STRATEGIES FOR CREATING INCLUSIVE URBAN SPACES ALONG THE EUROPEAN SHORE OF THE BOSPHORUS

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ABSTRACT

STRATEGIES FOR CREATING INCLUSIVE URBAN SPACES ALONG THE EUROPEAN SHORE OF THE BOSPHORUS

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The aim of this study is to integrate the basic concepts of “landscape urbanism” and the principles of universal design approach in order to achieve an inclusive “urban surface” on the seafront of the Bosphorus. This study may be described as a reinterpretation of the European shore of the Bosphorus, reintroducing the sea to the daily life of İstanbul’s inhabitants.

“Landscape urbanism” refers to the architecture of an “urban surface”, a continuous landscape accommodating all kinds of structures and activities to

enhance human experience. Universal design is an approach that celebrates human diversity and is often defined as “the design of products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design”.

To achieve its goal, this study focuses on the concept of “urban surface” and the related design strategies described by Alex Wall, which might help to create inclusive environments. In this way, it attempts to put forward a framework for the implementation of universal design principles to urban scale. It not only evaluates the strategies of landscape urbanism from the perspective offered by the universal design approach, but also attempts to make a contribution to the common brainstorming about shaping the seafront of the Bosphorus.

Keywords: Landscape urbanism, universal design, inclusive design, urban surface, design strategy.

ÖZ

İSTANBUL BOĞAZI'NIN AVRUPA KIYISI BOYUNCA KAPSAYICI KENTSEL MEKÂNLAR YARATMAK İÇİN STRATEJİLER

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Bu çalışmanın amacı, "*landscape urbanism*" (peyzaj şehirciliği) yaklaşımının temel kavramları ile evrensel tasarım yaklaşımının ilkelerini, İstanbul Boğazı kıyısında kapsayıcı bir "kentsel yüzey" elde etmek için birlikte ele almaktır. Bu çalışma İstanbullular'ın günlük yaşamına denizi yeniden sunmak amacıyla, Boğaz'ın Avrupa kıyısının yeniden yorumlanması olarak tanımlanabilir.

"*Landscape urbanism*" terimi, insan deneyimini zenginleştirmek için her türlü yapıyı ve aktiviteyi barındıran sürekli bir peyzaj, bir "kentsel yüzey" mimarlığını

ifade eder. “Evrensel tasarım”, insanların farklılıklarına saygı duyar ve çoğu zaman “ürünlerin ve çevrenin adaptasyona ve özelleşmiş çözümlere gerek kalmadan olabildiğince herkes tarafından kullanılabilmesine olanak verecek şekilde tasarımı” olarak tanımlanır.

Bu çalışma belirtilen hedefine ulaşmak için Alex Wall tarafından tanımlanan “kentsel yüzey” (*urban surface*) kavramına ve onunla ilişkili stratejilere kapsayıcı çevreler yaratmaya yardımcı olma potansiyellerini dikkate alarak odaklanır. Böylelikle, kapsayıcı tasarımın kentsel ölçeğe uygulanması için bir çerçeve ortaya koymaya çalışır. Bu çalışma sadece evrensel tasarım yaklaşımı vasıtasıyla “landscape urbanism” stratejilerini değerlendirmekle kalmaz, ayrıca Boğaz kıyısını şekillendirmekle ilgili ortak beyin fırtınasına bir katkıda bulunmaya çalışır.

Anahtar Kelimeler: *landscape urbanism*, evrensel tasarım, kapsayıcı tasarım, kentsel yüzey, tasarım stratejileri.

To My Parents, Zehra and İlhan Özer

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CHAPTER I

INTRODUCTION

This thesis aims at elaborating the theoretical and conceptual framework of a project titled “Bringing the Sea Back to the City Life” that was awarded honorable mention in the UIA’s ideas competition “Celebration of Cities” on February 19, 2004[1], reinterpreting its site, the seafront of the *Boğaziçi* (Bosphorus). It discusses the prospect of achieving accessible, inclusive public spaces on the European shore of the Bosphorus by reinterpreting the shore relating with the basic concepts of “landscape urbanism” in the light of universal design approach. It proposes a strategy for shaping the shore, which may lead to diverse solutions. The theoretical context of the study is constituted by landscape urbanism and universal design, and the context of the design work is the shore from the Galata Bridge to *Dolmabahçe*.

[1] The seafront from Tophane to Dolmabahçe on the Bosphorus was previously worked out for the UIA Ideas Competition, “Celebration of Cities” open to architects and students of architecture organized by the International Union of Architects (UIA), at national and international levels. The competition was announced by the UIA on June 18, 2003. The proposal titled “Bringing the Sea Back to the City Life” was studied in the architectural design course ARCH 609 Advanced Themes in Architecture and Urban Design I, Fall 2003-2004 at METU Department of Architecture. The project was awarded by the national jury as one of the national-winners forwarded to the UIA for the international competition, and was awarded honorable mention (region II) in the “professional category” in the International Consultation, Celebration of Cities on February 19, 2004.

1.1 Problem Definition

Surrounded by the Black Sea and the Marmara Sea, situated on the confluence of an estuary "*Haliç"* (Golden Horn) and the Bosphorus, the city of İstanbul has always been intimately related with the sea. Including the Golden Horn and the Marmara shores, İstanbul's curly-shaped coastline is approximately 150,000 meters long in length. The sea penetrates to the very inside of the metropolitan area as a result of its location on the Bosphorus and the Golden Horn. Their topographical and contextual feaures make the sea and the city an indivisible whole.

However, today, the seafront[2] fails to support sufficiently the city considering the programmatic needs and infrastructures[3] that a metropolitan city requires. The seafront all along the Bosphorus especially from the Galata Bridge to *Dolmabahçe* is not satisfactorily accessible from the metropolitan İstanbul and its close neighborhoods, Galata and *Beyoğlu* (Pera). The urban spaces are insufficient in numbers and are incapable to meet the need for inclusive public spaces. In order to provide a solution, the metropolitan İstanbul and the Bosphorus strongly need concrete proposals, realistic approaches and exemplary public spaces all around the Bosphorus. I believe the solution is to propose welcoming, accessible and inclusive urban spaces completely and successfully integrated to their urban context. This integration should be infrastructural and functional regarding the situation of the urban context. Hence this thesis deals with the infrastructural, functional and programmatic aspects of

[2] The term "Seafront" refers to the urban surface between the neighboring urban context and the sea, illustrated in Figure 2.

[3] These programs and infrastructures and the importance of them will be discussed in detail in chapter 3 and 4.

urban space considering the instrumentality and accessibility of design proposals, as well as the issues of "appearance and aesthetics"[4].

Figure 1 An Aerial view of the study area, from left to right, beginning from the Galata Bridge, the *Karaköy* Ferry and the Harbour Passenger Terminal, *Tophane*, *Salıpazarı* Offices and Warehouses, *Mimar Sinan* Fine Arts University, the park, *Kabataş* Ferryboat Terminal and *the Dolmabahçe* Mosque and Palace.
(Source: http://kentrehberi.ibb.gov.tr.html)

1.2. The problem as Addressed Earlier in the Project Titled; "Bringing the Sea Back to the City Life"

The seafront from Tophane to Dolmabahçe on the Bosphorus was previously worked out for the UIA Ideas Competition, 'Celebration of Cities' organized by the International Union of Architects (UIA). 'Celebration of Cities' launched in June 2003 aimed to encourage architects to take on actions to support the cities through concrete proposals, enhancing the local lifestyle, renewing the qualities of cities. The projects were to be simple to "repair and heal the nerve points of the city, thus opening the way to a more generalized improvement that will be felt on the long term"[5]. It was required that the proposals might apply to the daily life of the city's inhabitants and address extreme situations. The

[4] James Corner, "Recovering Landscape as a Critical Cultural Practice," *Recovering Landscape: essays in Contemporary Landscape Architecture***,** edited by James Corner, (New York: Princeton Architectural Press, 1999,) 4.

[5] Celebration of Cities, Competition Notice , Retrieved Oct 10, 2003 (http://www.uia-architectes.org)

proposals were to take place in the heart of the city, or at its most external limits.

In these circumstances, the proposal titled “Bringing the Sea Back to the City Life” was studied in the architectural design course ARCH 609 Advanced Themes in Architecture and Urban Design during the Fall semester of 2003-2004 at the METU, Department of Architecture. The main idea of the project submitted to the competition is to achieve an accessible urban space reinterpreting the selected urban environment on the European shore of the Bosphorus. The “guiding principles”[6] and the main generatives of the project were connectivity; continuity and accessibility, setting the main values and priorities. The immediate context of the proposal was the coastline from Tophane to Dolmabahçe. The main objective of this proposal was firstly to create an urban space that incorporated the sea and the fragmented urban surface into a continuous dynamic space accessible to all, and secondly to establish communication between the seafront with the neighborhood district Pera (Figure 2 and Figure 3).

The study concentrated especially on the abandoned land of the warehouses of the General Directorate of Harbors, the functions of which had been decelerated in the last thirty years. In the design process and during the course discussions, the site was conceived from different perspectives and site specific strategies were used as the main devices playing an important role in the project. I attempted to generate a new space organization on the shore of the

[6] Schemata, gambits and precedent: Some factors in design expertise, Bryan Lawson, Retrieved May 02, 2008 (http://research.it.uts.edu.au)

Bosphorus. The existing programs, the physical and programmatic connections of the site to its urban context were the main starting points of the design.

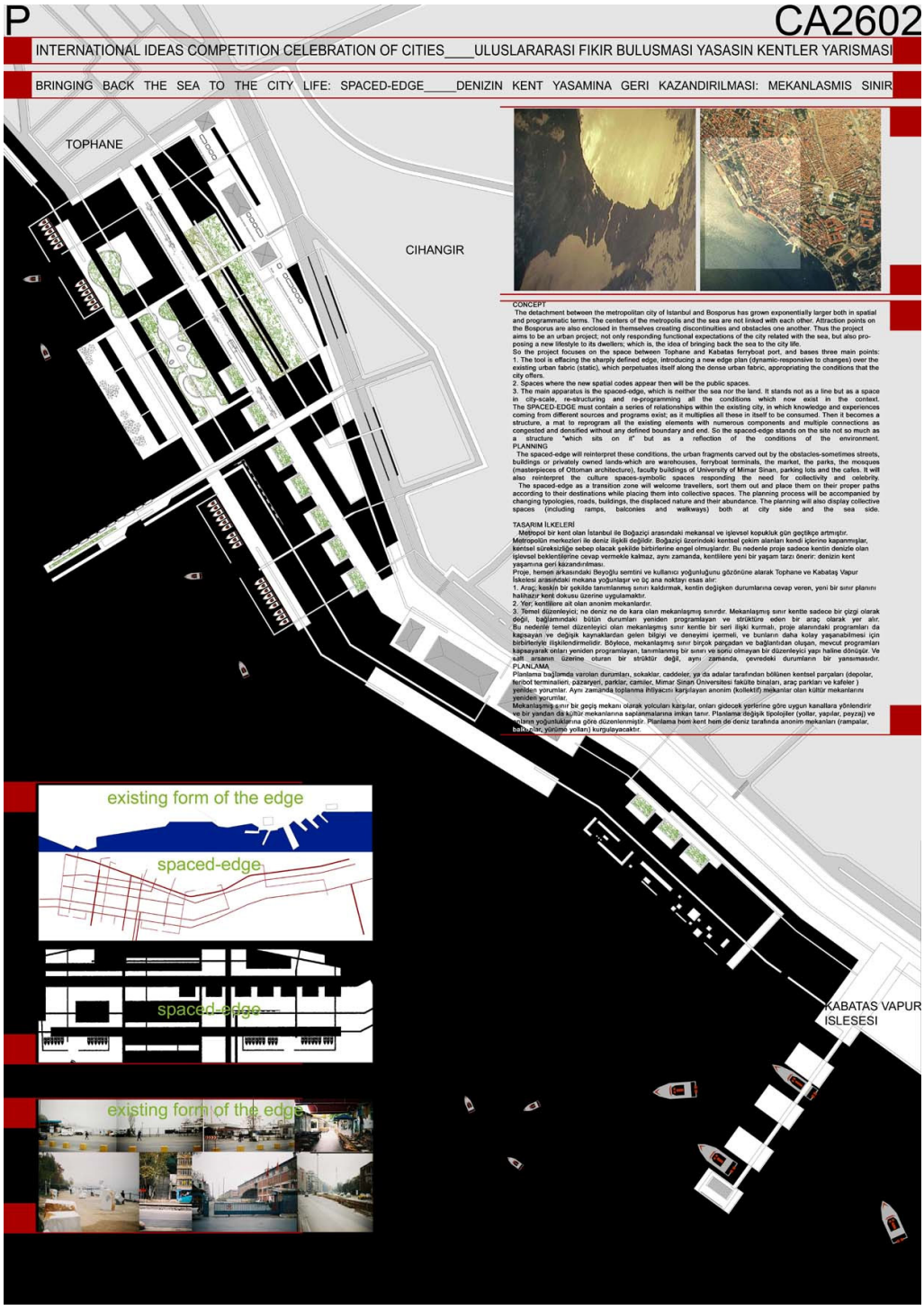

Figure 2 The project titled “Bringing the Sea Back to the City Life”; master plan from Tophane to Kabataş.
(Source: personal archive, fall, 2004)

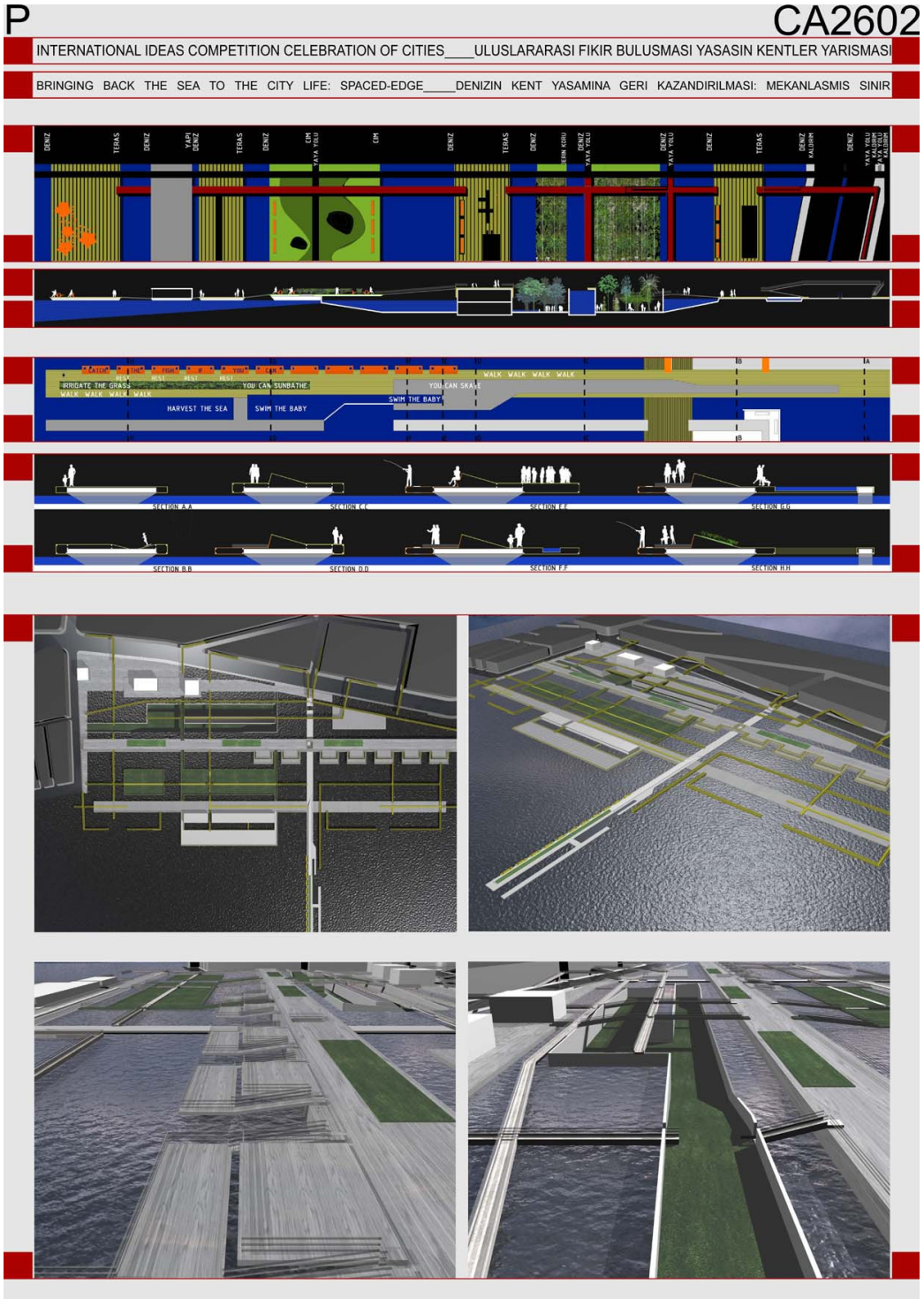

Figure 3 The project submitted to the competition “Celebration of Cities”; site sections and partial conceptual drawings.
(Source: personal archive, fall, 2004)

This project reinterpreted the existing sharply defined edge and proposed an urban surface open to diverse alterations and interpretations. The urban

fragments separated by the streets, buildings or privately owned lands were reconfigured in order to achieve urban connectivity, continuity and accessibility in and outside the targeted urban surface. The sea and the seafront were merged together, incorporating activities in which users from all ages could participate. These programs aimed to accommodate various activities including those from swimming the babies in pools to sunbathing.

By this way, this project reintroduced the sea into the daily life of Istanbul's inhabitants and smoothened the rigid and monotonous contours of the shore by a new, dynamic coastal zone, an area on the urban scale. The study area was closely related with its urban context as an extension of the urban landscape. The proposed idea equipped with strong potentials and transitional spaces intended for travelers as well as the citizens of Istanbul to initiate new relations between the inhabitants and the shore.

1.3. The Aim of the Study

This thesis elaborating the theoretical and conceptual framework of the project titled "Bringing the Sea Back to the City Life" may be considered as a reinterpretation of the European shore of the Bosphorus that has often been undervalued as a potential public space. Hence it has remained detached from the city and the city life of İstanbul. In order to remedy this situation and to achieve an "urban surface"[7] accessible to all, an inclusive public space at all scales from human scale to urban scale, I will try to integrate human-centered

[7] Alex Wall, "Programming the Urban Surface," *Recovering Landscape: essays in Contemporary Landscape Architecture***,** edited by James Corner, (New York: Princeton Architectural Press, 1999) 233.

strategies that come forward with the universal design approach, into site specific strategies of “landscape urbanism”.

The main objective of this research is to reinterpret the selected urban environment on the Bosphorus, considering that the void spaces on the seafront are more than the spaces between buildings as in parking lots, planted areas, and residual spaces[8] (Figure 4). The seafront along the Bosphorus is perceived as an element of a continuous field that needs to be integrated into the metropolitan İstanbul. This urban field integrated into the context should respond to the requirements of all the citizens, regardless of ages, gender, size or other physical features and abilities. It should create an indivisible combination of infrastructure, landscape, buildings and all possible human-centered activities, which accommodates diversity and movement. Accommodating diversity requires an inclusive architectural space, an accessible environment for all in terms of all available communication media, which should be elaborated at all scales, from the human scale to urban scale, utilizing the universal design principles.

Figure 4 An aerial view of an urban void from *Kuruçesme*. This parcel is in between three-lane *Kuruçesme* Street and the Bosphorus, serving as a car-park.
(Source: Personal archive, fall 2003)

[8] Alex Wall, “Programming the Urban Surface,” *Recovering Landscape: essays in Contemporary Landscape Architecture***,** edited by James Corner, (New York: Princeton Architectural Press, 1999) 233.

Figure 5 The study area, from the Galata Bridge to *Dolmabahçe* Palace. The brightly highlighted area is the main targeted area and the dimly highlighted area is the urban context to be integrated.
(Source: google earth, 2007, free edition)

In order to achieve its goals, this study concentrates to on exploring the strategies of landscape urbanism in light of universal design to integrate landscape urbanism to the ideas that come forward with universal design

approach in the context of the Bosphorus in order to mutually strengthen the both. The reason why these two approaches are studied within the context of Bosphorus is their focus on functionality and accessibility in the built environment.

I believe that it is impossible to achieve an accessible seafront and urban surface proposing solutions to immediate or partial problems in the context of the Bosphorus. Responding only to the needs of a specific urban space while disregarding the greater whole and proposing solutions to its internal problems cannot remedy the situation. Such an approach still excludes the seafront from the rest of the city and disintegrates it from its neighboring urban context. If possible the whole seafront Bosphorus must be in use by the whole metropolitan İstanbul, not only by its close neighborhoods and specific users of specific functions. Thus, this study does not deal merely with the renovation of a small urban space on the Bosphorus, disregarding the failures and mistakes in a larger urban scale, which the city of İstanbul faces. Instead, it aims at developing an experimental design strategy that might be employed along the European shore of the Bosphorus as part of, in Wall's words, "the extensive ground plane of the city."

1.4. The Scope of the Study

The European shore of the Bosphorus from the Galata Bridge to Dolmabahçe is a huge urban space accommodating various functions in the heart of the city. A project proposed for such large and significant urban spaces inevitably need to be elaborated by multidisciplinary teams. Such proposals should be provided

with inclusive processes and organizational strategies, sustaining the involvement of collaborators such as government, nonprofit organizations, educational institutions and inhabitants. Therefore, this thesis does not suggest a new proposal, but reinterprets the site of the ideas project mentioned. This study does not only try to implement universal design approach to landscape urbanism in the context of European shore of the Bosphorus but also attempts to highlight the problems of the seafront. By this way, it aims to be a contribution to future proposals and common brainstorming in shaping the European shore of the Bosphorus. It reflects on architectural design strategies that may be adopted in the design processes of similar situations, and on the implementation of universal design in urban scale.

This study will also be an attempt to explore, in Stan Allen's words, the "newly emerging field of landscape urbanism"[9], the significance of it and the way it operates in the contemporary city to achieve an accessible, continuous urban surface, a "thickened" surface"[10]. The term "*landscape urbanism*" refers to, in Alex Wall's words, the architecture of "*the extensive and inclusive ground-plane of the city, to the 'field' that accommodates buildings, roads, utilities, open spaces, neighborhoods, and natural habitats*"[11]. This kind of urbanism does not fragment, isolate and limit the landscapes, infrastructures or the buildings, but envisions that the urban surface is a continuous landscape accommodating all kinds of structures and activities.

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[9] Stan Allen, "Landscape to Architecture/Architecture to Landscape," Columbia University, Retrieved January 21, 2008 from (http://www.arch.columbia.edu/gsap/19019)

[10] Stan Allen, "Mat Urbanism: The Thick 2-D", *Case: Le Corbusier's Venice Hospital And The Mat Building Revival*, edited by Hashim Sarkis with Pablo Allard, and Timothy Hyde, (New York: Prestel, 2001,) 125.

Universal design is “the design of products and environments to be usable by all people, to the greatest extent possible, without adaptation or specialized design”.[12] Its seven principles, set by a group of designers led by Ronald Mace[13] are declared as “equitable use, flexibility in use, simple and intuitive use, perceptible information, tolerance for error, low physical effort, size and space for approach and use”[14]. It creates a ground for the architects as well as the designers, to reflect on some architectural strategies and to reconsider diverse and changing needs in the contemporary city. Universal design in urbanism prevents segregation of people while celebrating their diversity. Throughout this study, universal design will be conceived as a guiding principle to achieve an inclusive and accessible city rather than mere application of standards or principles on building and urban scale. This study is an attempt to reinterpret the universal design approach for the urban scale in order to achieve universally designed urban spaces.

Evaluating the principles of universal design with the basic concepts of ‘landscape urbanism’ and integrating ‘human-centered’ strategies with the site specific strategies, this study tries to expand the scale of universal design to the

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[11] Alex Wall, “Programming the Urban Surface,” *Recovering Landscape: essays in Contemporary Landscape Architecture***,** edited by James Corner, (New York: Princeton Architectural Press, 1999) 233.

[12] History of Universal design, Adaptive Environments, January 21, 2008 from (www.adaptenv.org)

[13] Shauna Mallory-Hill and Brian Everton, “Accessibility Standards and Universal Design Development in Canada,” edited by Wolfgang F. E. Preiser and Elaine Ostroff, *Universal Design Handbook* (New York: McGraw-Hill, 2001,) 16.1.

[14] Mayor’s Office for People with Disabilities and Department of Design and Communication, *Universal Design New York*, (New York: A City of New York Office of the Mayor Publication, 2001,) 21. Retrieved January 17, 2004 from (www.ap.buffalo.edu/idea/publications)

scale of landscape, urbanism and architectural program. By this way, it adapts the principles of universal design to landscape urbanism in order to achieve inclusive urban surfaces. Leslie Kanes Weisman points to this relationship between landscape, urbanism, universal design and the need for a redefinition, and restructuring in architectural practices and education for all these fields. She states;

> "Universal design is particularly relevant to the environmental design fields -architecture, planning and landscape architecture- because in its making, use, and design, the built environment shapes human experience, identity and consciousness, and reinforces assumptions about culture and politics. Any serious effort to establish equitable and sustainable communities must involve redefining and restructuring both how people inhabit physical space and how designers teach and practice "place making."[15]

James Corner also argues that, traditional urban design and planning have failed "to operate effectively"[16] against the problems that many of the contemporary cities have faced. Christopher Hight, in his essay "Portraying the Urban Landscape: Landscape In Architectural Criticism and Theory, 1960-Present" informs that landscape urbanism has emerged from the crisis of the disciplines of architecture and urbanism. For him, these disciplines have been insufficient to overcome the problems of contemporary built environment in the second half of the 20th century. He claims that the city has changed so drastically in the last fifty years that architectural and urban knowledge is no

[15] Leslie Kanes Weisman, "Creating the Universally Designed City: Prospects for the New Century," edited by Wolfgang F. E. Preiser and Elaine Ostroff, *Universal Design Handbook,* (New York: McGraw-Hill, 2001,) 69.4.

[16] James Corner, "Landscape Urbanism", *Landscape Urbanism A Manual for the Machinic Landscape*, (London: AA Publications, 2003,) 59.

longer sufficient and adequate to deal with the problems of the contemporary city. He states;

> "Only by producing new fields, methods and objects might we able to understand the contemporary postmetropolis as a coherent entity. Thus beneath the renewed interest in landscape lies an implicit assertion that bringing the design practices of urbanism and architecture into contact with that of landscape will rejuvenate all three."[17]

Parallel to these suggestions, today contemporary ideas on landscape and urbanism appear to offer an alternative to the traditional methodologies of architecture and urban design approach and their failures to operate in the city. For Corner, this failure of architecture and urbanism to operate effectively in the contemporary city is mainly due to the reason of the change in the scale of architectural practice. Corner states that this shift in scale is "from the one to the many, from objects to fields, from singularities to open-ended networks".[18] In his essay "Landscape Urbanism", James Corner argues that landscape urbanism suggests neither a partial nor a fixed solution to the problems of the contemporary city. Instead, landscape urbanism proposes a change in the scale of architectural practice to perceive the city as an indivisible whole, an urban surface that is both continuous and open to change.[19] He asserts that landscape urbanism perceives an urban space as the extension of the city surface rather than a piece broken out from the rest of the city, having internal problems and partial solutions for them.

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[17] Christopher Hight, "Portraying the Urban Landscape: Landscape In Architectural Criticism and Theory, 1960-Present" *Landscape Urbanism A Manual for the Machinic Landscape*, (London: AA Publications, 2003,) 22

[18] James Corner, "Landscape Urbanism," *Landscape Urbanism A Manual for the Machinic Landscape*, (London: AA Publications, 2003,) 59.

[19] Ibid, p.59.

It deserves to be mentioned that these discussions about the problems of the contemporary city date back to April 1955, a conference held at Harvard concentrating on the views on reshaping and improving the city and the crisis the cities were in.[20] For some speakers, the city should be viewed as a continuous whole, indivisible from its landscape and should be studied larger rather than smaller (parcel based) in scale. Jose Luis Sert stated in 1956 that the solution to the problems of the American metropolis "lies in re-shaping the city as a whole"[21]. David Smiley informs us about the topics discussed at this conference. He mentions, Garrett Eckbo stating that "the landscape, urban or otherwise, was "a continuous thing" and could not be fragmented or broken into abstract parcels without connection to inhabitation"[22]. Neutra has asserted that there must be no separation between the environment and the individual.[23] Smiley remarks that;

> "Gyorgy Kepes said there was a disjunction between our perceptual abilities and the new scale of the man-made environment. We are 'out of scale with the world' and only a new 'value scale' attuned to the new technologies of modern life, would reconnect experience with our landscapes."[24]

It is in the sense of these remarks that landscape urbanism differs from other fields of study in the architectural discipline which offer solutions to the problems of the contemporary city. The way it looks at the landscape and the

[20] David Smiley. "A Tale of Two Conferences: Urban Design and Urban Discourse in the mid-20th Century," *Urban Design: Practices, Pedagogies, Premises Master of Urban Design - Briefing Materials,* Retrieved January 21, 2008 from (<http://www.arch.columbia.edu>)

[21] Ibid, p.19.

[22] Ibid, p.19.

[23] Ibid, p.19.

[24] Ibid, p.19.

city as a whole may be a key to solve the problems of the contemporary city and reconnect the people to the landscape and to the city they live in, to make the city accessible for all. Mohsen Mostafavi, in his essay "Landscapes of Urbanism" in "*Landscape Urbanism, a Manual for the Machinic Landscape"* points out that landscape urbanism suggests a reconsideration of all the material elements that provide the infrastructure of the urban to redefine and give more importance to the public sphere rather than "disproportionate concern of contemporary urbanism with commerce and retail"[25]. For him it is important to create alternative models of urbanism, to propose urban spaces that are open to all. Mostafavi states that;

> "Instead of a nostalgic yearning for lost models of public space, monuments, piazzas, we should imagine, support and construct alternative models of urbanism that are open to, and encourage, participation by all citizens."

Accessible and inclusive public space is the issue where landscape urbanism converges with universal design approach in this study. The traditional-conservative accessible design examples, from their roots in barrier free design till today, consists of achieving, applying, coding standards and legislations in applications both in architectural design projects and the urban environment. Unlike those, universal design principles are not strictly defined in order not to limit the design.[26] Since universal design approach does not favor adaptation or specialized design, the urban and architectural qualities of the built environment should be sufficient for everybody without any segregation and exclusion,

[25] Mohsen Mostafavi, "Landscapes of Urbanism," *Landscape Urbanism A Manual for the Machinic Landscape*, (London: AA Publications, 2003,) 9

including internal and external, horizontal and vertical connections to and from all spaces.

1.5. The Structure of the Thesis

In this introductory chapter, the problem definition and the project titled "Bringing the Sea Back to the City Life" are described briefly. What kind of a solution framework will be appropriate for this urban environment and what should be the aim and the target to achieve that kind of a solution is examined. The scope of the thesis, the theoretical and conceptual frameworks of the study are described. In the second chapter, summarizing information is given about the seafront from Galata to *Dolmabahçe* and the urban context it is to be integrated with. The physical borders of the study area are defined and information about the context including the historical evolution of the area are given. The main sources have been two introductory essays, "Modernisms of a Peripheral Metropolis İstanbul: 1930-2005" by Uğur Tanyeli, and "Urban Development and Architecture of Galata and Pera" by Nur Akın and Afife Batur, in the *"Architectural Guide to İstanbul Volume-2 and Volume-4"* edited by Afife Batur. The essay, "Republican Period İstanbul", by Atilla Yücel in "*İstanbul-World City"* edited by Afife Batur and the renowned book of Doğan Kuban, *"İstanbul Bir Kent Tarihi*", are the other major sources of this introductory information.

[26] Elaine Ostroff and Leslie Kanes Weisman, "Universal Design Beyond the Ada: An Introduction to Creating Inclusive Buildings And Places," Universal Design Educational Online, Retrieved January 21, 2008 from (<http://www.udeducation.org/teach/course_mods/survey/>)

In the third chapter, there is an evaluation of the study area, done for an understanding of the current situation along the European shore of the Bosphorus from Galata Bridge to Dolmabahçe and of the urban context it is to be integrated into, the Galata and Pera districts. I try to define the problems of the current situation by analyzing the study area within the theoretical frameworks of this study, landscape urbanism and universal design. The study area is worked out through site surveys and architectural diagrams. Thus, from the Galata Bridge to *Dolmabahçe*, physically and programmatically detached seafront is the main target area, and the neighboring quarters of Galata and Pera are the immediate urban context to be integrated.

In the fourth chapter, how landscape urbanism and the strategies that come forward with it can be related with human-centered strategies of universal design approach is interrogated. I concentrate on making suggestions for an inclusive shore for the Bosphorus and reflecting on the related site-specific and human-centered strategies to make the suggestions clearer and more definite. These will be suggestions for architectural design strategies that may be adopted in the design processes of similar situations, and in reinterpreting the European shore of the Bosphorus.

In the concluding chapter, the importance of universal design at urban scale and the contribution of this study are evaluated. The importance of an inclusive design and implementation process at all scales and the importance of landscape urbanism approach in order to reconnect people with the city they live in is emphasized. The significance and the need of further studies is highlighted.

CHAPTER II

A DESCRIPTION OF THE STUDY AREA

The metropolitan city of İstanbul, the most populated city of Turkey and its cultural and financial center is especially unique with its geographical location. The city has been one of the main ports of the region, both in periods of the Byzantine and Ottoman empires and still is[27]. The study area, from the Galata Bridge to *Dolmabahçe*, which is the seafront of the Galata and the Pera Districts has always been a significant area for the city of İstanbul, both in the past, during the Byzantine and Ottoman Empires, and in the 20th century[28].

Figure 6 Left: the Black Sea above connected to the Marmara below through the Bosphorus strait.
(Source: http://www.arthistory.upenn.edu/spr01/282/w4c2i08.html)
Right: The Pera and Galata districts, the confluence of the Golden Horn and the Bosphorus; the two bridges are the Unkapanı Bridge and the Galata Bridge.

[27] Wolfgang Muller-Wiener, *Bizans'tan Osmanlı'ya İstanbul Limanı*, translated by Erol Özbek, (İstanbul: Tarih Vakfı Kültür Yayınları, 1998,)
[28] Ibid

(Source: http://kentrehberi.ibb.gov.tr.html)

At the south end, the study area starts with the Galata Bridge, which connects the area to the Historical Peninsula over the Golden Horn (Figure 6). The Historical Peninsula, *Sarayburnu* accommodates the *Topkapı Sarayı* (Topkapı Palace) and the *Aya Sofya* (Hagia Sophia). At the north end of the Galata Bridge, *Meclis-i Mebusan Caddesi* (*Meclis-i Mebusan* Street) takes place, which runs along the seafront, till the *Sarıyer* District. On the seafront from the Galata Bridge to *Tophane Meydanı* (Tophane Square) are the *Karaköy* Ferry Terminal, *Karaköy* Harbour Passenger Terminal and *Tophane* Square accommodating *Kılıç Ali Paşa Külliyesi* (Kılıç Ali Paşa Mosque and Complex*)*, *Tophane-i Amire* (Imperial Cannon Foundry), *Tophane Çeşmesi* (Tophane Fountain), *Nusretiye Camii ve Sebili* (Nusretiye Mosque and Fountain), *Tophane Saat Kulesi* (Tophane Clock Tower), *Tophane Kasrı* (Tophane Summer Palace), and Warehouse No: 4_İstanbul Museum of Modern Art[29] (Figure 7).

From *Tophane* to *Dolmabahçe*, the seafront accommodates the Port Facilities Area and the Warehouses of the General Directorate of Harbors, *Salıpazarı* Offices and Warehouses, *Mimar Sinan Güzel Sanatlar Üniversitesi (*Mimar Sinan Fine Arts University), the park in Fındıklı area housing both *Molla Çelebi Camii* (Molla Çelebi Mosque) and the *Kabataş* Ferryboat Terminal, ending with the *Dolmabahçe Camii ve Sarayı* (Dolmabahçe Mosque and Palace). Today the only access to the seafront is from İstanbul Museum of Modern Art, the park in *Fındıklı* and the car park in front of the *Dolmabahçe* Palace, which will be discussed in depth in the following chapter. The following sections will give

[29] One of the warehouses is converted to the Museum of *İstanbul Modern* after the project was submitted to the Celebration of Cities Consultation.

information about the historical evolution of the site throughout the Byzantine, Ottoman and Republican periods, and then will describe its current situation.

Figure 7 The study area, from the Galata Bridge to Dolmabahçe Palace.
(Source: google earth, 2007, free edition)

2.1. The Byzantine and Ottoman Periods

The study area has been a port area since the early Byzantine period. Beginning with the early Byzantine times, the Genoese and Venetian merchants settled and traded at this location. They built fortifications and a citadel to protect from outsiders, the remnants of which are still visible.[30] The Galata Tower built in 1349 by Genoeses, is one of the most important structures of that settlement.[31] Genoese, Venetian and Catalan merchants, Jews, Greeks, and Armenians used to live in Galata until the 15th century, the conquest of Constantinople. After the conquest, Sultan Mehmed II recognized Genoeses a privileged status and the Ottoman Empire became the legal owner of the land. In the 16th century, Galata was a triangular area, surrounded by walls and the area beyond was covered by gardens and orchards.[32] From the 16th century to the 19th century, the population changed. More Turks and Jews, who escaped from Spain and Portugal, settled in Galata.[33] As a result, Galata became a cosmopolitan quarter of the Genoeses, the Greeks, the Jews, and the Ottoman Turks. In this period, the Ottoman Empire used the area's seafront as one of the main ports and for military uses. The canon foundry and

[30] Nur Akın and Afife Batur, "Urban Development and Architecture of Galata and Pera", *Architectural Guide to İstanbul Volume-2*, edited by Afife Batur, (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005)

[31] Nur Akın, Afife Batur, Gülsün Tanyeli, Meryem Doğuoğlu, Gül Köksal, *Architectural Guide to İstanbul Volume-2*, (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005) 2-346.

[32] Nur Akın and Afife Batur, "Urban Development and Architecture of Galata and Pera," *Architectural Guide to İstanbul Volume-2*, edited by Afife Batur, (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005)

[33] Ibid.

infrastructure related to it were built and the area was named “Tophane“, from which comes the name, *top* meaning 'canon' and *hane* meaning 'house'. [34]

Figure 8 The well-known engraving of Barlett, *Tophane* Square from the early 19th century. (Source: Pardoe Julia, *The beauties of the Bosphorus,* illustrated in series of views of Constantinople and its environs, from original drawings by W.H Bartlett.)

The Imperial Cannon Foundry established by Sultan Mehmed II in the 15th century underwent collapses and repairs throughout the centuries. The last building standing today was built in the 18th century. The sea shore in front of it was filled in to make a public space for the mosque and it was called the *Tophane* Square. This square was used to be a market place in those times (Figure 8).[35] Many of the buildings gathered around the square, the masterpieces of the Ottoman Empire, were ordered by the Sultans. It remained

[34] Hillary Sumner-Boyd and John Freely, *Strolling through Istanbul, A Guide to the City,* (İstanbul: Redhouse press, 1972,) 452-453

[35] Nur Akın, Afife Batur, Gülsün Tanyeli, Meryem Doğuoğlu, Gül Köksal, *Architectural Guide to İstanbul Volume-2***,** (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005) 2-346

as a public square for centuries until the 1950s, due to the needs for widening the road.[36] The *Tophane İskelesi* (Tophane Landing) which was a gate way for the immediate area and for Pera supported this active public life in *Tophane* (Figure 9).[37]

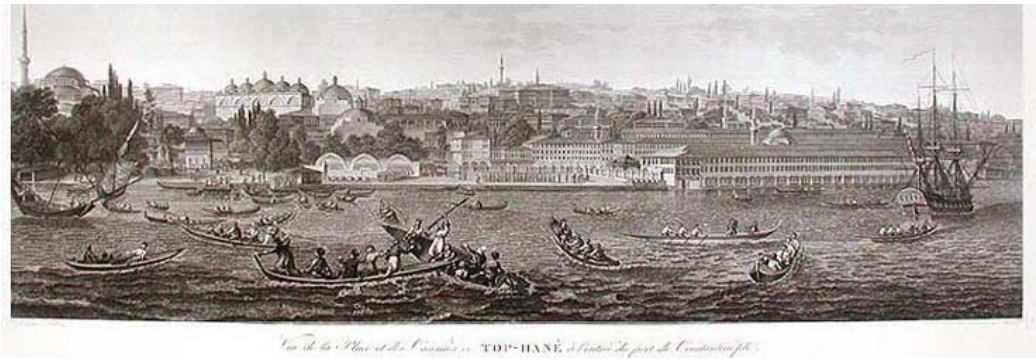

Figure 9 Tophane Square on the seafront and the landing, Melling, 1819
(Source: Wolfgang Muller-Wiener, *Bizans'tan Osmanlı'ya İstanbul Limanı,* translated by Erol Özbek, (İstanbul: Tarih Vakfı Kültür Yayınları, 1998,) 129

The buildings constructed around the square always had a function open to public, ranging from mosques to educational institutions of that time. The *Karabaş Tekke* (Karabaş Dervish Lodge), located next to the Cannon Foundry, a complex of buildings with a school and a dervish convent, was built in the early 16th century by Karabaş Mustafa Ağa.[38] After the construction of the first Cannon Foundry, *Kılıç Ali Paşa Külliyesi* (Kılıç Ali Paşa Mosque and Complex) in 1581 was built by Mimar Sinan. This complex consists of a mosque, a *medrese* (madrasah), a *hamam* (Turkish bath), a *türbe (*mausoleum), and a *sebil (*fountain). In the beginning, it had been on the coastline, but then the sea

[36] İlhan Tekeli, *Kent Planlamasi Konuşmaları, (*Ankara: TMMOB Mimarlar Odası Yayınları, 1991,) 26-27

[37] Wolfgang Muller-Wiener, *Bizans'tan Osmanlı'ya İstanbul Limanı,* translated by Erol Özbek, (İstanbul: Tarih Vakfı Kültür Yayınları, 1998,) 11-12.

[38] Nur Akın, Afife Batur, Gülsün Tanyeli, Meryem Doğuoğlu, Gül Köksal, *Architectural Guide to İstanbul Volume-2***,** (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005), 2-389.

in front of it was filled. It is now surrounded by other buildings.[39] The *Tophane* Fountain was constructed in 1728 upon orders by Mahmud I.[40] In 1793, Selim III ordered the building of the *Topçu Kışlası* (Tophane Artillery Barracks) on the seafront and this construction changed the building scale in the area (Figure 10 and Figure 11).[41]

Figure 10 Tophane, looking through to Dolmabahçe Palace.
(Source: Konstantiniyye'den İstanbul'a XIX. Yüzyıl Ortalarından XX. Yüzyıla Boğaziçi' nin Rumeli Yakası Fotoğrafları, (İstanbul: Pera Müzesi, 2006), 40)

The *Nusretiye* Mosque and Fountain located below the Canon Foundry was constructed in 1826 as ordered by Mahmud II. It was built on the former site of the *Topçu Kışlası Camii* (Mosque of the Artillery Barracks). This construction was a part of a larger project of rebuilding the Tophane Artillery Barracks that

[39] Nur Akın, Afife Batur, Gülsün Tanyeli, Meryem Doğuoğlu, Gül Köksal, *Architectural Guide to İstanbul Volume-2***,** (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005), 2-383.

[40] Ibid, 2-384

[41] Ayşe Yetişkin Kubilay, *İstanbul Ansiklopedisi,* p.279

burned down in the *Firuzağa* Fire of 1823.[42] The *Tophane* Clock Tower was ordered by Sultan Abdülmecid I and constructed by the renowned Armenian-Turkish architect Garabet Amira Balyan in the early 19th century.[43] The *Tophane* Summer Palace**,** designed by the English architect W. J. Smith in 1851, was the summer residence and the place where Sultan Abdülmecid reviewed the troops (Figure 11).[44] Its seafront was also the reception place for international meetings of the Ottoman Empire, used for diplomatic and military ceremonials (Figure 12).

Figure 11 In the middle of the place where Sultan reviewed the troops the *Tophane* Clock Tower is located. On the left, the *Tophane* Summer Palace is placed in front of the Tophane Artillery Barracks, 1870.
(Source: Konstantiniyye'den İstanbul'a XIX. Yüzyıl Ortalarından XX. Yüzyıla Boğaziçi' nin Rumeli Yakası Fotoğrafları, (İstanbul: Pera Müzesi, 2006), 28

[42] Nur Akın, Afife Batur, Gülsün Tanyeli, Meryem Doğuoğlu, Gül Köksal, *Architectural Guide to İstanbul Volume-2***,** (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005), 2-387

[43] Ibid, 2-386

[44] Ibid, 2-385

Figure 12 Nusretiye Mosque and Tophane clock tower from Tophane landing through Cihangir. (Source: Konstantiniyye'den İstanbul'a XIX. Yüzyıl Ortalarından XX. Yüzyıla Boğaziçi' nin Rumeli Yakası Fotoğrafları, (İstanbul: Pera Müzesi, 2006), 27)

In 1856, the political center of the Ottoman Empire moved from *Topkapı* Palace to *Dolmabahçe* and *Yıldız* Palaces. As a result, starting from 1850s, the area around the *Dolmabahçe* Palace went through a transformation. From *Tophane* to *Dolmabahçe*, on the seafront of *Fındıklı*, seafront residences called *"yalı"* were built, beginning from the early 19th century (Figure 13). *Cemile ve Münire Sultan Sarayları* (Cemile and Münire Sultan Palaces), located parallel to Bosphorus at *Fındıklı*, were constructed by the architect Garabet Amira Balyan in 1859. The palaces also called "Twin Palaces" served as *Meclis-i Mebusan* (Chamber of Deputies or House of Representatives), from 1908 to the fall of the

Ottoman Empire in 1920. The palaces, redesigned by Sedat Hakkı Eldem after the fire of 1948, house *Mimar Sinan* University of Fine Arts since 1926.[45]

Figure 13 Salıpazarı and Fındıklı. At the ridge, the Cihangir Mosque is located.
(Source: Konstantiniyye'den İstanbul'a XIX. Yüzyıl Ortalarından XX. Yüzyıla Boğaziçi' nin Rumeli Yakası Fotoğrafları, (İstanbul: Pera Müzesi, 2006), 38)

Earlier than this transformation on the seafront, *Molla Çelebi* Mosque, also named *Fındıklı* Mosque, was built by Mimar Sinan in 1584.[46] From *Salıpazarı* to *Dolmabahçe*, there are three fountains which were moved from their original places during the restructuring activities in 1950's. Located firstly in the courtyard of *Molla Çelebi* Mosque, *Koca Yusuf Paşa Sebili* (Koca Yusuf Paşa Fountain) **(**1787) was moved to the opposite side of the street. *Hekimoğlu Ali Paşa Çeşmesi* (Hekimoğlu Ali Paşa Fountain), near *Kabataş* Ferry Terminal was built in 1732. *Mehmed Emin Ağa Sebili* (Mehmed Emin Ağa Fountain) was built in 1741.It was part of a complex of which the madrasah and the dervish lodge were demolished. It was transferred to its existing place, just the opposite

[45] Nur Akın, Afife Batur, Gülsün Tanyeli, Meryem Doğuoğlu, Gül Köksal, *Architectural Guide to İstanbul Volume-2***,** (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005), 10-413

[46] Ibid, 10-415

of the *Dolmabahçe* Mosque, during the re-planning activities of the *Dolmabahçe* Square in 1950's.[47] *Zevki Kadın Çesmesi* (Zevki Kadın Fountain) is located on the north of the twin palaces, between *Meclis-i Mebusan* Street and the twin palaces which were built in 1755.[48]

Dolmabahçe, at the north edge of the study area, was originally a bay in the Bosphorus and it was filled in step by step during the 18th century to become an imperial garden (and from here comes the name, *dolma* meaning 'filled' and *bahçe* 'garden'). A series of seaside pavilions and kiosks were built in the park before the construction of the *Dolmabahçe* Palace, built in 1854. It was ordered by Sultan Abdülmecid, and built by the Armenian-Turkish architect Garabet Amira Balyan.[49] *Dolmabahçe* Clock Tower situated outside the *Dolmabahçe* Palace was ordered by Abdülhamid II and constructed by Sarkis Balyan in 1895. *Dolmabahçe* Mosque, designed by Garabet Balyan, was completed in 1855 during the reign of Sultan Abdülmecid.[50] Over the years, its exterior courtyard was demolished (Figure 14 and Figure 15).

[47] Nur Akın, Afife Batur, Gülsün Tanyeli, Meryem Doğuoğlu, Gül Köksal, *Architectural Guide to İstanbul Volume-2*, (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005), 10-416,418,419

[48] Ibid, 10-414

[49] Hillary Sumner-Boyd and John Freely, *Strolling through Istanbul, A Guide to the City,* (İstanbul: Redhouse Press, 1972,) 456-457.

[50] Nur Akın, Afife Batur, Gülsün Tanyeli, Meryem Doğuoğlu, Gül Köksal, *Architectural Guide to İstanbul Volume-2*, (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005), 11-417

Figure 14 Dolmabahçe Mosque and Square, 1862
(Source: Konstantiniyye'den İstanbul'a XIX. Yüzyıl Ortalarından XX. Yüzyıla Boğaziçi' nin Rumeli Yakası Fotoğrafları, (İstanbul: Pera Müzesi, 2006), 51)

Figure 15 Dolmabahçe Mosque and Square, 1855
(Source: Konstantiniyye'den İstanbul'a XIX. Yüzyıl Ortalarından XX. Yüzyıla Boğaziçi' nin Rumeli Yakası Fotoğrafları, (İstanbul: Pera Müzesi, 2006), 50)

According to Akın and Batur, towards the midst of the 18th century, the expansion towards the gardens and orchards beyond Galata firstly started through Pera. Galata's Christian population rapidly increased when British, French and Italian forces came to İstanbul to fight in the Crimean War (1855-1856). The Europeans began to constitute the majority of the population and constructed embassy buildings in Pera.[51] From 1850 to 1900, the area went through many restructuring activities with the new development regulations set by the 6th Division Municipality of Pera and Galata.[52] The Grand Rue de Pera and *Voyvoda Caddesi* (*Voyvoda* Street) were widened. Galata walls were demolished to open up new spaces to construct these new modern buildings. The street network and transportation was regularized. Gas, lighting, sewage network and sidewalks were constructed.[53] In the last decade of the 19th century, Galata started to become the center for international trade and finance in İstanbul. *Karaköy* (the modern name for Galata) Pier was first constructed by a French company in 1895 (Figure 16).[54] *Osmanlı Bankası* (the Ottoman Bank), built by the architect Alexander Vallaury in 1890, was established and many foreign companies opened offices. *Ziraat Bankası* (the Ziraat Bank) built in 1912 next to the Ottoman Bank Headquarters was placed at the north end of the Galata Bridge.[55]

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[51] Nur Akın and Afife Batur, "Urban development and architecture of Galata and Pera", *Architectural Guide to İstanbul Volume-2***,** edited by Afife Batur, (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005)

[52] İlhan Tekeli, "Türkiye'de Kent Planlamasinin Tarihsel Kökleri," *Türkiye'de İmar Planlaması,* edited by Tamer Gök, (Ankara: Metu Faculty of Architecture Print House, 1980,) 40-41.

[53] Gülay Yarıkkaya, "Forging New Spaces for a New Identity," Review of 19. Yüzyılın İkinci Yarısında Galata ve Pera, author Nur Akın, *Journal of Historical Studies,* January 2003: 51-55.

[54] Çelik Gülersoy, *Çağlar Boyunca İstanbul Görünümleri I. Köprü ve Galata*, (İstanbul: Yenilik Basımevi, 1971,) 118

[55] Nur Akın, Afife Batur, Gülsün Tanyeli, Meryem Doğuoğlu, Gül Köksal, *Architectural Guide to İstanbul Volume-2***,** (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005) 2-364,373.

Figure 16 Galata Port, 1900.
(Source: Konstantiniyye'den İstanbul'a XIX. Yüzyıl Ortalarından XX. Yüzyıla Boğaziçi' nin Rumeli Yakası Fotoğrafları, (İstanbul: Pera Müzesi, 2006), 19)

In the 19th century, after many fires, the houses, mostly of timber construction, started to be replaced by massive masonry buildings. Many new monumental structures like churches, embassy buildings and educational institutions in addition to the existing religious and educational buildings dating back to the 14th century were built. Those buildings in Galata such as Latin, Greek, Armenian, Bulgarian churches, Jewish synagogues, and Greek, Jewish, French, Italian and Austrian schools are a reflection of İstanbul's historic cosmopolitan character.[56] Among them the *Surp Hisus Pırgiç* Church built in 1834, St. Benoit High School and Church built in 1583, *Surp Krikor Lusavoriç* Armenian Church built in 1431, *Hagia Nichola* Church, and *Panayia Kafatiani* Church built in 1475 are located in *Kemankeş Karamustafa Paşa* District, very

[56] Nur Akın and Afife Batur, "Urban development and architecture of Galata and Pera", *Architectural Guide to İstanbul Volume-2*, edited by Afife Batur, (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005)

close to the Galata Port.[57] Many more architectural monuments can be found in Galata, left by the European communities that lived here during the Ottoman period. With the increasing trade activity in the early 20th century, the port was extended with customs buildings, passenger terminals and warehouses. The Greek taverns were located along the seafront.[58] Galata and its neighboring district Pera became the modernized center of the city, a representation of modernity in all aspects, accommodating many theaters, hotels, the city's first tramway and telephone lines. Especially rich families, initially the Greeks, Armenians and Jews, moved from traditional districts of the city to the Galata and Pera districts due to their demand for the new, while the Galata quarters inhabited by the Turks grew smaller until the 1930's (Figure 17).[59]

During the First World War, İstanbul port was hit severely and the city was occupied by the Entente Powers. After the Independence War, the capital was moved to Ankara with the foundation of the Turkish Republic in 1923. İstanbul, a capital for centuries, had lost its privileged status. Although the city lost a considerable amount of its population and capital during these events, it remained as the economic, cultural and intellectual center of the country and the region.[60]

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[57] Nur Akın, Afife Batur, Gülsün Tanyeli, Meryem Doğuoğlu, Gül Köksal, *Architectural Guide to İstanbul Volume-2***,** (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005) 2-377, 378, 379, 380, 381

[58] Çelik Gülersoy, *Çağlar Boyunca İstanbul görünümleri I, Köprü ve Galata,* (İstanbul: Yenilik Basımevi, 1971,) 119

[59] Uğur Tanyeli, "Modernisms of a Peripheral Metropolis İstanbul:1930-2005," *Architectural Guide to İstanbul Volume-4, Modern and Contemporary***,** edited by Afife Batur, (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005)

[60] Ibid.

Figure 17 Galata through Tophane, from Galata Tower, 1867.
(Source: Konstantiniyye'den İstanbul'a XIX. Yüzyıl Ortalarından XX. Yüzyıla Boğaziçi' nin Rumeli Yakası Fotoğrafları, (İstanbul: Pera Müzesi, 2006), 19)

2.2. The Republican Period

Beginning with the mid 1920s, the Republican Government concentrated on building a modern capital in Ankara and a quiet period began for İstanbul and for the study area, which continued until the 1950s.[61] In 1927, the new government of the Republic established the Galata Port as a free-trade zone. In 1928, some of the warehouses in *Tophane* were allocated to the Ford Motor Company for 25 years (Figure 2.18). In the beginning of 1930s, due to the

[61] Uğur Tanyeli, "Modernisms of a Peripheral Metropolis İstanbul:1930-2005," *Architectural Guide to İstanbul Volume-4, Modern and Contemporary***,** edited by Afife Batur, (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005)

global economic crisis, the production fell sharply and stopped after a couple of years it started.[62] Two buildings, iconic works of the Modern Movement in Turkey were built in the Galata Port during 1930's. The *Karaköy* Harbor Passenger Terminal, designed by Rebii Gordon, was built for the Turkish Maritime Lines in 1938. *Denizbank* Warehouse No: 20, built in 1938, designed by the architect Naci Meltem became the first modern warehouse in Turkey.[63]

Figure 18 The Galata port warehouses in Salıpazarı in 1920s, when allocated to the Ford Company
(Source: Wolfgang Muller-Wiener, *Bizans'tan Osmanlı'ya İstanbul Limanı,* translated by Erol Özbek, (İstanbul: Tarih Vakfı Kültür Yayınları, 1998), 133)

Atilla Yücel informs us that, in 1936, the renowned city planner Henry Prost was invited and proposed plans, some of which were implemented in the 1930s and

[62] Önder Küçükerman, "Centuries of History: Transition from Carriage to the Automotive Industry in Anatolia," *Turkishtime Sectors Outomotive*, February 2004.

[63] Nur Akın, Afife Batur, Gülsün Tanyeli, Meryem Doğuoğlu, Gül Köksal, *Architectural Guide to İstanbul Volume-2***,** (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005) 4-789,790

in the years after the Second World War.[64] In 1950, *Cumhuriyet Halk Partisi* (Republican People's Party) founded by Atatürk lost the elections, and İstanbul gained its priority again in governmental investments. Under the pressure of massive migrations, the population doubled in ten years and the city enlarged four times in 15 years, resulting with the failure of planning decisions. Prost plans became insufficient to answer the needs of this rapid transformation and were criticized for not depending on research. The government had taken the act in the city and the context was extensively affected by the urban restructuring activities spreading to the whole city, namely *"Menderes İstimlakleri"* between the years 1956 and 1960.[65] In 1957, Hans Högg was invited and began to work for the city of İstanbul. Tekeli asserts that the planning studies of Hans Högg served to legitimize the restructuring acts of Menderes.[66]

During these restructuring activities, the artillery barracks in *Tophane* and many architectural monuments were demolished during the widening of the *Necati Bey* Street (today called *Meclis-i Mebusan* Street) which passes between the *Nusretiye* Mosque and the Canon Foundry (Figure 19). The port facilities were decided to be modernized and the existing warehouses were demolished.[67]

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[64] Atilla Yücel, "Republican Period İstanbul," *İstanbul-World City,* edited by Afife Batur, (İstanbul: History Foundation Publications, 1996,) 199.

[65] Doğan Kuban, *İstanbul Bir Kent Tarihi,* (İstanbul:Türkiye Ekonomik ve Toplumsal Tarih Vakfi, 1996,) 389-395

[66] İlhan Tekeli, *Kent Planlamasi Konuşmaları*, (Ankara: TMMOB Mimarlar Odasi Yayinlari, 1991,) 26-27

[67] Doğan Kuban, *İstanbul Bir Kent Tarihi,* (İstanbul: Türkiye Ekonomik ve Toplumsal Tarih Vakfi, 1996,) 389-395

Figure 19 Left: Tophane Artillery Barracks, demolished in 1956-1960 and Nusretiye Mosque
Right: Aerial photo of Tophane during the widening of the road, the demolishment of Tophane Barracks.
(Source: Konstantiniyye'den İstanbul'a XIX. Yüzyıl Ortalarından XX. Yüzyıla Boğaziçi' nin Rumeli Yakası Fotoğrafları, (İstanbul: Pera Müzesi, 2006), 25)

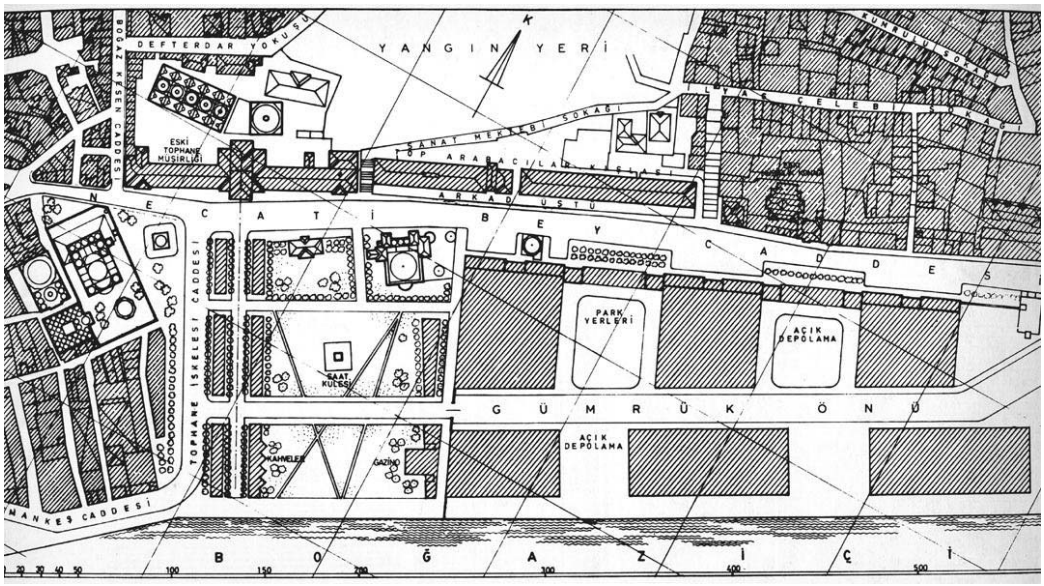

Figure 20 Site plan of *Salıpazarı* Offices and Warehouses, designed by Sedad Hakkı Eldem.
(Source: Salipazari Ofis ve Depo Tesisleri ve Tophane Meydanı Düzenlemesi, Arkitera Mimarlık Arşivi, Retrieved December 18, 2007 from (<http://arkiv.arkitera.com>)

In 1960, the *Salıpazarı* Offices and Warehouses designed by Sedad Hakkı Eldem were built for the Turkish Maritime Bank. The three office blocks, connected with arcaded passages to the street and the three warehouses attached to these offices were built in the initial phase. The four warehouses standing today on the seafront were built during the second phase, although

Sedad Hakkı Eldem's project proposed only three of them.[68] Sedad Hakkı Eldem's project proposed a public space attached to the Tophane Square on the seafront instead of a fourth warehouse (Figure 20).

In the 1970's, the city of İstanbul turned out to be a metropolitan area with industrial development areas around the city and the need for larger port areas became inevitable. During these years, the port facilities around the world had gone through changes, from storing in warehouses to storing containers in container terminals. However the Galata Port area, including the *Salıpazarı* Warehouses, built almost 10 years ago, failed to answer the need of clear spaces for container terminals.[69] Since 1970s, the *Salıpazarı* Warehouses become less and less functional day by day and the area occupied on the seafront remained abandoned. Next to this area, an annex to the twin palaces was designed by Sedad Hakkı Eldem and built in 1983 to be used by *Mimar Sinan* University of Fine Arts.[70]

2.3. The Present Situation

Today, the study area accommodates crucial functions for the city center, diversifying from ferry and port activities to educational institutions, within the great monuments of the Ottoman and the Byzantine Empires. The immediate urban context, the *Galata*, the Pera and the *İstiklal Caddesi* (İstiklal Avenue) are

[68] Sibel Bozdoğan, Süha Özkan and Engin Yena, *Sedad Eldem: Architect in Turkey,* (Singapore: Concept Media, 1987)

[69] Doğan Kuban, *İstanbul Bir Kent Tarihi,* (İstanbul: Türkiye Ekonomik ve Toplumsal Tarih Vakfi, 1996,) 398

[70] Nur Akın, Afife Batur, Gülsün Tanyeli, Meryem Doğuoğlu, Gül Köksal, *Architectural Guide to İstanbul Volume-2***,** (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005) 4-789,790

the major center of the city and its public life, visited by thousands of people in a single day and much more on weekends, accommodating dense social and cultural programs. Galata today is a major transport hub for intercity, international and daily passenger traffic. Ferries and huge luxury cruise ships run to various destinations on the Black Sea and the Mediterranean. Ferry boats run every 10 to 20 minutes to the Asian shore to *Haydarpaşa* and *Kadıköy* across the Bosphorus. The Galata Bridge connects Galata with the Historical Peninsula on which the tram line *Zeytinburnu-Kabataş* runs. The underground funicular, called *Tünel*, built in 1875, has been transporting people from its lower end, upwards to the *İstiklal* Avenue to Pera since decades.[71] From the 1980s until today, *İstiklal* Avenue, closed to vehicle traffic, has been restored and suitable functions to the avenue have been brought back. It has become a lively, densely used, extremely active shopping and cultural axis of the city. Roughly three kilometers long, *İstiklal* Avenue accommodates boutiques, music and book stores, culture and art galleries, cinemas, theaters, libraries, cafés, pubs, night clubs, patisseries, educational institutions and restaurants.[72]

As an active business center for centuries, today, Galata also remained as an important commercial center of İstanbul. All kinds of hardware, mechanical tools, electrical and electronic items are offered in *Perşembe Pazarı* (Thursday Market) and its neighboring streets. The east side of the Galata Bridge looking to the Asian shore of the Bosphorus accommodates numerous restaurants,

[71] Nur Akın, Afife Batur, Gülsün Tanyeli, Meryem Doğuoğlu, Gül Köksal, *Architectural Guide to İstanbul Volume-2*, (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005) 2-335

[72] Ibid, 2-283

pubs and cafes under it. It is a popular gathering place and one of the attraction points in the city and in Galata (Figure 21).[73]

Figure 21 Left: the *İstiklal* Avenue in 2007, Right: Nevizade Street from Beyoglu.
(Source: *İstiklal* Avenue, Wikipedia, Retrieved December 07, 2007 from (http://en.wikipedia.org)

Today, the *Tophane* Square is a junction of roads rather than a public space. There are only two main streets that connect the *Tophane* Square to the Pera District. The *Boğazkesen* Street connects the *Tophane* to the *İstiklal* Avenue and the *Sıraselviler* Street to the *Taksim* Square. Since there are no adequate public space and alternatives to the *İstiklal* Avenue; except to the İstanbul Museum of Modern Art and the *Nargile* Cafes, the *Tophane* area is too isolated and uninhabited when compared to Galata and the *İstiklal* Avenue. The Canon Foundry today serves as the cultural centre for *Mimar Sinan* University of Fine Arts. *Tophane* Summer palace is nowadays closed to visitors, and is administrated by *Mimar Sinan* University of Fine Arts[74]. The *Kılıç Ali Paşa* Mosque and Complex and the *Nusretiye* Mosque are in use, but they are

[73] Nur Akın, Afife Batur, Gülsün Tanyeli, Meryem Doğuoğlu, Gül Köksal, *Architectural Guide to İstanbul Volume-2*, (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005) 4-787

[74] Cengiz Can, İstanbul Ansiklopedisi, p.277

somehow suppressed by the street and the surrounding buildings. The *Tophane* Fountain is like a statue standing alone, squeezed between the roads, rather than an important element defining an activity space on a public square as it was along the centuries. *Tophane* Clock Tower has lost its scale between the warehouses and the *Nargile* Cafes, standing alone on the truck park (Figure 22 and Figure 23).

Figure 22 *Tophane* Square, an aerial photo from Bosphorus looking towards Pera.
(Source: *Tophane* Square, Retrieved December 07, 2007 from (http://wowturkey.com)

Figure 23 Tophane Fountain in 2007
(Source: Personal Archive)

The warehouses today are used by Turkish Maritime Administration. The first and the second warehouses on the seafront are used for Cruise Ships Passenger Halls while the fourth one is used by İstanbul Modern, Museum of Modern Art.[75] İstanbul Modern, being a semi-public space gives the only chance to meet the seafront all along the way from the Galata Bridge to *Tophane.* The other warehouses attached to the office blocks and the third warehouse are non-functional. Nowadays, there are many discussions about the Galata Port area since the government took action and had an architectural project prepared by one of the renowned architectural firms of Turkey, *Tabanlıoğlu* Co (Figure 24).[76]

[75] Nur Akın, Afife Batur, Gülsün Tanyeli, Meryem Doğuoğlu, Gül Köksal, *Architectural Guide to İstanbul Volume-2*, (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005) 37-781,792

Figure 24 *Tophane* looking towards Cihangir Mosque over Galataport.
(Source: *Tophane* Square, Retrieved December 07, 2007 from (http://wowturkey.com)

The park surrounding the *Molla Çelebi* Mosque is functional. Providing a chance to reach the sea, it is the first public space located on the seafront after the *Karaköy* Square. It is a meeting and a recreation place, sometimes accommodating *Mimar Sinan* University of Fine Arts student exhibitions or cultural activities. The *Kabataş* Ferry Terminal location is very problematic, since it divides this park into two parts. The *Dolmabahçe* Mosque and the Palace, serving as a museum, are also functional. Today, the place in front of the *Dolmabahçe* Palace is used as a car-park, limiting the public space on the seafront.

As a result, today, the seafront fails to support public spaces open to all when compared to the districts of Galata and Pera, cultural and financial centers of the city. In the following chapter, I will bring into discussion the study area. I will try to evaluate the study area within the context of landscape urbanism and

[76] İstanbul Metropolitan Planlama Toplantıları: Kent Gündemindeki İki Temel Tarışma: Haydarpaşa ve Galataport, Arkitera, Retrieved October 15, 2007 from (http://www.arkitera.com)

universal design approaches as the main theoretical and conceptual frameworks of the study.

CHAPTER III

INTERPRETING THE CONTEXT OF THE DESIGN WORK

The context of the study from the Galata Bridge to *Dolmabahçe* was examined through two site surveys. The first site survey had been prepared for the international ideas competition launched by the International Union of Architects (UIA), "Celebration of Cities" in fall 2003. The second site survey was made for this thesis study in spring 2007. Both of these descriptive studies intended to understand the current situation and define the contextual problems. By this way, the site surveys aimed to reach the site's contextual potentials to develop design ideas, rather than to set detailed and structured analysis of the selected urban environment. Such a detailed analysis and surveys are inevitably needed for future proposals to be suggested for the selected environment.

The site survey of the proposal developed for the competition "the Celebration of Cities" covered a part of the European shore of the Bosphorus starting from the Galata Bridge to the district of *Sarıyer,* where the city of İstanbul meets the Black Sea (Figure 25). Between these two points lie approximately 30 kilometers of the shore. It is observed that the shore is mostly used for informal activities changing from industrial and maritime uses to car parks and privately owned uses. The site observations lasted two and a half day. I took a trip on

foot from the Galata Bridge to the *Rumeli Hisarı* taking notes, experiencing the environment and joining in activities. I carried on the trip by bus, site seeing from *Rumeli Hisarı* to *Sarıyer*. The shore from *Dolmabahçe* to *Sarıyer* displays similarities with the shore from Galata to *Dolmabahçe*. However, there are more chances for access to the sea but mostly squeezed in a four meter wide sidewalk. There appear more recreational spaces and publicly used and privately owned areas serving as restaurants, bars or cafes. However the accessibility and the quality of the environment are still very problematic and insufficient.

Figure 25 Red line represents the first site survey route, from Galata Bridge to Sarıyer.
(Source: Goggle Earth, 17, 09, 2005)

The second site survey was made for this study in Spring 2007. The survey covered the shore from the Galata Bridge to *Dolmabahçe*, including the

immediate urban context, the Galata and Pera districts. The site observations lasted one and a half day. The first day I took a trip on foot from Galata Bridge to the *Salıpazarı* Warehouses ending with the İstanbul Museum of Modern Art. The second day, I studied the shore from the *Nusretiye* Mosque to the *Dolmabahçe* Square, and then worked out the immediate urban context up to the *İstiklal* Avenue (Figure 26). The seafront is approximately 3000 meters long in length and the sea is inaccessible almost all along. The only access to the coastline is *Karaköy* Square, İstanbul Museum of Modern Art, the park in *Fındıklı* area and the car park in front of the *Dolmabahçe* Palace. Both of the site explorations helped to understand the dynamics and the potentialities of the shore area.

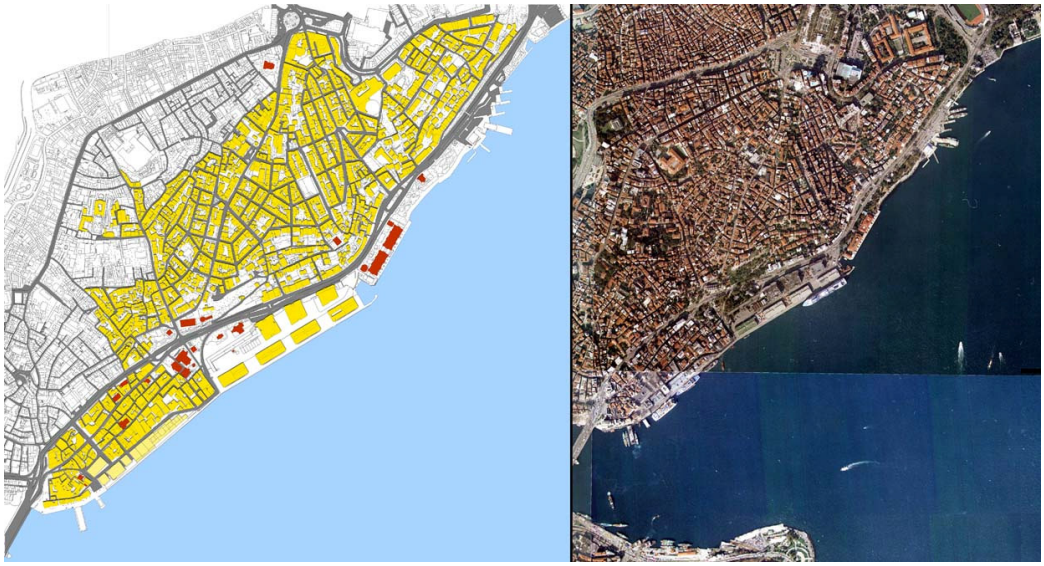

Figure 26 Left: site plan of the study area. The highlighted sections are the main target area of the second site survey.
(Source: Personal Archive, fall, 2007)
Right: an aerial view from the study area.
(Source: Galata ve Pera, İstanbul Büyükşehir Belediyesi Şehir Rehberi, Retrieved October 15, 2007 from (http://www.ibb.gov.tr)

The site surveys revealed that the dense cultural and social activities supported by the *Galata* and Pera districts do not exist on the shore of the Bosphorus.

While the urban tissue of Pera continues down to the seafront, the programs in public use disappear. As spaces in public use are not common and not dense on the shore of the Bosphorus, the programmatic detachment between the immediate urban context and the seafront becomes larger. Consequently, the shore fails to be nourished by the Pera district, one of the main reasons of the introversion of the shore.

There may be three reasons of this detachment between the urban context and the sea, resulting in a fragmented situation on the shore, and failing to generate public spaces to be used by the citizens of İstanbul. The first one is the six-lane *Meclis-i Mebusan* Street, accommodating a two way tram-line. This street evidently constitutes a physical detachment of the shore from the immediate urban context. The second reason is the existing situation of the shore, which is divided into fragments. The urban structures and spaces located along the shore are introverted both physically and programmatically, detached from each other, failing to create connections to the sea and to the immediate urban context. The urban spaces on the shore of the Bosphorus are insufficient in numbers and are incapable of meeting the need of inclusive public spaces. For instance the *Galata* Port, mostly nonfunctional especially in *Salıpazarı* area since the 1980's, covers a half of the 3000 meters long seafront. The third reason is the condition of the coastline. It is either not accessible or the quality of it and its relation with the sea is problematic and insufficient in terms of accessibility and equitable use for all.

As mentioned in the previous chapters, the reason behind the problems of today's condition is not an outcome of the site's specificity or its internal forces. Actually the reason is the intent to utilize the seafront for various uses, some of

which are not appropriate. The study area has the potential to generate new forms of space and use by the application of site specific and human-centered strategies. James Corner points at this issue and affirms that landscape urbanism and related strategies have the potential to re-organize and to operate new forms and programs. Corner states,

> "A topic of particular importance to landscape architecture with regard to these theories of recovery is the specificity of site. Landscape architecture has traditionally sought to recover sites and places, employing site phenomena as generative devices for new forms and programs." [77]

A design strategy employed in a project that aims to propose an inclusive urban space should allow revealing the site specific conditions and the nature of existing objects and spaces. Such a strategy should help use all available channels of information and understand the needs of possible users. Now, I will continue on discussion in more detail, highlighting these three reasons of the detachment in order to ease the development of experimental design strategies.

3.1. The *Meclis-i Mebusan* Street as a Detachment Line

The *Meclis-i Mebusan* Street is the center of one of the main arteries, connecting the southern and the northern part of the city on the European side

[77] James Corner. "Recovering Landscape as a Critical Cultural Practice," *Recovering Landscape, Essays in Contemporary Landscape Architecture*, edited by James Corner, (New York: Princeton University Press 1999,) 12

of the Bosphorus (Figure 27). This street accommodating the two way tram lines and up to six lanes, creates two kinds of boundaries. The first one is between the seafront and the urban context. The urban tissue that continues down from Pera towards the sea ends up with the street, and access to the sea becomes restricted. The second one is the obstacles varying from its sidewalk design to the speed of the traffic and its relation with the tram line (Figure 27 and Figure 28).

Figure 27 Highlighted line is the six-lane *Meclis-i Mebusan* Street, the detachment line between the shore of the Bosphorus and the immediate urban context. It lies all along the shore from Galata Bridge to *Dolmabahçe;* an infrastructure that becomes a barrier.
(Source: personal archive, fall, 2007)

Figure 28 Left: *Meclis-i Mebusan* Street in *Salıpazarı* area, from *Tophane* towards *Dolmabahçe.* Right: *Meclis-i Mebusan* Street in *Tophane*, from *Salıpazarı* area towards Galata Bridge.
(Source: personal archive, spring, 2007)

The seafront especially from *Tophane* to *Dolmabahçe* is occupied by the *Meclis-i Mebusan* Street and the car-parks, due the priority given to the vehicle-based strategies of faulty planning decisions implemented all around the city since 1950's.[78] The street has been widened step by step so much that it almost occupied the whole urban surface especially at this part of the seafront. The street and the car-parks suppress the adjacent buildings, including the historical ones, expanding through their immediate surroundings (Figure 29 and Figure 30).

Figure 29 *Meclis-i Mebusan* Street in *Kabataş* area, where the street occupies the seafront again.
(Source: personal archive, fall, 2007)

[78] Doğan Kuban, *İstanbul Bir Kent Tarihi,* (İstanbul: Türkiye Ekonomik ve Toplumsal Tarih Vakfi, 1996,) 389-395

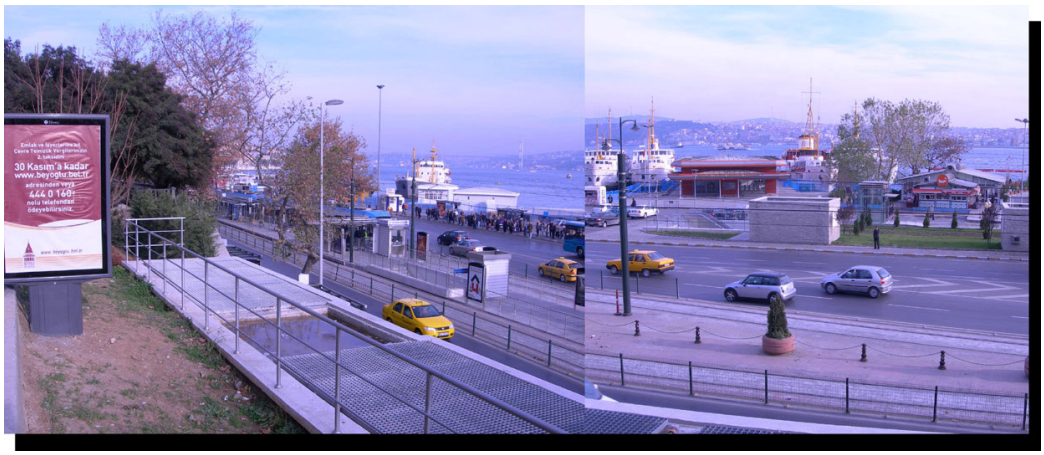

Figure 30 *Meclis-i Mebusan* Street in *Fındıklı* area.
(Source: personal archive, fall, 2003)

This detachment between the metropolitan city of İstanbul and the shore of the Bosphorus has grown larger especially in the second half of the 20th century both in spatial and programmatic terms. The following diagram (Figure 3.7) displays the three phases of the detachment line. It was a narrow street within the dense urban context from 16th century to 1950's. Then during the years 1956-1959, it was widened over the years. The street and the car parks occupied the urban surface as a result of the excessive importance given to vehicle traffic and parking. (Figure 31 and Figure 32).

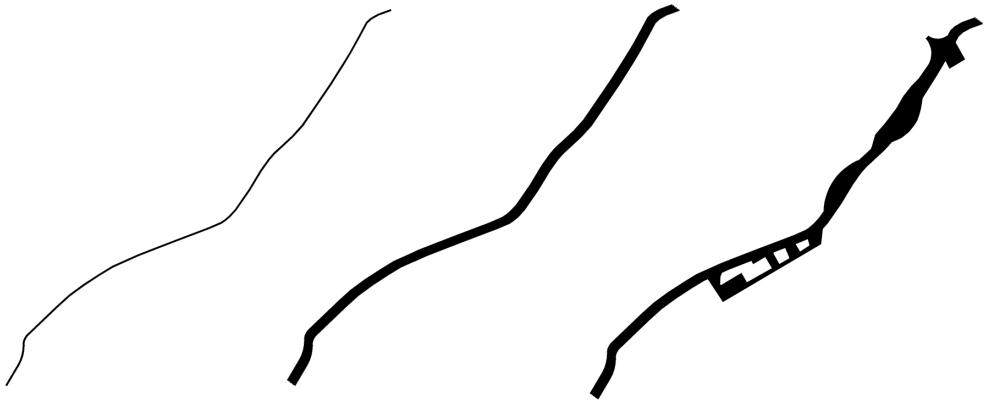

Figure 31 *Meclis-i Mebusan* Street, detachment line all along the seafront from Galata Bridge to *Dolmabahçe.*
(Source: personal archive, fall, 2007)

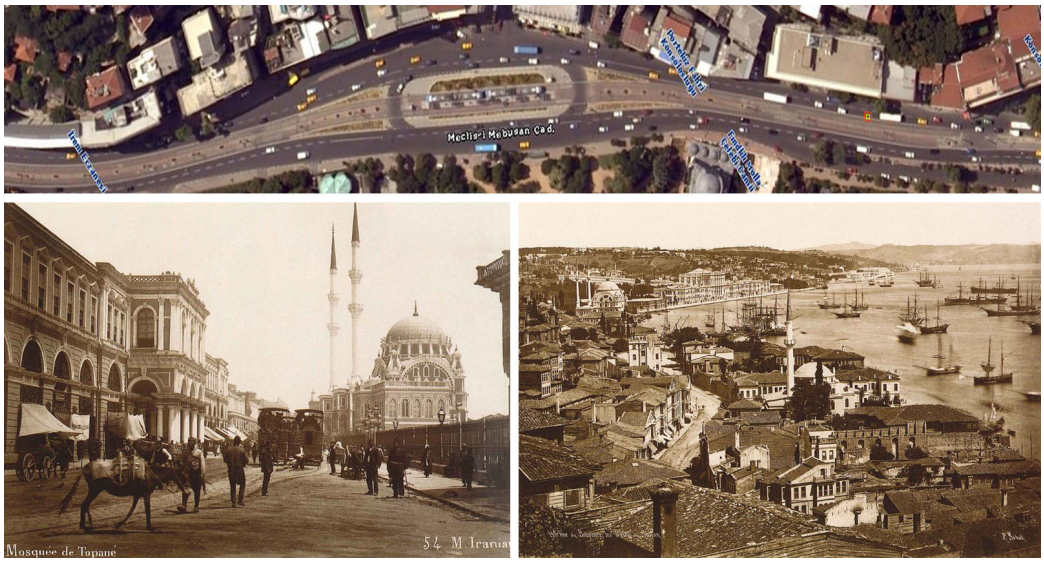

Figure 32 Top: today, the *Meclis-i Mebusan* Street at Fındıklı area.
(Source: *Fındıklı, İstanbul Büyükşehir Belediyesi Şehir Rehberi*, Retrieved October 164, 2007 from (http://www.ibb.gov.tr)
Left: the Street from *Tophane* Square towards *Nusretiye* Mosque and on the bottom right, the Street from *Fındıklı* area towards *Dolmabahçe*.
(Source: *Konstantiniyye'den İstanbul'a XIX. Yüzyıl Ortalarından XX. Yüzyıla Boğaziçi' nin Rumeli Yakası Fotoğrafları*, (İstanbul: Pera Müzesi, 2006,) 40

For instance, the north side of the *Nusretiye* Mosque, the area between the mosque and the *Tophane* Summer Palace are allocated to car parks, while the sea side wall of the mosque is used as a structural wall by the "*Nargile*" Cafes (Figure 33).

Figure 33 Left: *Kılıç Ali Paşa* Mosque and Complex, surrounded by the street and the adjacent car-parks.
Right: *Nusretiye* Mosque.
(Source: personal archive, spring, 2007)

The *Meclis-i Mebusan* Street covered the public squares of *Dolmabahçe* and *Tophane* that once extended and fused into the urban context and towards the sea. Both of the squares were transformed into junctions of roads and the urban surface around them was occupied by cars and car parks. Once the squares became junctions of roads, the seafront of these squares and the activities that these squares accommodated were also ignored. The seafront of the *Dolmabahçe* Square, previously a unifying landscape between the palace and the mosque, has became a car park and the seafront of the *Tophane* Square, once the entrance to the *İstiklal* Avenue and Pera, was occupied by huge warehouses (Figure 34).

Figure 34 Left: Aerial view of *Dolmabahçe* Square.
Right: *Tophane* Square.
(Source: *Dolmabahçe* ve *Tophane, İstanbul Büyükşehir Belediyesi Şehir Rehberi*, Retrieved October 164, 2007 from (http://www.ibb.gov.tr)

Today, from the Galata Bridge to *Tophane* Square, the urban tissue of the immediate urban context connects over the street to the seafront only and once in the *Kemankeş Karamustafa Paşa* District. In this part, the *Meclis-i Mebusan* Street is much narrower when compared to its extension from *Tophane* to *Dolmabahçe.* The reason behind is that there is no space for extension as a consequence of the buildings that are in use and functional on both sides of the

street. On the other hand, the sea is still not accessible since the *Karaköy* Harbor Passengers Terminal and *Karaköy* Ferry Terminal buildings block the contact with the sea.

Except this part, the abandoned seafront is vulnerable to legal or illegal expansions of the street. Due to these expansions, the side walks and the green areas in between disappear most of the time all along the seafront and the car parks or the street occupy the urban surface. For instance, the side walk between the Galataport area and the *Meclis-i Mebusan* Street does not exist since it was allocated to car parks. The tram-line and its stops, located in the middle of the street, create unsafe situations and obstacles between both sides of the street. While the tram line platform is well- designed and integrated to the ground level, its exit and entry locations between the tram lines are problematic. Due to these problems in the organization and the location of this infrastructure, the tram stops are inaccessible in terms of the safety of passengers, despite the sufficient quality of material and constructional details (Figure 35).

Figure 35 Left: *Zeytinburnu-Kabataş* two way tram line in the middle of the *Meclis-i Mebusan* Street.
Right: the *Meclis-i Mebusan* Street in *Salıpazarı* area looking towards *Tophane*.
(Source: personal archive, spring, 2007)

It is obvious that these problems should be removed from the *Meclis-i Mebusan* Street that is crucial for the infrastructural networks of the city. At this point the problem is not the existence of the street, but rather the way it operates in the study area. A continuous urban surface should contain infrastructural elements as significant parts of potential public spaces, rather than excluding them. Today, I believe that the infrastructure should take the character of a collective space in conformity with the importance given to access and mobility. Wall mentions about this issue and states that the transportation infrastructure is less a basic facility "than an extremely visible and effective instrument in creating new networks and relationships."[79] For Wall, urban design has to consider infrastructure as a space of collective life in order to experience the contemporary metropolis, as the town square and town hall was considered before.[80] Wall explains through an example;

> "At the Ronda de Dalt, Bernardo da Sola exploited the section of the site to create a new and public type of urban corridor, collecting, distributing, and connecting a great range of users and functions. As we move into the twenty-first century, one of the primary roles of urban design will be the reworking of movement corridors as new vessels of collective life."[81]

Indeed, the solution to these problems is to perceive the *Meclis-i Mebusan* Street as a potential public space, as one of the elements to achieve accessibility. The street should provide "equal access of diverse users to their

[79] Alex Wall, "Programming the Urban Surface," *Recovering Landscape: essays in Contemporary Landscape Architecture***,** edited by James Corner, (New York: Princeton Architectural Press, 1999) 238.

[80] Ibid, 246.

[81] Ibid, 246.

destinations in the same level of comfort" [82], for the people using the street either for transportation or crossing it. Therefore the street may become an element in the continuous urban surface of the seafront. Once the infrastructure, especially the infrastructure of mobility, is perceived as a potential public space, the transformation of the seafront into "a living, connective tissue"[83] can be easily achieved.

3.2. The Seafront as Detached Urban Spaces

The urban spaces on the seafront from the Galata Bridge to Dolmabahçe are detached from each other. As a natural result of this detachment, the urban spaces could not form a continuous urban space all along the coastline. These urban fragments are mainly the *Karaköy* Square, the *Galata* Port[84], *Mimar Sinan* Fine Arts University, the park at *Fındıklı*, *Kabataş* Ferry Terminal, the parking lot in front of the *Dolmabahçe* Palace and the in-between spaces all around the seafront (Figure 36).

[82] Universal Design Principles, Nc State University Center for Universal Design, Retrieved October 12, 2007 from (http://www.design.ncsu.edu/cud/about_ud/udprinciples.html)

[83] Alex Wall, "Programming the Urban Surface," *Recovering Landscape: essays in Contemporary Landscape Architecture***,** edited by James Corner, (New York: Princeton Architectural Press, 1999) 235.

[84] The name "Galata Port" refers to the Port Facilities Area housing the Karaköy Ferry Terminal, Karakoy Harbor Passenger Terminal, the Salıpazarı Offices and the Warehouses.

Figure 36 Highlighted area refers to the extended seafront through the immediate urban context. (Source: personal archive, fall, 2007)

The urban fragments, divided into various functions, most of which are not in public use or are rarely used, are introverted, failing to create relations and connections with each other and with the immediate urban context (Figure 37). This fragmented situation excludes public spaces off the seafront. Today the only accessible public spaces on the seafront from the *Galata* Bridge to *Dolmabahçe* are the *Karaköy* Square, İstanbul Museum of Modern Art located in the *Galata* Port, the park in *Fındıklı* and the parking lot in front of the *Dolmabahçe* Palace.

Figure 37 Left: the fences of the *Galata* Port Area.
(Source: personal archive, spring, 2007)
Right: *Dolmabahçe* Mosque. The south side and the north side of *Dolmabahçe* Mosque are both closed to any access.
(Source: personal archive, spring, 2007)

Many structures and buildings, including those that have historical importance, which I mentioned in detail in the previous chapter, are closely pressed between the streets and the surrounding additional constructions. The buildings' immediate surrounding areas are suppressed to their minimum limits. The monumental structures of the Ottoman and the Byzantine periods, used to serve as important elements defining activity spaces open to public for centuries, have become introverted, failing to generate their immediate surrounding. The *Tophane* Clock Tower, *Tophane* Fountain, *Kılıç Ali Paşa* Mosque and Complex, *Nusretiye* Mosque and the Imperial Canon Foundry have lost their monumental scale in between the expanding street and the huge warehouses. *Tophane* Fountain's immediate surrounding that was in 90's a green and a public space, is now allocated to car parks (Figure 38).

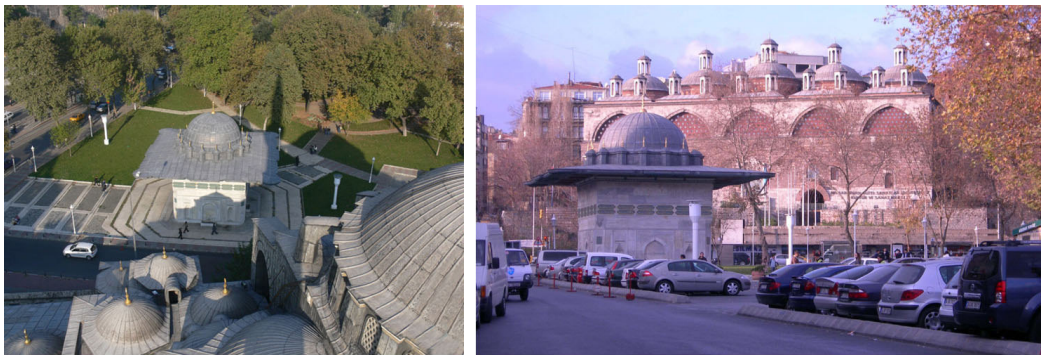

Figure 38 Left: An aerial view of the *Tophane* Fountain from the early 90's.
Right: *Tophane* Fountain's immediate surrounding, today.
(Source: personal archive, spring, 2007)

The *Galata* Port Area with its huge land use and big scale warehouses occupies almost the half of the seafront from the Galata Bridge to Dolmabahçe. Occupying a very large amount of space on the seafront, the *Galata* Port Area shifts the scale of the urban surface and blockes the neighboring buildings' access to the sea from the *Karaköy* Square to *Fındıklı* area. The Port also blocks the access of two important streets to the sea, the *Boğazkesen* Street connecting to the *İstiklal* Avenue and the *Sıraselviler* Street to the *Taksim* Square (Figure 39).

Figure 39 Galata Port area, a view from the *Salıpazarı* Offices and Warehouses. It is the largest fragment on the seafront, mostly non functional. The area between the warehouses is used as parking lots.
(Source: personal archive, spring, 2007)

As I mentioned in the previous chapter, today there are many discussions about the Galata Port area, mainly through a project prepared by the *Tabanlıoğlu* Architecture Co. The construction has not yet been started with the exception of the renovation of the fourth warehouse into İstanbul Museum of Modern Art, opened in 11 December 2004.[85] This renovation was limited with the fourth warehouse. The problematic accesses to the building and the condition of its immediate surrounding remain as they are. It is evident that the publicly announced project proposed new uses and programs for the existing building stock. However the project, focusing mainly on the port facilities and limited within the port facilities area, does not make the seafront more accessible and does not provide publicly owned spaces well integrated to their urban context and the sea.[86]

Mimar Sinan Fine Arts University next to the Galata Port also occupies the whole urban space between the street and the sea, preventing access from *Tophane* to Fındıklı. The access from one side to the other is only from the *Meclis-i Mebusan* Street. The *Kabataş* Ferry Terminal divides the *Fındıklı* Park into two parts. With the street widened in front of it, the ferry terminal, scattered along the coastline, does not form an inclusive public space, separating the south and the north of the park from each other.

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[85] Nur Akın, Afife Batur, Gülsün Tanyeli, Meryem Doğuoğlu, Gül Köksal, *Architectural Guide to Istanbul Volume-2*, (İstanbul: Chamber of Architects of Turkey İstanbul Metropolitan Branch, 2005) 37-781,792

[86] The fourth warehouse is occupying the space between the *Tophane* Square and the sea, creating an obstacle to the access to the shore. In addition to this, the warehouse blocks the views of many monumental structures located around the square from Bosphorus. With the opening of the first Museum of Modern Art inside the fourth warehouse on the seafront, a new problem came out. The problem is to choose either leaving the seafront as it is, detached from the sea, or facing the difficulty of demolishing the first Museum of Modern Art in Turkey.

Figure 40 Top: the park at *Fındıklı*. Bottom: *Karaköy* Square.
(Source: personal archive, spring, 2007)

Despite its fragmented and detached condition, the attraction points on the shore still exist, but they are closed unto themselves. For instance, the *Karaköy* Square, the park at *Fındıklı* and the *Dolmabahçe* Square are some of these scattered urban fragments (Figure 40). The need for public spaces for diverse users throughout the seafront is so evident that the local residents from close neighborhoods and citizens of the metropolitan city have been densely using these recreational and social environments despite the existing barriers.

Figure 41 A natural bay between the *Dolmabahçe* Mosque and the park in *Fındıklı.*
(Source: personal archive, fall, 2004)

The seafront, fragmented into detached parts accommodates potential void spaces and ambiguous areas in public use on the seafront between these fragments. These spaces on the seafront contain diverse activities and events; for example, the bay allocated to fishing boats seen in Figure 41. The area to the south of *Karabaş Tekke* including the *Tophane* Park, the area around the *Tophane* Fountain and "*Nargile"* Cafes, the natural bays located at *Salıpazarı* and *Dolmabahçe* are among these in-between areas. Wall points to this issue and informs us that,

> "First is the rise of new kinds of urban site. These are the ambiguous areas that are caught between enclaves. They may even be so extensive as to constitute entire generic zones. These might be called *peripheral sites*, middle landscapes that are neither here nor there and yet are so pervasive as to now characterize the dominant environment in which most people actually live."[87]

As mentioned before, the solution to these problems is to conceive the seafront as an urban surface, an *"*extensive and inclusive ground-plane of the city, a 'field' that accommodates buildings, roads, utilities, open spaces, neighborhoods, and natural habitats"[88]. This kind of urbanism does not

[87] Alex Wall, "Programming the Urban Surface," *Recovering Landscape: essays in Contemporary Landscape Architecture***,** edited by James Corner, (New York: Princeton Architectural Press, 1999) 233.
[88] Ibid, 233.

fragment, isolate and limit the landscapes, infrastructures or the buildings, but envisions that the urban surface is a continuous landscape accommodating all kinds of structures and activities involved in the structure of the contemporary city. For Wall, landscape as urban surface does not merely concentrate on the distinct parts but also on the spaces between them. For him, the term landscape as urban surface refers to the "functioning matrix" of connective tissue"[89] housing these scattered parts, organizing objects, spaces and also the activities.

3.3. The Relation between the Seafront and the Sea

The relation between the shore and the sea is problematic in the following terms. The urban structures that are detaching the sea from the seafront and the *Meclis-i Mebusan* Street are squeezing the shore in between. The Galata Port, *Mimar Sinan* Fine Arts University and the *Kabataş* Ferry Terminal are blocking the access to the sea. As a result of this situation, the shore fails to generate public spaces, accessible urban spaces along the coastline. The coastline in which these barriers are located is a sharply defined edge since the area was filled step by step and served mainly for port facilities (Figure 42).

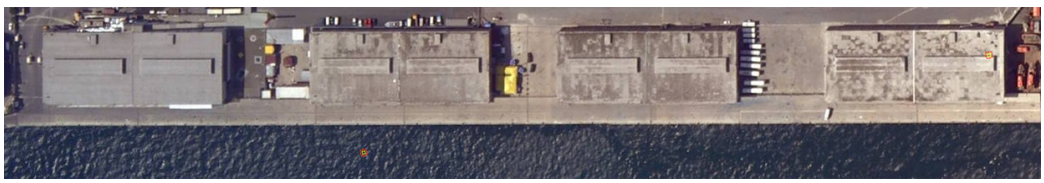

Figure 42 *Salıpazarı* Warehouses and the rigid and monotonous contours of the shore (Source: http://www.ibb.gov.tr)

[89] Alex Wall, "Programming the Urban Surface," *Recovering Landscape: essays in Contemporary Landscape Architecture***,** edited by James Corner, (New York: Princeton Architectural Press, 1999) 233.

Figure 43 The line represents the sharply defined edge of the coastline. The areas enlarged are the only parts of the coastline which are accessible.
(Source: personal archive, spring, 2007)

The sea is not accessible except from the *Karaköy* Square's extension through the port, the park at *Fındıklı* and the parking lot in front of the *Dolmabahçe* Palace (Figure 43). These urban spaces accommodate activities changing from fishing to recreation, even art events performed by the art students of *Mimar Sinan* Fine Arts University. For instance, The *Karaköy* Ferry Terminal and the coastline next to it, being an extension of *Karaköy* Square is one of the urban spaces in the study area, which is used mostly by the citizens of İstanbul. The coastline begins from the Galata Bridge and ends up with the fences of the Galata Port and is mainly used by ferry passengers and for recreation activities including fishing. However, the quality of these spaces and their relation with the sea remains problematic and inadequate in terms of accessibility.

Figure 44 Galata Port four meter high fences.
(Source: personal archive, spring, 2007)

The Galata Port coastline, close to public access, starts from where the *Karaköy* Ferry Terminal located and ends up with the *Mimar Sinan* Fine Arts University. Along this part of the coastline, the barriers are built structures, allocated to port facilities, or the fences which are at least four meters high (Figure 44). The Galata Port, planned to serve for cargo shipping, is now serving for huge luxury cruise ships and small cargo ships. Due to the changes in the storing methods of port facilities around the world since 1980's, from storing in the warehouses to storing in containers, the port along the *Salıpazarı* Warehouses is idle when compared to the port between the *Karaköy* and *Tophane* area (Figure 45).

Figure 45 Views from Galata Port
(Source: personal archive, spring, 2007)

Mimar Sinan Fine Arts University with its coastline almost half a kilometer in length blocks the access to the sea (Figure 46). Next to it the park at *Fındıklı* is placed, where the seafront gets in touch with the sea and turns out to be a public space. The *Kabataş* Ferry Terminal divides the coastline of the *Fındıklı* Park into two parts, constituting many piers on the sea, divided into fragments, to ease the entry and exit of ferries. The access to these piers, attached to the coastline, is restricted to ease the ticket collecting from ferry passengers. With its highly fragmented situation, the terminal fails to achieve the character of a common public space (Figure 47).

Figure 46 Mimar Sinan Fine Arts University.
(Source: personal archive, spring, 2007)

Figure 47 Top and Bottom: Kabataş Ferry Terminal
(Source: personal archive, spring, 2007)

The relation between the seafront of the *Dolmabahçe* Mosque and the sea is also problematic. The coastline in front of the mosque is accessible neither from the seafront and nor from the mosque's courtyard. The *Dolmabahçe* Square's extension by the sea, the last access to the coastline which will not be possible again till *Bebek* Bay, is occupied by a car park. As a result, the relation with the sea is highly problematic in terms of accessibility and equal use when compared to *Fındıklı* and *Karaköy.* The coastline accommodates a public space serving as an open café, but the rest of the urban surface is occupied by vehicle access. The difference between the levels where the café is located empowers the relation with the sea and forms a gathering place (Figure 48).

Figure 48 the *Dolmabahçe* Square's extension through the sea
(Source: personal archive, spring, 2007)

A solution to these problems may be to adopt the universal design approach and its implications for the contemporary city to accommodate diversity and multiplicity in spaces and programs welcoming all possible users. Universal design in urbanism prevents segregation of people while celebrating their diversity. Barbara Knecht states;

> "Providing a universal environment means creating a space that doesn't segregate some and prevent others from using it independently, but does benefit many whose needs have not traditionally been considered."[90]

I believe that these approaches are necessary to achieve inclusive urban spaces in the contemporary city. An approach aiming to support the seafront with inclusive public spaces and accessible environments for all should elaborate the site at all scales, from the human scale utilizing the universal design principles to urban scale employing the strategies of landscape urbanism. While landscape urbanism supports urban continuity between the urban spaces in order to create a continuous urban surface, the universal design approach proposes accessibility within these urban spaces in order to

90 Barbara Knecht, "Accessibility Regulations and a Universal Design Philosophy inspire the Design Process," *Architectural Record,* January 2004, 145-150.

achieve accessible built environments. Thus this study suggests that the application of these two approaches together contributes to continuity in scale in the design process of an urban space.

The seafront of the Galata and the Pera districts, from the Galata Bridge to Dolmabahçe is a location of complex movement and an interchange point between differing modes of transportation. Moreover the study area accommodates diverse functions indispensable for the city, varying from educational institutions to port facilities. However the dense cultural and social activities supported by the Galata and Pera districts do not exist on the shore of the Bosphorus. Today, the seafront is excluded in public use both from the city of İstanbul and its immediate context. While the districts of Galata and Pera, cultural and financial centers of the city, with their diverse users and functions house thousands of people in a single day, the seafront of these districts still remains non-functional and idle.

In the following chapter, I will try to suggest solutions to these problems of the study area through landscape urbanism and universal design approaches as the main theoretical and conceptual frameworks of the study. I will discuss these approaches within the context of this study, the European shore of the Bosphorus and İstanbul. As I mentioned before, I will try to integrate two distinct, but at the same time inter-related approaches in architecture.

CHAPTER IV

IDEAS FOR AN INCLUSIVE SEAFRONT

A viable design strategy for seafronts should aim to achieve inclusive, continuous urban places. That kind of an approach actually comes closer to the idea of “an urban surface” and “the things it supports” as constituting an indivisible whole.[91] To achieve this goal, an “urban surface” that is uniting the seafront should be proposed. This surface should accommodate the fragmented parts of the seafront, while removing the barriers around and between these fragments.

The urban surface should be elaborated as an inclusive ground-plane which is equally accessible for all. This idea of urban surface can be considered as an applicable design strategy in order to create inclusive environments and may form a basis for the implementation of universal design to urban scale. The “urban surface" and related design strategies can be an instrument to satisfy the needs for an inclusive urban environment, accommodating diversity and multiplicity in spaces and programs, welcoming all possible users and their needs.

[91] Alex Wall, “Programming the Urban Surface,” *Recovering Landscape: essays in Contemporary Landscape Architecture***,** edited by James Corner, (New York: Princeton Architectural Press, 1999) 233.

4.1. Urban Surface: The Implementation of UniversalDesign to Urban Scale

For Wall, the term "landscape as urban surface" refers to the "functioning matrix of connective tissue"[92] housing the scattered parts, organizing the objects, spaces and also the activities, the events that happen in them. Wall's definition for "urban surface" provides a viable framework:

> "In describing landscape as urban surface, I do not mean to refer to simply the space between buildings, as in parking lots, planted areas, and residual spaces. Neither do I want to limit the use of the term *landscape* to wholly green, natural, or recreational spaces. Instead I refer to the extensive and inclusive ground-plane of the city, to the "field" that accommodates buildings, roads, utilities, open spaces, neighborhoods, and natural habitats. This is the ground structure that organizes and supports a broad range of fixed and changing activities in the city. As such, the urban surface is dynamic and responsive; like a catalytic emulsion, the surface literally unfolds events in time."[93]

Wall, in his essay "Programming the Urban Surface", summarizes the principles and strategies for designing such an urban surface. These strategies are "thickening", "folding", "usage of the new materials", "non-programmed use", "impermanence" and "movement". For him, these strategies not only describe the physical forms of urban spaces but also the programs, targeting "social and cultural transformations, functioning as social and ecological agents".[94] This part of the study will be an attempt to incorporate universaldesign and the human-centered strategies that come forward with it, into these strategies of urban surface. This integration will be illustrated through exemplary urban

[92] Alex Wall, "Programming the Urban Surface," *Recovering Landscape: essays in Contemporary Landscape Architecture*, edited by James Corner, (New York: Princeton Architectural Press, 1999) 233.

[93] Ibid, 233.

[94] Ibid, 234-245

projects, regarding the urban context in the framework of urban surface strategies described by Alex Wall.

4.1.1 Thickening

Thickening is a continuous and dynamic sectioning of an urban surface, multiplying the "number of public ground-planes" and facilitating "multilevel movement of people".[95] Firstly, these characteristics allow the urban surface to accommodate diverse functions for the needs of diverse users at the same time. Secondly, a dense thickened section extended and articulated horizontally, rather than vertically, forms a continuous transition between different levels, making the circulation network identical or at least equal for all. This kind of an organization minimizing the level changes and vertical movements requires less physical effort. People from all ages can use diverse programs on the same level easily and more comfortably as compared to programs scattered to floors. The thickened surface can also exclude sudden level alterations, minimizing the chance of possible errors.

For instance, the Yokohama International Port Terminal, designed by Foreign Office Architects (FOA) in 1996, is in a location of complex movement and interchange point between differing modes of transportation like the seafront from the Galata Bridge to Dolmabahçe. The terminal building is designed as a continuous thickened surface, proposing public spaces, restaurants,

[95] Alex Wall, "Programming the Urban Surface," *Recovering Landscape: essays in Contemporary Landscape Architecture***,** edited by James Corner, (New York: Princeton Architectural Press, 1999) 233.

multipurpose halls, conference spaces together with the port facilities.[96] The building is a continuous differentiated surface, proposing inclusive urban spaces, public or private. This differentiation in architectural spaces welcomes possible uses, combining the flows of people and goods in newly visible ways, more "fluid and interactive"[97] when compared to the traditional zonal separations in port facilities like in the Galata Port. Thus the increased number of choices in use and diversity in spaces becomes the fundamentals for achieving accessibility and openness (Figure 49).

Figure 49 Yokohama International Port Terminal.
(Source: Yokohama International Port Terminal, Foreign Office Architects, Retrieved January 17, 2008 from (http://www.f-o-a.net)

Stan Allen, in his essay "Mat Urbanism: The Thick 2-D", highlights a connection between today's "field-like organizations visible in the work of architects such as OMA, MVRDV, or Sejima" and the 1970's mat buildings. For Allen, the architecture of mat building and the works of contemporary Dutch architecture display similarities and are both thickened urban surfaces. For him, "mat building with its attention to the space between things and its syntax of part to

[96] Yokohama International Port Terminal, Foreign Office Architects, Retrieved January 17, 2008 from (http://www.f-o-a.net)

[97] Alex Wall. "Programming the Urban Surface," in *Recovering Landscape, Essays in Contemporary Landscape Architecture*, Editor James Corner, Princeton Architectural Press, New York, 1999, p. 245

part connection is a significant urbanistic model" and it is a unifying landscape, an organizational surface that links scattered functions (Figure 50). [98]

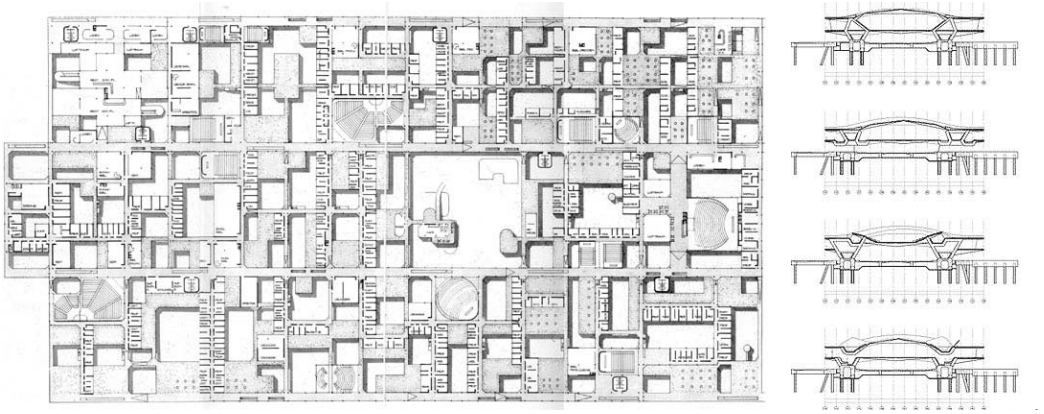

Figure 50 Left: First floor plan of the Berlin Free University,
Right: Sections of the Yokohama International Port Terminal project, the competition entry by FOA, designed in 1996.
(Source: Yokohama International Port Terminal, Foreign Office Architects, Retrieved January 13, 2005 from (www.arcspace.com/architects/foreign_office)

In the Schouwburgplein Square project in the centre of Rotterdam, renowned Dutch office of urban and landscape design, West 8, designed a thickened public square accommodating an underground car parking. The designers raised the square above the street level to use the space as a 'city's stage', which is interactive and changing.[99] This thickened surface also solves the technical necessities, such as structure and utilities. Once a problem area, "a large empty place without character", was brought back to a lively urban space serving both as an infrastructure and a public space at the same time (Figure 51).

[98] Stan Allen. "Mat Urbanism: The Thick 2-D", in *Case: Le Corbusier's Venice Hospital and The Mat Building Revival*, edited by Hashim Sarkis with Pablo Allard, and Timothy Hyde. (New York: Prestel, 2001,) 126

[99] Schouwburgplein, West 8, Retrieved January 16, 2008 (http://www.west8.nl)

Figure 51 Schouwburgplein Square
(Source: Schouwburgplein, West 8, Retrieved January 16, 2008 (http://www.west8.nl)

Thickening as a strategy was adopted also in the project titled “Bringing the Sea Back to the City Life” submitted to the UIA Ideas Competition, “Celebration of Cities”. The immediate context of the proposal, the coastline from Tophane to Dolmabahçe was re-structured and re-programmed as a space in city scale. It became a structure, a mat rather than a composition of objects, reprogramming all the existing elements with numerous components and multiple connections (Figure 52). Through the help of thickening, the number of public ground-planes and movement of users were enhanced. The Galata Port area became an indivisible part of a continuous urban surface accommodating both the port facilities and an inclusive recreation space at the same time.

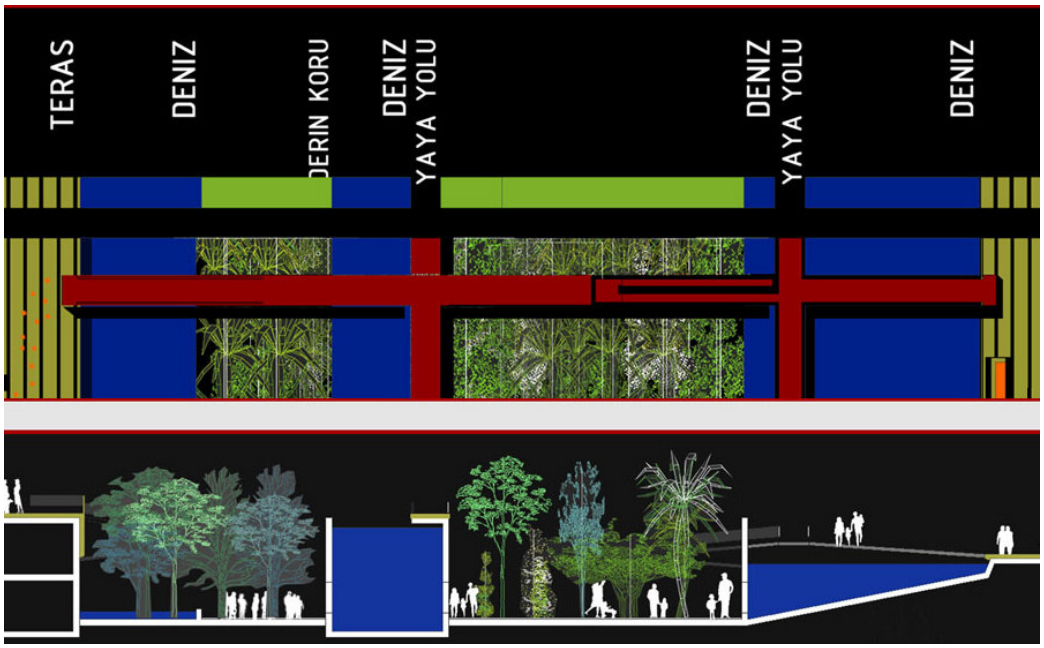

Figure 52 Partial plan and section from the project submitted to the UIA Ideas Competition, "Celebration of Cities" representing a section from the Galata Port area.
(Source: personal archive, fall, 2004)

I strongly believe that, in the light of these examples, thickening may lead to new potentials for the study area, that is allocated mainly to the detached port and ferry facilities, vehicle traffic and car parking, excluding inclusive public spaces. Thickening as a strategy, multiplying the ground-plane of the urban surface, may provide a public and inclusive surface. The urban surface of the site may end up with a new space organization equally accessible for all, accommodating diverse programs at the same time. The seafront as an urban surface, as a dense thickened section extended and articulated horizontally may provide space both for infrastructures like *Karaköy, Kabataş* ferry terminals, *Galata Port* facilities and *Meclis-i Mebusan* Street and for inclusive public spaces.

4.1.2. Folding, cutting and warping: Extending the continuity of urban surfaces

Wall defines folding, cutting and warping the surface as creating "a kind of smooth geology that joins interior and exterior spaces" into one continuous surface.[100] This strategy unites different floors as an extension of one another. Lootsma states that this kind of an approach makes the building a "folded continuity of the landscape".[101] The continuity of the surface offers the users equal access to the spaces. Warping and cutting strategies create differentiations in space which can respond diverse spatial demands of users, both public and private together. These strategies can accommodate people with special needs equally with others. Folding and warping an urban surface can easily direct users to their destinations without coming across any interruptions or obstacles.

West 8's winning project submitted to the Toronto's Waterfront Revitalization competition aims to propose "connectivity between the vitality of the city and the lake and a continuous, publicly accessible waterfront".[102] As seen in the Figure 4.5, West 8 proposal to the waterfront, "public space waved decks"[103] creates differentiations in space which gives opportunity to set diverse relations with the Lake Ontario (Figure 53).

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[100] Alex Wall. "Programming the Urban Surface," in *Recovering Landscape, Essays in Contemporary Landscape Architecture*, Editor James Corner, Princeton Architectural Press, New York, 1999, p. 233

[101] Bart Lootsma. "Synthetic Regionalization: The Dutch Landscape toward a Second Modernity," in *Recovering Landscape, Essays in Contemporary Landscape Architecture*, Editor James Corner, Princeton Architectural Press, New York, 1999, p. 260-263

[102] Toronto's Waterfront Revitalization, West 8, Retrieved January 16, 2008 (http://www.west8.nl)

[103] Ibid.

Figure 53 An example of a warped surface from West 8's project proposal for Toronto's Waterfront Revitalization competition.
(Source: Toronto's Waterfront Revitalization, West 8, Retrieved January 16, 2008 (http://www.west8.nl)

For Lootsma, today, the Dutch Architecture has been introducing many new typologies and examples that treat architecture and urbanism as extensions of landscape, referring to the works of OMA, MVRDV, UNStudio and many other Dutch offices.[104] He asserts referring to these projects;

> "Thus, the building is conceived as a frame composed of floors, and the stack of floors may be considered as a continuation of the ground," as "the 'topographic' extensions of the landscape".[105]

In the Delft University of Technology Library project, renowned Dutch office Mecanoo designed the library as a sloped plane, as an extension of the grass ground to the edge of the roof. The roof became a place for recreation, sunbathing, eating lunch and snowboarding in winter (Figure 54).[106]

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[104] Bart Lootsma. "Synthetic Regionalization: The Dutch Landscape toward a Second Modernity," in *Recovering Landscape, Essays in Contemporary Landscape Architecture*, Editor James Corner, Princeton Architectural Press, New York, 1999, p. 260-263

[105] Ibid, 263

[106] Delft University of Technology Library, Mecanoo, Retrieved January 16, 2008 from (www.mecanoo.com/)

In the Master Plan Station project, UNStudio proposed a master plan creating cross connections and views between different neighborhoods, between the station and the beach, while establishing a primarily pedestrian platform[107]. By the help of folding strategy, the roof of the hall became a part of the landscape, providing local connections and connecting the fragmented city fabric detached by the existing railway lines. The roof of the station is designed as a raised extension of the park, as an urban public space (Figure 55).

Figure 54 Right: An aerial view from the Master Plan Station project designed by UNStudio. (Source: Master Plan Station, UNStudio, Retrieved January 16, 2008, (http://www.unstudio.com) Left: Roof of the Delft University of Technology Library designed by Mecanoo. (Source: Delft University of Technology Library, Mecanoo, Retrieved January 16, 2008, (http://www.mecanoo.com/)

The FiftyTwoDegrees Business Innovation Center project, designed by Mecanoo provided the 86 meters tall tower stands on a slope, fluidly absorbed into the surface of surrounding park[108]. By folding, the ground level and the roof terrace of the center is directly connected to the city. Under the grassed roof, diverse functions are accommodated including a car-park for six hundred cars, commercial facilities and an inner courtyard with shops and restaurants (Figure 56).

[107] Master Plan Station, UNStudio, Retrieved January 16, 2008 from (www.unstudio.com)

[108] FiftyTwoDegrees Business Innovation Center, Mecanoo, Retrieved January 16, 2008 from (www.mecanoo.com/)

Figure 55 Site section of the Fifty Two Degrees Business Innovation Center project, Mecanoo.
(Source: FiftyTwoDegrees Business Innovation Center, Mecanoo, Retrieved January 16, 2008, (http://www.mecanoo.com/)

The Bp Bridge in Millennium Park, designed by Frank Gehry, provides incomparable views of the Chicago skyline and Lake Michigan[109]. Having a warped form, the BP Bridge connects Millennium Park to Daley Bicentennial Plaza. It has a 5% slope to allow easy access and comfort for all people. It also creates an acoustic barrier from the traffic noise below (Figure 57).

Figure 56 Bp Bridge by Frank Gehry.
(Source: Bp Bridge, Millennium Park, Retrieved January 16, 2008, (www.millenniumpark.org)

FOA, at Yokohama International Port Terminal, adopted a continuous, folded surface like "a multilayered laminate wherein each floor 'rolls' into others".[110] The project is an inspiring example for universal design, organizing and

[109] Bp Bridge, Millennium Park, Retrieved January 16, 2008 from (www.millenniumpark.org)

supporting welcoming spaces to the urban surface of the city of Yokohama, strengthening its urban continuity. Wall informs us about the project,

> "Rather than a typologically defined building with discrete enclosure and limits, the design provides a field that creases and wraps to allow for alternate uses and needs. The designers provided the city with a project that is at once private and secure and public and open, "a model that is capable of integrating differences into a coherent system; an unbounded *land-scape* rather than an over-coded, delimited *place*." [111]

The designers provided the roof of the terminal as a welcoming space, an entrance and as a recreational space by cutting, folding and warping the surface. The roof became a continuous urban space having potentials to accommodate diverse uses together at the same time.

Figure 57 Yokohama International Port Terminal.
(Source: Yokohama International Port Terminal, Foreign Office Architects, Retrieved January 17, 2008 from (http://www.f-o-a.net)

Folding, cutting and warping strategies are also used to re-structure and re-programme in the project titled "Bringing the Sea Back to the City Life". For instance, the project proposed a pier located at the Salıpazarı area, which is

[110] Alex Wall, "Programming the Urban Surface," *Recovering Landscape: essays in Contemporary Landscape Architecture***,** edited by James Corner, (New York: Princeton Architectural Press, 1999) 242.
[111] Ibid, 242.

connected to the immediate urban context with a ramp passing over the *Meclis-i Mebusan* Street. On the other side, the pier stretched through the Bosphorus linking the immediate context to the sea without any obstacles. It was equipped with a folded and warped surface accommodating diverse uses within the same urban space including fishing, planting, swimming, sunbathing and even skating on grass (Figure 58 and Figure 59).

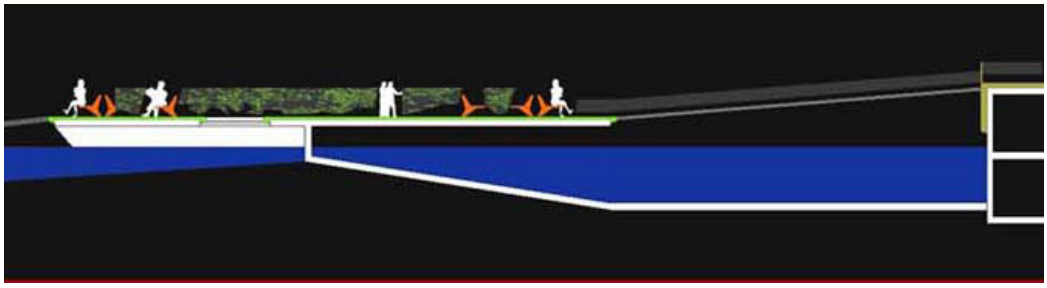

Figure 58 Partial conceptual section of the thickened surface.
(Source: personal archive, fall, 2004)

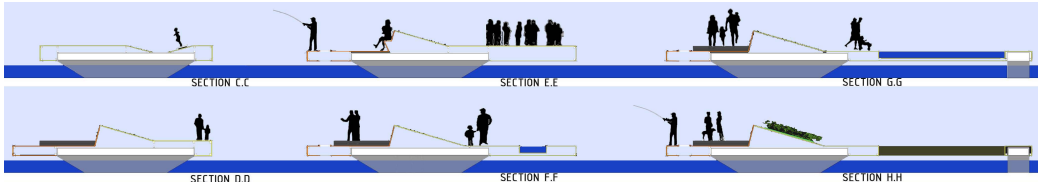

Figure 59 Conceptual sections of the folded and warped surface.
(Source: personal archive, fall, 2004)

Considering the detached condition of the study area, evaluated in the previous chapter, a folding strategy may propose a new way to unite the detached and fragmented parts on the seafront. It may lead to a reorganization of the monotonous and strictly defined edge of the coastline to dynamic coastal zone, an area on the urban scale. Through a folding strategy, the path from Pera to the Bosphorus may offer a continuous and enriched travel, easy and comfortable and without any obstacles. An urban surface folded and warped

may became a bridge passing over the *Meclis-i Mebusan* Street and utilizing the level difference between the seafront and the immediate urban context.

In order to remove the obstacles and to integrate the seafront to the immediate urban context, the existing three main connections to the seafront should be developed by the use of a folding strategy. The access between the seafront and Pera should be strengthened by giving importance to these connections. As I mentioned before, these connections are the *Boğazkesen* Street and the *Sıraselviler* Street connecting *Tophane* to the Pera and the *İnönü* Street connecting Dolmabahçe Square to Taksim square. By the use of these strategies, the access from the immediate urban context to the seafront may be easy and comfortable. Once the immediate surrounding of these connections and the seafront interpreted as connected public spaces are open to all, the seafront and the immediate urban context may become more closely allied. The streets running down to the seafront and the spaces between the built structures of Pera can be interpreted as a part of a larger whole, an inclusive urban surface open to all. Using a folding strategy, diverse users of the seafront of the Bosphorus may come together on a continuous surface to accommodate diversity without segregating people.

4.1.3. Usage of new materials: An interaction medium between the urban space and the user

Wall explains that the use of developing new innovative materials brings “a welcome diversity” to the pedestrian realm. For him, the use of wood, metal and other materials in news ways expresses and provokes new activities,

enhancing the urban surface quality.[112] With the introduction of new materials and new ways of using existing materials, the urban space may become more interactive and experimental for the people from all ages, which in turn make them a part of the environment they are in.

For instance, in the Schouwburgplein Square project, West 8 designed a hard landscaping in linear bands of wood, perforated steel panels and epoxy resin coated concrete bands, creating a changing sound as one walks across the square.[113] The sound created by the materials and the interactive lighting design use makes the square more inclusive and lively. Suitable and innovative lighting, regarding the material quality improves the accessibility of the Schouwburgplein Square (Figure 60).

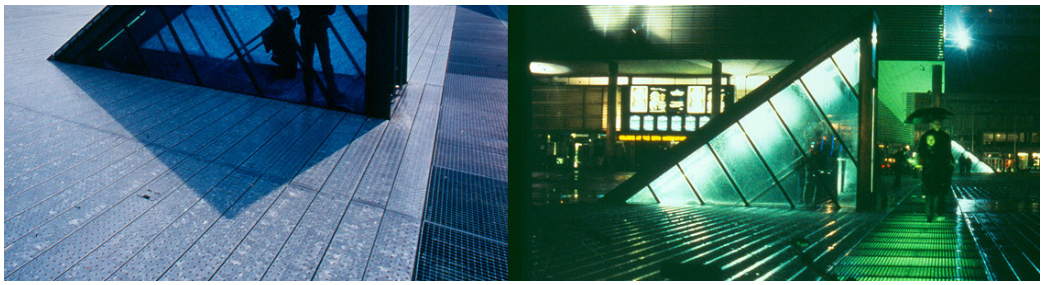

Figure 60 Left: An image of the steel floor from Schouwburgplein Square.
(Source: Schouwburgplein, West 8, Retrieved January 16, 2008 (http://www.west8.nl)
Right: Schouwburgplein Square at night.
(Source: Schouwburgplein, West 8, Retrieved January 16, 2008 (http://www.west8.nl)

A public outdoor work by British artist Anish Kapoor, called “Cloud Gate”, is a work installed in the Millennium Park in Chicago, which can be evaluated as a

[112] Alex Wall, “Programming the Urban Surface,” *Recovering Landscape: essays in Contemporary Landscape Architecture*, edited by James Corner, (New York: Princeton Architectural Press, 1999) 244.

[113] Schouwburgplein, Mayor of London, Retrieved January 16, 2008 (http://www.london.gov.uk)

new use of materials at urban scale[114]. This huge elliptical sculpture has a highly polished stainless steel surface, reflecting the city's famous skyline and the clouds above. Thus it creates and finds its own meaning in the environment it is used. Moreover the arch at the center of the object provides a curved in chamber underneath the sculpture, inviting visitors to its reflecting surface and see their image from diverse perspectives (Figure 61).

Figure 61 Cloud Gate from Millennium Park in Chicago
(Source: Cloud Gate by Anish Kapoor, Millennium Park, Retrieved January 16, 2008 from (www.millenniumpark.org)

The project titled “Bringing the Sea Back to the City Life” submitted to the competition was also an attempt to use materials in new ways. It attempted to use the soft landscape elements and the water in new and experimental ways. Inner swimming and greenery pools were proposed on the Bosphorus within the new space organization of the coastline. The infill extension of the seafront was re-structured; accommodating both the sea and green belts side by side (Figure 62).

[114] Cloud Gate by Anish Kapoor, Millennium Park, Retrieved January 16, 2008 (www.millenniumpark.org)

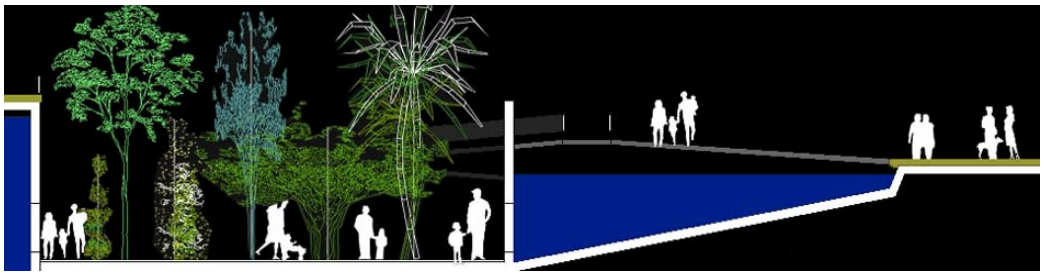

Figure 62 A Partial section of the spaced-edge, previous project.
(Source: personal archive, fall, 2004)

Beside the site's problematic situation which I mentioned in detail, the reason why this part of the European shore of the Bosphorus was selected was due to its being the seafront of the Galata and Pera districts. I strongly believe that one of the requirements to achieve an inclusive seafront in public use is its integration into the city's daily life; in this case, to the life to the neighboring quarters of Galata and Pera. Attracting many people to the Bosphorus by the use of new materials such as sculptures or landscape elements and by the use of materials in new ways may help to achieve such a successful integration. By this way, new relations between the citizens, landscape and the sea may be initiated. This integration may affect both the seafront and the urban context positively.

4.1.4. Non-programmed Use and Impermanence

For Wall, the term "non-programmed use" refers to "equipping the surface with services and furnishings that can be appropriated and modified by the public," enabling a wide range of uses. For him, a design can provide many functions, enriching the urban space, interacting with the users. Moreover, he argues that non-programmed uses may allow the users "to invent and claim space for

themselves".[115] In non-programmed urban surface, the users may be able to create, adapt and imagine whatever they want to. For Wall, landscape urbanism aims at "extending the continuity of urban surface while diversifying its range of services."[116] Wall informs us:

> "Instead of comprising elements serving only one function, a design that can accommodate many functions is both economical and enriching of social space."[117]

The users of the contemporary city should have the chance to experiment in the urban spaces in diverse uses, involving diverse activities. Flexibility in services in urban surface requires an inclusive architectural space, including all available communication media. Alex Wall informs us that Adrian Geuze states,

> "The urbanite is self assured and well informed, finds his freedom and chooses his own sub-cultures. The city is his domain, exciting and seductive. He has proved himself capable of finding his way around the new landscape and making places of his own."[118]

In the Delft University of Technology Library, the designers provided the building with a non-programmed roof allowing its users to invent and claim the space for themselves. As seen in the Figure 63, the roof is used for various functions within different times of the year, for skating or sun-bathing (Figure 63).

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[115] Alex Wall, "Programming the Urban Surface," *Recovering Landscape: essays in Contemporary Landscape Architecture*, edited by James Corner, (New York: Princeton Architectural Press, 1999) 244.

[116] Ibid, 233.

[117] Ibid, 244.

[118] Ibid, 242.

Figure 63 Images in different times from the roof of the Delft University of Technology Library. (Source: Delft University of Technology Library, Mecanoo, Retrieved January 16, 2008 from (http://www.flickr.com/)

The Jay Pritzker Pavilion's Great Lawn in the Millennium Park, Chicago, designed by Frank Gehry has also potentials to accommodate diverse uses. Next to housing over 7000 people for festivals and concerts, the Great Lawn also accommodates recreative daily uses for inhabitants such as yoga, pilates, dance and fitness sessions or creative activities for kids (Figure 64).[119]

Figure 64 Different times from the Jay Pritzker Pavilion by Frank Gehry. (Source: Jay Pritzker Pavilion, Millennium Park, Retrieved January 16, 2008 from (www.millenniumpark.org)

[119] Park Events, Millennium Park Chicago, Retrieved May 02, 2008 (http:// www.millenniumpark.org /parkevents)

Wall, also explains the term “impermanence” as an important strategy to enrich an urban surface. He refers to impermanence as “a framework capable of absorbing future demands without diminishing the integrity of the project”. He states that the urban surface may adapt to changing demands, “juxtaposing conditions as a great montage of effects”.[120] A thickened urban surface should accommodate public spaces open to impermanent uses as a significant strategy which can provide solutions for the rapidly changing needs of the developing cities.[121] This strategy refers to the incorporation of time in the creation of urban spaces in the contemporary city, “a fundamental paradigm shift from viewing cities in formal terms to looking at them in dynamic ways”[122]. Such urban spaces with impermanent uses may answer the changing needs for diverse spaces with diverse sizes.

For the master plan project for the Parc de la Villette, in Paris, in 1982, OMA proposed not a definitive park but a framework that accommodates programmatic instability. Major programmatic components in horizontal bands across the site are designed in order to answer the rapid change of new programmatic demands (Figure 65).

[120] Alex Wall. “Programming the Urban Surface,” in *Recovering Landscape, Essays in Contemporary Landscape Architecture*, Editor James Corner, Princeton Architectural Press. New York, 1999, p. 246

[121] Ibid, 245-246

[122] Ibid, 244.

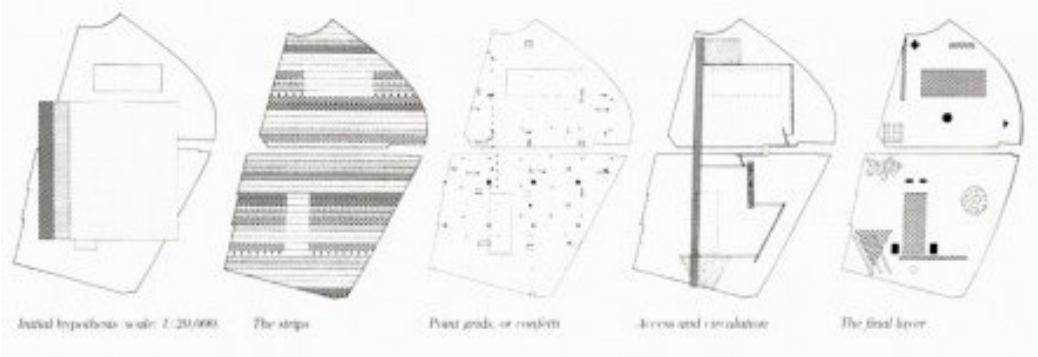

Figure 65 Superimpositions of plans from the master plan project for the Parc de la Villette. (Source: Parc de la Villette, OMA, Retrieved January 18, 2008 from (http://www.oma.eu)

Non-programmed use and impermanence are also the key concepts of the project. The project proposed inclusive urban spaces in various scales open to diverse uses. For instance, the decks designed for fishing were ready to be altered for new functions (Figure 66). Many platforms in various sizes floating on the sea were proposed for non-programmed uses (Figure 67).

Figure 66 Conceptual sections of the thickened surface, diverse uses within same urban space. (Source: personal archive, fall, 2005)

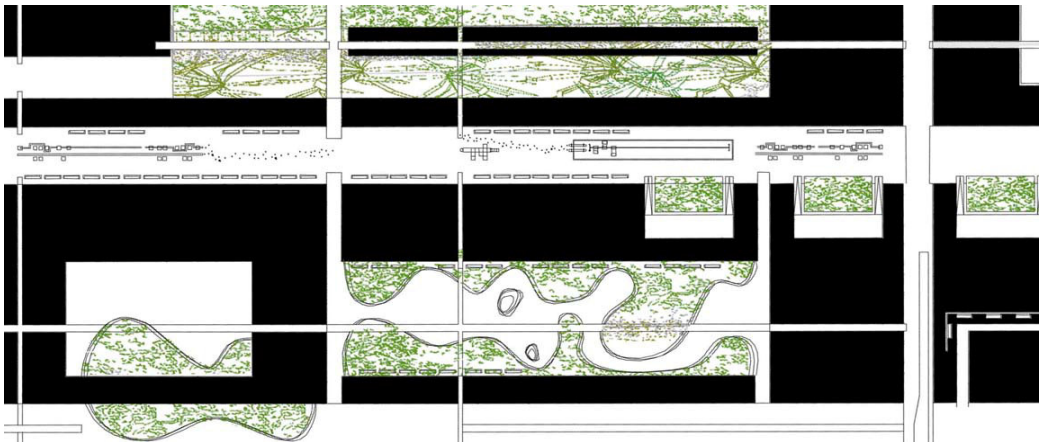

Figure 67 Conceptual plans of the spaced-edge, floating platforms in various scales.
(Source: personal archive, fall, 2005)

I believe that spaces equipped with non-programmed use and impermanence as generative strategies may play a main role to re-connect both the inhabitants and the visitors of Pera and Galata to the seafront and to the Bosphorus. Pera, equipped with mostly indoor activities does not accommodate public open spaces sufficiently due to the congestion and the densification of the urban structure. On the other hand, the seafront accommodates potential public and open spaces regarding the abandoned site of the Galata Port and the void spaces suppressed in between the detached parts of the seafront. The use of this abandoned seafront as open and public spaces equipped with non-programmed use and impermanence will most probably attract people to the seafront. By this way, the districts of Pera and Galata may be connected to the sea both physically and programmatically. The impermanent programs proposed in the study area should include functions alternative to the ones at the Pera District. These uses should be publicly owned outdoor activities and much attention to recreational activities, mostly related with the sea, should be given. These public spaces should be equally accessible for all, accommodating both open and secure places at the same time for various demands of diverse users. The sea should be more closely related with the

urban context as an extension of the urban landscape. By this way, Bosphorus should also be closely integrated with the seafront.

Thus the seafront as an urban surface should become an active space which is adaptable to house new relationships and interactions among the parts it supports. The urban surface should avoid proposing constant activities which may end up with the current situation of the Galata Port. As I mentioned in the previous chapter, the in-between areas around the Imperial Canon Foundry, the area to the south of *Karabaş Tekke* including the *Tophane* Park, the area around the *Tophane* Fountain and *Nargile* cafes, the natural bays located at *Salıpazarı* and *Dolmabahçe* may be utilized as urban surfaces for impermanent use, ready to be altered for the use of diverse programs.

4.1.5. Movement: Perceiving infrastructure as collective space

Wall argues that "the instruments and spaces of mobility – especially the automobile and the freeway – have provided new sites of collective life". For Wall, urban design is to accommodate infrastructure as an important and vital element in experiencing the contemporary metropolis like the town hall or the square.[123] This kind of an approach proposes that the infrastructures have to be designed as inclusive urban surfaces in order to provide inclusive public spaces to the citizens of dense and highly mobilized contemporary cities.

[123] Alex Wall, "Programming the Urban Surface," *Recovering Landscape: essays in Contemporary Landscape Architecture*, edited by James Corner, (New York: Princeton Architectural Press, 1999) 246.

Figure 68 Left: a photo of Ronda de Dalt, designed by Bernardo da Sola.
(Source: Ronda de Dalt, Retrieved January 16, 2008 from (http://www.flickr.com/)
Right: Highline Project designed by Field Operations led by James Corner.
(Source: Highline Project, Field Operations, Retrieved January 17, 2008 from (http://www.fieldoperations.net/)

At the Ronda de Dalt, Bernardo da Sola exploited the section of the site to create a new and public type of urban corridor, collecting, distributing, and connecting a great range of users and functions[124]. Wall states that in the 21st century, one of the primary roles of urban design will be the "reworking of movement corridors as new vessels of collective life" (Figure 68).

Highline Project, designed by Field Operations, led by James Corner reclaimed a once-vital piece of urban infrastructure[125]. Field Operations reuse this industrial infrastructure to turn it into an inclusive urban space for recreation. Providing flexibility and impermanence for the changing needs and uses of the dynamic context, the proposal is designed as unfinished, open to growth and change over time (Figure 68).

As I mentioned in the previous chapter, one of the main reasons of the current detachment on the seafront is the *Meclis-i Mebusan* Street and the urban

[124] Alex Wall, "Programming the Urban Surface," *Recovering Landscape: essays in Contemporary Landscape Architecture*, edited by James Corner, (New York: Princeton Architectural Press, 1999) 246.

[125] Highline Project, Field Operations, Retrieved January 17, 2008 (http://www.fieldoperations.net)

structures that are separating the sea from the seafront. In order to achieve inclusive urban spaces in the study area, the existing infrastructures, indispensable for the study area, have to be conceived as potential means for accessible and inclusive urban spaces. The *Meclis-i Mebusan* Street including the tram-line should be developed as an inclusive space and conceived as a thickened surface of the larger whole, the urban surface proposed to the whole seafront. This will help to increase the number of relations proposed, enhancing the accessibility of the spaces related to it. The higher speed transportation vehicles serving the metropolitan city and the pedestrian access should be directed to diverse levels. The *Meclis-i Mebusan* Street should be narrower, accommodating lower speed transport serving the neighborhood.

A strategy focusing on the car parks should be built up while structuring the urban surface as an inclusive public space. The ferry and cruise terminals on the seafront, the tram-line *Zeytinburnu-Kabataş*, the underground funiculars of *Karaköy-Pera* and *Kabataş-Taksim* and the streets are crucial not only for the study area but also for the city of Istanbul. These infrastructural elements should be closely associated with the urban surface and should provide the seafront with public spaces open to all while serving their main functions.

Corner, in his essay “Recovering Landscape as a Critical Cultural Practice”, states that the infrastructures of the collapsed post-industrial urban sites have the potential to be organized and to operate as inclusive public spaces. Corner states;

> “A third phenomenon surrounding landscape’s recovery is the massive process of deindustrialization that has accompanied the shift toward global communication and service economies. These changes have

> stressed both urban centers and rural areas, perhaps even collapsing their differences. As a consequence, new demands have been placed on land use planning and the accommodation of multiple, often irreconcilable conflicts. Huge and complex postindustrial sectors of cities have presented new challenges for landscape architects and urban designers in the past few years."[126]

Therefore, the *Galata* Port Area as it keeps serving for passenger transportation may become the main urban space, an indivisible part of a continuous urban surface**,** open to all, accommodating also the monuments located around the square. This kind of an urban space may generate its immediate surrounding and sustain the continuity of activities and spaces. It may be a welcoming place for those coming from Pera to get in touch with the Bosphorus.

[126] James Corner. 'Recovering Landscape as a Critical Cultural Practice', in *Recovering Landscape, Essays in Contemporary Landscape Architecture***,** Editor James Corner, (New York: Princeton University Press, 1999,) 14

CHAPTER V

CONCLUSION

Today, it is crucial for architects and urban designers to propose physically and socially accessible urban environments for all, to achieve equality for everyone in the built environment celebrating diversity, supporting human well-being and environmental wholeness. For the disciplines of architecture and urbanism, it is crucial and a responsibility to achieve housing for all, safety and mobility in urban spaces and to support human and environmental health in cities as a human right.[127] To be a contribution to this goal, this study started with the idea that landscape urbanism combined with the universal design approach may have potentials to generate inclusive urban spaces equally accessible to all in all aspects. Throughout the study, it is aimed to underline the importance of implementing inclusive design approach and its principles to urban scale to achieve universally designed spaces elaborated at all scales, starting from the initial phases of the planning and design processes.

For this purpose, this study tried to incorporate landscape urbanism strategies within the ideas that come forward with universal design. It concentrated on the

[127] Leslie Kanes Weisman, "Creating the Universally Designed City: Prospects for the New Century," in Wolfgang F. E. Preiser and Elaine Ostroff, eds., *Universal Design Handbook* (New York: McGraw-Hill, 2001), chp. 69

concept of “urban surface” and the related design strategies described by Alex Wall, to integrate universal design principles at all scales, from human scale to urban scale. By this way, it is attempted to put forward a framework in the implementation of universal design to urban scale, focusing on human-centered strategies as well as site specific strategies. My contribution with this study is not only to integrate design approach principles with landscape urbanism strategies but also to highlight the problems of the seafront.

Throughout this study, the examination of the seafront from the Galata Bridge to Dolmabahçe revealed that the study area is an extremely significant urban space on the Bosphorus accommodating various functions in heart of the city. The projects suggested for such urban spaces should be inclusive both in architectural and urban scales. The projects proposed to such large and significant urban spaces inevitably need to be elaborated by multidisciplinary teams. Such a project process should be provided with inclusive organizational strategies with the application of universal design approach from the beginning to the completion. In order to implement such a project to the selected environment, the process should sustain the involvement of collaborators such as government, nonprofit organizations, educational institutions and inhabitants. The process of such an urban space should place the users at the center of the design process, the implementation of the project and the use of that environment.

This study revealed that the important thing with the landscape urbanism is that the approach is internally sensitive to the human-centered ideas that come forward with universal design. It may be argued that the common initiative in the

architectural and urban design examples in landscape urbanism is a human-centered approach adopted in the beginning of the projects as a guiding principle. The way those examples approach the landscape, the city and the people as a whole may be a key in order to solve the problems of the contemporary city and reconnect people to the landscape and to the city they live in. I believe that further studies in landscape urbanism and universal design approach may contribute to shaping inclusive urban spaces and also to the common brainstorming for the European shore of the Bosphorus.

In this context, it is explicit that the implementation of universal design to urban scale is crucial. Architects and urban planners should take responsibility to build up universally designed cities both in Turkey and in other countries. They should push their designs toward greater inclusion and connection in urban space and through good designs accommodating human centered approaches as underlying design thinking. To achieve universally designed cities, future studies should address further development of landscape urbanism strategies and universal design approach.

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