other disciplines. The representative of any design team is to be either an architect or a city planner as the brief states:

“The competition requires the participation of a team composed of at least one architect and a planner. Moreover, the consultants should contribute to this team-work and the team leader should be an architect and/ or a planner.”⁶² (Ankara Büyükşehir Belediyesi 1991a)

Similar to previous examples jury committee exclude landscape architects from the formulation implicitly although the problematic has clear attributions to landscape discipline. Similar to Kalekapısı competition, jury equips brief with crucial articles of planner Gönül Tankut on Ankara’s urban spine and its

⁶¹ Original text: “Omurga boyunca Ankara’nın sosyo-tarihsel, başkentlik, geleceğe yönelik kent imaj’larına ilişkin temalarının vurgulandığı mekansal değerler dizisinin tasarımıyla ilgili düşünülmesi, omurga çevresindeki kentsel tasarımların omurga ile ilgili her ölçekteki planlama ve çevre düzenlemeleriyle bütünleşmesi sağlanmalıdır.”

⁶² Original text: “Yarışmaya en az bir Mimar ve bir Şehir Plancısından oluşan ekiplerin katılması, konuyla ilgili danışmanların da ekip çalışmalarına katkıda bulunması ve ekip başkanının Mimar ve/veya Şehir Plancısı olması gerekmektedir.”

historical evolution, of architect-planner Haluk Alatan on planning history of Ankara, of planner-landscape architect Türkay Ateş on urban landscape in Turkey, of architect Doruk Pamir on urban environments, of planner Hüseyin G. Çankaya on town municipalities' plan studies and finally of İller Bankası on geological report summary. Tankut comes up with strong criticisms to planner Jansen in her article and finds his plan weak in predicting the future developments of the city:

“Jansen’s Ankara urban plan did not have a well-defined structure. Specifically, it lacks the structure that could integrate land use regions or that could materialize sustainable growth potentials.” ⁶³(Ankara Büyükşehir Belediyesi 1991a)

Ateş bases his article mainly on urban image and claims that this image is mainly developed by clinging on to an urban spine or path and emphasizes the importance of main transportation routes. He also makes crucial attributions to the current situation of design disciplines related with urban life:

“In Turkey, city planning, urban design and urban landscaping examples have been limited to parcel designing, and could not be extended to pavements, avenues, and city space and hence modern spatial examples belonging to society were not materialized.” ⁶⁴ (Ankara Büyükşehir Belediyesi 1991a)

Ateş also criticizes Turkish urban planning discipline’s approach to green, not narrow but closed, and finds legal documents inadequate. His approach is likely to define landscape discipline from a planner point of view and constructs a hierarchy of scales from landscape structure plan to implementation. In his article Pamir seeks for the potentials of the existing

⁶³ Original text: “Jansen’in Ankara imar planının iyi tanımlanmış bir strüktürü de yoktur. Şöyle ki: Arazi kullanım bölgelerini birleştirecek ve ileriye yönelik büyüme olanaklarını işaretleyecek bir yapıdan yoksundur.”

⁶⁴ Original text: “Ülkemizde, şehir planlama, kentsel tasarım ve kentsel peyzaj örnekleri henüz parsel sınırını aşıp kaldırma, caddelere, kent mekanlarına çıkamamış, topluma ait çağdaş mekan örnekleri gerçekleştirilememiştir.”

situation of urban environments and questions how to turn them into positive opportunities from an architectural point of view:

*“In other words, the fact that individuals did not have a rigid structural city life tradition led to the possibility of trying out lots of projects that involve radical landscaping. This important feature presents an indescribable opportunity for the designer.”*⁶⁵ (Ankara Büyükşehir Belediyesi 1991a)

There are 9 questions asked to jury by design teams and most of them deal with missing or improper drawings related mainly with planning domain.

In the introduction chapter of evaluation report jury makes predictions on the future of cities in the 21st century and underline the importance of urban design phenomenon besides urban planning and formulated it as a ‘Process’.

*“Urban design should be perceived as a designing process that is shaped by internal and external dynamics of the conjuncture due to the extensive nature of its problems and to its larger scale. This process should be open enough to capture the values of future and at the same time, should preserve a flexible nature to integrate small pieces within itself to the whole.”*⁶⁶ (Ankara Büyükşehir Belediyesi 1991b)

Another mission of urban design is determined as reinforcing the ambiguous and uncertain urban identities as a multi-dimensional phenomenon:

*“This aforementioned identity cannot be maintained only with the injection of some visual inputs. It should rather be perceived as an entity of values composed of urban activities and their integration into the physical scenery.”*⁶⁷ (Ankara Büyükşehir Belediyesi 1991b)

⁶⁵ Original text: “Diğer bir deyişle, bireylerde kemikleşmemiş bir kent yaşamı geleneği olmaması, birçok radikal çevre önerisinin hemen dışlanmadan denenmesi olanağını vermektedir. Bu son derece önemli nitelik ise tasarımcı için bulunmaz fırsat getirmektedir.”

⁶⁶ Original text: “Kentsel tasarım olgusu, gerek ölçeği, gerek sorunların kapsamlılığı nedeniyle, zaman içinde değişen içsel ve dışsal dinamiklerle gelişen bir tasarım süreci olarak düşünülmelidir. Bu süreç, hem ileriye yönelik yeni değerleri yakalamaya açık olacak hem de kendi içinde ele alınacak küçük parçaların bir bütüne entegrasyonu esnekliğini de koruyacaktır.”

⁶⁷ Original text: “Söz konusu kimlik, sadece bazı görsel verilerin enjeksiyonu ile sağlanamaz. Bu kimlik kentsel aktiviteler ve onların fiziksel sahneleri ile bütünleşmesinin yarattığı bir değerler bütünü olarak algılanabilmelidir.”

At the end of introduction jury appreciates the 21 design teams submitting their projects despite the toughness and complexity of the problematic and hope for that enthusiasm to last:

“We hope that this enthusiasm would be persistent, and that ‘urban design’ would receive the attention that has been long due from the policy-makers, and that we can find modern, effective and successful solutions to urban design problems of Ankara.” ⁶⁸(Ankara Büyükşehir Belediyesi 1991b)

Jury determines 8 evaluation criteria as interscale consistency of the proposal, creating possibilities for development and applicability, developing and preserving natural and environmental values, feasibility, achieving positive relations between landuse, functional components and transportation, availability for phasing, contributing to implementation tools in transition from planning to urban design scale and lastly creating an urban identity avoiding alienation to urban settlement. Jury evaluates the most crucial quality of the first prize winning project as:

“... has proposed to try out this unique solution in Ankara and specifically within a project that can be implemented. This time Ankara captures the possibility of following a strong and problem-solving urban planning project that could receive international attention instead of tried-out, ineffective, worn-out projects.” ⁶⁹(Ankara Büyükşehir Belediyesi 1991b)

Urban Spine competition is one of the cases where urban design approach of jury is reflected via documents in all aspects. Jury makes valuable attributions to the field and tries to put forward conceptual definitions to enlighten the competitors. Jury also aims at stimulating design teams to participate in that

⁶⁸ Original text: “Umut edilir ki bu coşku sürecek, ‘kentsel tasarım’ meslek adamları, uygulamacı ve yöneticilerden hak ettiği ilgiyi görecektir ve Ankara’nın kentsel tasarım sorunlarına etkin, çağdaş ve başarılı çözümler bulunabilecektir.”

⁶⁹ Original text: “...bu özgün çözümün Ankara’da ve özellikle uygulama olanağı bulunan proje alanında denenmesini önermesidir. Başkent bu kez denenmiş, başarısızlıkları görülmüş, yorgun süreçler yerine, uluslararası düzeyde ilgi ile izlenebilecek sorun çözümleri ve güçlü bir kentsel uygulamaya öncülük etme fırsatını yakalamaktadır.”

process of proposing new dimensions and approaches. Kalekapısı competition shall be mentioned at that point because the attitude of jury in stimulating competitors to open new dimensions and approaches to urban design shall be interpreted as the effect of İdil's project going beyond the jury's problem definition. Jury expects the same attitude in that competition and this wish is the main motive and sticks to all documents produced within the process.

4.4.1.4. Gaziantep Central Market Hall Region Preservation Development U.D. Competition

Date of Announcement	1995
Promoter	Gaziantep Greater Municipality
Jury	4 Architects / 1 Architect-Planner
Project Site, Location, Area (ha.)	Historic City Center, 10 Hectares
Program	Commercial, Cultural and Recreational Center
Ownership of project site	Private-public
Macro and Micro Scales Requested	1/1.000 Plan, 1/500 Urban Design, 1/1.000 Model
Projects Submitted	41 Projects
Evaluation Criteria	1. Financial Capability, 2. Local Suitability and Process of Applicability, 3. Consistency with Development Plans and Propose Improvement, 4. Functional and Physical Harmony of Traditional and Proposed
Evaluation Period	N.A.
Realization	Not Realized

Organized by Gaziantep Greater Municipality in November 1995 this competition covers a 10 ha. area, the old demolished market hall land, which is also a part of a broader Historic Market Halls Region. This competition has a tiny booklet as design brief and Celal Doğan, mayor of Gaziantep of the period, has a foreword entitled ‘Local Powers for Democracy’. Doğan utilizes this platform for developing his discursive attitude generating from his position and makes no references to architecture or urban design and does not mention about the competition at all. Besides he makes evaluations on national politics, advocates the reinforcement of local municipalities and said:

“The state should limit its functions but get stronger. The services that could not be reached to the isolated locations of Turkey by the Central Administration should be provided by local powers.”⁷⁰ (Gaziantep Büyükşehir Belediyesi 1995a)

Jury is composed of non-academic figures mainly from the Chamber of

⁷⁰ Original text: “Devlet fonksiyonlarını küçültmeli ama güçlü olmalı. Merkezi idarenin gerçekleştirdiği fakat büyüyen Türkiye'nin en ücra köşelerine artık yetiştiremediği hizmetleri yerel iktidarlar gerçekleştirmelidir.”

Architects and it is obvious from design brief that their inclusion in the process is minimal. The project is expected to be the locomotive of the urban renewal and transformation in the historic preservation area, by creating new economic values for local investors and users as stated in the aim of the competition. The brief also determines urban identity as a crucial determinant of the problematic like previous competitions where identity problematic of cities are discussed utmost. The required indoor and outdoor functions are left to the decisions of competitors but jury gives some instructions to define the general framework via design criteria.

Competition is open to Chamber of Architects and City Planners' members and jury requests 1/1.000 plan depicting proposals interaction with the environment, 1/500 urban design project depicting interrelations of functions, pedestrian vehicle relations and a 1/1.000 model of the whole site.

As a result 41 projects are submitted in total. The jury report meets high level of participation with pleasure and defines a field:

“...concluding that a considerable architectural knowledge level has been reached in our country especially in the fields of urban design that target Prevention-Improvement as shown by the participations of architectural contestants, and deciding that competitions like this should be extended to various other cities having universal values in terms of their historical identity...”⁷¹ (Gaziantep Büyükşehir Belediyesi 1995b)

⁷¹ Original text: “...özellikle Koruma-Geliştirme amaçlı Kentsel Tasarım alanında ülkemizde dikkate değer bir Mimari düzeyin varlığının tüm yarışmacıların katkılarıyla kanıtlanmış olduğunun saptanmasına ve buna benzer çaba ve yarışmaların Tarihsele Kimlik bakımından Evrensel değer taşıyan diğer tüm kentlerimiz için de örnek teşkil etmesi dileğinin duyurulmasına karar vererek...”



Figure 4.21. 1/1000 scale model of 2nd prize winner's project in Gaziantep competition.

Even though there is not a field like Urban Design in Preservation-Development Plans and it is dominated by planners, this discursive attitude can be read as an aspiration and act of exposing the talents and tools of architecture discipline in that field.

For the first prize winning project jury report makes crucial attributions to linking past and future cultural bonds with urban spaces. They also stress on the importance of cities having a historic center like Gaziantep giving the opportunity for architectural interventions to reverse the decadance of center due to contemporary urban problems. All of jury's evaluations for the winning projects are from architectural domain and no references to planning or landscape architecture are made. But this is a crucial case to show that by utilizing the competition process and its documents jury aims at questioning the role of planners in Preservation Aimed Development Plans (Koruma Amaçlı İmar Planı) and at exhibiting architects' talents and capabilities.

4.4.1.5. Bağcılar Urban Square Arrangement and U.D. Project Competition

Date of Announcement	1996
Promoter	Bağcılar Municipality
Jury	4 Architects / 2 Architect-Planner / 1 Engineer
Project Site, Location, Area (ha.)	Urban Square of Bağcılar, Below 2 Hectares
Program	Commercial, Cultural and Recreational Urban Square
Ownership of project site	N.A.
Macro and Micro Scales Requested	1/200 Architectural Projects, 1/200 Model
Projects Submitted	N.A.
Evaluation Criteria	N.A.
Evaluation Period	N.A.
Realization	Not Realized

Bağcılar Municipality announces the competition for the 1.35 hectare-area in order to obtain a public space with both indoor and outdoor uses. The competition is open to architects and architect-planners. Design brief of the competition is prepared with a little information and the problematic is formulated as an architectural. However, in spite of those complications this competition is crucial in two aspects. First, Bağcılar competition is boycotted by MO due to their exclusion from the competition process. Competition jury is determined by the promoter and is composed mostly of academicians. One of the jury members Çubuk notes:

“The winner of the competition that Bağcılar Municipality organized was Necati İnceoğlu, now a retired professor. A beautiful project, very clear, very neat. So I took the project [to first position]. But the competition got disrupted twice or three times. Bağcılar competition, the first one, was boycotted by the Chamber of Architects. You know, the chamber wants to work together; it wants some people to be present in the jury. Due to some procedural considerations, those enthusiastic people receiving the specification got frustrated at once. So I insisted that we had to extend the deadline. I mean the submission date. ‘Cause it got cancelled, not

cancelled and so on, so people are still indecisive about this project.”

⁷²(*Mehmet Çubuk, interview*)

Second aspect is about the name of the competition. Jury does not ask for urban design scale drawings on the other hand they request only 1/200 architectural projects and engineering reports from the competitors. Even though there are no attributions to urban design in the context of that case, jury prefers to name the competition as urban design.

Most of the documents of the case could not be reached (including the projects, questions and answers, jury reports and articles).

⁷² Original text: “Bağcılar Belediyesinin açtığı yarışmada, o yarışmada da doğrusu mesela orda şey profesör emekli oldu şimdi, Necati İnceoğlu kazandı. Çok güzel bir proje, efendim yani çok net, çok zarif bir proje ben aldım projeyi götürdüm. Fakat yarışma iki kere üç kere engellendi. Bağcılar yarışmasında, birinci yarışmada mimarlar odası boykot etti. Biliyorsunuz o beraber çalışmak istiyor, kendisinin önerdiği birtakım jüri üyelerinin olması gerekiyor. Yani formalite gereği birtakım şeylerden dolayı. Buraya hevesli şartnemayı almış olan insanların hepsi birkere şey yaptı, rahatsız oldu. Ondan sonra ben ısrarla dedim ki bu yarışmanın şeyini uzatalım, süresini uzatalım. Yani teslim süresini uzatalım. Çünkü bu iptal edildi, alındı, alınmadı birtakım insanlar bu projede hala daha tereddüt yaşıyorlar.”

4.4.1.6. Isparta Çarşamba Bazaar U.D. and Architectural Project Competition

Date of Announcement	1997
Promoter	Isparta Municipality
Jury	5 Architects / 1 Architect-Planner / 1 Engineer
Project Site, Location, Area (ha.)	Urban Center of Isparta, Over 5 Hectares
Program	Commercial, Religious, Services, Cultural and Recreational Urban Center
Ownership of project site	Private-public
Macro and Micro Scales Requested	1/1.000 Site Plan, 1/500 Architectural Projects, 1/500 Model
Projects Submitted	34 Projects
Evaluation Criteria	1. Contribution to Urban Identity and Life, 2. Coherence with the Programme, 3. Phasing, 4. Access
Evaluation Period	4 Days
Realization	Not Realized

Isparta Municipality announces the competition in 1997 for a 5.5 ha. area located in the city center. The competition has a short design brief (13 pages). Jury is composed of totally non-academic figures, most of which are architects. Competition is eligible only to MO-member architects and competition is organised according to BİB regulation on Engineering and Architectural Competitions, 1980.

Jury committee directly expresses their position by writing an article entitled “Jury’s Opinions on Competition Site”. They analyse the site as a local terminal and weekly bazaar having its own suburban hinterland. Driving forces like agriculture and commerce in local scale are mentioned as a determinant in cities like Isparta. Jury believes that the project site will continue its local bazaar function in spite of the emergence of a change in social dynamics due to the establishment of Süleyman Demirel University and industrial investments. They also make some comments on global and national political economy:

“We need to accept the fact that when deciding on the types of commercial services, the authority of the Municipality, the planner or the

designer could be limited. We cannot deny the role of economic policies integrated into the global marketing (capital) and mechanisms in changing and transforming commercial good and services.”⁷³ (Isparta Belediyesi 1997a)

Jury confesses that the ideal situation would be preparing a more commercial feasibility study prior to define programme and finds the municipality’s attitude social more than commercial. On the other hand they appreciate the municipality’s decision of organizing a competition as a positive approach.

The main program of the competition is the design of a weekly market place and its environs. The sizes of functions like library, mosque...etc. is not strictly drawn by design brief, rather left to the designers’ decisions. The requested drawings are 1/1.000 scale urban design project and 1/500 scale architectural drawings like plans, elevations and sections.

After defining the main programme elements, the jury underlines the expectation of contributions to the surrounding urban pattern in the framework of zoning laws and implicitly criticises planning discipline of enabling the creation of a pattern without any heterogeneity. Parallel to that approach, urban identity is again put as one of the basic aims of the competition:

“Surrounding fabric consists of 3-8 storey residential buildings. This urban fabric is still maintained with a zoning plan. One of the main goals of the competition is to see what kind of an identity and uniqueness search the competitors will follow in such a process. In this search, the competitors can come up with solutions related to immediate periphery within building regulations. .”⁷⁴ (Isparta Belediyesi 1997)

⁷³ Original text: “Ancak ticari hizmetlerin türlerinin belirlenmesinde de Belediye, Plancı ya da Tasarımcının otoritesinin sınırlı olduğunu kabul etmek gerekir. Zira evrensel pazarlama güçleri (Sermaye) ve mekanizmalarıyla giderek entegre olan ekonomik politikalarımızın, ticari mal ve hizmetlerin değişim ve dönüşümlerindeki etkinliği de yadsınamaz.”

⁷⁴ Original text: “Çevre dokusu 3-8 kat arasında değişen apartman oluşumundadır. Bu oluşum imar planı ile sürdürülmektedir. Böyle bir statüde, tasarımcıların ne tür bir kimlik ve özgünlük arayışına girecekleri, kuşkusuz yarışmanın temel hedeflerinden birisidir. Bu arayış içinde yarışmacılar isterlerse yakın çevreye ait ve imar hukuku çerçevesinde çözüm önerileri getirebilirler.”

A total number of 40 questions achieve to the jury and most of them deal with architectural issues such as capacity or functions. Question number 33 asks, probably by an architect, the meaning of 'Hinterland' that jury uses for analysing the competition site. It is a concept of planning domain and mainly used by planners but jury claims it is also used in architectural terminology (Isparta Belediyesi 1997b).

34 design teams submitted their projects. Jury did not make any general evaluation in the jury report. They defined evaluation criteria as contribution to urban identity and urban life, coherence with the given programme, availability for phasing and vehicle, pedestrian and service access.

Isparta competition was a crucial case because even though jury develops an urban design discourse generating from architectural domain they made valuable contributions to national and global political economy. They criticise the destructive effects of capital in national and global scale on local economies like Isparta and this conceptualisation depicts us that city space became an object of such economic activities.

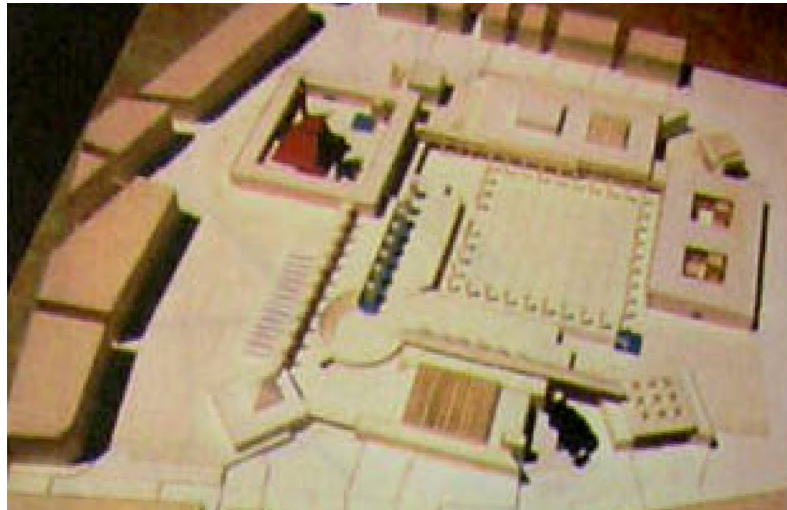
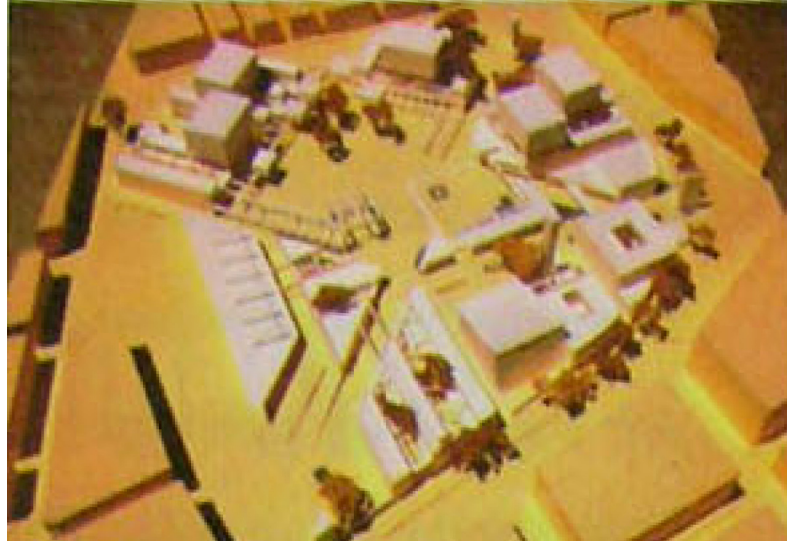


Figure 4.22. 1997 Isparta Çarşamba Bazaar first three prizes: 1/500 models

4.4.1.7. Ankara Greater Municipal Building and Social-Commercial Facilities Architecture Engineering U.D. Competition

Date of Announcement	2000
Promoter	Ankara Greater Municipality
Jury	6 Architects / 1 Engineer
Project Site, Location, Area (ha.)	Next to Ulus Train Station, 31 Hectares
Program	Public, Commercial Buildings
Ownership of project site	Public
Macro and Micro Scales Requested	1/5.000 Site Plan, 1/500 Architectural Projects, 1/1.000 Model
Projects Submitted	67 Projects
Evaluation Criteria	1. Contribution to Urban Identity and Life, 2. Coherence with the Programme, 3. Phasing, 4. Access
Evaluation Period	4 Days
Realization	Not Realized

Ankara Greater Municipality announces the competition in 2000 for a 31 ha area having a central location in the city. Foreword of the design brief written by Atilla Koç, General Secretary of the promoting body, stresses on the importance of local authorities in democracy, of republican values, science and technology. He claims that winning project will be the symbol of technology, art and democracy. Koç treats this competition as an architectural project and develops his discourse accordingly besides his predictions are in national scale on political economy.

The competition is organized according to 1980 BİB regulation and is open to all members of TMMOB under the condition of having an architect as a team leader. The main aim is defined as to obtain a municipal building which will represent the city of Ankara and to design its auxiliary facilities such as social, cultural and commercial uses. Total area ratio is fixed for the part of competition site reserved for the municipal building and the programme was mainly architectural, determined in detail by squaremeter values. Although the programme of the municipal building, covering the 1/3 of total site, is clearly defined, programme of 2/3 of the site is ambiguous and is not determined.

Jury requests drawings in 3 different scales. 1/5.000 scale drawing is based on solving transportation system considering the environment. In 1/1.000 plan the jury requests the competitors to determine the silhouette, positioning of functions within the site and the unity of functions. They also ask for financial, organisational and implementation models in 1/1.000 scale schemes. Yet the main focus and emphasis is on the architectural drawings and perspectives of Municipal Building in 1/500 scale. For the first time, the presentation techniques are restricted by the brief:

“Project presentation will be black and white except for the 1/5000 scale plans and diagrammes. The lines that are not related to the building proper will be excluded from the sheets...”⁷⁵ (Ankara Büyükşehir Belediyesi 2000a)

It is a reaction of the jury against computer technology especially used for presentations with colorful renderings and perspectives. The jury exposes their urban design approach under the ‘Requested Reports’ title. They have an opinion of relational systems of functions, site specific entitites effect on design, environmental control and urban image in urban design scale.

Design teams ask 78 questions most of which deal with architectural details such as presentation or programme. Jury clarifies their statement in “Questions&Answers” that the main focus is on municipal building and jury leaves the decisions in urban design scale to competitors. In accordance with that observation, questions requesting drawings in urban scale are seen unnecessary. To a question about height limitation for buildings on the site, the answer is as follows:

“There is such a restriction in this field. However the jury is ignoring this restriction.”⁷⁶ (Ankara Büyükşehir Belediyesi 2000b)

⁷⁵ Original text: “1/5.000 ölçekli plan ve rapordaki şemalar hariç proje sunuşu siyah-beyaz olacak, yapı ile ilgisi olmayan çizgilere yer verilmeyecek...”

⁷⁶ Original text: “Bu alanda böyle bir sınırlama vardır. Ancak jüri bu sınırlamayı dikkate almamaktadır.”

This competition is one of the most discussed cases due to jury's choices and those conflicts are reflected in jury report as counter reports of both promoter and consultant jury members. In that sense, this document of the competition is multi-dimensional and rich in exhibiting discursive positions of various role players.

All prize winning teams are composed of architects and they try to solve the problem within the boundaries of competition site. None of the projects developed ideas on urban relations in city scale. First prize winning project is chosen with 3 negative to 4 positive votes. Consultant jury members Melih Gökçek, Atilla Koç and Mehmet Altınsoy, from the promoting body, write their opposing statements in the jury report. Gökçek develops his discourse on the location of Municipal Building within project site, about the jury's attitude towards neglecting promoters' expectations about the social and commercial facilities, lack of financial models for implementation and lastly the unsuitableness of a 135 meter-high building for municipal facilities and concluded:

*"For this reason, I am against a project that is non-executable and non-profitable, or a project that has undesirable layout as a jury member."*⁷⁷
(Ankara Büyükşehir Belediyesi 2000c)

Koç develops his argument on the height of the municipal building as well and he finds it impossible to meet the demands properly. Mehmet Altınsoy, former mayor of the city, criticises the location of the building and does not find the project attractive for investors and finds it impossible to implement. Nilüfer Ariak, consultant jury member and economist, appraises the building from the perspective of economics discipline and finds the project ineffective:

*"There is not a creative/unique/novel opinion or a proposal to attract sponsors/investors."*⁷⁸ (Ankara Büyükşehir Belediyesi 2000c)

⁷⁷ Original text: "Bu nedenlerle uygulanması imkansız, rantabl olmayan üstelik yerleşimi de sakıncalı bir aday projenin birinci seçilmesine danışman jüri üyesi olarak muhalefet ediyorum."

⁷⁸ Original text: "Sponsorlar'ı (yatırımcılar) cezbetmek için yaratıcı/yeni/özgün fikir ya da öneri yoktur."

The last evaluation article attached to the report is written by Baykan Günay, an academican and a planner. In his Günay mainly stresses on the lack of urban design and planning dimensions in the competition. He makes a general evaluation of the positive and negative aspects of competition site and the functions that shall be met and tries to orient the discussion from an architectural perspective to an urban design understanding and claims that the main problematic of that competition shall be to achieve well-qualified urban spaces that Ankara sighed for:

“The most defining aspect of this competition is the requisition of proposals that not only concentrate on the design of the Municipal Building itself, but also on the consistency of design between it and other structures that will be built in the same area, creating high quality spaces within the city. The scope should not be reduced to the design of the Municipal Building and the financial model that would enable it; rather it should contribute to the process of delivering high quality spaces for Ankara, for which she has great need.”⁷⁹ (Ankara Büyükşehir Belediyesi 2000c)

Günay also puts his own evaluation criteria asking 9 questions, ability to create urban spaces, high rise of low rise solutions, consistency of Municipal Building’s location within the site, programmatic interpretations of municipal facilities, relation to surroundings, attitude towards linearity of project site, availability for phasing and feasibility and image, grandiose, formal or modest. Günay appreciates projects number 06, eliminated in the 2nd round, number 41, eliminated 3rd round and number 51, eliminated in 2nd round due to their urban design attitudes better than purchase awarded projects. As a conclusion for his article Günay notes:

“Ankara Municipality has given a critical decision and ended the negligence surrounding the Municipality Building to improve the project

⁷⁹ Original text: “Bu yarışmanın en belirgin niteliği Belediye Sarayı için mimari ölçekte projelerin çözümü beklenirken, aynı zamanda alan içinde geliştirilecek diğer yapıların bu bina ile uyumunun sağlanması ve kent içinde olumlu nitelikleri olan mekanların yaratılmasıdır. Konu basit olarak Belediye Sarayı ve bunu gerçekleştirecek finansman modeline indirgenmemeli, Ankara kentinin gereksinim duyduğu nitelikli kentsel mekan elde etme sürecine de katkıda bulunmalıdır.”

region by organizing a competition. I think this was a right decision. In the future stages, the consultations between the Municipality and the project winner would analyze the appropriate solutions and their implementation and hence contribute to spatial planning practice in our country significantly.”⁸⁰ (Ankara Büyükşehir Belediyesi 2000c)

Günay developes an urban design discourse as a result of jury’s ambiguous and unclear position about urban scale. He surely aims at filling this gap with his effort and tries to orient discussions to urban space within the field of urban design.

Many articles related with this competition, written by jury members and competitors, are published in various architectural magazines. Şevki Vanlı, head of jury committee, writes an article on the consequences of the competition process and makes valuable contributions regarding urban design competitions and their contents. He argues that the building scale will not yield a meaningful urban fragment and concludes as:

“It is obvious that in a multi structural study, our architects cannot create a city section by designing singular buildings. Such structures should serve to one common image and share a common design principal rather than having individual identities. In such an approach, revisions or decisions related to one part of the project will have a relative impact on the whole. Open spaces between buildings will also be designed as a continuation of the buildings. Competitions like this one will prepare us for the standards of tomorrow.”⁸¹ (Vanlı 2001)

⁸⁰ Original text: “Ankara Büyükşehir Belediye Başkanlığı yıllardır sürüncemede bırakılan Belediye Binası için kritik bir karar almış ve proje alanının geliştirilmesi için yarışma düzenlemiştir. Kanımca bu doğru bir karardır. Bundan sonraki aşamalarda Büyükşehir Belediyesi ile birinci seçilen proje müellifi arasında yapılacak müzakereler yolu ile doğru çözümlerin araştırılması ve yaşama geçirilmesi ülkemizdeki mekan üretme pratiğine önemli katkılar sağlayacaktır.”

⁸¹ Original text: “Mimarlarımızın çok yapıli bir çalışmada, yapıları tek tek düşünerek bir şehir parçası oluşturamayacakları görülmektedir. Bir ortak imgeye katılan yapıların, aynı zamanda paylaşacakları bir ortak tasarım, belki yapıların her birini bireysel kimlik sahibi olmamaları gerekmektedir. Bundan hareket edilince, tasarım sürecinde, bir bölümde olacak, gerekecek değişimler tasarımın tümünü görelili bir ölçüde etkileyecektir. Yapılar arası, ortak dış mekanlarda kesinlikle yapıların devami olarak birlikte tasarlanacaktır. Bu tür yarışmalar bizi geleceğin ölçülerine hazırlayacaktır.”

Vanlı implicitly evaluates urban design from an architectural standpoint and defines it as an extension of indoor space. On the other hand he evaluates this kind of urban competitions very crucial as a means of meeting the requirements of future criteria. In his article Kamutay Türkoğlu from MO, stresses on the importance of urban competitions, formation of disciplines and professions. He says:

“In our time, professions/disciplines come into being within a structure of development and communication. They gain their scopes with novel social discourse. For example, we need to come up with the new tools of built environment design together. City inhabitants and the institutions administering them should participate in this process together with the experts of the related disciplines within a democratic setting. The vertical / horizontal hierarchy of participation and the time, scale, scope / dimension should be important in this process.”⁸² (Ankara Büyükşehir Belediyesi 2000c)

Türkoğlu positions urban design at the intersection of two disciplines, planning and architecture, and claims that urban design is always present in those disciplines’ historical evolution. He criticises traditional planning approach and tries to inject architectural perspective in it through urban design:

“Instead of mere Zoning, the understanding which starts with structural planning concept, embraces urban design’s existence somewhat in every scale and perceives it as an informal and thematic planning within developing roles, should be improved.”⁸³ (Türkoğlu 2001)

⁸² Original text: “Günümüzde, disiplinler/meslekler gelişim ve iletişim bütünü içinde ortaya çıkarlar. Yeni toplumsal söylemlerle de içerik kazanırlar. Örneğin kentsel çevrenin tasarımının yeni araçlarını artık birlikte aramalıyız. Kentli toplum, onu yöneten kurumlar, ilgili disiplinlerin/mesleklerin uzmanları işbirliği içinde ve demokratik bir ortamda bu sürece katılabilmelidirler. Bu süreçte, zaman, ölçek, kapsam/boyut ve katılımın düşey/yatay hiyerarşik ağırlığı önem taşımaktadır.”

⁸³ Original text: “Salt İmar yerine, yapısal planlama anlayışından başlayan, kentsel tasarımın her ölçekte bir bakıma varolduğunu benimseyen ve gelişen roller içinde onu, informal ve tematik bir planlama gibi algılayan anlayışın daha da geliştirilmesi gerekmektedir.”

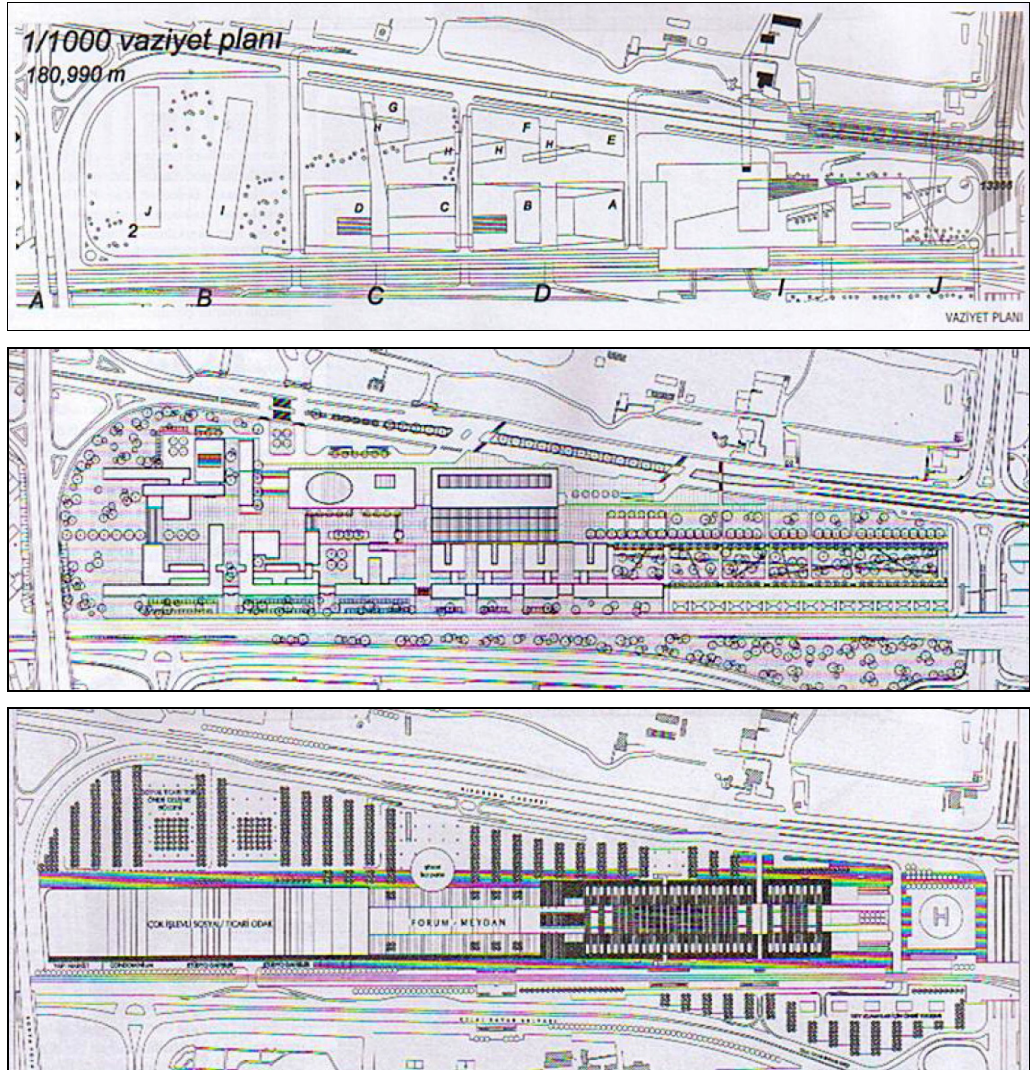


Figure 4.23. 2000 Ankara Greater Municipality Building: first three prizes: 1/1000 site plans

Architect Sait Kozacıoğlu, one of the competitors of the competition, carries the results to the court where some of prize winning competitors are not members of MO. He does not prefer to criticise jury's decisions from an architectural or urban domain he rather brings a judicial dimension to disputes. A prize winning competitor architect Çağlayan Çağbayır, who was not a member of Chamber of Architects during the competition process, elaborates the idea and philosophy of architectural competitions and their values. His main argument is based on the observation that architects themselves narrowed down the operation field of the profession by not arguing on the

architectural qualities of the projects but rather bureaucratic issues and accused the jury of not developing a discursive attitude towards architecture:

“Instead of expressing their ideas when participants are designing the proposals, the projects are ranked and the winner is chosen, jury members’ aggressive reflection of their unspoken “words” on architecture as “to build the winning project is our architecture honour” created a tragic atmosphere in the colloquium day.”⁸⁴ (Çağbayır 2001)

4.4.2. General Evaluation

Apart from the previous period which is dominated by architect-planner approach to urban design 1990-2000 period is separated with the intrusion of architects and their body of knowledge. Most of the case studies in this period are determined by architectural conceptualisation of the field. But Kalekapısı and Urban Spine competitions are still dominated by a top to down approach. This approach evaluates urban design as a link from macro scale plans to architectural scale always addressing the “whole” that had to be determined with a planning discourse. On the other hand rest of the cases approach the field from architectural domain and they develop discourses questioning the position of planners in historic city center renewal plans. Those approaches also emphasise the importance of design culture of architecture and propose a path from pieces to a whole. 1988 MO regulation can be evaluated as a sign of architects’ interest to the field and with their inclusion another body of knowledge starts to be effective in the discursive formation of urban design and it results with the expansion of objects, concepts and themes of the field.

It is a fact that “urban design” as a term defining a field starts to be internalized in that period and more competitions in that scope are organized in comparison to “landscaping” projects.

⁸⁴ Original text: “Katılımcı mimarlar öneri projelerini tasarlarlarken, jüri üyeleri ödül değerlendirmesi yaparken ve birinciyi seçerken mimarlık üzerine söylemedikleri ‘söz’leri, kollokyum günü ‘birinci seçilen projeyi inşa ettirmek bizim mimarlık onurumuzdur’ türündeki heyheyleymeyle ifade etmiş olmaları çok vahim bir görüntü oluşturdu.”

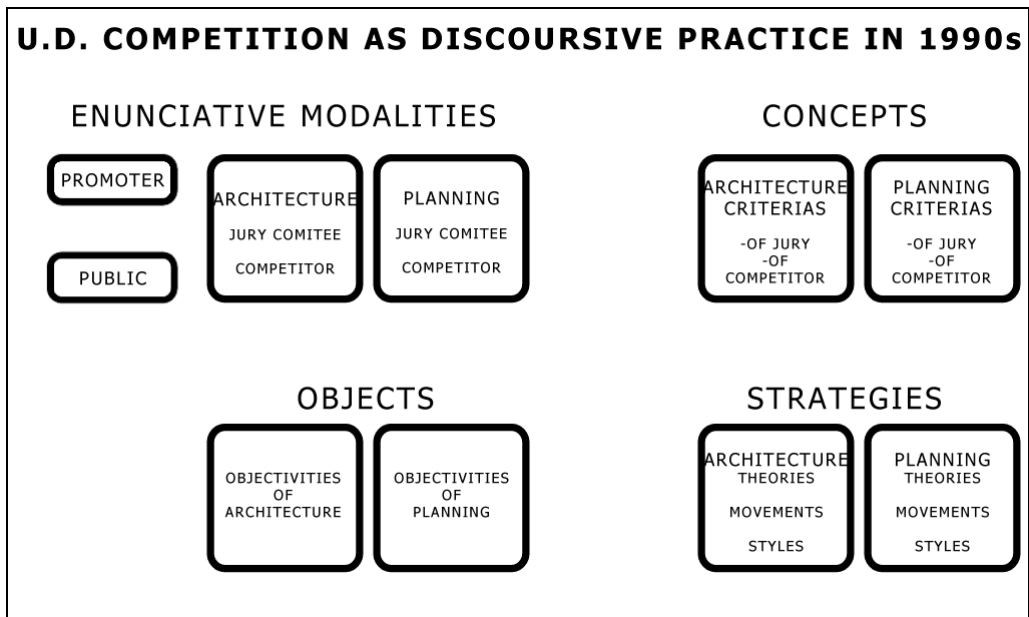


Figure 4.24. Explanatory scheme of the second period of urban design competitions in Turkey.

Table 4.4. Concept set of 1990-2000 period urban design competitions (1)

periods	year	urban design competitions	objects	enunciative modality	concept set	strategies
1990-2000	1990	Antalya-Kale Kapisi	parking, urban core, marina, traffic congestion, downtown, transportation, historic city center, urban pattern, traffic free zone, pedestrian, inner castle, breathing problems, high quality built environment, preservation site	architect-planners, architects, planner, antalya municipality, design teams, chamber of commerce, chamber of architects	urban identity, urban conscious, city as a living space, consuming space, pragmatism, sum of city, spatial, temporal, mediatory role of urban design, untouchable knowledge grounds, human scale, respect to history, nostalgia, reorganising city center, preserving trade pattern, public good, development plan, public interest, financial model, public resources, contemporary city image, city culture, specialized markets, unifying nature, city characteristics, structural plan scheme, applicability, wholeness, working together, urban pattern, historical/natural values, tradition, macro scale solutions, experiment, MO regulation, living culture, empowering social/cultural organisation, urban design field, inadequate institutionalism of urban design, problem of scale, little contribution of education to field, team business	distant planning, preservation aimed development plan, continuity from planning to architecture, architectural born from urbanism, interdisciplinary, capital oriented planning, humanist planning, environmentalism, participatory action, municipal policies
	1990	Istanbul-I Beşiktaş Meydanı	traffic, downtown, junction	architects, architect-planners, engineer, beşiktaş municipality, design teams	historical characteristics, social/cultural facilities, natural/cultural values, development plan, commercial activities, transportation inter change, pedestrian/vehicle organisation, structure/landscape integrity, applicability, approaches, jury composition, economy, aesthetics	urban design, landscaping
	1991	Ankara-Kent Omurgası	city entrances, urban spine, hills and valleys, capital city, center	architect-planners, architects, planner, ankara greater municipality, design teams, policy makers	chaos/monotony, synthesis, obliged participation, inadequate legal documents, tradition, opportunity, flexibility, urban activity, integration, enthusiasm, urban design problems, consistency, applicability, preservation of environment, alienation, urban planning project, international attention, rapid urbanisation, urban model, transformation/development/participation/cultural projects, restoring historical/functional/visual qualities, competition institution, interdisciplinary knowledge, scale, location, creative force, urban identity, urban vision, heuristic image, accumulated knowledge, ambiguity, creative scenario, urban appearance, sociocultural image, landmark	sustainable growth, urban landscaping, radical landscaping, urban design as a process, interdisciplinary, garden city utopia, avantgarde movement, landscaping

Table 4.5. Concept set of 1990-2000 period urban design competitions (2)

concept set						
periods	year	urban design competitions	objects	enunciative modality	concepts	strategies
1990-2000 PRODUCTION OF URBAN DESIGN KNOWLEDGE VIA COMPETITIONS	1995	Gaziantep-Hal Bölgesi	historic market hall, historic preservation area,	architects, architect-planner, gaziantep greater municipality, design teams, local investors	democracy, limited state function, central administration, deliver public services, urban renewal, urban transformation, economic value, urban identity, prevention/improvement, historical identity, cultural bond, binding past/present, left to design teams	architectural knowledge, urban design
	1996	İstanbul-Bağcılar Meydan	urban square	architects, architect-planners, engineer, bağcılar municipality, design teams, chamber of architects	n.a.	boycott
	1997	İsparta-Çarşamba Pazarı	local terminal, local bazaar urban pattern, urban life	architects, architect-planners, engineer, isparta municipality, design teams	social dynamics, industrial investments, commercial services, global capital mechanism, feasibility, zoning plan, naecceily, urban identity, building regulation, hinterland, coherence, phasing, vehicle/pedestrian access, left to design teams	architecture domain
	2000	Ankara-Büyükşehir Belediye Sarayı	social/commercial activities, transportation, project site	architects, engineer, ankara greater municipality, chamber of architects, design teams	local authority, democracy, republican values, science/technology, symbolic value, ambiguity, silhouette, presentation, urban image, height limitation, promoter's expectations, site selection, implementation, attract sponsor/investor, urban space quality, programmatic interpretation, spatial planning practice, architectural identity, standards of tomorrow, formation of disciplines, democratic setting, hierarchy of participation, structural planning, judicial issue, unspeaken words on architecture, left to design teams	democracy, financial/organisational/implementation model, architectural language, informal/thematic planning

4.5. RISE OF INTERDISCIPLINARITY (2001-2009)

With the establishment of chamber of landscape architects (PMO) in 1994 landscape architects make themselves felt more effectively in the field of urban design and starting from year 2001 they appear both in jury committees and in design teams both as authors and team leader. Due to landscape discipline's inclusion as a distinct discursive formation with its objects, concepts and themes urban design discourse is also shifted. But it is another fact that planning discipline retreats and loses its position compared with previous periods. Under these circumstances this period with 22 cases prove that urban design field reaches a considerable position and gains its legitimacy as a tool for designing urban space.

4.5.1. Case Studies

4.5.1.1. Kadıköy Square and Haydarpaşa-Harem Vicinity U.D. Competition

Date of Announcement	2000
Promoter	Istanbul Greater Municipality
Jury	4 Architect-Planners / 3 Architects / 1 Engineer
Project Site, Location, Area (ha.)	The coastline of Kadıköy-Haydarpaşa-Harem, 120 Ha.
Program	Public, Commercial Buildings
Ownership of project site	Public
Macro and Micro Scales Requested	1/50.000 Metropolitan Relations Scheme, 1/500 Urban Design Projects
Projects Submitted	66 Projects
Evaluation Criteria	1. Interscale Consistency, 2. Landuse Decisions' Unity, 3. Cultural Pattern and Heritage Susceptibility, 4. Scale and Identity, 5. Achievability-Applicability-Flexibility, 6. Implementation Strategies, 7. Railway and Sea Transport Strategy, 8. Integration of Modes of Transportation
Evaluation Period	11 Days
Realization	Not Realized

Istanbul Greater Municipality announces the competition in 2000. Jury is composed of 9 academicians where 4 of them are architect-planners, 3 of them are architects and 1 of them is an engineer. Competition is both open to

architects and city planners and organised according to 1980 BİB regulation on Engineering and Architectural Competitions.

The subject of competition is the redefinition of public spaces that are deteriorated because of rapid urbanisation and population increase. The aim is to acquire an urban regeneration idea project analysing macroscale plans, integrating the 120 hectare-project site spatially and functionally, linking the site with the implemented projects from Kartal to Moda and Üsküdar to Harem, reorganising transportation infrastructure in accordance with macroscale plans, bringing new identity for Kadıköy İskele Square, putting forward the missing historical and cultural identity values of the site and constituting a basemap for future planning studies. Jury requests 1/50.000 scheme showing metropolitan relations of the project site, 1/25.000 project system scheme and Anatolian Side relations, 1/5.000 landuse and transport decisions plan, 1/2.000 transport scheme, 1/2.000 regeneration strategies and scenario sheet, 1/2.000 green areas system sheet, 1/1.000 A and B-zones urban design project, 1/500 A-zone urban design project (İstanbul Büyükşehir Belediyesi 2000). Jury does not open room for landscape architects even though they request a scheme of green area system. In spite of this fact, landscape architect Selami Demiralp, first prize winning team member, considers Kadıköy competition as one of the starting point for landscape architects rising in urban design competitions:

“The breaking point, we can say, is the competitions in 2001. Haydarpaşa competition, Bursa Kültürpark competition and Gölbaşı competition. All were held at the same time, during the same period. In Haydarpaşa competition, landscape architect could not be the team leader but could be the leader in the other two. If you look at the award winning group names in those two competitions, you could see that there was a boom in landscape architect names.”⁸⁵ (Selami Demiralp, interview)

⁸⁵ Original text: “Kırılma noktası aslında 2001’deki yarışmalar diyebiliriz. 2001’deki o Haydarpaşa yarışması, Bursa Kültürpark yarışması, Gölbaşı yarışması. Üçü bir anda açılmıştı zaten, aynı dönemde açılmıştı. Haydarpaşa’da peyzaj mimarı ekip başı olamıyordu ama diğer ikisinde olabiliyordu ve o tarihlerde ödül grubundaki isimlere bakarsan peyzaj mimarı ismi bir anda patlamaya başladı o iki yarışmada.”

145 questions are asked in total but before answering questions jury feel a need for reminding the ultimate aim of the competition and say:

“The objective of the competition, as stated in the design brief, was to obtain a prudential concept project. In this respect, the contestant is free to put forward a project supporting any idea, as long as it has a certain coherence...”⁸⁶ (Istanbul Büyükşehir Belediyesi 2001a)

This can be due to the main focus of the questions of competitors treating the competition as an implementation project. Jury answers most of the questions as *“decision left to design teams”*. Many questions are focused on transport and macroscale plan decisions’ effect on proposals.

As a result of 66 projects submitted, a design team which is mainly composed of planners is awarded for the 1st prize. Jury evaluates the winning project as successfully integrating the project site and the city, determining consistent landuse decisions, achieving continuity of green system, creating unity of public and semipublic areas, emphasizing rail transport, consistency of transfer nodes’ location, achieving a unique identity, being sensible and consistent, achieving a modesty in presentation and enabling reevaluation, flexibility (Istanbul Büyükşehir Belediyesi 2001b). Negativities of the project are, on the other hand, oversized filled area, pedestrian access problems between coast and urban protected area and the proposed new Kadıköy pier. There is a consensus on the fact that the 1st prize project’s main emphasis is to solve macro scale relation mainly generated from planning discipline as first prize winning project’s leader, planner Can Kubin noted:

“It is not about building piers, placing the cultural centers atop, bringing the shoreline inside, and what not. The issue is that there is a public space and it is not public. Continuity is lacking. There is no continuity left in the coast, it is obstructed. We need to re-introduce that continuity, solve these problems first. We need to propose the solution to the

⁸⁶ Original text: “Yarışmanın amacı şartnamede de belirtildiği gibi ileriye dönük ipuçları verecek fikir projesi elde etmektir. Bu bakımdan, kendi içinde tutarlı olmak kaydıyla yarışmacı her türlü fikri savunacak proje üretebilir..”

problem. This was a planner's approach, for instance. There was little architecture in it...⁸⁷ (Can Kubin, interview)

Kubin says that the main problematic jury determined is mainly related with planning discipline rather than architecture or landscape and their main approach to the project overlaps with the jury's. The 2nd prize winning team's architect Bünyamin Derman questioned the applicability of the green deck passing over Haydarpaşa Station proposed in the winning project in colloquium meeting as Ervin Garip noted:

"When we examine the winning project, we see that the simplest project was chosen. And there wasn't much problem in its application. Also above Haydarpaşa a green deck was entering the site. The project was harshly criticized in the colloquium. I remember very well that Bünyamin Derman saying "if you do this how will the green pedestrian deck pass?"⁸⁸ (Ervin Garip, interview)

In fact, these are two different approaches to the problem or two different urban designs with diverse objects, concepts and strategies. Kubin sees the problem as defining main planning decisions from a planner's position, while Derman questiones the same project about how this green deck will be realized from an architectural standpoint.

⁸⁷ Original text: "Oraya pierler yapıp üstüne kültür merkezleri koymak içeriye suyu alıp bilmem ne yapmak değil ki konu. Konu şu, kamusal alan var ve kamusal değil. Olması gereken süreklilik yok. Kıyıda süreklilik kalmamış, kesintie uğramış. Bunları elde etmemiz gerekiyor, öncelikle bunları çözmemiz gerekiyor. Probleme yönelik çözümü ortaya koymak gerekiyor. Bu bir planıcı yaklaşımıydı mesela. Onun içinde mimarlık çok azdı.."

⁸⁸ Original text: "Birinci projeye baktığımızda en sade olanın seçilme durumu vardı. Onun da uygulanabilirliğinde bence çok fazla bir sıkıntı yoktu. Bir de Haydarpaşa üzerinden yeşil bir blok geliyordu. O zaman kollokyumda çok ciddi eleştiriler aldı. Bünyamin Derman, çok iyi hatırlıyorum, demişti ki siz bunu yaptığınız zaman o büyük yeşil blok nasıl geçecek?"

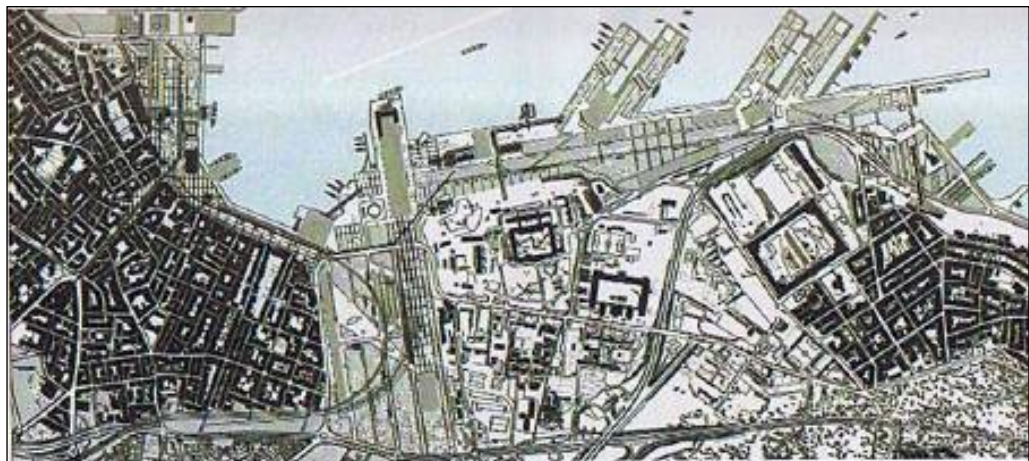


Figure 4.25. 2001 Kadıköy Square: first three prizes: 1/1000 site plans

4.5.1.2. Ankara Gölbaşı Preservation Site Regional Park and Environs U.D. and Landscape Project Competition

Date of Announcement	2001
Promoter	Ministry of Environment
Jury	2 Landscape Architects / 2 Architects / 2 Engineer / 1 Planner
Project Site, Location, Area (ha.)	Valley between Mogan and Eymir Lake, 270 Hectares
Program	Park Area, Wetland, Urban Development
Ownership of project site	Public, to some extend private
Macro and Micro Scales Requested	1/5.000 Functional Plan, 1/500 Arrangements
Projects Submitted	28 Projects
Evaluation Criteria	1. Consistency with given programme, 2. Proposed Urban Patterns, 3. Contributions to Park area and Wetland, 4. Urban Redevelopment Strategies, 5. Transport System
Evaluation Period	4 Days
Realization	Not Realized

Gölbaşı Competition is promoted by the Ministry of Environment, Environmental Protection Agency for Special Areas (ÖÇKKB), in 2001. The brief starts with an introduction article of ÖÇKKB and its functions. ÖÇKKB's reason of existence is summarized as, leaving an intact and rich biological existence heritage, cultural and historical values, healthy, neat environment and achieving sustainable development.

Jury is composed of 2 landscape architects, 2 architects, 2 engineers and a planner. Having a mixture of disciplines in the composition and being a large-scale and multi-problematic site, the competition becomes a milestone in Turkish urban design competitions background. This turning point has started in fact with the previous competition (Kadıköy-Haydarpaşa Harem master plan). Landscape architecture discipline is introduced to design brief formally as well as jury and design team compositions. In the following competitions, design teams are forced to be formed with landscape architects, planners and architect in most cases. For the first time in urban design competitions history, this competition is open to landscape architects, planners and architects and all disciplines can be head of the design team and no obligation for a collaboration among three disciplines is requested.

The site covers 270 hectare-area including Mogan and Eymir Lakes and lakeshores and is certified as a “vulnerable natural preservation area”, which is one of the operations of the Ministry in natural preservation at that period. The area is mostly covered with marsh and the rest is composed of a garbage collection area, a small industrial district, a cemetery, a sport and a park area. Under the ‘Requirement Programme’, jury makes a general evaluation on previous park competitions and says:

“Functionalist approach dominated the park competitions held so far in our country. As a result, instead of designing the parks as an extension and affinity of nature within the city, they were planned as recreation-oriented spaces with facilities like eating, picnic, fairs, and fairgrounds and surrounded with complementary buildings. The truth that landscape is an affinity of countryside view and nature is ignored.”⁸⁹ (Çevre Bakanlığı 2001a)

They criticise previous competitions, 1980 Eskişehir, 1984 Adana and 1987 Yenikapı, as being organised by excluding landscape architects therefore this attitude can be read as a claim of landscape architects a central position in urban design field. But this exclusion is not aimed on purpose; landscape architecture of the period had no demands or aspects related with urban design field. They are mainly focused on landscape planning and were not existent in design field especially urban design. As landscape architect Ahmet C. Yıldızcı notes:

“The profession’s promotion, progress and the place of the profession in the world also reflects to us. As I have already mentioned, they enumerated as well. Landscape architecture is no more about grass, flowers and insects. The concept of landscape architecture has also changed. [It is perceived] within sustainable landscape, sustainable design, renewable energy. [It acts] beyond formalist approaches, with

⁸⁹ Original text: “Ülkemizde şimdiye kadar yapılan park tasarımı yarışmalarında işlevci bir yaklaşım hakim olmuş, bunun sonucunda üretilen mekanlarda doğanın kent içindeki uzantı ya da benzeşimleri olması gereken park anlayışı yerine, daha çok eğlenceye yönelik piknik yapma, yeme içme, fuar, lunapark gibi hizmetlerle özdeşleşen, sürekli olarak binalar ve parkı tamamlayıcı yapılarla bezenen tasarımlar hakim olmuş, peyzajın kır manzarası ve doğanın benzeşimi olduğu gerçeği göz ardı edilmiştir.”

*totally different concepts, and the same applies for architecture. Its area and point of view has changed and become more involved in design.*⁹⁰
(Ahmet C. Yıldızcı, interview)

Kahvecioğlu evaluates this situation as:

*"I mean in the way they express themselves, they did not intent to act in those areas. Maybe it is too pretentious to say this is so but according to my observations, there was an intention but only after a certain moment. Their attitude was to leave the higher decisions -which I can call the vegetative or hard landscape- to architects and planners."*⁹¹ (Hüseyin Kahvecioğlu, interview)

A shift in terminological character of design brief is obvious. The subject of the competition is determined as not to design a fair, picnic or commercial activities. On the contrary, the main aim is to improve the area and then reinforce the natural structure and develop a landscape approach creating contrasts in the project site. The language and style of design brief is noticeably different than the previous competitions meaning landscape architects brought their terminology and conceptualisation to the field:

*"They should observe both natural and unnatural landscape elements, those that depict or oppose the greenery of spring, the heat of summer, colours of the fall, bleakness of winter, during sunset and sundown. The organization of natural landscape elements and the structures or sculpture-like objects that are placed in them, should glorify the nature and make it into a being in and of itself."*⁹² (Çevre Bakanlığı 2001a)

⁹⁰ Original text: "Mesleğin tanıtımı, gelişimi, dünyadaki bu mesleğin konumunun belli bir düzeye gelmesi, dünyadaki yansımalar bize de yansıyor. Sayısı da arttı tabi biraz önce belirttiğim gibi. Peyzaj mimarları ot, çiçek, böcekçilikten, peyzaj artık bu değil. Peyzaj mimarları konsepti de değişti. Sürdürülebilir peyzaj, sürdürülebilir tasarım kapsamında ele almak, yenilenebilir enerji kapsamında. Şekilci yaklaşımların ötesinde tamamen farklı konseptlere, bu mimarlık içinde geçerli. Alanı ve bakış açısı değişti ve tasarımla daha ilişkili olmaya başladı."

⁹¹ Original text: "Yani kendilerini ifade ediş şekillerinde de yoktu o alanları doldurmaya aday olmak gibi. Yok deyince bu çok iddialı olabilir de, benim gözlemim, daha doğrusu vardı da biryerden sonra vardı. Ne zaman ki işte yine bitkisel ya da sert peyzaj diyeceğim hani daha üst kararı konusunda işi plancılara ya da mimarlara bırakan bir tavır vardı."

⁹² Original text: "İlkbaharın yeşilliğini, yazın sıcaklığını, sonbaharın renklerini, kışın kasvetini betimleyen, ya da bunlara karşı çıkan doğal ya da yapay peyzaj öğelerini, gün doğarken de, batarken de izlemelidirler."

Jury draws the main axis of the competition transpassing through landscape discipline and also expects competitors to interpret the given boundaries, programme and reminds that the project site was a vulnerable natural preservation area.

Jury defines problem areas within and out of competition site as Wetland, Park Area, Construction Areas and Urban Development Area. This categorisation also determines the requirement programme of the competition. In fact, jury does not define a strict programme:

“The contestants will develop their suggestions themselves on the usage of the resources that are provided here, towards the realization of a landscaping that constitute the basis of the competition area.”⁹³ (Çevre Bakanlığı 2001a)

A total number of 28 projects are submitted. In the general evaluation section of the jury report, the jury makes observations on the use of computer technologies. They claim that representational uniqueness of different scales merged as if all of them are produced out of the same drawing. Jury also recommends this issue to be taken into consideration in the following competitions. After sorting evaluation criteria jury summarizes their election strategy as:

“... the jury made an effort to find the most precise principle out of many and concentrated on the projects which were developed around the main theme of the competition, namely, wetlands and nature parks. In this respect, project #21 which represented the nature of the competition area the best, was found worthy of the first place, despite its other weaknesses...”⁹⁴ (Çevre Bakanlığı 2001b)

Doğal peyzaj öğelerinin düzenlemeleri ile bunların içinde yer alan heykelimsi yapılar, ya da yapılar veya kısaca nesneler bu doğayı yüceltmeli onu kendi başına bir varlık yapmalıdır.”

⁹³ Original text: “Yarışmacılar burada sağlanan olanakların, yarışma alanının temelini oluşturan peyzaj düzenlemelerinin gerçekleştirilmesi için kullanılması yönündeki önerilerini kendileri geliştireceklerdir.”

⁹⁴ Original text: “...jüri çok sayıda ilke arasında en doğruyu bulma çabasına girmiş ve özellikle yarışmanın temel konusunu oluşturan sulak alan ile doğa parkını en iyi değerlendiren projeler üzerinde durmuştur. Bu bağlamda yarışma alanını en iyi temsil eden 21 numaralı proje, diğer konulardaki zayıflıklarına karşın 1. ödüle değer bulunmuştur...”

This statement of jury's reveals the fact that design brief's approach to problem is revised after seeing the submitted projects and a discussion among jury members may also be effective on that shift of approach. The main observation of the jury is that all of the projects lack solving all problems requested and this critic is also valid for the first prize awarded project.

Besides its qualities jury makes some recommendation for the winning project and implicitly emphasizes that this is a landscape discipline dominant project and says urban design and especially architectural space approach shall be collaborated in this project. Jury criticises traditional architecture approach and recommends a contemporary architectural language. Proposed urban development pattern is evaluated as inapplicable and jury recommends collaboration with related experts. For a conclusion jury says:

*"...regards it as [its] mission to make an emphasis on the necessity to value the efforts of all contestants who participated in this competition, which was the first of its kind, and to convey to all the related professionals in the field the urgency to maintain the link that has been tried to be built between design and environmental problems."*⁹⁵ (Çevre Bakanlığı 2001b)

What makes the uniqueness of this competition is that it is the first platform where landscape discipline is introduced to urban design competitions with its knowledge, terminology and approach in every phase of the process. Jury report emphasizing on the incompleteness of the projects can be evaluated from this perspective that a mature combination of disciplines can not be achieved.

Colloquium meeting of the competition is published on architecture magazine. It is a short but very crucial in the sense of discussing interdisciplinarity and relations of diverse disciplines in urban design field. Kenan Güvenç makes a statement on the infirmity of architecture discipline and says:

⁹⁵ Original text: "...türünün ilk örneğini oluşturan bu yarışmaya katılan tüm yarışmacıların gösterdiği çabanın takdir edilmesi gereğini vurgulamayı, tasarım ile çevre sorunları arasında oluşturulmaya çalışılan bu bağlantının sürdürülmesi gereğini ilgili tüm meslek adamlarına iletmeyi görev saymaktadır."

*"I have observed that architects are extremely self contained and don't have an understanding of the world at large, which would otherwise enable them to imagine things beyond the serious stuff that are an outcome of the habits that were passed on to them during their education. ... Landscape architects, even urban designers challenge the boundaries of their disciplines from time to time and come up with relevant answers. However, I would suggest you to take a look at architects' proposals one more time."*⁹⁶ (Mimarlık 2001)

ÖÇKKB president Köksal Kılıçlı states that for the first time they collaborated with various disciplines as a contribution for their plans and defines the competition project as a different 'nature concept' and says that they aimed at giving a message to the society via this project. Betül Uyar, PMO director of the period, stresses on the characteristics of the project site and said:

*"This is a piece of land that is ecologically conscious and a nature park. Because it is a nature park, our Chamber doesn't approve of a jury that is predominantly composed of landscape architects; meaning, an architect, an urban planner, a hydro-geologist could become a member of this jury as well."*⁹⁷ (Mimarlık 2001)

Uyar criticises the current competition regulation being inadequate and not meeting the expectations:

"... planners or designers are being invited to these type of competitions, but there's always the pretext of 'the team member should be from such and such profession.' This is a chauvinistic attitude. We should get over these issues. There's a Guideline for Competitions at the Ministry of Public Works, which has been in effect for some 30 years. Some

⁹⁶ Original text: "Mimarların çok fazla içine kapalı, kendi yetiştirme çevrelerinde kendilerine aktarılmış olan alışkanlıklardan kaynaklı ciddi şeylerden öteye, herhangi bir tahayyül, geliştirilebilecek bir dünya kavrayışına sahip olmadıklarını gördüm...Peyzaj mimarları, hatta şehir planlamacılar, kendi disiplinlerinin sınırlarını zaman zaman zorlayarak doğru cevapları kısmen verebilmelerine karşın, mimarların önerilerini bir kez daha incelemenizi tavsiye ediyorum."

⁹⁷ Original text: "Bu alan ekolojik kaygı taşıyan bir alan ve bir doğa parkı alanı; bir doğa parkı olması nedeniyle ağırlıklı peyzaj mimarlarından oluşan bir jüriyi de Odamız uygun görmemektedir; yani bu jüride bir mimar olabilmelidir, şehir plancısı olabilmelidir, bir hidrojeolog olabilmelidir."

*professions are not even included in it. Such a competition regulation has to be revised.*⁹⁸ (Mimarlık 2001)

Uyar questiones the position of landscape discipline via this competition and aims at introducing the discipline with urban design field and also asks for revising the regulations accordingly. She also introduces the term 'chauvinism' as the dominance of architecture and planning disciplines to competition circles. This terminology starts to be used and is internalized among related professions to indicate their position and approach to interdisciplinarity.

⁹⁸ Original text: "...bu proje yarışmalarına, planıcı ya da tasarımcı meslekler çağrılıyorlar; ama orada da ekip başlığı mutlaka şu meslekten, bu meslekten olsun diye bir şovenizm var. Artık bunları aşmalıyız. Bir yarışmalar yönetmeliği vardır; Bayındırlık Bakanlığında 30 yılı aşkın bir yönetmeliktir, orada bazı meslekler yok. Böyle bir yarışmalar yönetmeliğinin revizyona gereksinimi var."

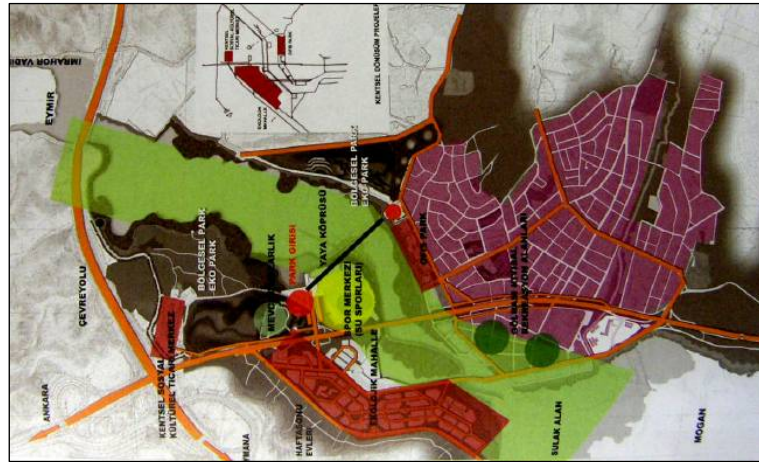


Figure 4.26. 2001 Gölbaşı Preservation Site: first three prizes: 1/1000 site plans

4.5.1.3. Antalya Karaalioğlu Historic Park and Municipal Building and Environs U.D. and Preservation Project Competition

Date of Announcement	2002
Promoter	Antalya Greater Municipality
Jury	1 Landscape Architect / 5 Architects / 1 Architect-Planner
Project Site, Location, Area (ha.)	Historic Park and Formal Buildings from Young Republic Period, 16 Hectares
Program	Historic Park, Municipal Buildings
Ownership of project site	Public, Private
Macro and Micro Scales Requested	1/1.000 Urban Location and Relations, 1/200 Architectural Projects
Projects Submitted	30 Projects
Evaluation Criteria	N.A.
Evaluation Period	N.A.
Realization	Partially Realized

The competition is announced for the 16-hectares historic park, which has lost its unity in time by patchwork developments and plug-ins of different uses. The Preservation Committee registered the area in 2002, and the local authority wants to sustain the conditions of registration. The competition is organised according to BİB regulation on Engineering and Architectural Competitions which came into effect in 1980 and is open to landscape architects and planners under the condition that they have an architect in the team as stated above.

The jury is composed of mostly architects both from universities and practice beside the landscape architect-planner Ahmet C. Yıldızcı. Regarding the landscape architects' authorship and inclusion in the jury, it is a continuity of the previous case Gölbaşı Competition. Landscape architecture starts to prove its existence and talent in the field. Design brief notes that:

“Architects having a membership in Chamber of Architects can participate in the competition as their own, but landscape architects and planners should have an architect in their team if they want to participate.”⁹⁹
(Antalya Büyükşehir Belediyesi 2002).

⁹⁹ Original text: “...Mimarlar Odası üyeleri tek başlarına katılabilir...Şehir Plancıları Odası ve Peyzaj Mimarları Odası üyeleri de ekiplerinde mimar bulundurmak kaydıyla bu yarışmaya katılabilirler”

The main aim is defined as redesigning a preserved area to join it to urban life. Karaalioğlu Park is a yield of planning decisions of the Young Republican period and this fact forms the planning dimension of the competition. There is also an architectural heritage of the same period forming the architectural dimension. The park itself can be evaluated as a landscape entity in general terms. Similar to previous cases, corruption of urban space due to rapid urbanisation and population growth is emphasized in design brief for the competition site. Jury puts the concept 'vitalization of urban memory' for a possible solution for the problem defined above.

The scales of the project submission includes 1/1000 scale "Urban Context and Relations with Surroundings", 1/500 scale "Urban Design and Landscape Project", 1/200 scale "Architectural Projects" and a project report. Jury recommends and appreciates design teams to work with different speciality fields.

40 questions are asked by the competitors in total. Question number 5 requesting 1/2.000 plan is answered as "not necessary". The jury has a boundary in their mind for the project site but question number 21 asking relations with near focal points is answered as:

*"...developing ideas about the competition site and its relation to its environment is expected from the competitors. This is not a competition to for a municipal building. The goal is defined in the design brief."¹⁰⁰
(Antalya Büyükşehir Belediyesi 2002b)*

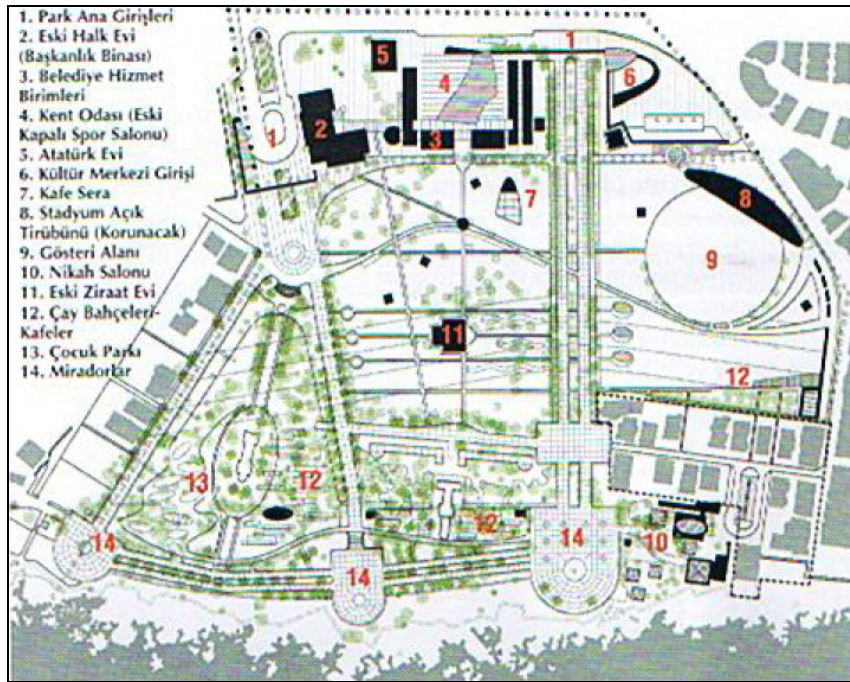
30 projects are submitted in total and even though it is composed mostly of architects, jury appreciates the 1st prize winning project due to its success in landscape design qualities:

"The successful combination of the existing landscape and new reclaimed spaces, the integrity and meticulousness in its approach to the design of exterior spaces, the open space design of the stadium area, the low rise

¹⁰⁰ Original text: "Yarışma alanı çevre ilişkileri konusunda öneri geliştirmek yarışmacılardan beklenmektedir. Yarışma bir belediye binası yarışması olmayıp şartnamenin amaç maddesinde yer aldığı şekildedir."

*solution to the Municipality Services Building and the 'city room' proposal were some of the favorable aspects of this project.*¹⁰¹ (Antalya Büyükşehir Belediyesi 2002c)

Jury also evaluates other projects considering their landscape approaches and appreciates the 2nd prize winning project for developing a contemporary landscape language. Another important issue about this competition is the announcement name. Announcement name has a modality and it is a statement that has direct references to disciplines. In that context it is known that great struggles on the name of competitions were experienced and this competition's having landscape architecture in its name means a lot in that sense.



¹⁰¹ Original text: "Mevcut peyzaj değerleri ile kazanılan yeni alanların bütünleştirilmesindeki başarı, dış mekan tasarımlarındaki titizlik ve tutarlılık, stadyum alanına ilişkin geliştirilen açık alan düzenlemesi, Belediye Hizmet Binası çözümündeki az katlılık ve kent odası önerisi olumlu bulunmuştur."

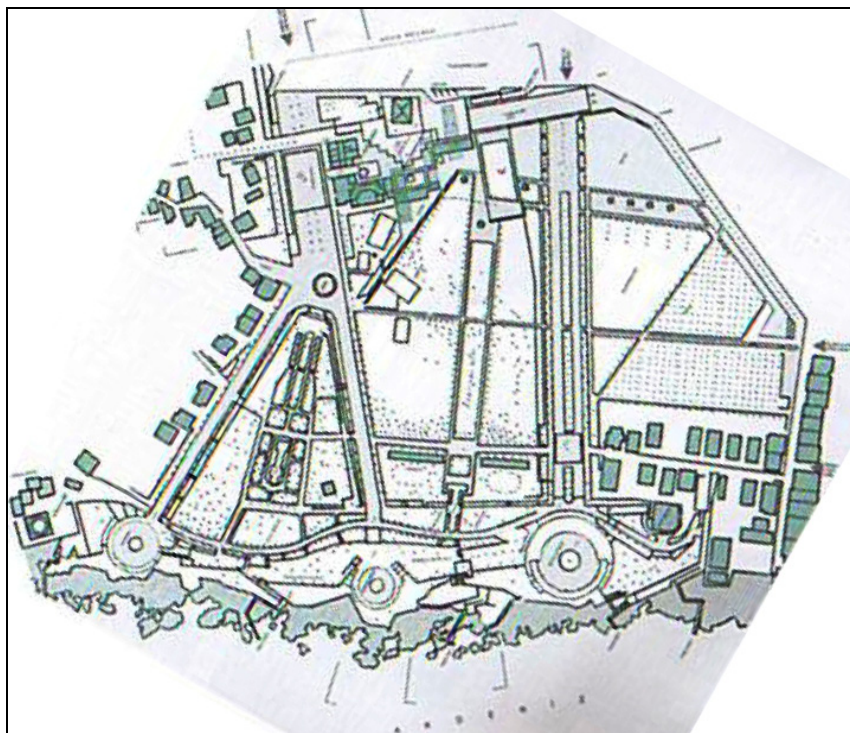
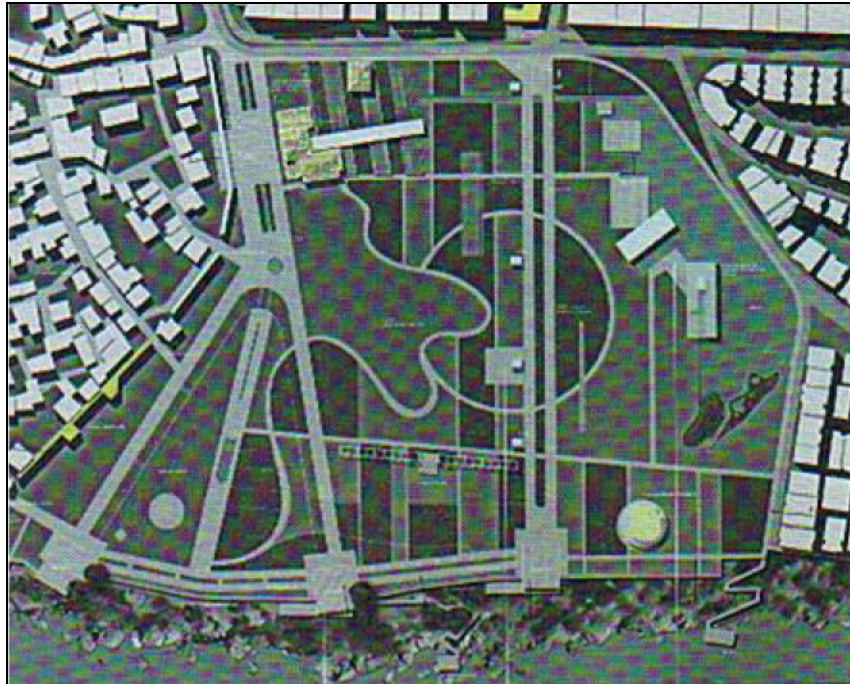


Figure 4.27. 2002 Antalya Karaalioğlu Historic Park: first three prizes, 1/1000 site plans

4.5.1.4. Ankara 50.Yıl Park and Fallen Monument Complex U.D., Landscape Architecture, Plastic Arts Contentful Architectural Project Competition

Date of Announcement	2002
Promoter	Ankara Greater Municipality
Jury	1 Landscape Architect / 1 Architect / 2 Architect-Planners / 1 Planner / 1 Sculptor / 1 Engineer
Project Site, Location, Area (ha.)	Between Çankaya and Mamak Municipalities Boundaries On a Hilltop Viewpoint, 40 Hectares
Program	Thematic Urban Park, Urban Transformation
Ownership of project site	Public, Private
Macro and Micro Scales Requested	1/5.000 Functional Plan, 1/200 Projects, 1/10 or 1/50 model of monument
Projects Submitted	27 Projects
Evaluation Criteria	1. Integration with the City, 2. Creating a new Silhouette
Evaluation Period	N.A.
Realization	Partially Realized

This competition is crucial due to its announcement name and jury composition where jury is composed of 1 Landscape Architect, 1 Architect, 2 Architect-Planners, 1 Planner, 1 Sculptor and 1 Engineer. With this competition Plastic Arts is introduced to urban design field in the context of this case. The aim of competition is to design a 16-ha urban park with the theme of a memorial for the martyrs of various wars and terrorist attacks, for whom Ankara is hometown. The other 24-ha. land –currently a squatter-housing area- is subjected to an urban transformation concept. The goals are written as:

“...designing a monument complex considering the whole site from architectural to abstract symbolic plastic arts scale, developing and transforming the area via urban design, architectural and landscape arrangement decisions, taking the park in unity with the monument and its complex from an urban design perspective, perceptibility of the monument all day, preserving the existing green utmost and acquiring integrated projects stimulating collaboration among planners, urban designers, architects, landscape architects and plastic arts experts.”
(Ankara Büyükşehir Belediyesi 2002a)

For the first time, the jury obliges competitors to include at least 1 architect, 1 planner, 1 landscape architect and 1 plastic arts expert. Team leader can be among three disciplines other than plastic arts. Baran İdil calls this obligation as ‘constraint marriage’ blaming the academicians:

“This habit is a result of the pressure put on our professors; the pressure put on by their students. Because they always serve as jury members.”¹⁰²
(Baran İdil, interview)

On the other hand, Görgülü evaluates this obligation as a product of promoter and says:

“...as I have said, administrations are not within our interest especially when private competitions are concerned. But they have come to a point where it is easy to change all that. Let’s not confront any profession; let’s include members from all professions.”¹⁰³ (Zekai Görgülü, interview)

Bingöl thinks that this situation is generating from the Chambers and he notes:

“... whenever such a competition is under discussion to be opened, inevitably the Chamber of Urban Planners, Chamber of Landscape Architects and Chamber of Architects are informed about it and they present their ideas about how the jury should be formed. People who represent such associations tend to be very definitive about things since the status of their Chambers is concerned.”¹⁰⁴ (Özgür Bingöl, interview)

Kubin notes that such an obligation is against the spirit of competition and even an ordinary citizen shall be able to join and express his/her ideas.

¹⁰² Original text: “Bu alışkanlık bizim hocalarımıza yapılan baskılar, kendi öğrencilerinin yapmış olduğu baskılar sonucu. Onlar da hep jüri oluyor ya.”

¹⁰³ Original text: “...işte dediğim gibi idareler genellikle özel yarışmalarda çok ilgi alanımızın içinde olmuyor ama onlar artık böyle bir alışkanlığa geldiler ki bu basit, değiştirilebilir. Aman hiçbir meslek grubunu karşımıza almayalım, her meslek grubundan olsun.”

¹⁰⁴ Original text: “...böyle bir yarışmayı açmak isteyince ister istemez Şehir Plancıları Odasına, Peyzaj Mimarları Odasına, Mimarlar Odasına haber veriliyor ve oradan jüri teşkiline yönelik olarak birşey geliyor. Oradan gelen birtakım insanlar işin ucunu Odaların da pozisyonundan ötürü açık bırakmak istemiyorlar.”

“We draw some things and most students start their professional life by imitating what we have drawn. Preparing a competition project is very important, as important as writing an article or doing some sort of academic work. When you look at it that way, there must be as many ideas presented as possible.”¹⁰⁵ (Can Kubin, interview)

14 questions are asked by the competitors in total and two questions deal with the existence of plastic arts expert and the rest mainly focus on squatter houses' transformation and its strategies. A total number of 27 projects are submitted and jury writes a very short report of 4 pages. Jury defines two issues of the competition: bringing a new order and considering the relations of the project site with the surrounding and the city in order to achieve integration, and creating a new silhouette in the horizon of Ankara. On the other hand they evaluate none of the projects achieving these aspects and say:

“Starting off these goals, it was expected that the city of Ankara would highly benefit from this kind of a competition. Unfortunately, it was observed that neither the convergence of the monument complex and the park around it with the city itself, and the positive impacts this would have on its near surroundings, nor the fact that an important symbolic gesture was being made by presenting the people of Ankara a monument for the city, were successfully implemented on the submitted projects. Nevertheless, even though the jury was not satisfied with the proposals in how they approached the problem of the monument complex and their design principles in a broader sense, following the legislation, the rewards were distributed.”¹⁰⁶ (Ankara Büyükşehir Belediyesi 2002b)

¹⁰⁵ Original text: “Biz birşeyler çiziyoruz bir sürü öğrenci onları taklit ederek meslek hayatına giriyor. Çok önemli, makale yazmak kadar, akademik birşey yapmak kadar önemli birşey yarışma projesi hazırlamak. Öyle düşündüğünde olabildiğince çok fikir olması lazım.”

¹⁰⁶ Original text: “Bu amaçlardan çıkışla böyle bir yarışmanın Ankara kentine çok büyük katkısı olacağı beklenmiş, ancak gerek anıt kompleksi ve çevresindeki parkın kentle bütünleşmesi, yakın çevresinde yaratacağı olumlu dönüşüm ve etkiler, gerekse şehitler anıtı gibi önemli bir simgesel öğenin Ankaralıları hediye edilmesi konusu, projelerde tam olarak çözümlenemediği üzülmüşür. Ancak jüri, gelen projelerde tasarım ilkeleri ve anıt kompleksi açısından çok olumlu projelerle karşılaşmamış olmasına rağmen, mevzuat prosedürünü izleyerek projeleri ödüllendirmiştir.”

The position jury takes by such an attitude is somehow similar to professor-student relation where jury has an ideal solution in mind and evaluates submitted projects in comparison. Bingöl sees this attitude as:

“I think it's strange to call this a professor-student relationship, because the relation of the professor to the student shouldn't be this way to begin with. I find it quite strange think their relative positions as: the man who knows everything versus the kid who always creates poorly.”¹⁰⁷ (Özgür Bingöl, interview)

This kind of an attitude will be an occasion frequently observed in the latter case studies. Ervin Garip (interview) connects this attitude of jury's to the projects inadequacy in meeting their expectations but he also adds it's not possible to satisfy everybody. Abdi Güzer also criticizes jury's position in the colloquium meeting as mistaken modality and says:

“We are not the students of your studio. If you think you can develop better solutions, next time you can also participate in the following competitions.”¹⁰⁸ (Özgür Bingöl, interview)

Beside the critics of jury for the prize winning projects, developing mainly from planning domain like transportation and urban transformation strategies, sculptor jury member Eşber Karayalçın evaluates most of the project's, including the first prize winning project, approach to plastic arts unsuccessful and he indicates his position in jury report with a very brief counter evaluation.

¹⁰⁷ Original text: “Bence hoca öğrenci ilişkisi demek bile garip çünkü hoca ile öğrencinin ilişkisi de böyle olmamalı. Herşeyi bilen adam, o da hep zayıf işler yapan çocuk pozisyonu da bir acayip.”

¹⁰⁸ Original text: “Bizler sizin atölyenizde ders alan öğrenciler değiliz, eğer bu anlamda daha nitelikli ürünler verebileceğinizi düşünüyorsanız bir sonraki yarışmada siz de ürün verebilirsiniz.”



Figure 4.28. 2002 Ankara 50.Yıl Urban Park: first three prizes: 1/1000 site plans

4.5.1.5. Pananos Beach (Selçuk) U.D. and Landscape Project Competition

Date of Announcement	2003
Promoter	Selçuk Municipality
Jury	3 Landscape Architects / 2 Architect / 2 Planners
Project Site, Location, Area (ha.)	Beachside 10 km to Selçuk, 103 Hectares
Program	Beach Facilities and Wetland Preservation
Ownership of project site	Public
Macro and Micro Scales Requested	1/5.000 Functional Plan, 1/200 Projects, 1/10 or 1/50 model of monument
Projects Submitted	53 Projects
Evaluation Criteria	1. Environment and Nature Preservation, 2. Integration of Project Site its Environment, 3. Natural Flora, Fauna and Cultural Pattern, 4. Aesthetic and Function within Unity of Site, 5. Attractiveness for Different Age Groups, 6. Sustainability and Management Models, 7. Applicability, 8. Material Usage, 9. Tight Budget
Evaluation Period	4 Days
Realization	Not Realized

Selçuk Municipality announces the competition in December 2003 for the 103-hectare portion of Pamucak Beach, called Pananos area, 10 km. away from Selçuk, a popular town with its vicinity to Ephesus antique city. In this competition, it is the first time where landscape architects dominate the jury in quantity and it was a fact that programmatic characteristics were also mainly landscape discipline based. The project site has no urban character but the programme defined by the jury requires and concerns various disciplines. Jury does not oblige design teams to make a multi-disciplinary team profile for the entry and all members of the Chambers can participate without other disciplines. This competition is also the first example among our case studies which is organized according to 2002 KİK Architecture, Landscape Architecture, Engineering, Urban Design Projects, Planning and Fine Arts Competition Regulation. Urban design as a field is legitimized with this regulation in competition institution before the law.

The competitors are left free to create the indoor and outdoor program for the area, which is in fact, is a wetland with a second degree natural preservation registration. The area is branded as "urban park" in 1/5000 scale development

plans, and the jury asks for a project that will seek for both summer-time beach use of the area and the vulnerability of its natural life to excessive use. The aim is to achieve a well-designed beach area in first manner, which will increase tourism potentials of the area (Selçuk Belediyesi 2003a). 19 questions are asked by design teams in total. Most of the questions focus on the development plan's decisions and coastal law relations with the competition project but question number 17 asks about the composition of the team and jury answers as:

“Due to the nature of the competition, a team work is deemed appropriate but it is not a requirement. However, it is obligatory that the documents pertaining to the persons from different professions who have contributed in preparing the reports should be placed in the ‘identity’ envelope as stated in the design brief.”¹⁰⁹ (Selçuk Belediyesi 2003b)

Even though jury does not oblige competitors to form a multidisciplinary team, they take their position as they implicitly force for a collaboration among related disciplines.

53 projects are submitted in total and jury report is one of the most featured in both quality and quantity. Jury first defines the expectations and aims of the competition as environment and nature preservation, integration of project site with its environment, natural flora, fauna and cultural pattern harmony, aesthetic and functional proposals within unity of site, attractiveness for different age groups, sustainability and management models, applicability, material usage and working within a tight budget. The main elimination criteria, or in other words design teams' inadequacies, are correspondance with related laws and plans, preservations principles, applicability and management models (Selçuk Belediyesi 2003c).

¹⁰⁹ Original text: “Projenin ruhu itibariyle bir takım çalışmasının gerekliliği düşünülse de böyle bir zorunluluk yoktur. Ancak; var ise şartnamede belirtildiği şekilde diğer meslek disiplinlerine ait raporları hazırlayan kişilere ait belgelerin kimlik zarfına konması zorunludur.”

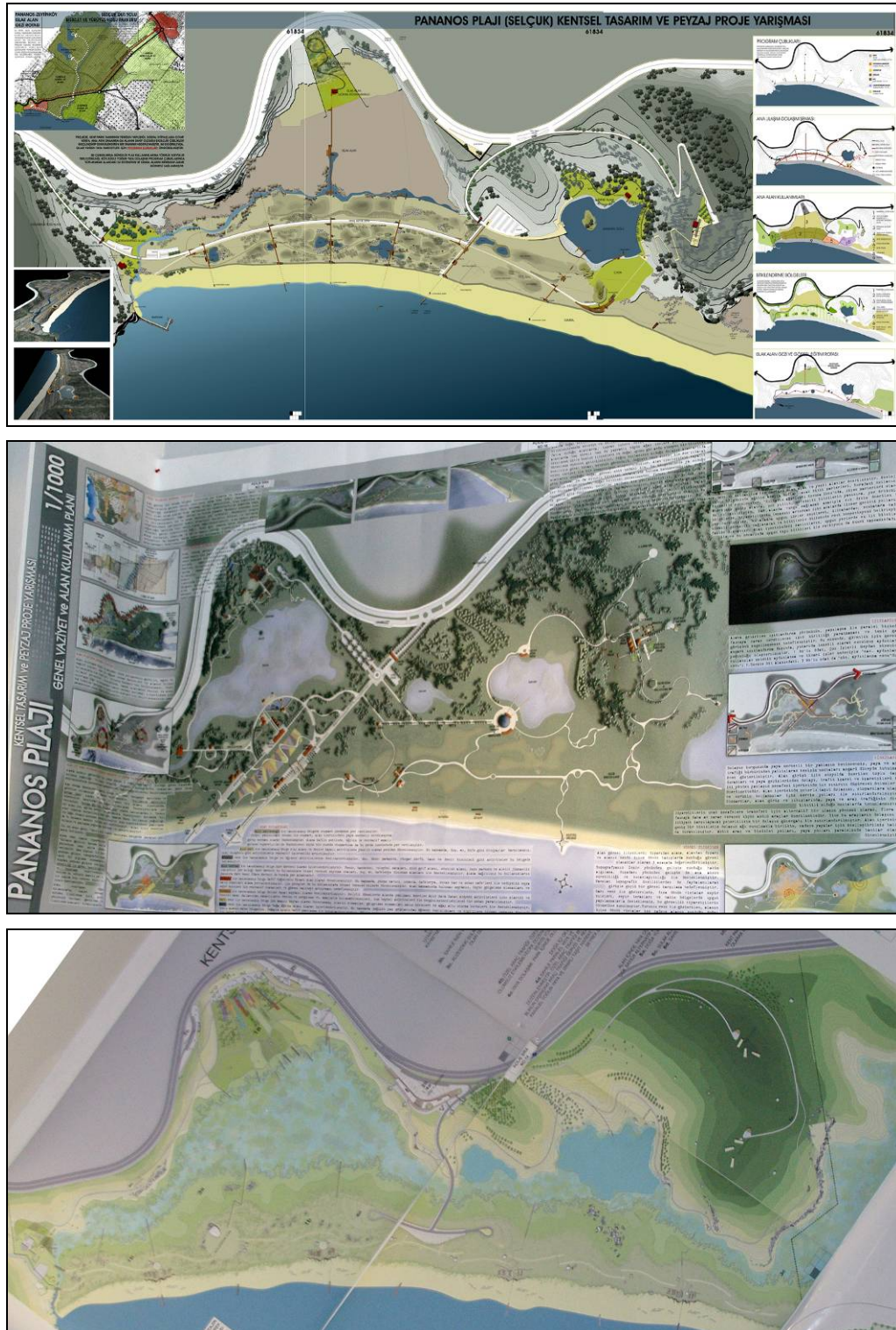


Figure 4.29. 2003 Pananos Beach competition, first three prizes, 1/1000 site plans.

Source: personal archive.

4.5.1.6. Istanbul Gaziosmanpaşa Municipal Service Area Architecture - U.D. Project Competition

Date of Announcement	2004
Promoter	Gaziosmanpaşa Municipality
Jury	7 Architects
Project Site, Location, Area (ha.)	Center of Gaziosmanpaşa District of İstanbul, Less than 3 Hectares
Program	Municipal and Commercial Services, Culture Center, Urban Square, Urban Park
Ownership of project site	Public
Macro and Micro Scales Requested	1/5.000 Plan, 1/200 Architectural Projects
Projects Submitted	68 Projects
Evaluation Criteria	<ol style="list-style-type: none"> 1. Redefine Project Site in City Identity, 2. Contribution to Solve Citizens' Identity and Belonging Problems, 3. Constitute the Base for Future Developmant Plans, 4. Solve Requested Functions, 5. Develop Relations with Existing Municipal Building and Create an Urban Square, 6. Architectural Language Unity, 7. Engineering Solutions, 8. Flexibility of Architectural Proposal, 9. Phasing, 10. Interpretations on Public-Urban Space and Symbolism, 11. Enable View of Golden Horn, 12. Transportation Proposals
Evaluation Period	3 Days
Realization	Not Realized

The competition is announced in July 2004 by Gaziosmanpaşa Municipality, for the existing 2.5-hectare site of the municipal building in order to improve the connections of the site with its vicinity and to design a new cultural public building adjacent to it. Jury also aims at acquiring an urban square in relation to both existing and proposed projects. The main motive of the competition is architectural design and programme is determined accordingly. Urban dimensions are formulated as clinging on the architectural program like urban square and urban park.

The jury of the competition is composed of 7 architects, which is a unique case for a single discipline composition of 7 members. Consultant jury committee has a planner from the promoting body. It can be said that the term urban design is not intentionally chosen rather as a formality or a

consequence of reducing urban design to a few aspects. One of the reserve jury members Hüseyin Kahvecioğlu answers the question about the urban design term for the competition as:

“Now, you can claim the opposite, looking at the size of the area to be designed and its scale. I mean in the end it is a building with its surroundings, but if you look at it not in terms of its physical size but the way it interacts with the city, then I think it creates this space to make a statement for the city. Apart from what I have initially stated, what makes it ‘urban’ could also be something quite superficial, like how it was presented in the proposal that moved beyond the boundaries of the site and regulated the traffic of its close vicinity.”¹¹⁰ (Hüseyin Kahvecioğlu, interview)

This competition is organized according to BİB, 1980 Regulation interestingly and is open to architects, planners and landscape architects under some conditions noted in the design brief as:

“Architects having a membership in Chamber of Architects can participate in the competition as their own or with a team. Landscape architects and planners can also participate in the competition with the condition that their team should include an architect.”¹¹¹ (Gaziosmanpaşa Belediyesi 2004).

Due to the fact that no landscape architects are determined as a jury member, the inclusion of landscape architects as a competitor with an architect team member exposes a contradictory situation where evaluation of landscape aspects can be problematic.

¹¹⁰ Original text: “Şimdi tasarlanan alanın büyüklüğü, ölçeği itibarı ile bakıldığında aksi söylenebilir. Yani bir bina ve yakın çevresi fakat bunu yapılacak fiziksel tasarımın büyüklüğü olarak değil de kentle etkileşimi üzerinden bakınca bence kent için bir söz söyleme alanı idi... Onu kentsel yapan benim ilk söylediğim bakıştan ziyade, arsanın dışına çıkıp yakın çevrenin trafiğiyle ilgili öneri de beklendiği gibi yüzeyssel birşey de olabilir açıkçası.”

¹¹¹ Original text: “Yarışmaya tüm TMMOB Mimarlar Odası üyeleri tek başlarına veya ekip olarak katılabilirler. Ayrıca TMMOB Şehir Plancıları Odası ve Peyzaj Mimarları Odası Üyeleri de ekiplerinde TMMOB Mimarlar Odası üyesi müellif mimar bulundurmak kaydıyla bu yarışmaya katılabilirler..”

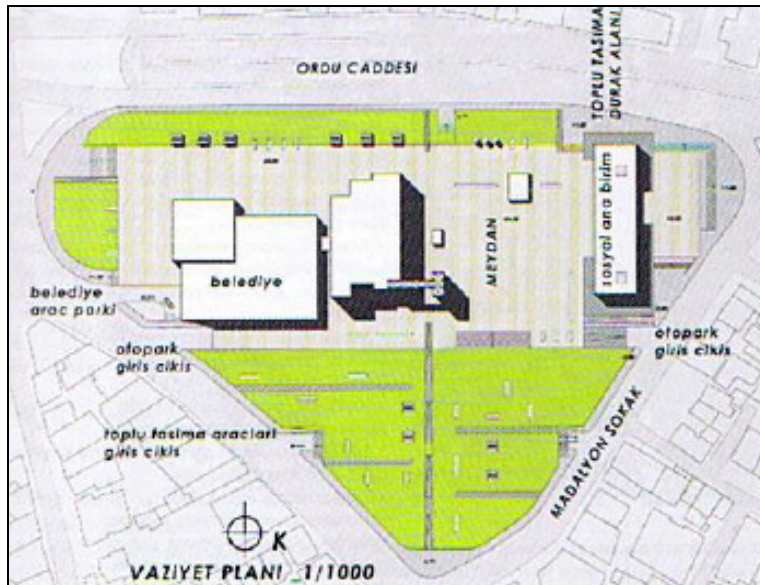
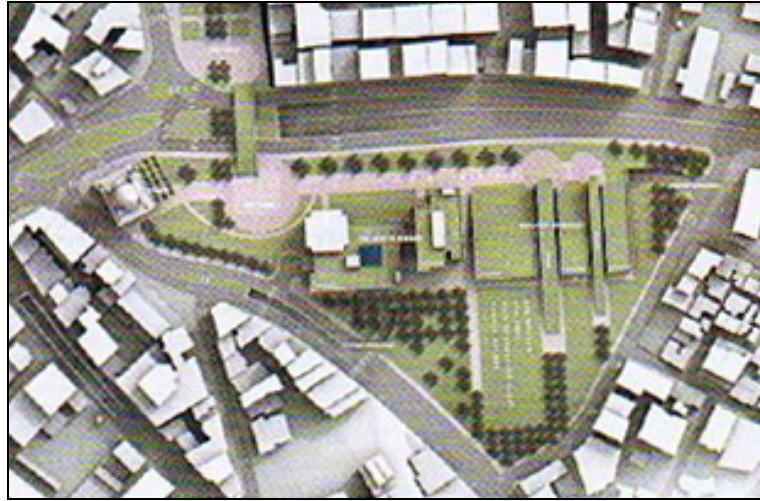
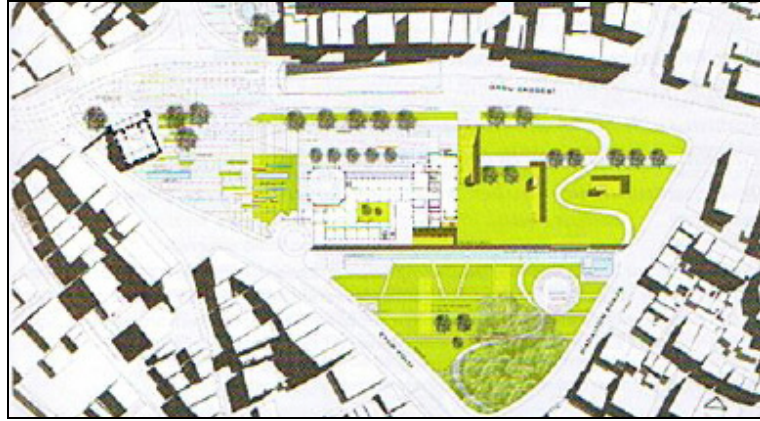


Figure 4.30. 2004 Gaziosmanpaşa: first three prizes: 1/1000 site plans

The drawing scales required from the design teams cover 1/5000 scale "Location of competition site in urban scale and relations", 1/1000 scale "Competition site and vicinity urban design decisions", 1/500 scale "urban design project", and 1/200 scale architectural projects.

42 questions are asked and jury groups those as green pattern, transportation networks, social center, viewing space, submission, topography, existing buildings, parking, provided documents and other issues. 4 Questions about green pattern asking for detailed data and preservation strategy are answered by the jury as aerial photography is adequate for evaluation. Jury develops no approach to landscape and left it to competitors' decision. Most of the questions are related with transportation network with a request of numerical values on the capacity of related roads and jury recommends that competitors shall make observations of their own. Question number 33 and 34 query the existence of 1/5.000 scale plan for the required drawings and jury answers that no proposals are expected from competitors in this scale and the aim of that drawing is formulated as exposing the proposal and its relations with the environment. Jury has no flexibility about the border of the project site and does not develop any attitude towards planning decisions in that level. This makes the competition a typical architectural project competition with a flavor of urban design.

In the jury report, instead of writing down their evaluation criteria, jury accepts the principles under the general explanation title in design brief as criteria. Even though there are no flexibilities about the borders of the competition site, within the elimination evaluations jury makes attributions to urban design, urban context, urban relations and urban space concepts often. Most of the projects are eliminated due to their immaturity in urban design scale. On the other hand, jury makes no allusions to interdisciplinarity and does not use documents for questioning or defining urban design. They rather treat urban design as a definite and determine the field mainly interested in negative space inbetween buildings.

Jury finds the first project succesfull for well scaled solution to urban context, using topography intensively and positively, architectural solutions' maturity for underground spaces, using water features, bright, lucid and contemporary architectural language. The most noticable thing about this competition is the choice of the jury that nearly all selected projects have placed the cultural building underground enabling an urban use on top. The jury put forward a strong and consistent discourse on the relation of architecture and urban design with their choice in this respect.

4.5.1.7. Konyaaltı Municipality City Square U.D. Ideas Competition

Date of Announcement	2004
Promoter	Konyaaltı Municipality
Jury	3 Architects / 1 Planner / 1 Landscape Architect
Project Site, Location, Area (ha.)	South West End of Konyaaltı, 5 Hectares
Program	Urban Square, Indoor Facilities, Ceremonial Ground, Parking
Ownership of project site	Public
Macro and Micro Scales Requested	1/1.000 Implementation Development Plan, 1/500 Urban Design Technique Plan
Projects Submitted	21 Projects
Evaluation Criteria	N.A.
Evaluation Period	N.A.
Realization	Realized

Konyaaltı Municipality announces a small-scale idea competition at the end of 2004 for an area of 5 hectares, and the competitors are asked to design the city square and 600 m2 indoor facilities. The main aim of the competition is defined as creating a focal point on the west side of Antalya by integrating natural, cultural and urban environment elements, emphasizing urban identity, increasing visual qualities and enabling social and cultural solidarity of citizens and meet the need for a contemporary urban square of Antalya (Konyaaltı Belediyesi 2004). It is the first appearance of ideas competition, according to a newly defined status in KIK 2002 regulation enabling serious flexibility for the promoter about the authorship rights of disciplines on their projects and ideas.

Competition jury is composed of 3 local architects, 1 city planner and 1 academics-landscape architect. The competitors are forced to have at least one city planner and one landscape architect in teams either as a designer or consultant but not very strict about authorship where consultant may not be evaluated as authors.

9 questions are asked to jury in total. Nearly half of the questions are asking about the obligation of other disciplines in design team and jury clarifies the subject. 21 projects are submitted in total. The 1st and 2nd prize winning projects are discussed heavily within the jury and this is reflected to jury report as counter evaluation articles. 1st prize project is criticised by planner and landscape architect members of the jury, on the other hand, 2nd project is appreciated. Rather than urban design criteria the main criteria of selection between those two projects is the use of 600 m² indoor facilities, which also reflects the promoter approach to problem. This project is implemented in 2008 and criticized by local media due to the increase in construction rights.



Figure 4.31. 2005 Konyaalti competition: first three prizes: 1/500 site plans

4.5.1.8. Van Beşyol Square, Hospital Avenue, National Sovereignty Avenue and Environs U.D. Project Competition

Date of Announcement	2005
Promoter	Van Municipality
Jury	5 Architects
Project Site, Location, Area (ha.)	City Center of Van, 4 Hectares
Program	Outdoor Urban Spaces
Ownership of project site	Public
Macro and Micro Scales Requested	1/5.000 Urban Relation Scheme, 1/500 Urban Design Project
Projects Submitted	60 Projects
Evaluation Criteria	1. Bringing new urban identity to project site, 2. Emphasizing historical and cultural values of Van, 3. Reevaluating macroscale plans and integrating project site with the city, 4. Establishing spatial and functional relation with vicinity, 5. Solving pedestrian and vehicle relations, 6. Establishing a basis for development plans
Evaluation Period	N.A.
Realization	Not Realized

Even though Van Beşyol Competition is a contemporary case, none of the documents could be reached. All of the information about this competition is found at urban and architectural thematic web portal, Arkitera. The competition is organized according to 2002 KİK regulation and jury is composed of 5 architects, 3 of them academics.

Jury emphasizes the fact that Van experienced a rapid population growth and urbanization. As a result of that incidence, urban space corruption took place and the main aim of the competition in this respect is to redesign publicly owned outdoor spaces and give them new urban identities. Jury also defines some criteria as bringing new urban identity to project site, emphasizing historical and cultural values of Van, reevaluating macroscale plans and integrating project site with the city, establishing spatial and functional relations with vicinity, solving pedestrian and vehicle relations and establishing a basis for development plans. Even though the programme and object of the competition is designing the negative space, jury is fully composed of architects and due to a very few projects submitted, this competition could not create a platform even on internet forums.



Figure 4.32. 1st and 2nd prizes of Van Beşyol competition. Source: www.arkitera.com

4.5.1.9. Kaplıkaya Recreational Valley U.D. and Architectural Competition

Date of Announcement	2005
Promoter	Yıldırım Municipality
Jury	3 Architects / 2 Architect-Planners
Project Site, Location, Area (ha.)	Valley on the skirts of Uludağ, 20 Hectares
Program	Outdoor and Indoor Recreational Facilities, Accommodation and Commercial Spaces
Ownership of project site	Public
Macro and Micro Scales Requested	1/1.000 Urban Design Project, 1/200 Architectural Projects, 1/500 Model
Projects Submitted	23 Projects
Evaluation Criteria	1. Design Principles and Spatial Organisation, 2. Coherence with the Given Programme and Ability of Improving, 3. Systematics of Cost, Applicability and Phasing
Evaluation Period	2 Days
Realization	Partially Realized

Yıldırım Municipality of Bursa announces the competition in May 2005 for a valley area in the skirts of Uludağ. The aim is defined as designing a Recreation Valley, with an urban consciousness, emphasizing *“a new urban identity for the citizens, improving the visual quality and creating a focal node for achieving solidarity of people in social and cultural activities”* (Yıldırım Belediyesi 2005). The 20-hectare valley area is registered as an urban recreation area in development plans and it constituted a kind of borderline for the urban development. The competition is organized according to KİK 2002 regulation and the condition for the competitors is the same as of Konyaaltı Competition (all architects can participate, but city planners and landscape architects should collaborate with an architect if they want to participate).

The requirements indoor and outdoor programme are strictly drawn with square meters and given to the competitors. As seen in the foreword of the mayor in competition booklet, this programme is formed with direct inclusion of the promoter. What is expected from design teams is to locate those facilities properly within the site and reach a mature level in all disciplines.

A total number of 9 questions are asked to the jury about technical issues like artificial lakes, existing buildings, surrounding road system, legal issues and

team formation. A total number of 23 projects are submitted and those proposals are evaluated by the jury during 2 days of study. Jury determined 3 evaluation criteria: The first is “design principles and spatial organisation”, which referred to three subtitles: 1) spatial distribution of functions, accessibility, pedestrian and vehicle relation, topography, direction, harmony with the valley’s geography 2) interpretation of near surroundings and relations, 3) level of identity and haecceity of layout and architectural design. The unity of land usage and architectural structure is the fourth subtitle and lastly the level of success and skill in architectural items are defined. The second measure is the agreement with the given programme, success and skill of improving the given programme. The third is the systematics of cost, applicability and phasing.

Jury appreciates the 1st prize-winning project due to its success and skill level in spatial distribution of functions within the site and near surrounding relations. Jury also finds the project contentful for its skillfulness in integrating two conflicting approaches, a megastructural bridge building and soft landscape features. They emphasize the solid/void balance of the project and its analytical approach, as well.

The municipality prepares a competition booklet beginning with a foreword of period’s mayor Özgen Keskin. Keskin starts his article with a poem he wrote, emphasizing on the hidden values of Kaplıkaya and he claims that all we shall do is to blow away the dust on it to reveal the beautiful face of the valley. Özgen also puts a vision of 15 years in three terms for Kaplıkaya region and positions the competition in the first phase. He defines the programme of the competition which means that the promoter directly got involved in the process of determining the programme or directly gave the programme to jury.

After mayor’s foreword, head of the jury committee Baran Idil makes a crucial observation about year 2005:

“2005 has been a very special year in our country in that architectural and urban design competitions started to be held after decades. The competition site, Kaplıkaya valley and its environs provided an interesting

context for the competition with its problems of flooding, its spatial position in the city and the issues with organizing the many functions it provided while maintaining an ecological balance.”¹¹² (Yıldırım Belediyesi 2005).



Figure 4.33. 1st prize's 1/1000 scale site plan of Kaplıkaya competition

Source: www.arkitera.com

¹¹² Original text: “2005 ülkemizde mimarlık ve kentsel tasarım yarışmalarının neredeyse onlarca yıl aradan sonra tekrar başladığı çok özel bir yıl oldu [...] Yarışmaya konu olan Kaplıkaya vadisi ve yakın çevresi bir yandan sel ile ilgili sorunlar ve kent içindeki konumsal özellikleriyle, diğer yandan içerdiği zengin işlevlerin organizasyonunda karşımıza çıkarttığı ekolojik denge sorunlarıyla zevkli bir yarışma ortamı oluşturuyordu.”



Figure 4.34. 2nd and 3rd prizes: 1/1000 scale site plan of Kaplıkaya competition

Source: www.arkitera.com

4.5.1.10.Gebze Historic City Center U.D. Ideas Project Competition

Date of Announcement	2005
Promoter	Gebze Municipality
Jury	2 Architects / 2 Architect-Planners / 1 Landscape Architect / 2 Planners
Project Site, Location, Area (ha.)	Gebze Historical Center, 20 Hectares
Program	Outdoor and Indoor Recreational Facilities, Accommodation and Commercial Spaces
Ownership of project site	Mostly Public
Macro and Micro Scales Requested	1/5.000 Landuse and Transportation Plan, 1/200 Architectural Preliminary Projects, 1/500 Model
Projects Submitted	18 Projects
Evaluation Criteria	1. Enriching the Historical and Cultural Identity of Project Site with Items of Contemporary Life, 2. Improving the Quality of Life in Gebze City Center, 3. Providing Continuity of Pedestrian Areas and Forming Infrastructure of Access
Evaluation Period	Less than 1 Day
Realization	Not Realized

Gebze Municipality announces the 20-hectare historic center as the competition site in March 2005. The competition is organized according to KİK 2002 regulation. The aim is:

“...to enrich the historic and cultural identity of the project site with the elements of a modern and contemporary lifestyle, to make physical arrangements that will increase the life quality in historic center, and to create a circulation layout that will ease the continuity of pedestrian movements”¹¹³ (Gebze Belediyesi 2005).

Competitors are subjected to design the area with a formal ceremony place, a maximum total of 6000m² municipal representative building and a cultural center, and required parking areas. Jury emphasizes the existence of preserved buildings in the site and recommends competitors to protect the existing trees. The required drawings are 1/5000 scale “Plan that will show land-use and transportation decisions”, 1/1000 scale “functional approach

¹¹³ Original text: “...proje alanının tarihsel ve kültürel kimliğinin çağdaş bir yaşam ortamının öğeleriyle zenginleştirilmesi, Gebze kent merkezinde yaşam kalitesini artıran düzenlemelerin yapılması, yukarıdaki ilkeler doğrultusunda üst ölçekli plan kararları da göz önünde tutularak yaya alanlarının sürekliliğini sağlayan ulaşım alt yapısının oluşturulması amaçlanmaktadır.”

plan", 1/500 scale "urban design project", 1/200 scale "Architectural preliminary project", a project report and 1/500 scale model.

A total number of 18 projects are submitted. Jury does not award any project with the 1st prize but awards the 2nd and 3rd prizes together with 3 mentions. The justification of the decision is explained as missing documents in the submitted projects, lack of improvement in quality of urban life, reducing urban design to open space or single building scale, not considering the existing preserved buildings to create urban node, calling all unplanned urban void as urban square, inadequacy in applicability criteria and lacking accessibility according to the hierarchy of pedestrian, mass transportation and automobiles. By those principles jury reveals their approach to urban design obviously and claims that none of the submitted projects reached that level of quality. On the other hand, Arkitera Forum user alper_ist states that rather than evaluating urban design level of submitted projects, jury preferred to be impressed by the presentations.¹¹⁴

Discussions in the colloquium meeting of the competition are published in Arkitera, portal of architectural and urban issues. One of the jury members, Cengiz Giritlioğlu, states that they gave the necessary message by not giving the first prize and finds quantity of submitted projects very few and dissapointing. Most of the competitors criticise jury evaluating projects in detail even though it is an ideas competition project which causes a conflicting situation. In the forum pages of Arkitera jury is criticised heavily due to their attitude of not giving first prize and sparing a very short period of time for the evaluation phase of nearly 6 hours.

¹¹⁴ The complete link of the website: (<http://forum.arkitera.com/showthread.php?5320-Gebze-Yar%FD%FEmas%FDnda-Y%F6netmeli%F0e-Ayk%FDr%FD-J%FCri-Karar%FD/page2>)



Figure 4.35. 1/500 scale 2nd and 3rd prize projects of Gebze 2005 competition.

4.5.1.11.Bursa Santral Garaj City Square Architectural and U.D. Competition

Date of Announcement	2005
Promoter	Bursa Greater Municipality
Jury	3 Architects / 3 Architect-Planners / 1 Engineer
Project Site, Location, Area (ha.)	Contemporary Center of Bursa, 2 Hectares
Program	Urban Square, Indoor Socio-cultural Facilities
Ownership of project site	Public
Macro and Micro Scales Requested	1/1.000 Site Plan, 1/200 Architectural Preliminary Projects, 1/1.000 Model
Projects Submitted	39 Projects
Evaluation Criteria	1. Evaluating Concept Design in Terms of Urban Aesthetics, 2. Accessibility Solutions, 3. Zoning, 4. Green and Water Features, 5. Approach to Near Public Buildings, 6. Considering Climate and Topography, 7. Balancing Authenticity, Architectural Identity and Applicability, 8. Spatial Organisation, 9. Landuse and Indoor Outdoor Space Ratio, 10. Developing Socio-cultural and Socio-economic Scenario, 11. Planning-Design Unity, 12. Creating New Values, 13. Zoning of Functional Spaces and Green Spaces, 14. Developed Concept, 15. Urban Design Language and Morphology, 16. Solid-Void Relations, 17. Structural Organisation and Use of Technology
Evaluation Period	1 Day
Realization	Realized

Bursa Greater Municipality announces the old bus terminal area for an urban design competition in October 2005. In his foreword, the period's mayor Hikmet Şahin emphasizes the historic heritage of Bursa but also expresses their will for sustainable, livable, healthy urbanized and qualified urban spaces. He notes that the project competitions attribute to democracy and participation. He defines the main aim of the competition as:

*"[The aim] is to provide the development of a square which integrates with the city of Bursa and its habitants and allows commercial and social activities."*¹¹⁵ (Bursa Büyükşehir Belediyesi 2005).

¹¹⁵ Original text: "...Bursa kentiyle ve içinde yaşayan kentlisiyle bütünleşen, ticari ve sosyal aktivitelere olanak tanıyan bir meydan oluşumunun sağlanmasıdır."

Şahin also appreciates jury being on the top of their profession, knowing Bursa well and he thanks them due to preparation of design brief with a meticulous effort.

The competition is organised according to 2002 KİK regulation and jury is composed of 3 architects, 3 architect planners and an engineer but only architects were eligible for the competition. It can be interpreted as jury evaluated urban design within architectural discipline or will care architecture more. Within a planning perspective, jury evaluates competition area as new contemporary center of Bursa to lessen the development pressures on the historic center. Besides the fact that square meter value of indoor facilities are fixed, the program of the competition is not defined tightly by the jury. But the desire of having a “city square” in the southern part of the site (facing the historic market hall direction) and a social-cultural building(s) on the northern part with the given construction rights are expressed in the brief.

The aim is to achieve a “symbolic focal point” in the city center for the citizens, which will ease the lives of people by solving the circulation problems of the area, which is going to function more as an interchanging node for different modes of transportation in the near future. The municipality also plans to integrate the Historic Market Halls region with this part of the city (Bursa Büyükşehir Belediyesi 2005a).

Out of 28 questions asked in total, most noticable questions are about whether the jury would give all the prizes determined or not. This is an indirect allusion to previous Gebze competition where jury did not award the 1st prize project. Question number 26 is crucial due to its expression about local dynamics about the Santral Garaj Project. The competitor collects some newspaper articles and asks the jury for their opinion. Articles are claiming that City Center project will be in fact a shopping mall and will be given out by contract to private sector and the announced construction rights are more than the design brief's limits. Jury answers the question as “*the content of design brief is clear enough*” (Bursa Büyükşehir Belediyesi 2005b).

Jury performs one of the fastest evaluation periods; a day for 39 submitted projects in spite of 16 evaluation criteria. They appreciate the 1st prize winning project due to its maturity in accessibility solutions, solid-void ratios and well defined city square concept. Jury also praises the project due to its balanced use of indoor spaces and availability for phasing. In the colloquium meeting, participants mainly focus on and criticise the evaluation period asking how the jury succeeded to end the process in a day. Giritlioğlu, head of jury committee, answers the question as jury member Görgülü noted:

“We can grasp the winner in the first look. Our evaluation period was not 1 day, it was 30 years plus 1 day.”¹¹⁶ (Zekai Görgülü, interview).

This competition is discussed in Arkitera Forum starting from its announcements to post competition. Similar to the question asked to jury about the local dynamics, Arkitera Forum user ‘crucified’ makes an investigation on the story of the competition project and reaches some points mainly focusing on the fact that the main aim of the project is to acquire a commercial capacity in such a valuable land. He/she also criticises jury because of not clarifying competitors’ minds in question and answers document and asks:

“In a competition where there is so much bad smell and rumor around, instead of diverting the worries by utilizing the opportunity provided to you by the participants with their to-the-point questions, are you not aware that you are inviting bigger discussions in the future with your insensitive and flippant attitude?”¹¹⁷ (www.arkitera.com)

The first-prize winning project is implemented afterwards with a considerable increase in construction rights and indoor facilities that are designed as commercial spaces.

¹¹⁶ Original text: “Biz birinciye bir bakışta anlarız. Değerlendirme süremiz 1 gün değil, 30 yıl artı 1 gün.”

¹¹⁷ Original text: “...Bu kadar çok pis kokunun ve söylentinin ortada dolaştığı bir yarışmada, katılımcılar isabetli sorularıyla size imkan verdiği halde, endişeleri gidereceğinize, vurdumduymaz ve ciddiyetsiz tavrınızla bundan sonraki daha büyük tartışmalara davetiye çıkardığının farkında değil misiniz?”

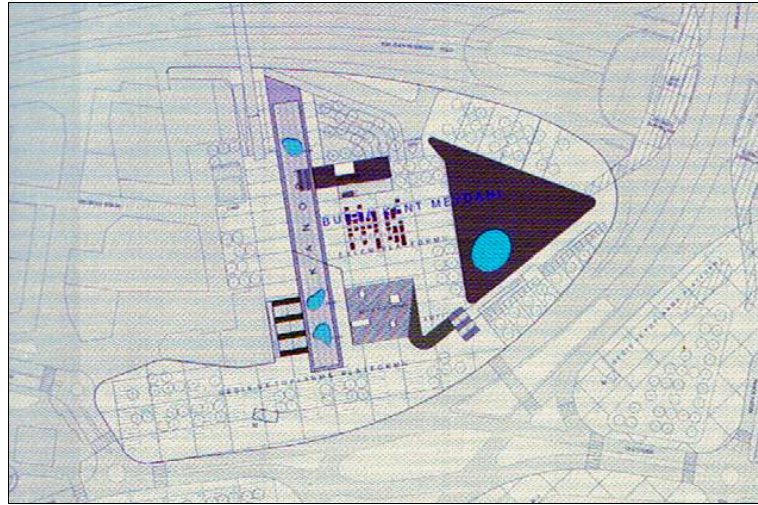


Figure 4.36. 1st and 2nd prize projects of Bursa Santral Garaj competition.

4.5.1.12. Burdur Inter-City Bus Terminal Complex U.D. and Architectural Project Competition

Date of Announcement	2005
Promoter	Burdur Municipality
Jury	2 Architects / 2 Planners / 1 Engineer
Project Site, Location, Area (ha.)	Bus Terminal of Burdur next to Highway, 7 Hectares
Program	Bus Terminal Building, Indoor Outdoor Recreational Facilities
Ownership of project site	Public
Macro and Micro Scales Requested	1/5.000 or 1/2.000 Conceptual Plan Scheme, 1/500 Drawings, 1/500 Model
Projects Submitted	15 Projects
Evaluation Criteria	N.A.
Evaluation Period	N.A.
Realization	Not Realized

Opened by Burdur Municipality in November 2005, design brief describes the subject of the competition as design of a bus terminal, where accommodation, shopping, petroleum servicing, touristic introduction and local goods bazaar functions will take place as reinforcing the terminal area to create a focal node. Brief also asks for an attractive and impressive form and design from the competitors. Jury aims at acquiring an urban node as a consequence of the competition process.

The competition is organised according to 2002 KİK regulation and open to architects and planners only. Jury is composed of 2 architects, 2 planners and an engineer. They give the competitors a detailed architectural and urban programme with required values such as the capacity or square meters of structures and define the total construction rights and setback rules and requests for a traditional bazaar:

“It will cover shopping units for handicrafts of the region, which will be in a style of old “bedesten” that will use local architectural forms and materials.”¹¹⁸ (Burdur Belediyesi 2005).

¹¹⁸ Original text: “Burdur yöresinin geleneksel el sanatları ile ürünlerinin satışa sunulacağı, yöresel sivil mimari tarz ve malzemenin kullanılacağı modüler birimlerin bedesten tarzında tasarılacağı Geleneksel Çarşı bulunacaktır.”

Under the programme details of shopping center, jury attaches a note which points to the desired architectural language:

“The designers may use in their designs visual and symbolic elements like tower or totem...in order to symbolize commercial activities.”¹¹⁹ (Burdur Belediyesi 2005).

16 project entries in total do not satisfy jury so that they prefer not give any prizes and mentions but purchases. With the effect of this consequence, the competition gives raise to many disputes and discussions. The Chamber of Landscape Architects (PMO) boycotts the competition and carries it to the court since the design brief does not include landscapist as a must discipline in the jury committee and design teams. The court finds PMO right and decides accordingly. PMO announces it on its official web page as:

“The ‘Technical Study Text’ that was presented to the Court by our Chamber was found right and Antalya 2nd Administrative Court made a decision of a suspension of execution concerning the case, referring to the necessity of there being a landscape architect in the jury. We can consider the decision of a suspension of execution an important decision in terms of our professional recognition as it signifies that we are starting to get the results of our intense efforts in our field of application. Our struggle concerning the protection of our professional rights without any compromise will continue in every field.”¹²⁰ (www.peyzajmimoda.org.tr)

This ignorance of jury enables landscape architects to develop an attitude towards using the competition institution as a platform for their professional legitimacy.

¹¹⁹ Original text: “Alışveriş Merkezini simgeleyen kule, totem ve benzeri yükseltilmiş görsel eleman kullanılabilir.”

¹²⁰ Original text: “Mahkemeye Oda’ mız tarafından sunulan “Teknik Çalışma Metni” haklı bulunarak, Antalya 2. İdari Mahkemesi dava konusu yarışmada Peyzaj Mimarı bulunması gerekliliğine hükmederek yürütmeyi durdurma kararı vermiştir. Mesleki tanınırlığımız açısından önemli bir başarı sayabileceğimiz yürütmeyi durdurma kararı, uygulama alanlarımızdaki yoğun çabalarımızın sonuç vermeye başladığını göstermektedir. Mesleki haklarımızın hiç ödün verilmeden korunması konusunda mücadelemiz her alanda sürecektir.”

The second important discussion emerges a year after the competition ended, when the municipality signs a contract with an architect and with a non-competition project, in which many traces and inspirations can be captured from the purchase-winning projects. This situation raises the questions among competition-discussion groups;

“Has the municipality set off its competition journey with that kind of a mentality: let’s open a competition and see the ideas first and then give the project to the architect that we choose and to make him/her design in accordance with the ideas that we collect form the competition?”¹²¹ (www.arkitera.com).



Figure 4.37. A purchase project of Burdur competition.

¹²¹ Original text: “...belediye şöyle bir düşünce yapısıyla mı yola çıktı: “Bir mimari proje yarışması açalım fikirleri şöyle bir görelim sonra biz kendimiz, istediğimiz mimara beğendiğimiz fikirlere uygun proje yaptıralım”?”

4.5.1.13.Beylikdüzü Cumhuriyet Avenue and Vicinity U.D. Project Competition

Date of Announcement	2005
Promoter	İstanbul Greater Municipality
Jury	4 Architects / 1 Architect-Planner
Project Site, Location, Area (ha.)	Beylikdüzü Region Between Büyükçekmece and Küçükçekmece Lakes, 34 Hectares
Program	Bus Terminal Building, Indoor Outdoor Recreational Facilities
Ownership of project site	Mostly Public, Private
Macro and Micro Scales Requested	1/5.000 Principal Approach Plan, 1/200 Architectural Drawings
Projects Submitted	15 Projects
Evaluation Criteria	N.A.
Evaluation Period	N.A.
Realization	Not Realized

Beylikdüzü competition is organized according to 2002 KİK regulation and is open to teams composed of three disciplines, architecture, planning and landscape architecture. Different than the previous competitions, jury also accepts the master degree, especially duo-profession formations like architect having landscape Master's degree, as representing two disciplines. Parallel to that perspective, one of the jury members Deniz Aslan is an architect but he also has a master degree of landscape architecture.

Under the "General Information" title, jury evaluates the project site as exhibiting all the negative characteristics of a metropolis in terms of urban development and planning. Jury thinks the problem as administrative where boundaries of two municipalities meet irrationally in the project site. Due to those facts city centers, city squares, dense activity areas and symbolic items can not be defined to express municipalities' identity. Jury determines the main aim of the competition as to create and 'Urban Habitat' where commercial, recreational, social and cultural needs could meet. They do not define a strict programme rather they state that the main problematic is the relation of those functions within the site and its vicinity. The loose programme includes commercial areas, sports and game areas, municipality and other public facilities, transportation, congress and tourism and cultural facilities area (İstanbul Büyükşehir Belediyesi 2005a).

15 projects are submitted in total and 11 of them are evaluated. Jury finds the 1st prize winning project successful for its strong conceptual approach which is summarized as *“proposing an alternative to classical zoning principles in urban design scale”* (İstanbul Büyükşehir Belediyesi 2005b). They also appreciate the integrated approach to the project site. 3rd prize winning project is disqualified due to the lack of planner and landscape architect in the design team.

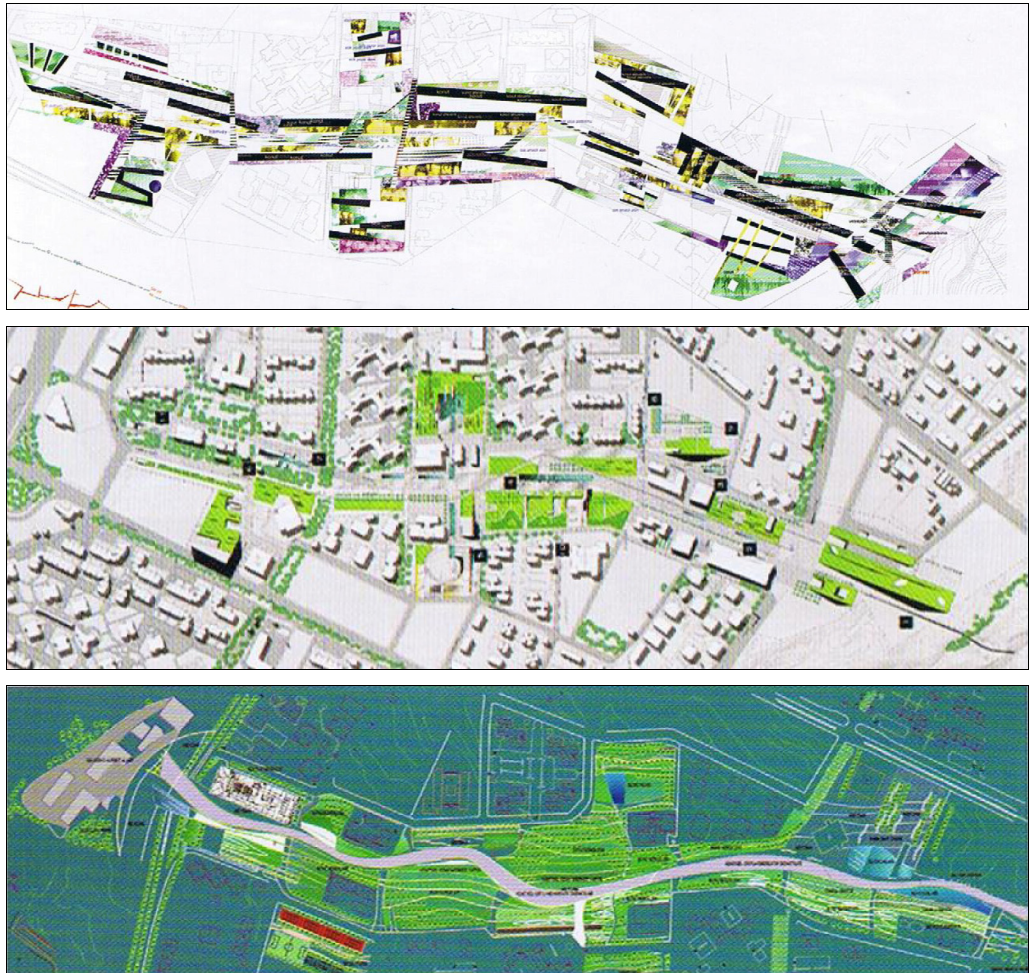


Figure 4.38. The first 3 prizes of Beylikdüzü competition.

4.5.1.14. Ünye Cumhuriyet Square Yunus Emre Park U.D. Project Competition

Date of Announcement	2006
Promoter	Ünye Municipality
Jury	3 Landscape Architects / 1 Architect-Planner / 1 Architect / 1 Planner / 1 Archeologist
Project Site, Location, Area (ha.)	Ünye City Center, 7 Hectares
Program	Ünye City Square, Childrens Park, Monument, Urban Park
Ownership of project site	Public
Macro and Micro Scales Requested	1/2.000 Position in City, 1/200 Urban Design Projects
Projects Submitted	30 Projects
Evaluation Criteria	1. City Identity, 2. Defining Square as Urban Space, 3. Transportational Relations, 4. Plain Solutions, 5. Attitude Towards Preserved Area, 6. Architectural Proposals for Building Defining Square, 7. Considering Historic Plane Tree, Existing Green and Ecological Equilibrium
Evaluation Period	2 Days
Realization	Not Realized

The aim of the competition is defined as *“enriching the natural, historical and cultural identity of Cumhuriyet Square and Yunus Emre Park by integrating with contemporary city life and urban environment elements, improving life and visual quality in city center, creating a focal point enabling social and cultural solidarity of citizens by redesigning vehicle-pedestrian relations and reinforcing pedestrian system”* (Ünye Belediyesi 2006a). It is organized according to 2002 KİK regulation and is open to architects, planners and landscape architects but the jury sets free the competitors and does not determine any obligation for an interdisciplinary collaboration. In the ‘Information About Project Site’ title, they make direct references about expectation emphasized with bold letters that will orient proposals:

“It will be appropriate to take necessary measures to reduce the traffic speed, instead of modifying the route of the street, or building very costly overpasses and underpasses [...] It is advisable to avoid proposing structures that would disturb the uniformity of the public square, such as amphitheatres [...] It is asked from the contestants to design the park

together with the pier and the boardwalk without removing any existing trees from the site.”¹²² (Ünye Belediyesi 2006a).

Jury determines the programme as designing Ünye city square and its indoor facilities (square meter values given), preserving existing trees in the square, considering the historic plane tree, mosque, houses and walls and redesigning the entrances and exits of existing public building.

The jury requests drawings in three scales, 1/2.000 plan where the competitors will depict contextual, conceptual and transportation relations is the macro scale drawing requested. Urban design project of Yunus Emre Square is requested in 1/500 and 1/200 scale that jury formulates urban design project as detailed as a 1/200 project. 30 projects are submitted in total. This competition is one of the most discussed among our case studies due to the choice of jury. Jury eliminates all of the projects in the first three rounds and as a consequence does not give any prizes and develops a discursive attitude about the order of design competitions of Turkey. Jury prepares a manifestative article signed by all of the jury members and they ask 8 questions as evaluation criteria:

- Whether the project sufficiently evaluated the identity of Ünye or not
- Whether the project defined correctly city square as an urban space or not,
- Whether the project set up correct transportation relations with the city and competition site or not.
- Whether the project sought for plain solutions to city square, park-coast relation or not.
- Whether the project searched for solutions for relations with vicinity, especially with preserved area.

¹²² Original text: ““Yolun güzergâhının değiştirilmesi, ya da büyük maliyetli alt ve üst geçitler yapılması yerine trafik hızını azaltıcı önlemler alınması yerinde olacaktır [...] Meydan bütünlüğünü bozucu amfi türü yapılardan ise kaçınılması doğru olacaktır [...] Parkın, iskele ve kıyı gezinti yolu ile birlikte, **tüm ağaçlar korunarak** yeniden düzenlenmesi istenmektedir.”

- Whether the project made adequate work for the architectural qualities of buildings surrounding city square or not.
- Whether the historic plane tree, existing green and ecological equilibrium considered positively or not
- Whether the vehicle-pedestrian relation was structured correctly or not

Depending on those criteria jury finds all of the projects unsuccessful and develops an argument under 7 titles, presentation, abstract / concrete relation, concept of design, concept of square, reference sources, joint production and reading design brief. Jury brings serious criticisms to the competitions system and the competitors approach to problem. One of the main problems is the use of computers. The jury makes an observation that computers became an aim rather than a tool. They also state that interdisciplinarity level of the projects is inadequate and integrity of architecture, planning and landscape architecture can not be achieved (Ünye Belediyesi 2006b).

The result of Ünye competition is carried to court by competitors and jury gives 3 mentions according to court's decision.



Figure 4.39. 1/200 scale 2 mention prizes of Ünye 2006 competition.

4.5.1.15.Bursa Osmangazi Municipality Kızıyakup Urban Park U.D. and Architectural Project Competition

Date of Announcement	2006
Promoter	Osmangazi Municipality
Jury	3 Architects / 1 Architect-Planner / 1 Landscape Architect
Project Site, Location, Area (ha.)	Near Historical Center of Bursa, 7 Hectares
Program	Bus Terminal Building, Indoor Outdoor Recreational Facilities
Ownership of project site	Public, Private(expropriation proceeded)
Macro and Micro Scales Requested	1/5.000 Conceptual Sheet, 1/200 Architectural Drawings, 1/500 Model
Projects Submitted	47 Projects
Evaluation Criteria	1. Consistency with Macroscale Plans, 2. Creating 24 hours Living Urban Spaces, 3. Integrating Natural and Artificial Environment, 4. Utilizing Nature for Cultural Improvement, 5. Improving Visual Quality, 6. Creating an Information Center for Sociocultural, Natural and Physical Structure of City, 7. Phasing Considering Expropriation
Evaluation Period	2 Days
Realization	Not Realized

This competition is organized according to 2002 KİK regulation and is open to architects, planners and landscape architects, in case planners and landscape architects have an architect in their design team as an author. Jury is composed of 3 architects, 1 architect-planner and 1 landscape architect. The subject of the competition is a squatter housing area settled to a 7 hectare-land within the city and is under the process of expropriation. The competition site is defined as 'Urban Park' in development plans and the jury shares the view of the promoter to develop this area as an urban park including auxiliary indoor and outdoor functions. The competition site also includes preserved historic buildings like mosques and bath. In the brief, the aim of the competition is determined as achieving consistency with macroscale plans, creating a public open and green space that could live 24 hours a day, initiating the meeting of nature and city life and creating a urban meeting spaces, interpreting open and green spaces to enliven urban life, improving visual quality in city center, and creating a center for information for the

sociocultural, natural and physical structure of the city (Osmangazi Belediyesi 2006a).

Jury requests projects in four scales, 1/5.000 concept sheet showing urban relations, 1/1.000 urban design project, 1/1.000 phasing plan showing how the project would be phased in accordance with the expropriation process, 1/500 architectural projects and last 1/200 plans, sections and facades of proposed buildings. Jury also requests a 1/500 model covering the whole competition site.

32 questions are asked in total. There are questions focused on the constructions rights where 0,05 TAR value is determined. Jury is strict about this value but lets the competitors for underground solutions where underground spaces were not added to TAR value. Due to the historic character of the site and its surroundings, competitors are asked to preserve certain buildings.

47 projects are submitted by the design teams. Jury does not determine evaluation criteria in the jury report. Topography, existing preserved buildings, integration with the city and green space design can be listed as the most crucial criteria depending on the jury report. In 1st prize winning project's evaluation article jury states:

“Garden City design stood out specifically with its significant approach. The design that has been based upon collective memory and traces of the urban past, offers an experimental approach with its flexibility and transformability. Garden City presents us with various dynamics by being site specific and proposing alternative methods to park and open space design as opposed to employing traditional approaches.”¹²³ (Osmangazi Belediyesi 2006b).

¹²³ Original text: “Bahçe Kent tasarımı özellikle önerdiği özgün konseptiyle öne çıkmıştır. Kentsel bellek ve izler üzerinden geliştirilen tasarım, dönüşebilir ve esnek olma özelliği ile deneysel bir boyut sunmaktadır. Bahçe Kent açık alan ve park tasarımında geleneksel kullanım alışkanlıkları dışında farklı seçenekler üretmesi ve yer'e ait olması ile çeşitli dinamikler ortaya koymaktadır.”

The winning project develops a discourse of 'Garden City' for identifying their approach to the problem and this is appreciated by the jury as an experimental effort for redefining open public spaces. But jury does not question the concept of garden city, which can be summarized as an approach to urban planning that was declared in 1898 by Sir Ebenezer Howard in Britain. Garden cities were intended to be planned, self-contained, communities surrounded by greenbelts, containing carefully balanced areas of residences, industry, and agriculture. In that context it is obvious that 1st prize project does not correspond with the original approach.

The promoter publishes a booklet containing the submitted projects in which period's mayor Recep Altepe has a foreword. Altepe mainly focuses on their urban development activities and evaluates the competition as a reference point for the rest of their implementations without using clear expressions about the implementation of the first project. Head of the jury committee Aykut Karaman has an article in the booklet stressing on the importance of urban design as a tool for implementing planning decisions and added:

*"Urban design projects are becoming more and more prominent in most cities' agendas in the sense that they allow for the actualization of proposals put forward by urban planning processes. Urban design projects, that have the capacity to translate the social, economic, cultural, ecological and aesthetical aspects of large scale decisions which form the framework of the city's dynamics of development, to spatial organizations in a meaningful way, prolong their effective role in the cities with their diverse quality, content and scale."*¹²⁴ (Osmangazi Belediyesi 2006c).

Karaman also emphasizes the increasing need of design guidelines for realizing urban design projects in Turkish cities. He claims that urban design projects acquired by competition results better and this is due to the interdisciplinary collaboration.

¹²⁴ Original text: "Kentsel tasarım projeleri kent planlama sürecinin ortaya koyduğu öngörülerini hayata geçirmede etkin uygulama aracı olarak son zamanlarda bir çok kentin gündeminde ön plana çıkmaktadır kentin gelişme dinamiklerinin çerçevesini oluşturan üst ölçek kararların sosyal, ekonomik, kültürel, ekolojik ve estetik konulara ilişkin boyutlarını anlamlı biçimde mekana aktaran kapasitelere sahip olan kentsel tasarım projeleri nitelik, içerik ve boyut olarak farklılıklarıyla kentlerdeki etkin rollerini sürdürmektedirler."

This competition generates intense amount of disputes and negative criticisms in Arkitera. Forum user “emreapak” says that the winning project does not deserve to be chosen and can only be a beginning of an idea, in other words the project is in its ‘embryo’ phase. He also reinforces his argument pointing out the evaluation period of the jury being too short, resulting with superficiality. Another Forum user “omerselcuk” finds the winning project contradictory and says:

“There is an existing settlement which you demolish to build a new system. But then, you take the traces of the previous system you demolished, as an important given, as if it had invaluable information. Basically, you build the new park on the traces of the old settlement. The user can experience the remnants of the structures that were once there. In fact, this is the interesting idea behind this project, that developed an idea on urban collective memory. However, the conflict also rises at the very same point. And this is not a conflict that can be proved by going through complicated steps. The importance that is not given the structures, are granted to their projections...”¹²⁵ (www.arkitera.com).

The project is not internalized by the promoter and it is said that municipality decides to implement the second prize winning project. Following this decision, first prize winning project with the slogan ‘Garden City’ is chosen as a candidate for 2006 CityScape Architectural Review Architecture Award at the same time and this issue is carried to an international platform. As a result neither the first nor the second prize winning projects are implemented and promoter realizes another project on the competition site.

¹²⁵ Original text: “Mevcut bir yerlesim var onu yikip yeni bir düzen kuruyorsunuz ama sanki yiktiginiz düzen çok değerli veriler tasimaktaymis gibi izlerini kendinize 1. derece veri olarak aliyorsunuz. Ve tüm park kurgusunu bu eski yerlesimin izlerine dayandiriyorsunuz. bir zamanlar orda var olmus bir yapinin izini ilelebet izliyor kullanıcı. aslında bu projenin kentsel bellek üzerine gelistirdigi fikrin çekici yani özetle bu. ama celiskide burda basliyo, aslında çokta karmasik yollardan gidilerek gösterilecek bir celiskide degil bu!! Yapıların kendilerine gösterilemeyen değer, izdüşümlerine gösteriliyor...”



Figure 4.40. 1/500 scale 2nd and 3rd prize projects of Kızıyakup 2006 competition.

4.5.1.16.Balıkesir Çamlık Urban and Architectural Design National Project Competition

Date of Announcement	2006
Promoter	Balıkesir Municipality
Jury	4 Architects / 1 Architect-Planner
Project Site, Location, Area (ha.)	Hilltop near Balıkesir City Center , 62 Hectares
Program	Indoor Outdoor Recreational Facilities, Panoramic Wathing Deck
Ownership of project site	Public
Macro and Micro Scales Requested	1/5.000 Location in City (transportation, relations etc.), 1/200 Architectural Projects, 1/1.000 Model
Projects Submitted	38 Projects
Evaluation Criteria	1. Defining Position of Project Site in City Identity, 2. Solving Urban Identity Problematics of Citizens, 3. Forming a Basis for Development Plan, 4. Coherency with Given Programme, 5. Designing a Panoramic Viewing Deck, 6. Flexibility of Architectural Proposals, 7. Developing New Approaches to Landscape Architecture, 8. Designing a new Atatürk Monument, 9. Solving Accesibility of Project Site with City Center
Evaluation Period	3 Days
Realization	Not Realized

Balıkesir Municipality announces the competition in 2006, organized according to 2002 KİK regulation. It is open to architects, planners and landscape architects but planners and landscape architects shall have an architect in their design team as an author. Jury is composed of 4 architects and 1 architect-planner and 3 of them are academicians. The subject of the competition is Çamlık Hill, having a city center view from top, which has problems of integration with urban life even though it had potentials. The general aim of the competition is defined as handling the project site and its vicinity in unity and developing a use value in accordance with the needs of citizens. Parallel to that general aim jury asks for the competitors to cleanse the project site from some items damaging its unity, to enrich public-urban outdoor spaces and landscape values and achieving its unity and define the position of the project site in city identity, to solve the urban identity problematics of the citizens of Balıkesir, to form the basis of development plans, to discard existing social facilites and to propose new facilites in

accordance with the given programme and an observation deck for viewing city center, to achieve the flexibility of architectural proposals for future possible uses, to interpret public-urban spaces and green spaces in symbolic means in terms of landscape architecture, to preserve the existing Atatürk monument or to propose a new one and finally to integrate project site with city center in terms of a functional transportation proposal (Table 4.33). Jury does not define a strict programme but fixes the total construction to 5.000 m² but drew the general framework of those facilities as:

“[the contestants] ... will propose spatial arrangements and structures that will maximize the impact of the competition site to urban life, that will contribute to the identity of the city with their physical, visual and artistic qualities. They will also present design ideas for necessary spaces that would house recreational, cultural, athletic and artistic activities, and both open and enclosed spaces for the functions that they designate themselves.”¹²⁶ (Balıkesir Belediyesi 2006).

On the one hand, they encourage competitors to propose different functions, but on the other hand they restrict them by noting that functional spaces are desired. 38 projects are submitted in total and jury accepts evaluation measures of design brief as stated above. Most of the projects are eliminated due to their weaknesses in planning approaches such as integration with city center and transportation in the first two phases. In the third elimination phase, jury finds the projects successful in planning scale but eliminated them due to their weak architectural and landscape approaches. They also found the first prize winning project successful in integration with the city center, forestation decisions and analysis of vegetation. Jury also makes some recommendations for the improvement of the projects from their perspective mainly dealing with the details of the proposed design.

¹²⁶ Original text: “...yarışma kapsamında tanımlanan bölgenin kent yaşamına azami derecede katılımını sağlayacak, kent kimliğinde yer alacak, fiziksel, görsel ve sanatsal özelliklere sahip yapılar ve düzenlemeler ile gereksinim duyulan yüksek nitelikli rekreasyon, sportif, kültürel ve sanatsal etkinliklerin karşılandığı ve bunların dışında, tamamen kendisine ait düşüncelerle, açık ve/veya kapalı olmak üzere fonksiyonel mekanlar önerecektir.”

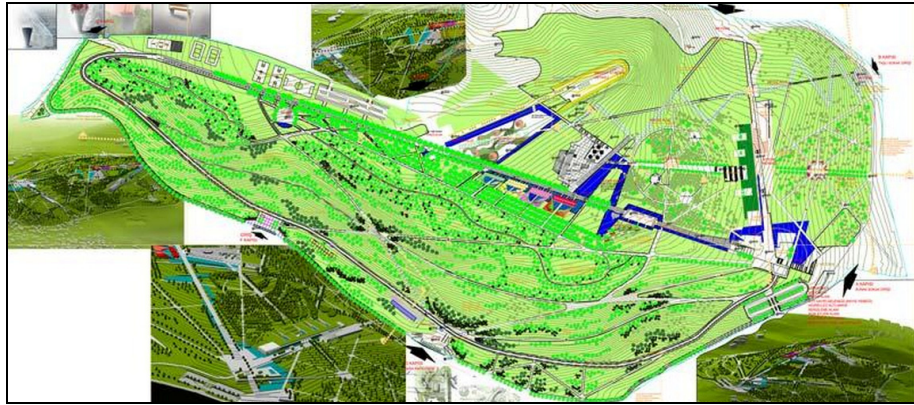
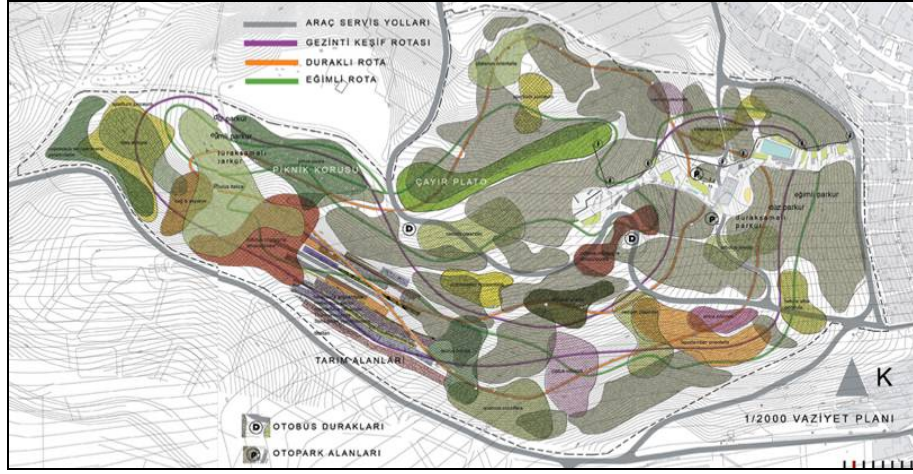


Figure 4.41. 1st, 2nd and 3rd prizes of Balıkesir Çamlık competition.

4.5.1.17. Diyarbakır Tigris Valley Landscape Planning U.D. and Architectural Project Competition

Date of Announcement	2006
Promoter	Diyarbakır Greater Municipality
Jury	3 Landscape Architects / 2 Planners / 2 Architects
Project Site, Location, Area (ha.)	Valley of Tigris River between Diyarbakır and Dicle University , 676 Hectares
Program	Indoor Outdoor Recreational Facilities, Olympic Swimming Pool, Botanical Park, Amphitheater
Ownership of project site	Mostly Public, Private
Macro and Micro Scales Requested	1/25.000 Spatial Strategic Scheme, 1/500 Implementation Projects
Projects Submitted	23 Projects
Evaluation Criteria	1. Integrated Approach, 2. Preserve-Utilize Equilibrium, 3. Nature Restoration, 4. Transportation, 5. Functional Variety
Evaluation Period	4 Days
Realization	Not Realized

Diyarbakır Greater Municipality announces the competition at the end of 2006 and this is the first national urban design competition consulted by PMO. The competition was organized according to 2002 KİK regulation and open to design teams including at least one landscape architect, one architect and one planner as an author. The jury is composed of 3 landscape architects, 2 architects and 2 planners and 4 of the jury members were academicians. Landscape architect Selami Demiralp who initiates this competition in PMO answers the question about the jury composition as:

“I arrange that jury as 3-2-2 on purpose: 3 landscape architects, 2 architects, 2 urban planners. Had I set it as 4-2-1, it would have been chaotic or the outcome would be an architectural design project, heavy on the landscaping with touches of urban planning injected into it after the fact. Since I knew what was going to happen, I arranged it so that the jury members were distributed as 3-2-2, prepared the design brief, set out the

regulations as to how the municipality will go about with the process. But I couldn't be in the jury.”¹²⁷ (Selami Demiralp, interview).

Demiralp says that they focused on the composition of the jury intentionally for an efficient process of interdisciplinarity. Bilal Yakut also supports this approach and states that they used to compose the jury in BİB in order to achieve a better conclusion:

“One has to have some considerations while doing that distribution, for within a bureaucracy, some persons help the jury establish a relation with that bureaucracy. Two professionals and one academician is a good proportion because the way the academicians approach the subject matter could be very enlightening for the other members of the jury. But if there were 3 academicians, then they tend to create this academic discussion environment and miss out on the practical aspects of the work. I mean, in the end, you do all of this organization to serve to a practical purpose, such as a building, a park, a public square, etc. and I spare my money towards that goal. I, as the owner, wish for a large number of entries to have multiple options to choose the best from. Four professors engaged in academic discussions keep me from reaching the practical goal I desire. That's what we paid attention the most, a well-balanced jury.”¹²⁸ (Bilal Yakut, interview).

Demiralp notes that in the first meeting of the jury (before the competition was announced), serious discussions takes place in the decision phase of announcement name of the competition:

¹²⁷ Original text: “Özellikle mesela 3-2-2 düzenlemiştim ki ciddi tartışmalarla 3 peyzaj mimarı, 2 mimar, 2 şehir plancısı şeklinde. Eğer onu 4-2-1 yapsaydım çok ciddi bir kaos çıkabileceğini de bildiğim için 4 peyzaj mimarı rahatlıkla yaparsın, peyzaj planlama ağırlıklı kentsel tasarım kısmı sonradan içine enjekte edilen mimari tasarım projesi ya da. Bunu bu şekilde yaptığım zaman da bu sefer 4'lü bir blok çıkacağını bildiğim için, o yüzden 3-2-2 olarak ön görüp gerekli bütün ön şartnameleri, belediyenin ne şekilde prosedüre başlayacağına ilişkin düzenlemeleri yapmıştım ama jüriye katılamadım.”

¹²⁸ Original text: “O dağılımı şöyle yapmak gerekiyor, bir bürokrasinin içinde birileri diyelim o bürokrasi ile olan ilişkileri sağlamada jüriye uyarıcı olur. İki piyasadan, bir akademisyen iyi bir dağılımdır çünkü akademisyenlerin o konuya bakış açıları falan da diğer jüri üyeleri için aydınlatıcı oluyor mutlaka. 3 tane akademisyen koyarsanız akademik tartışma ortamı gibi zannedip onun bir pratik yönü olduğunu da unutmama riskleri yüksek. Yani sonuçta bir pratik, bir sonuç almak için birşey düzenliyoruz yani bir bina yapacağız veya bir park, meydan bunun için para ayırıyorum. En iyisini seçeyim diye çoklu bir katılım arzuluyorum işveren olarak. 4 tane hoca orada akademik tartışmalarla benim istediğim pratik sonuca ulaşmıyor. Ona bakıyorduk jüride eskiden, dengeye.”

“...at that first meeting, the jury was about to be dispersed. Only because of the name of the competition. What is going on is exactly like you said. If I were chauvinistic about my profession, I'd put five or six landscape architects in the jury. Then the issue would be resolved right from the start.”¹²⁹ (Selami Demiralp, interview).

As a result of a negotiation among the jury members the name is determined as “Landscape Planning Urban Design and Architectural Project Competition”.

The subject of the competition is 676 hectare-surround of Tigris Valley that is located between city walls and Dicle University lying 7 km along in the north-south direction. The aim of the competition is determined as *“choosing the most functional, innovative and economical solution, handling Tigris Valley Project with an integrated approach based on public good, meeting the recreational needs of citizens, improving culture, art, science and environment values, taking into account preservation-utilization principle and finally bringing Dicle Valley back in urban life”* (Diyarbakır Büyükşehir Belediyesi 2006a). Design brief defines the competition site mainly in landscape terminology and emphasizes some concepts by writing them in capital letters. Those concepts are Open Green Space System, Green Backbone, Integral Approach, Valleys Stillwaters Runningwaters, Natural Protected Area and Restoration (nature restoration).

The brief implicitly determines the general framework of design in many aspects in accordance with the 1/5.000 master plan of the region. This plan has drawn the general framework for the vision and function that shall be proposed and jury committee agrees with the Master Plan. One of the main decisions of the plan is two small dams on Tigris River, one in the south part of the competition site next to a historical bridge called ‘Ongözlü Köprü’, and the other one is on the north of ‘Univesity Bridge’ which connected the city with Dicle University campus. Those small dams will regulate the level of Tigris River enabling to organize recreational facilities around. Jury gives this

¹²⁹ Original text: “...o ilk toplantısında jüri dağılma noktasına gelmiş. Sadece daha yarışmanın isminden dolayı. Hakikaten söylediğiniz gibi birşey gidiyor ben mesleki şovenizm yapıyor olsam böyle bir yarışmaya 6 tane peyzaj mimarı jüri koy ya da 5 tane, iş zaten baştan çözülüyor.”

decision as a data but also does not close the door for a critical perspective. Jury expects competitors to interpret those dams as social and functional design elements:

“...[the usage of] two concrete regulators are suggested. But the contestants are free to propose alternative solutions to collect water at the confirmed elevations stated above.”¹³⁰ (Diyarbakır Büyükşehir Belediyesi 2006a).

Master plan is offering a zoning of functions in different parts of competition site and those decisions are included in design brief in detail and asks for the competitors to be coherent with those principles. In brief, Master Plan is the main determinant of the competition and jury does not refuse it but reflects the plans general approach to design brief skillfully.

Jury requests drawings in four scales, 1/25.000 Spatial Strategy Scheme was the plan which will depict the general approach of the project. 1/5.000 Conceptual Project is requested to depict macroform, transportation system, nodes, thematic arrangements, functions, preserve-utilize zones and integrated landscape planning and design decisions. Jury also defines primary project zones in accordance with the Master Plan and requested those projects in 1/1.000 and 1/500 scale.

37 questiones are asked in total. Although jury releases competitors for developing alternative approaches for small dams, in questions and answers document they answer the questions related with that issue as if they shall be accepted as a design input. Questions number 12 and 13 ask about obliged colloboration of the disciplines in design teams, criticise this attitude of jury and developpe a sarcastic discourse asking:

“...why didn't the jury require that the professionals related to the project be a part of the design team? Such as those who would be doing the

¹³⁰ Original text: “...iki adet beton gövdeli regülatör öngörülmüştür. Ancak yarışmacılar yukarıda belirtilen ve kesinlik kazanan su kotları çerçevesinde suyun toplanmasını sağlayacak farklı bir çözüm arayışında da bulunabilirler.”

structural, mechanical and electrical engineering for the proposed buildings within the competition site, those who would design the interiors, both interior and exterior lighting, industrial designers who would design the urban furniture, which were yet another requirement, the acoustic and material consultants, geologists, and the agricultural engineers who would control survey of existing plants and the suitability of those that were chosen for the site.”¹³¹ (Diyarbakır Büyükşehir Belediyesi 2006b).

Question number 22 claims that the expectations of the brief will destroy Tigris Valley region and the possible proposals enabling constructions and functions in the valley will harm the ecology of the region. As an answer to that question, jury refers to design brief chapter 3 entitled ‘Aim and Scope of the Competition’. Questions about the restrictiveness of Master Plan reveals jury’s approach to plan that competitor shall obey the general framework drawn by the Master Plan.

The promoting body (municipality) publishes a booklet to distribute during the colloquium meeting, which contains forewords of preiod’s mayor Osman Baydemir and head of jury committee Oktan Nalbantoğlu, as well as visual documents of winning projects and the jury report. In his foreword entitled ‘A Dream is Coming True’, Baydemir summarizes the story of the project and noted that it was always on the agenda of the city but he claims that they concretized it by preparing Master Plan and organizing the competition. He develops his argument to legitimize the Master Plan on the discourse of ‘Tigris River Makes Peace with Diyarbakır’. In his article Nalbantoğlu focuses on the importance of design competitions and also the recreational potential of the project site for the whole region besides Diyarbakır.

Diyarbakır competition triggers various discussions on Arkitera Forum mainly concentrated on two subjects, one being directly related with the competition

¹³¹ Original text: “...jüri, yarışma alanı içinde yapılması öngörülen yapıların statik, mekanik ve elektrik projelerini hazırlayacak olan meslek adamlarını ve ayrıca yapılacak yapıların iç mekan tasarımlarını, iç ve dış ışıklandırmalarını yapacak olan meslek adamlarını, yine istenenler arasında olan kent mobilyalarını tasarlayacak olan endüstri ürünleri tasarımcılarını, akustik uzmanlarını, malzeme mühendislerini, jeologları, ayrıca yine yarışma alanının içinde bulunan bitkilerin tespitini ve önerilen bitkilerin uygunluğunu kontrol edecek bir ziraat mühendisinin de ekilde bulunmasının neden şart koşmamıştır?”

and the other indirectly. Arkitera Forum user “pri_spring” claims that two positions against nature can be occupied by designers. First attitude is transforming nature with total intervention and the second was foreseeing the ways to exist in nature without losing it. Pri_spring puts forward those two positions to criticise the attitude of jury against small dam structures and he also questions 22 projects out of 23 accepting them as given design input. He makes a quotation from Garret Eckbo saying:

“Construction is a concept that represents the overall effect of people over the landscape of the earth throughout the 5000 years of urban history. Mankind took over the earth with the power of its imagination and mental faculties. It made extinct some species while domesticating others and replaced the sublime variety of nature with the manmade cheap, superficial and random beauty of urbanism, architecture and engineering. The superior position of mankind on earth brought us to the threshold of a world that is fully constructed by man. With the impact of industrialization, in many countries, the processes attached to landscaping moved away from organizing themselves. Planned or chaotic structures have always affected the landscape, the climate, the earth and the ecology. In this period, mankind HAS caused erosion on mountains, changed river beds, made modifications on everything he could lay hands on and caused serious damage on earth.”¹³² (www.arkitera.com).

The other subject of discussion is about the sociopolitical position of Diyarbakır and of Mayor Osman Baydemir. Forum user alper_ist invites all related designers to boycott the competition and says:

¹³² Original text: “Konstrüksiyon (yapı), kent tarihinin beşbin yılı boyunca insanın dünya peyzajı üzerindeki toplu fiziksel etkisini temsil eden bir kavramdır. İnsanlık beyin gücü ve hayal gücü ile dünyayı diğer türlerin elinden almıştır, çoğu türü yok eden bazılarını evcilleştiren insan, DOĞANIN GÖRKEMLİ ZENGİNLİĞİNİN YERİNE, KENTLEŞME, MİMARİ VE MÜHENDİSLİK DÜNYASININ UCUZ, YÜZEYSEL VE TESADÜFÜ OLAN İNSAN YAPISI GÜZELLİĞİNİ KOYMUŞTUR. İnsanın dünyadaki üstün pozisyonu bizi tamamen insan yapısı bir dünyanın eşiğine getirmiştir. Endüstrileşme ile birlikte çoğu ülkede peyzaja ilişkin süreçler ve dokular kendi kendini organize etmekten uzaklaşmıştır. Teknolojinin etkileri, endüstriyel tekniklerin kullanımı, hızlı değişim, PLANLANMIŞ VEYA KAOTİK STRÜKTÜRLER; PEYZAJI, İKLİMİ , TOPRAĞI VE EKOLOJİYİ SÜREKLİ ETKİLEMİŞTİR. BU DÖNEMDE İNSAN DAĞLARI AŞINDIRMIŞ, NEHİR YATAKLARINI DEĞİŞTİRMİŞ, EL SÜREBİLDİĞİ HER YERDE DEĞİŞİKLİKLER YAPMIŞ VE DOĞA ÜZERİNDE OLDUKÇA CİDDİ BİR TAHRİBAT YARATMIŞTIR.”

“Let’s assume you’ve got the first place. Despite all the professors in the jury, your employer will be Osman Baydemir. Diyarbakir is very close to our hearts, it’s our land, and I’m saying all these while sparing our people who live there. They certainly deserve the best urban planning solution but the fact that Osman Baydemir’s name is involved in this competition makes me sick to my stomach. No supporter of Ataturk, no citizen of the Turkish Republic should enter this competition in which this person who openly supports PKK is a jury member, furthermore he is its employer!!! Nobody should serve to the good reputation of this man!!!”¹³³ (www.arkitera.com).

This approach of alper_ist is not shared by any other users and heavily criticised mainly concentrating on the fact that Diyarbakır is just like any other cities of Turkey and shall be acted accordingly.

¹³³ Original text: “Diyelim birinciliği kazandınız, jürideki tüm hocalara rağmen işvereniniz Osman Baydemir olacak. Diyarbakır bizim canımız, ciğerimizdir, toprağımızdır, oradaki insanımızı tenzih ederek konuşuyorum...Onlar şüphesiz en iyi kentsel çözümü hakediyor ama bu yarışmada ki Osman Baydemir ismi beni tiksindiriyor.PKK'yı açıkça destekleyen bu insanın danışman jüri, hatta işvereni olduğu bu yarışmaya hiçbir Atatürkçü'nün, hiçbir Türkiye Cumhuriyeti vatandaşının katılmaması gerekir!!! Kimsenin bu kişinin itibar kazanma aracına alet olmaması gerekir!!!”

4.5.1.18.Başakşehir City Center II. Staged National U.D. Project Competition

Date of Announcement	2007
Promoter	İstanbul Greater Municipality, project management İstanbul Metropolitan Planning and Urban Design Center
Jury	2 Architects / 2 Architect-Planners / 1 Landscape Architect / 1 Planner / 1 Engineer
Project Site, Location, Area (ha.)	New Development Areas North of Küçükçekmece Town and İkitelli Organized Industry Zone of İstanbul, 146 Hectares
Program	Public Administration Facilities, Commerce and Service Facilities, Housing, Social and Cultural Facilities, Industrial and Technological Center, Religious Facilities, Health Facilities, Urban Life Center
Ownership of project site	Public, Private
Macro and Micro Scales Requested	First Phase – 1/5.000 Landuse Plan, 1/1.000 Urban Design Projects Second Phase – 1/5.000 Principal Approach Plan, 1/500 Urban Design Project, 1/2.000 and 1/500 Partial Model
Projects Submitted	45 Projects
Evaluation Criteria	1. Creating a Local Center, 2. General Concept, Harmony and Coherence, 3. Subcenter Identity, 4. Relations with Surrounding Regions, 5. Transportational Unity, 6. Legibility of Proposal
Evaluation Period	5 Days / 1 Day
Realization	Not Realized

İstanbul Greater Municipality announces the competition in 2007 under the project management service provided by Metropolitan Planning and Urban Design Center (İMP). It is the second case of 2-phase urban design competitions (first being the Beyazıt Square Competition, 1988). Başakşehir Competition is organized according to 2002 KİK regulation and is open to three disciplines where all design teams have to include at least one architect, planner and landscape architect all being a member of their Chambers. Jury is composed of 2 architect-planners, 2 architects, 1 landscape architect, 1 planner and 1 engineer where 5 of the jury members are academicians out of 7.

Başakşehir Competition is related with the 1/100.000 Environmet Plan of İstanbul and in accordance with the macro scale decisions that determines İkitelli Sub Region and the project site as the Local Center. The plan aims at

multicentered, balanced and sustainable urban system, creating a hierarchy of CBD and centers according to their spatial organization, functions, capacity and hinterland, integrating diversified centers with public transportation axes and making them function efficiently. In accordance with those macro scale decisions, achieving a diversified “Local Center” is Başakşehir Competition’s main goal. Design brief is equipped with intense amount of technical analyses of both Istanbul city and competition site in macro scales, especially from planning field such as 1/100.000 Environment Plan, ownership pattern, landuse and macro scale plans showing transportational and near vicinity relations (İstanbul Büyükşehir Belediyesi 2007a).

Competition site is 146,1 hectares (117,3 hectares being in Esenler and 28,8 hectares in Küçükçekmece Municipal boudaries). There are three different development plans in three different zones where competitors shall achieve a coherent composition. Zone I is a private-sector Housing Area (Oyak), Zone II is İkitelli Social Housing Area with determined functions and TAR values. Zone III is covering most of the competition site and is not determined with strict rules.

There are two main goals of the programme: First, the proposed “Local Center” shall limit the development with its optimal scale and functions. Second, functional and spatial structure of a mixed use center shall be achieved properly. The programme is drawn as public administration facilities, commercial and service facilities, housing, social and cultural facilities, innovation and entrepreneurship support center, religious facilities, health facilities and urban life areas (public open spaces system). Besides those restricting macro scale plans, competitors are left free to determine optimal density in coherence with 1/100.000 Environment Plan.

Jury requests a scale-free Conceptual-Principal Approach Plan, 1/5.000 Landuse Plan, 1/2.000 approach scheme showing general scenarios, hierarchy of transportation decisions and 1/1.000 urban design projects from a mixed use designed part of their proposal. For the second phase, jury requests for a 1/5.000 Principal Approach Plan, 1/2.000 Landuse Plan,

1/1.000 Urban Design Project showing architectural and landscape decisions, 1/500 Urban design Project showing social and cultural facilities and vicinity with architectural and landscape proposals. Jury asks for an “Urban and Architectural Design Guide” from the design teams focusing on structure, material, accessibility and landscape decisions. Jury also requests for a 1/2.000 model showing the whole competition site and a 1/500 partial model from a mixed use designed center.

Out of 27 questions asked in total, most of them are focused on programme and density of construction. Jury answers all those questions that competitors shall decide those values in accordance with their approach to the problem (İstanbul Büyükşehir Belediyesi 2007b).

45 projects are submitted in total for the first phase. After the eliminations jury writes a general evaluation article and finds most of the submitted projects missing the main aim of the competition of creating a Local Center. Most of the projects spatialize this concept as a new housing and its center. But as a matter of fact this Local Center will be functioning to embrace 800.000 inhabitants and 320.000 working people and shall meet the service needs of them and also offer a lively and contemporary life quality. Jury states that:

“... that the center includes not only shopping and recreational facilities but also offices, being the local center of its environs, the importance of the city center which will be formed by administrative offices, the negligence of the ranking of its multi-use functions and the imbalances in which some projects extend to the whole site, while others are extremely limited proportionately.”¹³⁴ (İstanbul Büyükşehir Belediyesi 2007c).

Jury also makes a very important observation on interdisciplinary collaboration and said:

¹³⁴ Original text: “Merkezin alışveriş-rekreasyon alanları ötesinde ofis alanlarını da kapsamayı, çevrenin yerel merkezi olması medeniyetle idari birimlerin oluşturacağı kent meydanının önemi, karma kullanım kademelenmesinin gözardı edilmesi ve kullanımlarında bazı projelerde tüm alana yayılması veya çok sınırlı kalması gibi oranlamadaki dengesizlikler...”

“In most projects, the desired collaboration between planners, architects and landscape architects which is also required due to the nature of this competition, cannot be actualized in a balanced manner, which shows through the deficiencies in conveying certain important information and making decisions.”¹³⁵ (İstanbul Büyükşehir Belediyesi 2007c).

Jury selects 8 projects for the second round and sends jury reports for each project individually. One of the jury members Murat Balamir writes a personal jury report as a general evaluation of the submitted projects entitled ‘Observations on Proposed Projects in the 1st Phase’. Balamir focuses on the fact that this competition brings for the first time in Turkish urbanization history the chance for designing a center from the rough. He also criticises the 1950-1990 urban dynamics of centers spreaded in housing patterns or a more comtemporary trend of imposing consumption centers and malls rather than a planned center. He defines 12 subtitles to clarify the goal of that project competition due to his observations of the projects submitted in the first phase:

“The aim was not to create new housing areas. The aim was not to create a satelite city. Interdisciplinary colloboration is required essentially not nominally. Visual data should be clear. Every scale should have its knowledge and drawing language. This competition was the first occasion for making a center, designing building typologies particular to center and creating a special unity of urban design. Respect to nature starts when it was understood properly. Field management and administration could not be thought free from design. Symbolic Center should be thought instead of symbolic building.”

As a result of the 2nd Phase evaluations, jury announces the winning projects with a jury report. Winning project is found successful for displaying a serious development according to jury’s critics. Authenticity of the project, scale of the proposed spatial organisation, hierarchy and scale of urban spaces and green

¹³⁵ Original text: “Bu yarışmanın özelliği nedeniyle istenen plancı-mimar-peyzaj mimarı işbirliğinin de pek çok projede dengeli şekilde yapılamadığı, önemli bazı bilgilerin verilmesinde ve kararların alınmasındaki eksiklikler nedeniyle hissedilmektedir.”

areas, created city center and its richness of design quality are evaluated as accomplished.¹³⁶

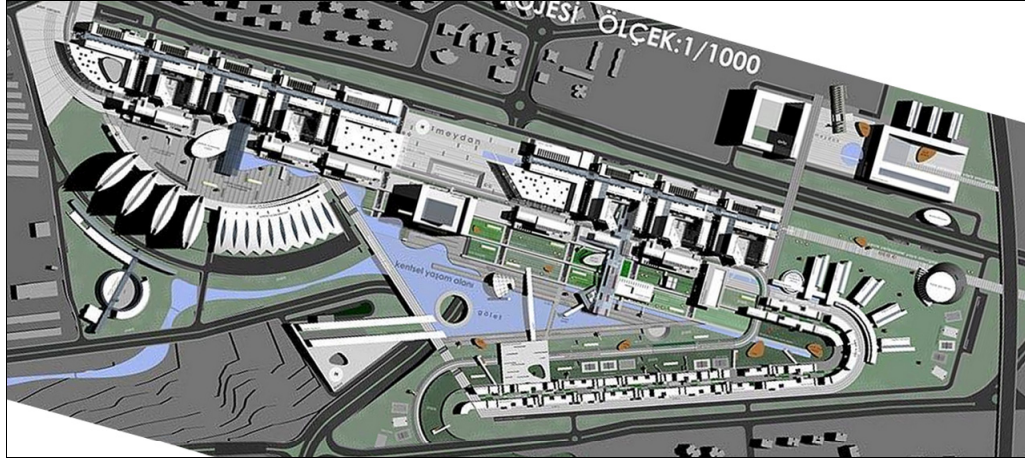


Figure 4.43. 1/1000 scale site plan of 1st prize-project of Başakşehir competition.

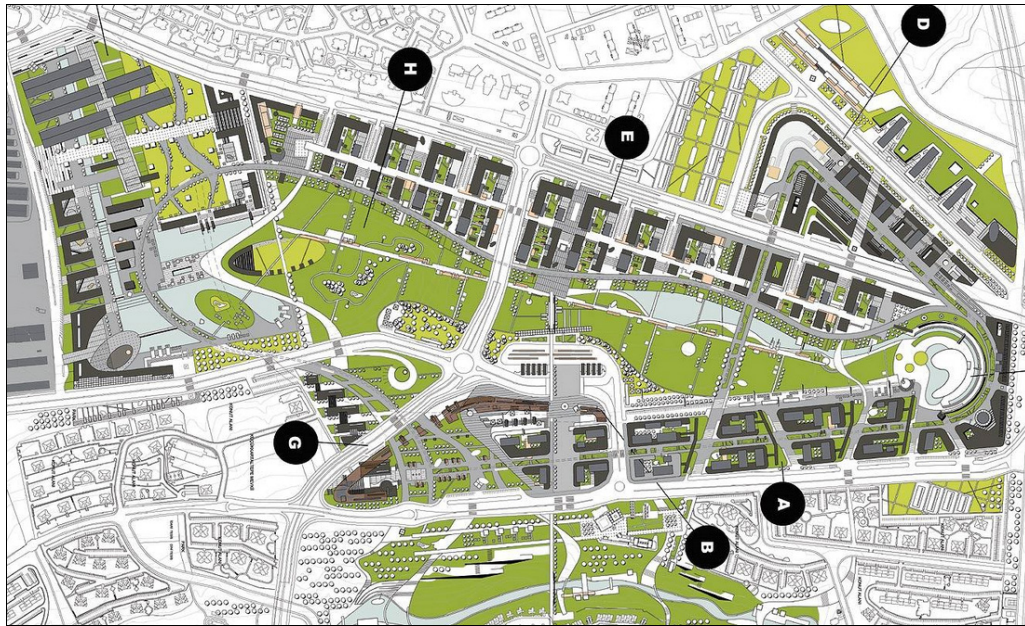


Figure 4.44. 1/1000 scale site plan of 2nd prize-project of Başakşehir competition.

¹³⁶ Erdal Aktulga, architect member of the jury, evaluated the project for the third place and criticised it due to its interventions to topography and creating a huge artificial lake. He found the project not suitable for phasing with its mechanical, massive and compact characteristics.

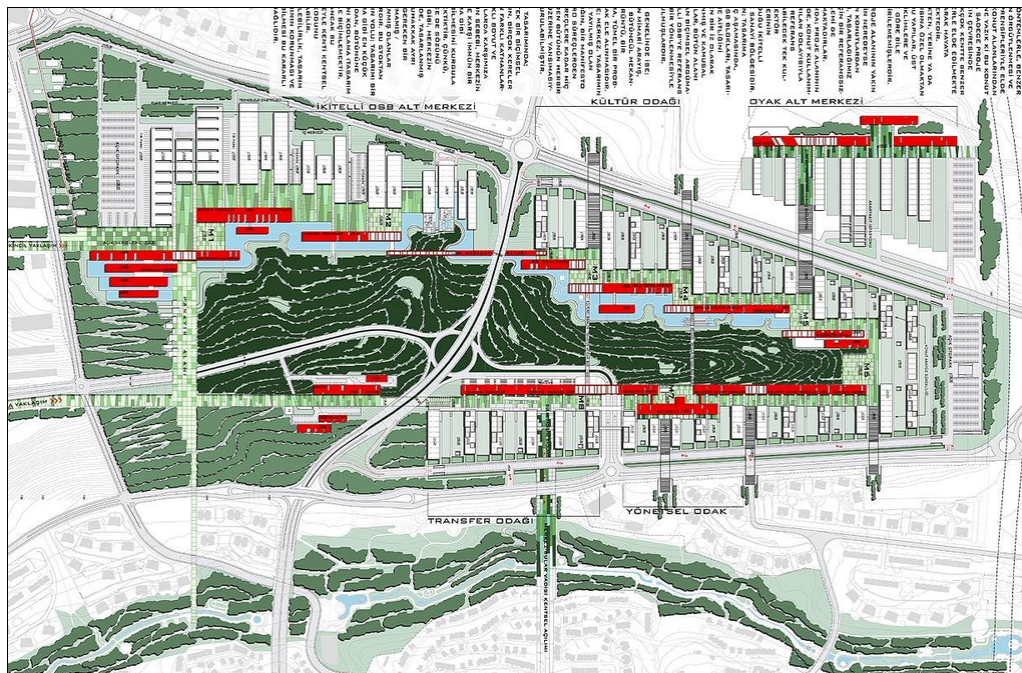


Figure 4.45. 1/1000 scale site plan of 3rd prize-project of Başakşehir competition.

4.5.1.19. Adana Ziyapasa District Mimar Sinan Park Region U.D. National Project Competition

Date of Announcement	2007
Promoter	Adana Greater Municipality
Jury	4 Architects / 2 Architect-Planners / 1 Landscape Architect
Project Site, Location, Area (ha.)	Coasts of Seyhan River in Adana, 20 Hectares
Program	Indoor Outdoor Recreational Facilities, Urban Transformation, Amphitheater, Mosque
Ownership of project site	Public, Private
Macro and Micro Scales Requested	1/1.000 Site Plan, 1/200 Architectural Drawings, 1/1.000 Model
Projects Submitted	73 Projects
Evaluation Criteria	1. Considering Public Good, 2. Creating a Sociocultural and Commercial Node, 3. Proposing an Urban Transformation in Vicinity, 4. Phasing
Evaluation Period	3 Days
Realization	Not Realized

Adana Greater Municipality announces the competition at the end of 2007 with the consultancy of MO Adana Branch and it is organized according to 2002 KİK regulation. The competition is open to all planners, architects and landscape architects all being a member of their Chambers. The jury is composed of 4 architects, 2 architect-planners and 1 landscape architect where 3 members of the jury were academicians. Abdullah Özkul, one of the architect jury members, is the consultant of the period's mayor, which can be evaluated as an inclusion of promoting body in jury composition.

The subject of the competition is an area of 20 hectares located in the Seyhan valley and next to the river and also a subregion of the previous competition Adana Culture and Recreation Valley which is organized in 1984. Jury noted that competition area shall be rearranged with culture, tourism, shopping and green open spaces and shall be brought to city life with a new identity considering the city totally. Jury also states that city square character shall be emphasized and history, culture and social life of Adana shall be referred. Proposals shall also be applicable, contemporary and referring to the future:

“...by creating unique and distinctive spaces, where people of different social status could come together, our aim is to contribute to the enrichment of the social and cultural activities of the people of Adana, to bring the spatial and visual quality of the city to a higher level, and eventually, to create a new center of gravity.”¹³⁷ (Adana Büyükşehir Belediyesi 2007).

Jury makes some evaluations about the competition site and notes that the old neighbourhood placed in the competition area is under a pressure of transformation and there are serious increases in rents. Jury does not question or express any attitude towards this issue; they rather accept it as a given input and say:

“However, the present pressure shows that a transformation process is soon to start for this piece of land that falls within the competition site boundaries. A transformation that is involves culture, tourism, residences and a commercial axis that is supported by the said functions.”¹³⁸ (Adana Büyükşehir Belediyesi 2007).

Jury accepts the speculative context and requests competitors to participate or stimulate the potentials. They also expect the competitors to propose a macroscale approach to guide municipality for their Master Plan studies. There are no plan decisions for the region's landuse and design approaches and 1/5.000 Master Plan is in the process of approval. Therefore competitors can also contribute to that plan with their proposals and even construction rights are left to competitors in design brief. Jury sorters their expectations as considering public good, designing competition site as a sociocultural and commercial node, proposing urban transformation for the surrounding neighbourhood, designing a mosque and an amphitheater and considering

¹³⁷ Original text: “...toplumun farklı kesimlerinin yan yana gelebileceği özgün ve nitelikli mekanlar üreterek Adana halkının sosyal ve kültürel aktivitelerini zenginleştirmek, kentin mekansal ve görsel kalitesini arttırmak, giderek de Adana’da yeni bir çekim merkezinin yaratılması amaçlanmaktadır.”

¹³⁸ Original text: “Ancak varolan baskı; yarışma alanı sınırları içerisinde kalan bu alan için bir kültür, turizm, konut ve bu işlevlere dayalı ticaret eksenli bağlamında dönüşüm sürecinin hızla başlayacağını ifade etmektedir. Bu bağlamda söz konusu alana ilişkin yarışmacının farklı boyutlardaki gözlemleri önem kazanmaktadır.”

phasing of the project. The definition of the programme is ambiguous and the jury requests the competitors to contribute and observe the competition site for potentials. This situation causes a paradoxical situation where planning discipline is neglected but on the other hand what is expected was a plan itself, with its vision, density and landuse decisions.

This competition causes disputes about the definition of the competition and its programme. By giving a fuzzy programme and nearly leaving every aspect to competitors and not drawing any framework in such a comprehensive urban design competition jury displays a different attitude than our previous case studies, in which jury tries to describe aspects and orients competitors.

148 questions are asked the jury and this can be linked to the ambiguities of design brief. Most of the questions deal with construction rights, programme and Master Plan. Jury leaves those issues to the competitors' will and does not display any attitude. Jury blurs the border of competition site by answering related question as it is possible to propose out of determined site. Jury asks for the competitors not to evaluate Master Plan and its note as a restriction and expects competitors to define 'space/density equilibrium' in their proposal.

Jury does not define evaluation criteria before analysing the projects and their report shows that projects are evaluated with different benchmarks. The first prize winning project's criteria are landuse, vehicle-pedestrian relation, urban transformation and riverbank uses. Ownership pattern, square system, landscape concept, urban transformation, accessibility and presentation are evaluation criteria of the second prize winning project. Third prize winning project's criteria are urban memory, integral approach, open space system and phasing. Jury develops a discourse based on accepting the project as a source and criteria differed accordingly.

This approach is criticised by Arkitera Forum users who submitted projects. Arkitera publishes the colloquium news as 'Ambiguities of Design Brief Marked the Adana Ziyapaşa District Urban Design Competition's Colloquium'. This attitude of jury is conceptualised as 'attitude aromatic non-attitude' by Kenan

Güvenç while he tries to describe design brief's ambiguous state and says *"Jury exposed an attitude with their being without an attitude state"* (www.arkitera.com). First prize winning project's architect Ervin Garip evaluates this attitude of jury as a positive thing and says:

*"The jury had no real attitude. But we didn't think this was a negative aspect. It was actually to our benefit that they didn't have an attitude, because it enabled us to present our ideas, our approach more freely. Yes, it was so. That 'being without an attitude', was actually an attitude in itself."*¹³⁹ (Ervin Garip, interview).

This ambiguity is conceptualised by Özgür Bingöl by different terms as 'you draw first' attitude of jury. Bingöl states that jury requests competitors to draw the project first and then they evaluate according to the approach developed by the competitors. This approach inverts the process of competition of jury determining a general framework and competitors accepting or refusing. Kenan Güvenç defines this process as:

*"Jury puts its pressure with design brief, where pressure brings violation to mind. Designer considers the requirements of violation and even dares to violate and presents it."*¹⁴⁰ (www.arkitera.com).

The competition is significant since it stimulates discussions on the aspects of urban design. Jury's being without an attitude lets competitors or forum users to focus on the aspects and limits of urban design but this shall not mean that submitted projects utilize this gap left by the jury and they develop alternative approaches to the field.

¹³⁹ Original text: "Jürinin gerçekten tavrı yoktu. Ama biz bunu kötü yorumlamadık orada. Tavrı olmaması bizim için çok iyiydi çünkü biz kendi tavrımızı kendi düşüncemizi tamamen daha özgür şekilde ortaya koyduk. Öyleydi evet, o da cidden bir tavidir yani. O tavırsızlıkta, bence orada bir tutumları vardı."

¹⁴⁰ Original text: "Jüri baskısını şartname ile ortaya koyar, baskı ihlal olgusunu aklı getirir. Tasarımcı ihlalin gerekliliklerini düşünür hatta bunu cesaret eder ve sunar."



Figure 4.46. 1/1000 scale site plan of first three prizes in Adana Ziyapaşa competition.

4.5.1.20. Istanbul Kucukcekmece Town City Center National U.D. Competition

Date of Announcement	2008
Promoter	Küçükçekmece Municipality
Jury	3 Architects / 2 Planners / 1 Architect-Planner / 1 Landscape Architect
Project Site, Location, Area (ha.)	Halkalı Square and Sefaköy Region in Küçükçekmece Town, 182 Hectares
Program	Mixed Use City Center, Indoor Outdoor Recreational Facilities
Ownership of project site	Public, Mostly Private
Macro and Micro Scales Requested	1/5.000 Principal Plan and Landuse, 1/500 Urban Design Projects, 1/500 Model
Projects Submitted	25 Projects
Evaluation Criteria	1. Defining a City Center, 2. Identity of Center, 3. Function Distributions, 4. Applicable Strategy and Developing a Model, 5. Authenticity of Proposal, 6. Transportation and Vehicle-Pedestrian Relation, 7. Sustainability of Natural and Cultural Values, 8. Considering Natural and Artificial Thresholds, 9. Identity of Open Public Spaces, 10. Contributing to City Silhouette
Evaluation Period	1 Day
Realization	Not Realized

Küçükçekmece Municipality announces the competition in 2008 and it is organized according to 2002 KİK regulation. The competition is open to design teams including at least one architect, planner and landscape architect as an author, all being a member of their Chambers. The jury is composed of 3 architects, 2 planners, 1 architect-planner, 1 landscape architect where all members of the jury are academics. The subject is defined as two zones in Küçükçekmece town covering a total 181,5 hectares. The first zone, Halkalı Square, is an urbanized land including housing, commerce and social infrastructure where the second zone, Sefaköy Region, is mostly composed of industry and commerce. What is expected from the competition is a sub-center meeting the needs of Küçükçekmece for an organized and mixed use city center. The aim of the competition is determined as:

“... to create a high quality, distinctive, environmentally conscious, habitable sub center model that is designed with a modern vision and along the principals of contemporary planning and urban design criteria for Küçükçekmece, an area with population of approximately 800.000 dwellers.”¹⁴¹ (Küçükçekmece Belediyesi 2008a).

In the existing master and development plans, the first zone is planned as commercial, social infrastructure and housing, where the second zone is planned including industry, social infrastructure and commercial facilities. TAR values are also defined for both regions according to plan.

The programme of the competition is defined in general terms but is not fixed. The brief requests functions in accordance with mixed use center concept such as commercial areas, service areas, industry areas, housing areas and open, green areas. It is stated that %40 of the competition site will be designed as public open spaces and social infrastructure and on the other hand %60 of the site shall be designed as function zones. Competitors are left free in the distribution of functions while macro scale plan decisions and determined construction rights shall be considered. The brief states that the winning project will be translated into development plan language and required approval procedures will be completed. Brief also requests competitors to consider the geological criteria in their proposal and distribution of functions.

39 questions are asked to jury, mainly focusing on ownership, landuse and restrictiveness of macro scale plans. Jury does not display a rigid attitude towards all those issues and let them to competitors' decision. 25 projects were submitted in total and all of them are evaluated. The evaluation criteria include the defining of a city center in accordance with macro and micro scales, creation of expected identity of center, the establishing of the harmony of social infrastructure functions to form a strong center containing a qualified urban life, applicability of proposals and the model offered, authenticity in design proposal, the establishing of macro and micro scale transportational

¹⁴¹ Original text: “...yaklaşık 800.000 kişinin yaşadığı Küçükçekmece için çağdaş planlama ve kentsel tasarım kriter ve ilkelerine sahip, kimlikli, çevreye duyarlı, çağdaş bir vizyon doğrultusunda kurgulanmış kaliteli ve yaşamaya değer bir alt merkez modelinin yaratılmasıdır.”

relations and the achievement of a fluidity of vehicle-pedestrian, sustainability of natural and cultural values within the project site, developing a design approach that considered natural and artificial thresholds, designing open public spaces that have an identity to form a quality of life and contributing to city silhouette with strategies in third dimension (the project site is in Hava Mania Hattı and has very strict regulations about the height of buildings) (Table 4.37).

Jury eliminates projects mostly due to weaknesses in planning approach in the first two phases. In the third elimination, the jury analyses the projects in urban design and architectural scale, and also focuses on the coherency of the projects. They find the third prize winning project successful in creating strategies and integrating them with planning, urban design, architecture and landscape architecture decisions but evaluate architectural solutions inadequate. Second prize winning projects is appreciated due to skillfully designed solid void relations. The first prize winning project is found successful in many aspects by the jury and they make an attribution to urban design as:

“[...] very successfully interprets the context that Urban Design is a platform where architecture and urban planning intersect.”¹⁴²
(Küçükçekmece Belediyesi 2008b).

¹⁴² Original text: “Kentsel Tasarım’ın özellikle mimari ve şehirciliğin kesiştiği bir düzlem olması bağlamını oldukça iyi yorumlaması...”

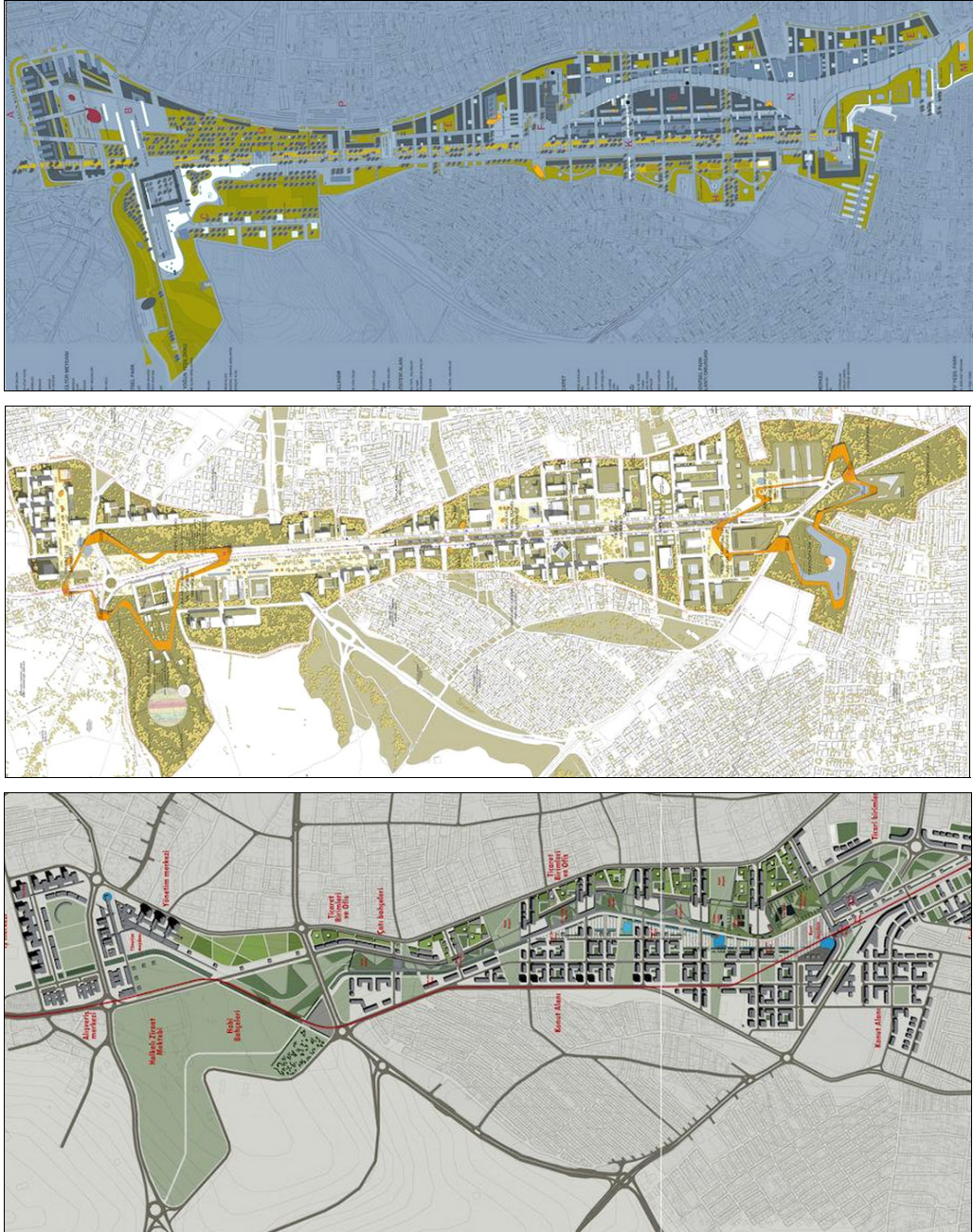


Figure 4.47. 1/2000 scale site plan of first three prizes in Küçükçekmece competition.

4.5.1.21. Uludağ National Park I. and II. Development Areas Landscape
Planning U.D. and Architectural Project Ideas Competition

Date of Announcement	2008
Promoter	Ministry of Environmet and Forest, Nature Protection and National Parks Directorate General
Jury	3 Architects / 1 Planners / 2 Engineer / 1 Landscape Architect
Project Site, Location, Area (ha.)	Ski Resorts Areas in Uludağ, approx. 150 ha.
Program	Ski Center, Indoor Outdoor Recreational Facilities
Ownership of project site	Public
Macro and Micro Scales Requested	1/25.000 site analiyses, 1/1000 urban design proposals
Projects Submitted	20 Projects
Evaluation Criteria	1. Preservation and Utilization Equilibrium, 2. Applicability, 3. Considering Topography, Climate, Authenticity, Unity of Language and Level of Presentation, 4. Solving Transportation, 5. Whole Season Use Potential, 6. Solving Existing Problems
Evaluation Period	3 Days
Realization	Not Realized

Nature Protection and National Parks Directorate General of Ministry of Environmet and Forest announces the competition in 2008 which is open to architects, planners and landscape architects without any obligations or restrictions about design team composition. Turkish Free Architects Association (TSMD) sends a letter to promoter in 18.08.2008 and notes that the competition is a multidisciplinary example and shall be announced as “Uludağ National Park I. and II. Development Areas Joint Competition” according to KİK competition regulation. TSMD also questiones the scales requested in design brief from 1/25.000 to 1/10 stating that this will eliminate the platform of negotiation among jury members. Those demands of TSMD are not considered by the promoter and the competition proceeds as determined. The jury composition includes 3 architects, 2 engineers, 1 planner and 1 landscape planner where 3 of them are academics. What is crucial about the composition of the jury is about the members from promoting body and public institutions. Head of the jury committee, R.Müfit Akbulut is an engineer and he is from the Ministry of Environment and Forest. Another member Jülide Tamzok is an architect and she is from Nature Protection and

National Parks Directorate General. Hakan Bebek is an engineer and he is from Bursa Special Provincial Administration. This composition of the jury is one of the most promoter dominant examples among our case studies.

The subject of the competition is I. and II. Development Areas within Uludağ National Park. Although the competition site is located in the National Park, those areas lost their natural qualities due to constructed winter hotels and related facilities bring about a legal status as 2nd Degree Preservation Area. In this context, the main aim of the competition is to put forward the design principals of I. and II Development Areas' in ecological, asthetic, functional and economic aspects, to consider preservation principals and preservation / utilization equilibrium in national and international level.

The brief requests drawings in 3 different scales (starting from 1/25.000 to 1/1.000). 1/25.000 shall include analysis of competition site in the context of flora and fauna of National Park, relations with Bursa, transportation especially cable car, construction, functions, landscape planning and urban planning decisions with schemes. Those aspects also shall be depicted in 1/5.000 scale. Proposals for development plan is requested in 1/5.000 scale concentrated on I. and II Development Areas. Urban design proposals are requested in 1/1.000 scale in a selected area.

The site is Natural Park and Turkey's most important winter sports center. The design brief requests competitors first to analyse similar examples worldwide and propose solutions considering sustainable functions. Second, accessibility problems shall be solved and parking areas shall be planned. Third, competitors shall put forward the social, cultural, economic and ecological impacts of all their physical interventions for the third expectation. Fourth, they shall consider the proposals' physical relations with Bursa. Moreover, they shall design I. and II. Development Areas as an attraction node for all seasons for tourists and visitors under the guidance of general planning concept and this is one of the most important goals of urban design. And last, Bursa Greater Municipality's cable car project shall be considered as one of the main transport decisions.

18 questions are asked in total, TSMD, after its announcement about the competition, asks the same questions in questions and answers document again about the name of the competition and jury answers:

“What is expected from the contestants is clearly indicated in design brief. In this respect, we think that the title of the competition coincides with what is required from the contestants.”¹⁴³ (Çevre ve Orman Bakanlığı 2008b).

TSMD also asks the question about the scales requested and jury answers:

“Starting from landscape planning and proceeding with the development of urban design ideas, the main goal of the competition is to create an interdisciplinary process which involves large scale spatial analysis as well as preparing smaller scale drawing sheets. It is expected that the contestants will form teams with an interdisciplinary structure that such different scales call forward. The jury is also put together with such considerations.”¹⁴⁴ (Çevre ve Orman Bakanlığı 2008b).

Most of the questions deal with the borders of competition site and jury determines I. and II. Development Regions' border but they leave competition site border to competitors' interpretation. 20 projects are submitted for the competition in total. Prior to evaluation process, jury defines 6 criteria that are taken from the design brief (Table 4.36). Jury criticises and eliminates projects in the second and third elimination phase due to inadequacies in planning decisions, ecology, landscape ecology, design hierarchy and presentation techniques. Jury finds 3rd prize winning project successful in integrating I. and II Development Areas, proposing alternative accessibility modes and level of presentation techniques. 2nd prize project is evaluated as having the bravest approach to problem based on preservation principals. The jury states that the

¹⁴³ Original text: “Yarışmacılardan beklenenler şartnamede açık olarak belirtilmiştir. Bu kapsamda yarışmanın isminin yarışmacılardan istenenleri karşıladığı düşünülmektedir.”

¹⁴⁴ Original text: “Yarışmanın temel hedefi olan peyzaj planlama ve akabinde kentsel tasarım fikirlerinin üretilmesi üst ölçekli alan analizlerinden başlayan ve alt ölçekli paftaların hazırlanması sürecini de içeren disiplinler arası bir hizmettir. Yarışmacıların bu ölçeklerin gerektirdiği disiplinler arası yapıda ekip oluşturması beklenmektedir. Jüri de bu amacı karşılayacak yapıda oluşturulmuştur.”

project has a crucial effort to restore Uludağ's natural identity. Authentic research on alternative accessibility modes, proposing applicable and rational urban design and urban renewal solutions for winter tourism, architectural analysis and proposals and presentation techniques are described as the successes of the 1st prize winning project.

Uludağ competition is the most promoter-dominated of all among our case studies and when the competition ends, it is known that promoter starts to prepare development plans for the area without the inclusion of the winning design team.

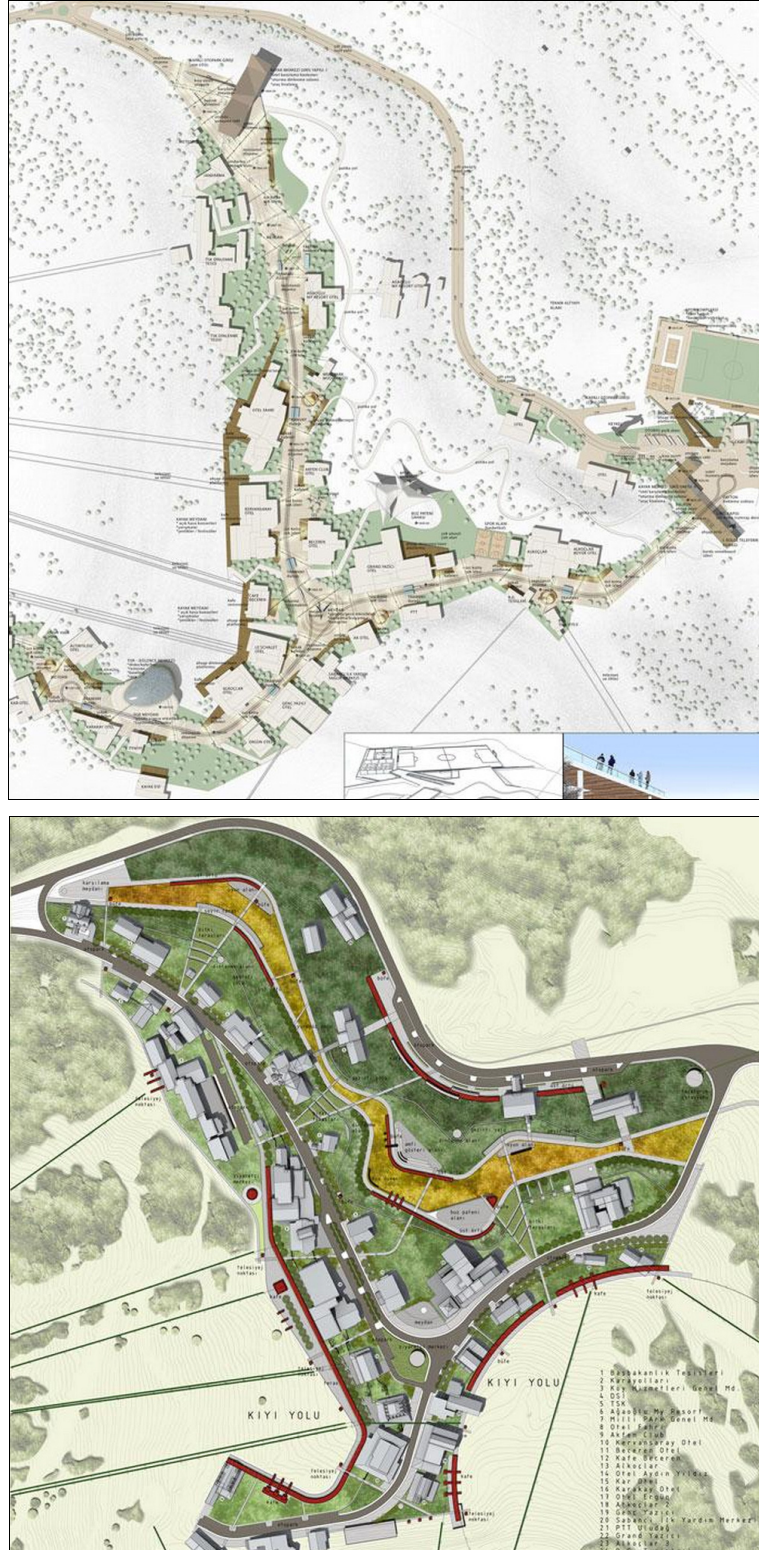


Figure 4.48. 1/1000 scale site plan of 1st and 3rd prizes in Uludağ competition.

4.5.1.22. Denizli Governors House Architectural Project and Environs U.D. Project Competition

Date of Announcement	2009
Promoter	Special Provincial Administration General Secretary
Jury	3 Architects / 1 Architect-Planner / 1 Planner / 1 Landscape Architect / 1 Engineer
Project Site, Location, Area (ha.)	City Center of Denizli, 5 Hectares
Program	Governors House, Museum, Cultural Facilities, Public Open Spaces
Ownership of project site	Public
Macro and Micro Scales Requested	1/500 Urban Design Project, 1/200 Architectural Project, 1/1.000 Model
Projects Submitted	94 Projects
Evaluation Criteria	N.A.
Evaluation Period	3 Days
Realization	Not Realized

Denizli Special Provincial Administration General Secretary announces the competition in 2009. It is open to three disciplines in case an architect will be the team leader and at least 1 professional from three disciplines (planning and landscape architecture) shall exist. Competition site is the core of Denizli including the functioning Denizli Government House, Men Art School Masonry Ateliers, Girls' Vocational School, Gazi Primary School and existing trees.

During the competition process, a conflict takes place between Chambers of Architects (MO) Denizli Branch and the Governorship about the content and concept of the competition. As a consequence, first MO, then the Governorship organizes panels to announce their approach to problem. Prior to competition process, MO Denizli Branch organizes a symposium with the participation of citizens, NGOs and Chambers, entitled 'Denizli Seeks for its Future in City Center Scale' in 1 to 2 May 2009 in Denizli. The main aim of the symposium is to figure out what kind of a city center, which development strategies, goals and directions for Denizli is aimed. The symposium is resulted with decisions directly related with the competition site, approach and program. The main discourse of MO for the competition site and program is that all buildings on the site that have the character of the Early Republican

architectural qualities shall be preserved with the green pattern created by the trees and center of Denizli shall have a culture based programme. Building like Girls' Vocational Highschool shall be preserved due to having a Early Republican Identity and shall be kept as a value in urban memory where the main struggle between two role players concentrated.

Following the symposium, the Governor announces a meeting and its report which is mainly defining the various positions took by the role players. Governor, Dean of Pamukkale University and head of Chamber of Commerce and Provincial Assembly participates the meeting. Governor advocates that existing buildings Governor's House and Men Art School Masonry Ateliers shall be preserved even though there are no legal status for preservation but other buildings can be demolished because they have no historical, cultural and economic value. This report of Governor also claims that most of the citizens do not participate MO's position and approach. This report states that symposium is organized among a very limited number of participants and claims that Cengiz Bektaş is not included in the process who has a report on buildings that are offered by Chambers' to be preserved as "no need to protect". Another crucial assertion of the report is that even though this is an urban design project or approach, PMO is not included in the symposium. As a consequence, report claims that Denizli citizens do not share Chambers' ideas and next to a modern Governor's House building, a museum which is the dream of the city for 50 years shall be realized.

As a consequence of that struggle both two institutions ask for attaching documents produced within these processes to competition documents. Consequently, both the symposium report and the Governor's meeting report with the protocol text between MO Denizli Branch and Governorship is attached to competition documents. Protocol Minutes determines some criteria where two role players meet under 6 titles:

- Existing Governor's House building and masonry ateliers shall be preserved
- Design teams to decide for the other buildings to preserve.

- The programme of the competition shall include Governor's House, City Square, Museum, Cultural Facilities, Accessibility Plan and Schemes for functional and transportation approaches.
- Governorship and Chamber of Architects Denizli Branch will act associated in jury definition and preparation processes.
- Winning project will be sent to Municipality for revisioning the development plan of the site and last, decisions of Preservation Committee will be considered.

Denizli Governors' House Architectural Project and Environs Urban Design Project Competition is announced in 24-06-2009 by Denizli Special Provincial Administration General Secretary under the shadow of the controversy among Governorship and Chamber of Architects Denizli Branch. Local newspaper "Denizli" makes a news that the report of Governor's Meeting is not attached to competition documents and TMMOB will resign due to some issues of the report neglecting the symposium results (Denizli Gazetesi, 26.06.2009). As a result, the consultant jury member İbrahim Şenel, head of MO Denizli Branch, resigns from his assignment and protested the Governorship's attitude. After the resignation of Şenel, MO makes an announcement on the competition process and focuses on the Governorship's approach to symposium results and the way they expressed in their report. In 7.7.2009 consultant jury member landscape architect Tolga Aydar resigns from the jury claiming that their calls for removing deficiencies of the competition process are not considered. Those disputes also spread to local media and some articles are published dealing with the struggle between Governorship and Chamber of Architects wishing for a reconciliation. Hüseyin Özgenç writes an article entitled "My Conscience is in Tranquility" in Denizli newspaper:

"I would like to bring this discussion to an end now. Because the competition is moving ahead. And time is passing by fast. Soon enough, it

will be September and we will find ourselves discussing the project that got the first place.”¹⁴⁵ (Denizli Newspaper 2009).

Süleyman Boz writes an article on Denizli Deha20 newspaper questioning the previous article of Özgenç and says:

“We understand that it is presented as a virtue to appeal to trade organizations and public polls, when there is obligation to do so as a democratic necessity. Doesn’t this run the risk of creating a ‘so that there is democracy’, ‘as if ...’ attitude, Hüseyin? How does it happen that democracy is balanced by placing an artificial, non-scientific report in opposition to a scientific symposium report?”¹⁴⁶ (Denizli Deha20 Newspaper, 2009).

The main argument is focused on the preservation of Girls’ Vocational Highschool where MO advocates that the building represents Early Republican Identity and Governorship does not attribute any cultural and historical value to it. This issue is heavily argued in Arkitera Forum mostly among architects and it is not possible to talk about a reconciliation.

During the competition process, it is revealed by Boz that Cengiz Bektaş has prepared a report for existing Governors House and says:

“Denizli Governor’s Office building was originally a student dormitory structure, which was built with the public funds that was raised with the efforts of an ex-congressman Hulusi Oral. When the historically significant structure of the Governor’s Office was demolished, the offices were moved to this dormitory building. This structure has no architectural

¹⁴⁵ Original text: “Ben artık bu tartışmanın bitmesini istiyorum. Çünkü yarışma süreci ilerliyor. Ve zaman hızlı geçiyor. Bir bakmışız, eylül gelmiş ve biz birinci olan projeyi konuşuyoruz.”

¹⁴⁶ Original text: “Demokrasinin gereği olarak hiç mecbur olmadıkları halde, kamuoyuna ve uzman meslek odalarına danışılmış olmanın erdem olarak sunulmasını anlayabiliyoruz. Bu ‘Demokrasi olsun diye’ yani ‘Mış gibi’ yapma tehlikesini de içermez mi Hüseyin? Çünkü ardından gelen dayatma ve bilimsel sempozyum raporunun karşısında yaratılmış suni ve bilimsel olmayan bir raporla demokrasi nasıl dengeleniyor?”

significance whatsoever. I think it can be taken down, after surveying and being photographed.”¹⁴⁷ (Arkitera Forum, 2009).

The disputes start to be focused around the Girls’ Vocational School and Chamber of Architects builds its discourse on the historical, cultural and architectural values of the building. Governorship neglects that position and claims that the building has no such qualities and shall be demolished. Arkitera forum user “lumina” in his article focuses on the Şenel’s emphasis on the symposium being scientific and says:

“First of all, it looks like we have extreme confidence in the word ‘science’. I see that in our general public conception, whatever is discussed under the title of ‘science’ is considered to be indisputable, legitimate and absolute. However, especially after 1950s, science as the space of thought and production has moved away from the dogmatic positivist rigidity of the era in which it flourished, was no longer regarded as the absolute truth, and has become open to interpretations.”¹⁴⁸ (Arkitera Forum, 2009).

Design brief of the competition is prepared by minimal inclusion of the jury committee and what is requested from the competitors is already stated by the Governor. In his foreword in the brief, the Governor first defines the activity and responsibility fields of the Governorship institution. He does not prefer to make direct attributions to the struggling ideas on the competition; instead he uses rough expressions focusing on the importance of competition site for the future of Denizli and says:

“... instead of starting right where current zoning suggests, [the necessity of] addressing the municipal building, which is the heart of the city at large

¹⁴⁷ Original text: “Denizli Valilik Yapısı eski milletvekillerinden Hulusi Oral’ın önyak olmasıyla, parası halktan toplanarak yapılmış bir ‘öğrenci yurdu’ yapısıdır. Tarihsel değeri olan asıl valilik yapısı yıkılınca bu yurt yapısına valilik taşınmıştır. Yapının herhangi bir mimari özelliği yoktur. Bence rölövesi alınıp, fotoğraflanarak yıkılmasında bir sakınca olmayacaktır.”

¹⁴⁸ Original text: “Öncelikle “bilim” denen kelimeye aşırı bir güven içindeyiz gibi görünüyor. Sanki “bilim” kelimesi altında söylenen her sözün tartışılmaz, meşru ve mutlak olduğu inancı olduğunu gözlemliyorum genel toplumsal algımızda. Halbuki bilim denen düşünme ve üretme alanı, özellikle 1950’lerden sonra, kategorik olarak ortaya çıktığı yüzyılın pozitivist katılıklarından, mutlak söz konumundan uzaklaşma ve daha farklı çerçeveler içinden bakılabilir hale geldi.”

*and of downtown in particular, not solely as a structure on its own, but together with its environs and conceiving it in a grander scale where new transit routes could also be formulated...*¹⁴⁹ (Denizli İl Özel İdaresi Genel Sekreterliği 2009).

The competition project will propose a 24 hours living city center according to the Governor. He requests that the new building shall be in peace with historical and cultural values and at the same time modern.

Jury of the competition is composed of 3 architects, 1 architect-planner, 1 planner, 1 landscape architect and 1 engineer, two of which are academicians. Jury requests a scale-free spatial development-interaction scheme showing landuse, functional relations, open space and square structure, city ecology and green systematic, transportation system and accessibility hierarchy. In 1/500 administration and culture area urban design project, they ask competitors to decide buildings that are to be preserved. Architectural projects of Denizli Governors House are requested in 1/200 scale with a 1/1.000 model.

188 questions are asked the jury which can be linked to disputes among two role players and this fact implicitly creates an ambiguous situation in competitors mind. Most of the questions are focused on the programme, existing buildings and traffic issues, and the jury exhibits a quite flexible attitude leaving most of the decisions to competitors' will.

94 projects are submitted in total. Jury defines distinct criteria for each elimination rounds. Criteria of the second phase are urban relations, contribution to urban identity, public spaces, functions, green system and governors house architectural language. In the third round, they focus on macro scale urban unity relations, public spaces, square and pedestrian system, axes and distribution equilibrium, natural environment, open space qualities, functions, relations among buildings, accessibility, handling the

¹⁴⁹ Original text: "...mevcut imar planında gösterilen yerde hemen başlamak yerine genelde ilin, özelde şehir merkezinin kalbi niteliğinde olan Hükümet Konağının sadece binadan ibaret olmadığı etkileşim alanı ile beraber yeni ulaşım ağlarının da önerilebileceği bir kentsel tasarım çerçevesinde ele alınması..."

governors house and architectural language. Jury evaluates the 1st prize winning project successful in creating a trace in urban memory, setting up positive relations with existing buildings, proposing for out of the competitions site to create an urban node, considering the city unity, creating indoor-outdoor and solid-void equilibrium, using water features as an urban landscape and complementary element of design, offering a strong axis in east-west direction, designing an economy-building with its structural scheme, inviting character in indoor spaces and use of courtyards.

Denizli competition is one of the most discussed urban design projects in our case studies both among designers and local media. Arguments are concentrated mostly on the existing green pattern, especially 50-100 years old plane trees in the competition site, most of the selected projects' proposal for taking the main road underground and attitude of selected projects to existing buildings.

1st prize winning project takes the main road underground but governorship decides that the existing road will be on ground. Governorhip demolishes the Girls' Vocational School after the competition process even though the winning project preserves the building and this attitude is criticized by various role players including Chambers, competitors and local media.

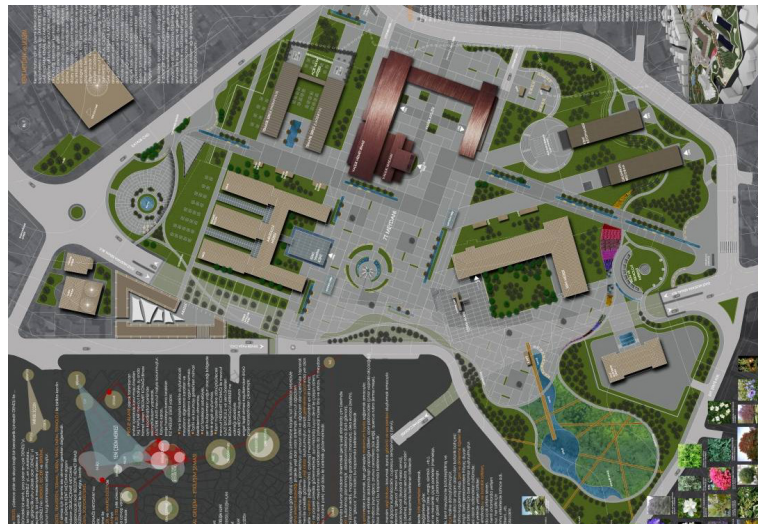


Figure 4.49. 1/500 scale site plans of first three prizes in Denizli competition.

4.5.2. General Evaluation

The main motive that characterizes this period is the rise of landscape discipline with its objects, concepts, enunciative modalities and strategies. On the other hand urban design reaches its majority in competition institution and nearly all of the competitions start to be organized using the term in 2000s. Due to promoters' position, jury composition and problem definition different discourses are practiced. With the effective inclusion of landscape architecture in the process, urban design competitions are enriched in the means of discourses. Issues that are never discussed before become objects of the field. With the introduction of forums on the internet, another platform for discursive practices are enabled and become effective tools. In some cases the names of the competitions are remarkable where diverse disciplines are mentioned with urban design. The most significant change from the previous periods is the quantitative increase of urban design competitions. This can be evaluated as an indicator for the internalization of the term and field among relevant disciplines. But this must not mean that there is a consensus for the definition and borders on the field but as a term addressing the general framework urban design is concretized.

There is a shift in the discursive quality of competition documents and the consciousness of believing in competitions as crucial tools of discourse production like in previous periods can be seen as the main reason. It is a fact that the enthusiasm for urban design is transformed into another state of mind and obviously this quality of competitions are disregarded and the state of mind of that periods is differentiated in that sense.

As a consequence of the shift in promoting bodies and outdated competition regulations jury definition process become mostly incidental and in many cases they made inconsistent evaluations. This can be related with the change in promoting bodies. Besides experienced İller Bankası and Bayındırlık Bakanlığı, unexperienced municipalities become promoters in that period and this situation effected competition process deeply starting from problem definition to completion of competition.

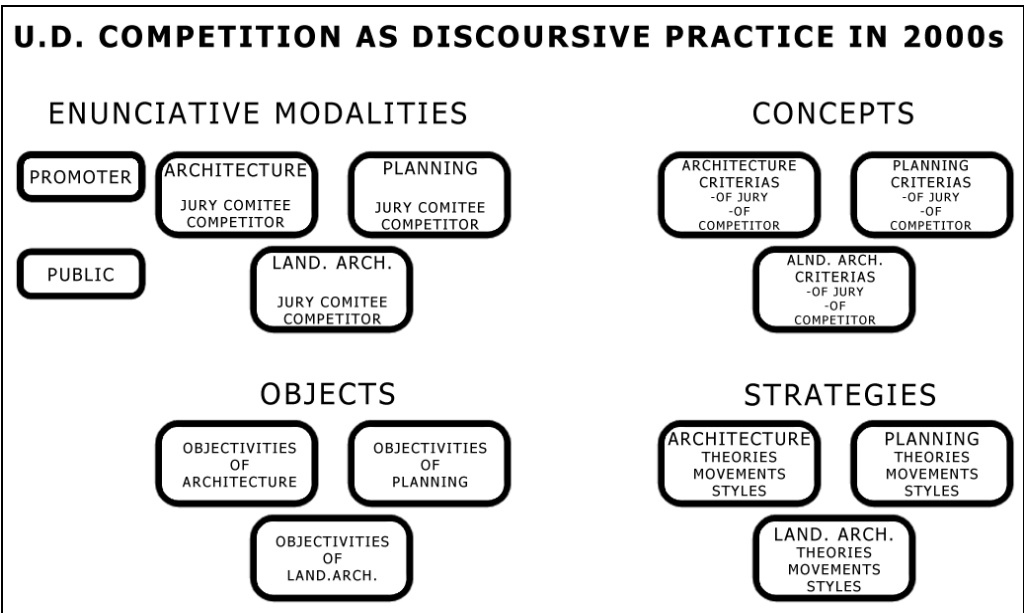


Figure 4.50. Explanatory scheme of the third period of urban design competitions in Turkey.

Table 4.6. Concept set of 2001-2009 period urban design competitions (1)

periods	concept set				
year	urban design competitions	objects	enunciative modality	concepts	strategies
2000	İstanbul-Kadıköy Haydarpaşa	public space, urban protected area, shoreline, green deck	architect-planners, architects, engineer, İstanbul greater municipality, design teams, forums	redefinition of public space, urbanisation, population increase, macro scale plan, transportation infrastructure, historical/cultural identity, scale consistency, land use unity, cultural pattern, heritage, susceptibility, scale, identity, applicability, achievability, flexibility, modes of transportation, green area system, breaking point, boom in landscape architects, left to design teams, integration to city, unity of public/semipublic areas, pedestrian access, continuity	urban regeneration, implementation strategy, transport strategy
2001	Ankara-Gölbaşı	biological existence heritage, wetland, transport system, lakeshore, vulnerable natural preservation area, garbage collection area, industrial district, cemetery, sports area, urban development area, ecology, grass/flowers/insects	landscape architects, architects, engineers, planner, ministry of environment, design teams, hydro-geologist, forums	cultural/historical values, consistency, urban pattern, nature within city, recreation oriented spaces, landscape as affinity of nature, sustainable landscape, renewable energy, hard landscape, reinforce natural structure, contrast, greenery of spring, heat of summer, colors of the fall, bleakness of winter, sunset/sundown, glorify nature, usage of resources, scale/representation, naturepark, landscape dominant, architectural language, link of design with environmental problems, challenge boundaries, jury composition, chauvinistic attitude, competition regulation, use of computer	functionalist approach, formalist approach, interdisciplinarity, sustainable development, urban redevelopment strategy
2002	Antalya-Karaaliolu	historic park, preserved area	architects, landscape architects, architect-planner, antalya greater municipality, forums	patchwork development, architectural heritage, young republic period, vitalisation of urban memory, landscape values, integration	
2002	Ankara-50. Yıl	martys, squatter housing, monument	architect-planners, landscape architect, architect, planner, sculptor, engineer, design teams, ankara greater municipality, forums	terrorist attacks, abstract symbolic plastic arts, unity of park, collaboration, constraint marriage, relations with vicinity, integration, silhouette, city horizon, symbolic gesture, legislation, professor/student relationship	urban transformation

Table 4.7. Concept set of 2001-2009 period urban design competitions (2)

periods	year	urban design competitions	concept set			
			objects	enunciative modality	concepts	strategies
2003	Izmir-Panaros Plaza		age groups, material, administration center, terminal park, biking/ trekking routes	landscape architects, architects, planners, design teams, seçuk municipality, forums	landscape dominance, integration, flora/fauna, cultural pattern, unity of site, aesthetics, function, attractiveness, sustainability, management models, applicability, tight budget, minimal intervention, program sticks, pedestrian approach	environment/ nature preservation/ utilisation
			urban square, public open space, transportation, traffic, topography	architects, gaziosmanpaşa municipality, design teams, forums	city identity, citizen's identity/belonging problem, architectural language unity, flexibility, phasing, symbolism, team obligation, left to design teams, underground usage	contemporary architectural language
2004	İstanbul-Gaziosmanpaşa		city square, focal point, natural/cultural/urban environment	architects, planner, landscape architect, local jury, Konyaaltı municipality, design teams, forums	idea competition, focal point, urban identity, team composition	
2005	Antalya-Konyaaltı Meydanı		public outdoor spaces, pedestrian/vehicle relation	architects, design teams, van municipality, forums	rapid urbanisation, population growth, urban space corruption, urban identity, historical/cultural values, macro scale plan, integration, relations with vicinity	
2005	Bursa Kaplıkaya		urban recreation area, pedestrian/vehicle relation, flood	architects, architect-planners, design teams, yildirim municipality, forums	recreation valley, urban consciousness, urban identity, visual quality, focal node, solidarity of people, social/cultural activities, team obligation, design principles, spatial organisation, coherency, feasibility, applicability, phasing, harmony with topography, haecceity, unity of landuse, architectural level, soft landscape, hidden values, ecological balance	analytical approach
2005	Gebze Tarihi Kent Merkezi		historic center, preserved buildings, protected trees	architect-planners, architects, landscape architect, planners, design teams, gebze municipality, forums	historic/cultural identity, modern/contemporary lifestyle, quality of life, pedestrian movement continuity, functional approach plan, reducing urban design to open space, applicability, accessibility, presentation, evaluation period, 1st prize not given	functional approach

Table 4.8. Concept set of 2001-2009 period urban design competitions (3)

periods	concept set					
	year	urban design competitions	objects	enunciative modality	concepts	strategies
RISE OF INTERDISCIPLINARITY IN COMPETITIONS 2001-2009	2005	Bursa-Santral Garaj	bus terminal, city square, socio-cultural building, circulation problems, historic market halls, climate, topography, green/water features	architect-planners, architects, engineer, design teams, bursa greater municipality, local newspapers, private sector, forums	historical heritage, sustainability, liveability, healthy urbanisation, quality urban space, participation, development pressure, symbolic cultural building, symbolic focal point, interchanging node, modes of transportation, construction rights, evaluation period, urban aesthetics, accessibility, architectural identity, applicability, haecceity, spatial organisation, solid/void, scenario, urban design language, technology, phasing, local dynamics, commercial capacity	democracy, planning/design unity, zoning
	2005	Burdur-Otobüs Terminal	bus terminal, accommodation, commercial activities, petroleum service, tourist information, local goods bazaar, bedesten, traditional bazaar, totem	architects, planners, engineer, chamber of landscape architects, design teams, burdur municipality, forums	urban focal node, local handicrafts, local architecture forms, symbolic elements, professional recognition, professional struggle	boycott
	2005	Istanbul-Beylikdüzü	city center, city square, commercial activities, recreation, dense activity areas, symbolic items, social/cultural activities, sport areas, public facilities, transportation	architects, architect-planner, design teams, istanbul greater municipality, forums	duo-profession formation, negative characteristics of metropolis, urban development, urban habitat, alternative to classical zoning, disqualification	conceptual approach, integrated approach
	2006	Ünye	focal point urban square preserved area preserved trees	landscape architects, architect-planner, architect, planner, archaeologist, design teams, ünye municipality, forums, court	natural/cultural/historical identity, contemporary city life, lack of scale consistency, level of interdisciplinarity, cultural/social solidarity, city identity, vehicle/pedestrian relation, ecological equilibrium, jury evaluation, no prizes given, plain solutions, use of computer, judicial process	interdisciplinarity, reinforcing pedestrian system

Table 4.9. Concept set of 2001-2009 period urban design competitions (4)

periods	year	urban design competitions	concept set			
			objects	enunciative modality	concepts	strategies
	2006	Bursa-Kizyakup	squatter house, urban park, preserved historic buildings, city center, old settlement, urban life, public open green space, underground solutions, urban past, ecology	architects, landscape architects, architect-planner, design teams, osmangazi municipality, forums	consistency, 24 hours living spaces, integration natural/artificial environment, social quality, phasing, appropriation, team obligation, development plan, macro scale, plan integration with city collective memory, flexibility, urban development, city dynamics of developments, spatial organisation, aesthetics	garden city, experimental approach, traditional approach
	2006	Balıkesir-Çamlık	transportation, recreation, city center, forestation, vegetation	architects, architect-planner, design teams, balıkesir municipality, forums	city identity, coherence, flexibility, accessibility, team obligation, urban life, unity, use value, integration of project site, physical/visual/artistic values	new approaches to landscape architecture
	2006	Diyarbakır-Dicle Vadisi	transportation, open green space system, natural protected area, valley, dam, university campus, recreational facilities, historical bridge, urban furniture ecology, pkk	landscape architects, planners, architects, chamber of landscape architects, diyarbakır greater municipality, forums, engineer, agricultural engineer, supporter of Ataturk	functional variety, team obligation, jury composition, announcement name, green backbone, stillwaters/runningwaters, coherence, macroform, thematic arrangements, tigris make peace with diyarbakır, random beauty of urbanism, superior position of mankind, erosion on mountains, change river beds, serious damage on earth	nature restoration, preserve/utilize equilibrium, integrated approach, zoning, industrialization
	2007	Istanbul-Başakşehir Kent Merkezi	subregion, local center, CBD, diversified centers, public transportation, mixed use center, social/cultural facilities, religious facilities, urban life center, public open space system, transportation, recreation, service needs, recreation, administrative center, consumption centers, planned center, satellite city, symbolic center, symbolic building	architect planners, architects, landscape architect, engineer, istanbul metropolitan planning, istanbul greater municipality, design teams, forums	two phased competition, team obligation, hinterland, optimal scale, innovation, entrepreneurship, harmony, coherence, relations with vicinity, legibility, design guide, density of construction, contemporary life quality, collaboration, turkish urbanization history, designing a center from the rough, knowledge, drawing language, building typologies, unity of urban design, respect to nature, field management, spatial organisation, scale design quality	1/100,000 plan, interdisciplinary collaboration

Table 4.10. Concept set of 2001-2009 period urban design competitions (5)

periods	year	urban design competitions	objects	enunciative modality	concept set	strategies
RISE OF INTERDISCIPLINARITY IN COMPETITIONS 2001-2009	2007	Adana- Ziyapaşa	valley, river, green open space, city square, sociocultural activities, sociocultural/commercial node, vehicle-pedestrian relation, riverbank, underground road	architect-planners, architects, landscape architect, adana greater municipality, design teams, forums	culture/tourism, city life, identity, unique city spaces, spatial/visual quality, center of gravity, public good, phasing, different social status, transformation pressure, commercial axis, construction rights, potentials, land use, left to design teams, spacedensity equilibrium, ownership pattern, squares' system, accessibility, presentation, urban memory, design skills, ambiguities of design brief, being without an attitude, pressure with design brief, violation	city as a whole, urban transformation, macroscale approach, master plan, integral approach
	2008	Küçükçekmece	city center, transport, vehicle/pedestrian relation, open public space, industry, habitable sub-center, mixed-use center	architects, planners, architect-planner, landscape architect, Küçükçekmece municipality, design teams, forums	team obligation, social infrastructure, identity, function distribution, authenticity, sustainability, natural/cultural values, thresholds, silhouette, left to design teams, geological criteria, function zones, construction rights, harmony, quality of life, regulations, hava mania hattı, coherency	applicable strategy, modern vision, master development plan, strategies in third dimension, integral approach
	2008	Uludağ	topography, climate, transportation, national park, 2nd degree preservation area, winter sports, ecology, cable car, parking, transportation modes	architects, engineers, landscape architects, ministry of environment and forest, nature protection and national parks directorate general, tsmd, design teams, forums	applicability, authenticity, unity of language, presentation, joint competition, ideas competition, natural quality, aesthetics, flora/fauna, sustainability, impact, general planning concept, preservation principles, preservation/utilization equilibrium	landscape planning, urban planning, interdisciplinary process, rational urban design, landscape ecology
	2009	Denizli Hükümet Konağı	city center, urban node, indoor spaces, plane tree, courtyards, underground road, transportation, preserved buildings, museum	governorship/preservation commission local newspapers	team obligation, early republican architectural qualities, early republican identity, historical value, 24 hours living city center, spatial development, scientific knowledge, city unity, urban memory, urban identity, ambiguity, symposium report, governorship report, green pattern, preservation, no need to predict, dream of 50 years, protocol, accessibility, hierarchy, jury composition, resign from jury, wishes for reconciliation, my conscience in tranquility, non-scientific report, absolute truth, interaction scheme, city ecology, green systematic, development plan	dogmatic positivist rigidity culture based programme democratic necessity

CHAPTER 5

CONCLUSION

5.1. A FIELD OR DISCIPLINE?

Urban design is not autochthonous on the contrary it highly depends on other disciplines and their body of knowledge. One of the main aims of this study is to understand a particular site by the exteriority of its vicinity by analysing urban design competition processes. Aim and the method used is to depict that related disciplines, sometimes penetrating to that site with their body of knowledge, define an area and it becomes possible to form a set of objects, concepts, enunciative modalities and strategies. Those exteriorities of urban design is not fixed, on the contrary they disperse and come together along with each problem definition with different power relations and define a new site. In that context while approaching urban design it will be a proper definition if we speak of a highly dynamic site rather than a fixed one. But this is not to say that urban design is totally unstable and redefined in every instance. There are discursive formations that are related with it forming the main spine and they are formulated mostly by design disciplines as far as competitions are concerned. But we should not forget that urban design has other diverse aspects emerged within competition processes. Research area of this study is to analyse discourses produced in the context of competitions by different role players, disciplines involved in problem definition under certain power relations.

Foucault, defining the aim of his book "Archeology of Knowledge", shows the possibility of different objects, contradictory ideas and choices within a discursive formation and says;

“...my aim was to show what the differences consisted of, how it was possible for men, within the same discursive practice, to speak of different objects, to have contrary opinions, and to make contradictory choices...”
(Foucault 1972, p.200)

The aim defined by Foucault is also one of the main goals of this study and it is revealed that diverse and sometimes contradictory objects, concepts, enunciative modalities and strategies are possible within urban design. But we should also keep in mind that Foucault's analysis is for disciplines, on the other hand as far as urban design, being an interdisciplinary field, is concerned it is obvious that this kind of an analysis becomes more and more complex and sophisticated. From that point of view we can propose a hypothesis; neighbouring disciplines of urban design, in line with the formation of each case, shed their “body of knowledge” to a certain site and put forward diverse objects, concepts, enunciative modalities, strategies and different choices by way of discourses and form constellation of ideas in competition processes, therefore construct a significant part of urban design discursive formation. This hypothesis is also corresponding with the interviews' results realized in the scope of this study. Even though all interviewers speak from certain positions due to their disciplines a consensus is established among them that it will be impossible or improper to define a fixed boundary for urban design. Beyond a desire this fact also indicates a crucial point; as much as power relations define competition processes in Turkey, various role players from diverse disciplines also have the chance to produce discourse on urban design in accordance with their talents. In that context in the process of post 2000s landscape architecture's rise as one of the neighbouring disciplines of urban design and become a power node was not only possible due to the establishment of their departments and chambers but also figures that show up in competition circles who have the talent and power to produce discourse on urban design both as documents and projects. Also the effect of similar figures coming from planning discipline should be admitted.

Foucault defines an axis of discursive practice, savoir and science to conceptualise the formation and evolution of knowledge associated with disciplines. In that context this study aims, as stated above, more than reaching a proper definition of urban design, it is in search of a “diagnosis” and what this diagnosis tells us about urban design is that it is a field in a position somewhere in between discursive practice and savoir. This makes urban design open to both criticisms and contributions therefore what is crucial about urban design is to utilize this dynamic structure to include all possible forms of objects, concepts and themes to achieve and reach a proper discipline.

5.2. INSTRUMENTALIZING COMPETITION AS DISCURSIVE PRACTICE

Competitions offer a platform for diverse role players from different disciplines or positions to produce discourse and we can easily see that this availability is utilized to the limits in urban design competitions in Turkey. It is observed that urban design both as a term and field witnesses struggles of diverse disciplines, positions via their role players. This dynamic structure defined in previous section also has some “series” and continuous attitudes in urban design competitions history of Turkey where we can read some particles of a structure besides conflicts, ruptures and discontinuities. One of the most striking findings of this discursive analysis is the discovery of the conscious effort of utilizing competitions to place and then spread the term urban design therefore instrumentalizing competitions as discursive practices. Academic figures play a crucial role in that discursive attitude. Struggles in academic circles for urban design discourse is supported and reinforced by the power and context of competition institution especially in 1980s by academic figures who were also jury members at the time. They carry on a struggle to place and spread the term via documents like design brief and jury report. Interviews also support that claim likewise Mehmet Çubuk notes that he and role players having similar discursive position spent serious efforts to name competitions and also try out architects to convince what they produce are urban design

projects¹⁵⁰. As a consequence 1980-89 period is dominated by efforts to place and spread the term rather than defining its boundaries, limits or in other words its body of knowledge and role players and disciplines instrumentalized competitions to achieve that goal. Another crucial fact about that period is the existence of another discourse of “landscaping” aspiring nearly for the same field as urban design does and some academicians evaluate it as a distinct discipline apart from planning and architecture¹⁵¹. We know that most of landscaping projects are organized in that period¹⁵² and this means a lot for revealing the discursive struggle to dominate a field aspiring for urban space production processes.

In 1990s, competitions are mostly utilized to reveal the disciplinary controversies especially between planning and architecture but this dichotomy also has the potential to produce the knowledge of urban design via discourses produced within documents and projects as we can easily observe in Kalekapişi or Beautiful Ankara Competitions. But it is also explicit that architectural discourses start to be more effective in producing discourses both on urban design and struggle with planning discipline via various problem definitions¹⁵³. Regulation produced by MO in 1988 can be seen as a sign of architects’ interest in urban design but not only producing or contributing to knowledge of the field but also to utilize competition platform to carry on disputes with other disciplines especially planning.

Another aspect of 1990s competitions can be linked with promoters and their discursive positions. İller Bankası as a promoter fades from the scene and new promoters become municipalities. Parallel to national politics we can see that municipalities utilize competition documents to advocate local authority

¹⁵⁰ Cubuk says they tried to give the name urban design to 1977 İzmit Competition with serious struggles but could not be successful.

¹⁵¹ For a more detailed information an article by Adam, Aktüre, Evyapan and Tankut in 1969/9 Mimarlık entitled “Çevre Düzenleme Disiplini İçinde Plancı ve Mimarın Degismekte Olan Rolü” can be utilized.

¹⁵² 10 landscaping competitions were organized on the other hand only 6 urban design competitions were organized in 1980s.

¹⁵³ 1985 Gaziantep Competition can be one of those examples where its jury was composed of architects criticizing the role of planners in Preservation Aimed Plans and claiming that this practice field refers to architecture more than planning.

and its autonomy in some aspects. In other words we can say that they instrumentalize competitions to expose their position via discursive practice.

In 2000s competitions dichotomy of planning and architecture is eliminated by serious and continuous efforts of landscape architects. With the establishment of their departments and chambers landscape architecture become one of the neighbouring disciplines of urban design field. Like other aforesaid disciplines landscape discipline also utilizes competitions to spread their discourse with its objects, concepts, enunciative modalities and strategies and aim at becoming a power node in the definition process of the field¹⁵⁴.

Another aspect of 2000s competitions can be again linked to promoters that some of competitions are subject to abuse¹⁵⁵. In such cases more than urban design field with its objects, themes and strategies, immediate needs determined by promoters dominate problem definitions of the competition and this bring about serious disputes among role players from various positions.

5.3. DISCOURSES IN COMPETITIONS AND CONSTELLATIONS

The methodology of Foucault's used in this study enables us to divide years 1980-2009 into three periods. It will not be wrong to claim that every period has a dominant discourse or at least has a characteristic discourse or motive that can help to define or grasp it. It is also possible to talk about constellation of ideas for each of those periods apart from the dominant approach. This landscape of discourses we revealed obviously suits with the one that Foucault renders.

In that context architect-planner discourse with its objects, concepts, enunciative modalities and themes dominates 1980-89 period. This can be

¹⁵⁴ 2001 Golbasi competition with its documents and colloquium reports can be marked as the beginning of that process where landscape architects reflected their discursive approaches in documents and projects. They become one of the main role players of urban design competitions starting from that competition and repeatedly produce discourse in competitions or judicial processes.

¹⁵⁵ 2000 Ankara, 2004 Konyaalti, 2005 Bursa Santral Garaj, 2007 Ziyapasa and 2009 Denizli competitions bring about disputes and many claims are expressed about promoters position and attitude.

due to two reasons. First curriculum of architectural education in universities having serious planning courses make architects to be aware of the formation and approach of planning discipline and this effects their conceptualisation of urban design. Secondly we know that academic figures who study urban design and planning in Europe play a significant role in producing such a discourse of urban design. Beside this dominant discourse of architect-planners it is possible to speak of a minor discourse of architecture discipline for urban design and this can be observed among our case studies of that period¹⁵⁶.

Period 1990-2000 can be evaluated as the phase of knowledge formation of urban design and this process is also dominated by some discourses. But we can not easily speak of the dominance of architect-planner discourse. More of the cases of that period are dominated by architecture discipline with its objects, concepts, enunciative modalities and themes. Interestingly even less in number architect-planner discourse dominates competitions are the most discourse produced competitions with its design briefs, jury reports and projects¹⁵⁷. Therefore which discourse dominates that period question is a hard one to answer where architectural approach dominates in quantitative and architect-planner approach dominates in qualitative terms.

In 2001-2009 period we meet landscape architecture discourse with its objects, concepts, enunciative modalities and themes maybe not the dominant but one of the most influential discourses of that period¹⁵⁸. With the areal increase in projects sites urban open space become a crucial determinant of problem definition in urban design and landscape architecture is eventually introduced into the field in competitions. On the other hand this areal increase also necessitates planners' approach but it is hard to observe them producing

¹⁵⁶ 1988 Beyazit Square Competition can be an example where all jury members are composed of architects and how they determined problem definition is to questioned that technical and spatial aspects were emphasized where social and political aspects were underestimated.

¹⁵⁷ 1990 Kalekapisi and 1991 Urban Spine competitions have rich documents in terms of discursive attitudes and projects produced during those processes are also significant in these terms.

¹⁵⁸ Landscape architect jury members in 2001 Gobasi competition heavily criticise 1980s urban design competitions and landscape approach of the period but we should not forget that 1980s approach to landscape was not possible to determine with 2000s objects, concepts, enunciative modalities and themes. But why this discursive practice of landscape architects is important just because they expose and determine their position in urban design field.

discourse as they did in previous periods. It is obvious that planning discipline regresses in that period due to power relations among disciplines, chambers and also current political economy and its approach to planning in all scales. Another thing we should mention is promoter and its inclusion in the process. Promoters become more effective during competition processes in 2001-2009 period. They produce discourse in the inception of the competition, in problem definition and in colloquium meetings¹⁵⁹.

To sum up this 30 years period of urban design competitions reveals the fact that a shift in the body of knowledge of the field has been experienced but this does not mean that this process ended, on the contrary it still goes on and this makes urban design field open to any possible discipline's contribution. But in urban design competitions we can not speak of an inviting picture rather a domination of design disciplines is being experienced. This has the potential danger of reducing of urban design field into formal approaches. It is a fact that most of urban design competition projects did not have the chance to be implemented and this should be evaluated and analysed solemnly.

5.4. ROLE PLAYERS AND THEIR DISCURSIVE POSITIONS

5.4.1. Promoter

It is obvious that Iller Bankasi is the main role player and promoter of 1980-89 urban design competitions. Most of interviewers who had practiced her/his profession in 1960-90 period evaluate Iller Bankasi as a "planning school" and this indicates a tradition in planning and later urban design competitions. This tradition is established with a quality professional staff in the promoter's body and as a consequence competition documents of that period are high in standarts. But with the fade of Iller Bankasi from the competitions scene, municipalities become new promoters. In 1990-2000 period municipalities are with lack of experience and this put a heavy load on jury committee. But as

¹⁵⁹ In most of the cases of that period we observe that promoters directly interferes the competition process and become effective in all phases of the competition. 2009 Denizli competition is one of the most crucial examples that promoter produced discourses on both problem definition and results of the competition.

municipalities gain experience and as urban conditions compel for immediate solutions in 2000-2009 period competitions we witness a positional shift in favour of promoters. In that period promoters play a more crucial role in urban design discourses in the context of competitions.

5.4.2. Chambers

It is a fact that the most powerful role player among chambers is MO. With 1988 MO Regulation architects' interest in urban design is registered but when we analyse this document's approach to urban design we see that urban design is defined with simplified and reductionist statements and not elaborated properly. After 2000s PMO becomes another crucial role player among chambers but more than enriching urban design discourse PMO rather utilizes legal platforms to impose their existence and legitimacy in the field. What is crucial about chambers is deficiency of coordination as long as urban design is concerned. Instead of coordination and developing a general discursive attitude, chambers prefer to produce their own discourses on urban design and avoid coming together under certain institutional formations and act separately. This is a crucial defect because this type of an uncoordinated structure directly has effects on jury composition thereby on choices which has a crucial role in forming discursive formation of urban design.

5.4.3. Jury Committee

A jury member produces enunciative modality carrying certain discipline's discourses, body of knowledge and positions with her/him. In that respect everything she/he says has an effect and weight. In urban design competitions jury committee, including enunciative modalities of diverse disciplines is a structure where more complex and sophisticated relations are experienced. We can say that jury plays a crucial role in competition processes till 2000s but it is a fact that promoters' expectations start to outweigh in this period and jury retreats to a rear position. In other words they retreat to a position from

discourse producer to discourse reproducer where promoter's discourse is legitimized by jury's decisions. Starting from 1990s, with new promoters and jury definition process, formation and composition of jury committee become open to question¹⁶⁰. We observe that most of urban design competitions' jury committee is composed of academicians. Even though academician jury committee discussions started in 1980, its becoming a major problematic is in 2000s but paradoxically we observe a qualitative decrease in discursive attitude of competition documents in the last period.

5.4.4. Design Teams

Design teams in 1980s are mainly formed by architects and planners are also participating but due to architectural education formation, planning perspective is embedded in architectural discourse. This picture does not change until 2000s and teams continue to be composed of mainly architects. In 2000s with the introduction of landscape architects we observe multidisciplinary team compositions mostly due to obligations in design briefs. This obligation is one of the most discussed issues of urban design competitions but there are no signs of a solution.

Design teams' composition is as crucial as jury committee's composition but we can hardly speak of a harmony among disciplines in most teams depending on their final products submitted to competitions. In many teams domination of a single discipline is obvious and this also reveals that discursive struggles take place even among team members from diverse disciplines.

With the inception of computer technology we observe an increase in design teams quantity compared to previous periods in 2000s. But this quantitative

¹⁶⁰ Current major trend in jury definition process is mainly based on organic relations between municipalities and universities. Promoters having academician consultants ask for a jury to organize a competition and academician consultants become effective in defining jury composition but besides that each chamber send a member and as a consequence of that process jury committee formation mostly become coincidental or unconsidered where this combination of enunciative modalities is very crucial especially in urban design competitions.

increase does not directly corresponds to a qualitative increase of projects and this situation is criticized in jury reports repeatedly.

5.4.5. Public

Public role players in our cases are mostly local journalists or local professionals and with the diversification of communication mediums and channels that enable those role players to produce discourse more often in such processes. In that sense we can speak of an increase in consciousness of urban space in local scale and traces can be observed in competition circles.

5.5. DOCUMENTS OF COMPETITIONS

5.5.1. Design Brief and Jury Report

Production process and quality of competition documents depend on few factors. Role players involved in the process and their discursive positions play a significant role. Iller Bankasi having experienced professionals in its body is evaluated as a “planning school” by many architects and this feature of the promoter makes possible the production of well-qualified documents¹⁶¹. Rather than technical data, those documents have discursive articles where jury members exposed their approach to problem therefore their approach to urban design. We should mention that this attitude last untill the first half of 1990s, just after Iller Bankasi faded from the scene and competition documents become just like a technical booklet announcing the competition and its objects. This is directly related with the shifts in promoters’, jury committees’ and rapporteurs’ positions.

¹⁶¹ It is said that Iller Bankasi’s competition documents are still being taught in planning schools.

5.5.2. Projects

In this 30 years of urban design competition history we observe a few projects that induced discursive disputes on urban design and their distributions are not infact accumulated in a period. Therefore it is not possible to speak of a peak in design teams' discursive contrubiton to urban design field. What is crucial about design teams on the other hand is the mutidisciplinary composition of them where this situation is mostly forced by design briefs. But there are also competitions where multidisciplinary team composition is not asked and teams again exhibit same picture. But this is not to say that design teams reflect a synthesis of involved disciplines' discourses. On the contrary in most of the projects it is possible to observe the dominancy of a single discipline with its objects, concepts and themes.

Another aspect of projects in that sense is about presentation. The period we analysed corrensponds to the inception of computer technology and its reflections on production and presentation of ideas are obvious. As a matter of fact in many competitions we observe disputes based on that issue and this problem is also expressed in some design briefs and jury reports as a problematic that should be reevaluated in following competitions¹⁶².

5.6. AS PREMISE

Urban design competitions are one of the crucial platforms to produce urban design discourses. A discursive analysis of this kind should be evaluated as an effort for a "diagnosis" and a search for an alternative path to understand urban design. In that respect requesting or claiming this study to include all components of urban design will be unjust. What we try to achieve is to grasp in the context of competitions how singular occasions become possible, how urban design discourse under which power relations, with which objects, concepts, enunciative modalities and themes is determined and thereby how

¹⁶² We know that jury obliged competitors to submit their projects in black and white in 2000 Ankara competition. In another example of 2001 Golbasi competition, in jury report use of computer technology was criticized by the jury and they accused it to be an aim rather than a tool.

discursive formations of the field with which sophisticated relations are realized.

5.6.1. Recommendations for Future Work

Urban Design is relatively a fresh field for spatial design compared to architecture and landscape. It is open to new perspectives, strategies, collaborations and meanings. Competition is one of the most important tools for developing such attitudes and this is an ongoing process. It should be accepted that such a study focusing only on competitions could not embrace all of the dimensions of urban design field. This effort should be evaluated as diagnosing under which power relations, which role players enunciated objects, concepts, strategies and discursive formations and what kind of differentiations took place in competition processes. Therefore the door was left open for a further study which can analyse urban design discourse including academic and professional productions and the documents produced. In addition to that this study prepares a ground for multiple readings and enables alternative ways of evaluating urban design discourses through competitions.

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5.4. INTERVIEWS

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5.5. OTHER

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CURRICULUM VITAE

Devrim Çimen was born in Afyon, 1975. Following the undergraduate education in the department of Architecture at METU, between 1993-1998, he received the Urban Design Master's degree in the same university in 2001. He is currently living in İstanbul, running an architecture and urban design bureau.