

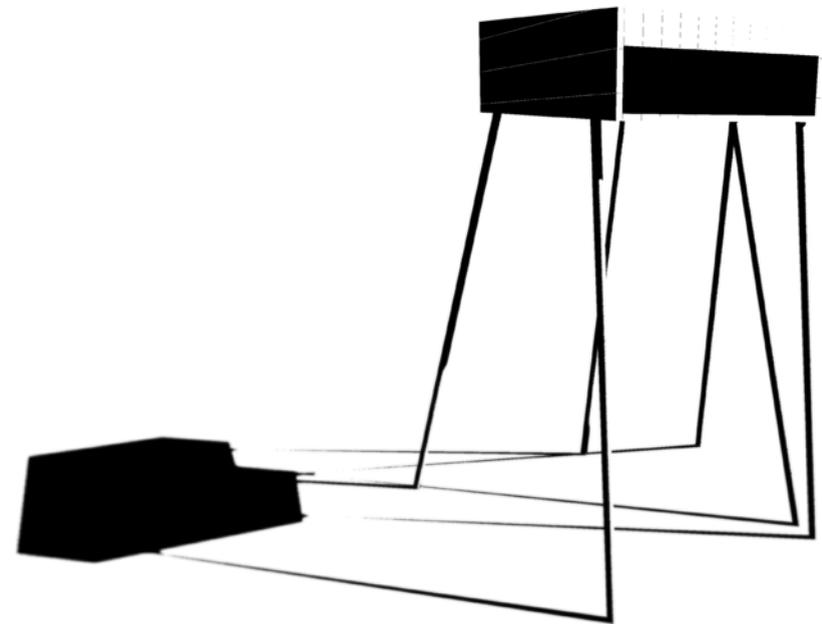
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Pera Flamingo

Urban research and exhibition center

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Diplomarbeit

Pera Flamingo

ausgeführt zum Zwecke der Erlangung des akademischen
Grades eines Diplom-Ingenieurs unter der Leitung

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Institut für Architektur und Entwerfen
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ABSTRACT

The project site is located in Istanbul at the European side in the centre of Beyoglu. Particularly at the intersection point of Pera- and Tepebasi district. Between Istiklal caddesi and the Refik Saydam boulevard.

Pera is a hotel, shopping and bar district connected to Istiklal caddesi and Galata. In contrast to a common Istanbul neighbourhood Pera has a strong European character, most of the consulates in Istanbul are around Pera. In contrast Tepebasi is connected to Kasimpasa and is a more traditional turkish neighbourhood. Parallel to Istiklal caddesi the Refik Saydam and Tarlabasi boulevard are located. The Boulevard is one of two main traffic axis between the historical peninsula to Taksim and further on connects to the Q1 Bosphorus highway. On the other hand it cuts a very strong gap into the urban fabric and separates the wealthy areas along Istiklal Caddesi from the less wealthy ones on the other side of the boulevard.

The site is located in between polarities which partly the history of the areas and partly the boulevard created. The government tries to solve this problems by comprehensive urban transformation projects. The following project starts with an urban intervention about the boulevard. The idea is to create an green axis along the boulevard which should increase the life quality of the neighbourhoods and gives an alternative public space to Istiklal shopping street. The recent urban planning methods in Istanbul and turkey are very untransparent , for example the Gezi uprising was based on this conflict. Most of the time the public and professionals have no access to information about urban and architectural projects happening in Turkey. At the project lot there is the Metropolitan Planning office which is a external research lab working mostly for the government, the office is a kind of a research lab and at the same time it is the mediator between public and urban planing organs.

The idea of the project is to create an urban research and information centre which can connect professionals, politicians and the public. The project includes a museum for urban planing and space for a Istanbul model, a new space for the existing office a concert hall with a club and a sky bar. The building should function as connecting piece between the new linear park along the boulevard and the upper neighbourhoods and as urban public space with different attractions.

#

ZUSAMMENFASSUNG

Das Projektgebiet befindet sich in Istanbul auf der europäischen Seite im Zentrum von Beyoglu, nämlich am Schnittpunkt zwischen den Bezirken Pera und Tepebasi- zwischen der Istiklal Straße und dem Refik Saydam-Boulevard.

Der Bezirk Pera ist dominiert von Hotels, Einkaufszentren und Bars und steht in Verbindung mit der Istiklal Straße und Galata. Im Vergleich zu den herkömmlichen Gebieten Istanbuls weist Pera einen sehr euroäischen Charakter auf. Die Mehrzahl der Konsulate in Istanbul befinden sich in Pera. Im Kontrast dazu steht Tepebasi. Dieser Bezirk ist mit Kasimpasa verbunden und hat einen eher traditonellen türkischen Charakter. Die Straßen Refik Saydam und Tarlabasi Boulevard verlaufen parallel zur Istiklal Straße. Diese Straßen bilden eine der zwei Hauptverkehrsachsen zwischen der historischen Halbinsel und Taksim. Betrachtet man den weiteren Verlauf führen sie zur Q1, der Bosphorus Autobahn. Bei näherer Betrachtung gelangt man zu der Erkenntnis, dass Refik Saydam und der Tarlabasi Boulevard das Städtische Gefüge in einen wohlhabenderen und einen ärmeren Teil zerschneiden.

Der Bauplatz befindet sich in einem Brennpunkt geprägt von der Geschichte des Stadtteils und dem Boulevard. Die Stadtregierung versucht darauf zu reagieren, indem sie großangelegte Stadtentwicklungsprogramme betreiben.

Der Einstieg in das, in dieser Arbeit behandelte, Projekt erfolgt städtebaulich und bezieht sich auf den Boulevard. Das Konzept versucht eine grüne Achse entlang des Boulevards zu erzeugen und somit die Lebensqualität aller umgebenden Bezirke zu erhöhen und außerdem einen alternativen öffentlichen Raum zur Istiklal Einkaufsstraße zu erzeugen.

Aktuell sind die städtebaulichen Methoden und Maßnahmen in Istanbul sehr untransparent gestaltet. Ein aktuelles Beispiel dafür bietet der Gezi-Konflikt, für den dieser Umstand einen Auslöser darstellte. Die Öffentlichkeit sowie fachkundige Personen haben sehr oft keinen Einblick bzw gar keine Informationen zu urbanen Entwicklungsprojekten und/oder Architekturprojekten.

Am Projektgrundstück befindet sich ein großstädtisches Planungsbüro, welches großteils als Forschungseinrichtung für die Stadtregierung fungiert. Das Büro hat außerdem eine Hauptfunktion in der mediation zwischen der Öffentlichkeit und städtebaulichen Planungsorganen.

Das Ziel des Projektes ist es ein Forschungs- und Informationszentrum zu schaffen in dem sich Fachkräfte, Politiker und die Öffentlichkeit vereinen und austauschen können.

Das Projekt beinhaltet ein Museum für Städtebau mit einem Städtemodel von Istanbul, neue Räumlichkeiten für das bereits bestehende Planungsbüro und eine Konzerthalle mit einem Club und einer Skybar.

Das Gebäude sollte als Verbindungsstück zwischen dem linearen Park entlang des Boulevards und den oberen Bezirken fungieren und als öffentlicher, urbaner Ort für verschiedene Attraktionen Platz bieten.

#

1



- 1. HISTORICAL PENINSULA / OLD CONSTANTINOPLE
- 2. BEYOĞLU / GALATA - PROJECT SITE
- 3. ANATOLIAN SITE
- 4. HALIÇ- GOLDEN HORN
- 5. BOSPORUS
- 6. MARMARA SEA

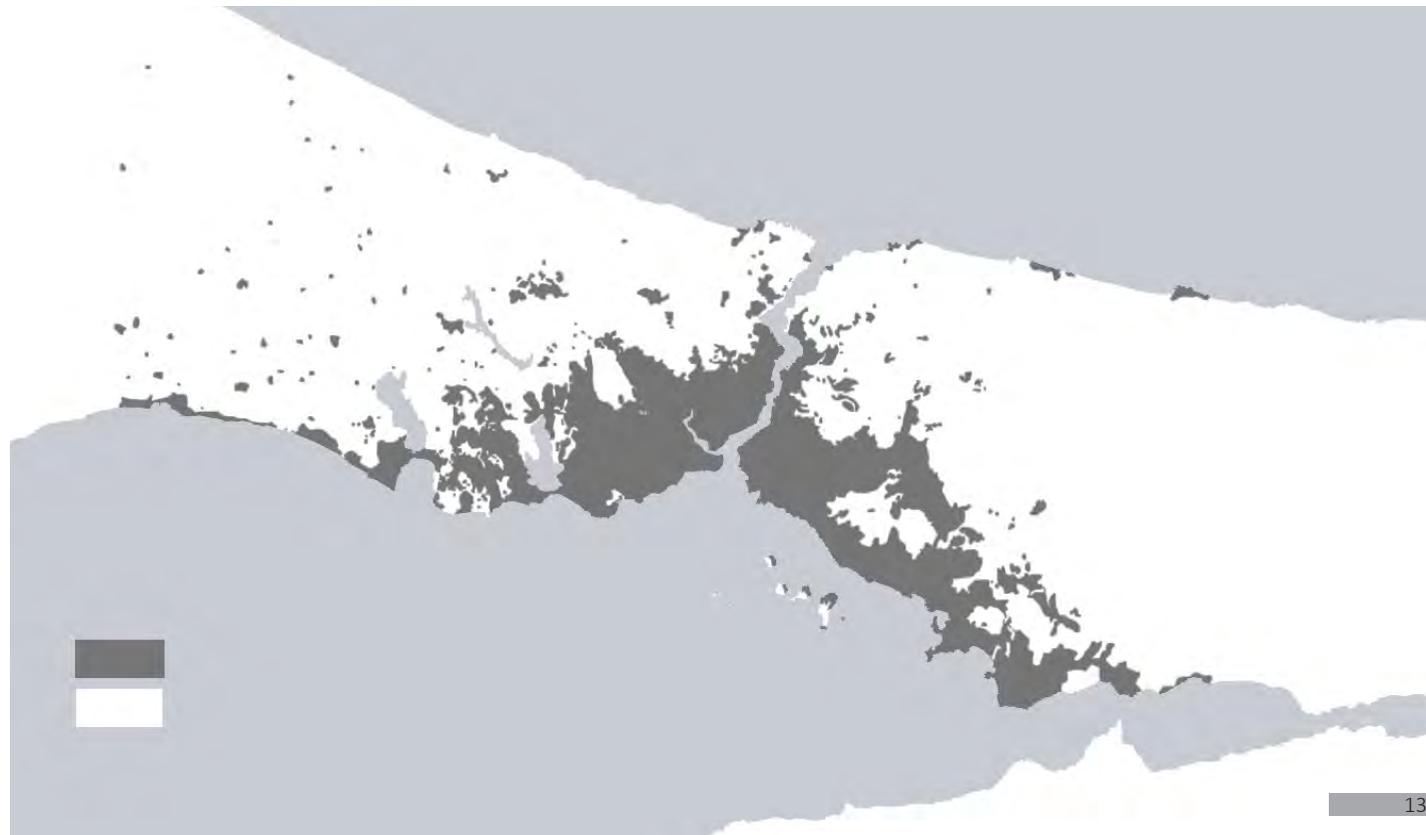
ISTANBUL OVERVIEW

Istanbul is the largest city in Turkey, constituting the country's economic, cultural, and historical heart. Istanbul is a transcontinental city in Eurasia, with its commercial and historical centre lying on the European side and about a third of its population living on the Asian side of Eurasia. With a population of 14.4 million, the city forms the largest urban agglomeration in Europe as well as the largest in the Middle East, and the sixth-largest city proper in the world. Istanbul's vast area of 5,343 square kilometers (2,063 sq mi) is coterminous with Istanbul Province, of which the city is the administrative capital. Istanbul straddles the Bosphorus strait in northwestern Turkey, between the Sea of Marmara and the Black Sea.

Istanbul municipality area with built up and non built areas 2010

Byzantium	660 BC
Constantinople	330 AD
Istanbul	1930 (officially)
Districts	39
Mayor	Kadir Topbaş (AKP)
Area	Land 5,196 km ² Water 147 km ²
Population	14,377,018 km ²
Density	2,767/km ²

<http://en.wikipedia.org/wiki/Istanbul>







THE PROJECT SITE THE BOULEVARD AND THE LOT

2

THE BOULEVARD



The Prost Plan - "Les Transformations d'Istanbul"

Prost Plan- urban transformation of Istanbul

Between the years 1939-1948, during the mayoralty of Lütüfi Kirdar the French architect and urban Planner Henri Prost made a radical master plan for Istanbul.

After huge fires demolished the Ruben fabric there was space to create a new idea of city. The main inspirations and motivations of Prost and the Mayor Kirdar was to transform Istanbul into a secular, modern and civilized European city. This should be achieved by the creation of three main public squares such as Taksim-, Eminönü- and Fatih square, the creation of new street axis and huge boulevards and finally to insert green areas and parks. Prost gave importance to the ideals of the republican rulers, which was changing the face of Istanbul in a way that would honour the young republic (Kirdar 1945)

The Boulevards

The insertion of huge Boulevards should solve the traffic problems Istanbul is facing after modernisation of the city. At the European side Prost was talking about one of the most important connections the Refik Saydam and Tarlabasi Boulevard which connects coming from Yenikapi as Atatürk Boulevard the Golden Horn with Taksim and further on connects the street to the Highway Q1 which continues to the first Bosphorus bridge.

The demolition and leveling works for Atatürk Boulevard and the surrounding landscape were started at 1941 and completed at 1945.

While the construction of the Refik Saydam and Tarlabasi Boulevard started much later in the years between 1986 and 1988.

Henri Prost

Henri Prost (1874–1959) was a French architect and urban planner. He was noted in particular for his work in Morocco and Turkey, where he created a number of comprehensive city plans for Casablanca, Fes, Marrakesh, Meknes, Rabat, and Istanbul, including transportation infrastructure and avenues with buildings, plazas, squares, promenades and parks.

- I ATATÜRK BOULEVARD
- II REFIK SAYDAM CADDESİ
- III TARLABASI BOULEVARD
- IV CUMHURİYET CADDESİ
- V HALASKARGAZI CADDESİ



Abb.6.



Abb.4.

THE CONSTRUCTION OF THE BOULEVARD 1986 - 1988



Abb.7.

The psychological process has begun step by step before the AK PARTY period. In 1986, Bedrettin Dalan was the president of IBB (Istanbul Metropolitan Municipality) as a member of ANAP that was the existing government party. As the president of IBB, he started the Tarlabasi demolitions right next to Taksim Square. The explained aims were that the region and the square had to have a 36-meter-long avenue and the Tarlabasi region needed to get rid of being a 'sex market'. For the first stage, 16 historic buildings were demolished. The demolitions were not allowed but Dalan said "we run a red light sometimes". Then, 15 of the buildings demolished were detected as registered historical monuments. The Tarlabasi conflict was very popular in discussions but Dalan said "they clamor just because of 3-5 buildings" in spite of all the reactions. The reactive were worried that skyscrapers would be built instead of the historic buildings in the Tarlabasi region due to the fact that Dalan had indicated Tarlabasi Boulevard for the new 34 major investments. Because Tarlabasi is very close to Taksim Square, the buildings thought in the region would have great values. Above all, as a result of the process, 370 historic buildings (167 of the buildings are registered historical monuments) were demolished by IBB in the years between 1986 and 1988 to open the Tarlabasi Boulevard.

It can be said that the actors of the Tarlabasi conflict in the late 1980s were IBB and vocational organizations such as Istanbul Chamber of Architects. However, the conflict became popular again with new actors in the AK PARTY period. Beyoglu Municipality of Istanbul has started a new project named 'Tarlabasi Renovation Project'. According to the project, 269 historic buildings (188 of the buildings are registered historical monuments) will be renewed in the Tarlabasi region. The project includes 52% residential area, 12% trade area, 17% tourism area and 14% office area. However, Istanbul Chamber of Architects and some non-governmental organizations protest the project as they are worried what the 'renovation' means in terms of the project. The protestors claim that the history of Tarlabasi will be lost after the project because the municipality considers new demolitions. Above all, from another perspective, the Tarlabasi conflict is very important due to the fact that it is one of the major conflicts that direct the internal political battle to a non-physical stage in a democratic way.

Abb.9.



Abb.8.



IV

V

VI

III

II

I



Abb.12.

ALONG THE TARLABAŞI BOULEVARD



Abb.14.

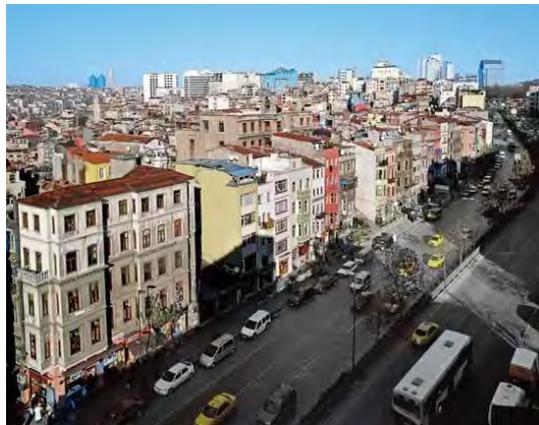


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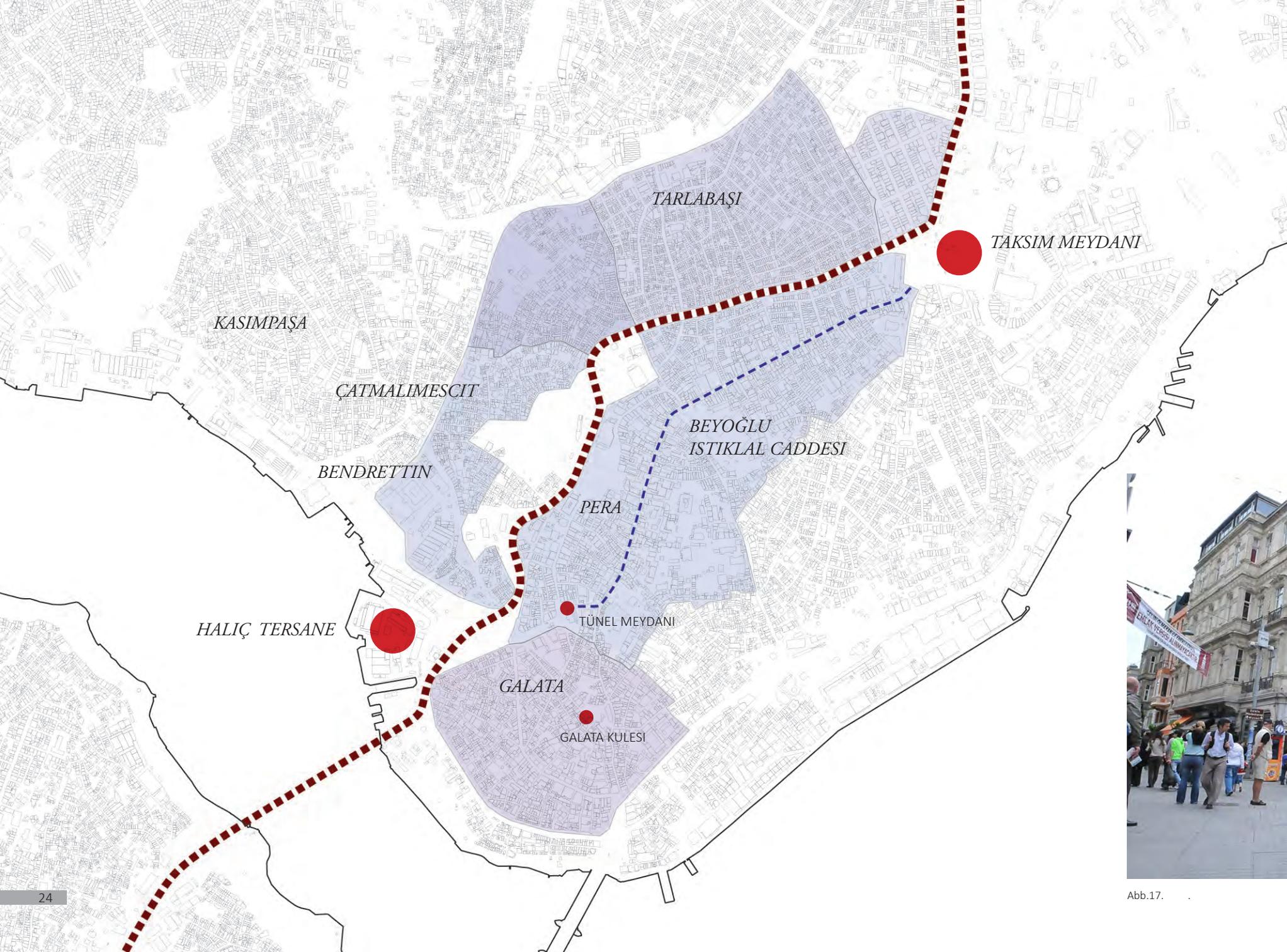
Abb.15.



Abb.10.



Abb.11.



KASIMPAŞA

ÇATMALIMESCIT

BENDRETTIN

TARLABAŞI

BEYOĞLU
İSTIKLAL CADDESİ

PERA

HALIÇ TERSANE

TÜNEL MEYDANI

GALATA

GALATA KULESİ

TAKSIM MEYDANI



Abb.17.

THE LOWER NEIGHBOURHOODS

There is a clear physical and social separation between the areas up at the hill and the lower areas. But there is also a big difference between the areas around Kasimpasa and Tarlabasi. Kasimpasa is a residential area mainly inhabited by Turkish families. It is oriented to the sea and clearly physically separated by the boulevard, also known for its conservative character of its inhabitants. Tarlabasi on the other hand is a very mixed and poor neighbourhood with mainly immigrants from East Anatolia and foreign countries (see next page). The area is more oriented to its center, caused by physical separation through the boulevard and a strong social separation.

The building structure is more typical for the Ottoman city with its small and narrow attached houses, and a very lively family street life.



Abb.18.

THE UPPER NEIGHBOURHOODS

Between Taksim square and Tünel square is the so-called Taksim area including Pera, Asmalı Mescit, Tom Tom Çinhangir and so on. This area has a long foreign history and therefore many hotels and the most European consulates. The area is also famous for shopping especially foreign products with shops like Zara, H&M etc. and especially for its nightlife with countless bars, clubs and restaurants. Architecturally it's a mix between European and Ottoman style, the building structure is bigger as in other areas and the facades are richer decorated.



TARLABAŞI

Tarlabası was a minor district of İstanbul in the late 19th century and not nearly as evolved as its neighbouring Pera. Most of the area's first inhabitants were employees of the embassies, people working in the neighbourhood and Levantines who lived in three storey houses. A number of factors have caused the neighbourhood to change dramatically over the last 70 years:

the implementation of a new property tax in 1942,
the incidents of 6-7 September 1955 (Pogrom von İstanbul)
the influx of immigrants from Anatolia that started in the 1960s,
and the operations of Bedrettin Dalan in 1980s.

After Bedrettin Dalan, the mayor of İstanbul opened up the Tarlabası Boulevard by destroying around 350 historical buildings, the neighbourhood was severed from Taksim and to an extent became isolated. An urban transformation of this neighbourhood was launched again in 2007 under the name "Tarlabası Renovation Project."



26 Abb.19.

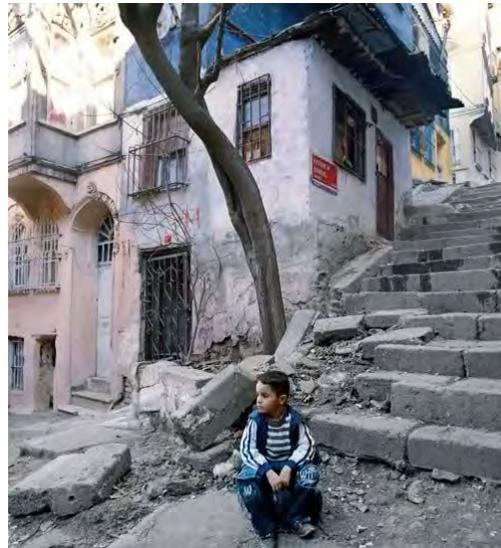


Abb.21.



Abb.20.

KASIMPAŞA BEDRETTİN ÇATMALIMESCİT

Kasımpaşa is one of the older residential areas in Istanbul with a strong naval tradition. By the 16th century it contained the principal dockyards of the Ottoman Empire, home to 120 ships. As the Empire declined, the yard became neglected. Today, the old arsenal is a repair dock serving cargo ships, ferries and a small shipping line. In the first years of the Republic, the Golden Horn area became less popular. In the 21st century, the Istanbul municipality has invested in the quarter by building a stadium, sports complex, pool, library and a social recreation facility. The area is mainly physically detached from Asmalı Mescit because of topographical condition the boulevard is carried by a huge wall.



Abb.22.

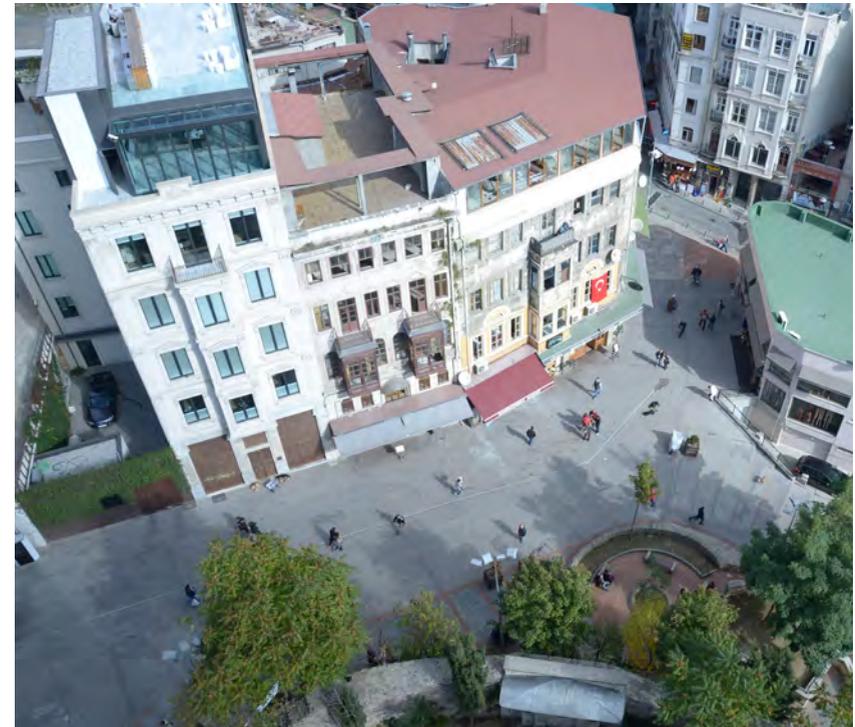


Abb.23.

GALATA

The coastal band stretching from the northern shores of the Golden Horn until Tophane and the slopes behind it has been known as Galata since the 8th century. The history of the area best known during the Byzantine Empire and the colonial time with Galata Tower and the city walls. Galata became economically and socially important during Ottoman time as well as its neighbor Pera. It had stayed as an important harbor and trading area and it had attracted businessmen all around Europe. The mix of inhabitants has still been visible as well as their carried culture.

Today's Galata is still an important trading area as well as one of the most important tourism areas in Istanbul. Lately it collected its cultural importance one more time when artists and designers spotted the area and opened their workshops and galleries there. The square of the tower has attracted many young people to enjoy the open public space until the police intervention 2 years ago. The residential buildings also has become rather popular because of the authentic neighborhood. The mix texture of inhabitants and cultures is still visible and it is the most significant feature of the region.



HALIÇ TERSANE

After Mehmet the 2nd had conquered Istanbul at 1453, the naval force became important for Ottoman Empire in order to become one of the World's biggest powers. The sultan ordered for a strong Naval Military force within one of the biggest shipyards of the time at 11 December 1455.

The Haliç Shipyard (Tersâne-i Âmire) became the core of the planned Shipyards, Camialtı shipyard and Taşkızak Shipyard between Kasımpaşa river and Camialtı square.

The Tersâne-i Âmire may have given the Ottoman Empire one of the greatest military industries of early-modern Europe; comparable to the Arsenal of Venice. In the 16th century Tersâne-i Âmire was greatly expanded, with 140 docks and a perimeter wall to keep prying eyes away from naval secrets; it took over from the main shipyard at Gallipoli. From this time on, the Tersâne-i Âmire was at the heart of shipbuilding and naval governance in the Ottoman Empire.

However at 1913 the first division at this huge shipyard had occurred. The Taşkızak part was left to Naval Forces but Haliç and Camialtı parts had stayed with ship building. Just after the foundation of Turkish Republic with the direct order from Mustafa Kemal, modernization of the shipyard started. It had many renovations and started to use again.

At 2005 it was sold to İDO (private ferry company) and again renovated, after 1989 it was the first time shipyard was used to produce ships, 3 ships were produced.

However the land too valuable for a shipyard so AKP government made the deals for a new project at 2013. The land was going to be rented out for 45 years and a complex of 2 5star hotels, shopping mall, many small hotels, cinema and entertainment center and mosque for 1000 people was going to be built. Despite the agreements have done, the project was not able to be approved from the court.

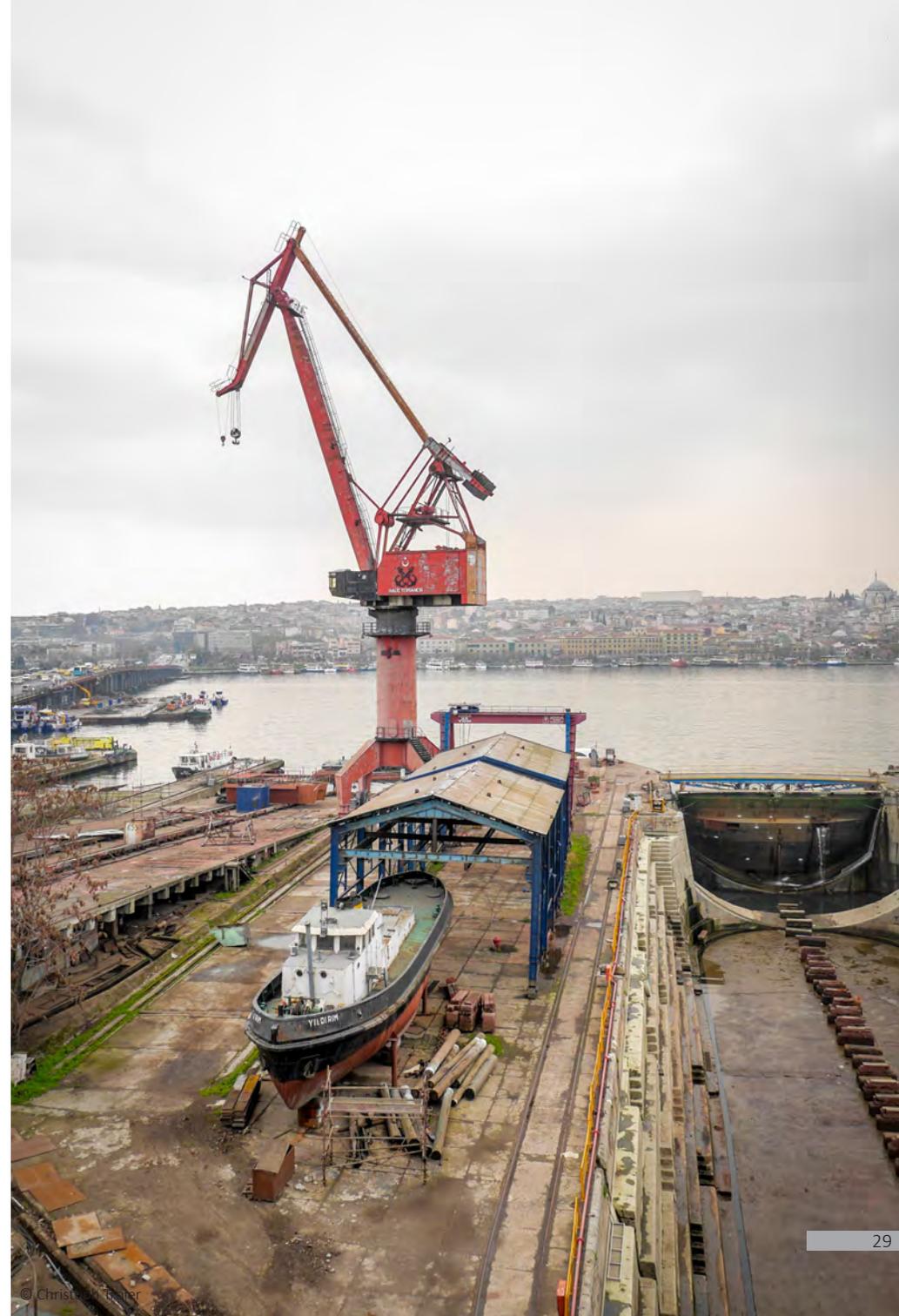
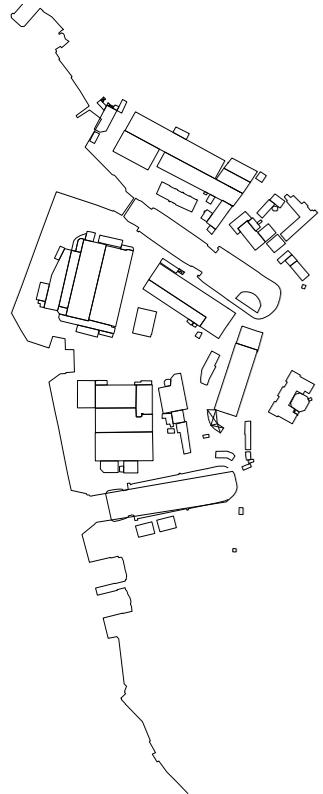


Abb.25.

TAKSİM MEYDANI - A TIMELINE

The Taksim Artillery Barracks, was built in 1806 as a part of Ottoman military reforms under the reign of Selim III. After 1921 the Barracks had been used as Taksim Stadium and became the major field where league matches were played.



until 1940

Abb.26.

After Henri Prost completed his plan for Taksim Square in 1939 the demolition of the Barracks has started in 1940 to make space for a new and huge European style public space which should demonstrate the Republic of Turkey.



from 1950

Abb.27.

Taksim square in 2005, from left to right: Gezi Park, Atatürk Cultural Center "AKM built in 1977 the Marmara Hotel and the Republic Monument built in 1928. Those objects and buildings are symbolising the freedom and independency of Turkey achieved before the years of the Republic of Turkey founded in 1923, therefore Taksim square is an important political symbol and a place for demonstrations and protests.



until 2013

Abb.28.

Taksim square during the “Gezi Protests” in June 2013, protesters who are against the untransparent and drop down urban planing methods by the recent Turkish government trying to hold Taksim square which transformed into a symbol of the resistance.



Unfinished Taksim square in 2014 after bringing the main roads underground in 2013 and opening the square for pedestrians.



Beyoglu Municipality plan to reconstruct the Ottoman Artillery Barracks on the old footprint, which led amongst other things to the “Gezi Protests”.



June 2013



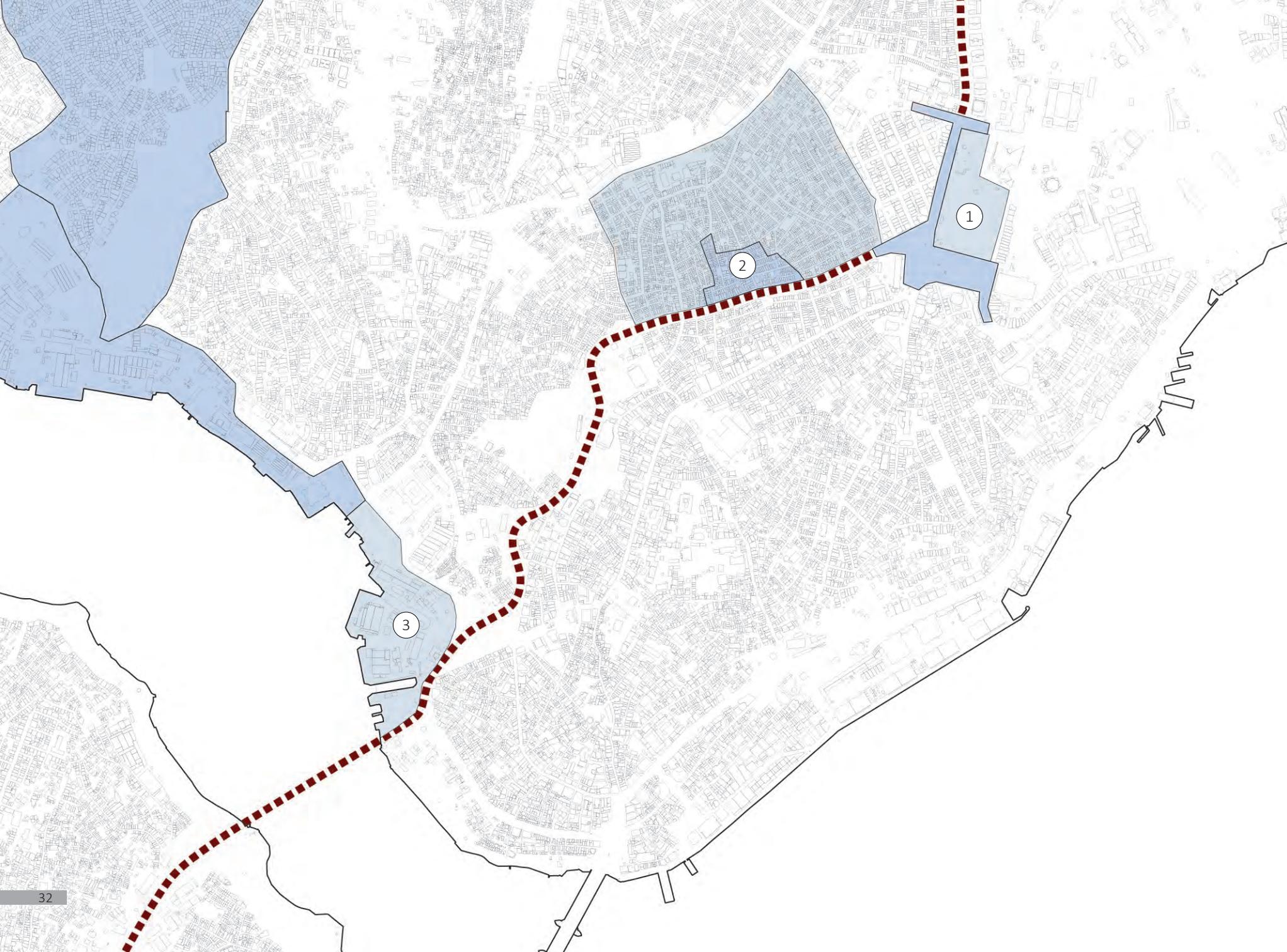
from 2014



Abb.30.

Abb.29.

Abb.31.



URBAN RENEWAL PROJECT ALONG THE BOULEVARD

1

Project Title	Taksim Square Pedestrian Project
Institutions	Istanbul Metropolitan Municipality
Project Area	98.000 m ²
Project Type	Square regulations
Location	Beyoğlu
Announcement	August 2007

Phase 1
Streets were brought under the square to open it up for pedestrians

Protests
The Gezi Protests stopped the construction in June 2013

Phase2
At the moment the court stopped the construction but future plans are to rebuild the Ottoman Atelier barracks as a shopping mall and public space



Abb.33.

2

Project Title	Tarlabasi Urban Transformation Project
Institutions	Property çalyk, Beyoğlu Municipality
Project Area	20.000 m ²
Project Type	Urban transformation
Location	Beyoğlu
Announcement	May 2005

In 2006 the Turkish Cabinet turned a 20,000-square-meter part of Tarlabası into an Urban Renewal Area. After the official announcement in 2008 by the Beyoglu Municipality of the urban-renewal project “Tarlabası Yenileniyor” (“Tarlabası is Being Renewed”), people started to leave the area. But many residents remain. Some tenants have stayed even though their former landlord has already sold the building; some because of the proximity between their living and work spaces, some because they cannot afford to move, and others because they simply do not want to leave.



Abb.32.

3

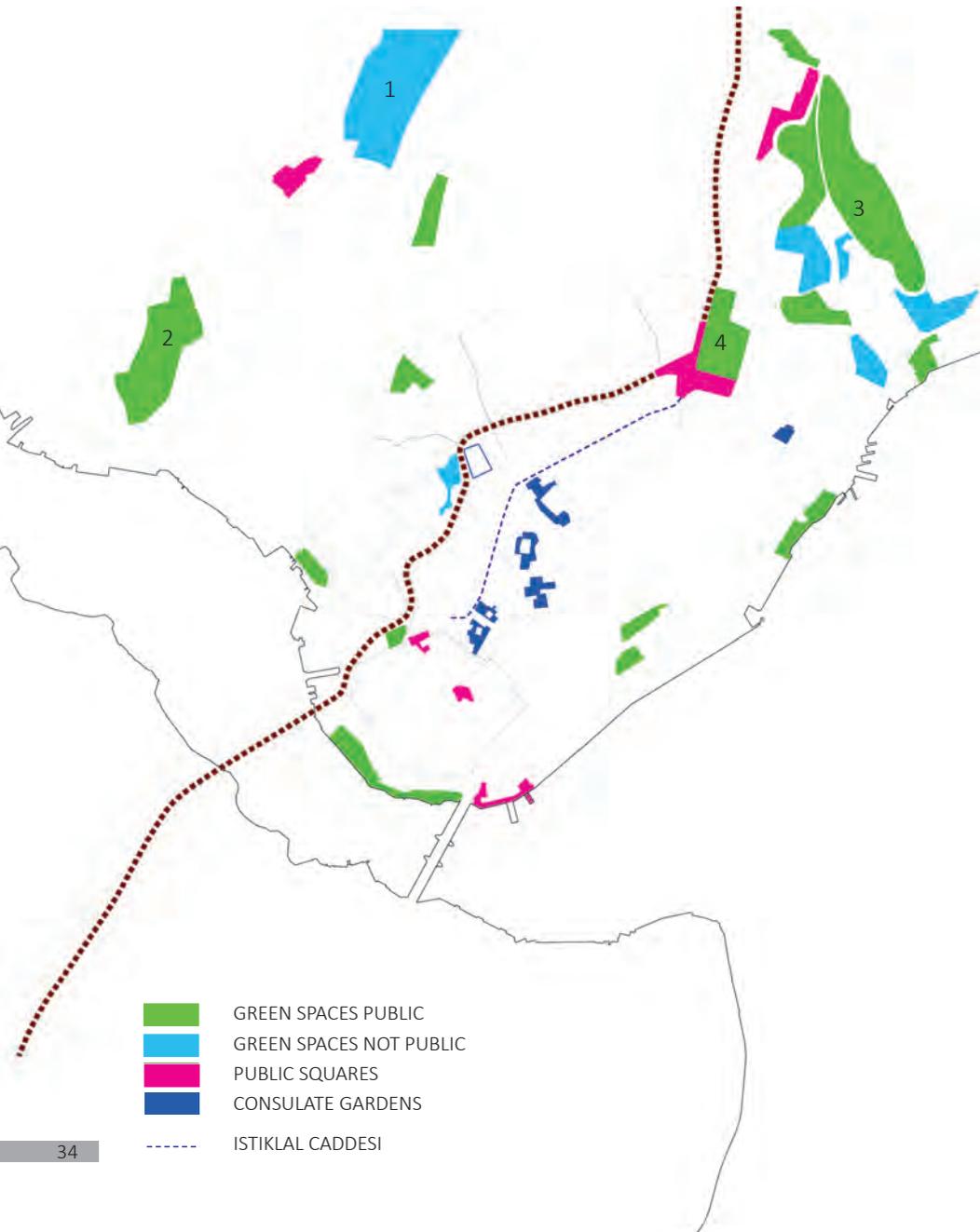
Project Title	Haliç marina and Complex Project (Haliçport)
Institutions	Transport, Maritime Affairs and Communications
Project Area	250,000 m ²
Project Type	Trade , Tourism
Location	Haliç- Golden Horn
Announcement	December 2010

After the long history of the shipyard the land is too valuable to use it as an industrial site so the AKP government made the deals for a new project at 2013. The land was going to be rented out for 45 years and a complex of 2 5star hotels, shopping mall, many small hotels, cinema and entertainment center and mosque for 1000 people was going to be built. Despite the agreements have done, the project was not able to be approved from the court.



Abb.34.

GREEN AND PUBLIC ZONES



The map shows green- and public spaces around Beyoglu, bigger structures are either graveyards (1) the summer palace and hunting areas for the Sultan (2) or parks made during the change of Istanbul in early Republic times (Macka Park-3 and Gezi Park 4).

The idea of public space in Islamic culture differs to european cities, privacy and security are more important as parks and public squares.

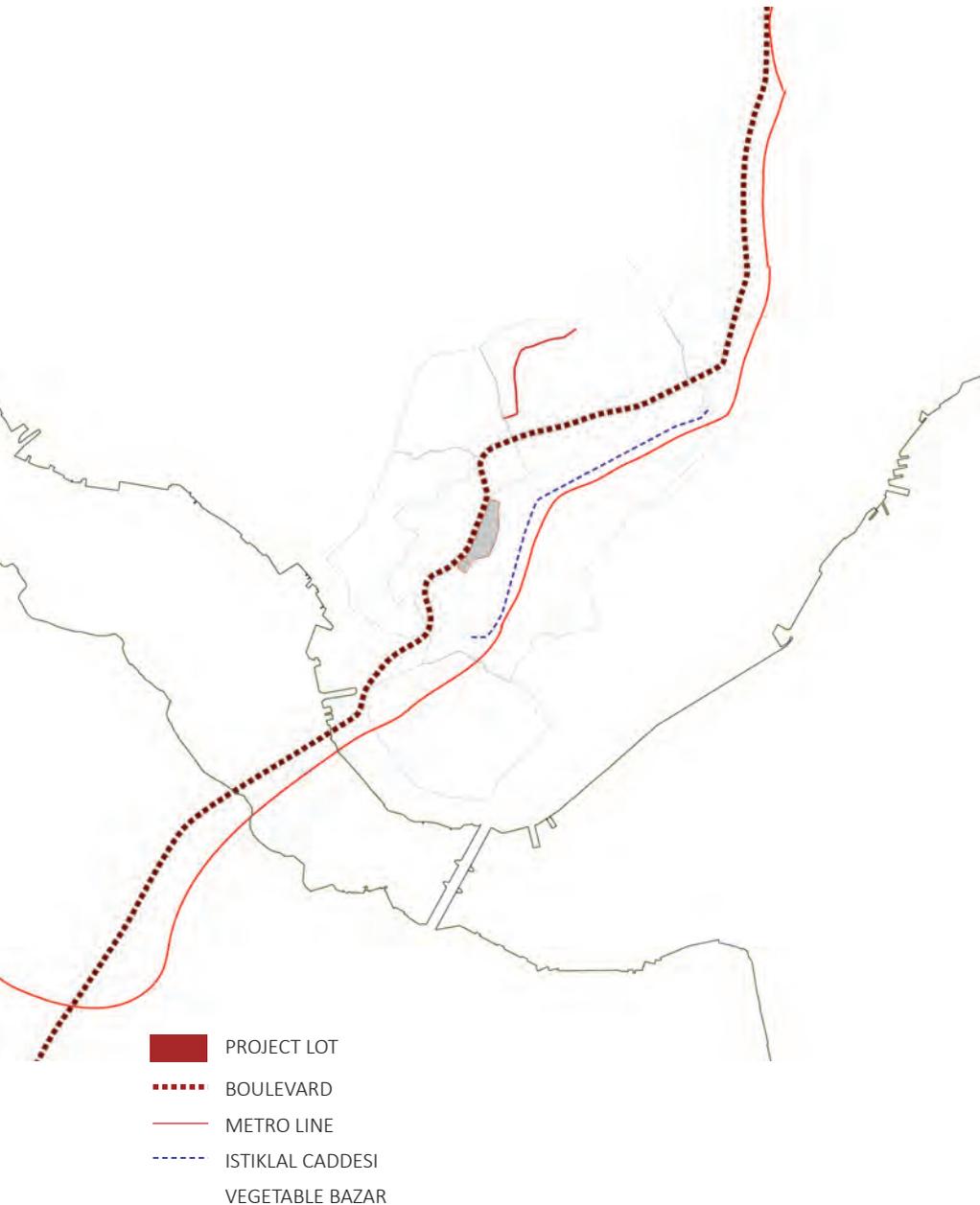
Parks such as Macka Park are still considered as dangerous and not useable, therefore the linear public areas for example the coastline or bazar streets are very crowded, and big parks are more quiet and empty.

As exception i would mention picnic areas (or parks were it is allowed to make open fire for grill). People are using every small area were its not forbidden or clear defined to make open fire. Even traffic islands between highways are used for family picnic.



Abb.35.

LINEAR STRUCTURES AS PUBLIC SPACE



The map shows the street structures of Istanbul historical Peninsula in 1922 according, the street network is adjusted to topography and function of the city.

The idea of an Islamic city is a strong separation between private and public, therefore the texture of the city changes according to the function.

The key element of the Ottoman city is the Mahalle (urban quarter) and is mainly living area for families. The texture is full with narrow streets and dead ends, which has to do with the privacy and ownership understanding of the Islamic family.

There were no planned public squares, only an open space around the local Mescid (mosque) or public fountains which was used for social interaction.

The living quarters are small textured to keep the public out and increase security the public square is mostly connected to a mosk as külliye and is the main social communication place for the quarter.

The existing linear connection streets are used as public space for shopping (bazar streets) and as connection streets between the mahalles. Therefore those streets are very dynamic and busy and the core of public life and interaction.



Abb.36.

URBAN CONCEPT - LINEAR PARK

The main problem about the Boulevard is that it is changing the urban fabric in a too radical way. With its length of 2300 meters and an average width of 30 meters it tears the city apart and creates an unhomogen city structure.

For that reason the neighbourhoods are facing apart the Boulevard and over history they developed in an opposite way.

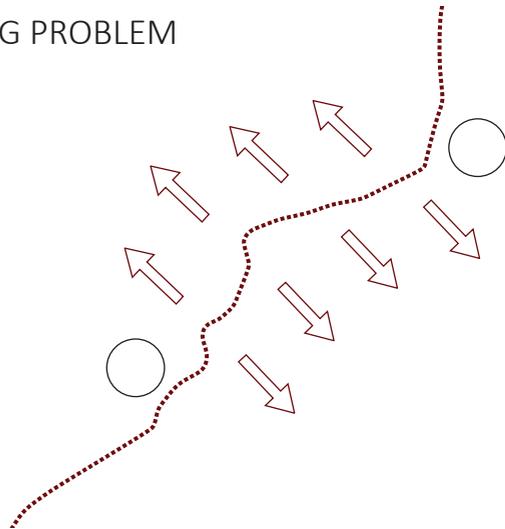
The government tries to solve this topic or problem with huge urban transformation projects and the poor inhabitants are suffering from lost homes and moving to another area with less job opportunities and usually higher rents.

The urban concept about the Beyoglu area is to create a linear park which should increase the life quality along and around the Boulevard.

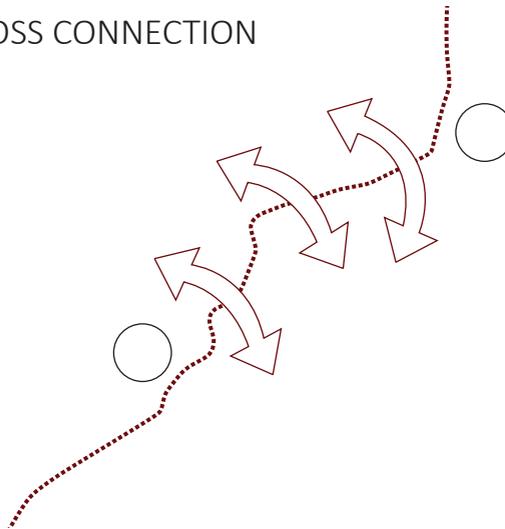
By inserting an attractive urban space the transformation of the neighbourhoods should happen slower and more adjusted by the needs of the people.

Further on the connection of Halic tersane and Taksim Square which will be cultural areas green line should create an alternative to Istiklal shopping street as public space.

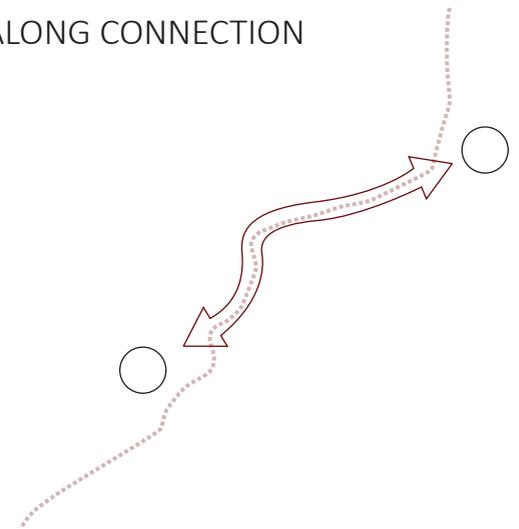
EXISTING PROBLEM

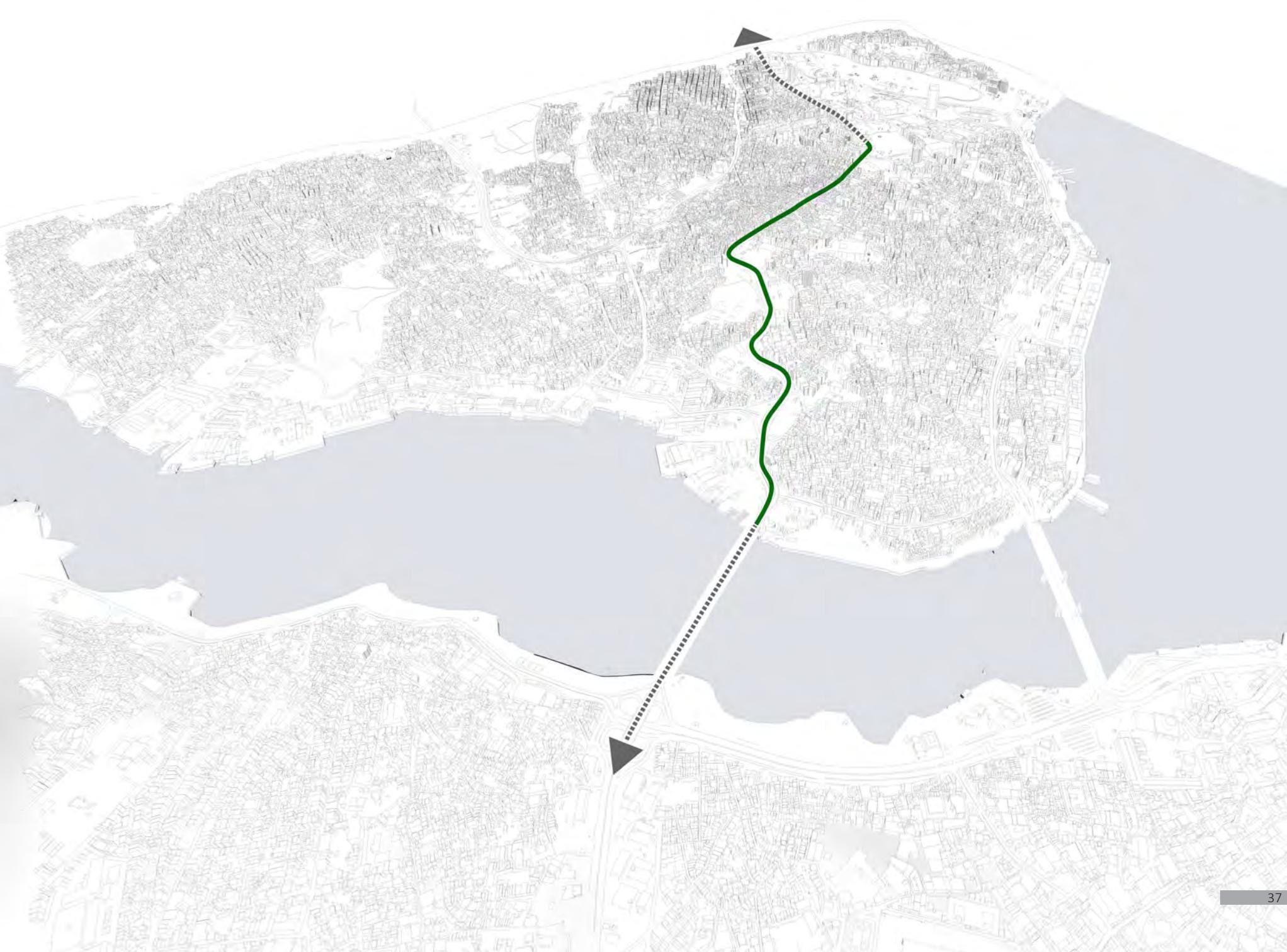


CROSS CONNECTION



ALONG CONNECTION









BOULEVARD PLAN - SCALE 1:4000



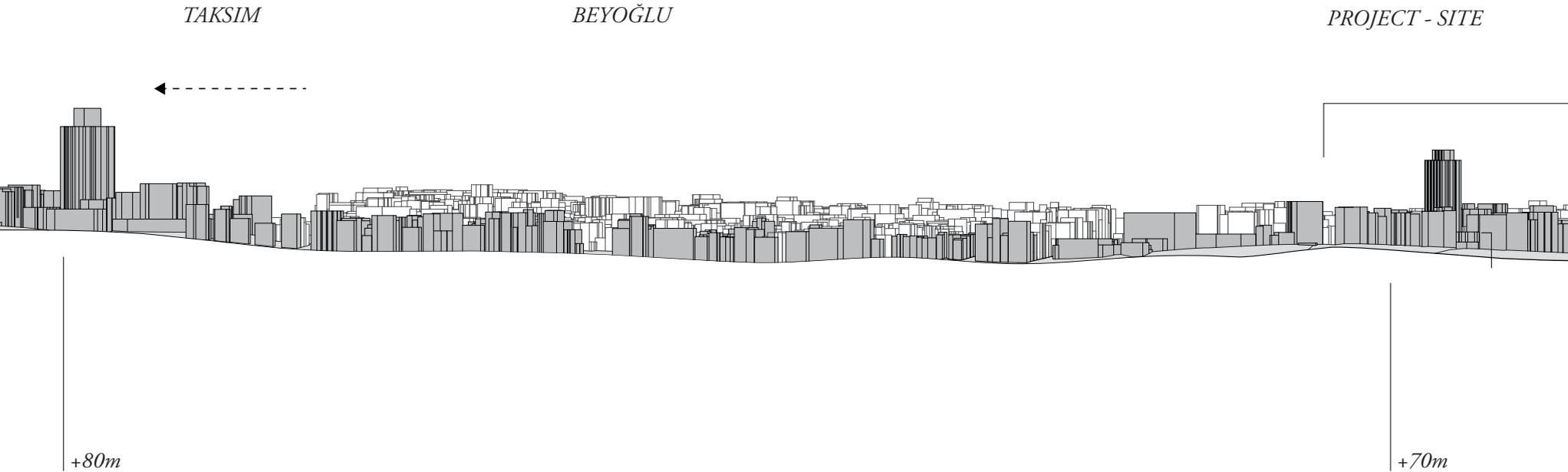


BOULEVARD SECTION - M 1:4000

This Section in the Scale of 1:400 is taken along the boulevard, cut through the middle axis of the street.

The height development of the Refik Saydam Caddesi between the Golden Horn and the project site is 40 meters, and between Golden horn and Taksim it is 80 meters

The actual length is 2300 meters form the Golden Horn to the beginning of Taksim.



ASMALI MESCIT

GALATA

AKSARAY →

GOLDEN HORN

+40m

+/-0.00m



3

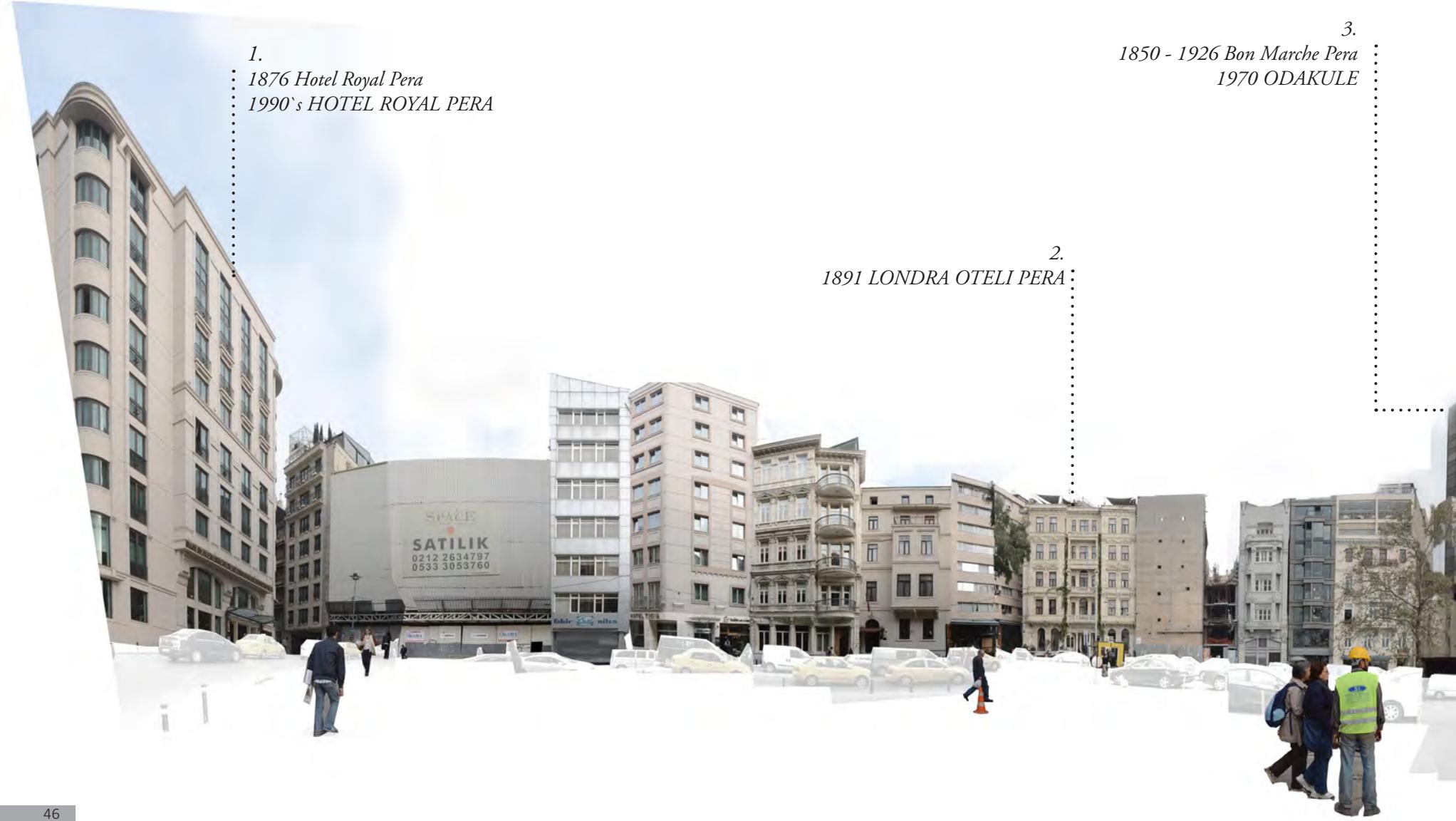
BUILDINGS AROUND THE SITE

BUILDING- FACADES AT SITE

1.
1876 *Hotel Royal Pera*
1990's *HOTEL ROYAL PERA*

2.
1891 *LONDRA OTELI PERA*

3.
1850 - 1926 *Bon Marche Pera*
1970 *ODAKULE*

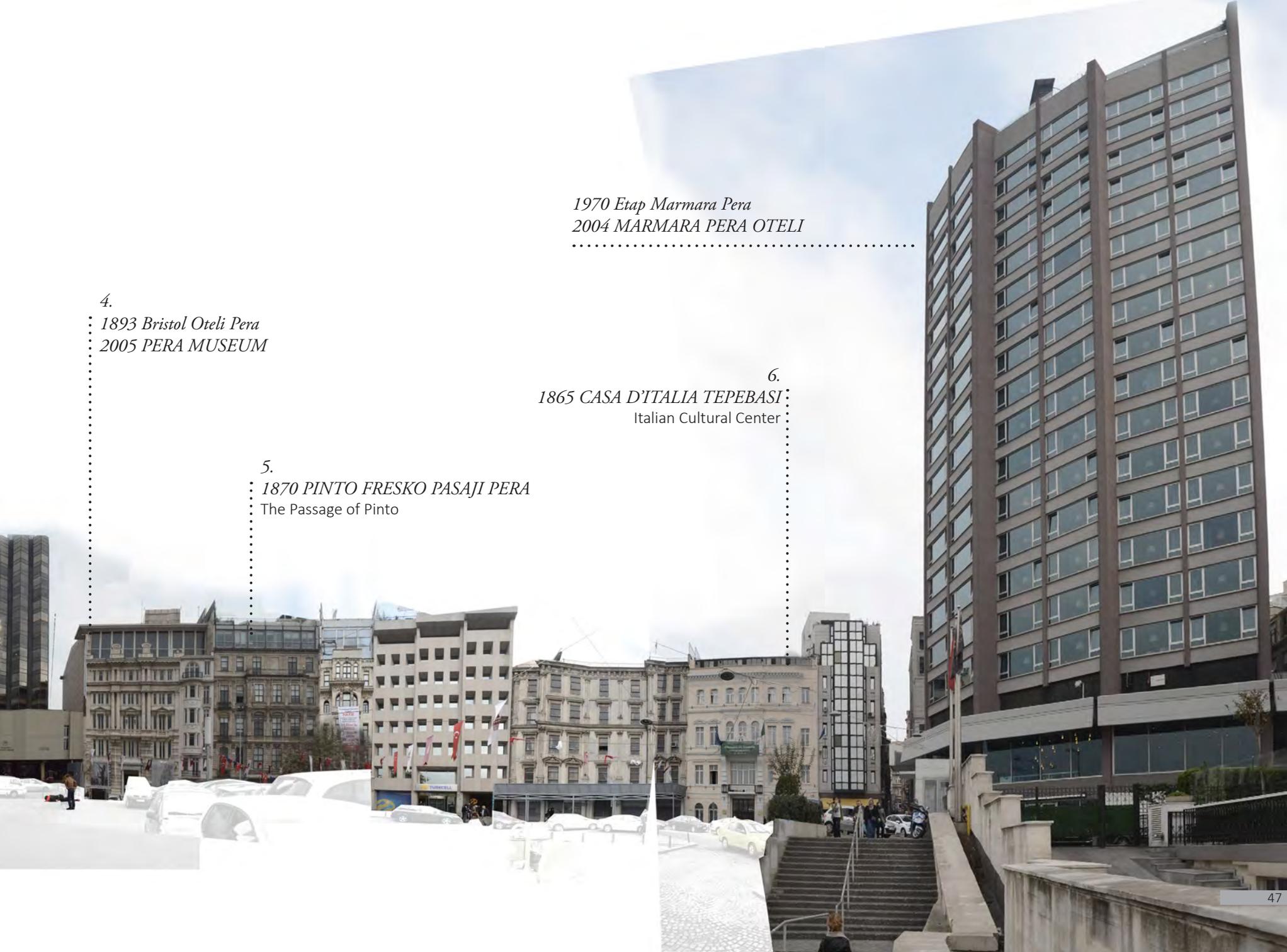


1970 *Etap Marmara Pera*
2004 *MARMARA PERA OTELI*

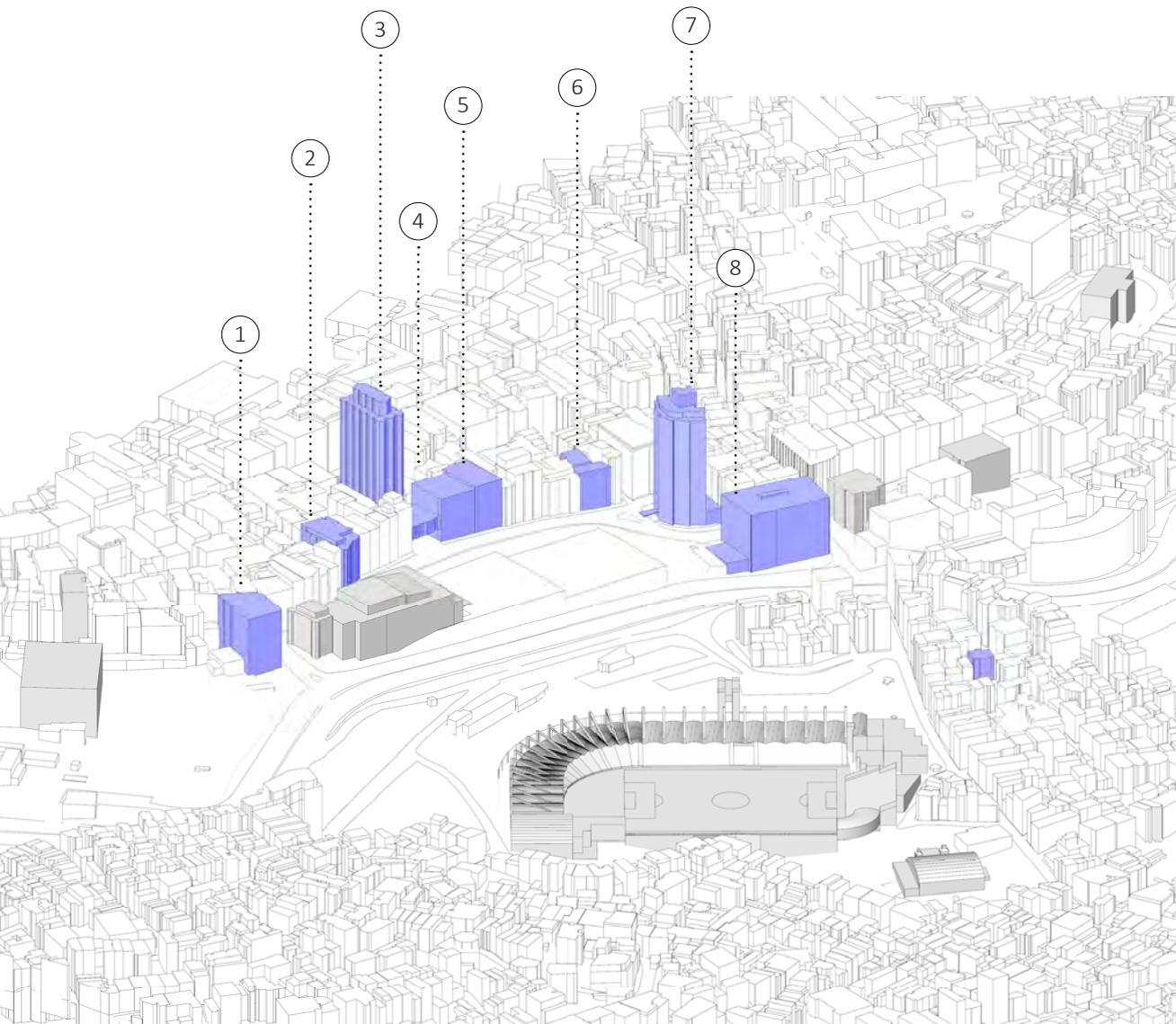
4.
1893 *Bristol Oteli Pera*
2005 *PERA MUSEUM*

6.
1865 *CASA D'ITALIA TEPEBASI*
Italian Cultural Center

5.
1870 *PINTO FRESKO PASAJI PERA*
The Passage of Pinto



HISTORICAL RELEVANT BUILDINGS AT SITE



1. 1876 HOTEL ROYAL PERA
There is no solid information about the Hotel before the big Istanbul fire at 1870 but at 1976 Hotel Royal was built and continued its life as one of the most important hotel around Beyoğlu district. Its importance came from its amazing Haliç view and the close relation with the British Embassy. After many renovations and change of investors the building, it completed its life as a hotel (for a short time period) and at 1990 it was demolished and a new courthouse was built instead of a hotel. This didn't last long and again it was demolished to be built as a hotel.



Abb.37.

2.
 1891 LONDRA OTELI PERA
 Grand London Hotel, known as well as “Grand Hotel De Londres” owns its reputation to the tourism wave starting at Europe beginning from 1700s. Build with the investment of two partners, L. Adamopoulos and N. Aperghis with the European style and comfort understandings. Thus it became as one of the most important hotels around the district with its competitiveness. After many change with the investors, the Grand London Hotel still exists as a significant hotel for its decoration and style.



Abb.38.

3.
 1850- 1926 BON MARCHE PERA :

The building was built at 1850 by Bartoli Brothers as a big shop and a connection passage between İstiklal Caddesi and Meşrutiyet Caddesi. This shop was also known as the first attempt to the idea of a big shop sells every kind of product at Ottoman Empire. With the location and this characteristic feature the shop became really important at the district.

-
-
-
-

1926 – 1950 1970 – present ODAKULE:

The passage maintained its function under the name of Carlmann Passage.

After the chamber of industry of Istanbul bought the lot architect Kaya Tecimen was assigned for the project. The new office building under the tag of “skyscraper of the time” with its passage underneath still stands with many discussions about its design. This year an auction was started for the buildings new investor.



Abb.39.



Abb.40.

4.
1893 BRISTOL OTELI PERA
2005 PERA MUSEUM

Hotel Bristol was built by 1893 by Achille Manoussos and became a significant symbol of Pera neighborhood's modernization in Ottoman at 19th century. As some of the important hotels around, like Pera Palas, Great London and Tokatliyan, it stayed as an important hotel until 50s. Once Beyoğlu lost his importance (as well as İstanbul), the building had also lost its hotel function. Later at 1980 with the attempt of Eskişehir Bank the building transformed as a museum by the architect Sinan Genim. The façade hasn't been changed during renovations even though the interior has completely changed as a museum. It has re-opened at 2005 The museum has three permanent collections, "Orientalist Paintings", "Anatolian Weights and Measures", and "Kütahya Tiles and Ceramics" and a temporary exhibition hall. The foundation is also known with their attempt to redesign TRT and the parking lot area (thus this projects lot) with the architect Frank Gehry.



Abb.41.

5.
1870 PINTO FRESKO PASAJI PERA

The Passage of Pinto – Fresko was existing as one of the passages for shopping and connecting the İstiklal Caddesi and Meşrutiyet Caddesi. Before that there was a timber building as a guest house there and during Tanzimat E. Punto bought the building and made a brick structure as a residence. After the bar opened in front of the street under the name of Societa Operaja Italiana, A. Fresko became a partner of the lot and rebuilt it as the shop and the passage. pi by the Italian architect Giacomo Leoni. At 1937 it was transformed as the first diplomatic ownership consulate USA had outside of USA. It was abandoned for a long while when the consulate of USA moved to another neighborhood. It had been restored and transformed as a hotel building.



Abb.42.

6.
1865 CASA D'ITALIA TEPEBASİ

Casa D'italia was built during 19th century with unknown architect and certain date. During its time there was no union at Italy because of that there were many consulates of Italian kingdoms in İstanbul. Casa D'italia was used as the consulate of Kingdom of Sardinia. When the union established, the Sultan bought the building from the times owner and gave as a present to Italy for the usage of consulate. It's used until 1919 as the consulate of Italy and not it is still owned by the consulate and used as Italian Cultural Center.



Abb.43.

7..
MARMARA PERA OTELI

The Marmara Pera hotel was first built under the name Etap Marmara Pera in 1970 after small renovations at the facade and new interior concept the hotel reopened in 2004 under the name Marmara Pera.
The skyscraper is 68 meters high and is famous for the great view over Istanbul and the restaurant and swimming pool with at the top floors.

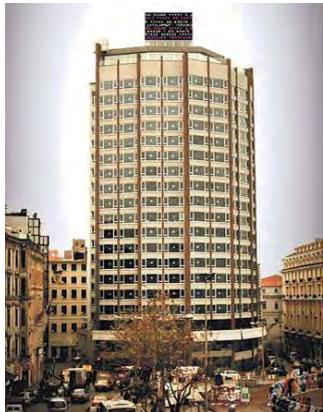


Abb.44.



Abb.45.

8.
1895 PERA PALACE HOTEL PERA

Pera Palace Hotel was built at the year 1895 by the times famous architect Alexandre Valleury. At 1888 when the Orient Express started its İstanbul – Paris journeys, there were no high quality and style hotels in İstanbul that the passengers of the Orient Expresses were used to have. Pera Palace Hotel became famous because of this need and its marvelous view and location. At the time Tepebaşı neighborhood was known as “the little Europe” with its cultural activities and social properties. With the share the owner of orient express bought from the hotel, Pera Palace had its best days until the First World War. It was the first building after the Sultan’s Palaces that has electricity from city supplies, first elevator with electricity and first building with hot water. As it was built as the first hotel with Europe standards, it became a cultural icon. Alexandre Valleury embraced the popular Europe style Art Nouveau and combined it with Ottoman Orientalism.

The hotel has continued its importance also at the republic times. It became Atatürk’s residence during the war time when he visited İstanbul and made important meetings. His room, the room number 101 at his 100th birth anniversary is became a small exhibition of his personal belongings. With the other art works at the hotel, Pera Palace Hotel is now classified as museum – hotel.

The hotel is also known for its famous visitors.

After countless of restorations, the hotel is still existing and working with its function.

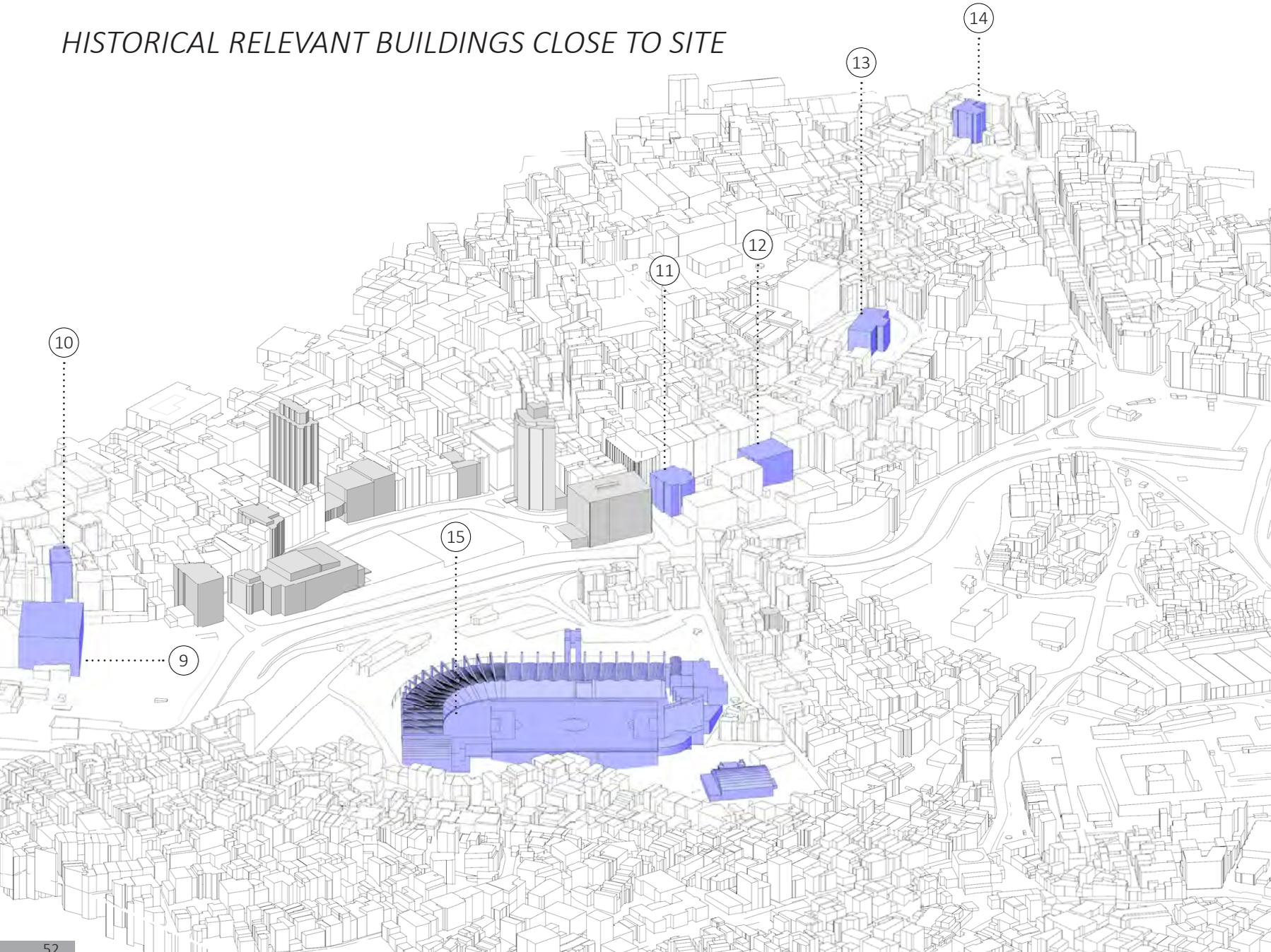


Abb.46.



Abb.47.

HISTORICAL RELEVANT BUILDINGS CLOSE TO SITE



9.

1830 CONSULATE OF GREAT BRITAIN

The existing consulate building was built at 1850 on the Cumhuriyet Caddesi as a consulate and it was named as “the Pera House”. The area was originally belonging to the Frenches although they needed to move their settlement to Tünel area after the big Beyoğlu fire. After Sultan Selim III. gave the area to Great Britain, and ordered the consulate the first consulate building was constructed by the times consul Lord Elgin but burnt down at 1831 with again a fire. This building was also an example, why Pera area was mainly constructed by brick material. After 3 fires and restorations the consulate was also faced with a terror attack at 2003. El kaide terror group attacked the building just after a restoration construction and killed 18 people inside including the consul Roger Short. Even after the terror attack, Britain wanted to keep the building and had another restoration process. The consulate had its reopening at October 2004 with Prens Chales attending.



Abb.48.

10.

1896 UNION FRANCAISE

Union Francaise was built by the famous architect Alexandre Vallauri at 1896, Meşrutiyet Caddesi, Pera. It was designed as the local building for the French Colony. The brick building had many office areas with a large library, meeting rooms and a main hall in the middle. The neoclassic façade has two French words, “Industrie” with the meaning of industry and “Commerce” with the meaning of trading.



Abb.49.

11.

1873 PALAZZO CORPI PERA

Palazzo Corpi was designed and built as a residence building for Ignazio Corpi by the Italian architect Giacomo Leoni. At 1937 it was transformed as the first diplomatic ownership consulate USA had outside of USA. It was abandoned for a long while when the consulate of USA moved to another neighborhood. It had been restorated and transformed as a hotel building.

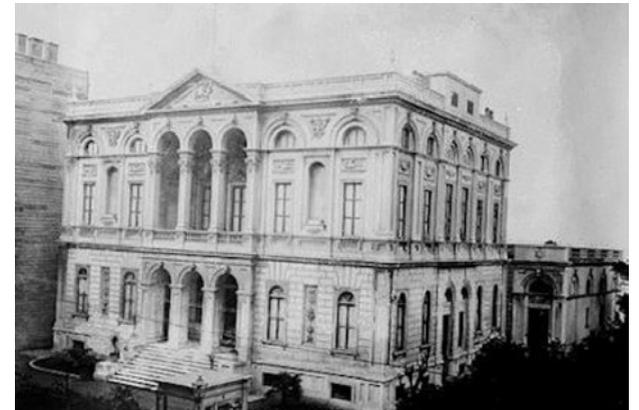


Abb.50.

12.
1883 GRAND HOTEL PERA
Grand Hotel was built as a hotel by a French company at 1883. At 1928 it was transferred to Ministry of education and became guest house for teachers until today.



Abb.51.

13.
1857 BEYOĞLU MUNICIPALITY

With the reform movements at the Tanzimat era, first attempt to build a European style urban system was tried at the district of Beyoğlu. The areas location, history, ethnical and cultural characteristics were the main reasons of the selection. With this municipality many regulations never happened before at Ottoman were applied including the cleaning of the streets, equal taxing rules regarding trading, building public gardens and public areas etc. The neighborhoods such as Kasımpaşa or Pangaltı never had the benefit from the cleanings and urban designs.

The newly restoration of the building was completed at 2014 but there are several discussions if it will be the Beyoğlu municipality with all departments or the head officers offices will be placed inside.



Abb.52.

14.
1876 TAHTELARZ DEMIRYOLU- TÜNEL

Tünel; as a connection train between Karaköy and İstiklal Caddesi was built as the second oldest metro system after London at 1876. The idea came from the French investor Henri Gavand after his observations of the businessmen class walking the hills between the times trading and business center Galata and social center Pera. With the approval of the Sultan Abdülaziz Han, the British company starts the construction on 10.08.1869 under the name of "The Metropolitan Railway Of Constantinople From Galata to Pera". It is still being used as a public transport.



Abb.53.

15.
KASIMPASA STADIUM

Until the construction of the first stadium of Kasımpaşa SK 1989, there were fair area and some clubhouses. But at 2005 the stadium had a massive reconstruction. Initially as an athletic venue with one stand, it had audience located on J-shaped sections tucked into the hill south of the pitch. Upon opening it received the name of Turkish Prime Minister Erdoğan, who originates from this district and used to be an athlete for the club. This made Kasımpaşa grow in football and after just 5 years in operation the running track was removed, pitch brought closer to the existing stand and new sections were built. Their irregular shape is caused by the very small plot. And the stadium had a recent renovation to adept UEFA standards and it had reached 14,234 seat capacity.

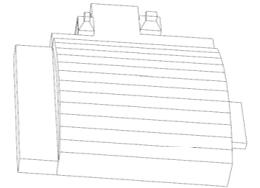
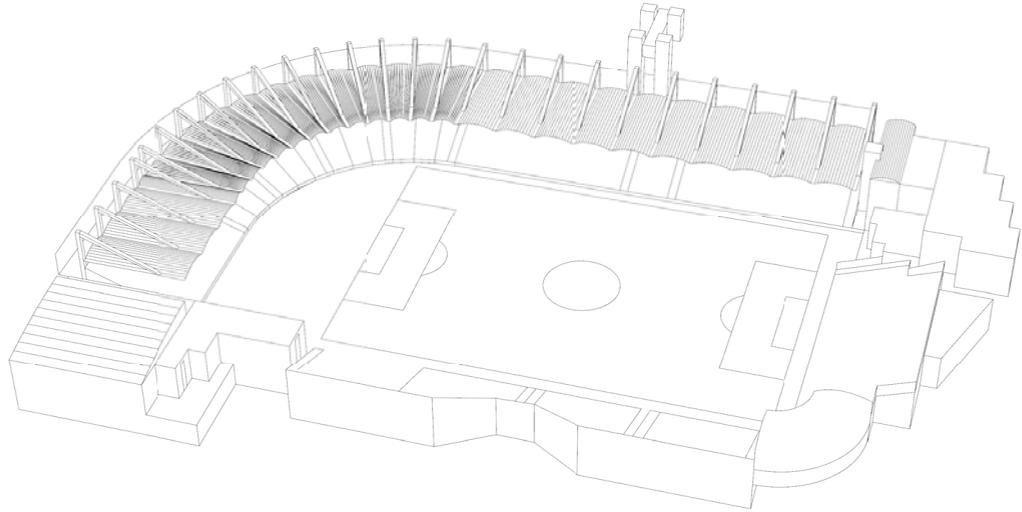
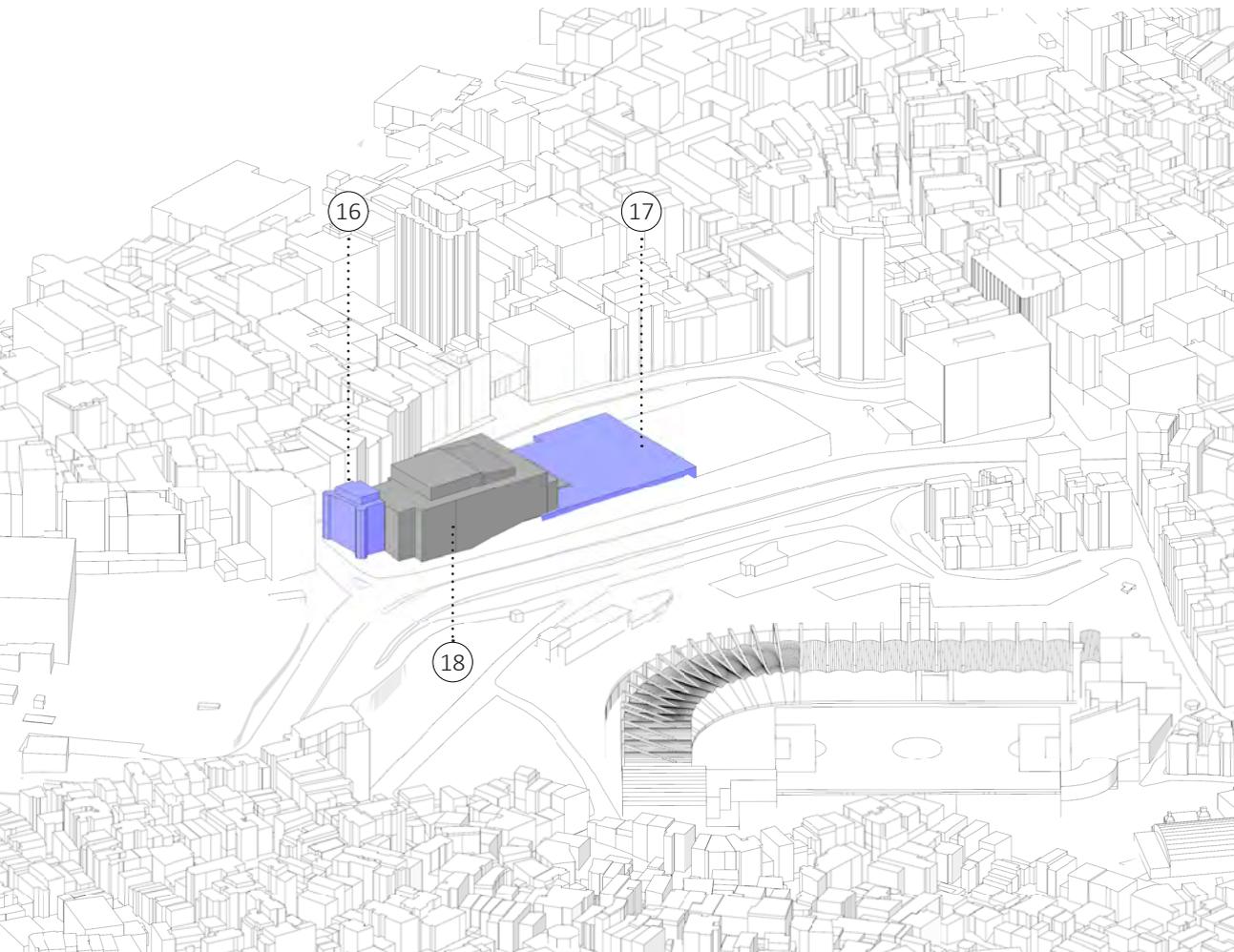


Abb.54.



Abb.55.

BUILDINGS AT SITE



16. 1880 BAUDOYU BINASI TEPEBASİ

The apartment of Baudoy is a typical example of Pera investors during Tanzimat era. At 1850 Joseph Baudouy came to İstanbul to take advantage of the economic conditions of the era. He was working on construction businesses around Pera but after he got the construction permit of light houses for the first time in Ottoman, in short notice he had a fortune. He built the building at Tepebaşı and he put a lot of effort to make it majestic. Later on the building was abandoned until TUSİAD (the chamber of industrialists and businessmen) bought and restored the building.



Abb.56.

17.
2003 TRT TURKISH TELEVISION STUDIO

Originally Built as “Cultural Center” and parking lot in 1985 by the municipality sold in 1986 to TRT- Turkish Radio and Television Corporation and renovated by reconstructing the facade in 2003.

More Information about the building in the section Site analyses and history of the site.



Abb.58.

18.
ISTANBUL METROPOLITAN PLANNING AND URBAN DESIGN CENTER IMP

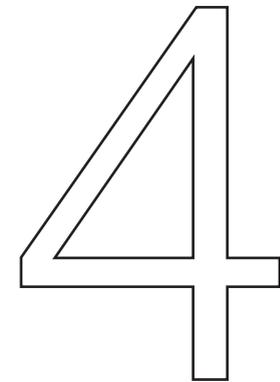
The Istanbul Metropolitan Planning and Urban Design Center (İMP) was established in 2005 under the direction of Istanbul Mayor Kadir Topbaş [a member of Turkey’s ruling party] with the mission to “increase the quality of life of Istanbul’s citizens and the consolidation of the city’s unique identity, and to make a meaningful contribution to make Istanbul a respected world city.”

The İMP was funded by BİMTAŞ, an urbanization consulting and engineering cooperative consisting of 18 companies. First years the office worked with motivated academics, architects, urban designers and engineers and produced many small and big scale studies about İstanbul, many competitions, seminars and above all master

plan for İstanbul. More than 500 academics and experts worked on the master plan for the city, the 1/100,000-scale İstanbul Province Environment Master Plan (ÇDP). This plan did not include the third Bosphorus Bridge. Even though it was ordered from the government and approved by authorized offices for years the office had diversion delays and the master plan has never taken into serious consideration. The urban decisions, such as 3rd Bosphorus Bridge and 3rd airport, were taken without any consulting from İMP. For the last years staff of the office has been changed, the office space has been reduced and the context of the tasks asked has been reduced and transformed.



Abb.57.



SITE HISTORY

The Tanzimat Era and “The Little Europe” Pera



The Pera area is like a little island in Istanbul throughout the history. It was most of the time more oriented towards the west and therefore developed its own very special culture and architecture. One of the most important times of the era was the Tanzimat era in late Ottoman when the empire tried to open and implement the European system and developments. During this time Pera was playing a major role and it was the neighborhood where most of the European people living in Ottoman Empire were presented and mix cultures existed.

The illustration at the left and the picture at the right are picturing and emphasizing the difference between the lifestyles at Pera area and a common Istanbul neighborhood.

Through history research, analyzes and the experience living in Istanbul I would like to highlight the special timeless character of the Pera neighborhood comparing rest of Turkey, even the rest of Istanbul.



The Tanzimat Era and “The Little Europe” Pera

The Tanzimat reform era was characterized by various attempts to modernize the Ottoman Empire and to secure its territorial integrity against nationalist movements from within and aggressive powers from outside of the state. The Ottoman Empire before the Tanzimat proclaimed what rights each congregation would enjoy and introduced laws which meant that different groups would live under different conditions. Inequality may be considered in relation to the rights of the dominant Islamic ruling class.

Within the focus of the project, the importance of the Tanzimat Reforms were the Empire’s attempt to become more modern through inviting foreign investors and developers to build new financial, education and industrial systems. Provide a more efficient environment for the foreign investors, but also to bound the non-Muslims to the state within the Gülhane Edict (1839) Ottoman Empire legalized by law the same liberties and the same rights for all the subjects of the Empire regardless of their religion, changing their status to that of a citizen. By that for the non-Muslim community had the rights to build their own churches, schools (for boys and girls) and orphanages. Later we see these communities who came to invest, build the new financial system of the Empire with their banks, insurance and trading companies carried their European style of living as well as their architectural styles.



Abb.61.

The change in the architectural profession and its organization within the Empire opened the way to variety in the origin and the formation of the architect as well as to the innovation or adaptation of new architectural styles. Starting at the beginning of the nineteenth century, neo-classical, eclectic, orientalist, neo-gothic, art-nouveau and neo-Ottoman styles could all be found in the monuments and buildings of Istanbul.

The radical changes enforced by the Tanzimat pashas on the urban texture relied on the desire for a more efficient system of street networks that would regulate modern urban life, facilitate intervention in case of fires, eliminate dead-ends and liberate the cities from the physical restriction of their medieval city-walls by demolishing them, creating new governmental centers where new ceremonies could be performed.

Tanzimat Reforms also came with the new perspective of architecture style and urban planning in Ottoman Empire. Instead of the organic urban growth as before, the cities developed and changed according to plans made by architects and urban planners. Independent from the state, Municipality councils have been gathered. Councils were able to invite architects and urban planners from Europe. And in addition to



Abb.63.

that Muslim and non-Muslim citizens were able to be directly involved for the decisions concerning their communities. Tanzimat reforms also provided that, the residences, streets and neighborhoods were not been organized by the religious and social practice differences, but by the new regulations accepting everyone as citizens. These regulations were including the topics never were issue for state before such as of the width of streets, the height of houses and the proportion of one floor to the others; the organization of the façades and entrances of buildings; the construction of sidewalks; the alignment of streets and entrances; regulations to give numbers to houses; and the construction of water pipes, a primary school, a mescit (small praying hall) and a police station in each neighborhood. That time is considered as the beginning of modern municipalities in Ottoman. This first municipality development attempt also happened at Beyoğlu with the force of the non-Muslim communities.



Abb.62.

Coming investors and strengthened non-Muslim businessmen class was attracted to Pera district for creating their own environments because of Pera's already developed cultural scenes and being connected to important trading areas. As result, by the end of the nineteenth century, the Empire had become an open market for European products. Those made rich by this trade formed new neighborhoods in Beyoğlu and along the waterfronts of Thessaloniki, Izmir (Bornova, Buca) and the Bosphorus (Yeniköy, Tarabya).

In Istanbul for example, the buildings in Pera had to be constructed in stone or brick and could be higher than in the intra-muros areas, where the old urban texture was still dominant.

The transformation of neighborhoods like the suburb of Pera-Beyoğlu in Istanbul became drastic during the second half of the 19th century. The first stage of change was related to Tanzimat reform, which introduced regulations relating to urban form, mainly regarding the modification of the existing streets width. After the large Istanbul fires, new urban patterns and regulations on the replacement of fire-damaged timber houses were also introduced.



Abb.64.

The importance of the "private" in Ottoman culture also affected the urban pattern. The housing blocks were connected with narrow streets with dead ends and there was no idea of public space in the neighborhoods. Squares were quite rare and big market places takes place at big open spaces. Furthermore the big public spaces for the community as they existed in Greek, Roman or Byzantine Empire didn't exist in Ottoman Empire.

The new citizen needed new social spaces to circulate, and new department stores in Istanbul and Thessaloniki were examples of these. New military and civilian hospitals, theatres, hotels, railroad stations, coffee-houses and restaurants were incorporated into cityscapes. Most important was the creation of parks and gardens. The Sultans and governors patronized the formation of news paces with the intention of bringing men, women, children, families and indeed all citizens together in a shared environment. Every big city in the nineteenth century had a park, such as Jannina's lakeside example, while Istanbul had, of course, more than one. There were also music halls, coffeehouses or bars within these parks.

Plots became generally smaller and the open spaces of the



Abb.66.

block, previously used like a garden-orchard, were occupied almost entirely by new buildings. The most important outcome of this situation was the formation of a new idea of the public street. The rhythm of volumes and voids that characterized the 18th century Ottoman city with the typical sequence of houses-gardens-precinct walls was replaced by an almost continuous urban front where façades became the main element of the public space, similarly to western post-renaissance city.



Abb.65.

until 1870 “Petit Champ des Morts” Cemetery

The projects lot had been a Muslim community cemetery and it was named as “Petit Champ des Morts” (little cemetery of Muslims) until mid-19th century among foreigners. There was a famous green field attached the cemetery lot and it was used as a park area with its impressive view of the Golden Horn.

After the great Istanbul fire at 1870 within the Tanzimat reforms of urban planning and construction, the lot became rather popular. The municipality found the idea of using the lot to locate the earth coming from the Tünel construction. After that, with the great attempt of Guatelli Paşa, the conductor of palace orchestra, Sultan was convinced to build a theater building here in spite of the Muslim community’s objections because of the cemetery. The sultan gave to Guatelli Paşa a 25 year rent agreement for the lot.



Abb.67.



“Petit Champ des Morts” Illustrated by W.H. Bartlett London 1874

1880 - 1984 TEPEBASİ THEATER AND PARK

At 1874 the construction began. Because of the short budget, the theater building couldn't be built with brick material; it needed to be built with wood. The job was given to the Armenian architect Hosvsep Aznavur. Because of disagreement with the municipality and budget problems, the theater was able to be finished at 1880.

There were 20 lodges at the entrance floor and 28 lodges at the upper floor. In total there were 182 seats for the guests. It was described as a small but typical Baroque theater. At 1891 a brick extension was added. But the theater where only foreign groups were allowed to perform had never a steady theater actor group during Ottoman period. Within the republic period and Atatürk's support for modernism, the theater had its own actor group and long after it had also the first opera group to perform in Turkish history. It was renovated for the new needs and had more space to perform and watch at 1962.

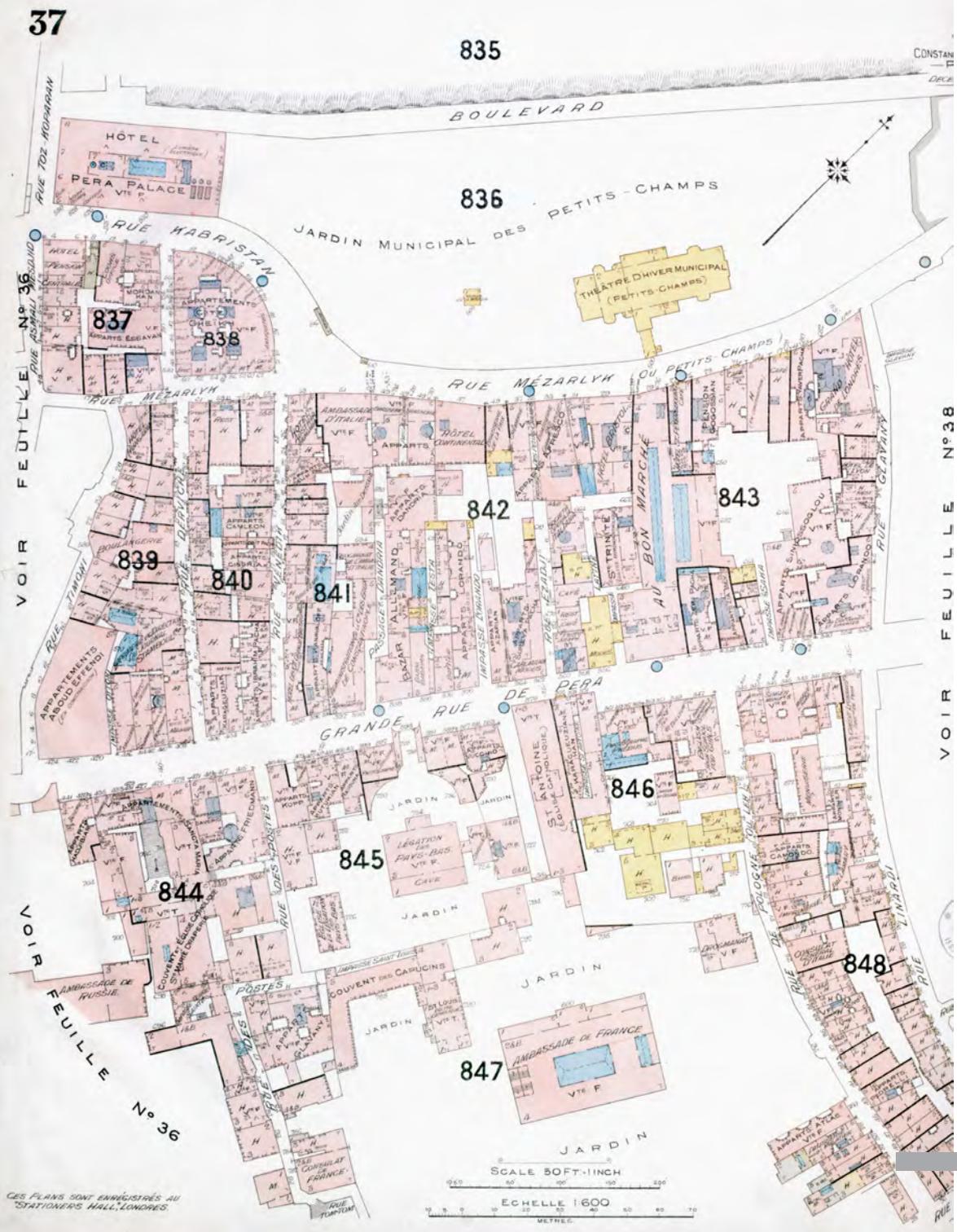
Because of the value of the lot, there have been always arguments about investments. As an example, at 1965, it was written at the newspapers that the Beyoğlu municipality had decided to build a tourism center with hotel, casino, restaurant and shopping area without demolishing the theater building. After the actors' strike at 1969, the theater building got emptied at 1970. After long speculations it was decided to be turned into a theater museum. However, at 17.04.1970, a really speculative fire happened and burnt most of the theater building and the museum plan never happened.

The fire opened the discussions for the fate of the lot again. The municipality quickly announced their intention to build a tourism center one more time and they promised to open the theater museum to calm down the intellectuals. Because of all the discussions, half burnt theater building stayed as it is and became a home for the homeless until the second fire took place at 03.11.1971.

Along with the intellectuals efforts a new, but smaller and simpler theater building was constructed and its first play took place at 1975. With all these disagreements among the investors and conservatives at the end during the military coup at 1980 it was occupied and soon, at 1983, it was closed. The demolish happened at 1984.



Abb.69.



These maps, known as “Goad’s maps”, were ordered from Charles Edward Goad London based firm between 1904- 1906 by insurance companies especially because of fires happened in İstanbul.

Abb.70. Atatürk İstanbul Şehir Kütüphanesi Arşivi

1880 - 1984 TEPEBASI THEATER AND PARK

Originally built in the 1880s with on “Petit Champs Des Morts” cemetery, the Tepebasi Municipal Garden and Theater continued to serve as a popular “open space” within the dense urban fabric of Galata-Pera.

In 1940s, the Park was terraced for a better fit with the topography sloping down towards the Golden Horn.

A drawing by Rukneddin Güney, dated 1943, shows viewing terraces, along the newly opened Refik Saydam Boulevard.

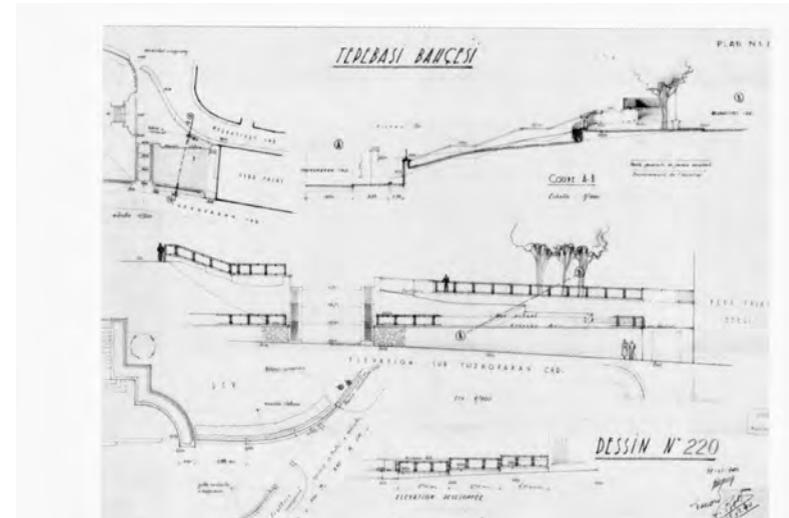


Abb.71.



Abb.72.



Abb.73.

1985 TEPEBASİ - CULTURAL CENTER

Eventhough the governor had promised the intellectuals to build the theater building again, that never happened.

At 1985 the Municipality gave the design and construction of an "Cultural Center" to the architect Barbaros Sadic 68.556 meter square has been built and 40.000 meter square was rented as parking lot area, 3.000 meter square as exhibition area and 14.000 meter square was sold to TRT (Turkish Radio and Television Corporation) in 1886 to cover the debt from the municipality.

When the TRT didn't like the concrete building the municipality built, there was a restoration at 2003 which is kept until today.

At 2008 the municipality declared the lot as conservation area and opened an architectural competition to build a new theater. The İnan Kıraç Foundation supported the idea of having an opera house and cultural center at the lot. They asked the famous architect Frank Gehry to design a project for them, contacted with the government and the municipality to rent the lot and announced they will make the donation for the building. But all their attempts also failed.

The square in front of the building was designed as public area with green zones and a pool, it was often used for concerts and events and once a year there is a famous book fair which covers half of the lot. Since TRT bought the lot the space in front is used as parking lot and blocked for the public by private securities



Abb.74.

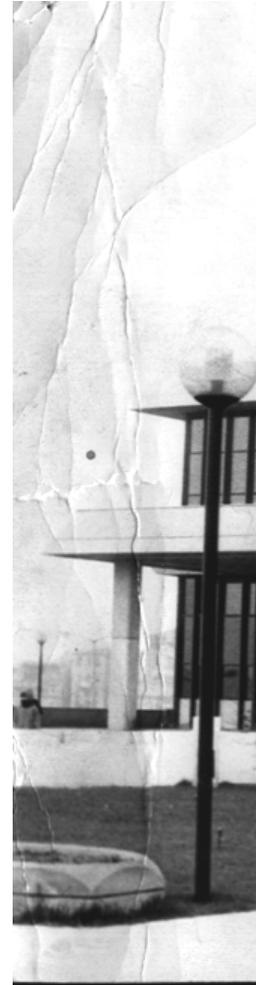




Abb.75.

1985 TEPEBASI - CULTURAL CENTER



Abb.76.

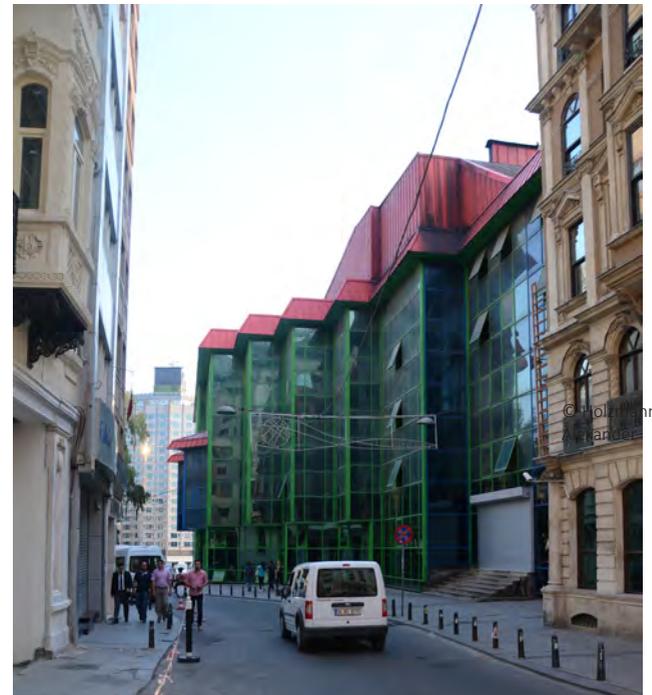
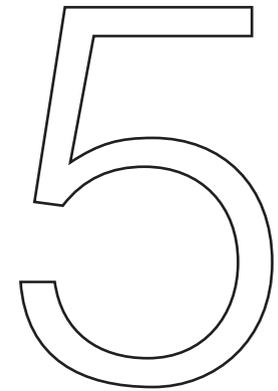


Abb.77.



Abb.78.



SITE ANALYSIS

THE PROJECT SITE



100m

Abb.79. Mass and void plan

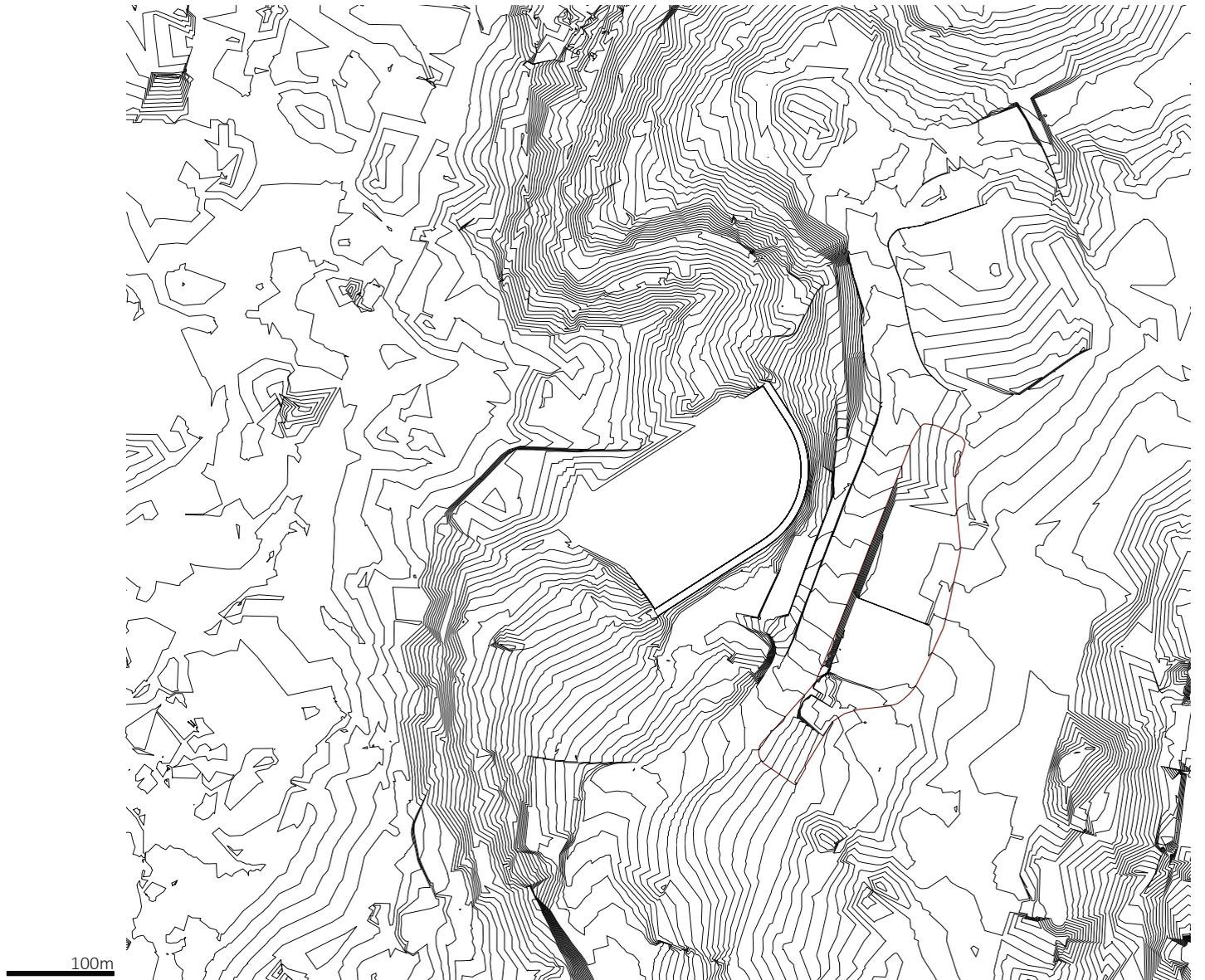
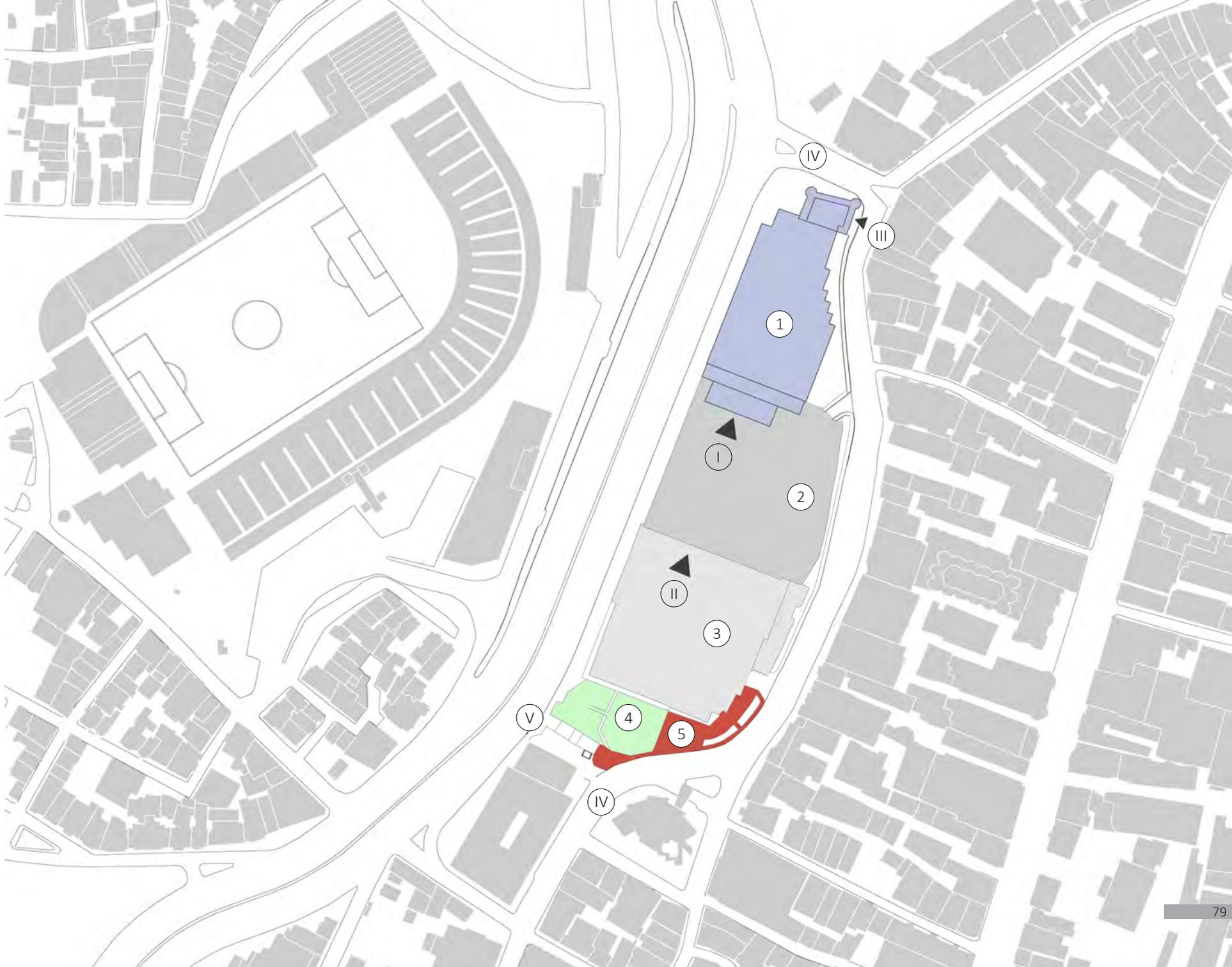


Abb.80. Countourplan lines 1 meter height cuts

THE PROJECT SITE

1. TRT Television Building
Bauday Binasi
2. Parking Lot Upper Platform
3. Parking Lot Lower Platform
4. Small green area
5. "Pera Taxi" station
- I. Entrance TRT building
- II. Entrance MPO
Istanbul Metropolitan Planning office
- III. Entrance Bauday Binasi
- IV. Car Connections
- V. Small staircase- pedestrian connection



TRAFFIC FREQUENCY ANALYSIS

① : Tarlabası Boulevard:

Vehicle: 1166

- Car: 629
- Dolmuş: 60
- Bus: 78
- Motobike: 56

Pedestrian: 29



② : Meşrutiyet Caddesi:

Vehicle: 250

- Car: 123
- Car Otopark: 13
- Taxi: 94
- Moto bike: 19

Pedestrians: 278

② : Pedestrian_ Meşrutiyet: 20

③ : Pedestrian _ Odakule: 258



④ : İstiklal Caddesi:

Vehicle: 26

- Car: 17
- Tram: 2
- Moto bike: 7

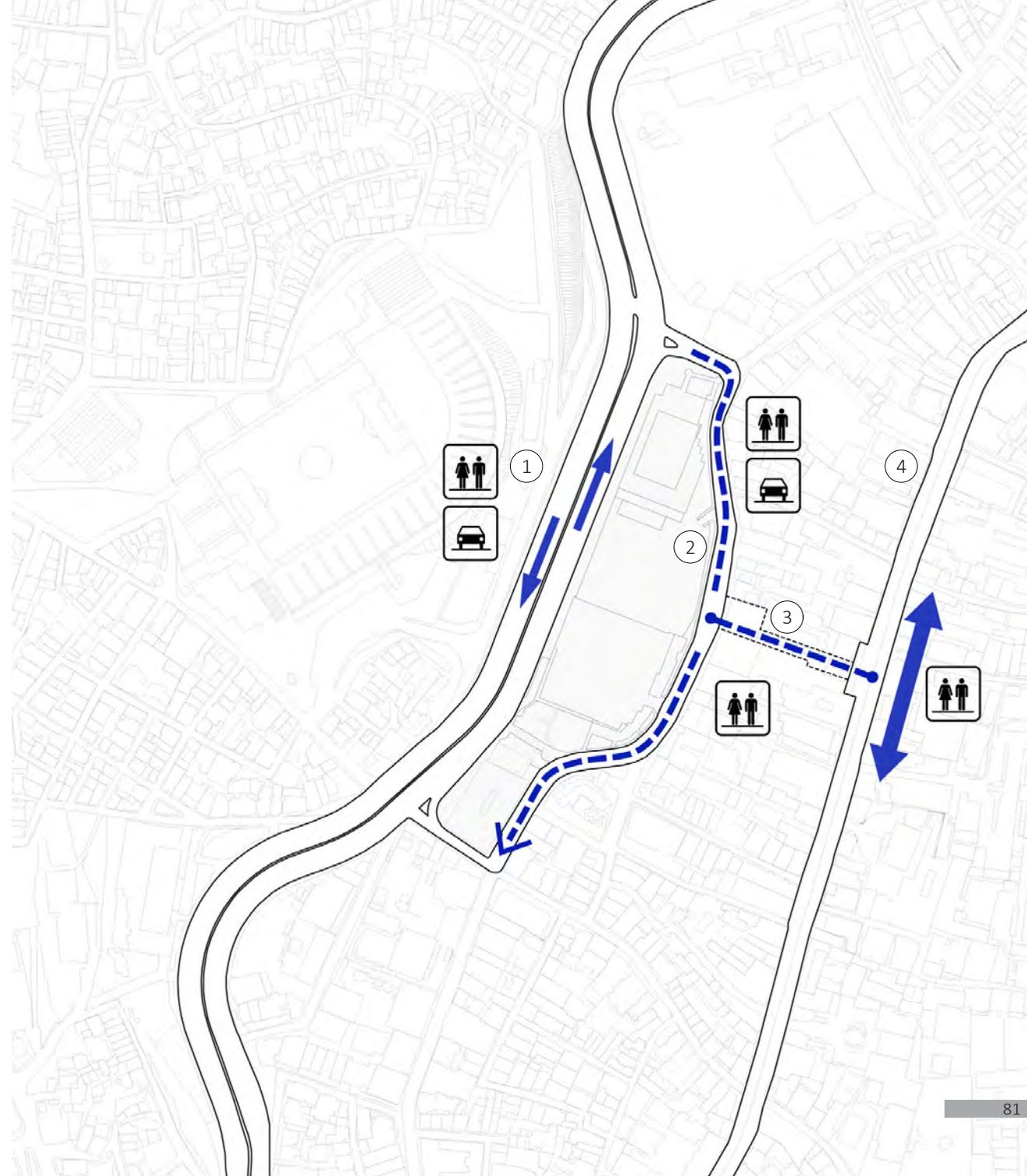
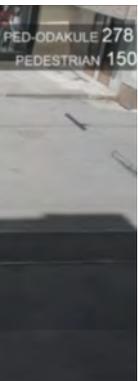
Pedestrian: 1429

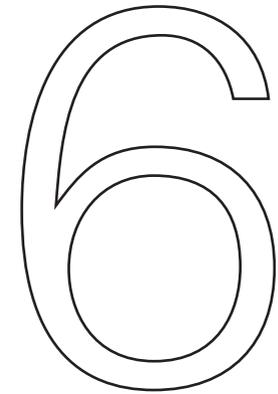
- Pedestrian_walking: 893
- Pedestrian_shopping: 258
- Pedestrian: 278



This videos are shot in 20 minutes each and are counting the traffic appearance around the site.

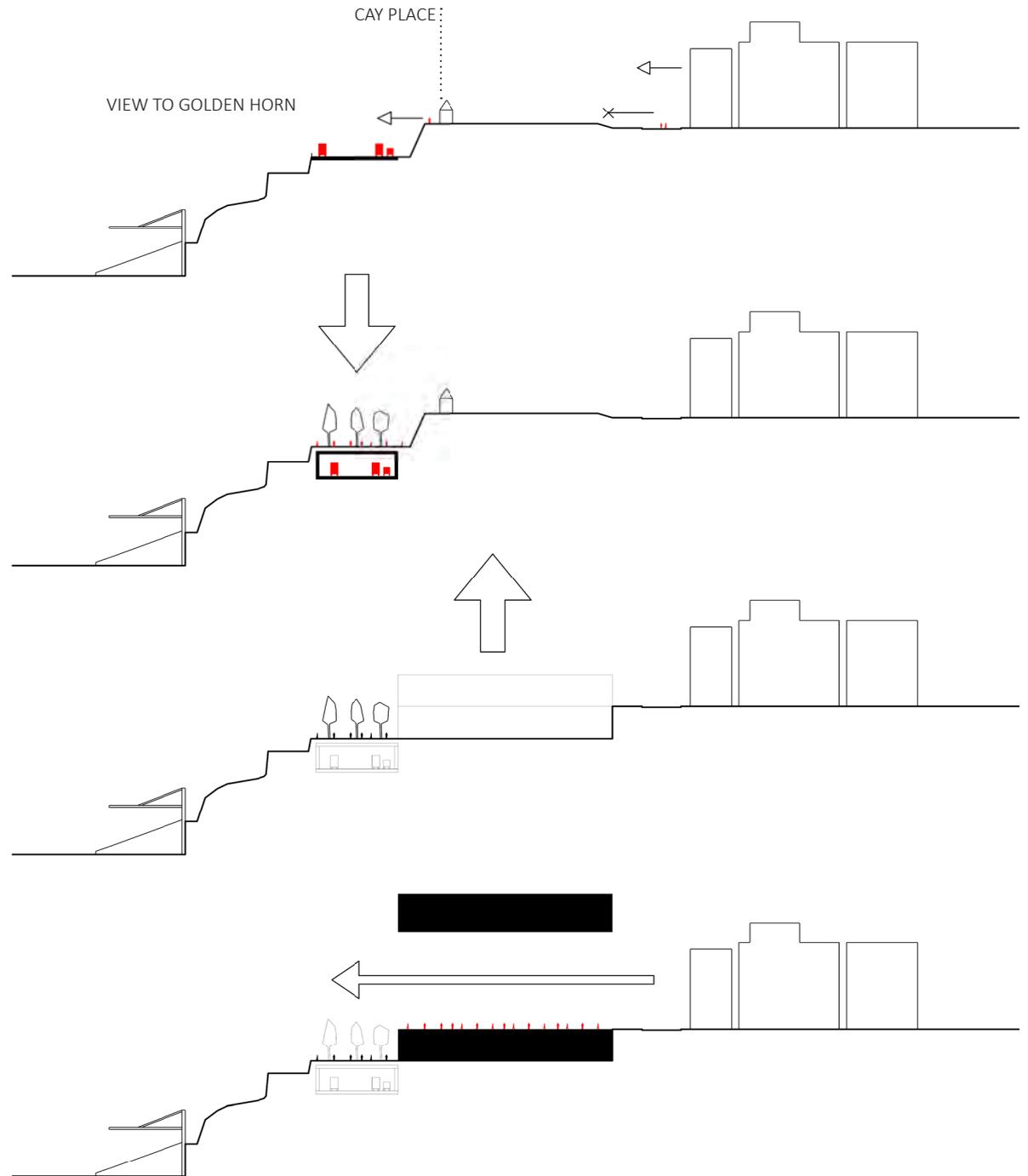
The videos are showing that there is a huge frequency of pedestrians crossing from Mesrutiyet Caddesi (1) to Istiklal Caddesi (2) and wise versa through the Odakule Passage (3) in generell the site is surprisingly busy with people who are crossing or sitting under the trees to take a little rest from very busy istiklal Caddesi. Beeing there and seeing how many people are willing to use the public space and searching for it made me decide on creating public space with different attractions.





ARCHITECTURAL DESIGN

CONCEPT



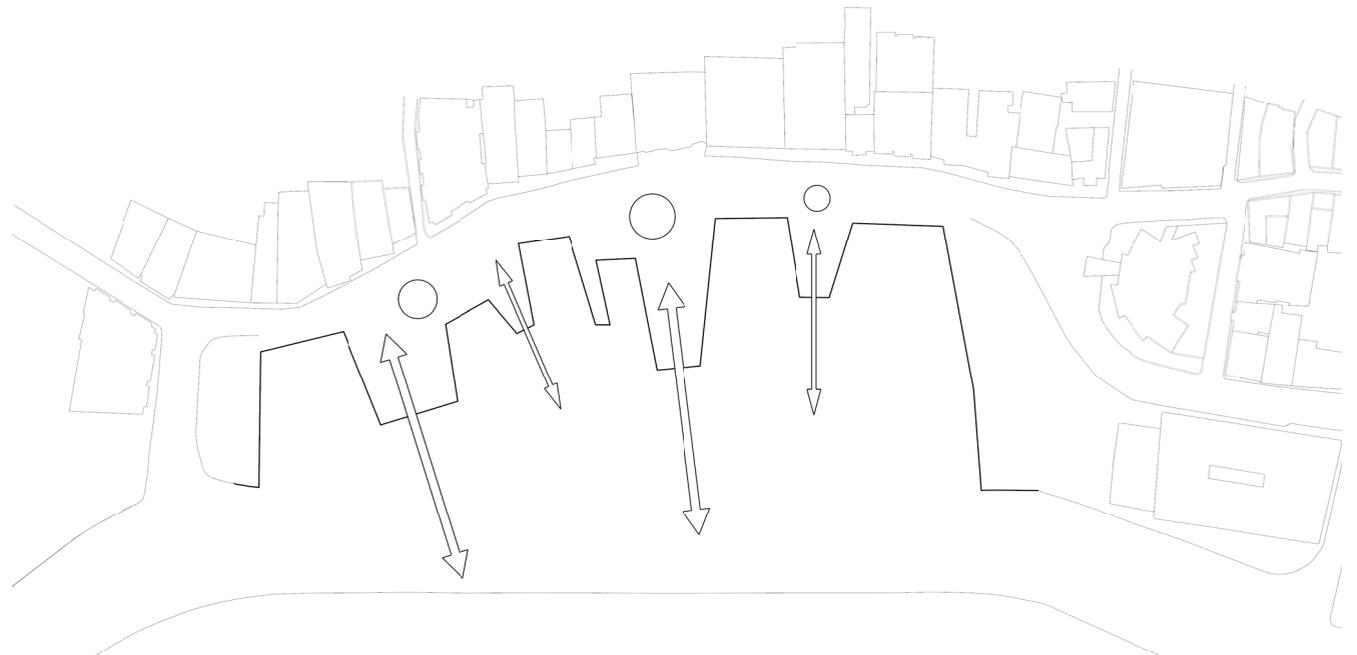
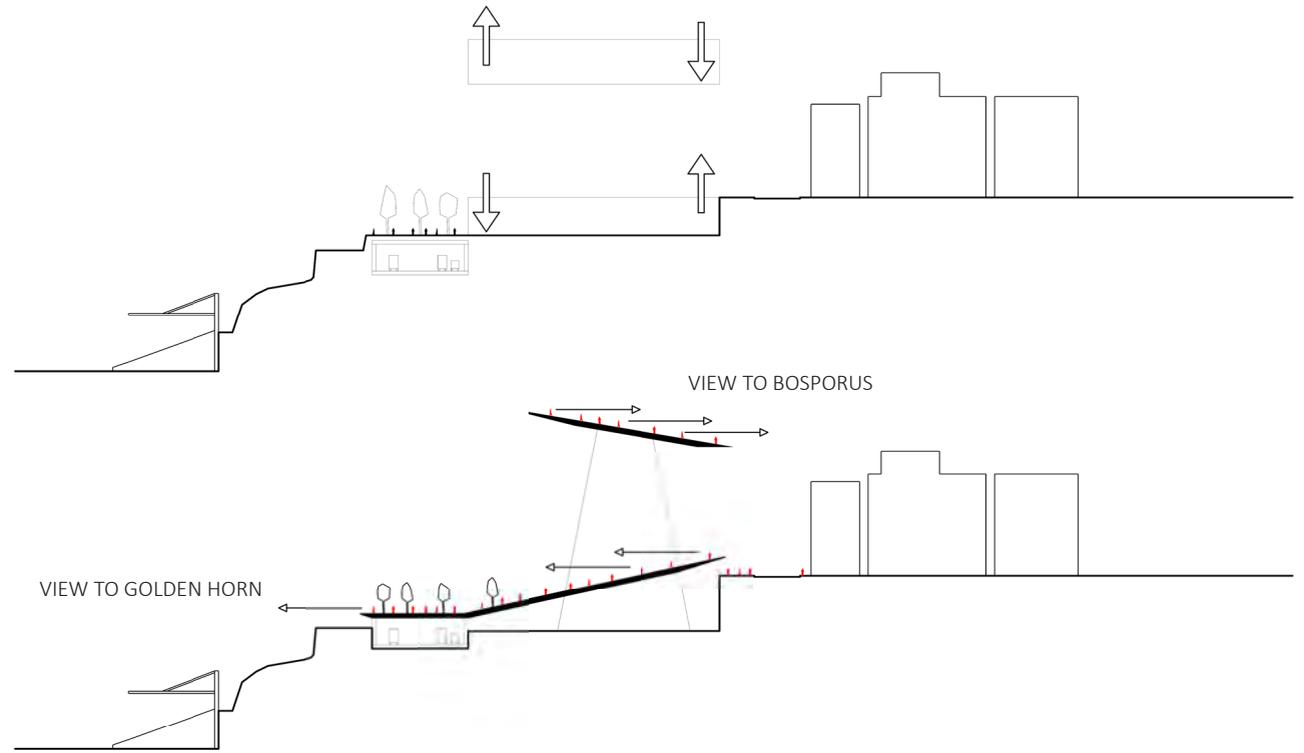
At the current situation the open space at the lot is mainly used as car park, except one small çay and coffee house as a permanent public function is sharing the lot. Because of the amazing view over Haliç it is situated along the front edge of the site. The size of the lot, car park and çay place are blocking the view from most of the other places except from the facades of the buildings at the back.

Refik Saydam Caddesi and Tralabasi Boulevard underground. , creation of a linear park.

Insert Functions as Architectural Mass.

Splitting the Mass and lifting it up to create a covered public space and open the view for the building facade at Meşrutiyet caddesi.

CONCEPT



Transformation of the mass to create optimum view.

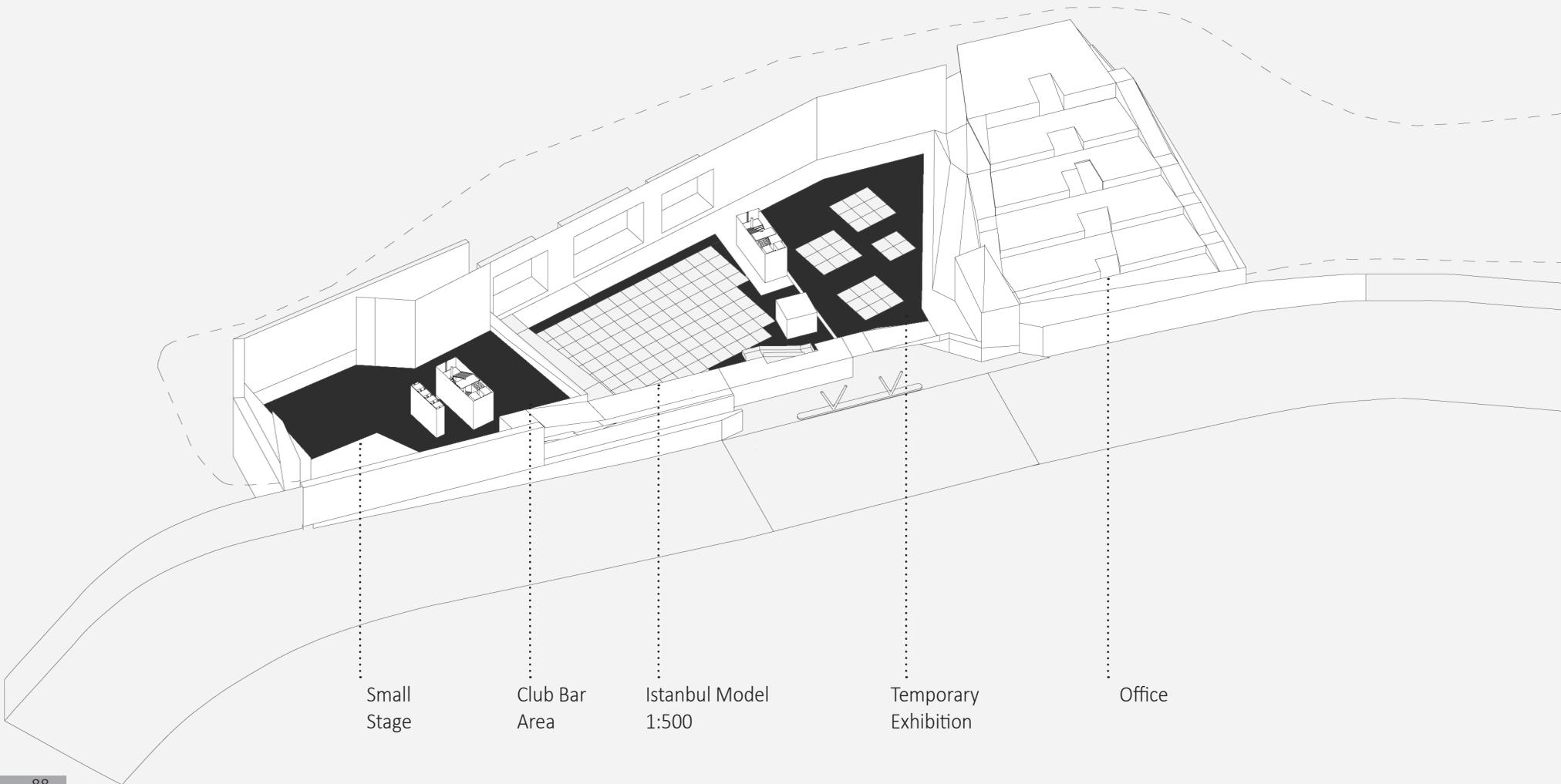
By angling the platform in view direction the view is from every point of the public space optimized.

The lower platform is directed over the linear park to the golden horn and the upper platform over the city to the Bosphorus.

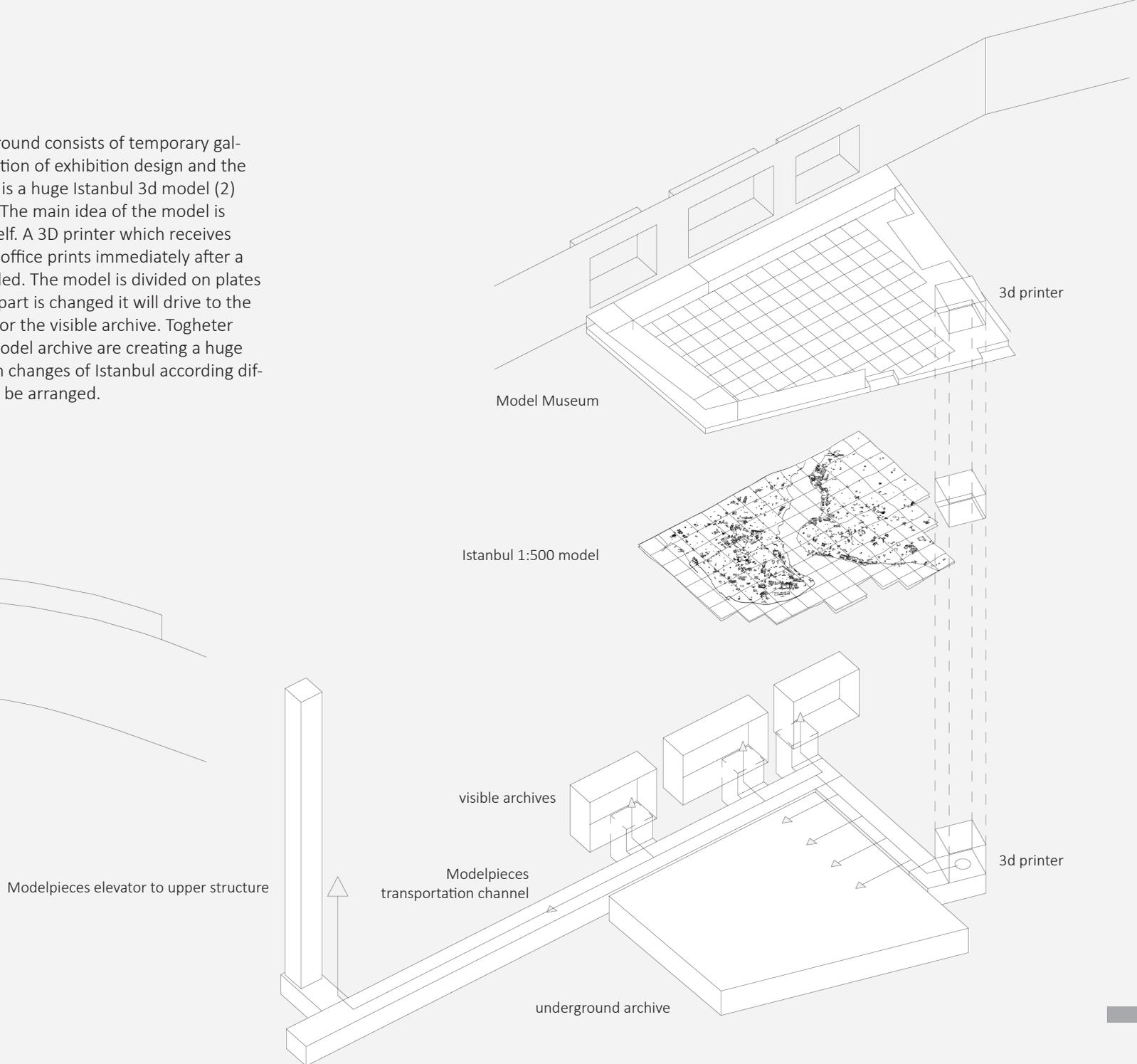
By lifting the platform over the street level, the quality of an enclosed street is kept and therefore it is separating itself from the big public space.

The incutted ramps are connecting the upper street level with the lower park level and the deformation of the platform creates squares at the street according to incoming streets and movement .

Museum Level - 23.3m



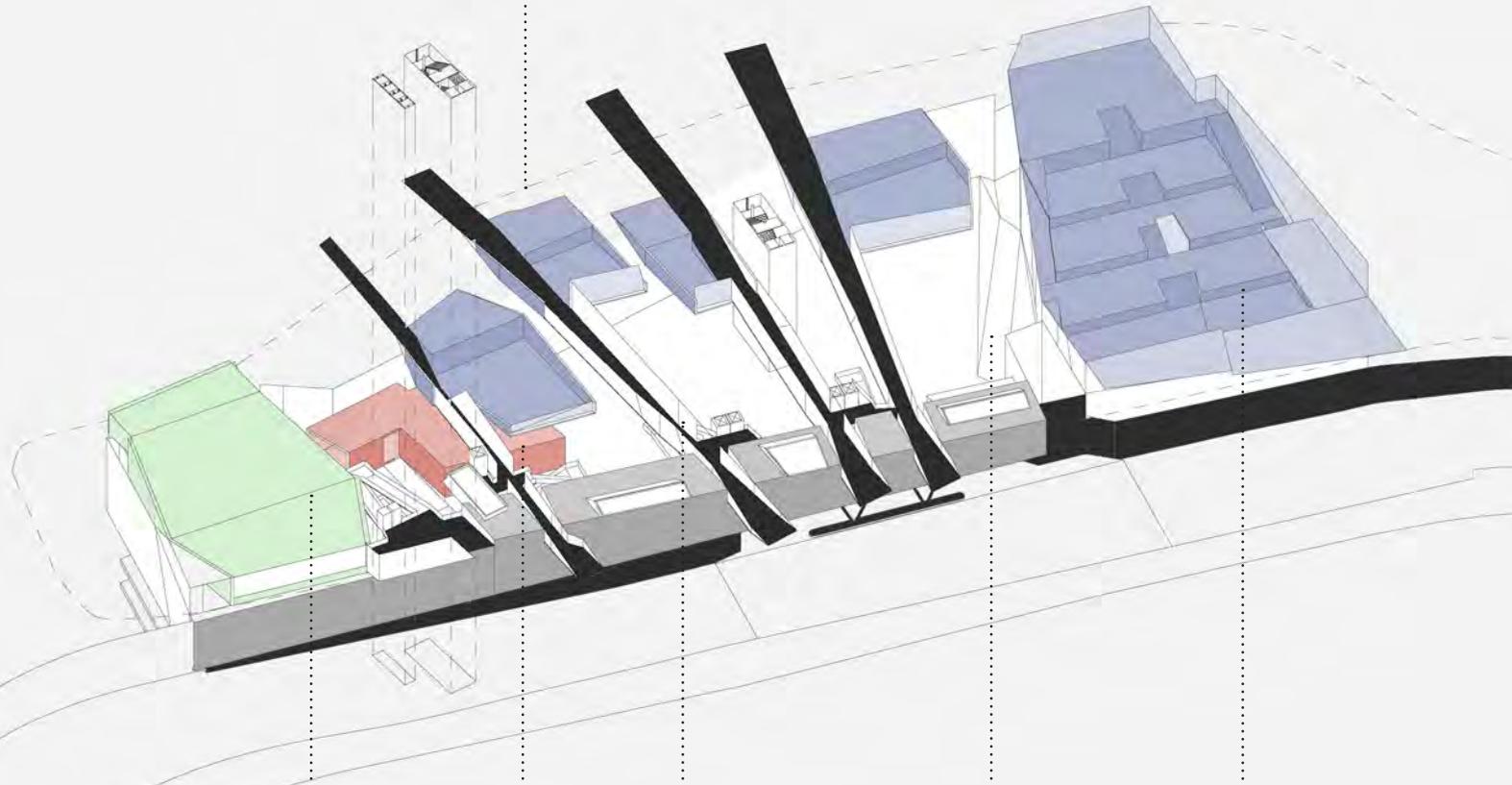
The Museum underground consists of temporary galleries (1) for free creation of exhibition design and the heart of the museum is a huge Istanbul 3d model (2) in the Scale of 1:500. The main idea of the model is that it is updating it self. A 3D printer which receives information from the office prints immediately after a urban change is decided. The model is divided on plates 3 by 3 meters after a part is changed it will drive to the underground archive or the visible archive. Together the printer and the model archive are creating a huge database of the urban changes of Istanbul according different exhibitions can be arranged.



Museum Level +/-0.00 AND -8.5m

Street Galleries

are flexible to use for art
gallerie streetfunctions
shopy rstaurants and so on



Concert
Hall

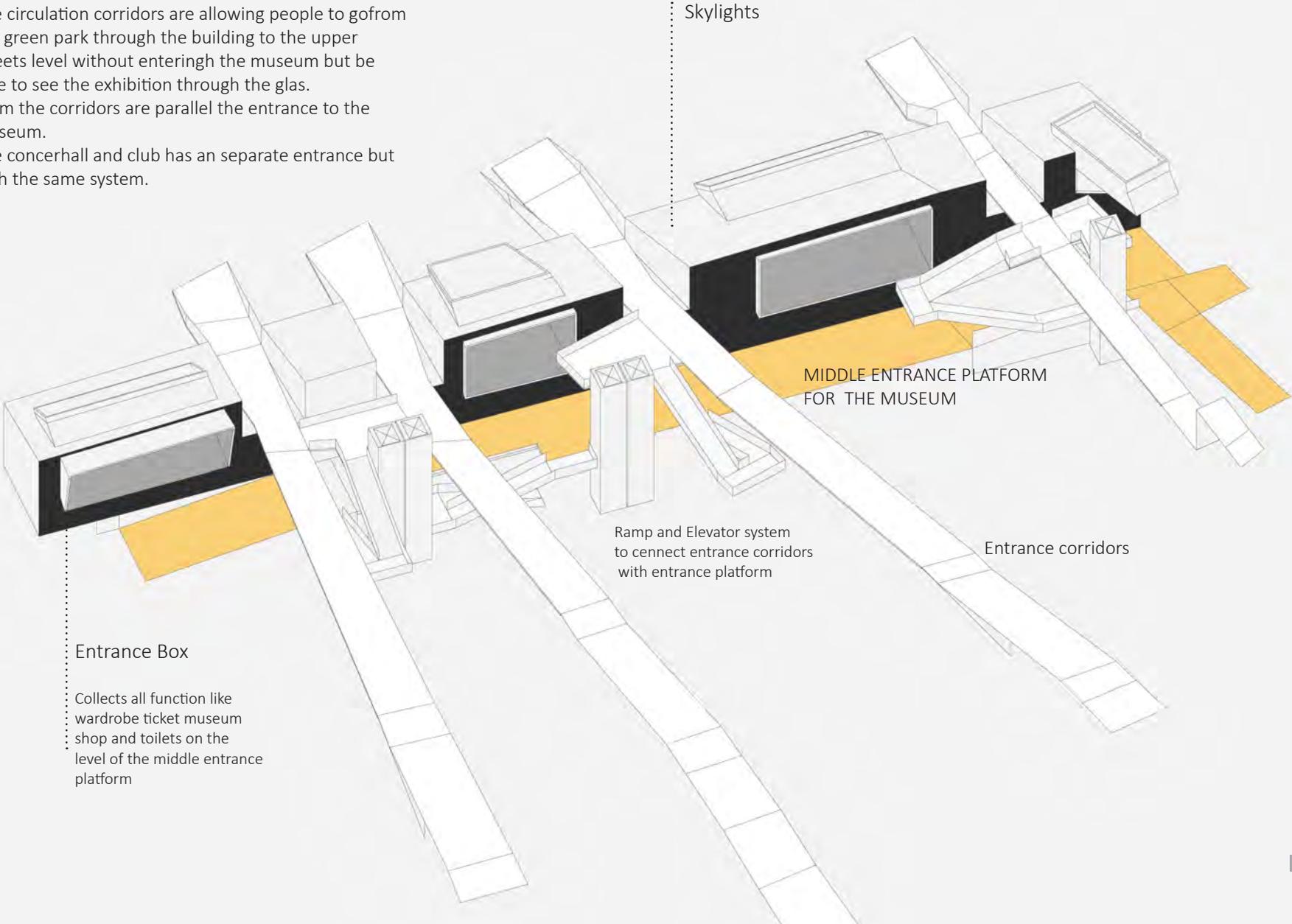
Decision
Cube

Entrance
corridors

Meeting
room

Office

At the left there is a club, bar and concert hall with entrance over a ramp down.
 The circulation corridors are allowing people to go from the green park through the building to the upper streets level without entering the museum but be able to see the exhibition through the glass.
 From the corridors are parallel the entrance to the museum.
 The concert hall and club has an separate entrance but with the same system.



Skylights

MIDDLE ENTRANCE PLATFORM FOR THE MUSEUM

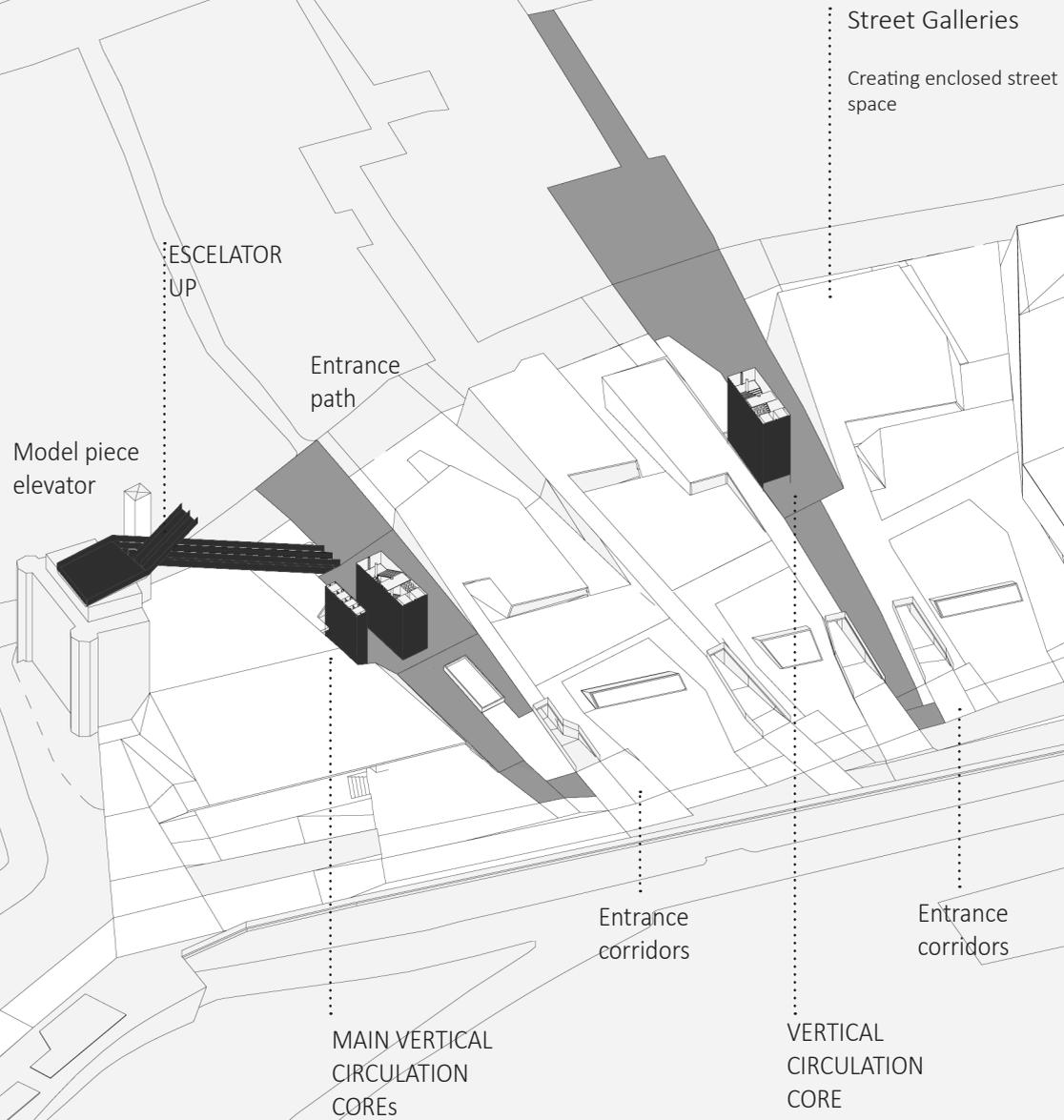
Ramp and Elevator system to connect entrance corridors with entrance platform

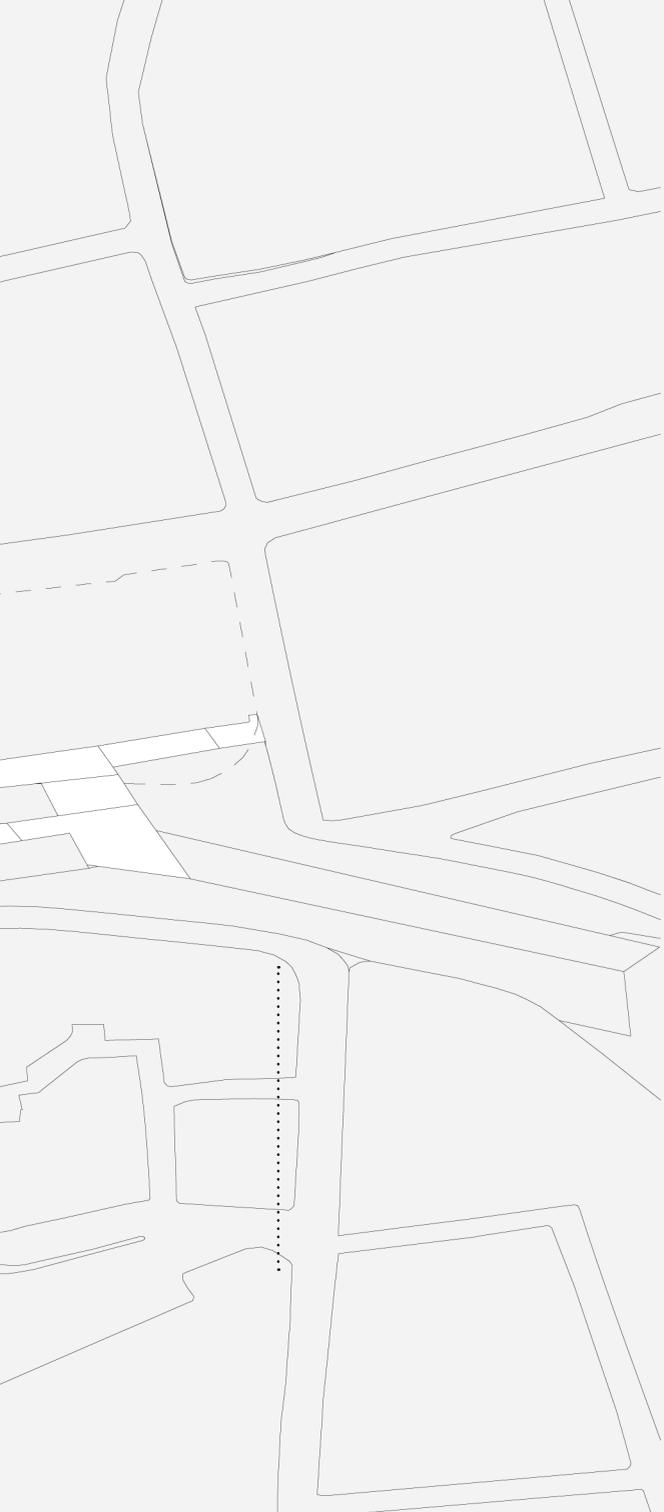
Entrance corridors

Entrance Box

Collects all function like wardrobe ticket museum shop and toilets on the level of the middle entrance platform

LOWER PLATFORM +6.00 AND -2.5m





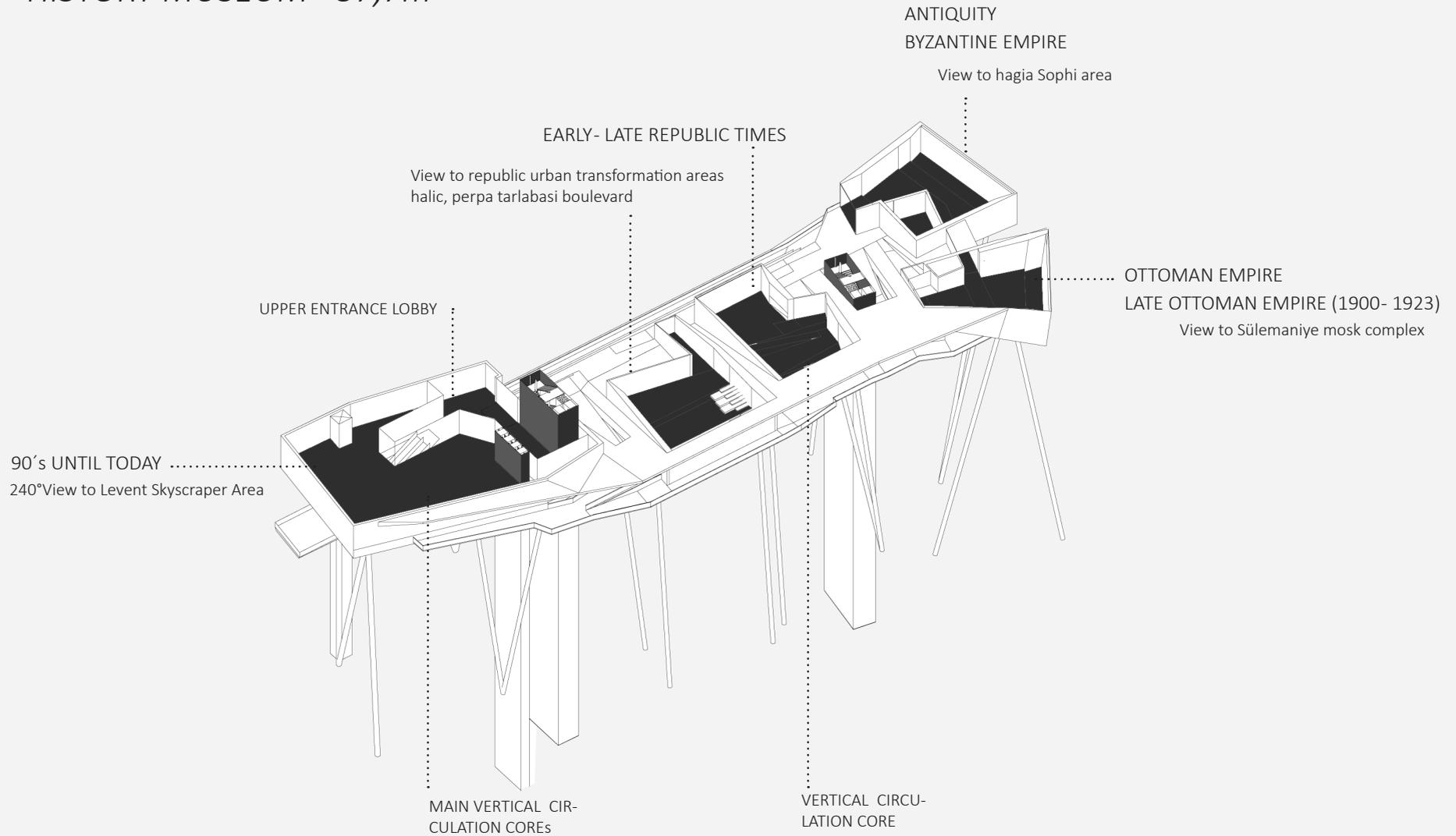
LINEAR PARK

The Platform is a public space with green terraces and hard spaces. It serves as public recreation space with view to the harbor and as connection and circulation platform between the park and the upper street.

The street galleries are having a facade to the street and a terrace at the platform and can be used as restaurants, shops, barber shops, art galleries or extension of the museum.

The main circulation has 2 elevators in the core with the stair and extra 4 elevators which are connecting the club, museum, to an upper entrance lobby for the upper platform and the museum + the Skybar.

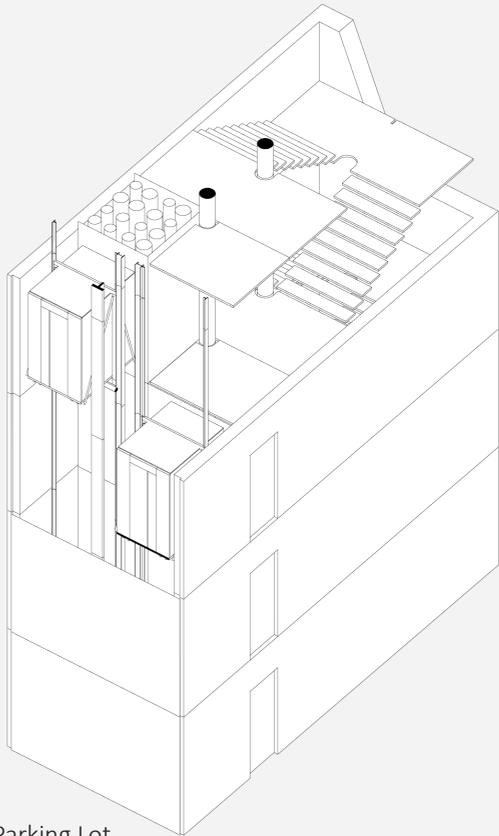
HISTORY MUSEUM +37,7m



The history Museum is divided into time periods which are in different cubes at the upper platform. The museum cubes are oriented according to the exhibition topic to the city. The idea is the visitor can look for example at a Istanbul model from ottoman time and at the same time see the recent urban situation around Sülemaniye Mosk at the historic peninsula.

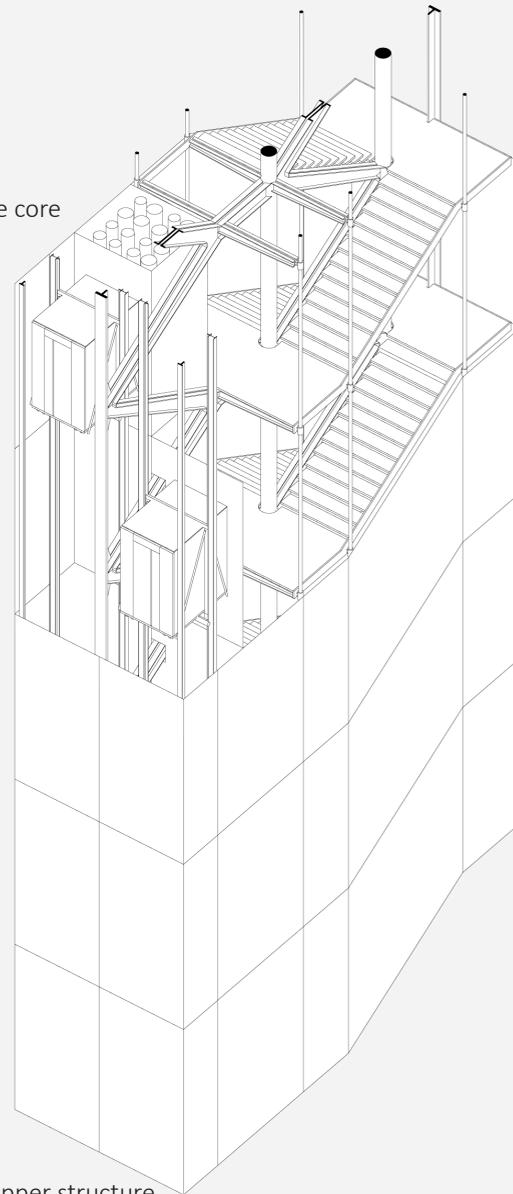


CIRCULATION CORES



Circulation Core at Parking Lot

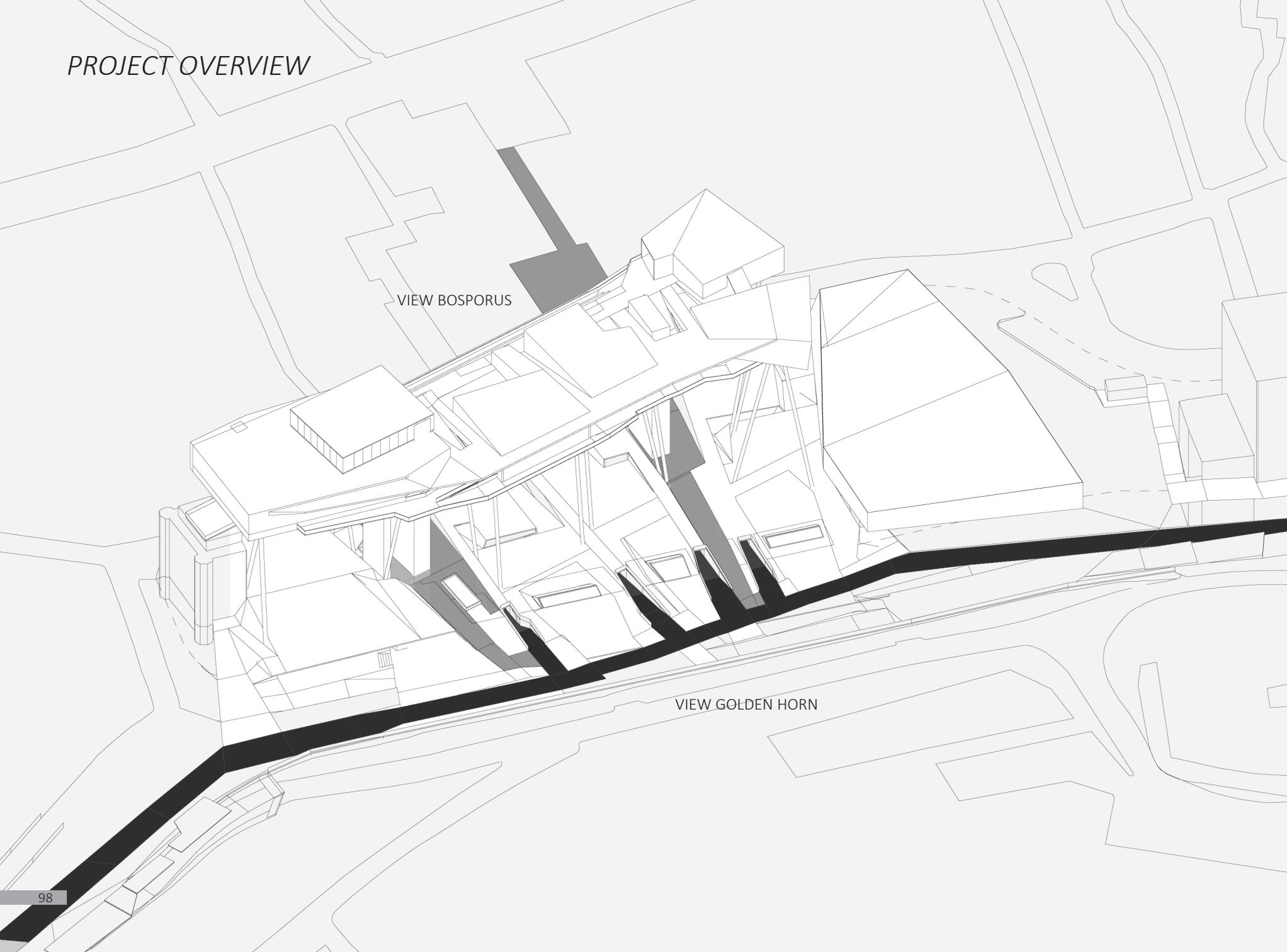
technical infrastructure core
visible in glas



Fire exit stair

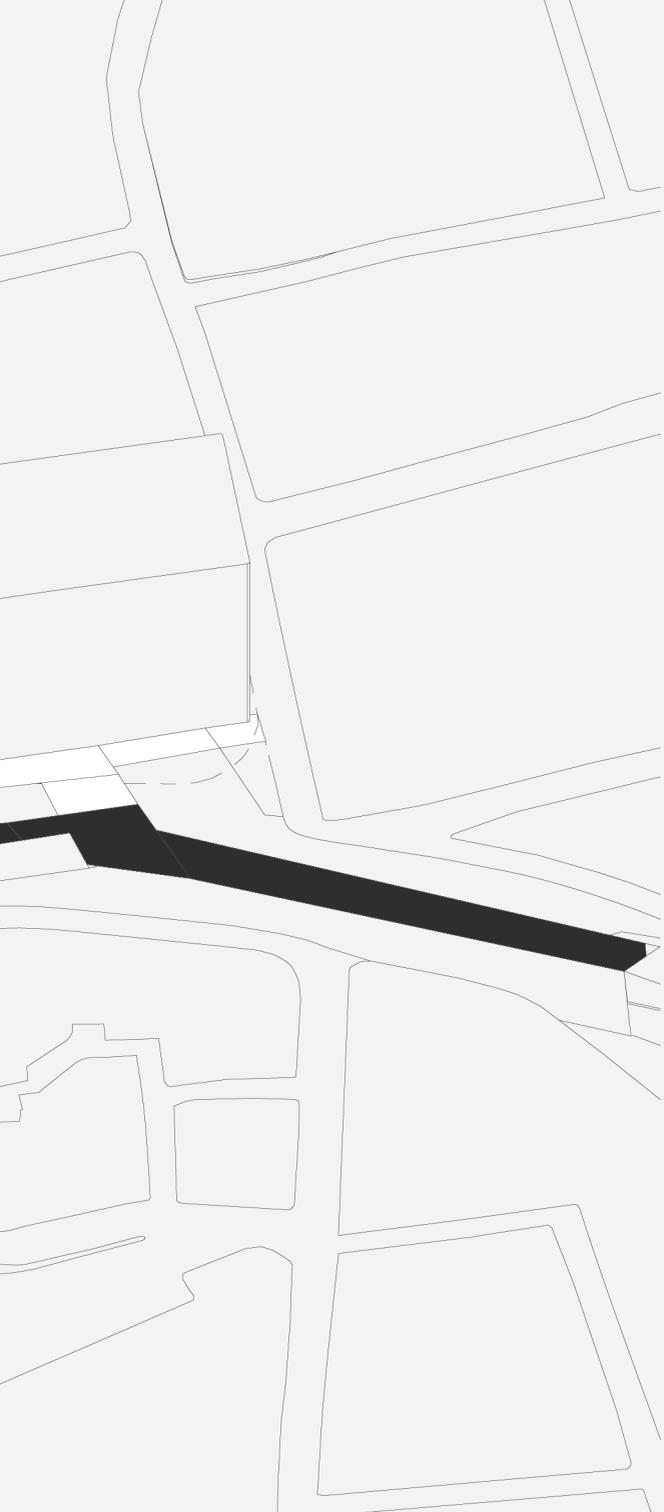
Circulation Core to upper structure

PROJECT OVERVIEW

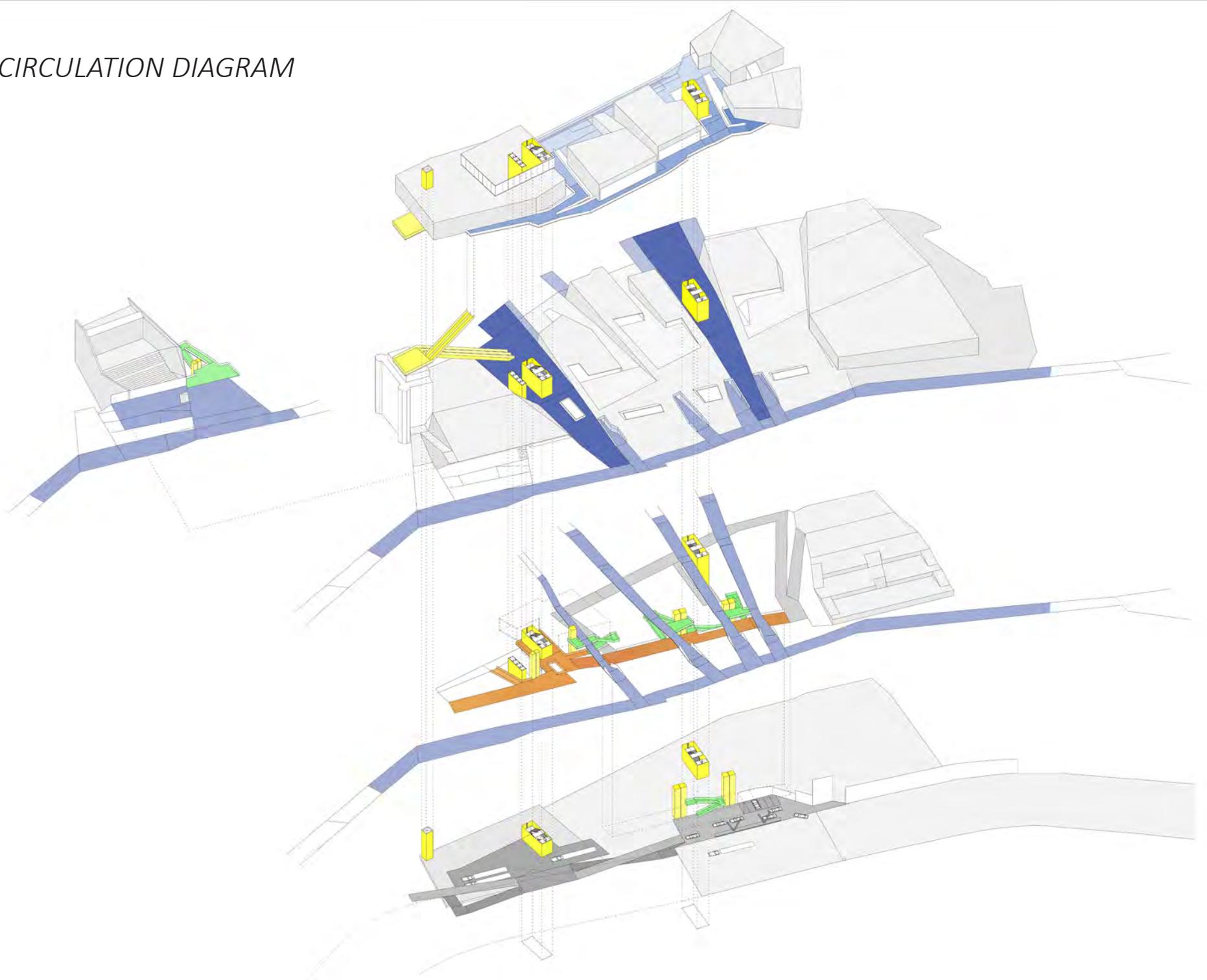


VIEW BOSPORUS

VIEW GOLDEN HORN



CIRCULATION DIAGRAM



HISTORY MUSEUM EXHIBITION TOPICS

ANTIQUITY

657 BC



BYZANTIUM

Istanbul's urban history begins with the rise of Byzantium, a Greek colony founded in 657 BC by settlers from Megara. Although traces of settlement in the area of today's city go back to Neolithic times it has been the foundation of Byzantium from when on the city starting growing and gaining influence. Due to its position on the passage between the Black Sea and the Mediterranean it quickly prospered from trade. Destroyed several times in its history, Byzantium was always rebuilt and able to recover its strength. 196 BC it was incorporated into the Roman Empire but maintained its status as an independent city until the reign of Emperor Vespasian. Today traces of Byzantium are rare as its remains are supposed to lay under the Ottoman Topkapi palace on the top of the peninsula overlooking the Sea of Marmara, the Bosphorus and the Golden Horn. Historical sources mention a heavy walled city, several temples along the coast of the Golden Horn and the Bosphorus, a theatre, a stadium and from Roman times baths and the foundation of the hippodrome.

330 AD



NOVA ROMA

In 330 AD the Roman Emperor Constantine I chose Byzantium to become capital of the newly founded Empire of Eastern Rome. He launched a large scale building program to fit out the city in a monumental scale, also naming seven hills and 14 regions in accordance to the original Rome. The city quickly expanded over its antique limits and grew towards the hinterland whereas the top of the peninsula was reserved for the imperial palace. With the declaration of Christianity as state religion by Emperor Constantine the church became a new type in late antiquity's building catalogue, starting to occupy important spots in the city's urban fabric. Nova Roma got equipped with several new forums and squares connected by a main road, the Mese. Additional infrastructure like water supply lines and harbours for grain import were inaugurated to meet the demands of the growing population.

368 AD



VALENS AQUEDUCT

Since the whole area of the historic peninsula did not provide sufficient freshwater resources, huge efforts had to be made to secure a water supply to the city. In 368 AD, in the reign of Emperor Valens, the main connection was completed and named after himself. Originally spanning over 950 meters it today still bridges the valley between the third and the fourth hill of former Constantinople. The aqueduct combined the water from two separate lines, one starting at sources relatively close in the Belgrade forests, the other line reaches as far as the Thracian city of Bizye, in about 200 km distance from Constantinople. The water it provided was used to water gardens and vineyards but great portions were also stored and purified in large open air and underground cistern, a system that only partly changed after the Ottoman Conquest in the 15th century. Today the Valens aqueduct is one of the largest and oldest structures still standing in Istanbul from the early times of the Byzantine Empire.



Abb.82. /

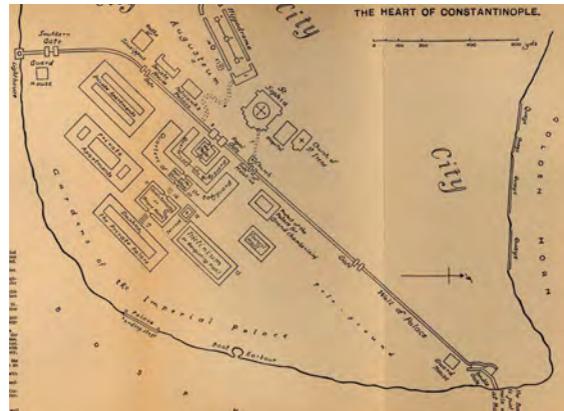


Abb.81. .



Abb.83. .

4th century AD



A HARBOUR CITY

From the beginning of the city as a Greek colony the harbours where one of the most important features driving the development and growth of the settlement. The Golden Horn provided a secure natural harbour used by traders passing to the Black Sea. By the 4th century AD the capacity of these harbours couldn't meet the needs of the city anymore and a large port was created at the south of the peninsula facing the Sea of Marmara. It quickly became the most important trading point in Constantinople, serving mainly ships that imported grains from Egypt to feed the growing population of the capital. Over the following centuries the former natural bay silted up and became garden area in Ottoman times. It was built over in the last centuries only to be rediscovered by subway construction works in 2008.



Abb.86.

5th century AD



THE WALLED CITY

Due to its exposed geographical situation and the frequent campaigns and raids targeting the wealth of the city, Constantinople had to ensure its existence with a strong defence system of land walls, sea walls, castles and gates enclosing every part of the city. In the 5th century, under emperor Theodosius II, a new double lined wall was invented and proved to be one of the most efficient systems of that time, making it nearly impossible to capture the city. In almost 1000 years, before the Ottoman Conquest, only once the crusaders were able to capture the city in 1204. Today incorporated into the Istanbul UNESCO World Heritage register, the walls of Constantinople still show the extend of the historical city.

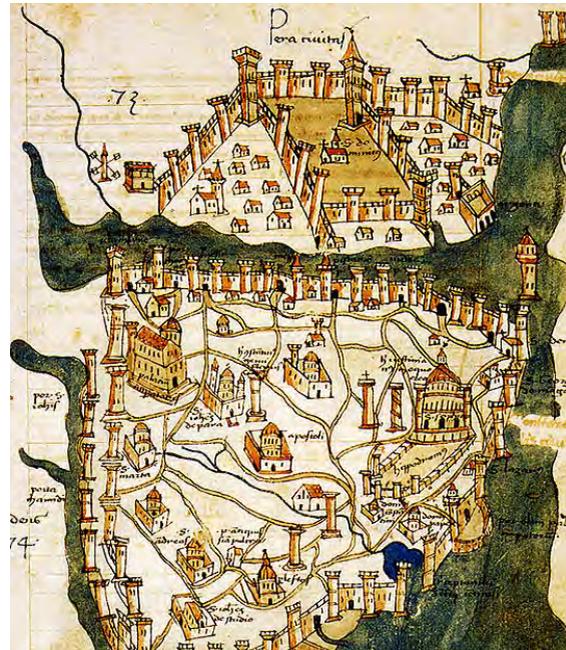


Abb.84.

537 AD



HAGIA SOPHIA

The main church of Constantinople was built in the years 532 AD to 537 AD and is still the largest surviving structure of its kind. It was commissioned by Emperor Justinian in course of a building program that was launched after large parts of the capital were destroyed by the Nika Riot in 532 AD. The building scheme of a dome and two adjacent semi domes was first used for the Hagia Sophia and became famous throughout architectural history. After the conquest of Constantinople the Ottomans even adopted this layout as a standard for their mosques and converted the Hagia Sophia into the first imperial mosque. Often damaged and partly collapsed due to earthquake impacts the building frequently needed structural reinforcement which especially altered its outer elevations. Four minarets were erected at its corners, a prayer niche and Friday prayer pulpit as well as a library, sultan loge and tombs of high ranking Ottoman states persons were added to the surviving Byzantine structure. Remaining Christian mosaics were destroyed or covered only to be revealed in the 19th Century. The Hagia Sophia was turned into a museum in 1935.



Abb.85.

OTTOMAN EMPIRE

15th century AD



FALL OF CONSTANTINOPLE

On 29th May 1453 the Ottoman army under Sultan Mehmed II conquered Constantinople after a seven week siege and subsequently ended the Byzantine Empire which at that time only consisted of the capital and some adjacent areas. Constantinople was named Ottoman capital and a building program was initiated to restore the almost ruined city. Craftsmen and building masters from all over the empire were transferred to the city to help the restoration and to raise the Muslim population. The former population surviving the conquest was declared free by the Sultan and allowed to stay in Constantinople, keeping their original lifestyles.

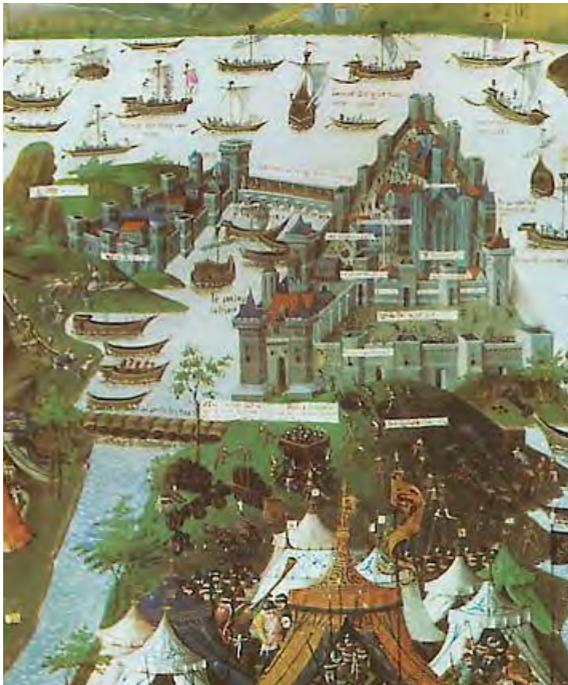


Abb.87.

IMPERIAL MOSQUE COMPLEXES

In the 15th century, beginning with Constantinople's conqueror Mehmed II, it became fashion to build a mosque complex in the historic peninsula. The so called Külliye worked as a foundation consisting of a central mosque and, varying by importance and available area, a religious school (medrese), clinic (darüşşifa), bath (hamam), soup kitchen (imaret), guesthouse (kervansaray), library (kütüphane), fountain (cesme) and the tomb (türbe) of its donator and his family. These complexes became not only the most important religious centres in Ottoman Istanbul but also provided social and cultural services to the inhabitants. Open green spaces in these complexes can be considered as the first public space concept in Ottoman culture since they were available to everyone and planned from the beginning. Neighbourhoods started to centre around the large Külliyes and gained prestige and prospered since many complexes also built additional shop spaces (dükkan) for rent.

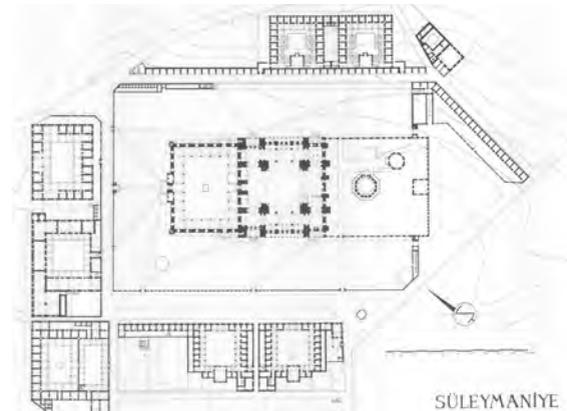


Abb.88.

WOOD HOUSES

Already in Byzantine times the main building material for houses was wood, in Ottoman times this tradition was followed and according to its stylistic roots in Anatolia transferred to the capital by Sultan Mehmed II after the conquest of Constantinople. Generally between two and four stories high, with exposed, untreated wood surfaces and a cantilevered part or bay window on the street facade these architecture created the image of Istanbul over centuries. In the 19th century the cities administration tried to prevent the use of wood for housing construction but couldn't succeed. Until World War I most buildings in the historic peninsula where constructed and covered in the typical, dark wood, only outstanding mansions of the upper class differentiated itself by a more distinguished craftsmanship, size of the building and colour. The houses where generally built attached to each other, directly on the limits of the narrow street with small gardens on the back site.



Abb.89.

LATE OTTOMAN EMPIRE (1900 - 1923)

19th century AD



ABANDONMENT OF THE HISTORIC PENINSULA

In 1854 the Ottoman sultan moved his palace from the top of the historic peninsula, the Topkapi Palace, to a newly constructed palace on the shores of the Bosphorus at the former outskirts of the city which became the main centre of state administration. The middle and upper classes followed him and founded upscale neighbourhoods along the European and Asian shores outside of the historic city centre. Ferry Services to Kadıköy started already at 1843 and connection to the settlements at the Sea of Marmara was established by the 1870s with the suburban train.

Left behind inside the borders of the old city walls where those who could not afford to move. Travellers describe the area as mostly ruined, occupied by immigrants seeking shelter in the old walls and graveyards, vast empty spaces, gardens, dead-end streets and a general poverty.

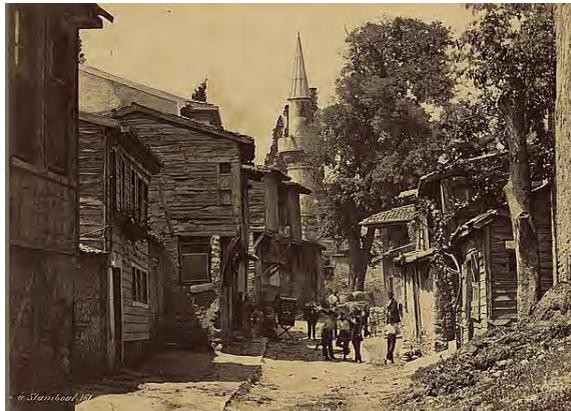


Abb.90.

1883 AD



BEGINNING OF THE MODERNIZATION

With the opening of the Orient Express train route in 1883 a new era not only for transportation started. A steady connection between east and west was launched and contributed also to the cultural and technological exchange:

1875 the underground train Tünel was opened

1908 Opening of the Haydarpaşa train station on the Asian side providing Service until Bagdad

1909 first telephone connections via Turkish Post Office

1912 the Galata bridge over the Golden Horn

1912 Opening of the imperial Gülhane Park to the public

1914 Electric trams start to operate in the city

1914 Electricity is fed to the cities grid



REPUBLIC TIMES

1924 AD



ABANDONED CAPITAL

After more than 1500 years of serving as a capital to the Byzantine and Ottoman Empire, the founder of the Turkish Republic Mustafa Kemal Atatürk decided to move the capital to Ankara, at that time a small town in the middle of Anatolia. After the Ottoman Empire lost its territories in the Balkans and the threat of foreign forces to capture Istanbul in World War I the city was not safe anymore for the administration of the state. Furthermore, Istanbul's image as a capital of Sultans and Clerics didn't fit to the modernization plans of Atatürk. The former capital fell further into decline upon the abandonment from state administration and the population exchange with Greece that drove many thousands out of their homes. The population was rapidly declining: In 1914 the city reached over one million inhabitants whereas 1924 it were about 500 000. Buildings and streets were deserted, and especially on the historic peninsula maintenance and care was low.

Abb.93.



1936 - 1951



THE PROST PLANS

From 1936 on French city Planner Henri Prost, reportedly upon invitation of the Government, directed the development of Istanbul and left an enduring mark to the cities structure. The city's population was slowly growing again but due to the urban sprawl traffic problems started to occur more frequently. Prost developed therefor an "Urban concentration plan" to focus the development again on the centre around the historic peninsula. He created two principal arteries, the Atatürk Boulevard running from Taksim to the historic peninsula and the connection from the Galata Bridge to the north over the Golden Horn. For the old city he suggested now boulevards and implemented the coastal road to ease traffic between the city, its suburbs and the airport. Beside the organization of the traffic network he planned parks, recreational areas, view terraces and squares in order to increase the quality of life for the inhabitants of Istanbul. Prost also realized the value of historical and archeological heritage and dedicated special zones for it.

Abb.94.



1950s - 1990s AD



MIGRATION

After the Turkish land reform in the 1940s and a general modernization of technology in agriculture created a stream of now unemployed workers and their families from the eastern parts of the country towards the larger cities. The cities population started to explode, in 1955 it had reached over a million inhabitants again, in 1990 the city passed 7 million benchmark. Istanbul's industry and service sector profited from the steady flow of cheap labour, the economy was rising. The first immigrants who came to Istanbul occupied the vacant spaces left by the Greeks or old buildings on the historic peninsula. After this new settlements outside of Istanbul started to emerge. Built by themselves on squatted lands without any infrastructure, the poor quality makeshift homes grow quickly to neighbourhoods that surrounded the existing city. The emergence of the Gecekondu followed industrial developments at the Golden Horn which was the primary location for industrial activity along the waterfront and its adjacent to its river valleys, at the northern hills and at the main highways to the east and west.

Abb.95.



1980s AD



CHANGING THE GOLDEN HORN

Serving as an harbour and trading area throughout the city's history, the Golden Horn now faces a change in function. Shipyards, factories and areas left vacant after the municipality made efforts to deindustrialize the area in the mid 1980s where mostly turned into parks along the waterfront. However, this regeneration mostly took place on the side of the historic peninsula whereas the opposite shores are mainly still undeveloped. The neighbourhoods alongside the Golden Horn are generally homes to low income working class families but carry a huge potential for future development. Istanbul's Municipality targeted this area in 2010 with a large regeneration project, aiming to attract middle and upper class clientele to this part of the city.

Abb.96.



1990s AD



NEW BUSINESS DISTRICTS

While Istanbul's commercial centre was always located in the centre of the city on the historical peninsula, the modernization and moreover the globalization led to a shift towards the periphery. At the outskirts larger plots were available for high-density and high-rise development. From the early 1990s on, along the Büyükdere Street the first new central business district emerged. With the opening of Istanbul's first subway line in 2000, which runs under the same street, the process was catalysed and led to the foundation of the Maslak centre on the same axis. The shift of the commercial centre led to a further decline of the old historic centre that is still ongoing and only partly covered by an increasing international and domestic tourism.

Abb.97.



2000s AD



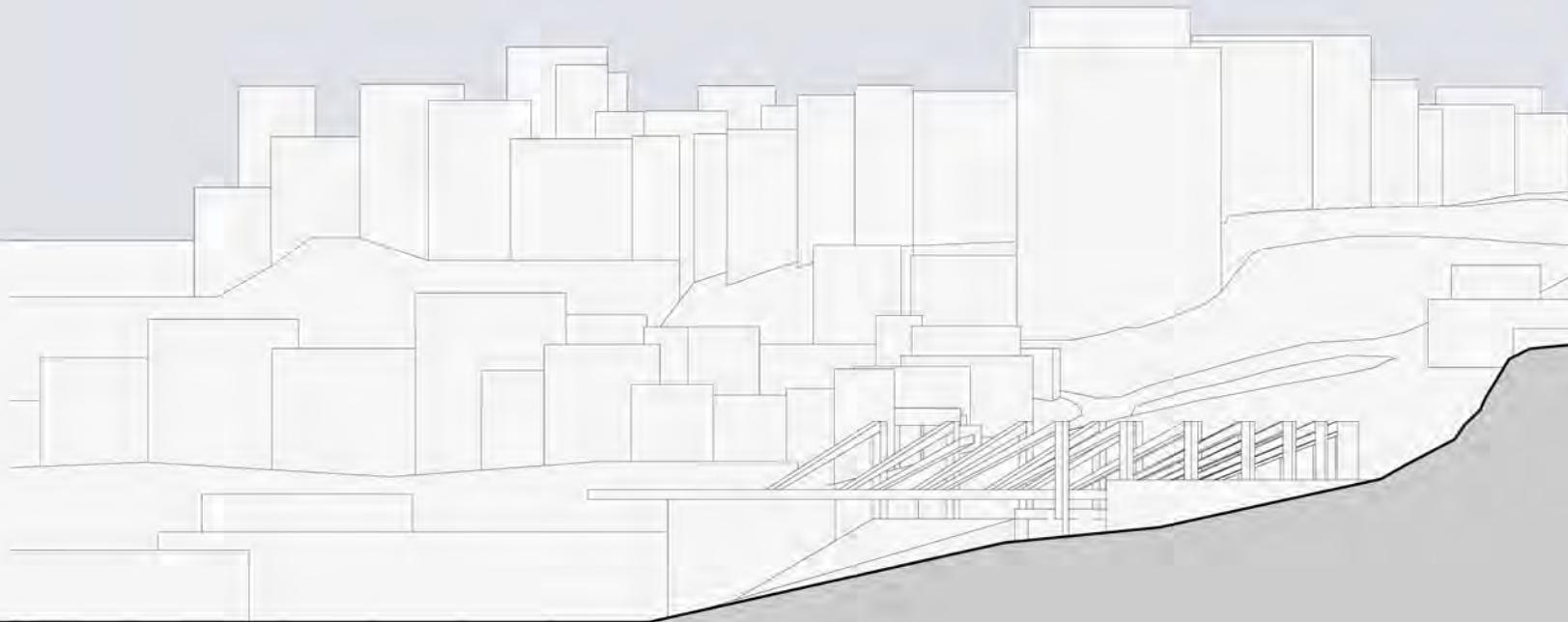
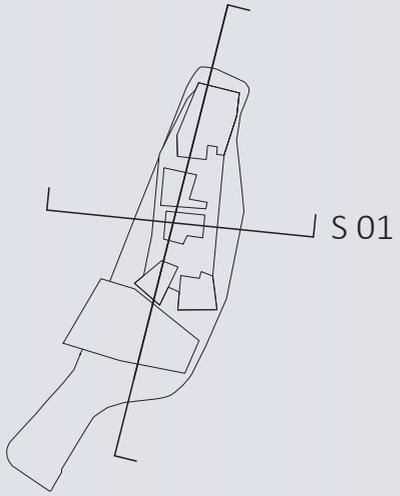
URBAN RENEWAL

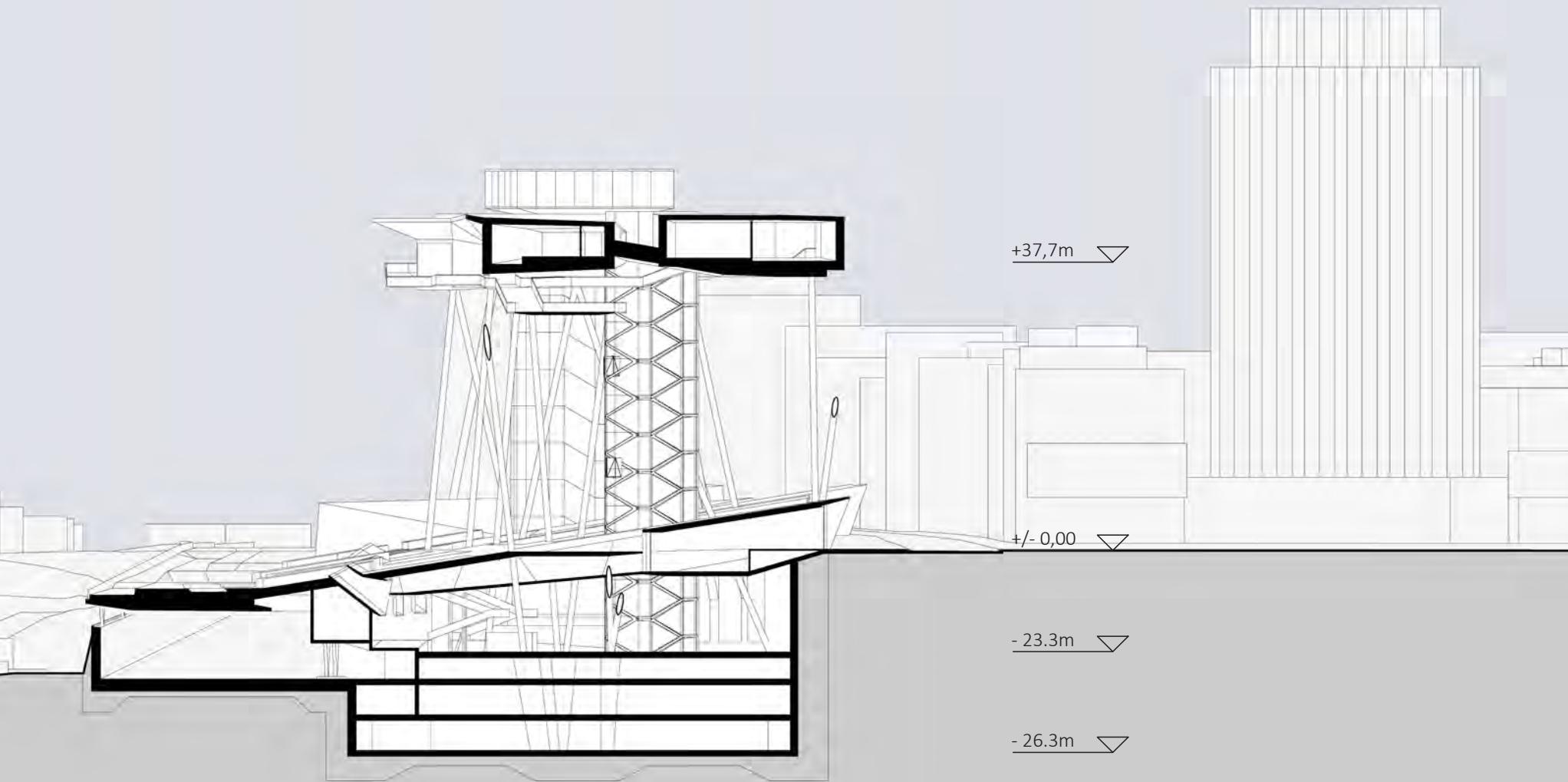
After the historical areas have been mostly neglected in the last century, efforts are made by the municipality and also the government to restore and vitalize these parts of Istanbul. Starting with residential neighbourhoods that are home to low income groups belonging to cultural or ethnic minorities in Sulukule, Fener, Balat, Ayvansaray, Süleymaniye, Karaköy and Tarlabasi it now continues also to non-historic areas such as Haydarpaşa port and Fikirtepe neighbourhood on the Asian side. These Urban Renewal projects have met with controversy since the former inhabitants, their culture and lifestyle is erased and replaced by people from outside, changing the character of the areas completely. In the Fener and Balat neighbourhoods, located on the historic peninsula on the shores of the Golden Horn, the UNESCO could partly prevent this process by listing it also as a heritage. Sulukule, one of the initial projects, was reportedly the oldest Romanic settlement in Europe and from 2008 on replaced by luxury flats in a Neo-Ottoman style row houses.

Abb.98.

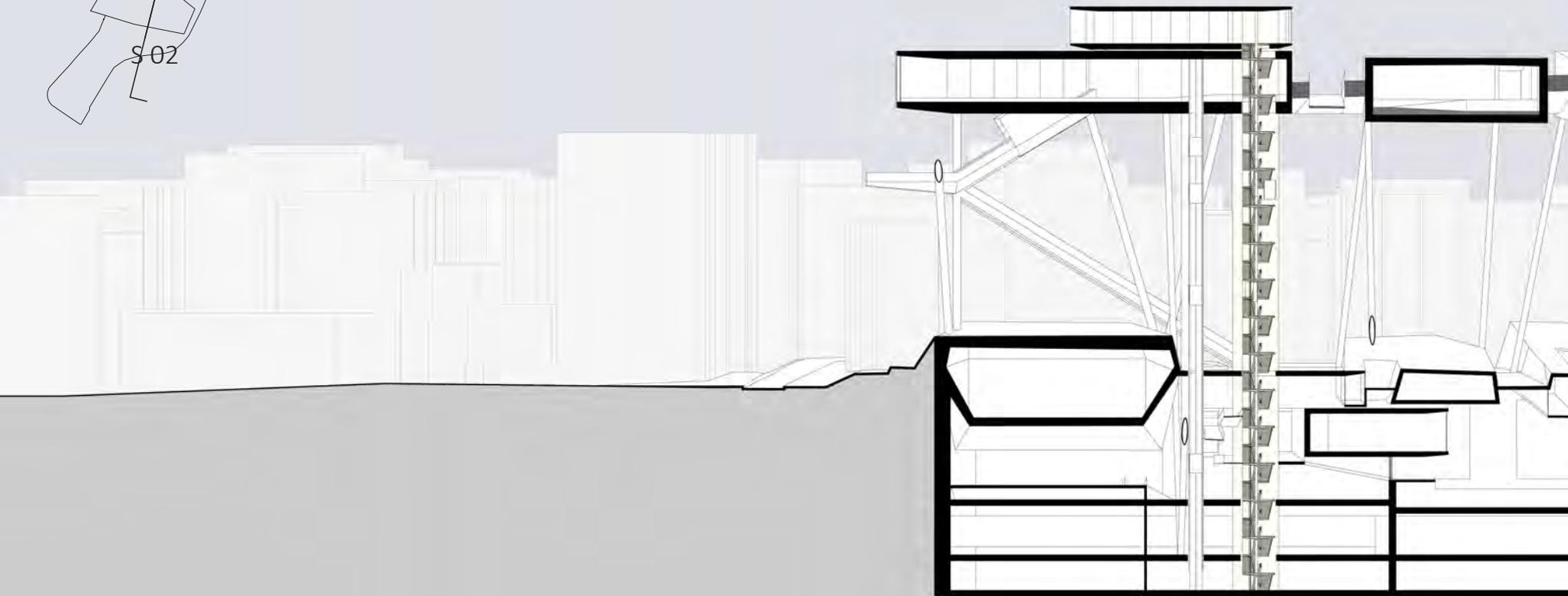
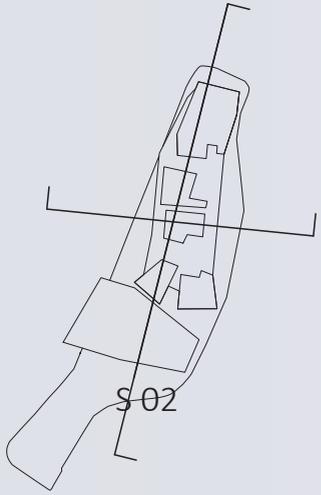


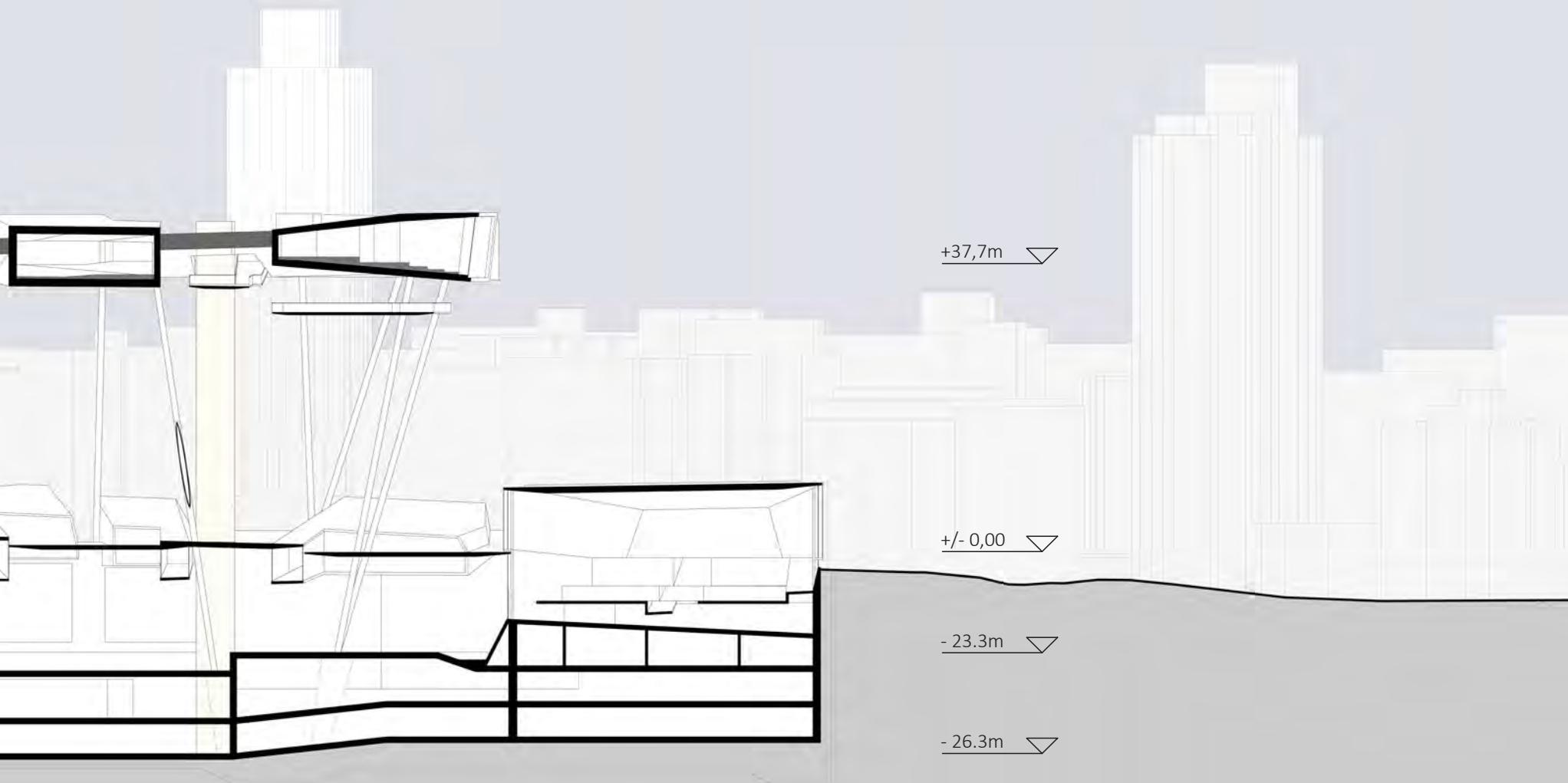
SECTION S1 - 1:750





SECTION S2 - 1:750





+37,7m ▽

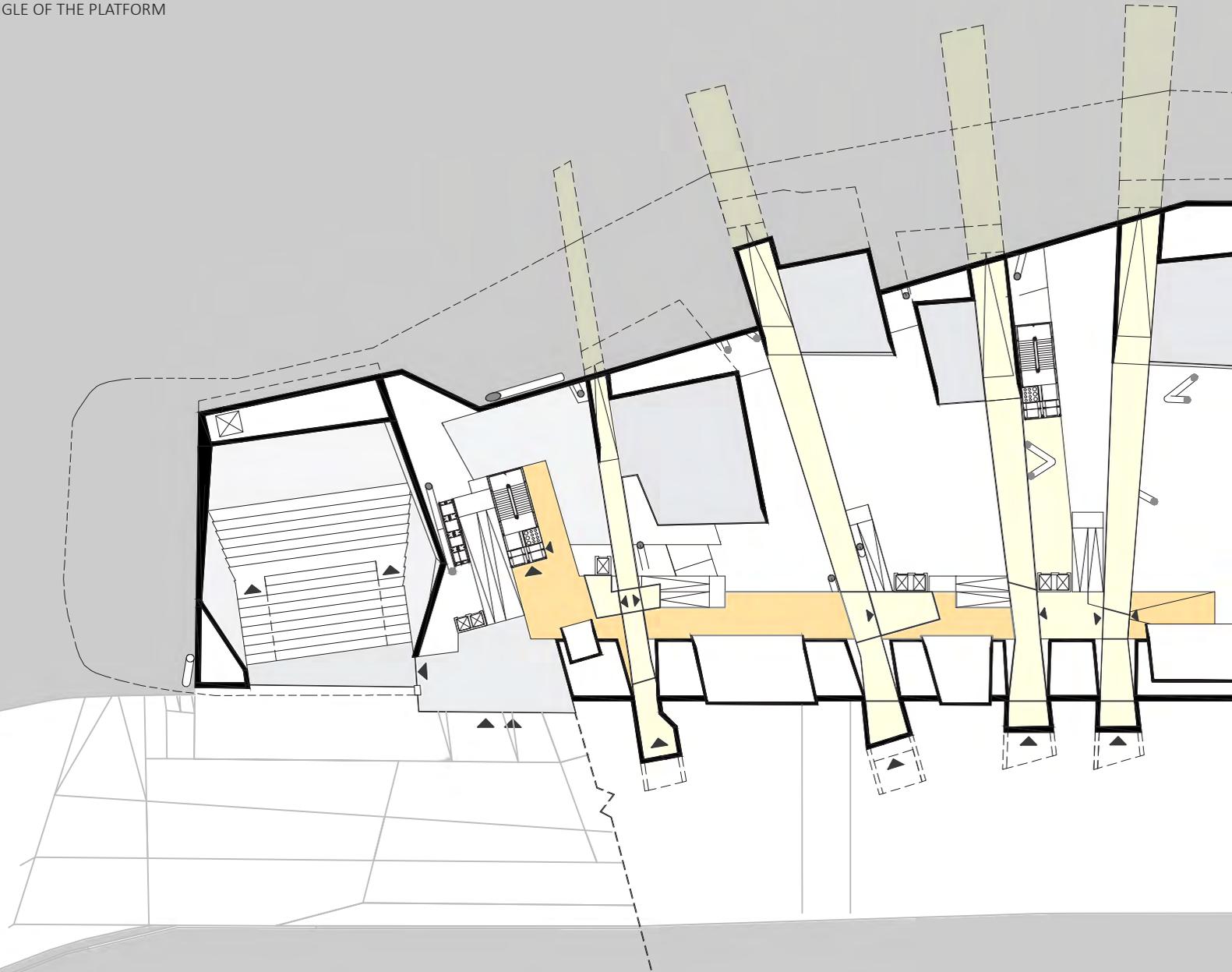
+/- 0,00 ▽

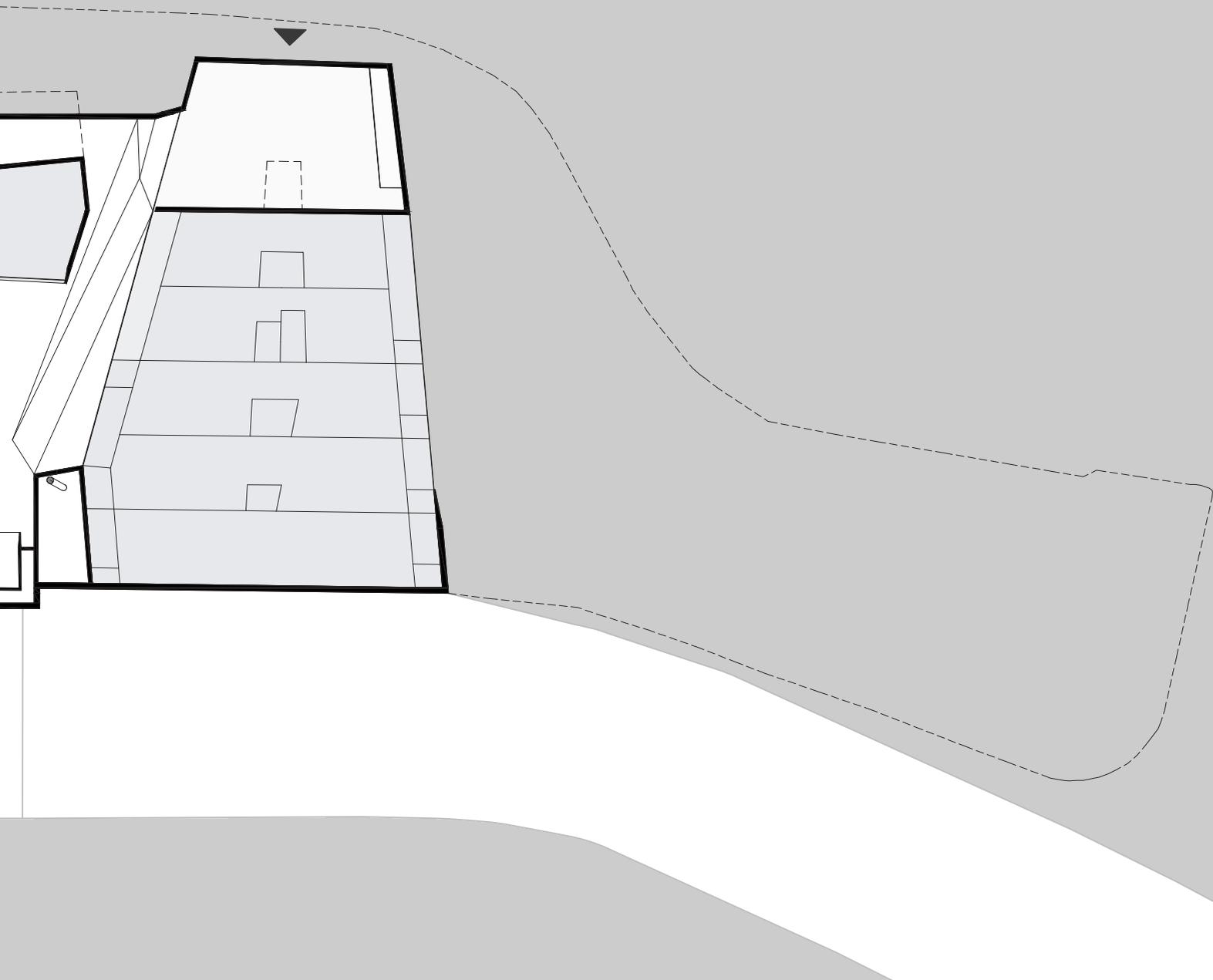
- 23.3m ▽

- 26.3m ▽

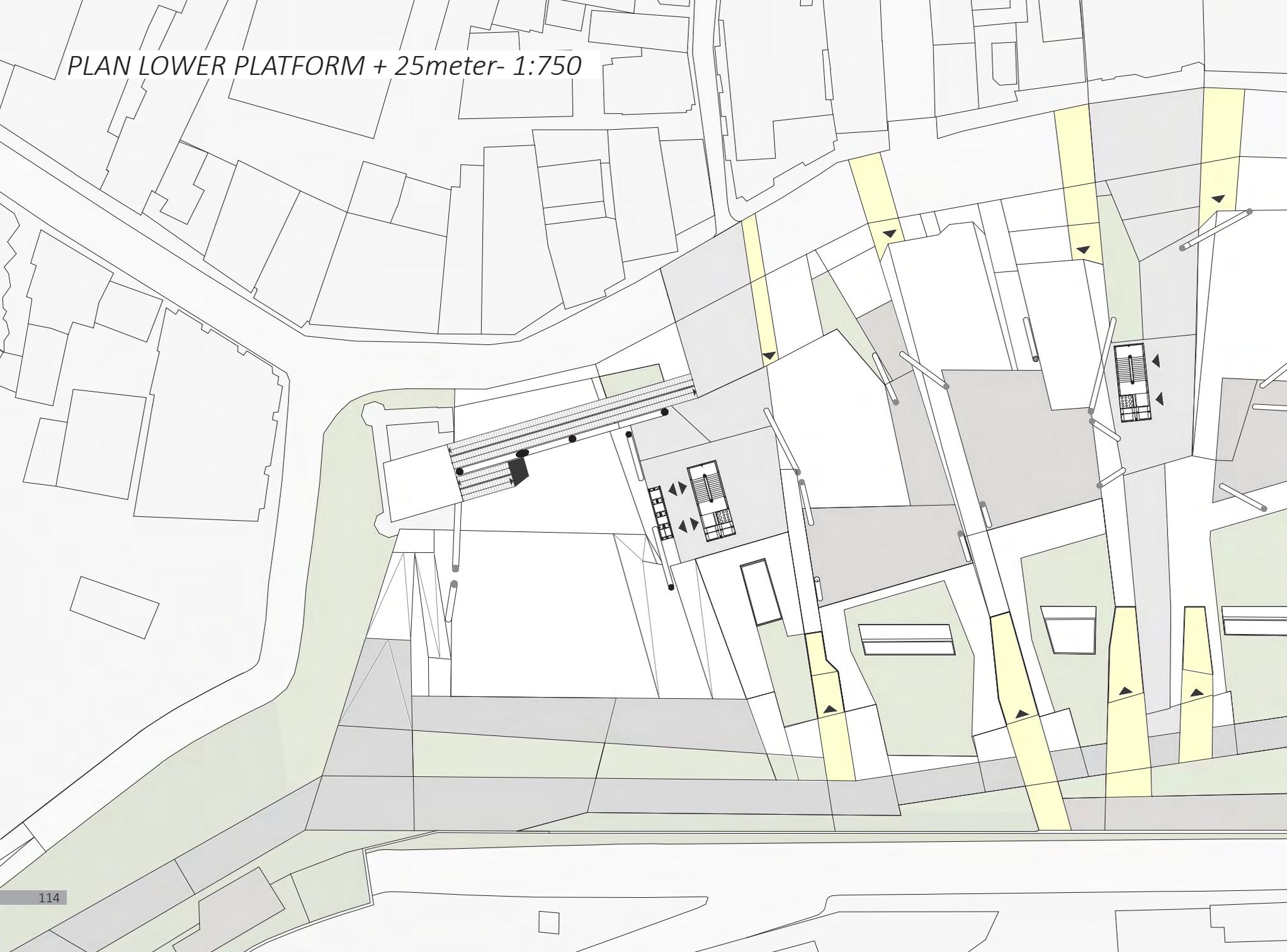
PLAN LOWER FUNCTIONS - 1:750

ABSTRACTED PLAN CUT ALONG THE ANGLE OF THE PLATFORM



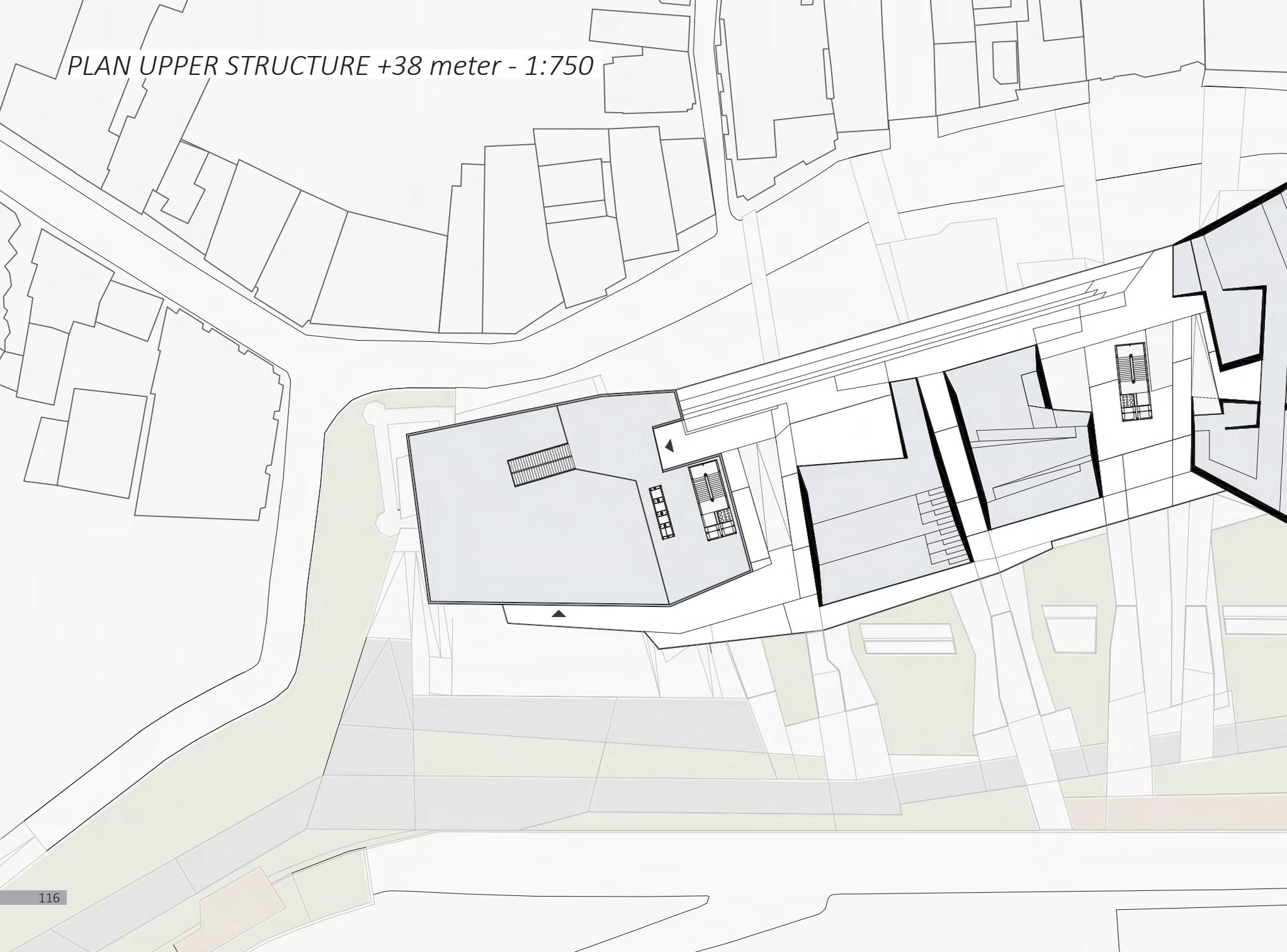


PLAN LOWER PLATFORM + 25meter- 1:750

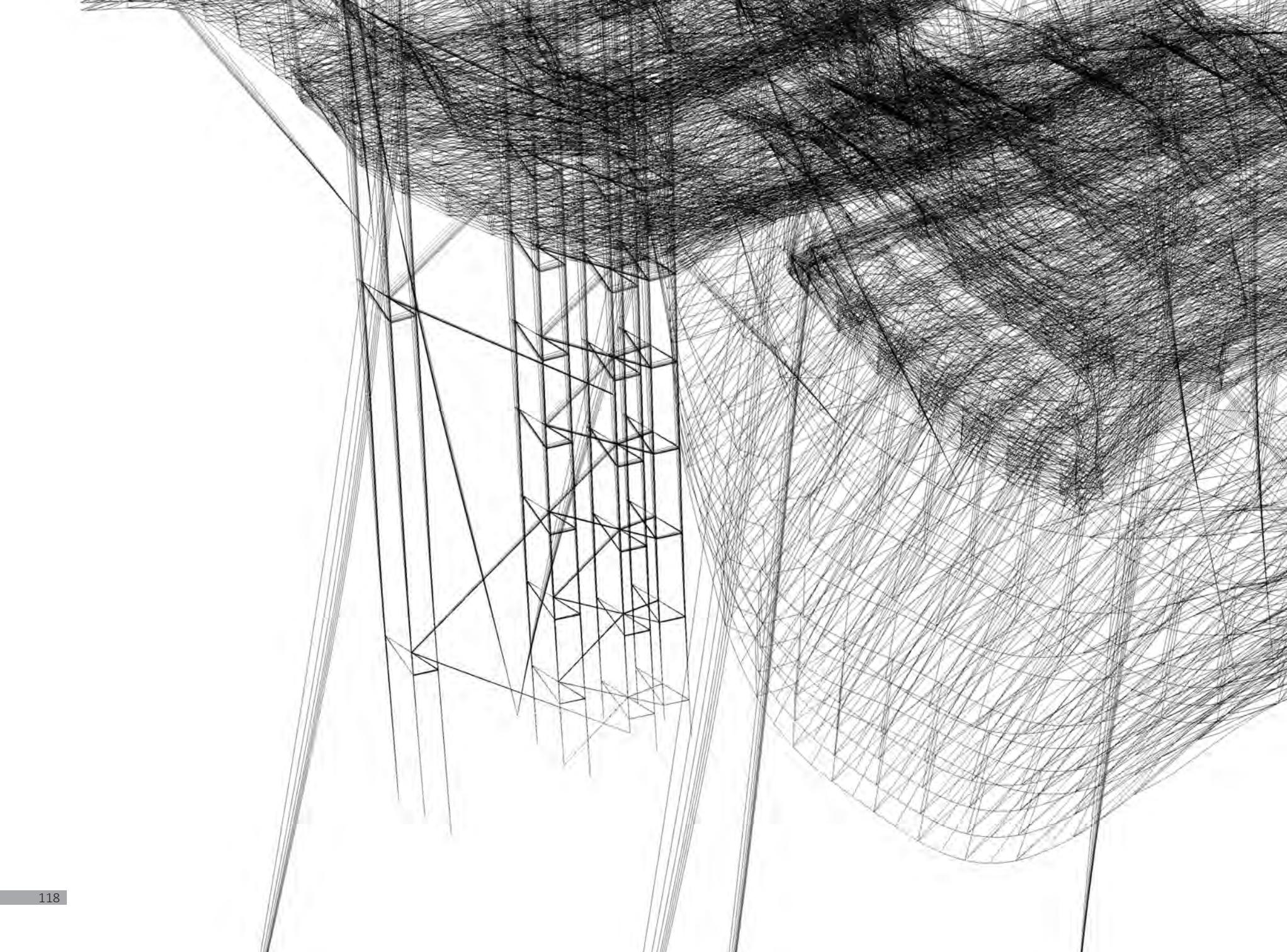


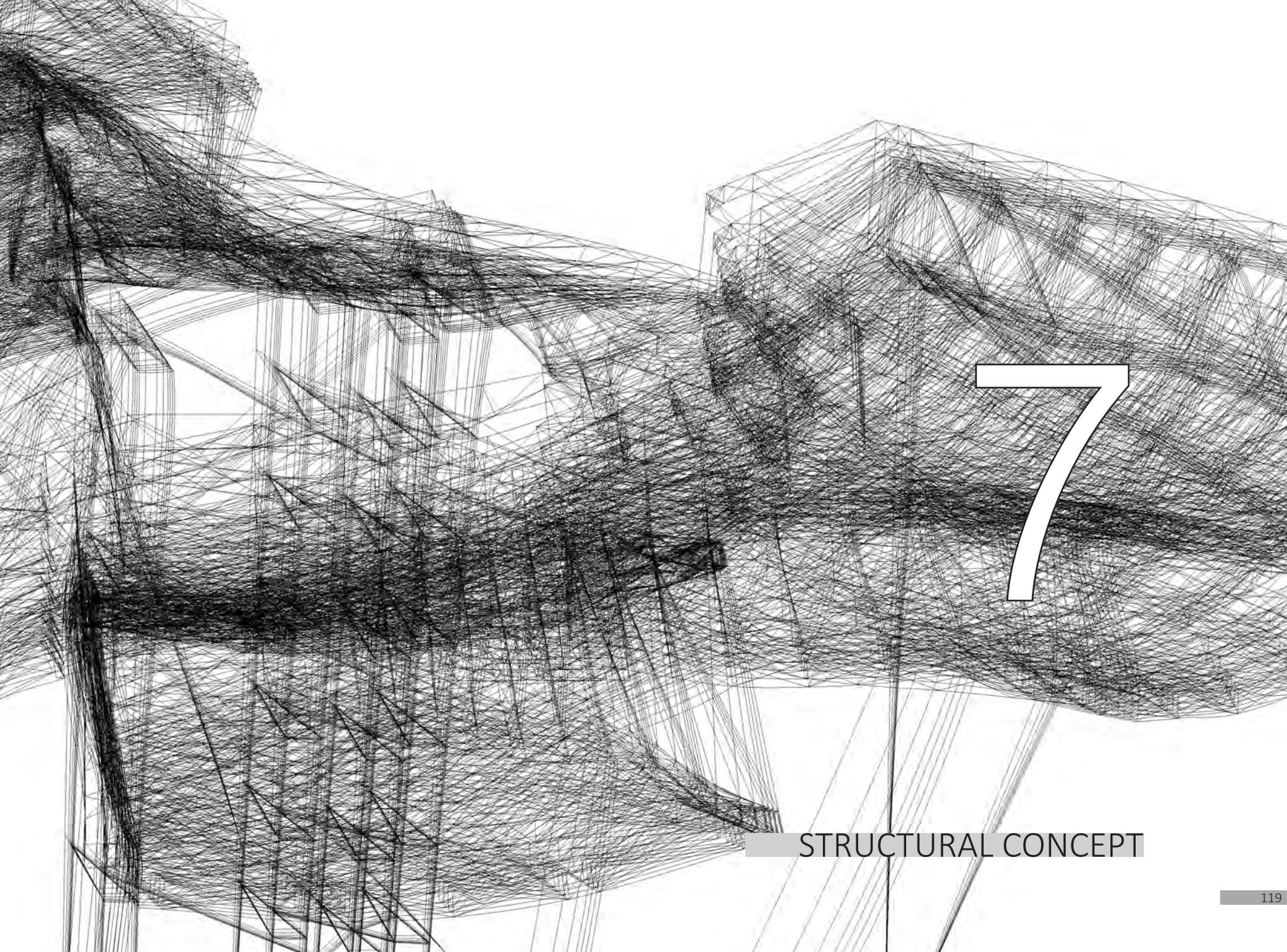


PLAN UPPER STRUCTURE +38 meter - 1:750





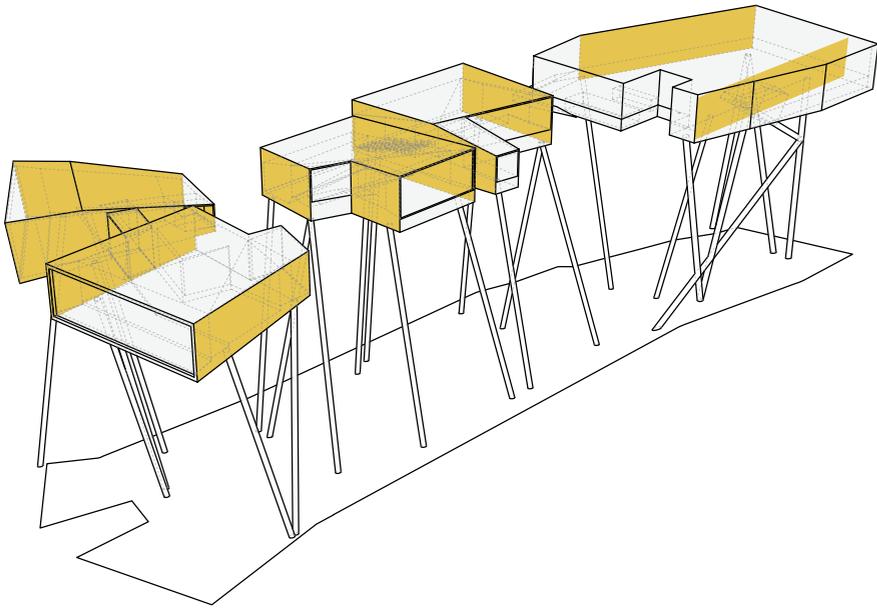




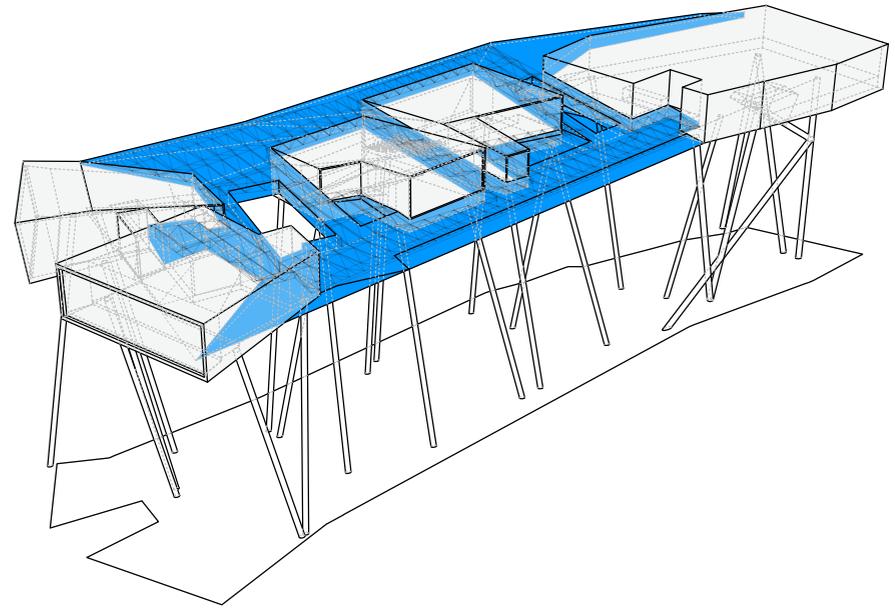
7

STRUCTURAL CONCEPT

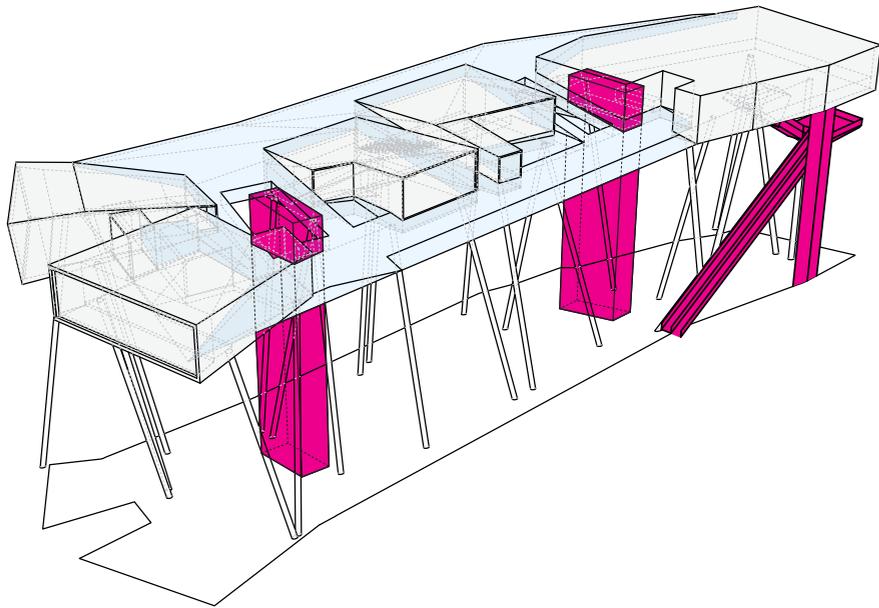
STRUCTURAL SYSTEM



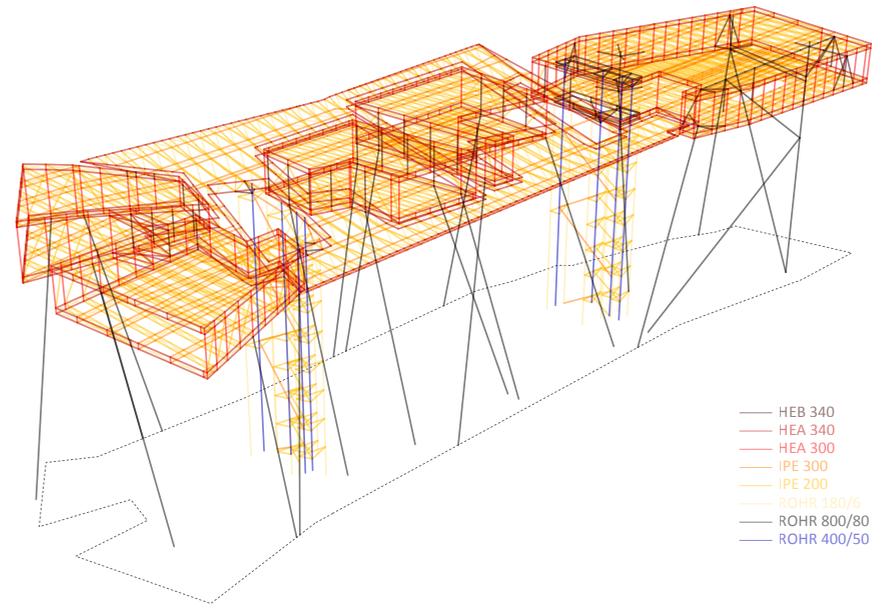
VERTICAL ELEMENTS



HORIZONTAL ELEMENTS



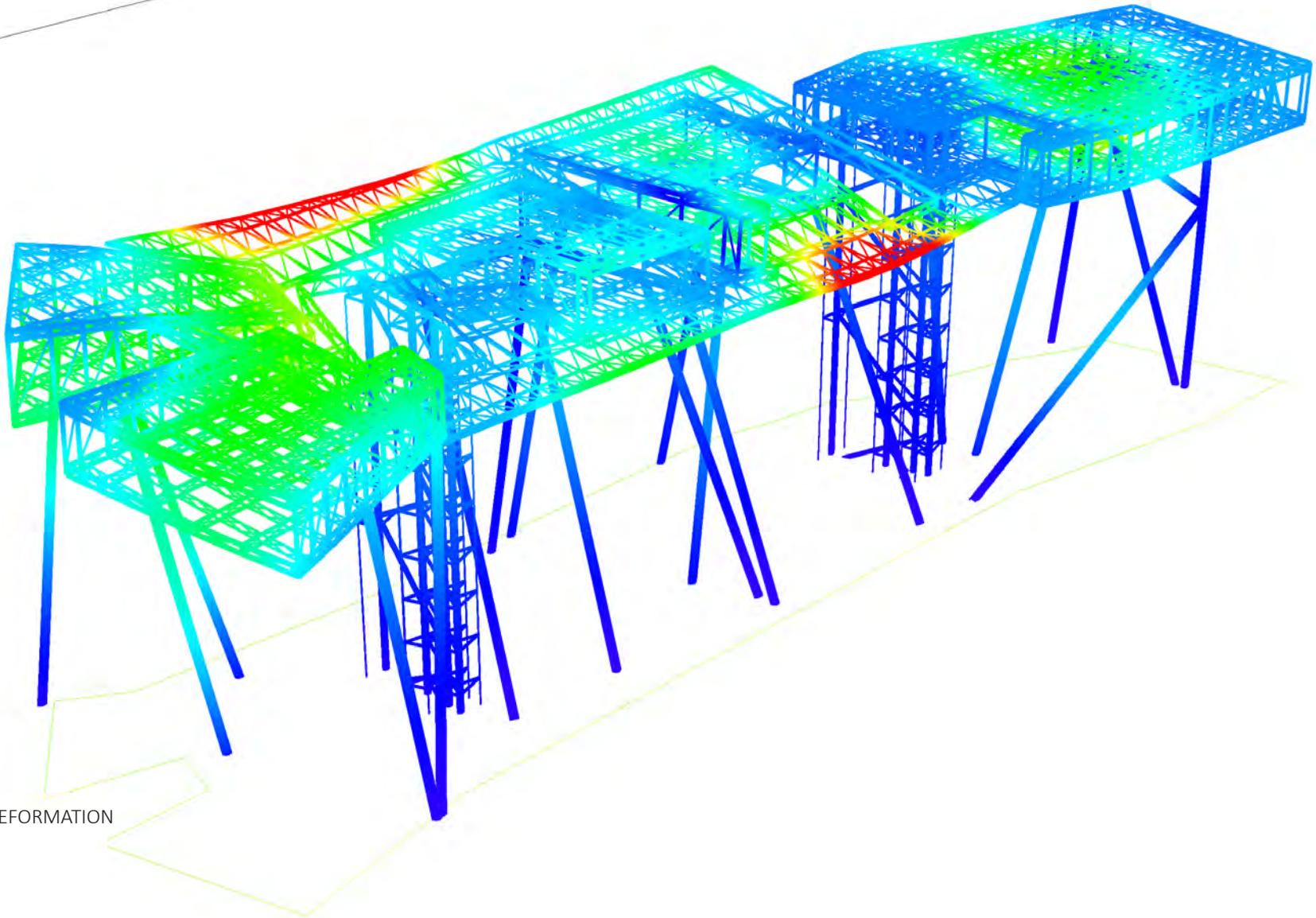
HORIZONTAL STABILISATION

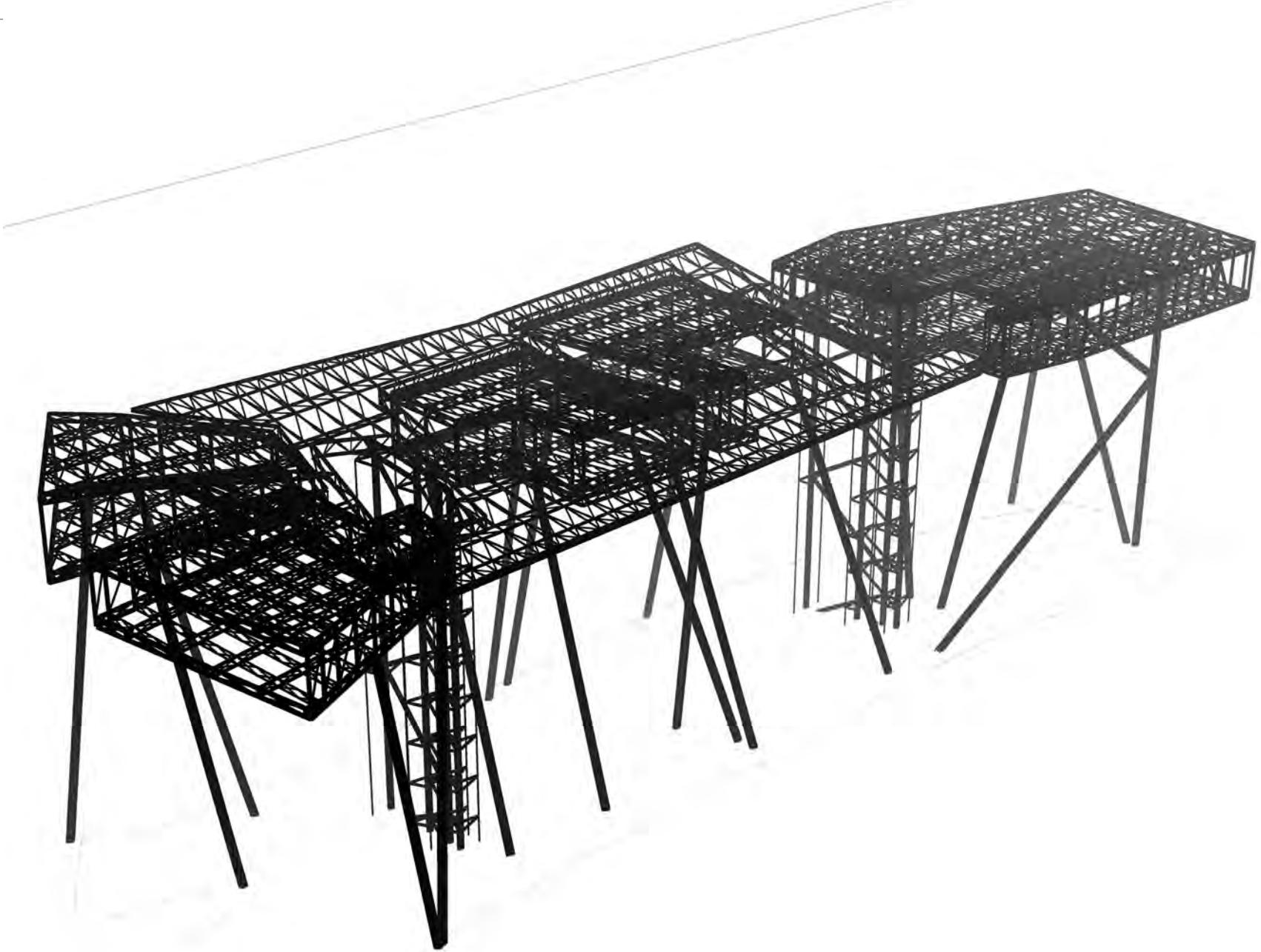


DIMENSIONS

- HEB 340
- HEA 340
- HEA 300
- IPE 300
- IPE 200
- ROHR 180/6
- ROHR 800/80
- ROHR 400/50

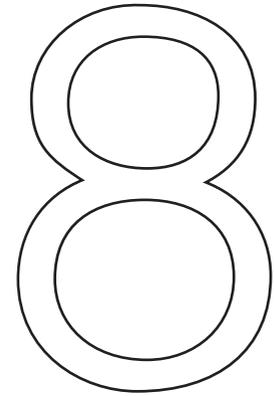
STRUCTURAL ANALYSES



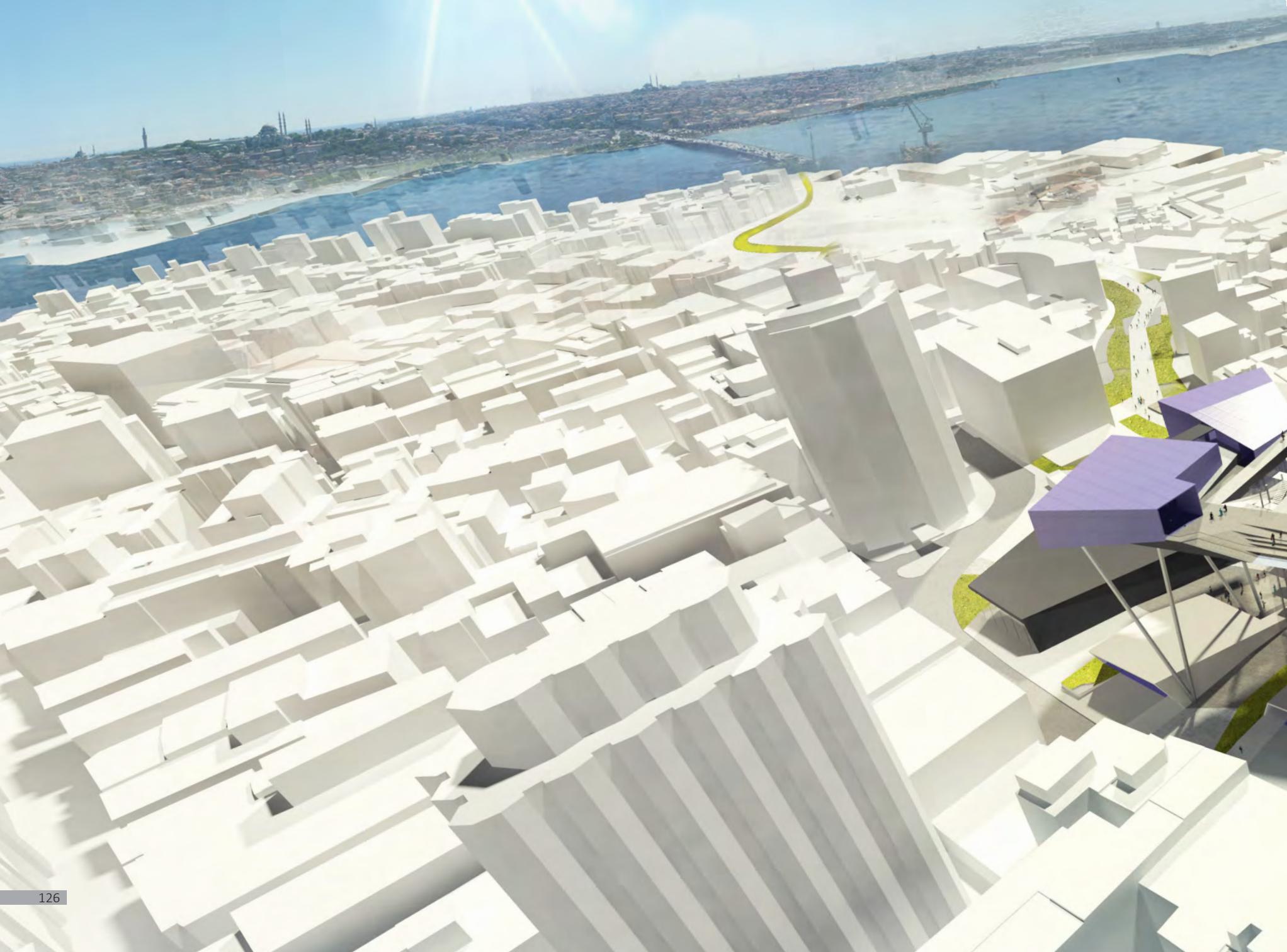


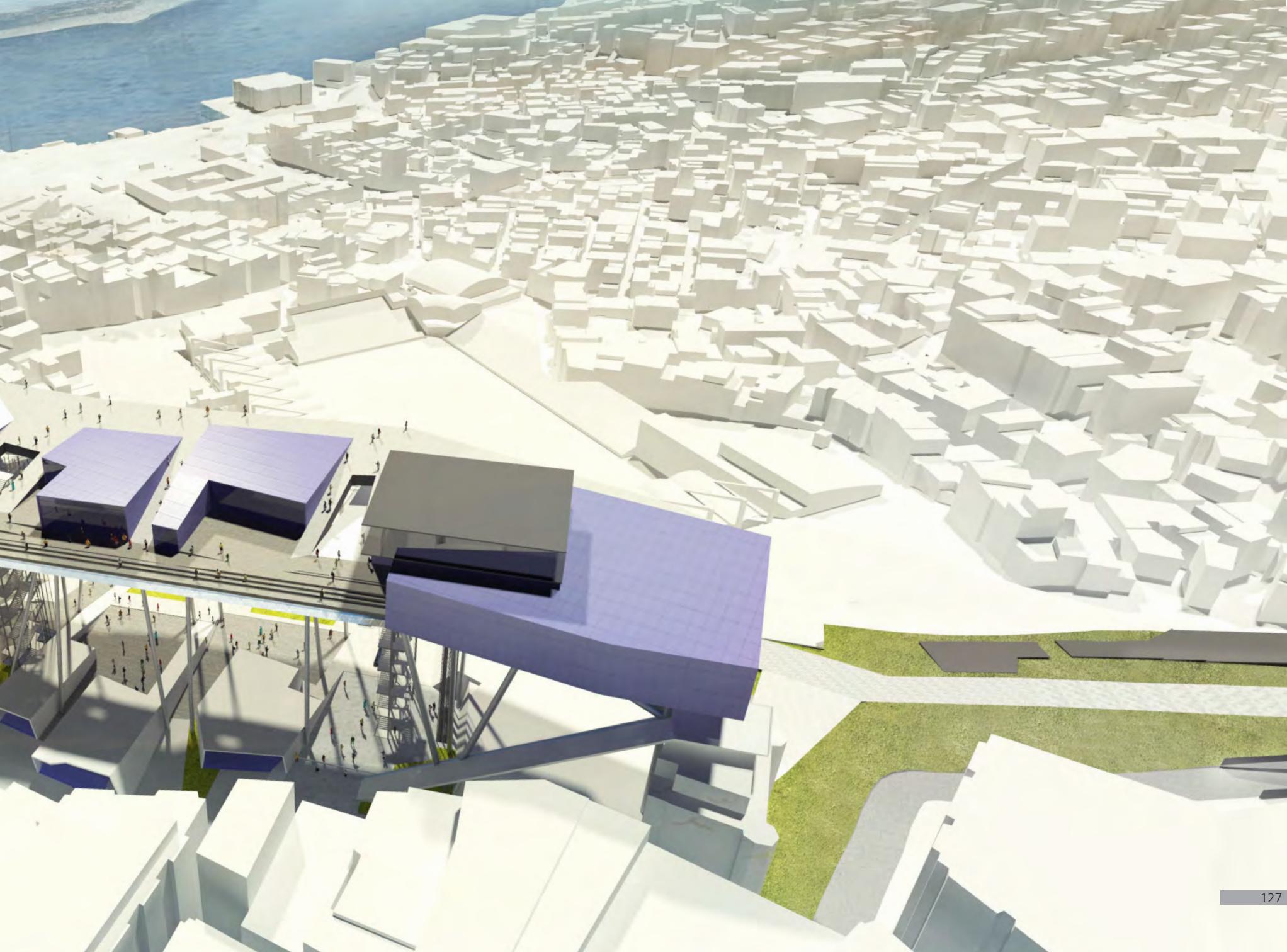
CONSTRUCTION ELEMENTS





VISUALISATIONS









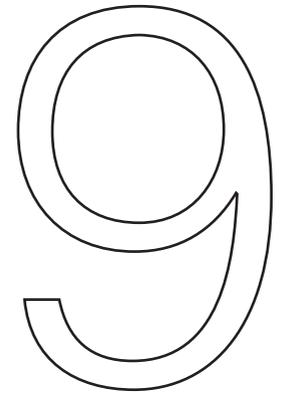












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