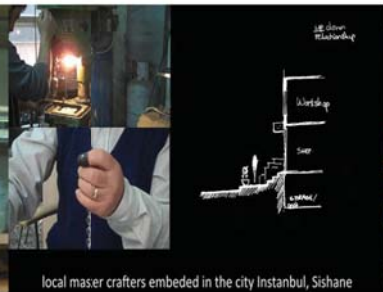
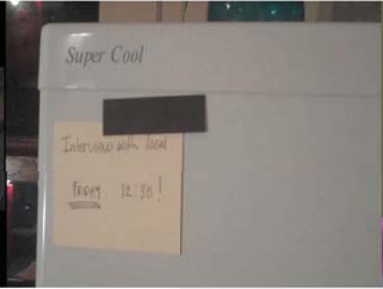


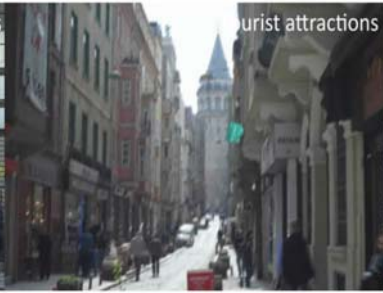
Made in Istanbul

Exploring Heritage through a Cultural Intervention

Birce Eric

00:00





This thesis is dedicated to my late brother Berkin Eric

Declaration

I, Nilufer Birce Eric (student number 0700321T) am a student registered for the course Master of Architecture [Professional] in the year 2013. I hereby declare the following:

I am aware that plagiarism [the use of someone else's work without permission and/or without acknowledging the original sources] is wrong. I confirm that the work submitted for assessment for the above course is my own unaided work except where I have stated explicitly otherwise. I have followed the required conventions in referencing thoughts, ideas, and visual materials of others. For this purpose, I have referred to the Graduate School of Engineering and the Built Environment style guide. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my unaided work or that I have failed to acknowledge the source of the ideas or words in my own work.

Nilufer Birce Eric 25 October 2013

This document is submitted in partial fulfilment for the degree: Master of Architecture [Professional] at the University of the Witwatersrand, Johannesburg, South Africa, in the year 2013.



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Hilton Judin for helping me with design and planting the seed of a thesis based in Istanbul in my head, I have never been happier with a decision.

Note from the Author

I, Nilufer Birce Eric, am Turkish/South African, and have spent a large portion of my life between the two countries. I was born in Johannesburg but grew up speaking only Turkish in the home, as both my parents are Turkish. I worked in an architecture firm based in Istanbul after completing my BAS, and developed a deep passion and understanding for the city. I was fortunate enough to work on a large restoration project, thus began an appreciation for historic buildings and relics of the past. My cultural heritage and experiences of the city provided me the opportunity to make a cross continental thesis. My constant visits to Istanbul through the year have been a source of inspiration and motivation. To the reader: I hope you enjoy the research as much as I have.

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Abstract

Made in Istanbul explores the heritage potential of the Galata area in Istanbul, Turkey. The research is focused on intangible heritage which is the craft networks, trade and community that brought the Galata district into being. Craft networks are embedded in the city and have been established over generations. Currently this trade is threatened due to greater municipal plans to make these areas touristic and convert buildings into cafes, bars and hotels. There is value in having craft and productions sites in the city and is an authentic reading for the city that dates back to Roman/Ottoman times. The aim of this project is to empower the existing community of craftsmen by using cultural interventions and tourism in a positive way to strengthen this trade.

The design component of this research is a design residency and public space which becomes a platform for collaboration between creators (artists, designers, architects, writers, film makers and etc) and master craftsmen. The site for this project has an historic byzantine city wall that dates back to the 1500's. This wall is one of the few that still exist in the Galata area today. Careful consideration was taken to integrate this historic relic into the design with respect and sensitivity and to create a dialogue between old and new. This resulted in a contemporary light glass and steel structure to enhance and contrast with the historic stone wall.

Made in Istanbul

Exploring Heritage through
a Cultural Intervention

Physical Heritage

Historic Byzantine Wall

→ SITE

HERITAGE MONUMENT

Opportunity for public
inclusion

CONCLUSIONS

Improve the context of the Galata area in Istanbul
Create a public space for both locals and tourists
Create good production and exhibition spaces
Respect and celebrate the historic byzantine wall

Intangible Heritage

Craft Production Networks

→ CONTEXT

→ PROGRAM

CURRENT ISSUE

Threatened due to
municipal plans to zone
area as **touristic** only

POSSIBLE INTERVENTION

Use tourism in a positive
way to strengthen the
trade, create an
alternative tourism in
which one experiences the
city through the mode of
production

BUILDING FUNCTION (Collaboration)

Artist's Residency, foreigners and
locals, produce and exhibit work in
collaboration with crafters in my
buildings

PUBLIC SPACE

Dense urban fabric
and lack of public
space

Intoduction

The overall theme of this thesis is heritage and conservation in architecture and urban planning. I have been exploring heritage in both the physical and intangible sense, within the context of Istanbul, Turkey.

Physical heritage in this thesis, is defined by the remains and ruins of the past, an artefact of history. On my chosen site there is an historic Byzantine fortification, built by the Genoese in the 1300's in the Galata district of Istanbul. The historic wall is one of the few that remain in this district as most have been destroyed. This relic is the center piece of the project that must be respected and treated very carefully. The wall is currently closed off to the public and is therefore in a sense hidden away. I would like to transform the space into a much needed public space in the dense urban fabric of Istanbul. The space will be a place that people can pause, interact and appreciate the rich history of the Galata district in Istanbul.

Intangible heritage refers to the trade and traditions in an area that has been passed down over generations. It is defined by people and culture as opposed to an object that has been preserved over time. In the Galata district there is a craft production network, that has been established for over one hundred years. The craft network works on a master/ apprentice system, mostly producing hand crafted goods such as lighting, electrical and musical instruments.

The master craftsmen work in small ateliers within close proximity to each other, and rely on each other for the success of the trade. Seen individually these ateliers are insignificant but as a whole form a highly co-ordinated system of supply, production and retail, which has been built over relationships and trust.

There is value in preserving heritage in a city, often it is not considered enough in urban plans, especially in a developing country such as Turkey. The craft production is threatened due to municipal plans to zone the Galata area as touristic only, thus land prices increase and buildings are converted into high end hotels, forcing the locals to move out. It is not so simple and easy to re-locate trade because it is a highly integrated system in the city. My possible solution is to use tourism in a positive way to strengthen the craft trade, through the idea of collaboration. This has lead me to the program of the project, and building function, which will be an artist's residency. An artist's residency is a place which both locals and foreigners can produce and exhibit work in collaboration with crafters. This cultural intervention becomes a platform for exchange and a place to create awareness of the happenings of the Galata district.

This thesis project aims to improve context of Galata, and will hopefully become a catalyst for preserving and

respecting already existing sites in the city rather than demolishing and starting on a new slate. On a broader sense, the long term goal is to connect my proposed site to other heritage sites within the area as an integrated memory of the past. Public space is vital for a city to function, here I hope to provide a good functioning public space for both locals and tourists. The building will provide spaces for production and exhibition, and a creative work environment.

materials- process - product

The intangible heritage of craft networks is shown in these images which document the process of production, from the raw materials to the finished product. The materials that the crafters use are metal, plastic, fabric and glass. The process that the crafters go through to make their products is often by hand or by small machinery. The products which are produced are usually lights, lamps, chandeliers and musical instruments, however the master craftsmen are highly skilled and can produce almost anything through the craft network of Istanbul.







Gezi Park

Taksim

Istiklal Caddesi

ISKV

Galata Tower

Site

Salt Galata

Golden Horn

Map of Istanbul (Istanbul Sehir Rehber, 2013) and image glossary of places mentioned throughout the document



Taksim Square, the heart of the city



Istiklal Cade, the most cosmopolitan street of Istanbul



ISKV building (Istanbul Foundation for Culture and Arts)



Galata Tower, iconic tourist monument in Galata



My proposed site with historic Byzantine wall

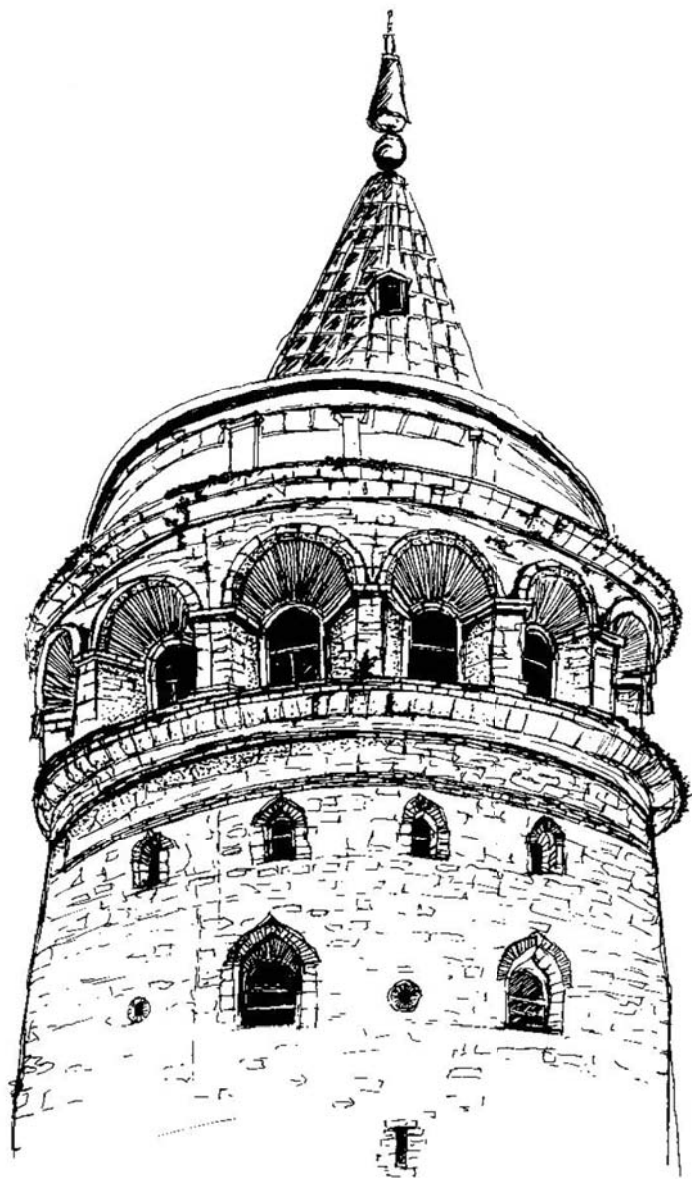


SALT Galata Building, a cultural institute

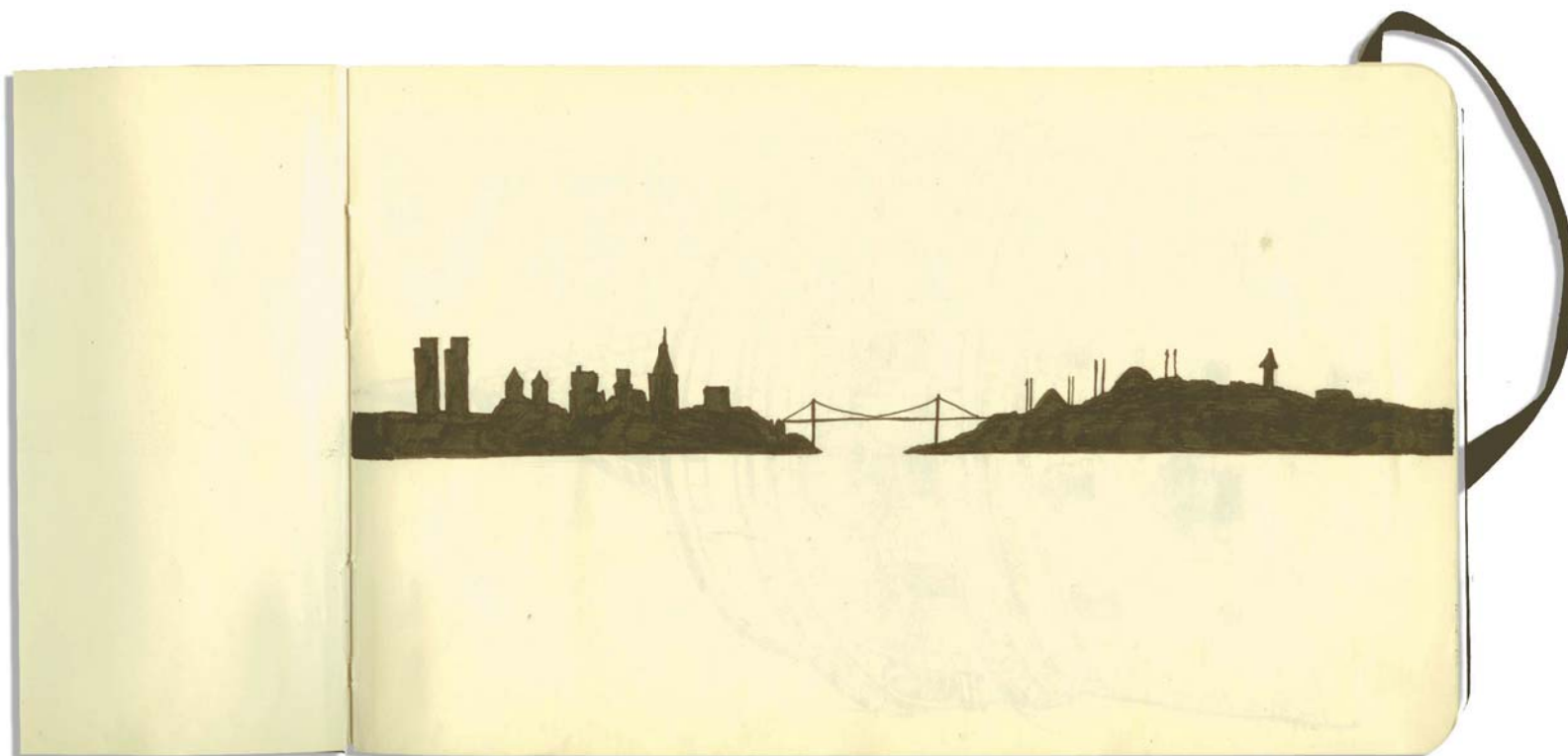


Golden Horn, one of the greatest views of Istanbul

Chapter 1



Historical Background
and
Design Statement



Essay: The Traditional Craft Networks in Galata's Intangible Heritage and its Value to the Life of the City of Istanbul

Introduction

This essay focuses on a brief history of Istanbul's Galata area and craft networks, and the importance of the production of hand crafted goods in preserving cultural heritage. Galata has come to represent a western, modern and cosmopolitan image of Istanbul. The image of Galata is unique from the rest of Istanbul, which has an Islamic and traditional character, that was built around religious Islamic cores. The changes that have influenced Galata in terms of local activities, such as trade and commerce, and its current situation as a production area will be discussed. Galata has been occupied by craftsmen in artisans ateliers for over one hundred years mainly producing lighting, metal works and other electrical goods. Currently, the changes in greater urban schemes are putting pressure on real estate prices and transforming the area into a touristic zone, and slowly weakening the traditional trades that remain in Galata. In

this essay, I will also examine how the trade functions as a network system ingrained into the city and, how important it is that the craft production remains situated in the historic fabric of Galata. The trade and production can be conserved on UNESCO's intangible heritage list, which I believe will add value to the city of Istanbul. The areas of tourism, economic business models, identity and education will also be discussed as they can be positively influenced by successful conservation of traditional craft production.

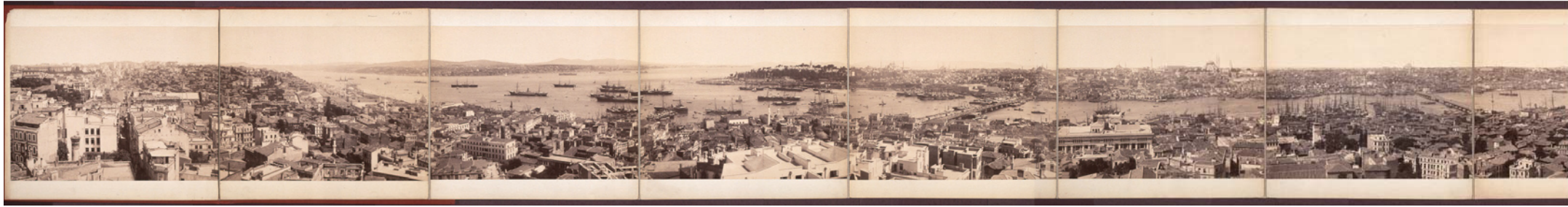


Figure 1: Panaramic view of Istanbul overlooking the Golden Horn (Çelik, 1986, 12)

Setting the Scene

Brief History of Istanbul

Today, the modern city of Istanbul is the point where the east and the west meet literally as the city is split by the Bosphorus into the two continents, Europe and Asia. Forming a cultural and economic crossroads, Istanbul is an economic powerhouse and dominant location for trade and wealth. Over the centuries the peninsula of Istanbul has been a place enriched and layered in history, time and cultures. It has been the capital of the Mediterranean basin for sixteen centuries, changing its identity from Constantinople, the Eastern Orthodox Christian capital of Byzantium (330-1453) to an Islamic capital of the Ottoman Empire (1453 - 1922), and finally to present-day secular Istanbul. These eras dating from 330 to the present, have each ingrained their traces onto the land and each tells a story through its people, society and urban form. The deep

history of Istanbul is owed to its advantageous geographic location as a crossroads between two continents and the sea point referred to as the Golden Horn. The two seas, the Black Sea on the northern peninsula and the Sea of Marmara from the south meet at the tip of the Golden Horn. The city forms important junctions, allowing for centuries of trade, cultural communication and exchange, and maintains the silk route.

Locating Galata and her Residents

The first settlements of Istanbul took place in an area now known as the historic peninsula, where cultural landmarks such as the Hagia Sophia and Topkapi Saray are located. As space became a premium, the Galata area, which is also located on the coast of the Golden Horn, across from the historic peninsula began to develop. Originally Galata was

referred to as Sykai or Pera, which have their origins in Greek circa 300 CE meaning “other side”.

By the 14th century, during the Byzantine period, Jews were the long-time residents of Galata, when merchants from Genoa in Italy gained concessions to settle there, thus Galata became mainly a Genoese trading colony and formed one of the busiest harbours in Europe (Çelik, 1986: 9,21). This was a settlement adjacent to the shore which expanded uphill towards the highest point where the Galata tower sits. The tower was originally built by the Genoese in 1349 as a watch tower, and in later centuries under Ottoman rule the tower was used to locate fires around the city.



Physical Transformations

Galata tower also marked the highest point of a system of city walls. These followed the contours of the land and divided the area into five distinct zones. The maps below in Figure 3 illustrate the evolution of the city from the 15th century to the present day. The walls shown in the maps were used as a means of defence and protection against foreigners, as well as to demonstrate territory. The settlement has over time been fairly dense and compact within its parameters, due to the physical constraints of space. The land parcels which were previously designated by the walls have not changed considerably and still follow the same breaks now made by major arterial roads.

The process of physical modernisation in ancient cities is complex, space considerations mean that it is difficult to conserve monuments. As the urban development of the city progressed, the walls were destroyed and often replaced by roads which show a trace or memory of where the walls used to be. The only surviving walls that can be seen today (shown in Figure 3: on map 2013) lie directly south west of the tower. As the city modernised transport systems such as the tram and heavy vehicles were introduced into the city. The two bridges (first seen in Figure 3: map 1850) had to be widened and made more sophisticated (shown on map 2013) to cater for new transport systems (Öncel, 2010: 150-152).

Figure 2: Map of Istanbul 1819/Cartotheque de Institut Francais d'Études Anatoliennes, (Gürsu, 2013, 30)



Changes to Local Activity in Galata

Unique Galata

Since the 1800's the Galata area gained its reputation for being the "cosmopolitan harbour town" (Çelik, 1986: 30) and the most westernised part of Istanbul. Europe and the west had long been associated with power and superiority and Galata was in a sense the Europe of Istanbul. Modernisation was first established in Galata which gave the identity of the most western part of Istanbul. The trade routes and proximity to the harbour allowed for the influx of modern technology, fashion and arts, making the area very cosmopolitan. As an example of modernity Galata was the place where the first electrical light came to Turkey and streetlamps were first installed. "Galata had been the non-Muslim center of the capital since the [Ottoman] conquest. As the empire gradually submitted to the economic dominance of Western powers, Galata naturally became the first place to accommodate European tradesmen..." (Çelik, 1986: 42). The mix of foreign cultures and ethnicities still exists today in the area and can be confirmed by the number of churches, mosques and synagogues still present as well as many foreign schools and embassies.

Transformation from Commerce to Production

Trade with foreigners required an economic infrastructure and this developed in Galata. The main roads formed important avenues for trade and commerce. The Voyvoda Cadde, later named Bankalar Caddesi (Bank Street),

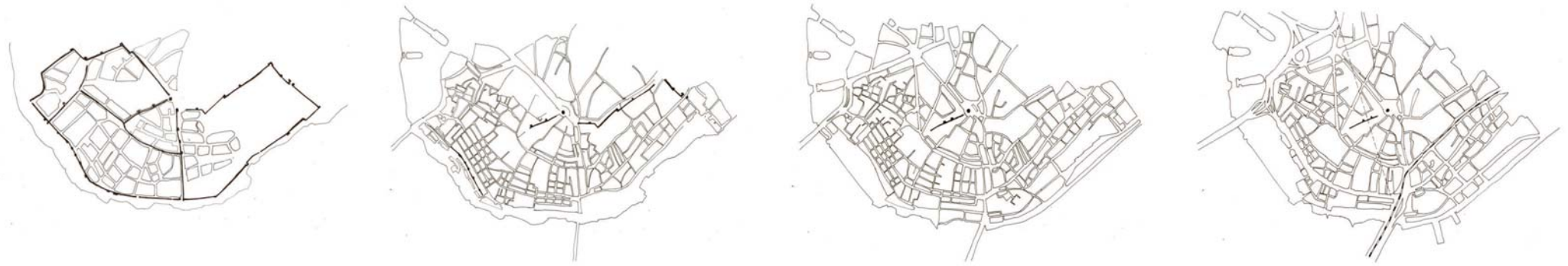


Figure 3: Urban development of Galata 1400-2013

was the financial district for the Ottomans, where all the banks and insurance companies were situated. Bank Street is shown in Figure 5, the importance of the street is represented by the domineering architecture because Galata was the economic heart of the city (The Guide Istanbul, 2011). Today, the Galata area has changed its image drastically, as major financial commerce has moved out of the area and manufacturing and production has moved in. An array of small scale electrical, hardware, music and lighting shops are the dominant trade. These shops are connected to a greater network of craftsmen and ateliers within the area.

Manufacturing exists on a small scale and is embedded within the city center of Istanbul. "It has been the light producing district of Turkey for more than 100 years." (Connect Istanbul, 2013). The tradition of production is

part of a cultural heritage within the area and should be celebrated.

Historical Precedent of Hand-craft in Istanbul

The presence of craft and production of everyday goods in the city center is an age-old tradition that dates back to the Byzantine and Ottoman times. The fact that these artisanal skills still exist today is something extraordinary. These age-old techniques and skills are alive in the present in production sites within the city, not only in museums and books. In *Byzantium 330-1453*, the catalogue of the landmark exhibition at the Royal Academy, objects of domestic metalwork found in the Byzantium period were displayed. The hand-crafted objects (shown in figure 4) were not only commissioned and made for the rich but were used in ordinary homes by common people. Silver

spoons and plates found in Constantinople were shown as part of the series. The control stamps on these artefacts dated them back to the sixth and seventh centuries.

This metal work shows a refinement and intricacy that is extraordinary for its time, "viewed together, the extant silver reflects the diversity of a refined industry and public demand that it served." (Cormack Mango Vassilaki, 2008: 152). The need for these handcrafts is ingrained within the culture because of their everyday use.

The use of expensive metal continued during the ottoman times just as in Byzantium for common domestic use. "In the Ottoman Empire Period, gold and silver were not a means of accumulating wealth as they are today, but were merely treated as articles for daily use." (Koroğlu, Ecerel, Uğurlar 2009; 2). The biggest differences between the

Ottoman and Byzantium metalwork is in the decoration. The characteristic features of Ottoman designs are the intersecting hexagons and ridged shapes (Aslanapa, 1971:286). The use of figures was prohibited in Islam thus geometric patterns and flowers would be the primary image used to decorate. These patterns also feature in the detailing of Ottoman buildings.

The Bulldozer Approach

Heterogeneous Character of Galata

The upper parts of Galata are touristic because of the Galata Tower landmark which houses a restaurant on the top floor providing a 360 panoramic view of the city. Today, surrounding the tower are trendy cafes which support an active night life. Galata has been further broken down into smaller neighbourhoods, namely Karaköy and Şişhane and these fit into the greater municipality of Beyoğlu. The districts have a mix of elite urban living, tourism and an everyday working class character. The contrasts of living are represented in figure 5 below, photographs from the left showing Bank Street, middle showing the small scale lighting and electrical shops and workers in the street. The mix in class and real estate prices have put pressure onto the small scale production. They are slowly moving out of the area as it is becoming difficult to afford rents.

Greater Urban Schemes for Galata

The Beyoğlu Conservation and Development Plan have foreseen that production sites within the city center have "... somehow caused serious damage to the historical fabric of the area, therefore it was decided to decentralize production." (Ingin, 2011: 227). The Galata area will change into a touristic zone with hotels and restaurants. This process of gentrification will eradicate the existing working community and trade of the area that brought it into being. The image and reading of the city will not be unique or authentic to its context, rather it will be a constructed perspective. The new urban fabric will be a standard prototype of how a medieval city should be. But it can be argued that conservation is not only about the architecture and the urban fabric, it is also about the people that created it. The manufacturing is not the cause of the decline in the historic fabric, this is due to lack of maintenance and funds from municipalities. Asli Kiyak Ingin documented interviews discussing this matter with the local craftsmen of the area, in her book *Made in Şişhane*, the craftsmen said that "Last year, the Mayor called all the ateliers and shop owners. He said that if he becomes Mayor for another term, all will be hotels and pensions here. There isn't anybody or any institution to protect the manufacturers. Where would a manufacturer go?" (Ingin, 2011: 29). These manufacturers seen individually may not seem a worthy cause but, as a collective they form the production heritage of the city. It is essential that they be protected by urban policies.

Figure 4: Three Spoons and Bowl with Aphrodite, Constantinople 610-25. Cormack and Vassilaki, 2009: 156-158



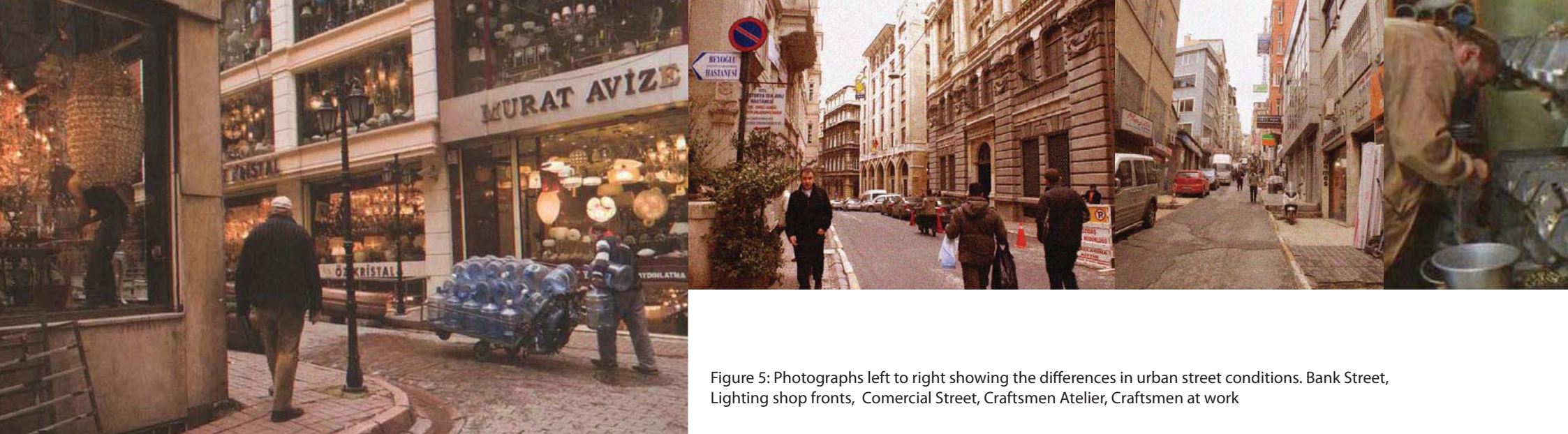


Figure 5: Photographs left to right showing the differences in urban street conditions. Bank Street, Lighting shop fronts, Comercial Street, Craftsmen Atelier, Craftsmen at work

Craft Networks

Traditional Methods and their Value

The process artisans went through to produce their objects during the 19th century is not very different from the way in which artisans of Galata produce work today. The craftsmen of Galata state “We don’t have the tools of heavy industry, our products are mainly produced with hand tools and hand labour... the sewing machine is the only machine we use.” (Ingin, 2011: 23). The methods are still modest and space required to create these objects is minimal as the building or space does not have to cater for heavy machinery. In Galata the craftsmen use the rooms of old apartment buildings shown in Figure 5 or in the *hans* (large historic buildings, in the past used as rest houses

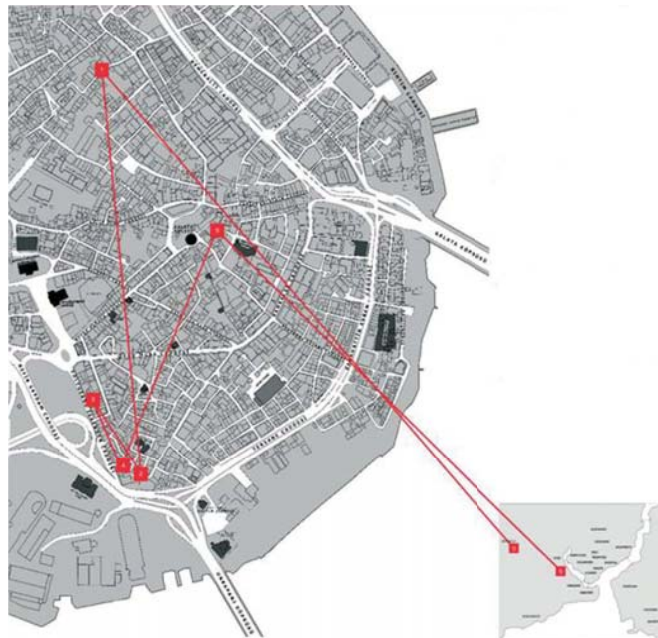
for travelling traders) located in the area. Spaces can be appropriated easily and impact on the existing fabric is fractional.

The solution of removing the craftsmen into an area outside of the city center, nearly 30km away, is not a viable one that takes the craftsmen or local economies into consideration. Firstly, one needs to understand how this trade works. The trade is embedded in the city and has been established over time and generations and built on trust and relationships. If a product, such as a lighting fixture, made in this area were tracked, it becomes clear, the product is not made from start to finish in a single atelier. Each atelier is a master in one specific job, for example welding, polishing or sewing. These skills change depending on the

materials used. The production of lighting is mostly broken into its component materials of metal, wire, electrical fittings, fabric, glass and plastic. The product gets passed through each atelier thus creating a “production route that is special and unique” (Ingin, 2011: 33). This route is demonstrated in Figure 6 in red which tracks a product on a map, showing the links made between different ateliers during the production process and their proximity. The structure of the trade is based on a shared production network. It sustains itself because of the close proximity to each atelier, and the relationships formed between the different participants of the system. These relationships form a social and cultural element that is intertwined into the economic system.



Figure 6: Left: Product tracking in Galata. Made in Sishane. 2007



The other trades and manufacturing that are woven into this system at close range are: neon lights used for advertising, metalwork, electrical parts, and musical instruments. Suppliers of materials are also found within a close distance to each of these sectors. Every possible article is at one's disposal. These trades may seem unrelated, but their manufacturing techniques or required parts are similar, and thus they can be made by the masters in the same atelier.

The line of production and the retail shops where goods are sold are closely connected and interlinked to each other. For example, a customer will walk into a shop and want his or her chandelier repaired. The shop owner will send the chandelier to his atelier which will be upstairs, or on the same street as the shop. The customer will sit and wait for the repair instead of coming back a week later, while drinking a cup of tea with the shop owner and creating a relationship.

There is very little formal paper work involved in the process and most formalities are discussed verbally. These small scale businesses are cash based. It is important to note that most of these shops and ateliers are not marketed on the internet. They are known through word-of-mouth and by the identity the area possesses as a lighting district. The owners and crafters are friendly, helpful and approachable; as they are aware that creating worthy relationships and contacts will benefit their work and sales.

The ateliers are based on a master and apprenticeship relationship and learning system. The master is usually the father and the skills of the handcraft are passed down to the next generation of sons. Figure 7 represents the different age groups learning from each other and the working environment of the atelier. Women are involved with sales and work in the retail shops. A master craftsmen put forward the following opinion in an interview with Ingin: "According to me, Şişhane is a school. The teachers of this school were non-Muslim masters who valued art and they were patient..." (Ingin, 2011: 21). If the production is moved to the outskirts of the city then these relationships will be altered, as the presence of non-Muslims (Genoese, Jews and Italians) and their skills is rooted into this context from history. Given the customs of the place it makes sense to keep production where it belongs as intangible cultural heritage in Galata.

The Grand Bazaar as a Precedent

The craft network mode of production is also evident in other parts of Istanbul, for example the Grand Bazaar situated on the historic peninsula. The production and trade is of different goods. The Grand Bazaar specialises in jewellery production but is also the site where culinary copperware, metals and silver are manufactured, because all of these production techniques are related and similar. The modes networks are similar to those of Galata as each handmade product is passed through different ateliers and each master has a hand in the process. These ateliers are

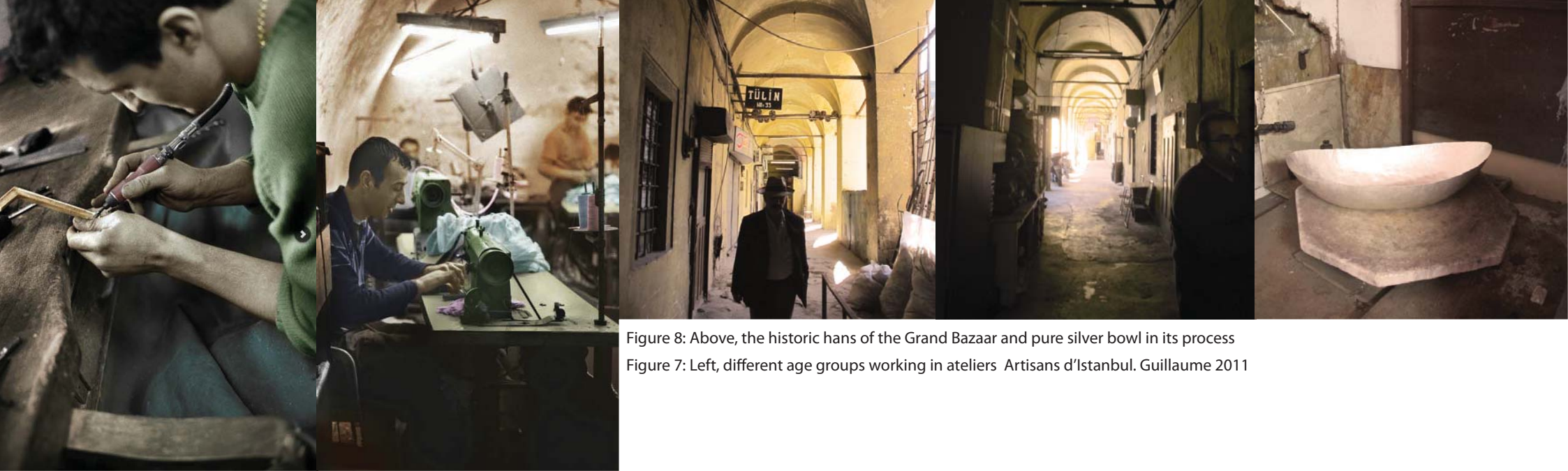


Figure 8: Above, the historic hans of the Grand Bazaar and pure silver bowl in its process

Figure 7: Left, different age groups working in ateliers Artisans d'Istanbul. Guillaume 2011

found on the outskirts of the Grand Bazaar in the historic hans and internal courtyards (shown in Figure 8, 9) away from the public eye. The proximity of the shops and workshops is vital for the survival of this business just as in Galata. The finished product is of a very high quality and is unique. The bowl in Figure 8, is pure silver formed by a single sheet of material which is hammered into shape.

Understanding Production

Integration with the Local Economy

The production sites in the city center are connected to the local economy and are the livelihood of many residents. In defining production Terry Smith, art historian, makes a distinction between two modes of production that he refers to as the capitalist and the feudal. The small scale

production in Galata is related to the feudal which Smith describes as "dependent people working in return for services and payments..." (Robert and Shiff, 2003:363). Conversely, the capitalist mode of production refers to a class of free individuals, one with the ownership of production and the other with the power to sell. The key difference between the two modes of production is the relationship of the producer to the system; the feudal mode is an integrated system whereas the capitalist involves distinct players. In Galata the producers "dependency" is the relationships formed within the craft network for example between suppliers, customers and other producers. Smith continues to explain, "Life itself is a process of constantly creating and maintaining relationships with others, that is, of producing one's life just in producing these relationships . These relationships

are basis of social interaction; they are the economic foundations of society." (Robert and Shiff, 2003: 363).

The production that occurs in Istanbul is based on a model that all respective producers have to fit into. This model is based on a network, or production route that is dependent on relationships formed. The economy of production is dependent on maintaining these relationships, thus they are not mutually exclusive and are, in fact, the economic foundations of society. In preserving the production economy it is important to preserve the relationships that form its foundations. The trade in Galata is more than artisans and crafters producing goods; it is also the production of crafters themselves and individuals that fit into the network. This rare network of integrated crafters and production is valuable, not only because of its

self-sustaining economy, but also because its individual character and authenticity breathe life into the area. The small scale production seen in isolation as an independent producer is insignificant but as a collective it is something worth protecting.

Production as a Viable Business Model

Integration with Preservation

According to Karin-Beate Phillips' essay *Preserving and Developing Cultural Heritage Districts as Modern Traditional Skill Based Business Models* the protection of a heritage area in which the work force has declined is a superficial rescue mission. (Ingin, 2011: 44-61) She writes, "This is one of the biggest problem areas that historic districts face, as their downfall is almost always the economic decline of the trades, industries and workforce that created them in the first place." (Ingin, 2011: 51). The revival of crafts and trades that are already lost is not a viable heritage solution. The case is different for Galata and Şişhane. The trade and skills of the area should be the focus for regeneration as they are the aspects that keep a historic area thriving. The trade, even though it is less than in the past, is still very much alive and forms the identity of the area. Moreover, a significant portion of the lighting products manufactured in the area have become very sought after and have acquired a boutique character. The historic decline will happen if the trade is moved elsewhere as part of a larger urban scheme.

The Şişhane and Galata area present a unique opportunity and potential in that they have all "...three key elements that constitute the cultural heritage and identity of a place" (Ingin, 2011: 57). The first of these factors is the architecture and urban form which dates back to the 15th century and creates a spatial and physical locus for the place as well as the aesthetic and visual attributes of the area. Secondly, the inhabitants, who comprise a long-standing community, have family ties to the area. This is evident in the number of foreign communities that still live in the Galata area. The foreign schools and religious centers that are still actively functioning to serve the community, as are the family-owned businesses. Thirdly, the trade, which exists in the manufacturing, production and selling of the lighting products, has been in the area for over one hundred years. These three factors create an intangible heritage that has its strength in the multiple complex relationships established within the area. The combination of these factors makes Galata eligible for a realistic preservation and development plan.

Karin-Beate Phillips discusses how a preservation plan can be made to keep the area intact with the changes of urban development. She writes that there is a "... need to promote and upgrade these skills in their existing physical historic or traditional environment not as a relic of the past, kept going purely as a live demonstration centre, but as a viable business model based on supply and demand." (Ingin, 2011: 59). The area has managed to survive with its traditional model, however, it is important that it develops and morphs with the times.

Figure 9: Internal courtyard of the Grand Bazaar



The Tourist Gaze

Alternative Tourism

The addition of tourism into the area is not necessarily a negative development and it is a reality that the craftsmen have to cope with. It can be used to promote the area and create a demand for handmade products. It can also create an alternative tourism that is about the intangible heritage of a place, in which tourists experience the authenticity and dynamics of the area. A tourist visiting Istanbul wants to see Istanbul for what it is and be submerged in the culture. The authenticity of a place is derived from its culture. Architectural historian, Jonathan Noble, writes that "A culture is after all, but the aggregation of many instances, a common collection of many people living their lives within the plurality of a common world." (Noble, 2011: 8). Galata in this instance is the "common world" that houses these cultural skills.

Many of the tourists will walk around and not understand that Galata is a vibrant area of production. Tourists on ground level only see the retail aspect of the trade as eye-catching lighting stores. The process of making products is invisible to a foreigner who is unfamiliar with the district because, the ateliers are on higher floor levels of buildings or tucked away in courtyards and hans. If tourists can be made aware of these dynamics it would create a richer experience as they wonder through the streets. The process of discovering the authentic trades and production of

the area is a memorable and individual encounter, as Noble says "When we find authentication in the historical narratives of a group, we discover the freedom to make critical choices for the future." (Noble, 2011: 9). When one is made aware of the process of production one can gain a deeper appreciation for the handmade goods and understand the need for this process to be preserved for future generations.

The production zones found in the city center are an authentic reading of the city. The touristic zones that are overlapping in these areas, which consist of hotels, bars and shopping centers, are not. A tourist visits a destination to see something unique and genuine. These areas need to be protected, not only as tourist attractions, but as viable business centers that the local economy can thrive on. This is crucial for the cities heritage.

Rebranding Galata

A New Identity

Galata is a platform that attracts many designers, as they can get practically any product made within the networks and circles of the area, at a reasonable price. The designer has an opportunity to interact with the process in which their products are made. They are able to be involved in every crucial stage of production and make necessary changes to design. The direct relationship between the craftsmen and designer builds a level of trust and

collaboration. This relationship alters the design process and the products become alive through the conversations between different professionals. This is a different approach to products made in a factory geared towards mass-production.

Factory conditions are often costly and can take a long time. The ateliers in Galata can make products of very different quantities ranging from five to five thousand depending on the order. The difference between the two types of production is significant "working with a factory can take a year, whereas with an atelier it can take only a week." (Ingin 2011: 121). The influence of designers can help to rebrand the area, not only the light producing district, but also as the design district in which ideas of creative collaboration are promoted.

Revivification

The process of rejuvenation has already begun changing the area's identity, with the repurposing of two existing buildings into major cultural hubs. These have influenced their surroundings and environment. The ISKV (Istanbul Foundation for Culture and Arts) whose mission statement is to contribute to the policies and awareness of arts and culture by organising festivals, biennales and events in Turkey and abroad. (Istanbul Foundation for Culture and Arts, 2011). The second building is the SALT Galata, which is housed in a renovated Ottoman Bank building on Bankalar Cadde.



Figure 10: Galata tower, the iconic tourist attraction

It has a complex mixed program that encourages research by providing a library and archive that allow the public to access print and digital media. An auditorium, workshops and exhibition spaces support the exchange of information and create discussion. Finally SALT Galata has a cafe, restaurant and bookstore to pause, reflect and spend leisurely time in (SALT online, 2011). Both ISKV and SALT Galata have become catalyst buildings promoting the cultural potential of the area. These buildings are changing the image of Galata by taking a reference to the existing skills and activities in the area to create a program that is appropriate to its context. These mechanisms are all contributing to the upgrade of the urban area without damaging the social and historic foundation. The SALT gallery brings another layer into the scheme by introducing an educational aspect. The library and exhibition spaces help to educate and make participants (tourists, academics, professionals, students, locals etc) aware of the happenings and heritage value of Galata. These are all positive components which help regenerate the urban area. The main criticism of this style of regeneration is that it is housed and bound within the walls of the building. It is not interactive and does not engage directly with the surroundings and community.

Educational Potential of Galata

A workshop was run by Asli Kiyak Ingin, for the Istanbul Bilgi University Department of Industrial Design, in which students had to interact and learn from the master

craftsmen (Ingin, 2013). This approach is different to the catalyst buildings as the education reaches out to the context and engages with it. Students conducted on-site research and made an informal blog to map and record their processes. The internet became a public platform to share their findings and research, as well as a tool to upgrade awareness of the ateliers through media. An educational feature that could benefit the area on a broader level could be the involvement of tertiary education, especially in the disciplines involved with the arts and design. Studios and workshops could be held in the craftsmen's ateliers, where the students could interact and learn directly from the masters. Each student becomes the apprentice as well as the designer and a collaborative creative learning process can take place. In my opinion, as an architect, this is the most beneficial way of learning a discipline such as design, in which there is no formula to follow, and the process is one of trial and error. An open mind and guidance are needed to experiment, the learning comes through the process of making rather than the finished work. The student gets a chance to have first-hand experience in the industry; this follows the traditional model of the master/apprentice learning style and benefits all parties involved.

Over-all Opportunities that the Preservation of Production in Galata Presents

Continuing to foster various trades in Galata opens a spectrum of opportunity and potential for the city. The presence of the ateliers and craftsmen and the necessity of their proximity needs to be taken into account in future heritage development schemes. The value in keeping production sites within the city center has been discussed by looking at the different sectors that can benefit. An alternative tourism is promoted in which the area becomes a matter of authentic intangible heritage that tourists experience. This is not to say that the craftsmen become a show, demonstrating their skills, but that tourists are made aware of the invisible connections and networks of trade; the unspoken magic of the city is revealed. The production is connected to history through the techniques, as a living past. Through an awareness of how handmade products are produced, the retail market for these products can be promoted. The demand for these products will strengthen the trade and improve the existing economic business model. The preservation of the existing fabric is tied to the strength of the trade, and they are not mutually exclusive. The sustainability of the trade is linked to the transmission of skills through education and apprenticeship, as well as preserving relationships formed in the production network. Formal education systems can be involved where the Galata area becomes an open site for learning, research and collaboration. The emergence of designers within Galata

can help improve the identity of the area and create a cliental that supports the ateliers and craftsmen.

In time the area can go through a successful modernisation and renewal that improves what already exists in the area without much alteration to the social structure and craft networks. These improvements, when involved with other sectors and dynamics, can form a system that adds value, not only for the greater good of Galata, but for the city of Istanbul as well. The bulldozer approach is not always the answer to a complex urban situation, but rather an acute enquiry into the working relationships of an area and the integration of production, tourism, education and culture, is required to find solutions to upgrade historic urban fabrics.

Figure 11:Artisans at work, Artisans d'Istanbul. Guillaume 2011



Chapter 2



Documenting Context



Understanding the urban fabric of Istanbul



A city of layers

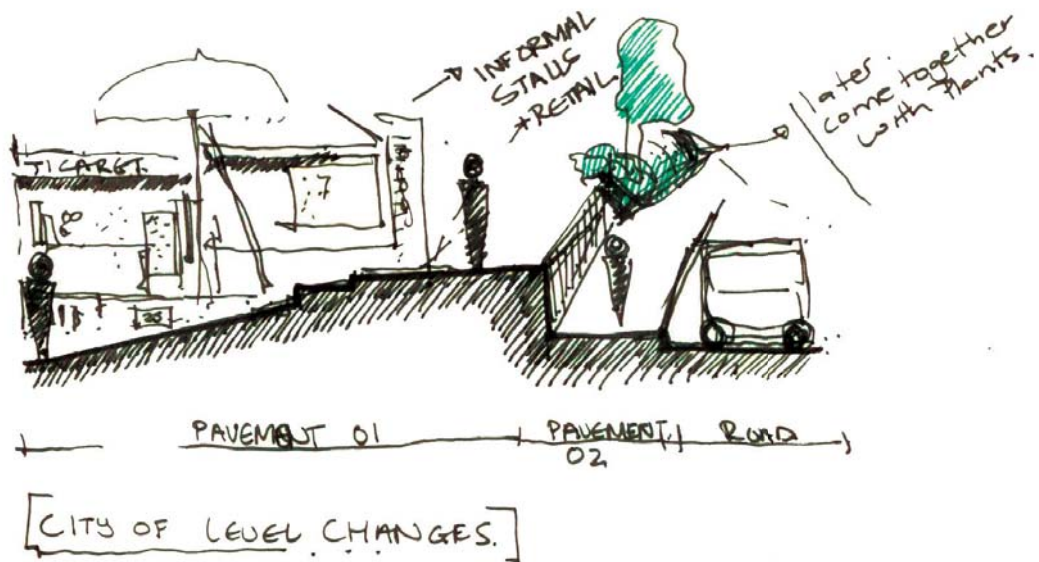
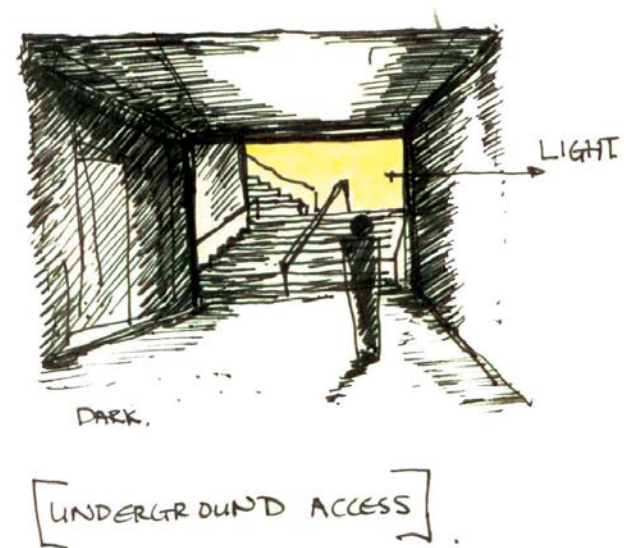
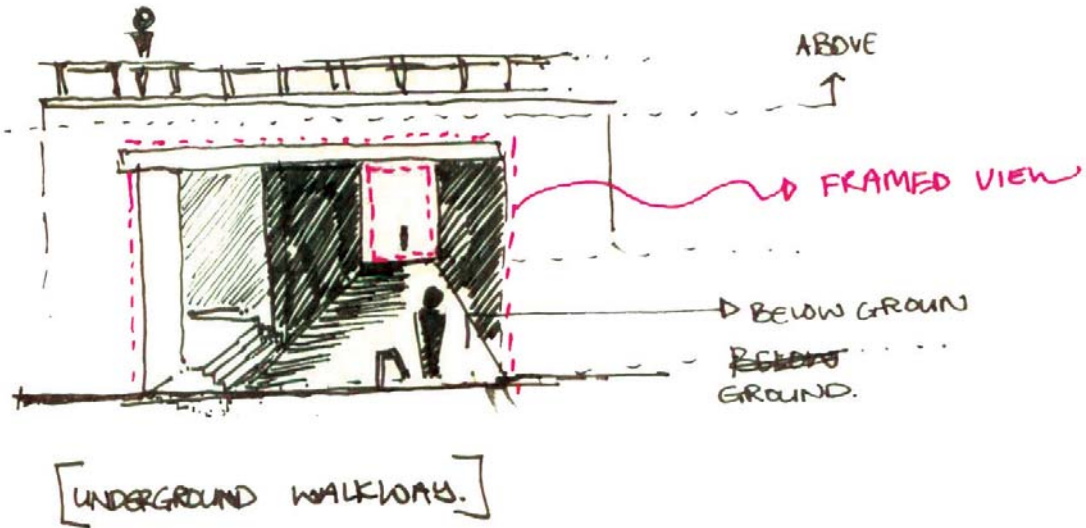
Istanbul is a historic European/Asian city which has an extreme layering of time, cultures and histories. The city has grown organically and there are multiple readings of the city. I would like to elaborate on these, with the kind of relationships they create with the city. I have identified three dimensions to understanding these layers in the Galata district. Firstly, the historic layer that is shaped by the land and topography. Secondly, the human and building scale which creates a relationship with the street and city. Thirdly, the secretive and reflective relationship with the city.

The historic layer: Relationship to Underground

The historic layer of the city is the most commonly understood. The city is surrounded by historic relics that have their presence as respected monuments. New

developments have to mould their way in and around these pieces. In Galata the monuments are directly related to the topography and fall of the land. The highest point of the land is where the Galata tower sits, city walls would surround the area leading up to the tower. Historically cities are buried, to access water, for protection, or as a result from the erosion of time. In my opinion the basements and underground spaces of buildings in Istanbul is a connection to the roots of a city, in essence its history. Istanbul is a city with an underground urban landscapes that connects the city on a different plane. The underground spaces in modern times are used as a safe pedestrian routes to divert traffic and to maximise precious space. Most of the buildings in Galata have a level below ground, these spaces are used as shops, storage and workshops.

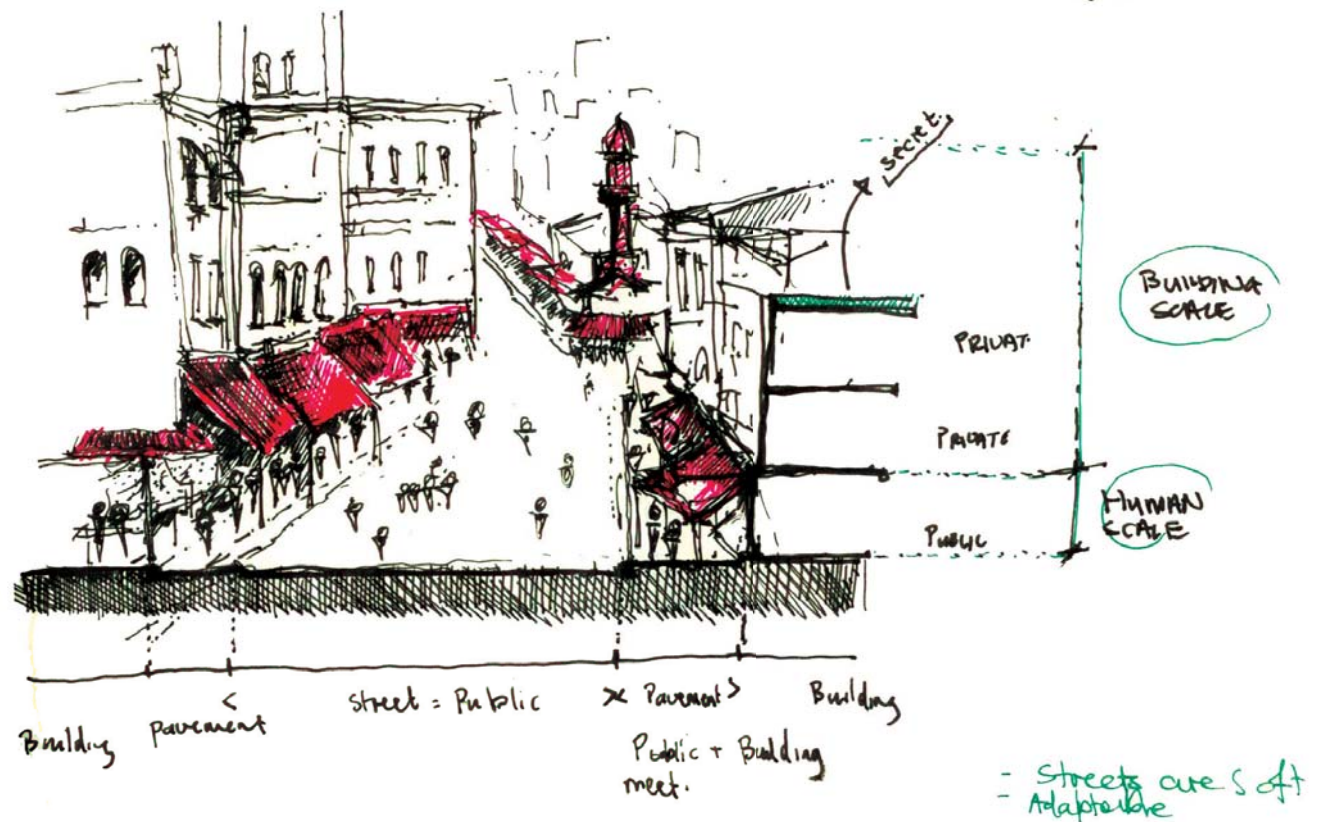
Left: View of Galata from the water (author unknown, 2013)
Historic photographs of the Galata area



The Human Scale vs the Building Scale

There is a very distinct typology of buildings which exist on two scales, the smaller human scale, and the larger building scale. The human scale creates a street level relationship, which is on the ground floor plane. The images on the right isolate the details observed on the human scale. This level is characterised by shop fronts, with the spectacle of goods that spill out onto the streets, cafes with on street seating. The less romantic notions of the street level is a chaotic hustle of human and vehicle traffic, off-loading goods, parking and clutter. The informal economy of Istanbul functions on this scale, temporary structures and informal trade is an extension of the pavement. Shop owners appropriate the streets creating meeting and gathering spaces outside their shops, by placing a few pieces of furniture out, or alternately using the entrance steps.

The building scale is removed from the street plane on a higher level. The density of the city forces the buildings to reach up and become multi-story buildings, housing more private functions such as working office spaces and storage. The connection from the building scale to the street plane is through a view, being a window or small balcony. As a pedestrian it is difficult to experience the building scale because the streets are narrow, cutting off sight lines. The building scale becomes secondary, however is still vital for creating the street fabric.



spectacle



chaos



informal



appropriation

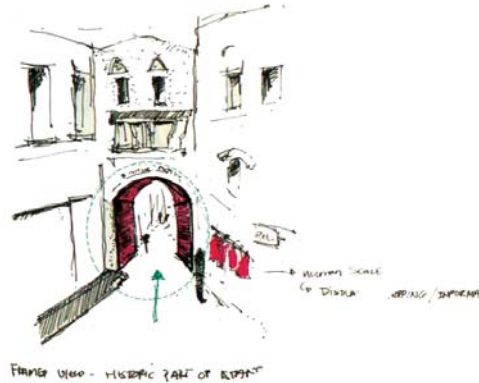


The Secret and Reflective Layers

The city is designed like a labyrinth and many spaces as a result are lost or hidden. These spaces require discovery and an understanding of the city, or an element of chance. These are the spaces that make up the secretive layer of the city. These spaces exist on street level but are out of sight tucked away behind buildings creating courtyards and oasis within. The entrances of the courtyards sometimes frame a view and give a clue to their existence. The reflective spaces of the city are the roofscapes of buildings, creating a birds eye view of the city, as one can see it in its totality rather than short glimpses. The higher plane is further removed from the street, thus creates a quite and personal space. A space that is for observation and reflection.

Conclusions

In order to design appropriately it was important for me to internalise the information on context. Understanding the context of Istanbul has been an integral step and breakthrough in this thesis. My observations and findings on context have helped me rationalise the environment of the city. The *city of layers* is in essence about how the city functions on various scales and layers, and how a city dweller experiences these as various viewpoints. The multiple perspectives viewed by the city dweller creates different relationships and possibilities with the city. It is important that the design process takes these elements of layering and scale into account.



Above: Showing a framed view into a courtyard

Left: Isolating the detail of the human scale
Right: Abstract axonometric conveying the 3 layers of the city



"CAN YOU
IMAGINE ANY
OTHER
COUNTRY,
WHERE PEOPLE
COME TOGETHER
AND EAT -
AS A FORM OF
PROTEST?"

Public Space and Politics: Who decides the fate of public space?

Gezi Park/Taksim Protests

The importance of public space can not be denied in Istanbul's dense urban fabric. Now more than ever due to the Taksim/Gezi Park protests and clashes with authorities, public space and its power are becoming evident. The privatisation and commercialisation of public space has created an uproar through Turkey. As an architect, working in the built environment, it is our responsibility to honour these few places that belong to its people.

Gezi Park Protests

Protests in Istanbul started on 28th May 2013 at Gezi Park in Taksim, government had plans to reconstruct Gezi Park, one of the few green spaces in the city in into a shopping mall. The design of the mall is a small part of a complex construction project to "clean up" Taksim square. Taksim has long been associated to modernity and a multi-cultural secular nation. It is the place in which people can freely express themselves, politically and socially. New York Times

architecture critic Michael Kimmelman, wrote in his article In Istanbul's Heart, Leader's Obsession, Perhaps Achilles' Heel.

The prime minister's vision of a big pedestrian plaza, with buried traffic, is intended to smooth out the square — to remake it into a neo-Ottoman theme park. Mr. Erdogan has lately backed away from installing a mall in the faux Ottoman barracks that will go where Gezi is now. But he intends to raze a poor neighborhood nearby called Tarlabasi and build high-end condominiums. Yet another of his projects envisions a hygienic parade ground on the southern outskirts of the city, designed for mass gatherings as if to protests: the anti-Taksim. The real Taksim is an unruly commons in the middle of the city. Mr. Erdogan has already demolished a beloved cinema and old chocolate pudding shop on Istiklal (Independence) Avenue, the main street and neighborhood backbone into Taksim. (Kimmelman 2013)

Left: Photograph of Christoph Schafer's work at 13th Istanbul Biennial. The work is referencing Gezi Park protests during the months of Ramadan, food was handed out at the park after the sun had set and police chased citizens away with tear gas.





Iconic photographs from the Gezi park protests.
 Left: Turkish Riot police uses tear gas to stop people from protesting (Orsal, 2013) www.bulentjournal.com
 Middle: Istiklal cadde full of protester
 Right: Photography showing the amount of tear gas by riot police in Taksim square (Rosenfield, 2013)



Location of Gezi Park and Taksim in dense urban fabric. Google Earth, 2013



The proposal for Taksim Square and Gezi Park (Fulcher M, 2013)



Police presence in Taksim Square. (occupygezitumblr, 2013)

It is undeniable that history needs to be cherished and remembered, but to bring the former glory of the Ottoman Empire into the heart of the city as a kind of neo-ottoman theme park, is barely a thoughtful attempt. Cities hold memory and symbolism, thus it insensitive to take away spaces which people value, such as Gezi Park, the cinema and pudding shop. Urban regeneration takes time, and I am not in the opinion that one needs to remove what is there and start on a new slate. I believe for successful schemes one needs to analyse what is existing and work with it. To place something completely new and out of context, becomes too imposing and foreign.

The privatisation of public space takes away from the public realm. Sanitising of existing historic fabrics creates a superficial attempt to regenerate the areas that may be declining. The cause for the decline is not solved only masked. Upgrading historic fabrics is sensitive and complex, many different disciplines and factors need to be carefully considered. Urban plans that are intended for Istanbul are too bold and invasive, it creates gentrification, does not take the local community or historic fabric into consideration.

This writing is not intended to criticise government or their plans, but to merely raise questions about, who decides the fate of public space? To understand how important public space is for a city and its people. Jane Jacobs a journalist, who has influenced urban studies believes that

the success of a city is the health of its public spaces. Public space becomes the symbol of democracy, the place that people turn to be heard. It is also what distinguishes and creates a city's character and identity. (Porada, 2013)

Lessons from Taksim

The current affairs that are going on in Turkey can not be ignored and thus have influenced my own work and project. Taksim square and my selected site are under two kilometres distance away from each other. The focus of my work is about giving to the public rather than taking, the buildings will be secondary and serve the public space. The most important part of the design which breathes life into the project is the public space. Hashim Sarkis, who teaches architecture and urbanism at the University of Harvard said "There is much to be said for loose indeterminate places like Taksim. Its changeability is its strength, which is the threat perceived by authorities." (Kimmelman 2013) These are some of the lessons I will take from Taksim square, to make the space adaptable and ever-changing.

Through the example of Gezi Park, public space needs to belong to the people and be free and accessible. My intention for the project is to upgrade what is already existing in the least invasive way possible. The historic Byzantine city wall that is on the site will be activated allowing the public to interact with history. The wall will be celebrated and preserved for its people and future generations.



Image of my proposed site from the street, showing that access is denied to the public.

Adaptability and appropriation

The appropriation of space by the people of Gezi Park was most clearly documented by an organisation called *Herkez için Mimarlık* (Architecture for All). The documentation was focused on the make-shift temporary type structures created by materials found during the riots. These unique structures embody the spaces required for people to voice themselves. Examples of the functions of the structures were a library, shelter, dining tables to distribute food and podium to speak and be heard and stage.

Temporary structures illustrated by *Herkez için Mimarlık*, library shelter (Herkez için Mimarlık, 2013)



Comparisons of Public Space

Taksim Square is a very large and open public space in Istanbul. It is the heart of the city. It forms a junction between different road arteries and is the meeting point of all public transport systems. In the center of the square is a staircase going down to the underground metro. Buses and taxis are located on the periphery of the square. The space is framed by large buildings, which have public functions such as, coffee shops, restaurants and theatres on the ground floors. By observing people in the space, I found it interesting that people tend to stay on the periphery of the space. This may be because the buildings provide a programmatic function to the space and because of the grand size of the square. When there are demonstrations like the Gezi park protests, the Atatürk statue (which is the symbol of the formation of the republic after the empire) in the center of the square becomes the meeting point. The quality of the space in Taksim is hard and urban. This is because of the large scale of buildings and predominantly hard surfaces of the paving stones.

Galata tower public space, is much smaller in scale and intimate compared to Taksim square. The Galata tower does not have practical functions such as transport systems. People go to the Galata tower because they want to enjoy the space, not because they need to get to a bus or train. Framing the Galata tower are beautiful old apartments and boutique cafes. The Galata tower is the emblem and identity of the square, and attracts more

tourists to the space. People in this space do not stick to the periphery like in Taksim, but are drawn more to the center. I believe this because people want to touch and experience the historic monument, and also there is public seating arranged in a circular pattern around the tower. The quality of space at the Galata tower is urban but softer than Taksim because of the old stone walls of the Galata tower which soften the space and give it an aged character. The paving is arranged in a circular pattern emulating the outline of the Galata tower .

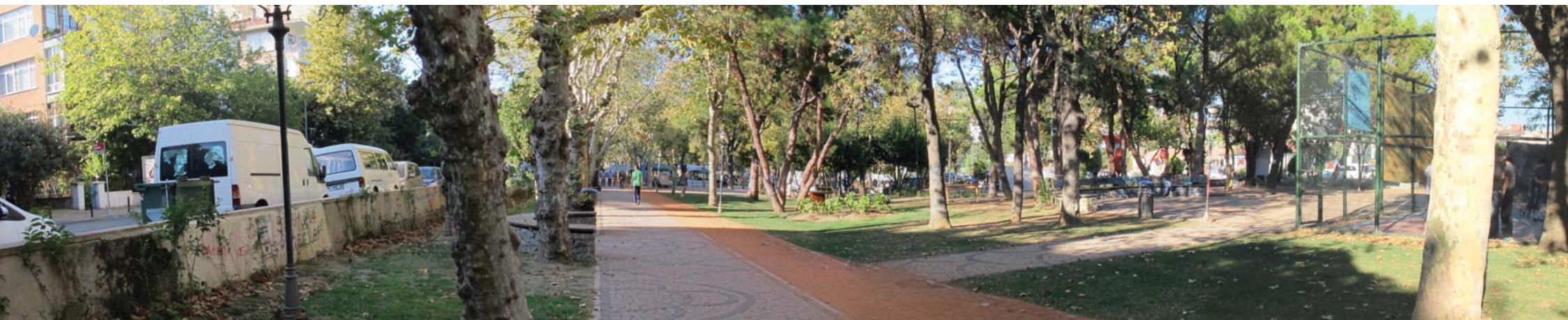
Yogurtcu Park is a public space that is different to Taksim and the Galata tower because it is less urban and more landscaped. It is in essence a park and not a square. I wanted to include this park because it is a space that is geared more towards locals. Yogurtcu park has public functions in a more active sense, there is a track, basketball courts, tennis courts, statues and a tea house. People come to this space to escape from the hard urban landscape of Istanbul and be closer to nature. The park functions very well because it is surrounded by high density residential and commercial building. The space is landscaped and has many trees planted around the periphery of the park. The paving is a mixture of hard and soft surfaces, such as grass, sand and paving stones.



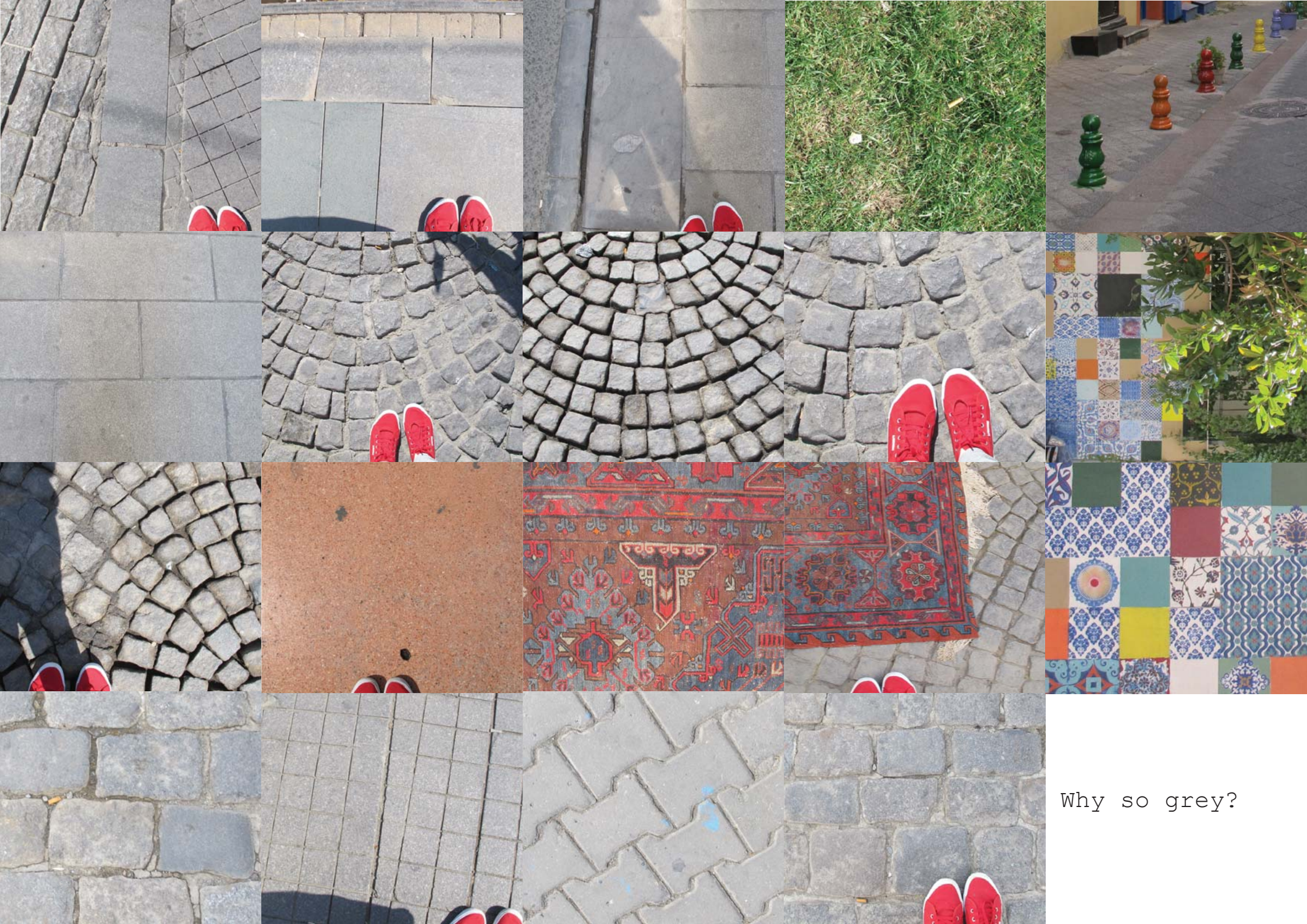
Panaramic view of Taksim Square



Panaramic view of Galata Tower



Panaramic view of Yogutcu Park



Why so grey?

Taking
ownership of
the city



Textures in Public Space

The classic stone textures on the pavements and public squares in the city are being transformed by people through painting. The Gezi Park protests have brought about a new movement in the city, that is about taking ownership of public space. This movement has been called guerilla beautification (Mackey, 2013) . Many staircases and bollards have been painted in bright colours as a silent protest against government, that is trying to control and sanitise public space. The irony of this movement is that the day after the staircases were painted in bright colours, municipalities painted over them in the original grey cement colour. Many staircases have been left alone because people are enjoying the injection of colour into the city. The treatment of surfaces in public space is integral to the feeling and quality of space and is an aspect I wish to explore in the design component.



Guerilla city
beautification
NOT vandalism



Markets in Public Space

Definition

"Street markets (*pazars*) are a historic urban archetype in the region, set up weekly from village to village and daily from neighbourhood to neighbourhood in major cities. They remain primary source for local residents to get seasonal vegetables, fruit, dairy products, grains and simple household items." (Dervis, 300, 2008)

These markets are authentic and wonderful traditions embedded in the culture of Istanbul. I believe a market allows for vibrancy and interaction in a public space, and is something worth considering and respecting for the design component of the this thesis project.

Nomadic traders of the city

The markets I am interested in are the temporary markets that are set up on different days of the week in different suburbs of Istanbul. I have referred to these tradesmen as the nomadic traders of the city because they travel to different parts of the city everyday to sell their goods.

The temporary tent like structures used for the markets are basic and minimal, creating a soft and welcoming architecture. These fabrics add another layer of texture to public spaces, which contrast to the hard paving stones present in public squares. These markets transform dull open spaces of the city into vibrant public spaces on different days of the week.



Photographs of the Sali Pazar

The canopy structures transform the city on the days that they are set up by traders. The canopies are simple but sophisticated structures, made from tarps, ropes and poles. The canopies structural systems works as a free standing structure, much like a tent, or they are connected to existing infrastructure. The soft and ephemeral quality of the tent like structures allows for possibility of choice because it can be controlled by the user. The tables used by vendors are rented on site as an annual rental fee fixed throughout the municipalities. (Dervis, 301, 2008)

The markets seem as an informal network but are in contrast a highly organised system with yearly rental fees, which vary depending on the location and size of the stalls. The vendors must be registered under the Istanbul General Street Market Vendors Chamber. The pazars are not advertised, but are known through word of mouth. The residents of each neighbourhood will know what day of the week the market is set up and do their shopping accordingly.

Conclusions

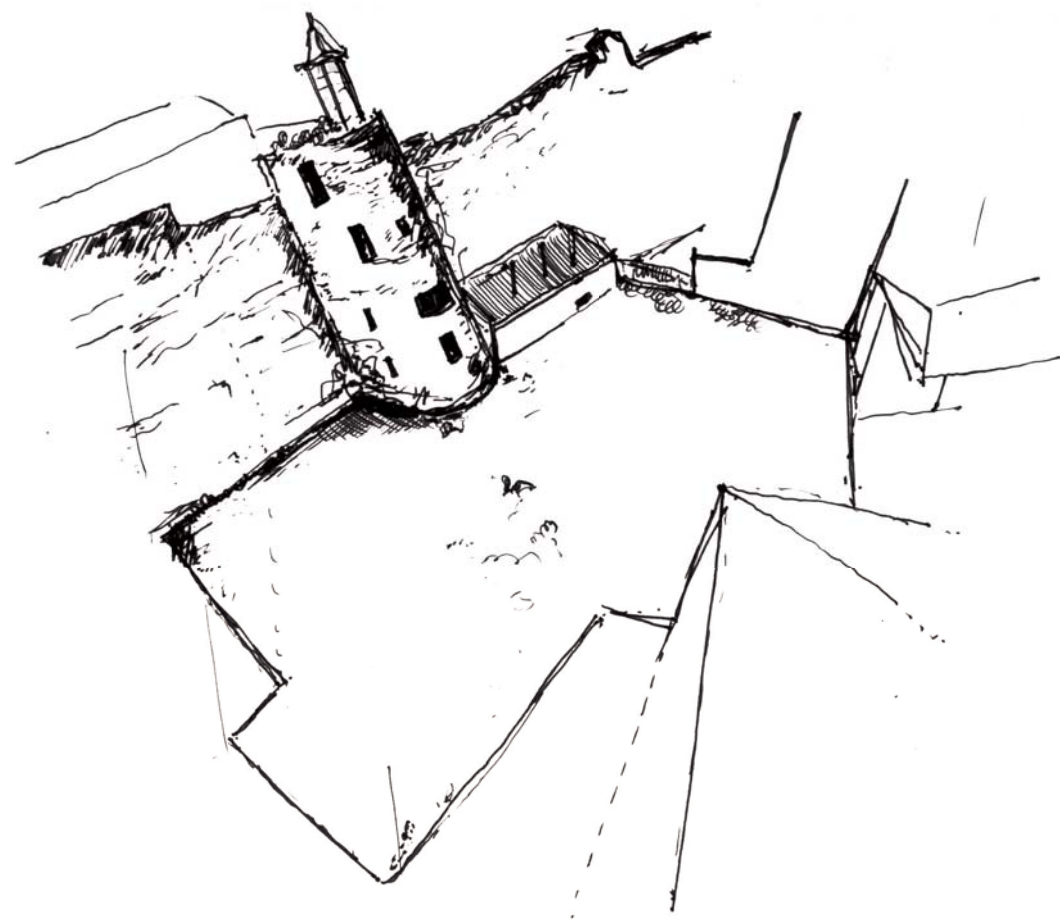
Public space is fundamental to a city and needs to be considered very carefully in urban schemes and architecture interventions. In Turkey the government is too active in making decisions about what is best for the built environment. In an ideal world these decisions should be made democratically by the people that use and enjoy the space. Public space is the most democratic space in a city,

therefore its fate should be in the hands of its people. The factors that make successful public spaces are appropriate scales, framing, programs and loose adaptable spaces. People should be free to insert various activities in the public space such as markets, festivals and any public gatherings. The design of a public space should allow for this kind of flexibility and in a sense not be over designed to dictate activities but rather suggest them. The quality of the space is vital for its character and success, this is achieved by the textures of the space. People need to feel comfortable in a space and be able to connect with it.

Photograph from Taksim square during the Gezi park protests (Tufekci Z., 2013)



Chapter 3



Design Development



Introduction to Site

These places smell of history

The proposed site for my thesis is situated in Istanbul, in the historic district Galata. The site sits on a historic ruin, a historic city wall built by the Genoese in the 15th century. In its heyday the city walls branched off from the Galata tower, which was a former watchtower to spot fires and danger. This city wall is one of the few that remain in Galata as most have been destroyed to make way for new roads due to space constraints within the area. There are few maps and records of the site, the ones that exist suggest that the site has been vacant, or used as parking space.

The site remains a forgotten and invisible space within Galata, inactive and locked away from the public. The site is in desperate need of restoration and celebration. It can be successfully redeveloped through careful intervention.

The site is an oasis, a breathing space within the claustrophobic urban fabric. I was drawn to it the minute I saw it. The process of discovering and element of surprise was the most charming part of the experience. I had discovered a historic hidden gem; within the city of Istanbul. I was surprised it was not on tourist brochures advertising mass tourism. When I saw it for the first time I was in awe, I got that feeling that there was something bigger than me, and I felt the need to take a silence, to give this battered historic wall some respect. The wall is a trace memory of the past, a place that people can touch, smell and interact with history.

Right: Panaramic view of Galata and the Golden Horn (author unknown)

Next Pages:

Right: Historic map of Beyoglu, Galata prepared by d' Ostoyo, 1858, showing close up my proposed site (Inventory of Cultural Heritage and Cultural Economy of Istanbul, 2013)

Left: Historic Map of Site showing historic wall, (Dağdelen, 2005)

Far Left: Postcard of the historic walls and Galata tower, (Sandalcý M, 2000)









Left: Aerial Photograph of the Galata Area in Istanbul, site located in red shading

Right: Site with immediate context



- Byzantine
- Early Ottoman
- Late Ottoman
- Site



- Monumental Heritage status
- Vernacular Heritage status
- Site



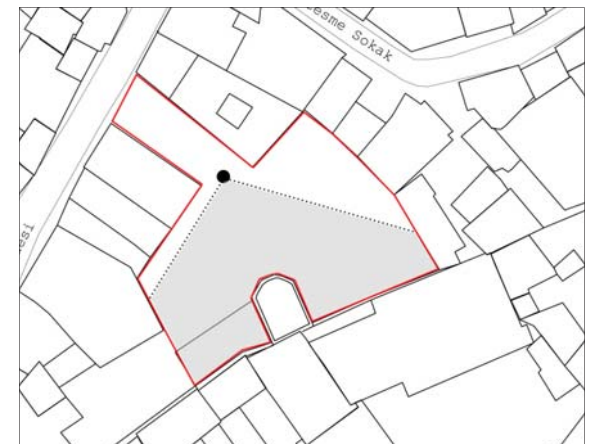
- Dilapidated
- Fair
- Good
- Site



- Commercial
- Religious
- Storage/Production
- Site



View of the site looking a south easterly direction, the photos are showing the historic byzantine wall, the center piece of the site. The shaded grey area in the diagram to the left represents the site lines .





1: Heritage building
100 year old
synagogue

RESPECT



Offices



boutique hotel
currently under
construction

POSSIBLE CONNECTION



byzantine city wall
center piece and RUIN
of the site

Connection to history

RESPECT
RESTORE
INTERVENTION



texture





PRIVACY + AESTHETIC

Backs of buildings
BLANK = Projection

entrance
narrow
aesthetics
exclusive



STREET ART
Zebra? Connection to
Africa



360 view of the site



Street elevation collage of site, showing the surrounding context.

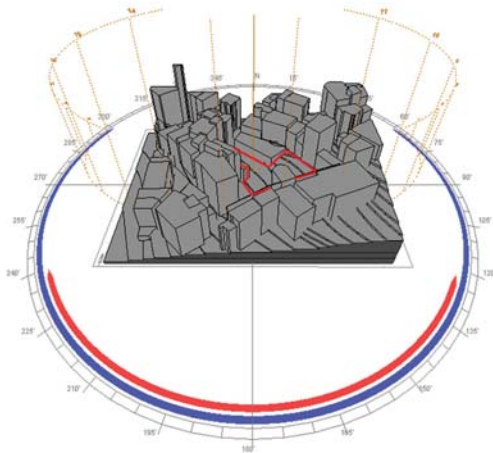


Street elevation watercolour interpretation of the different layerings of the city

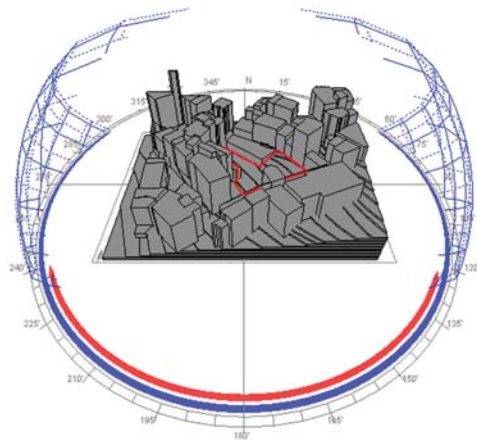


Street section showing the functions of the buildings

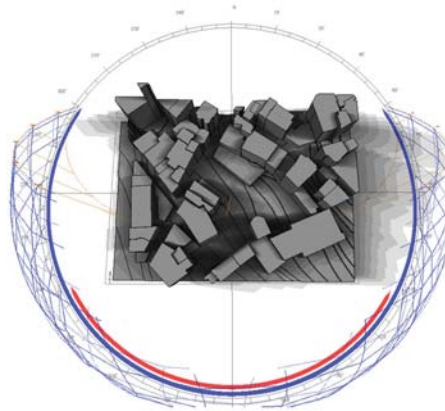
Shadow and wind study



Daily sun path

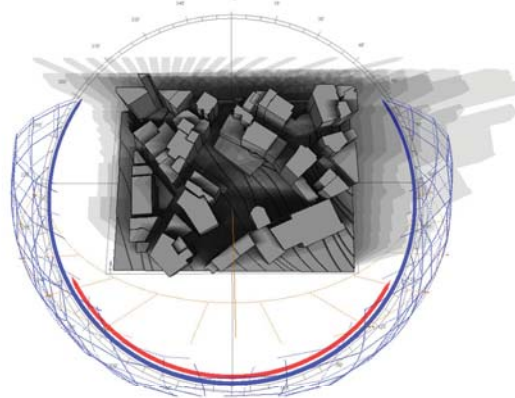


Yearly sun path



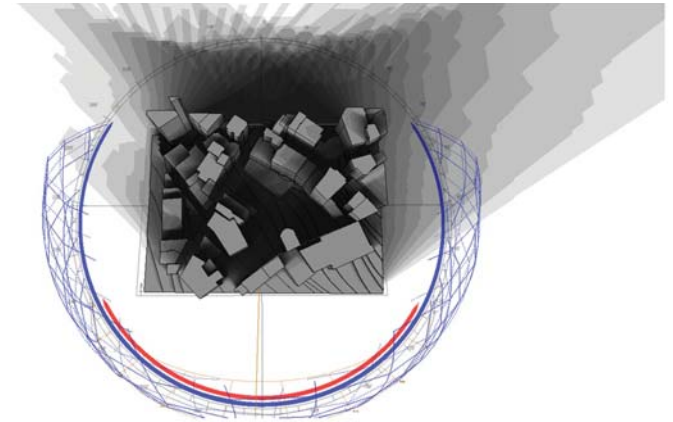
Summer Soltace:21 June

The first day of the season of Summer. The Sun is farthest north and is the longest day of the year. The shadows below show that the site gets little shade during the day thus making the site very hot and in need of shade in summer especially on the north eastern side of the site. This is also the part that will receive the most daylighting, during the design it is where windows will be placed for the studios to maximise natural daylighting



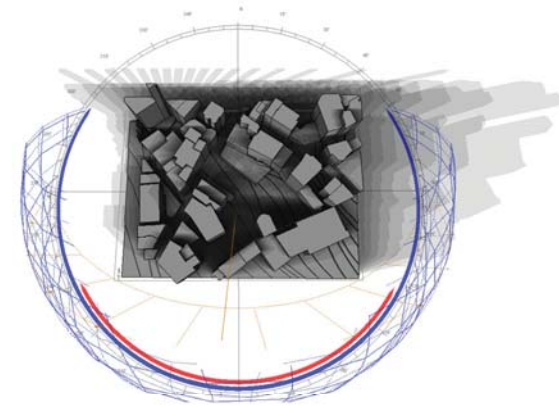
Spring equinox: 21 March

This day marks the first day of spring. The site shows a moderate shadow range. The daylight and sun that the site receives is mostly at midday when the sun is at its highest. The design shows that there is very little need for shading as temperatures are comfortable during this time of the year.



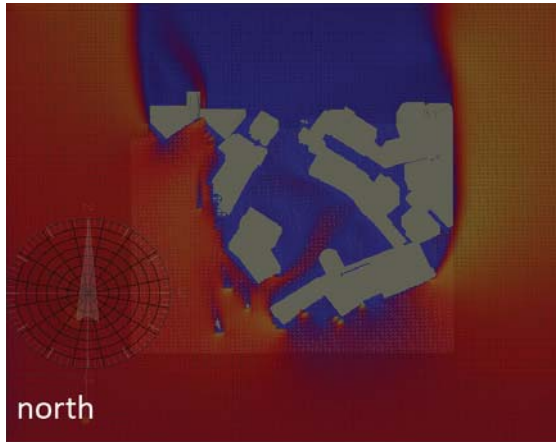
Winter Soltace:21 December

This day marks the beginning of winter and thus the shortest day of the year. From the sun study below the site receives very little sun through out the day making it dark and cold in winter. This means that the design will have to make use of other forms of light and heating as one can not benefit from the sun in winter.



Autumn equinox: 21 September

This day marks the first day of autumn and is equal to the shadow range of the spring equinox. Autumn is generally slightly colder thus during this time of the year the heat from the sunlight should be stored as much as possible. The north eastern part of the site shows the most sunlight and a possible position to make use of thermal massing.

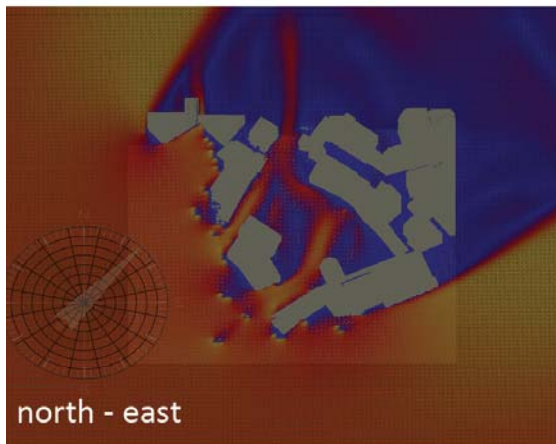


The dominant wind directions of Istanbul are north and north-eastern and east. These diagrams below show the wind tunnels formed on the site by the surrounding infrastructure. The majority of the wind that enters the site comes from the southern and northern side of the site.

The site is protected slightly by the northern wind, only a small amount makes its way in. The northern wind will only form a gentle breeze in the site and should not be blocked.



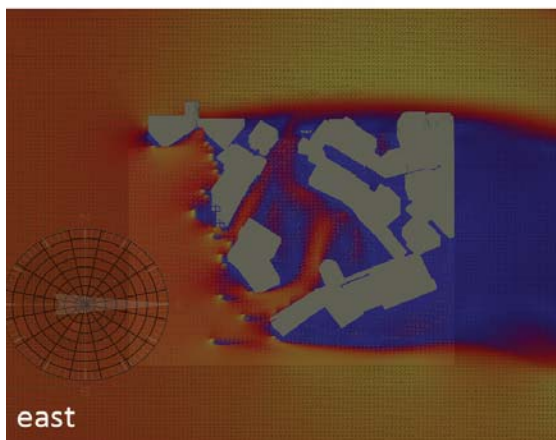
A strong wind tunnel is formed on the site in the north south direction. This will form a good ventilation and cooling system within the building in summer.



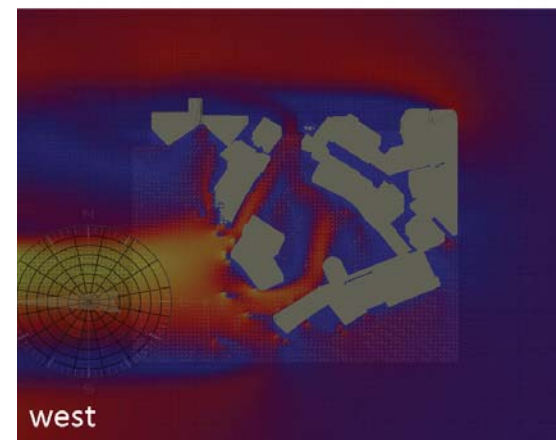
The north eastern wind has a strong affect on the site. In the summer months this can be used as a cross ventilation to ventilate and cool the building, thus windows should be placed on the northern and southern side of the site. In winter however this is not desirable and must be blocked.



The areas of the site that receive very little wind are the west, this means that in summer it will be hot and may potentially be a warm spot in winter thus an ideal place for a winter garden or public space.

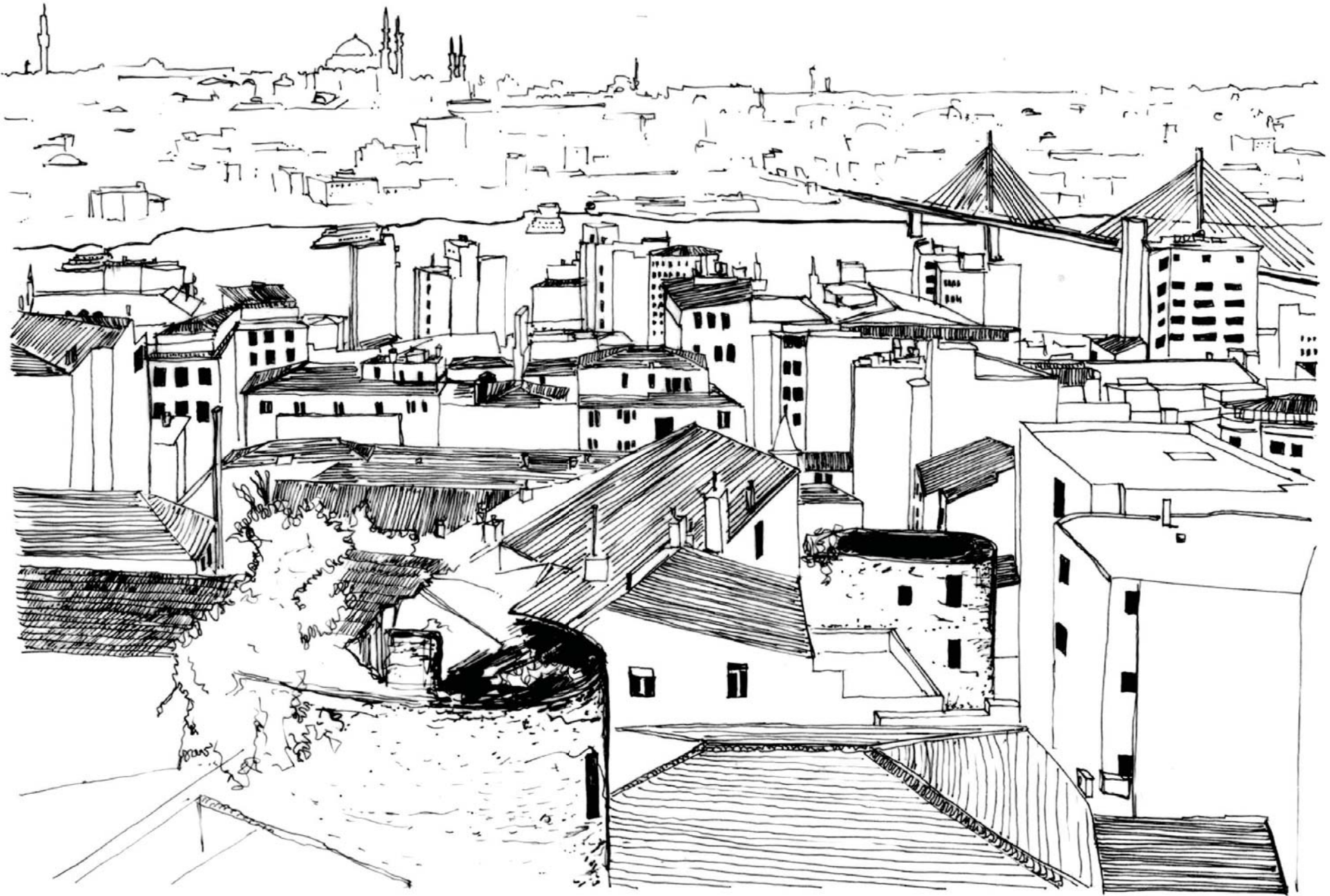


There is very little difference between the effects by the north-east and east winds on the site thus no special design solutions need to be taken into consideration.



The western wind makes a wind tunnel on the street through which people will enter the site, thus making less inviting. The wind tunnel on the site is very similar to the majority of the wind directions thus no new design solution needs to be considered.

Urban Analysis of the Galata Area





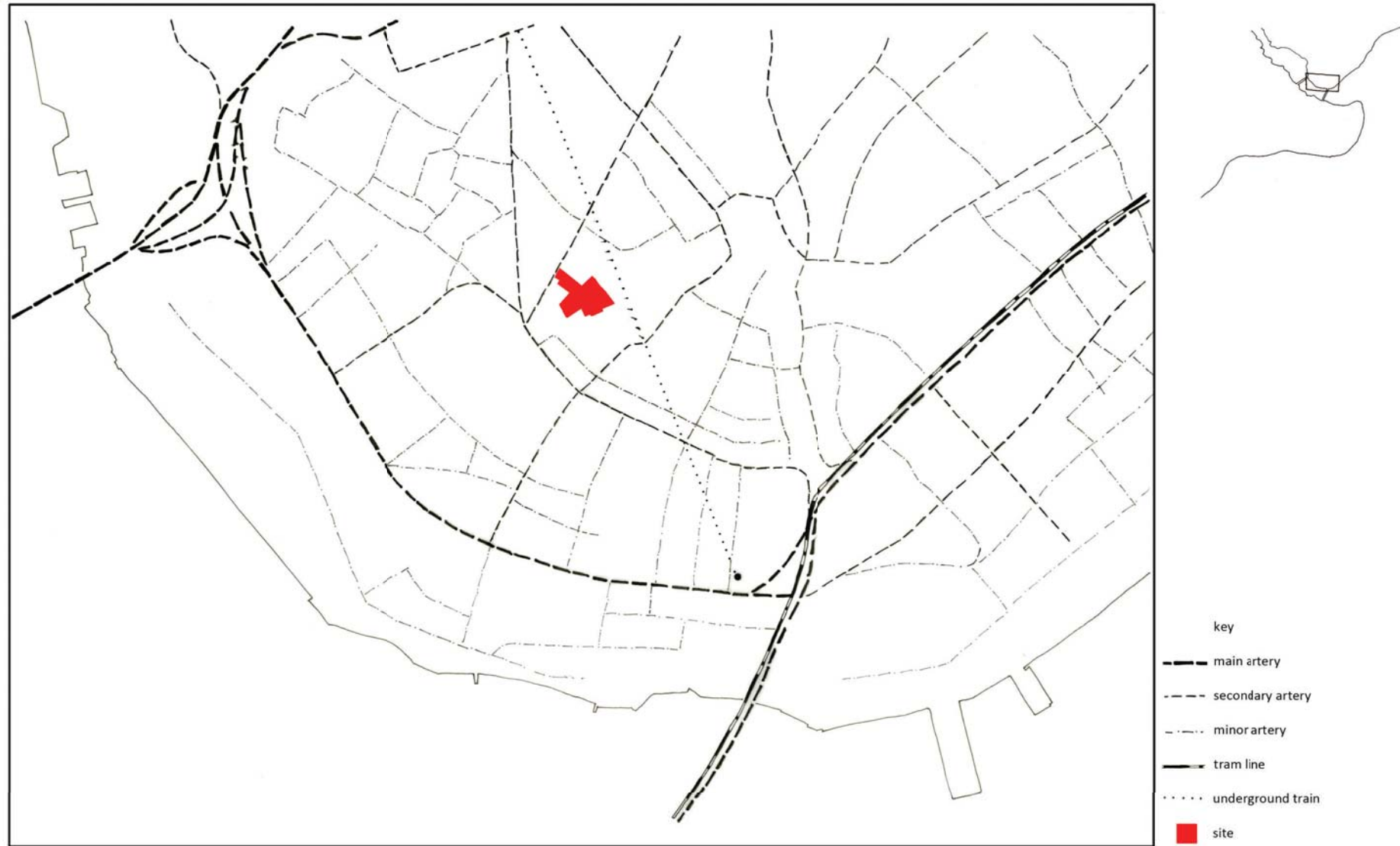
The area of Sishane, Istanbul has a very mixed land use making the area to have interesting parallels. The area of manufacturing and commerce exist together and create unique business models. The manufacturing is based on hand crafts. The Sishane area is the district for lighting, electric supplies, neon advertising and music instruments. The religious centers are mixed as well, including synagogues, mosques and churches. The land use of the area is multifunctional and open for opportunity.

Land use



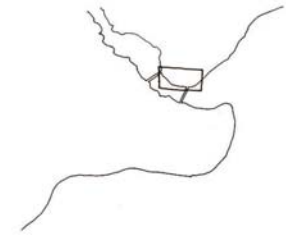
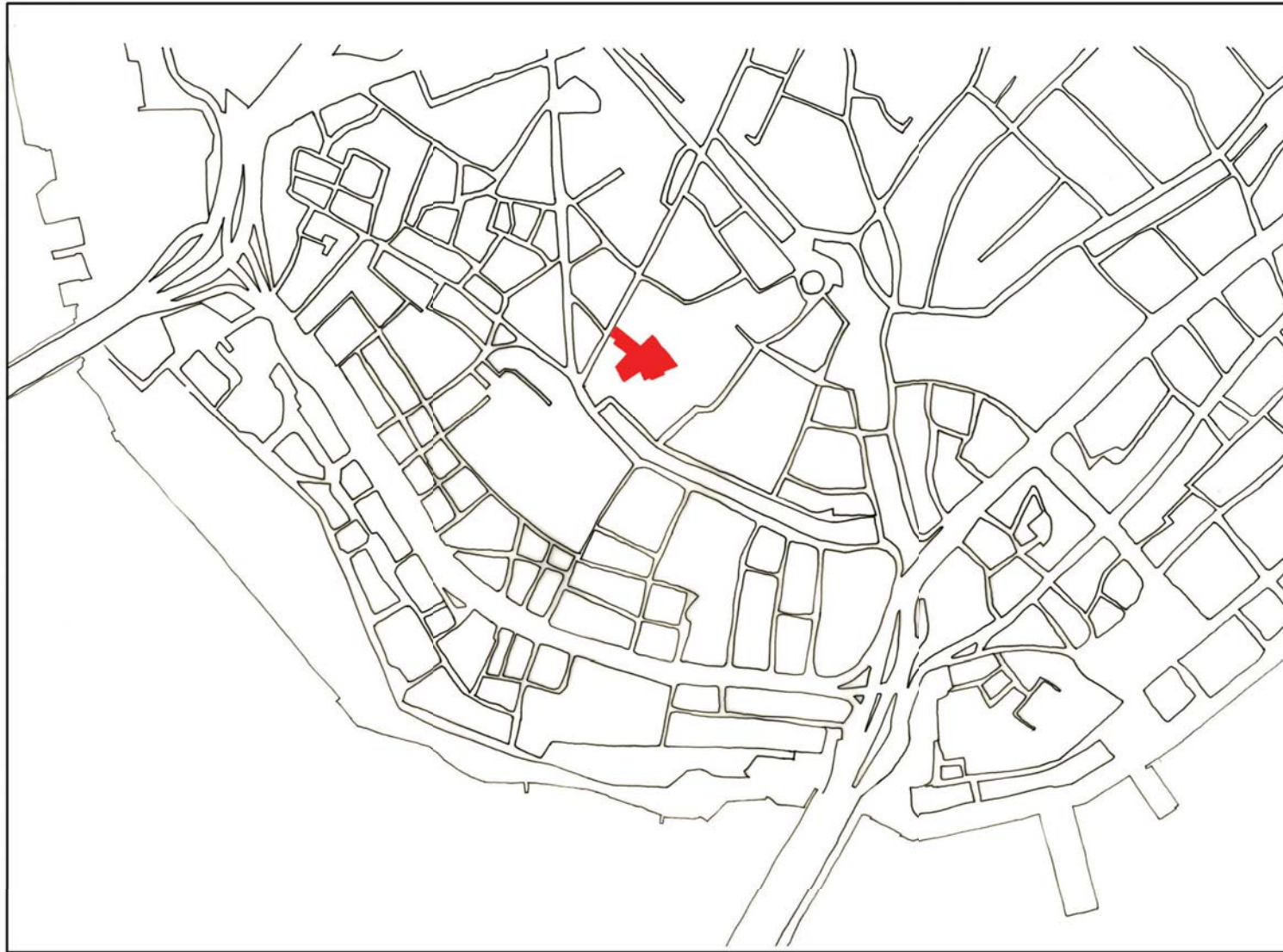
The built form shows an irregular and organic urban structure. The urban form is dense with main arteries feeding the city. These arteries come mainly from the two bridges that connect the area across the golden horn to the historic peninsula. Public spaces are scarce, there is one clear zone of square surrounding the tower. Open spaces are generally courtyard spaces or parking lots.

Grain



The movement structures are mostly mixed with pedestrian and vehicular traffic. The main arteries are the widest and most congested and connect to the bridges over the golden horn. The secondary and minor arteries are more narrow and pedestrian friendly. The tram line runs only along the second bridge and joins the main artery. The underground train is only for people and goes straight up the peninsula.

Movement structure

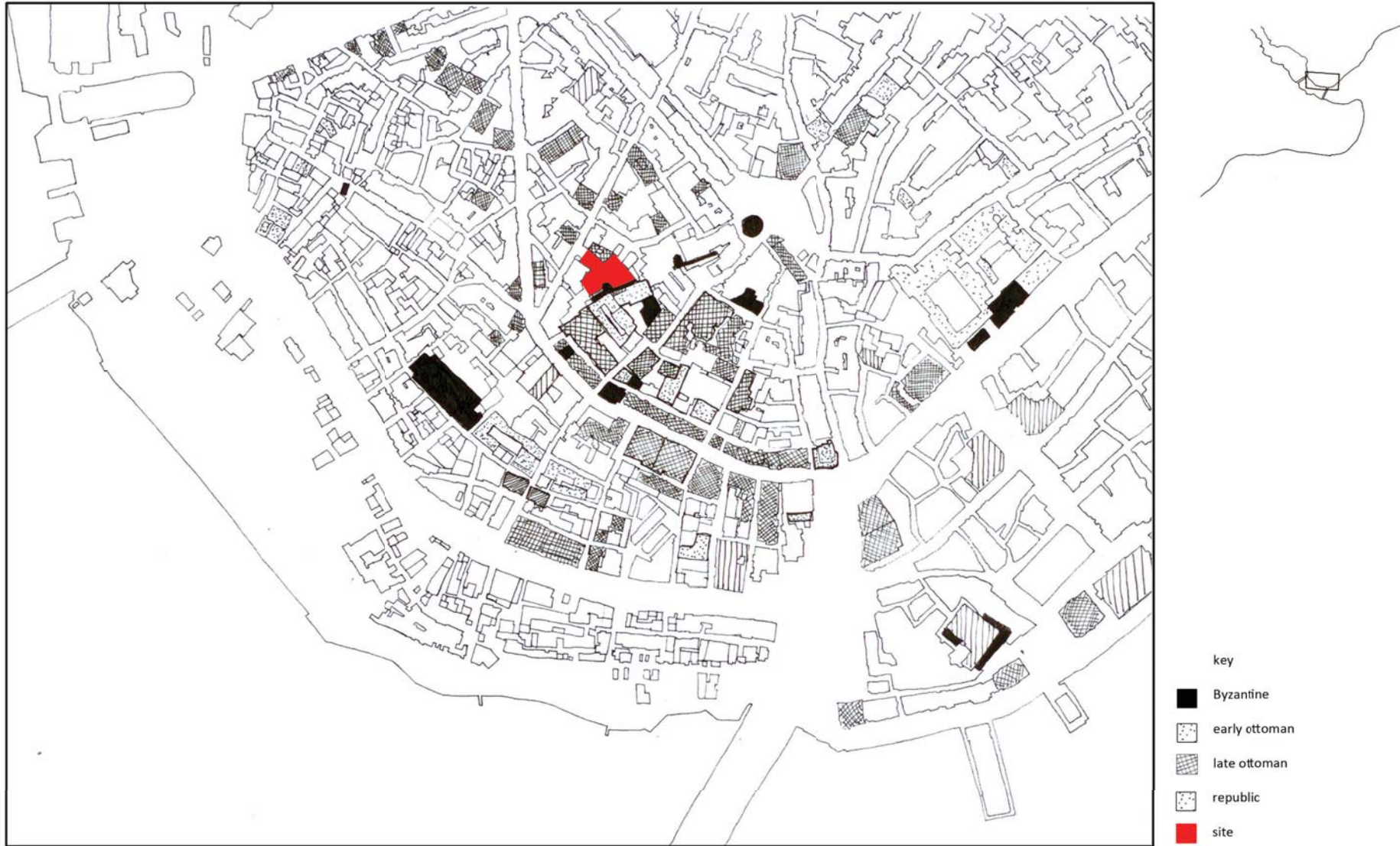


key

■ site

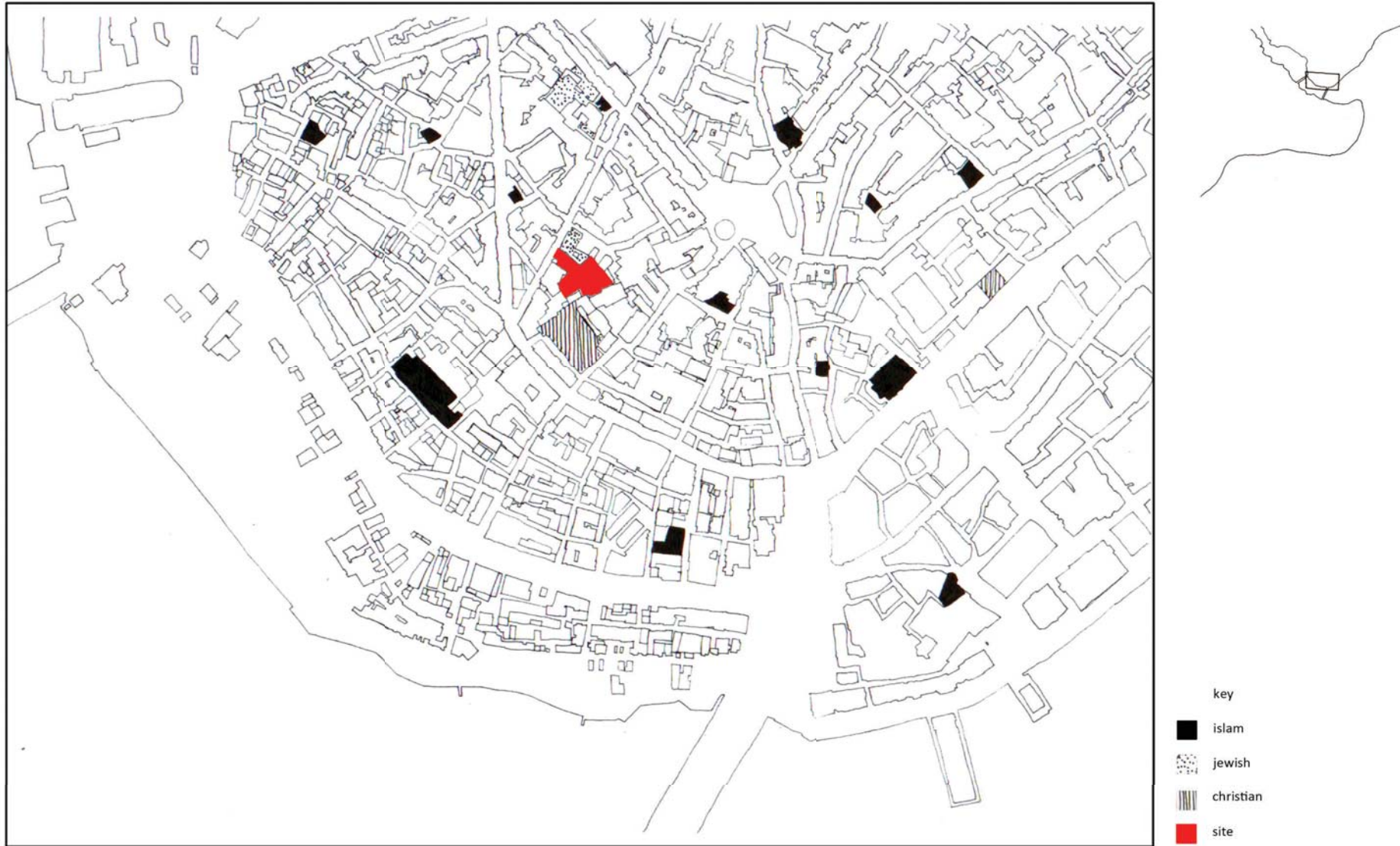
The internal street patterns clearly show the hierarchy of streets, the wider ones being more dominant. The land parcels also vary in size and are irregular around these streets. The larger land parcels are around the center and become smaller toward the edges.

Internal street pattern



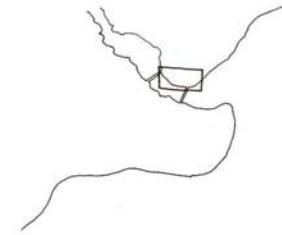
The area is surrounded by history and some of these old buildings and structures exist today. The city of Istanbul has gone through many different stages of rule, Byzantine, Constantinople, Ottomans till the present day Republic. Each of these stages have left a mark on the land. Most of the buildings that have survived today are predominately from the late ottoman period. These buildings are protected under heritage programs and continue to get restored over time.

Building history



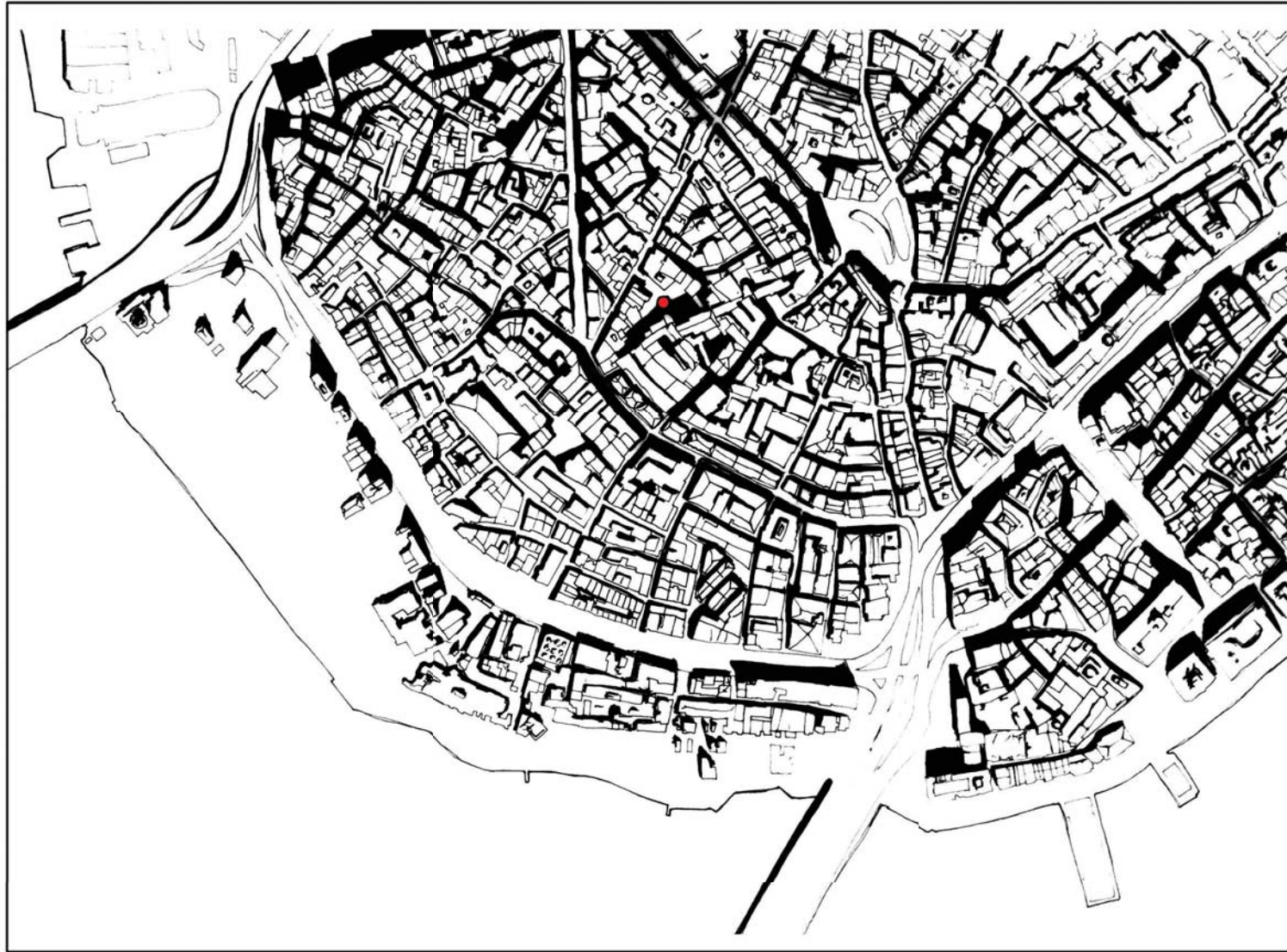
The Galata area has mix of religions because of its history as the western non muslim area of Istanbul. These religious centers are still active and serve the community around them.

Religious centres



The history of the area dates back to the 5th century however there is very little accurate maps during that time. The map of the 1400s clearly shows the city walls which divide the peninsula into distinct areas and shows spaced out land parcels. This part of the city was a Jewish and Genoese colony and only later did Muslims and Turks start living and working together. During the 1850's the walls were mostly broken down and an urban structure and bridges start to appear. During 1900's the peninsula was filled to create more land, larger arteries and better road systems are introduced. Today in 2013 the roads are wider and more sophisticated, the tram system and underground train are part of the transport systems and new ferry ports on the shoreline were built.

Historical development



key

• site

The built form of the area is urban and dense with buildings ranging from three to ten stories high. The galata tower is the tallest structure that sits on the highest point of the peninsula. The streets are mostly narrow and shaded by the buildings. Very little open and public spaces exist.

Built form

Urban Analysis of Craft Production Networks

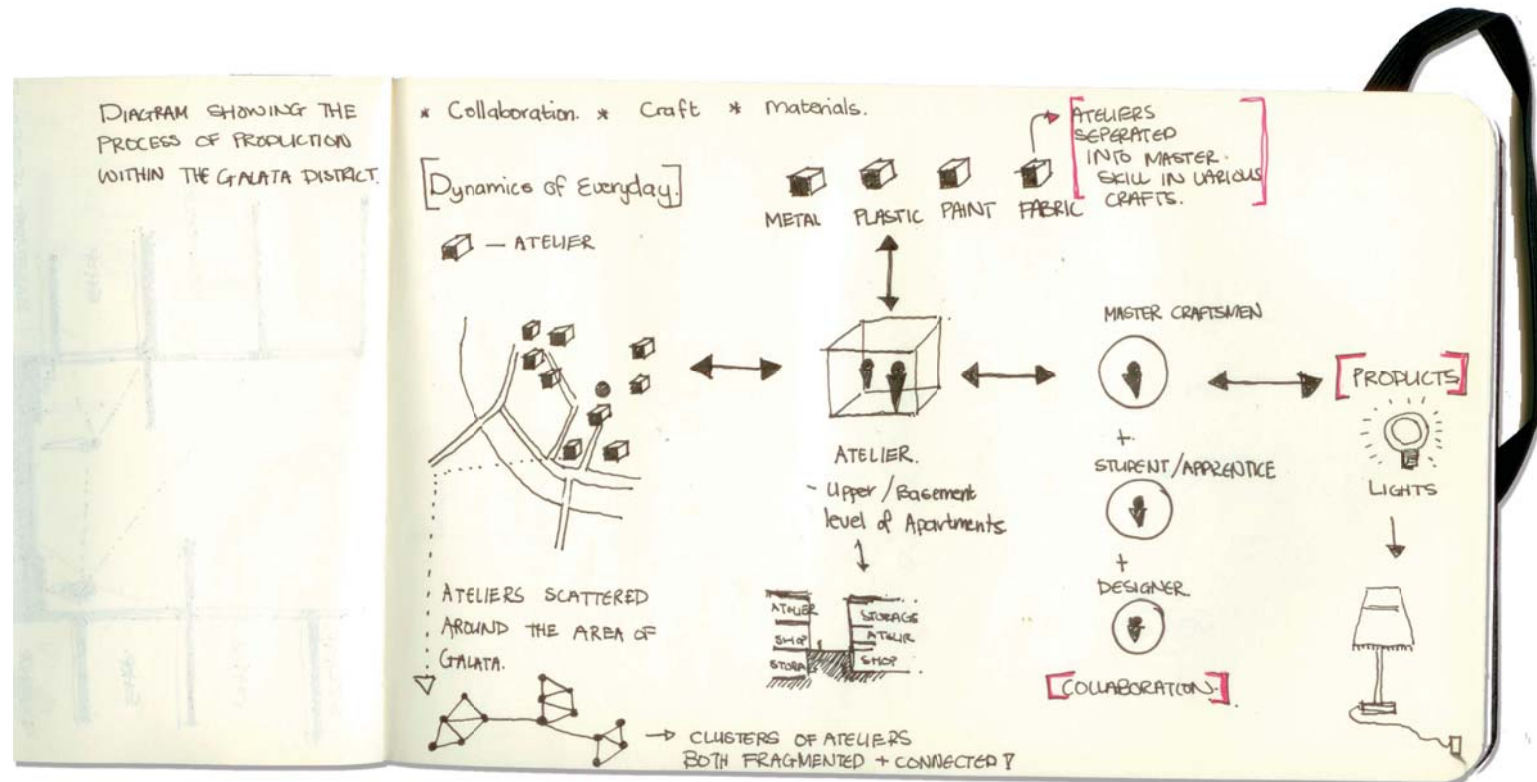
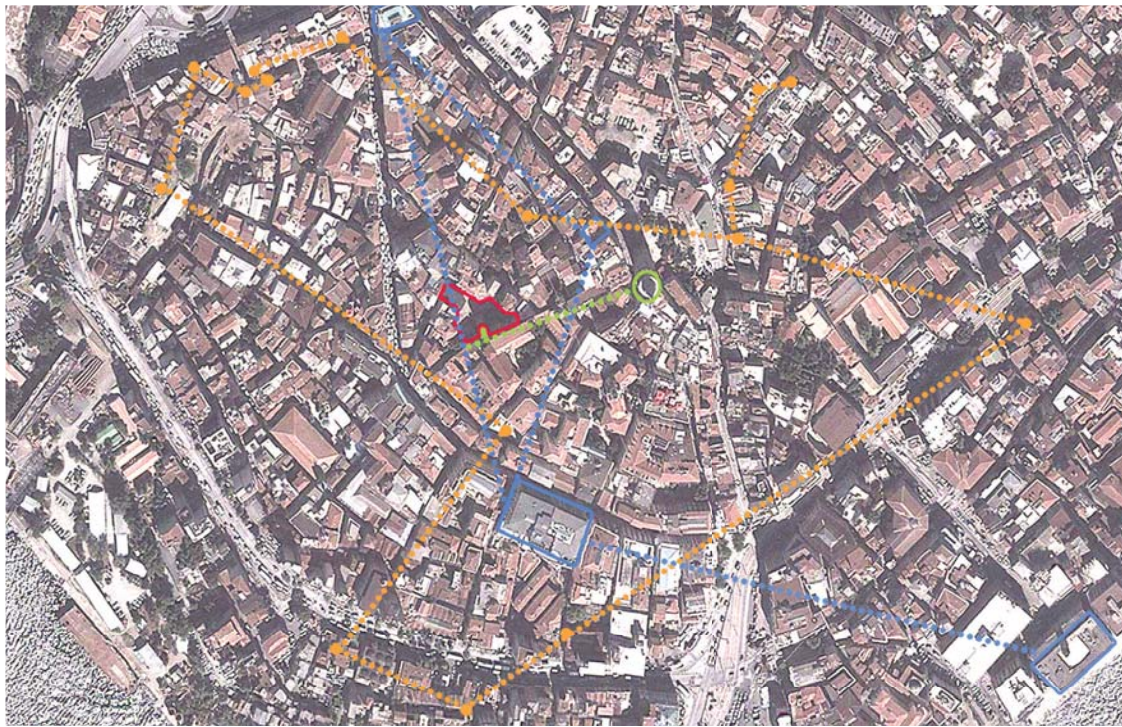


Diagram showing the process of production, that makes up the hundred year old craft networks within the Galata district.

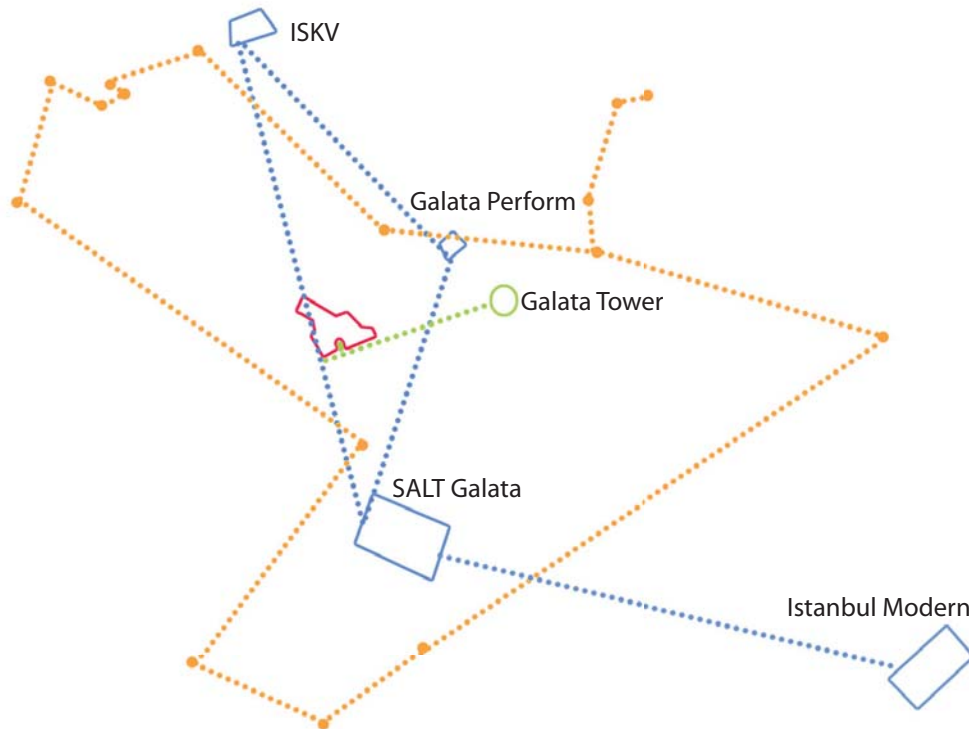


Craft Production Network

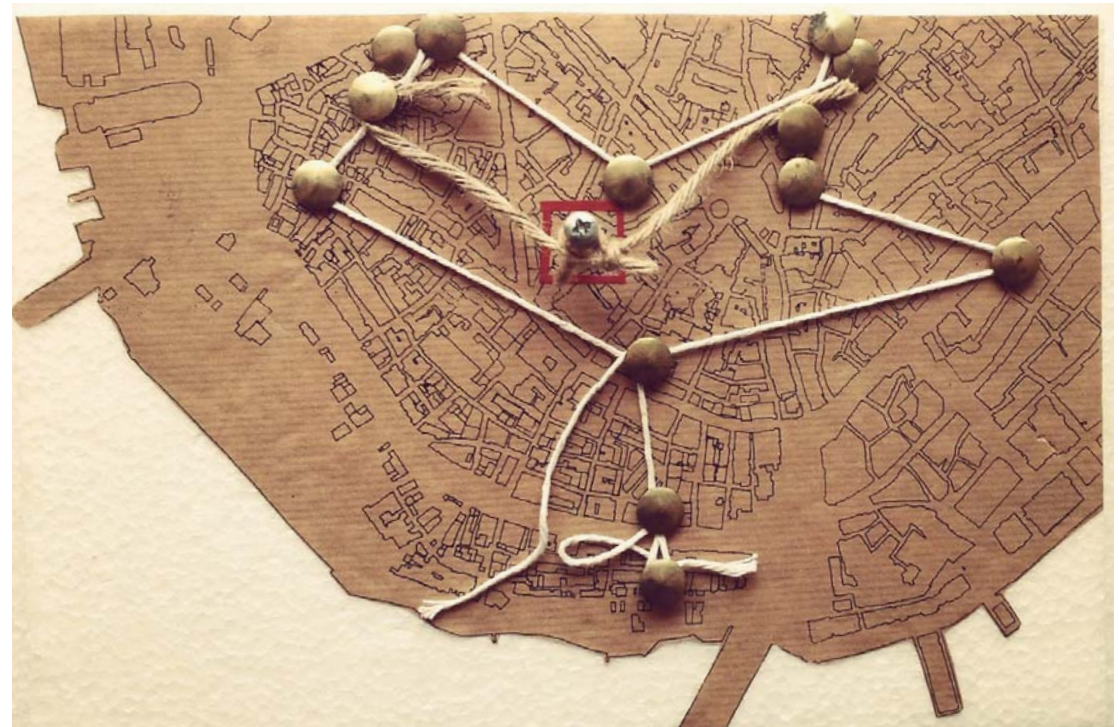
The production network that is established in Galata is connected and integrated into the city. The relationships and close proximity of each atelier is vital for the trade to take place. The ateliers seen individually are insignificant but seen in its totality form a highly organised craft system. The relationships exist on both a horizontal and vertical level.

Horizontal Relationship

The horizontal relationship is spread out through the Galata area, but are close enough to be five to ten minute walking distance from each other. The orange dots on the map illustrate some of the ateliers and their relationship to each other.



- Ateliers
- Cultural Buildings
- Touristic Monument
- Site



Top: Concept diagrams portraying how the craft network relationships rely and depend on each other to keep the trade alive
 Left: Models made during design charrette to convey and illustrate the horizontal connections of the craft production network

Vertical Relationship

The vertical relationship is shown in the building sections, showing the way in which buildings are used. Basements are usually for storage while retail is closest to the ground floor. The ateliers and offices are on higher levels of the buildings because it is more private. These diagram shows that the production and selling of goods happens on different levels of the building.

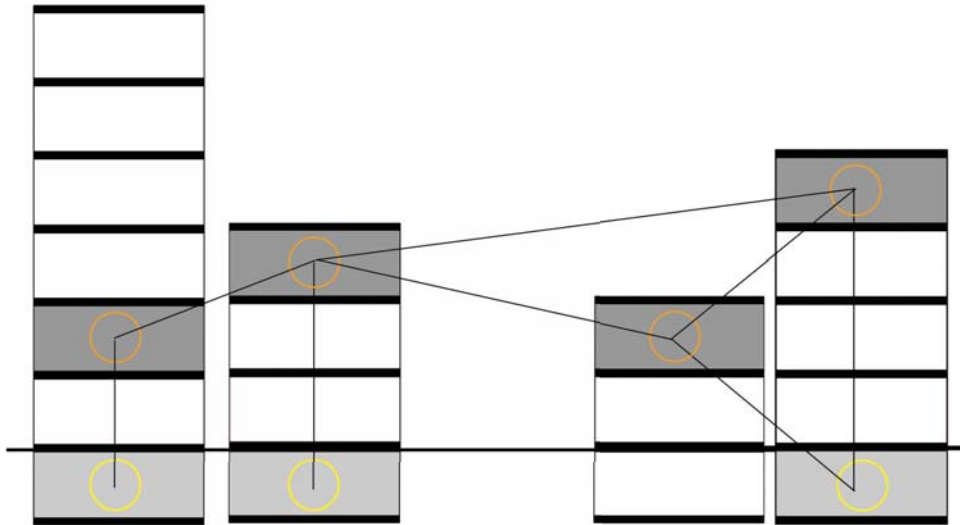
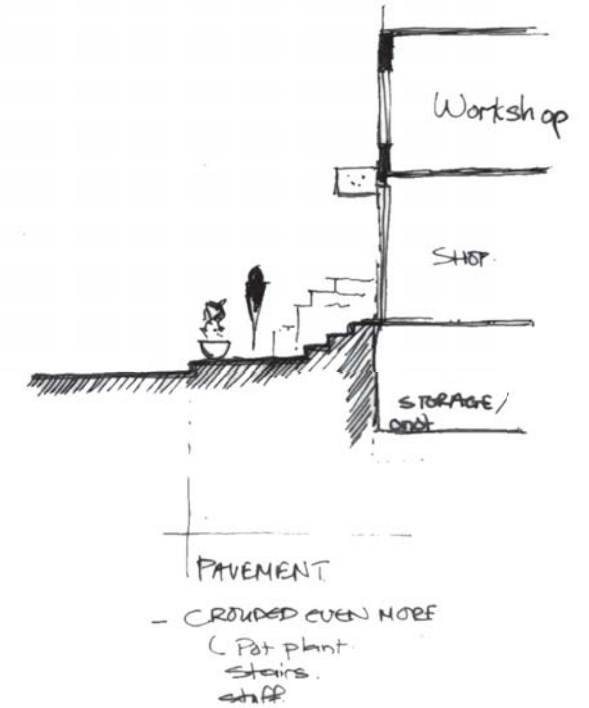
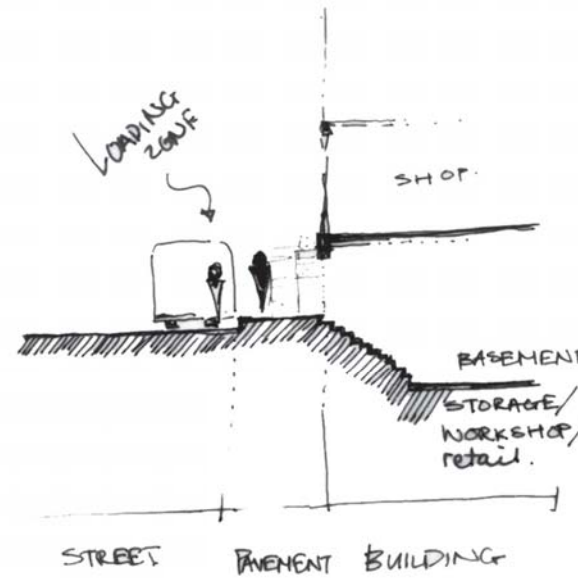
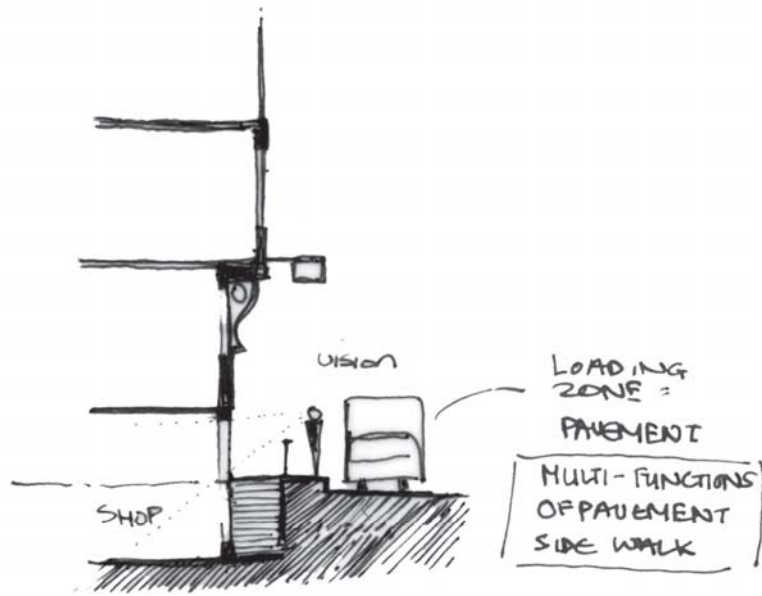


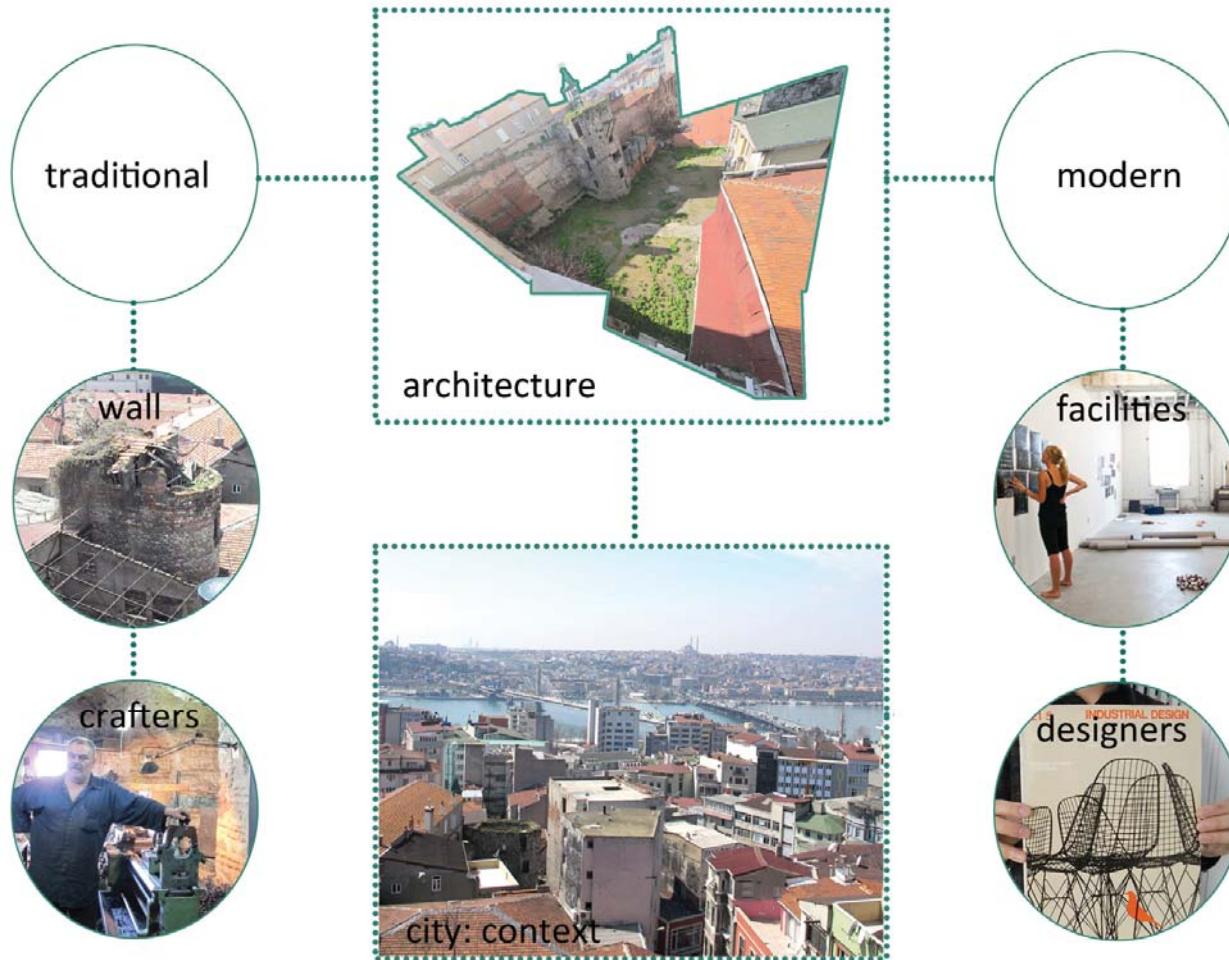
Diagram showing connections to storage space and ateliers of different buildings, and how they are connected due to their proximity.



Existing verticle land use layers in buildings of 3-10 storeys in the Galata area



diagrams to convey the up down relationship of the craft network



Program: Design Residency and Public Space

Idea of collaboration between the traditional and the modern

My proposed program is a Design Residency, in which both foreign and local designers/artists can come to Istanbul for a period of time and produce work in collaboration with the master craftsmen. These sorts of programs are arranged by organisations such as ISKV (Istanbul Foundation for Culture and Arts). Creatives (artists, designers, film makers, architects etc) need to apply and there is a selection process. The collaboration will benefit both designer and craftsmen, as skills and knowledge can be exchanged. In the larger scheme I am hoping to rebrand Galata as the design district of Istanbul and create a platform for collaboration, creating an alternate tourism, that is targeted at design and creativity. Visiting designers experience the city through the mode of production.

I am hoping to empower the existing community of craftsmen and ateliers and give them a place in the city. These craftsmen have skills to offer and can produce almost

anything within the craft network. Many designers, locally and internationally, currently source these craftsmen to make their prototypes. The designer is able to be involved in the process of production, thus a collaborative process happens. The finished product is of a high quality and can be made more cheaply in comparison to factory conditions. (Ingin, 2007, 66)

My proposed site provides me the opportunity to create a public space, through careful intervention of the historic Byzantine wall dating back to the 1300's. This becomes the public interface of the project, and will help expose the history of Galata to the public. It will also give back to the community by providing a much needed public space in the dense urban fabric. Providing ancillary functions such as a market space, gallery, auditorium and cafe, it will allow for events such as design biennales to take place on the site. This will also help create awareness and activity on the site.

Motivation and Methodology

The programmatic development of my project, came through from my extensive field work. I began to examine and document the activities happening in Galata. My medium for documenting the context was photography, film and informal interviews. I was confronted with hundreds of shop fronts and began forming relationships with the owners. I learnt the goods they were selling, mostly lights, chandeliers, music instruments and other electrical goods, were in fact being produced within close proximity. I found it interesting that a form of production was happening in what seemed to be a commercial district

in the city center of Istanbul. I learnt that most of the goods were handcrafted by master craftsmen in ateliers. There was something hidden and mysterious about this phenomenon. I learnt that there was a craft network, a hidden and logical system, in what seems to be a chaotic area.

These master craftsmen have been producing goods in Galata for over a one hundred years. The tradition of craft has been evident in Istanbul through history. Hand-made products have been found dating back to the byzantine era. It is something extraordinary that these skills and trades exist in modern day Istanbul. This trade forms a cultural

heritage and needs to be protected and preserved. In order for this to happen, the public need to be made aware of the invisible connections and networks of trade, to reveal the unspoken magic of the city.

According to the municipal plans the area is being zoned as touristic, thus buildings will be reconstructed into hotels, bars and cafes. This scheme caters for the concept of mass tourism, which I believe will threaten the "authentic" character of the district. Galata is going through a process of gentrification and the livelihood can no longer afford rents and thus are having to move out of the city center. It

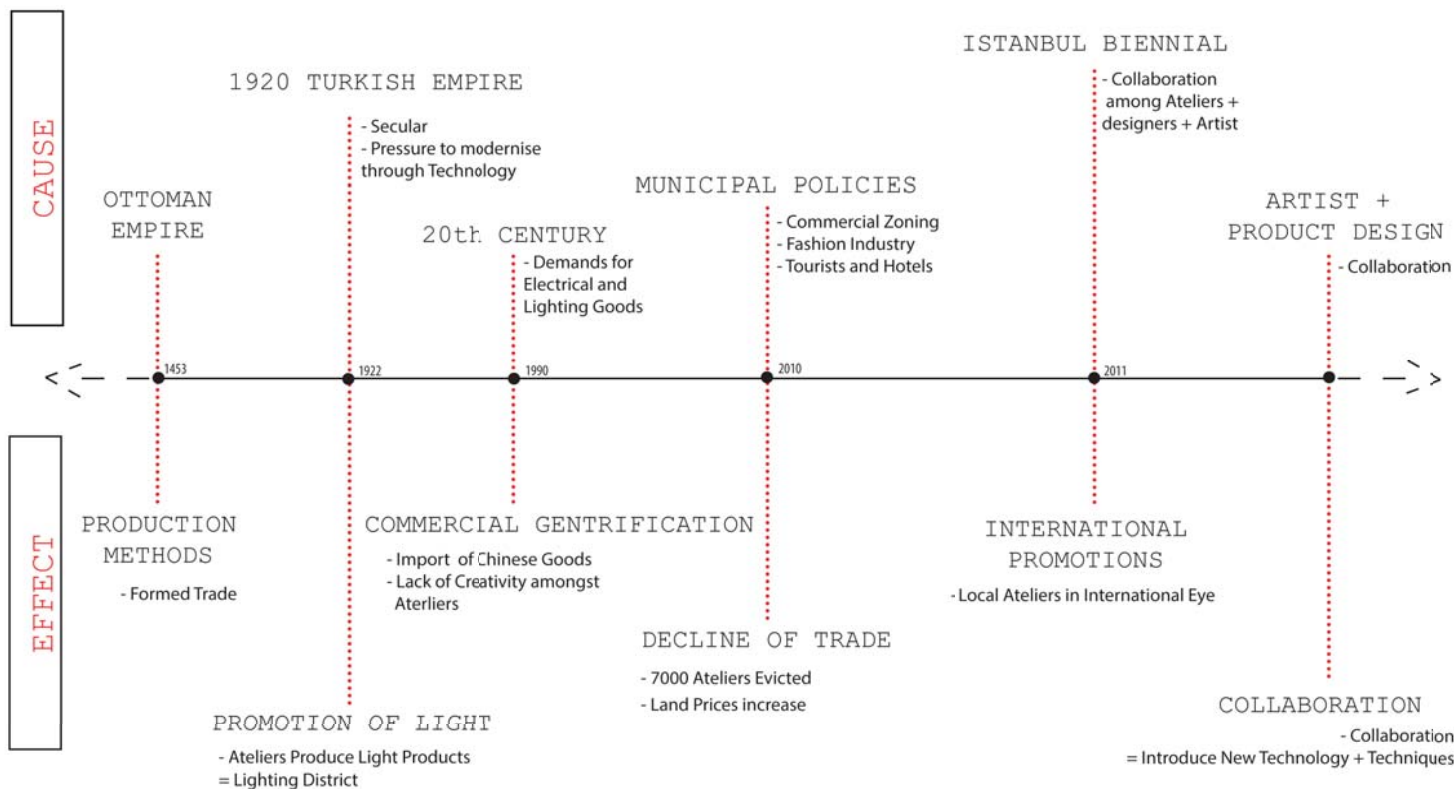


Diagram showing the cause and effect of happenings that have influenced production in Istanbul

is important to understand that the craft system cannot be rebooted into a new area or building, because it is tied to the relationships formed in the craft network, which have been established over generations. These new plans are threatening the trade and community, which brought the Galata district into being. I believe that there is a value in having small scale production sites within the city, as it is an authentic reading of the city. I wanted to protect this form of production, because, I believe it has a great value to the heritage value of Istanbul



Public

Public space

Market space

Exhibition spaces

Digital exhibition inside
the watch tower

Foyer exhibition space

Upper level exhibition space

Underground exhibition space

Auditorium

Coffee shop

Bookstore



Private

Offices

curators office
admin office

seminar room

single studio

collaborative workshop

terrace

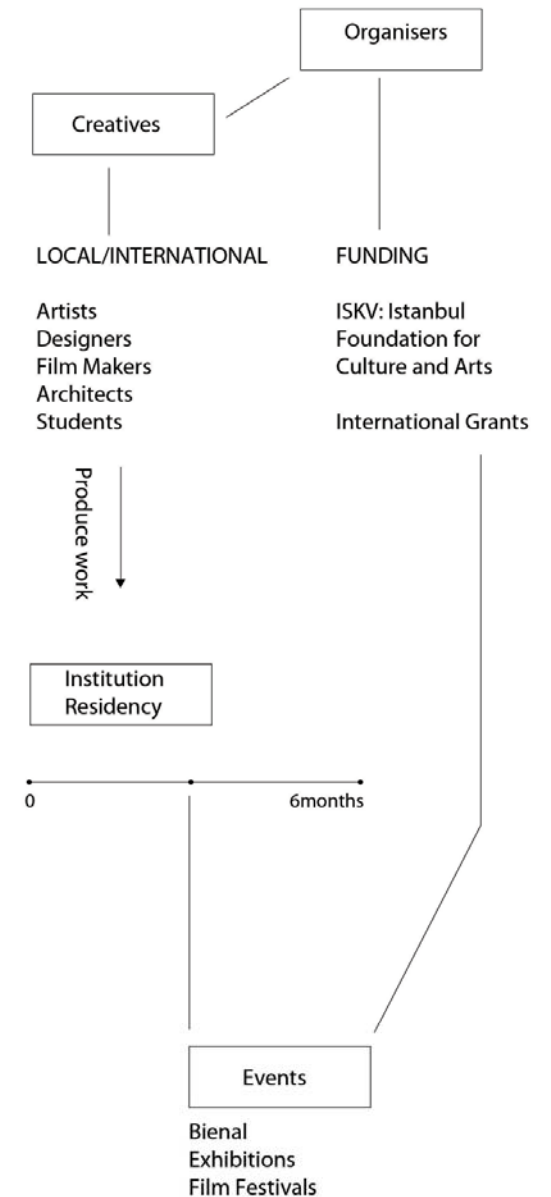


Diagram showing how the design residency works with the organisers and creatives, showing that creatives produce work over a limited period of time, in conjunction with events to showcase work produced.

SALT Galata

Precedent Study for Program

The former Imperial Ottoman Bank building was designed by French born architect Alexandre Vallaury in 1892. The monumental building is of an orientalist neoclassical style, and is therefore a unique and significant building to Istanbul.

The building has been repurposed as the Salt Galata building, by Aga Khan winning architect Han Tümertekin. The principal goal of the architectural team was to reveal the original character of the building whilst inserting a new multi-tier program. The program consists of a SALT research unit with open archive and library, auditorium with a 219 people capacity, Ottoman Bank Museum, workshop spaces, cafe and restaurant, shop and exhibition areas.

SALT research

The research unit of the SALT Galata houses publications in the fields of art, architecture, design and urban planning with a strong focus on social and economic issues. The unit is situated in the central atrium of the building that covers an area of 650 square meters. The research area is designed with the user in mind making information easily accessible by the public. The user is able to access the archive and library from a single database and examine the material on a large screen monitor.

Exhibition Venue

The space provided for exhibitions covers an area of 410 square meters on a single floor level. The principle behind the design was the classic white cube. The space required an interior redesign, only the exterior walls remained as part of the original building.

Ottoman Bank Museum

The Salt Galata is the first museum established by a private bank, the Ottoman Bank Museum is a collection of artefacts that shed light on the history of the Ottoman Banking.

The museum follows chronological narrative of crisis and developments in the business sector during late Ottoman and early Republican periods. Each era is emphasised by the politics and society of the everyday life and culture.

Auditorium

The auditorium caters for conferences, seminars, debates, presentations and film screenings that create a hub of activity and energy in the building. The finishes of the space are classical wood and leather, however the walls are irregular curved wooden panels to enhance the acoustic quality of the space

Bookstore

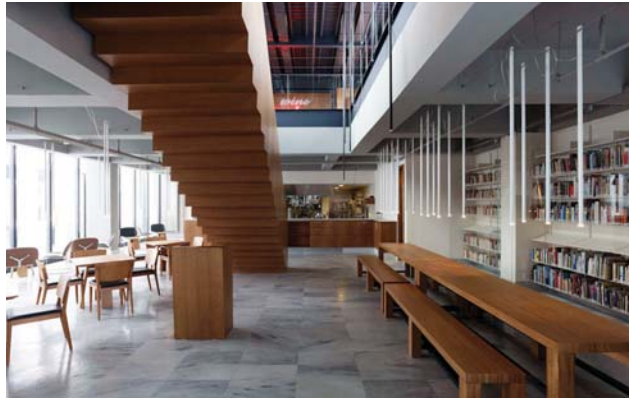
The SALT Galata bookstore specialises in publication in the nature of visual arts, architecture, urbanism, social and economic history. The publications are from Turkey and abroad, as well as event and exhibition catalogues.

Cafe and Restaurant

This is a new extension on the building made entirely of new materials to contrast with the existing structure. The extension is a steel frame with reinforced concrete making up its structure. The cafe and restaurant are split over two floor levels, overlooking a terrace to view the city.

Workshops

The workshop are located on the first floor level, to host organised meetings, seminars and studios. The spaces are flexible to meet the demands of the user and can be joined with other workshop rooms to increase the size of the space. The workshops are in close range to the research unit allowing for easy access.



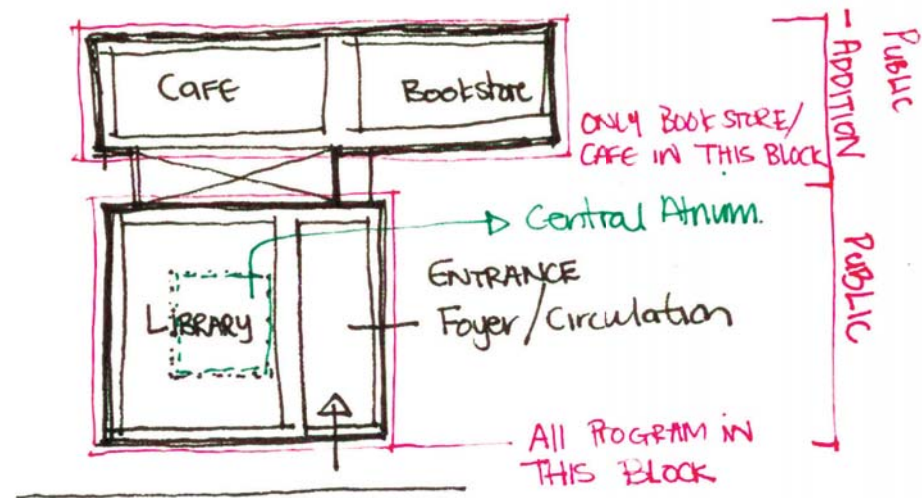
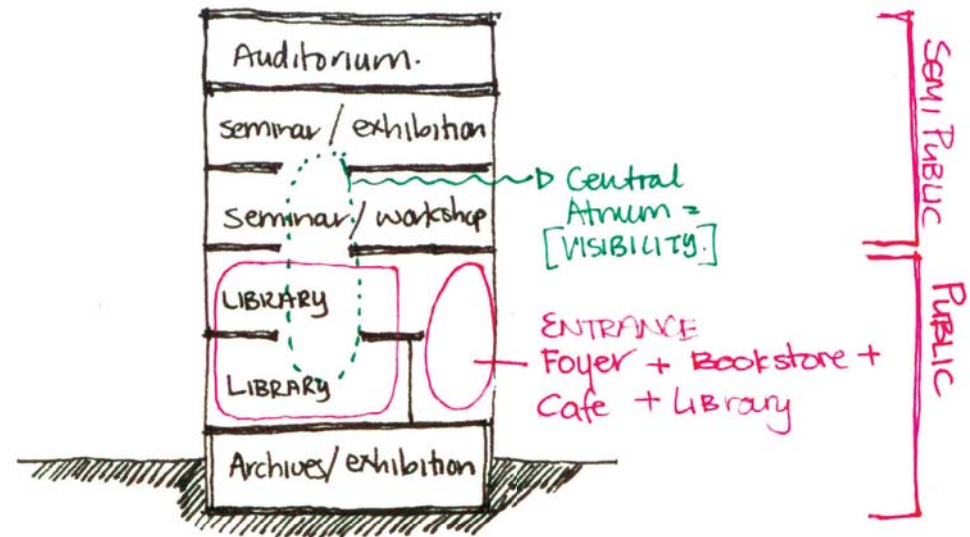
Photographs of the SALT Galata Building
(Arkitera, 2011)

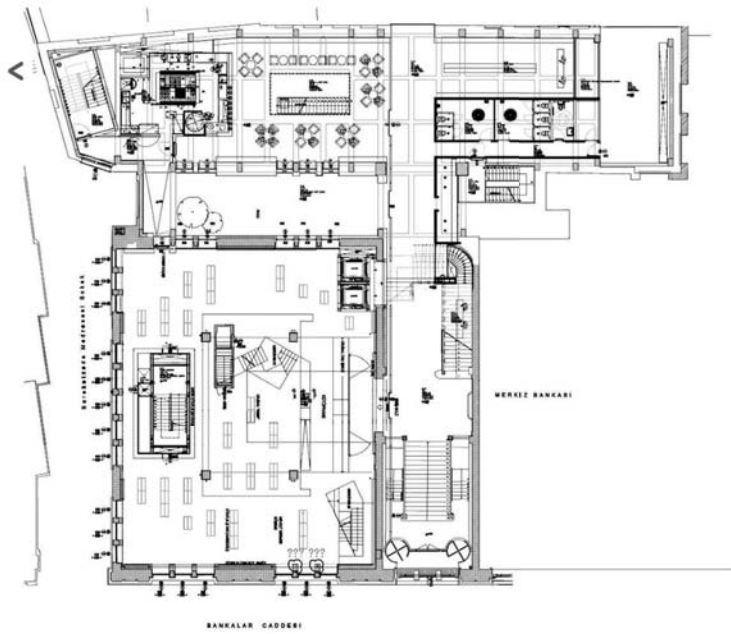
Conclusions

The SALT Galata is an example of a mixed use cultural building which has a similar program and logic to my own building program. The combination of production, exhibition and public functions are organised in a logical manner in the building. The program is stacked vertically up the building, keeping the more public functions close to the ground level, while the semi public functions are higher up in the building. The building has a strong link to heritage and makes a great effort to respect the history of the building and the surrounding context.

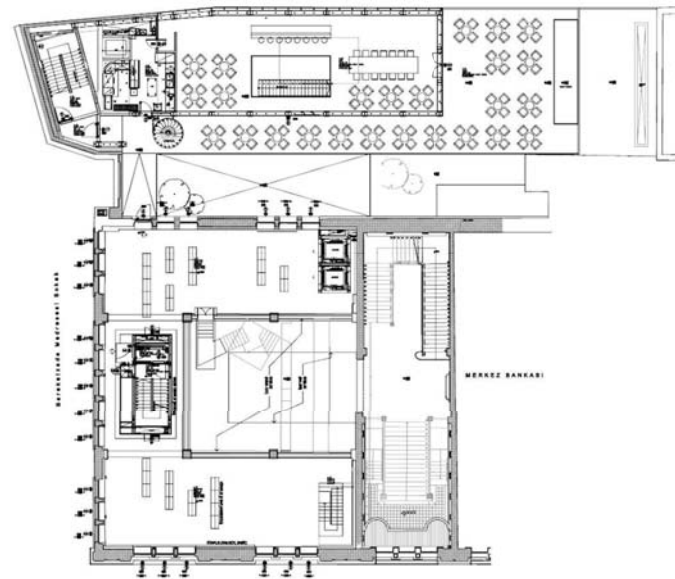
The new additions to the building are sensitive and appropriate to the language of the original building. This is achieved through the choice of materials; steel, timber and glass contrast with the old but profoundly blend into the building, creating interesting dialogue between the old and new.

These are the elements that I will carry through into my design process; the choice of materials will contrast with the old in order to enhance and celebrate it. The building will be stacked vertically to fit in with the current building typology of the area. I will place all public functions in proximity to the ground floor plane.

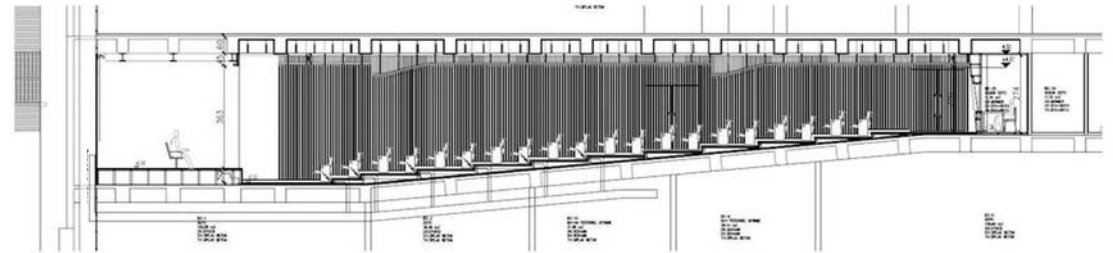




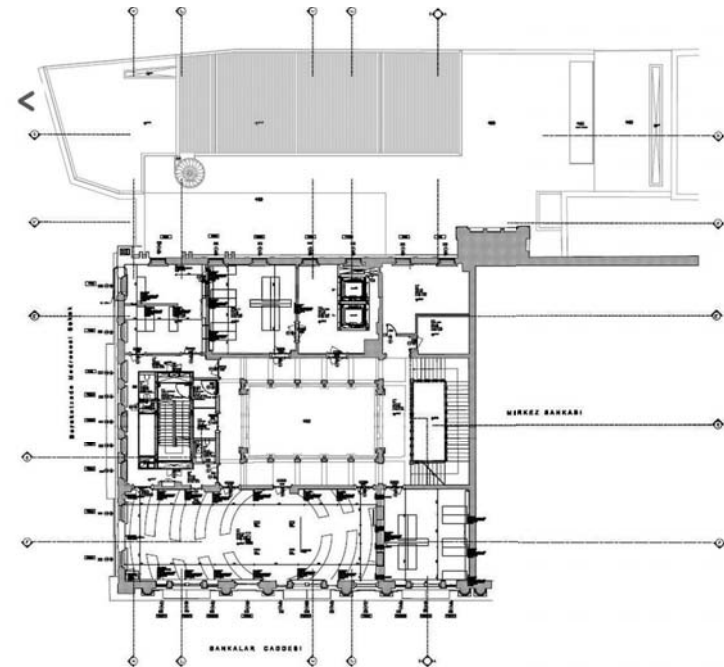
1. Kat Planı
Resim 4 / 31



Plans and sections of the SALT Galata
Building (Arkitera, 2011)



SALT Oditoryum Kesit
Resim 18 / 31



2. Kat Planı

"URBZ organizes collaborative workshops, facilitates hands-on research projects, creates urban forms and concepts, and develops web content about urban space and places. (URBZ User Generated Cities, 2011) "

Workshops of this nature conducted in Istanbul have been very successful. I think it is a great way to create awareness for the city. Istanbul a city that is constantly changing and growing and research is one of the methods to produce good design solutions and meaningful changes to it. I think that these events should be an ongoing program all year round. My building program of the design residency aims to cater for these types of workshops that can be organised every couple of weeks and/or months.

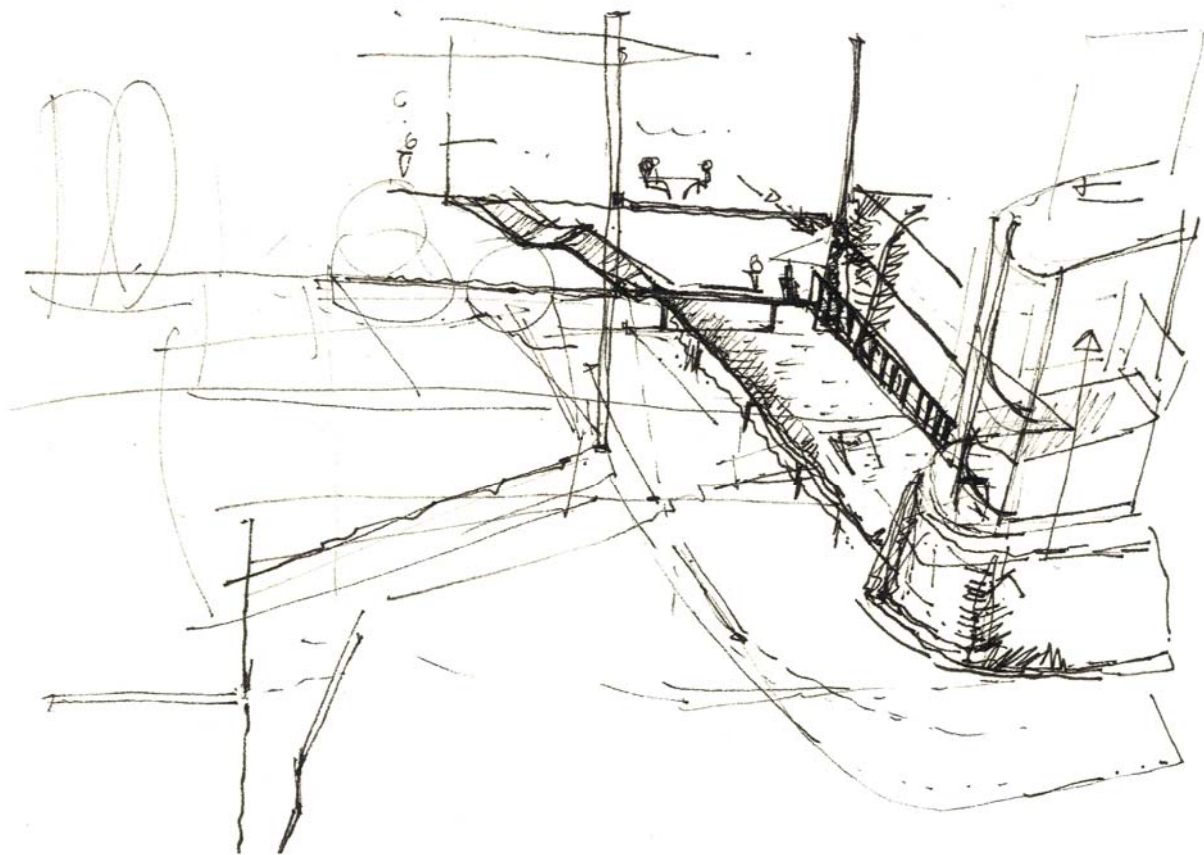
URBZ MASHUP ISTANBUL



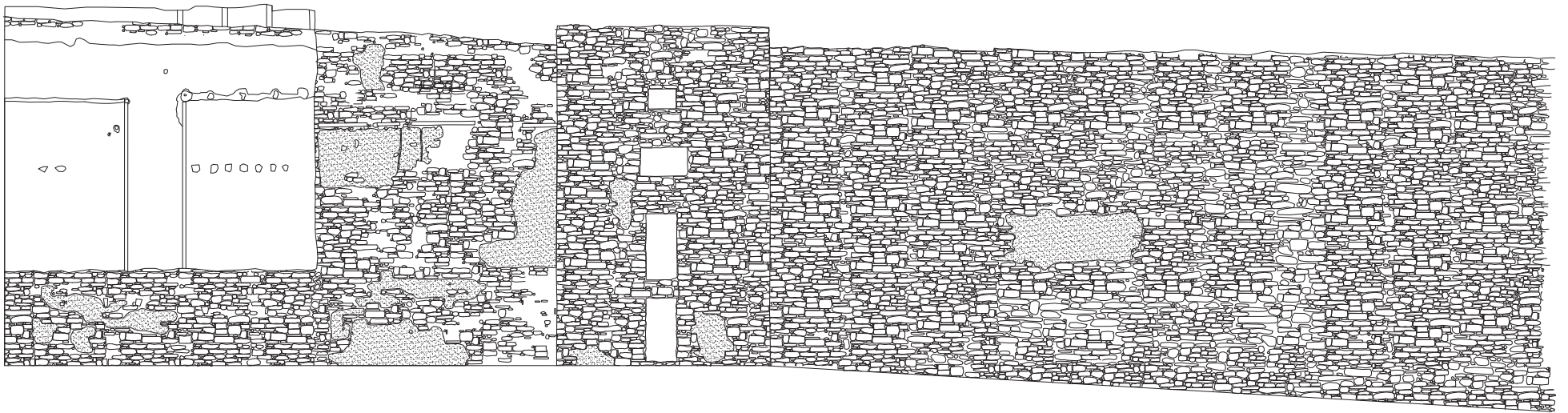
Main Venue: Yildiz Technical University, Yildiz Campus, Barbaros Bulvari 34349, Yıldız-Istanbul



Chapter 4



Design Response



Design Process

Design drivers and concepts

My design process has common themes and drivers to it that are the threads piecing the design together. The threads are heritage, light, scale and surface treatment.

Respecting heritage and being sensitive towards it is a major design decision. The aesthetics and language of the architecture produced is meant to contrast with the old and create a dialogue between what is old and new.

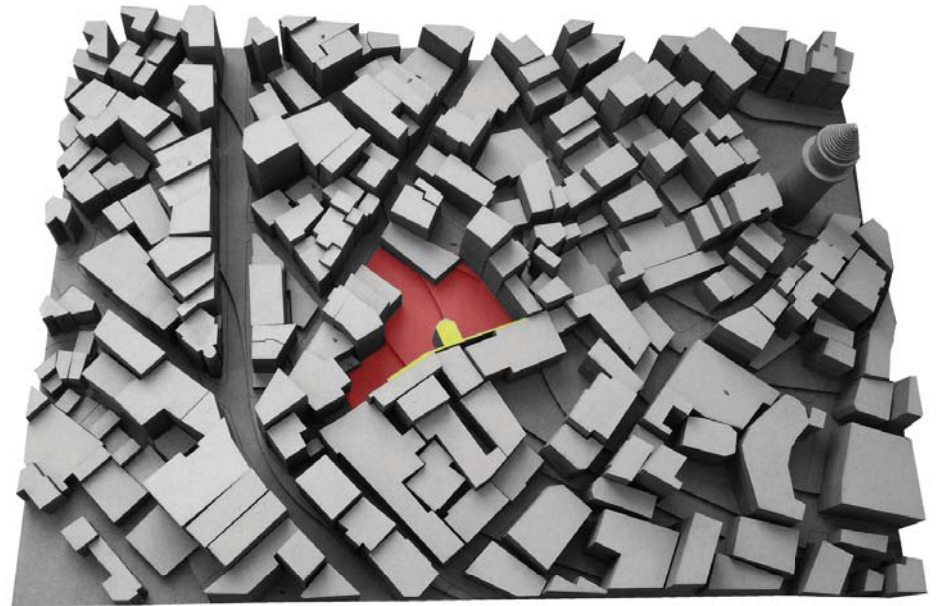
Light is a major connector for me, connecting the trade of the area and different heritage sites. The use of lights and lamps in the design will give identity to the area. Projections and light installations are a way to culturally connect the city and activate the public space.

Working between different scales is an aspect I have considered throughout the design. I have been designing for a human scale and a building scale. This will fit into the context and existing buildings and street typology.

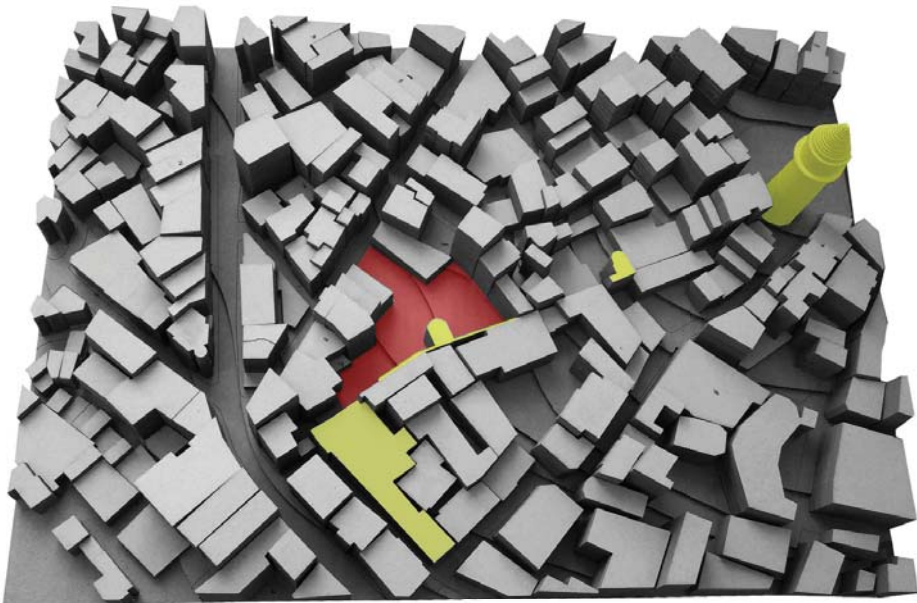
A metaphor that has been driving the project is "if walls could talk..." this has manifested in the physical treatment of surfaces with regards to materials and textures. The historic byzantine wall has its own voice that speaks of the past and time. The paving and ground floor speaks for the public. Blank building facades are for people to leave their mark and interact with the walls through projections and street art.



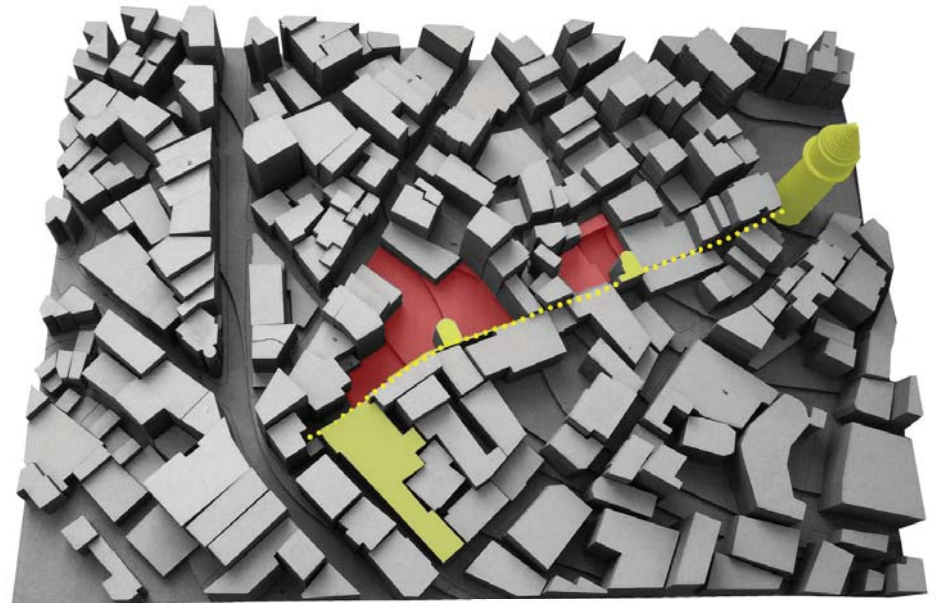
Scale model of the Galata Area



Highlighting the site in red, and historic Byzantine watch tower in yellow



Highlighting the adjacent remaining watchtower, Galata Tower and heritage monument in yellow, these make the Byzantine heritage monuments



Reinstating the ancient city wall, creating a heritage link between the monuments, the red represents a public intervention on the sites

Urban Idea

My project is the beginning of a greater urban scheme for the heritage potential of the Galata district. I would like to reinstate the ancient Byzantine city wall as living memory of the past. The goal of this urban scheme is to connect my site to the adjacent watchtower (the watchtowers are the protrusions coming out the wall historic wall), the Galata tower, and the heritage building south to my site, as can be seen in the images to the left. The two watchtowers are registered heritage monuments, but are currently inactive and inaccessible to the public. The heritage building below my site is currently dilapidated and needs to be restored. As a future development this building can become a museum

that links to my site, as a lobby to the reinstated byzantine wall. The Galata tower is successful as a tourist monument as well as a way of activating the area both day and night. I am proposing that these sites become much needed public space in the city, and a place that the people can interact with history. I think the two watchtowers can be an extension of what the Galata tower is for Istanbul on a smaller scale.

How to connect? Light as Activation

The sites are disconnected physically from each other because of the built up fabric, it would be very difficult

to propose a very clear route to each of them without demolishing the existing buildings. This scheme proposes a non evasive way to connect them, using the existing street networks and light. As discussed earlier the Galata area produces lighting and electrical goods through the craft production networks. My plan is to hang lights and lamps across the streets to direct the pedestrian to the new heritage sites. The lights become signage and a form of identity for the area. The heritage sites will be lit up and celebrated, therefore activating the area at night. Programs and events can be organised in the public spaces as an extra activation strategy.

My proposed site and watchtower



Adjacent watchtower



Galata tower

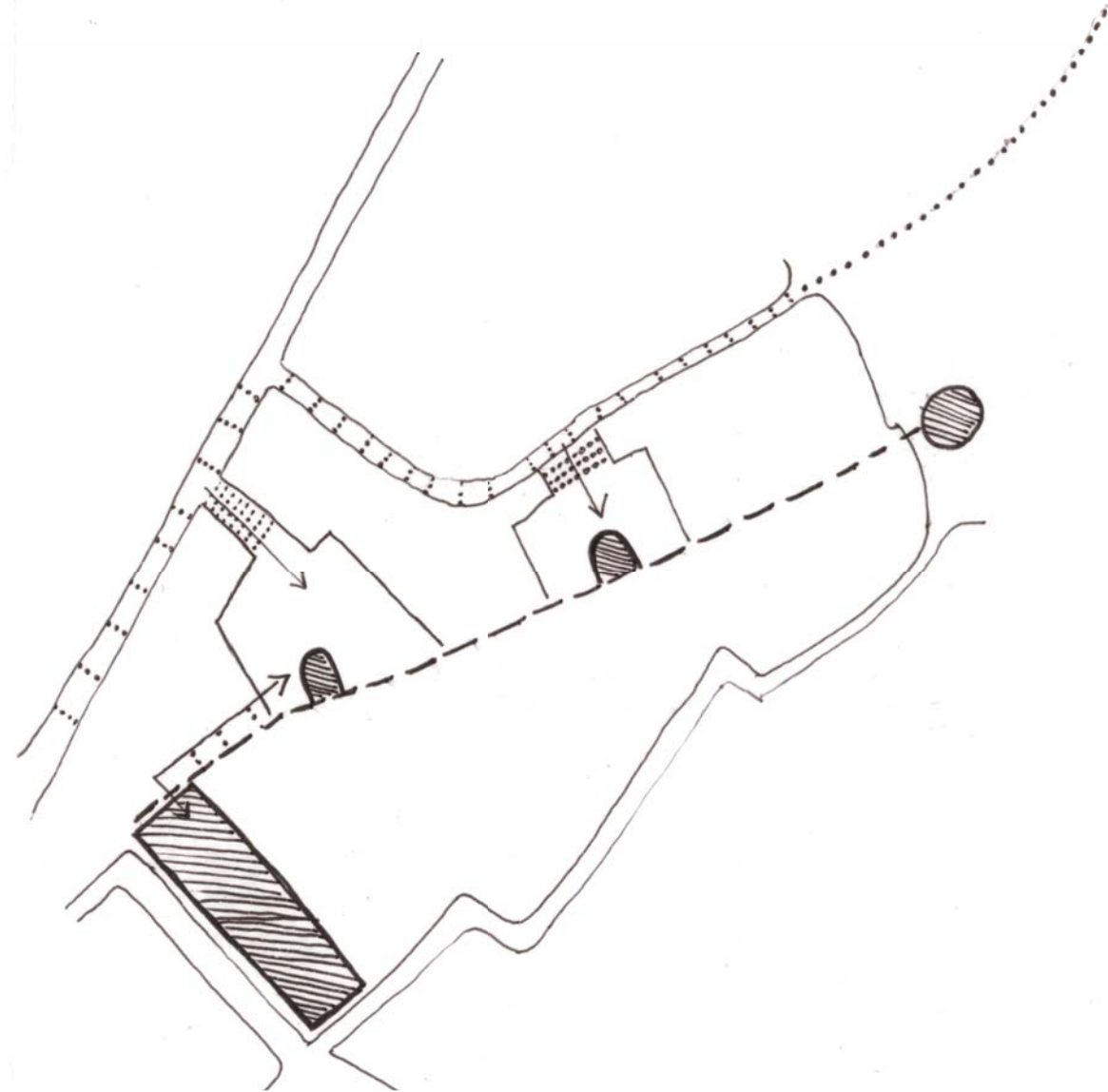


Heritage Monument



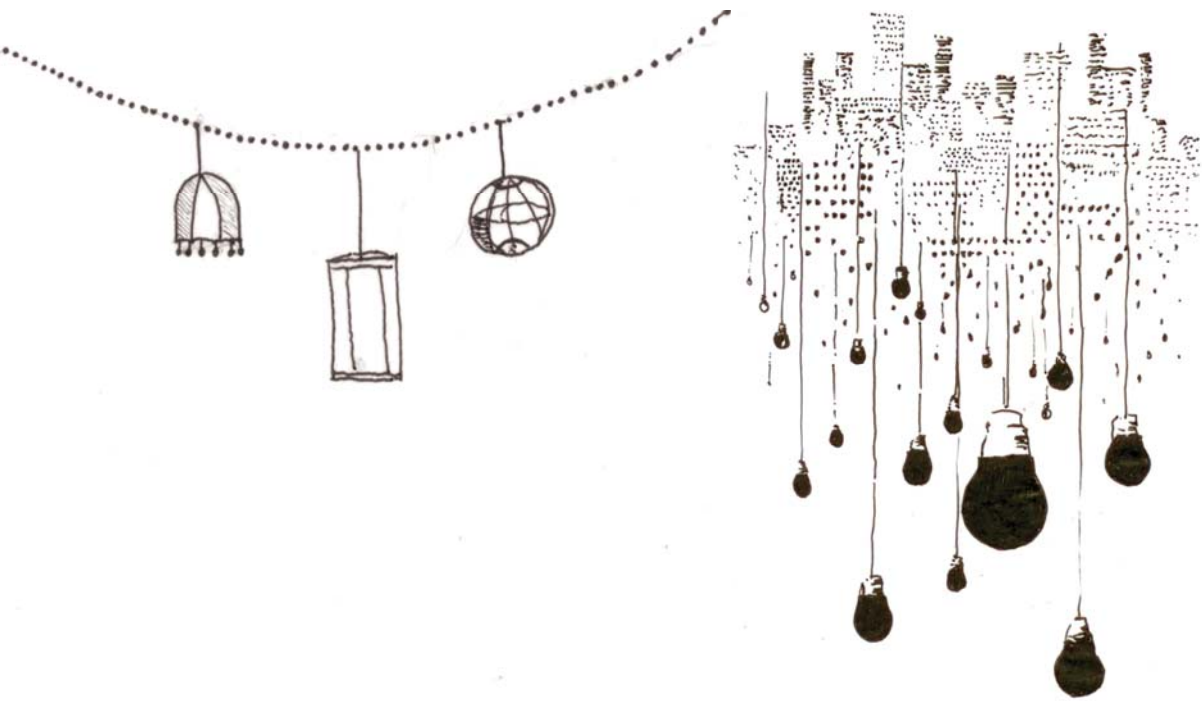


Light as activation



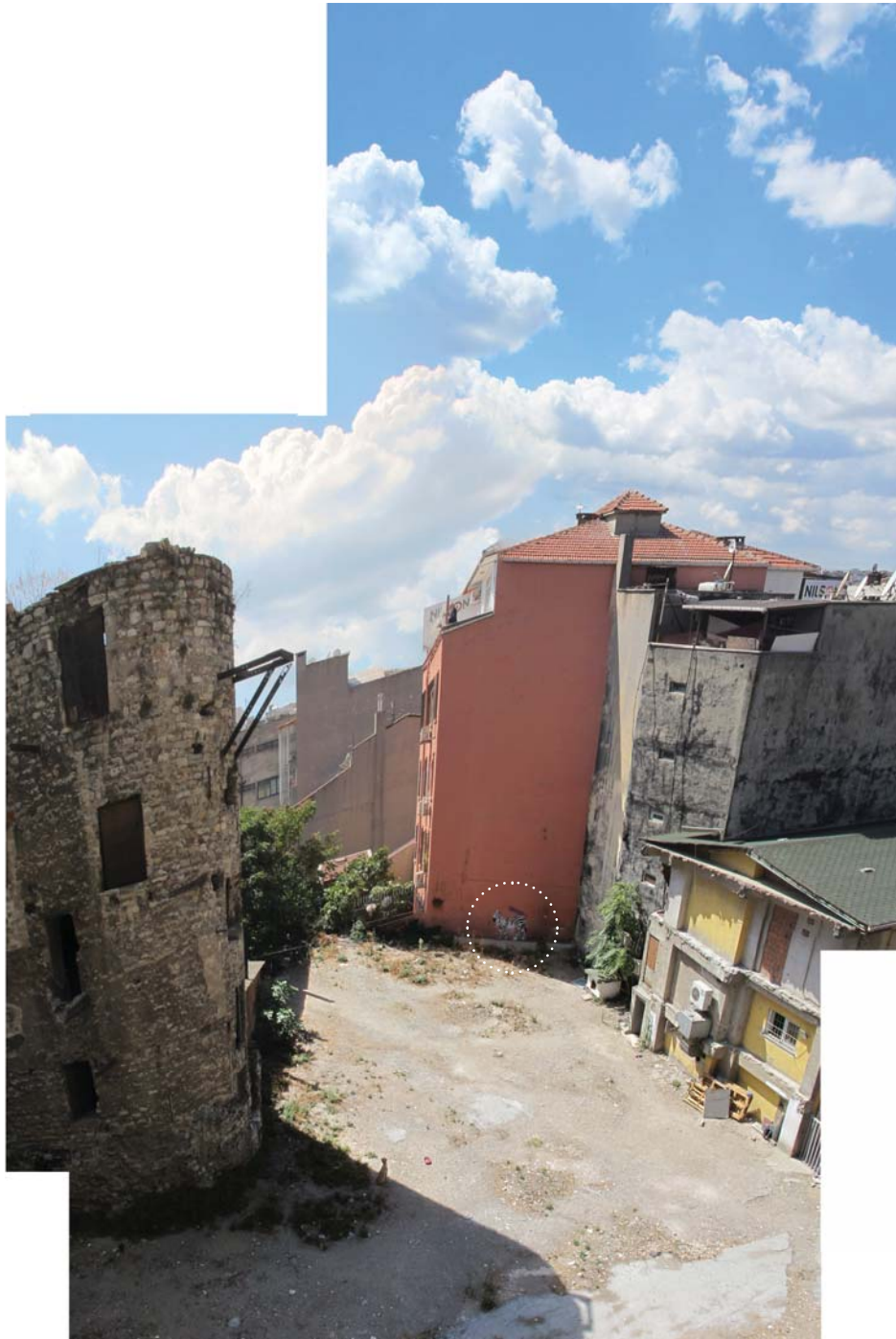
Top: My proposed site during the night
Bottom: The streets of Galata during the night

Heritage monuments
reinstating the wall
Street to become a route



Left: Galata tower lit up at night
 Right: Photograph of a light installation made in Greece
 (Prelovsek, 2011)



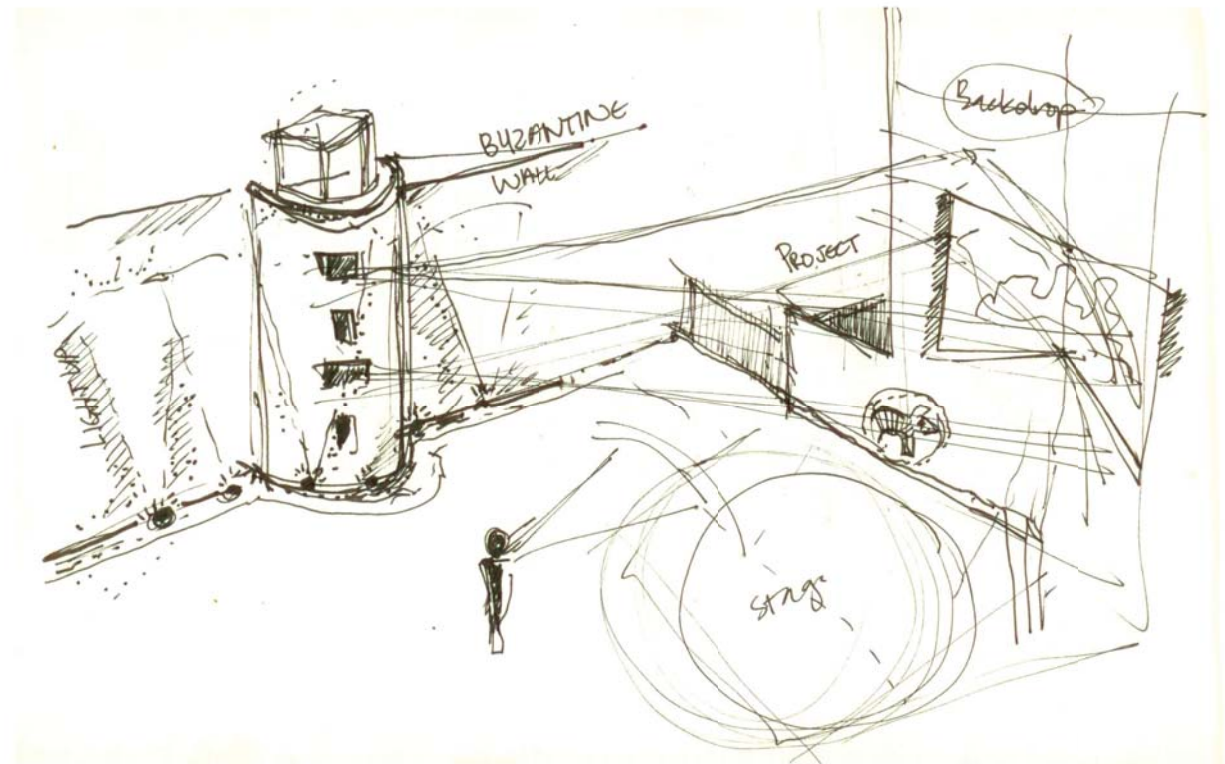
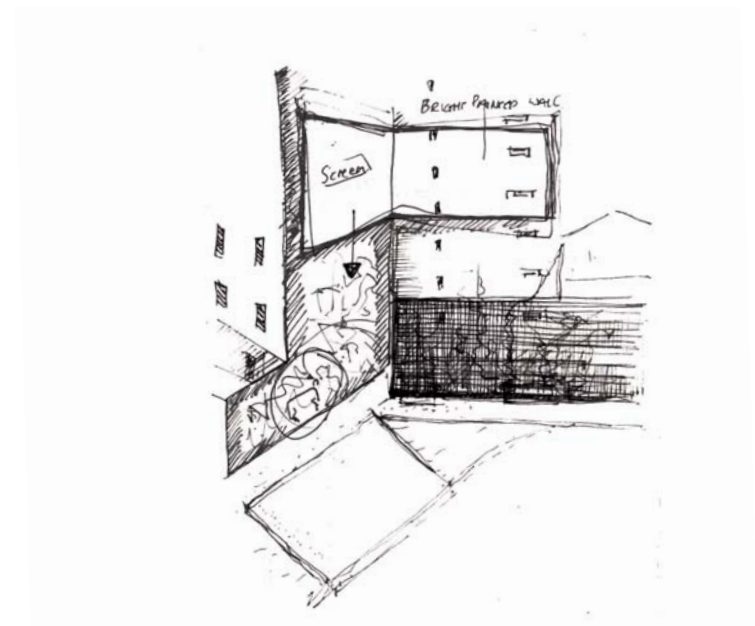


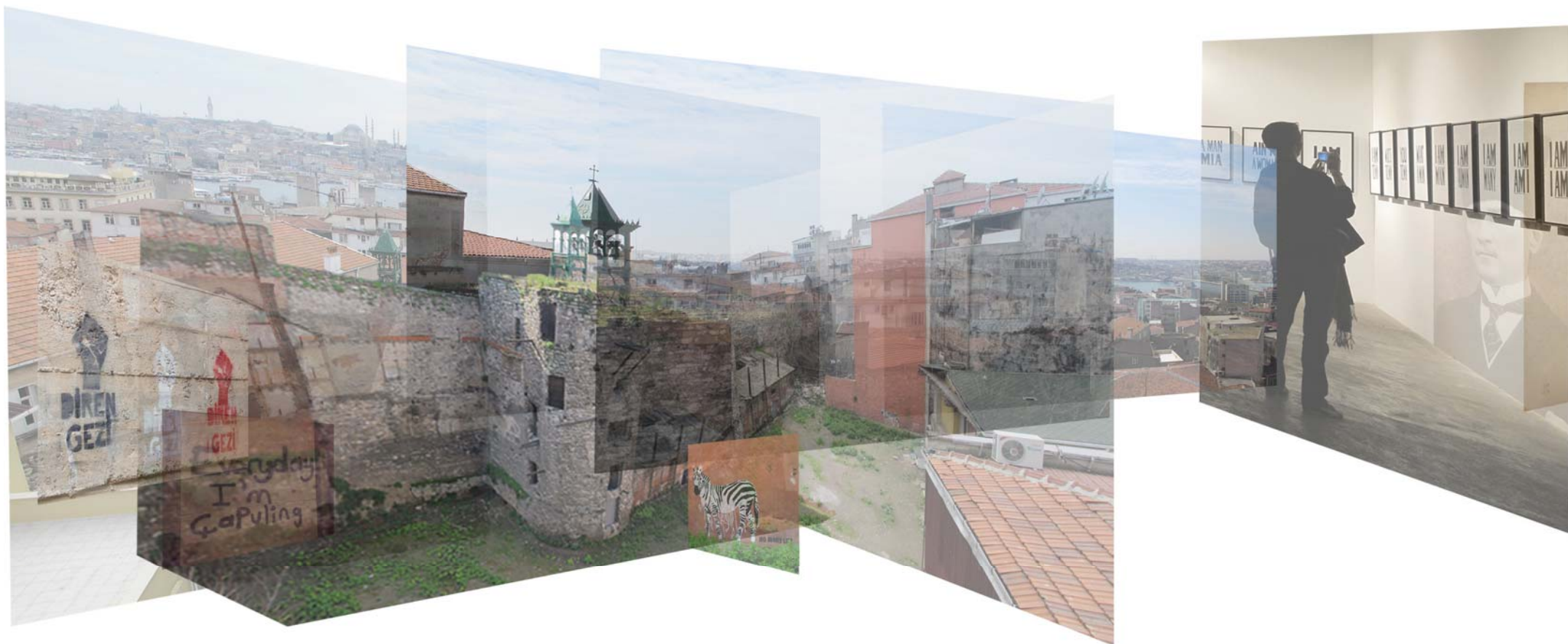
Light as Projection

Lighting the monuments is one way to celebrate them, but it does not necessarily activate the site programmatically. Using light as a projection to screen films, art or adverts can be another approach to create an energy on these sites, and culturally connect the city. My site overlooks the backs of buildings, offering a blank canvas for intervention. I envision these facades to be used as screens at night, offering an ephemeral experience to the space. This intervention is about the surface treatment on the existing walls, and using what already exists and enhancing it.

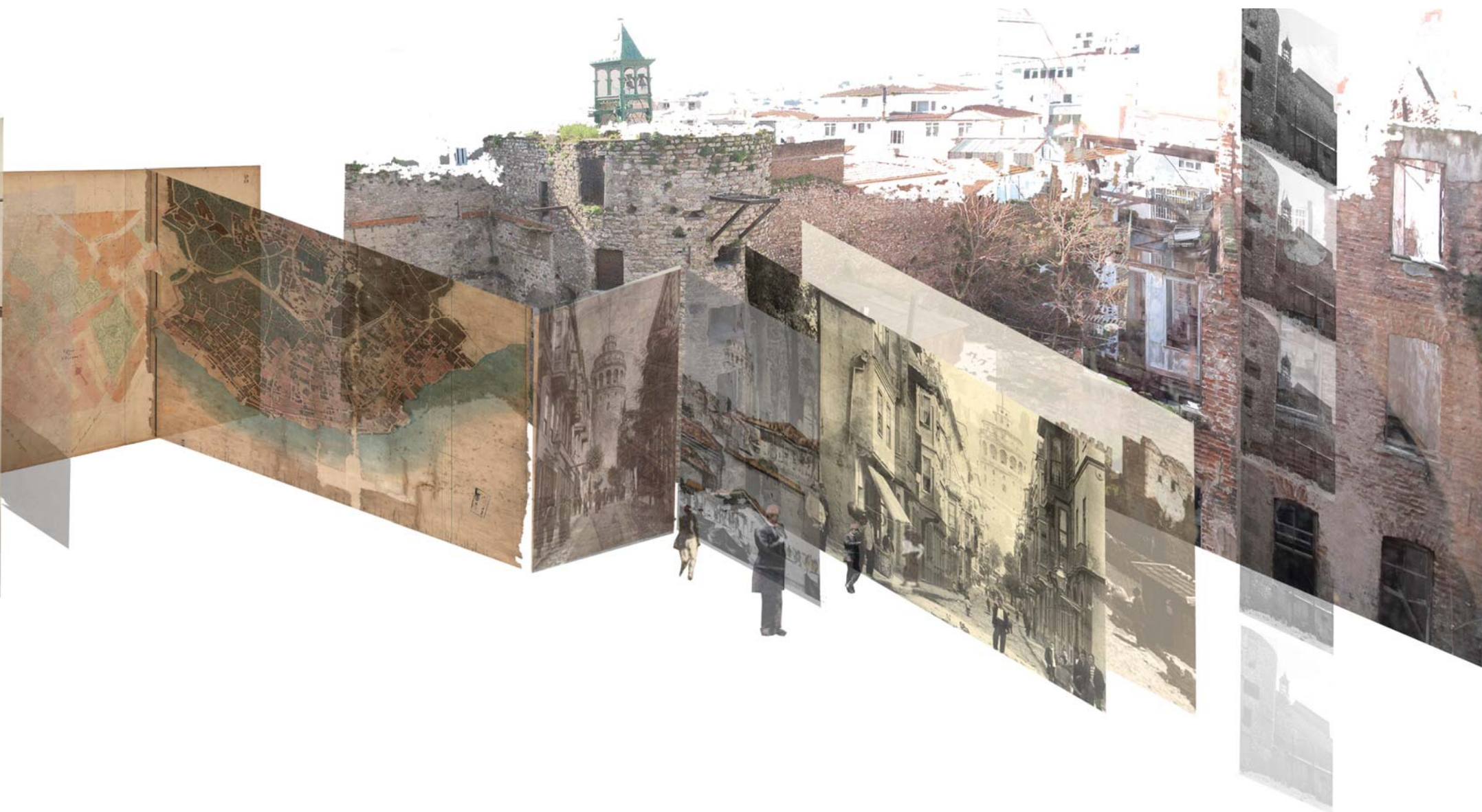
The buildings would be repainted, thus giving something back to the context. These walls could be painted in very bright colours and used to express artists' visions in a public space, just like the guerrilla beautification mentioned earlier in the document. There is already a painted giraffe on the wall which I will respect, and will hopefully become the catalyst to encourage more street art on these blank walls. I want the walls to talk, both literally and figuratively.

Left: Concept of the projections coming out of the watchtower to the backs of the buildings
Right: Sketches of the projections coming out of the watch tower

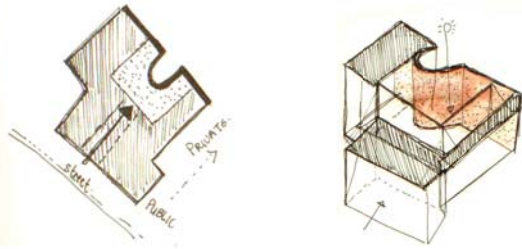




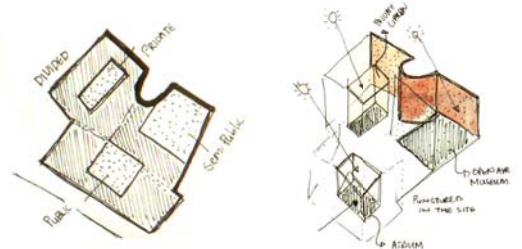
if walls could talk...



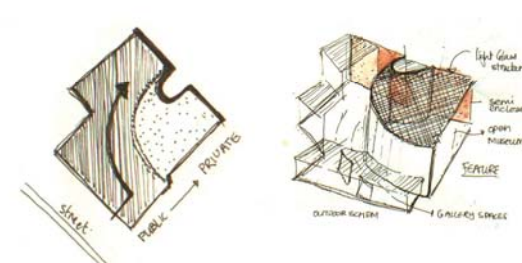
closed single courtyard



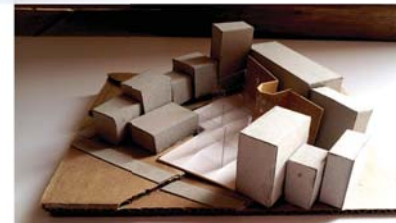
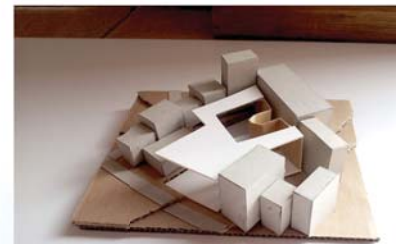
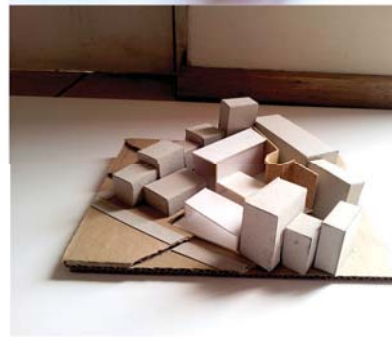
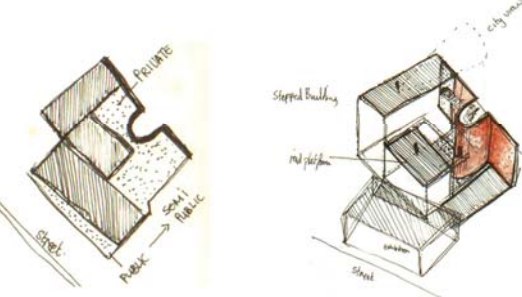
island courtyards



open and roofed



multiple levels and platforms



Placement on site

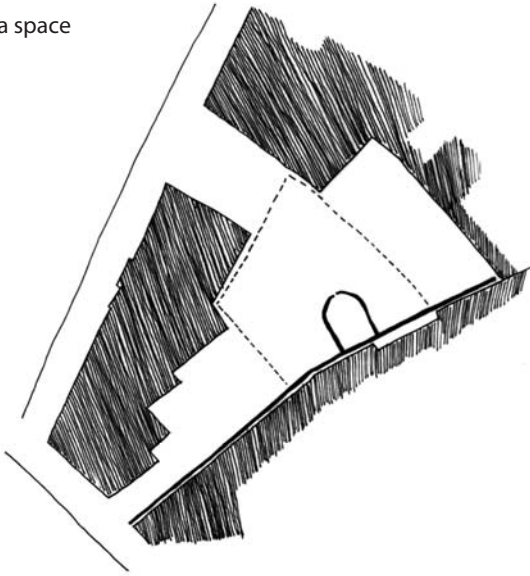
The arrangement of buildings and masses on my site was an aspect I considered greatly in the design process. It was important to me that the structures I create would be in harmony with the historic wall. It was difficult to strike a balance which stood out and contrasted with the wall, but at the same time respected and enhanced it. During the design charette, I began to confront the historic wall with various schemes to try and find the one that worked the best. In the context of Istanbul where space is precious due to the the density of built fabric, I did not want to build on the full site. I wanted to give some breathing space to the city. The schemes which I explored are very different however the commonality in all of them is a sense of openness; a courtyard or square.

Exploring fragmentation

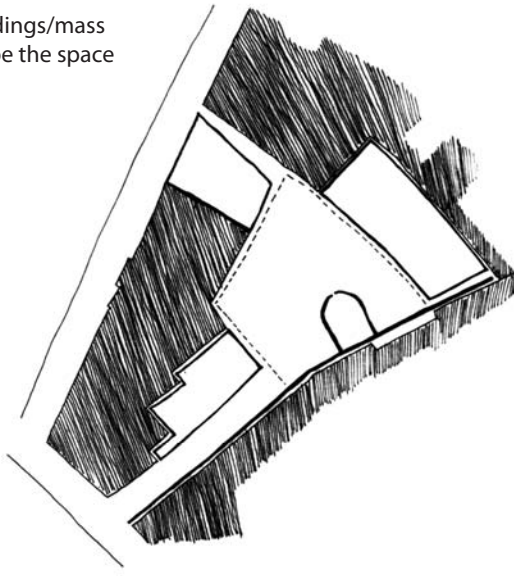
In the first sketch design I took the commonality of all the previous ideas of an open space and began to explore fragmentation on the site. The buildings were to act as a framing device to the space I had defined, and create a hidden oasis within. The idea of this scheme was that with buildings fragmented, they could activate all edges with their building function. I began to fragment the building further to create more personal and intimate spaces.

Diagrams and models exploring the relationship with the historic wall

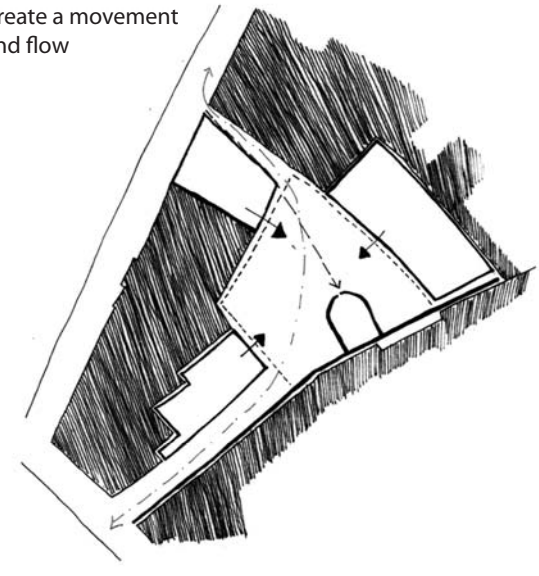
Define a space



Buildings/mass
shape the space



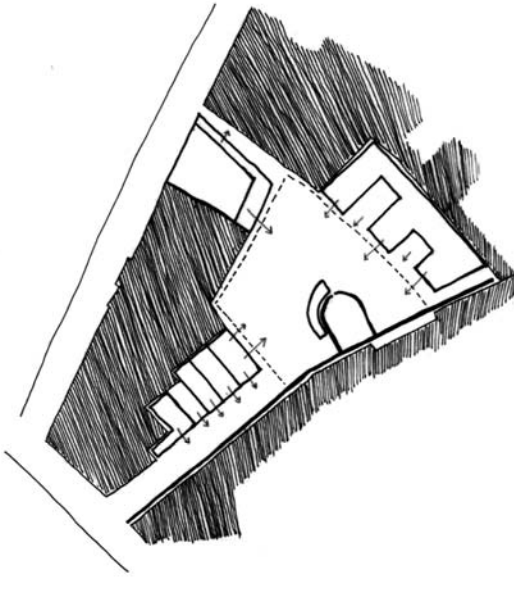
Create a movement
and flow



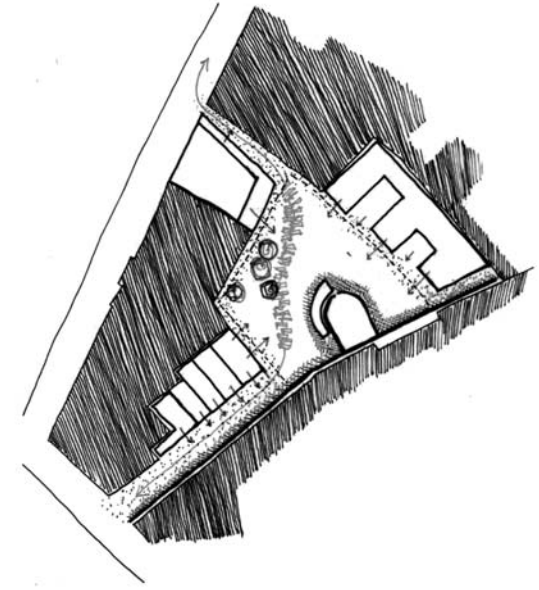
Fragment further



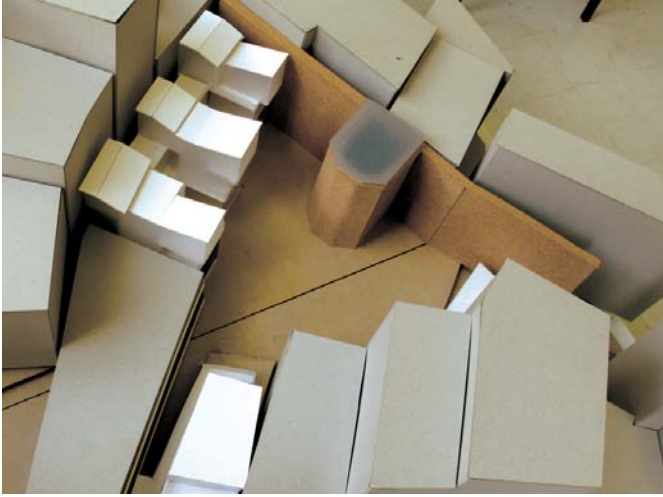
Activate all edges



Create Textures

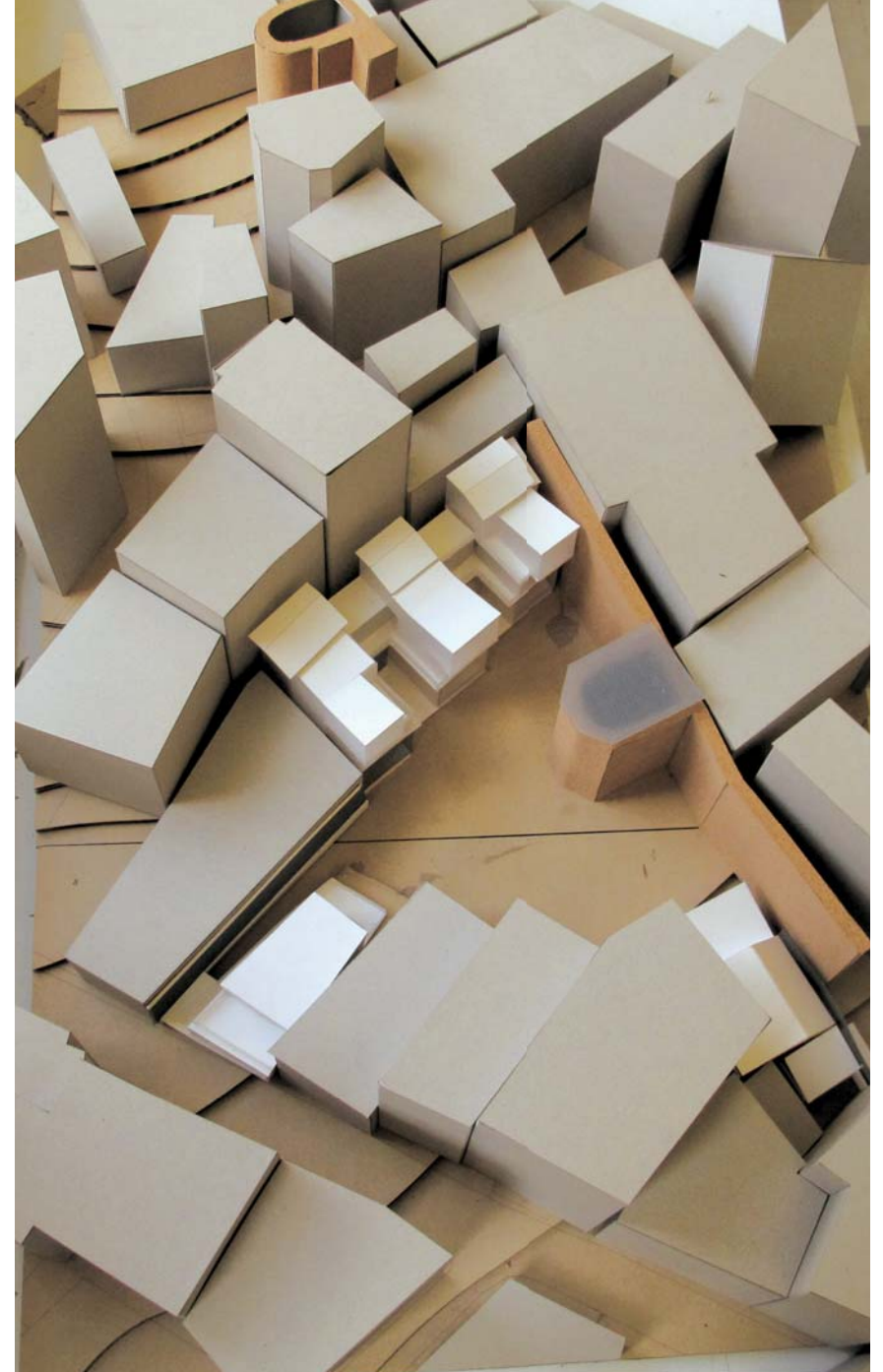


Diagrams exploring fragmentation on site



Why this scheme does not work

Looking at this first scheme critically one can see that it does not work so well. The buildings are too fragmented. Architecturally each of the buildings has a different language causing a disjointed scheme. The scale of these buildings does not fit into the context well enough because they are too small, much like a residential scale. The decision to keep the building heights the same as the historic wall, was an attempt to respect the historic relic which unfortunately also did not work well. After having tested this scheme I began to see that the building I create and the historic wall need to be in their own different scales. This way the historic wall stands out and the building respects its context. My building needs to step away from the surrounding existing buildings. I was too focused on trying to respect the historic wall, and I overlooked respecting the existing buildings around the site. The entrance was too constricted, and thus was not offering good quality space to the city.



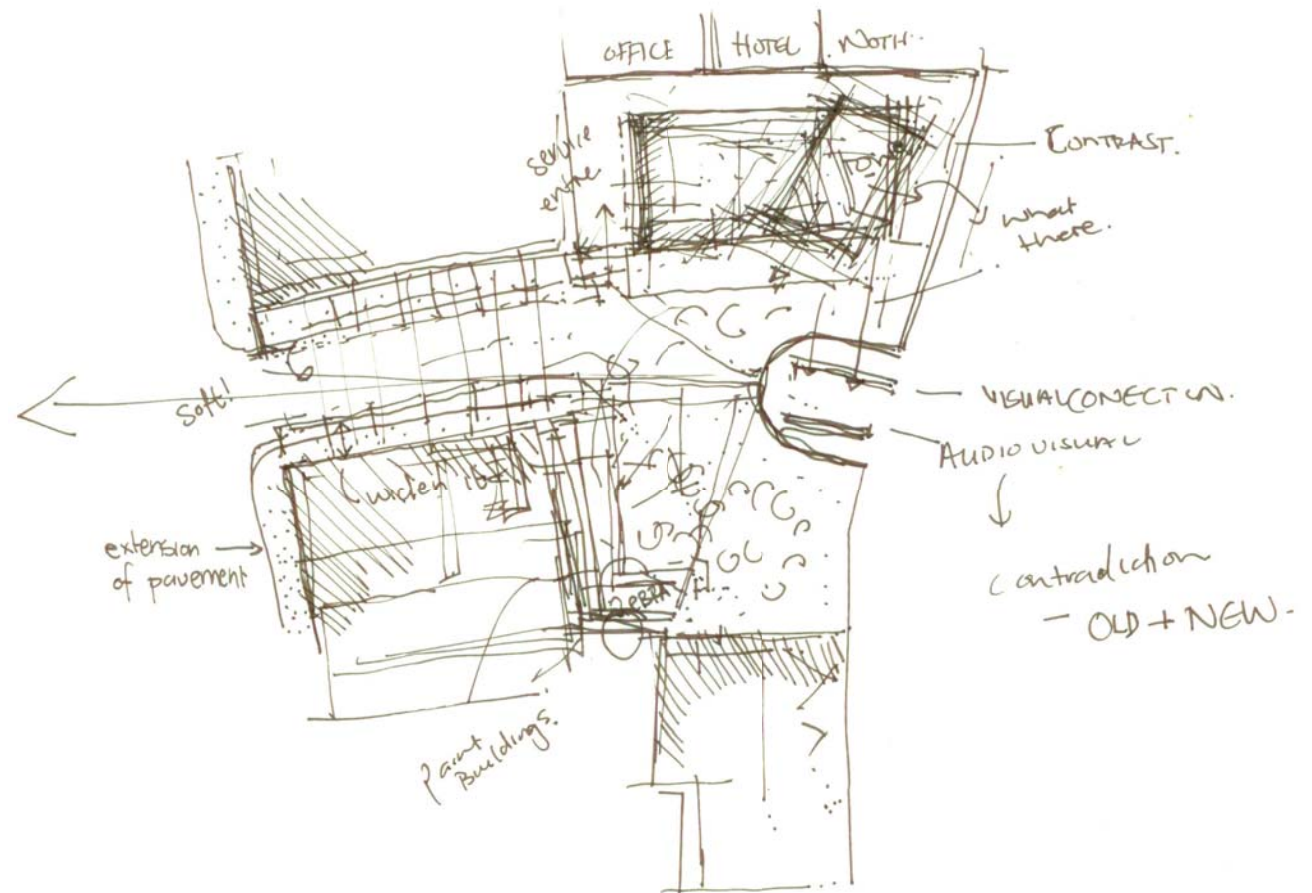
Models of first fragmented design scheme.

Moving forward

Design is a process and it is important to learn from our mistakes. In order to move forward I had to rethink the context and bring it back into the project. I looked at scale and the layering of the city as a starting point. The previous design was too fragmented and I had to find a way to unify the space.

Building scale

I started to rethink the placement of the buildings and decided that a single, tall building may be the solution. In a city like Istanbul, space is precious, therefore it makes more sense to go up. All building functions are stacked in a single building thus freeing up the site. The functions of the building would be separated on a vertical plane. Public functions are placed closer to the ground floor and more private functions are placed higher up in the building. The exhibition spaces, coffee shop and auditorium are in the public realm. Behind my tower block building is a building currently under construction to be a hotel. I am proposing that the two buildings should be connected. The way I have done this is by connecting the lobby of the hotel building to the second floor of my building. This was the only way possible due to the extreme level changes of the land. The lobby space of the hotel becomes an extension of the exhibition space in my building and creates an alternate entry and exit into the site. The private functions of the building; offices and private studios for the visiting creators are placed on the upper levels of the building.



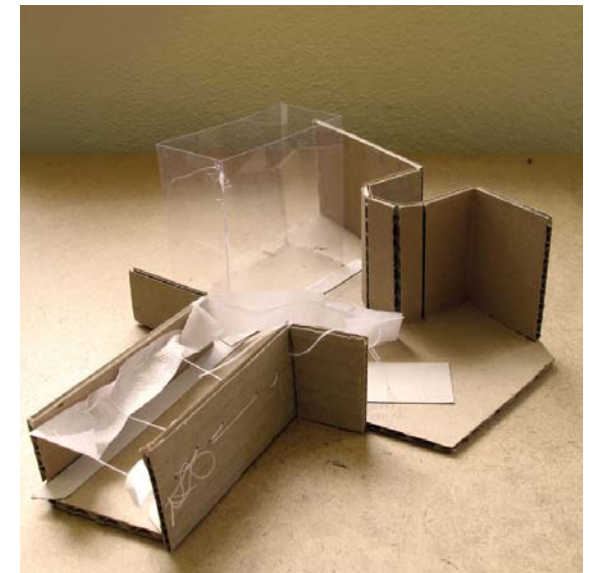
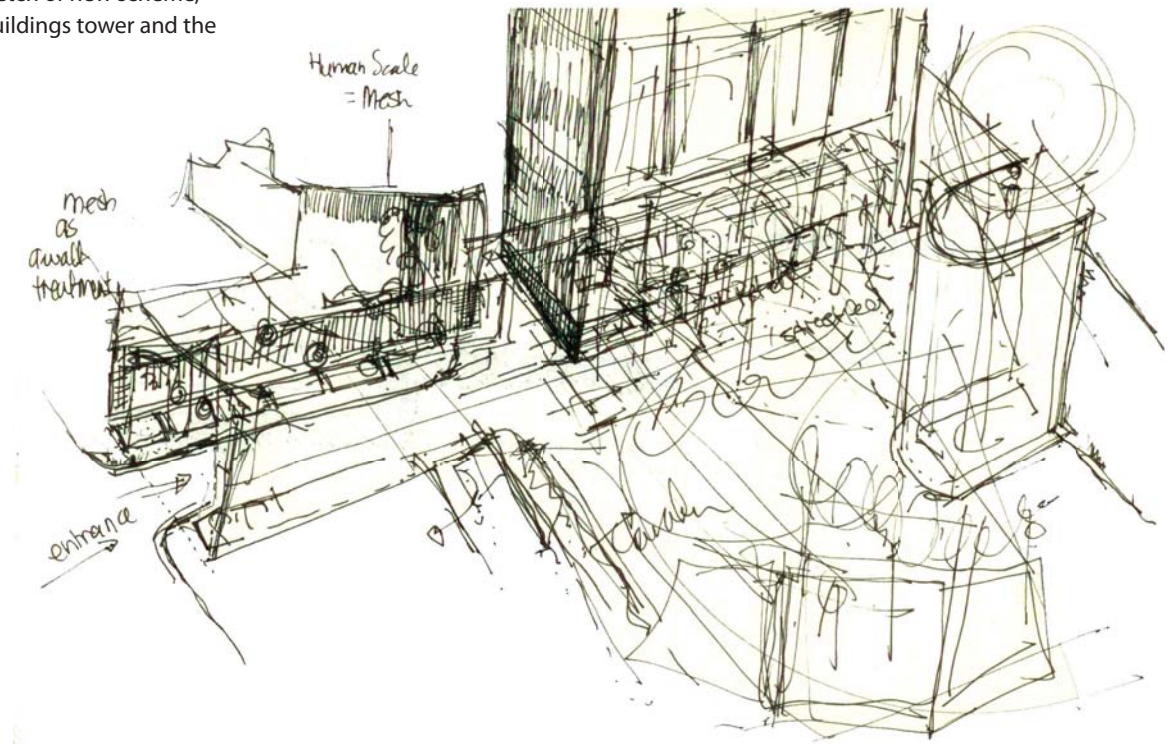
The new simple tower building has a more appropriate scale to the existing building fabric and therefore fits into the context.

Human Scale

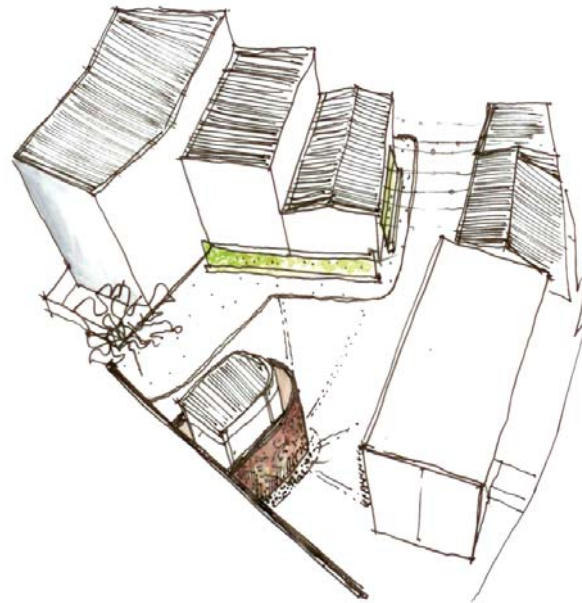
The ground floor plane is now more free and has its own design agenda that relates to the human scale, it becomes a public space and a continuation of the street. In order to achieve this, I extended the pavement into the site and into the ground floor of the building to create a seamless transition. In the previous design the entrance to the site was too constricted so I decided to keep it as open as possible. I accepted that the entrance is a void in the street and respected that. The urban plan to bring hanging lights into the site would become more dense at the entrance; becoming an installation which attracts people to the site. This entrance is ideal for retail, so it is the place that would be a market space. I widened the pavement to allow for this function. In order to create privacy between my intervention and the existing buildings, I placed a planter and a mesh screen. The mesh screen creates some distance between buildings and brings an element of nature and softness to the hard urban fabric. It also functions as a backdrop for traders to hang their goods or to assemble and attach the tarpaulin roof coverings. The planter creates public seating on the edge of the site.

The ground floor houses all public functions such as public space, coffee shop, gallery and market stalls. The public

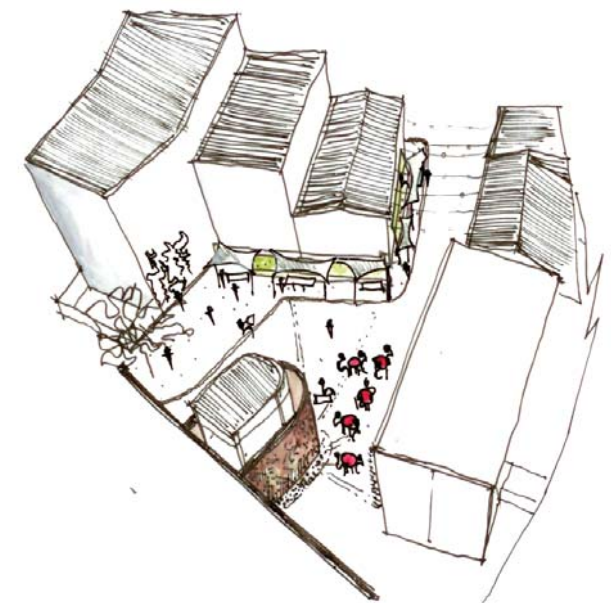
Model and sketch of new scheme, showing the buildings tower and the human scale



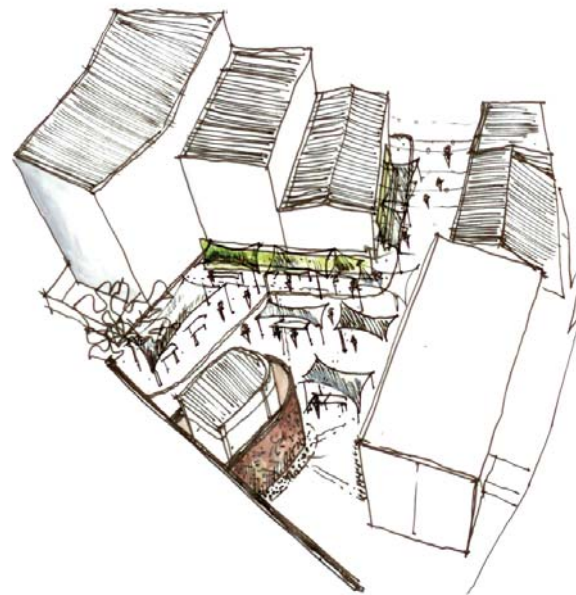
space needs to be adaptable and ever changing to allow for different scenarios and possibilities. The interventions I foresee happening in the site are; on certain days of the week the street market (pazar) will expand to the full extent of the site and thus create a vibrant interaction and energy in the space. I think the public space can also cater for intimate concerts and film screenings on warm summer evenings. The site becomes an open space for people to stand and watch a show. In order to achieve this I have made a portion of the pavement more raised to suggest a stage area. The blank building facades form the backdrop for this stage and are appropriate for projections. Exhibitions organised in conjunction with biennales and festivals can spill out onto the public space. On a normal day I envision the public space as a place to pause in the city. I imagine a local or tourist coming to the area and enjoying a tea break while taking in the magnificent byzantine wall. The ground floor plane and building work in better harmony and unison in comparison to the first design attempt. Each have their own scale and design treatment.



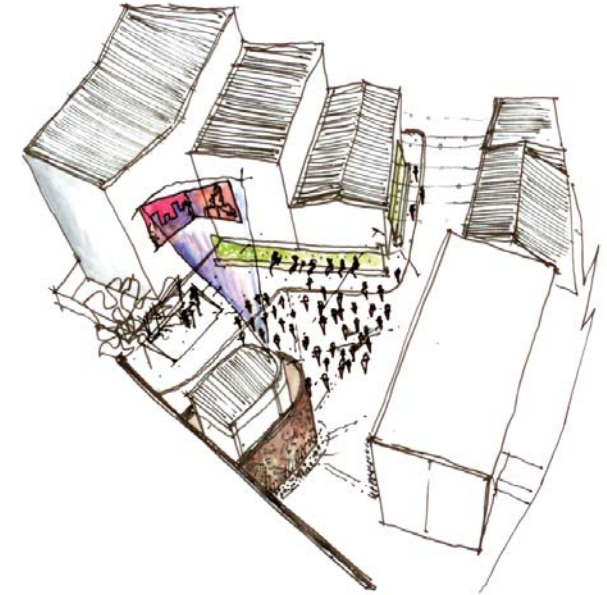
Public space empty



Public space on a normal day, people drinking tea and pausings in the busy city

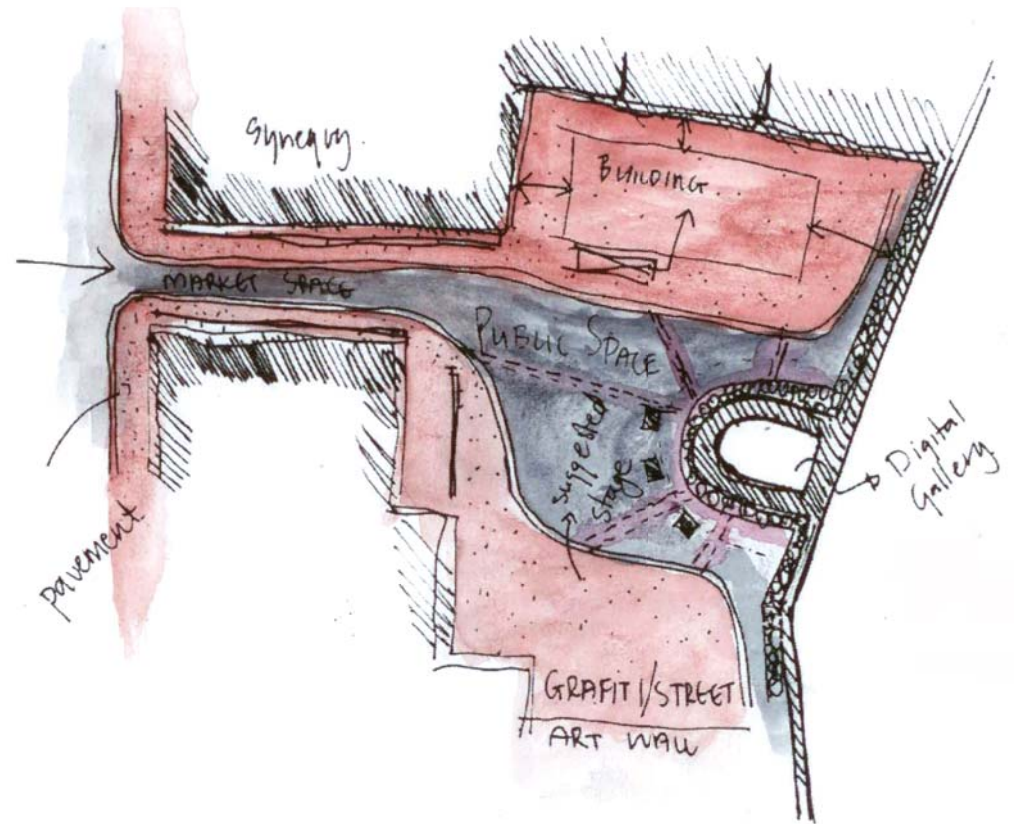
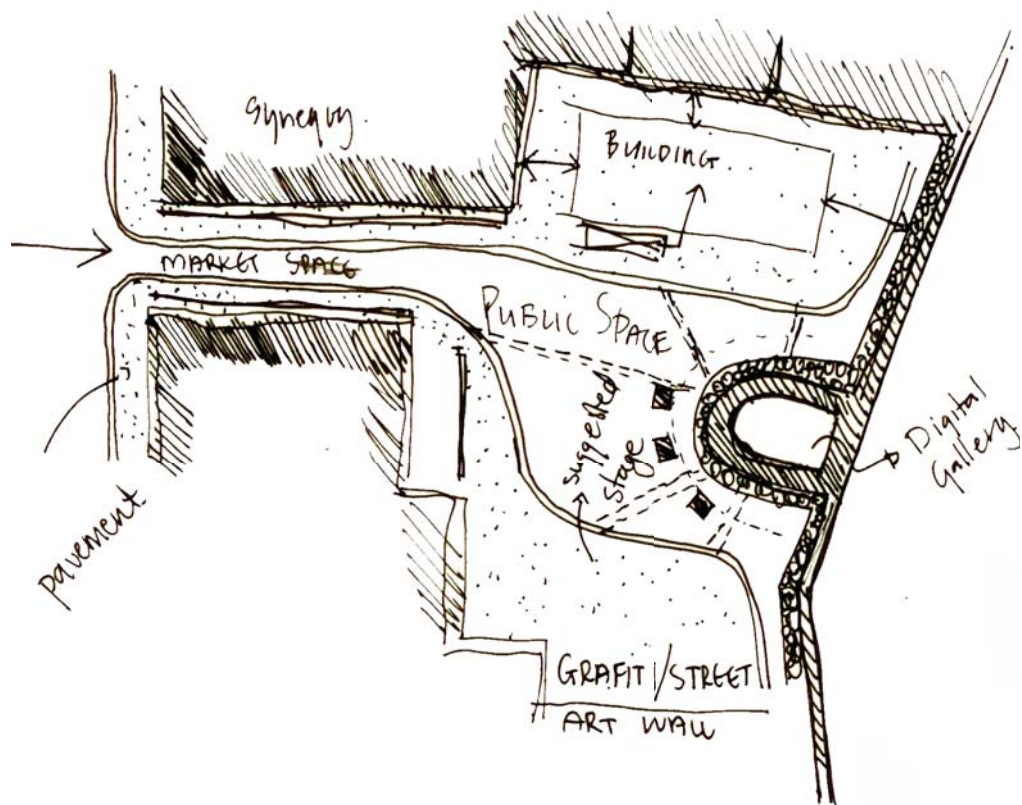


Public space transformed into a market space

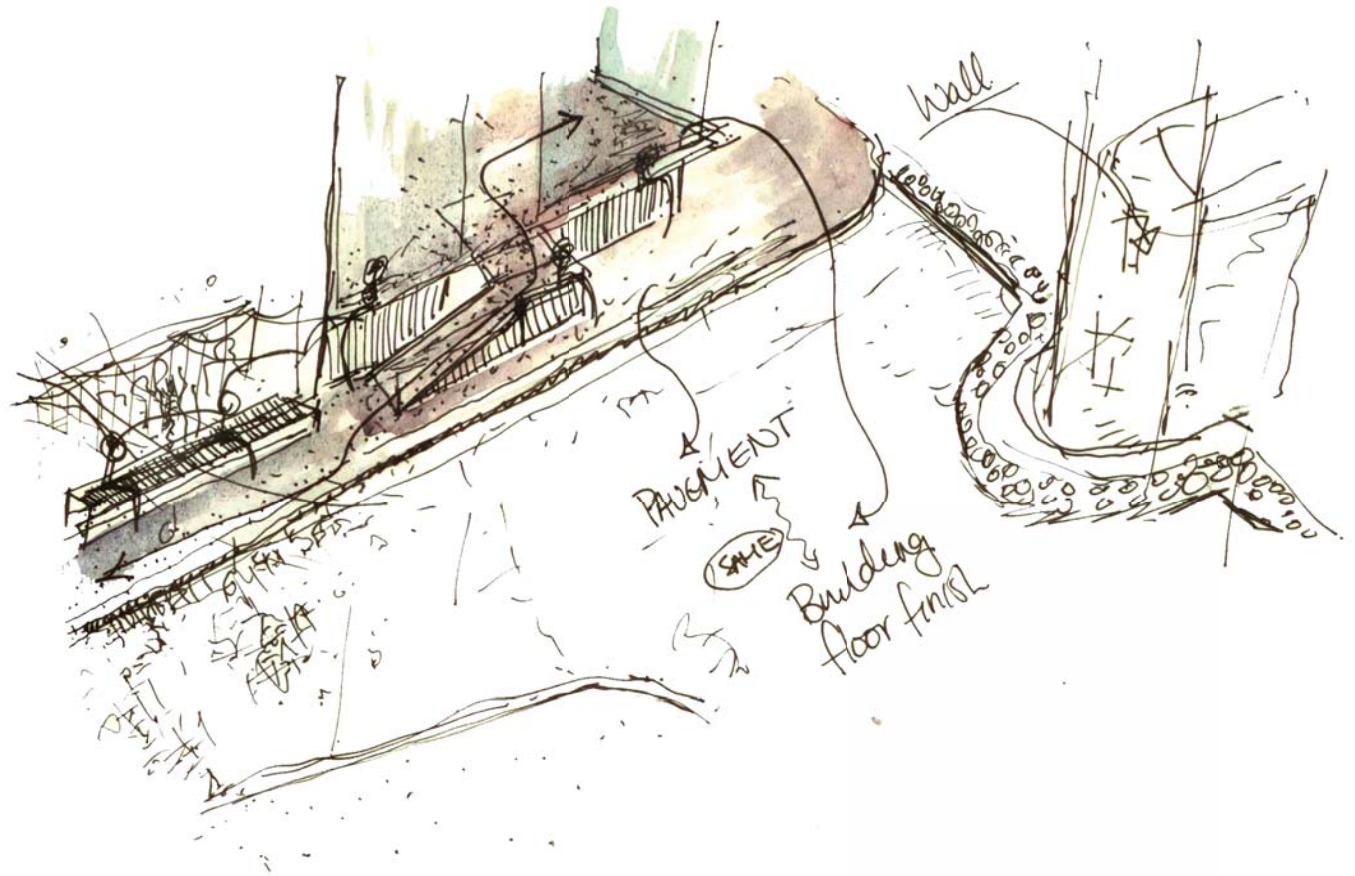


Public space becoming a place for public gatherings, small concerts and film screenings on the walls.

Diagrams showing the possible interventions in the public space



Diagrams showing the paving agenda on the ground floor

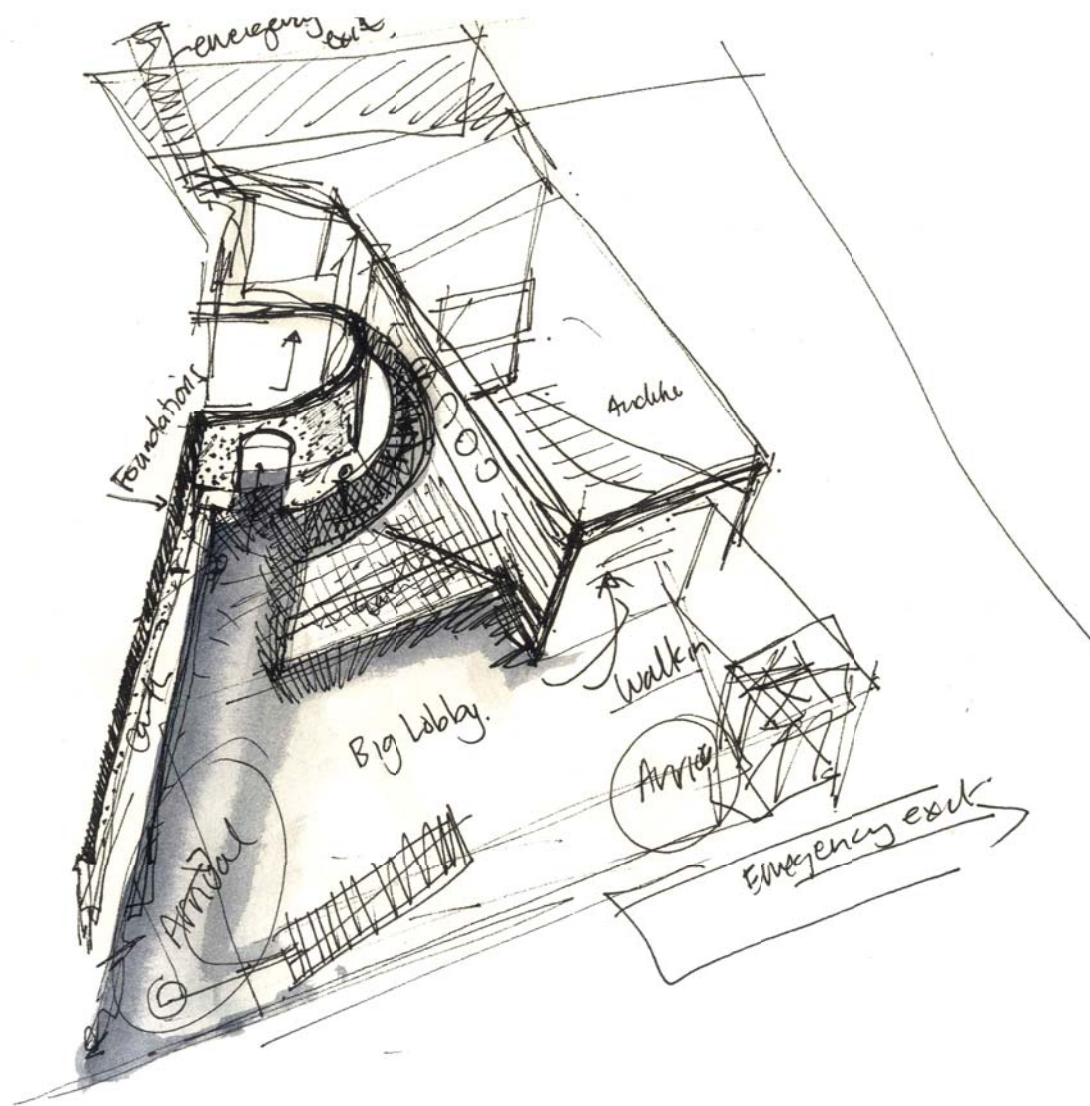


Above: sketches showing the entrance

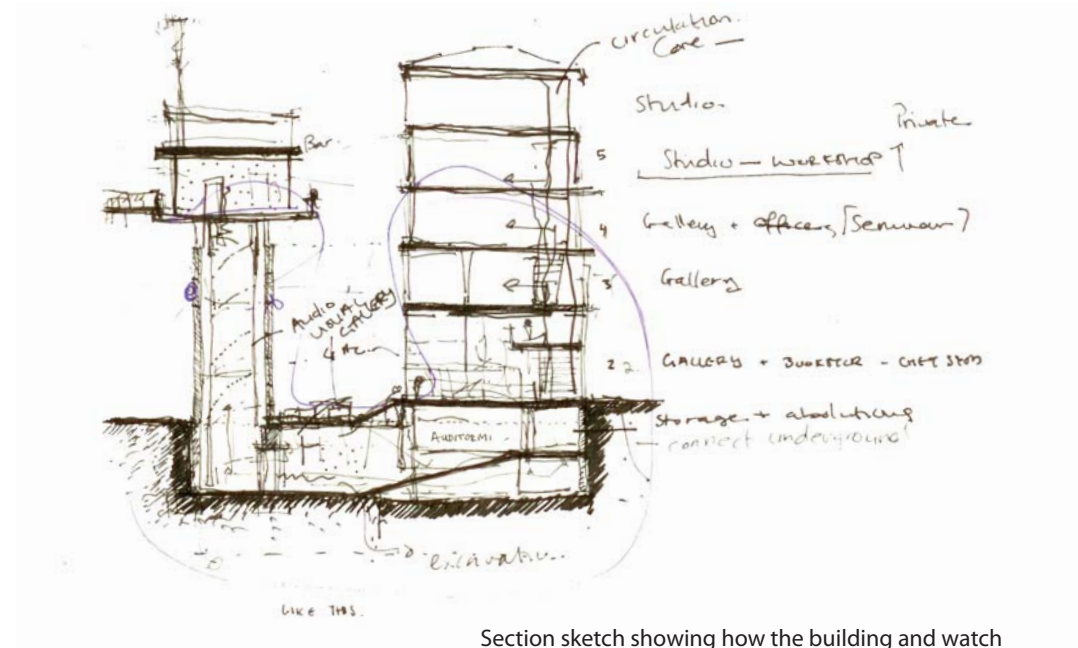
Right: sketch showing how the pavement goes into the building

Historic layer

The historic byzantine wall (the watchtower) is untouched and respected on the ground floor, this allows people to interact with the wall and indirectly with physical history. In the previous design, the watchtower was accessed on the ground floor as a museum, this again created more fragmentation to the scheme. I want the byzantine wall to be more integrated into my scheme. The connection I have proposed is an underground connection. This adds another layer to the scheme, the historic layer, the layer that is connected to the roots of the city. The plan is to excavate below ground and expose the foundations of the great byzantine wall. The display of the foundations becomes an exhibition space of a different nature, an unexpected cave like experience. The functions of the underground space are exhibition spaces and auditorium. The underground is accessed from the ground floor of my building making the connection between the two stronger. Inhabiting the watch tower vertically became a process of thoughtfully mixing the old and the new. I inserted a light glass box structure inside the watchtower keeping the stone of the wall untouched as an exterior skeleton. The new insertion never quite touches the historic wall, treating it with respect and sensitivity. The experience of going up the watch tower is viewed through glass making the stone wall an artefact or the object being exhibited. The function of the watch tower is a digital exhibition space. This function is the antithesis of what the watchtower stands for as a historic monument, and enhances the idea of contrast between old and new.



Axonometric sketch of the underground space of the building with exposed foundations



Section sketch showing how the building and watch tower are connected via the undergrounds space



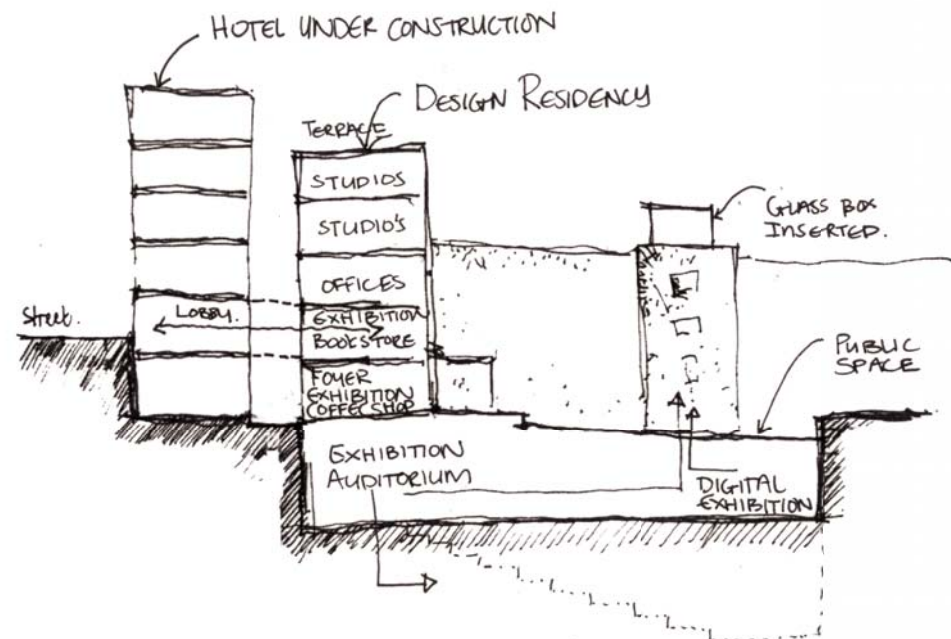
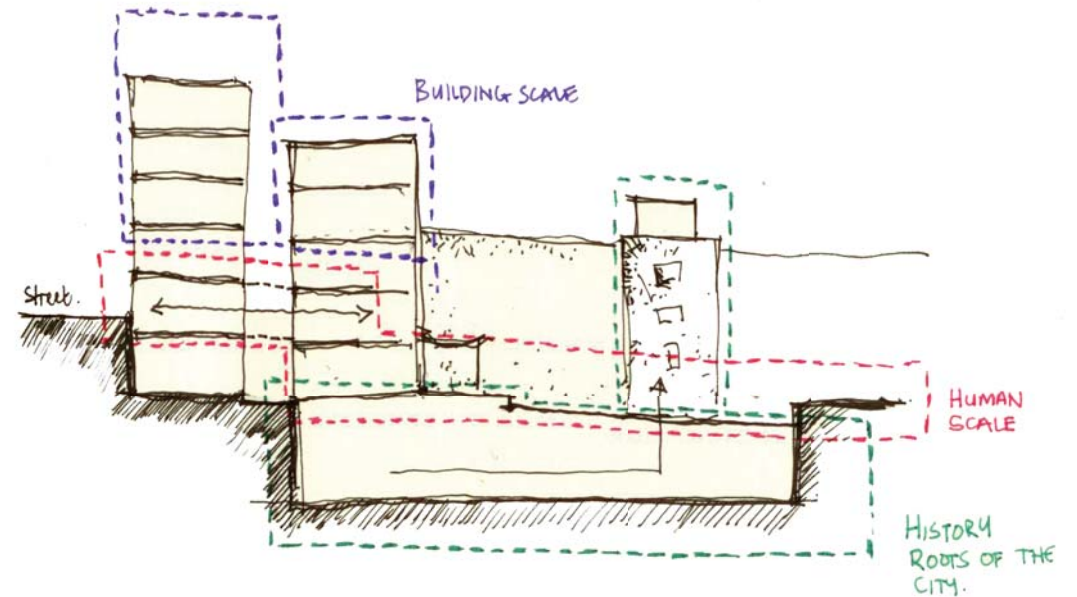
Photographs of the exposed foundations of medieval Louvre Mueseum in Paris (Kiaelise,2013)



Concept sketch showing exposed foundations below ground and public space above ground

Layering and Program

The design and logic of the building is layered much in the same way the city is layered. The first layer is the human layer which is designed to a human scale and relates to the public realm. The second layer is the building layer, this is removed from the public and is treated in a more private manner. The third layer is the historic layer which is about connecting to the roots of the city. The concept of layering is illustrated in the diagrams.



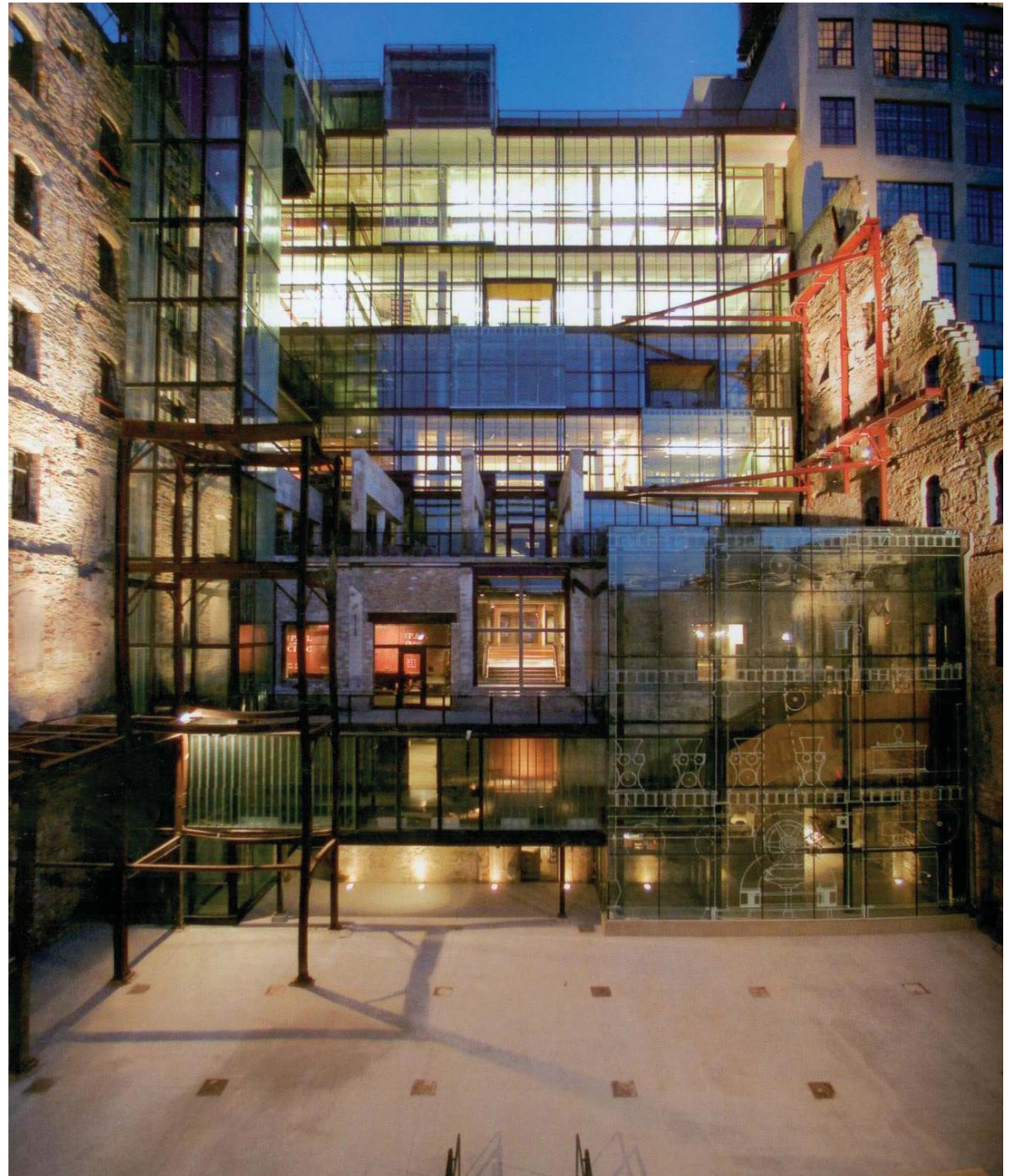
Materiality

The materiality of the building took careful consideration because I did not want to overpower the existing historic wall. I wanted to stand out and contrast with it. Many projects that I have seen that deal with heritage try to blend in, but I am not in the opinion that this is possible because technology is different in modern times and the finished product will always be an inferior version to the original old relic.

After several choices I decided that a light steel and glass structure would be the most appropriate choice to contrast effectively with the historic wall. The quality of glass is that it is translucent which allows for the historic wall, to always in some way, be part of the building through its views and reflections.

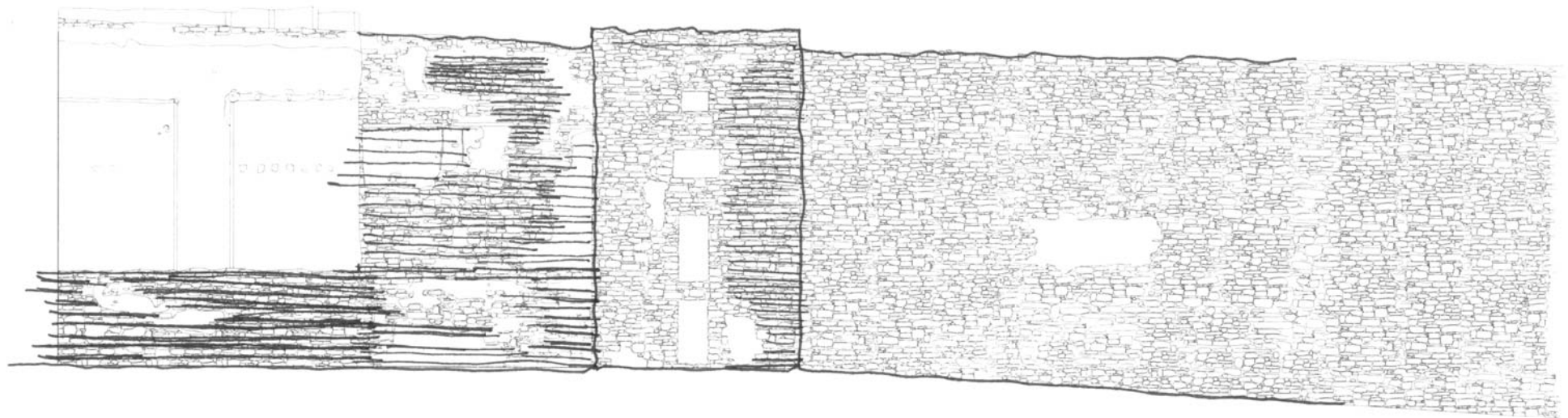
The building that I used for inspiration was the Old City Mill museum in Minneapolis, USA designed by architecture firm Meyer, Scherer and Rockcastle. The old mill had been damaged in fire in 1990 and this modern insertion was the restoration of it. WI found that it had similarities to my project in that it was a tower block typology. The type is very simple but when analysed closely the proportions relate back to the stone wall. The ground plane of this project is also very public, with a hard surface. The space is used as an event space for concerts and public gatherings, it is loose and adaptable.

Photograph of Old City Mill
Museum (Paredes C, 2006)



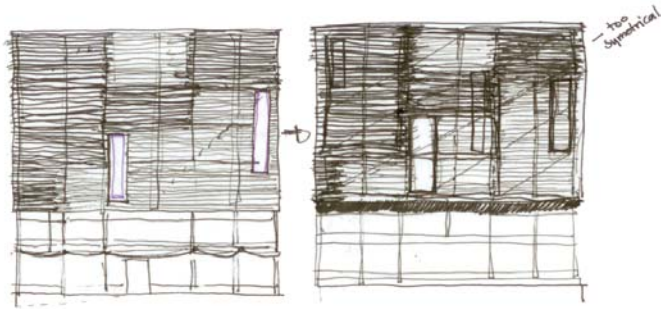
Facade

Having a glass tower against the stone wall is very beautiful, however it is not very practical for climatic conditions. The tower block in my design is south facing and will receive all the sun and heat. I still wanted to keep the structure light and translucent, so i needed a horizontal shading device. I began to design the shading by overlaying lines on the historic wall, picking up the horizontality of the way the stones are laid. In some places it is more dense and loose due to the effects of time and irregularity of the stone. The shading devices would be made from horizontal strips of copper. I chose copper because it blends in with the colour of the stone and adds some warmth to the glass and steel which can sometimes be too clinical. It also is a material that the crafters in the area work with, taking inspiration of the metal trade of the area.



West Tower in Huesca, Spain.

The refurbishment project was designed by architect Ana Moron Hernandez and Raimundo Bambo Naya. This project is an example of how the copper works very beautifully with the historic stone. The shiny copper makes the historic matt stone stand out elegantly. The way in which the strips are placed in an irregular manner creates an extra layer of surprise and interest to the building facade.



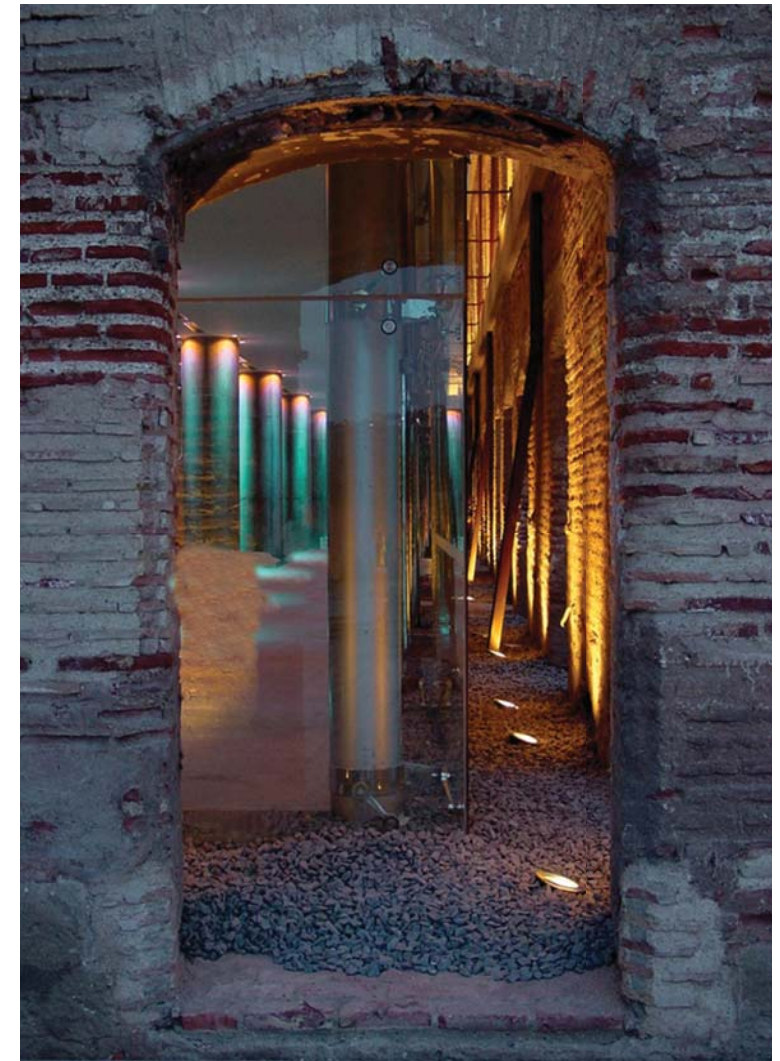
Photographs of the West Tower in Huesca refurbishment (Bergera, 2013)



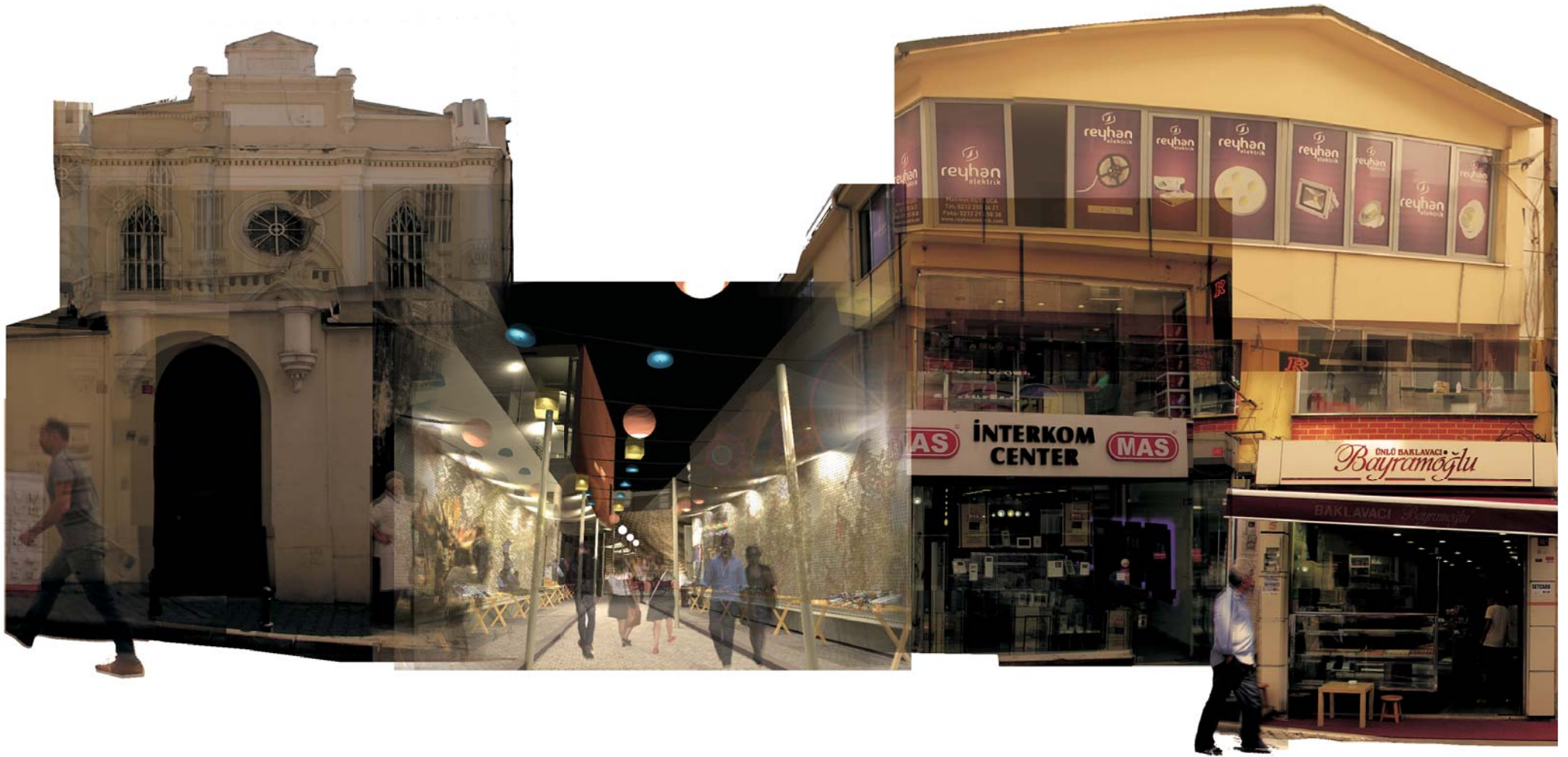
Esma Sultan

The light glass and steel insertion in the watchtower will be dealt with in a similar way to which Esma Sultan deals with mixing the old and the new. Esma Sultan is a building in Istanbul designed by architecture firm GAD. The concept of this building is to leave the old ruin as a an exoskeleton and insert a modern glass interior. Esma Sultan never touches the historic shell, it always keeps a distance from it. The glass interior is a self supporting structure. I think this building is an example of how to respect the old but still be modern and contemporary in ones' expression. The buiding function is a private event venue which is rented out for functions such as weddings and conferences.

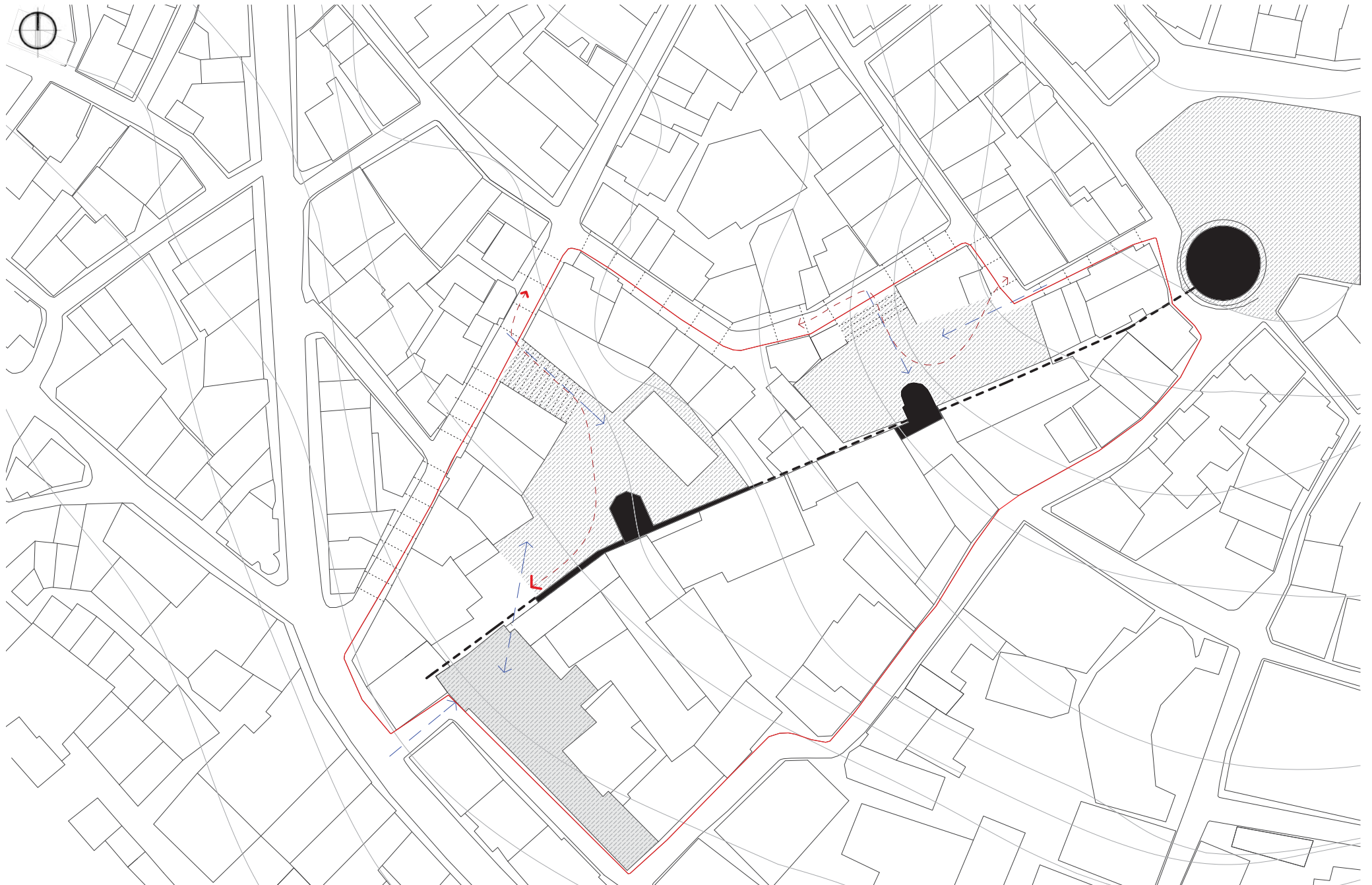
Photographs of Esma Sultan (GAD Architects, 2000)



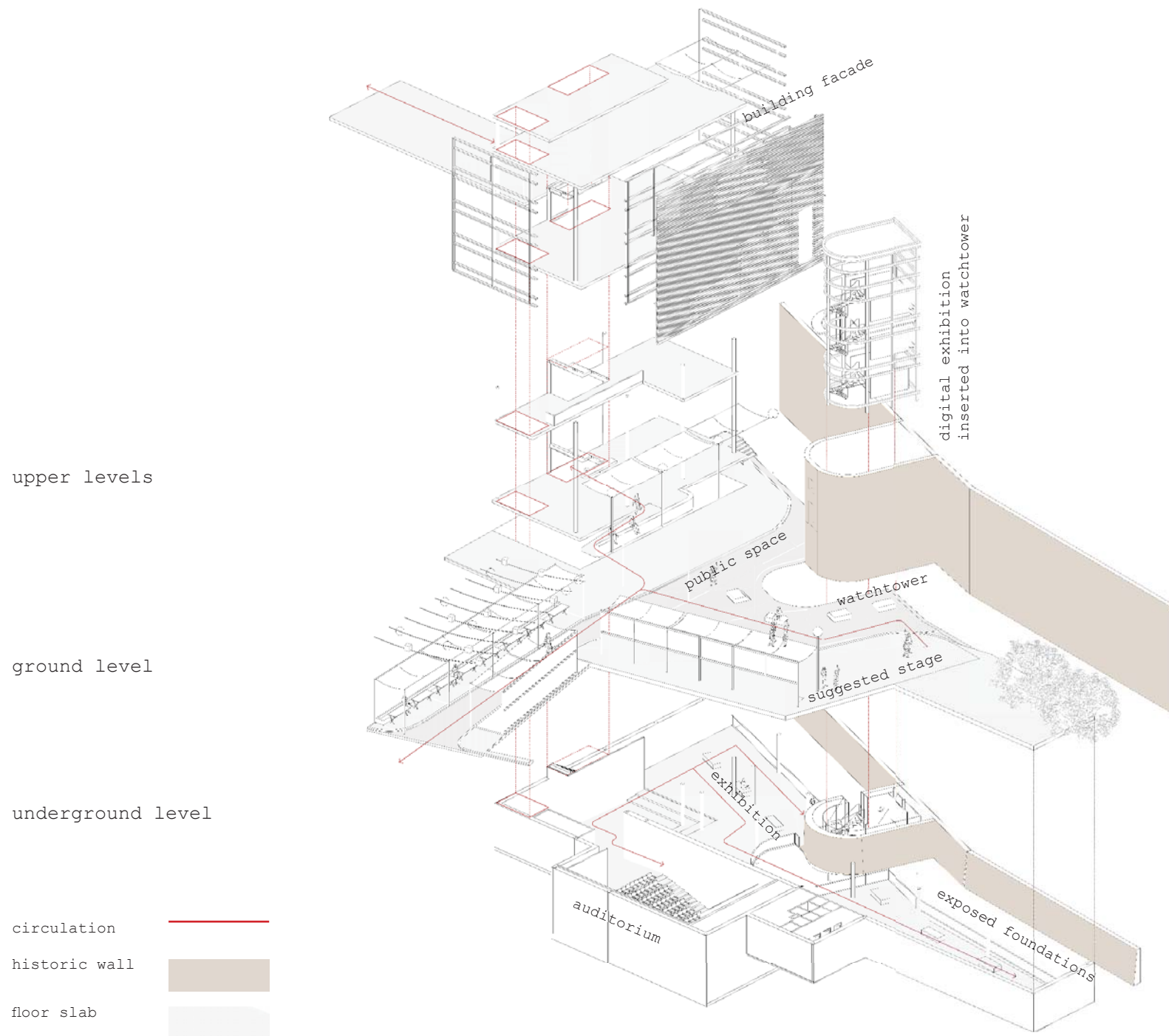
Design Drawings



Street perspective at entrance during the night



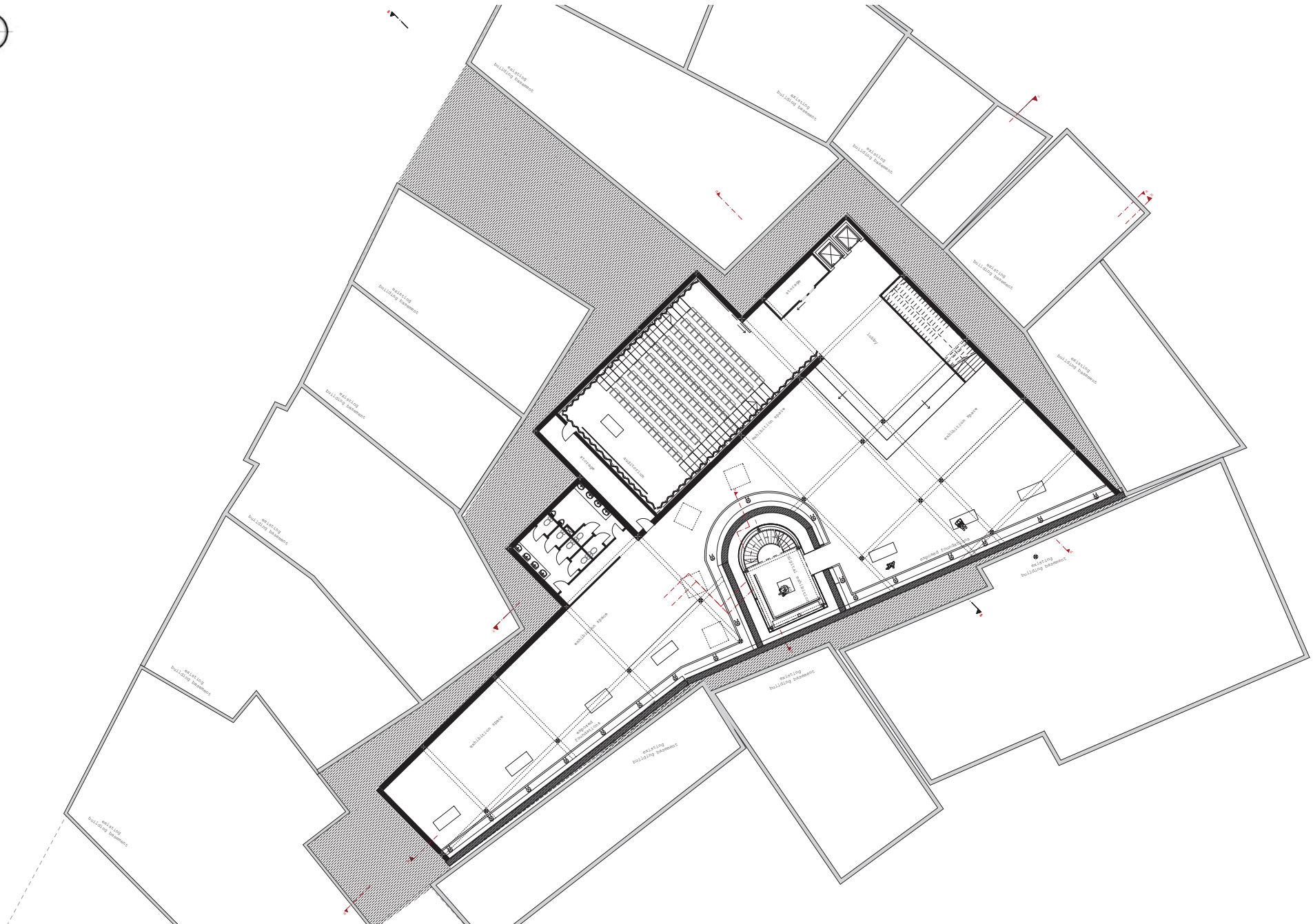
Urban Plan



Exploded Axonometric Diagram



Site Plan



Basement Plan





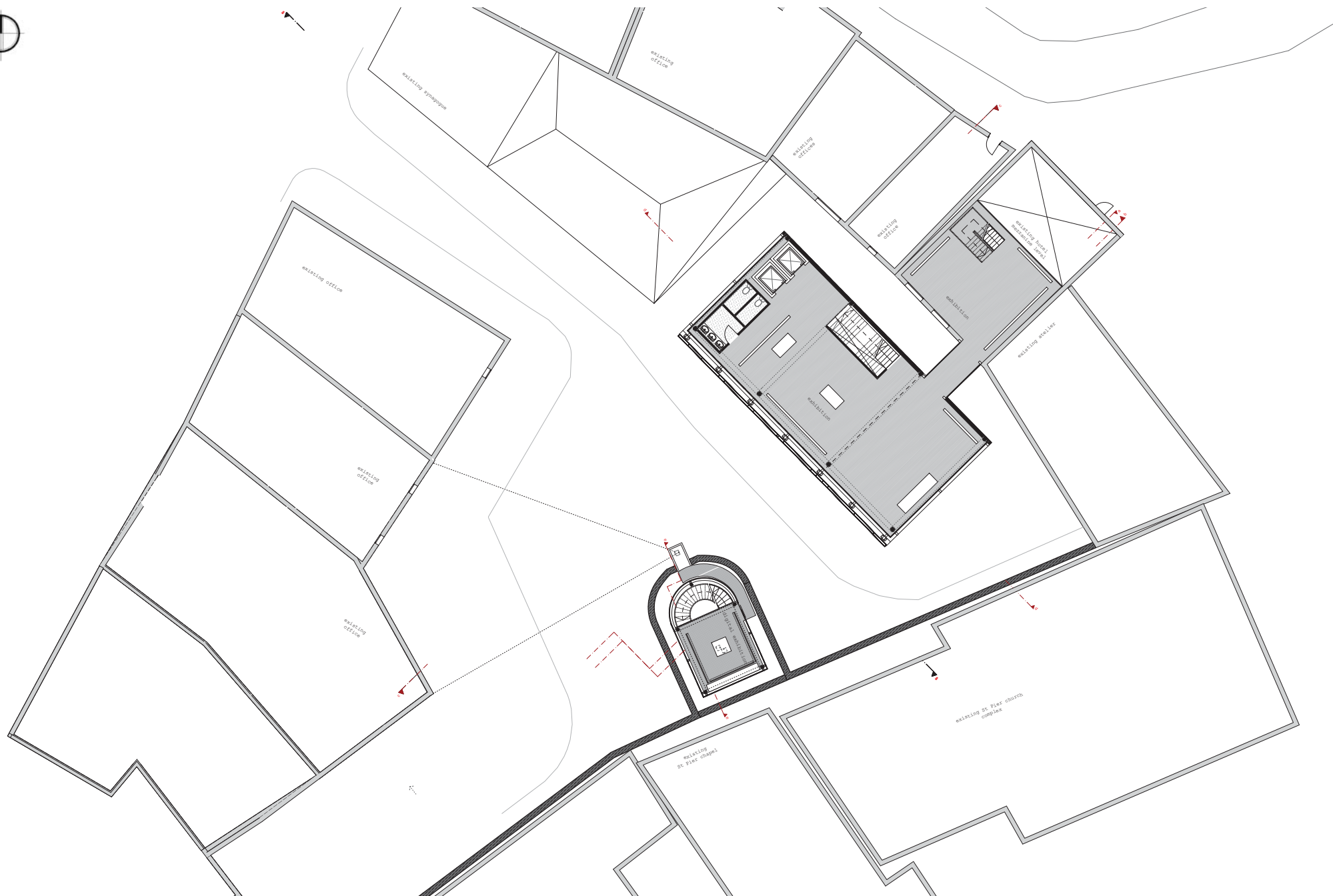
Perspective of public space during the day used as a market space



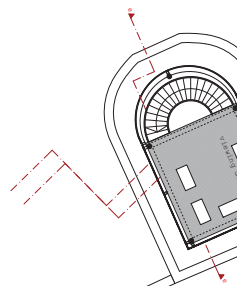
Perspective of public space during the night used for a small concert/public gathering



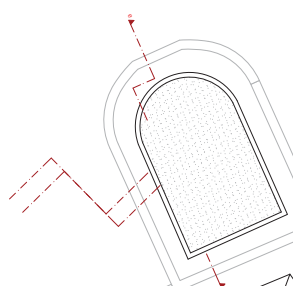
Ground Mezzanine Plan



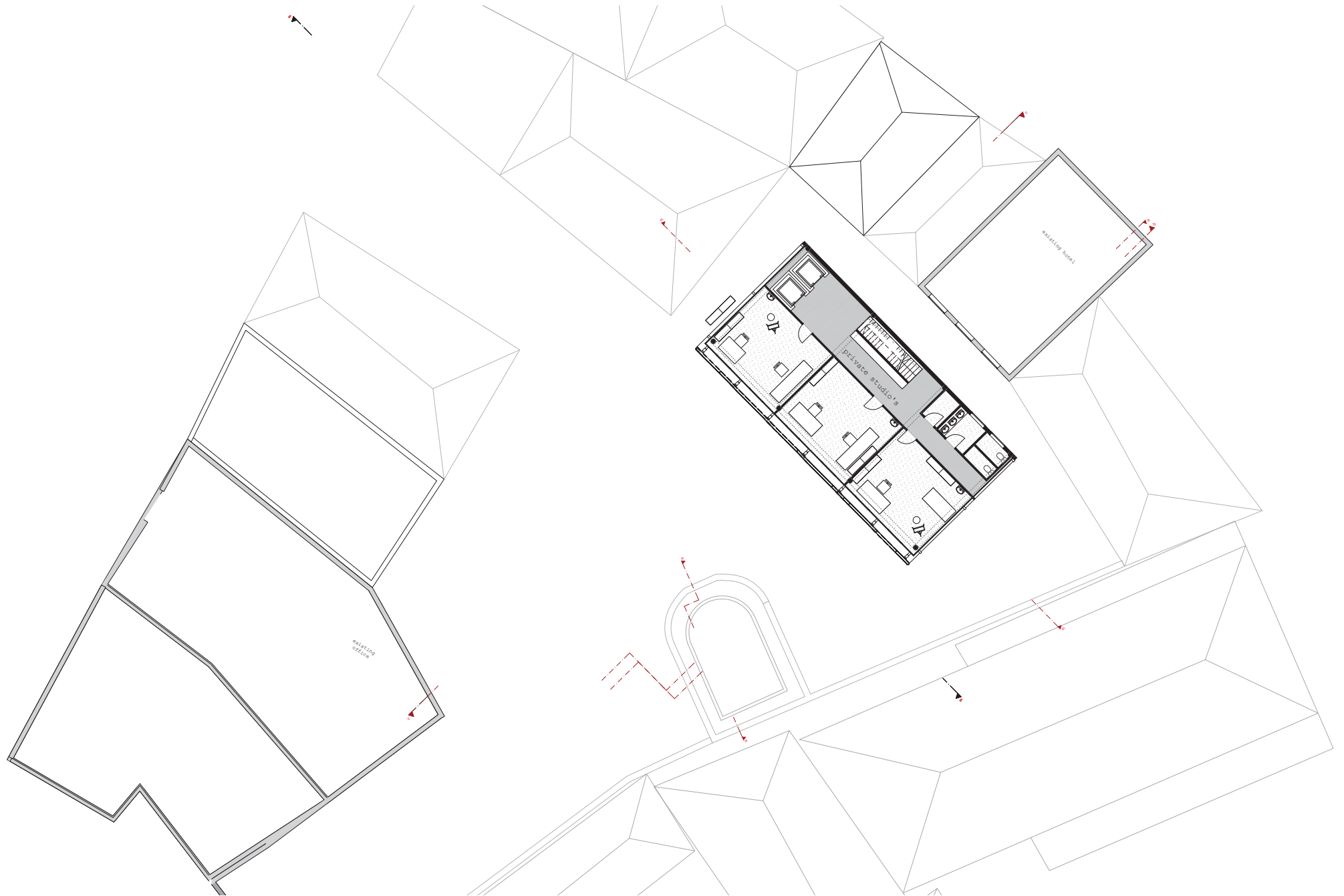
First Floor Plan



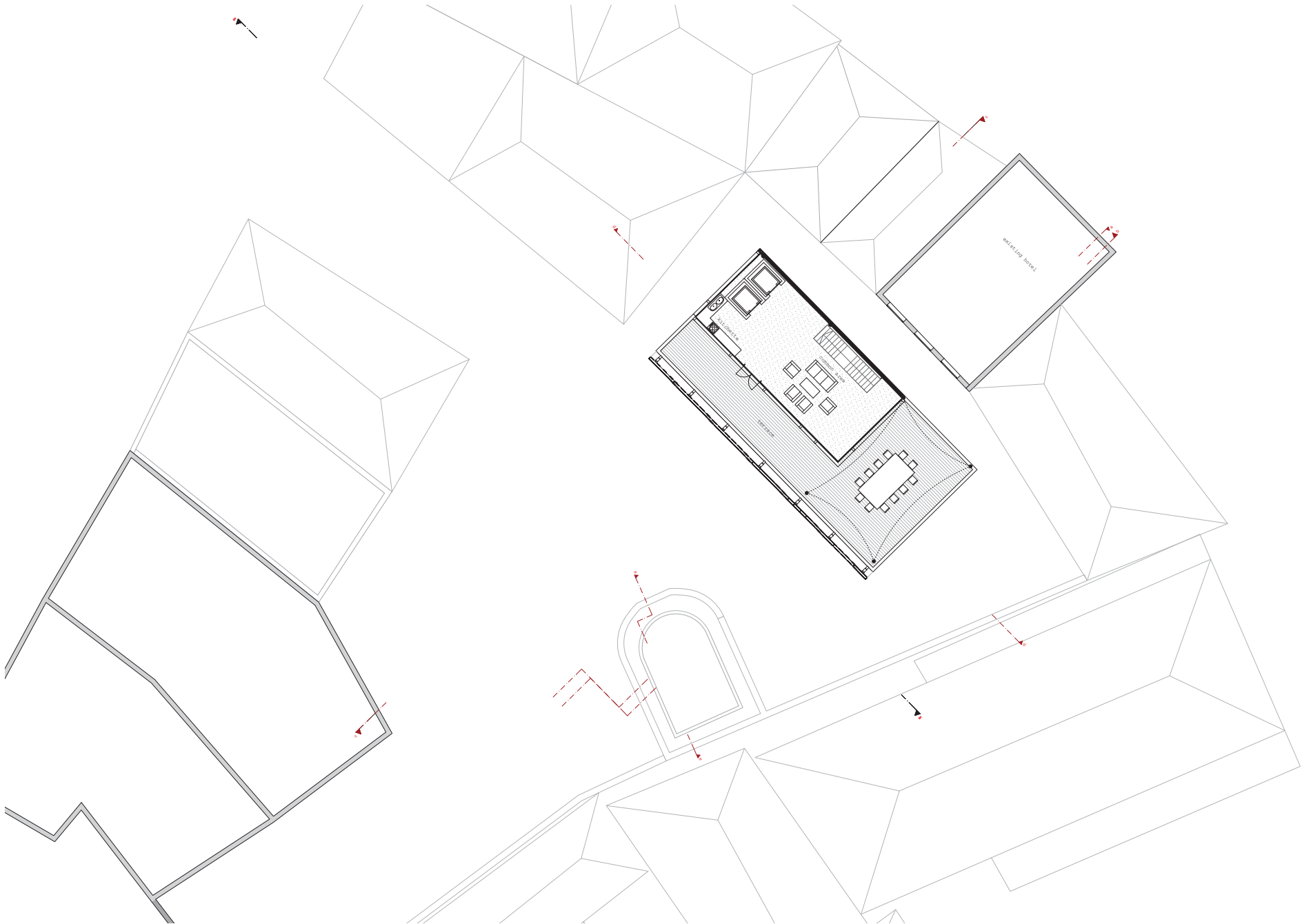
Second Floor Plan



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Fourth Floor Plan



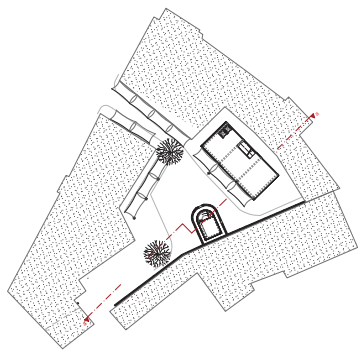
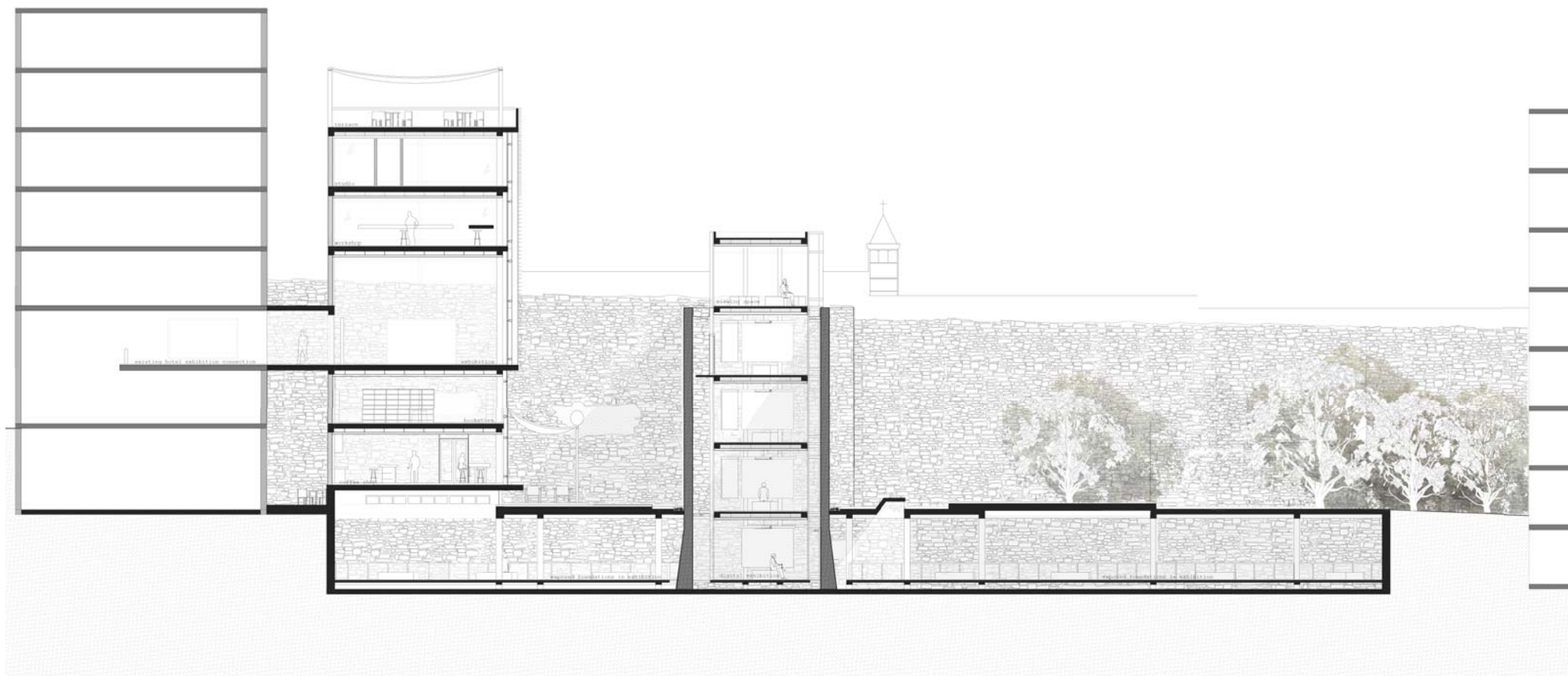
Terrace Floor Plan



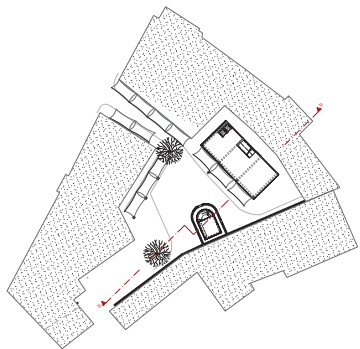
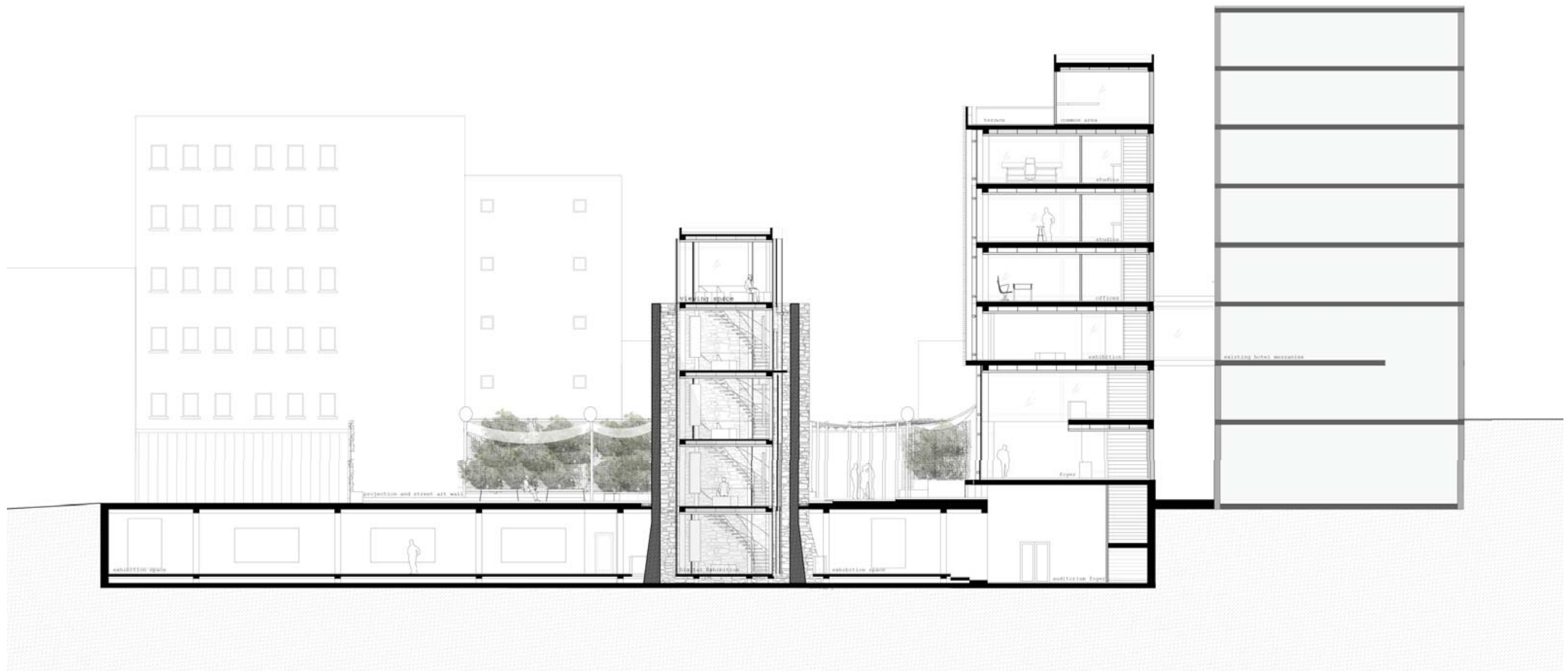
Exterior perspective from the entrance



Interior perspective of ground floor foyer



Section aa



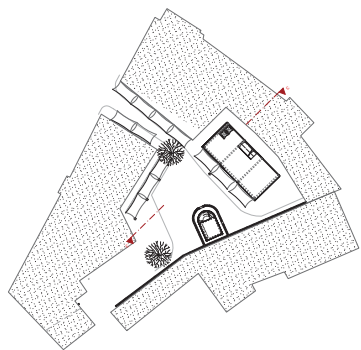
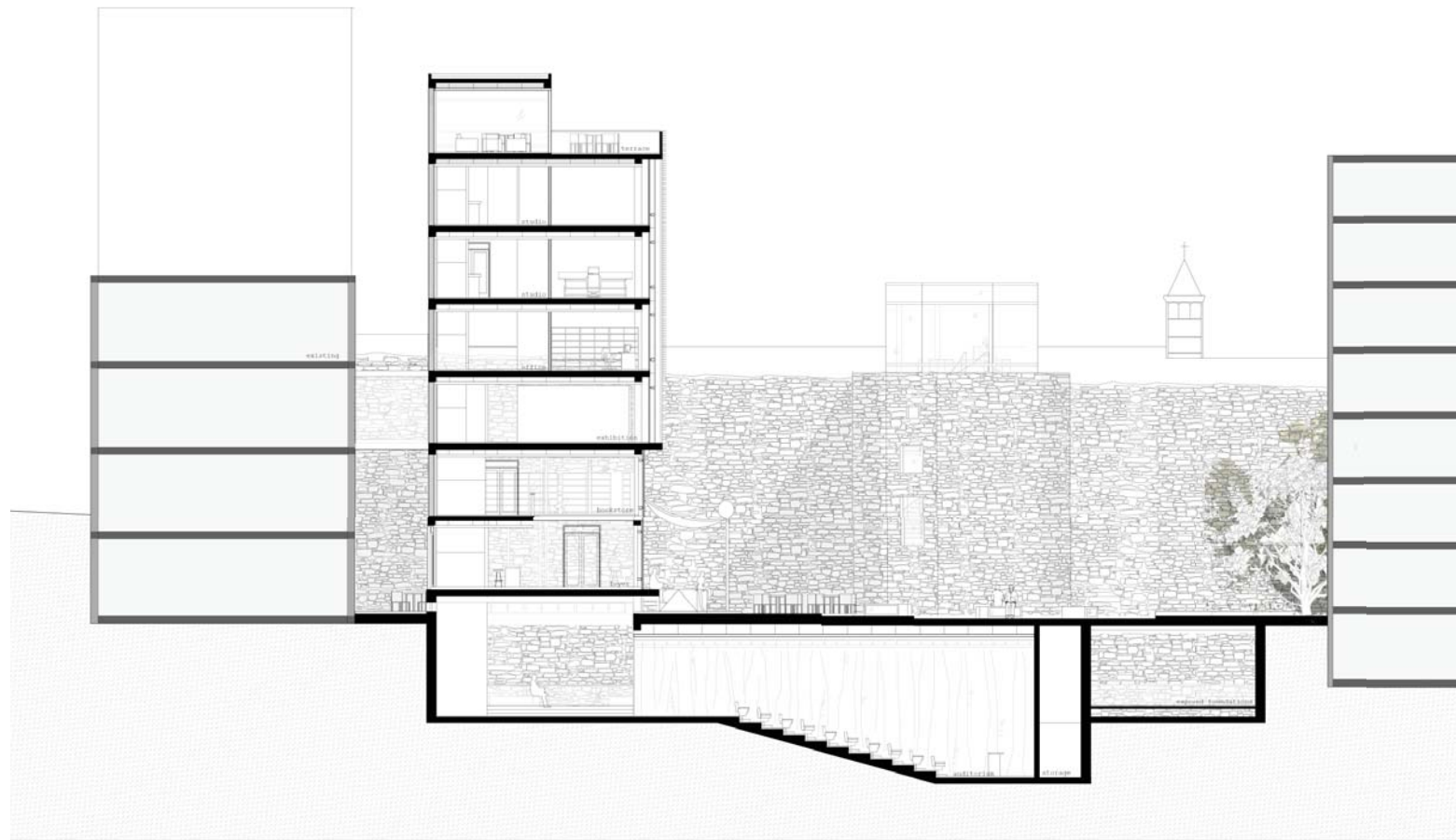
Section bb



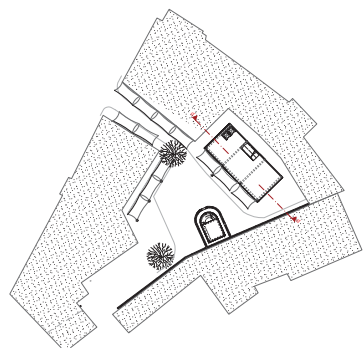
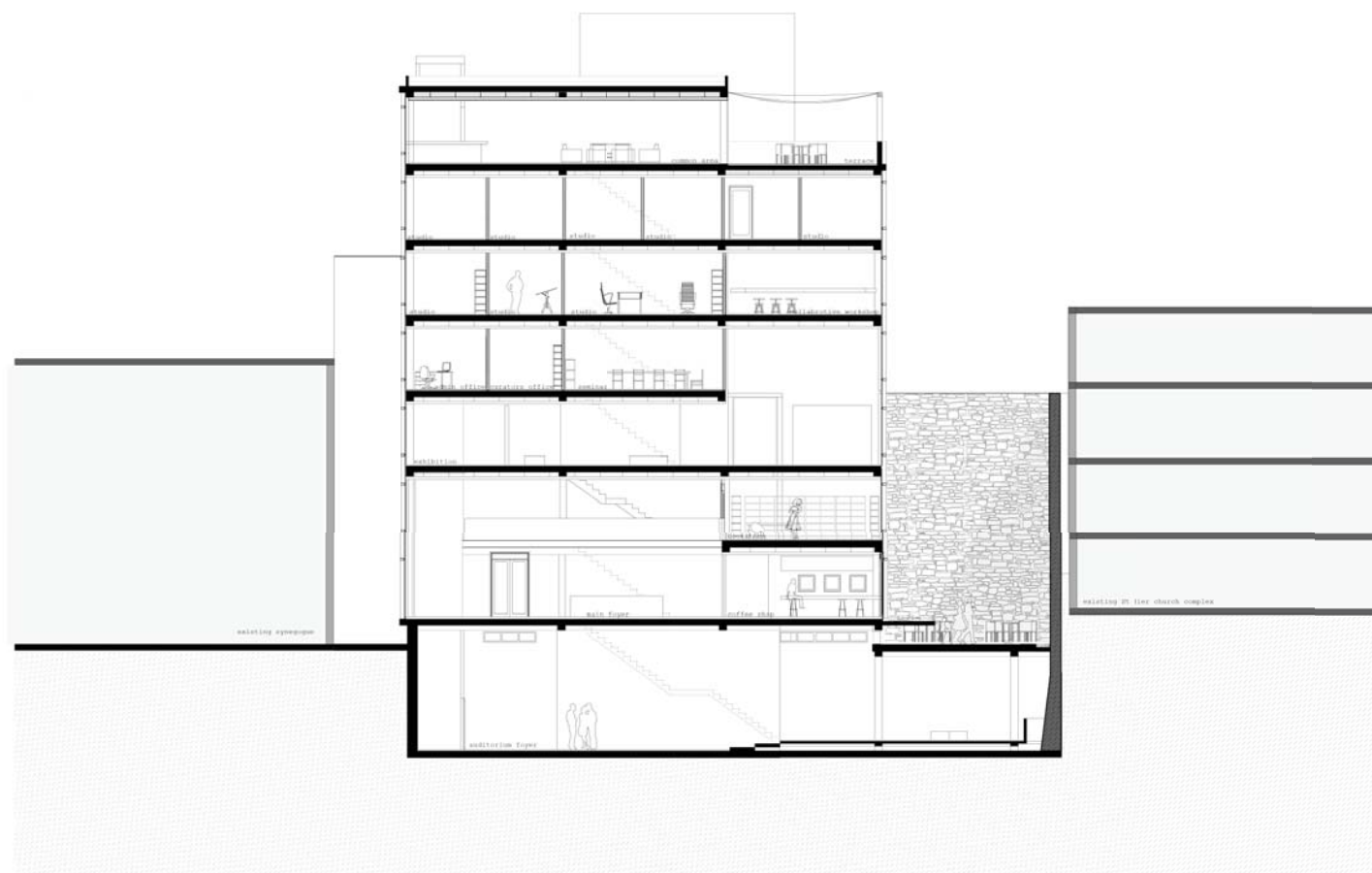
Interior perspective of exhibition space



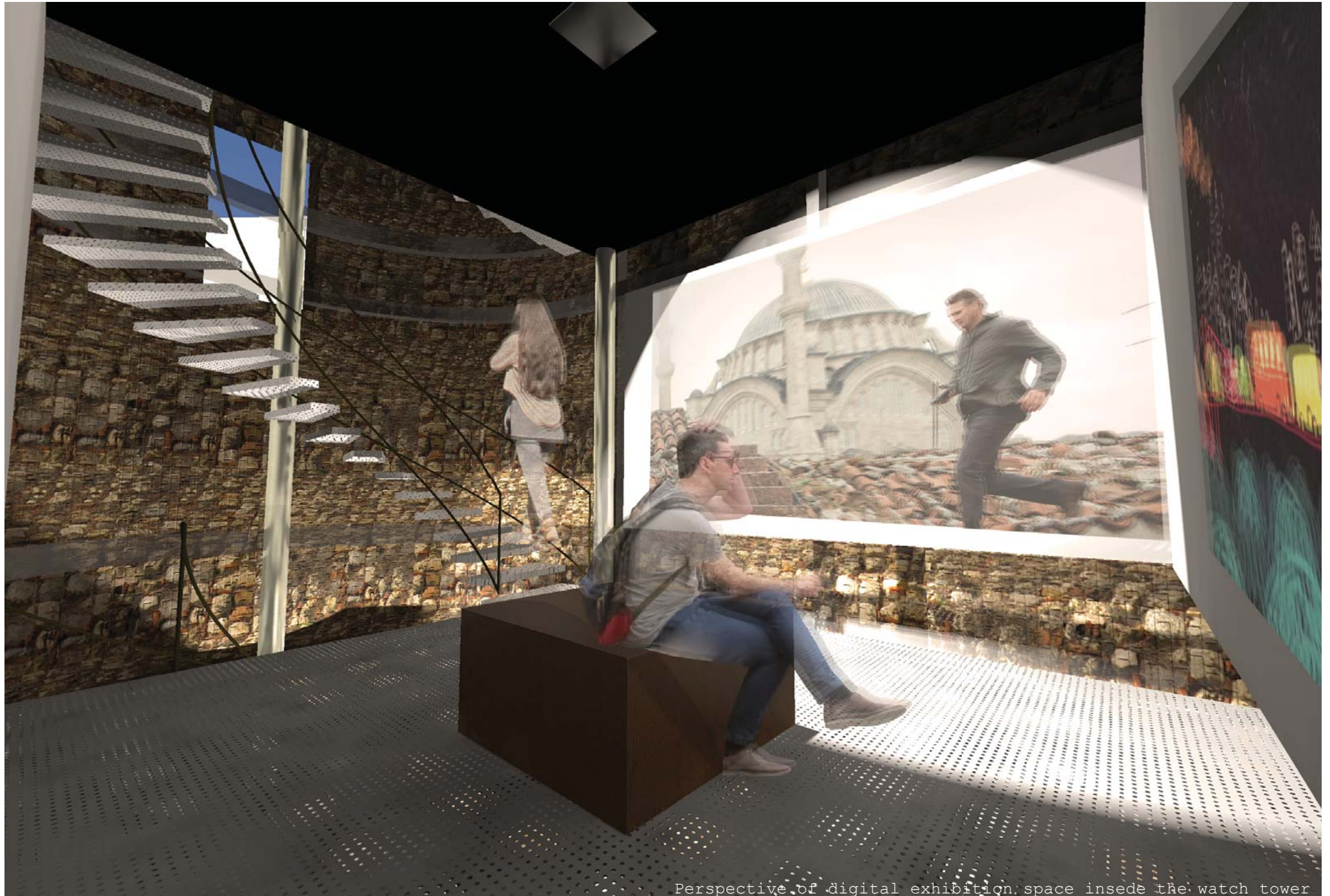
Interior perspective of workshop with a view of Istanbul



Section cc



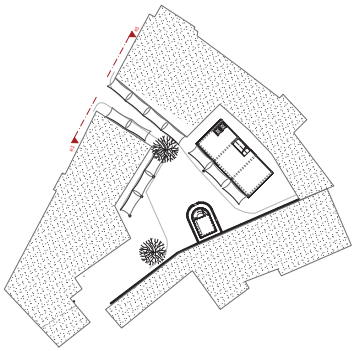
Section dd



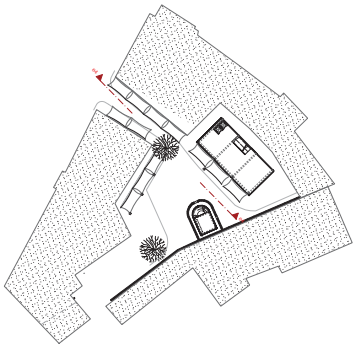
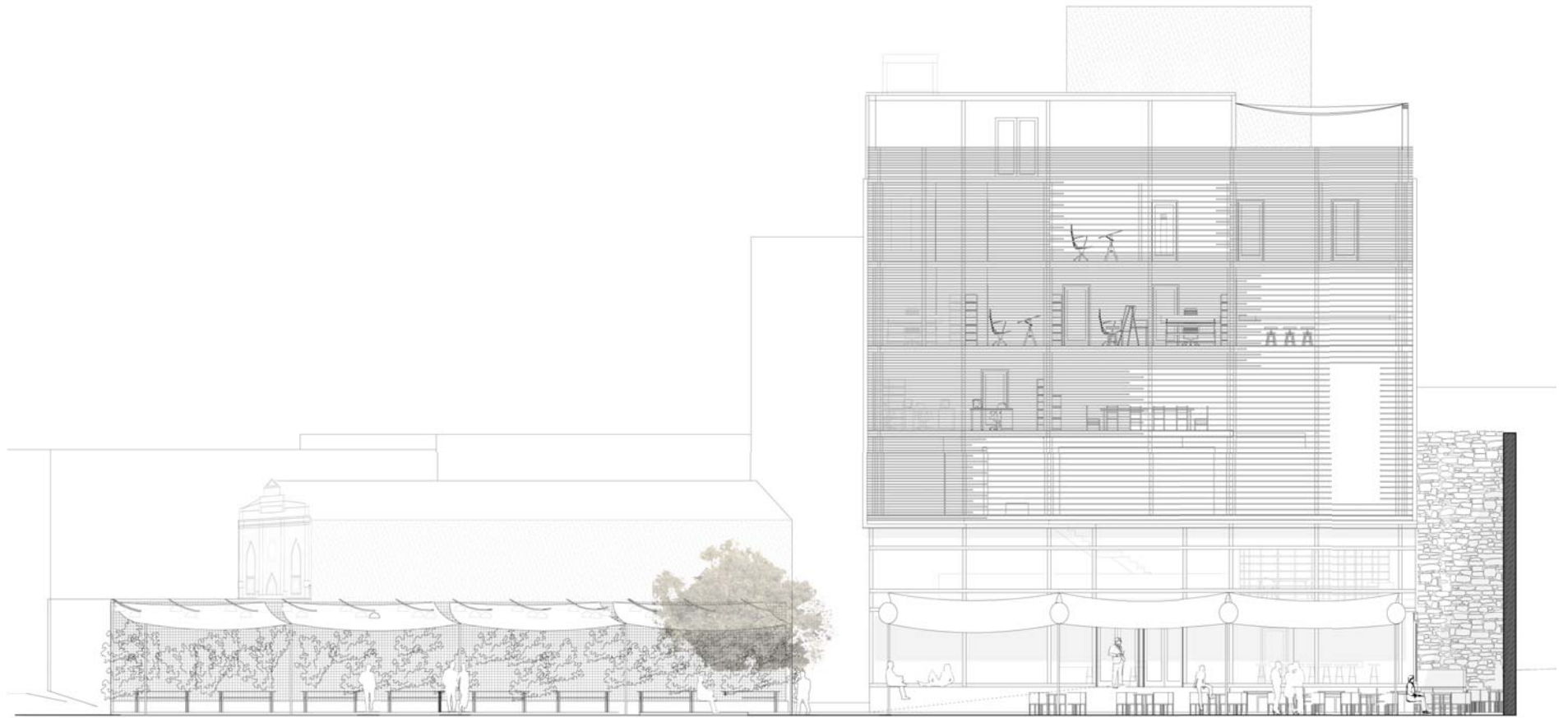
Perspective of digital exhibition space inside the watch tower



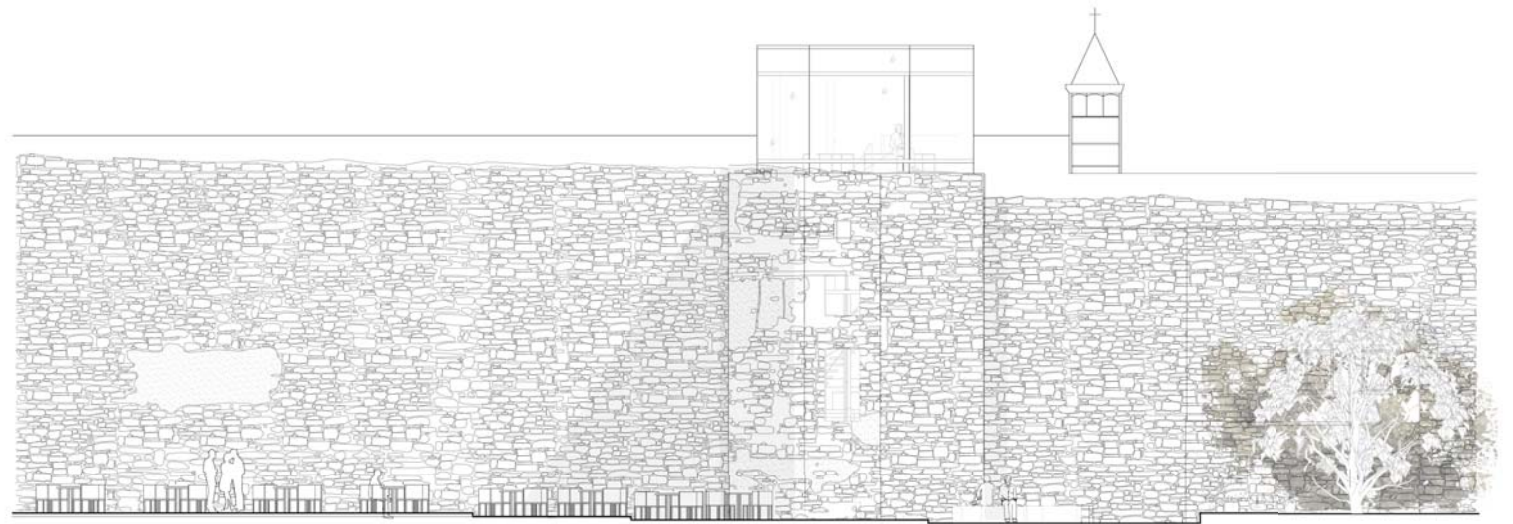
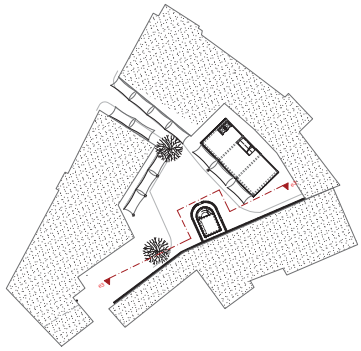
Perspective of underground exhibition space with exposed foundations



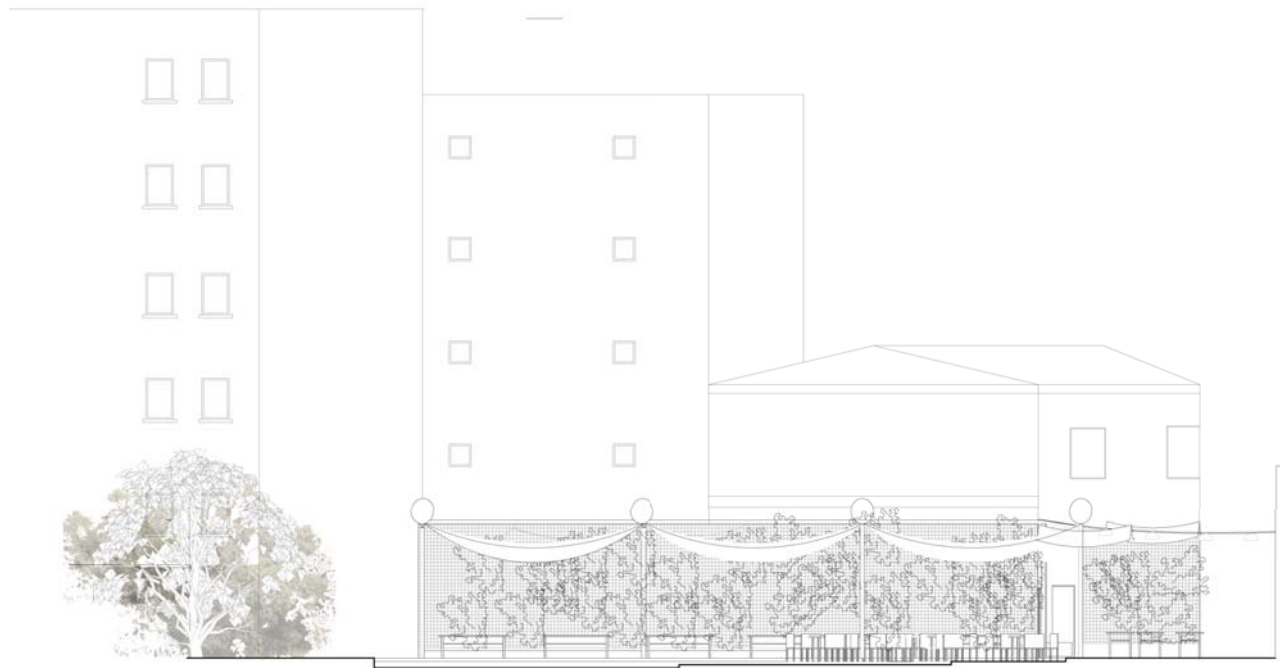
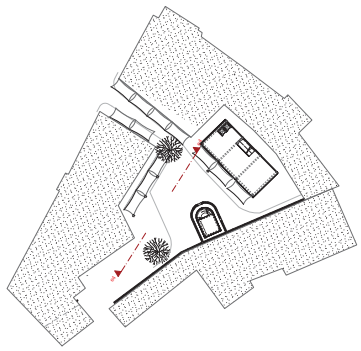
Street Elevation 1



Building Elevation 2



Historic Wall Elevation 3



Elevation 4



viewing space at the top of the watchtower



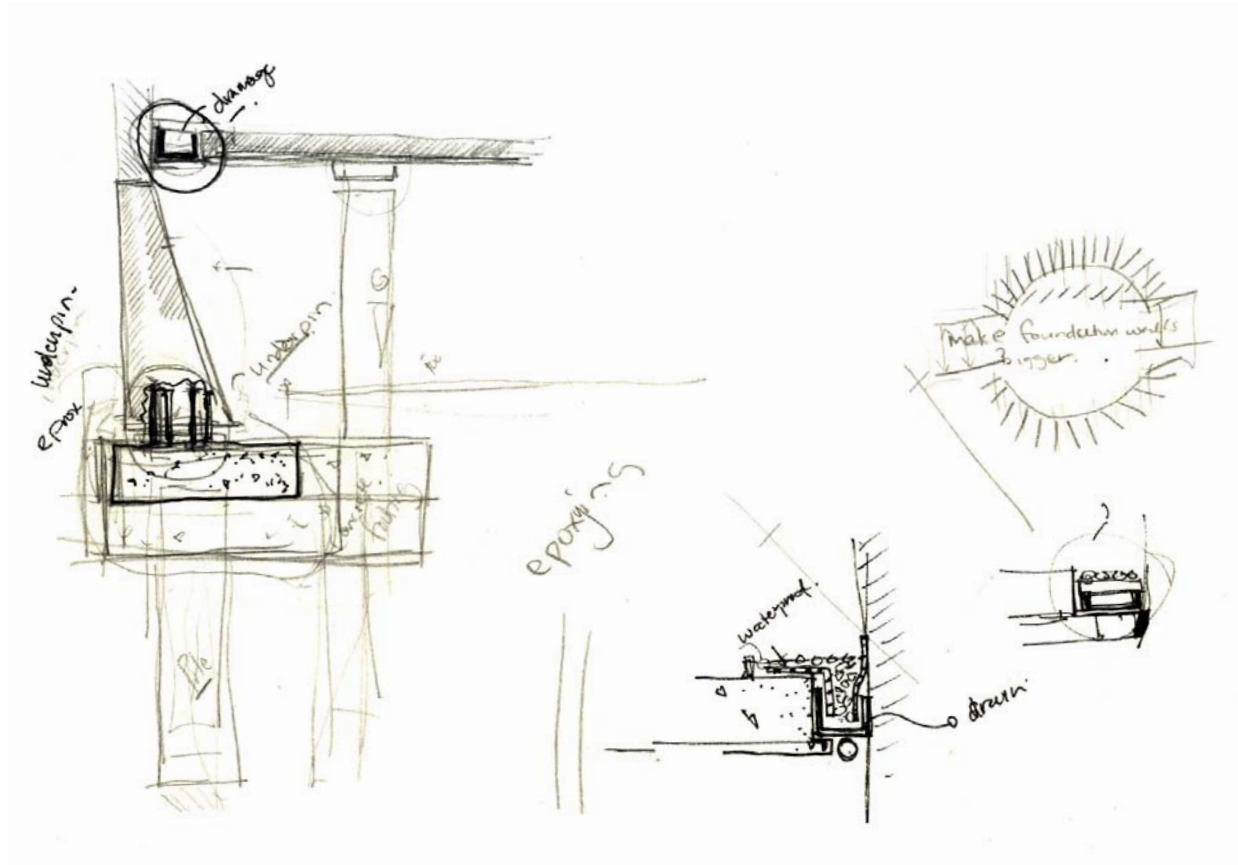
Photograph of 1:500 Model



Photograph of 1:100 Model



Photograph of 1:100 Model



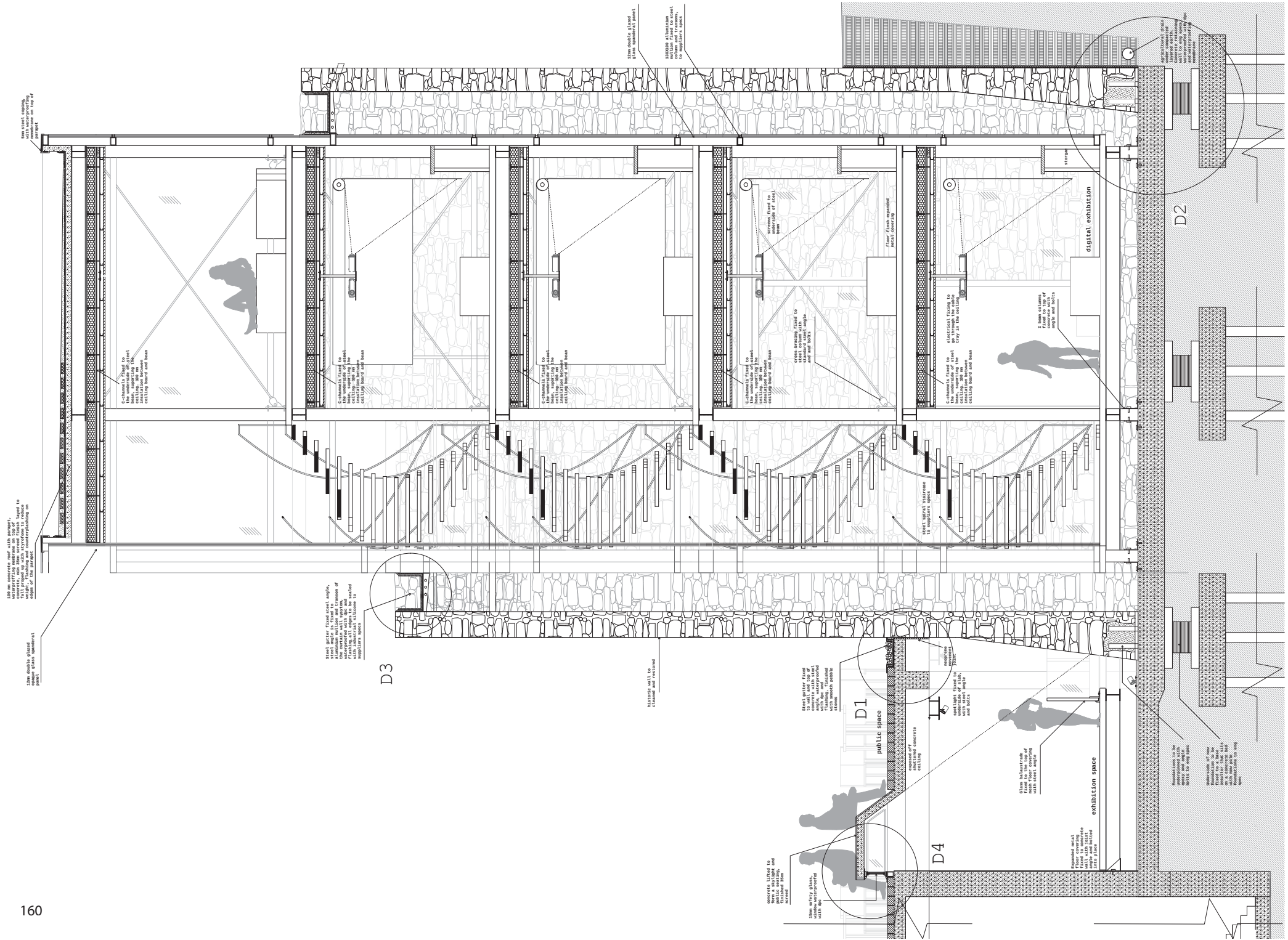
Technology Study

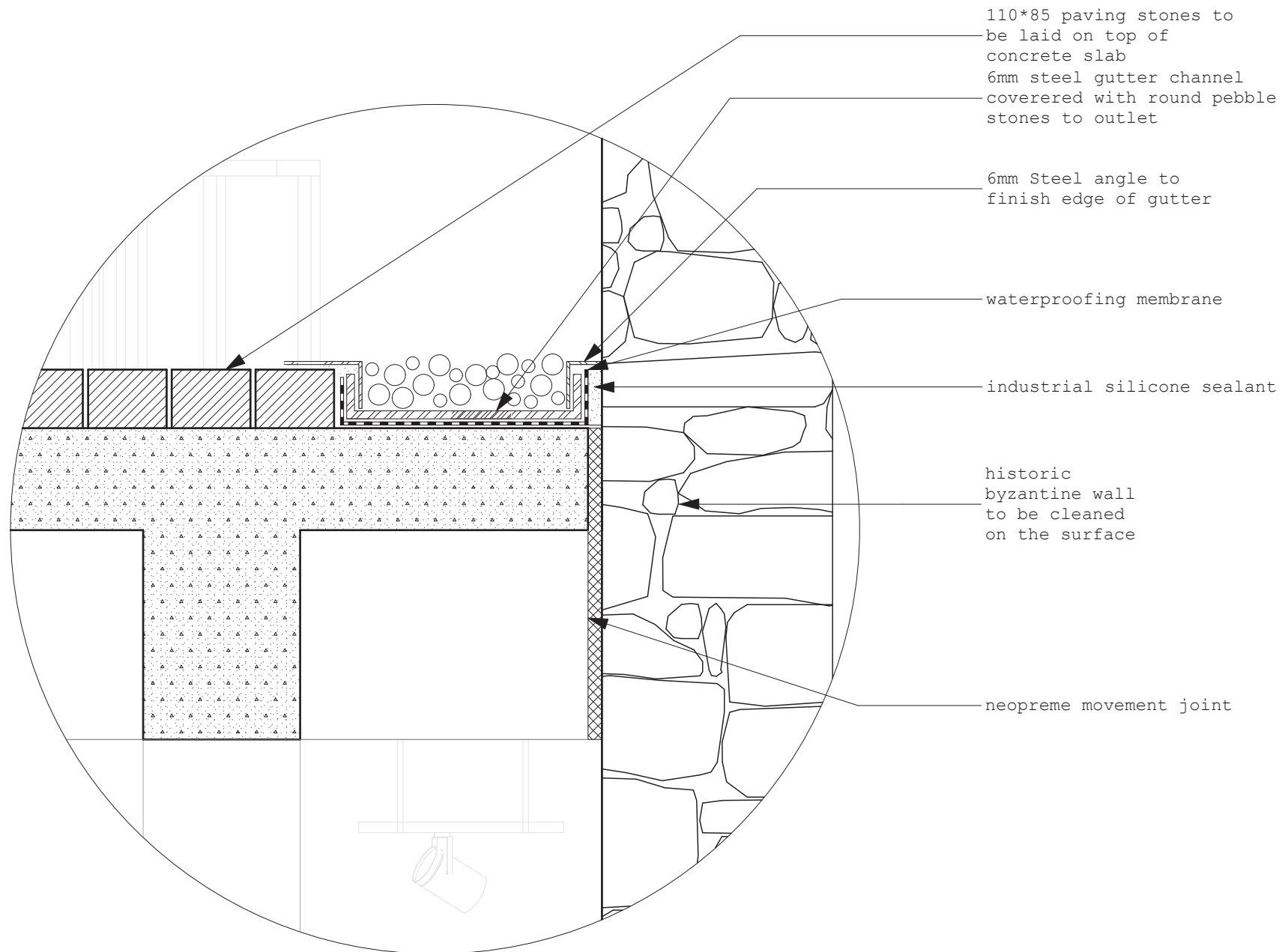
The mix of old and new

I chose to do a technical study on the part of the design where the old and the new meet. This is most articulated in the watchtower. The glass self supporting structure which is inserted into the historic ruin needed careful detailing and consideration. The detailing was about how to make the new spaces water tight without damaging the historic wall. This study went all the way down to the foundations of historic wall. The aim of the technical study was to be sensitive to the old and treat it with respect, and to strengthen it.

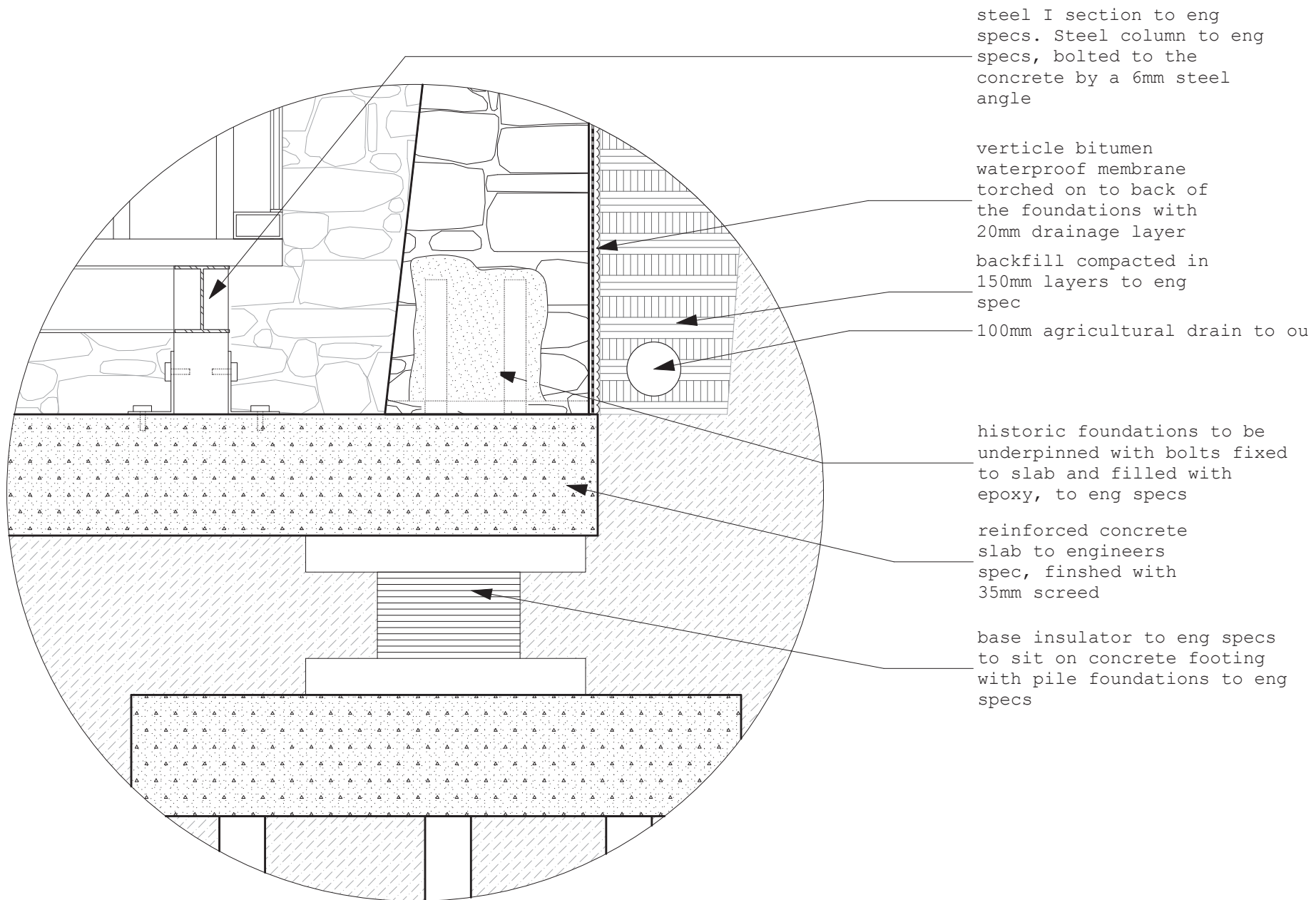
My design decision to expose the historic foundations of the wall meant that I had to strengthen these existing foundations. The construction of the new basement would

remove the earth that the foundations were supported by. The way in which to do this is by underpinning the foundations while the great wall is supported by scaffolding. Istanbul sits on a fault line and is very prone to earthquakes. The foundations would need extra support to overcome this. A base insulator would need to be fixed as a shock absorber so that if there is seismic activity the building will be safe. The structure would also need cross bracing to overcome lateral forces. The logic to protecting a building from earthquakes is to allow the building to move as one single unit.

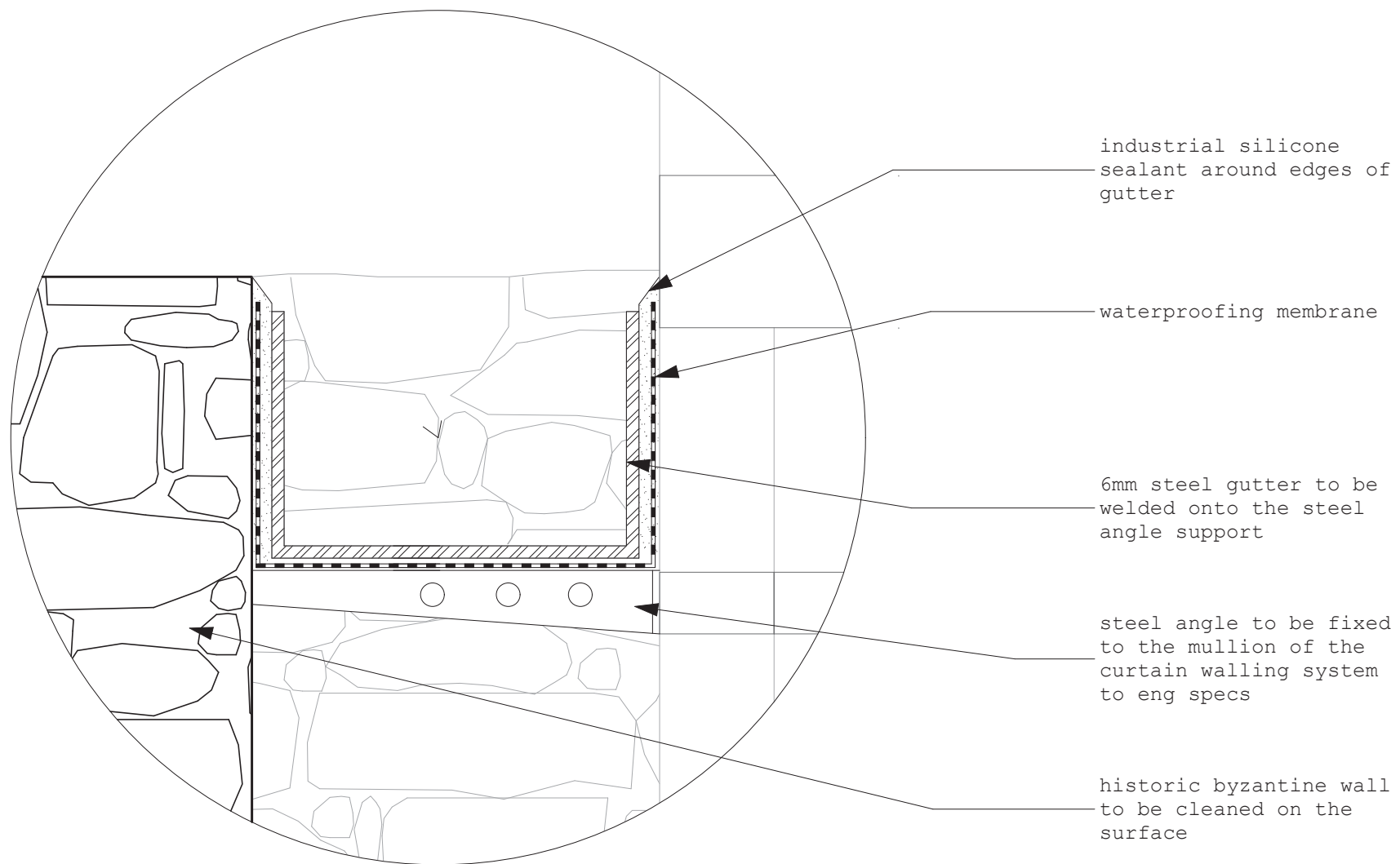




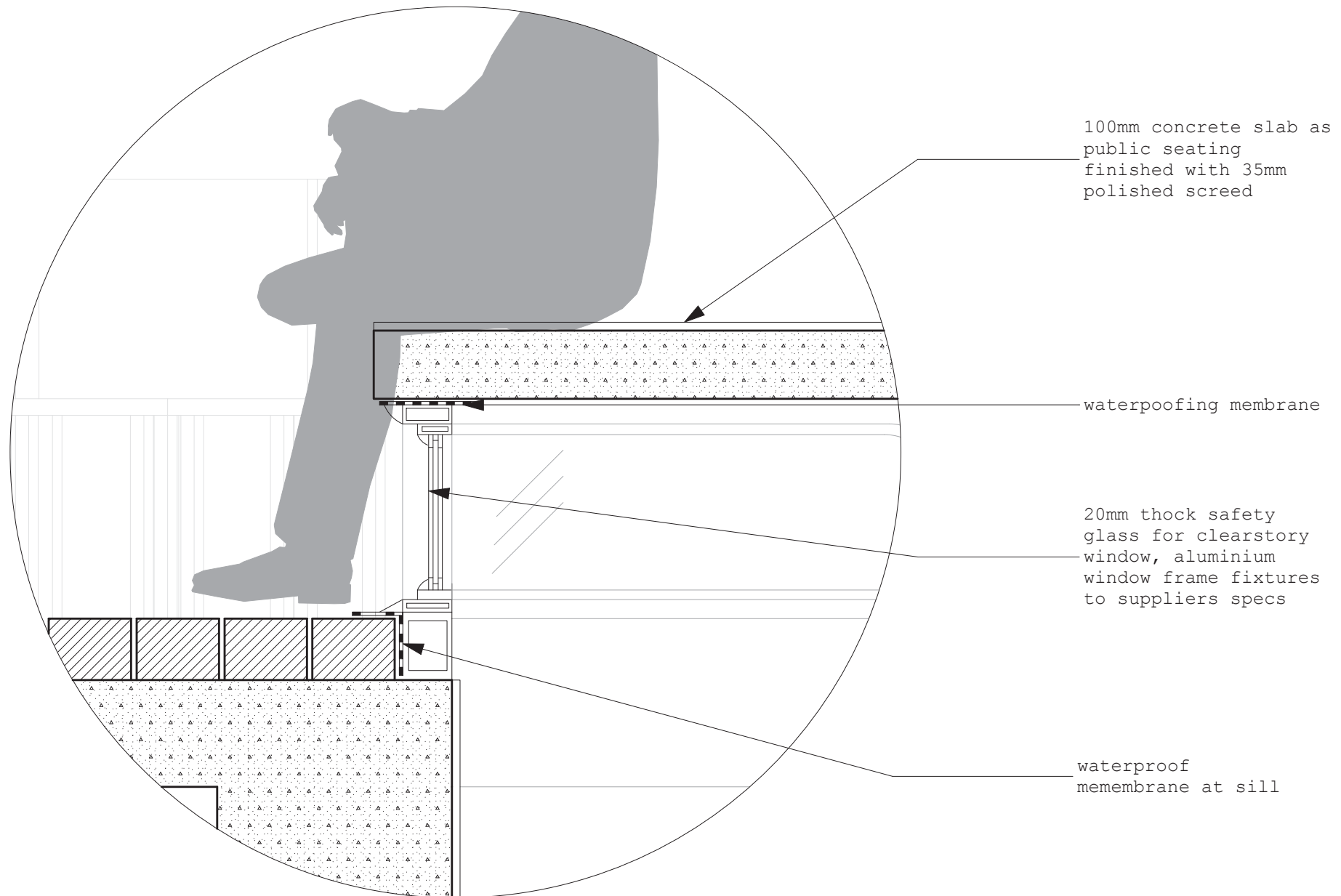
Detail 1



Detail 2



Detail 3



Detail 4

teşekkür ederim- thank you

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GAUATA TOWER

ADJACENT
WATCH TOWER

SITE

