

CITY WALLS OF İSTANBUL:  
AN ANALYSIS OF PLACE-MAKING IN THE URBAN CONTEXT

A THESIS SUBMITTED TO  
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES  
OF  
MIDDLE EAST TECHNICAL UNIVERSITY

BY

EDA SELİN AKYOL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR  
THE DEGREE OF MASTER OF ARCHITECTURE  
IN  
ARCHITECTURE

JULY 2011

Approval of the thesis:

**CITY WALLS OF İSTANBUL:  
AN ANALYSIS OF PLACE-MAKING IN THE URBAN CONTEXT**

submitted by **EDA SELİN AKYOL** in partial fulfillment of the requirements for the  
degree of **Master of Architecture in Architecture Department, Middle East Technical  
University by,**

Prof. Dr. Canan Özgen

Dean, Graduate School of **Natural and Applied Sciences**

\_\_\_\_\_

Assoc. Prof. Dr. Güven Arif Sargin

Head of Department, **Architecture**

\_\_\_\_\_

Prof. Dr. Ali Cengizkan

Supervisor, **Architecture Dept., METU**

\_\_\_\_\_

**Examining Committee Members:**

Assoc. Prof. Dr. Selahattin Önür

Architecture Dept., METU

\_\_\_\_\_

Prof. Dr. Ali Cengizkan

Architecture Dept., METU

\_\_\_\_\_

Prof. Dr. Baykan Günay

City and Regional Planning Dept., METU

\_\_\_\_\_

Assoc. Prof. Dr. Candaş Bilisel

Architecture Dept., METU

\_\_\_\_\_

Assoc. Prof. Dr. Adnan Barlas

City and Regional Planning Dept., METU

\_\_\_\_\_

Date: July 28th, 2011

**I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.**

Name, Last name: Eda Selin AKYOL

Signature :

## ABSTRACT

### CITY WALLS OF İSTANBUL: AN ANALYSIS OF PLACE-MAKING IN THE URBAN CONTEXT

Akyol, Eda Selin

M. Arch, Department Of Architecture

Supervisor: Prof. Dr. Ali Cengizkan

July 2011, 123 pages

This thesis aims to analyse the İstanbul Historical Peninsula city walls under the framework **of place-making**. This study focuses on proposing a way of looking for the place identity of walls upon the dialect of the times, and the dialogue of physical configurations and cognitive imaginaries.

The present wall front is studied and the frequently repeating patterns on this fabric are pointed out throughout the understanding which incorporates both the geographical and spatial imagination. As the identity of places are constituted over the dialectical links between physical setting, activities and meanings, the attempt of the thesis is to inquire the place virtue, to comprehend what city walls propose and which meanings are produced over these city walls.

The value and the uniqueness of the city walls which has a defining impact on the place-making process of Historical Peninsula is acknowledged pointing out to the character of the place. Based on the findings of the thesis, collaboration of diverse disciplines is

suggested for future projections in order to appreciate the sense of place and to use the knowledge of place-making while the city walls are brought to the design table of the planners.

Keywords: Historical Peninsula, İstanbul, city walls, place, place-making, urban environment

## ÖZ

### İSTANBUL KENT SURLARI: KENTSEL BAĞLAMDA ‘YER KURMA’ ODAKLI BİR ANALİZ

Akyol, Eda Selin

Yüksek Lisans, Mimarlık Bölümü

Tez Yöneticisi: Prof. Dr. Ali Cengizkan

Temmuz 2011, 123 sayfa

Kent surları, nitel ve nicel olarak tarihi mirasımızın önemli bir kısmını oluşturmalarına rağmen, surlara nasıl yaklaşılması gerektiğine dair ilgi ve deneyimimiz görece azdır. Tüm tarihsel geçmişi yanı sıra, surlar ve sur önü dokusu, “bugün”e ait bir mekandır.

Kara, deniz ve Haliç surları, yapılış sebeplerinden askeri olanı günümüz şartlarında artık taşımasa da, çizdikleri sınırla Tarihi Yarımada olarak adlandırılan bölgenin tanımını yapmaktadırlar.

Gözardı edilemeyecek fiziksel varlığı ve yüklendiği simgesel anlamlarıyla surların anıtsal özelliği açıktır. Bu tezde vurgulanmak istenen, anıtsallığının ötesinde surların şehir yaşantısının bir parçası olduğudur. Seçilen örnekler üzerinde yorumlandığı ve tüm surönünde surların mekan kurgulayıcı özelliğine dikkat çekilmiştir.

Geçmiş zaman, şimdiki zaman ve gelecek zaman diyalektiğinde, fiziksel yapı ile kurgusal anlamları ilişkilendirmeyi amaçlayan bir bakış açısıyla, Tarihi Yarımada’nın deniz, kara ve Haliç surönü dokusu çalışılmıştır. Yer kimliğinin fiziksel ortam, etkinlikler ve anlamları arasındaki diyalektik bağlantılar üzerinden oluştu, Edward Relph’in tanımından alıntılanarak, bu tez, surların, şehir mekanı için nasıl bir kurgu önerdiğini ve surlar üzerinden ne anlamlar üretildiğini anlamayı amaçlamıştır.

Bu tez, Tarihi Yarımada'nın 'yer kurma' sürecinde, surların deęerini, özgünlüğünü ve 'yer'in karakterindeki etkisini anlatmayı amaçlamıştır. Ulaşılan bulgular ışıęında, farklı disiplinlerin iş birlięi gelecekteki projeler için önerilmiştir. Bu iş birlięi ile 'yer' hissine hak ettięi deęeri vermek ve üretilmiş 'yer kurma' bilgisinin, surlarla ilgili verilecek tasarım kararlarında kullanılması hedeflenmiştir.

Anahtar kelimeler: Tarihi Yarımada, İstanbul, kent surları, 'yer', yer kurma', kentsel çevre

To my parents Ayten and Zeki Akyol,



## ACKNOWLEDGEMENTS

First and foremost, I would like to express my deepest gratitude to my supervisor Prof. Dr. Ali Cengizkan for his valuable guidance and encouragements throughout my study. Hence, his insights always develop a new and unique way of looking, it has been honor for me to study with him. I am thankful to his gratitude courses and his sincere support for this thesis, I learnt a lot from him both academically and personally.

I owe special thanks for my jury members Assoc. Prof. Dr. Selahattin Öñür, Prof. Dr. Baykan Günay, Assoc. Prof. Dr. Cãnâ Bilsel and Assoc. Prof. Dr. Adnan Barlas for their valuable insights and comments.

I would like to thank to my colleagues Sibel Bař and Nikou Raassi not only for their sincere friendship but also their scholar generosity in commenting on my work and sharing their valuable ideas with me.

I would like to thank my dear friends Melis Pehlivantrk, Begüm Kaya, İlker Güngör and Remime Güneř for their generous friendship, besides Ali Fuat İsaoglu for his accompany especially for the starting and finishing instances of the my master degree. I owe thanks to Umut Akın, for his supportive presence even from a long distance, and my dear cousin Beste řeřenoğlu for her joyful accompany while experiencing the city walls and their endless moral and psychological support and encouragement. And I would like to express my gratitude to my sister Selen Akyol, for making my life full of full of love and joy.

Finally, I would like to appreciate my deepest thanks to my beloved family, Zeki and Ayten Akyol for their kind love, support and understanding all throughout my life. It has always been precious to be your daughter and I have always felt your endless support.

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## **CHAPTER 1**

### **INTRODUCTION**

#### **1.1 Motives of the Thesis**

The type of relation constructed between the past and the present appears as a strong parameter which defines our position for the transformation process of “place” in a historical area.

We continue our everyday practices in a historical fabric since the land we live on has a long historical background. It is an essential social practice to reach an agreement with this historical identity throughout the contextual transformations taking place.

The uncontrolled development, inappropriate urban uses, discontinuity in the urban fabric, alteration of the urban landscape, and insufficient preservation of built heritage, deficiency in conservation practices appear challenges that threaten the authenticity of the historic city.

Surely, every urban settlement has a unique character throughout its geographical, environmental, socio-economic and cultural differences, but on the other hand the historic cities share a common response to the rapidly changing modern life motives.

The challenges encountered by historic areas correspond to what David Harvey, Marxist geographer, points out for the transformation of place. Throughout the tension between place-bound fixity and spatial mobility of capital, he states that the urban settlement shaped in past will become a barrier in future for further accumulation.

“The geographical configuration of places must then be reshaped around new transport and communication systems and physical infrastructures, new centers and styles of production and consumption, new agglomerations of labor power, and modified social infrastructures... Old places... have to be devalued, destroyed, and redeveloped while new places are created. The cathedral city becomes heritage center, the mining community becomes a ghost town, the old industrial center is deindustrialised, speculative boom towns or gentrified neighborhoods arise on the frontier of capitalist development or out of the ashes of deindustrialised communities<sup>1</sup>.

On the other hand, Kevin Lynch points out to a type of space that is not “devalued, destroyed, and redeveloped”. He says;

“Because of their centrality or clarity of form, remarkable size, exceptional architecture, or unusual natural features, or because of their associations with events of great significance, such as the birth or death of heroes, battles, or the signing of treaties, such places possess “high imageability”

Imageability is not a fixed or absolute feature and the significant places of former times may be overwhelmed by larger forms or lose their significance... But public places with high imageability do nevertheless tend to persist and to form an ongoing focus for common experience –Red Square in Moscow, Niagara Falls, the Acropolis, have all attracted public attention through many changes in fashion and political systems and beliefs. (Lynch, 1960)<sup>2</sup>

Istanbul with its long year-old history offers an *endless flow of traffic*, serves a large quantitative and qualitative amount of cultural-historical accumulation to understand from the past and expect awareness about the continuous transformation of space.

City walls constitute a considerable portion of this quantity, though they share less expert and intellectual interest compared to that of historic environments at large. Considering the continuity and quantitative presence neither they are counted exactly monumental; nor they are the recent productions among the lived space concept. Therefore, the awareness raised for city walls stands in a diverse perspective than that of historical buildings.

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<sup>1</sup> David Harvey. “Justice, Nature and the Geography of Difference”, Blackwell Publishers, 1996, pp. 296

<sup>2</sup> Edward Relph. “Place and Placelessness”, London: Pion Limited, 1976, pp.35

## 1.2 Promises of the Thesis

Since the late 1800s, the İstanbul city wall's position in urban fabric has appeared to be an urban question. In times they are projected to be preserved as historical monumentals, in times they are treated as obstacles and demolished to be replaced by a new urban component.

Since they are perceived as a meaningful urban element upon the context of Historical Peninsula, the city walls are brought into agenda even in local government selection speeches. City walls experienced varying approaches and urban operations in close history period.

The city walls starting from the construction period, the interpretations and modifications over time could be handled as the product of the society. Lefebvre defines the urban space as an accumulation space among its structures, its social functions, its' relation to labour, hence to production and reproduction, its connections with precapitalist and capitalist production relations. "Space is generated by the social relations in time with the living reflections of bodies in that space."<sup>3</sup>

Moreover their historical presence that they are constructed in past, the walls and the wall-front urban fabric is a present space. On behalf of not being anachronistic, a coherent framework has to be settled down to handle the continuous process of the urban element among its present and past meanings.

The past leaves its traces; time has its own script. Yet this space is always, now and formerly, a present space, given as an immediate whole, complete with its associations and connections in their actuality. Thus production process and product present themselves as two inseparable aspects, not as two separable ideas.<sup>4</sup>

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<sup>3</sup> Henri Lefebvre. "Production of Space", Cambridge: Blackwell, 1991, pp.37

<sup>4</sup> Ibid, pp.37

This thesis will be on the pursuit of proposing an analytic framework as a tool to read the wall front pattern for the walled cities. Considering the transformation of an urban component – city walls-, throughout a spatially coherent point of view, the place virtue will be studied. Therefore, the main drive of this thesis is to inquire how the city walls, a remarkably visible element's identity and character reflect on the physical and social urban fabric.

The thesis aims to understand the dialectic composed for Istanbul city walls in urban scale throughout the framework of place-making. The urban place-making which projects the pattern proposed by the city walls will be discussed throughout the given decisions relating the İstanbul city walls starting with Henri Prost's planning of İstanbul between the years 1936-1951. Henri Prost will be emphasized as he appears to be the first modern urban planner who dealt with İstanbul city walls in urban scale, upon the documents and sources reached.

Knowing that Turkey offers a varying spectrum of walled urban settlement, İstanbul is specified to understand the urban place-making of the city walls. One of the fastest growing cities, continuing a relatively unique and authentic urban core as well as the mobility modern times brings. The city itself reminds the production process of the historical fabric but also strongly emphasizes that it is a present space.

On behalf of the modernization ideologies, the European capitals could be exemplified as Paris, Vienna, Barcelona demolished their city walls, removed the city boundaries for modernized urban ideologies. İstanbul, as a metropolitan city, entered to 20<sup>th</sup> century with the considerably vast amount of its ancient walls. Pecularity of the urban fabric gained upon this delayed imposing of modernization ideologies constructs the basis of my concern for this this study.

The research area is bounded with the Historical Peninsula for the reason of qualitative and quantitative wall fabric. Besides solidifying the common traits of “walled cities” in Turkey, the urban fabric materializes a multi-dimensional research area.

One of the significant dimensions is that, it solidifies the representation of historic identity with its historical extension in Ottoman, Byzantine and Roman Empire, moreover it still provides the condition of being an ongoing focus as an everyday lived space. Therefore,

Historical Peninsula of Istanbul could be counted a “high imageability” possessing place whose definition is done by Kevin Lynch.

Moreover, besides the historical identity and physical setting, İstanbul Historical Peninsula exemplifies a dynamic lived-space with the urban shapening and social fabric, transportation network, every day practices and the speed of activities.

### **1.3    Universality of the Main Concern and Uniqueness of İstanbul**

Principally, throughout the Istanbul case, the main concern of this thesis is grounded on a broader field of area. It is a universally shared doctrine to construct city walls. The study does not aim to picture the production process of historical city walls, but attempts to understand beyond their initial purposes, how these remarkable urban componenets are re-defined in present urban layout.

In the times that the invasions were dependent on man power, the city walls provided tranquility and peace within its boundaries. As Lewis Mumford points out in his book The City in History, “Behind the walls of the city life rested on a common foundation, set as deep as the universe itself: the city was nothing less than the home of a powerful god.”<sup>5</sup>

Mumford points out gridiron and the public transportation system as the two main activities for the reason of dominance of capital forms in growing cities of nineteenth century. Railroads, steam ferries, bridges, electric surface transit, subways are told to be the followers.

It seems that as the formative reason of the city walls – the defense of security and the accumulated wealth- transformed, the city fortifications lost their significance. “The

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<sup>5</sup> Lewis Mumford, “The City in History: Its Origin, Its Transformations, and Its Prospects”, first published in 1895, New York: Harcourt Inc., 1961, pp.48

mutually distinctive spatial forms of different ages are thus more than layers in the city montage; they actively shape each other.”<sup>6</sup> Therefore, the fronting identity of the city walls is transferred to the urban spatials that they carry the peculiarities of the city walls.

Besides being an urban landmark, throughout the historical city layouts, the presence of city walls could be interpreted as a leading shapening for urban public space and transportation routes as railway and main road road. This statement could be exemplified over the other European walled cities. It could be said that as constructing walls, the re-defined city walls in urban spatiality is a universally shared doctrine.

The six months passed in Budapest, as an Erasmus student of 2010-2011 autumn academic term in Budapest Institute of Technology has been an enlighting experience for me to comprehend the universality of this concern.

On map pattern of Budapest, it was clear that the radial road shapening was the outcome of a significant urban agglomeration, as Pest is the heart of the city for obvious. The “Transformations of Budapest” course and the site inspection tour for the “not visible” city walls had been an unexpected contribution for me to have a wider perspective on my pre-defined thesis topic. However the most striking situation was to face with the fortifications from the back aeration opening of a 6-storey old building in Old Jewish Quarter.

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<sup>6</sup> Ekler Dezső. Madách Avenue or Organic Urban Development: The Story of the Old Jewish Quarter, first published as an article in “Országépítő (Nation-Builder)”, issue 1994/2, orig. written in 1991 at the request of CAFÉ BÁBEL (from reading suggestions of Szabo Arpad, “Transformations of Budapest” course, BME, 2010-2011Autumn)

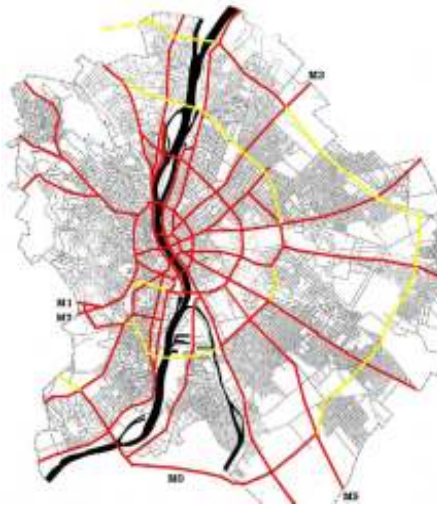


Figure 1 The present map of Budapest which illustrates the transportation network (Material used by Szabo Arpad, in “Transformations of Budapest” course, BME, 2010-2011Autumn)

The Old Jewish Quarter, in Budapest, illustrates the role of the city walls upon the urban development. It is still a remarkable neighbourhood in urban fabric which gives reference to the context of Pest’s medieval city wall. (Figure 2)

Today, it is difficult to imagine that the Pest City Wall ran along the path of the Little Boulevard, and that at the beginning of the 18th century only open fields lay beyond it. The streets of today’s Old Jewish Quarter took shape on this empty area during the 18th century, spontaneously, through unregulated land occupation, and without any plan or resolution. When the first plans were drawn up around 1830, the district was almost fully formed.<sup>7</sup>

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<sup>7</sup> Opcit. Ekler

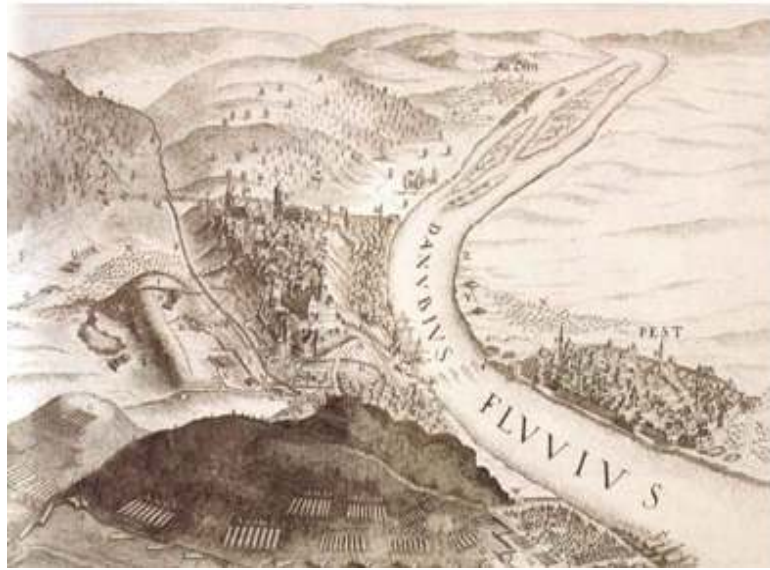


Figure 2 An old drawing for Budapest city showing Pest side of city within city walls (A photo used by Szabo Arpad, in “Transformations of Budapest” course, BME, 2010-2011Autumn)

For Budapest, giving reference to the exposed history of The Old Jewish Quarter in wall front and the images reflecting different periods, the following could be said: The settlement of the road which follows the projection of the city walls, and the rings which radiate from this core indicates the significant presence of the walls in this urban pattern.

As a part of my study in Budapest, Temesvár was another case which exemplifies the present time of a walled city. Timisoara (Hungarian: Temesvár, German: Temeswar) and the surrounding territory of Banat was secured by the Austrians with a large Vauban fortress, built in 1723-65, which replaced an old smaller Ottoman citadel.<sup>8</sup>

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<sup>8</sup> Mandache, V., Vauban Type Fortresses on the web, retrieved on December, 5, 2010, <http://historo.wordpress.com/2009/08/29/vauban-type-fortresses-in-romania/#more-1858> in Romania



Timisoara is a city now in Romania. It is stated that the walls were demolished to make space for new modern city infrastructure, as Timisoara was rapidly expanding during the industrialisation era of the Austro-Hungarian Empire. The old fortress' street grid is still in place as is evident in the satellite photograph. (Figure 3)



Figure 3 The aerial photo that shows the fortress of Timisoara (retrieved on December, 5, 2010, <http://historo.wordpress.com/2009/08/29/vauban-type-fortresses-in-romania/#more-1858>in Romania)

The author, Mandache, V., definitely indicates that “the symmetrical layout of the Vauban fortresses has conditioned the modern urban development of most of the cities referred to above.”<sup>9</sup> The roads, rings around the preserved area still give a clue for the urban shapening. The writer indicates that, as it is still used as a military base and keeps its formation reason, the fabric is preserved.

Vienna is another city, which reveals the significance of city walls in the city form. Ringstrasse is the circular road surrounding the Innere Stadt district. The street was built with the demolition of city walls which were constructed during 13th century. The young Emperor, Francis Joseph, ordered the demolition of the walls in order to modernize the

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<sup>9</sup> Ibid.

city, and the boulevard and the surrounding buildings are designed in the emptied place of walls.<sup>10</sup>

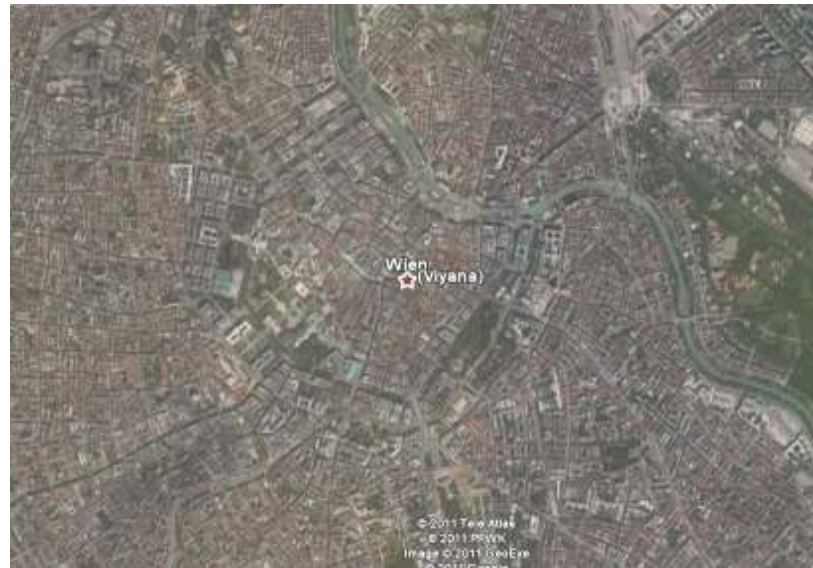


Figure 4 The aerial photo of Vienna (retrieved on March, 24, 2011, Google Earth)

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<sup>10</sup> Information obtained from <http://en.wikipedia.org/wiki/Ringstra%C3%9Fe>; 09.06.2011



Figure 5 The image which shows the organization of the roads around Ringstrasse (retrieved on March, 24, 2011, Google Maps)

Except a few rare gaps between the residential buildings in Pest, Budapest, the ancient wall cannot be observed as a frontier. In Vienna, walls do not exist anymore but the boulevard continues the projection of the city walls. Wim Nijenhuis, a Dutch architect and urban planner gives clues for the reflexive action of the frontiers in urban fabric. He encounters the action of disappearance with the action of appearance.

Nijenhuis illustrates the concept he suggested - the disappearance of the city frontier- as the becoming-absolute of the rule of the *dromocracy* where he defines *the dromocracy* as the order that controls the road and mobility.<sup>11</sup>

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<sup>11</sup> Wim Nijenhuis, "City Frontiers and Their Dissappearance", first published in *Architectural Design* 64, 1994, pp.50

## 1.4 The Structure of Thesis

In the following chapter, a conceptual framework will be outlined in order to develop an analytical framework to posit the main concern of this study<sup>12</sup>. Edward Soja will be referred to explain the induction of times; past, present and future. The dialogue between the concrete urban forms and urban imaginaries will be interpreted throughout *the thirdspace perspective* of Soja. The physical configuration of place will be interpreted among the analyse parameters that are borrowed especially from Cullen and Lynch. Place-making virtues will be designated, and Edward Relph, who is one of the pioneers working on the characteristics of place with a geographical approach, will be referred.

In the third part, the architectural and social context will be shortly given in order to identify the priorities of state. Upon the urban designing experience in İstanbul, Henri Prost and Prost Plan will be posited in this context, the planning decisions evolving the city walls will be studied in regard to Prost's planning approach. Zeynep Çelik will be mainly referred for a short and brief history of the ancient city walls' construction and transformation during the Ottoman, Byzantine and Roman Empire reigns. Noting again as a peculiarity of Turkey, after they are perceived as a solid presence, the city walls became *representational spaces*<sup>13</sup> with recovered meanings. The urban operations that answer how

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<sup>12</sup> This study is not the first and will not be the last regarding the walled cities, in this context, the city walls of Historical peninsula. Also there are publications that leads for a wide-approach research. A recent doctorate thesis, Funda Baş Bütüner's Urban fissure: Reconceptualization of the Land Walls within the Urban Milieu of İstanbul gives a comprehensive explanation of the planning approach, historical formation for the land walls in İstanbul, and the physical character of the urban space at last defining a term of urban fissure. Namık Erkal's doctorate thesis gives a detailed history and analysis of Haliç zone spatial transformation starting from Greek Byzantium to Ottoman times, on account of the spatial transformations regarding the economy and mari-time functions of harbour, he dwells on how city frontier transformed emphasizing the continuity and differences between Ottoman and Byzantine, and present urban space.

How this thesis locates itself within these works and therefore differs from them in order to contribute the academic argument is to dwell on the place virtue. This study attempts to handle the walls not only behalf of its physical characteristic but especially the identity and the meanings produced in that unique space through the framework of place-making.

<sup>13</sup> A term borrowed from Lefebvre.

the city walls are brought into question from the year 1937 to 2011 will highlight one of the main motives of this thesis.

In fourth chapter, the Marmara Sea walls, Haliç walls, and landwalls, will be studied throughout a framework of place-making analysis. The long observations and research regarding the walls and the wall front fabric be narrated on account of space-time coherency. For this study, the term domain<sup>14</sup> will be used to define the assets of wall fronts and identify the relations constructed upon the wall presence. The urban fabric in the beginning of the century and the future projection will be brought into question.

By using the framework developed in the previous chapter, in fifth part the selected cases will be studied. The physical configuration of the area will be investigated throughout the current and the previous Historical Peninsula plans in order to question the existence of spatial coherency in front of the walls. As the photographs and the empirical observations will be referred for the present fabric, the user narrations obtained by literature survey are assumed to be a source for past to have an idea about the “place” virtue.

Eventually, the last chapter will discuss the conclusions of the thesis; the findings to understand and learn from the walled cities and the evaluations for the derived analytical framework for *place* parameters to interpret the walled cities for further researches.

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<sup>14</sup> For the term ‘domain’, the Merriam-Webster dictionary gives the following definition; “a region distinctively marked by some physical feature”,  
<http://www.merriamwebster.com/dictionary/domain> (accessed on 13.09.2011)

## CHAPTER 2

### CONCEPTUAL FRAMEWORK

#### 2.1 Place-Making Over City Walls

Even when cityspace becomes the focus of inquiry, as in the field of urban studies, it has tended to be viewed primarily as an architecturally built environment, a physical container for human activities, shaped and reshaped over time by professional or vernacular citybuilders and a host of non- spatial but distinctly social and historical processes of urban development. This has concentrated attention on the distilled material forms of urban spatiality, too often leaving aside its more dynamic, generative, developmental, and explanatory qualities.<sup>15</sup>

Soja draws attention to the reductive interpretation of space to the built environment and its social-historical past. If the city walls are handled just as a linear width or a *physical container*, we would underestimate the potential of the urban component as an urban fabric organisator. The social and historical process of the walls give explanation for the formation of walls and its urban usage—defensive and bounding- in past. However it stands deficient to question whether the physical urban shapening and the social fabric would be the same in the absence of the walls especially for the periphery of the urban fabric.

Paraphrasing Soja, “firstspace perspective” deals with the materialized concrete forms and urban patterns, and how they are produced as a result of the spatial practices. On the other hand, “secondspace perspective” is the interpretation of space over conceptualizations, the way it is represented and conceived, and the mental meanings which Soja himself depicts as *urban imaginary*. “While Firstspace perspectives are more objectively focused and

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<sup>15</sup> Edward Soja, “Postmetropolis: Critical Studies of Cities and Regions”, Blackwell Publishers, 2000, pp.9

emphasize “things in space”, Secondspace perspectives tend to be more subjective and concerned with “thoughts about space.”<sup>16</sup>

Before suggesting another approach to observe the spatial organizations – his “thirdspace perspective”-, he asserts his definition for *cityspace*. He states that although cityspace is seen as an outcome or a product, it is “a dynamic force of (social) spatial construction, a source of explanation itself.”<sup>17</sup> Thirdspace perspective is the collaboration of the firstspace and secondspace perspective.

In this alternative or “third” perspective, the spatial specificity of urbanism is investigated as fully lived space, a simultaneously real-and-imagined, actual-and-virtual, locus of structured individual and collective experience and agency.<sup>18</sup>

In the forthcoming chapters, the point of view which incorporates both the geographical and spatial imagination will be carried out for the frequently repeating wall patterns. Considering the historical and social process –the distribution of practices carried out, the user profile, the presence of urban heritage, urban planning processes-, the constructed urban and social relations on that unique geographical configuration will be analyzed.

An expanding economy demanded an expanding population; and an expanding population demanded an expanding city. The sky and the horizon were the only limits. On purely commercial terms numerical growth was synonymous with improvement. The census of population was sufficient to establish a city’s cultural rank.”<sup>19</sup>

The physical meaning of the walls has changed as the formative reason of city walls - bounding an urban agglomeration and defending the secured area- has transformed. Both on behalf of the information technology that modern times brought and the *expanded city* context, the city borders cannot be definitely drawn.

On the other hand, both for contextual and spatial meanings, a radial influence of the city walls could be observed primarily on the wall front, then on the close environment. This is the aim of the thesis to interpret what the walls suggest for the urban space construction.

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<sup>16</sup> Ibid. pp. 11

<sup>17</sup> Ibid

<sup>18</sup> Ibid

<sup>19</sup> Op.cit, Mumford, pp.425

In Modern Greek, synekism retains its connotation of a particular spatial dynamic in the urbanization or city formation process, often referring to the accretion of new settlement spaces (villages, towns, neighbourhoods, suburbs) around a dominant and centripetal urban core.<sup>20</sup>

In order to point a core, we take reference from a bounding element. İstanbul with its long hostage for urban agglomeration is not a coincidental choice, and still preserves its topographic and geopolitical importance in our day. İstanbul Peninsula is a continuously experienced urban core. The boundary taken as reference to posit this core is city walls.

Soja offers the term *synekism* to explain the new settlement spaces around a dominant core. And the *third space perspective* incorporates the dialogue of the physical features which strike a pattern and the conceptualized spatial imaginaries will be carried out considering the induction of times. Therefore, the thirdspace perspective and the synekism which Soja offers, guides an urban pattern explanation by following a spatial continuity for this thesis.

## 2.2 Methodological Framework

On the one hand, our actions and thoughts shape the spaces around us, but at the same time the larger collectively or socially produced spaces and places within which we live also shape our actions and thoughts in ways that we are only beginning to understand.<sup>21</sup>

The Historical Peninsula, 1562 hectar area, is bounded between 7. Km of land walls, 5.5 km of walls on Haliç side and 9 km of fortification on Marmara Sea side. This large-scaled area which hosts to everyday practices -so that in a state of continuous motion- leads to a concern about the coherency of the conceptual framework and the methodology.

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<sup>20</sup> Op.cit., Soja, pp. 13

<sup>21</sup> Ibid., pp.6



Ian G. Cullen, in his book Applied Urban Analysis: A Critique and Synthesis, offers two techniques for geographical spatialization. He claims that while *map pattern* is an efficient technique for describing and explaining, *spatial interaction* is the only aspect of spatial analysis for developing predictive devices.<sup>22</sup>

The initial step is to get down the long observations of physical setting, the raw material of reports and maps, and the firstly conceptualized images on paper. The questions asked by Cullen while mentioning the map pattern analysis seem adaptable to the concern of this thesis;

- *What sort of pattern that is sought?*
- *What sort of aggregation technique will be the most effective for revealing and describing this pattern?*
- *How can the pattern once revealed, and perhaps even quantified, be best compared with other patterns typical of this and other areas?*<sup>23</sup>

Kevin Lynch points out that in order to pattern our surroundings, we use the urban images produced of both immediate sensation and of the memory of past experience.<sup>24</sup> Lynch classifies the contents of the city image throughout the physical forms as paths, edges, nodes, districts and landmarks.

Relph depicts that Gordon Cullen analyses the urban space from the perspective a person on street and seeks to establish the fundamental components of what he experiences. On the other hand, Kevin Lynch examines the mental images which people have for cities and figures out the urban features through these images. He concludes that together these two approaches suggest features about urban structure and character.<sup>25</sup>

Resting on Relph's definition for *place* virtue, the identity of the place is composed of physical setting, activities and meaning. In order to understand the place-making upon the city walls; it will be examined how the physical setting and the attached activities are cooperated with an endowed meaning.

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<sup>22</sup> Ian Cullen. "Applied Urban Analysis: A Critique and Synthesis", pp. 47

<sup>23</sup> Ibid., pp.82

<sup>24</sup> Kevin Lynch. "The Image of the City", MIT Press, 2000, pp.4

<sup>25</sup> Op.cit, Relph, pp.18-20

The questions that will be raised for the formation of following chapter are; How do the walls form a pattern and how many varying types of wall pattern is observable throughout the Historical Peninsula case?

Referring to Lynch, the wall patterns will be conceptualized in terms of *paths*; as they provide continuity, give scale sense, indicate origins and destinations with their directional feature; in terms of *edges*, as they are visually prominent and continuous forms, let predictions about accessibility, and differentiation of separated sides; in terms of *districts* with their well-defined characteristics, homogeneity, significance of daily life experience; in terms of *nodes* to interpret the junctions; in terms of *landmarks* as they provide recognizability, significance with the associated activity and physical features.

To provide a tool to interpret the place-making of city walls is one of the main goals of the thesis, so that displaying this formation process stands essential. Therefore the structure of the approach will be illustrated below;

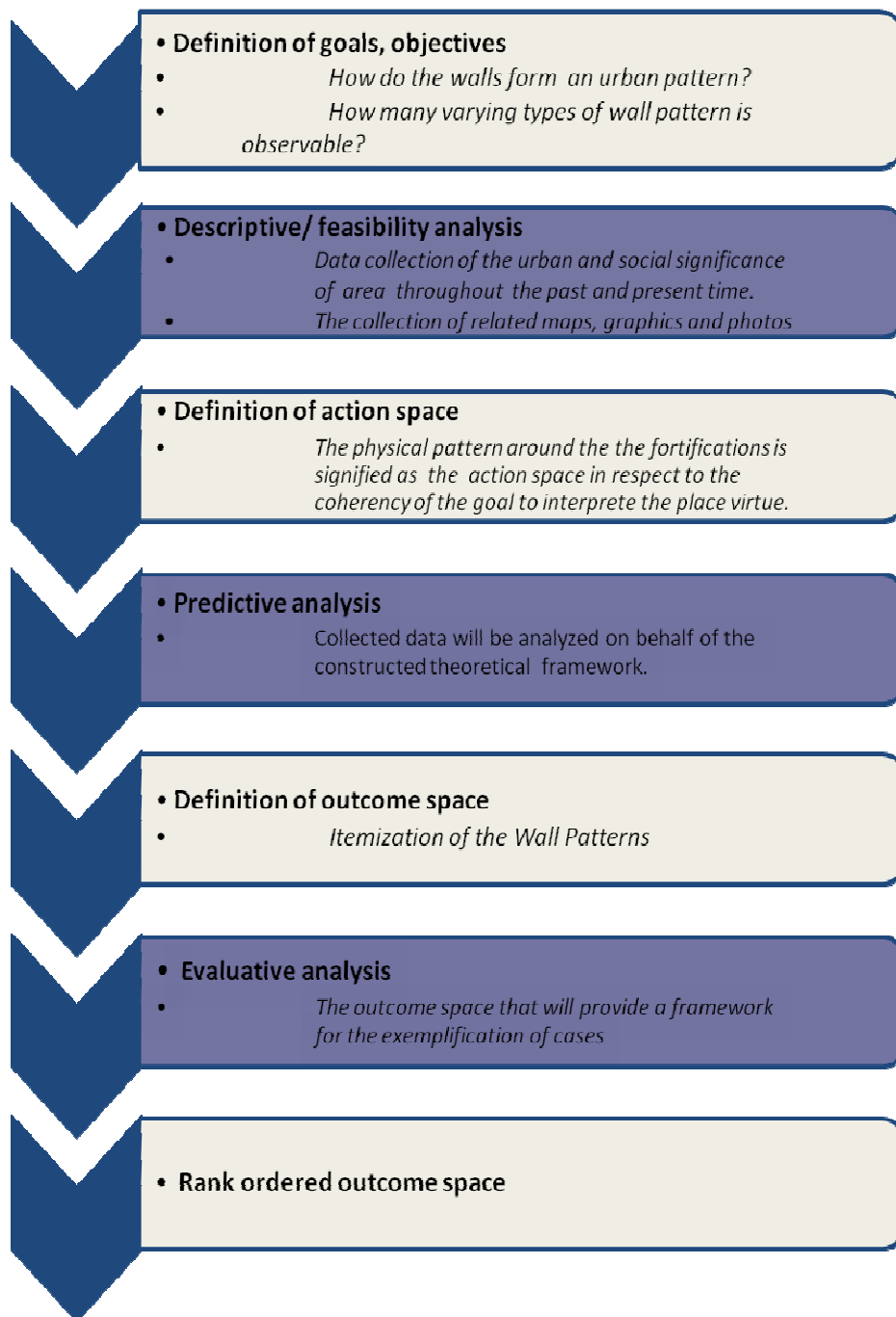


Figure 6 The Rational Decision-Making Diagram suggested by Gordon Cullen (The appropriations displayed in italic belong to the author)

## CHAPTER 3

### PLANNING OF İSTANBUL IN MODERNISM ERA

#### 3.1 In the Years Between 1920-1950s

Henri Prost (1874-1959), the French architect and urban planner, had worked in the institution -Musée Social- which prepares the regulations for growth and development of French cities. In 1910, he won the competition of urban design for Anvers, which was about the improvement of the land where Anvers fortifications were located. In 1914, he was charged for the planning of the cities within the Moroccan Protectorate administration of France. Consequently, in 1928 he was appointed for the study of regional planning of Paris. Before he accepted the second invitation of İstanbul Municipality and came to İstanbul in 1936, he studied for the planning of Algeria and Tunis.

Depicting his approach for urbanism, Pierre Pinon says;

Prost envisaged a new and big metamorphosis for Historic İstanbul through the opening of new roads as well as the construction of new facilities and, possibly, of new districts. He was determined to interfere with the urban fabric in a vigorous manner and handle the monuments with utter respect, which gave him a difficult challenge.<sup>26</sup>

Between the years 1936-1951, he carried out the planning of İstanbul. Cânâ Bilsel, draws attention to 550 notes of Henri Prost which are later compiled as an eleven-volume work in French, *Les Transformations d'İstanbul*. She defines his studies where his notes and

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<sup>26</sup> F. Cânâ Bilsel, Pierre Pinon. "İmparatorluk Başkentinden Cumhuriyet'in Modern Kentine: Henri Prost'un İstanbul Planlaması (1936-1951)" ( From the Imperial Capital to the Republican Modern City: Henri Prost's Planning of İstanbul (1936-1951)), İstanbul Araştırmaları Enstitüsü: İstanbul, April 2010, pp.73

planning works for İstanbul as the plan principles and law proposals are compiled; The Master Plan of European Side (1937), the Master Plan of Anatolian Side (1937), the planning of Bosphorus shores (1939-1948) and both the implementation plans and Decennial Plan Program for the period between 1943-1953. She highlights that;

Henri Prost played a prominent role in the spatial transformation of the historic capital during a period in which the modernization attempt of the Republic was a determinant not only in the government of the country and the city, but conditioned the social life as well.<sup>27</sup>

By the end of 1950, consequent with the political and social changes in Turkey, Henri Prost is dismissed. Between the years 1951-1956, a commission of Turkish architects and urban-planners is appointed for the revision of his plans. Starting from 1956 till his fall of power, Adnan Menderes -the Prime Minister- dealt with the urban reconstructions which İpek Yada Akpınar depicts as “intensive road building, street widening, demolition of old buildings and constructions of new ones”.<sup>28</sup>

Analyzing the context from the early Republican years to 1950s would serve a better understanding to emphasize the importance of Prost Plan, to place the plan decisions and planner’s approach relating the city walls in the context, to understand the present urban fabric, to read the extensions of past and make predictions for the future of city walls, and to interpret the representations produced over the walls.

Sibel Bozdoğan, in Modernism and the Middle East: Architecture and Politics in the Twentieth Century, emphasizes how the modern architecture solidifies the ideology which aims to rupture the bonds of the recent past and construct the nation-state base of the new, revolutionary Turkish Republic.

Bozdoğan points out that architecture is an essential instrument for the aimed social transformations. She points out that the Westernization of Turkish modernism carries nationalist and vernacular traces till 1950s.

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<sup>27</sup> Cana Bilsel, *Henri Prost’s Planning Works in İstanbul (1936-1951): Transforming the Structure of a City Through Master Plans and Urban Operations*, in “From the Imperial Capital to the Republican Modern City: Henri Prost’s Planning of İstanbul (1936-1951)”, İstanbul Araştırmaları Enstitüsü: İstanbul, April 2010, pp.102

<sup>28</sup> İpek Yada Akpınar, *The Making of a Modern Pay-ı Taht in İstanbul: Menderes’s Executions after Prost’s Plan*, in “From the Imperial Capital to the Republican Modern City: Henri Prost’s Planning of İstanbul (1936-1951)”, İstanbul Araştırmaları Enstitüsü: İstanbul, April 2010, pp.171

In *Architecture Culture 1943-1968: A Documentary Antology*, Joan Ockman mentions the social changes introduced by American influence on Europe in post World War II years. “Focus shifted from production to consumption, marketing, and “planned obsolescence”; from “revolutionary producers” to a new class of consumers happy to leave behind the asperities of Existenzminimum, desirous of an ever higher standard of living and the leisure to enjoy it.”<sup>29</sup>

Bozdoğan depicts that the transformation of Turkish modernism under the western influence which will also be determinant on social ground.

The foundational, Western orientated cultural politics of the nation (as established by the national hero Kemal Atatürk in the 1930s) continued into this new period, but the meaning of “Western” shifted from European to “American”. Two major American exports, namely, “modernization theory” in social sciences and the “international style” in architecture began to shape perceptions of democracy, modernity, and the “good life” in Turkey.<sup>30</sup>

In 1950s, besides the impacts of World War II, Bozdoğan points out to the influences of Cold War, and participation to Korean War that are all solidified as economical and social fluctuations. She mentions also to the political instability in Turkey which was sourced by the populist policies of Democrat Party after the secularist long-term authority of Republican party.

Bozdoğan mentions the Marshall Aid given by America to the destroyed cities after World War II. Taking into consideration that Turkey was not a participant of the war, she bases her “little America” expression referring to Turkey of 1950s on this aid also utilized by Turkey.

During the 1950s, the flow of foreign aid to Turkey, the arrival of Western experts from various international organizations, and Turkey’s aspiration to become “the little America” accelerated the dissemination of precepts of the “international style” in architecture and its wide acceptance by the country’s professional establishment.

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<sup>29</sup> Joan Ockman. *Introduction*, in “Architecture Culture 1943-1968: A Documentary Antology” (Joan Ockman and Edward Eigen eds), New York: Columbia University, 1993, pp. 16

<sup>30</sup> Sibel Bozdoğan. *Democracy, Development, and the Americanization of Turkish Architectural Culture in 1950s*, in “Modernism and the Middle East: Architecture and Politics in the Twentieth Century”, Seattle: University of Washington Press, 2008, pp.116

Istanbul was perceived as a center which could be considered as symbolic capital. Surrounded with the aspiration of ‘being the little America’ and ‘the creation of one millionaire per neighbourhood’, western images were derived without a rational critique of architecture and urbanism.

### 3.2 Importance of Henri Prost Plan In This Context

One cannot leave the medieval city, in its unity and diversity, without asking a final question about its planning: how far was it pursued as a conscious effort to achieve order and beauty...

No doubt most of the supervision was personal; most of the agreements probably came from face-to-face discussions of interested parties, which left no record behind.”<sup>31</sup>

Resting on the built environment inherited from Ottoman period, the name of the architect could be followed in a certain extent for mosques, palaces and sometimes in manor houses. However, the architecture that serves for unexceptional usages as housing stays anonymous. The vernacular fabric, extending beyond the Ottoman period to Byzantine, stands with its *authenticity*.

Reminding that authenticity is not a complete framework promising to describe all experiences of places, Relph states that it is a foundation for interpretation of place.

An authentic attitude to place is thus understood to be a direct and genuine experience of the entire complex of the identity of places –not mediated and distorted through a series of quite arbitrary social and intellectual fashions about how that experience should be, nor following stereotyped conventions. It comes from a full awareness of places for what they are as products of man’s intentions

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<sup>31</sup> Op.cit.Mumford, 1961, pp. 311

and the meaningful settings for human activities, or from a profound and unselfconscious identity with place.<sup>32</sup>

The wall front fabric is an intentionally produced space which is shaped in accordance with the geography, physical environment, and possible urban and social relations. As Mumford states, the *order and beauty* in this fabric is achieved without a left record behind, it does not owe its presence to a significant name.

On the other hand, this thesis especially mentions a name, Henri Prost, although the main concern is to listen how the city walls involve within the urban fabric and to read the place virtue over the pattern suggested by them. As it will be explained more clearly in the forthcoming parts, Henri Prost stands at a point to be mentioned both to understand the urban context of İstanbul but especially for the urban future of İstanbul with the taken decisions.

As Mumford depicts, the city unites the past, present and future times and the reflections of this time gate is preserved on physical and symbolic presence of city.

Within the historic precincts of the city time clashes with time: time challenges time. Because the structures of the city outlast the functions and purposes that originally molded them, the city sometimes preserves for the future ideas that have been wantonly discarded or rejected by an earlier generation; but, on the debit side, it transmits to later generations maladaptations that might have been cast off, if they had not materialized in the city and left their imprint there- just as the body itself transmits as a scar or a recurrent rash some painful long-past injury or disorder.<sup>33</sup>

The present time carries continuums from past and gives promises for future. This thesis will specifically focus on the city walls, however in wide scale; the projections of the planner Henri Prost and his urban planning are still legible on urban fabric, whether in our day, 2011.

Exemplifications carry the risk of reducing the point of view however Historical Peninsula owes the provision of its beautiful silhouette to Prost's decision which prevents the

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<sup>32</sup> Op.cit.Relph. pp.64

<sup>33</sup> Op.cit. Mumford, pp.98



construction of buildings higher than 40 m. On the other hand, the fabric lost on behalf of expressing the Byzantine and Ottoman monuments and the city walls is still a contentious decision.

Unlike the vernacular fabric, in modern times the record is present the transformation of Historical Peninsula. The following quotation of Mumford appears coherent in İstanbul case that the names also leave mark on city futures. The literary style which Prost uses in his reports, the words chosen to explain his decisions reveal the sense of subjectivity.<sup>34</sup>

Even when an idea is incarnated in a human personality, the influence of that personality does not depend merely on direct intercourse and imitation. To complete his own integration, to last beyond his own lifetime and his limited circle, the person needs the further collective backing of institutions and buildings. The translation of ideas into common habits and customs, of personal choices and designs into urban structures, is one of the prime functions of the city.<sup>35</sup>

It is important to mention that Prost Plan was the first plan awakening a consciousness about the city walls in İstanbul. The transformations which the city walls experienced and the present urban texture carry traces from the preserved ideas for future. This is why the Prost Plan is strongly emphasized while constructing the hypothesis of this thesis.

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<sup>34</sup> Giving examples from the publication written by Henri Prost;

“This situation releases the Bosphorus entrance and the most beautiful part of the of Marmara free, the next major avenue which will be replaced with the railway will increase the value of the beautiful neighborhoods and will provide one of the most beautiful promenades of world (the most beautiful to me) between Sarayburnu and the bridge” (Henri Prost, İstanbul Hakkında Notlar , İstanbul Belediyesi Matbaası, 1937, pp.8)

The translation is done by the author and the original writing is; “Bu sureti hal: Boğaz methali ve Marmara cephesinin en güzel kısmını tamamen serbest bırakır, demiryolu yerine gelecek büyük bulvar şayanı hayret derecede güzel mahallelerin kıymetini artıracak ve Sarayburnu ile köprü arasında dünyanın en güzel gezinti yerinden birini (bana en güzelini) husule getirecektir.”

<sup>35</sup>Ibid. pp.113

### 3.3 Henri Prost's Urbanism Approach Throughout The Planning Decisions Relating the City Walls

This planning work is distinguished by a planning approach in which the protection of historic and natural sites around Paris and the technological infrastructure demanded by a modern metropolis are developed simultaneously. Henri Prost was to uphold this double approach in his planning work of İstanbul as well.”<sup>36</sup>

Within the deficiency of up-to-date maps, aerial photographing is used as a method and these plans are used as basis to prepare the İstanbul plans. Resting on the explanatory report of the Master Plan dated 25.10.1937, the titles are ordered as “Program”, “Planning”, “Transportation”, “The Port”, “Operations of Priority” under the first main title of “General Principles” which focuses on the master plan decisions. This part is followed with the second main title “Projected Operations” which displays the operations on the surveyed old İstanbul fabric. Resting on this report, Bilsel reaches an evaluation that Prost's İstanbul plan was centered on three main principles; “environmental hygiene”, “traffic” and “aesthetics”<sup>37</sup>.

The road connection between the Historical Peninsula and the newly developing Taksim-Tarlabası zone was stated to be one of the primarily urgent operations. Bilsel depicts from Prost that, the Master Plan of the European Side of İstanbul was organized around a spine that will connect the newly developing areas in north to the old city.<sup>38</sup> Atatürk Boulevard was defined to be the Historical Peninsula segment of this road connection.

“Therefore, the cars going down from Taksim to the bridges will own a long, direct road that they can go safely in any speed they prefer.”<sup>39</sup> What he states in his report reveals the priority given to the vehicle transportation network. Bilsel points out the expropriations and consolidation of property for the opening of Atatürk Boulevard for Prost's decision to

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<sup>36</sup> Op.Cit., Bilsel, pp. 103

<sup>37</sup> Ibid, pp.116

<sup>38</sup> Ibid

<sup>39</sup>Henri Prost. “İstanbul Nazım Planını İzah Eden Rapor 25.10.1937”, İstanbul Belediye Matbaası, 1938, pp. 19. The following is translated to English by the author ;

“Böylece Taksimden köprülere kadar inecek Otomobiller tehlikesizce istedikleri süratle gidebilecekleri müstahkim uzun bir yola malik olacaklardır.”

rationalize the street network. This decision is given in order to re-plan and create new settlement areas in Historical Peninsula and also to create green areas. The Prost decisions regarding the urban fabric in front of the city walls, - as in the example of Atatürk Boulevard which passes next to land walls- relate to the case of this thesis.

Another proposal of this master plan was to relocate the international railway station to Yenikapı, which will function with the proposed ferry landing as a total.

The transport of Sirkeci station to Yenikapı which has thought to be appropriate for the port facility for many years. (...) In location of old market gardens, there is adequate industrial land. Finally, 50 m. wide boulevard of Atatürk terminated with nothing will at last terminate with an important thing. It will connect the station to Taksim. The first part is immediately capable for practical application, Beyoğlu side is possible when the new bridge is constructed.

This situation releases the Bosphorus entrance and the most beautiful part of the of Marmara free, the next major avenue which will be replaced with the railway will increase the value of the beautiful neighborhoods and will provide one of the most beautiful promenades of world (the most beautiful to me) between Sarayburnu and the bridge.<sup>40</sup>

What Prost emphasizes is remarkable for the future fabric of the Marmara shore fabric; He proposes to replace the railway with an avenue that will lead a width in front of city walls where the sea and city relationships should be specifically considered. In the light of the information that the city walls used to integrate to the sea-city connection in older times, the transformation of this relationship will be highlighted in the following chapters as the walls became distanced from shore upon the urban operations, by time.

The Historical peninsula silhouette is preserved upon his decision which prevents the construction of buildings higher than 40 m within the peninsula. And the protection of Ottoman and Byzantine monuments and architectural heritage was included in the main

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<sup>40</sup> Henri Prost. "İstanbul Hakkında Notlar 1937", İstanbul Belediyesi Matbaası;1938, Note Nb. : 4, pp.8. The following is translated to English by the author;

"Sirkeci garının, uzun senelerdenberi liman tesisi için münasip olacağı düşünülmüş olan Yenikapıya nakli. (...) Eski bostanlar yerinde kafi derce sinai arazi vardır. Nihayet 50 m. Genişliğindeki Atatürk bulvarının ucu şimdiki halde hiçbir şeyle nihayetlenmediği halde mühim bir şeyle nihayetlenmiş olur. Garı Taksime bağlar. İlk kısmının hemen tatbiki kabil olduğu gibi Beyoğlu kısmının da yeni köprü yapılırca tatbiki kabildir.

Bu sureti hal: Boğaz methali ve Marmara cephesinin en güzel kısmını tamamen serbest bırakır, demiryolu yerine gelecek büyük bulvar sayanı hayret derecede güzel mahallelerin kıymetini artıracak ve Sarayburnu ile köprü arasında dünyanın en güzel gezinti yerinden birini (bana en güzelini) husule getirecektir."

concerns of the 1937 Prost Plan. In order to expose the monuments, the approach was to create open areas around them. What Bilsel states regarding this approach is a concern for the city walls too;

However, once the historic urban fabric was eliminated, these monuments have remained out of context; in an entirely new urban environment, they have lost their original connection with the historic fabric.<sup>41</sup>

In the municipal publication, the objectives of the 10 year-development plan (1943-1953) are sorted as “to revive old and historic İstanbul and convert it into a center for tourism” and “to convert the new İstanbul into a fresh and thriving city in line with the urban planning principles of the century”.<sup>42</sup>

In this Master Plan, an international exhibition area was proposed between Kadirga and Aksaray along the Marmara shore and this area was designated as the new residential space. He also proposed to establish an Olympic games village outside the landwalls between Topkapı and Edirnekapı. These projects which directly relates with the city walls and the wall front fabric are not realized. The construction of the “Coastal Boulevard” between Yedikule and Sarayburnu is a realized decision like the Vatan and Millet Avenues which were proposed to be the new transportation arteries. The city walls are damaged during these road constructions.

### **3.4 A Brief History of the City Walls**

With respect to the investigations done on the specified area, it is seen that the first settlements in İstanbul Peninsula- the Byzantium- date from the late third or early second millennium B.C. It is assumed that, in A.D. 196, Septimius Severus of Rome demolished Byzantium’s original fortifications and built new ones that enclosed a larger area, including the ancient city.

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<sup>41</sup> Op.cit., Bilsel, pp. 129

<sup>42</sup> Ibid, pp.145

In A.D. 330, the construction of the new walls of the Byzantine city (New Rome) and the Hippodrome are completed during the empire Constantine, while the city received the name Konstantinopolis. The walls were repaired after earthquakes for several times. The city expanded during the empire of Theodosius II (408-50) at about a distance of 1 km from the west of Constantine's wall and also reached to the Marmara shore. As the fortifications on the land side are constructed strongly against the enemy attacks, they are formed of three parallel walls with towers.

After the conquest of Mehmet II in 1453, İstanbul became the capital city under the ascendance of Ottoman Empire for long years. During Ottoman reign, a large quantity of palace, mosque, külliye and various constructions increased the built area percentage within Peninsula.

Zeynep Çelik paraphrases from İnalcık's book "İstanbul", the urban fabric of Byzantine structure gradually disposed after 15<sup>th</sup> century. The large main arteries and public squares started to diminish as centrally originated nahiyes, mahalles started to develop. She states that on account of the increasing population, many houses were built adjacent to monuments and city walls.<sup>43</sup>

In 1/5000 Scaled Conservation Master Plan Report, it is stated that the old İstanbul peninsula was still behind the fortifications in the beginning of 19<sup>th</sup> century and there was not any agglomerations in front of the walls.

On behalf of the economical and sociopolitical transformations, reforms and revolutions which aim radical improvements for society were also at issue for urban planning with the Anglo-Turkish Commercial Treaty of 1838 and the Young Turk Revolution of 1908.

The fire damages (the wooden housing) in İstanbul, and the influences from the changing European cities as Paris, Vienna had great impact on the awareness raised on the urban planning issue. The geometrically ruled streets with straight and wide arteries relatively more easily regulated the fired areas. For the urban fabric behind the fortifications as Kumkapı, Unkapanı, Fener, Balat, Samatya, it is stated;

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<sup>43</sup> Zeynep Çelik. "The remaking of Istanbul : portrait of an Ottoman city in the nineteenth century", org. published by University of Washington Press, Seattle, 1986, University of California Press, Berkeley, 1993, pp.23

[T]he traditional road pattern is replaced with the right-angled grid road system on behalf of western pretension, the green area is diminished, housing zones are splitted to smaller pieces with the increasing settlement density.<sup>44</sup>

The construction of the railway line between İstanbul and Europe started in 1869. The Halkalı – Yedikule - Sirkeci railroad line which extends linear with the Marmara Sea walls damaged both the walls and the wall front fabric.

The repairing and strengthening of the walls continued in Ottoman reign also as in Byzantine, after the devastating earthquakes happened in various times. Zeynep and Metin Ahunbay state in their articles<sup>45</sup> that the 1894 earthquake was the last damaging one in Ottoman period. Although the studies were done, because of the economic conditions and continuing wars in last years of Ottoman, the walls could not be repaired. Till 1950s, the 500<sup>th</sup> anniversary of conquest of İstanbul, they stayed ruined.<sup>46</sup>

### 3.5 A Representational Space; City Walls

The wall, the gates, and the civic nucleus determine the main lines of circulation. As for the wall, with its outside moat, canal or river, it made of the churches: not a mere military utility. The medieval mind took comfort in a universe of sharp definitions, solid walls, and limited views: even heaven and hell had their circular boundaries. Walls of custom bounded the economic classes and kept the in their place.<sup>47</sup>

Regarding the urban fabric of the medieval period, Mumford points out how the spatial practices take place, the definitions and classifications are made within the boundaries of city walls. He points out to the social, economical and political relations of the period upon the built environment.

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<sup>44</sup> 1/5000 Ölçekli Koruma Amaçlı Nazım İmar Planı Raporu, İstanbul Belediyesi, 2005. pp.20

<sup>45</sup> *Sur Onarımları*, in “Dünden Bugüne İstanbul Ansikolpedisi”, Kültür Bakanlığı ve Traih Vakfı, İstanbul, pp.79

<sup>46</sup> Ibid.

<sup>47</sup> Op.cit, Mumford, pp. 304

Since the walls had been constructed, İstanbul Peninsula behind the land walls hosted the majority of the urban population. Resting on Mumford's definition, these walls, especially the land walls, fulfilled their formative reason on military and bounding purpose for their defined area. Moreover they displayed their representational meaning to verify the power and strength of the government behind these walls.

Althusser states that ruling ideologies have strategies and apparatuses. They behave coherently with the needs, hopes and the identity of the subjects who are expected to be fed back for the continuum of the imposed ideology. The ruling ideology with the awareness of the necessity of the representation seeks for an environment that it could impose its identity, and reinforce the validity of its own discourse. In social, economic and cultural context, the urban development is a strong conceptualized environment in order to reinforce the validity of present power.

As Lefebvre defines the urban space as an accumulation space, the relations constructed over this space - İstanbul city walls- are also coded as the lost and gained meanings throughout its transformation. Questioning this re-production process of this *lived space* leads to the *thirdspace perspective*. Thirdspace perspective was explained to be the way to interpret the construction of the spatial imaginations over the built-environment and the transformation of both.

We should have to study not only the history of space, but also the history of representations, along with that of their relationships – with each other, with practice, and with ideology. History would have taken in not only the genesis of these spaces but also, and especially, their interconnections, distortions, displacements, mutual interactions, and their links with the spatial practice of the particular society or mode of production under consideration.<sup>48</sup>

Although there had been taken decisions related with the walls since 1937 Prost Plan, after 1950s the restoration studies are brought to the agenda. In 1956, repairings are done for the walls which were destroyed during the construction of Vatan and Millet streets, and the Marmara coast road. In the beginning of 1980s, a restoration project is started by the İstanbul Metropolitan Municipality whereas UNESCO included the İstanbul land walls in the “architectural heritage of the world” list.

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<sup>48</sup>Op.cit., Lefebvre, 1991, pp.42

With the Project prepared in 1986, the restoration started initially in Belgradkapı and continued with Silivrikapı, Mevlevihane Kapısı and Ayvansaray. It is stated that, especially in Belgradkapı, the attempt to restore all the details and structure as it is in the 5th century, was beyond the limit of acceptability for an archeological piece of work and the situation was criticized by the academic and professional environment.<sup>49</sup>

After 1989, with the change of the municipality, the restoration attempt is defined as the protection of the present with the minimum interference. In 1991, in Yedikule, a restoration study is carried out by Prof. Dr. Zeynep Ahunbay and Prof. Dr. Metin Ahunbay with the original material and technique. However, a high number of following restoration studies tendered by the municipality is carried out with deficiency of survey, project and control till 1994, the following local government elections.

During the first decades of the foundation of Turkish Republic, throughout the modernization project, the city walls were not the primary concern where modernization conceptualization could be exemplified with wide roads, strong communication networks. The sudden attention to the city walls in 1950s raises a question to answer why 1950s become prominent as a crucial date.

Aykut Köksal, in his book Karşı Notlar, points out that the restoration studies in 1950s were started in Topkapı, Ulubatlı Hasan Bastion, which has an initial meaning for the conquest of İstanbul. He figures out that these studies are on one side an environmental organizations to prepare a “stage” for the celebrations, on the other side the aim was to present the symbolic event of the conquest, instead of presenting the walls.<sup>50</sup> He continues as;

Doubtlessly, a repair carried out at the point which has been the symbol of the conquest of İstanbul, makes this conquest more meaningful as showing the splendor and impassability of the walls and enforce the mythos of the conquest. Walls that are more fortified than their original with the repairs do not express themselves but express who seized the power in. Exactly because of this reason, the repairs are intended to be an impressive "representation" more than being a true "restoration".<sup>51</sup>

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<sup>49</sup> Op.cit., Dünden Bugüne İstanbul Ansiklopedisi, pp.80

<sup>50</sup> Aykut Köksal. “Karşı Notlar”, Arkeoloji ve Sanat Yayınları, 2009, pp.190

<sup>51</sup> Ibid, pp.191. The following is translated to English by the author of this thesis;



Indeed, Akpınar depicts how the representational meaning is transformed and how the city walls took their share by exposing this new meaning charged for İstanbul;

In this context, against the characterization of İstanbul as ‘decadent’ and ‘Byzantine’ in the early republican years, the DP shifted the discourse on İstanbul, once more, into the “jewel of Turkey” in 1950s and “the re-conquest of the city.”<sup>52</sup>

Moreover, to re-make the city walls in order to imitate their initial condition should be questioned with respect to the spatial coherency that it could mean ignoring the transformation of space. The mentioned representation of the walls means to mount the “place” to 500 years ago.

The importance of dialogue in urban planning is expressed clearly by Mumford. “The dialogue is one of the ultimate expressions of life in the city: the delicate flower of its long vegetative growth.”<sup>53</sup> The dialogue constructed between present and past time is as essential as the dialogue inbetween the urban elements and the dialogue of the urban elements with the citizens.

The clearance of the old historical fabric around the city walls exposes the lack of dialogue. Where in the municipal publication, *İstanbul’un Kitabı*, the definitions for the built environment of the historical city are done by negative adjectives, such as “old, unformed, deformed, unshapeless” and phrases like “out of standard”, giving a negative

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“Kuşkusuz, İstanbul’un ele geçirilişinin simgesi olmuş bir noktada gerçekleştirilen onarım, surların görkemini ve aşılmazlığını göstererek kentin fethini de daha “anamlı” kılmak ister ve fetih çevresinde oluşmuş mythos’a eklemlenir. Onararak belki özgün halinden de daha müstahkem hale getirilmiş sur artık kendisini ifade etmez, onu aşan, ele geçirenin gücünü anlatır. Tam da bu nedenle onarımın gerçek bir “restorasyon” olmasından çok, etkileyici bir “temsil” olması amaçlanmıştır. Böylece surların bugüne dek ulaşan “yanısamacı” onarımlara giden ik yol da açılmış olur.”

<sup>52</sup> İpek Yada Akpınar, *The Making of a Modern Pay-ı Taht in İstanbul: Menderes’s Executions after Prost’s Plan*, in “From the Imperial Capital to the Republican Modern City: Henri Prost’s Planning of İstanbul (1936-1951)”, İstanbul Araştırmaları Enstitüsü: İstanbul, April 2010, pp.173

<sup>53</sup> Op.cit., Mumford, pp.116

impression of the traditional neighbourhoods.<sup>54</sup> As the traditional built-environment did not take place in the conceptualized representation, the clearance appeared to be beyond argument.

The urban clearance started up with the motto of ‘cleaning up the surroundings of Ottoman monuments’ (Sinan’s master pieces), was announced afterwards that it had “European appearance”, and thus, “razing” became the most popular way of describing İstanbul’s urban reconstruction, with a connotation of “getting rid of dirtiness”.<sup>55</sup>

Consecutively, 28.05.1999 dated newspaper, Hürriyet, gives the news of the execution of İstanbul municipality that the studies are accelerated within 2 years so all neighbourhoods except the fortifications are cleared.

Considering the treatments that the walls experienced, the aim to consist a dialogue leads us to read what the wall patterns teach us in social and spatial perspective among space-time coherency. The following concern is to seek for an approach methodology and exemplify this approach. Reducing the analysis just to geographical configuration would underestimate the living urban fabric. On the other hand, the spatial imagination seeks for a spatial context.

When the protectionist point of view carries out for only the visible, change is seen as inevitably the enemy of protectionism. However, what reach from yesterday to our day, conserve the history of city alive, in short, what forms the urban memory is the invisible layer, the organizational logic of the components. This is why conservation should give priority to what is invisible, because it appears the way to protect the visible is to protect the "invisible" structure.<sup>56</sup>

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<sup>54</sup> Op.cit., Akpınar, pp.192

<sup>55</sup> Ibid.

<sup>56</sup> Op.cit, Köksal, pp.181. The following is translated to English by the author;

“Korumacı bakış sadece görünür olanı ele aldığında, değişim de ister istemez korumacılığın baş düşmanı olarak görülüyor. Halbuki dünden bugüne ulaşan, değişime karşı kentin tarihsel boyutunu yaşatan, kısacası kentin belleğini oluşturan ise görünmez olan katman yani öğelerin örgütlenme mantığı. Bu yüzden korumacılığın önceliği görünmez olana vermesi zorunlu, çünkü görünür olanı korumanın yolu da “görünmeyen” yapıyı (sturcture’ü) korumaktan geçiyor.”

What he draws attention seems important for the responsibility that should be carried out for the collective urban memory. Uniqueness and universality of the problem clarify the role of this research. Throughout a comprehensive analysis of the setting and the context, by developing a notion of dialogue, an approach method will be searched to learn from the organizational logic of the urban fabric as there is not a way of adopting a significant method readily to the context.

## CHAPTER 4

### CITY WALLS AT PRESENT: WATER FRONT, RURAL EDGE AND INNER CITY

#### 4.1 Assets of Wall Fronts: Defining the Domains

Different theories of place lead different writers to look at different aspects of the world. In other words place is not simply something to be observed, researched and written about but is itself part of the way we see, research and write.<sup>57</sup>

With reference to Tim Creswell's statement above, the place is what **we** see, what **we** research and what **we** write. Therefore, in the light of the related researches, the domains identified with respect to the city walls in Historical Peninsula will be presented and discussed. This chapter of the thesis attempts to narrate the experienced Historical Peninsula wall fronts upon the depicted conceptual framework in terms of understanding the place virtue.

The frequently repeating patterns of wall front are classified as six different assets. The access between the inner side and the outer side of the walls is discussed under the title **Ways of Access that Give Character**. The communication between outside and inside; self and other over the city walls is discussed under the title **Nodality: The Enhanced Domain Centre**. The dialogue constructed between the walls and the surrounding buildings is narrated in **Wall Front Neighbourhoods: the Communal Domains** part, and the intention to reduce the presence of city walls to monuments is presented in **Monumentalized Walls: Change in the Context**, the presence of bostans and cemeteries

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<sup>57</sup> Creswell, 2005, 11.

adjacent to landwalls is discussed in **Walls Providing an Edge: A Rural Domain**, the historical diversity and the complexity enclosed within the boundaries of Historical Peninsula is interpreted in **Provision of Possibility for Multilayered Fabrics** part of this chapter.

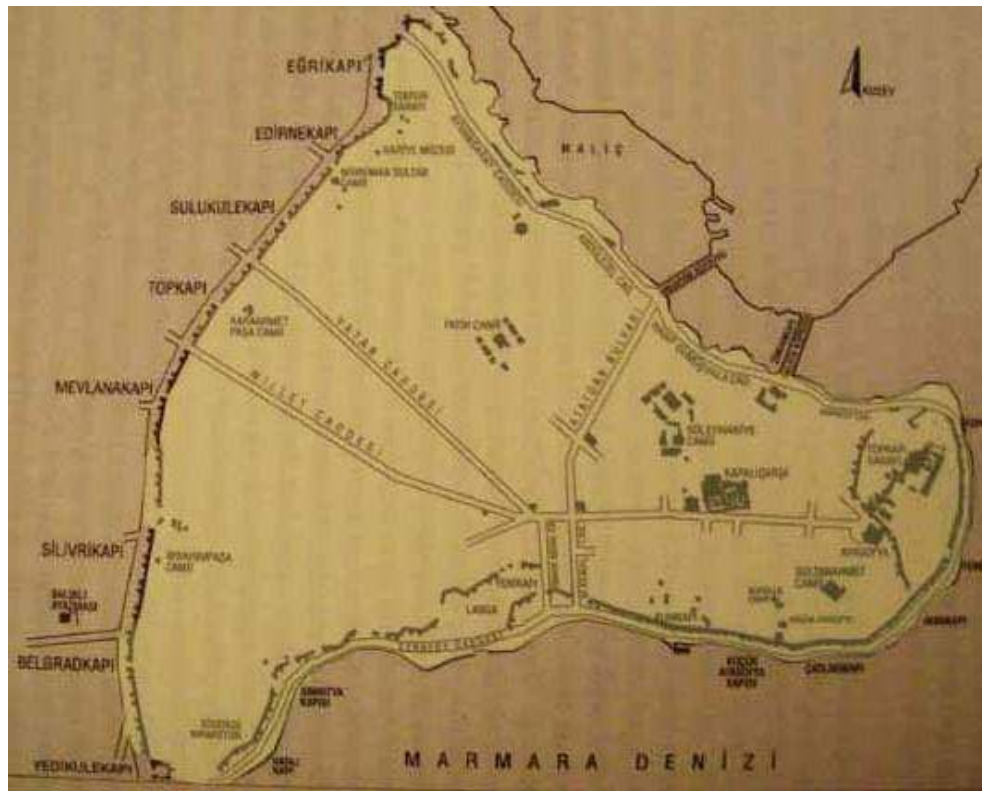


Figure 7 A drawing displaying the city walls where the boundaries of Historical Peninsula is coloured by the author

## 4.1.1 Ways of Access that Give Character

### 4.1.1.1 Road Structure and Patterns

These are organized and opened up by *paths* or routes which reflect the directions and intensities of intentions and experiences, and which serve as the structural axes of existential space. They radiate from and lead towards nodes or centers of special importance and meaning which are distinguished by their quality of insideness.<sup>58</sup>

Kennedy road on Marmara Sea side, 10.Yıl Road surrounding the land walls and Ayvansaray- Abdülezelpaşa – Ragıp Gümüşpala roads on Haliç side are the roads restricting the Historical Peninsula, 1562 hectare area. These are identifiable *paths* that continue the projection of walls. The outer roads adjoin to the linearity in the urban fabric. In sea side the roads are identifiable layers between the shore line and the walls, and in the land side they extend as a horizontal projection next to walls, consequent with the green belt.

Resting on the configuration of the roads, these main roads that extend in the north-south axis are relatively parallel to the projection of the city walls, where this could be read as a linear organization. On the other hand, the main arteries within the Historical Peninsula -Vatan, Millet, Ordu and Fevzi Paşa roads- define a radial organization. The terminal relations of these roads identify the direction of movement. The roads originating from the land walls destinate towards the other edge of the peninsula, historical center -Topkapı Palace-. (Figure 8)

As mentioned before, the control organization -Topkapı Palace- was placed at the edge. This well-defended area which is restricted with the sea walls is a prevalence place that all inner main roads used to lead towards. Considering the induction of times throughout a historical context, the persistence of these roads in our times is worth to be mentioned.

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<sup>58</sup> Op.cit., relph, 21

While pointing out to the continuity of the roads, it is essential to mention their names too. It strikes attention that as the road permanency is not interrupted; the name of the road remains same. On Marmara Sea side, the whole road from Sirkeci station to Yedikule is named Kennedy Road. Similarly, the road which extends parallel to the land walls for the whole length of 9.5 km. retains its name as 10.Yıl Road. (Figure 8)



Figure 8 Historical Peninsula Road Shapening (the image is articulated by the author)

If the inner and outer fronts are compared, it could be seen that the characteristic properties of the roads vary between two sides of the wall. In terms of **scale**; the width of the roads in two sides of the wall apparently differs. While the inner roads carry a street character with a width of 5-7 m., the surrounding roads are in the character of a main road.

Resting on the inspections for both the sea and land walls, **the diversity of functions** taking place adjacent to the road in **the inner side** expands in a wide range consisting trade, military purpose, manufacturing, touristic purpose, bostans, health facility, sports, cultural facility, religious purpose, and a considerably high amount of housing and green area. (Figure 9) Eventually, the functions hosted by the surrounding roads –**outside**– are restricted with urban infrastructural facilities, several municipal and governmental management buildings, gas station, housing and trade areas and a large amount of green area that includes parks and bostans too.

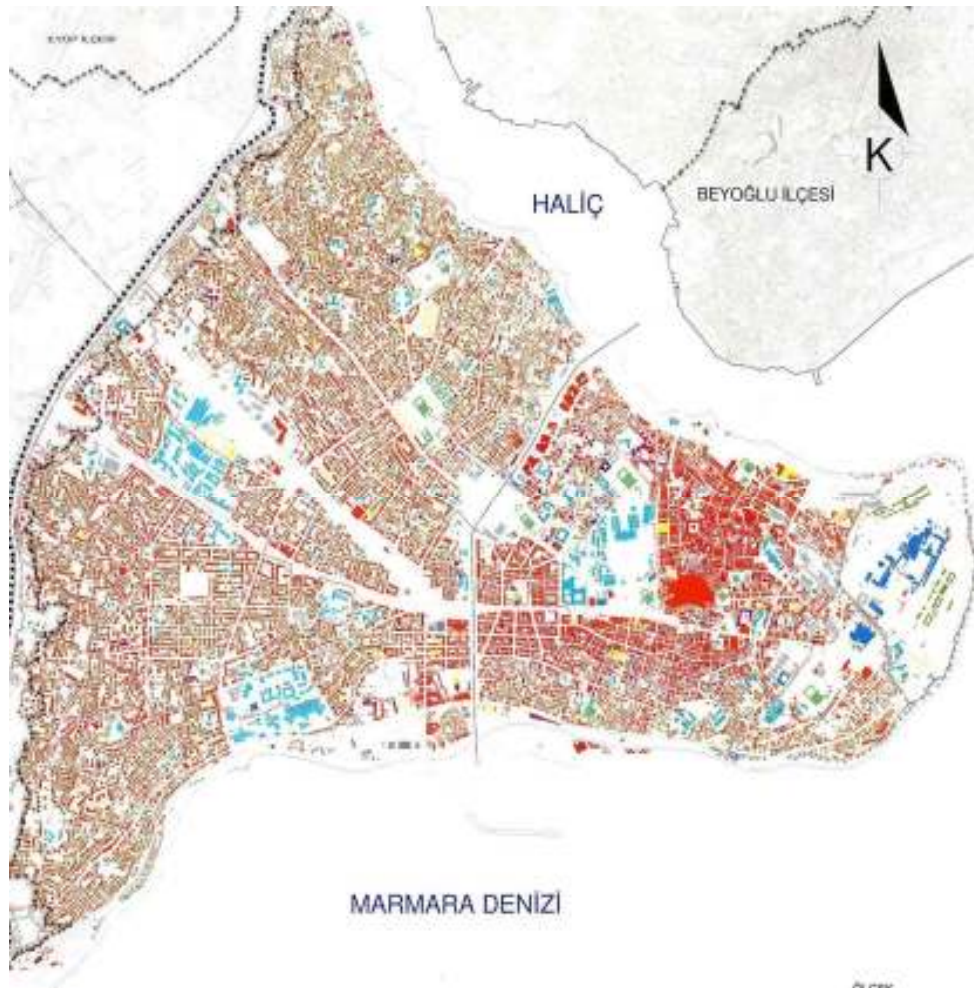


Figure 9 Distribution of functions among the Historical Peninsula relating with the road character



Consequently, the function variety of inner side enriches the quality and the quantity of urban and social relationships. Outer roads attempt an uninterrupted flow, while the inner roads give instances to respond the defined functions within the wall boundaries. Therefore the characters of these roads are also the outcome of these different activities with different frontages and scales.

The roads on wall front –for both two domains; inside and outside- appropriate to the wall character which we can define as linearity. However resting on the assets depicted above - the hosted activities and scale- , upon a map analysis, the roads of inner domain are relatively organic shaped. (Figure 10) This could be explained by the vertical connections and the inner nodes which permit the transmission of this linearity to the inner sides of the Historical Peninsula. Mumford explains the naturality of the organic shapening as below;

Even when Alberti (medieval urbanist) justifies the continuously curving street, with its gently blocked yet ever-changing vistas, he was only giving conscious expression to something his predecessors recognized and valued, too. The slow curve is the natural line of a footwalker, as anyone can observe if he looks back at his tracks in the snow across an open field, unless he has consciously tried to overcome this tendency.<sup>59</sup>



Figure 10 Organically shaped street; Ahırkapı Street (personal archive, 2010)

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<sup>59</sup> Op.cit, Mumford, pp.303

Relph exemplifies a situation and states that the old road had to be travelled slowly that the traveller was in a social involvement with the surrounding geography, and the new road is an extension of man's vehicle as a twentieth century production. Relph quotes from Todd Snow's description of the old and new road - main road 401 and 427 in Toronto – comparison. “The old road started from and led to the city. The New Road starts everywhere and leads nowhere.”<sup>60</sup>

Roads, railways, airports, cutting across or imposed on the landscape rather than developing with it, are not only features of placelessness in their own right, but, by making possible the mass movement of people with all their fashion and habits, have encouraged the spread of placelessness well beyond their immediate impacts.<sup>61</sup>

Relph conceptualizes the *inauthentic attitude to place* with two points. The first point is the attitude that handles the places as “manipulable in the public interest” as they are observed “only in terms of their functional and technical properties and potentials”. The second is creation and experience of places “only in terms of stereotyped, contrived, superficial and mass values.”<sup>62</sup>

These attitudes are told to be solidified in physical forms, where the world and its places are not experienced for what they are. He points out *the inauthentic existence* as the essence of the placeless geographies.<sup>63</sup>

In case of Historical Peninsula, the surrounding main roads encourage a not-interrupted flow of motion. Therefore the width of the road and the hosted functions allow the major usage of the road mainly by the transportation vehicles. Consequently, the physical environment takes shape with respect to the usage value of these roads.

Experiencing the Kennedy and the 10.Yıl Roads by walking, one can feel that the involvement of the pedestrian to the spatial fabric is inconsiderable. The dimensions of the roads are over human scale, but more importantly the road itself is a mobile and uninterrupted barrier. The functions attached to these roads seem passive and not creative for pedestrians to construct a relation between the inner and outer domains of the peninsula.

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<sup>60</sup> Op.cit., Relph, pg.90

<sup>61</sup> Ibid., pg.70

<sup>62</sup> Ibid., pg.121

<sup>63</sup> Ibid.

As I have indicated, the city was sacrificed to the traffic in the new plan: the street, not the neighborhood or quarter, became the unit of planning.<sup>64</sup>

Although it is mentioned above that, the road shapenings in the inner wall front are considerably more organical, analyzing the map pattern of Historical Peninsula (Fig. 11), the grid streets at the center of bounded area draws attention. As a point to mention, because of the fires that influenced the city space especially in the late 19<sup>th</sup> century, the organic shaped street pattern is changed to geometric shaped streets where the curves and non-perpendicular intersections are avoided as a consequence of the modern urban planning ideologies<sup>65</sup>



Figure 11 The drawing which displays the organic shaped street patterns changed to geometric shaped streets (the image is articulated by the author)

<sup>64</sup> Op.cit, Mumford, Pp.391

<sup>65</sup> Op.cit, Lynch, Pp.61 “Unless obvious evidence refuted it, they tried to organize paths into geometrical networks, disregarding curves and non-perpendicular intersections.”

#### 4.1.1.2 Railway Route

The intention to construct the Sirkeci-Halkalı railroad line was to connect İstanbul to Europe. In 1869, İstanbul was privileged to start the construction of 2000 km. of the Eastern railroads. In 1888, the railway started working and İstanbul was connected to the European railways.<sup>66</sup> Within the peninsula, the train coming from Yedikule stops at the stations of Samatya, Cerrahpaşa, Yenikapı, Kumkapı, Cankurtaran and the terminal is Sirkeci.

The walls are cut off at eight different points during the construction.<sup>67</sup> As shown below, Nezih Başgelen illustrates and points out the demolished part of the walls and the historical environment during the construction of the railway.



Figure 12 Demolition of wall during the construction of railway

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<sup>66</sup> <http://www.tcdd.gov.tr/home/detail/?id=344>

<sup>67</sup> Op.cit, Master Plan Report; 2-27



Figure 13 Demolition of wall during the construction of railway

Except in certain parts of Europe where old-fashioned bureaucratic regulations happily kept the railroad stations at the outskirts of the historic city, the railroad was permitted, or rather was invited to plunge into very heart of the town and create in the most precious central portions of the city a waste of freight yards and marshalling yards, economically justifiable in the open country. These yards severed the town's natural arteries and created an impassable barrier between large urban segments: sometimes, as in Philadelphia, a veritable Chinese wall.

Every mistake in urban design that could be made was made by the new railroad engineers, for whom the movement of trains was more important than the human objects achieved by that movement.<sup>68</sup>

As it could be seen in Figure 14, the railroad continues along the Marmara Sea walls. The shore line is consequently followed by the Kennedy Road, the city walls line up after the road and the railroad strengthens this visible linearity on the shore fabric. Resting on Mumford, we can say that the railway in Historical Peninsula was assumed to define the limits of the city.

This railway road could be handled as a *path* that joins the stations (nodes) to each other. As a path character, it defines a magnitude and a direction of motion, it gives a sense of scale. On map pattern, its horizontal width strengthens the linear organization and the continuity. However, resting again on what Mumford points out, it is located in one of *the most precious portions of the city*. The railway reduces the direct access between two domains; inner city and sea.

<sup>68</sup> Op.cit, Mumford, Pg.461

The chosen location for the railway gives clues about the awareness that the city walls are definitive urban elements. As long as the city walls bound a collective identity, reaching to this edge appeared to be important. However, as Relph states, the identity is constituted with the unity of place, people and act. And as he mentions clearly, the links between these components should be stressed, not the divisions.



Figure 14 Transportation map of Historical Peninsula, 2005 (The railway route is articulated by the author)

The railway obstructs the direct relation between the sea and citizens and the non-stop motion of Kennedy road strengthens this situation. The stations and the capillary voids along the railway provide permeability for the vehicle and pedestrian transition as it will be explained in the following part. Except these openings, the railway road offers an introvert space organization, as it is restricted between the historical city wall and a gate wall.

Besides being a physical barrier and reducing the accessibility between two domains, there is one more point to display. Turgut Cansever claims that the extension of railway to Sirkeci is the most responsible application for the lost traditional urban fabric in Haliç shore, on account of the unplanned industrialization.<sup>69</sup> In this point of view, as a carrier of industrialization, the railway is thought to be responsible for the transformation in Haliç shore, which means the demolition of walls and the loss of the fabric shaped upon the wall character.



Figure 15.a – 15.b Railway station in Kumkapı (personal archive, 2011)

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<sup>69</sup> Turgut Cansever. “İstanbul’u Anlamak”, Timaş Yayınları, İstanbul, 2008, pp.37

#### 4.1.1.3 Gates and Ports



Figure 16. a - 16.b Çatladıkapı (personal archive, 2011)

Although the city walls do not retain their formation reason in military aspect in our day, the **wall gates** still preserve their meaning in the collective memory for providing access between two domains – outer and inner side of the walls-. If we experience a travel within the Historical city as an *insider*<sup>70</sup>, city walls define a terminal point where the gates control the flow from outside to inside as an intersection point.

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<sup>70</sup> Kevin Lynch, in his book “A Theory of Good City Form”, states that place identity is closely linked to personal identity that ‘I am’ is supported by ‘I am here’. Relating to the same point, Relph emphasizes that defining the boundaries and being aware of the distinctions with here and there is essential for the construction of identity. “To be inside a place is to belong to it and to





Figure 17 Diagram which shows the gates in Historical Peninsula (the image is articulated by the author)

These passages which connect the inner and outer side are not only the old gates of the fortifications. Besides the openings of historical sea wall gates, there are capillar connections for both pedestrians and vehicles which function to pass the barriers of railroad and main road, and reach the sea. Coherent with their symbolic meaning in collective urban memory, the openings of sea walls retain their historical names as Kumkapı, Yenikapı, Çatladıkapı where only the ruins of the gates are visible if they remained.

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identify with it, and the more profoundly inside you are the stronger in this identity with the place.” (Place and Placelessness, Pg.49)

However the relation used to exist between the city walls and the sea has transformed since the walls are not in direct touch with the sea. The roads opening to the Kennedy Road - mentioned above- reveal that they are mainly the inheritor of the gates that used to meet the citizens with the sea behind the fortifications. However the uninterrupted flow of the road stands as a barrier to reach the sea. Therefore, there is a direct relation between **the gates and the ports regarding the sea connection.**

In **Marmara Sea side**, the relation constructed between the city and the sea seems to be interrupted. This is how Boysan narrates the sea-citizen relation throughout his memories from the first years of Republic,

The remains of the Byzantine city walls, those remains of walls which were built five or six hundred years ago to protect the city, never and never used to interrupt the city-sea relationship... Those walls with their gates, vents, and the ruins, with their bodies suddenly riddling into the sea used to be like work of art!<sup>71</sup>

Boysan's statements point out that the citizens and the walls used to have an agreement regarding the shore usage. The construction of the over-scaled Kennedy Road could be shown as the reason of the interruption of this relationship. Counting on the railway which extends linear with the city walls, these two layers on urban configuration reduce the interaction of two domains –inner city space and sea-.

In **Haliç side**, the context of the relations established between the sea and the citizens throughout the walls seem quite different than the Marmara Sea side. Regarding the connection between the zone names and the wall gates, Murat Belge claims that the original name of Tahtakale is “taht-ı kale” which actually connotes the lower side of the fortifications. “As Golden Horn used to be a busy port we can predict that the walls preventing the shuttle gradually disappeared. (...) The fortification is not valid but its name lives.”<sup>72</sup>

The transformation of the Haliç waterfront will be depicted in the following parts throughout a space-time context. However if we examine the present situation, the first fabric is the green park area which extends adjacent to the shore line. This green area is

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<sup>71</sup> Aydın Boysan. “Nereye Gitti İstanbul?”, YKY, İstanbul, 2004, pp.45. The translation is done by the author, the original writing is;

“O Bizans Surları kalıntıları, o beş-altı yüzyıl önce şehri korumak için yapılmış duvarların kalıntıları, şehir-deniz ilişkisini, hiç ama hiç kesmiyordu ki... O surlar kapıları, delikleri, yıkıntıları ile, birdenbire denize dalan gövdeleriyle artık kalbura dönmüş sanat eserlerine dönüşmüştü ya!”

<sup>72</sup> Belge, sf.60

separated from the first row of the building units with a considerably wide road. The building façades lining up over this road also display the ruins of the fortifications. Although the gates are not present anymore in urban fabric, the roads sourcing from these openings reveal the place of the gates.

#### 4.1.2 Nodality: The Enhanced Domain Centre

While analyzing the character of the access ways between the inside and outside of the walls, gates were mentioned as junction points for the permeability and the dialogue of two sides for both vehicle and pedestrian.

Especially taking the wall gates into consideration and analyzing the figure-ground relation, a centralizing space welcomes the citizens in the inner front of the walls. It could be read as a physical appropriation that is reinforcing the involvement of two sides to each other as a transition space and hosting actions which are communal and active. Therefore another observed wall pattern is the nodes where the wall remains provide a **socializing space organization**.

“The I’s communicate with the Other principally through the medium of signs and symbols of which the only possible basis is the We, which gives them effective validity. (Gurvitch, 1971, p.xiv)”<sup>73</sup> The wall itself differentiates the outside and inside, on the strength of this; “self” and “other”. These nodes permit the communication between outside and inside; self and other.

In order to explain the communal and socializing features of the nodes, it is worth to mention the diversity of the functions taking place on these nodes. In means of exemplification, in Edirnekapı, the node is a terminal point for dolmuş transportation, a defining entrance for Mihrimah Sultan Mosque, a socializing space for people to come together. (Figure 19)

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<sup>73</sup> Op.cit., Relph, pg.57



Figure 18 Nodality in front of a remained wall piece; Samatya (Personal archive, 2011)



Figure 19 Nodality in front of a remained wall gate; Eğrikapı (Personal archive, 2011)



Figure 20 Nodality in Edirnekapı (The image is articulated by the author)

#### 4.1.3 Wall Front Neighbourhoods: the Communal Domains

Zeyrek, Cibali, Fener, Balat, Yedikule and Samatya are indicated as the districts where the traditional housing storage is mostly conserved within the peninsula. Sultanahmet, Cankurtaran, Küçük Ayasofya and Kadirga are the following districts where this fabric is partially preserved.<sup>74</sup> It is stated that traditional Ottoman urban fabric is preserved to some extent, and the new structure is not in high amount in these districts. What draws attention is that all these counted neighbourhoods are located on the wall edge.

If it is questioned whether the land uses differ between the wall edges and center of the Historical Peninsula, we can say that while the trade areas are concentrated mainly in center, the boundaries are generally occupied by housing function. This peculiarity of the wall fronts could be interpreted as **place attachment**, where the wall edge is the space for strongest radiation of collective identity-bounded space relation.

In primitive and vernacular cultures both practical and religious feelings about place are interwoven, and there is a deep and multi-faceted attachment to a single, clearly defined home area.<sup>75</sup>

One of the most frequent neighbourhood-city wall relations is that the wall pretends **like a restricting garden wall**. As if the wall underestimates its historical presence for centuries however retains its' bounding character just for that local street. The narrow street extends linear directly to the wall - or by means of the railway road-, and the first row of the buildings line upon this linearity. (Figure 20)

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<sup>74</sup> This information is given as the outcome of the spatial analysis done for the 1/5000 Historical Peninsula Master Plan Report, pp. 5-524

<sup>75</sup> Op.cit, Relph, pp.83



Figure 21 wall pretends as a restricting garden wall; Langa Hisari Street (personal archive, 2011)

Referring to Soja to mention the dialect between the human beings and the places in terms of shaping each other, the city walls are experienced as a lived space by the *existential insiders*<sup>76</sup>. Figure 21 displays how a wall piece creates a dead end street where the **appropriation** could be seen. Upon this appropriation, the city wall serves a shade to meet around, or defines a boundary for children's games, or a surface for drying up the linens.

Relph states that “(...) place-making is a continuous process and the very fact of having been lived-in and used and experienced will lend many places a degree of authenticity.”<sup>77</sup> The buildings that physically adjoin to the city walls exemplify another type of relation which displays how the built environment experiences and uses the built environment. This could be interpreted by examining the appropriation of the finishings, scale and material harmony. Counting on the applications of Prost and the following municipalities, the built environment which is adjacent to the city walls is cleaned up. Therefore, this organic and self-oriented relation is considerably rare for our day.

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<sup>76</sup> Ibid, pp.55. Edward Relph explains the most fundamental form of insideness as existential insideness that the place is experienced without selfconscious reflection. “Existential belonging to a place and the deep and complete identity with a place that is the very foundation of the place concept.”

<sup>77</sup> Ibid, pp.71



Figure 22 Samatya (personal archive, 2011)



Figure 23 integration; Fener-Balat (personal archive, 2011)



Figure 24 Yenikapı-Işın Sokak (personal archive, 2011)



The lived-space remains (tiles, wall paintings, etc.) which are still visible on the historical walls raise a question in terms of our protection understanding. On the other hand, it reveals the how the city walls are integrated to the spatial organization. The city walls pretending as a structural basis, or the houses that fit within the wall pieces exemplify the appropriation which takes place in various patterns. (Figure 22)

The Figure 23 displays how the building is justified to the city wall. The wall geometry offers an appropriation on the street shapening, and the houses continue this street line. And for the Topkapı Palace surrounding walls, the buildings which fit within the niches of the wall are never higher than the city wall, and it is worth to mention how the roof finishings follow the chamfered wall tower.



Figure 25 appropriation; Ahirkapi Sokağı (personal archive, 2011)

However,

The meaning of ‘home’ has been weakened not only through increased mobility and a splitting of the functions associated with it, but also by sentimentalisation and commercialization.<sup>78</sup>

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<sup>78</sup> Ibid.



The previous patterns that are depicted above were intentionally formed patterns. However, a recent housing pattern is **the continuing construction in Sulukule area**. (Figure 25-26) Sulukule is recently defined as a recreation area where the old built environment is replaced with new, village-type residential buildings for a different user profile. Considering that the user profiles are also forced to be changed, not only the spatial configuration of the area is transformed but also the character of the neighbourhood is disturbed. On that account, the character of the recent pattern could be analyzed by giving reference to Relph;

And while for the primitive hunter or medieval artisan a sense of belonging to his place imbued his whole existence, for the modern city-dweller it is rarely in the foreground and can usually be traded for a nicer home in a better neighbourhood.<sup>79</sup>

Borrowing Relph's identity definition; the physical setting, acts and the meanings constitute the identity of the place. Besides the relations with the surrounding functions, the garden - courtyard usages, the appropriation with the topography, the permanence of the character is an essential asset to analyze the meanings that will be produced upon the physical setting, objects and the acts.

Close to Yedikule, alike looking blocks in similar height could be seen. The sameness of the housing blocks reminds Relph's statement regarding the placelessness again; "(A) weakening of the identity of places to the point where they not only look alike but feel alike and offer the same bland possibilities for experience."<sup>80</sup>

Although, a preserved traditional pattern was expected in Yedikule as this district is just adjacent to the Landwalls Inner Protection line, ordinariness and unpeculiar character of high-rise buildings draw attention.

The difference is like that between making your own painting and acquiring a reproduction which you then frame – there may be some sense of personal achievement and involvement but it can never be total.<sup>81</sup>

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<sup>79</sup>Ibid., pp. 66

<sup>80</sup> Ibid.

<sup>81</sup> Ibid., pp.41



Figure 26 Sulukule; the recent construction (personal archive, 2011)



Figure 27 A view from Mihrimah Sultan Mosque to the Sulukule construction (personal archive, 2011)

#### 4.1.4 Monumentalized Walls: Change in the Context

In 1/5000 Historical Peninsula Conservation Land Use Plan Report (2003), total area of the park and green area is given as 124 ha, where this covers % 7.9 of the total area of the Peninsula. In this given percentage which the bostan areas are not included, it is also mentioned that the major green areas are the filled lands.



Figure 28 The image showing the green park area concentration on wall front (Google Earth image is articulated by the author)

Prost pointed out the importance of city walls in urban context. As it was depicted in the preceding chapter, he has charged a monumental meaning for the walls with his assertions as preventing the construction of a building within 500 m. band out of the walls, green band in front of the walls and the demolishing of the built environment around them in order to expose the walls itself.

As the following municipalities repeated the previous applications, the built environment around the walls is demolished in order to expose the representational power of the walls better.

It is worth to point out the 2003 Land Use Plan decisions for the city walls. The decision which refers to the relation proposed between the city walls and green area and the possible functions is as below;

Golden Horn, the Marmara and the Land Walls' city walls, towers, gates, water ditches by taking the opinion of the related councils, shall be given cultural functions; the surrounding green areas will be integrated with functions such as archaeological exhibition-park areas, exhibition-viewing decks, theme parks.<sup>82</sup>



Figure 29.a – 29.b Monumentalized Walls Samatya (personal archive, 2011)

<sup>82</sup> Op.cit. Tarihi Yarımada 1/5000 Ölçeklik Koruma Amaçlı Nazım İmar Planı Raporu I.Cilt, pp. 2-54. The translation is done by the author;

“Haliç, Marmara ve Kara Surlarının sur duvarları, burçları, kapıları, su hendekleri İst 1 No.lu K. ve T.V.K. Kurulu görüşü alınarak, kültürel fonksiyonlara kavuşturulacak, çevresindeki yeşil alan, arkeolojik sergileme-park alanları, sergi-seyir terasları, tema parkları gibi fonksiyonlar ile bütünleştirilecektir.”

This decision illustrates the intention of municipal power to involve the green area in the urban pattern, which also draws attention to the passive meaning of the green area in front of the walls. Highlighting that, the green area instruction is defined as “landwalls inner protection green area” in these plans; these parks may display a landscape for the “monumental” walls.

Excluding the rural edge character, we could interpret the green area as a spatialized devise of transition between the walls and the roads, where the walls are static volumes in vertical and the roads are modest but continuously active forms in horizontal.

On one hand the designed green band strengthens the linearity in the urban pattern of sea side, on the other hand again acts as a transitional area to soften the urban and social relations that are sharply reduced - between the city, citizens and the sea-.

Following Lefebvre’s most assertive argument, all social relations, whether they are linked to class, family, community, market, or state power, remain abstract and ungrounded until they are specifically spatialized, that is, made into material and symbolic spatial relations.<sup>83</sup>



Figure 30.a -30.b Monumentalized Landwalls (personal archive, 2011)

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<sup>83</sup> Op. cit., Soja, pp. 9

Parks and the terraces offer an instance to slow down and realize the exposure of the city walls; therefore they could be treated as monumental. The designed green area embodies the meaning charged for the walls as a *material and symbolic spatial* significance. The anxiety carried to preserve the historical meaning of the city walls stands at a sensitive point where the inelegant restoration applications, the passive green area and the monumentalization carry the risk of museumisation and rupturing the city walls from its context.

#### **4.1.5 Walls Providing an Edge: A Rural Domain**

Another determined pattern is the bostans<sup>84</sup> which extend in front of the land walls. These bostans could be seen between Yedikule and Mevlanakapı, mainly on the outer side of the walls. Striking to these vegetable gardens and witnessing to the production and harvesting process in the very center of a metropolitan city narrate a unique experience. This bostan function was defined in front of the walls centuries ago. Counting on the continuity of this function, the context produced which relates to the rural character of the outer front of the landwalls is still permanent.

On the other hand, the cemeteries which are left at the very center of the city as the city radially developed are located between Mevlanakapı and Eđrikapı. This considerably wide belt of green area which extends linear to the walls strengthens the rurality.

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<sup>84</sup> The word “bostan” finds a definition of vegetative gardens in English.





Figure 31 The drawing which illustrates the rural character of the outer side of landwalls. (dark green colour; cemeteries, light green colour; bostan areas) (Google Earth image is articulated by the author)

Both the agricultural production and the cemeteries are functions attached to the *outside* and these were used to serve for the inner city. Although the cityspace is not limited behind the land walls anymore, these areas preserve a rural character which separates the Historical Peninsula from the rest of the city. As the walls are the elements **bounding the inside** and **defining the outside**, the identity constructed on these places are defined by the walls.



Figure 32.a -32.b The bostans between Mevlanakapı and Belgradkapı (personal archive, 2011)

#### 4.1.6 Provision of Possibility for Multilayered Fabrics

As landmarks of the wall front, the Byzantine and Ottoman built environment reinforces a sense of place and reveals the diversity on a large scale. Churches that continue their function, churches turned into a mosque, mosques from the Ottoman period, still persist to function in places of religious coexistence. How the built environment of different times for a specific function encourages the present use, displays the physical complexity of the district.

While each component or object carries a meaning, the way they come together adds to their individual meanings, thereby creating an entirely different meaning and this has to do with orientation.”<sup>85</sup>

Doğan Kuban claims that the re-population of İstanbul after the conquest of Ottoman Sultan was multi-ethnic. Resting on the deportation of Slavs from Serbia, Jews from Thrace and Macedonia and Spain, Greeks from Edirne, Bursa, Gelibolu and Felibe; Armenians and Turks from Karaman, Larende, Aksaray and Ereğli to İstanbul. In time

<sup>85</sup>Adnan Barlas. “Urban Streets & Urban Rituals”, METU Faculty of Architecture, Ankara, 2006, pp.154



Jews founded neighbourhoods around Balat; Greeks on the shores of Marmara and at Fener, Armenians around Samatya.<sup>86</sup>

After 1950s, counting on the transformation of Turkey in several aspects, as well as socio-political, the multi-cultural formation also started to change, where the districts like Samatya, Fener and Balat that were identified with their non-muslim character in collective memory, remained quite undisturbed. Coexistence of different functions, the diversity of religious spaces, the coexistence of life styles and corresponding space organizations of the people from different ethnic origins pointed out the diversity that was already spatialized.

Cihat Burak mentions the following: "There were taverns on the Samatya coast, from the Byzantine times < Flooring dirt. My uncle used to hold my hand and take me to these pubs. Innkeeper wearing an apron used to welcome my uncle intimately, and he would not even ask him what to eat and drink. For he knew. These were nice places. No radio, no television, no one would bother anyone. No one used to talk loud."

The point to mention is this, I think: Life styles and places formed a total culture of a society which long generations had accumulated for long years. Generations that had long continuity formed in continuous space(s) a peculiar life style for themselves. There was a permanency in places, in society and in life.<sup>87</sup>

In this example, we see that the physical environment formed in the wall edge district Samatya is peculiar and unique for that location. On account of the time-space relation, the context produced relates to the identity of that space. The continuity of these peculiarities and the built environment permits this context to be experienced as a total and continuous space with a place virtue.

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<sup>86</sup> Op.cit., Kuban (1996, pg.201), Kuban (1998;30-31)

<sup>87</sup> Op.cit., Boysan, pp.200 The following is translated by the author of the thesis;

Cihat Burak da şöyle anlatmıştı: "Samatya kıyılarında, Bizans'tan kalma meyhaneler vardı< Zeminleri topraktı. Dayım beni elimden tutar, bu meyhanelere götürürdü. Önlüklü meyhaneci, dayımı el pençe divan karşılar, ne yiyip ne içeceğini sormazdı. Çünkü bilirdi. İyi yerlerdi. Radyo yok, televizyon yok, kimse kimseyi rahatsız etmezdi. Yüksek sesle konuşulmazdı."

İnceliği olan nokta, sanırım şurasıdır: Yaşama biçimleri ve mekanları, uzun yıllarda kuşakların birbiri üstüne koyarak biriktirdiği, bir toplum kültürü biçimi oluşturuyordu. Sürekliliği olan kuşaklar, sürekliliği olan mekanlarda, kendilerine özgü bir yaşam biçimi (üslubu) oluşturuyordu. Mekanlarda, toplumda ve yaşamda süreklilik vardı."



Figure 33 The image which displays the multi-layered fabric in Edirnekapı (the image is articulated by the author)

## 4.2 Experiencing The Wall as a Total Structure

This part of the thesis attempts the narration of the experienced patterns of the city walls and the wall fronts in Historical Peninsula and to display an integrated view, where these walls could be handled as a total structure.

As the railway extends from Sirkeci to Yedikule, the accessibility between the sea and inner city is reduced through all Marmara shore of peninsula. Therefore, while narrating the wall front, the presence of railway road will not be discussed for every district. Similarly, the Kennedy Road defines a linear extending, fast-motion flow for the *outside* of the Marmara walls. However the nodality and the transportation intersections will be referred, as the constructed relations upon the interaction of *outside* and *inside* are peculiar for each district.

From Eminönü to Sarayburnu, we do not encounter with any wall remains. As we follow the walls starting from **Sarayburnu**, we see the ruins of Hristos Filanthropos Church that

can be entered through a narrow passage from the walls. Another ruin adjacent to the walls is İncili Köşk which is one of the outer manors of Topkapı Palace. Belge points out to another Byzantium ruin, “Mangana Palace”, where the ancient heritage is considered to be continuing to inner sides.

Around **Topkapı Palace fortifications**, the close relation between the walls and the shapening of neighbourhoods is visible that the lived experiences are still readable from the strains on the fortifications. Bathroom tiles that are adjusted directly on the city wall, a raising 5-step of stairs, remains of partitions and ruined colours display how the city walls were directly integrated to spatial organization.

One of the most completely preserved wall gates is **Ahırkapı**, and Ahırkapı Feneri stands as a landmark on the wall front. Continuing from Ahırkapı, what strikes attention is the the ruins of Bukaleon Palace with the strains of a long balcony and 3 door openings. Ahırkapı Street exemplifies the housing type where the city wall could be assumed as if it is a garden wall. (Figure 34)



Figure 34 The map pattern analysis between Ahırkapı and Çatladıkapı

Although the gate is not present anymore, **Çatladıkapi** is another entrance for the inner city which permits both pedestrians and vehicle transportation. As we walk along the inner side of the wall, we see Küçük Ayasofya mosque which is turned from a church -Sergios and Bakhos Church- initially built between the years 527 and 536.<sup>88</sup>

The outer wall front is functioning as green area. As we walk towards the **Küçük Ayasofya Gate**, a relatively wide outer node encounters us. This node leads the pedestrians to the narrow passage under the railroad. Following this, the madrasa courtyard which is now used as a cafe garden stands as a socializing node behind the walls and in front of the Küçük Ayasofya Mosque.



Figure 35 The map pattern analysis between Çatladıkapi and Kumkapi

<sup>88</sup> Op.cit, Kuban, 1996, pg.113

Continuing to display the multi-layered fabric – the dialect of different times and different communities on the built environment-, Çardaklı Bath takes place in close distance to the mosque and the courtyard. This bath is told to be established over a Byzantium remaining.

**Kadırğa Square and Cinci square** are consequent inner nodes which forms a continuous pattern. As we pass through the narrow passage under the railroad, a small square -Cinci Meydanı- welcomes first and in close distant we reach to Kadirğa Square. Both squares offer centralization and resting on the hosted function variety, they enforce involvement and integrity.

Murat Belge states that as the name “Kadırğa” indicates, it used to be a port in Byzantine times, after a time as it was abandoned and by times filled by soil, therefore it became a square. "Kadırğa Square and adjacent to it, closer to the sea, Cinci (Cund) Square used to be Istanbul's main festivals places until the 1950s.”<sup>89</sup>

The sea walls in front of the **Kumkapı** station hide the station from the outsider passengers. In front of the Kumkapı station, the narrow underway permits the pedestrians to pass to inner side of the wall. The neighbourhoods of inner wall front has considerably preserved their traditional character. The nodes consequent to each other reveals the integration and the continuity of every day experiences.

The Greek and Armenian churchs here enrich the spatial diversity of the district. The famous taverns which the districts preserved character is identified with are still present. (Figure 35)

**Yenikapı** is one of the districts where the green area is most concentrated along the shore. As we walk along the outer front of the walls and pass the over-scaled Gazi Musatafa Kemal paşa Boulevard, it strikes attention that the spatial configuration does not permit the pedestrian to realize that he is just near the sea. The IETT stations, IDO Ferry Port, and the scale of road with a wide surface of green area gives the sense that the cityspace is for the vehicles, unfortunately not for citizens.

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<sup>89</sup> Op.cit, Belge, pp.61





Figure 36 The map pattern analysis between Yenikapi and Langa

In consequence of the Marmaray construction<sup>90</sup> in **Langa**<sup>91</sup> district, the wall remainings came in sight. (figure 37) The photos display the remains of the sea walls which used to surround the port area. However by times the port lost its significance and the soil carried with Lycus River filled the area. Although there are several small vegetative gardens remained within the district, the bostans which the district was famous for are not present anymore.

<sup>90</sup> Op.cit., Tarihi Yarımada 1/5000 Ölçeklik Koruma Amaçlı Nazım İmar Planı Raporu, pp. 3-219 and pp. 6-702 It is stated that Marmaray Railway Line will be 76,3 km at total, while 19,6 km will be constructed in Europe side of İstanbul, the remaining will be in Anatolia. The route within the Historical Peninsula will start with Sarayburnu, the stations will be in Sirkeci and Yenikapi. Marmaray will extend parallel with the old railway, and come out of the earth after the present Yedikule station.

<sup>91</sup> Op.cit., Kuban, 1996, pp.68 Kuban indicates this area as the oldest and largest harbour on the Marmara shore. He depicts that during the foundation of city this harbour was built in the mouth of river Lycus. There was a bay in the mouth of lycus that displays the presence of harbour. He depicts that it was surrounded by walls and served as the main entry point for imported grain.



Figure 37.a – 37.b Marmaray Construction and the revealed remaining of the sea walls and old port (personal archive, 2011)

It worths to mention that the district is still considerably less densed with solid blocks. Also the surrounding streets of this old port area; Küçük Langa Street and the Alboyacılar Street seem to be shaped within the influence of an urban component. Although the city walls are not barely visible at present except few remains, these organic street formations carry the wall character. (Figure 36)



Figure 38 The map pattern analysis between Langa and Samatya

While **walking from Langa towards Samatya**, we see that the service area of the municipality is located on outer front of the walls, where Cerrahpaşa School of Medicine with its large campus area is left withinside. The city walls reappear on the shore and this wall piece is displayed within a green park area where its monumental presence is emphasized. (Figure 38)

In **Samatya** district, the connection between inside and outside is provided through the passage where the old Samatya Gate used to be. Besides connecting the inner and outer side, this pedestrian passage provides an access for the railway station. It seems essential to mention the organic shapening of the streets which are linear to the wall. In next chapter, The identity and the spatial organization of Samatya will be specified as a case throughout the dialect of the nodes, paths, edges and the district itself.

**Narlıkapı Street** extends linear with the city wall. Studion Monastery and Ayios Ioannis Churches enrich the spatial complexity of the district and reveals the multi-layered fabric.





Figure 39 The map pattern analysis between Narlıkapi and Mermerkule

In the place where sea walls end, and the land walls start, the railroad and the main road cuts off the wall continuity. On the left, **Mermerkule** stands which is ruptured from its context, with its with a designed green area on the outer side and storage area for the inner side.

On the right of the road, **Yedikule** district starts with its functional and historical diversity. Golden Gate, which used to be one of the main entrances to the city in Byzantine times, is involved within the Yedikule Castle. This castle was built in Ottoman times, and it still preserves its priority. In Ottoman times, it was built for keeping the treasures in, then functioned as a prison –famous with its prisoners- and in recent times, it is used as a museum and also hosts for special performances.



Figure 40 The map pattern analysis between Yedikule and Belgradkapi

**Walking from Yedikule to Belgradkapi**, bostan areas extend outside of the wall. Not only the bostans, but also the cemeteries which extend on the other side of the road reinforce the rural character in front of the landwalls. (Figure 40)

The restoration studies of 1980s<sup>92</sup> worth to be mentioned here again where the walls with their new looking are alienated from their own context and the adjacent built environment is ripped off. The new-made look of the walls exemplifies the term offered by Relph; *museumification* upon a *placeless geography*.

A particular form of disneyfication is the preservation, reconstruction and idealization of history, or “museumification”. The manifestations of this process are reconstituted pineer villages, restored castles and reconstructed forts< Museumised places are almost inevitably made suitably tidy and bowdlerized to correspond with “the dream image of immutable past”<sup>93</sup>

<sup>92</sup> Op.cit., Dünden Bugüne İstanbul Ansikolpedisi

<sup>93</sup> Op.cit, Relph, pp.101

Inside, the housing pattern starts within a short distance with the walls. Next to the Wall Protection Area Borderline, the high buildings behind the walls look alike, and they do not seem to be carry any concern regards the appropriation with the historical heritage.

**From Belgradkapı to Silivrikapı**, the bostans extend ensuingly in the outer side, and cross the 10.Yıl Road the cemeteries start enforcing the rural character. In the inner side, the bostans continue for an instance till they are interrupted with an over-scaled building of İstanbul Municipality; Ice-Skating Hall. Consequent with this building, recently made, alike looking, gated apartment blocks are located.

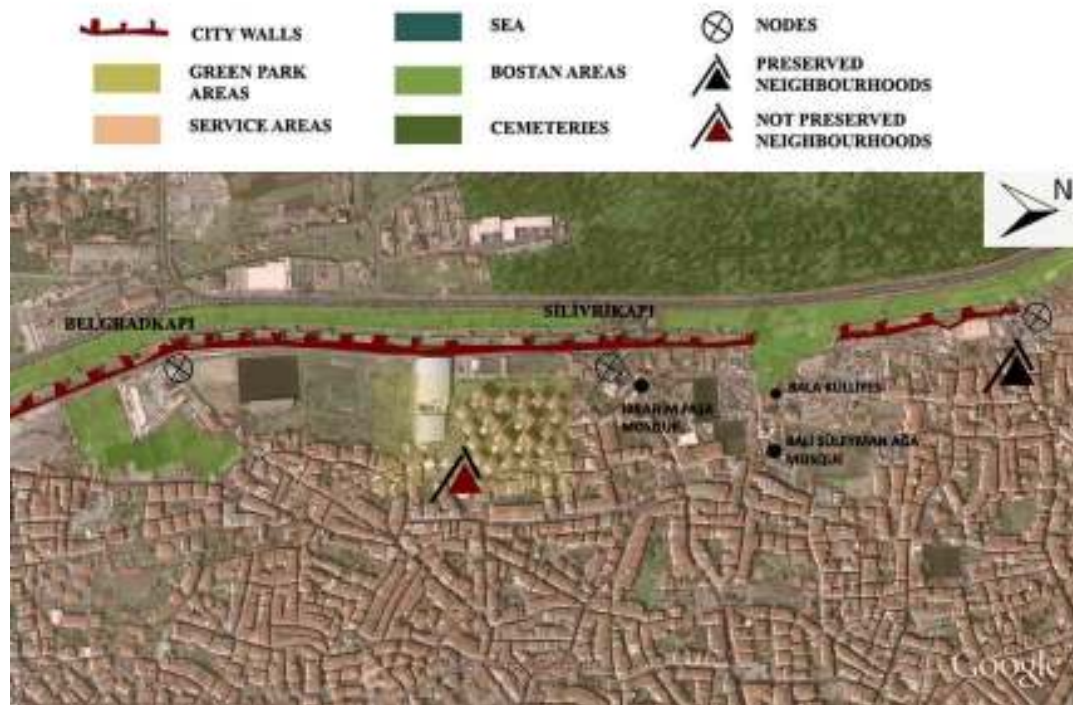


Figure 41 The map pattern analysis between Belgradkapı and Silivrikapı

**Between Silivrikapı and Mevlanakapı**, the rural character continues in the outer front. The street fabric of inner side remained organic and the housing fabric is left considerably traditional compared to the previous district. (Figure 41)

In absence of the wall piece, the sudden indefinite spatial organization strikes attention. The rural edge effuses to the inner side, and what appeared in this area are functions as second-hand car bazaar, parking area which does not involve place attachment for the users and the place. The inside-outside difference stated by the walls tends to disappear in this absence.

The spatial continuity of the old mosques draws attention. Hadım İbrahim Paşa Mosque takes place on the right of the Silivrikapı Gate, in close distance Bali Süleyman Ağa Mosque, and towards the Mevlanakapı Bâlâ Külliyesi -a complex of mosque, lodge, tomb and fountain- are settled in.

**Between Mevlanakapı and Topkapı**, the rural edge – bostans and cemeteries- continues to the half way, and then the designed park areas provide the green visual continuity. The Kale Dibi road, coherent with its name, extends adjacent to the walls. The vertical short streets connect the linear extending streets parallel to Kale Dibi Road, so to the city walls.



Figure 42 The map pattern analysis between Silivrikapı and Mevlanakapı



We walk towards Millet Avenue, and after we see the cut off city walls, Sulukule draws attention. Resting on the diversity of the functions, the structure of the access ways, especially the neighbourhoods, and focusing on the multi-layered fabric, Edirnekapi, Ayvansaray will be explained in detail as the chosen cases.

After the last gate of the landwalls –Eğrikapı- within the Avansaray district, these walls lead the passenger towards Haliç. As Balat and Fener are the districts that are known with their multi-ethnic population, the richness of the built heritage provides a multi-layered fabric considering the spatial organization of Muslims, Christians and Jews that used to live together. In Balat, The Ferruh Kethuda Mosque, the Surp Hıreşdagabet Church and the Ahrida Synagogue are spatializations of different religions in close distance which display the diversity of region. (Figure 43)



Figure 43 The map pattern analysis between Balat and Fener

From Balat to Fener, the walls are present between Petri Gate and Fener Gate. On account of the enlarging of the road Fener Gate appears to be demolished, however the road reveals the place of the gate that it provides a strong node. The transformation in Haliç shore will be illustrated in the coming part of this chapter; Wall Fronts in Late Ottoman-Early Republican Times. However in order to illustrate the present fabric; the wide green area extends next to the shore and several historic buildings as The Bulgarian Church and Tur-I Sina are left on the refuge of the road next to this green area.

The trace of the walls could be followed from the building rows. The neighbourhoods both in Balat and Fener are preserved not only with their physical features but also on account of the continuation of the social integrity.



Figure 44 The map pattern analysis between Ayakapı and Cibali

Between Ayakapı and Cibali, Ayakapı is still present although it is ruined a lot. Abdüleziz Paşa Road apart from the city space and the sea, and green park area extends between the shore and this road. Aya Nikola Church and Gül Mosque in close distant exemplify the complexity of the district. (Figure 44)

Between Cibali and Unkapanı, Cibali Gate is still valid in urban space and the remained wall pieces narrate the history of the neighbourhood. The buildings line up in the projection of the city walls which reveals revealing that even in the absence of these components, they contribute to the space organization. Keeping a question mark in mind regarding the conservation of the built environment heritage, the city wall pieces are integrated to the recent building storage. The streets extend in the guidance of the line where the wall used to be. Either the neighbourhood buildings appropriate to these wall pieces with their dimensions, or these historic heritages appear as the structural basis of the building row.



Figure 45 The map pattern analysis between Cibali and Unkapanı

Atatürk Boulevard divides the continuity of the green area, the road is again wide and speed reduces the sea relation. As we pass the Atatürk Boulevard, İstanbul Ticaret University waterfront provides the green area continuity. The city walls are demolished in this area and the neighbourhoods do not carry a character peculiar with the Haliç wall front.



Figure 46 The map pattern analysis between Unkapanı and Eminönü

Following the road Ragıp Gümüşpala, we reach to Eminönü where the Galata Bridge connects the other side to the Historical Peninsula. The function diversity is rich in the square. The historic environment including the traditional bazaars and the mosque complex provides a multi-layered context.



As we continue walking from Eminönü to Sarayburnu, we see IDO Ferry Port on the shore and Sirkeci station next to the Topkapı Palace Fortifications. Inside the Topkapı Palace fortification Gülhane park provides a tranquil green area, where the outer side of the walls is appropriated to the everyday activities of life. The outer front of the walls provides a surface for housing and trade functions.



Figure 47 The map pattern analysis between Eminönü and Sarayburnu

### 4.3 The Wall Fronts in Late Ottoman- Early Republican Times

If space is rather a simultaneity of stories-so-far, then places are collections of those stories, articulations within the wider power-geometries of space. Their character will be a product of these intersections within that wider setting, and of what is made of them. And, too, of the non-meetings-up, the disconnections and the relations not established, the exclusions. All this contributes to the specificity of place.

To travel between places is to move between collections of trajectories and to reinsert yourself in the ones to which you relate. ... Places not as points or areas on maps, but as integrations of space and time; as spatio-temporal events.<sup>94</sup>

The point of this thesis is not to focus on the history of the city walls however to study on how the *collection of the stories integrating on space and time* produces the character of the place.

The present spatial pattern on wall front is narrated throughout the defined wall front domains; ways of access, nodality, neighbourhoods, the rural edge character, the monumetalization of walls, and the multi-layered fabric. Therefore a short analysis of the Historical peninsula maps of late Ottoman and early Republican times will be done in terms of these defined wall fabrics. The attempt is to display the story of these patterns shortly and to highlight the place-making virtue of the city walls in order to make a projection for future.

Different from our time, bostan areas used to be also within the walls, as Kuban depicts “The green areas and the gaps within the city walls which Evliya Çelebi tells, still exist. The parallel extending belt to the walls between Bayrampasa Valley, Langa, Yedikule and Topkapı used to be garden and bostan till Davutpaşa and remained so until the Republican period.”<sup>95</sup>

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<sup>94</sup> Doreen Massey. “For Space”, London: Sage Publications, 2005, pp. 130

<sup>95</sup> Op.cit., Kuban, 1998, pp. 36 The following is translated by. The author;

“Evliya Çelebi’nin anlattığı suriçi mesireleri ve boşlukları hala durmaktadır. Bayrampasa Vadisi, Langa, Yedikule, Topkapı arasında surlara paralel şerit Davutpaşa’ya kadar bahçe ve bostandır ve Cumhuriyet dönemine kada da öyle kalmıştır.”

The fires happened especially in 19<sup>th</sup> century, resulted with the **replacement of the organic streets with geometric grid ones**. Besides adapting to social life changes -as the rising importance of vehicle transportation-, this change supposed to bring regularity and homogeneity for the technologic improvements, including the infrastructural applications.

Although it is known that the walls are cut off from 8 different places for the construction of railroad, it could be seen from the Historical Peninsula map of 1875 that the wall continuity was not deformed as today. The 1875 map displays that although the geometric grid streets are remarkable, the general look of the streets is organic. However, in our day, this organic road pattern is visible only in wall fronts, the shielding character of walls could be the reason of the provision of the traditional fabric.

### **Marmara Sea side;**

In the spatial analysis of the municipality for the last Master Plan, it is reported that the traditional housing character is sustained in Sultanahmet, Cankurtaran, K.Ayasofya, Kadırga partly; and in Yedikule and Samatya highly preseved. It is notable that all these indicated districts take place in the shore area.

If the sea-city relation is analyzed, the shore is not a continuous pattern where this situation also relates to the character identified by the walls. The walls control the relation between inside and outside. Therefore, the interaction takes place if only the wall presence permits for it through the gates. The sea is like terminal and the wall gates are the openings that meet the citizens with sea, which strengthens the nodality.

The piers on the shore indicate how the sea was involved within the cityspace. The function diversity in front of the wall was higher compared to today. Ayverdi map of 1875 displays that these functions used to involve the citizen within the space as coffee houses, housings, small bazaars: The coffee houses like indicated for Çatladıkapı, the residential neighbourhood of Küçük Değirmen street as in Kumkapı, religious places like Sadık Paşa Mosque in front of the Davud Paşa pier in Yenikapı, or the taverns and neighbourhoods in shore edge as in Samatya. The publicity and socialization is supported upon these intentionally formed built environments, where the wall itself is involved within these everyday experiences.

The railway did not appear to have a major disturbing impose on inner city-sea connection. The 1875 maps show that the lived-space diffuses to outside of the wall, especially the gates provide permeability for the homogenization of inner and outer fabric. Also the roads which source from the gates carry the shore usage to inner side more than today.

The map of 1875 does not indicate any knowledge about the outer front of the **landwalls**. **The inner front** was less populated compared to today, and the rural character diffused to inner side. Referring to the memories of Boysan where he compares the present day with the first years of Republic, he narrates that;

Before it was restored to today's present situation in Dalan's period, Silivrikapı used to seem more charming. Looking out through the gate, there was a lovely coffeehouse on the left. As soon as you enter the gate , again on the left, there was a small wooden house, covered with tin-top, leaning against the wall (...) Now that coffeehouse and house is not present, but within the walls, there are apartment towers whose constructions started again Dalan time, no way to adapt the walls.<sup>96</sup>

### **In Haliç shore;**

Zeyrek, Cibali, Fener and Balat are the districts where the traditional housing is mainly preserved. Built environment is lined up in the projection of walls and these extend to inner sides as residential streets. These residential streets produce privacy and introvert spaces as in case of Balat and Ayvansaray, where the gates are the interaction point for socialization and integration. These gates also have node character which controls the flow between the inner side and outside.

The gates lead the roads extending from the inner quarters to the piers which are built appropriate with the morphology of the shore. Today, the gates are not present anymore but the roads revealing the places of these openings retain the nodality.

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<sup>96</sup> Op.cit, Boysan, pp. 73 The following is translated by the author;

“Silivrikapı'nın, Dalan döneminde şimdi olduğu şekilde restore edilmesinden önce daha sevimli bir hali vardı. Kapıdan dışarıya bakıldığında, solda şirin bir kahve duruyordu. Kapıdan girer girmez, gene solda, üstü teneke kaplı, duvara yaslanmış, küçük ahşap bir ev vardı. (...) Şimdi o kahve ile ev yok, ama sur içinde, gene Dalan zamanında yapımına başlanan ve surlarla uyum sağlamalarına hiç bir imkan olmayan apartman kuleleri var.”

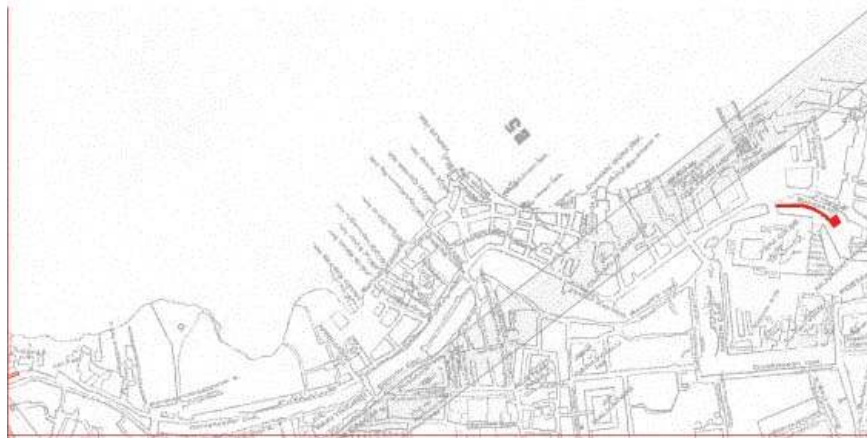
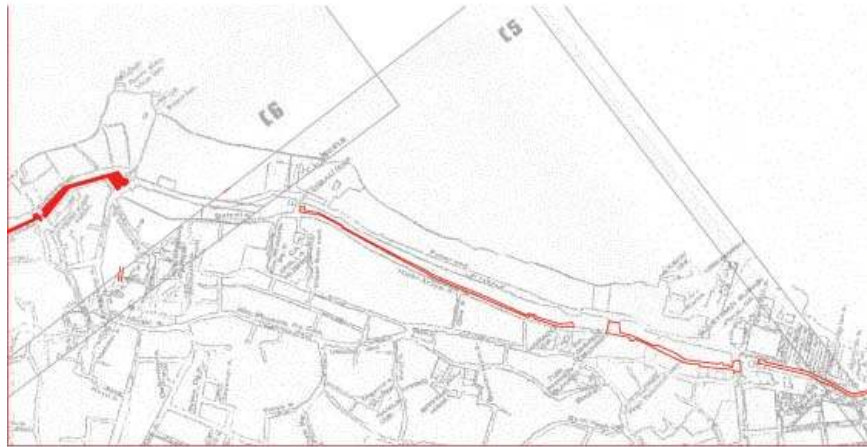
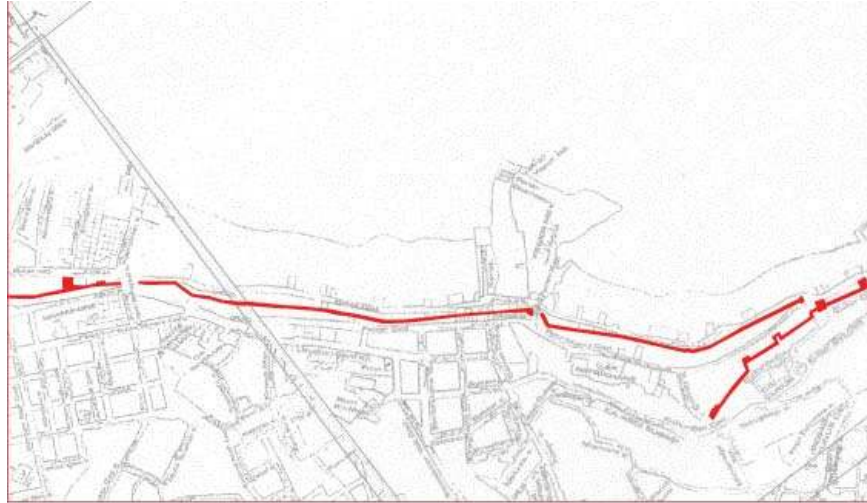


Figure 48 The Ayverdi map displaying 1875, Haliç (articulations are done by the author)

The map displays the figure-ground relationships between the walls and the streets, squares, solid volumes. City walls appeared to be an intentionally used design tool for the space organization.

In Haliç, the relations constructed between the sea and the citizens throughout the walls display a different context than the Marmara side. The marine trade has continued in this natural inner port since Byzantine times. In Ottoman times also, it has preserved its market place character.

It should be noted that, the spice market has continued its presence as Mısır Çarşısı and the place of fish market remained same till 1980s from the early centuries of Byzantine, Kuban says;

(...) this functional continuity on the shores of the Golden Horn between the Byzantine and the Turkish periods is an amazing phenomenon which shows the influence of the natural topography in the distribution of urban functions in the pre-industrial age.<sup>97</sup>

Namık Erkal in his doctorate thesis refers to the Book of the Head Gardener (*Bostancıbaşı Defteri*) to list the functions of the waterfront buildings -custom duties, storage and selling- in Haliç zone in early 19<sup>th</sup> century of Ottoman. Shops which sell floor, fruit, timber, tobacco etc; warehouses; workshops; coffee houses and the housings produce a different context of sea-urban relation compared to Marmara Sea side.

At first, the main functions placed on the shore were on textile and food stuffs as an outcome of the railway's location. Consequently, the unplanned industrialization in Haliç shores resulted with pollution and urban devaluation. Kuban depicts this transformed urban fabric as, "At the beginning of 20<sup>th</sup> century the high chimneys of all sorts of workshops and factories near Unkapanı and Odunkapısı already were competing with the minarets."<sup>98</sup>

Men of every nationality and language, including slaves and soldiers, crowded the İstanbul streets, especially in the commercial areas and quays of the Golden Horn.<sup>99</sup>

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<sup>97</sup> Op.cit., Kuban. 1996, pp. 62

<sup>98</sup> Op.cit., Kuban. 1998, pp. 381

<sup>99</sup> Ibid, 315

Erkal points out to mid 19<sup>th</sup> century- beginning of the 20<sup>th</sup> century for the demolition of the Haliç walls as a result of a *speculative mechanism*.<sup>100</sup> Although the walls disappeared from the urban fabric, the wall character was transfused to the built environment till 1980s.

With the Cleansing of the Golden Horn and Environmental Rearrangement Project, they attempted to remove the heavy industrialization fabric which was formed since 1950s. Wall front is cleared out except several recorded buildings as historical monument. Therefore, besides this industrialized environment, the intentionally produced –authentic-fabric with a place virtue is also replaced with green park area.

#### **4.4 Projection for Future: 2003 Master Plan**

The decisions which relate to the Marmara-Haliç and Landwalls in 2003 Master Plan are as following;

- In the historical peninsula, the lost parts of the Golden Horn, the Marmara and Landwalls and the water moats will be completed and revitalized on behalf of their corrigibility.
- The structures adjacent to the walls of Marmara and the Golden Horn, other than the registered buildings in Inventory of Underground and Aboveground Structures will be removed, the emptied areas will be considered as green area.
- The water moats which are left out of the City Walls Approval Plan Restrictions will be cleared upon an archaeological work, the walls will be protected as a whole with the landscaping. The present bostan areas adjacent to the walls which were displayed in the map of 1875 will be preserved.

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<sup>100</sup> Erkal, pg.215

- The use of Golden Horn, Marmara and land walls is essential for cultural purposes. By taking the opinion of the related councils, the city walls, towers, gates, water moats will be charged with cultural functions, the surrounding green area will be integrated with the functions such as archaeological exposition-park areas, exhibition-viewing terraces, theme parks
- Any structure within Landwalls Inner Protection shall not exceed 6.50 m<sup>101</sup>

Besides the decisions directly about the walls, there are also several decisions that refer to the wall patterns. As depicted in the previous part, the cleaning of the Haliç shores started in 1980s where they excreted the heavy manufacturing areas, besides a considerably high portion of built environment heritage.

In order to re-establish the sea connection and strengthen the citizen-sea relationship, the new proposal is to revitalize the old sea ports of Haliç;

- The piers in the basin of the Golden Horn which relate with Historical Peninsula are respectively, Eminönü, Küçükpazar, Cibali, Fener, Balat and Ayvansaray. (...) In order to travel and reach the large green areas in Marmara Shore and meet the demands of neighborhoods close to the shore, inner line vehicles and touristic seasight motor boats are envisaged to ply to Blue Mosque, Küçük Ayasofya, Kumkapı, Yenikapı, Cerrahpaşa, Samatya and Yedikule.<sup>102</sup>

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<sup>101</sup> Op.cit, Tarihi Yarımada 1/5000 Ölçeklik Koruma Amaçlı Nazım İmar Planı Raporu, 6-700 The following is translated by the author;

- Tarihi Yarımada'da Haliç, Marmara ve Kara Surları ve Su Hendeklerinin kayıp kısımları ihya edilebilirliği ölçüsünde tamamlanarak canlandırılacaktır.
- Marmara ve Haliç surlarına bitişik K. ve T.V. Yeraltı ve Yerüstü Envanterinde yer alan tescilli yapılar dışındaki yapılanmalar kaldırılacak, boşalan alanlar yeşil alan olarak değerlendirilecektir.
- Kara surları plan onama sınırı dışında yer alan su hendekleri arkeolojik çalışma ile temizlenecek, peyzaj düzenlemesi yapılarak surlar ile bir bütün olarak korunacaktır. Sura bitişik alanlardaki 1875 tarihli haritada yer alan günümüze kadar mevcudiyetini devam ettiren bostan alanları korunacaktır.
- Haliç, Marmara ve kara surlarının kültürel amaçlı kullanılması esastır. Sur duvarları, burçları, kapıları, su hendekleri İst. 1 No'lu K. ve T.V.K Kurulu görüşü alınarak, kültürel fonksiyonlara kavuşturulacak, çevresindeki yeşil alan, arkeolojik sergileme-park alanları, serge-seyir terasları, tema parkları gibi fonksiyonlarla bütünleştirilecektir,
- Karasurları İç Koruma Alanı içerisinde kalan hiçbir yapının irtifası 6.50 m.yi geçemez

<sup>102</sup> Ibid, pg. 6-704 The translation of the following is done by the author.

“Haliç havzasında yer alan iskelelerden Tarihi Yarımada ile ilgili olan iskeleler sırasıyla, Eminönü, Küçükpazar, Cibali, Fener, Balat ve Ayvansaray’dır. (...) Marmara kıyısındaki geniş yeşil alanlara ulaşmak için gezi ve kıyıya yakın mahallelerin yolcu talebini karşılamak amacıyla Sultanahmet,



Transforming the shore character to revitalize the sea-citizen relation is proposed by the planners. However in Marmara shores where these motor boats are going to destinate, the sea connection is notably reduced with Kennedy Road and the railway.

Taksim-Yenikapı underground line constructions are continuing, and Yenikapı-Bağcılar line is completed. On this context, a line whose 5 stations will be within the Peninsula at total. These stations are Unkapanı, Vezneciler, Yenikapı, Kocamustafapaşa and Silvirikapı.

“Cultural Park Area” is another proposal that takes place in the report, and this proposal states the revitalization of the monumentals for re-creational functions. This proposal is involved within the concern of this thesis, regarding the sensitivity and the coherency that will be carried out for the historical environments.

In these areas, symbolic units for the manufacture of traditional crafts, marketing -training units, indoor and outdoor exhibition areas, activity areas presenting and revitalizing the historic environment, theme parks, cultural houses, miniature-painting-sculpture-line-illumination-marbling etc. workshops, recreational areas, botanical garden, open spaces for a wedding hall – suite and sound and visual oriented events, open car parks, to supply the technical requirements of the Istanbul Metro from Taksim-Yenikapı, Yenikapı-Bağcılar metro line route the service outlets for underground structures, the upper structures can be made.<sup>103</sup>

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Küçük Ayasofya, Kumkapı, Yenikapı, Cerrahpaşa, Samatya ve Yedikule arasında Şehir Hatlarına ait yolcu taşımacılığına yönelik araçlar ile Turistik Gezi motorlarının çalışması öngörülmüştür.”

<sup>103</sup>Ibid, XVI. The translation of the following is done by the author;

“Bu alanlarda geleneksel el sanatları imalatına yönelik sembolik birimler ve pazarlama-eğitim birimleri, açık ve kapalı sergi alanları, tarihi çevreyi tanıtıcı ve canlandırıcı etkinlik alanları, tema parkları, kültür evleri, resim-heykel –minyatür-hat-tezhip-ebri vb. atölyeler, rekreasyon alanları, botanik bahçesi, nikah dairesi- düğün salonu ses ve ışıklı görsel etkinliklere dönük açık alanlar, açık otoparklar, İstanbul Metrosu Taksim-Yenikapı, Yenikapı-Bağcılar Metro hattın güzergahına ait teknik gereklilik arz eden yer altı yapılarına ait servis çıkışları, üst yapılar yapılabilir.”

## CHAPTER 5

### CASE ANALYSIS

We must therefore ask: how is the ground on which we walk, how is the sky above our heads, or in general; how are the boundaries which define the place. How a boundary is depends upon its formal articulation, which is again related to the way it is “built”. Looking at a building from this point of view, we have to consider how it rests on the ground and how it rises towards the sky. Particular attention has to be given to its lateral boundaries, or walls, which also contribute decisively to determine the character of the urban environment.<sup>104</sup>

The cases here are defined as Samatya, Edirnekapı and Ayvansaray by means of their peculiarities and their rich consistence of the patterns experienced and narrated in 4<sup>th</sup> chapter.

On account of this, while the place-making of these districts are interpreted in terms of the relation constructed between the walls and the **structure of the access ways**, the **nodality** referring to the domain center, the context change on account **of monumentalization**, the communal domains: **neighbourhoods**, the **rural domain**, and the complexity of the spatialization resting on **the multi-layered fabric**.

The referred material will be the recent plans and the maps in order to display the space-time relation, personal experiences as an insider, and the literature survey. Gezi Rehberi is a referred source to define a road and to obtain explanation especially for the ruins left to insignificance.

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<sup>104</sup>Christian Norberg-Schulz. “Genius loci : Towards a Phenomenology of Architecture”, New York, 1980, pp. 14

## 5.1 Samatya

After the conquest, the Armenians that were brought to İstanbul settled around Samatya. The patriarchate was later transferred to Kumkapı in 1641<sup>105</sup>, however a considerable population of Armenians lived in Samatya since 1950-60s.

Samatya is a peculiar case to display the socialization, in the node produced by the wall gate. The fabrics and relations produced in Kumkapı, Yenikapı, and the other wall gates will be exemplified upon Samatya case.

The name of the district has changed to Koca Mustafa Paşa on account of social and political reasons, where the public use of the district's name is still Samatya. This is not the point of this study, however resting on the relation between the names of spaces and the 'place' virtue, the following will be indicated. Samatya used to be the name of the whole district but now the enclosure of the name belongness is reduced to a square, as a kind of museumification addressing to the historical context. Referring to Soja, upon a thirdspace perspective and synekism, the district will be called Samatya, -the name identified with district's identity-.

The diagram below exhibits the spatial organization of every day practices around Samatya square. The walls are displayed with black color where the others are as following; the housing area with brown, trade & housing area with pink, park area with green, religious places with blue, and the transportation route configuration with yellow.

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<sup>105</sup> Op.cit., Kuban, pg.305



Figure 49 Function diagram in Samatya

The diagram displays **the green area** concentration for the outer side of the walls. The only attribute regarding to wall presence in outside is this designed green area, where the inner front of the wall is involved to the cityspace. This green area becomes a component of the linearity in urban fabric, and also it could be handled as a transition area upon the relation constructed between the inner city and the sea which is considerably reduced by the wide, fast-flowing Kennedy Road. The green area which surrounds this fast-moving road enables a medium for the exposure of the walls which also could be interpreted as the **exposure of monumentalized walls.**

The shore line, than the designed green area, Kennedy Road, followed with again a green area, and then the city wall which is consequently followed by the railway are urban layers that extends linear to each other.

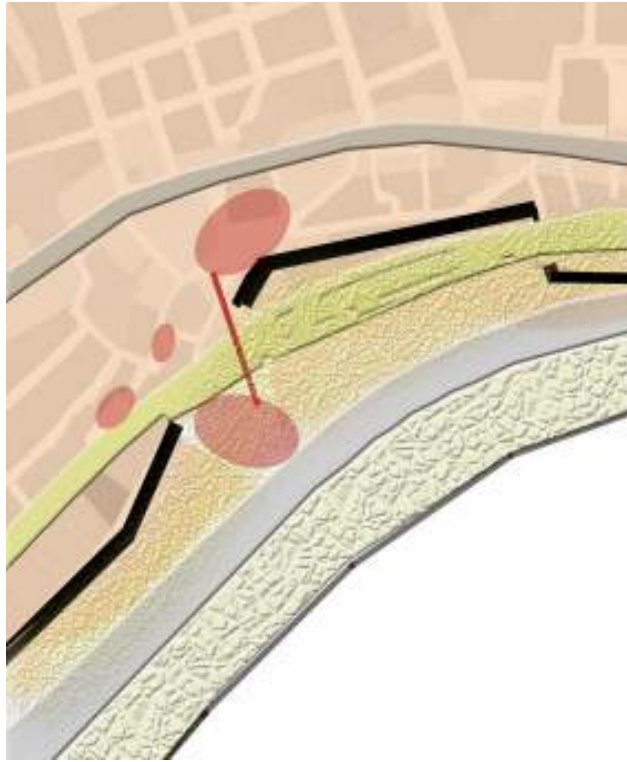


Figure 50 Representation of linearity and the relation of nodes (the image is articulated by the author)

### **Transportation Routes:**

The wall differentiates the outside and inside. Before letting the outsiders enter in, a considerably wide node welcomes the passenger. The consequent railway signifies a movement from Yedikule to Sirkeci, or vice versa, Samatya is a station on this movement. This station is an attribute to the Samatya Gate which is not present anymore however the openings and the physical configuration of streets reveal the significance of the gate. The railway prevents the direct access between two sides; it offers a capillary connection upon the accessibility of the station. The narrow passage under the railway leads passengers to the inner node adjacent to the walls.

Upon this physical configuration, especially the pedestrians feel the continuity of the nodes. The outer node prepares the citizen to experience the difference between inside and outside and permits to break up with the continuous flow of the Kennedy Road. The inner node, with its scale and hosting functions provide centralization and socialization.



Figure 51 The diagram showing the urban space organization with respect to the city wall (the image is articulated by the author)

The narrow street extends linear to the wall, the first row of the buildings line up on this street. Upon the continuity of the organic shapening of the street which follows the projection of the city wall, the buildings line up in this formation. With the help of nodes which are actually communication pots, this linearity is carried to the inner sides.

In Master Plan Report of the municipality, **housing** typology is stated to be 2 or 3-storey, masonry and frame houses in general. All housings, -frame, masonry or reinforced concrete- are all in harmony with the present fabric.<sup>106</sup> What strikes attention is that while in the wall edge, the street and housing pattern is organic, towards the inner center, geometric grid urban shapening starts.

The authenticity and intentionality of the urban fabric is preserved in wall edge. As every single component of this fabric is shaped in order to respond the needs and intentions of the users, they have their own peculiarities. They do not look alike, as they do not feel alike.<sup>107</sup>

The streets adjacent to the wall could be called *residential streets* where all buildings function as houses. For residential streets, Barlas states that they relate to the “developmental processes of the self”<sup>108</sup>

In these residential streets adjacent to the wall, there is not any semi-private place as courtyard or garden, however the building outdoors directly open to the street. With the absence of such a transition space, the locals of the street have a direct interaction of self and the others.

Upon this direct interaction of self and others, we can assume the city wall to be like a garden wall. It defines the territories of the street, and unifies the everyday experiences of residents of that street. The city wall gives a sense of belonging as it provides a semi-private front, where the locals of the street leave their cars; children play football; women sit in front of the wall edge.

The wall edge is the place where the radiation for collective identity-bounded space relation is the strongest. The city walls which actually refer to an identity construction in **urban scale** provide the place attachment feeling in **street scale**.

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<sup>106</sup> Op.cit, Tarihi Yarımada 1/5000 Ölçeklik Koruma Amaçlı Nazım İmar Planı Raporu vol. 2, pp. X - Plan Uygulama Hükümleri

<sup>107</sup> This statement refers to Relph.

<sup>108</sup> Op.cit., Barlas, pp.99

With reference to **nodality**, the inner node -Samatya Square- is the junction point of the residential streets. As a communication medium, it has the strong potential to bring many people together. The size of the node is also quite important, as it provides close contact that strengthens the socialization. The cobblestoned streets and square provide differentiation and gives peculiarity.



Figure 52 Photo showing the Samatya Square (personal archive, 2011)



Figure 53 Photo showing the Samatya Square from another perspective (personal archive, 2011)



The activity variance is another point to emphasize that the square is active both in day time and night time. The shops which respond to the basic needs of the residents as grocery, butcher, fish seller, and fruit-grocery are lined up around this square. While the residential streets which extend linear with wall provide individuality, these nodes provide socialization and communication of a wide-range of people.

Although the owners and locations change, the barrel houses which last for centuries are identified with the district. In these places next to the square, people socialize while sitting, chatting and drinking for hours. The festivals as the jazz festival on 28 June-1 July 2011, are organized in this square which points out the public use of the square.

If the present and past spaces of Samatya is compared referring to the literature survey, it could be seen that the square preserves its identity and its functions despite the physical transformation.

On the right, end of the stairs Samatya Market Square also called İkinci Bahar. (...) At the end of the stairs, on the right, a small deli, next to him a butcher shop, next to butcher Vangel's groceries, next to it there was the salad exhibition. (...) In the left side of the staircase, there was Dayko's Wine House. Next to Dayko's place, Hristomos' grocery store, next to him, there was Akasya Restaurant where is Develi today. (...) <sup>109</sup>

On account of the rich ethnic diversity of the district, Rum and Armenian presence and the physical outcome of their needs provide a spatial diversity too. On behalf of the other wall edge districts, Samatya exemplifies how people from different ethnic origins set up their life styles together. The built environment of different historical periods with different contexts and the unity of these space organizations produce a space with place virtue.

Churches are located in close distant to the city wall. The physical organization of these buildings appears coherent with what the city walls offer for space organization. While the individuality and internalization is proposed in linear continuing formations, the junction

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<sup>109</sup> Erkin Şenol. "Adım Adım Pera-Galata- Samatya", Kurmay Yayınevi, Ankara, 2006, pp. 185-187  
The following is translated by the author

"Sağda bir dizi merdivenle inilen yer İkinci Bahar Meydanı olarak da adlandırılan Samatya Çarşısı. (...) Merdivenlerin sonunda, sağda küçük bir mezeci dükkanı onun yanında kasap, kasabın yanında Vangel'in bakkaliye dükkanı, onun yanında da bir salata sergisi vardı. Salatacının yanında ise, balıkçı dükkanı, balıkçının yanında, köşe başında büyük bir mezeci (şarküteri) dükkanı, şarküterinin yanından başlayan sokağın sağ tarafında da semtin en büyük ekmek fırını bulunuyordu.

points are proposed for the public use -centralization and socialization-. These buildings reveal the context which refers to the peculiarities of the district. The spatial organization of different ethnic origins is the **diversity** produced within the boundaries of city wall, the continuity of this diversity provides the provision of the context. This physical and mental relation appears essential through the place-making analysis.

Boysan narrates the places and their functions in details regarding to his memories from the first years of the Republic. We see that these functions still exist although the names and the owner of places changed. The only pattern which unfortunately we cannot witness in the present fabric is the close relationship of citizens with the sea.

A charming little tavern on the right side of the road, next to it, there were the ruins of the historic Samatya Gate. Today, this section is occupied by Hünkar Music Hall, and Çiğdem Kuruyemişçi. Passing through the underground next to the fishing stall, Burç Wine House appears. Next to Burç Wine House, with a small suspended floor, there was a large ground floor coffeehouse, and next to it, a big fish bar. Turning left across the fish bar, the way leads to Narlıkapı beach. (...)

Today Kocamustafapaşa, once it was Samatya, the sea used to begin at the edge of the train station. Then, three beaches were located in the direction of Yenikapı. The fourth and largest beach was Etyemez Beach. (...) The railway's sea side where the sea baths, sea-side cafes were used to be, is car park today and far from the sea.<sup>110</sup>

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<sup>110</sup> Ibid. 185-187 The following is translated by the author;

“Yolun sağ tarafında şirin bir esnaf meyhanesi, onun yanında da tarihi Samatya Kapısı’nın yıkıntıları vardı. Bugün bu bölümde Hünkar Müzikholü ve Çiğdem Kuruyemişçisi bulunuyor. Balıkçı tezgahının yanındaki alt geçitten geçilip sağa dönüldüğü zaman Burç Şarapevi karşınıza çıkardı. Minik bir asma katı olan Burç Şarapevi’nin yanında zemini toprak olan büyük bir kahvehane, onun yan tarafında da büyük bir balıkçı meyhanesi vardı. Balıkçı meyhanesinin karşısından sola dönüldüğü zaman Narlıkapı kumsalına çıkılırdı. Narlıkapı Kumsalı çok çakılıydı ama temizdi.”

“Günümüzde Kocamustafapaşa, bir zamanlar Samatya tren istasyonunun dibinde deniz başlardı. Sonra da Yenikapı yönüne doğru üç kumsal yer alırdı. Dördüncü ve en büyük kumsal Etyemez kumsalıydı. (...) Eskiden deniz banyolarının, gazinoların bulunduğu demiryolunun deniz tarafı, bugün otopark ve denize çok uzak.”

## 5.2 Edirnekapı

Tekfur Palace- Kariye Mosque surrounding is one of the seven hills of the city with approximately 55 m height, noting that İstanbul is identified as the seven-hilled city.

Edirnekapı is a gate on landwalls which preserves its meaning in the collective memory for providing passage from one side to another as a terminal. On one hand, Fevzi Paşa road, which sources from Edirnekapı gate, defines the direction of movement for the inner domain. The road originates from the land walls and goes towards the edge of the peninsula, -historical center-. On the other hand, this gate is a remarkable intersection point for the flow between inner and outer domain. It is again a terminal for the direction which leads to Edirne from Historical Peninsula, -the center of İstanbul-.



Figure 54 Square in front of Edirnekapı (personal archive, 2011)

In same context, Vatan Road is another road which restricts the Sulukule zone. It is one of the main arteries within the Peninsula. It is also a junction point that it provides the connection of inner city with the outside upon the TEM Road connection. Besides being a terminal, with its main arteries Edirnekapı is a transition point for public transportation.



Figure 55 The image that displays the function variety in Edirnekapı

The religious spaces and the housing are the most frequently spatialized functions. Belge indicates the construction year of Neslişah Sultan Mosque, - a neighbourhood mosque in Sulukule- as 1540. In a close distance, next to Edirnekapı Gate, Mihrimah Sultan Külliyesi takes place as a complex thought to be finished by end of 16<sup>th</sup> century. *Külliye* which encounters a translation of Islamic-Ottoman social complex involves a mosque, medresa, bath, arcade, tomb and Ottoman elementary-primary school.

The Ayios Yeoryios Church in cross road to Mihrimah Sultan Mosque displays how the different spatial organizations of different religions and ethnicities come together. This spatialization points out to the complexity of the zone. Resting on Relph's depiction about the identity construction upon the unity of place, people and act, this diversity behind the walls displays the context and stresses strengthens the place virtue.



Figure 56 Analysis of Edirnekapi (the image is articulated by the author)

The multi-layered fabric **preserved in the inner front of the walls** is displayed in figure 56. Kariye Museum which is a well preserved Byzantine heritage famous with its mosaics and frescos could be seen. Chora Church which is thought to be constructed in the beginning of 4<sup>th</sup> century, is turned to a mosque after conquer in 1510. As a museum, it is now open for the visitors. Kasturya Synagogue which is in close distance to the Kariye is a heritage of another ethnic origin, although only the ruins of the building remained. If we follow the road which extends linear to the wall, Hoca Çakır Mosque and the gilded relief Ottoman fountain are on the way.

**In outer front of Edirnekapi**, the Edirnekapi Cemetery and Edirnekapi Martyrs' Cemetery can be seen. In the previous chapters, bostans and cemeteries adjacent to the land walls are stated to be producing **the rural domain**. Bostans end up by Mevlanakapi however the cemeteries which are functions attached to *outside* continue cross road.

The green belt of cemeteries extends outside and the inside is involved to city space with respect to the needs and instincts of human beings. This configuration displays the wall character which differentiates the inside and outside.



Figure 57 The multi-layered fabric in Edirnekapı (the image is articulated by the author)



Figure 58 Nodality in front of Kariye Museum (personal archive, 2011)

If the **nodality** is analyzed, in Edirnekapı case, the nodes which are the socializing points of people could be seen in front of the religious places. The consequent nodes point out to the integrity and involvement on the wall front as a total space. The long residential streets that extend linear with the walls are silent and tranquil. The tranquility changes place with socialization and active- creative functions in these nodes.

The population of **neighbourhoods in Edirnekapi** is considerably high. While the housing fabric on wall edge is more adapted to the wall fabric with their physical and social features, the inner sides have a-like looking building storage. The grid shaped streets on the right of Fevzipaşa Road ends up with the city walls. As it was mentioned in previous chapters, in Sulukule the old built environment is replaced with new, village-type residential buildings for a different user profile. On account of this *inauthentic attitude* to the place, Sulukule remains on the agenda of the non-governmental organizations that are founded for the rights and memories of locals and the institutions which deal with the place quality of urban development.

This one is known as one of the military gates –Pempton-. Here, just w,th,n the wall, there used to be the neighbourhoods of the local gypsies and this place used to be one of the most common entertainment area for particular joys (belly dance and the later on)<sup>111</sup>

### 5.3 Ayvansaray

Ayvansaray district where the land walls and Haliç walls meet is specified as one the cases resting on the authenticity of houses and roads; the cultural variety; rural character and the richness of the functions charged in this area.

The built environment of different religions, the vernacular housing, the organic paths in human scale give the sense of place virtue in terms of authenticity and intentionality. The walls which start with the Tekfur Palace make a sharp turn to Haliç shore, and a diverse amount of built heritage could be seen on this wall front.

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<sup>111</sup> Op.cit, Belge, pp.76 The translation of the following is done by the author;  
“Burası askeri kapılardan, Pempton olarak biliniyordu. Burada surun hemen içinde yerleşik Çingenelerin mahallesi vardır ve belli bir türden zevklere (göbek atma ve sonrası) meraklı İstanbulluların belli başlı eğlence yerlerinden biridir.”



Erkal depicts Ayvansaray as the only place in Haliç zone which the households belong to Muslims. “Houses belonging to ship builders and tanners were situated at this point; all of them were Muslim households”<sup>112</sup>

It strikes attention that, in wall front the **shapening of the roads** and therefore the **neighbourhoods** remained organic whereas the inner side fabric is changed to geometric streets on account of the fires. Especially in Haliç side, even the city wall presence is not present anymore on account of the demolitions, first row of housing carry the wall character.

Along the landwalls which extend from Tekfur Palace to sea shore, there are intentionally constructed houses on the wall front, which have wide gardens extending to the city walls. Therefore while walking on the organically extending roads towards Haliç, the vertically rising walls indicate that the road you are walking is organically linear with the wall. However a direct contact with these walls is not possible because they are involved within the private space of housings like a garden wall.

We see Tekfur Palace<sup>113</sup>, Panaya Hançerliotissa Church, Kasturya Synagogoue -remains with its two doors and garden wall only-, and Adile Şah Sultan Mosque which are in walking distance to each other. Özbilge indicates that there was a considerable Rum and Jew population till 1950-60s. Also he states that the Muslim tekke and dergahs which are mostly disappeared now were settled in this area.

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<sup>112</sup>Op.cit. Erkal, pp.194

<sup>113</sup>Op.cit., Belge and Kuban(1996; 59) Blakhernea Palace is thought to be constructed in years a.c 500. It first started as a small residence then became a castillion as several Byzantium emperors preferred to live in Blakherna, with new additions to the building and new palaces. The complex survived from the Latin attack in 1261, however the Haçlı seferleri ends up the richness of the governmental power. After Ottoman conquest, the area is used for different functions as cirque animal storage for festival days, then manufacturing yard for several functions. As it is ruined in a short time period, the only remained part of the complex is Tekfur Palace.





Figure 59 Ayvansaray where the green area is displayed with light green colour and the bostan area is displayed with dark green area. (Google Earth image is articulated by the author)

**Eğrikapı** Gate permits the vehicle and pedestrian passage between outside and inside of the wall. Cross the Eğrikapı Gate, Kırkçeşme Maksem is built in 16<sup>th</sup> century by Mimar Sinan on account of sultan's attempt to bring water to Peninsula from Belgrade forests. This building enriches the function variety of the district, besides the sacred places of 3 religions, housing, cemeteries and trading. Kandilli Tomb, Panaya Suda Church and its ayazma<sup>114</sup> whose history extends to 9<sup>th</sup> century are in close distant to each other.

The Dervişzade Street extends organically with its richness of historical heritage; Mimar Mustafa Ağa Fountain, İvaz Efendi Mosque again constructed by Mimar Sinan in 1585. The road ends up with Anemas Prisons. Özbilge depicts that İvaz Efendi Mosque is constructed over one of the terraces of Blakhernea Palace. This reveals the historical complexity and how the layers of different times enrich each other on account of space-time relation.

Following the road from Anemas Prisons, Islamic monastery of Emir Buhari is on the left which is in close to Panaya Blakhernea Church. Panaya Blakherna Church, which was

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<sup>114</sup> holy spring of orthodox greeks

built in 5<sup>th</sup> century and dedicated to Mary Virgin, still preserves its meaning with its Christian relics and ceremonials.

On the way leading to the shore, Toklu Dede Cemetery is settled in wall front and the tombs of Muslim religious people are scattered within the district. Cabir Mosque or with its more known name Atik Musatafapaşa, with a tomb and sun clock in its garden is close to the Ayvansaray Road. The mosque which used to be a church forms an inner node behind the housings which seems to be lined up to a specific component which is not present anymore –city walls-

The **multi-layered fabric** of the built environment preserve the character of the district stored *inside* of the walls. The context which is produced by the harmony of different functions, integration of different historical times and social requirement of varying ethnicities is peculiar within this bounded area.

The mystical character that sources from the burial places has always been a center of interest for Muslim population. The burial places with their green fabric strengthen the **rural character** outside of Eđrikapı. The rural character continues in outside of the walls with the old Rum cemetery.



Figure 60 Photos displaying the small houses in front of the city walls (Personal archive, 2011)

If we make a comparison upon space-time relation;

The green area concentration used to be higher as it is expected. The district is less populated however the neighbourhood fabric is not disturbed. The inner city-sea connection used to be stronger as Ayvansaray Road which extends on Haliç shore was close to human-scale. The organic road leading from Tekfur Palace to the sea, Kuyu Street, used to be considerably remarkable and reveal the place of the gate of city walls in Behçet Ünsal's map,

The Pervititch map, dated 1928, displays the wall which produced the space organization where only the ruins of these walls could be seen as a structural basis or garden wall on our day.



Figure 61 Behçet Ünsal Map, Ayvansaray (İstanbul Municipality archive)



Figure 62 Pervetitch Map, 1928, Ayvansaray (İstanbul Municipality archive)

## CHAPTER 6

### CONCLUSION AND DISCUSSION

The city, borrowing the term “accumulation space”, contains a large quantitative and qualitative amount of cultural-historical accumulation from past, Since the product is the inseparable component of the production process of space, the environment we live on is a present space.

Although they share less expert and intellectual interest compared to that of historic environments, city walls constitute a considerable portion of this historical heritage. Their historical presence extend to past, however the walls and the wall-front urban fabric is a present space that ever day experiences continue.

It used to be a universally shared doctrine to build walls for military purpose and to define the boundaries of the community and verify the boundaries of power. However, on account of modernization ideologies, many of the European walled cities are torn of their walls and the boundaries are removed for urban development. On behalf of the delayed modernization influence, İstanbul with its long-year old history preserved its ancient walls.

How we handle this historical accumulation stands an up-to-date concern. Furthermore the awareness raised for city walls stands in a diverse perspective than that of historical buildings, the peculiarity of our conservation understanding extended to the point of re-building the walls appropriate to their look in 5th century, in the years 1980s. Keeping in mind that these were the same walls which were demolished for the opening of new wide roads, this uniqueness we display for the restoration of the city walls in İstanbul stands at a confusing point.

This duality is assumed to be the outcome of the apathy to understand the meanings produced over the city walls. In order to display the history of the city, treating the city

walls just as monuments appear atopic, since the walls and the wall-front urban fabric are present spaces that ever day experiences continue on.

Norberg-Schulz states “to be inside is the primary intention behind the place concept; that is to be somewhere, away from what is outside.” By choosing to be here instead of there, we posit ourselves in correspondence to “others”. The differentiation defined by the city walls is the differentiation of outside and inside in its basic meaning. As the identity of places are constituted over the dialectical links between physical setting, activities and meanings, the attempt of the thesis is to inquire the place virtue, to comprehend what city walls propose and which meanings are produced over these city walls.

The transformations the city walls and the present urban texture carry traces from *the preserved ideas for future*. Prost Plan stands at an essential point due to being the first plan awakening a consciousness about city walls in İstanbul. This is the main stimulation of emphasizing Prost Plan while constructing the hypothesis of this thesis.

During the first decades of the foundation of Turkish Republic, throughout the modernization project, the city walls were not the primary concern where modernization conceptualization used to be exemplified with wide roads, strong communication networks. The sudden attention to the city walls in 1950s raises the question “why did 1950s become prominent as a crucial date?”

In order to understand the social context of Turkey and to predict the urban future of İstanbul in particular, the context from the early Republican years to 1950s is analyzed. A brief history of city walls is given and the representational meanings charged in this period are interpreted with respect to the dialogue constructed between present and past time.

Resting on the third space perspective and the synekism what Soja offers, an approach that incorporates the dialogue of the physical features striking a pattern and the conceptualized spatial imaginaries is carried out considering the induction of times.

With cooperation of Gordon Cullen’s and Kevin Lynch’s methodology, the wall front is analysed from the perspective of a user on street and the components of his experiences, and these experiences are cooperated with the mental images and the meanings produced for that unique place.

## 6.1 Findings of the Thesis

The wall fronts are experienced in the continuing order of Eminönü to Sarayburnu, Topkapı Palace fortifications, Sultanahmet-Cankurtaran zone, Ahırkapı, Çatladıkapı, Kadirga Square and Cinci square, Kumkapı, İlanga, Yenikapı-Nişanca; Samatya, Narlıkapı, Mermerkule, Yedikule, Yedikule to Belgradkapı, Belgradkapı to Silivrikapı, Silivrikapı to Mevlanakapı, Mevlanakapı and Topkapı, Edirnekapı, Ayvansaray, Balat; Fener; Cibali and Unkapı, by completing the loop again in Eminönü. Six different domain is defined as the outcome of this analysis;

### Ways of Access that Give Character ;

On behalf of a comparison between the inside and the outside of the walls, the linearity in terms of the roads is observed for both sides. The road characters are analyzed on account of the hosted functions are active-passive, creative or not; function variance; their communicative features, and scale; how do they integrate to cityscape and do they encourage the involvement of citizens to interpret the place-making.

- **Structure of Roads:** The outer roads are in character of main roads. They encourage a not-interrupted flow of motion that they are not communicative. Over-scaled width of the road leads the major usage of the road by transportation vehicles, so the pedestrians are not involved within this road fabric of outer front. These roads are identified to be the outcome of inauthentic attitude.

Within the city walls, the function variety is higher and the inner roads response to these needs so they are considerably shaped among these needs. The usage of these roads is more communal, they provide communicative integration among cityscape and pedestrians are involved to the mobility. The inner front provides street character. The ones especially adjacent to the wall are generally residential streets that they provide privacy. The roads of inner front are close to human scale, the frontage of the buildings reflects a character for the streets.



- **Railway route:** The railroad passes adjacent to the Marmara Sea walls. The shore line, consequently followed by the walls and by the railroad strengthens the visible linearity on the shore fabric. As a physical barrier it reduces the accessibility between two sides, it obstructs the direct relation of sea and citizens. On the other hand, it is influenced from the wall character. As walls permit the interaction of inside and outside throughout its gates, the permeability for the railway is provided through the station points and some capillary passages.
  
- **Gates and Ports;** The openings where the wall gates used to be provide the integration and the communication of outside and inside. Wall gates preserve their meanings in the collective memory for providing passage from one side to another. Another permanent relation is the one between the gates and ports regarding the sea connection.

The shore activities make the boundaries flexible, the shore pretends as a threshold for an open geography. The relation used to be constructed between the city walls and the sea appears to be changed as the walls are not in direct touch with the sea. For Marmara Sea side, the railway and especially the Kennedy Road are physical barriers reducing the integration of cityspace and the sea. On Haliç side, the inner space is distanced from the sea as the outcome of the wide, fast-flowing transportation road and the large-scaled green park area built in the removed fabric of Haliç outer wall front.

#### **Nodality: The Enhanced Domain Centre;**

Another observed wall pattern is the nodes where the wall remains provide a socializing space organization. Especially concentrating on the wall gate fronts, upon the figure-ground relation, a centralizing space welcomes in the inner side of the walls. It could be read as a physical appropriation that reinforces an involvement of two sides to each other as a transition space and taking in the charges of actions which are communal and active. It is also worth to mention the diversity of the functions taking place on these nodes.



### **Wall Front Neighbourhoods: the Communal Domains;**

Neighbourhoods are handled as communal domains for the Historical Peninsula fabric. The housing function which is the most common pattern of wall edge can be interpreted as place attachment, where the wall edge is the space for strongest radiation of collective identity-bounded space relation.

One of the most frequent housing-city wall spatial relations is that the wall pretends as a restricting garden wall, as if it underestimates its historical presence for centuries but preserves its bounding identity for that local street. The second attribute regards the housing is appropriation, both for cityspace as a socializing node and also for physical features as the scale, finishing, and material harmony. The city walls which reinforce the structural basis, the housing placed within the wall pieces, the lived-space remains (tiles, wall paintings, etc.) are defined as integration although they raise a question mark for the preservation approach.

In the exemplification of Yedikule land wall zone, the same looking, high-rise building storage is present. And a considerably recent housing pattern is the continuing construction in Sulukule, where the traditional fabric is being changed to villa-type housings. These patterns are evaluated as outcomes of inauthentic attitude in respect with sentimentalisation and commercialization.

### **Monumentalized Walls: Change in the Context;**

Designed green area; parks and the terraces offer an instance to slow down and realize the exposure of the city walls, therefore they could be treated as monumental. The anxiety carried to preserve the historical meaning of the city walls stands at a sensitive point where the inealaborate restoration applications, the passive green area and the monumentalization carry the risk of museumisation and rupturing the city walls from its context.

### **Walls Providing an Edge: A Rural Domain ;**

Bostans and cemeteries are functions attached to the *outside* of the wall. These areas form a rural domain which separates the Historical Peninsula from the rest of the city. As the walls are the elements **bounding the inside** and **defining the outside**, the identity constructed on these places are defined by the walls.

### **Provision of Possibility for Multilayered Fabrics:**

Coexistence of different functions, the diversity of religious spaces, the coexistence of life styles and corresponding space organizations of the people from different ethnic origins pointed out the diversity that was already spatialized. On account of the time-space relation, the context produced relates to the identity of that space. The continuity of these peculiarities and the built environment permits this context to be experienced as a total and continuous space with a place virtue.

Consequently, the wall fronts in late Ottoman- early Republican times is analysed throughout the 1875 Ayverdi plans, and the narrations of the insider users are referred to catch their depiction of place sense.

Marmara Sea walls used to control the relation between inside and outside that the interaction was possible if only the city walls permitted through its gates. Therefore the sea was like terminal and the gates were the openings that meet the citizens with sea, which strengthens the nodality. The function diversity in front of the wall used to be higher compared to today. These functions space as coffee houses, housings, small bazaars used to involve the citizens. Therefore, the most striking difference is that the sea-inner peninsula connections used to be stronger.

In Haliç shore, the gates which lead the roads extending from the inner quarters to the piers were built appropriate with the morphology of the shore. Today, the gates are not present anymore but the roads which reveal the places of these openings provide the nodality. The urban fabric produced on the trace of the city walls which used to have a place virtue of intentionality and authenticity is replaced with green park area in our day.

Regarding the space-time relation, as a projection for future, the decisions taken directly about the walls and the decisions which are thought to be related with the wall front fabric are depicted from 2003 Master Plan.

Three cases - Samatya, Edirnekapı and Ayvansaray- by means of their peculiarities and their rich consistence of the patterns are defined for a deeper analysis of place-making. The case areas are experienced, and the narrations are finalized with the contribution of present and past time's maps. The authors who had experienced those urban patterns as an insider are referred to depict their sense of place. On account of this, the place-making of these districts are interpreted in terms of the relation constructed between the domains that are defined on wall front. All three cases are found to be carrying place virtue.

## **6.2 Discussion on Findings**

In the light of these findings, this thesis inquired the permanency of the 'place virtue' which used to exist a hundred years ago. Considering the wall front patterns defined in present time, the ones referring the outside of the walls are found out to be the outcome of inauthentic attitude.

The outer roads are out of scale, with the high-mobility they propose, they do not relate to the uniqueness and peculiarities of the city wall identity. Even these roads do not propose any peculiarity for anywhere. The sea-citizen connection that used to exist in Marmara Sea side is not possible again for citizens as long as the Kennedy Road is a physical barrier which interrupts the relation of two domains; sea and land. Similarly in Haliç side, the traditional and unique fabric is lost by 1980s in order to clear the heavy manufacturing areas. The planning actors should have been sharing the equal responsibility for this loss of architectural heritage, where the railway takes it share from the situation as the carrier of unplanned industrialization.

Both in Marmara Sea and Haliç Side, the outer wall front is the domain of a main road and the function proposed for outer wall fronts is green park areas. These green areas which

develop a landscape for the exposure of the monumentality of the walls, are within the scope of placelessness in terms of museification. These parks serve a tidy and re-organized space for the idealization of the history.

The rural character is an outside fabric for the land walls. Bostans and cemeteries strengthen the differentiation of outside and inside, therefore the rural edge contributes to the significance of identity. However, the 10.Yıl Road, again with its scaleless presence extending linear to the wall, does not propose a place virtue. The re-constructed city walls are influenced from museification and the idealization of the history by means of an inappropriate preservation approach. However, the inner side of the city walls, still preserve a sense of place in terms of authenticity, place attachment, integrity and preservation of the produced meanings.

### **6.3 Projection For the Future**

As long as we mention the space-time relation, Prost Plan and its ongoing influence on cityspace is essential to highlight. Turgut Cansever accuses Prost for not realizing unique features of the traditional fabric. A less populated settlement around the major monuments, the usage of smaller sizes to glorify the major monuments in architecture are told to be the features which are not appreciated by Prost, as they do not exist in Western culture. He exemplifies his determination over Prost's 40 m. height decision which prevents the buildings higher than 40 m within the peninsula. Turgut Cansever indicates that it prevented a far more serious damage that the city image may experience on account of the city's authorities; however this decision caused the loss the very basic features of city silhouette.<sup>115</sup>

Pointing out that mass identities are the production of 'opinion-makers', Relph states "This is so because mass identities are based not on symbols and significances, and agreed on values, but on glib and contrived stereotypes created arbitrarily and even

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<sup>115</sup> Op.cit, Cansever, pp.143

synthetically.”<sup>116</sup> On space-time coherence, it does not seem appropriate to accuse Prost’s contributions for cityspace where the modernization ideologies proposed mobility and technology usage in urban developments as the preceding value. However, this *agreed value* did not outcome with a unique space organization for Historical Peninsula, referring to the loss fabrics.

The author of this thesis expended a vast amount of time for the inquiry of method of thesis, keeping in mind that there is not a completely adaptable method for anywhere, because the place has unique character. However, Cansever states that in 1950s, the state organization “Main Roads Agency” was charged to return Prost plans to development plan by enlarging 10 times without a site analysis, throughout a decision given in office.<sup>117</sup> Resting on the findings of this thesis regarding the over-scaled roads, with the decisions taken far away from the “place”, the placelessness should be expected to be unavoidable.

Therefore, this study is a way of uttering the concerns for the projection of the last Master Plan of 2003. Several projections are as below; Yenikapı is defined as transfer station where sea, land and the underground transportation will intersect; a “Cultural Park” is proposed in Langa zone where the ancient harbor remains are found throughout the Marmaray construction.

“(…) the monumental works, civil architecture examples and lost environmental heritages that could not be enlivened, are going to be revitalized and given a cultural function.”<sup>118</sup> Is a susceptible note which takes place in this plan. Resting on our conservation approach in previous decades and the “wall constructing” restoration experiences where the torn wall piece is completed to a significant wall presence, this thesis concerns whether this note means the re-construction of the city walls in Langa on account of enlivening.

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<sup>116</sup> Ibid. pp.58

<sup>117</sup> Ibid., pp. 145-146

<sup>118</sup> Op.cit, Tarihi Yarımada 1/5000 Ölçeklik Koruma Amaçlı Nazım İmar Planı Raporu, pp XVI  
The translation of the following is done by the author;

“...sivil mimarlık örnekleri vb. gibi ihyası yapılamayan anıt eser, sivil mimarlık örneği ve kayıp eser yapılar öncelikle ihya edilerek kültürel amaçlı işlevlere kavuşturulacaktır.”

## 6.4 To Conclude

Since the architectural and urban documents concerning the Historical Peninsula are scattered between the Atatürk Library, the İstanbul Municipality Archive, the German Archaeological Institute, the French Institute for Research in Anatolia, it has been time consuming to reach an integrated overview within this study. Hence, this research made it clear that it is necessary to acknowledge the city walls as a cultural heritage, and as an entity, but to do this, a central database should be created to make develop actions concerning the City Walls in the future be handled by one authority. The information produced by the walls and about the walls should be integrated within this existing database, making the measurement of the value(s) of the city walls in the urban context an easy and sound process. One overall contribution of the thesis might be the proposal of the creation of this database and its sustainable management for the benefit of the Historic Peninsula in the urban future.

Another contribution of this thesis is to propose a way of looking for the place identity, not only for the city walls but also for the whole historic environment within the Peninsula as a presevational caution against unplanned developments and practice. This should rest on the dialogue of physical configurations and cognitive imaginaries. Thus, it should be kept in mind that place identity can never be detached from physical configurations of a particular space; its spatial character and historic values; the particular uniqueness that comes from being a place. It is seen that place and place identity can not be detached from the particular settings in relation with the City Walls and Wall Fronts, thus several other case study settings and domains (other than the three of Ayvansaray, Samatya and Edirnekapi covered in the thesis) should be revealed and researched for the acquisition of a general inventory opening access to the place quality of different other particularities. Thus, in urban practice, a general consistency may be achieved among different temporal and authoritative actions.

Among urban authorities, the city walls have been widely perceived for their monumental features. However, this thesis specifically emphasizes that the city walls and the wall fronts do house the living and transforming spaces that are part of the walls as well. Thus, the relations constructed in the domain of the urban context regarding the city walls are

inquired, to reveal a thorough analysis of the present space of wall fronts with regard to place-making.

This thesis tried to produce a framework for analyzing the place-making quality of the city walls, by considering that every place has its own unique character that a specific method cannot be totally adapted for this unique context. It seems futile to look for solutions without understanding and displaying the meanings produced by the walls. The sense of place is still kept in the teachings of the city walls for the city fabric. Therefore, this thesis highlights the necessity of the place virtue to be highlighted for the walls.

As they are analyzed within the professional field; the interaction between the domains concerning the wall front should be considered and the continuation of this meaning should be preserved. This will lead different intellectual agents to appreciate the sense of place and to use the knowledge of place-making while the city walls are brought to the design table of the planners. This consideration would provide the collaboration of diverse disciplines.

Thus, it is clear that the subject offers to future planners and researchers further analysis regarding the collaboration of place-making and the development and transformation of historical urban settlements. The findings of the thesis should be utilized for the future developments concerning the city walls in the urban context.

Within this study which handles the city walls as a present space, the initial awareness of the city walls in urban context has been defined as the Prost Plan in the light of the sources researched. For future researchers, it is possible to study the walls from a different perspective to reveal the possible historical developments before the Prost Plan. These further studies will strengthen the role and the value of walls as a part of the cityscape, for they deserve not only an intellectual, but also a public interest.

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