

ADDRESSING URBAN DISSONANCE: RESTRUCTURING THE WATERFRONT IN FENER

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MASTER OF ARCHITECTURE CANDIDATE | 2012

ISTANBUL

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DESIGN RESEARCH REPORT



PROLOGUE

ISTANBUL—A DIAGRAM

between two water bodies

7 hills

a natural harbour

with a dense urban topography favoring framing views

and vibrant life in the streets

THESIS + METHODS

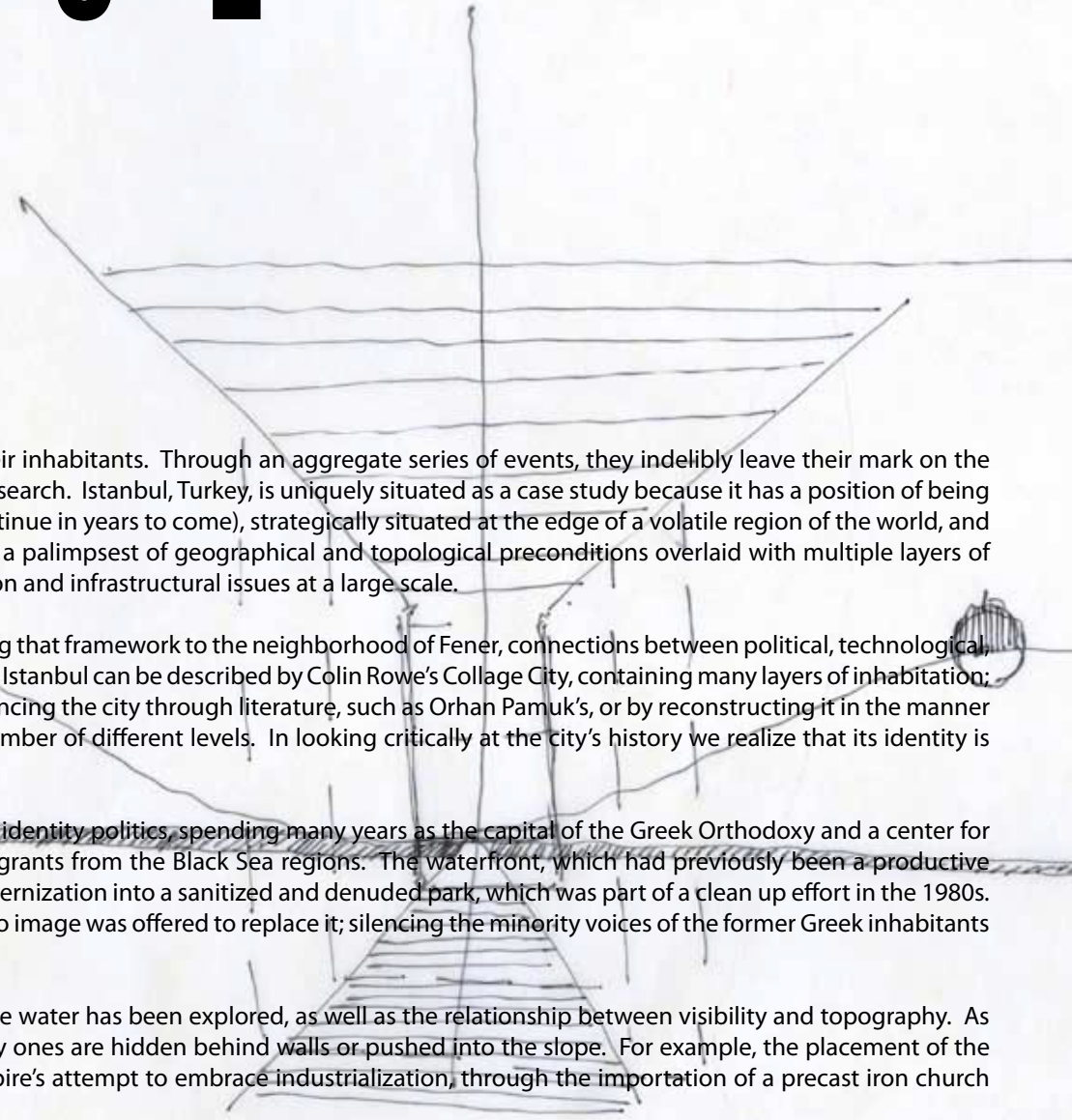
Cities are complex portraits of the social and psychological collective lives of their inhabitants. Through an aggregate series of events, they indelibly leave their mark on the city fabric. Uncovering and exploring these processes is the first step in design research. Istanbul, Turkey, is uniquely situated as a case study because it has a position of being one of the world's mega-cities (an increasing phenomenon, and one likely to continue in years to come), strategically situated at the edge of a volatile region of the world, and straddling the eastern and western cultures with a long, rich history. Istanbul is a palimpsest of geographical and topological preconditions overlaid with multiple layers of history and urban culture, and as a contemporary metropolis facing transportation and infrastructural issues at a large scale.

By first developing a framework for studying Istanbul as a whole, and then applying that framework to the neighborhood of Fener, connections between political, technological, and social movements and their impact on the built environment can be revealed. Istanbul can be described by Colin Rowe's Collage City, containing many layers of inhabitation; it is simultaneously categorized by Hugh Kennedy's polis and madina. By experiencing the city through literature, such as Orhan Pamuk's, or by reconstructing it in the manner of Italo Calvino's Invisible Cities, we begin to realize a city that manifests on a number of different levels. In looking critically at the city's history we realize that its identity is created through both invention and representation.

Applying these lessons to Fener, we learn that the neighborhood is embroiled in identity politics, spending many years as the capital of the Greek Orthodoxy and a center for the Ottoman Empire's Greek minority, it is now the home to other, poorer immigrants from the Black Sea regions. The waterfront, which had previously been a productive landscape, bringing both industry and trade to the area, was converted after modernization into a sanitized and denuded park, which was part of a clean up effort in the 1980s. Not only was the industrial history of the neighborhood and the city erased, but no image was offered to replace it; silencing the minority voices of the former Greek inhabitants and preventing its new inhabitants from effectively taking ownership in the area.

Through mapping and diagramming, the relationship of the neighborhood to the water has been explored, as well as the relationship between visibility and topography. As in the rest of the city, important sites are located at high elevations, and minority ones are hidden behind walls or pushed into the slope. For example, the placement of the Bulgarian Church on the waterfront can be interpreted as the late Ottoman Empire's attempt to embrace industrialization, through the importation of a precast iron church from Vienna, not necessarily an endorsement of the minority religion.

However, at this time, the neighborhood is lacking an identity, and is under threat by the municipality, who is proposing to demolish and redevelop the area. The faceless waterfront of Fener represents the perfect opportunity to re-establish the identity and visibility of its inhabitants, presenting the neighborhood as a vibrant cultural and economic center.





URBAN

DISSONANCE:

ISTANBUL'S

DIALOGUE BETWEEN

PAST AND FUTURE

THE POLIS + THE MADINA

The polis refers to the classical construction of a city, and centers on ideas of self-governance, autonomy and independence, with a significant focus on the public realm. Spaces in the polis are dedicated to exchange: the acropolis [a place for worship] and the agora [a marketplace] are two major anchors, and public spaces are linked by wide paved streets in a highly ordered manner.

The madina, by contrast, privileges the private realm. Roads become narrow pathways overshadowed by the growth of private buildings. Open markets are replaced by covered bazaars, and the public space of the forum is replaced by the mosque, within whose courtyard most meeting and exchange occurred. Congestions and privacy prevail over order and clarity.

THE PHASES OF ISTANBUL

Istanbul represents the culmination of multiple periods of occupation, reoccupation, and the overlay and collage of this city fabric results in specific character traits-- the social and psychological DNA, and a composite urban structure that combines various elements across the decades.

The **topological preconditions** of the site lend themselves to a natural harbor

The **Classical city** is characterized by framed views and deliberate structuring of public spaces

The **Byzantine city** allows flows and multiple forms of life

The **Ottoman city** privileges the private life, and the formal structure of the city breaks down

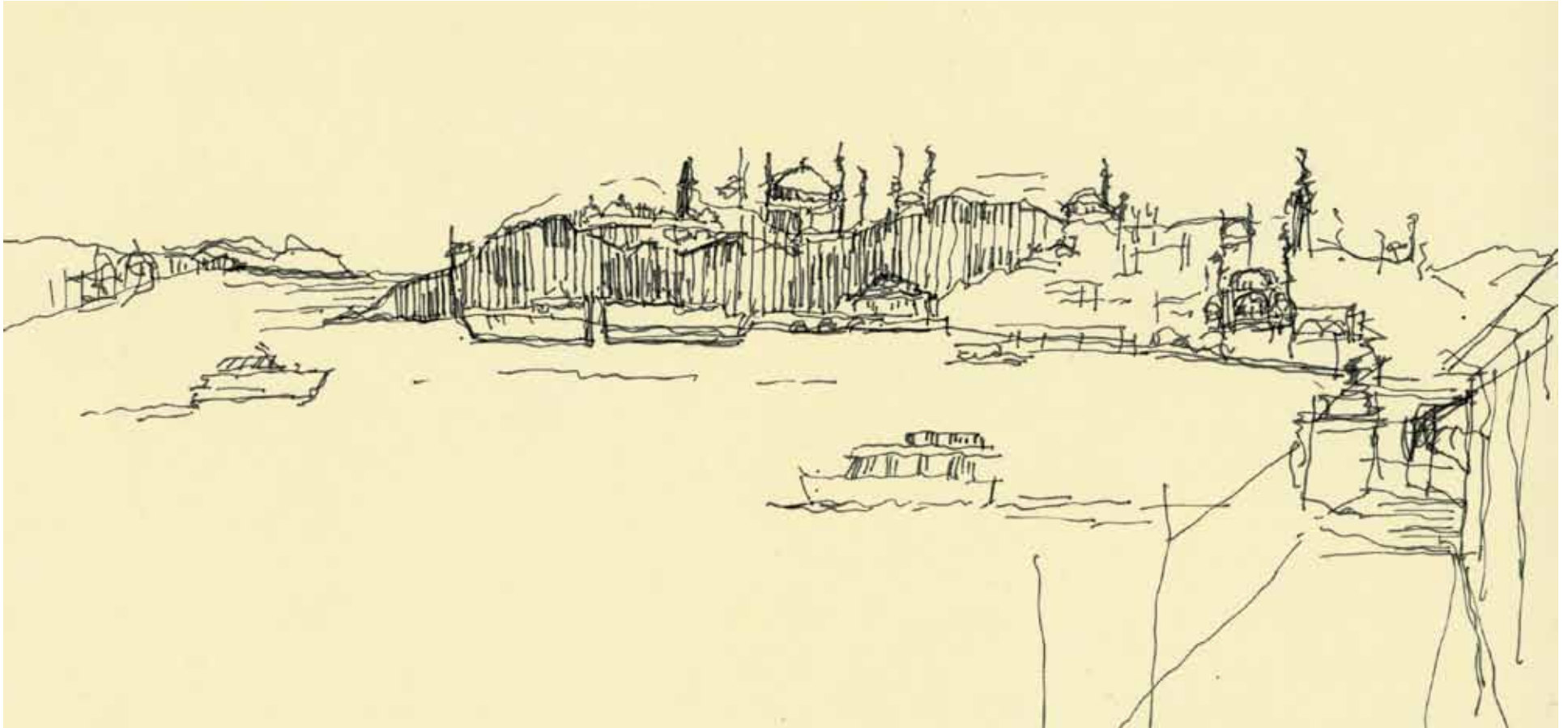
The **Industrial city** looks back west, as Prost and the French begin to regularize the street grid, opportunistically using fires

The **Modern city** focuses on identity formulation in the new contemporary state, transportation networks grow to accommodate new technologies

The **Megacity** is an explosion in scale and adds both potential and challenges

St Savior in Chora Church
Pen and Ink on Paper
2011





Historic Peninsula from History Museum | Pen on Paper | 2011

PRECONDITIONS OF THE SITE

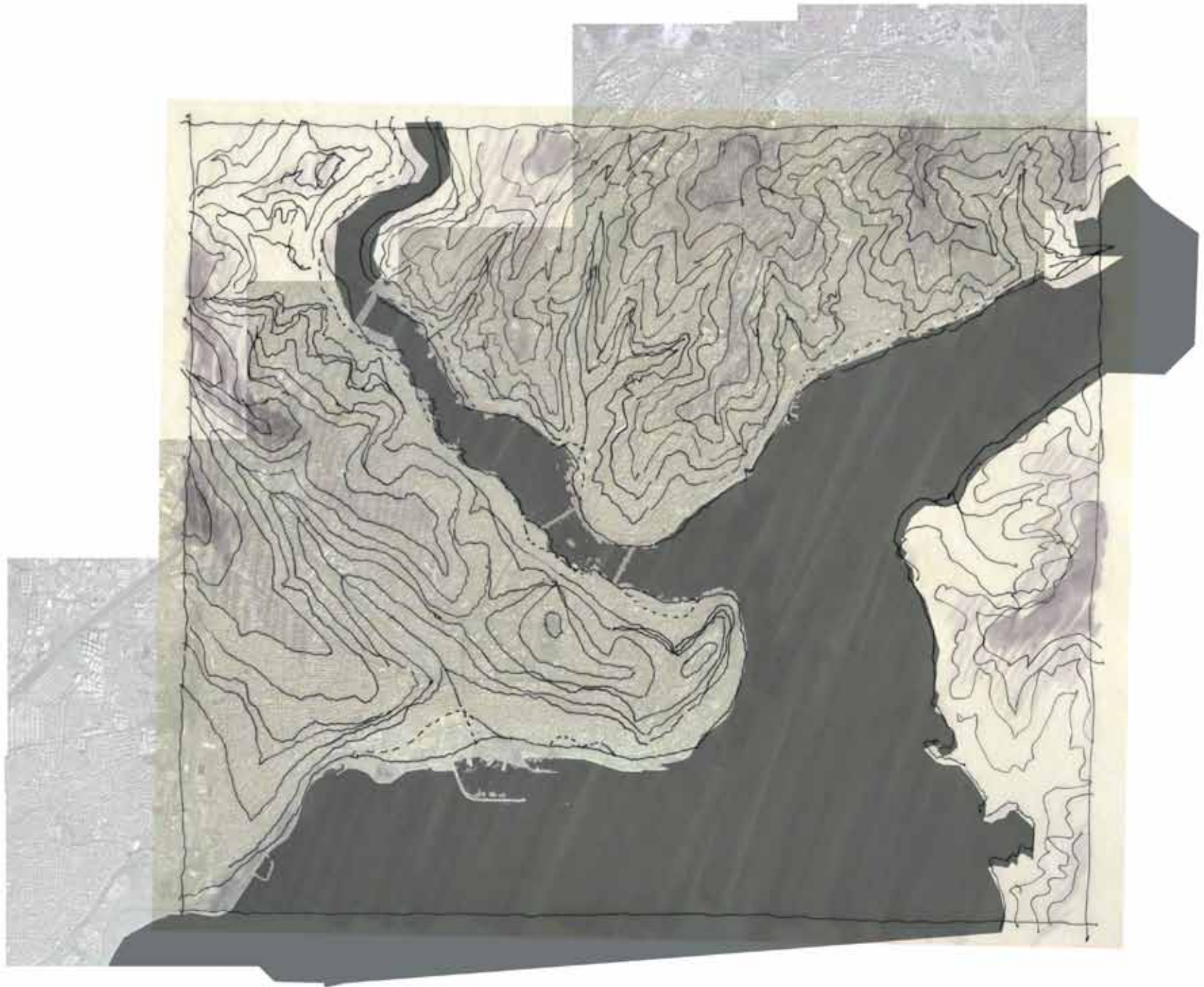
Istanbul began as a city ideally situated between two bodies of water and between two continents. With a steeply sloping waterfront and a few natural harbors, it was a favored site for creating trade and commerce. Walls only needed to be built on the western edge, and traders looking to move between the Mediterranean and the Black Sea had to cross this region. Water as a method of transport and a valuable natural resource begin to influence the development of the early city, as water is collected in cisterns, and piped in from the Belgrade forest to the North.

TOPOGRAPHY

Every part of Istanbul is framed by magnificent views to the Bosphorus or golden horn, senses of overlooking define the city, and help to locate the viewer as they move through it.

WATER

The city is founded on and survives by its water networks. At the beginning, cisterns and aqueducts bring fresh water to an arid city, later, stories of fishing in basements leads to their rediscovery. Water continues to define the city, and questions of its acquisition and use plague its future.



OTTOMAN

INDUSTRIAL

MODERN

MEGA



Cucuk Aya Sofya | Pen and Ink on Paper | 2011

HIERARCHY + THE PUBLIC REALM

Constantine began a program of enriching the city from the moment he transferred the capital of the Roman Empire, and rebuilt his new capital to rival Rome's. Built on seven hills, the city had wide colonnaded streets linking forums. The largest public space by far was the Hippodrome, which was slowly expanded and connected to the palace of the Emperors. Constantine and later Justinian built several of the first major churches in the area, including Hagia Sophia, which would continue to influence the city fabric for the next two thousand years.

DEPTH

Depth of inhabitation makes sweeping changes to the city fabric next to impossible. Instead, Istanbul must rely on small incremental changes within the city. Outside the historic city, growth comes in the form of huge apartment blocks where land is cheap and plentiful. Demand is always high.

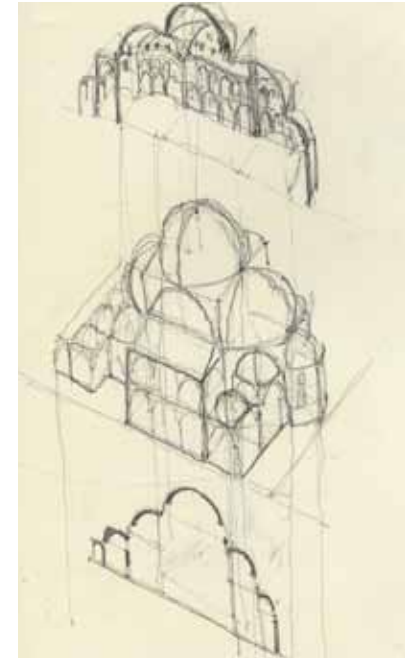
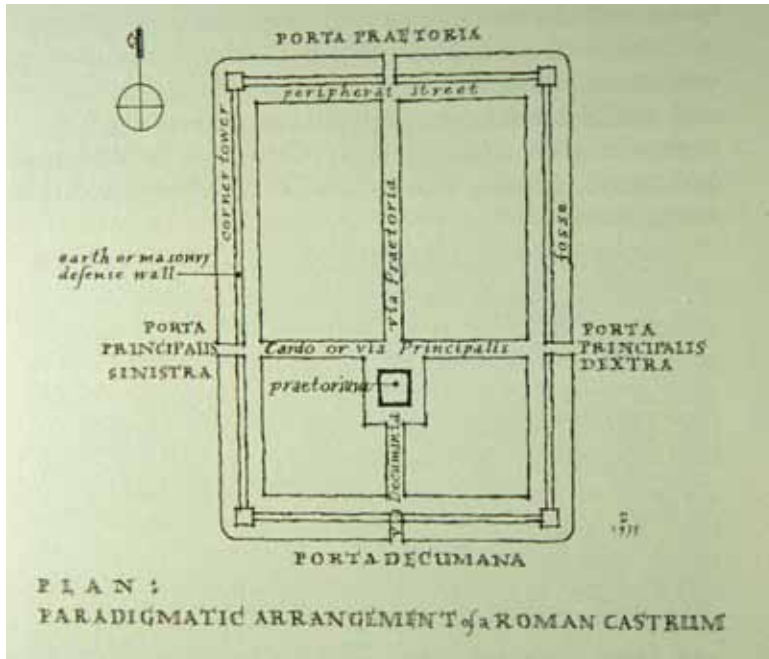


OTTOMAN

INDUSTRIAL

MODERN

MEGA

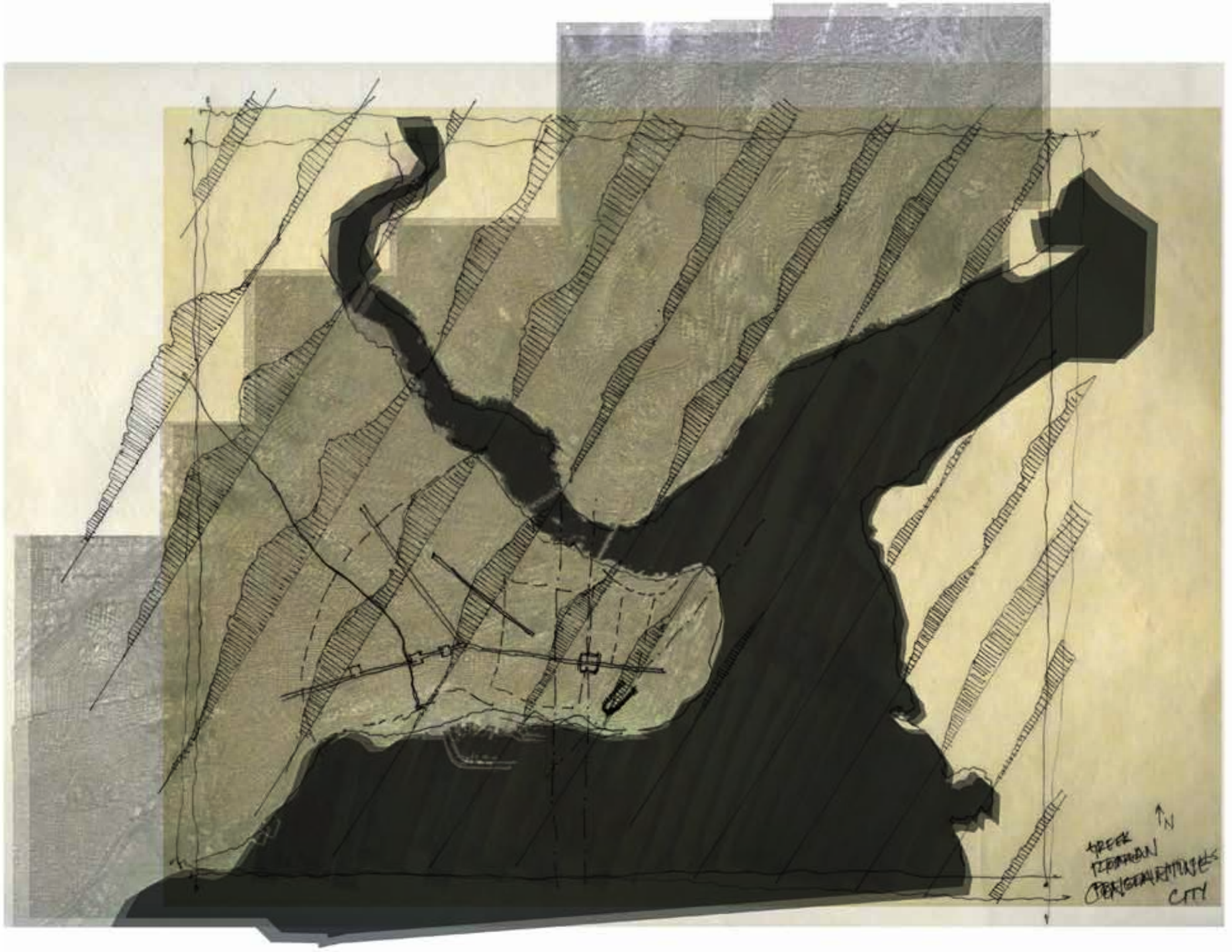


THE ROMAN CASTRUM

A traditional city planning strategy employed by the Romans on any of their colonies, the Roman Castrum is determined both by the cardinal directions and the protective perimeter afforded by a wall. Public space is at the intersection of the two major roads through the town. Adapted to a hilly terrain and to existing building, this model can be applied to the growth and development of Istanbul during the classical period. The deliberate hierarchy of spaces and the protective quality are present on the larger scale.

HAGIA SOFIA

Completed in AD 537 under the Emperor Justinian, the church of the holy wisdom has adapted through multiple periods of occupation. However, its construction of spaces reflects a desire for monumentalism seen in the height of the late Roman Empire. A skillful transition from a massive interior space to a huge dome provided a precedent for buildings in the Ottoman period. The Hagia Sofia is also located on the former Greek acropolis, taking advantage of the prominence already afforded to the site.



↑ N
TREE
TERRACE
CERISE
CITY

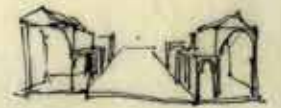
DIVERSITY + HETEROGENEITY

The divisions between the Classical and Byzantine periods are fuzzy, as one blends into the other. Over time, the strict hierarchies of the Classical world start to mutate as the empire changes focus, adopts and endorses Christianity and changes language. Still focused on trade, the Byzantine empire maintained connections to the northern settlement, occupied mainly by Genoese and Venetians. They bring added influence and diversity to the city, and will continue to occupy the Galata area through the Ottoman period. As the city endures plague and famine, the footprint shrinks and the maintenance of public thoroughfares is lost, leaving a city the shell of its former self at the time of conquest, in 1453.



Galata Tower
Pencil on Paper
2011





CLASSICAL
STREET
PUBLIC REALM

OTTOMAN

INDUSTRIAL

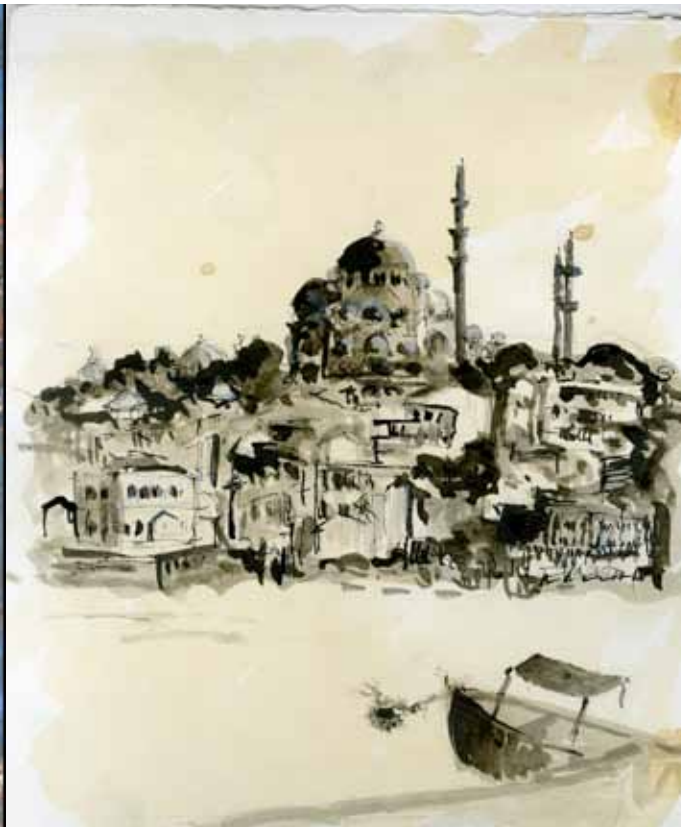
MODERN

MEGA

CELLULAR SPACE

Like Constantine, Mehmet the Conqueror embarked on a building program when he appropriated Istanbul in 1453. As an example of religious tolerance, he retained Hagia Sofia and turned it into a Mosque. Later generations would take Hagia Sofia as inspiration and build their own centers. Mosques take over the civic services of the city, and the rest of the city fabric re-centers around these spaces and divides into a series of cellular neighborhoods. The streets congest as the city encrusts itself. In the map below, we see the city as it is envisioned by an Ottoman painter-- a dense fabric with no hierarchy, akin to an Ottoman pleasure garden. The model of the madina is used in areas [the grand bazaar is seen at center] as a way to maximize density of vendors for economic benefit. In this privileging of the private realm, the straight lines and hierarchies disappear. Everyone is effectively the property of the Sultan, and dwell in his private realm.

Suleymaniye Camii | Pen and Ink on Paper | 2011



BALCONIES

The signature of Ottoman architecture, the balcony is the vehicle by which to achieve overlooks, create access to the street, and provide ventilation in a Mediterranean climate. Even in newer neighborhoods, this mentality persists.

CENTERS

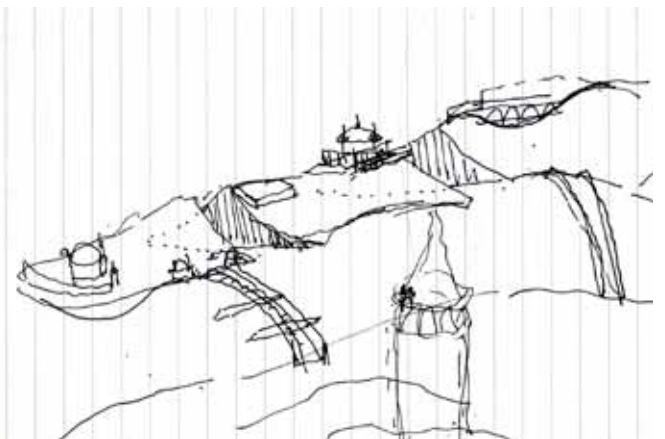
Multiple centers create an uneasy hierarchy-- between the older and newer built environment, the people and their informal modifications of place, and the layers of history. Hierarchy is adapted, manipulated, and questioned.

VIEWS

Much of the city is found in the secret peaks or overlooks-- informed by topography but amplified by the constructed environment, close set buildings, and the persistence of balconies

PROXIMITY

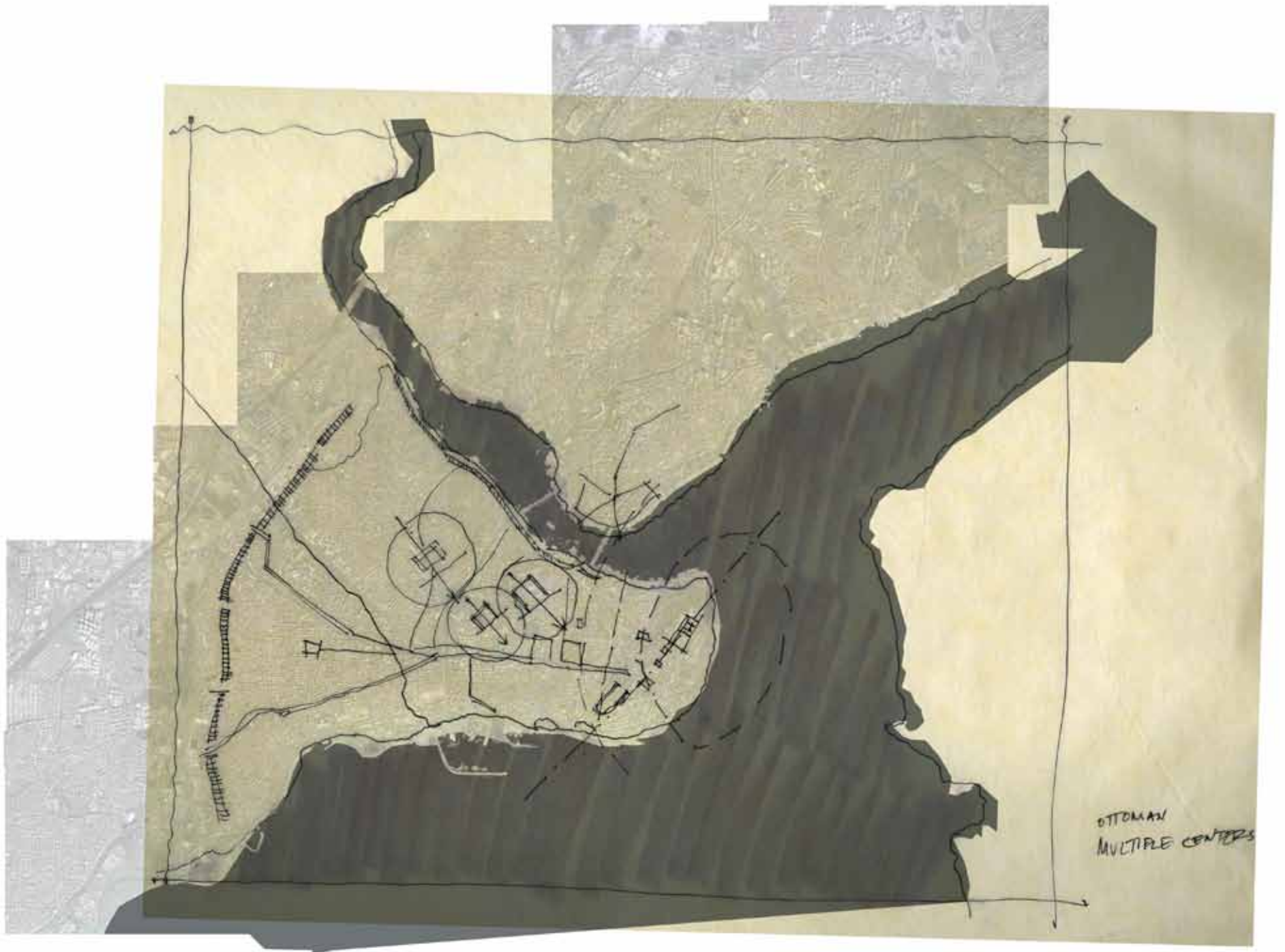
The existence of the Ottoman madina has made for streets just narrow enough for a car, and yet these become the major public spaces in the city. Density such as this allows the city to thrive and grow, and inadequate transportation networks indicate a necessity for increasing density in the urban center.



TOPOGRAPHICAL

CLASSICAL

BYZANTINE



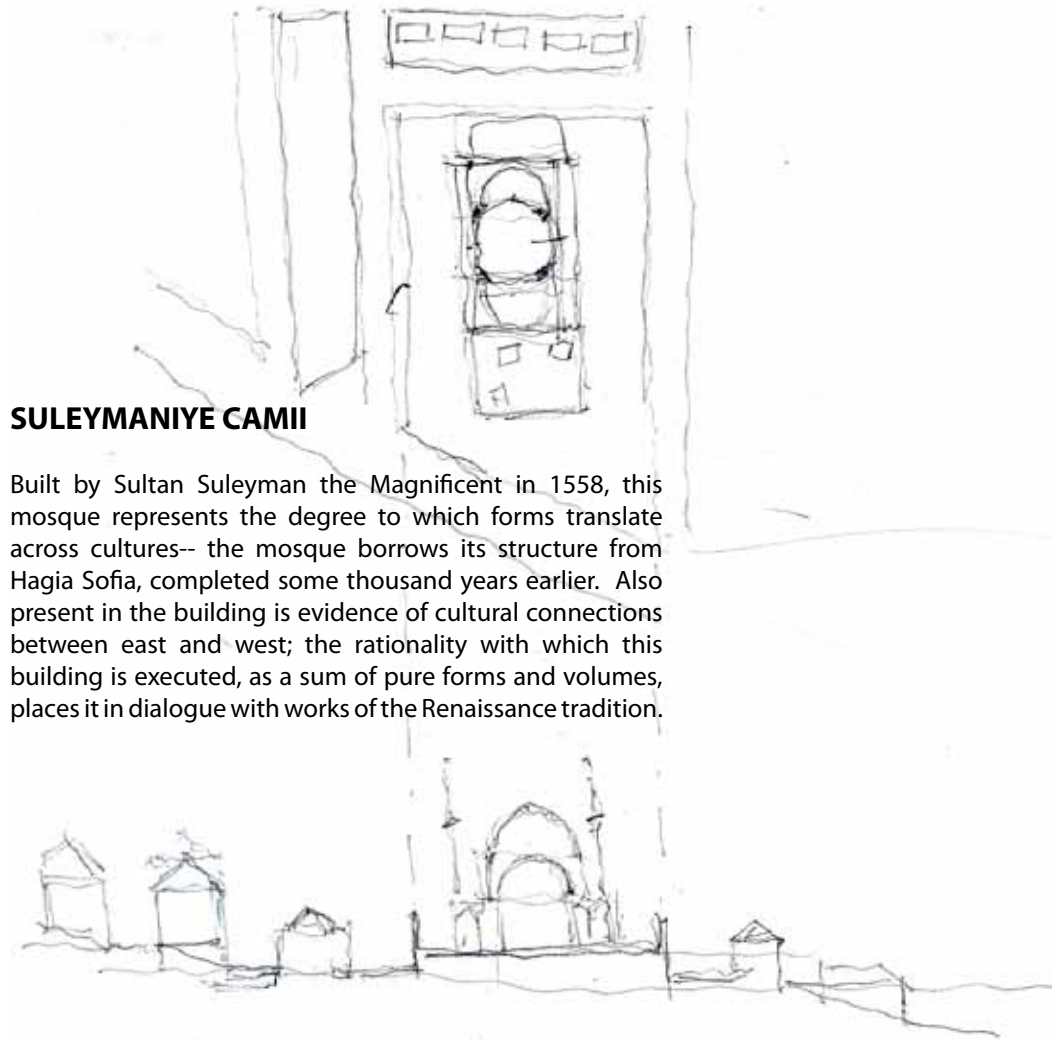
OTTOMAN

INDUSTRIAL

MODERN

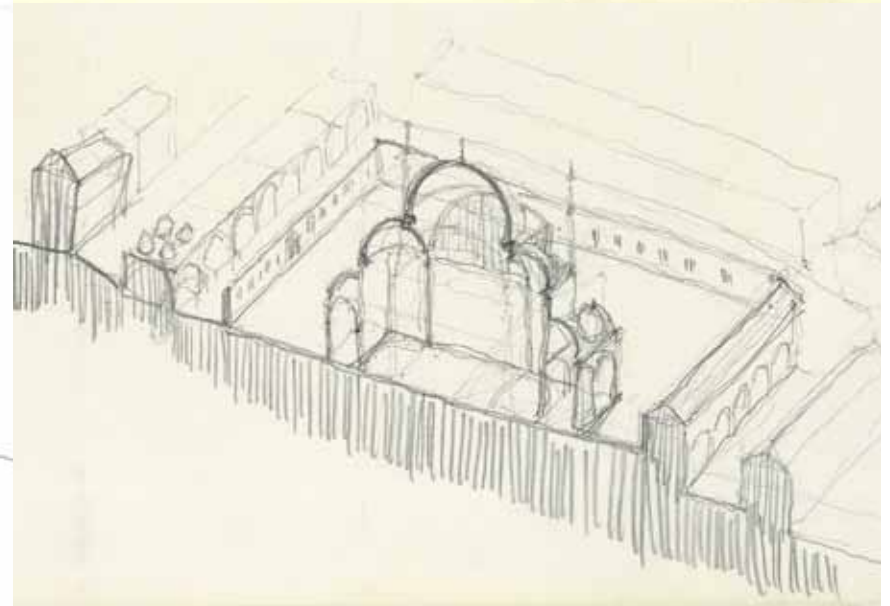
MEGA

SULEYMANIYE



SULEYMANIYE CAMII

Built by Sultan Suleyman the Magnificent in 1558, this mosque represents the degree to which forms translate across cultures-- the mosque borrows its structure from Hagia Sofia, completed some thousand years earlier. Also present in the building is evidence of cultural connections between east and west; the rationality with which this building is executed, as a sum of pure forms and volumes, places it in dialogue with works of the Renaissance tradition.

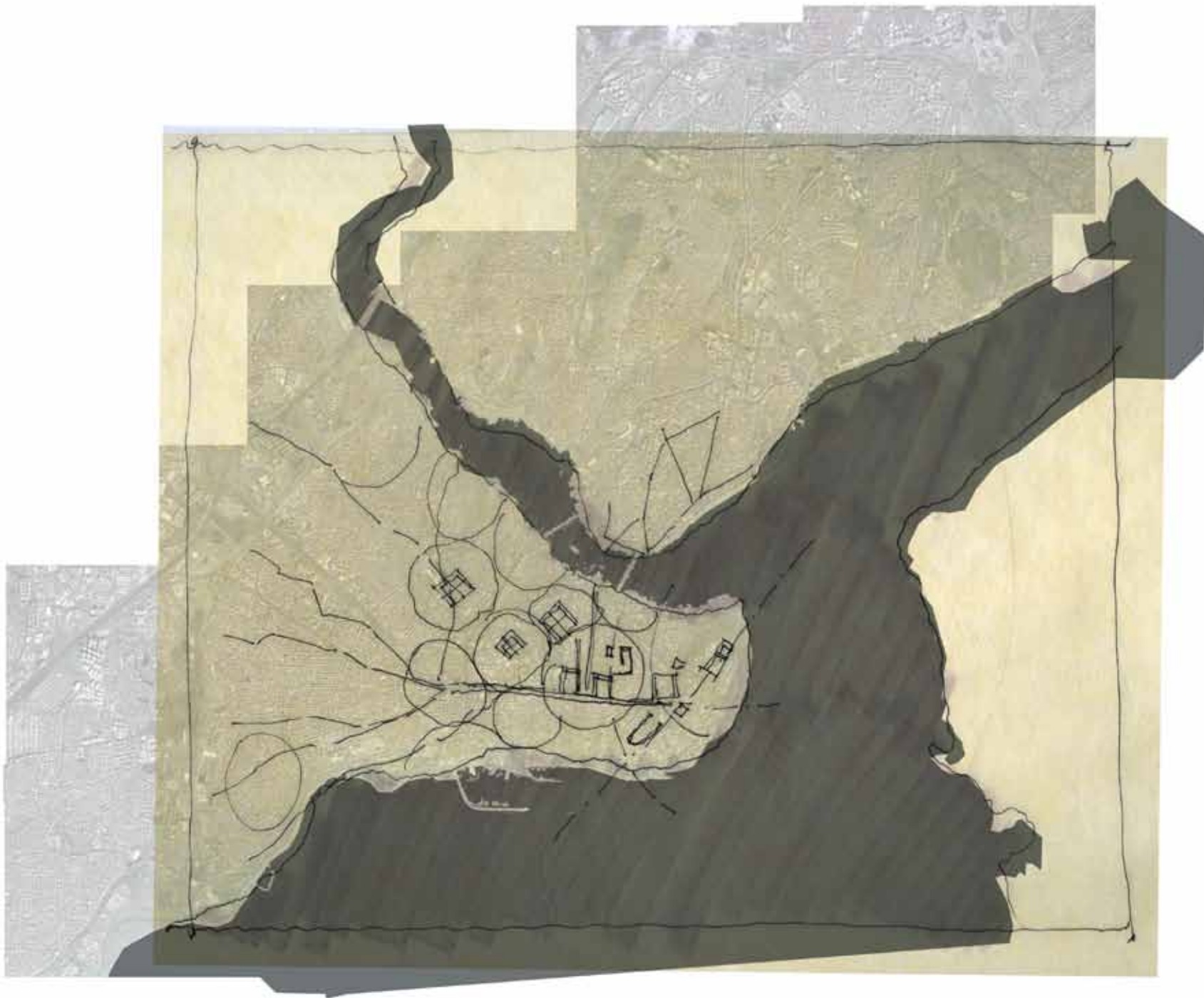


Suleymaniye Camii | Pencil on Paper | 2011

TOPOGRAPHICAL

CLASSICAL

BYZANTINE



OTTOMAN

INDUSTRIAL

MODERN

MEGA

INSCRIBING PUBLIC SPACE

In the late Ottoman period, outside pressures lead the emperors to reconsider the role of the city as a model for development of the nation and empire. Looking back to the West for inspiration, the late /ottoman emperors began to employ French city planners to re-envision Istanbul in a western image, re-inscribing thoroughfares and public spaces that had disappeared during much of the Ottoman rule. Taking strategic advantage of fires, various neighborhoods were redrawn with orthogonal lines. New public spaces were built and roads developed to deal with an increase in population and new transportation technologies.

THE ORIENT EXPRESS

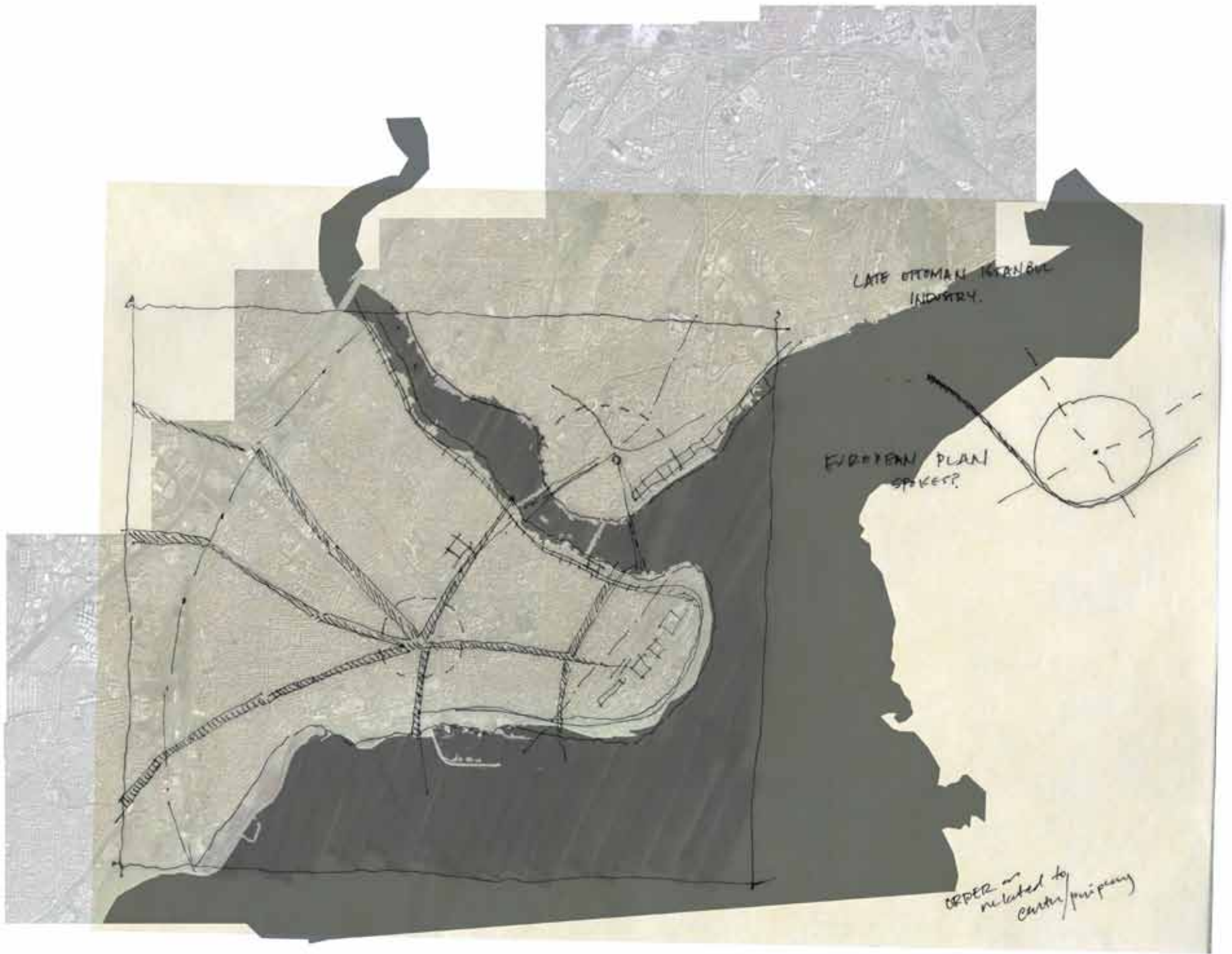
A hallmark of ideas of “progress”, the Orient Express showcased the Ottomans thoroughly embracing the industrial revolution, even at the expense of older parts of the city fabric. Parts of this train track go right through the old administrative heart of the city, Topkapi palace, while the administration moves north to Dolmabahce.

DOLMABAHCE PALACE

The Dolmabahce, the residence of the last family of emperors, was built in the 19th century and modeled explicitly on Versailles. Made of expensive imported materials, and demonstrating an obvious Western style, it is an indication that the pendulum of Istanbul is once again swinging back to the West.

Dolmabahce Palace
Pencil on Paper
2011





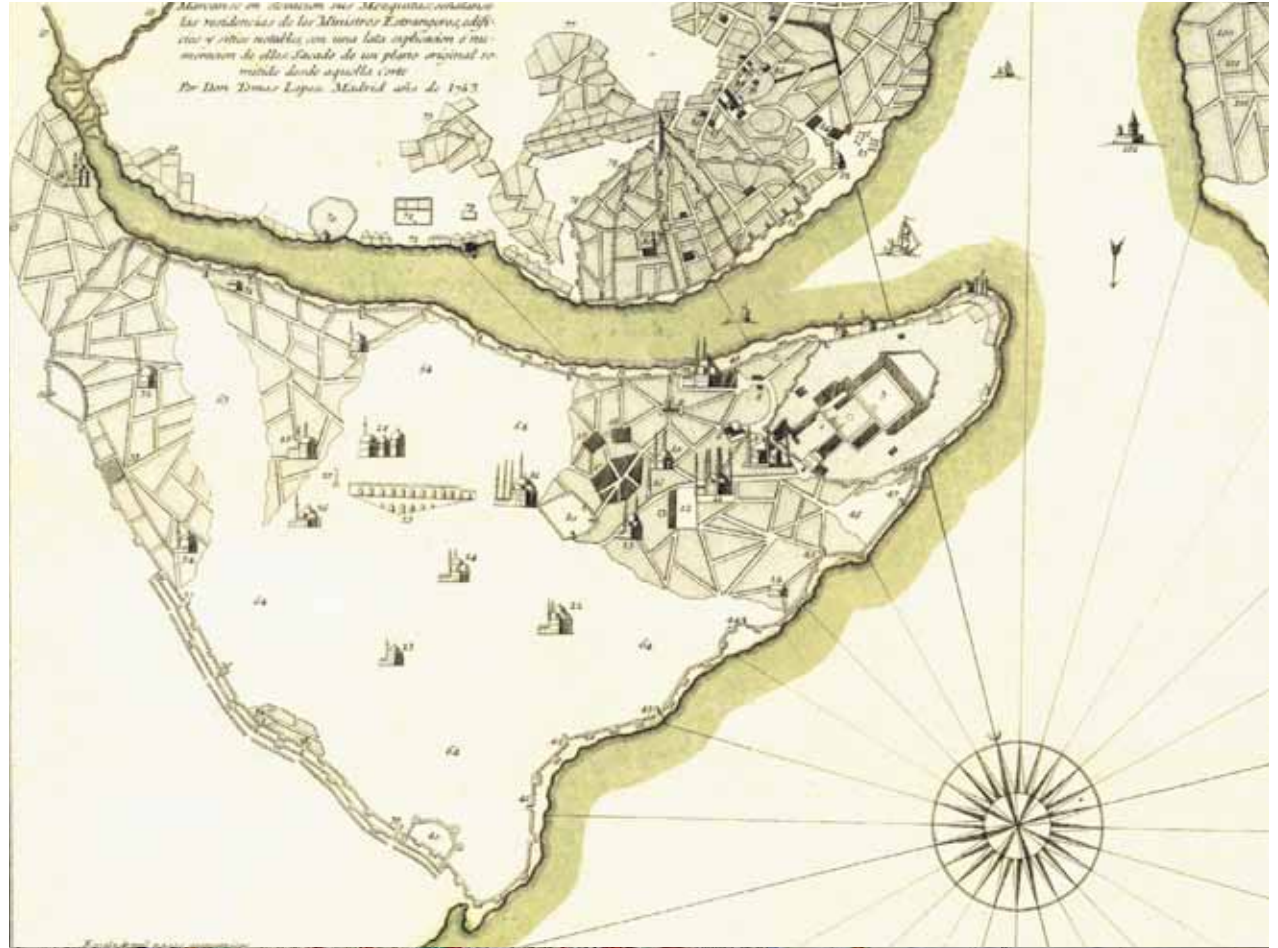
LATE OTTOMAN IRON/STEEL INDUSTRY.

EUROPEAN PLAN SPACES?

ORDER related to center/periphery

HENRI PROST

Prior to the 20th century, Istanbul was mostly constructed of wooden buildings. However, with new initiatives driven by technological advancement in transport, and new ideas from France, the city takes advantage of catastrophic fire to rebuild and restructure large parts of the city. Employing French city planner Henri Prost, the early Turkish republic created its identity in the formulation and imposition of formal public space, which had effectively largely disappeared after the classical period. Boulevards and avenues were cut into the fabric, squares were created, and much of the city was made to represent either an Ottoman ideal, or a contemporary European city. Many of these characteristics are still present in the city today.



TOPOGRAPHICAL

CLASSICAL

BYZANTINE

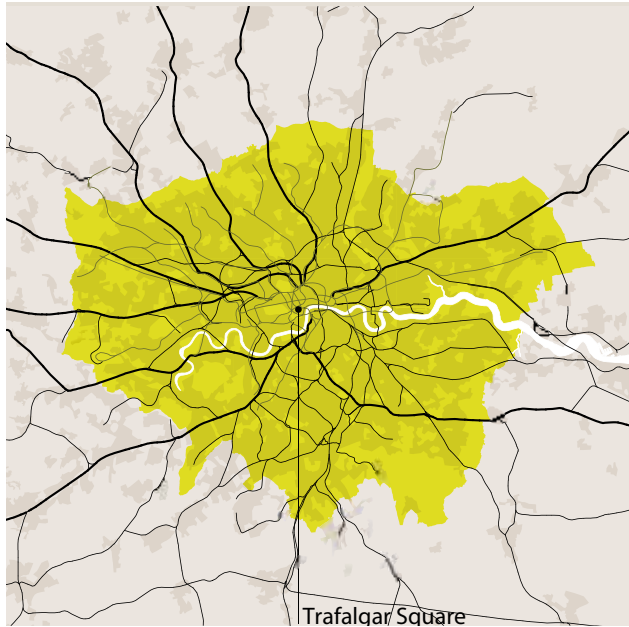


OTTOMAN

INDUSTRIAL

MODERN

MEGA



NEW IDENTITIES

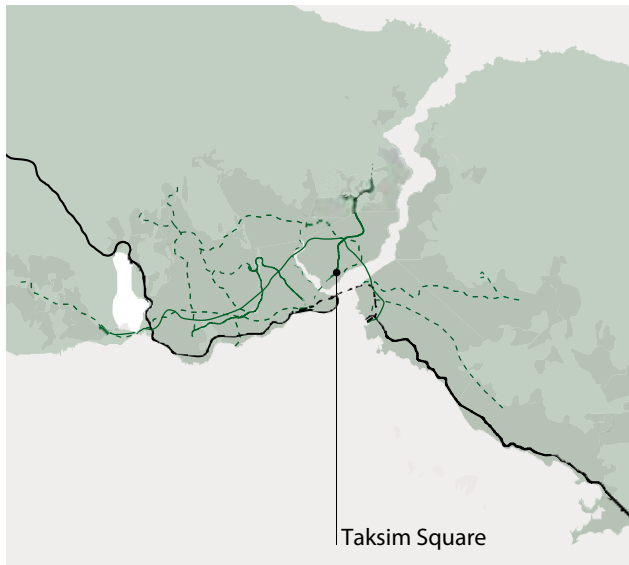
With the new Turkish state formed in 1923, the city began to change once more. Initially neglected as the official capital moved to Ankara, it still figured economically in the life of the new state, and in the formation of a new Turkish identity. Diversity of culture was erased in favor of a new monolithic society, one that looked forward. Increased contact brought the international style to Istanbul. The economic centers begin to move north, away from the historic center. The oldest part of the city is preserved and turned into an archaeological park.

INFORMALITY

Lack of planned public spaces lead to innovation: food carts, dolmus busses, and markets conducted on crowded streets.

HUZUN

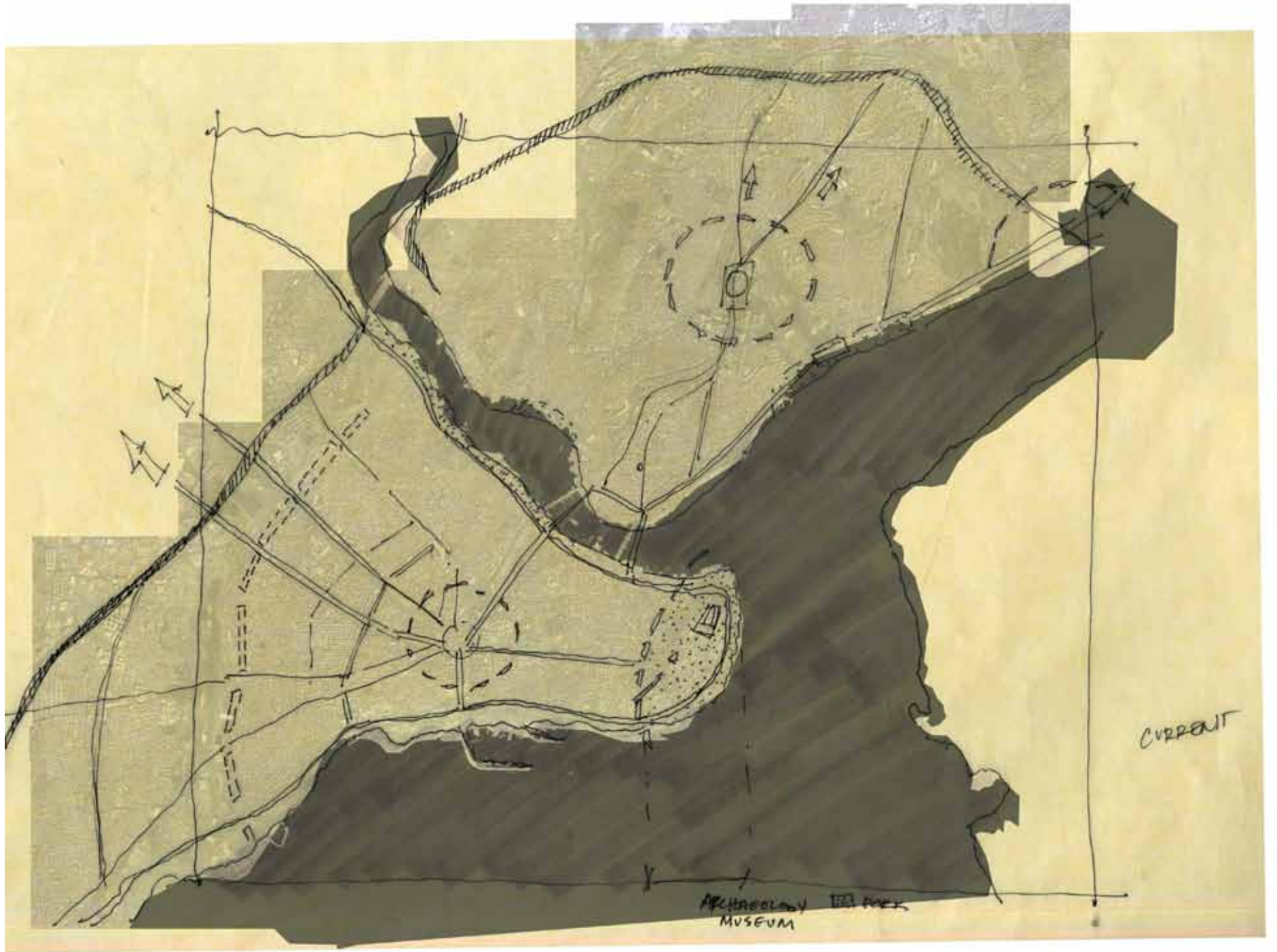
According to Orhan Pamuk, huzun is the feeling of living in the ruins of once great civilization. This kind of melancholy pervades the city and creates a kind of nostalgia for the past, one that should be carefully examined.



PALIMPSEST CITY

Contemporary Istanbul is not just one of these phases, but a mix of them. The modern project of a new history-less Istanbul is being reevaluated as the city becomes increasingly diverse. The new city has a vibrancy resulting from a recent explosion in population growth and is searching for a new identity. While it does draw on a magnificent legacy from its past, it also faces new challenges as population and economic pressures force the city to adapt, evaluate itself, and change.

[left] due to population growth, the public transportations are badly overtaxed. Compare the subway map of London, above, with that of Istanbul, below.



OTTOMAN

INDUSTRIAL

MODERN

MEGA



TOPOGRAPHICAL

CLASSICAL

BYZANTINE



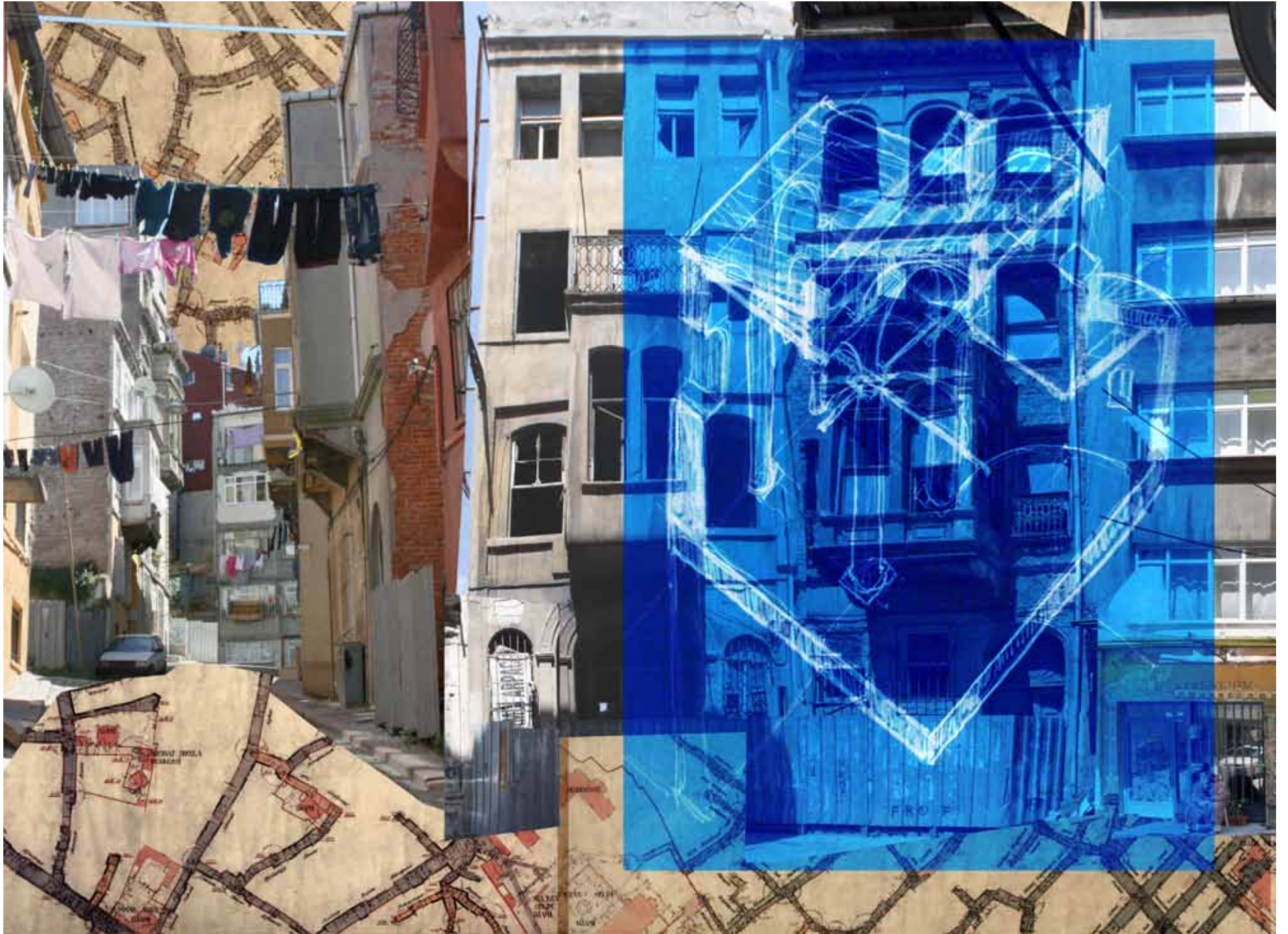
OTTOMAN

INDUSTRIAL

MODERN

MEGA

**ADDRESSING URBAN
DISSONANCE:
RESTRUCTURING
THE WATERFRONT
IN FENER
ISTANBUL**





FENER

The neighborhood of Fener is a site of contested urban regeneration projects carried out by the local municipality, the national government, and international groups such as UNESCO. Important religious and historic monuments in Fener is in danger of losing their value because the surrounding neighborhood is in serious decline. Most of the buildings are occupied by marginalized groups that cannot afford upkeep or maintenance on the historic structures. Twenty percent of the city fabric is in poor, dilapidated condition and at least 7% is uninhabited. Sanitary equipment and health services are lacking and tuberculosis and hepatitis B are frequent among children. In winter, heavy seasonal rains and poor drainage cause flooding. However, the residents of this community have formed strong bonds amid, and perhaps because of, their marginality.

Fener is located within the vicinity of the Byzantine Palace of Blacharnae and the Patriarchate, the center of the Eastern Orthodox Church. Fener has been a Greek enclave from its beginnings in the Ottoman period. Much of the existing fabric is the result of reconstruction after a fire in the 18th century. By the 19th century many of the wealthiest members of the neighborhood evacuated to more desirable housing along the Bosphorus. After the 1960s much of the original population was replaced by immigrant groups. Balat had a sizeable Jewish population until the 19th century, when many of the residents also moved out of the area. Urban renewal projects in the 1980s destroyed many historic buildings on the waterfront.

Fener at Night
Pen, Ink and Cay on Paper
2011



MONUMENTS

TECTONICS



FENER ISKELESİ 1986 | VIEW OF FENER FERRY STATION AFTER LAND CLEARING

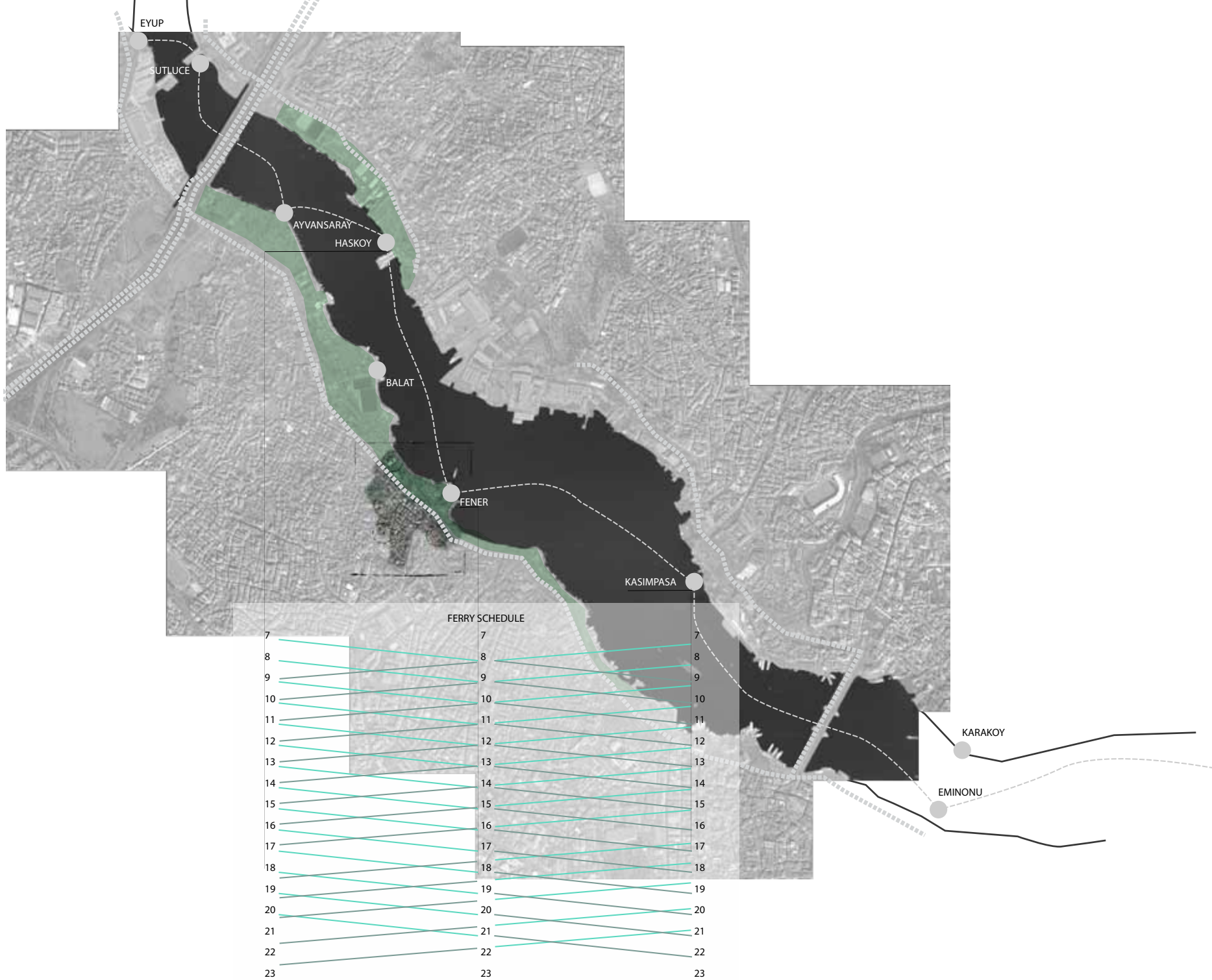


2011 | CURRENT VIEW OF THE FERRY STATION
photograph by Michelle Benoit

TRANSPORT

There are two ways to access Fener: one is by a highway that rings the golden horn and provides access along the waterfront. The street has been widened since the 1980s into a 4 lane road, but it does little to alleviate traffic congestion, and must often separate to accommodate historic buildings. An under utilized, but perhaps more indigenous resource is that of the Golden Horn itself. The Iskelesi, or Ferry Station, is a staple in many of these waterfront neighborhoods and could provide an alternate highway of sorts, providing access to the neighborhood. Even after the factories were torn down, the ferry station has remained and could provide more valuable services to the neighborhood.

On the right, a map shows Fener in relationship to other neighborhoods on the Golden Horn, with a ferry route and schedule. An amplification of the water traffic could be the key to intervention in Fener.



MONUMENTS

TECTONICS

THE WATERFRONT

Much of Fener, like the rest of Istanbul, is experienced from the vantage point of the water. Since its clean up in the 1980s, the water provides a valuable recreation amenity. Much of the neighborhood overlooks this view of the city, with prominent landmarks highlighted below.



TOPKAPI PALACE

HAGIA SOPHIA

NUROSMANIYE CAMII



MONUMENTS

TECTONICS

SULEYMANIYE CAMII

SULTAN SELİM ECZANESİ



A PRODUCTIVE WATERFRONT

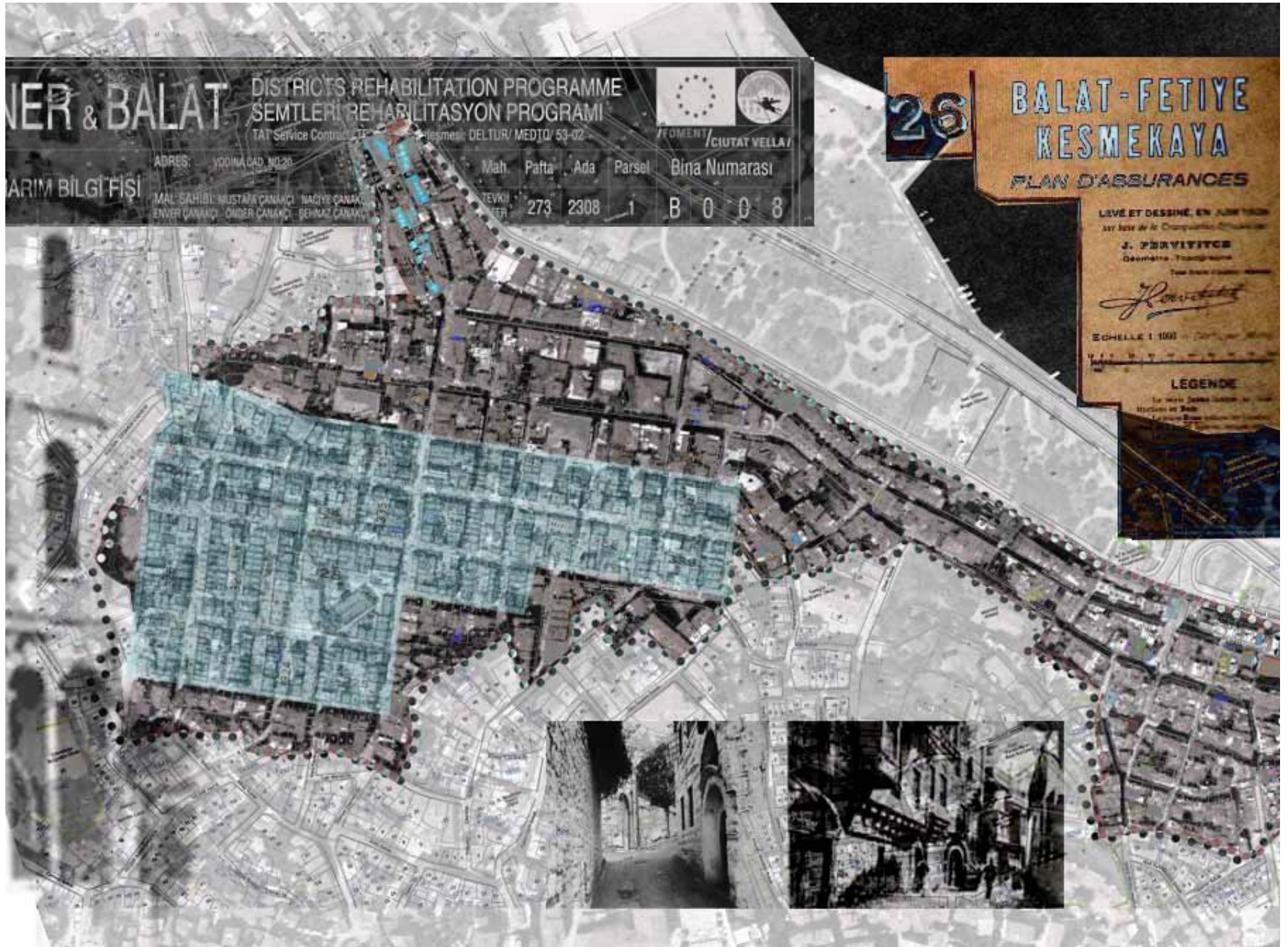
As a formerly Greek community, Fener was heavily involved in production, industry and trade. In the early period, the waterfront provided the best resource for production, and the residents subsided on a fishing economy. In the industrial period, first light and then heavy industry moved in parallel bands along the waterfront, taking advantage of the water for easy processing and transport of goods. The residents of the community enjoyed an advantageous live-work situation. Many of the Greeks, however, were driven from these communities in the early and mid 20th century, and manufacturing began to move to the periphery of the city. The waterfront was cleaned up in the 1980s, and many of the industrial buildings were razed to the ground, destroying a valuable legacy in Fener's history. In its place is simply a green unprogrammed park, which is under utilized and unproductive in many ways for the new residents of Fener.



DEMOLITION OF INDUSTRY | 1986



AERIAL PHOTOGRAPH | 1980



NER & BALAT DISTRICTS REHABILITATION PROGRAMME
SEMTLERİ REHABİTASYON PROGRAMI
TAT Service Contract / Çizim: DELTUR / MEDTO / 53-02 / FOMENT / CIUTAT VELLA /

ADRES: 1001NA CAD. NO:26 Mah. Pafta Ada Parsel Bina Numarası
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ARIM BİLGİ FİŞİ
MAL: SAHİBİ MUSTAFA CANAKCI HACIYE CANAKCI
ENVER CANAKCI ÖMÜR CANAKCI BEHNAZ CANAKCI

26 **BALAT-FETIYE KESMEKAYA**
PLAN D'ASSURANCES

LIVÉ ET DESSINÉ EN JUNE 1908
sur base de la Cartographie d'Assurances
J. PERVITICE
Géomètre, Topographe
Echelle 1:1000
LÉGENDE

MONUMENTS

TECTONICS



CURRENT MONUMENTS



ROADS + PARKS



LOT SIZES | 1929

LOCATING FENER



ROADS + PARKS | 1929

CHARACTERISTICS

A series of maps explore the development of the neighborhood over time, from early insurance maps by Jacques Pervititch in the 1930s to contemporary satellite photos. Efforts to understand the neighborhood in section, in relationships to key monuments that define the neighborhood, and to access and public spaces have been identified and explored.

TOPOGRAPHICAL MAPPING



MONUMENTS

TECTONICS

STACKED AXONOMETRIC

This drawing shows the development of the neighborhood over time, and attempts to explore more dynamically the relationship of three major monuments to the development of Fener: The Patriarchate, St Stephen of the Bulgurs, and the Greek School. When triangulated, they define the extents and the major thoroughfares in the neighborhood, as well as the major flows of people on the site.

GREEK SCHOOL

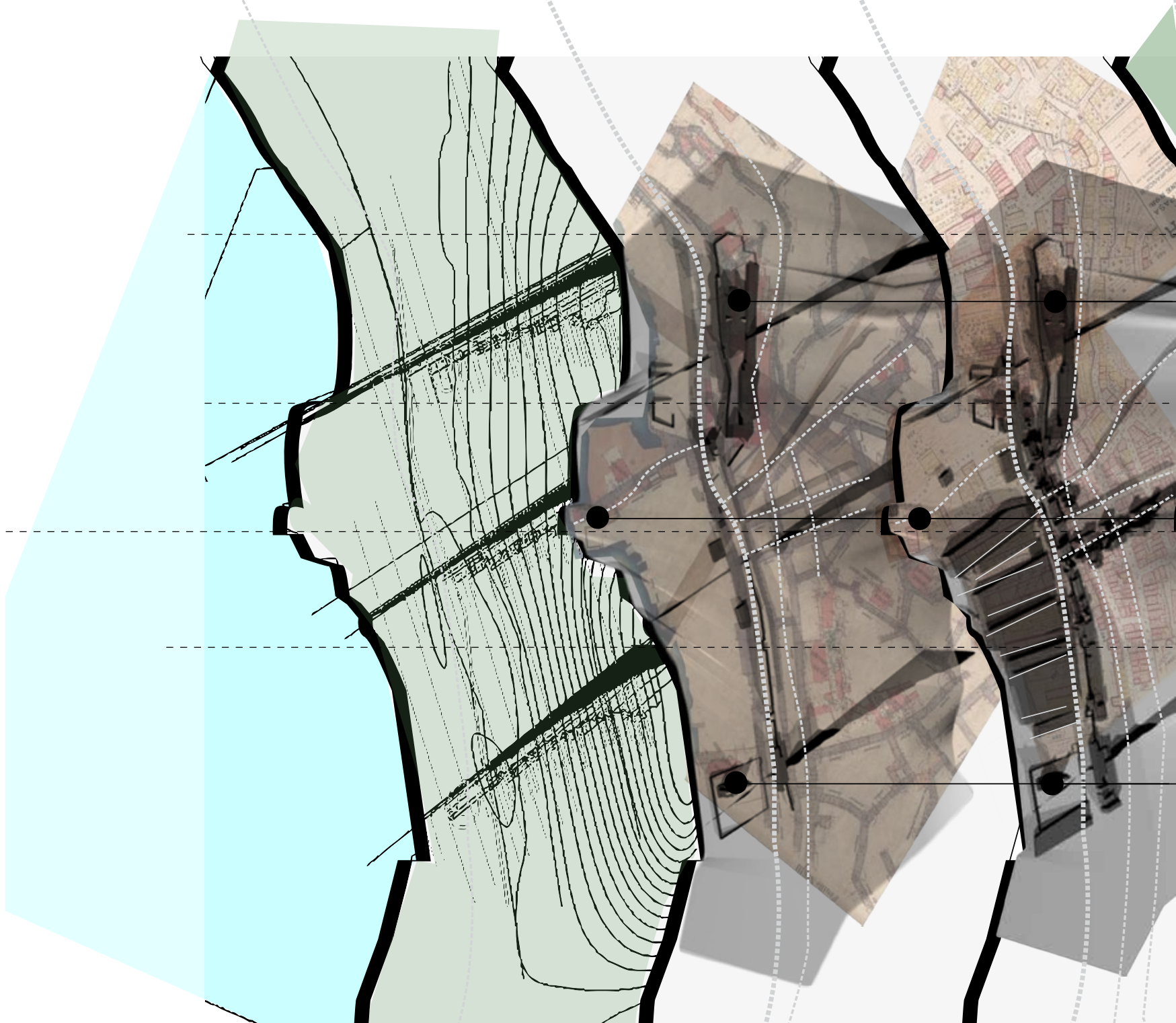
Located on the top of the hill, this landmark makes the neighborhood visible from the waterfront, and marks the deepest reach of the neighborhood edge.

ST STEPHEN OF THE BULGURS

Constructed of cast iron shipped from Austria in the 18th century, this church showcases the neighborhood as participating in the movement toward industrialization seen in the rest of the city. It is for this reason that the church is prominently located along the waterfront.

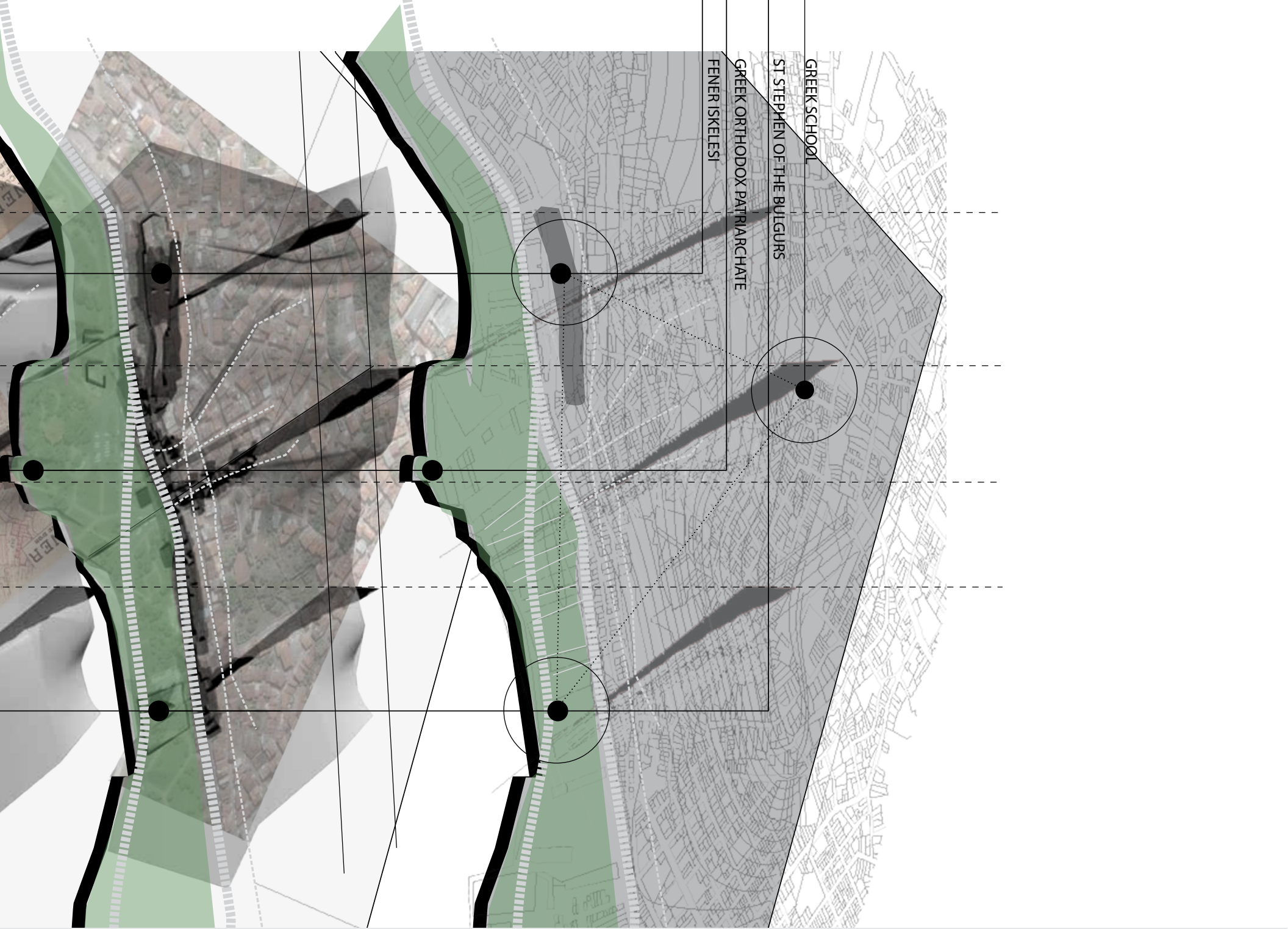
GREEK ORTHODOX PATRIARCHATE

The center of the Greek Orthodox community, it is no longer a church for a Greek community; much of the neighborhood is occupied by immigrants from the Black Sea regions. However, many Greeks from outside of Istanbul still come to this neighborhood in order to honor the church, which has been located in this area for centuries. According to an older tradition established in the Ottoman period, this church is both hidden behind a high set of walls, and lacking a dome or any significant marker. The contrast between both the construction technique of this building and that of the Bulgarian church, as well as their relationship to the waterfront and their relative visibility indicates a shift in mentality toward the Christian communities as well as the role in technology.



MONUMENTS

TECTONICS



GREEK SCHOOL
ST STEPHEN OF THE BULGURS
GREEK ORTHODOX PATRIARCHATE
FENER ISKELESİ

ST STEPHEN OF THE BULGURS



Composite Bulgarian Church | Ink on Paper | 2011



Bulgarian Church and Greek School | Pencil on Paper | 2011

LOCATING FENER

CHARACTERISTICS

TOPOGRAPHICAL MAPPING



MONUMENTS

TECTONICS

GREEK ORTHODOX PATRIARCHATE

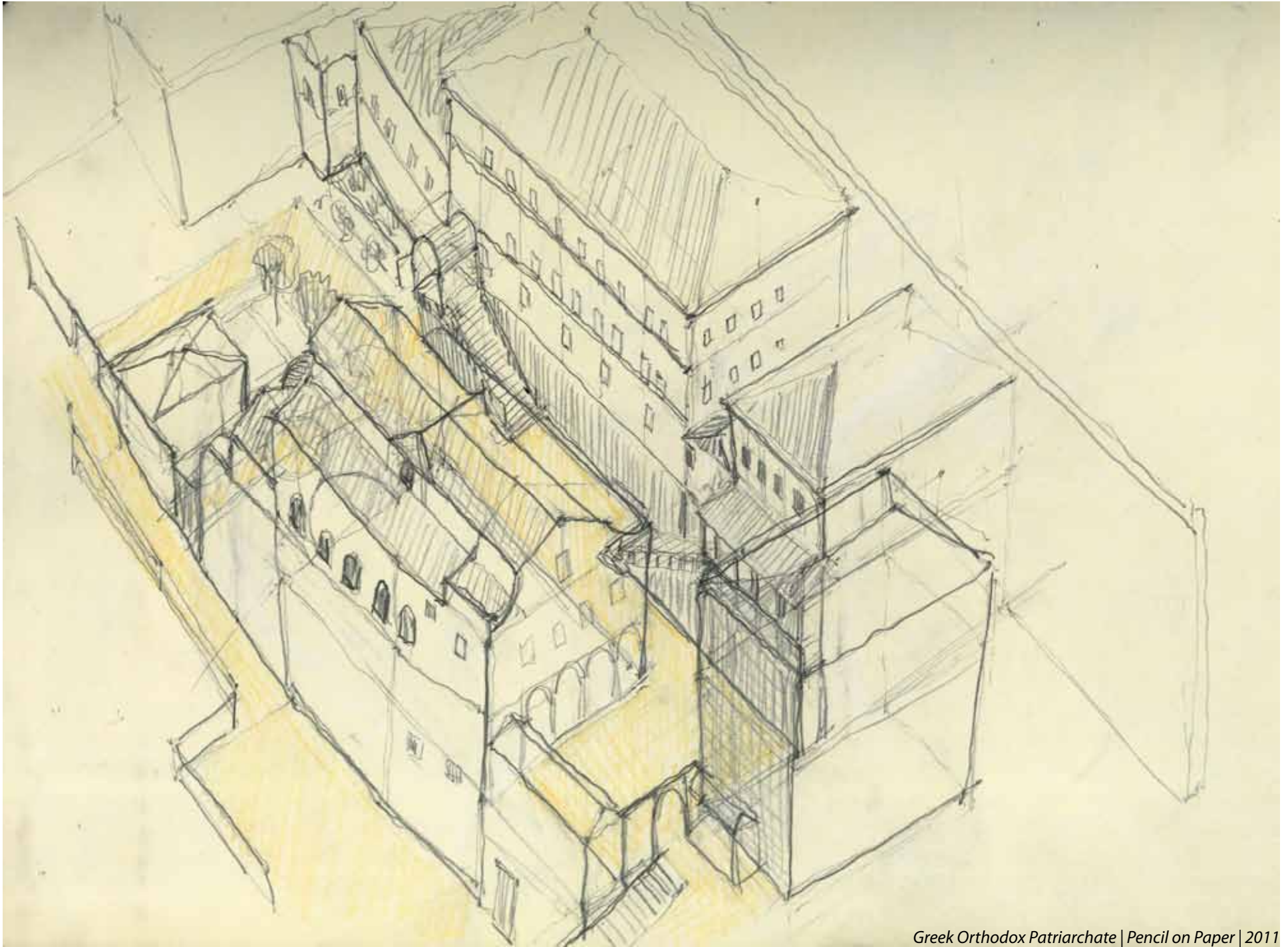


Greek Orthodox Patriarchate | Pencil on Paper | 2011

LOCATING FENER

CHARACTERISTICS

TOPOGRAPHICAL MAPPING



Greek Orthodox Patriarchate | Pencil on Paper | 2011

MONUMENTS

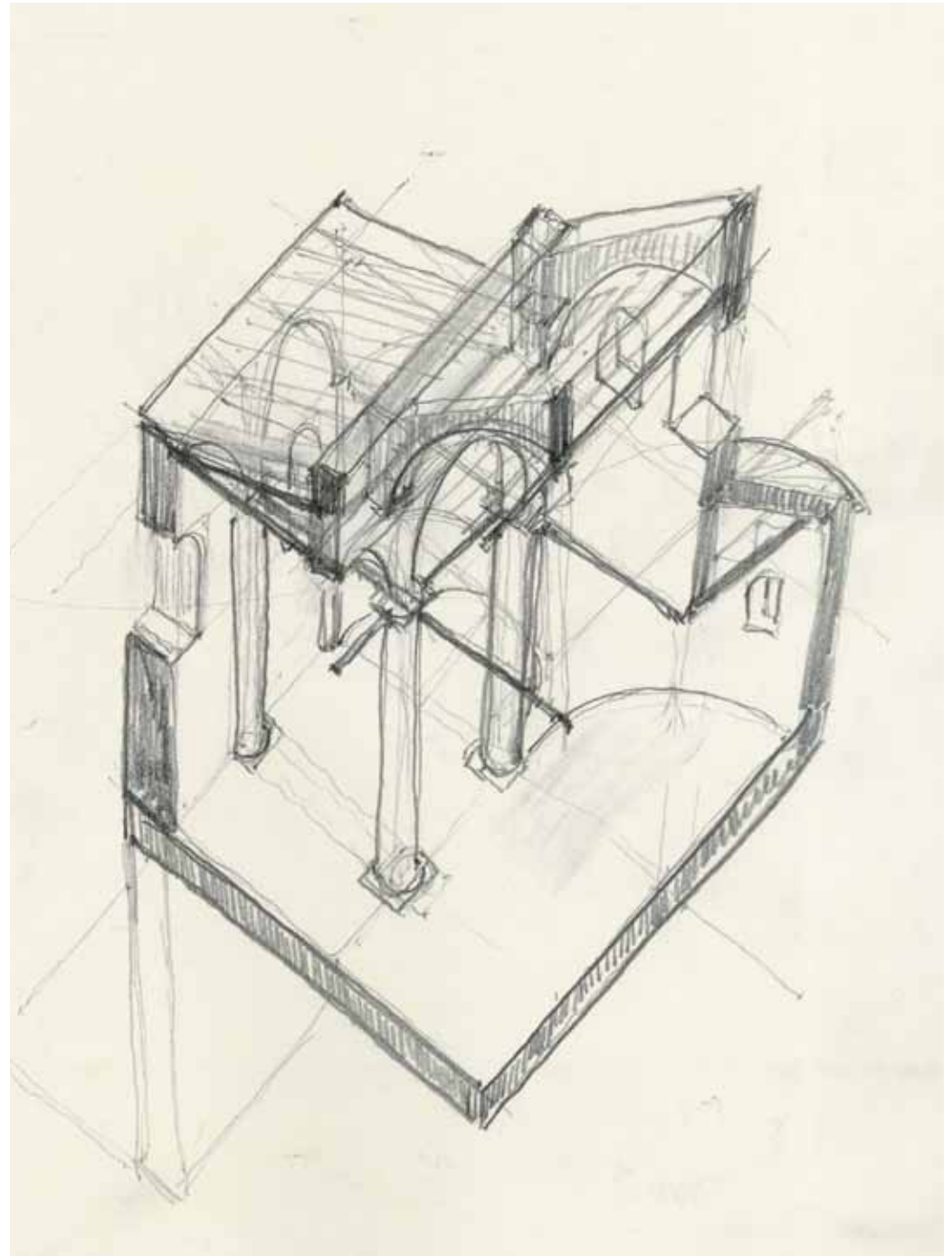
TECTONICS

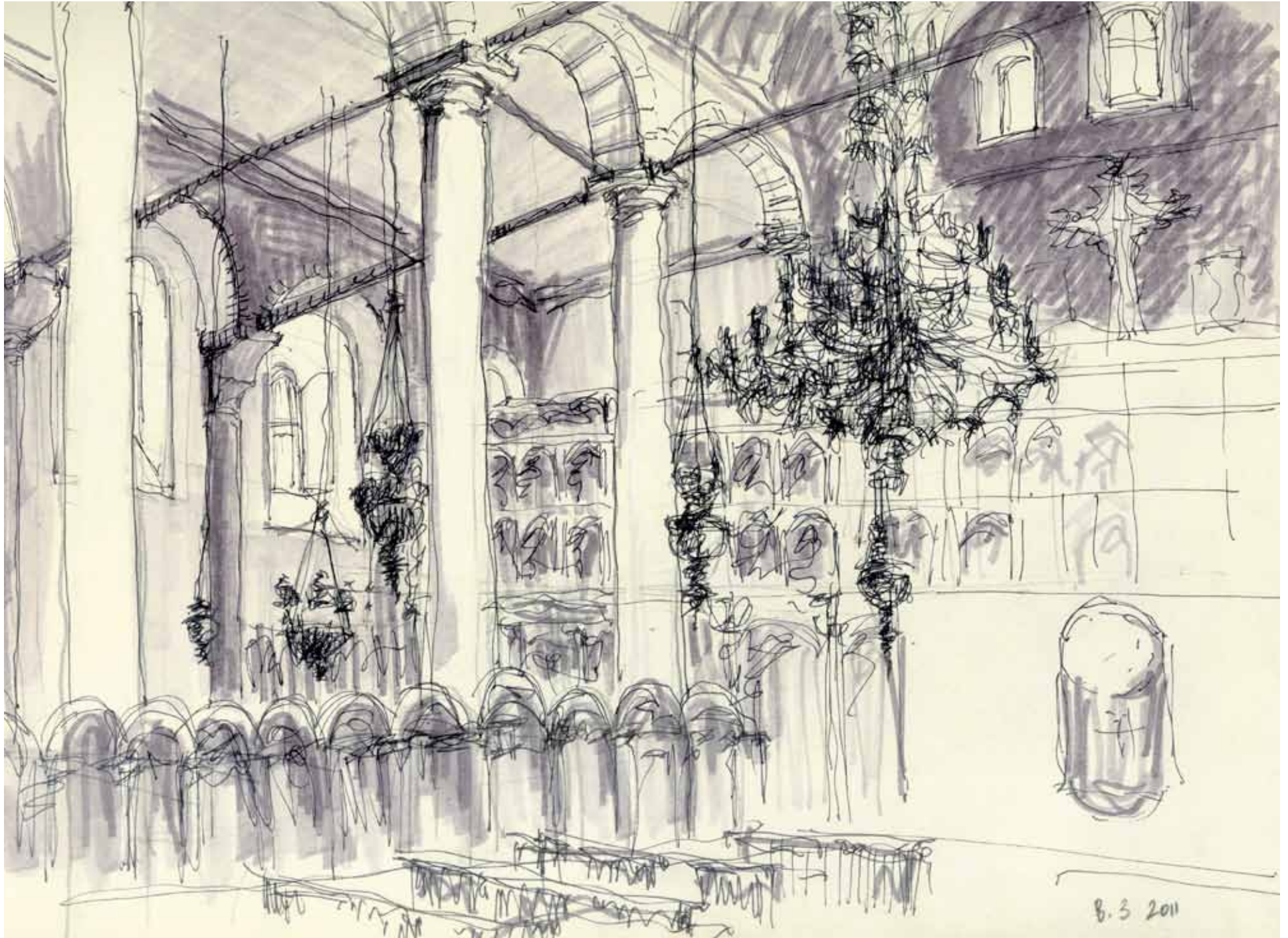
GREEK ORTHODOX PATRIARCHATE

GREEKS IN FENER

This neighborhood had belonged to the Greeks long before the Ottoman conquest, and after the take over, many Greeks still chose to live in the area. Many of the buildings still bear the markers of Greek occupation- inscriptions in the buildings show this as a mostly Greek neighborhood. Following the formation of the modern state, the Greeks were pushed out of Istanbul as a combination of both formal population exchange and hostility on the part of Muslim communities, who often boycotted and vandalized Greek properties.

After this neighborhood was largely abandoned, poor minority groups from the Black Sea and Eastern Anatolian communities, taking advantage of the low rents or lack of a deed to occupy these buildings. Unable to maintain the buildings, they have continued to deteriorate.

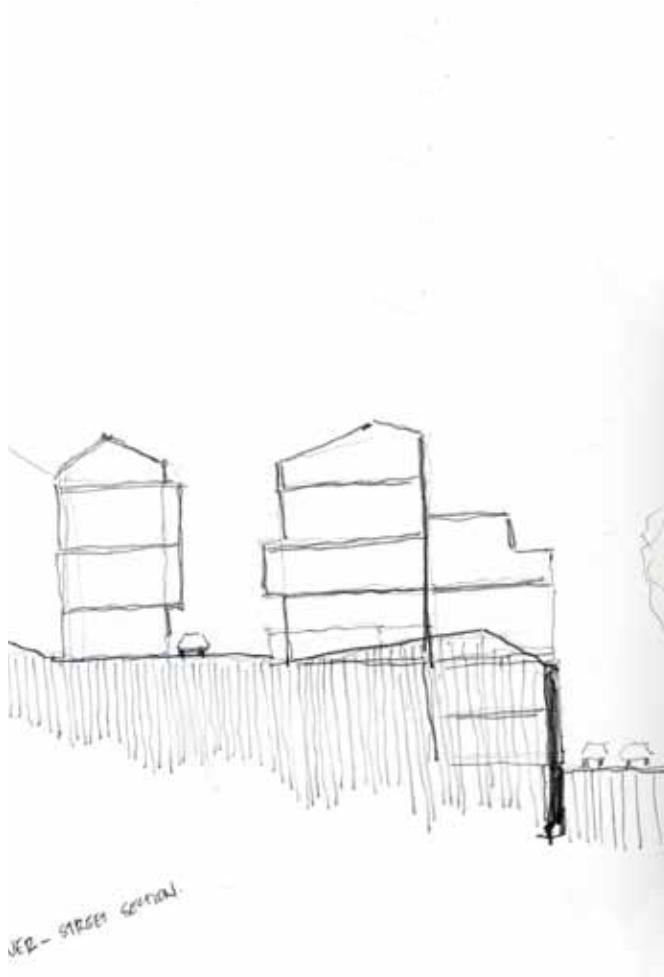




MONUMENTS

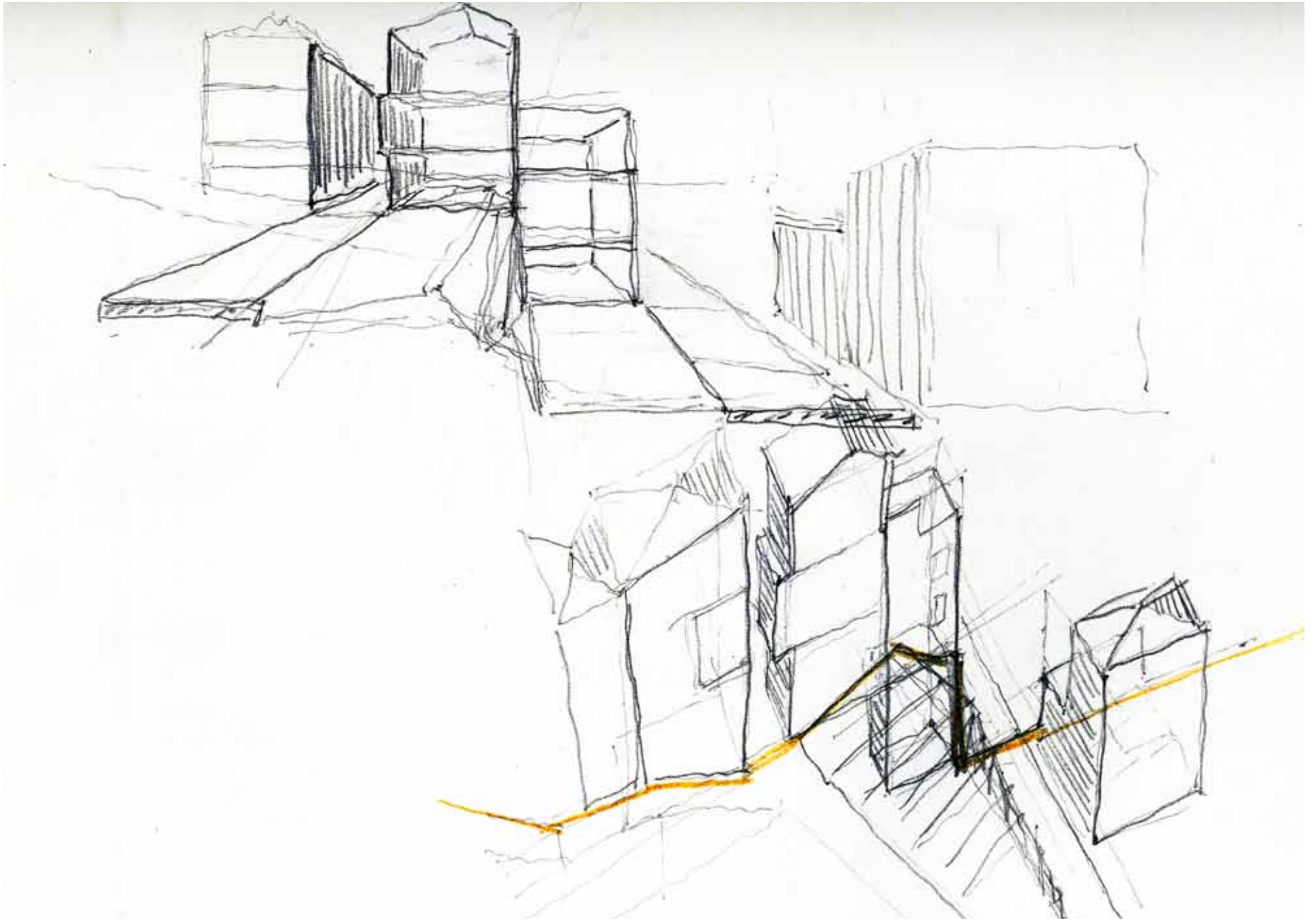
TECTONICS

66 YILDIRIM CADDESİ



RESIDENTIAL LIFE

Fener is primarily a residential neighborhood, with local businesses located on the first floor of multi-story buildings. In general, the buildings are between three and four stories, with a first floor reserved for small business, sometimes extending down a floor into a half-buried basement. On the second and/or third story, a balcony with windows generally projects over the street, and is enclosed on the lower level but open on the floor above. Some of the buildings appear to be developed in blocks at a time. Most of the buildings are constructed of brick covered in plaster, but some of the oldest buildings are made of timber. Due to the lack of formal public spaces within the neighborhood, most of the activity takes place on the street itself; sitting on front stoops, children playing games, even the washing of rugs.



MONUMENTS

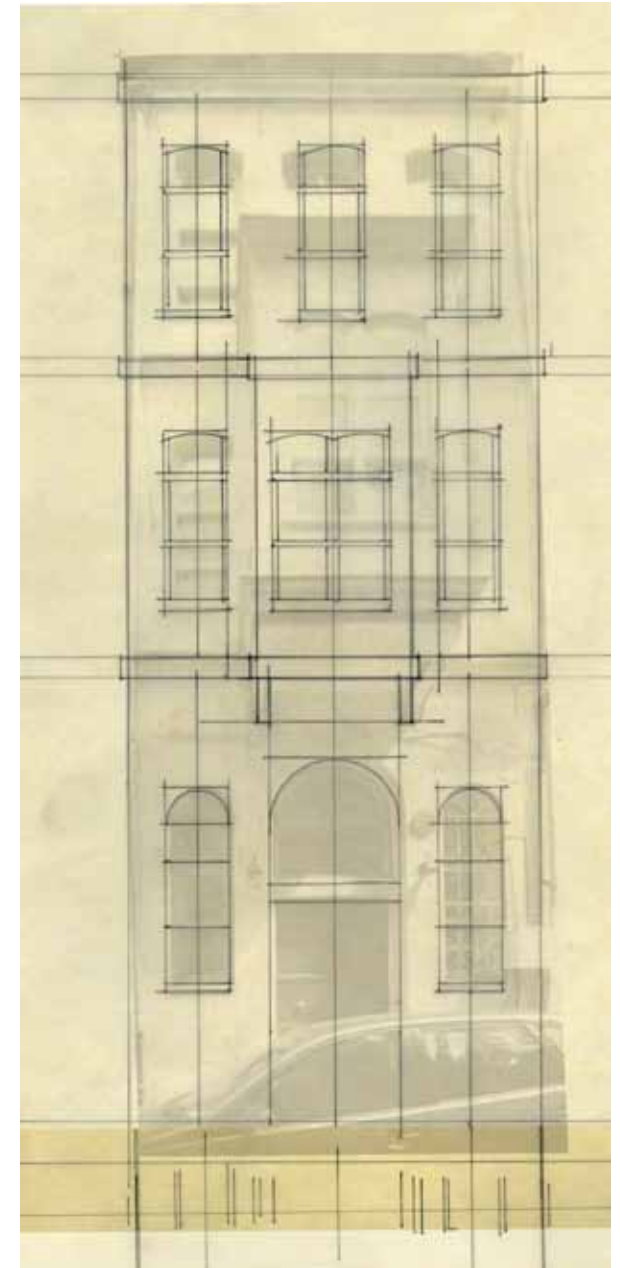
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DETAILS

The edge of the neighborhood is formed by the city walls, originally built by the emperor Theodosian and expanded under Constantine to protect Fener. The outermost ring of buildings are constructed directly on top of these buildings. [right]

Decaying buildings show construction materials-- brick coated in plaster, with the floors sometimes suspended by large steel or wooden beams. Many buildings in Fener exist at this state of disrepair. [below right]

Because of the narrowness of the city streets in this neighborhood, light and air permeates the upper floors through the use of a projected balcony and window. Not only does this often provide a good vantage point to see out to the waterfront, it provides safety and surveillance by keeping the eyes on the street. Much of the social life of the neighborhood revolves around this relationship between the window above and the street below. [far right]





MONUMENTS

TECTONICS

E P I L O G U E

CONCLUSIONS

Through analysis both of Istanbul as a city throughout time, and Fener across scales, opportunities for change have been identified. In Istanbul in general, one must recognize the importance of the diverse history and dissonance present in the city as it has developed, and encouraging the same kind of diversity in the contemporary city. Acknowledging this rich past is the first step in developing an approach to the city in general.

In Fener itself, one of the most important conclusions to realize is the disconnect between a rich past of inhabitation through the connection to the Greek Orthodox Church and the uncertain future that the neighborhood faces. Several conditions have been identified as critical-- the role of the waterfront not only in gaining access to the neighborhood, but its potential as a productive area that could provide jobs and alternate industries, as well as much needed visibility for the residents of the area. Second is the problematic nature of the park built to replace the factories along the waterfront. Istanbul has always had a curious relationship with public spaces, and here is no different, as an unprogrammed, largely un-designed space has been cut off from the neighborhood and remains under-utilized. The road that separates the park from the neighborhood is problematic; difficult to cross and with fast-moving traffic, this condition prevents the residents and visitors alike from being able to have transparency of access.

Finally, recognizing this neighborhood as being valuable not only for its history of Greek inhabitation, but its future as the home of a new minority is paramount and should not be overlooked.

PROPOSAL

For the design portion of the studio, I propose a re-examination of the urban waterfront park in Fener, with the objective of making it once more a productive landscape and a place for interaction and exchange. I expect to amplify the role of water transport, showcase this neighborhood as being valuable and unique, and utilize flows of water to improve infrastructure in the neighborhood in general. I will also address the issue of the highway as a barrier to transparency along the waterfront. This project will address the park across scales-- at the urban scale with the development of aquaculture and rethinking of the highway, at the built scale with a community center of sorts that will include a ferry station, market, fish farm, archaeological dig, and at the tectonic scale will deal with materials old and new, and formality and informality within these spaces.

These designed spaces will address the dialectical or dissonant nature of the city of Istanbul, and encourage the curious collisions that make Fener such a powerful place.



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