UTILIZATION OF URBAN DESIGN PRINCIPLES IN DESIGNING THE URBAN SPACE – CASE STUDIES ON THE NETHERLANDS AND TURKEY

A Thesis Submitted to
the Graduate School of Engineering and Sciences of
İzmir Institute of Technology
in Partial Fulfillment of the Requirements for the Degree of

MASTER OF SCIENCE

in Urban Design

by
Ufuk BAL

January 2007
İZMİR

We approve the thesis of **Ufuk BAL**

Date of Signature

…… **09 January 2007**
Assist. Prof. Dr. Erkal SERİM
Supervisor
Department of City Planning
İzmir Institute of Technology

…… **09 January 2007**
Assoc. Prof. Dr. Ülker SEĞMEN
Department of City Planning
İzmir Institute of Technology

…… **09 January 2007**
Assist. Prof. Dr. Emre ERGÜL
Department of Architecture
İzmir Institute of Technology

…… **09 January 2007**
Assoc. Prof. Dr. Semahat ÖZDEMİR
Head of Department
İzmir Institute of Technology

…….
Assoc. Prof. Dr. Barış ÖZERDEM
Head of the Graduate School

ACKNOWLEDGMENTS

I would like to express my sincere gratitude to my supervisor, Assist. Prof. Dr. Erkal Serim, for his support, encouragement and invaluable guidance throughout the research. I am also grateful to Assoc. Prof. Dr. Deniz Şengel for her guidance and critiques. I also would like to thank the jury members Assoc. Prof. Dr. Ülker Seğmen and Assist. Prof. Dr. Emre Ergül for their constructive and innovative criticism.

I would like to thank to my family for their endless support, patience, unshakeable faith, confidence and love during all my school years. I would also like to thank to my friends Anıl Binay, Adnan Olgun and Seçkin Tarhan for their encouragements, patience and support during the research.

Finally, I would like to thank to my wife Katarzyna Pilarczyk for her moral support, faith and love.

ABSTRACT

UTILIZATION OF URBAN DESIGN PRINCIPLES IN DESIGNING THE URBAN SPACE – CASE STUDIES ON THE NETHERLANDS AND TURKEY

This thesis aims to develop a concept model as a tool for successful urban space design by defining general principles and therefore to stress the importance of defining and using these criteria when realizing projects. Moreover, the thesis research aims to provide concrete examples for designers to get to know how to integrate these principles practically into design and implementation process.

In this framework, first the debate on the definition of urban design has been put forward. Then, the historical development of urban design has been presented in order to understand the past experiences and attempts in creating 'successful' urban space. The principles of urban design, which are crucial to develop a key model for designing the urban space, have been defined. Furthermore, current policies and design control systems in different European countries have been examined. The historical development of urban design practice with contemporary examples from the Netherlands and Turkey have been examined. The thesis provides brief analysis on urban design projects with respect to urban design principles in seven headings, which constitutes the components of successful urban space: character, continuity and enclosure, quality of public realm, ease of movement, legibility, adaptability and diversity.

In this context, urban design principles have been used to monitor the urban design projects from the Netherlands and Turkey with making comparative study between them. In this sense, selected projects have been evaluated and compared basing on how they fulfill the requirements that have been described with the above mentioned urban design principles, and more importantly, how they satisfy these principles in the process of designing the urban space. As a consequence, importance and necessity of urban design principles in order to create successful urban space and the importance of urban design for the future of the cities has been presented.

ÖZET

KENTSEL MEKANIN TASARIMINDA KENTSEL TASARIM İLKELERİNİN KULLANILMASI – HOLLANDA VE TÜRKİYE'DEN ÖRNEK ÇALIŞMALAR

Bu tez, başarılı kentsel mekan tasarımı için gerekli olan kriterleri tanımlayarak örnek bir model oluşturmayı ve bu kriterlerin kentsel mekanların tasarımında kullanılmasının önemini vurgulamayı amaçlamaktadır. Buna ek olarak, bu çalışma tasarımcılara kentsel tasarım ilkelerini tasarım ve uygulama sürecine nasıl entegre edeceklerini tanımlayan somut örnekler sağlamayı amaçlamaktadır.

Bu çerçevede, ilk olarak kentsel tasarımın tanımındaki tartışmalar ortaya konmaktadır. Daha sonra başarılı kentsel mekanın yaratılmasındaki geçmiş deneyimleri ve denemelerin daha iyi algılanması açısından kentsel tasarımın tarih içerisindeki gelişim süreci incelenmektedir. Başarılı kentsel tasarım modeli oluşturmada önemli rol oynayan kentsel tasarım ilkeleri tanımlanmaktadır. Ayrıca, farklı Avrupa ülkelerindeki günümüz kentsel politikaları ve tasarım kontrol sistemleri incelenmektedir. Hollanda ve Türkiye'deki kentsel tasarım pratiğinin tarihi gelişimi ve çağdaş kentsel tasarım projeleri incelenmektedir. Tez, kentsel tasarım projelerinin analizini, başarılı bir kentsel mekanın bileşenleri olan kentsel tasarım ilkelerine bağlı olarak yedi başlıkta ortaya koymaktadır: karakter, süreklilik ve tanımlılık, kamusal alan niteliği, hareket rahatlığı, okunabilirlik, adapte olabilirlik, çeşitlilik.

Bu bağlamda, kentsel tasarım ilkeleri Hollanda ve Türkiye'deki kentsel tasarım projelerinin karşılaştırılmalı olarak incelenmeside kullanılmaktadır. Bu anlamda, seçilmiş projelerin kentsel tasarım ilkelerini nasıl yerine getirdiği ve daha da önemli olarak tasarım sürecinde bu ilkelerin ne şekilde sağlandığı incelenmekte ve karşılaştırılmaktadır. Sonuç olarak, başarılı kentsel mekan yaratılmasında kentsel tasarım ilkelerinin gerekliliği ve kentsel tasarımın kentlerin geleceği açısından önemi ortaya konmuştur.

To My Family…

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

CHAPTER 1

INTRODUCTION

1.1. The Aim of the Study

> "The world we have created today as a result of our thinking thus far has problems which cannot be solved by thinking the way we thought when we created them."
>
> Albert Einstein

Cities underwent a rapid process of change in the second half of the nineteenth century. Particularly under the impact of the Industrial Revolution and the trenchant changes it effected in the urban formation, there arose strong need for new arrangements, organizations, and regulations. Cities, however, have been undergoing transformation since the development of the first human settlement. As certain as the continual transformation of cities is the fact that they pose problems and are a major target of criticism. The statement of Albert Einstein cited in the dedication above indeed concerns cities only indirectly, as part of the "world we have created." But cities today comprise a significant aspect of that world, and in a fashion germane to the present thesis, Einstein's statement proposes a critical stance that emphasizes the need for a dynamic outlook that keeps pace with the rapidity of the change that is transforming the world along with the cities in it. Urban design is in the heart of these critical discussions today. It seeks to identify solutions to extant problems while shaping the future of cities. Moreover, just as the discipline of urban design engages vital issues concerning the well-being of the city and of the urban population, it is itself also a result of changes that have come about in the way we think about cities.

In the contemporary literature, there seems to be no brief and commonly agreed-upon definition of urban design. What is more, there is no agreement among specialists as to whether urban design is profession or discipline. In other words, there is no agreement whether urban design is a discrete and definable practice with an area of concentration different from the areas of concentration of adjacent fields of practice; or whether it admits of no such delineation as professional practice and the delineation is purely theoretical and academic. The debate continues in and outside academe with no

uniform conclusion in sight except for the view that urban design is a complex field made up of numerous disciplines heterogeneous to one another. The academic context generates its own disciplinary views while both the architectural profession, which concentrates on the design of buildings, and the profession of planning, which focuses on the wider category of the built environment, continues to discuss the nature of urban design as deriving from contemporary urban design implementations. Perhaps the most common way of defining urban design is by locating it in this wide spectrum spanning academic discussion and professional practice: at its simplest, urban design is said to be the interface between architecture and city planning; or rather, the *gap* between them. It is said to be the name of those practices concerning the city which one cannot classify as either architectural in the strict sense or as planning.

Urban design may be described briefly as the profession which is concerned with the design of different urban components and which combines the disciplines and professions of urban planning, architecture, and landscape architecture. In other words, urban design clearly emerges at the point where different fields of activity and different professional fields overlap. It is the art of linking or bridging one set of professional concerns to other sets in ways that are determined by urban design's own synthetic concerns and structure.

These concerns were always in existence, as pointed out at the beginning of this Introduction. But they reached the modern state mainly in two stages; namely, with the Industrial Revolution and more immediately following World War II. The developments ensuing upon the latter have given rise to urban design as a distinct profession. The roots of urban design as a profession may be traced to the dynamics of European cities and the architectural approaches that were developed throughout Europe in response to these dynamics. As a distinct profession, however, urban design appeared during the re-development and renewal of European cities in the aftermath of the Second World War. The fundamental characteristics of this stage in the development of the field are numerous. The essential one of concern to the present thesis, however, is that at this stage, there arose the phenomenon of official guidelines and public rules of practice.

While this study investigates past and contemporary conceptions of urban design, it aims most fundamentally at contributing to an evaluation of principles for future projects with respect to the comparison of the use of principles in two countries: the Netherlands and Turkey.

One essential task this thesis undertakes is investigation of specific urban-design cases belonging to different development types in the two countries. It evaluates the cases with respect to the general principles of urban design. The Netherlands has been chosen as offering the case of a developed European country that historically and conceptually ranks foremost in the issuance and implementation of urban design principles. It offers a pointed experimental context as it combines a tradition of social tolerance with a high educational level. These characteristics are germane to the generation of a cultural atmosphere that bears positive attitude toward modernization, and a creative approach toward experimental architectural and urban design practice. Last but not least are the two factors, **1.** that the Netherlands offers the researcher the example of numerous successful architectural and urban design projects, and **2.** that this country's projects are implemented according to clearly articulated urban design objectives and principles. But most important among criteria used for the selection of the Netherlands is the fact that it plays leading role in Europe in urban design. Thus this study takes its departure from the conception and history of urban design in the Netherlands. It takes this country's urban design objectives and guidelines as basis for generating the norm and model of the 'urban design principles'.

As in the case of the Netherlands, Turkey's cultural merits offer a positive outlook toward experimental architectural and urban design practice and the country yields very numerous examples of such development as further new projects are launched regularly on varying scales. Thus both countries offer urban design cases belonging to different types that admit of comparison. While the focus of this thesis is comparative, it refrains from positive or negative evaluation of the projects. The projects' differences and similarities by country are registered. The essential question of the thesis is the search for the criterion of 'successful urban design' and for the elements or factors that would define successful urban design. Urban design approaches and cases from both countries are examined with an eye to design principles.

1.2. The Domain of the Study

The beginning of the twenty-first century is, without a doubt, the beginning of a new era which may be described as the age of technology. Urban design, and within this context architecture, are today undergoing a period of transformation effected by

technological development. On the other hand, urban design is today increasingly coming under the influence of other disciplines which compel it to refine its outlook on social aspect, economic structure, geography, and other aspects determining human life and well-being. Necessarily in order to fulfill its fundamental goal of examining the relation between urban design principles and practice, this study must explore the current transformation in the field and how these affect urban design.

The domain of the study comprises past and contemporary architectural and urban design concepts and attempts to bridge present and future. In the context of linking the inherited structure with the new faces of cities, the fundamental issue becomes where urban design is located, which point will contribute to an understanding of the definition of guidelines for further projects. By understanding today's problems and solutions clearly, designers will come to hold concrete keys to the *unplannable* for creating the 'new'.

This research includes cases from the Netherlands which will be examined in the light of urban design principles. The projects chosen are located in different types of environment and wield different scales and contents. The variety of projects spans different approaches and concepts so as to offer different vantages for defining the model for successful urban design. Projects examined include those of the types public space, mixed used projects, and residential and commercial architecture. The focus is on three different types of projects from the Netherlands and Turkey each.

The cases are examined within pre-defined principles and the results are generalized as basis for models to be proposed. The results will be a key model for the projects in Turkey. In the context of the thesis, cases from Turkey will also be evaluated and possible guides for future projects proposed.

This study is comprised of three subjects:

1. Definition and History of Urban Design

2. Urban Design Principles and Objective

3. Contemporary Urban Design Projects in the Netherlands and Turkey discussed comparatively according to pre-defined urban design principles.

In the Introduction, the emergence of urban design and the multiplicity of the definitions of the term urban design are presented in preliminary fashion. The subsequent chapter explains the definition of urban design by elucidating the objectives.

In the second chapter, different definitions of urban design with different points of view are examined and the aims and objectives of urban design discussed. The

research also aims to explore these objectives in order to define a guideline for future projects. The second part of the chapter offers a history of urban design that focuses on the twentieth century. The roots of urban design, the reason behind the revival of the profession, and the process throughout the century are discussed in this section.

In the third chapter, principles for successful urban design in the literature are taken up. Different criteria are put forward and a key model is defined in terms of monitoring the urban design projects which will be evaluated in the rest of the thesis. Furthermore, European Union policies in the field of urban design are presented. Design control systems in different European countries are examined in order to understand different approaches on urban issues.

The fourth chapter discusses the history of urban design in the Netherlands during the period of the rise of the term 'urban design' in the twentieth century. This discussion is accompanied by examples from different cities during their developmental period, i.e., Amsterdam, Rotterdam and Enschede. The chapter also elucidates contemporary urban design in the Netherlands in the period of 1990 – 2006. It includes description of architectural and urban design projects.

The fifth chapter undertakes the examination of urban design projects in the Netherlands by monitoring the projects according to urban design guidelines which had been defined in the preceding chapters. The projects are classified according to their degree of conformance to these guidelines. The research presented in this chapter aims to figure out general outcomes for further projects in terms of successful urban design approaches.

In the sixth chapter, an overview of recent urban design practice in Turkey is presented. The evaluation of urban design practice as comprising a separate profession will be explained in terms of its history together with the rising significance of urban design education in the country.

In the seventh chapter, prominent urban design projects in Turkey are examined in conjunction with guidelines of urban design. The projects are compared with their counterparts in the Netherlands. The aim of this comparative research is to discover similarities and differences between the projects and their approaches in the two countries and to arrive at general results and guidelines for the future research and projects in Turkey.

In the Conclusion, the outcomes and results of the research are discussed. In this context, possible approaches and guidelines in urban design for Turkey as well as in the

Netherlands are discussed and proposed. In addition to the outcomes of the argument, new terms and approaches in architectural and urban design projects are re-defined and possible future research topics proposed.

1.3. The Method of the Study

The thesis research is primarily focusing on the principles of urban design and their utilization in the design of urban space. In the context of the study, the emergence of urban design, its development, the need for principles in designing successful urban spaces and the importance of urban design principles for design of urban space have been presented. In this sense, first the debate on the definition of urban design has been put forward, as the uncertainty in definition is one of the most important factors that negatively affect the transformation process of urban design from an activity into a separate scientific discipline. Then, the briefly presented summary of the historical development of urban design has contributed to the understanding of past experiences and attempts in creating – ideally – 'successful' urban space. In this regard, library research with literature review of secondary works has been realized to provide theoretical background for the research.

Additionally, the principles of urban design, which are crucial to develop a key model for designing the urban space, have been tried to be defined through a comprehensive research including literature review, analyzing design guides for different cities and different development types that were provided by governmental institutions as well as private companies. Furthermore, current policies and design control systems in different European countries have been examined to understand the current urban design practice and future developments in urban issues addressed by the cohesion policy of the European Union. The required data have been collected from the officers working in the European Commission and European Parliament, responsible for the urban development and by literature review including official documents and policy papers of the EU.

The thesis research evaluates the theoretical data and tries to develop a model for successful urban design projects by defining the general principles. This stage is the evaluation of projects by monitoring them with urban design principles. Selected projects have been examined through a comprehensive research as explained below:

During the thesis research a year on-site investigation and photographic documentation of the case studies have been realized in order to understand the transformation of cities with different projects in the Netherlands and Turkey. The in-depth research has been realized by visiting and staying in different periods of time in the area where the analyzed projects were implemented, both in the Netherlands and in Turkey. This research method has provided valuable opportunities to examine the cultural and built environment, analyze cities and the implemented architectural works in the whole country. Moreover, spatial organization of urban spaces have been analyzed more precisely by joining the local communities and therefore a better understanding of urban spaces has been achieved with the guidance of urban design principles.

Case studies have been evaluated in terms of urban design principles, in the way that they respond to social aspects as the needs of inhabitants and physical aspects as the quality of built environment. Moreover, the thesis research aims at providing concrete examples for designers to get to know how to integrate these principles practically into design and implementation process. In this sense, selected projects have been evaluated and compared basing on how they fulfill the requirements that have been described with the urban design principles, and more importantly, how they satisfy these principles in the process of designing urban space. This evaluation of case studies will enable comprehensive approaches to 'design issues' and will be a step to further researches aiming at developing concrete tools and/or criteria in urban space design. This will also contribute to the development of urban design trying to become an independent profession while architecture and planning are moving their focus into different special issues and the design of urban space is becoming the major task of urban design.

This study is not trying to define strict and concrete rules for urban design projects. However, on the contrary, the research has tried to define the criteria for successful urban space design that will be provided by a comprehensive approach within the urban design process. Moreover, with a context free approach, it tries to point out the similarities and differences between the projects in terms of design approach and to develop general results and guidelines for further projects and researches in Turkey.

This thesis emphasizes the importance of urban design as the leading profession in design of urban space and tries to define criteria – urban design principles – as a tool for successful urban design in order to create better places to live. Therefore, the thesis provides brief analysis of urban design principles on different projects from the

Netherlands and Turkey. Thus, both positioning urban design projects in Turkey, in the international context and monitoring them with urban design principles would be attainable, as the final stage of the study.

CHAPTER 2

EVALUATION OF URBAN DESIGN CONCEPTS

This chapter is concerned with the status of principles in the urban design process within the historical development of the field. Urban design principles in their contemporary form comprise a tool for controlling the construction conditions, uses, and forms of units which are produced in new developments and which reshape the existing built environment. In this framework, urban design principles constitute an inseparable part of modern urban planning and design. Moreover, the use of urban design principles, which imply the existence of explicit objectives in an urban development, may also be taken as a design stage control system. As such the phenomenon is not only peculiar to the modern city and can be traced already in Antiquity when the first planning attempts emerged. Unsurprisingly, change in the urban design guidelines regarding objectives is paramount throughout history. Therefore we must firstly provide an overview of definitions in the literature and the historical evaluation of urban design in Western societies. This overview will provide opportunity to understand how the function of urban design has changed and developed while the relation between architecture, planning and design approaches has been evolving. Then, the general aspects of contemporary design guides—objectives articulated in the literature of different countries—will be surveyed. This will also provide us with the essential points for the investigation of urban design principles that will be proposed for implementation in future practice.

2.1. Definition and Objectives of Urban Design

It has already been pointed out that this research aims at providing input into the field of urban design which has recently become a vital field of activity in shaping urban space. This part of the chapter provides an overview of the concept of urban design by surveying the background of the subject, discussing the contemporary need for urban design, and urban design practice.

An examination of urban design concepts necessarily has to focus on answering the question of what the city actually is. This is particularly adamant to a thesis as the

present one that attempts to delineate what a good city should be by virtue of urban design guidelines implemented. Thus we have to concentrate on the city as an urban (or 'urban becoming') site and a form where movement takes place. On the other hand, we have to be equally concerned with normative theories of the city as an organizational support relative to societies and economies. These two concentrations span the fields of architectural design and planning in its comprehensive socio-politico-economic reach. Already this heterogeneity implies that the initial step involves definitional problems. Thus we must start out from the definition and history of urban design, the objectives that are needed to develop successful urban space in the period of—in Ali Madanipour's words—the "changing context of cities" (2006), and the main role of urban design in this process of change. This excursion will also indicate some of the challenges that urban design should be facing head-on.

2.1.1. A Comprehensive Understanding of Urban Design

Urban Design "is the art of making or generating places for both public use and private developers' benefits by finding the common point between them" (DETR 2000). Understandable as this definition of urban design strikes the reader, there is no agreement among scientists about a comprehensive definition of urban design. The main definitions are found subsumed under definitions of the professions of architecture and city planning. One could thus claim that urban design lies somewhere between architecture and city planning. Besides these three general classifications—as urban design, as a branch of architecture, and as a branch of city planning—observable throughout history, several definitions and classifications have been formulated by practicing professionals. Starting from the first settlements, cities have been guided by different types of behaviors and legislation. The legislative factors intended to prescribe how the flow of movement ought to be organized, or the spaces for public purposes defined. As cities grew in time, the behaviors and laws became ever insufficient in dealing with daily problems. In order to create succesful urban spaces many different professionals beside engineers, architects, city planners have involved in the decision making processes in designing the urban space. Each group has its own attitudes and interests in shaping the built environment. This heterogeneity of interests that comprise

the city also makes for the complexity of the task at arriving at a comprehensive definition of the field of urban design.

The problem is conflated by psychological factors impinging on the political: upon hearing the term 'urban area', people usually visualize a disintegrated site displaying 'social segregation' and 'violence'. An 'urban area' is maintained to segregate people in order to control them more effectively, implying at once also a site that harbors people with tendencies—such as violence—that call for control. Those places considered the best in the city, on the other hand, are those perceived as diversified and open. These are held to offer people the possibility to establish and maintain relationships with others. These are generally not referred to as 'urban areas'.

Historically, the physical environment of the city has been mainly under the control of architecture and city planning. There arose, however, the need for resorting to some other specialization apart from these. The need increased with the emergence of different kinds problems in the urban daily life. Numerous decisions had to be taken on different scales concerning city procedure. At this point, not only architecture and city planning but also other professions were found not capable of dealing with the nature of the built environment as a whole. The term *urban design* that had come into use in the sixties of the last century had been born from a critical stance toward city planners and architects. The users of the term were focusing on improving the quality of the public realm in precisely those aspects where the other two professions had failed. However, until recently, discussion about the definition of urban design and the tasks that this very new field includes has not been conclusive.

Starting with the sixties, urban design came to replace the older term *civic design* which had been dealing with municipal buildings, open spaces, and the location and formation of large public structures such as opera buildings. The difference between the terms *civic design* and *urban design* were that while the former concentrated on specific kinds of buildings, the latter increasingly was going to bring the whole of the city under its jurisdiction. Another term that came into use was *city design*—the term privileged by Kevin Lynch, for example. This term mainly designates the overall nature of the city. Phillip Thiel, on the other hand, has coined the term *envirotecture*, to indicate the architecture of an entire environment that transcends the unit of the single building. Both *city design* and *envirotecture* aim at indicating the comprehensiveness of the field's attention (Lang 1994).

The increasing need for the overall quality of the built environment and what such quality can afford people has led to the development of urban design as a professional field and increasingly as a discipline in its own right. Indeed, one of the questions raised in this thesis concerns the degree of 'autonomy' urban design possesses as a profession in its own right. Briefly, the history underlying the itinerary of the changing name of the discipline, as well as that of the search for a *name* for the discipline, is that, starting with the mid-twentieth century, urban renewal and redevelopment schemes and public housing had become the important urban-developmental action while moving from a government-based approach to a private-sector based orientation: "As a result of this urban-scale projects became an important problematic figure for the design based professions with the need for urban-scale design guidance" (Madanipour 2006). The emergence of urban design against this background in the 1960s coincided with two further interconnected developments. First, it had become apparent that the existing environmental disciplines—particularly architecture and planning—had become professions with increasingly specialized and protected areas of activity. A gap had opened up between their respective concerns. By the late 1960s, a diverse group of people had started to respond to these two perceived gaps and to define an area of activity which gradually came to be called 'urban design'. Although some of the founding texts of urban design had already been published by the early 1960s, "with the writings of Jane Jacobs being most significant contribution, they tended to be empirical rather than theoretical" (McGlynn 1993). The survey of definitions below will also indicate the rise of academic-theoretical studies as distinct from empirical descriptions in the field.

2.1.1.1. Definitions of Urban Design

Urban Design as a term was introduced in North America in the late 1950s, and replaced the specialization 'civic design'. Urban design is an ambitious term, as the term 'urban' includes characteristics of towns and cities as well as villages, while 'design' implies activities such as drawing, planning, arranging and coloring. As expounded by RIBA (2004), "urban design is not a single living and operating field, but an interface of interactions between architecture, planning, law, sociology and many others, and therefore it is a very multidisciplinary field" (RIBA 2004, p.9), As a young

field dealing with the built environment; the confusion in the clear definition of urban design still exists. This is the main reason behind the disagreement among scientists and professionals on many aspects of urban design as the professional base. The urban design guide for the city of Dundee (2002) defines urban design "as the relationship between different buildings." Besides implying decisions concerning a massive interrelation, this relationship implies the location decisions of buildings in relation to streets, squares and open spaces. In other words, it involves the relationship patterns between all elements of built and/or unbuilt environments. The term "relationship," moreover, may imply design and stylistic relations as well as relations geared toward function and use, public standing, and so on.

Urban design therefore may be defined as the multidisciplinary activity of shaping and managing urban environments, interested in both the process of shaping and the spaces it helps to shape. Combining technical, social and expressive concerns, urban designers use both visual and verbal means of communication and engage in all scales of the urban-socio-spatial continuum. Urban design is part of the process of the production of space.

Even the word 'design' may be seen as a factor connecting urban designers and architects, as both these professions deal with designing, albeit on different scales and in different aspects of building. In fact, according to Luque (2001), the term urban design—*urbanistica*—derived from the point of an "uninterrupted dialogue between planning and architecture." Focusing on the development of urban design in the first three decades of the twentieth century, there appear to Luque two major points of view for identifying the place of architecture in planning:

> "The first definition includes the cultural background [to which] we now add the terms used by one tradition and secondly refer to the discipline urban design and planning. However, both of the identifications have their own principles and their specific characteristics are particularly clear in the way that they establish dialogue with architecture."

In 2005, Halifax was going to express the same idea of comprehensiveness and dialogue with the design discipline of architecture somewhat differently. In fact, the following passage describes the comprehensiveness of the vision to the utmost:

> "Urban design is 'inclusive' and 'holistic'. Urban design directly affects the build environment, which causes it also to be defined as the investigation and determination of surroundings of the users and their daily life in the way they experience by juxtaposing the public and private space while diversifying the functions. In addition, urban design also deals

with distribution of land use and density, building form—scale and massing—and quality of urban space."

The main goals of urban design are to create and build structurally and functionally good elements in the urban environment. In 2003, Moughtin had fitted the comparison between the two disciplines to identical terms based on Vitruvius' three-partite summary of architecture: both urban design and architecture have to ensure utility, durability, and the satisfaction of using its result.

Urban design is further described in current literature as the art of building cities that care for the natural and built environment for the benefit of future generations. The criteria expressed in this description have in fact become the key concern for designers: "Urban design, therefore, can be described as a people's use of an accumulated technological knowledge to control and adapt the environment in sustainable ways for social, economic, political and spiritual requirements" (Moughtin 2003, p.5). The consideration of the future is becoming increasingly a criterion built into the conception of urban design as a field of activity and theory as the conception of 'sustainability' becomes embedded in all aspects of human life. When, in his 1984 book entitled *Concepts of Urban Design*, Gosling provided an overview of theories of urban design of the preceding few decades, he rested his evaluation upon categories concerning future directions of urban design development in the following points culminating in the ensuring of sustainability:

1. "Political Statement": each project imposes a special social system.

2. "Technique": provides more analysis and discusses theoretical issues than offering real solutions to problems of the city.

3. "Private display": existing buildings can serve as advertisement space of themselves, thereby becoming a sign of particular company.

4. "Public presence": public buildings always show the public feelings and sense of community.

5. "Theater": buildings may be compared to actors on the urban area stage for series of actions happening there.

6. "The Guardianship of Urban Standards": following the rationalists this theory explains the need for determined categories.

Thus taken in a wider context, urban design makes places for people. More precisely, it makes better places for people than the ones which would be created without it. The process of urban design is executed on different levels of space as well as different upon conditions in different situations. In other words, urban design includes a broad scale of considerations in a variety of contexts. The contexts of urban design are clearly articulated in *Public Spaces-Urban Spaces* (Carmona et al. 2003) in all aspects of the built environment. The book discusses the context of urban design in the framework of the "local, the global, the market and from the regulatory" point of view:

1. The "local context" is important when developing the "public realm strategy," when preparing the project, developing it and when inserting it into some broader existing area beyond the borders of project. Therefore it is clear that all urban projects contribute to the wider picture of the community, the city, and the world.

2. While urban design influences and is influenced by the local context, it also belongs to the "global context". Being aware of "global warming, climate change, pollution of the natural environment and the depletion of fossil fuel resources" as well as taking on long-term responsibility for the environmental, economical and social sustainability falls on urban designers.

3. "The (economic) market context" comprised of supply and demand forces and therefore urban design issues determined within this framework.

4. "The regulatory context" constitutes the overall control on urban design issues with policies and regulations. Therefore urban design projects have to be realized within these conditions that regulatory context defines.

The dimensions of urban design in all these senses are briefly described in the book *Public Places-Urban Spaces* under six headings:

1. "The Morphological Dimension": The form of the urban space can be described as simultaneously modern and traditional. Urban design with its morphological dimension mostly focuses on the form and layout of the urban space.

2. "The Perceptional Dimension": For urban design it is essential how people experience and perceive a place both environmentally and with respect to the

architecture of the place. This helps to find points that are most important for the users in order for the designer to address them.

3. "The Social Dimension": This dimension shows that whenever space is considered, it is always connected with people's love/hate relations to it. These are inter-connected and influence each other. The social dimension concerns "values, choices and effects of urban design on individuals and groups of society". Urban design has to take into account the social goals within the projects it brings to the society.

4. "The Visual Dimension": Considering the visual dimensions of urban design, it is crucial that designers consider the environment they have to work in and with in the widest possible sense. They have to take into consideration factors of "aesthetic preferences, the appreciation of space and the aesthetic qualities of urban spaces and the townscape."

5. "The Functional Dimension": The functional dimension of urban design concerns how urban space functioned and how urban designers can enhance the functionality of the place and provide urban spaces combined with physical and social objectives.

6. "The Temporal Dimension": Time is the fourth dimension of urban design. Every second spaces change and also the value of places changes. It is crucial that urban designers understand how this phenomenon works and implement this fact in design process.

Madanipour (1996) in his book, *The Design of Urban Space*, mentions seven ambiguities to be analyzed in order to attain a comprehensive definition of urban design: "**1.**the scale of urban space, **2.**visual or spatial aspects, **3.**spatial or social aspects, **4.**process or product dilemma, **5.**the cooperation of urban designer and built environment professions **6.**public or private and **7.**objective or subjective discussions." Although Madanipour classified these ambiguities in two main groups as "product" and "process" of urban design, they are interrelated factors which urban design faces in the process of shaping the built environment. Besides its technical characteristics, urban design also deals with social aspects of the built environment. In other words, in process and product; urban design tries to add values to urban life.

The urban design process is realized mainly by the planner-urban designer and the architect-urban designer. While the planner-urban designer mainly develops a master plan or urban design framework, the architect-urban designer develops a specific

single building or group of buildings within the development framework. Contemporary urban design practice occurs in a relatively wider context. The urban designer takes part in various development projects on different scales and of different contents while acting as controller at different stages of the urban design final result or product. Jon Lang, (1994) in his book, *Urban Design: The American Experience*, figures four types of urban design processes in terms of the responsibility which urban designers carry: the urban designer as total designer, the 'all-of-a-piece' urban designer; the urban designer as infrastructure designer, and the urban designer as guideline designer. Described in terms of elaborations by different researchers in the field these may be summarized as in the following:

1. "The total designer" is a designer who manages the project from the beginning through the end, taking on responsibility for all aspects of the process.

2. "The all-of-a-piece urban designer" is responsible for preparing the master plans for both architects and developers to work according to these plans and existing guidelines.

3. "The infrastructure designer" is a designer designing the whole infrastructure of a project, including parks and other green areas surrounding the buildings, as well as leisure-time facilities.

4. "The guideline designer" is a designer who prepares the guidelines for the projects to ensure the increasing quality of the projects.

The types of urban design projects shaping the built environment vary in many aspects. The process carried out to realize the project differs both in context and content. As we have seen Lang point out above, there are no solid borders among the different types of urban designer. An urban designer may fulfill several of the above-described functions simultaneously within the same project.

In the parts following below, this chapter will define urban design as aspects of the professions of architecture, planning, and precisely as the gap between them. An overview of urban design in relation to architecture and planning is necessary in order to provide a complete survey of the literature.

2.1.1.2. Urban Design in the Context of Architecture

"The legacy from architecture had more profound effect on the practice of urban design, not least as opposed to planning, it is a design-based discipline and many of the early practitioners were architects who saw urban design as big architecture" (McGlynn 1993). Thus historically, urban design grew out of the architectural profession. Furthermore, urban design adopted from architecture an almost identical set of representational media: plans, sections, axonometric, measured perspective drawings and models, albeit in different scale. The architect designs buildings correlating, to the extent possible, the building with the area surrounding it. But the architect does not, cannot bear influence outside of the single building he or she has been given to design. Urban design has the power of designing entire areas, planning them in accordance with a particular reasoned order.

Traditionally, urban design has been perceived as a specialization within architecture. In fact, urban design emerged and developed by a series of major shifts in architecture. Those shifts, in turn, were caused by the emergence of city planning, itself historically an offshoot of architecture. City planning as a profession was devoted to reflection on the impact of the built environment on social and human behavior, which comprises, as we saw above, the social and economical aspect of planning. Thus it contained something in excess of, and more comprehensive than, simply physical planning. Compelled thereby to change its focus and carve out a discrete area of activity for itself, architecture took in a new direction described as "moving towards fine arts and aesthetics". City planning increasingly came to focus on specific problems such as "economics," "sustainability," environmental issues, and others. Since the population in Europe was steadily growing and cities expanding rapidly, larger infrastructure, more housing, novel urban renewal projects were becoming visible everywhere. Some architects started to deal with these issues, which yielded what we today call the field of city planning. Architecture and city planning shifted their focus in order henceforward to concentrate on different aspects of the built environment. Urban design studies and professional applications developed in the last decades of the twentieth century (Lang 1994).

2.1.1.3. Urban Design in the Context of City Planning

From planning, urban design adopted a concern with the social, economic and political processes of urban development and a commitment to public participation. In practice, in urban design as in planning, this has all too often been interpreted as consultation rather than a genuinely participatory process involving a wide range of user and other interest groups. In terms of techniques, the use of briefing documents to guide future development proposals emerged as the most obvious legacy inherited from the planning practice (McGlynn 1993).

The urban designer is a person who can contribute to city planning with his or her knowledge of three-dimensionality. As Jonathan Barnett has remarked, from the very beginning city planners were responsible for distributing in the planned area buildings of different use according to particular needs. However, they were not planning the exact shape and look of the buildings. The urban designer would enter at this point and propose a plan active in three dimensions and bearing an aesthetic proposal (Velibeyoğlu 1999). It is perhaps this engagement of the third dimension that enables the urban designer to plan entire cities. While architects in their work engage the "micro scale"—designing buildings—, and city planners work on the "macro scale"—planning entire city areas—, urban designers work in both spheres. They can design a city area, but also focus on the minute details such as the look of the pedestrian way or the colors and shape of buildings that are to lie adjacent to one another.

However, urban design equally aims to make decisions about individual and public rights. In this case, society has need of urban design as a professional activity which bears a high potential in terms of benefits for public purposes. These purposes above all include rendering city development coordinated and bringing it under control. Lang (1996) has explained this coordination under two headings:

1. "By setting the design policies and guidelines for such developments allowing other people to make their own design decisions within them,"

2. "By having one set of hands in control of the whole design and development process."

Lang further points out that, "in the first case urban design is closer to city planning and in the second to architecture" (p. 73).

2.1.1.4. Urban Design Interface between Architecture and City Planning

Urban design lies between architecture and city planning and, being active on all scales and scopes, plays a mediating role between them. It focuses on the urban space which is a result of the planning of the area by city planners and the particular buildings by architects. Urban design may be therefore called 'big architecture'. It is multi-dimensional and compiles many sciences together as equally important for the creation of cities, such as landscape architecture, communication, transportation, sociology, economy, psychology of groups and individuals, etc. To create the human environment, urban design acts as the interface of all these sciences and "transform[s] the interactions of the different aspects of the urban life into a physical and/or usable form" (Lang 1994, p.35). Because this field is so complex, it is pointless to search for a single and short definition. It is much more useful to follow some points that explain more what it is all about. The "urban designer is the designer of the urban realm." The urban realm is the environment that consists of spaces, buildings, landscapes, ecosystems and people. It is not possible to fulfill this task by one person belonging to a single profession. So, the designation 'urban designer' always comprises a team of experts.

Architects are mostly concerned with the shape and function of the single building. They also devote much more attention to the needs of their client, not of the public that perpetually surrounds the building. City planners deal with abstract and large scale areas. Urban designers work between and among those two specialists. They work equally with spaces between the buildings which are forgotten or ignored by both architects and city planners. Urban designers are the connection between buildings and social feelings, history and a public owned area of activity and interest. Dealing with small scale public owned spaces, urban design attempts to render them functional, aesthetic and facilitates public use, including a concern for the degree of ease with which people will use these spaces. It tries to analyze all the circumstances that bear influence on that particular environment and to design in accordance with these circumstances. It reclaims dehumanized spaces for people.

Urban design in this sense played an important role in filling the professional gap between architecture, planning and other professions that lacked experience with urbanism on this complex scale. The inevitable need for a group of professionals who

could “shape the future of the city with modern architecture and a new level than large-scale maps and diagrams of urban and regional planners resulted with the appearance of a new professional field” (Madanipour 2006, p.107). Architecture’s clear concern had been with the design and production of a building or buildings within a defined site. Planning took on responsibility for the general disposition of land uses through policy formulation and plan-making and for the detailed and necessary piecemeal regulation of individual building projects through the operation of the development control system. As these professional boundaries hardened in time and became institutionalized, it became increasingly more clear that the gap consisted of the public realm itself. In other words, the gap comprised the void between buildings, the streets and spaces which constitute our everyday experience of urban places. In addition to the recognition of this gap, the second main impetus for the emergence of urban design as an activity came with the crisis of confidence in architecture and planning (McGlynn 1993).

Urban design is one of the few sciences that shape the built environment. As it is considered to be a multidisciplinary field, some issues tend to conflict with the disciplines of which it was born. Urban design is also an art. As such, it implies designing objects to be created and developed in a specific area. It focuses on composing buildings and open spaces and inserting them into communities. It reflects on both public and private parts of the built environment, offering citizens the feeling of participating in the community. It is capable of making this offer because it takes into account the basic needs of the different people using a designed area. Urban design is perhaps more about concept than about concrete form. It is a process of balancing the needs of all the possible users and stakeholders of the concerned area.

As already emphasized in different contexts, urban design connects different sciences in the aim of place making. As Llewelyn and Davies (2000) has pointed out, urban design means creating an idea for a particular area and then realizing it. The whole process has many different actors involved in it, from workers to policy makers, and it implies dialogue with all users and stakeholders of the area in order to meet their needs while bringing the project to life. Work done by urban designers intends to enrich the built environment that already exists, not to compete with it (Llewelyn and Davies 2000, p.73).

Urban design equally arranges different elements of the components of the built environment such as streets, landscapes, buildings and renders them functional according to extant social needs. While it brings together many different professions, its

development today is very much influenced by and equally depends on computer technologies.

The urban design process concerns places where people live, work, spend leisure time; how they can communicate between them; whether or not they are safe; how they are implemented and inserted into the extant environment; and how the human being is incorporated into the whole system. Therefore, in order to ensure sustainable development, urban design must put to work a high level of awareness as it creates the area, including awareness of feelings that will be generated in people using the designed area.

Twenty years after the term 'urban design' had been introduced, even specialists in the field were not using it in their work. Nor did they have a clear idea of what it actually meant. We may explain this by the heterogeneous complexity of the field. However now, as already Lang pointed out in 1994, "urban design is […] a recognized area of professional concern born out of the perception that a set of good buildings by measure architects can make neither a good city nor a good urban place" (Lang 1994, p. 72). Urban design has today reached the point where it possesses a defined history and very numerous examples of what it does.

Urban design is influenced by many other professions that are needed for completing its task. Successful completion of the task of urban design requires full knowledge and understanding of the circumstances and conditions that influenc e decision making and project development. To achieve this, one needs to command clear plans of the task that has to be ratified, analysis of which parts of the plans can be implemented in reality, and a designer's imagination that can connect all those points. Therefore, in order to attain successful urban design, the project has to be correctly managed by cooperation with different stakeholders and needs to have the right skills (DETR 2000). As human settlements are in the process of continuous change, buildings and other elements of the built environment become old and functionally obsolete in time and peoples' needs change. Just as urban design is concerned with the diverse components of the built environment of the city and the public welfare, it must equally keep observant of change and the direction human desire, social change, and economic expectancy.

Already many years ago urban design was said to fill in the gap between architecture and city planning both in terms of the profession and academic theory. While architecture changed its working methodology, mainly focusing on the built

environment, city planning came to focus increasingly more on transportation and land use planning as well as to deal with social and economic issues. As a result of this, urban design is developing as a separate field with its own identity.

2.1.2. The Significance of Urban Design

Today it is clear that urban design is playing an important role in the process of urban change and that it stands to clarify the tools it wields by its very nature, in order to understand the changes in the urban context. To realize this objective, it is inevitable that urban design should be put on the table with all its significant properties including all aspects of the professions that are dealing with urban space (Madanipour 2006).

Creating urban areas that are capable of making lives of normal people easier, but at the same time also introducing new life patterns and livelihoods is a challenging task indeed. The complexity of the task has compelled systematic academic attention. Madanipour (2006) has pointed out the increase in academic writing and research in the field of urban design. If quantity of research, books and journals express the rising "popularity" of a field, then urban design is rising in popularity. A simple search concerning urban design on the Internet, Madanipour has pointed out, today yields enormous output, equally offering evidence that job opportunities for professional urban designers have risen sharply. The results represent the growth of urban design while moving from the margins of architecture and planning into its mainstream.

Having attained maturity and a substantial level of 'success' with reference to research output as well as employment opportunities, more recently urban design has attempted to mark out the borders of the modern field with what it has inherited from the past as a 'civic engineering' that specialized in the beautification of urban spaces. The latter is clearly and entirely an academic endeavor that seeks to delineate theoretically the borders of a discipline. Research should indeed aim to contribute to this growth of urban design in terms of both the academic background of the field and the implementation process of the profession at the point of shaping the built environment. In this sense the present study aims at putting together the current and previous guides including the objectives of urban design.

The thesis will contribute to the rising importance of urban design by offering brief explanations of the field and summarize the history of urban design. In addition to this, it will map out the principles of urban design and monitor examples in this context.

2.1.3. Evaluation

Urban design has become a more or less recognized field over the last forty years. Even though many specialists call it a "discrete profession," it remains the responsibility of numerous different specialists, not of a particular single person, as solutions and issues it deals with are very complex and derive from various disciplines (Carmona et al. 2003). Especially at the implementation stage, the urban design process fills the gap by bridging the professional design approach and "public government administration." The terminology and methodology of this specialized field can be identified as *hybrid*, deriving from both of the professions dealing with the built environment: architecture and planning. The term *hybridization* is essentially needed in terms of lending clarity to the definitions essential to the field of urban design.

Urban design rests upon a high level as cities are never at a stand-still but are found in a perpetual process of transformation. This attributes an even higher importance to the task of the urban designer. The urban space has today new functions in the global process of transformation. Urban design is the major tool of this reshaping and hybridization of urban space (Madanipour 2006). Different planning professions have only recently started to discover how rich the field of urban design is. It has the power of realizing plans and things that exist in the public imagination and transforming them into real projects giving happiness to people. This is the power that can fight the problems of cities that have limited space for movement systems and for correct scale. People experience the city moving through it and it is the designer's role to give harmony to the flow of vehicles and humans (Bacon 1974). This can only be realized thanks to the architectural imagination supported by personal experiences of the people living in the city and both of them connected creates great impetus of creating the areas with the input of citizens, following policies and guidelines. Therefore, all the specialists involved in creating the built environment should understand and use these relationships that make up an urban area. This thesis aims at finding the factors involved in the design process that will comprise a new force to the city

There is clearly a risk that urban designers may increase the potential for disadvantage of user groups by taking on the interests of those who are already powerful rather than the values of those who are not. In order to avoid this, urban designers must stress the political significance of the congruence of interest among the user groups in the local development process. Urban designers must also take a proactive role in gaining financial and political support for participatory exercises and design charters from local and central government and developers themselves (McGlynn 1993).

2.2. History of Urban Design

The thesis in this point tries to figure out a historical analysis of the dominant strands of urban design thinking of the twentieth century so that these continuities of assumption and technique become clear. The review of the literature displaying the attempts that were aiming to achieve desirable and ideal environments in the history will enable a brief idea about the evaluation of urban design up to today. This research also trying to facilitate an essential preparatory step for further research's which are trying to redefine the discipline and to point out another step for the rising profession in the twenty-first century.

2.2.1. Changes in Urban Context

Hamoukar in Syria which is more than 6000 years old is considered to be one of the oldest settlements of the urban life (WEB_1 2006). From this time up today several attempts were made to develop overall urban design frameworks that would regulate the city development while guiding the transformation process of the cities.

Ancient period, that finished in the fifth century, was represented most reach in the Indus Valley, Egyptian, Greek and Roman achievements. Many settlements were 'planned' and urban form and spaces that existed there were often created on purpose. Medieval Times that continued until thirteenth century and covered the times dominated by religion, where higher priority was given to faith than to the intellect. Thus, the urban forms from these times presented very little planned areas. The major characteristic for the settlements are 'organic' patterns.

The transformation of cities continued through the pre-modern times can be divided into two independent periods: Renaissance, where the revolutionary development in science and the higher priority was given to intellect rather than faith, resulted with the ideal city designs and improvement in the quality of urban life. The industrial revolution, that took place in eighteenth century, is the major factor in the process of a rapid urbanization process.

The most rapid changes, right after the industrial revolution, were visible in Europe while the cities were transforming into urban centers. The changes in the life style and the morphological structure ended up with great migration of people to live in big cities in the nineteenth century. As a result of the transformation process from agricultural life to urban life, several ideas developed in the nineteenth century city, when the cities had sudden growth as a result of industrialization process especially in western countries in Europe as well as in North America. The Modern times in this sense can be divided into two parts. At first, the City Beautiful Movement took place between the years 1840-1914; which was the reaction to existing urban problems (WEB_2 2006). Second, the affects of World War II increased the emphasis on the socio-economic issues that resulted with the new methodology in planning and design. One of the most important attempts done by Haussmann who tried to transformed the existing density of Paris. Meanwhile, in the industrialized cities of England, the undesired urban conditions resulted with the demolition of housing units and the development of new streets to establish clear morphological structure pattern with better quality urban spaces for individuals (Madanipour 1996).

In the beginning of 1960s, cities were seen as ordinary and monotone; unlike the old traditional settlement pattern vitality and diversity in the morphological structure. To overcome the problem new attempts were made by architects and urban designers under the guidance of early modernist design objectives. Beside urban design, architecture and planning professions attempt to reshape the existing problems of physical and social environment. The cities started to transform with the 1970s at both local and global level. The changes in the context of the cities in last thirty years were mainly the results of the inevitable need for office developments, shopping malls and entertainment complexes.

According to Watson (1993) the transformation process can be classified as major changes in political, economical and technological background. Firstly, the changes at political level are more affecting on the built environment at producing and

managing stages. Here, in this case, urban designer as well as architects and planners are involved in the projects as advisor and coordinator. The changes as a result of globalization of economy in 1980s were the second major changes which affect the transformation process of the built environment. The number of large scale projects increased enormously with the funds on "profitable developments". The last major change, which is still an on going process, is the technological changes starting with the 1980s. The magnificent improvement of information technologies resulted with the types of the buildings and the structure of the urban environment.

Starting with the 1990s, the architecture and planning as well as public institutions and governments have "design" in their main focus. This increasing interest in design resulted with the successful redevelopment projects. As being on its highest level and importance, urban design looks for alternatives in new urbanism, ecological sustainability and well designed public spaces as well as large scale architectural projects that are playing important role in the future of the cities.

From the first trading settlements to medieval towns surrounded by agricultural areas, with trading towns to the eighteenth and nineteenth century industrializing city, to twentieth century cities and the metropolis of the twenty-first century, it has always been a difficult attempt to explain the evaluation of this transformation process. Urban design today is developing new methods to understand the nature of the cities and aiming to control the further changes with the experience gained from the past.

2.2.2. Twentieth Century Urban Design Ideologies

Urban space has developed and continuously changed in both social and physical formation in structure. The attempts to reshape the built environment that were developed by different professions had several consequences on cities. Madanipour defined these major affects on cities during the twentieth century in three main "paradigmatic approaches" (Madanipour 1996, p.183). The first major approach is "urbanism of a metropolitan paradigm" that aims to change the city as seen in modern period, or to implement conservative approach to preserve the city by giving importance on the beauty of the existing natural structure as seen in post modern period. The second major approach is "anti-urbanism", criticizing the existing way of life in the cities and leaving the idea of city with moving to suburbs as known as self-sustaining, low-dense

settlements. The third approach, “micro-urbanism of the small town paradigm”, which is criticizing the other two approaches by proposing an alternative consist of small towns where the “intersubjective communication” is available.

As considering the urban design history, there are several classification methodologies that are examining the evaluation of urban design theories in different aspects. In this sense, Jon Lang classified urban design movements in three major groups in twentieth century. These are City Beautiful movement and two branches of modern movement: Garden City movement and “international movement” (Lang 1994, p.44). The ideas of City Beautiful Movement were developed and implemented in the first three decades by different professions and, the Modernist ideas were only implemented in a wider context after the Second World War.

2.2.2.1. City Beautiful Movement

The City Beautiful Movement, with the architectural approach it concerns, had great affect on further approaches and proposals, while it was also searching for well-designed and hygienic city. In this case the movement can also be defined as the ‘civic design’. In terms of design components the movement mainly contains axial avenues terminating at focal points, grand plazas, wide streets and large scale classical buildings enclosing spaces. In this sense the movement can also be defined as the last example of Baroque planning. The main ideas were spread around from the Ecole de Beaux Arts in Paris, which was the leading school of architecture and city design at the beginning of the twentieth century, played an important role by giving several ideas for the Chicago Fair, the L’Enfant plan for Washington, re-construction plan of London after fire in 1600, Haussmann’s later work in Paris and many others (WEB_2 2006). The plans for cities had to be large scale, bold and classical in layout and in architecture. Burnham’s plan for Chicago is an application of the generic City Beautiful ideas. Beside there are several important examples for cities like the design for Canberra in 1912 in Australia and New Delhi in India which were influenced from this movement (Lang 1994, Luque 2001).

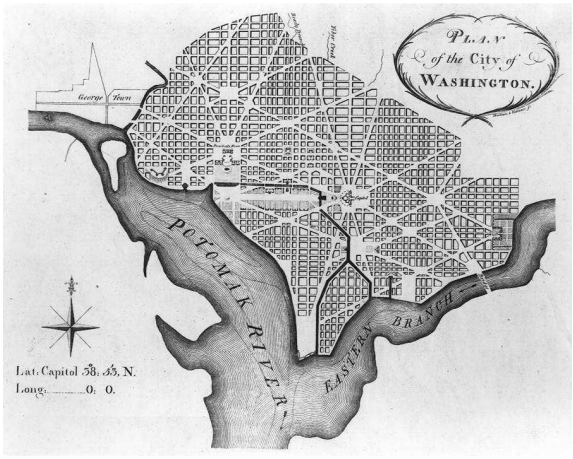

Figure 1. L'Enfant's plan for Washington, D.C.
(Source: WEB_3 2006)

The City Beautiful movement appeared in America after establishing the Civic Art discipline in the architectural context. The neglecting of the movement took place much faster in Europe than America, where it was a longer process. However, examples of the style can also be found in Europe. In America it is mostly recognized with the Chicago Exhibition, where headquarters were prepared by Daniel Burnham. The Columbia Exposition could be defined as the end line of city planning thought as well as the beginning of a new one (WEB_2 2006, Lang 1994).

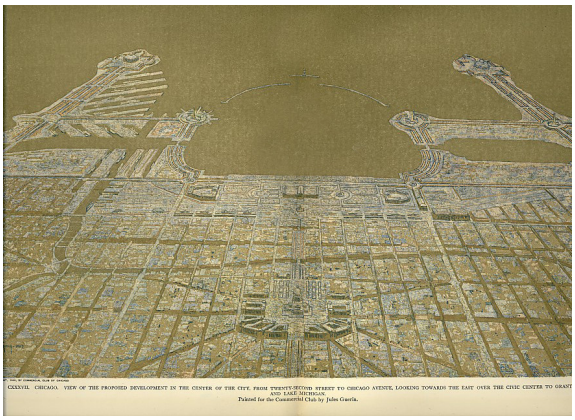

Figure 2. The Burnham and Bennett plan for Chicago 1909
(Source: WEB_4 2006)

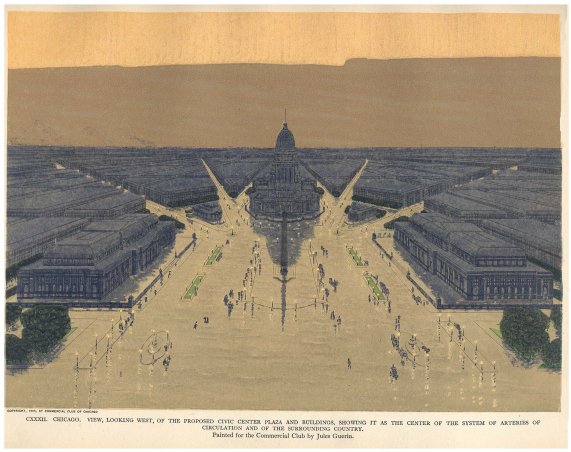

Figure 3. The Civic Center Plaza 1908
(Source: WEB_5 2006)

Civic Art is another way of looking for an urban improvement. However Civic Art did not include the architectural needs or details in its nature so at this point Civic Art might have attempts to improve the quality of public spaces where architecture going more in detail including social and physical aspects together. The professionals while defending the necessity of the City Beautiful Movement for the undesired conditions in the residential districts, they do not go no further than the façade of the building. As a summary Civic Art proposal had missing parts from the very beginning by the lack of definition of architecture in the movement, where the attempt of new discipline was not so much further then the Architecture itself (Luque 2001).

2.2.2.2. Modernist Urban Design Concepts

The discussions that were trying to clarify the differences between architecture and city planning resulted with the "phenomenon" of the twentieth century that received the name of Modern Architecture. During the modernist era, the rise of Modern Architecture changed the traditions that were started with City Beautiful ideology. The main approach of the urban designer was to analyze the existing elements of the city and insert new ones while creating the urban space. During the implementation stage of City Beautiful ideas on urban space, architecture was separated from the process and functions for spaces had defined after the need for recreation and leisure activities occurred in urban life. However, Modern Architecture only focuses on the physical

arrangements and ignores the identity of the city as an input into design process and had no respect to historical context (Luque 2001).

Lang classified modern movement into two main approaches in urban design as "Empiricist" and the "Rationalist" (Lang 1994, p.46). After the Second World War the cities developed as under the guidance of these two styles. "Empiricist" approach which advocates the design proposals developed by learning from the observations were mainly seen in United States. On the other hand "rationalist" approach that argues the ideal future cities under the guidance of geometry and order was seen in the continental Europe, like in Germany, France and the Netherlands. Moreover, the rationalist style was also seen in Brazil and Venezuela, where the architects whom were educated in Europe and United States realized projects.

2.2.2.2.1. Empiricists

"Empiricists" can be divided into two major groups those concerned with New Town Design and the Garden City Movement. First group advocates the importance of "observations" and "prescription" of "Camillo Sitte, Paul Zucker, Jane Jacobs, Gordon Cullen, Lawrence Halprin, Philip Thiel, Christopher Alexander, Charles Moore and the recent work of Leon Krier". The second group follows the writings and ideologies of "Ebenezer Howard, Lewis Mumford and Clarence Stein" (Lang 1994, p.46).

2.2.2.2.1.1. Garden City Movement

The Garden City Movement was proposed by Ebenezer Howard in 1898. The idea was a criticism of the conditions of the cities during the industrial revolution which had resulted with unhealthy built environment conditions as a result of a rapid urbanization process. He proposed a city with a population of 30 000 inhabitants with a circular form where public institutions were located in the center surrounded with residential areas and industrial areas, surrounded by green areas. Howard who is regarded as being in the line between Nineteenth Century utopians and Twentieth Century planners developed his garden cities proposal. In this context, the structure of the proposal was aiming to give the inhabitants the feeling of living in a small town (WEB_6 2006). The city was to be built in 1000 acres, surrounded by an area of 5000

acres in which 2000 more live. Howard's ideas were mainly under the influence of the industrial settlement models as firstly built by Robert Owen in Scotland at the beginning of the nineteenth century (Madanipour 1996, p.202).

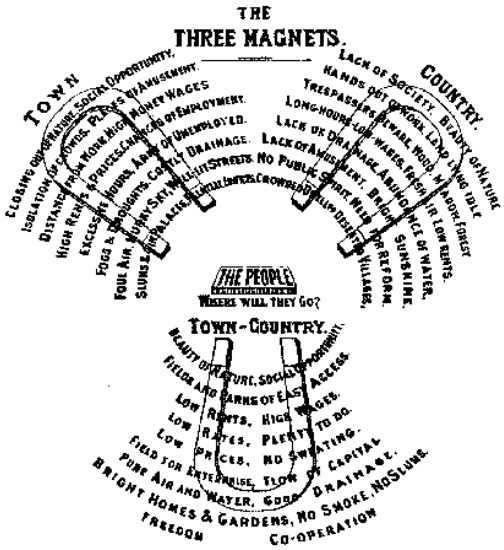

Figure 4. Ebenezer Howard's "Three Magnets" diagram, 1898
(Source: WEB_7 2006)

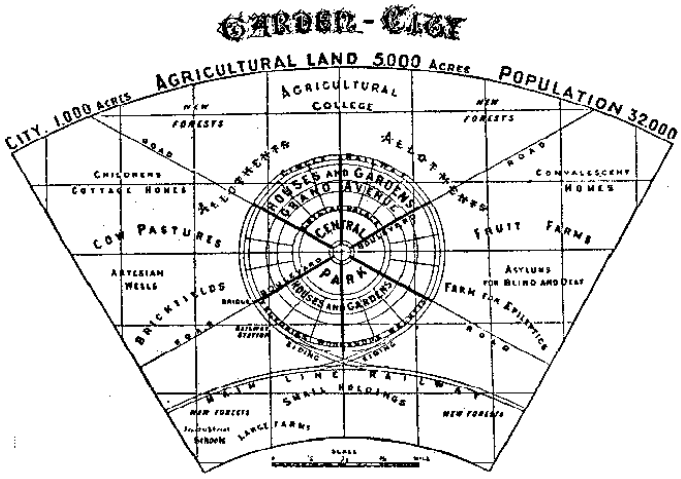

Figure 5. Garden City Model 1896
(Source: WEB_7 2006)

2.2.2.2.1.2. Neighborhood Unit

The "neighborhood unit" concept was proposed in the United States by Clarence Perry in 1929. According to this concept, the city should be divided into smaller parts;

each should have an area of 160 acres with a primary school in the centre. He defined a way that a child could be able to walk to school which should be less than one mile to provide a safe area for children to reach the school. The population of neighborhood unit, as it was proposed at firstly in "Regional New York Plan", was according to the standards of the crowded metropolitan and proposed as 10 000 (Madanipour 1996, p.204). Each three of the neighborhood units were connected by a high school and defined as district. The street pattern and main roads were defined outside the city and the recreational facilities were located in the center. The proposal was to provide the basic needs of the middle class citizens as privacy, safety and efficient mobility (Lang 1994).

2.2.2.2.1.3. Radburn

Radburn is a new town that is developed in New Jersey in the United States. It was founded in 1929 between the world wars, by the planners Clarence Stein and Henry Wright whom were influenced by Ebenezer Howard and Patrick Geddes ideas. According to Madanipour "the main idea was based on the functional separation of vehicles and pedestrians by defining a path system that will not cross any major roads" (Madanipour 1996, p.205). Radburn pattern was introduced as "a superblock with a park at its center". It is also known as the early examples of cul-de-sac system which was designed as giving accesses to group of dwellings (WEB_9 2006).

Figure 6. The pedestrian tunnel seen from B-Park (Source: WEB_10 2006)

Figure 7. View from Owen Avenue (Source: WEB_10 2006)

2.2.2.2.1.4. Broadacre City

According to Lang, one of the strongest "oppositions" to the Garden City as well as to the Le Corbusier's ideas was the Broadacre City of Frank Lloyd Wright. Frank Lloyd Wright was criticizing the cities as the unhealthy "concentrations of power and wealth" that should be changed (Lang 1994 p.49). His proposal was including the housing, industry, social and agricultural areas along the roads or highways. What is more the, ideal city of Wright could be defined as decentralized and dispersed city integrated into nature where the city and country boundaries were not distinguished. In this way he was trying to cover up the differences between urban and rural lifestyles. The city was covering a total area of 250 km^2 while each family had the facilities for basic agricultural activities, as they have at least one acre of ground. The proposal was including all institutional buildings like schools, factories, shops, community centers and other facilities as well (WEB_11 2006).

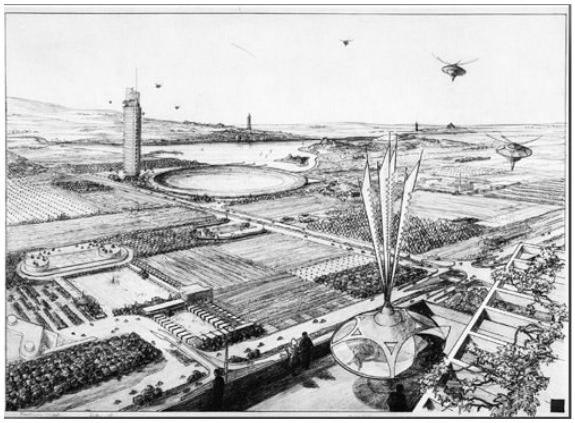

Figure 8. View of Broadacre City
(Source: WEB_12 2006)

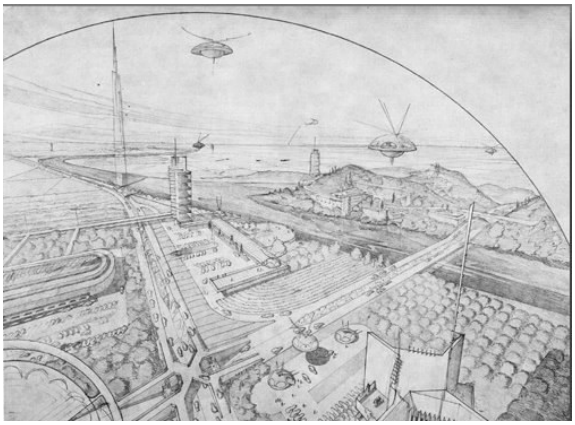

Figure 9. View of Broadacre City
(Source: WEB_13 2006)

2.2.2.2.2. Rationalists

"Rationalists"; unlike Empiricists, had more variety in ideologies that were proposed by several designers whom were dreaming of ideal cities of the future. The rationalist design approach was based on creating urban spaces which was the part of a model that defines social and physical environment. Lang (1994) asserted that, CIAM (Congrés Internationaux d'Architecture Moderne) and its followers TEAM 10 and Le Corbusier were the pioneers of the movement. Moreover, the "Rationalists" also contains groups such as "Futurists of Italy, the de Stijl group in the Netherlands, architects associated with the Bauhaus in Germany and others" (Lang 1994, p.50).

Le Corbusier is considered to be one of the pioneers about rationalist urban design with the changes he proposed in the world and ideas for ideal city of the future. His ideas were based on the Cartesian order that were implemented on the wider context, and his main point of focus was fast speed mobile movement through the city, therefore he also worked with streets as the place where life takes place. His first proposal was the "Contemporary City for Three Million" where a city centre was surrounded by highway system and centrally meeting diagonal roads. Access to the residential areas would be from the highway exits where pedestrians would have separate ways. As connected with the highway system, centre of the city would contain train station and airport. These should be surrounded by a large park including sixty-story cross-shaped skyscrapers located at every 250-meter distance from each other. Some 2-3 stores buildings providing the services supply like restaurants or stores. Institutional buildings would be located in the city center, and everything would be located within the park. Le Corbusier thought of two different types of residential areas that would be in the centre: "six- story maisonnettes" and apartment blocks while villas would be located further from the main centre of the city (WEB_14 2006).

Figure 10. View of Contemporary City for Three Million
(Source: WEB_15 2006)

As an extension of this idea, Le Corbusier proposed “The Unité d’habitation” which is a concept for neighborhood in a building that would include shopping centre in the middle floor and public facilities on the roof with apartments with a balcony allowing light and air circulation. Ground floor would be kept for recreation, circulation of vehicles and parking, and everything would be arranged in the way, allowing the elevators to stop only every third floor. Many buildings like in this proposal would be repetitively used to create the residential area of the city (Lang 1994).

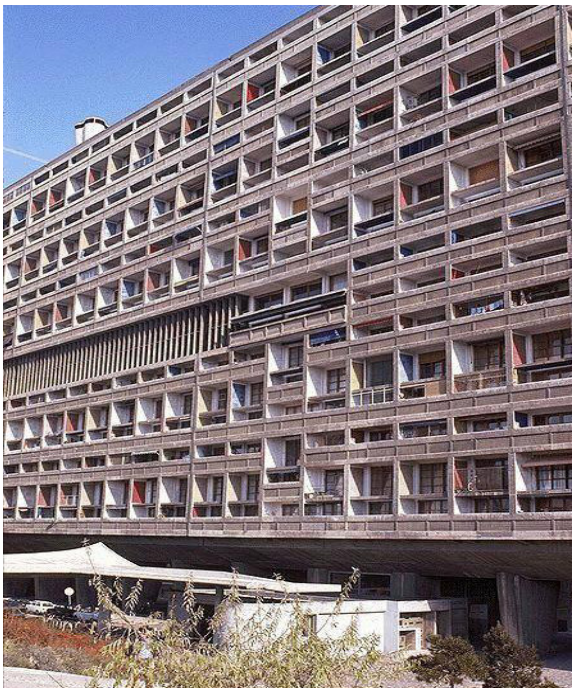

Figure 11. View of The Unité d’habitation, Marseilles
(Source: WEB_16 2006)

2.2.2.2.3. Foundation of CIAM

The First National Conference on City Planning took place in New York in 1909 followed by the second Town Planning Conference in London in 1910 which was held by RIBA. Both of these events were successfully promoted and many different professionals had attended to two of the conferences. The main purpose was to define the planning in a more functional way. The ordinary architect members of the conferences were attending actively where they had new point of views on the city wide problems. However, until 1928, the influence of CIAM on professionals dealing with the built environment was not clear. The major changes in Europe after the World War 1 caused the need for discussion on social and economical problems. Therefore, in 1928, the third event took place in the Swiss Castle La Sarraz and resulted with "The Declaration of Modern Architecture". The declaration pointed out several problems of today's cities at the architectural point of view in urban context (Günay 1999). This conference, had limited number of participants mostly professionals, was mainly concerned with the town planning that is the clear evidence of the importance of town planning for CIAM (Congrés Internationaux d'Architecture Moderne). Madanipour pointed out the meaning of town planning for CIAM as "the organization of the functions of collective life" (Madanipour 1996, p.190). For CIAM, cities; as the scene where the life taking place, had four main functions in its nature including residential, working, recreational facilities and transportation network connecting them.

In addition to great contribution to literature, these conferences also resulted with the influence on the two major movements, which were the City Beautiful Movement and the ideas of Le Corbusier including practical architectural intervention to enhance the quality of life in the cities.

Starting from the very beginning, urban design has the main focus on the historical centers which were the main problematic areas of the cities. During the Second World War, urban centers were demolished badly in Britain, Germany, Poland, and in the Netherlands and Italy. These urban centers were seen as the potential opportunity for reconstructing under the ideas of 'Functional City' of CIAM. The idea of functional city had reached to the highest point with the ideas of CIAM in the early 1930s and included Le Corbusier's urbanism with the functionalist approaches to reorganization of the existing cities. The main idea of Functional City was to designing

cities with separate functionally zoned areas as housing, work and recreation which would be combined with highway structures. However as having so strict ideas, CIAM was mostly focusing on the historical centers which were obsolete and should be demolished or preserved as historical zones as proposed in the plan for Barcelona in 1933 (Mumford 2002).

According to Günay (1999) the ideas of CIAM about production of "pure modernist space" had transformed especially in the post-war years, and played important role in the foundation of Team 10. In his book he summarized the design principles as following:

- Particularism where each habitat has its own identity
- Human association against functional organization
- Use of the line (pedestrian street) as the unifying element instead of open spaces
- Continuity of elements to make up macro-forms, instead of discontinuous composition of them
- Variety of volumes and spaces
- Idea of ground-scraper for horizontal communication.

Beginnings of 1950's were the years that the ideas of CIAM started to be questioned. The discussion points were figured out by Günay (1999) as "the functionalist approach, zoning, separation of functions, too much emphasis on greenery, the modern internationalist design principles negating the historical or the regional" (Günay 1999, p.171).

2.2.2.3. Post-Modern Urban Design Concepts

The modernist planning and design that affected the built environment with no respect to its existing nature resulted with the reactions to unexpected consequences of modernity. As starting from the 1960s the understanding of modernist image that was the current attitude in transforming the cities had collapsed. The main criticism was on the lack of attention on the social dimensions of the projects which were just aiming the physical change in the image of newly defined urban space.

The post-modern movement naturally covers many approaches on urban space. There have been several new movements appeared during the post modern era. These movements were classified by Lang (1994) as "Neo-Rationalism" and "Neo-

Empiricism". In addition to these two major movements, deconstructivism and urban architecture can be added to the new approaches in design of urban space. "Neo-rationalists" concern with the design of the urban space under the guidance of different geometric forms. "Neo-Empiricists" focuses on observations and experience as the major input of the design stage (Lang 1994, p.54).

Until the 1970s, cities had to deal with the accommodation problem of the workers, unexpected and uncontrolled urban growth and the restructuring in the morphological context of the cities as the result of industrialization process. Starting with the early seventies, redevelopment became the heart of discussions between the built environment professions as the major tool. The economic crisis and the shift of the attitude guide the main focuses on the problems of employment, housing and public transport. So, from the 1970s the importance of comprehensive redevelopment, as dealing with all dimensions of the built environment, emerged in order to deal with both physical and social aspects of the problems in the cities.

The urban design process focusing on the "urban problems" in the developed countries, especially in the UK had been "piecemeal" and "pragmatic", in 1970s. However, on the other hand in Europe the process had been more "visionary" and "imaginative". Starting with the beginning of the post modern era, the approach both in the UK and in the continental Europe developed with the new contribution of different professions to the process of urban design (Tucker 1996).

In the end of 1970s and the beginning of 1980s, the investments, on the new development projects of which juxtaposed within the existing settlement pattern, had emerged once again. As a result of these investments urban designers had played important role on the re-visualization of the existing built environment that was affected badly from the past industrialization process as well as the modernist interventions on them .

In the 1980s and the 1990s, urban design had more important role in shaping the built environment. The main reason behind was the architectural interventions that affect the character of the cities. The magnificent projects were resulted with the buildings that were aiming to be the new center. This architectural approach on urban issues generated negative impacts on the existing structure of the cities. Urban design at this sense was seen the solution to control both planning and design of these development projects. Urban designers were aiming to design buildings that would not

be spectacular and mainly focusing on the general settlement pattern with respect to character of the cities unifying buildings, streets and the spaces between them.

Both modernist and post-modernist urban design concepts revived by criticizing the previous design approaches on creating the urban environment in the past while advocating new ideas and understanding for the future of the cities. These movements influenced the development companies and attracted investments. The flow of capital on urban scale projects increased the degree of success in urban design theories. However, while the number of projects increasing, the quality and creativity decreased.

Post modern urban design is a reaction to modernism with having different sense of creating urban space. The point that modern and post-modern urban design have in common, is the aim that they carry in their nature to transform the urban space even though in a different way. Post-modern ideas on re-imaging of the cities had more focused on aesthetic point of view when compared with the Modernist approaches. The postmodernist style was mostly seen in Europe and the United States. However it did not affect the other countries in the world. The urban designers in the post modern period have been criticizing the movements in the past in both the reaction to the problems they gave and physical approaches they propose in defining urban space.

The general principles of the post-modern urban design can be defined in comparison with the modernist urban design approaches and examples in the guidance of main urban design objectives. Modernist urban design focused on the city as whole as an abstract product. The clear example can be given as the ideas of Le Corbusier on creating new cities. However post-modern urban design is more concerned with partial intervention within the city structure dealing with the aesthetics and quality of the urban space. If we compare at social dimension, post-modern urban design, unlike modernist approaches, excludes the social problems of inhabitants. The attempt for public participation is post-modernist urban design is not far from local level and could not reached to general approach yet.

Modernist urban design ideology focuses on the terms physical aspects on urban issues. However, post-modern urban design advocates the distribution of land use to create better places for people by providing different functions in one space. Post-modern urban design is trying to create urban spaces with respect to historical context and juxtaposing the old and new developments, where modernist urban design give more importance on the context of the proposal while ignoring the existing social and historical context. Moreover, post-modern urban design, unlike car oriented cities of

modernist urban design, gives priority to pedestrian movement and spatial organization of public spaces with respect to that. Human scale is more in front in post-modernist urban design with mainly focusing on proposals including walkable streets, well-designed squares and low-rise buildings, as a reaction to high-rise buildings, highway networks and giant parks of modernist period.

2.2.2.4. Consequences of Twentieth Century Urban Design Concepts

Urban design concepts that were developed in the twentieth century had also resulted with different approaches that are against the idea of "city" and "city life" in their nature. Both in Europe and the United States, there were several attempts to overcome the affects of the World Wars, economical crisis and undesired consequences of urbanization started with the industrial revolution. Therefore, the major shift from urban to suburban life styles had enforced the professionals as well as the governmental institutions to develop ideas to control the "anti-urbanist" movements.

2.2.2.4.1. Suburbanism

Madanipour (1996) defines suburbia as "an archetypal middle-class intervention" to create new life style with the terms "private" and "family" at focus (Madanipour 1996, p.197). The movement occurred as the reaction of citizens whom can not work or live in the central urban area and moved to outskirts of the city. Especially, after the Second World War many of the citizens moved from damaged city centers and started to live at "suburbs" and commute to their work. The development in the network of roads, highways and economical support on single-family housing had influenced the suburbanization process in Europe and the United States. The basic element of the suburban movement is the single family house which is generally detached house located within a "large garden plot". The street network which serves these dwellings creates a low-dense urban environment that is neither traditionally organic nor planned towns (WEB_17 2006).

2.2.2.4.2. British New Towns

The major movements that affected the context of the built environment in the twentieth century are New Towns and Modern Movement in architecture. As mentioned by Madanipour (1996); New Towns, with no doubt, could be defined as one of the important major themes in the twentieth century in the field of urban planning and design. Unsurprisingly, right after the Second World War many new towns were built around the world. For several years, garden cities and new towns in Britain influenced the general approaches to the design and development of the built environment all around the world. New towns are mainly designed settlements, where the designers were responsible for providing the whole "infrastructure", "public facilities" and "quality of urban space including each single part of the projects by following different guidelines" (Lang 1994). The major approaches and principles that were guiding the design of the new towns affected and changed during the time when they were built as the consequences of major changes in the texture where they belong to (WEB_18 2006).

2.2.2.4.3. New Urbanism

The New Urbanism movement took place in the United States in the 1980s and beginning of 1990s. The movement was a reaction to uncontrolled urban sprawl. The main goal of new urbanists is to develop principles to create human-scale and walkable settlements by combining architecture and planning objectives (WEB_19 2006). The proposals were under the influence of early twentieth century planning ideologies while adjusting the standards of modern life. The common elements of new urbanist design approach are identified as the walkable neighborhoods where mixed use development proposed including diverse range of housing and jobs. The design principles of neighborhoods contain the following elements: a distinctive center that includes shops, offices surrounded by various types of dwellings within the five minutes walking distance, an elementary school and playgrounds that are accessible to every dwelling, street network including landscape and townscape elements for pedestrians and bicycles. The majority of the United States citizens are now living in suburban

settlements that were built in the last decades (Madanipour 1996, p.209, Lang 1994, p. 59).

2.2.3. Evaluation

Throughout the history, Europe; having a leading role in the development of ideas, approaches and theories in the field of urban design, influenced other continents and countries especially the United States, Latin America, Asia and others. The understanding of urban design today can not be separated from these ideas that were derived during the twentieth century.

The roots of urban design as a field of activity to overcome the spatial arrangements and problems within the cities started with the City Beautiful Movement. The ideas that were derived from the movement enhanced with the approaches of Ebenezer Howard and Patrick Geddes and resulted with Garden City Movement. The outcomes of Garden City ideas emerged into new approaches that were formations of the term 'urban design' arise from Europe. Le Corbusier contributed to the development of urban design with his ideas and projects in the first decades of the twentieth century. While urban design was developing under the control of the state in the UK and the continental Europe, in United States urban design became institutionalized in 1950s. The foundation of CIAM is another milestone in the history of urban design. The ideologies of CIAM focused on urban reorganization to clear the social and physical affects of the Second World War and to enhance spatial experience of inhabitants through the principles of urban design by improving the quality of the urban space. In the 1970s and 1980s, Team 10 developed the ideas of CIAM and urban design once more focused on the spatial arrangements of urban buildings and spaces with respect to historical European urban form. Starting from the 1990s up to today, contemporary urban designers examined the historical development of the field and tried to combine technological developments with the theories of the urban design.

The relationship between planning and design can be mentioned together with the changing role of urban design in the changing and globalizing world. However, the gap between design and implementation process still exists, and many idealistic approaches at this sense that were coming from the past were lost.

As it was mentioned by Madanipour (1996), urban design had evolved as the branch of architecture dealing with urban issues. The architect's approach to urban space was mainly focusing on the "physical fabric" of the city, rather than the social base. During the early times, design had an important role in the activity of planning, as mentioned in Charter of Athens. However, large-scale changes in the architecture of the city was a complex process and needed administrative management as well as the need for physical reorganization of urban space from a new science and technology. This process resulted with emergence of urban design as an independent activity, dealing with the spatial organization of urban space.

Urban design; with the great contribution made by planners and architects developed enormously within the last thirty years. These developments in the field resulted with the increase in the number of urban design companies, institutional structure in the governments and metropolitan cities that include urban design departments.

Cities today, have successfully designed business and culture centers, high quality residential areas with the efforts of urban designers in the last decades. During the transformation process several renewal projects were realized by experienced urban designers. However, the rise of environmental sensitivity resulted with fewer possibilities for new developments with in the boundaries of the cities. Thus, the significance of urban design has been rising and playing an important role in providing high quality urban environment in the inner city areas. In addition to environmental issues, the improvements on communication technology in the twentieth century have corroborative affects on urban design profession in the process of designing new urban spaces for inhabitants to live.

Twentieth century brought many new buildings, big projects, and complexes both in big and small cities in the world. Analyzing the spatial organization and developing skills to control these rapid changes are the keys for all specialists involved in creating the built environment to understand contemporary city and the cities of the past more effectively. In this sense, the need for urban design is increasing with its opportunity to lead both architecture and planning in design of cities. However, in both educational and practical base, urban design should develop strategies to be more effective and operative. Tucker (1996) pointed out that the future of urban design is "creative", "brave" and "exciting" with carrying the power of shaping the future of cities in its nature. The world has changed a lot in the last century with the

developments in science and philosophy. As considering the urban space, it is influenced by different professions like architecture, city planning as well as urban design and others. Many of these professions involved in creating the built environment were focusing on providing tools for existing problems of the cities today. However, very few of them like urban design managed to find effective tools to control the transformation process of the cities. It is the task of urban design to question the use of spatial organization and the tools for creating them while the spatial structures are transformed, according to the changes that take place in the built environment.

Cities had always played very important role in representing contemporary modernity, for example; New York, Berlin and Paris were the leading cities of the world representing modernity in their nature. In this sense, as it was in the past, several attempts were made by the city initiatives to have an important role in globalizing world. As today's cities in both local and global competence there is a need for all cities to produce urban design visions. To reach this goal, the physical vision could be defined by implementing urban design objectives in all plan levels to create successful urban spaces. Moreover, both professionals and local authorities should be aware of these inevitable stages that should be provided during the design stage of new developments. The thesis in this sense will figure out the essential objectives of urban design that are carrying the experience of twentieth century theories and ideologies. The following chapter will examine the basic frameworks for successful urban design to create better places to live.

CHAPTER 3

URBAN DESIGN IN CONTEXT

Urban design mainly concerns creating a new vision for a specific area by following the past roots of the development while defining the effective way of using the resources and skills to realize this desired vision. Many of the countries all around world had experienced this man-made transformation where the professions dealing with built environment contribute, but especially European countries have seen this process as the result of urban development and renewal projects right after the Second World War. However, these projects were resulted with undesired urban spaces where the lack of sense of place was clearly visible. The cities were affected negatively and changed from clear urban fabric structure into split urban spaces, where remarkable built heritage change into monotone and ordinary spaces. The projects were including proposals like standard housing types with ordinary road layouts with no respect to local context till recent years where there are so many complains about the very similar places all around the world. Beside the affects of the Second World War, the ongoing globalization process and competitions among the countries and cities are the major reasons that directly changed the spatial organization of the urban space. As the consequences of this rapid transformation process a new way of life with several urban space variations occurred. The changes in spatial experiences of the users with the 'new generation' urban space typologies need to be taken into consideration as the priority issue of urban designers in the new century.

The question of how designers perceive urban space and the relation between the physical form, existing context of the settlement and the way they affect the everyday lives of the users constitutes the key concern in this study. This framework, therefore, will define urban design principles for designers focusing on concepts of higher standarts in urban space and considerations to fulfil them. Urban design; as claimed to be the 'profession' dealing with the built environment, need to have clearly defined steps in design process while giving opportunity to designers to implement their own personal ideas. Urban design principles will give opportunity to have concrete tools for urban designers during the design process as well as the implementation stage. The clear definition of urban design principles will help to define a key model for urban

design projects to have the basic standards in both physical and social aspects of the proposed projects. This research examines principles of urban design; as the major tool at design stage, that were developed by designers from all built environment related professions in design proposals. The thesis at this point tries to identify the lack of agreement on defining the role of urban design within the literature and clarify the practice and function of urban design as a source of confusion to be solved for the further studies of professional practice. Thus, this study seeks to partially give contribution to some of this confusion by examining the professional use of urban design objectives as guidelines as major tool in the process of shaping the built environment.

In addition, the thesis research considers the European urban fields and relates the samples back to this framework. This method of reading the environment can be applied to the configurative analysis of other urban samples as a testing procedure. It is intended to compile sets of knowledge into an atlas explaining the processes, representing the differences in specialty, within different environments. This chapter will also examine the urban design experience in Europe. The past and contemporary urban design experiences will be summarized. The current situation in Europe will be put forward in terms of urban design principles as the design control tool. This will also provide us valuable knowledge about the urban design practice in developed countries in Europe where the Netherlands; as having the leading role in architecture and urban design, will be examined in the further chapters of the thesis. Moreover, this framework will be evaluated in terms of urban design practice in Turkey aiming to outline a guide for developing countries.

3.1. Urban Design Principles - Guidelines - Objectives – Criteria

The term ‘urban’ is not anymore used only for the ‘center’. This is simply because of the great development of the infrastructures of movement and communication facilities that have spread all over the world. The cities are constantly changing and especially, becoming in all senses mobile, which implies changes for the people that take part in the movement. This means changing the appearance, but also the functions from the point of view of users’ perception, and vision of the designer. In order to cope with this rapid change the professionals dealing with the built

environment should consider the elements of the urban spaces not as only single structures, but as parts of the 'harmonious spatial pattern' in order to create rich, adaptable and expressive urban environment. The projects that attempt to give shape and soul to urban spaces are the main subject of urban design. The urban design projects are unique response to their context. The term context refers to the situation and condition of an area surrounding a site or building which is the focal point of the project. The concept of the project should respond the needs of the context that it is taking part in the main guidance of the urban design principles. Projects should implement the goals reference to this guide and use its character description as a starting point, to develop a more localized character in the context of the existing settlement pattern.

Design methods used in planning and design today; dealing with the spatial organization of the cities, are not good enough. It is clearly visible even in the contemporary approaches on projects, there is not a common system in developing alternatives or it is not far from plans for specific areas defining the colors, density or floor area ratio that are the facts not defining the added value to the users of the urban space. Moreover the methods that work for a single or group of buildings do not work when implemented to whole cities. The simple reason is that the growth of the city is so fast that it is not possible to implement three-dimensional solutions to all, and the specific areas may act differently and the period of the growth may not be controlled effectively. Therefore the projects that will be implemented in the cities should be able to expand to neighboring areas with the passing time (Bacon 1974). In this sense, the thesis research tries to raise the question about the control of the design process. This control tool will not be totally a new model in design profession. The aim is to make a single step in the field of urban design by developing concrete steps for the designers. Mainly the principles of urban design will be put forward and proposed as the key model for designers while giving the opportunity to flexibility of the creativity of the designer in developing the projects under the control of respected principles of urban design (Moughtin 2003).

The principles in designing urban space or any kind of primitive shelter could be seen starting with first settlements in the history. However, these principles are not specific to human beings. The instinctual behaviors of animals are also examples of generating principles as seen in every single design which is different from each other but follows the same form and structure. Mankind has less success in design of their

environment and adaptation to nature compared to other mammals (Lang 1994). Throughout the history, architecture had the major descriptive role in defining the built environment when human nature started to settle down and created the first examples of urban space. As it was explained in the previous chapter, the need for different professions starting with 'civic design' have reached to highest level with the rising significance of urban design in creating urban spaces for supplying the highest level of adaptation to natural environment as well as existing built environment texture within and around the current cities. Still today, urban design; as a young profession in the field of built environment, developing and taking its place in the literature. In this development process the principles of urban design will support the raise of quality in creating better places for people to live and work. The design process should focus on every single element that create the built environment carefully and connect them to each other under the guidance of overall vision.

Urban design as explained above have important role in creating buildings, office complexes, streets and open spaces; as it defines the character, functionality, identity and the visual arrangements of the area. This significant process also affects the social life of all the users and at this point the urban designer should have the strong sense of responsibility. Therefore, the designers should make a careful research and prepare guidelines for the urban space that is the subject to design problem. The possible solutions to develop ways to connect new developments with the existing urban structure are the major problems of the urban designers in contemporary interest of the field. Urban design principles will be a model guide while not limiting the imagination and vision of the designer. The need for having guidelines that could facilitate the process of creating new urban spaces in order to develop the proposal is increasing. This will support and guide the urban designer in the design process which is a creative activity (Moughtin 2003). The urban design principles will provide ways to reach high quality solutions for specific places that are subject to urban design process. The process should include everyone from users to designers as well as local authorities that are taking part in the project. In this sense, urban design principles will help to guide both professionals and non professionals by contributing the design process for higher quality in urban spaces (Llewelyn and Davies 2000).

To conclude, the main reason behind defining a tool for the design stage in urban design is to reach the general quality in the physical design and create visually and functionally better urban spaces. The principles of urban design will provide the general

policy for urban design and will explain the values that should be respected and the goals should be achieved in good urban design. They define general standards in design process and methodologies that will help to achieve the design goals.

3.1.1. Principles of Urban Design

The word 'urban space', as its etymology suggests, denotes a delimited space which is the part of an urban context, characterized by an extended area enclosed with buildings, enriched with landscape and townscape elements. The city has interconnected and interrelated mixture of urban spaces in its nature. In this sense, the attempts on shaping the built environment; either with public or private purposes, are affecting the overall system in the urban context. Urban design; as well as other built environment professions, has important role in the spatial arrangement of urban spaces. Starting with the first settlements, cities had developed and growth where many of them reached to its spatial limits. The rapid growth had resulted with the change in the focus of urban design that replaced from new developments to urban infill, redevelopment projects as well as enriching the quality of the existing urban spaces within the city boundaries. The major reason is that every individual desires better places to live within the cities. The existing problematic areas in city centers, competing cities in globalizing world and political decisions of the governments in changing the visions of the cities are other major factors that affects the contemporary city structures. In many of the cities, as the result of these approaches, several flagship urban design projects like office complexes, urban squares, cultural centers and mega structures – skyscrapers, bridges, art objects – have developed during the last decade. However the rapid changes in the urban context need to be under the control of specific guidelines or principles to keep the previous texture while juxtaposing them with new approaches as the result of technological improvements in construction methods and the needs of daily life of the twenty-first century. In this sense, urban design; as new rising profession in designing urban spaces, is to provide basic principles as concrete tools that will guide the designers in their projects.

The desire for creating higher quality in urban space has become the main focal point of the contemporary urban designers. The idea of increasing the quality of urban space is the extended combination of the basic principles such as good city form, image,

identity, legibility, accessibility and others that will support to create the sense of place. The early design attempts in the past, aiming to create ideal urban space, were mainly focusing on the physical factors such as beauty, variety, harmony and order. However today's schemes are evaluating multi-dimensional approach including both physical and social dimensions of urban space. Although the design of urban space can be defined as the final product of design process in the field urban design, it is an integral part of all decisions affecting the urban environment. Hence, this conceptual approach requires a redefinition of urban design principles and goals regarding the urban space.

The following are the relevant principles for a high quality urban space design, i.e., the point of departure and of arrival of the research. It is worth to mention that, an explanatory manner is assumed throughout this study because of the lack of thorough descriptions and analytic systems capable of relating the interdependence between the users and the urban space formations. Moreover this approach is the main purpose of the thesis which is the contribution to the lack of tools and concrete steps at design stage of urban spaces. In addition to this contribution, it is the attempt to develop a strong set of principles in urban design profession that had been evaluated with past experiences from different design schemes.

This section of the present chapter follows in the main order of the definitions and classifications of urban design objectives offered in The Department of Transport, Environment and the Regions (DETR, Previously the DoE) and the Commission for Architecture and the Built Environment (CABE, formerly the Royal Fine Art Commission) 2000 seminal book *By Design: Urban design in the Planning System: Towards Better Practice*. Other references and urban design guides too have of course been consulted as indicated in the pages below, but the scheme devised in DETR/CABE's book has been found to present the most expedient grid for the purpose of this thesis. The following have been adapted from the writings of DETR/CABE (2000), Kevin Lynch (1981), Cliff Moughtin (2003), Eisner and Gallon (1993), Oc, Carmona, Heath and Tiesdell (2003) and several design guidelines that have been developed by different institutions and private companies. In bold are the objectives and the intended are equivalent terms evaluated by these authors above:

1. Character: 'a place with its own identity; CONTEXT – IMAGE AND CHARACTER – STRUCTURE – LOCAL DISTINCTIVENESS – IDENTITY – ORGANIZATION PATTERN

2. Continuity and Enclosure: ‘a place where public and private spaces are clearly distinguished; SAFE PLACES – PRIVATE SPACES – SPATIAL ORGANIZATION

3. Quality of Public Realm: ‘a place with attractive and successful outdoor areas; PUBLIC ART – DETAILS AND MATERIALS – LANDSCAPE AND TOWNSCAPE ELEMENTS – ORIENTATION – LIVEABILITY

4. Ease of Movement: ‘a place that is easy to get to and move through’; ACCESSIBILITY – CONNECTIONS – ORGANIZATION PATTERN – TRAFFIC VOLUMES AND PATTERNS – MOVEMENT AND CIRCULATION – PERMEABILITY

5. Legibility: ‘a place that has a clear image and is easy to understand’; VISUAL CLARITY – IMAGE – PERCEPTION – AUTHENTICITY

6. Adaptability: ‘a place that can change easily’; DIVERSE AND ADAPTABLE PLACES – FLEXIBILITY

7. Diversity: ‘a place with variety and choice’. DIVERSE – CHOICE – VARIETY

As the aim of this section is to examine the functional and practical aspects, the above objectives and principles will be discussed in those terms.

3.1.1.1. Character

Urban spaces are defined as ‘places’ by its users who are actually the real owners as it had special meaning or impressions to them which is called sense of place. These places have distinctive image and characteristic perception for the people and reminding them positive emotions as places to live and work. The term ‘identity’ is the special element that makes people to prefer this particular area from all other places.

This feeling is caused by visual aspects that are different from other places, and make this area unique. These elements that affect the emotions of the users can be any parts of the built environment like building, public space, shops and other factors. When people remember a place that was special and gave them feeling of comfort and positive feelings, they feel part of this area and it gives them the feeling of belonging to a place (DETR 2000, p.19).

The existing landscape, building types and materials, street pattern and other factors together with the people living in determines the local identity. The new development should take into account this distinctive character while using the new technologies, building types and other tools at first sight. Urban design objectives will provide the adaptation of new buildings with the existing ones as well as new routes connected with the existing street pattern and urban spaces connected to the former ones. This approach will enhance the quality of the existing built environment while protecting the local character.

Successful urban design needs to have thorough understanding of place and context. The questions trying to answer the reasons that make the place distinctive and the qualities of these places are in the core of discussion. Many contemporary projects have failed to take into account the local context and resulted with lack of character and identity. The term context is defined by the character and location of the urban space where it will be located into a wider pattern. The urban design project should include the outcomes of this analyzing process about the local context in order to fit into the local identity. The comprehensive analysis of overall site context should be the starting point for designing a distinct urban space. Being distinctive is the main factor that gives the urban space its character and helps the citizens to understand the structure of the city. Thus, the project should enrich the qualities of the existing urban space with a high level of adaptation and development of this distinctive character at every scale.

The new development should consider the existing shape of the land form. Local landscape and natural features can help to integrate the new development into the existing context and determine the identity and sense of place. The project should respect to the local building forms and patterns while providing the new proposal. In fact, the project can have standard solutions as they do not create distinctive identity over the existing character of the site. Moreover, layout of the buildings, streets and open spaces of the new development need to be integrated into the existing context successfully to reinforce local distinctiveness. The character of the new development is

determined by the ‘scale’, ‘texture’ and ‘color’ of building materials. Using local materials will also enhance the local distinctiveness. The urban design project should take into account the scale, massing and height of existing built environment while proposing the new development (Eisner and Gallon 1993, p.570).

3.1.1.2. Continuity and Enclosure

Urban design deals with every single component of built environment such as buildings, streets, spaces as a part of overall design concept. Successful ‘urban space’ can be defined and enclosed by buildings, townscape and landscape elements. In this sense, the designer should provide a strong relationship between buildings and the street as well as open spaces. Spatial organization is the relations of all elements of the area that creates the urban space. In other words, it is the structural and functional organization of streets, buildings, public spaces, landscape and townscape elements that creates the urban space. The clear and understandable area makes people feel comfortable and secure as they know where to find what, and they understand where they are. In this sense, public and private spaces should be clearly understandable for the designers but more importantly for the future users. The design process should include the terms compatibility and harmony that means to bring the elements of urban space together in order to create the feeling of belonging to the same area and support the interactions between people using them according to their functions.

The urban design project should provide a clear building line in order to reinforce and define streets and spaces between them that usually fit into the existing street frontline providing continuous urban fabric. Continuous street line can reduce the gap between buildings and blank walls or spaces. However, small setbacks from the continuous building line can create attractive spaces for pedestrians. The boundaries of all elements such as walls, level changes, and others should be designed carefully to provide the clear distinction of public and private spaces aiming to provide privacy being perceived as a defensive barrier. The buildings are the massive units that define the street line but more active street life. The façade of the buildings, especially at ground level, should be designed actively with shops, restaurants and others to provide attractive form of continuous streetscape (DETR 2000, p.22).

The urban space should be safe and attractive with a clear definition of public and private spaces. In this sense, urban designer should define the spatial organization and clarify the boundaries public and private spaces. As having strong building lines and actively oriented frontages along pedestrian and vehicular routes will also make the public space active and safe. The design of the housing unit can provide privacy as the way they designed. The arrangement of living rooms to face with the street and private rooms such as bed rooms bathrooms at the back side of the building can have direct affect on the feeling of privacy of private life. Moreover the decision about access to building should take into account the fact that building entrances are places where people move between public and private spaces. The successful definition of public and private space can also be provided by clear definition and enclosing of private spaces such as at the back of buildings.

New developments should include new formations of street network and public spaces. The spatial enclosure can be defined by different sized buildings and landscape elements. The massing and height of the proposed buildings should be designed in detail related with the surrounding buildings and urban spaces where it is located. The scale that is used in the project should be appropriate to the type of the development as well as the definition of the enclosure and sense of place. The height of the buildings should have appropriate ratio with the width of the urban space which they enclose. However the variety in the heights of the buildings will provide an opportunity to create a visually interesting roofscape. The existing roofline should be considered with respect to heights in the locality. Moreover, the predominant buildings or structures within the area can be used in design process to define focal points, meeting places, orientation points for the users and develop a sense of identity.

3.1.1.3. Quality of Public Realm

The successful urban design should provide a sense of ‘unity’ by taking into account the scale and character of the exiting texture. This will be supplied by the integration of streets, landscape and townscape elements, open spaces and buildings in one overall organization system. The level of adaptation to the spatial organization of these elements will enhance the level of success. ‘Public realm’ includes streets, parks, squares, public buildings, and other components of built environment whether publicly

or privately owned. Any attempt to design a single building or an urban space is contributing to shape the public realm. Urban design creates urban spaces that are feasible for the users to take advantage from them and afford having them with high quality landscape and townscape elements to have attractive and successful urban spaces to live with (TPP 2002). A successful urban space should include a system of open and green spaces that respect natural features and provide the needs of all users' especially disabled and elderly people.

The façade of the buildings that are defining the urban space and pedestrian activity should be enriched by architectural elements to express their importance and define attractive outdoor spaces. Especially, corner buildings should be designed to accommodate shops, restaurants and other similar activities to contribute local activity and identity. In addition to this, the buildings with different use such as; retail, leisure and public, should be well-located to provide a context for pedestrian oriented public space system integrated into commercial areas as well as residential areas. Thus, urban design project should enhance the existing views, focal points, vistas, routes and create new ones. These recognizable landmark features or images will give sense of location or orientation to the users of the urban space (DETR 2000, p.24).

Like many other professions, one of the objectives of urban design today is to develop proposals with respect to environmental and social sustainability. The design process should also include the decisions about the economic factors, the materials and construction techniques to find the best option to create sustainable built environment for the users of the urban space. Successful urban design should provide a balance between natural and built environment while utilizing the existing resources of the site such as climate, landscape and ecological characteristics into the design process. The design of urban spaces should consider the micro-climate conditions as well. The layout and massing of development should be designed according to the local climatic conditions such as sunlight, wind, temperature and others. These micro-climatic conditions of the site will influence the formation of urban space, orientation of buildings and the degree of enclosure (Moughtin 1996).

The integration of art objects, landscape and townscape elements will enrich the built environment in order to reach high standards or quality in urban spaces. Public art can be either the single objects located in a square or functional elements on buildings or in urban spaces that support the overall concept of the project. Additional elements on facades of the buildings such as metalwork, stained glass and others will also enrich

the quality of the built environment. Townscape elements such as seats, lightings, billboards and other functional elements should be well integrated and located supporting the design objectives. In this sense new developments have great opportunity to reach the attractive and successful urban spaces by having various elements representing the contemporary art. This integration of art works will bring sense of place and strengthening the identity of the built environment.

The significance of contemporary urban design solutions is the result of technological improvements in construction methods, quality and variety of the architectural materials. However, a project should incorporate the local materials to provide harmony between the existing building structure and the new proposals while creating urban spaces relevant to its locality. Beside physical factors, the design proposal should also include a clear strategy taking into account the perceptional factors such as 'sound' control, 'lighting' system, 'color', 'taste and smell' with landscape elements, the feeling of 'touch' by defining variety in textures with both landscape and townscape elements (Eisner and Gallon 1993, p.570).

3.1.1.4. Ease of Movement

Successful urban design creates places that are easy to get through and integrated both physically and visually with their surrounding contexts. This can be provided by defining paths for pedestrian, cyclists, pubic transport and private cars and in this order of importance. The designer should provide safety, comfort, and access between buildings, places and spaces. Streets are more than traffic channels for vehicles and should be safe and attractive environment for users. Thus, urban design should encourage people to use streets and provide continuity and access to all public and private spaces.

Comprehensive urban design approach should provide a network of connected spaces and routes for all modes of transport. New proposed routes should also fit into the existing movement patterns. The walking distances between major land use decisions and public transport facilities will support the effective use of public transport and increase the number of users. The design process should also include searching for ways to connect the public and private spaces with pedestrian based network and other possible design elements where available. These places should be linked up with short

and direct routes overlooked by building frontages. Successful urban spaces should take into account public access while excluding 'inward-looking' development.

The design of the transportation network should include the objectives of urban design not only supplying the engineering considerations. Beside the traffic management, streets should be designed as the public spaces that give opportunity to accommodate shopping and other economical activities as well as safe pedestrian movement. A successful urban design project provides a well integrated transportation network and traffic management. The hierarchical order of boulevards, avenues and streets should be designed in order to reach that goal. However, streets should also be evaluated as the paths that carry pedestrian movement as well. Thus, townscape and landscape elements need to be used to provide safety and comfort for active street life that is the important factor in creating sense of place. The design of new streets should include appropriate design components as landscape and townscape elements to provide safe, comfortable, attractive street frontages where vehicular and pedestrian movement clearly separated from each other (DETR 2000, p.26).

The decisions about access and circulation of a new development should follow the properties of fine grain network of direct and connected routes. This will also support the aim of attractive urban space concept by providing active and safe shopping streets. The layout and density of the new development should increase accessibility to public transport. The design process should include the decisions about the interchange points of public transport that will support the pedestrian movement. Well designed vehicular circulation should also include the pedestrian circulation in order to supply efficient living standards by saving energy, time and security reasons.

Urban design has important role in designing the interface between public and private spaces. The researches about 'permeability' of pedestrian and vehicular movement is one of the inevitable stages of the design process that aims to provide efficient traffic control and will also develop attractive street frontage on these routes. It also increases levels of permeability between the private domain and public realm (Moughtin 2003, p.53). New roads and streets should link up with the surrounding roads and services to provide a high degree of permeability for pedestrians, cyclists, cars and public transport.

3.1.1.5. Legibility

Legibility is one of the important qualities of urban space. It gives opportunity to the users easy to understand the built environment and well oriented as well as finding the ways to go through. The urban space will be enriched with the implementation of landscape and townscape elements such as fountains, sculptures, art objects and ornamental lighting. In this sense, Kevin Lynch (1981) defines the physical elements of traditional city in terms of legibility criteria as; paths, nodes, districts, edges, and landmarks. The designer should develop his own design methodology in order to provide urban spaces that are easy to read and assimilate, but have its own original structure (Moughtin 2003).

The legibility of the urban space can be enhanced by detailing and quality of materials in new development such as shop fronts and building entrances. The choice of materials will enhance legibility and defines sense of place identity. The design, location and function of the buildings can reinforce identity and character of the routes and spaces they serve. Location of the most important uses on main routes and around focal points will contribute to the vitality of a place. The effective use of corners enhances legibility by creating visual interest and contributing to a distinctive identity. Corner buildings can provide identity and points of orientation. Locating public uses such as shops on these corners of main routes will enhance activity and local identity (DETR 2000, p.28).

Design elements that are subject to the design process should be located and designed carefully and by purpose. Every single element has direct affect to the sense of place. Unnecessarily usage of elements will create confusion in understanding the existing context. These elements help users to find their way or define visual links between different spaces. Successful urban spaces need to have clear form layout and signage that makes them easy to understand and live in or visit. The design process should consider the fact that people do not perceive the urban space in the same way. The visual clarity in built environment is the feeling that the users perceive with the urban space. To provide this, the elements that are not necessary and useless should be removed from the site not to confuse the users. This provides higher standards in urban space and helps people to orient themselves easily (DPCD 1991).

The design process includes townscape analysis which is searching for the legibility of the urban structure that is the relationship that the users feel with the area. Moreover, the analyzing also includes permeability study which is the appearance of the area to the users. Last, it has visual study that focuses on urban space, the treatment of facades, pavement, roofline, street sculpture and an analysis of the complexity of visual detail that makes a place special (Moughtin 2003, p.62). In this sense, the new development should take into account to enhance the exiting views and vistas while creating new ones that can help people to find their way in the site. These views should focus on important routes, memorable buildings and landscape features.

3.1.1.6. Adaptability

Urban spaces need to be adaptable at every scale. The behavior of users may differ from each other as the way they live, work, and travel but the basic structure of the urban environment need to accommodate all possible needs of the users. The new development proposals should aim to be legible, diverse and adaptable and designed to enable change over time. Many of the recent developments today have been characterized by standard layout and design which could be anywhere in the world. The developments should aim to create a mix of uses which will enable to possible flexibility and adaptability over time. The building forms should be simple and robust but not specially designed to a particular use. The buildings should also allow the highest variety of flexibility and possible future uses to be accommodated. The height and depth of the buildings should be considered as flexible for future conversions of different uses. Different types of housing and commercial facilities need to be integrated rather than separating from each other. The design of public spaces and their integration with the surrounding buildings will make a real difference to the quality of life. These public spaces should also be designed as adaptable and flexible that can create social, economic and environmental value.

The changes in the built environment that the new development provides need full adaptation to the existing context. The design of new buildings should be flexible and expressive as the purpose it contains. However, it should also fit in the existing context and street pattern of the built environment with respect to historical roots. A single housing unit will serve and accommodate different number of people with

various purposes. The urban space has to accommodate the changes through time such as of new office developments, industrial developments, demand for housing and the infrastructure facilities serving them.

Urban spaces should be available to accommodate different types of activities beside the daily life. The flexible use of buildings and spaces can be achieved through an imaginative design process resulting with the implementation of different architectural elements that supports the adaptive use. To be flexible for different types of uses urban space need to have access arrangements at different times of the day. The new developments have long term life span when they have flexible layout and design. 'The fine-grain development layout has more opportunities for adaptation than large-scale megastructures'. The transportation network should be flexible to change that will allow a greater variety of uses to be develop over time. This layout should also take into account the possible infrastructure demand in future developments. The new buildings and urban spaces should be adaptable to enhance the life span of the building stock so that the balance between built environment and natural environment can be provided. Moreover, the new development needs to be flexible enough to respond the future changes in use, lifestyle and demography. This is to create flexibility in the usage of the building or public space enabling further demands for infrastructure facilities such as transportation, traffic management and parking. The new building and urban space solutions should accommodate a modern lifestyle and be flexible enough to accommodate future lifestyle changes and needs (DETR 2000, p.30).

3.1.1.7. Diversity

Successful urban spaces include diversity of layout and building form. Buildings with different size and typology will allow different uses and users to be accommodated over time. The larger spaces can have diversity when it is divided into smaller plots with direct access to public roads or spaces, and the buildings developed by different architects. The narrow divisions on building frontage can increase shopping and other commercial activities that will improve the quality of street life. The new developments should address more than a simple purpose of buildings and spaces, but create distinctive places that offer choice of various buildings and activities. This variety creates the area that is diverse with different shapes and functions of its elements.

However, the individuality of the buildings should be kept in terms of variety but the overall structure need to be provided with harmony to reach the design goals (DETR 2000, p.32).

The successful urban design approaches will result with attractive and convenient urban spaces where the variety of demands from the different user groups can be accommodated. Having different building forms and uses will also provide a variety for the users so the urban space will be actively used and live long term. The design of mixed-use environments will attract people to live, work and play in the same urban environment. Beside the physical design the new development also provides variety of uses that supports both social and economic activities. Mixed-use urban development at any scale will generate activities that will enable the urban space attractive and safe in both days and nights.

3.1.2. Role of Urban Design Principles

Urban design principles are the guidelines in designing urban space that will fill in the gap between public policy statements and the physical design of an area. They will contribute the design stage by defining the specific goals in generating the physical form (Lang 1994). The urban design principles have two main purposes in its nature. It aims defining criteria for designers to increase the quality of the projects supporting their creativity by guiding with set of criteria. Moreover defining principles also aims to develop general framework for urban design in the cities. Secondly; urban design principles aims to be a reference guide for developments in the cities trying to raise the expectations on design quality in general. The adaptation of urban design principles in design process will also proof that achieving a successful design is a process of gathering detailed research and thought together into design process rather than an onerous or expensive procedure (UDA 2002).

Successful buildings, building complexes, streets, public spaces and other components of built environment have characteristic properties in their nature. These factors where available and applicable will result with successful urban environment under the guidance of urban design principles. However, there is always gap between principles of successful urban design and implementing them with the design process. The principles of urban design are general and should be implemented in the design

process supporting and guiding the urban designer to reach the design goals for successful urban environment.

By Design (2000); as being a guide book in the field of urban design, defines the most important characteristics of the physical form of new development in eight aspects. The overall layout of the place – in terms of 'urban structure' it's routes and open spaces and 'urban grain' its building blocks – ; the overall scale – in terms of building 'height' and 'massing' – ; appearance – in terms of architectural 'details' and 'materials' – ; and its 'landscape' – in terms of built and natural spaces with all components. The designer; together with urban design principles, should also take into account of these aspects in both analyzing and designing stage.

Urban design principles are generally not defining a formula but are intended to provide general direction and guidance with respect to design process. However, each project should develop its own structure with respect to its design problem and sensitivity to site conditions, contextual setting. With defining objectives the projects will have an opportunity to exceed standards in some areas going above and beyond the minimum criteria expressed in an ordinary design process. A designer should aim to achieve an overall balance with respect to urban design principles and conditions of the site.

The principles of urban design can be applied to different types of projects such as; new office development, redevelopment of a specific part of the city, major city-wide renovation projects or other projects at any scale. The objectives of urban design address development standards that were already evaluated through out the history by both empirical and practical researches in design and implementation stage of the projects. More importantly, urban design principles will mention a new focus on achieving projects that are responsive to their sites and their surrounding context. Successful urban design projects can only be achieved if the design process is evaluated with a clear and reasonable aim and design goals clearly defined. Urban design principles are the tools that explain how to reach the main objectives of the project when it is being implemented. The principles will answer the question of how the final product should be like and explaining it in some categories that are easy measurable. The designers will develop their proposals under the guidance of urban design principles as well as using their creative imagination in order to create the urban space.

The principles of urban design can be used in establishing the five different stages that is to reach the aim of creating attractive surroundings. The design process

includes different sections where the principles of urban design should be adapted into all stages. The sections includes following:

1. The urban design principles should be used in defining the 'design goals' which will provide a concrete frame that will be most important values of urban environment and the added value the project will bring to the city

2. The following step is to analyze the existing local context in both built and natural environment with the control of the pre-defined goals under the guidance of principles of urban design. This will provide defining 'design elements' for creating the general character of the area and the relations between the landscape and townscape elements.

3. The next stage which is the 'design process', will explain how the goals that were defined under the guidance of urban design principles should be put into practice. The project includes physical and social aspects and each single point should fulfill the general criteria and concept of the overall proposal.

4. Setting out the 'design standards' will define the minimum agreed that has to be provided to achieve successful urban space. These are the criteria's to evaluate the physical projects.

5. Final stage, defining 'design appendix' is related with the implementation stage of the project that provides detailed information showing techniques and methods need to be used in order to comply the overall appearance the project provides (DPCD 1991).

The urban design principles explain ways to combine the components of urban space such as buildings, streets, open spaces between them, landscapes, and other elements of built environment at every scale streets, buildings to create better places for users. These principles are crucial factors to raise the quality in urban design while supporting the process of creating. They will be a useful tool for all different professionals on creating the built environment also the future users of the facilities (DETR 2000).

Successful urban design can not be the result of 'rigid' or 'empirical' design standards but by the objectives emphasized by urban design principles. Urban design objectives are general and abstract. However, they have direct affect on everyday life as being implemented into design of new development. The form of buildings, spaces and

other structures of built environment is the physical dimension of urban design. Moreover, urban design affects the different types of uses, activities and movement within the place and perception of the users of the place.

3.1.3. Evaluation

Every individual desires a high quality environment but in most frameworks the question of who is responsible for creating and maintaining the built environment is an open question. Urban design together with other professions; which are dealing with built environment, is actively taking its place in this field. The aim of an urban design project is to define a vision for future developments which will enrich the grain of the city and provide progress in its unique character. An urban design process should include an analyzing stage of historical roots of the existing built environment. The recent projects and ideas should also be evaluated as well as the current plans for future land use patterns, development projects. At further stages design goals with respect to urban design principles will be developed. The objectives of urban design are major tool for designers to improve the existing facilities or create new ones in accordance with natural environment. They help to find out needs of people and what makes them feel comfortable in the area (UDA 2002).

Each settlement has its own character and special needs that are changing with the wider context that they take part. Moreover, the users that are the real owners of urban spaces, expects better places to spend their lives. These urban spaces should be "comfortable, functional" and answer the basic needs of modern life today as well as the needs of its users. In this sense, urban design should allow realizing these specific needs while showing the way to all different units how to reach attractive and healthy environment. In order to achieve this desired built environment conditions urban design should be guiding by utilizing number of rules how the projects should be developed and implemented (DPCD 1991). Through the intellectual development of urban design in history, the search for goals and objectives for successful urban design mentioned by several professionals such as Jane Jacobs, Kevin Lynch, Christopher Alexander, Francis Tibbalds and others. Urban design objectives will provide such advices to developed projects that will be carefully planned and implemented in order to create better environmental conditions. One of the most important priorities of urban design is to

give respect to the existing morphological structure of the settlement while juxtaposing the new development within the area. The level of success will be higher with the efficient use of urban design objectives in the process of both understanding the local context and developing visions for future (DETR 2000).

Urban design principles are needed to assist design professionals such as urban designers, architects, and planners; as well as developers and politicians who are taking part in the process of shaping the built environment. These objectives have to be adapted to the existing conditions of the problematic area (Eisner and Gallon 1993). They also provide guidance affecting on both product and process of urban design with comprehensive overview. The design guides, as seen in many other fields, includes inverse utility rules where the value of new measures decreases as a function of time. Urban design objectives will create standards on important parameters as the end products of quality urban buildings, places and social life. Guidelines will raise the quality of urban design by defining detailed design standards in creating urban spaces. These guidelines should be taken into account in the design process with the team of experienced architects and urban designers as well as other professions cooperating with developers and governmental institutions. The process will result with best solutions for each specific context and consider details at an early stage (UDA 2002).

The purpose of the guidance of urban design principles is to help designers on achieving and assessing the quality of urban design in developing and restoring urban areas. The urban design objectives will clarify a series of standards for urban design in creating the urban space. In this sense, an effective process will be defined for designers in changing the natural landscape into places where individuals will live, work and socialize (Llewelyn and Davies 2000). While trying to define a vision for the city of the future, the designers initially should think what functions the city should fulfill. The inventions of the past that already exist can be useful input in the design process, however what still needs to be invented should also be considered. The implementation of urban design principles will provide the designers a wider perspective to reach the goal of environmental quality as taking into account them in all stages of design process. The arguments of today about urban design is the process that takes place between the design stage and finalizing the project in other words the implementation stage of the process. However, whenever a new style in urban design is introduced the tools and language of a period that were already developed according to previous

experiences are not taken into consideration. In this sense, the principles of urban design should be used primarily as the only concrete tool of this young profession.

Although the principles of urban design are the tools for creating successful urban space, they should be used with the flexibility derived from a deeper understanding of the existing context. Urban design should not define a strict formula rather than a creative approach of designer with active design process. However, principles of urban design will be a valuable guide for urban designers to understand the existing context and support the creative approach at the design stage.

3.2. Urban Design in European Union – Policies – Standards – Design Control

This section tries to define a perspective on how urban design fits within Europe and its policies on urban issues. The diversity of federal, regional and urban governments around Europe has created many different systems and approaches on design of urban space. The current researches on urban issues as well as guidelines for sustainable urban development under the guidance of European Union Policies will be put forward in order to have an overview of urban planning and design in Europe.

Second World War; as one of the major break point in the history of mankind, had several negative affects on both social and physical environment. Especially in Europe, many attempts were realized to cover the evidences of this black spot in the history. Urban design; in this sense, has played important role to build up the social and physical structure in Europe starting with the second half of the twenty-first century. Throughout the development and formation of the social and physical structure of European Union (EU), leading cities in different countries grew and developed as a result of allocation of both capital and functional different uses in terms of comprehensive and totalitarian policies development. The new developments as well as the renewal projects to enhance the quality of the built environment became the important aspects of both governmental policy and EU policies. Beside the physical improvement of built environment these policies were developed to create attractive cities with new opportunities for citizens (Hohenberg and Lees 1995).

The methodology that is used in the education of ‘urban design’ or in other words ‘urbanism’ that is a comprehensive terminology used in European universities

will indicate a tool to understand the different approaches of the design process in creating successful urban space in European countries. The debate lies under three major concepts; as a separate profession, as an activity that all design professions should know and take part or as a kind of contribution to spatial theories. The diversity in education system indicates that urban design can be define as the multi-dimensional practice of comprehensive architecture as well as a skill that includes planning, construction techniques and public participation as the social dimension. However, a comprehensive review of the issues is far beyond the topic section of the thesis research. The range of approaches to urban design in the way of designing the urban space today indicates the diversity of European practice. Around Europe; unlike the developing countries, there are several number of 'urban design' offices that aim at developing creative and comprehensive approach in designing the built environment. In this sense, various professional associations were established which claim that they represent urban design such as The International Union of Architects, European Council of Town Planners (ECTP 2004), and others. These associations had several attempts to frame principles in design of urban space. Moreover, several different associations as well as private offices with respected architects and urban designers have great contribution to the development in this field.

3.2.1. Urban Oriented Policies and Research Programmes in European Union

The European Union is one of the most urbanized areas of the World. The cities of Europe host the majority of the total population while including economic, social and cultural life and other modes of activities that need to be planned for sustainable development. The institutional support of European Union had important added value for the cities in physical and social development. European Policies on urban issues for sustainable urban development increased the institutional support from the European Union during the last decade of the twentieth century. *The European Commission Green Paper on the Urban Environment* (1990), the *Fifth Environmental Action Plan* (1992) and *Sixth Environmental Action Plan* (2002), are some of the policies concerning the quality of life in urban settlements in European Union. These policies were supported by several institutional publications such as *European Commission Communication Towards an Urban Agenda in the European Union* (1997), and the *Sustainable Urban*

Development in the European Union: A Framework for Action (1998). As the general political development of European Union, the strategies developed in Lisbon (2000) and Gothenburg (2001) Agenda considers the cities as the places that are playing important role on achieving the political objectives of the EU. Moreover, the *Third Report on Economic and Social Cohesion* (2004) recognizes the role of cities in the social, economic and environmental development of Europe (WEB_20 2006, European Council 2001).

The urban oriented researches are developed and supported by the European Commission through Directorate-General (DG) Research, within the Community Framework Programme on Research and Technological Development and DG Regional Policy, with the 'Urban Audit' and 'URBACT', The European Spatial Development Perspective (E.S.D.P.) and others that are to enhance the quality of built environment (WEB_21 2006).

The Framework Programme 5 (1998-2002), beside the strategies to strengthening the social cohesion, included the Key Action 4 within the fourth thematic program, *The City of Tomorrow and Cultural Heritage* that provided researches for guidelines addressing urban spatial organization in terms of design and management, cultural heritage, built environment, and urban transport issues. Moreover, the programme acted as a bridge between theoretical research and the basic standards at implementation stage of successful urban spaces in order to enhance the quality in urban life. The Sixth Framework Programme provides opportunities for researches on urban issues; however it fails to develop a specific urban oriented research strand. Furthermore, local authorities and research initiatives have experienced difficulties in accessing the current Framework Programme. In short, this programme lacks a clear vision for the urban environmental quality as a whole (WEB_22 2006).

DG Regional Policy provides researches on urban issues enhancing the quality of urban space and social cohesion. 'URBACT' as one of the important programmes; was created in 2003, to develop best practice exchange between major actors of built environment in order to draw lessons from implemented projects and to disseminate knowledge and know-how as widely as possible. URBACT includes 17 thematic networks bringing together different groups of EU cities to discuss best practice within a given theme in terms of guidance, case studies and other topics as well. Another important research on the environmental quality on spatial planning and design of cities is the 'Urban Audit'. The Urban Audit is the research supported by European

Commission by collecting valuable data about the quality of life concerning both social and physical environment in different cities around Europe. The research is actively going in more than 200 cities and by the end of 2006 it should cover 300 cities. The Urban Audit will provide a tool for a comprehensive understanding of the quality of life in European cities, the existing strengths and weaknesses and future development trends. More importantly, it is worth to mention that these researches have great potential for developing guiding principles for spatial quality that will help to create successful urban spaces with the different experiences within the cities all around Europe (WEB_23 2006).

The European Spatial Development Perspective (E.S.D.P.) was developed by a Working Group on Urban and Spatial Issues organized by European Consultative Forum on the Environment and Sustainable Development that was established as a consultative body of the European Commission by a decision in 1997. As it is mentioned in the Council Resolution (2001) 'on architectural quality in urban and rural environments', the main idea behind the E.S.D.P. is to support the concept of 'creative management of architectural heritage', while juxtaposing the contemporary architecture with an approach of preserving and enhancing the cultural and architectural heritage. The Council resolution also mentioned that member countries need to promote architecture and urban design, and engage the local authorities, public opinion and the design professionals to enhance the quality of urban space. The general principles on spatial development are explained by The Consultative Forum (1999) in six different groups:

- Respect of sustainability goals by economic decisions with spatial implications.
- Need of Strategic Impact Assessment of such decisions.
- Balance of social cohesion and sustainability with competitiveness and the markets through spatial development.
- Conservation of the rich territorial variety of Europe.
- Respect of ecological equilibrium between natural and anthropic systems.
- Spatial planning contribution to local and global climate change control.

These principles need to be considered by all initiatives concerning the spatial development of Europe within the framework of sustainability. The E.S.D.P. is one of the most important attempts of European Union that supports the social cohesion and enhances the quality of spatial organization of cities for sustainable development. In this

context, the emphasis of the research should be improved in order to develop clear objectives in designing the urban space. The outcomes of the researches need to be integrated with the principles of built environment professions, which will enhance the methodology and approach of traditional planning and design to the contemporary needs of today's cities in Europe. Furthermore, unlike periodical programme or policies, E.S.D.P has to be understood and programmed as a long-term process within the EU, which will be developed in the next few years as a clear policy for higher quality in designing urban space.

> Although there is not a single model of a European city, there is a growing recognition of the importance of the contribution that cities can and do make to the economic, environmental and social success of Europe (Ministerial Meeting Urban Policy 'Cities Empower Europe' Conclusions Dutch Presidency 2004)

As it is mentioned in the Ministerial Meeting, cities play important role on people's daily life in various aspects. Thus, The European Commission issued urban development guidelines to accompany Community Strategic Guidelines in 2006. These guidelines will support the integration of cities into new policies of cohesion programme for the period 2007-2013. The Commission adopted the guidelines with a draft proposal for the Council and Parliament the decision on Community Strategic Guidelines that encourages an integrated approach for Cohesion Policy. This integrated approach will also encourage social and environmental objectives of the European Union beside the growth and job issues agreed by the European Council in 2005. Moreover, these guidelines denote the importance of urban dimension in the context of enlargement for sustainable urban development in Cohesion Policy (WEB_20 2006).

The guidelines identify six categories that frame number of actions in order to improve urban planning and design and to enhance the incorporation of cities in the cohesion process. The guidelines are in six major titles as following:

- Attractive cities
- Supporting innovation, entrepreneurship and the knowledge economy
- More and better jobs
- Disparities within cities
- Governance
- Financing urban renewal

The respected guidelines are explained in detail in order to provide sustainable urban development. Although all guidelines aim at enhancing the quality of urban space by defining general principles, the "attractive cities" category denotes major terms related with the successful urban space design criteria. The problems of the cities may differ according to the existing local context. Common issues that should be taken into account are identified in four main topics:

- Accessibility and mobility
- Access to service facilities
- The natural and physical environment
- Culture

At first, the Commission points out in the guidelines to enhance "accessibility and mobility", as enhancing the transportation network and infrastructure; improving the efficiency of public transport by integrating different transport modes; integrating cycle and pedestrian ways with active street life and urban space. Secondly, "access to services and amenities" which is a guideline for access to public services such as healthcare, social services and public administration while taking into account the future needs of the population. Creating a citywide amenity in the area will be an innovative solution. Third of all, "natural and physical environment", meanwhile, the Commission suggests, rehabilitation of derelict areas to enhance the social and physical environment and renovation of public spaces to create successful urban spaces, and achieving compliance with EU laws on environmental issues such as air quality, waste-water treatment, waste management, water supply and noise control. Lastly, "culture", according to the document, should be developed for effective and sustainable cultural policy and should be a tool for integrating different groups of people. Cities need to be more attractive for citizens, workers and visitors. In order to strengthen the image of the city and local identity, social and cultural facilities such as historic quarters, museums, and libraries need to be provided while integrating the architectural and cultural heritage into the design process of urban spaces. However, as it is also mentioned by the Commission that urban development guidelines can be provided in different adaptive ways with respect to the local characteristics and needs of different urban areas (WEB_20 2006).

Urban development and economical competition of European cities are important factors that command the European Union's goal for near future that is to

become the most attractive and sustainable built environment in the world, with successful spatial development strategy; dynamic and strong at economic level with more and better job opportunities. Therefore urban designers should develop principles concerning environmental improvement, economical attractiveness and enhancing the physical and social environmental quality in future European urban researches.

To conclude, the European Union needs to strengthen its support for research on the urban dimension, as cities, which are the centers of the social and economic development, and eventually will provide a major contribution towards achieving the objectives of EU goals in the field of urban design that will enhance quality of physical environment and sustainable development.

3.2.2. Design Control Systems in European Union

Today, cities as well as the countries are forced to find themselves in an international competition in creating the ideal living conditions for their inhabitants. The globalizing market, facilities provided by non-European countries and the economic developments within the European Union resulted with rapid changes in European spatial organization. In this sense, cities and countries continuously need to develop policies to create attractive built environments. In this period, each country developed tools to control the transformation of built environment according to the existing conditions of their planning practices. The examination of different planning systems around Europe will provide an overall framework regarding the policies on urban space design. Moreover, the current situation in European countries will constitute a baseline for further studies that aims to develop overall design guidelines for European countries. Therefore the planning systems of France, Germany, the Netherlands, Italy and England will be examined in terms of legislative issues on design of urban space.

3.2.2.1. France

The urban policies followed by the French government after Second World War were first focused on rapid reconstruction of demolished urban context and then developing projects on a large scale in order to provide subsidized housing

opportunities to solve the lack of affordable housing problem that occurred right after the war (Sallez 1998).

The design process and implementation of urban design projects in France are under the control of French Planning Law that specifies which projects can be carried out with clear explanations and details. In other words, this is an example of how big importance of design process is given as a major concern of the planning system in France. The *Code de l'Urbanisme* provides a framework for planning and design control in France. The quality of design is under the control of local authorities. The setting of heights, massing, enclosure, materials and other overall decisions is defined with the 'Code de l'Urbanisme' by setting common regulations (Loew 1997). The design process in France includes morphological studies that identify local spatial context and identity, as well as define the relationship between buildings, streets, and open spaces, mass and scale of the buildings, appearance of the building façade, design of landscape elements and other details that constitutes the urban space. Local institutions in France include urban designers, architects and landscape designers, providing design guidance for public and private development projects. Moreover, the programmes aiming at solving the social and environmental problems are other important factors that affect the built environment. These programmes aim at:

- Improving facilities and public services;
- Encouraging small shops and craft industries
- Improving special areas such as industrial waste management, office and industrial parks, housing programmes and environmental quality, in order to attract new companies;
- Continuing education, in upgrading professional skills and in training jobless people (Sallez 1998).

Consequently, in France, there is a clearly defined design control system with a consensus of governmental institutions, local authorities and design comities. The planning system provides opportunities and tools for urban design also acting as a design guide, including land use plans, design analysis, architectural details as well as urban space details landscape and townscape elements.

3.2.2.2. Germany

As in many European countries, urban design plays important role in Germany in creating urban space. All design issues are under the control of laws and are complemented with bylaws that control the building dimensions, architectural approaches and details of the buildings, landscape and other aspects. Moreover, the local authorities produce a design guide that provides recommendations about layout, landscaping, building typology and architectural details. The design guide includes a comprehensive analysis of overall identity, architectural characteristics, existing landscape features and morphological studies on the place (Pantel 1997).

The Federal Government has developed many policies for successful urban development. National German Report to the HABITAT Conference in İstanbul (1996) pointed out five urban policy measures that the government had taken into account. These five measures of urban development policies are explained in the document, as "Sustainable resource utilization, socially compatible urban development, affordable housing for everybody, sustainable urban infrastructure, attractive cities". The spatial organization and design of urban space is covered in the part 'attractive cities' that defines the physical attractiveness of cities for both quality of living environment and attracting investment in the era of globalization and competition among the cities in Europe. Recently, 'modernization' and 'sustainable development' are the key objectives that are in the focus of authorities while dealing with the design of urban space. In this sense, the government has more attention to define principles and guidelines for future urban developments. *Federal Report – Green Book on Sustainable Development*, for example, is one of the recent documents developed by the Federal Ministry of Regional Planning, Housing and Urban Development. The report defines principles for sustainable urban development at every scale in the country. The principles are under four policy areas: Urban regeneration and urban development, vitalization of urban fringe, urban expansion, and development of the urban region. These policy areas define guidelines for sustainable development and design of urban space in terms of quality in housing, urban space, ecology, transportation and urban life (Kunzmann 1997).

Consequently, the policies and recent researches in Germany are focused on developing guidelines and principles for the future developments. Therefore, by having these detailed approaches on design stage of urban space, German urban policies can

provide a comprehensive tool in developing a European model for design principles of successful urban spaces.

3.2.2.3. The Netherlands

The Netherlands is one of the most urbanized countries in Europe. More than %80 of the population lives in urbanized areas. Ministry of Housing, Physical Planning and the Environment is developing policies in the spatial organization of major cities. An important policy tool is the National Report on Physical Planning that is issued by the ministry every decade. The report clearly defines the framework for national spatial policy. The report in the previous decade was *VINEX* (Vierde Nota Extra, Fourth Report on Physical Planning Extra) that defines policies of the spatial organization of housing space, public transport and other major aspects that define the urban space (Van den Berg, Braun and Meer 1998).

Control of the design process in the Netherlands part of an integral approach of planning, conservation and urban renewal. The planning system has two main levels: "regional plan" and "local plan". The criteria of design control have to be in accordance with local building bylaws (Nelissen and Vacht 1997). As regards spatial planning and design, there are two kinds of plan that are used to control the physical design at the municipal level: 'the structure plan' (*Struktuurplan*) and 'the detailed plan' (*Bestemminsplan*). The structure plan is used to provide framework for the detailed plan and not obligatory for the municipalities. However, the *Bestemminsplan* is the most important planning tool at this scale and is the only plan which is legally controlling the urban development (Newman 1996).

Consequently, important characteristic of urban planning and design in the Netherlands is that it is the country described as the "most planned" among the European countries and the public realm assimilates this urban nature and its history of urbanization through the last century. This adaptation in the transformation process of built environment and successful national policies that provides concrete framework and guidance for future developments resulted with living, attractive and successful urban spaces. Thus, the design policies and guidance in the Netherlands will provide valuable input to the development of overall principles in design of urban spaces,

moreover a model for most of the European countries that will be implemented according to their existing context.

3.2.2.4. Italy

Italy; that is surrounded by historical building structure and archeology developed urban spaces which are modern adaptations and extensions to existing context. In Italy urban policy considers the size of existing cities as they are, and does not focus on the further development of bigger cities. The main goal of the urban policy is to limit the urbanization process and to improve the quality of urban life by defining principles and guidelines for future urban development. Moreover, in Italy, urban design projects are seen as the major tools to enhance the existing quality in urban spaces. Projects are supported by the urban renewal programmes that aim at increasing the accessibility and quality of urban space mainly in residential areas (Bramezza 1998).

Italian planning system has local plans as the tool to control the urban space formations. Moreover, a general master plan and local plan control also exists in the system. The existing historical urban texture restricts the flexibility of the designers as well as local authorities for future urban forms. However, recently, new plans have more focus on design control with different approaches and supplement documents. In addition, Italian urban studies have more focus on analyzing the urban morphology that can be an important tool for urban design projects. Especially, as regards to historical centers, there is a long tradition of studies on the morphology and typology of urban fabric. Local plans, therefore, have several methodologies of design control such as, focusing on the city as a whole object to be designed, integrating architectural projects into the existing context with absolute control, enhancing the quality of urban fabric or aiming at controlling different typologies in transformation process of urban space (Vignozzi 1997).

As a result, Italy has specific conditions as regards the historical urban context structure that restricts the creative design approach. In this sense, the planning and design policies are more focused on conservation strategies and morphological analysis of the existing texture to enhance the quality of the built environment. However, this comprehensive analysis can be a valuable input for design process in terms of understanding the context and identity of the urban spaces.

3.2.2.5. England

England is one of the first European countries that developed urban policy that happened in 1968. Therefore, today the level of experience on policies supporting the cities' transformation process can provide an important guide for European Commission in developing a model for European Union (Parkinson 1998). The planning system in England includes 'structure plan' that defines the framework for the urban development at national level and 'local plans' for the spatial organization of each district. Design control in British planning system is defined under the three sets of documents at local level; development plans, design guides, and design briefs.

However, design control in England is different from Continental Europe in terms of the local development plans, which do not consider rigid measures as land-use controls, zoning maps and other factors that are seen in different countries in Europe. In this sense, to fill in this gap, The Department of the Environment (DoE) has defined set of principles considering the design issues of urban space. The designer should clearly define the relation of buildings and urban spaces in terms of the factors scale, identity, massing, layout, landscape and access (Punter 1997).

Local plans are the maps providing a basis for design policies of urban space. However, most of the local plans do not include the overall vision of the place that can be converted into spatial form. On the other hand, local plans provide a major change in design principles on urban space of local authorities. The respected aspects are the quality of spaces, buildings and streets and their comfort, accessibility, safety and other measures that define the urban space.

Design guides and design briefs are both considered as supplementary planning guides. However these documents are not statutory documents. Design guides are the documents to set design policies for development plans that cover a wide range of design issues from general to detail. Design briefs are developed by local planning authorities and design approach is mainly site-specific while guiding the appearance of the development. Consequently, design control is under the guidance of plans, design guides and design briefs that can be regarded as the major tools that are used currently in England. The achievements of the past thirty years in British planning system on

spatial organization of cities and towns should be considered as a proof of successful model in terms of urban space design.

3.3. Evaluation

The role of the urban designer becomes clearer as the practice of urban design started to move from the control of government policies. This major change gave opportunities for researches in the field that enables rapid developments in the practice. These researches improved many aspects in urban design practice such as quality in architectural details, materials; design of open spaces; and others. Recently, there are several studies on the principles for urban design guidance. The most important fact is that urban design guidance requires an integrated approach. However, these principles need to be flexible and should define a framework for this dynamic process as guiding the design stage. The principles of urban design will play a major part in determining the usefulness of the guidance. The design process started to include architects, urban designers, landscape architects and other specialist in many different projects. This multi-dimensional approach need to have common language that should be clear, understandable and comprehensive. In this sense, urban design principles should be developed to design and control of the coexistence of inevitable facts that constitutes successful urban space.

However, in the literature or in practice, there are no commonly agreed design principles as well as approaches yet. This is simply because urban design does not include similar international consensus. The question of if the European practices match the guiding principles of the urban design profession or not is one of the key concerns of this study. The comparative research on urban design debate of Turkey with the examples in Europe will result with valuable outcomes as the time when the urban design practice becoming an important actor with in the fields dealing with built environment. The research tries to define the importance of urban design principles by analyzing the current projects. The outcomes of the research will indicate the key principles for urban design practice in Turkey as well as trying to contribute the content of urban design as rapidly becoming profession. As regards the contribution to the practice in Europe, the thesis research will try to find ways to unify the design methodology by using the common principles which should also define flexibility for variety that already exists in different countries in EU. At this point the important

question will be if a more relevant understanding of urban design would create 'unity' in European diversity and if this attempt would be desirable.

In this context, the first part of this chapter defines the principles of urban design and their importance in design process of urban spaces. In the second part current policies and researches on urban design process with in European Union is tried to put forward and then, the different approaches on design control and process of urban space design in European countries are examined. Among the examined European countries the Netherlands will be taken as a model country regarding to the 'unique' legislative structure on design control that enables the creative approach with experimental architectural and urban design practice. Moreover, the social tolerance and cultural background of the country contributes the transformation process of the built environment resulted with a collection of successful and attractive urban spaces.

As a result of the evaluations, the principles of urban design that provides successful urban environment can be outlined. In the next chapters of study, the principles of urban design will be used as a tool to evaluate the urban design projects in the Netherlands and Turkey where a comparative research will be figured out. As the outcomes of the thesis research, the similarities and differences of the projects will be examined and possible guidelines for future projects will be defined in the frame of these major objectives.

- **Character**
- **Continuity and Enclosure**
- **Quality of Public Realm**
- **Ease of Movement**
- **Legibility**
- **Adaptability**
- **Diversity**

To conclude, a successful urban space design must include the objectives of urban design at the heart of the design stage and the designer should fully provide these principles. The successful urban space need to have a sense of place, own identity, clear image, accessibility, attractiveness and mixed-use structure that can host different uses in its nature for various functional purposes.

CHAPTER 4

URBAN DESIGN IN THE NETHERLANDS 1900 – 2006

The adaptation of modern developments and historical context in the Netherlands was very successful. This unique character was developing throughout the history with integration of existing landscape, built environment and social tolerance into design of urban spaces. What makes the Netherlands unique and distinct is the experimental environment that provides the designers and empowers different types of urban design projects enabling the creativity of the specialists at any level. This provides variety of solutions in architecture and urban space that gives the individuals different experiences on every day life. Therefore, this chapter provides a brief historical development of urban design profession in the Netherlands, as well as architecture, landscape architecture and other design professions dealing with built environment. The significance of this comprehensive understanding is that, it will answer the question: what makes the urban space different than those examples in other western countries. Moreover, it also provides the reader an overview of contemporary urban design practice, the great leap of the profession itself and the practical results of implemented projects as the subject matter of this thesis.

4.1. Urban Design History in the Netherlands 1900 – 2000

The historical development of urban design in the Netherlands has been evaluated in terms of the similarities with other countries in Europe as well as differences that are specific to the landscape and built environment of the country. The physical, political and social aspects affected each period are also mentioned briefly to enrich the crucial study on evolution of the urban design profession in the Netherlands. As in many European countries, Second World War was be a break point in the development process of the urban design profession, thus the section analyzes the Twentieth Century under this two major division as the situation before and after the war up to end of the century.

This section of the present chapter follows in the main order of the historical presentation offered in Hans Ibelings' 1999 seminal book *20th Century Urban Design in*

the Netherlands. Other references have of course been consulted too as indicated in the pages below, but the scheme devised in Ibelings' book has been found to present the most expedient grid for the purpose of this thesis.

4.1.1. 1900 – 1910

Looking at the Netherlands in the beginning of the twentieth century we could see a country with a total population around five million people living in small towns and villages. Thus, one could say that during the twentieth century as well as today the "smallness" in the scale of the built environment has always been the major characteristic of urban design and architecture in the Netherlands (Ibelings 1999, p.6). The cities, or in other words, the settlement type in the Netherlands changed at the end of the nineteenth century. This was mainly caused by the industrial revolution. However, when it is compared to other countries in Europe, the urbanization process in the Netherlands took place lately. It was caused by the great migration from villages and towns to the leading cities in the western part of the country. As the inevitable results of the industrialization process; factories as well as depots and more importantly the new housing for the workers were built to accommodate the new population in the cities. However, there was also a contradictory movement of citizens from cities to countryside that resulted with new type of housing and lifestyle.

The Extension plan for Amsterdam South was designed by H.P. Berlage between the years 1900 and 1905. The extension plan became an important tool for the municipalities to control the urban development. *Housing Act of 1901* obliged to develop these plans defining streets, open spaces and buildings, however the municipalities were not obliged to develop land use decisions. Moreover, the Housing Act was giving opportunities such as loans to municipalities for new housing, financial support to housing associations to solve the lack of housing opportunities as the result of immigration to cities (Van den Berg 2003, Ibelings 1999, p.6).

At the beginning of the twentieth century urban designers were dealing with the problems of the cities by designing them in a wider and coherent composition. This approach was the beginning of the rising significance of urban design in the Netherlands as the art of building cities mainly focusing on the spatial composition of buildings, streets, squares and public spaces. Moreover, Ibelings (1999) asserted that, in the

Netherlands starting from the twentieth century there were two main schools for city building and design, which were characterized by H.P. Berlage. While, the first school was basically focusing on symmetric and axial spatial organization of urban space, the second school was more focusing on the irregular forms seen in the settlement pattern of old towns and villages. The roots of the Dutch urban design and architecture today, reveals from the points mentioned above.

4.1.2. 1910 – 1920

Throughout the twentieth century, the new concepts or ideas in the field of urban planning affected the settlement pattern within the Netherlands. The first typical example was the Garden City Movement that was started with the beginning of the Twentieth Century. First examples were seen at the end of the 1910s in the Netherlands. Dutch urban planning and design was under the great influence of garden city model where the results can also be seen in the twenty-first century built environment. However, there was no specific garden city example in the Netherlands, but the new settlements were a combination of old country side and new housing style and landscape elements. Moreover, the industrial villages were designed according to the concept of Garden City. Philips Village was one of the identical examples of the 1910s. Consequently, urban design in the Netherlands integrated Garden City concept into the existing modern life by juxtaposing the "rural tranquility" and basic components of built environments such as landscape and townscape elements together (Ibelings 1999, p.20). Several projects were developed in the light of the garden city concept as well as town housing ideas.

During the second decade of the twentieth century Berlage's second plan for Amsterdam South (1915-1917) was one of the well known examples of the ongoing process of big housing projects. In this plan, which was also called 'Plan Zuid', the spatial organization of the plan included wide streets which were defined with massive buildings and large green areas (Van den Berg 2003). The implementation of the plan started in the 1920s, and was finished just before the Second World War. In fact, the urban design projects were not only developed with the new development areas. The second decade of the twentieth century was also the period for the construction of the new big buildings in the city centers.

The ongoing transformation process regarding the built environment, rapid increase in the population and therefore the number of vehicular and the development in the industry and commerce resulted with the increasing demand on the urban space in the Netherlands. This situation brought out the discussion about who should control this rapid development of the cities. There were several ideas for different professions like architects and urban designers. However at that time urban design was seen as a part of architecture. In the following years, the foundation of *Netherlandsch Instituut voor Volkshuisvesting* in 1918, the international conferences on urban issues, and the establishment of separate planning departments in municipalities affected the development process of urban design in the Netherlands (Ibelings 1999, p.23).

4.1.3. 1920 – 1930

Migration to the cities of the Netherlands also resulted with new ideas on architectural projects and design of urban space. The implementation of these new ideologies was visible in the areas where "free standing housing, high rise apartments and office buildings were surrounded by open spaces" (Ibelings 1999, p.38). This type of design approach was completely different from the previous urban space design where streets and squares were defined by the continuous facades. However, the new layout was giving more flexibility for changes and new additions. These new ideas in planning and design when compared to the previous plan schemes, were more concerned about the overall layout while implementing specific projects into the existing context.

Moreover, urban designers in the 1920s were also trying to focus on the solutions for the traffic problems. Beside this, urban designers had the idea of separating different uses such as residential areas and office areas. In this sense, urban designers were using zoning plans to prevent the formation of undesired built environments. In many cases green spaces were used for finding the expected solutions. Urban designers, at this point, realized that the existing plans did not answer enough to the problems of the built environment. Thus, urban designers developed plans that were drawn in detail and separately that control the spatial organization of urban space. The most important effect of the ideas in the 1920s was the "closed block structure" was replaced with the "open row housing" (Ibelings 1999, p.40, Meyer 2005). The first examples were made

in the 1930s and it became the major tool for the post-war urban design plans. In addition to this, high-rise buildings were firstly seen in the cities during this decade.

4.1.4. 1930 – 1940

Right after the realization of the ideas and concepts of the 1920s, urban design projects and concepts that were so far used within the city, started to be implemented in broader scope, more precisely in the regional context. However these concepts first became popular in biggest cities in the Netherlands like for example Rotterdam, Amsterdam and others. However, additionally, small towns and villages were not excluded from the spatial organization of the regional context. This regional level in the planning and design structure became official with the new amendment to the *Housing Act in 1931*. However, as a result of not reliable forecasts due to the lack of statistical data, regional planning could not have the real importance until the 1930s (Ibelings 1999,p.52, Crimson 2001, p.18).

The idea of large-scale plans influenced the urban designers in taking part in all levels of spatial planning. In this sense, the Association of Dutch Urban Designers (BNS) developed new strategies on spatial planning and as a result of these approaches large-scale spatial planning became task of the urban designers. An example of "functionalist" large-scale planning was Amsterdam General Extension Plan (AUP) in 1934. The AUP included many aspects of "functional city" concept introduced by CIAM in 1930s (Somer 2003, p.58).

4.1.5. 1940 –1950

During the Second World War period, the Netherlands was seriously destroyed in terms of building stock and infrastructure of several towns and cities. Thus, it had negative affects on urban design and spatial planning. However, urban design as the profession in the Netherlands had its real importance with the post-war reconstructions starting from the 1940s. Urban designers and architects became one of the country's most important professionals as the ones dealing with removing the negative affects of the war. At the beginning of the reconstruction period, plans were drawn up in big cities which were destroyed in the beginning of the war like Rotterdam. Even though the

reconstruction plans were prepared quickly some factors, such as large destroyed areas to be repaired, lack of materials and the post-war economic conditions of the country, were affecting the realization of the projects (Ibelings 1999, p.66).

During the Second World War and also right after it, the reconstruction process was under the control of urban renewal objectives. The renewal plans were implemented carefully focusing on repairing and reconstructing badly damaged areas, however in some cases, as in Rotterdam, the approach was more comprehensive as the level of the damage was so high in the city. After the Second World War urban designers developed "open city-form" with the reconstruction plans and as a result the renewal projects all over the Netherlands followed this concept. The new approach to urban design, the open city-form, was one of the major ideas of the post-war urbanism. In the second place urban design in the Netherlands during the post-war period was developing large-scale projects. The clear example of this approach was seen in the reconstruction of Rotterdam. The plan was based on the over all design of the city Rotterdam instead of focusing on partial reconstruction (Ibelings 1999,p.67, Crimson 2001, p.18).

Beside the negative affects of the Second World War, the damage was seen by the urban designers and architects as the great opportunity of resolving the existing problems of the cities in the Netherlands. In this sense, urban designers were trying to overcome the existing traffic problems as to enhance the quality of life in the city centers.

4.1.6. 1950 – 1960

The post-war years were naturally the period of reconstruction and new developments in badly damaged cities in the Netherlands. The main focus of the urban designers were on repairing buildings and creating sense of place by designing the open spaces as attractive and successful as the previous structure. In addition to the reconstruction plans several new housing projects were developed by the local authorities as well as the governmental policies in order to solve the problem of shortage of buildings after the war. Reconstruction plans were used by urban designers to control the overall urban development. The designers were using clusters that were integrating different types of housing such as "low and medium rise housing" for

different user groups (Ibelings 1999, p.84). Although there were some examples of high-rise buildings with large-scale projects, these new housing projects were developed at small scale and low-rise buildings in general.

Economy of the Netherlands reached to the same level as it was in the pre-war years starting with the 1950s and moved further to a higher level during the following decades. Unfortunately, developments in the economy in few years did not affect the reconstruction process of the fabric of the cities and villages which continued many years after the war. With the developments in the economy, post-war reconstruction projects with open row housing resulted with the increase in the number of private cars in the Netherlands. Increase in the number of the vehicles and highway network also resulted with projects for new urban expansion areas.

4.1.7. 1960 – 1970

Urban design practice in the Netherlands started to change in the 1960s. The urban design projects were drawn for the new residential developments with the same spatial organization according to the neighborhood concept. However, starting from the 1960s different approaches in this concept started to appear as for example in the outskirts of Rotterdam and Amsterdam. In addition to this, high rise buildings and large scale architectural complexes were built in the center of cities in the Netherlands (Abrahamse 2003, p.131).

During the 1960s the main focus was given to the national policies on urban issues. *The First Report on Spatial Planning* issued in 1960 was mostly focused on the towns and villages of the Netherlands where agricultural areas were covering the largest surface area in the country. Furthermore, *The Second Report on Spatial Planning* was published in 1966 and introducing the idea of "clustered dispersal" which was theoretically in between "concentration" and "dispersion". The main idea was to control the suburbanization process and thus the urban growth by defining specific development areas. This approach resulted with legal and administrative developments in the national system of spatial planning. Under the guidance of governmental policy planning bodies both at local, regional and national level were established (Ibelings 1999, p.105, Meyer and van den Burg 2006).

4.1.8. 1970 – 1980

The 1960s were the years where large-scale projects started to be implemented in the Netherlands. These projects were criticized by different professionals beginning with the 1970s. Urban design as the leading profession on design of built environment focused on smaller scale projects as taking into account of social and environmental aspects in the design process. *The Third Report on Spatial Planning* in 1973 also included this new approach in urban planning and design (Van den Berg, Braun and Van den Meer 1998). The proposal of integrating bicycle use within the vehicular circulation was firstly mentioned in this report. These major changes in the scale of the projects and main focus on pedestrian and bicycle movement contributed to the ongoing suburbanization process. As it was mentioned in *the Second Report on Spatial Planning*, as the governmental policy, the population of the big cities and towns decreased. In short, this new approach integrated the rural character within the cities of the Netherlands which constitutes the cities of today in the country. This unique structure is the result of previous experiences on the development of built and natural environment as well as the development of the profession of urban design.

During the 1970s Dutch cities were also affected by urban renewal projects that were mainly focusing on the city centers. The inner city areas were the business centers where people were only working. In the 1970s, the renewal plans were presented the idea that the city center could also be used as the residential area. Apart from the big city centers like Amsterdam, Rotterdam and The Hague, this idea was also implemented in other districts as well. In addition to this; urban designers were trying to develop new approaches to urban renewal projects with new spatial organization and architecture. However during the implementation process urban designers faced difficulties and had to use the existing layout and form of the urban fabric. This approach preserved the existing texture while implementing the new projects and resulted with the success in protecting the original spatial organization of the Dutch cities up to today (Abrahamse 2003, p.135, Ibelings 1999, p.126).

4.1.9. 1980 – 1990

The idea of 'city' was in the heart of discussions among urban designers in the 1980s. During this decade, bringing back the main focus to the 'city' resulted with urban design projects including high-rise buildings. Thus, the high-rise building and the "perimeter block" became the important tool for new spatial organization of Dutch cities (Ibelings 1999,p.136). The transformation from rural to urban concept was successfully adapted to urban context starting with the 1980s. The development project IJ-plein in Amsterdam was the important example for modernist architecture and urban design in the Netherlands. The designers analyzed the projects from the past centuries and developed the new layout of IJ-plein (Jolles 2003, p.145).

The improvements in the building technology; especially, on high-rise construction techniques resulted with many projects that could be seen in many larger cities of the Netherlands, for example, in Rotterdam which could be defined as the compact city (Goossens, Guinée and Oosterhoff 1995). The compact city was the leading idea of the 1980s. The designers who had the idea of developing projects that consist of high-rise buildings and governmental policies were also supporting this idea. In this sense, *The Fourth Report on Spatial Planning* issued in 1988 which was including the major ideas of the decade. The main principle of the Fourth Report was to keep the new developments within the cities or as expansion areas of the existing urban context. This policy resulted with several urban design projects that aim to create new residential areas as well as office complexes and commercial areas with the large-scale redevelopment projects. The largest urban design projects were Oostelijk Havengebied in Amsterdam, Koop van Zuid in Rotterdam and Sphinx Ceramique in Maastricht (Ibelings 1999, p.137, Van den berg, Braun and Van den Meer 1998).

During the 1980s main attention was given to the relation between design and historical context. Beside the architects and urban designers other specialists involved in the transformation process of urban space. In this process, the typological and morphological research was one of the first methods that urban designers tried to implement in the design process (Meyer and Van den Burg 2006). This sudden shift is the starting point where the designers questioned today's redevelopment projects and tried to integrate the modern understanding of urban space by juxtaposing it with historical context.

Moreover, in 1980s, urban designers mainly focused on design of open spaces beside the ongoing large-scale urban design projects. During this period public space projects increased in quantity and quality. In these projects urban designers were collaborating with engineers and landscape architects of the Netherlands. Furthermore, 1980s were the years that urban designers started to work and cooperate with different specialists that resulted with comprehensive design approaches in further projects that created today's environmental quality of the country (Ibelings 1999, p.138, Goossens, Guinée and Oosterhoff 1995).

During the 1980s and 1990s the Netherlands experienced several urban development projects, which resulted with the need for new approaches in urban design. The developments in new technologies, mobility and large-scale infrastructure made resolution on the settlement pattern as being less dependent to spatial requirements. As a positive affect, the transformation of urban space with more complex and multi-layered structure strengthen the relation between urban design, architecture, landscape design and civil engineering in the country.

4.1.10. 1990 – 2000

During the 1990s, urban designers were claming that all details of buildings, open spaces with adequate townscape and landscape elements should be provided, in order to define a clear 'identity' in all residential areas. In terms of successful urban development, '*The Fourth Report Extra*' (1990), was published as a supplement to *Fourth Report on Spatial Planning*. The supplement report denoted the development areas – called VINEX – which were generally residential districts with adequate amenities. Most of the cities in the Netherlands include VINEX districts (Ibelings 1999, p.154, Van den berg, Braun and Van den Meer 1998). Apart from the VINEX districts as the new expansion areas, the city centers were experiencing enormous changes. For example, Rotterdam city center has been changed with a number of development projects and this process is still going on. The projects that are focusing on the centers include shops, offices, restaurants, cultural facilities and housing in their nature (Goossens, Guinée and Oosterhoff 1995).

The last decade of the twentieth century, urban design was known as the time of the large-scale projects in the city centers and in the urban peripheries. The projects

resulted with the political and public interest for the mega-projects. The large-scale projects were developed as regards to the change on visions of the cities in the global context. In this sense, local authorities as well as the governmental policies were affecting the built environment in the cities. These types of projects at the end of the twentieth century were showing the situation of urban design in the Netherlands. During the last decade the designers were searching for the position of the Dutch urban design in this transformation process and also trying to answer the 'hypothetical questions' in the experimental environment as the landscape of the country provides (WEB_24 2006, Ibelings 1999, p.156). These hypothetical approaches of the designers in the Netherlands could seem strange, even weird, and unusual but the situation was far from it. The ideas of architects and urban designers also resulted as strategies for the design of urban spaces at different scales, and being away from the fixed predefined ideologies. Especially as urban design is currently becoming an independent profession dealing with the built environment it has to be ready for many unexpected situations that for many years existed only as hypothesis, therefore such hypothetical approach is crucial. Throughout the historical development of the profession in the Netherlands several theories and hypothetical ideas were developed and more importantly many of them were realized. This makes the built environment and the urban design profession in this country unique and worth to be examined.

4.2. Contemporary Urban Design in the Netherlands

Throughout the history major professions dealing with the built environment have developed and commanded the design of urban space in the Netherlands the way it is today. Urban design in the twenty-first century has became the leading profession in the Netherlands that controls the successful urban development with a comprehensive approach while cooperating with other professions such as; landscape architecture, civil engineering and of course architecture it self.

Surprisingly, since the 1990s, the Dutch government was no longer leading the debate on design issues but the architects and urban designers cooperating with local authorities as well as the public and private associations. This major change of 'power' in practical issues increased the level of creativity and variety on designing the urban space (Lootsma 2000, p.17). However, at national level, urban development policies,

infrastructure as well as agricultural land and nature are still under the control of respected ministries. As one of the consequences, starting with the 1990s, the architecture and urban design in the Netherlands became one of the important pioneers on urban space design among Western countries. Many design professionals in the Netherlands, in this sense developed a series of innovative designs and theories that represented new approaches in designing urban spaces.

There have been many interesting developments in architecture and urban design in the Netherlands during the last decade. However, these projects did not emerge with sudden development and talent of the designers today. The historical background of the country and its landscape provides the designers an excellent experimental environment. In addition, the education of designers in both design process and implementation issues, experiences in professional offices and firms have strengthen the abilities of the young designers. In general the new generation designers in the Netherlands have more experience in creative design issues and implementation of these hypothetical proposals than the ones elsewhere during the same period (WEB_24 2006). More importantly, their talent and work have resulted with unusual, attractive and successful urban spaces. It is worth to mention here that the social tolerance and consensus that enables these young designers to develop and implement their creative thoughts are the major factors that convert this unique landscape into an experimental environment.

The urban design projects in the Netherlands at the beginning of the twenty-first century clearly integrate the historical context and new design approaches. The recent approach is more focusing on how the historical context can be utilized in urban design. This respect to historical urban context in the design process while integrating the new architecture and urban space resulted with attractive built environment in the city centers of Amsterdam, Rotterdam and The Hague. Recently, a great number of designers in the Netherlands have fully focused on the process of creating urban spaces that is attractive, functional and agreeable with the social consensus that is an important principle of the contemporary urban design approach in the country. Starting with the 1980s, many of these designers have opportunities to build their first projects, when they are still very young comparing to the designers from other countries. The professional offices such as West 8, MVRDV, Neutelings, NOX and others were continuously developing design proposals. Moreover, a great number of these projects were realized (Meyer and Van den Burg 2006, Lootsma 2000, p.19).

Today, the Netherlands has a great number of plans and ideas that are developed for the country as a whole. Undoubtedly, none of the countries in the world have this comprehensive approach. The simple reason is that the size and the population of the Netherlands are at manageable levels and the spatial organization proposals can be developed for the whole country which would not be easy for a larger country. However, when it is compared to other European countries, the process of planning and design of urban space takes long time before it is implemented. From the ordinary design issues to radical proposals there needs to be full consensus among the authorities, associations as well as the citizens. As one of the worldwide known problematic of the country is that its large area lies below sea level and thus throughout its modern history the protection against flooding is at the heart of the design issues of contemporary urban design. In this sense still today many projects are focusing on this subject in order to protect this special landscape by artificial means (Ibelings 2000).

Contemporary urban design in the Netherlands has become the heart of major researches and theories in the literature with every single design attempts of professionals today. The existing site conditions of the Netherlands such as its landscape, unique historical texture together with modern architecture and urban space interventions constitute the attractive, harmonious and experimental built environment. Recently, the urban design projects that have been developed in order to create the new vision of the leading cities of the country are going on. These large-scale projects have changed the built environment in terms of these visions as seen in Rotterdam-Kop Van Zuid, Amsterdam-Eastern Docklands and many other urban design projects such as new central stations, housing districts, office complexes and specific urban architecture projects as well.

Surprisingly, beside the architects and urban designers, landscape architects also developed successful urban design projects. For example, West 8 which is one of the most important design offices in the Netherlands took part in several successful projects. At this point it is worth to mention that many critics regarding the approach and variety in modern architecture in the Netherlands have appeared. In his article "*Perspectives of Crisis and Success*", Ton Verstegen (2000) asserted that the Dutch architecture today has lost its comprehensive design approach and is more focused on the "image". He also mentioned that the new approach on architectural design resulted with success of the interdisciplinary cooperation and under the control of urban design principles. Urban design in this sense developed more comprehensive approach when it

is compared to architecture in the Netherlands. In recent years the main focus is more about urban design, landscape architecture and planning than about architecture. Moreover, contemporary urban design includes buildings as the design components while enabling flexible and creative projects of the architects. Today as regards to urban space design; “shell landscape”, “multilayeredness” and “artificiality” are new concepts that are developing among the designers in the Netherlands (Verstegen 2000, p.248).

Consequently, despite all the problematic conditions of the existing landscape, the architects and urban designers in the Netherlands use these potentials and constraints as the great opportunity to create lively, interesting and innovative projects. So far, a series of projects have been built enhancing the national traditions with juxtaposing new developments that are becoming international references of their categories in the field of urban design. In the following section projects at different scales are examined in order to provide overview of projects in the Netherlands.

4.3. The Practice of Urban Design in the Netherlands – An Overview of Five Selected Projects

Table 1. Urban Design Project: Schouwburgplein – Rotterdam[1]

urban design project by: **Adrian Geuze, West 8**	**Rotterdam – The Netherlands** **Schouwburgplein – Public Space – 1996**
Introduction	• Located between the Rotterdam Theater, the De Doelen concert hall and a new multiplex cinema • Along the route between the shopping center and the Rotterdam Central Station. • Surrounded by cafes and restaurants • Parking garage under the square • Rotterdam – Port city
Urban Design Potentials	• Potential empty space in the existing urban texture • Sensational view of the square to Rotterdam new skyline • Rotterdam City – Biggest port in Europe
Urban Design Process	• To achieve an architectonic balance between the mega cinema and the space surrounding it • To create a stage and/or podium from which the Rotterdamers can admire their city • To enhance the quality of live with in the centre of Rotterdam • To strengthen existing economic and social structure • To provide effective lighting in order to create active urban space seven days – twenty-four hours by artificial means • To create attractive environment for encouraging people to live work and entertain within the theater square
Urban Design Issues	• To encourage leisure and sport facilities, performance arts, concerts and other public activities • To create new image in the city center – high density urban structure • To redesign the public space with concept of 'harbour' which is the major characteristic of the city • To preserve, enhancing and promotion of architectural heritage by juxtaposing modern architecture, landscape and townscape elements • To enhancement of environmental quality through townscape elements and technological infrastructure
Merits Gained	• Successful urban design component located in the existing structure with high level of adaptation • Creating urban void with the concept of 'city podium' where skyline clearly perceived • Attracting different functions and modes of activities with a high quality urban space • Public playground and infrastructure • Mixture of different materials and art objects with a comprehensive design approach

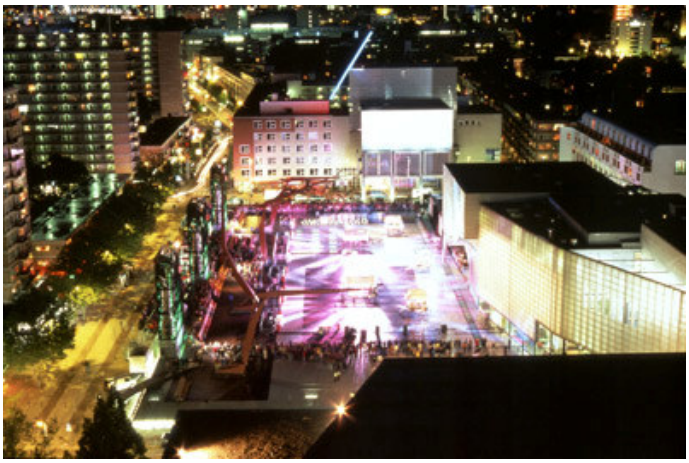

Figure 12. View of Schouwburgplein during a public event at night
(Source: WEB_25 2006)

Figure 13. View of the square with Rotterdam skyline
(Source: WEB_25 2006)

Figure 14. View of the square with Cinema Complex and Theater
(Source: personal archive)

Table 2. Urban Design Project: Kop van Zuid – Rotterdam[2]

urban design project by: Rotterdam Department of Urban Planning	**Rotterdam – The Netherlands Kop van Zuid – Mixed Use Development – 1987 – 2010**
Introduction	• Located between the districts Feijenoord, Katendrecht and Afrikaanderwijk, within the old harbor area in the south of River Maas that divides the city of Rotterdam into two • A derelict former industrial area close to the city center • Includes harbor basins, former port industry, and ware houses as well as railway network serving the port
Urban Design Potentials	• Potential urban development area within the city center providing great number of housing and office facilities • The harbour and the river are special features for urban experience on the site • Sensational view of the Rotterdam city center along the riverside
Urban Design Process	• To create a balanced development on both banks of the river in terms of quality of built environment, equal population and economic and social structure • To create new, attractive inner-city environment for the establishment of offices, homes and recreational elements in combination with mixture of functions • To provide 'cosmopolitan quality' and convenience with an attractive environment • To rescue the former harbor area from decline by creating living and working environment • To create attractive environment for encouraging people to live and work • To bring existing building and urban environment into effective use after the relocation of harbor activities • To preserve architectural heritage and integrate new development with public spaces for citizens • To enhance the quality of life that will strengthen the existing economic and social structure of the surrounding docklands • To provide effective transportation network among the northern and southern part of the river with alternative connections
Urban Design Issues	• To create new image for Rotterdam enhancing the vision of city of culture with its new modern face. • To provide architectonic cohesion with old harbor district and the new development integrating modern architecture, landscape and townscape elements • To enhance the environmental quality by creating successful public spaces
Merits Gained	• Creating mixed-use living and working environment by providing residential district with 5000 dwelling for 11.000 people to live and creating job opportunities for 5000 people with new office complexes and services • Attracting private investment to the city of Rotterdam • Enhancing transportation network within the city with Erasmus Bridge and with new connections to south • Variety of public spaces that the citizens will experience different perspectives of the River Maas and the skyline of Rotterdam in an attractive environment • Successful urban development with high standards on urban space design in terms of architectural quality and open space network

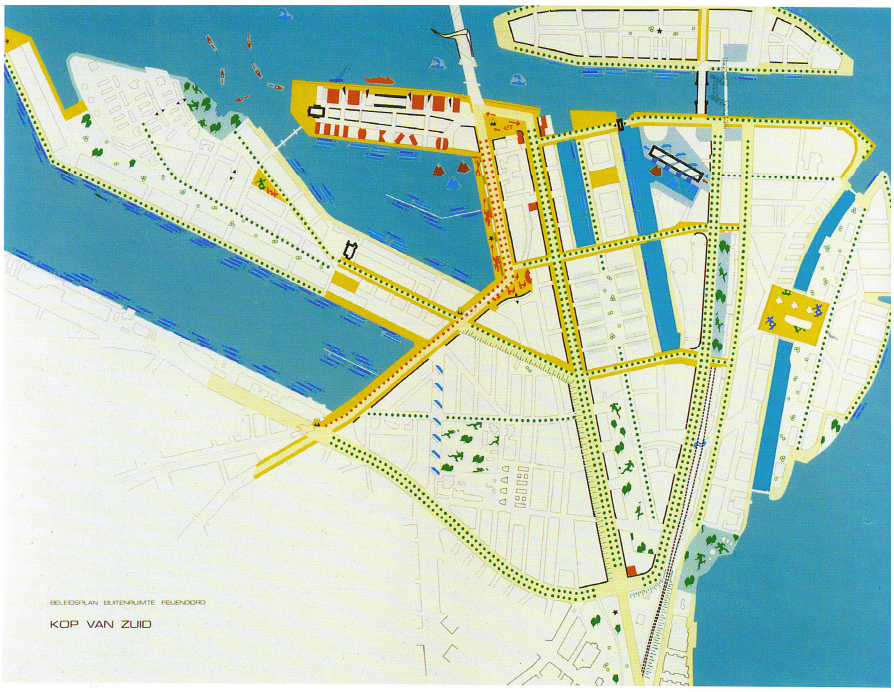

Figure 15. Master plan for Kop van Zuid
(Source: Adapted from Goossens, Guinée and Oosterhoff 1995, p. 100)

Figure 16. View of Wilhelmina Pier
(Source: Personal Archive)

Table 3. Urban Design Project: Bahnhosplatz – Enchede[3]

urban design project by: Martin Knuijt, Christ-Jan van Rooiji	**Enschede – The Netherlands Bahnhofsplatz – Public Space – 1997**
Introduction	• Located between the central train station, bus terminal and the existing urban context • Along the route between the central station and the Enschede city center • Enschede – Border city with Germany
Urban Design Potentials	• Located in the heart of different modes of transport • The entrance to the city • Potential empty space in the existing urban texture • Meeting point of different modes of activities
Urban Design Process	• To create successful public space as a 'motor' for new urban development • To enhance the environmental quality of both existing structure and the future developments • To achieve an architectonic balance between the train station, bus terminal and the buildings surrounding them. • To provide effective lighting in order to create active urban space during daytime and at night • To create attractive environment for encouraging people to live, work and entertain within the station square
Urban Design Issues	• To encourage different modes of activities for different purposes • To create new image in the city center • To enhance sense of place by providing harmony of different architectural elements • To design the public space as the foyer of the stations • To improve the existing architectural heritage • To enhance environmental quality through landscape elements, townscape elements and technological infrastructure
Merits Gained	• Three different squares defined with an overall harmony of unified urban space concept • Existing landscape preserved with careful leveling in order to provide high level of adaptation • The three squares are designed with the theme of transferring from the railway to other means of transport with a pre-defined programme, language of forms and materials • Each square has its own character and function but integrated to each other with the continuous townscape elements with clearly defined language • The 'station square' designed as the gate to the city, the 'bus terminal' functionally designed with minimum space requirements by using the high-tech townscape elements controlled by the computers. The third square is the 'tree square' which was designed with the concept of "outdoor waiting room" for both train and bus passengers • Mixture of different materials and art objects that reflects the modernity with a comprehensive design approach • The squares have three different stone surfaces that are the same materials and colors of the downtown urban spaces • Special lighting effects such as fiberglass light strip on the platform of arriving passengers, the illuminated stones lighting up the trees from below enable the square attractive during the night time as well

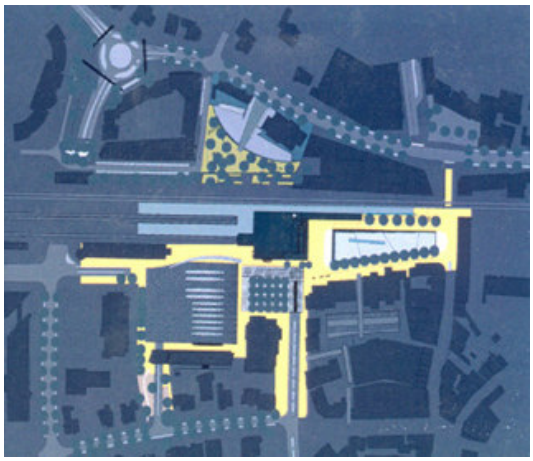

Figure 17. Master plan for Bahnhofsplatz
(Source: WEB_26 2006)

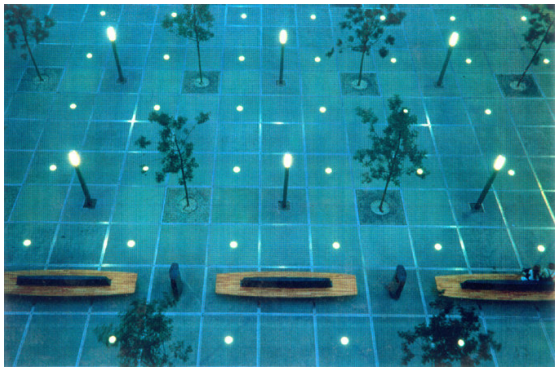

Figure 18. View from the Bahnhofsplatz at night
(Source: WEB_26 2006)

Figure 19. View from the Bahnhofsplatz
(Source: WEB_26 2006)

Figure 20. View from the bus stops
(Source: WEB_26 2006)

Table 4. Urban Design Project: Eastern Docklands – Amsterdam[4]

urban design project by: Amsterdam Physical Planning Department	**Amsterdam – The Netherlands Eastern Docklands – Mixed Use Development – 1987 – Present**
Introduction	• The area consists of artificial peninsulas on the eastern part of the Amsterdam city center • A derelict former dockland area 8 km far from the center of Amsterdam • Includes harbor basins, former port industry, and ware houses with railway network that divides the connection between the area and the city • The Eastern Docklands is a highly urbanized and cosmopolitan living quarter situated along Amsterdam's waterfront. • KNSM Island, Java Island, Borneo and Sporenburg, Rietlanden, Cruquius, IJburg, Oostelijke Handelskade districts • Amsterdam – Port city
Urban Design Potentials	• Situated on the A10 ringway and easy to reach from the city center with public transport and private cars • Potential development area close to the city center with existing building stock and waterfront location • Large development area in the center lacking available areas for new housing,
Urban Design Process	• To develop high-dense residential district with inexpensive housing opportunities that will provide • To develop residential district on each peninsula by different architects to keep the variety of the existing urban context • To strengthen existing physical, social and economic structure of the derelict area creating living working and entertaining areas • To create attractive environment for encouraging people to live, work and socialize • To bring existing building and urban environment into effective use • To enhance the quality of life with in area which is located in the heart of Amsterdam • To preserve architectural heritage and historical urban spatial organization • To improve image of the docklands and create attractive waterfront development
Urban Design Issues	• To increase accessibility to the area while integrated walking, cycling and public transport network • To develop residential areas with variety in architecture of the dwellings and different layout • To provide housing units, leisure and sport facilities, green areas, marina and public spaces along the waterline • To design the warehouses with new uses mainly dwellings and small • To preserve, enhance and promote architectural heritage • To enhance of environmental quality through landscaping, and locating key buildings that create variety and change in perceiving the built environment which is high-dense and perimeter block in general • To create new parks, open spaces, pedestrian and cycling routes to enhance the quality of life • To enhance sense of place by providing 'unity' in this diverse and distinctive context with architecture, townscape elements and landscaping

(Cont. to next page)

Table 4. (Cont.)

Merits Gained	• Building over 8000 dwellings for 18000 people with the average density of 100 dwelling per hectare • Many small business, different professions and arts also located within the area. Shops, restaurants, cafes and clubs are also opened in the area as well • Former docklands changed into a new attractive living environment with an interesting, innovative modern architecture integrated with historical buildings. • Attractive built environment for inhabitants • Bridges that are connecting the peninsulas to each other as well as to mainland have attractive and original style and are designed to enable bicycles, disabled people to use and additionally designed as decks giving the feeling of sitting above water, away from the city • Open spaces designed to accommodate the variety of architecture and as the voids in the urban context. Different size squares have been designed and distributed among the building blocks to create variety, and open space network as well as create voids in this solid structure • The Eastern Docklands have been transformed from old harbor area to a lively housing, culture and recreational district. The unique harbor structure and preservation of several old harbor buildings resulted with an attractive and recognizable identity. The location of the area in a marvelous built environment combined with a variety of modern architecture and the waterfront public space design with adequate landscape elements • Design of streets and quays were developed minimum in all dimensions to provide maximum open space on waterfront site and continuity in the open space and greenery network • Mixture of different materials and art objects with a comprehensive design approach

Figure 21. Aerial view of Eastern Docklands
(Source: Adapted from Ibelings, 2000. p.197)

Figure 22. View from housing units with green areas
(Source: WEB_27 2006)

Figure 23. View from housing units from inner canal
(Source: WEB_27 2006)

Table 5. Urban Design Project: Binnenrotte – Rotterdam[5]

urban design project by: West 8, Adrian Geuze	**Rotterdam – The Netherlands Binnenrotte – Public Space – 1991 – 1996**
Introduction	• Situated in the center of Rotterdam between Meent Street and the Blaak Railroad Station • Redevelopment area in the center of Rotterdam - replacement of railway viaduct and the bridge with a tunnel in 1993 • New area of open space in the inner city • Old market area dominated by the railway viaduct • A narrow and long structure with 4.5 hectare surface area
Urban Design Potentials	• Potential open space in the center of Rotterdam • Reflects the history of the city – Rotte river quays • Includes different functions and buildings – library, church, shopping street, • Meeting point for Rotterdamers for different activities, shopping, cultural activities, recreation
Urban Design Process	• To create a new center in the city of Rotterdam that is recently becoming a high-dense built environment • To create successful open space as a new 'market place' in the heart of the city • To enhance the environmental quality of both existing structure and the future developments • To achieve an architectonic balance between two sides of the open space with different building form and layout • To create attractive environment for encouraging people to live, work and entertain within the market place • To provide effective lighting in order to create active urban space during daytime and at night
Urban Design Issues	• To allow easy pedestrian access through and around the market place • To encourage different modes of activities to create multifunctional open space structure for different events to take place • To create new image in the city center • To design the public space as the foyer of the surrounding public buildings – library, church and the metro station • To enhance of environmental quality through landscape elements, townscape elements and technological infrastructure integrated into the existing context • To improve the existing architectural heritage • To enhance sense of place by providing harmony of different landscape and townscape elements
Merits Gained	• A large empty space in the middle of the city that fulfills the requirements of infrastructure for a large market place for 70 000 people and 500 stands to take place which is Europe's largest daytime market. • High quality paving in order to create comfort during the market time- twice a week • Multifunctional area for the organization of public events; its market function allow several events to take place at the same time. • The market place consists of two aisles between Hoogstraat and Meent Streets; and four aisles in front of the metro station ad library buildings

(Cont. to next page)

Table 5. (Cont.)

Merits Gained	• Mixture of different materials and art objects that reflects the modernity with a comprehensive design approach: the art works for metro entrance, townscape elements such as, seating elements, lighting, dustbin, are located and designed coherently to provide unified urban space concept • The market place has high quality surfaced with special pavement. A mineral top layered brick with light-gray color constitutes the surface of the market place. The surface also includes stainless-steel anchor plates for setting up the market stands. These plates can also be used for different activities to take place with the area • Besides its market function in the middle of the area, Binnenrotte also includes wide pedestrian zones on both sides as well as trees that is also used for recreational facilities during the non market days • The area is completely closed to traffic with six meter long tubes that enables for any kind of public event to take place

Figure 24. Aerial view of the Binnenrotte market place
(Source: WEB_28 2006)

Figure 25. Pavement of the surface of the square
(Source: Adapted from Goossens, Guinée and Oosterhoff 1995, p. 96)

Figure 26. Details from the area – landscape and townscape elements
(Source: Adapted from Goossens, Guinée and Oosterhoff 1995, p. 97)

Endnotes

Compiled from the following resources:

[1] Goossens, J., Giunee, A., Oosterberhoff, W., 1995. *"Public Space – Design, Layout and Management of Public Open Space in Rotterdam"* (010 Publishers, Rotterdam)
Brummel, K. 1995. *"Schouwburgplein, Rotterdam – The City's Podium "* in *"The Netherlands in Focus"* (Birkhauser Publishers, Basel)
http://www.west8.nl/W8_Archives/archive.html (12/10/2006)

[2] Bakker, R., Achterberg, P., Jong, F., Koekebakker, O., Baljon, L., Busquets, J., 1999. "Kop van Zuid" (010 Publishers, Rotterdam) Baljon, L. 1995. *"Halftime at Kop van Zuid"* in *"The Netherlands in Focus"* (Birkhauser Publishers, Basel)
Goossens, J., Giunee, A., Oosterberhoff, W., 1995. *"Public Space – Design, Layout and Management of Public Open Space in Rotterdam"* (010 Publishers, Rotterdam)
http://www.kopvanzuid.info/download/citytomorrow.pdf (26/09/2006)

[3] Knuijt M., van Rooij C. 1995. *"Best Address in Town: Station Square "* in *"The Netherlands in Focus"* (Birkhauser Publishers, Basel)
http://urban.cccb.org/europeanArchive/htmldocs/europeanArchive_1024.asp?gIdioma=A&gDoc=undefined (04/10/2006)

[4] Buurman, M. 2003. *"Eastern Docklands Amsterdam Architectural Map"* (ARCAM, Amsterdam)
Ibelings, H., 2000. *" The Artifical Landscape. Contemporary architecture, urbanism, and landscape in the Netherlands"* (NAI Publishers Rotterdam)
http://www.archex.info/english/netherlands/amsterdam_eastern_docklands_borneo_sporenburg_java_knsm.html (04/10/2006)
http://www.easterndocklands.com/ (07/10/2006)
http://www.amsterdamdocklands.com/navigation/Historie/Introduction-2.html (13/10/2006)
http://www.gussman.com/sporenburg.html (15/10/2006)
http://www.gussman.com/knsm-eiland.html (15/10/2006)

[5] Goossens, J., Giunee, A., Oosterberhoff, W., 1995. *"Public Space – Design, Layout and Management of Public Open Space in Rotterdam"* (010 Publishers, Rotterdam)
http://urban.cccb.org/europeanArchive/htmldocs/europeanArchive_1024.asp?gIdioma=A&gDoc=undefined (07/10/2006)

CHAPTER 5

CASE STUDIES: THE NETHERLANDS – EVALUATION OF URBAN DESIGN PROJECTS

This chapter evaluates urban design projects that have been implemented in the Netherlands, by monitoring them with urban design principles which were briefly explained in Chapter 3. The evaluation of projects in the Netherlands provides us a general overview of urban design practice and design approach of the urban designers as well as architects in the country. Moreover, this unique experience is also the preparatory step for developing a model or a guide in further urban design projects. In this sense, two specific projects will be evaluated at different scales. The idea behind provided here chosen examples is that variety of projects shows different design approaches to different design problems. Regarding the changing visions of the cities in a globalizing world, many cities in the Netherlands also participate in the competition that exists among different cities. Since the new millennium, Amsterdam and Rotterdam; as well as other Dutch cities with their unique landscape and built environment, have developed several interesting projects. Amsterdam, having historical urban context, has difficulties in developing inner city projects, however around the old center redevelopment projects, new expansion areas and new architectural projects like office buildings have been realized successfully. In Rotterdam; as a result of the enormous affects of the Second World War, urban design projects have been developed continuously with different approaches on urban context. The beautiful city skyline and waterfront view has always been the attractive majors of Rotterdam in designing urban space. Recently, Rotterdam has become one of the most important cities in Europe with its port, interesting and attractive architecture, social and economical level. In this sense, the Dutch government and Rotterdam City Council developed several projects to enhance the quality of built environment with spectacular projects all around the city. Thus the thesis research evaluates two major urban design projects in Rotterdam which are important examples within the country, more, also in the world. First, Schouwburgplein as one of the most important public space projects that were realized in Rotterdam will be evaluated because of its location, comprehensive design approach, importance for the city's spatial organization and with its contemporary architecture. Secondly, Kop van Zuid as one of

the very important redevelopment projects of Rotterdam as well as the Netherlands will be evaluated in terms of urban design principles. Its location, contribution to future development of Rotterdam and more importantly comprehensive design approach including all built environment professionals that resulted with different experiences on urban space are the major aspects that make Kop van Zuid worth to analyze. The outcomes of this research will create valuable data for the researchers to see the successful implementation of an urban design plan.

Consequently, among the cities and projects in the Netherlands, the two projects in Rotterdam – Schouwburgplein and Kop van Zuid – will be evaluated briefly in the following sections. The diversity of project types is intentional covers a range of activities, scales and locations across the Netherlands to ensure wide appeal and illustrate as many lessons as possible. There are many other examples around the country of high quality urban design; however scope of the thesis is to evaluate examples from two countries at different scales to find similarities and differences valuable for future studies in developing a model guide for urban design practice.

Projects demonstrate the practical application of urban design principles, the benefits that come from good practice, and identify areas where further improvements could be made. Each case study includes brief summary of location and characteristic of the area as an introduction, a description of the design process, urban design issues, an evaluation of the project's success as well as limitations, lessons learnt and the merits gained. The evaluation of each case study is based around seven principles of urban design which are: character, continuity and enclosure, quality of public realm, ease of movement, legibility, adaptability and diversity.

5.1. Case Study 1: Schouwburgplein

urban design project by:	**Rotterdam – The Netherlands**
Adrian Geuze, West 8	**Schouwburgplein – Public Space – 1996**

5.1.1. Introduction: Location and Characteristic of the Area

Schouwburgplein, also known as the 'Theater Square', is ideally situated. The square is located between the Rotterdam Theater – Schouwburg – the De Doelen

concert hall and along the route between the shopping centers and the Rotterdam Central Station. Although the square is surrounded by these cultural and social facilities, for years the square used to offer a dismal impression. This problematic situation can be explained by two major factors: all kinds of temporary design proposals into the original layout and the emergence of management problems. The decline in the area resulted with increase in the number of kiosks that were surrounding the square and separated the citizens walking along the Karel Doormanstraat. Moreover, the garbage cans, fences, bollards and concrete containers were preventing the effective usage of parking facilities and walking around the area easily. These uncontrolled activities resulted with the degradation of the paved surface of the square and the ceiling of the underground parking. After all these facts the square become functionally obsolete and lost their identity. The strong reaction of the citizens to this rapid decay of the square played important role in the decision of a major change in the character and quality of the square. Moreover, the discussions on the new spatial organization resulted with construction of a cinema complex which would reinforce the cultural identity of Schouwburgplein (Lootsma 2000, p.235, Goossens, Guinée and Oosterhoff 1995, p.92).

Consequently, Schouwburgplein in Rotterdam is one of the most interesting and unusual city squares in the Netherlands. The most important factor that constitutes the character of Schouwburgplein is its sensational view of rapidly growing and changing Rotterdam skyline. The newly constructed skyscrapers near by the central station were the first examples of this change in the skyline and are worth to experience. Moreover, being the only large-scale open space in the existing urban context of Rotterdam city center is another characteristic of the square that has to be taken into account. The architecture surrounding the square does not consider a common style and differs in both layout and form. Therefore, the new square had to be a tool for harmonizing the existing context and the new developments within the site.

5.1.2. Urban Design Process

Since the appearance of the square became the subject of discussions, a variety of proposals for improvement of this large urban space were presented. The designers were mainly criticizing the size of the square and few of them also proposed to create

smaller squares. However, during the same period the construction of the skyscrapers Weena and Coolsingel eventually increased the importance of an 'urban void' within the center where the panorama of Rotterdam's growing skyline can be perceived. Moreover, another major decision was made to place the mega cinema complex as an object within the square and the important design problem was to achieve an architectonic balance between post-war buildings the mega cinema and the space surrounding it. In the light of these decisions, Schouwburgplein was developed in two major stages. First stage was the design and integration of the Mega-cinema into the overall master plan of the square; second stage was, inevitably, the design of the square with appropriate design elements that will enhance the quality of life in the area. However, the surface area of the square was large for an inner-city site, so the development of a comprehensive plan was necessary to organize pedestrian and vehicular connections, and the location and layout of landscape and townscape elements. In this sense, an overall design concept was developed to identify and control the variety of functions and to create a spatial organization that provides a multi-functional base for these activities (Brummel 1995, p.95).

Schouwburgplein was designed basing on a proposal of landscape architect Adrian Geuze with the concept of "city's podium". In the proposal the square was lifted up above the street level and the installation of lighting under the surface would give an effect of floating. Moreover, the square was divided into three functional zones defined with different types of materials. The largest zone in the center was designed with steel-plates that would accommodate major activities. Part located in the east was covered with rubber and timber with the concept of deck with four light masts representing port activities. The third zone in the west was finished with poured concrete leveled with epoxy and mainly in shadow (WEB_29 2006).

Consequently, the new face of Schouwburgplein has been developed with an overall concept of 'podium' where different modes of activities, performances can take place and Rotterdam skyline will be presented. In this sense, different types of landscape and townscape materials were implemented; especially lighting elements below the surface of the square and the masts that reminds the old port activities in the city center which make this urban space attractive and interesting site of Rotterdam.

5.1.3. Urban Design Issues

The proposals for the new spatial organization of the square as a consequence of the ongoing discussions on the improvement of the area, and the consultation studies seeking people's opinion about the features that they would like to see in this special place in the center of Rotterdam were used to create a set of principles that guided the design of Schouwburgplein (Goossens et al. 1995, p.92):

- to serve people coming and going 24 hours a day
- to provide a safe, welcoming place of Rotterdam for the visitors
- to excite and vibrant public space
- to enhance the quality of life in the city center
- to open up the city skyline to Rotterdamers
- to integrate a new cinema complex within the square to reinforce the cultural activities that already exists with the theater and the concert hall

Using these principles Rotterdam City Council accepted the proposals of Koen Van Velsen for the Mega-cinema and Adrian Geuze – West 8 for redesigning the square. Mega-cinema was designed with the concept of extending the public square into the building; the foyers of the cinema are accessible for the people all day and also include cafés and restaurants serving the square as well. Schouwburgplein was designed as a raised platform on which as Adrian Geuze defined; a place where "active citizen can optimally manifest himself" (Lootsma 2000, p.235). Moreover, the West 8 office considers the view of Rotterdam skyline as one of the square's major characteristics. The designers, therefore, aimed at turning the square into a stage from which the Rotterdamers could admire their city. There is clearly a strong emphasis on urban design in both projects. Although, there is little coherence between the buildings surrounding the square, the emphasis on urban design has provided a sense of vibrancy, safety, and a strong and well utilized public realm.

5.1.4. Evaluation – Urban Design Principles

Character

Providing a sense of place is an essential issue of successful urban design. In this sense, West 8 treated the square as a stage which would reinforce the physical and social life in many dimensions. The square would serve the people during day time and at night, providing clearly defined urban space that the individuals had the chance to socialize and spend their time in between high-tech urban space components and understanding of urban space that was integrated into the existing urban context by defining a new character. The new character, however, would not be completely different from the existing structure but enhancing the quality of built environment.

The square has new 'identity' with its new modern materials, spatial organization that provides comfort and positive feeling to the users where they feel more belonging to this successfully designed 'urban void' in the center of Rotterdam. It is designed as an 'interactive' public space and flexible in use with different zones for various activities. These zones were defined with the change in the materials on the surface or stripes located north-south axis longitudinally. Additionally, the existing scale of the surrounding area was taken into account and the design elements were used and located with respect to human dimension. The new texture on the surface of the square defines various experiences and enables different functions to take place. Moreover, the appearance of the square is also a reflection of the Port of Rotterdam. The existence of four red light masts gives the feeling of port activities while the users walking on the rubber and timber deck on the east side of the square.

In short, the new design of Schouwburgplein has successful adaptation of new technological design elements, and providing new identity to the place which can be summarized as the distinctive urban void providing the sensational view of Rotterdam skyline, while enabling various urban activities to take place on this 'city podium'. At last, the square also provides an architectonic balance between the Mega-cinema and the space surrounding it as well as the postwar buildings within the urban context.

Continuity And Enclosure

Starting up with the idea of an empty space, West 8 office tried to keep the place as leveled platform by raising it 35 centimeters higher. This design approach resulted with an unusual type of boundaries which can also be defined as the visual edges of the square. The theater on the south and the concert hall on the north were defining an enclosed space since they were built. New cinema complex which was constructed within the square provides the edge on the west side of the square. The east side of the square was open and interactively used by the passersby or the people who were sitting in front of the cafés and restaurants. Therefore, the new square has all the structures and design components on this side to strengthen the enclosure of the place as well as providing empty space in the center for different types of activities. Being the strong vertical elements, the fifteen-meter high ventilation towers for the underground parking are located to define a visual edge on the east. In addition to these structures, four hydraulic light masts contribute the level of enclosure as well. The seating elements are also located on the eastern side which are thirteen wooden benches continuously situated on the entire length.

The new square has clear lines and edges which is undoubtedly showing the level of success regarding to level of enclosure and continuity of the urban space. The existing situation today is far from the conditions from the 1980s where the square was seen as an empty space with no clear image and sense of place. The level difference in the square is not changing beside the main height of the surface of the square from the street level. Within these well defined boundaries, the square has clear and continuous lines that separates the different types of surface materials and strengthen the functional zoning visually.

In short, the design of Schouwburgplein provides a high level of enclosure and continuity of existing lines within the area as well as integrating the concepts it has in its nature. It opens up a panorama for Rotterdam skyline, and defines clearly the podium in both height and frame-length dimensions. These concepts successfully realized with the requirements of – ‘continuity and enclosure’ – urban design principles.

Quality of Public Realm

Schouwburgplein which was newly turned into a podium of the city can accommodate various functions in its nature. These functional areas were clearly defined with the change of materials, texture and color, and more importantly with lighting effects. In addition to the decisions of materials and the spatial organization of the square in terms of functional zoning, lighting has important contribution to the success of this urban design project. First of all, as regards to the 'podium' or in other words 'stage' concept, lighting is the most important design component that gives the respected feeling of performance. West 8 office provides various lighting elements both on hydraulic light masts, the ventilation towers, and the lighting under the pavement of the square with an overall design concept. These lights offer an effective use of the square for various activities such as; football, roller skating, skateboarding, concerts and several thematic events. The potential of level difference between the roof of the underground parking and the surface of the square was used successfully to integrate various features and installations, such as lighting system, stream and fountain accouterments. In this sense, the connections for electricity and water as well as other facilities for building tents and other temporary events are also located under the surface. A good example is the pavement of the square that is mainly made up of perforated metal which enables shining of the neon light through the surface during the night. In addition to this lighting effect, the whole square seems like floating because of the linear lights that are located under the edge of the raised platform. The reflection of Port of Rotterdam will also be examined during the night with these lighting effects. During the night, ventilation towers are also used for lighting effects. Each tower includes digital panels that show the time unit. These towers can also be used as projectors as they reflect the scene or sometimes the light to the façade of the Mega-cinema.

Besides all these opportunities for different kinds of activities, the square can also be used simply for sitting in the sun, reading a book or chatting with a friend that could take place, on the eastern part of the square where the lightweight steel structures and light masts are located. They serve there as the art objects right in front of the wooden benches over the entire length and warm materials including rubber and timber decking on the ground plane. Moreover, the hidden fountains which are located under the pavement of the square are mainly intended to amuse people during the summer. As regards comfort and access, on both sides of the square there are also entrances for disabled people to use the square actively own their own.

In short, Schouwburgplein now presents an attractive vibrant space offering diverse services. The square is today safe, comfortable, with easily distinguished urban space with its clear boundaries and raised ground level, the streets surrounding it, variety of townscape elements and the choice of materials and exclusive lighting effects during the night time that used to realize the overall concept of 'podium'.

Ease of Movement

The significance of Schouwburgplein is its location in the center of Rotterdam and its proximity to the central station and the shopping centers. Public transport facilities serving the area also provide efficient access to the area beside walking and cycling. In addition to public transport, inhabitants may reach the area by private cars where the underground parking is available. Both entrances and exists of the parking place are located in the western part of the square and are connected with the Mega-cinema. High level of accessibility to the square with different modes of transport increased the number of users during the day and night time.

The square is designed to be the 'podium' 35 cm above the ground level, thus it is easy to enter from all sides of the square. However, there are also specific entrances with stairs and ramps for disabled people and bicycles as well. The townscape elements and art objects are located in the eastern part of the square. Thus, the level of permeability is less than other three sides of the platform. However, on the other hand the structure resulted with a clear active space in the center of the square.

In short, it is easy to get in and go through the Schouwburgplein with its clear spatial organization and successfully defined entrances. The level of accessibility and permeability is successfully provided both visually and physically. The project resulted with permeable, walkable, safe and well connected layout that became an attractive built environment.

Legibility

Schouwburgplein has clear and simple structure. The square is lifted up from the ground level, the townscape elements for all kinds of purposes are located on the eastern side of the place and the total space is distributed functionally with clear signs on the surface of the pavement. The boundaries of the area are easy to understand and the overall image is easy to read as a result of visual clarity of the spatial organization. The

integration of vertical elements such as lightweight steel structures, light masts and their location in the overall layout provides translucent edges where the perception of the users. The square has its own unique identity within the existing context that makes it distinguishable from other urban spaces. This identity was provided by the quality of materials and their location within the square. In short, while walking across the center of Rotterdam Schouwburgplein, its clear, simple structure and unusual spatial organization experience attracts the people and various functions to take their place on the 'stage'. The stage –podium– has clear and easy to understand image with fascinating and high quality of urban space.

Adaptability

The fundamental purpose of the Schouwburgplein is to offer users a platform which is actually a stage for different functions and activities to take place there. Thus, the square was designed as a simple platform with various functional zones that are clearly defined with the change in the texture or color of the materials as well as the effective usage of lighting effects. The square can be changed into different stages that will accommodate different uses and activities such as concerts, roller skating and skateboarding zones, market places and others. The necessary technical equipments and connections are located under the pavement of the square. Moreover, the platform also enables visual shows with lighting effects and the towers that include projectors create an open cinema for the citizens. The light masts change position at pre-programmed times and can also be moved by passer-by. In short, the square with its interactive structure and flexible layout that enables different activities to take place during daytime and at night resulted with the high level of adaptation of the square for different functions at any scale.

Diversity

Schouwburgplein is contemporary in its architecture and layout, with a wide variety of materials and spatial organization that are all constructed by using high quality materials and finishes. The square offers a variety of architectural experience with different textures of materials. Beside the diversity in materials the square also provides diversity in perception with lighting effects and moveable townscape elements where the users can change the current view themselves during the time. Additionally

the square provides opportunities for sub-divisions that enhance the diversity by enabling different activities in the overall layout. The effective lighting system also provides long term activities during the day and night. In short, the layout and the form of Schouwburgplein provides attractive built environment with the diversity in materials and the opportunities for different activities for long term active use of the place.

Lessons Learnt

The primary lesson that can be drawn from this case study is that a comprehensive approach to design of urban space can work and to be flexible regarding the desired outcomes that can be adapted relatively easily where improvements are required. There are, however, several issues that detract from the project's success and from which lessons can be drawn. First, although the square has the overall concept of 'city's podium' and providing a panorama of Rotterdam's skyline, the enclosure that is provided by the Mega-cinema and the townscape elements needs to be higher in order to increase the sense of place for the users. A second issue lies with location of the townscape elements on the east side. The ventilation towers, lighting masts and wooden benches form a significant barrier between the pedestrian way and the square are affecting the accessibility and visual communication. Perhaps a more integrated relations between traffic planning and land use planning would have addressed this issue. The third issue concerns the quality of the materials, particularly for the pavement of the square. Steel plates in the center of the square affect the walking around safely and easily and to experience the square. Moreover, the landscape elements within the square need to be increased in order to create more integrated built environment with the users. Overall, the challenges of the site; including size, traffic, noise and high land value were met creatively without compromising urban design principles.

Merits Gained

The urban design project of Schouwburgplein shows a significant improvement in environmental quality and quality of urban life. The design creates and what is more importantly emphasizes the importance of a void, which opens a panorama towards the city skyline. This understanding is extremely needed in most of the cities where everyday individuals desire to perceive the overall layout of the city that they live in.

The square has become heart of the city where many different activities take place during day and more importantly at night. The level of adaptation into the existing urban context, high level of creativity and architectural quality has been achieved successfully. Today, Schouwburgplein is an interactive public space accommodating many visitors and Rotterdamers with various activities on the 'city's stage'.

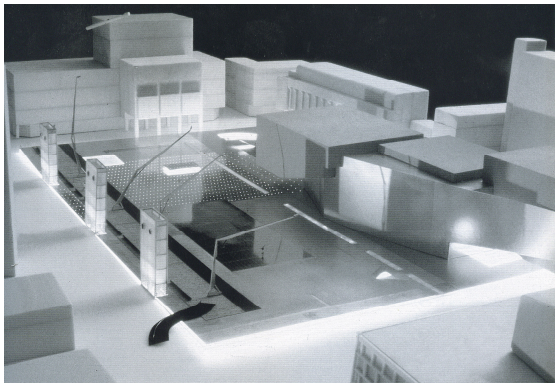

Figure 27. Model of Schouwburgplein
(Source: Adapted from Goossens at all,1995. p. 95)

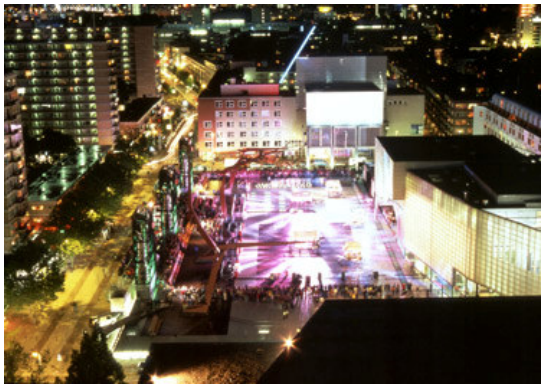

Figure 28. Aerial view from Schouwbrugplein
(Source: WEB_29 2006)

Figure 29. View of Schouwburgplein
(Source: Personal archive)

Figure 30. View from Schouwburgplein
(Source: Personal archive)

Figure 31. View of pedestrian axis
(Source: Personal archive)

Figure 32. View of the square from cafés
(Source: Personal archive)

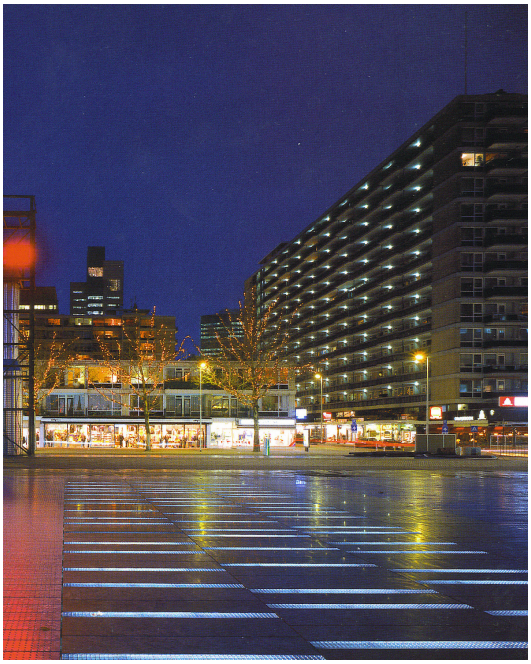

Figure 33. View of Schouwburgplein at night
(Source: Adapted from Lootsma, 2000, p.234)

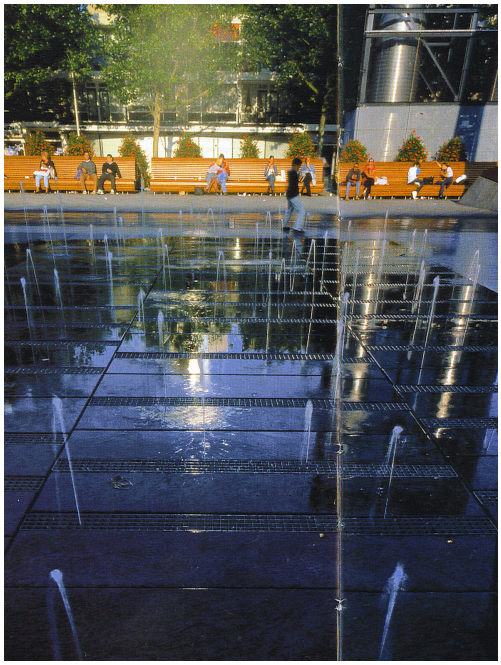

Figure 34. View of architectural details
(Source: Adapted from Lootsma, 2000, p.234)

Figure 35. View of Schouwburgplein
(Source: Personal archive)

Figure 36. View from Schouwburgplein
(Source: Personal archive)

5.2. Case Study 2: Kop van Zuid

urban design project	**Rotterdam – The Netherlands**
Rotterdam City Council	**Kop van Zuid – Mix Use Development –**
Teun Koolhaas	**1987 – Present**

5.2.1. Introduction: Location and Characteristic of the Area

Starting from the 1970s the traditional docks in European ports were loosing their function and the harbor industry rapidly changed its character and gained more important task. As a result of this transformation process many of the ports were moved to larger docklands areas outside the city centers. These large building sites that are usually located in the centers become attractive areas where new way of life could be integrated with old fashion city centers. Rotterdam, divided by the river Nieuwe Maas, had first the old harbor area in the north side redeveloped. However, the first large-scale redevelopment project took place in the south which was called 'Kop van Zuid'. Kop van Zuid was the derelict former industrial area with port activities close to the center of Rotterdam. The redevelopment project would bring the Rotterdam city center more to the south, moreover, the city could be unified with the river Maas in the heart of the city center (WEB_30 2006).

Kop van Zuid, also called 'head of the south' is a large site covering 250 hectares including old harbor basins, port industry, warehouses and railroad network that used to serve the port in the past decades. It is located between the residential districts Feijenoord, Katendrecht, Afrikaanderwijk and of course the river Nieuwe Maas which separates the development area from the Rotterdam city center both physically and visually. During the 1970s and 1980s several public-housing projects were developed in order to create mixed use development within the southern harbor. Department of Urban Planning in Rotterdam together with the City Development Corporation recognized the area's potential. Kop van Zuid has the potential to create a 'motor' that would diffuse the whole port area in the southern part as well as the residential districts closer to the center of Rotterdam. In 1987 an overall plan was developed defining a new network of highways. A major route accessing the area that connects the national highways and south of Rotterdam with the Wilhelmina Pier.

Additionally, the master plan includes a new bridge that connects the area to the inner city and also unites the two banks of the river Maas in the center of Rotterdam (Bakker et al. 1999, p.11).

Consequently, Kop van Zuid with its strategic location on north-south axis of Rotterdam city and with its potential of developing the area for new office, housing and entertainment facilities successfully focused the attention of the authorities. Thus, city of Rotterdam developed a project that was dreamed as the future vision of the city in the twenty-first century. Moreover, being on the waterfront side the area it also has the potential for becoming a new city skyline and silhouette, and can even be a new modern port for cruise and yachts.

5.2.2. Urban Design Process

Kop van Zuid project was supposed to represent a completely new concept of the city, making a major change in the design traditions of 1970s and beginning of 1980s. Moreover, this initial aim of the project was also representing the Rotterdam City Council's aspiration to give the city a new international allure that was clearly defined in the document 'the Renewal of Rotterdam', which describes thirty projects intending to strengthen the position of Rotterdam in national and international context. In terms of the aspirations of the city council the proposal for Wilhelmina Pier in Kop van Zuid which would transform the area into high-rise buildings and the new city bridge are the flagship projects of the area. In short, besides creating a new vision for the 'new Rotterdam', the project was developed with an overall concept of locating an infrastructure for international networks which was defined in the design by Teun Koolhaas Associations. Moreover, the project was also aiming at defining connections with surrounding neighborhoods to integrate fragmented development in the south while connecting the city center between these areas (Goossens, Guinée and Oosterhoff 1995, p.101).

In 1987, Teun Koolhaas' master plan marked the beginning of radical changes in relationship between Rotterdam city and the river Maas. The progress of construction work on the Kop van Zuid provides an opportunity to reflect on the theme of cityscape that emerged as the major theme in urban planning and design in the Netherlands in the 80s. The cityscape has various implications for the development strategy of the Kop van Zuid. After this period the decision for building the new bridge was debated and the

final choice for Ben van Berkel's 'expensive design' was a positive signal for private interest to take part in the project as well as the inhabitants of Rotterdam. The cityscape of the Kop van Zuid will be achieved with a wide-ranging and ambitious building programme. Between the years 1994-2004 about 5000 dwelling units were realized. Almost 2000 of these are already completed or under construction. For period 1994-2009 380,000 m2 of offices and 50,000 m2 of leisure and cultural facilities and 3,500 m2 of retail spaces are scheduled. In addition, there will be various buildings for social and cultural purposes, including the new Luxor Theater. The new underground metro station and high-speed tram connection with the center that will give new opportunities for public transportation. Moreover, the newly built Erasmus Bridge also provides access by walking, cycling, public transport and private cars to Kop van Zuid (Bakker et al. 1999, p.13).

Kop Van Zuid has been developed in four phases. Concrete project plans are developed for main roads and housing environment to accompany the first housing projects. Since the various parts of the Kop van Zuid projects will be carried out according to phased approach, and final plans will be realized in 2010. The redevelopment of the area covers 250 ha., so the development of a master plan was necessary to organize major structure elements such as pedestrian and motor vehicular connections and the location and massing of buildings. As overall landscape and townscape concept was developed to define better the outdoor amenity areas. In this sense, the Kop van Zuid project offers an open offices development in Wilhelmina Pier. Spoorweghaven in the eastern part that will be used for residential development. At Zuidkade, where the two developments meet, large scale public facilities and administrative buildings as well as the new metro station will be located. The area around the Enterpothaven will accommodate housing and recreation facilities, and the harbor basin in this area will include opportunities for yachts (Baljon 1995, p.107, WEB_30 2006).

Consequently, Kop van Zuid has been developed as an attempt to link the project area with large scale networks and with an over all master plan. In the course of time the project reached to a magnificent cityscape redevelopment project with an aim to create a balance between the development of two sides of the city while creating successful urban space with contemporary architecture that contributes to 'the new Rotterdam' vision. In this sense, mixed use development with housing, office, leisure

and cultural facilities has been created on the south bank of the river Maas with a strong connection by the world famous 'Erasmus Bridge' in the heart of Rotterdam.

5.2.3. Urban Design Issues

The 'heart' of Rotterdam is in a process of metamorphosis. In the context of 'Kop van Zuid' development across the river, the first high-rise projects are already standing along the river Maas. Right after the construction of the Erasmus Bridge this long derelict harbor area has become the part of the city center. Recently, Rotterdam is turning into a different city with new projects all around the city, but moreover, it is becoming a more unified place and is developing along the river strongly connecting two banks. However, these consequences are the results of long-term planning and design strategies, interactive design process and clearly defined tasks for implementation process. Kop van Zuid is one of the very important projects of this transformation process of Rotterdam with its comprehensive approach to development of the area. All development zones of the Kop van Zuid project demonstrate successful urban design elements. It is difficult to determine whether this is the result of designers' success or City Council involvement either directly or through the document 'the new Rotterdam', but it is likely to be a successful combination of both public and private partnership. The urban design issues that have been addressed in the development of Kop van Zuid project are listed below:

- to create a balanced development on both banks of the river
- to create attractive inner city environment for the establishment of offices and housing as well as recreational areas in combination with a mixture of functions
- to upgrade the available housing within the inner city area – quality and quantity – of the building stocks should be improved
- to improve the public transport – the underground as well as the high-speed tram
- to construct a new bridge in order to connect both sides of the city with good vehicular, pedestrian and cycle access to the area
- to raise the quality of urban space with modern townscape elements and appropriate landscape elements to create vital, vibrant and safe public spaces
- to create a new city skyline and silhouette at the heart of Rotterdam

• to create mixed use development with housing, offices and leisure and cultural facilities with an attractive urban environment

Kop van Zuid project integrates urban design issues and principles at both design stage and implementation stage. Although there is very little coherence between the different zones of the project, within each development the emphasis on urban design principles provided a sense of harmony, attractiveness, vitality and high quality in built environment (Bakker et al. 1999, p.26, Goossens, Guinée and Oosterhoff 1995).

5.2.4. Evaluation – Urban Design Principles

Character

Kop van Zuid situated across from the Rotterdam city center and on a magnificent bend of the Nieuwe Maas provides a great opportunity to unify the city in the heart of the Rotterdam city center. Thus, using this opportunity the City Council together with the designers of the project developed a master plan which provides infrastructure – Erasmus Bridge – for national networks, and, more importantly, integration of the both sides of Rotterdam with magnificent urban space experience in the core. These major concepts defined the character of the development in fact. Moreover, the project, in terms of spatial organization displays a unique structure regarding the urban space and architectural experiences it provides. Kop van Zuid is contemporary in its architecture with a wide variety of building types that are all constructed using high quality materials and finishes. It is a high-density mixed-use development within walking distance of public transport, the city center and the inner-city suburbs in the south. The site was large for an inner-city site, and presented a rare opportunity to create a quality urban environment with good connections to the city center and city peripheries. Thus, this opportunity was successfully integrated in the spatial organization of the project and become one of the major design components that define the character of the area with its strategic location and quality of urban space.

The old harbor area however changed its character in terms of function and scale, thus the feeling of ‘sense of place’ changed rapidly. The high-rise buildings on Wilhelmina Pier which are also recently called the ‘Manhattan on the Maas’ not only

changed the character of the old harbor district but also the overall skyline of Rotterdam. The new face of Wilhelmina Pier is visually distinct; the development on this unique pier includes an office development that offers a variety of functions for retail, offices, hotels, cultural buildings and the cruise terminal which welcomes the visitors to the city of Rotterdam. However, on the other hand, the largely filled in area Spoorweghaven with medium-rise housing blocks displays different character with its architecture and courtyard systems providing semi-public space within the area. The cultural buildings and administrative buildings are unique in their design offering different perceptions with their architecture. Similarly, Wilhelmina Pier, Spoorweghaven and other districts in Kop van Zuid both have distinct character with their spatial organization, layout and form of the buildings and the choice of materials. In addition to architectural features the nineteenth-century old harbor basins offer spaces for recreational facilities, thus new open space network with squares, hubs and quays constitutes the identity and enhances the quality of life in Kop van Zuid.

In short, the new design of Kop van Zuid has changed the character of the old harbor district in to an attractive, mixed use urban environment with its new 'identity' as the new business center of the city with leisure and cultural facilities surrounded by housing units.

Continuity and Enclosure

The 'continuity and enclosure' matters in Kop van Zuid plan need to be determined for sectors, lines and individual elements. The relationships between planned area, inner city and other residential districts are defined by the three major north-south axes that connect the area with its surroundings. Moreover, cross connections to the city axis provide access to Feijenoord and Katendrecht districts. The layout of the plan consists of these continuous and straight lines. The buildings are situated on these axes and enclosed the respected boulevards and major streets.

Kop van Zuid is made up of artificial basins that forced the designers to develop alternative plans to define open spaces and provide enclosed spaces with new architectural approaches. The residential development in Landtong district which is located between Binnenhaven and Spoorweghaven in the center of Kop van Zuid is composed of enclosed building blocks that define semi-public inner courts. Besides the residential buildings there are three enclosed areas situated within the Entrepot area

with different functions like plaza, garden and patio. Additionally, the Wilhelminahof building complex has monumental courtyard that forms a public space within the complex. This attractive enclosed space offers different experiences and views with high quality landscape and townscape elements strengthening the sense of place within the complex. Moreover, the layout of Wilhelmina Pier consists of three long zones running its entire length. Middle zone is composed of warehouses that are enclosed with high-rise buildings on both sides. The northern zone includes the office developments and southern zone that is designed as residential development. Public spaces are mainly located between these high-rise buildings on the eastern side of the pier. Moreover, cross streets with squares create open spaces that are enclosed with high-rise buildings. The numbers of enclosed spaces are less then in other districts in Kop van Zuid with the design of quays as public spaces that serve for Rotterdamers while emphasizing the view of river Maas and port activities in Wilhelmina Pier.

In short, spatial organization of Kop van Zuid provides clearly defined open space network and enclosed spaces that give to the inhabitants or visitors the feeling of belonging to the district. Additionally, Kop van Zuid project has clear lines and axis with well design enclosed spaces that are showing the level of success as regards to level of enclosure and continuity of the urban space. Continuity of existing lines within the area as well as integrating the new spatial organization realized successfully through the redevelopment area.

Quality of Public Realm

The Kop van Zuid project offers excellent experience of urban space with well-designed open spaces and architecture of the buildings and also accommodates different functions and activities in its nature. This functional variety also visible in diversity of buildings and open spaces in terms of scale, layout and form. Moreover, the quality of materials and different experiences they offer creates attractive urban space. Wilhelmina Pier offers architectural unity in terms of scale and layout; however it also forms a complex structure with various functions and buildings that may change from time to time. Moreover, a system of public and semi-public spaces integrated into this diverse structure to enhance the quality of built environment within the area. The residential district in Spoorweghaven has its own architectural style with enclosed building blocks and semi-public courts that provides underground parking and various facilities such as

parks and tennis courts. Moreover, several special squares and hubs are designed to improve the quality of built environment by providing different spatial experiences with different views of Rotterdam city and the river Nieuwe Maas. Wilhelminaplein is one of these squares located at the foot of the Erasmus Bridge with special architectonic elements such as colonnade, a tower of figures, electronic rocks and the bridge master's cabin as the entrance to Rotterdam south. By using spatial paving and street furniture the exceptional spatial experience provided by the project as a whole is expressed in its furnishings. In terms of quality of urban spaces the Kop van Zuid project offers successful and creative townscape elements that are located in most important lines, areas and intersections of the development area. The three north-south axes are to have special lighting than other minor connections to emphasize the hierarchy of streets. Moreover, the lighting elements also differ in squares, quays and parks. In addition to these elements artificial lighting of townscape elements and art objects provides different spatial experience during the night time as well. The design of lighting, seating and other townscape elements displays unique and coherent picture of street furniture.

In short, Kop van Zuid provides an attractive and high quality urban space experience for Rotterdamers while offering various activities and functions to take place within the area. The architecture of the development area offers contemporary and attractive built environment as well as open space network that provide sensational views and vistas to visitors, while enabling different activities to take place during day and night with its squares, hubs and the magnificent quays with the view of river Nieuwe Maas. The landscape and townscape elements provide safety, comfort and unity in overall project with their location and creative design.

Ease of Movement

The significance of Kop van Zuid is its location in the center of Rotterdam that connects the northern and southern part of the river Nieuwe Maas at the heart of Rotterdam. The two major routes that connect the southern part of Rotterdam to Erasmus Bridge and thus to the northern part of the city is the key concern of this plan as regards to transportation network. Regarding the public transport, there is a new metro station situated in the heart of Kop van Zuid at Zuidkade. Moreover, with the construction of the Erasmus Bridge, apart from the vehicular access, high-speed tram line, cycling and walking access are also provided to the new development area. The

improvement of accessibility to the area has played important role for the development of high-quality housing and office buildings. Therefore high level of accessibility by car and public transport is one of the major aims of the plan Kop van Zuid. The modernization of exiting street network and integration of new boulevards and streets make the area easily accessible from both north and south of Rotterdam. The three north-south boulevards and three city streets on east-west direction form the basis of the new transportation plan. Besides the vehicular accessibility, Kop van Zuid is an attractive place for inhabitants and visitors of Rotterdam. The well-designed open space network and more precisely quays of the area offer sensational views and different experiences for pedestrian and cyclists. For people walking through the area, Kop van Zuid offers comfort and attractive built environment with the successful street design and open space network.

In short, the level of permeability and accessibility is successfully provided both physically and visually. The integrated spatial organization and transportation network provides safe and comfortable routes for both pedestrians and cyclists. Regarding the effective bicycle usage in Rotterdam, as it is in other parts of the city, Kop van Zuid provides cycling routes with safe connections and ramps which will also serve for disabled people to use the area actively with easy access and movement opportunities.

Legibility

Kop van Zuid beside its attractive and mixed use built environment offers simple and clear image for Rotterdamers. The spatial organization of the area is based on two grid structure that is easy to read and with continuous street pattern, which makes it is easy to orientate within the area. The overall concept of effective usage of quays and integrating the river as a design component, created clear open spaces and vista points within the area. Moreover, creative townscape elements and well-designed landscape elements are also located in order to provide clear and easy to understand spatial organization. Location of signage, art objects and other townscape elements; effective ornamental lighting; provide permeability and visual clarity through the area and thus enhance the quality of urban space.

In short, the creative and successful design of open spaces with well-designed townscape and landscape elements, and its contemporary form and layout in spatial organization with its attractive architecture, Kop van Zuid offers urban spaces that have

clear image and visual clarity. The project provides sensational view of the river Nieuwe Maas, and the skyline of Rotterdam through the public spaces and quays. High-rise buildings in Wilhelmina Pier allow easy orientation within the area and provide urban spaces that are legible through the city.

Adaptability

Kop van Zuid as an area of a mixed use development offers great deal of variety in terms of housing types, modes of transportation and new lifestyle integrating the river Nieuwe Maas into daily life. The spatial organization of the project is integrated into the existing context with full adaptation in terms of building form and layout as well as the continuity on open space network. In addition to residential development, the existing buildings such as warehouses and Hotel New York at Wilhelmina Pier are preserved and integrated to overall layout of the plan. Several houses are designed for home-business with optional offices, and small housing units that can be used for business only. Proximity to Rotterdam city center and its mixed use structure with leisure and cultural facilities Kop van Zuid offers a whole range of 'live-work-play' opportunities. Enclosed housing includes well-designed inner courts that help to provide sense of community where residents meet and socialize. Moreover, cafes and restaurants as well as the effective usage of quays and successfully designed open spaces provide flexibility for various activities that can take place during day and night time.

In short, Kop van Zuid with its flexible and attractive layout that enables different activities and functions to take place and provides full adaptation to existing built environment. Kop van Zuid – with sensational Erasmus Bridge – serves as a new transportation network, provides successful architecture and different types of open spaces, at the same time allows different activities to take place in this highly accessible and adaptable area.

Diversity

Kop van Zuid with its contemporary architecture and spatial organization offers a wide variety of the buildings and open spaces. The residential buildings are designed in different types and sizes in order to create opportunity for different target groups. Moreover, architecture of office buildings and commercial buildings displays various

alternative solutions in terms of their function or type of the business that can take place there. In short, architecture of the development offers variety of form and layout as well as the scale of the buildings. In addition to architecture, the mixed use development in Kop van Zuid provides variety in functional and spatial organization of open spaces which creates attractive and safe environment for Rotterdamers to live and work. Moreover, landscape and townscape elements also contribute to the attractiveness and variety of urban space enhancing the quality of the built environment. In short, the spatial organization and architecture of Kop van Zuid offer attractive built environment with diversity on materials and the opportunities for different activities to take place within the development area.

Lessons Learnt

Kop van Zuid is a mixed use development that provides several opportunities for further projects and studies on urban space design with its comprehensive approach and understanding for creative design proposals in the implementation process. The project aims to connect the two banks of the river Nieuwe Maas and to unify the city of Rotterdam following the 'city on the river' theme. In this sense, the scale and detail have become the major characteristic of Kop van Zuid. The location of the area in old harbor district with narrow basins where the addition of any space can be too much forced the designers to develop distinctive projects. In this sense, brief comments are made about the projects within the Kop van Zuid development area.

A development of this size and scale has the potential to be ordinary and repetitive but considerable variety and interest has been achieved by having different development zones and many different architects and urban designers working together, to create a variety on spatial organization and building forms. Moreover, the challenges of the site, including visual and physical connection of the north and south banks of the river, narrow and old basins, integrating mixed-use development into old harbor district and lack of open spaces in the area, have been met creatively without compromising urban design principles. Kop van Zuid provides many different open space variations with inner courts, hubs, parks and quays also designed as linear public space. However, the numbers of public spaces are not at sufficient level and there is also limited access to open spaces for the inhabitants of the area. As it is seen in the square behind the Entrepot which is now an empty space and is difficult to reach by the residents and the

vehicular access. The parking place is too far from the square, thus the area is now useless.

The entrance point to Kop van Zuid and thus the southern part of the city 'Wilhelminaplein' still lack the identity and it is now not a square but a hub which is not integrated to both the Erasmus Bridge, to the office towers in Wilhelmina Pier and to the Luxor Theater surrounding it. Recently the architectural projects in Wilhelmina Pier for high-rise buildings are displaying different form and layout as it was defined in the master plan and urban design scheme of the area. This change, however, shows the active process of urban space design with creative proposals in order to provide high quality and contemporary architecture and urban space experience.

Consequently, a more integrated, holistic approach and emphasis on quality construction are factors that could be still improved. That said, the values achieved in this case study show just how planning can be visionary through urban design principles, council commitment and innovative developers. The Kop van Zuid plan was an attempt to link the project area with national highway networks, however in the process, the project turns into a symbiosis with the efforts of the Rotterdam Department of Urban Development to create attractive, successful built environment with 'the new Rotterdam' vision of the city.

Values Gained

Kop van Zuid project with its different development zones having different form, layout and functions shows a significant improvement in urban form compared to the renewal projects that were developed during the 1980s and earlier examples of urban design projects in the city of Rotterdam. The major factors contributing to this success are the focus on an enhanced public realm, creating contemporary, attractive and safe built environment. Moreover, the project successfully connects both sides of the city divided by the river Nieuwe Maas. Erasmus Bridge became the landmark that unified the 'city on the river'.

The mixed-use development offers various opportunities in terms of function and activities that can take place within the development area. Recently the residential development with more than 5000 housing units is already in its advanced stages with new inhabitants in the southern part of Rotterdam. The project integrates historical buildings with new contemporary architecture and urban space understanding with new

spatial organization in the development area. Moreover, Kop van Zuid project offers various types of public spaces and open space experience with contemporary design approach on quays that turn into public stages that the sensational view of Rotterdam can be seen. Recently Kop van Zuid displays a contemporary urban space experience with integration of old harbor district with contemporary architecture and spatial organization understanding. The project is one of the most important examples of long term urban planning and design approach. Overall, the Kop van Zuid project has succeeded in transforming the harbor into an addition to the city center. This is the inevitable consequence of city's collective recollections and with an openness that the future can absorb. The success of results attained so far will provide great guide for further studies on urban space as well as new development projects with its successful cooperation with public authorities and private developers.

Figure 37. View of Erasmus Bridge
(Source: Personal archive)

Figure 38. View from south bank of river Maas
(Source: Personal archive)

Figure 39. View of Wilhelminaplein
(Source: Personal archive)

Figure 40. View from open space and quay
(Source: Personal archive)

Figure 41. View of north entrance to Kop van Zuid
(Source: Personal archive)

Figure 42. View of Luxor Theater
(Source: Personal archive)

Figure 43. View from Wilhelmina Pier
(Source: Personal archive)

Figure 44. View from railway connection
(Source: Personal archive)

Figure 45. View of housing blocks in Landtong
(Source: Personal archive)

Figure 46. View of buildings in Stadstuinen
(Source: Personal archive)

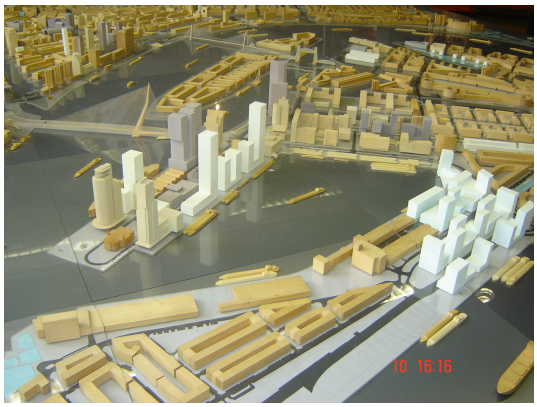

Figure 47. View of Wilhelmnia Pier model
(Source: Personal archive)

Figure 48. View of Kop van Zuid model
(Source: Personal archive)

Figure 49. View of Kop van Zuid north
(Source: Adapted from Bakker et al. 1999, p.36)

Figure 50. View from Kop van Zuid south
(Source: Adapted from Bakker et al. 1999, p.111)

Figure 51. View of Wilhelminakade
(Source: Personal archive)

Figure 52. View of contemporary buildings
(Source: Personal archive)

CHAPTER 6

URBAN DESIGN IN TURKEY

The development of urban design in Turkey dates back to Ottoman Empire period. The first planning and design examples have been adapted from Europe as a part of the modernization attempts. Urban design practice has developed during the Republic Period similar way with western experiences. However, the approach and implementation of projects have been shaped very differently until the end of Twentieth Century. Urban design criteria have never been an important concern in the planning process of Turkey. So, design guidelines have not been evaluated as a tool for urban design practice but to provide some physical standards. Recently, urban design has gained importance in designing urban spaces throughout its historical development. Therefore, first of all, the historical development of urban design practice in Turkey will be briefed and evaluated. Then, an overview of contemporary urban design understanding and practice will be examined.

6.1. Urban Design History in Turkey

The historical development of urban design in Turkey has been evaluated in five major parts. The first period explains the modernization efforts during the Nineteenth Century in the Ottoman Empire. Second period examines the early Republic years and the changes in the structure of the cities as well as the country. Third period evaluates the rapid urbanization process during the 1950s. Furthermore, the fourth period briefly examines the comprehensive planning period between the 1960s and 1980s. Lastly, the fifth period summarizes the urban planning and design practice after 1980s until the end of the century. The physical, political and social aspects affected each period are also mentioned briefly to enrich the crucial study on evolution of the urban design profession and practice in Turkey.

6.1.1. Origination of Urban Planning and Design in the Nineteenth Century

The modernization period that had been raised in the Nineteenth Century in European countries, has enormous affects in the Ottoman Empire as well as other countries around world. These effects are mainly the economical, social and physical changes in the empire. In this sense, as a part of modernization process several institutions were integrated in the legislative system of Ottoman Empire (Sey 1998, p.25).

In this context, urban planning and design in the Ottoman Empire was emerged as a result of the adaptation of the planning approaches that had been developed as a tool for the problems of the industrial cities in Europe. The first planning examples were seen with the attempts in İstanbul. The first planning attempt of İstanbul was made in 1837 and as parallel to this attempt the first legislative document was created in 1939. In the following years, Ebniye Nizamnamesi (Building Bylaw) was issued in 1848. However, these first planning attempts were not comprehensive planning approaches as it was seen in Paris. During the 1850s, planning attempts were mainly partial plans for smaller areas. New expansion areas for the immigrants and public space arrangements were the major examples for partial plans of this period. Furthermore, beside İstanbul, urban planning attempts had emerged in other cities of the empire after 1850s. During this period first plans were developed by foreign engineers. The planning approaches in Paris by Haussmann have been adapted by the Ottoman cities (Tekeli 1998, p.3). Especially, in the beginning of the twentieth century planning attempts were under the influence of City Beautiful Movement. In this sense several projects were developed with the demolition of existing urban context. However, because of economical problems many of these projects were not implemented. During this period planning practice was started to be seen as part of the architecture.

Consequently, the modernization period in Ottoman Empire resulted with major changes in the cities in terms of urban fabric and urban life and as the first attempts of planning examples was seen as partial plans. The first attempts to define public spaces, expansion areas and determination of building heights as well as road widths are also the early examples of urban design besides planning attempts. These traditions would be the base for Republic Period.

6.1.2. 1923 -1950 Early Republic Period

The establishment of Republic of Turkey played an important role on spatial organization of the cities, but even more importantly for the country as a whole. The founders of the Republic started to constitute a new independent nation and a modern society with its new institutions and the primary attention would be given to the cities as the symbols of modern regime. During this period many of the institutions from Ottoman period have been replaced with the institutions of the modern nation state.

In this period new Republic faced two major challenges: the reconstruction of urban fabric after the Independence War, and construction of the Capital Ankara that would reflect the new image of the modern society. The first planning attempts were started in 1924 by Ankara Municipality. Moreover, in 1928 Development Council of Ankara was established. In the same year, a planning competition for Ankara resulted with the Herman Jansen's plan which offered low-dense housing units under the influence of Garden City Movement (Sey 1998, p.30). The plan could not be implemented sufficiently because of increase in the population of the city which resulted with new land for urban development. Thus, for the first time, Turkey faced the difficulties of planning practice in a rapidly growing, speculative land market. During this period there was no such a rapid development in other cities of Turkey. However, a general policy that aimed to apply modern planning approaches all around the country had resulted with the new set of legislations between the years 1930–1935 (Ünlü 1999, p.72). These laws would provide standardization of the developments within the cities. Additionally, the law provided tools and principles to control the width of roads, building heights and architectural form and layout (Tekeli 1998, p.9).

In short, during this period the developments in planning practice resulted with need for educated professionals to contribute to this field. Therefore, university programs started to include urban management and planning lectures. Additionally, the developments on the planning approach of this period in Turkey constitute the approaches today.

6.1.3. 1950-1960 Beginning of the Rapid Urbanization

During the post war period, the social and economical structure of Turkey had moved into a transformation process. The change in the political regime into a multi-party structure, and new liberal economic policies were the major changes of this period. These changes resulted with mechanization in agricultural sector in order to increase the productivity. Moreover, these changes also gave rise to a rapid migration from rural to urban areas. The planning professionals were not able to develop effective tools to deal with such fast transformation of the cities. As a result of this rapid change in the urban fabric, cities started to display a dual spatial structure: the planned areas and the squatter zone around them (Sey 1998, p.35).

One of the major problematic of the post war period was the insufficient housing supply for growing demand within the cities. The high costs of urban land and insufficient housing supply resulted with the Law of Condominium – Apartment House which was issued in 1954 to provide legal basis for multi-storey building developments. However, the spread of apartments all around the country on a building block and plot basis, changed architecture of the cities into standard monotone urban spaces (Tekeli 1998, p.14).

In summary, this period resulted with two types of housing: squatter housing and apartments. These two main development patterns had played important role in determining the development of cities and planning institution in Turkey till today. During this period, regarding to educational development, Middle East Technical University was established in 1956. However, the planning department could not be established until 1961. The planning department played an important role on the development of the discipline while focusing on the problems of the cities about housing and new expansion areas.

6.1.4. 1960-1980 Comprehensive Planning Period

Cities in Turkey underwent a rapid urbanization starting with the 1950s. During the 1960s, this transformation process continued with less acceleration because of two major reasons: the support of government for agricultural activities and migration of workers to Europe, mainly to Germany. Additionally, cities started to have

environmental problems such as air pollution as a result of rapid increase in population and growth of cities. Besides, İstanbul Ankara and İzmir become the major cities of the country. One of the major aspects that affected the transformation of cities in the urbanization process was the private car ownership starting with the 1970s. As a result of this, high-income group started to move out from the cities to suburbs. During this period, cities faced problems adaptation of immigrants into urban – modern – life (Tekeli 1998, p.15).

The major transformations of cities were mostly seen in the city centers. Central business districts (CBD) which included light industry in its nature caused traffic problems as well as environmental problems. In 1970s, 'pedestrianization' of streets in CBD and defining bus only lines were the attempts to control the transformation network. Moreover, redevelopment process in the city centers resulted with loss of historical and cultural values within the centers and increased the density and loss of green area and therefore the infrastructure became insufficient. Growth of the cities resulted with decrease in the quality of urban space and urban life.

In 1970s, the new developments were not marked by the addition of unique built forms but articulation of large complex structures. Industrial centers, university campuses, health care centers, office buildings were designed as a whole complex. These developments were the changing point of single building development to more complex urban components joining to existing urban fabric. Moreover, urban spaces were designed with more comprehensive design approaches during this term. Major focus changed to urban design with these major changes in the development process (Sey 1998, p.36).

Furthermore, growth of cities with no space in between the districts could not result with metropolitan areas yet, but huge cities. During this period, metropolitan planning and land-use and transportation plan alternatives were developed for İstanbul, Ankara and İzmir. Moreover, the number of squatter housing increased in this period. To control this development the Squatter Housing Law was issued in 1966. This new law was providing opportunities for cheap land and housing for low-income groups. During this period, several projects were developed with success, however on the other hand the problem still could not be solved. As a result, new areas without control (plan) emerged around the cities and the dual structure of cities has been consolidated in this period (Ünlü 1999, p.80).

Consequently, comprehensive planning has been a tool for central authorities to control the urban transformations at metropolitan and city scales. However, the new institutions and laws could not provide sufficient control on the urban development, but provided important approaches, experiences and tools for the planning system of this period.

6.1.5. After 1980 the Development of Urban Planning and Design

After 1980s, the development of cities and growth of population and thus urbanization reached to satisfactory level. The two major factors that affect the transformation of spatial organization of cities in Turkey are population and capital. Migration is the major factor that changes the population balance both between rural and urban and east and west of Turkey. Economical changes with the globalization process also effected the spatial organization of the cities. In this context İstanbul as being the biggest city faced with major changes in its spatial organization.

During this period, cities faced with new changes in their nature. Initially, the function of the cities changed and thus the relation with the surrounding areas developed. Second of all, architecture and spatial organization of cities faced with new developments. Finally, rapid growth of the cities was the third major aspect that affected the transformation and design of urban spaces in the last decades of the twentieth century (Ünlü 1999, p.81).

During the 1980s the Law of Mass Housing and the establishment of Administration of Mass Housing affected the transformation of the urban spaces with new housing opportunities. Moreover, the new law for squatter housing provided guarantee for squatters, and aimed to transform these low density areas into a high-density areas with apartments. Consequently, the insufficient planning and design approaches in transformation of cities with rapid urbanization resulted with new researches on planning and design profession (Tekeli 1998, p.22).

The major changes in the cities mostly occurred in the center of the cities. Major uses such as light industry and manufacture moved from the CBD and new uses such as offices, banks, and telecommunication infrastructures replaced with them. This resulted with the growth of CBD to major vehicular axes and new skyscrapers occurred in metropolitan areas. Increase in the number of private car ownership new centers in the

suburbs of the cities, the squatter housing between the city centers and new development areas transformed into high-rise housing apartments. These developments appeared in all cities of Turkey (Sey 1998, p.38).

Consequently, modernization that has been raised from Europe affected the social and physical organization of Ottoman Empire to The Republic of Turkey. In this sense, planning and design development can be explained in five major periods. During the last five decades right after the Second World War urbanization process has slowed down. In this context, urban designers faced new problems within the cities. Throughout the historical development of urban design in Turkey several researches and approaches have been developed that resulted with high level of education and research background. In this regard, the biggest challenge is to find a way to implement this knowledge effectively into design of urban spaces.

6.2. Contemporary Urban Design Approach in Turkey

Throughout the history, transformation of cities in Turkey was under the control of city planning and architecture. Urban design, as an important specialization has never been a part of the spatial organization of urban space beside the codes that control some physical aspects with design criteria. However, during the past decade, the debates on definition and context of urban design as a new specialization and the question of which discipline it is covered by have been discussed in Turkey briefly.

Recently, the importance of urban design has been rising in designing urban spaces with contribution of both architects and city planners to the field. Moreover, recently the urban design graduate programme in five universities in Turkey has also contributed the development of the field with new professionals giving their input to both academic researches and successful projects. Establishment of new departments related with urban design issues within the municipalities has also contributed to the development of urban design during the last decade. Additionally, many local governments and some public institutions announced both national and international urban design competitions that have affected positively the development of cities as well as have increased the quality of built environment and urban life. Last, several meetings and symposiums have been organized by public institutions with interesting themes on transformation of cities and role of urban design in this process. These

aspects have all displayed that urban design has proved its legitimacy in Turkey as a definite design activity. In short, governmental and public institutions started to accept the existence of urban design discipline as an important tool for urban transformation and development.

Although importance of urban design has been rising in urban space design in Turkey, today there is still no clear definition and methodology for urban design issues in the last version of Development Law (Şakar 1999). Some partial examples of plans or special large projects may only focus on the issues or criteria for urban space design. In this context definition of urban design principles will enhance the situation and open up a discussion about lack of clear definition and methodology on urban design issues.

Recently, urban design projects have been realized by the municipalities with competition projects within the local context. The competitors are free to develop different ideas with their creative approaches within the given programme. However, there is still a gap on urban design principles while providing the architecture programme and spatial organization of urban space. Therefore, as specific to Turkey both urban design competition projects and ordinary projects need to be under the control of clear principles beside desired visions, a contemporary image and creative and attractive urban spaces. In this sense, utilization of urban design principles will enhance the quality of built environment and provide active and attractive urban spaces.

Design of urban space in Turkey starts from a master plan and continues to the construction phase while providing opportunities for designers to control the transformation process. However, this system focuses on preventing the undesired outcomes through predefined standards and rules. This static and inflexible approach has resulted with failure even in the basic physical criteria. As a result, the structure of the planning system of today has a contradictory nature; it focuses on the means of implementation rather than the aims and principles of the planning and design of urban spaces. This physical approach provides efficient technical tools. However it ignores social and aesthetic urban design issues and provides inflexible conditions for creative and successful design approach. In this sense, the initiative of designers and administrators on urban design issues gains importance at this point. Therefore, urban design principles need to be taken into account in both design stage and implementation process.

Consequently, urban design in Turkey has gained its importance in designing successful urban spaces. Today, several projects have been implemented with design

competitions or special agreement with the local authorities and designers. The competition projects generally concern the public spaces design, office complexes, local governmental buildings and service areas, cultural centers, renewal of districts or specific urban spaces important for the city and other projects at different scales. Recently, many of the municipalities in Turkey announce urban design competitions in terms of realizing the cities vision in globalizing world. The improvement in both practical issues and more importantly theoretical progress with several meetings, symposiums and academic researches are clear evidence that displays the rising significance of urban design on designing the urban space in Turkey. In the following section urban design projects implemented at different scales in Turkey are examined in order to provide overview of the urban design practice in this country.

6.3. The Practice of Urban Design in Turkey – An Overview of Five Selected Projects

Table 6. Urban Design Project: Konak Square – İzmir[6]

urban design project by: Ersen Gürsel, EPA Architecture and Urban Planning Office	**İzmir – Turkey Konak Square – Public Space – 2002 – 2003**
Introduction	• Situated between the buildings on the Cumhuriyet Boulevard to the east – to the coastline to the west and Gümrük Square to the north and Halil Rıfat Paşa Boulevard to the south • Along the route between the Kemeraltı District and the ferryboat quay • Surrounded by governmental buildings, shopping centers, cultural facilities
Urban Design Potentials	• Historical center of İzmir – governmental buildings, trade center and Clock Tower as the symbol of the city • High level of accessibility with different public transportation facilities • Proximity to coast line – İzmir bay
Urban Design Process	• To create a vibrant 'public space' in the center of İzmir responding future needs of the city • To provide opportunities for different activities to take place by defining a series of flexible and sustainable spaces • To integrate the old shopping district with the square both visually and physically • To revitalize the coast line with strong connection between the square and the ferry boat quay • To create contemporary urban space without constructing any building within the area
Urban Design Issues	• To integrate an overall master plan with respect to historical memory of the city with emphasis to Konak Square in the past • To use contemporary design approach in terms of decisions of the materials and spatial organization of the area with creative and attractive functions but not buildings • To allow easy pedestrian access through and around the square, providing accessibility connecting the business center, old trade center and the transportation points; ferryboat quay, metro station, bus stops and Konak Pier • To integrate the sea with the activities within the square physically and visually • To attain a dynamic site plan where future needs of the growing metropolitan city can be encountered • To create variety and flexibility in order to accommodate different activities and functions to take place • To integrate the old trade center and the new spatial organization in order to cerate adaptability and coherent urban space • To enhance the quality of life in the city center • To provide a sensational view of city skyline

(Cont. to next page)

Table 6. (Cont.)

Merits Gained	• Three functional sections: Historical Konak Square, Cumhuriyet Boulevard Square and surroundings and Green Areas –Sarı Kışla Park, green areas on the coastline and green park areas • Historical Urban Park reminding the urban memory with different sections enabling different functions to take place • Strong connection between coastline and Konak Square with a pedestrian platform • Safe, comfortable and effective circulation network in terms of public transport, parking areas, bicycle and pedestrian axes • Vibrant and attractive urban spaces with flexible layout and form • Contemporary urban spaces with different materials and art objects within a comprehensive design approach

Figure 53. View of Konak Square model
(Source: WEB_31 2006)

Figure 54. View of Konak Square
(Source: Personal archive)

Table 7. Urban Design Project: Gaziosmanpaşa – İstanbul[7]

urban design project by: **Dilek Topuz Derman,** **Fırat Gülmez**	**İstanbul – Turkey** **Gaziosmanpaşa Municipality Service Area** **Urban Design Project Competition** **Urban Architecture – 2004**
Introduction	• Situated in the center of Gaziosmanpaşa district and includes the municipality building, cultural buildings, bus stops and car park within the area • Located between Ordu Street to the north, Madalyon Street to the east, and Eyüp Road to the west • Surrounded by apartments within high-dense urban fabric • A sloping urban space with green areas and trees
Urban Design Potentials	• Potential open space and green area within the center of the district • Cultural and recreational area for the inhabitants • Proximity to public transportation facilities and major vehicular roads provides high level of accessibility • View of Haliç from the area
Urban Design Process	• To design cultural center within the frame of given architectural programme • To organize pedestrian and vehicular circulation within and around the area • To create contemporary urban space with landscape and townscape elements • To integrate municipality building and cultural center with creative architectural solutions • To propose new façade for the municipality building
Urban Design Issues	• To provide public urban space and identify its contribution in urban identity • To contribute to the identity and belonging problems. • To improve the environmental quality • To remove existing cultural center, library, kinder garden, restaurant and to provide new cultural center with respect to the given program • To provide connection functionally with the existing municipality building both indoor and outdoor spaces while giving opportunities to define a public square • To have horizontal plane (plan) and/or vertical (3D) architectural solutions in order to provide connection with municipality building • To use the chances given by the present municipality building, that gives opportunities to architectural additions with its existing structural system • To provide colors, variety and future functional additions • To emphasize the concept of square, public urban space and to be symbolic • To provide vista point (terrace) with contribution to urban identity • To provide solutions to exiting transportation problems and in this context to widen the Madalyon Street and improvement to existing bus stops

(Cont. to next page)

Table 7. (Cont.)

Merits Gained	• The municipality service area and the main square has been designed as 'urban park' for the inhabitants • Cultural centre designed under the park providing continuity of landscape • New façade for the municipality building with contemporary architectural materials • A restaurant and vista terrace provided on the top floor of the municipality building • Recreational area with different sections providing spaces for different activities to take place • New vehicular circulation that provides safe and comfortable access to the area • Vibrant and attractive urban space with cultural and recreational facilities providing different experiences with new pedestrian circulation •

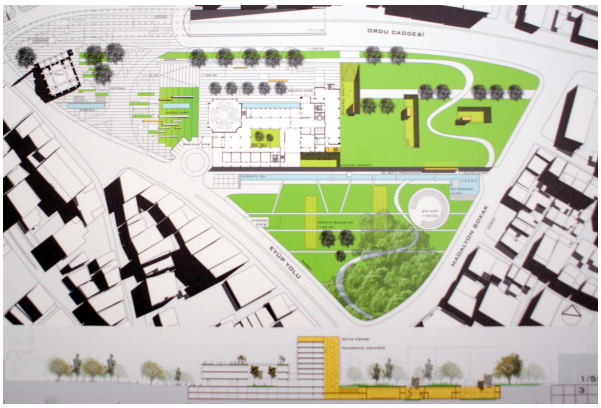

Figure 55. Master plan for Gaziosmanpaşa
(Source: WEB_32 2006)

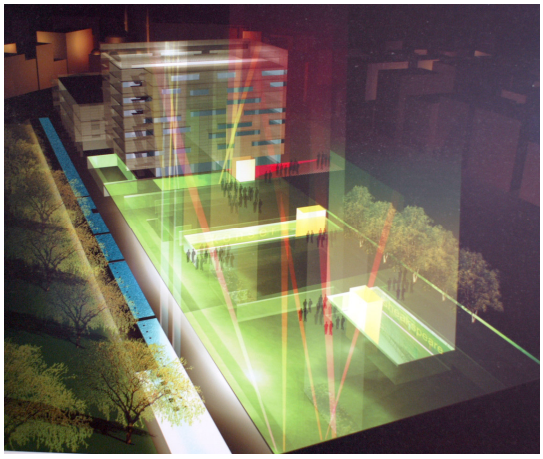

Figure 56. View of new cultural center and Municipality Building
(Source: WEB_32 2006)

Table 8. Urban Design Project: Dikmen Valley – Ankara[8]

urban design project by: Metropol Imar JC	**Ankara – Turkey Dikmen Valley Project Phase I – Mixed-use Development – 1989 – 2000**
Introduction	• Situated in Çankaya Disitrict in Dikmen Valley • Surrounded by medium-rise apartments on both sides of the valley and the major road connecting Dikmen and Çankaya Districts • Squatter housing area • Ankara – Capital city of Turkey
Urban Design Potentials	• Potential recreational area within the existing urban fabric • New housing opportunities for inhabitants • Existence of river within the city
Urban Design Process	• To create successful housing opportunities and recreational area as a 'motor' for new urban development in other phases • To enhance the environmental quality of both existing structure and the future development • To create attractive built environment for encouraging people to live, work and entertain within the area • To strengthen existing physical, social and economic structure of the derelict area creating living working and entertaining areas
Urban Design Issues	• To provide new housing opportunities for the owners of squatters • To create recreational area at urban scale integrated with commercial and cultural facilities • To increase accessibility to the area while integrated walking, cycling and public transport network • To develop residential areas with variety in architecture of the dwellings for different target groups • To provide housing units, leisure and sport facilities, green areas and public spaces along the river basin • To enhance sense of place by providing harmony of different architectural elements • To enhance environmental quality through landscape elements, townscape elements and sufficient infrastructure facilities
Merits Gained	• Building around 2264 dwellings, 68 shops, 1 conference and 2 exhibition center, 2 sport center and other commercial facilities • Attractive built environment for inhabitants to live, work and entertain • Recreational area with careful landscaping with 11.2 ha green areas • Dikmen Bridge designed to accommodate different functions while connecting the valley both visually and physically • Dikmen Valley has been transformed from squatter area to a lively housing, culture and recreational district. The location of the area in a marvelous built environment combined with a variety of modern architecture and the waterfront public space design with adequate landscape elements resulted with vibrant and attractive urban space • Mixture of different materials and art objects with a comprehensive design approach • Public transportation and road infrastructure enhanced the accessibilit+y to the area

Figure 57. Aerial view of Dikmen Valley
(Source: WEB_33 2006)

Figure 58. View from Dikmen Valley
(Source: WEB_33 2006)

Figure 59. View of housing areas in Dikmen Valley
(Source: WEB_33 2006)

Table 9. Urban Design Project: Gebze Historical Center – İstanbul[9]

urban design project by: **Korhan Torcu,** **Ali Akarsu**	**İstanbul – Turkey** **Gebze Historical Center Urban Design** **Project Competition – Urban Architecture – 2005**
Introduction	• Situated in the historical center of Gebze • Surrounded by municipality building and its service area, old bazaar, bath and historical mosque
Urban Design Potentials	• Potential open space in the center of Gebze • Reflects the history of the city • Includes different functions and buildings: municipality building, historical mosque and surrounding area with • Meeting point for people with different activities; shopping, cultural activities, recreational facilities
Urban Design Process	• To design municipality presidential units and new cultural and educational units within the frame of given architectural programme • To create convenient public space in the center • To enhance the environmental quality of historical center • To create successful open space as a new meeting point in the heart of the city • To achieve an architectonic balance between historical buildings and contemporary urban fabric • To create attractive environment for encouraging people to live, work and entertain within the historical center
Urban Design Issues	• To create a new 'image' in the center of Gebze • To design the public space as the foyer of the surrounding public buildings – municipality building, historical mosque and service area • To allow easy pedestrian access through and around the historical center • To encourage different modes of activities to create multifunctional open space structure for different events to take place • To enhance environmental quality through landscape elements, townscape elements • To improve the existing architectural heritage • To enhance sense of place by providing harmony of different landscape and townscape elements • To encourage different modes of activities for different purposes
Merits Gained	• A new layer – 'urban landscape' – within the existing built environment providing permeability and continuity as being a foyer of existing urban fabric • The new open space system as the starting point of transformation process within the center of Gebze with green areas • A new identity with series of open spaces – public space 'urban park' – connected with existing park and square in the city center • Çoban Mehmet Paşa Mosque located in the center of 'urban park' concept and a new circulation system defined around the historical buildings • Linear system with gardens, courtyards providing sunlight and air circulation to penetrate into this new layer • Variety of open spaces with different sections providing different activities to take place • Mixture of different materials and art objects that provides high quality built environment and harmony between historical center and contemporary architecture and spatial organization

Figure 60. Master plan for Gebze Historical Center
(Source: WEB_34 2006)

Figure 61. View from the historical center of Gebze
(Source: WEB_34 2006)

Table 10. Urban Design Project: Kızyakup Urban Park – Bursa[10]

urban design project by: **Evren Basbuğ,** **İnanc Eray,** **Ceyhun Baskın**	**Bursa – Turkey** **Kızyakup Urban Park Urban Design and Architecture Project Competition – Public Space – 2006**
Introduction	• A redevelopment area in Osmangazi district – formerly residential district with 7.5 ha area close to the center of Bursa • It is located between Kemal Bengü Street, Gökdere Boulveard, Cumhuriyet Street and the Demirtaş High School • Situated in the center of Osmangazi district and includes two historical mosque, bath and historical walls within the area • A sloping urban space with green areas and trees
Urban Design Potentials	• Situated between the major streets and easy to reach from the city center with public transport and private cars • Potential open space close to the city center within the existing building blocks • Meeting point for different modes of activities • View of Bursa from the area
Urban Design Process	• To provide harmony between the natural and built environment with an open space that accommodates different activities to take place • To enhance the virtual quality in the center of Bursa by defining open and closed spaces with positive contribution to urban 'image' • To integrate the area with the surrounding urban context • To strengthen existing physical, social and economic structure of the area by creating recreational area with cultural facilities • To create attractive environment for encouraging people to live, work and socialize with active usage of public space during day and night time • To preserve architectural heritage and historical urban spatial organization • To provide harmony between the socio-cultural, natural and physical environment with contemporary architecture and spatial organization
Urban Design Issues	• To create open spaces with different functions; meeting, ceremony, concert, socio-cultural activities and sport areas • To design socio-cultural buildings with tourism coordination and information center, shopping units, cafés, restaurants, cinema hall, exhibition hall and parking facilities – 3750 m^2 total construction area • To increase the level of accessibility while integrating the area with 'Bursa historical pedestrian axis' and public transport network • To preserve, enhance and promote architectural heritage • To enhance the environmental quality through landscaping, and locating key buildings that create variety and change in perceiving the built environment • To enhance sense of place by providing 'unity' in this diverse and distinctive context with architecture, townscape elements and landscaping • To provide flexible layout enabling the future implementation of the project with ongoing transformation process of the area

(Cont. to next page)

Table 10. (Cont.)

Merits Gained	• The project area has been designed as 'garden city' concept for the inhabitants and the visitors of Bursa • Cultural centre and other socio-cultural units designed under the park providing continuity of landscape connected with a tower that provides sensational view of the park and the Bursa city centre • Existing spatial organization of the area with the plot lines and street network integrated within the hybrid network – natural surface and artificial texture • Recreational area with different sections providing spaces for different activities to take place with different townscape and landscape elements – flexible layout and adaptable for different functions and materials • Vibrant and attractive urban space with cultural and recreational facilities providing different experiences with new 'urban museum' concept integrated with 'historical pedestrian axis' of Bursa • Open spaces designed to accommodate various activities and as the active fragmented surfaces in the existing urban context. Different size squares have been designed and distributed among the park to create variety and open space network as well as providing perception of the city

Figure 62. Master plan for Bursa Kızyakup Urban Park
(Source: WEB_35 2006)

Figure 63. View from the Bursa Kızyakup Urban Park
(Source: WEB_35 2006)

Figure 64. View of different thematic gardens in Bursa Kızyakup Urban Park
(Source: WEB_35 2006)

Endnotes

Compiled from the following resources:

[6] Orhon A., 2004. "Kişisel Bir Perspektiften Konak Meydanı'na Bakışın Düşündükleri", *Ege Mimarlık*, Vol. 50 No.2 pp. 54 - 56
Zengel R., Sayer Y., 2004. "Evaluation of Squares in Non-Western Countries: The Case Study of Konak Square, İzmir, Turkey", *Global Built Environment Review*, Vol.4, No.2 pp. 44-60, (ICDES, Lancashire) "Konak Square and Its Environs Urban Design Project", 2005, *Ege Mimarlık*, Special Issue, pp. 30-33
EPA, 2002. *"Konak Meydanı ve Çevresi Düzenleme Projesi Teknik Raporu"*, pp. 1-14

[7] http://arkitera.com/competitionproject.php?action=displayProject&ID=12 (14/10/2006)
http://arkitera.com/competitionproject.php?action=displayProject&ID=12&year=&aID=70 (14/10/2006)
http://www.gaziosmanpasa.bel.tr/bpi.asp?caid=60&cid=590 (19/10/2006)
http://www.gaziosmanpasa.bel.tr/album/album.asp?paid=2&caid=164 (19/10/2006)

[8] Kovancı, P., 1996. *"Urban Regeneration Issues and Policies as Complementary and Multi-Aspect Planning Tools"*, Master Thesis in Department of City and Regional Planning, (M.E.T.U., Ankara)
TMMOB Şehir Plancıları Odası, 2003. *"Kentsel Dönüşüm Sempozyumu: Bildiriler",* (Yıldız, İstanbul)
Dündar, Ö., 2001. "Models of Transformation – Informal Housing in Ankara", *Cities*, Vol.18, No.6, pp. 391 – 401
http://www.kentselyenileme.org/turkiye.php?a=1&id=2 (17/10/2006)
http://www.kentselyenileme.org/dosyalar/dikmen.pdf (17/10/2006)
http://www.ankara-bel.gov.tr/english/eng_plansr.asp?id=2 (19/10/2006)

[9] http://arkitera.com/competitionproject.php?action=displayProject&ID=27 (16/10/2006)
http://arkitera.com/competitionproject.php?action=displayProject&ID=27&year=&aID=197 (16/10/2006)
http://www.peyzaj.org/2005/Haber/haberdetay.asp?HABER_ID=494 (16/10/2006)
http://www.mimarist.org/index.cfm?sayfa=Yarisma&sub=sonuc&Action=Detail&recID=96 (16/10/2006)
http://www.izmimod.org.tr/index.php?sayfa=210905b&bolum=yarisma&kat=dev (16/10/2006)

[10] http://arkitera.com/competitionproject.php?action=displayProject&ID=96 (19/10/2006)
http://arkitera.com/competitionproject.php?action=displayProject&ID=96&year=&aID=669 (19/10/2006)
http://www.peyzaj.org/2005/Haber/haberdetay.asp?HABER_ID=1110 (21/10/2006)
http://www.bursamimar.org.tr/default1.asp?GosterMDL=yarisma&OlayId=804 (21/10/2006)
http://www.osmangazi.bel.tr/haberler/index.ASP?hid=525 (21/10/2006)
http://www.osmangazi.bel.tr/k%FDzyakup_sartname.htm (21/10/2006)

CHAPTER 7

CASE STUDIES: TURKEY – EVALUATION OF URBAN DESIGN PROJECTS

This chapter provides an evaluation of urban design projects that have been realized in Turkey. The analysis is done basing on the urban design principles which were presented in Chapter 3. The evaluation of projects in Turkey provides us with a general overview of urban design practice and design approach of the urban designers and will enable a comparison with the urban design practice in the Netherlands, as evaluated in Chapter 5. In this sense, specific projects will be evaluated at different scales. Case study projects were chosen in order to show different design approaches to different design problems. The understanding of urban design in Turkey as it is seen in other developing countries is under the great influence of contemporary examples from the Western Countries. Moreover, regarding to globalization, the major cities in Turkey like İstanbul, Ankara, İzmir, as well as other cities, those expanding and changing their context by realizing several urban design projects in terms of the competition between each other as well as the other cities in the world. Undoubtedly, this transformation process also aims at enhancing the quality of built environment and creating better places to live and work within the cities. Recently, many local authorities which are mainly municipalities, in case of Turkey, have realized urban design competitions on both architecture and urban space design. However, these competitions between the designers increase the quality of projects that have been developed in last decades. What is more, it also affects the attention of publicity to focus more on their environment.

Thus the thesis research evaluates two major urban design projects in İzmir and İstanbul that are the respected examples in Turkey which reflect the level of success on urban space design and their assimilation within the country.

First, Konak Square as one of the most recent public space project that was realized in İzmir will be evaluated because of its location, comprehensive design approach, importance for the city's spatial organization and with its contemporary architecture. Secondly, Gaziosmanpaşa Municipality Project as one of the important urban design competition projects in İstanbul will be evaluated in terms of urban design principles. Its location, contribution to future development of Gaziosmanpaşa district

and more importantly comprehensive design approach make this project worth to analyze. The outcomes of this research will attempt to create valuable data for the researchers to see the successful implementation of an urban design plan.

Consequently, among the cities and projects in Turkey, the two projects Konak Square – İzmir and Gaziosmanpaşa Municipality Service Area Urban Design Project Competition – İstanbul will be evaluated briefly in the following sections. The diversity of project types is intentional, therefore case studies designed for different uses at different scales and locations have been chosen in order to provide valuable outcomes for designing successful urban spaces. Surely, here are many other examples around Turkey of high quality urban design; however scope of the thesis is to evaluate examples from two countries at different scales to find similarities and differences valuable for future studies in developing a model guide for urban design practice.

The analysis demonstrates the application of urban design principles in designing urban space. Basing on the outcomes of the research, the benefits of using the urban design criteria have been presented, as well as weaker aspects that should still be improved have been put forward. Each case study, similarly to the Netherlands examples, includes location and characteristic of the area as an introduction, a description of the design process, urban design issues, an evaluation of the project's success, as well as limitations, lessons learnt and the value gained. The evaluation of each case study is based around seven principles of urban design; character, continuity and enclosure, quality of public realm, ease of movement, legibility, adaptability and diversity.

7.1. Case Study 3: Konak Square

urban design project by:	**İzmir – Turkey**
Ersen Gürsel,	**Konak Square – Public Space –**
EPA Architecture and	**2002 – 2003**
Urban Planning Office	

7.1.1. Introduction: Location and Characteristic of the Area

İzmir Konak Square has always been in the heart of discussions with its spatial transformations and its geographical importance within the city and historical

importance for the public domain of the inhabitants. However the exact location of the square or in other words the boundaries of the square are still today debated. A general definition will be the Clock Tower and its surroundings that are known as the Konak Square in fact. The square is located between the Government House and İsabey Mosque on the south, Municipality Building on the east and historical Clock Tower in the center of the square. In addition, the square today has recreation area on the east and the boulevard on the north separating the waterfront and the ferryboat quay with the square. Starting with the Eighteenth Century the square has always been the physical and managerial center of İzmir. Through out the history transformation process can be categorized on three major periods (Zeynel and Sayer 2004, p.44).

- The formation of the public center of İzmir (1818-1933)
- The transformation and disintegration of the public centre (1933-1955)
- Renovation experiences (1955-2002)

The formation process started with the construction of governmental buildings such as Government House 1804-1872, Yellow Barracks 1826, and the Clock Tower 1901 that was constructed as the symbol of power in the Ottoman period. Additionally more buildings were constructed in the following years such as the hospital, prison, National Library and Elhamra Cinema that were built up during formation time period of the public centre of İzmir. Moreover a tram line used to be the major transportation facility that was serving the area in this period. In the second period Fevzi Paşa Boulevard was constructed and also an international project competition was announced in 1951. In the following years main buildings that were defining the boundaries of the square had been demolished such as Yellow Barracks and the Prison in 1959. As a result of this Konak Square became a large empty field in the middle of the city. In 1970s the square faced physical changes such as the construction of Varyant, and the new road between the Mosque and the Clock Tower which later on moved to Mustafa Kemal Sahil Boulevard that separates the square and the sea completely (Orhon 2004, p. 55). Hence within all these changes at the end of twentieth century Konak Square became the major problematic site in İzmir and therefore in 2002 the Greater Municipality of İzmir accepted the proposal of EPA Architecture and Urban Planning Office for the new spatial organization of Konak Square.

Recently, Konak Square is surrounded by governmental buildings, cultural activities, shopping centers and also the old historical center of İzmir. Konak Square offers sensational view of İzmir bay and the silhouette of the city as a unique experience to the users for many decades. Additionally the square is surrounded by cafes and restaurants. Besides these cultural and social facilities for years the square has provided a problematical spatial organization. This problematical situation can be summarized by two major factors: all kinds of temporary design proposals into the original layout and the emergence of management problems throughout the transformation process of this unique urban space. The decline in the area in the 1990s resulted with increase in the number of kiosks around the square and the uncontrolled location of stands on the major pedestrian routes that connect the square with the public transport points. Moreover, the maintenance of the townscape elements and greenery also makes the area unattractive and unfamiliar to its inhabitants. After all these facts Konak Square became obsolete and also lost its identity. The reactions of the citizens and public associations to this rapid decline of the square played important role in the decision for a new master plan for the new spatial organization with new character and quality of the square.

Consequently, Konak Square in İzmir has always been the most important and attractive square of the city with its spatial organization, historical mosque and Clock Tower, and the existence of governmental buildings. Moreover, the access to the old bazaar 'Kemeraltı District'. Being a node where different transportation facilities connect it also increases the attractiveness of this square in the center of İzmir. The architecture of the buildings surrounding the square does not consider a common style and differs in both layout and form. Therefore, the new design of square had to be a tool for harmonizing the existing context and the new developments within the site.

7.1.2. Urban Design Process

Konak Square with its twenty hectares area is a large, as for a square in the city center, in this sense it was crucial to develop an overall master plan with comprehensive approach taking into consideration pedestrian access, integration of the historical context with new contemporary spatial organization, an overall landscape concept in order to create an urban space with new spatial organization and outdoor amenities. Moreover, the existence of pedestrian platform enables the project to succeed in

integrating the coast and the city center. Another major decision was to connect Konak Pier and thus continuity of pedestrian access to the square and waterfront quays. Additionally the design approach also aims at achieving an architectonic balance between the historical buildings, the contemporary buildings and spatial organization within the design of the square. The historical transformation and future vision of the square was taken into account with an overall design concept.

In this context, the project is focused on spatial layout with flexible and changeable spaces in the course of time. The major aim of the urban design project to integrate such a spatial organization where social, cultural and natural factors were taken into regard for spaces of different uses. In light of these principles, Konak Square was developed in four sections offering different functions in their nature with an overall design concept. These sections can be defined as the spaces regarding the historical aspects (Konak Square in the past), a linear square which also constitutes the main axis of the project area (Cumhuriyet Boulevard), green area for recreational facilities with various gardens and theme parks and also the green areas on the coast with waterfront routes for bicycle and pedestrian integration. In short the square was divided in four major functional zones defined with different types of materials, landscape and townscape elements (EPA 2002, p.7).

Consequently, the new face of Konak Square was developed with an overall concept that integrates past, present and the future of Konak Square while providing a new spatial organization and high quality built environment with contemporary townscape and landscape elements. In this sense, different types of landscape and townscape materials were implemented; especially greenery, lighting elements and other townscape elements with different functions, integrated successfully within the overall design concept.

7.1.3. Urban Design Issues

Konak square is in the heart of İzmir city. Because it is close to the central city and has good connections to public transport of bus, metro stations and private taxi stops, Konak Square is designed specifically to the pedestrian comfort.

The urban design plan aimed to address several principles (EPA 2002, p.6):

- To integrate an overall master plan with respect to historical memory of the city with emphasis to Konak Square in the past
- To use contemporary design approach in terms of decisions of the materials and spatial organization of the area with creative and attractive functions but not buildings
- To allow easy pedestrian access through and around the square, providing accessibility connecting the business center, old trade center and the transportation points; ferryboat quay, metro station, bus stops and Konak Pier
- To integrate the sea with the activities within the square physically and visually
- To attain a dynamic site plan where future needs of the growing metropolitan city can be encountered
- To create variety and flexibility in order to accommodate different activities and functions to take place
- To integrate the old trade center and the new spatial organization in order to create adaptability and coherent urban space
- To enhance the quality of life in the city center
- To provide a sensational view of city skyline

Using these principles Greater Municipality of İzmir accepted the proposal of Ersen Gürsel – EPA Architecture and Urban Planning Office for redesigning the Konak Square. The Konak Square plan took into account several issues in design stage such as: the existing conservation plan, the viaduct between the Variant and Mustafa Kemal Boulevard and the platform connecting the ferryboat quay and the square. There is clearly a strong emphasis on urban design in the recent plan for Konak Square. Although, there is little coherence between the buildings surrounding the square and its separated structure of the square and also with the waterfront, the emphasis on urban design has provided a sense of vibrancy, coherence and a strong and well utilized public realm.

7.1.4. Evaluation – Urban Design Principles

Character

Konak Square displays visually and physically distinctive character, as it is located in the center of İzmir with different sections that provide different functions and activities to take place there. More simply, the square serves inhabitants as a recreational area as well as a stage where many social events can take place with its new contemporary spatial organization and character. The new character, however, will not be completely different from the past decades. It offers the new layout with respect to historical spatial organization mentioning the old boundaries of the demolished buildings as well as enhancing the current values of existing mosque and the Clock Tower as the landmark not only for the square but also for the city of İzmir. The sections of the square are carefully designed, diverse and flexible displaying variations according to theme, scale and degree of openness that contribute to a secure, comfortable and legible public realm. Konak Square is designed as an 'organic platform' that connects the fragmented areas of the city in its nature with various design approaches.

The square has new 'identity' with its traditional paving materials although in rather low quality giving the feeling of historical streetscape and contemporary townscape elements, spatial organization that provides comfort and positive feeling to the users, where they feel more belonging to this successfully designed public space with recreation facilities. Konak square also aims at becoming a 'cultural bridge' with its flexible structure with different zones for various experiences. These zones were defined with the change in the materials on the surface or with landscaping that defines the boundaries together with townscape elements. Moreover, the existing scale of the surrounding area was taken into account and the design elements were used and located with respect to human dimension. Moreover, the appearance of the square is also a reflection of the activities that take place in İzmir bay represented with townscape elements on the main axes such as colonnades or shelters. The shelter covering the pedestrian platform and the wooden timber deck display the feeling of port activities within the square both visually and physically.

In short, the new design of Konak Square has successful adaptation of the square in the past and the new spatial organization providing different sections with different themes that create variety and flexibility within a coherent overall design. Today, Konak Square is a distinctive urban space providing the sensational view of İzmir bay and skyline while enabling various activities to take place in this area. At last the square also provides an architectonic balance between the historical buildings and spatial layout with contemporary buildings and spaces surrounding it as well as the built environment and greenery with the urban context.

Continuity and Enclosure

Konak Square with its new spatial organization has clear boundaries and provides strong 'sense of place'. The square is enclosed by the municipality building, government house, and other social and commercial buildings. Additionally, new urban design layout emphasizes the old boundaries of Yellow Barracks (Sarı Kışla) building in order to define the historical boundaries of the main square that have the Clock Tower at its heart. The townscape elements are located in a way to enhance the level of enclosure and strengthen the continuity of existing lines. The major axes are clearly defined and designed with respected townscape elements together with careful landscaping. Moreover, the sections within the square are also clearly defined both visually and physically. In this sense, metro station entrances are designed as massive units to increase the sense of place and enclosure. At last, new artificial pool is situated on the north side of the square in order to display the old coastline which used to define the boundaries of the square in the past. The major axis between north-south that connects the Kemeraltı District and the ferryboat quay defined successfully with colonnades and landscape elements. The east-west axis between the bus station and Konak Pier offers clear and straight axe which is also used as linear square that accommodates different functions in its nature. Beside the straight axes, the level difference in the square is changing with the themes of its sections and takes its higher point on the pedestrian platform and offers different views of the square and the city.

Konak Square has clear lines and edges that undoubtedly show the level of success regarding to the level of enclosure and continuity of the urban space. The current spatial organization of the square is far from the conditions in 1990s where the square was seen as an empty space with no clear image and sense of place. Within these

well defined boundaries, the square has clear and continuous lines that separate the different sections with townscape and landscape elements and strengthen the functional zoning visually.

In short, the design of Konak Square provides a high level of enclosure and continuity of existing lines within the area while integrating different sections and multi-functional areas with different concepts. These concepts were successfully realized with the requirements of – 'continuity and enclosure' – urban design principles.

Quality of Public Realm

Konak Square offers variety of flexibility with different sections in its nature that can accommodate different functions and activities over time. These multi-functional sections are clearly defined with different materials, texture and color, landscaping and other townscape elements. In this sense, Konak Square has been developed with four major sections. First, the old square with historical Clock Tower considered as the center of the urban design project which also defines the new 'identity' of İzmir. The square includes the revitalization of history by using the routes and leftover spaces from the history in its spatial organization. In this sense, the designers created clear boundaries of the square with (Yellow Barracks) Sarı Kışla building walls, and with an artificial pool representing older coastline. Moreover, the slope of the surface area decreases reaching the Clock Tower in the center and providing a sensational view of the tower to the inhabitants more emphasizing. Secondly, the major north-south pedestrian axis has been redesigned not only into a boulevard but a new linear square that provides strong connection between bus stations, Konak Pier and the Konak Square. Moreover the entrance to the old bazaar Kemeralti district was integrated within the spatial organization of this linear square. Third of all, the new Konak Square plan accommodates a large green area for recreational facilities which is a large park in the center of İzmir. Besides the large green area with theme parks, careful landscaping also provides groups of trees located there in order to create shaded areas for pedestrians as well as defining the routes and sections integrated overall spatial organization within the area. Similarly, the townscape and landscape elements in green areas and other sections of the square; arcades, shading canopies, colonnades, water elements, trees, seating and lighting elements are all designed and located with clear purpose and function with a distinctive urban space concept. Fourth,

the project also provides a strong connection between the ferryboat quay and the Government House. The pedestrian axis between the Pier and Konak square is provided with the construction of a 'platform' over the vehicular axis. The pedestrian platform has been organized as a deck with wooden materials on the surface of the plane. The platform offers sensational view of the Konak Square and İzmir bay is emphasized by its shelter that consists of canvas with different angles. This main axis is also defined with the Historical Urban Park wall that is situated within the exact place left from the demolished (Yellow Barracks) Sarı Kışla referring to continuity of urban memory. Moreover, the area between the vehicular road and the sea has been designed as an open space with recreation facilities providing comfortable walking and cycling in this area with successful landscaping.

Konak Square, moreover, provides recreational activities like; sitting in the sun within the green area in the center of İzmir, various activities in thematic gardens and historical urban park as well as the ceremonies, concerts and other public events that can take place in different sections of the square. Additionally, metro entrances and kiosks are designed as units that provide sense of place and enclosure within the square. The integration of these functions in the center of the square enhances the interaction between the inhabitants and provides a comfortable shelter for users. Contemporary art objects are integrated in the project coherently with the townscape elements. Regarding the comfort and access to the square offer ramps and continuous axis and surfaces that provide opportunities for disabled people as well as cyclists.

In short, Konak Square today, displays an attractive and vibrant urban space providing different functions and activities in its nature. The square offers safe, comfortable and distinctive urban space with contemporary townscape elements and green areas with careful landscaping that provides an urban park in the center of the city.

Ease of Movement

The significance of Konak Square is its location in the center of İzmir, existence of governmental buildings around the square and its proximity to the public transport facilities and the shopping centers. Public transport facilities serving the area such as metro, bus, and ferryboat increase the accessibility to the square. In addition to public transport, inhabitants may reach the area by private cars and use parking facilities close

to the square. High level of access to the square with different modes of transport increased the number of users during the day and night time.

The spatial organization of the square provides continuous straight axes between different transportation facilities and entrances to the square. Moreover, the pedestrian ways in green areas display more natural and free route, as it is in nature. The townscape elements and art objects are distributed and located successfully through these axes providing orientation and comfort with an overall concept. Clock tower provides orientation within the square as well as the colonnades with shelters that define the orientation and comfort within the area. These clear lines and boundaries enhance the permeability within the square.

In short, Konak Square with its clear spatial organization offers high level of accessibility and permeability both visually and physically. The project resulted with permeable, walkable, safe and well connected layout that became an attractive built environment. Recently, the square has successfully fulfilled its functions being a social, cultural and managerial center of İzmir.

Legibility

The new plan for Konak Square provides clear and simple layout. The sections of the square are distinguishable. The major axes of the square define the boundaries of these sections together with landscape and townscape elements that are located in order to strengthen the clear boundaries and create visual clarity through the area. In this sense; colonnades, landscape elements, water elements, seating and lighting elements art works and objects are integrated within the overall concept to enhance the level of legibility.

The boundaries of Konak Square are easy to understand and the overall image is easy to read as a result of visual clarity of the spatial organization. Thus the square provides various opportunities for inhabitants to live, work and travel within the area. People can easily travel with ferry and move into the square over the platform through the historical composition and reach to their work, as well as go for shopping or change for metro and access other parts of the city center. This simple example displays the success of new layout of the square in terms of visual and spatial clarity. In other words, Konak Square has clear and easy to understand image with different spatial experiences and quality of urban space.

The square has its own unique identity and image within the existing context that makes the whole square distinguishable from other urban spaces. Historical Clock Tower which is the symbol of İzmir offers orientation within the center and contributes to the level of success of the image of the square. This image is provided by the quality of layout and form of the square as well as the quality of materials and their location and construction techniques.

In short, while walking in Konak Square the overall plan and sections are clearly perceived by the inhabitants and provide different and unexpected experience with legible plan layout and integration of landscape and townscape elements.

Adaptability

The fundamental purpose of Konak Square is to offer a contemporary urban space design within the historical context. In such case, however, it is designed to be changeable in the course of time. The spatial organization provides an overall space where social, cultural and natural factors have been taken into account regarding spaces for different functions and activities. The sections of Konak Square can accommodate various types of events besides the major themes they have in their nature. The square integrating new contemporary spatial layout with the existing structure successfully as regards to accessibility to transportation points and different uses as well as taking into account the historical routes, buildings, vistas and views. This comprehensive approach resulted with high level of adaptation into the existing urban context. In this sense, the square offers clearly understandable sections with various functions that are clearly defined with the change in the texture and color of the materials as well as different townscape elements such as colonnades, lighting elements, and others. The theme gardens, recreational areas, main square in the center with Clock Tower at focal point and the successful design of major pedestrian axis that connects different uses and transport facilities provide high level of variety of flexibility for inhabitants to live, work and travel and can also accommodate possible future uses in its nature. The variety in scale and size of the sections of the square give many opportunities for users while spending their time with different functions taking places in these areas.

In short, the square with its vibrant structure and flexible layout that enables different activities to take place during daytime and at night resulted with the high level of adaptation of the square for different functions at any scale.

Diversity

Konak Square has been developed with contemporary architecture and spatial organization while integrating the historical buildings and routes that provide harmony between the present and the past. The square offers a variety of spatial experiences with different materials, finishes and landscape elements. The sections of the square are designed in different sizes and shapes in order to accommodate different functions and public activities to take place. This diversity in spatial organization and the materials provides strong variety and many opportunities for the inhabitants to spend their time in the square during day time and night. The recreation area includes various theme parks with careful landscaping. The variety of layout, form and greenery of the area provides different experiences of nature in the center of İzmir. The square and pedestrian axis offer different textures, colors as well as form and layout. This individuality was successfully integrated within the overall master plan realizing the concept in its nature. The existence of different buildings in terms of their functions; shopping centers, governmental buildings and transportation facilities resulted with variety in spatial organization of the square and the integration of different townscape elements for different purposes.

In short, Konak Square with its flexible layout and form provides vibrant and attractive urban space with the diversity in materials and the opportunities for different activities to take place within the area.

Lessons Learnt

Konak square, as an urban space is a square which has been transformed into different spatial organizations. The transformation process reduced the importance of the square and turned it into a transition space where the identity and sense of place within the square was lost with permanent interventions on its original layout. The characterizing of the area and the buildings surrounding the Konak square did not display a mixed use structure thus the public life was mainly related with shopping and governmental works. Square lost its scale or space in time and became not more than landscape arrangements. Moreover, the climatic feature of İzmir has never been taken into account widely in previous spatial organization of the square up to today. Although the new plan offers several landscape and townscape elements regarding to provide

shelters still it is not on a sufficient level, and thus a public life within the square did not develop or go further than being a transition space.

Throughout the history, several competitions and projects were developed that affected the transformation process of Konak Square. Implementation of each project transformed the square in its recent form and size. Today with the new project that is implemented by the Greater Municipality of İzmir, the square has new modern face and had made one more step to become a significant issue in the square's search for identity.

The Konak Square project has comprehensive approach to urban space design and the project was developed and implemented successfully and indeed improved the area enabling different functions and activities to take place within the area. However, there are several issues that need to be improved and taken into consideration, that detract from the project's success and from which lessons can be drawn.

The level of enclosure within the square is still not on a sufficient level which affects the sense of place and distinguishing the boundaries of the 'square'. The designer provided spatial organization taking into account the size of the square as an advantage for creating diversity within the area, but on the other hand the sense of place or the feeling of belonging can not be provided within the area effectively. The area does not have active use during night time because of not having effective lighting within the area that would create safe and comfort for the users. Some of the paving materials affect negatively walking easily around the area. Regarding the management, the townscape elements and landscape elements need to be checked carefully and this is not the case here in this square effectively. Moreover, the connection with the inner areas of the Kemeraltı District is still too weak ands need to be improved. Additionally the major axis with bus stops that are not provided effectively need to be improved. Today climatic features of İzmir should be taken into account and more shaded areas need to be provided in order to active use of the square. Overall, the challenges of the site; including size, traffic, noise and high land value were met creatively without compromising urban design principles.

Values Gained

The urban design project of Konak Square shows a significant improvement in environmental quality and quality of urban life. It is a successful attempt to create a sustainable image or identity of İzmir with this comprehensive spatial organization

approach giving the major emphasize to the ‘Clock Tower’ - the symbol of İzmir. As a result, historical Clock Tower has regained its significance and importance for the city. The new project creates and more importantly emphasizes the importance of an ‘urban void’, which enables the inhabitants to relax and use this recreational area effectively with different theme parks within the green area. The area with its new layout has high level of accessibility and less traffic problems with the platform that connects the square with the İzmir bay. This understanding has always been extremely needed in İzmir where the people desire to perceive the beauty of İzmir bay and the overall layout of the city that they live in. The square has become the heart of the city where many different activities take place. The project has provided creative spaces with contemporary architecture and spatial organization with variety of landscape and townscape elements that resulted with attractive and vibrant urban space.

In short, the adaptation of new spatial organization of the square into the existing urban context with high level of creativity and architectural quality has been realized successfully. Today, Konak Square is an attractive public space accommodating many visitors and inhabitants of İzmir with various spatial experiences it provides at the heart of İzmir.

Figure 65. View from Konak Square
(Source: Personal archive)

Figure 66. View from Konak Square
(Source: Personal archive)

Figure 67. View of historical Clock Tower
(Source: Personal archive)

Figure 68. View of historical tower at night
(Source: Personal archive)

Figure 69. Pedestrian movement in the square
(Source: Personal archive)

Figure 70. View of townscape elements
(Source: Personal archive)

Figure 71. View from pedestrian axis in coastline
(Source: Personal archive)

Figure 72. Pedestrian axis to ferryboat quay
(Source: WEB_36 2006)

Figure 73. View from Konak Square at night
(Source: WEB_36 2006)

Figure 74. View from pedestrian platform
(Source: WEB_36 2006)

Figure 75. View from recreational area
(Source: WEB_36 2006)

Figure 76. View from thematic gardens
(Source: WEB_36 2006)

7.2. Case Study 4: Gaziosmanpaşa Municipality Service Area Urban Design Project Competition

urban design project by:	**İstanbul – Turkey**
Dilek Topuz Derman,	**Gaziosmanpaşa Municipality Service Area**
Fırat Gülmez	**Urban Design Project Competition**
	Urban Architecture – 2004

7.2.1. Introduction: Location and Characteristic of the Area

Gaziosmanpaşa is one of the biggest counties of İstanbul. It is located on the European side of İstanbul on Çatalca Peninsula. The district is surrounded by Eyüp District to the northeast, east and southeast; Bayrampaşa and Esenler District to the south and Black Sea to the north. Starting from the 1950s Gaziosmanpaşa which was known as Taşlıtarla and Küçükköy developed rapidly and became a town center in 1980s. The population of the district increased rapidly and today it is the most populated district in İstanbul. Regarding the rapid growth Gaziosmanpaşa became one of the highly urbanized areas in İstanbul. In this high-dense urban fabric Gaziosmanpaşa city center became one of the major problematic sites of the district. The Gaziosmanpaşa Municipality is located in the center of the district surrounded by cultural facilities within a highly sloppy area. Moreover, the main square, including the Central Mosque, has many traffic problems and is separated with the roundabout with high level of traffic (WEB_37 2006).

The project area is in the heart of Gaziosmanpaşa district and includes the municipality building and the cultural bindings within the area. It is located between Ordu Street to the north, Madalyon Street to the east, and major access between Eyüp District and TEM. Moreover, the area is surrounded by cafés, restaurants and shops within the walking distance. Although the project area is surrounded by these cultural and social facilities, they are not used effectively due to the fact that the transportation network makes the area difficult to be reached, in other words lack of accessibility and the slope of the area affects the active usage of the area during day time and night time as well. This problematic situation can be explained by four major factors:

- There is not enough public space in the center of Gaziosmanpaşa District
- The solidity of the existing building shape and volume creates an undesirable townscape
- The height of the surrounding buildings have negative effect on the sense of scale
- The streets causes insufficient access to the area
- The existing location of the parking area and the bus-stops interrupt both vehicular and pedestrian flow
- Pedestrian flow in the north which is between the public buildings and the main square

In this sense, the municipality building and its service area in the center of Gaziosmanpaşa need to be integrated with respect to the needs of the inhabitants and increasing the environmental values and to the quality of urban life while supporting the fine arts.

Consequently, the project area is the biggest and the only open space within the center of Gaziosmanpaşa district. Existing greenery within the area provides opportunities for inhabitants to spend their time it is a central park. Moreover, being the only large-scale open space in the exiting urban context of Gaziosmanpaşa District is the important characteristic of the area that has to be taken into account. Therefore, the new project has to provide the architectural programme with respecting to the existing natural landscape and tries to provide different experiences for the inhabitants within this natural area.

7.2.2. Urban Design Process

The rapid growth of the district and enormous urbanization process increased the importance of this area in the center of Gaziosmanpaşa. However, the service area became the subject of discussions as a result of ineffective usage of these cultural facilities in this natural area. Therefore the Municipality of Gaziosmanpaşa declared a competition project in 2004 aiming to integrate the service area together with municipality building with the surrounding area and more importantly to all district with a cultural center with a given architectural programme.

The architectural programme of the cultural center includes the following functions with given construction areas (WEB_38 2004):

Cultural Center: A+B+C+D+E+F+G+H= 5500 M^2, I=7500 m^2

Total Construction Area=12500 m^2

A) Multi-Purpose Hall (600 – 700 Person)

Main Hal – Foyer – Exhibition Hall – Other

B) Theatre Hall (250 Person)

Main Hall – Foyer – Stage – Rooms – Other

C) Library And Multimedia Center (300 m^2)

Reading Hall – Depot – Offices – Other

D) Social Facilities

Eating Hall – Kitchen – Depot – Cafe – Depot

E) Vista Point

F) Shopping Units

G) Technical Service

H) Wc-Cloakroom

I) Carpark (300 Vehicles 7500 m^2)

Parking Area – Control Point – Wc – Other

The competition project includes the architectural programme as well as the spatial organization of the service area including the cultural center and the municipality building with an over all design approach. Because the size of the service area was large for an inner-city area, an overall design concept was developed to organize pedestrian and vehicular connections and the location and layout of cultural center as well as the landscape and townscape elements.

Consequently, the new face of Gaziosmanpaşa Municipality and service area with new cultural center has been developed with an overall concept of urban park where different modes of activities, performances can take place and İstanbul skyline will be presented.

7.2.3. Urban Design Issues

The municipality building and the service area are in the center of the district and have good connections with public transport on both Ordu Street and Eyüp-TEM access to the, the project area has high level of accessibility not only for the inhabitants but also for the other districts as well. Therefore the cultural center and the open space will serve for Gaziosmanpaşa and all İstanbul as well. Thus the Municipality of Gaziosmanpaşa together with consultancy of İstanbul Branch of Chambers of Turkish Engineers and Architects (TMMOB) had developed a set of principles that guided the design of cultural center, municipality building and the service area:

- To provide public urban space and identify its contribution in urban identity.
- To contribute to the identity and belonging problems.
- To improve the environmental quality.
- To remove existing cultural center, library, kinder garden, restaurant and to provide new cultural center with respect to the given program.
- To functionally connect with the existing municipality building both indoor and outdoor spaces while giving opportunities to define a public square.
- To have horizontal plane (plan) and/or vertical (3D) architectural solutions in order to provide connection with municipality building.
- To use the chances given by the present municipality building, that gives opportunities to architectural additions with its existing structural system.
- To provide colors, variety and future functional additions.
- To emphasize the concept of square, public urban space and to be symbolic.
- To provide vista point (terrace) with contribution to urban identity (starting with the + 135.95 to Haliç).
- To provide solutions to exiting transportation problems and in this context to widen the Madalyon Street and improvement to existing bus stops.

Using these principles Gaziosmanpaşa Municipality embarked on one-stage urban design competition to make the best use of the Municipality Service area with contemporary architecture and spatial organization of the cultural center, municipality and the open space at the heart of the district on the other. With respect to given

programme and principles the proposal of architects Dilek Topuz Derman and Fırat Gülmez won the design competition. The proposal offers the service area as a urban park with variety of different spatial experiences, and the cultural center situated within this park more precisely under the park. Regarding the municipality building a new facade arrangement was defined with contemporary architectural materials. Moreover a restaurant and a vista terrace were located on the top of the municipality building as well. The service area with the concept of urban void with the concept of urban park and square and with the new contemporary face of municipality building offers the starting point of urban regeneration within the Gaziosmanpaşa District. There is clearly a strong emphasis on urban design in both the design of cultural center and municipality building with their contemporary architecture and the new spatial organization of the 'urban park'. Although, there is little coherence between the buildings surrounding the urban park, the emphasis on urban design has provided a sense of vibrancy, safety, and a strong and well utilized public realm (WEB_18 2006)

7.2.4. Evaluation – Urban Design Principles

Character

Gaziosmanpaşa Municipality Building is visually distinct as a high-rise building situated in the middle of the empty service area and the main square of the district. Hence a new façade with contemporary architectural materials provides the new face with high quality architectural image.

The service area of the Gaziosmanpaşa Municipality designed as a public open space with an overall concept of 'urban park' defines a new identity. The fundamental purpose of the park is to diffuse the existing urban fabric and became a starting point in the transformation process of the city center. The new cultural center is also integrated within the urban park in order to create a total perception of the green area. In this sense the cultural center is located under the ground level of the platform where the municipality building is also situated. The natural landscape is used to provide a 'carpet' covering the cultural center within the overall concept of urban park and its continuity. The urban park will serve the inhabitants during the day time and at night,

providing clearly defined urban space that the individuals will have opportunity to be in 'nature' in the center of the district.

Urban Park will also serve as the foyer for cultural activities within the new center with successful landscaping and integration of townscape elements enhancing the quality of built environment.

In short, the new design of the service area as 'urban park' integrating the cultural center in its nature and providing creative and vibrant urban spaces to inhabitants becomes a distinctive urban void providing a sensational view of İstanbul while offering variety of flexible spaces that can accommodate different types of activities in this natural landscape.

Continuity and Enclosure

The 'urban park' concept creates visually and physically an 'urban void' in the center of Gaziosmanpaşa District. Hence the park will be enclosed by the existing urban fabric mostly as well as the townscape elements and landscape elements. This natural enclosure which is meant to be as it is to realize the main idea by providing this clear surface on eye level with no massive units. The boundaries of the park are determined by the roads surrounding the area. However, on the other hand, the 'urban park' includes the main square with the mosque and the municipality building and enables continuity of pedestrian circulation within the area. Cultural center is situated with the existing lines of the municipality building and is providing a clear and straight pedestrian way for the inhabitants between the entrance of the center and the municipality building. The major level difference between the entrance of the cultural center and the municipality entrance is designed as the major entrance to the park.

In short, with these well defined boundaries level differences are designed as special components of the area successfully and resulted with interacting attractive urban spaces with careful landscaping and integration of townscape elements with a continuity of overall concept. Continuity of existing lines within the area provides high level of adaptation to local context. Moreover, urban park also provides a panorama of the city center with wide open views and vistas. These concepts successfully realized with the requirements of – 'continuity and enclosure' – urban design principles.

Quality of Public Realm

'Urban Park' accommodates various functions in its nature. Cultural, social and recreational activities are situated with an overall concept. These functional areas have been creatively designed by defining different levels on the surface of the landscape. Cultural center is integrated within the landscape and designed as one of the levels with inner courts and contemporary architecture. Municipality building was designed with new façade with restaurant and vista terrace on the top floor of the building. With this new architectural organization the inhabitants have the opportunity to use the restaurant and terrace with a new entrance from the park and experience the views of the district as well as İstanbul. Besides these opportunities 'urban park' was designed for outdoor sports, performance arts and other recreational activities where inhabitants will have opportunity to live work and socialize within the district. In this sense townscape elements and landscape elements are situated carefully in order to create comfort, safety and high quality public realm.

In short, 'urban park' offers an attractive and vibrant urban space with various functions in its nature. Open spaces are creatively designed, diverse and flexible enabling different activities to take place. The architecture and spatial organization of the urban park and square offers different experiences with its contemporary design approach on urban space. The integration of shops and cafes within the cultural center provides active and long term usage of the area. Finally, townscape elements such as seats, lighting elements, artificial pools, paving materials and others have been integrated with careful landscaping to enhance the quality of built environment.

Ease of Movement

The municipality building and its service area around is situated in the center of the Gaziosmanpaşa district where the public transportation facilities provide high level of accessibility to the area. In addition to public transport users may reach easily to the area by private cars and in this sense underground parking is provided within the cultural center. Regarding the arrangements of the circulation network Government House, Cumhuriyet Square, Mosque and the Municipality Building are integrated with the new organization of vehicular circulation. The existing bus stops were moved from the area and with the Madalyon Street and Eyüp Road connected to provide high level

of accessibility to the area and create secure, comfortable pedestrian movement within the urban park.

The natural landscape of the area causes major level changes within the area. In this sense 'urban park' offers different spatial experiences with creative spaces at different levels. The major level difference between the main square and the entrance of the cultural center has been connected with a creative space between the municipality building and the cultural center of which reaching the ceremony square on the upper level. Moreover, continuous pedestrian axes provide the high level of accessibility and clear orientation within the area. The townscape and landscape elements are located in order to create comfortable, secure, and well connected pedestrian movement within the area. In short, the project provides clear axes and easy orientation within the area. The level of accessibility and permeability successfully provided both visually and physically. Moreover, 'urban park' has excellent pedestrian connections within the site and is well connected to the center of the district.

Legibility

Gaziosmanpaşa Municipality Building and its service area are integrated with the recreational area below and the main square and the mosque in the center to provide a new urban park and square with clear boundaries and spatial organization. In this sense, 'urban park' designed with a creative and simple structure where natural landscape covers the new cultural center and provides various spaces for different activities to take place within this organic structure. The overall image of the 'urban park' is easy to read as a result of visual clarity of the spatial organization. Within this concept, the townscape elements and landscape elements are integrated successfully to provide this clear image. The new 'urban park' has its own unique identity within the existing context in the center of Gaziosmanpaşa district that makes this natural landscape distinguishable from other urban spaces. In short, the clear and simple structure of natural landscape and unusual experiences of the new spatial organization attract the inhabitants and provide various functions to take place within this area. The spatial organization of urban park displays high level of permeability with its clear form and layout while providing creative, diverse and flexible spaces in its nature.

Adaptability

The center of Gaziosmanpaşa district has been designed as an urban void that includes municipality building and cultural center in its nature. The new urban park and square are the starting point for the transformation process of Gaziosmanpaşa district which is a highly urbanized area. Therefore, 'urban park' is designed with various opportunities for different functions and activities to take place. In addition the new recreational area as the foyer of the cultural center accommodates different outdoor activities for the inhabitants. Thus, the area was designed as a simple landscape with various functional zones that are clearly defined with the change in the materials as well as the effective townscape elements and careful landscaping. The new park can be changed into different spaces that will accommodate different uses and activities such as concerts, jogging and outdoor sports, exhibition spaces and others.

In short, the new urban park and square with new cultural center and flexible layout that enables different activities to take place resulted with the high level of adaptation within the exiting context. Last, the new cultural center is also integrated into this unique landscape accommodating cultural and social facilities for the inhabitants.

Diversity

The design of Gaziosmanpaşa Municipality building, cultural center and the urban park surrounding the city center is contemporary in its architecture and spatial organization provides a variety of spatial experiences with different form and layout at any scale. The urban park also serves as the foyer of the cultural center while providing opportunities for different activities to take place in its nature. Well designed townscape elements and careful landscaping creates diversity in spatial organization by defining sections with different scale. Moreover, proximity to the center of the district 'urban park' offers a whole range of live, work and play opportunities with different functions and uses in its nature. In short, the spatial organization of 'urban park' with the new cultural center provides attractive built environment with many opportunities for different activities to take place.

Lessons Learnt

Gaziosmanpaşa Municipality and its service area have been designed as an urban void that will define the starting point for the transformation process of the highly urbanized area within the center of the district. This new identity is characterized by 'urban park' that will accommodate several functions and activities in its nature. As with any project of this scale and complexity with its natural landscape, given architectural programme and circulation network there have been negative aspects within the success. First, although the area has been designed as urban park concept the level of enclosure and thus the sense of place are not at sufficient levels. Second issue is the control and management of the recreational area which mainly consists of grass contained open spaces. Although new functions and uses integrated to the area of these open spaces will not be actively used during the day time and especially at night. The third issue is that the landscape and townscape elements need to be increased within the square between the mosque and municipality building in order to create attractive open spaces for the inhabitants. Consequently, the steep topography, vehicular circulation and the given architectural programme have been integrated within the 'urban park' concept creatively and successfully regarding the urban design principles.

Values Gained

The urban design project shows a significant improvement in existing urban fabric by defining an urban void where the inhabitants live work and socialize. This urban space is characterized by an 'urban park' concept which will be the starting point of a transformation process of Gaziosmanpaşa district. The regarded transformation will be provided by improvement on environmental quality in the center. A natural landscape within the center that includes different activities and uses has potential to change this obsolete urban space into an attractive, vibrant and comfortable environment. The 'urban park' will become the heart of the district where different public activities can take place. The cultural center will become one of the most important meeting points of the inhabitants with its contemporary architecture and creative open spaces. In short, with the comprehensive urban design approach of the project the municipality service area will be transform into a vibrant urban space accommodating different activities in its natural landscape as well as providing a natural environment as an 'urban park'.

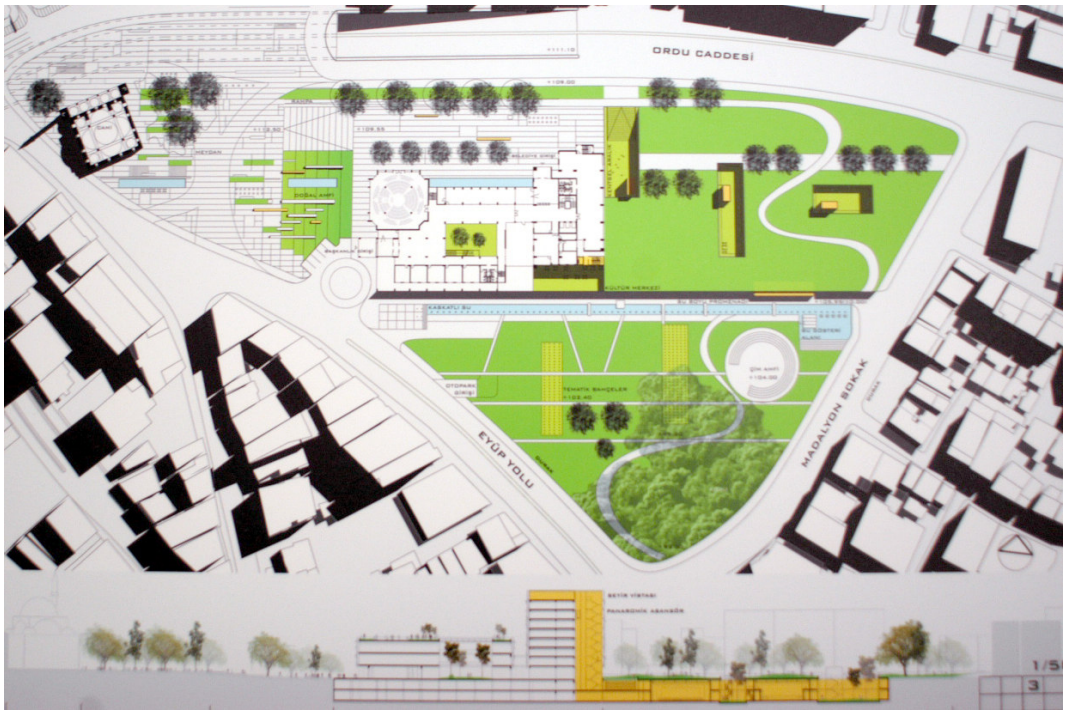

Figure 77. Master plan for Gazisomaspaşa Municipality Service Area
(Source: WEB_40 2006)

Figure 78. View from 'Urban Park' and perspectives from cultural center
(Source: WEB_40 2006)

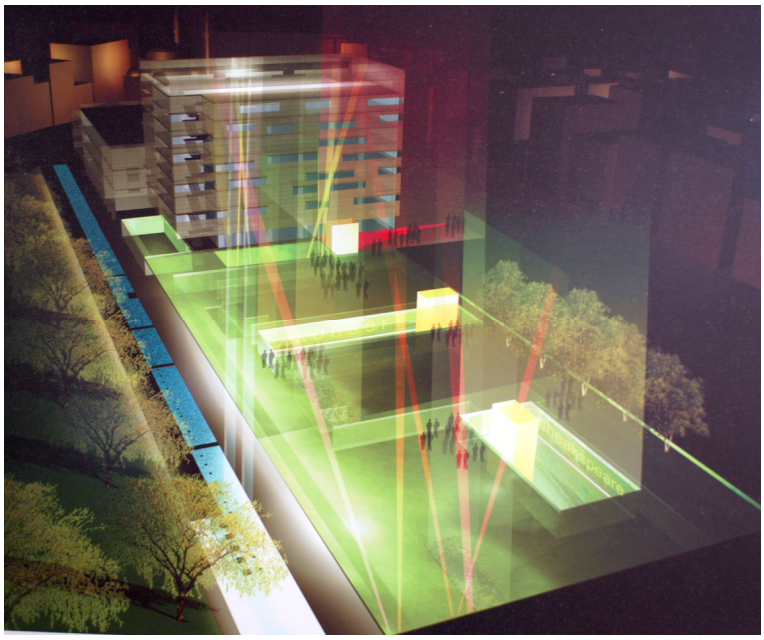

Figure 79. View of new Cultural Center and Municipality Building
(Source: WEB_40 2006)

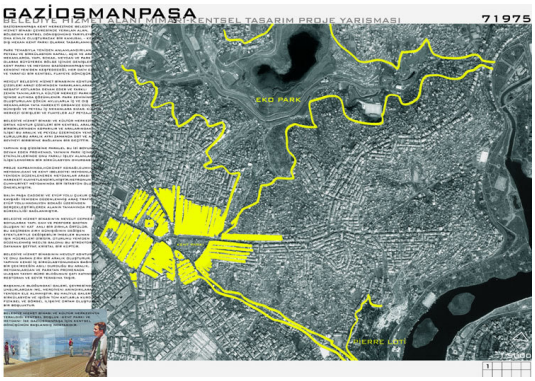

Figure 80. View of conceptual approach
(Source: WEB_40 2006)

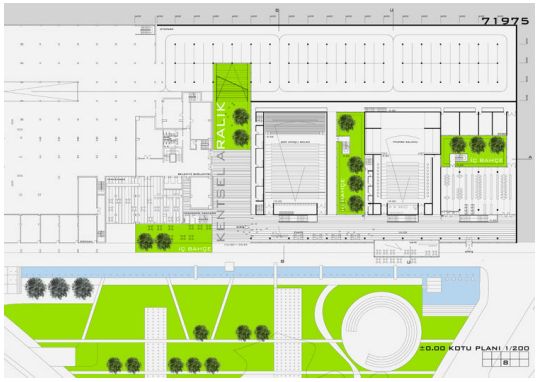

Figure 81. View of architectural plan
(Source: WEB_40 2006)

Figure 82. View from municipality building
(Source: Personal archive)

Figure 83. View of existing cultural center
(Source: Personal archive)

Figure 84. View from Madalyon Steet
(Source: Personal archive)

Figure 85. View from the service area
(Source: Personal archive)

Figure 86. View from existing recreational facilities
(Source: Personal archive)

Figure 87. View from the Eyüp road
(Source: Personal archive)

Figure 88. View from the main square
(Source: Personal archive)

Figure 89. View from Ordu Street
(Source: Personal archive)

CHAPTER 8

DISCUSSION AND CONCLUSION

8.1. Comparison of Urban Design Practice: The Netherlands and Turkey

Successfully designed urban space provides opportunities for several activities to take place simultaneously without any conflict within the existing urban context. However, a successful urban design does not appear immediately but evolves continuously. Besides the physical design issues social, economic and political aspects are also important in the design process. The thesis followed a context free approach and has tried to analyze urban design practice in the Netherlands and Turkey. A comprehensive research on the theoretical background of urban design and different design approaches have provided a set of criteria in designing the urban space.

The thesis in this regard has tried to define urban design principles in terms of objectives and a series of general design criteria. Utilization of these principles in designing the urban space will provide distinct identity, high level of access, vibrant and attractive built environment, variety of landscape and townscape elements offering visual clarity, adaptation into existing spatial organization and diversity in materials and spaces for different activities to take place within the area. Recently, urban design principles considering the guidelines for designing urban space have became a more important issue. In this sense, major features of successful urban space are examined in detail to provide a compact design manual.

Successful urban design should firstly reflect the character of existing context. If the character of the local context needs to be enhanced, urban spaces with new identity should be integrated. Moreover, successful urban design should also enable flexibility to both pedestrian movement and vehicular circulation without disturbing the level of access, providing safety and comfort for pedestrian and cycling access as well as respecting the disabled people to use the area actively on their own. The spatial organization should be designed in order to provide opportunities for various activities and uses to take place within the high quality built environment with contemporary materials, landscape and townscape elements. The layout and form of urban space

should provide attractive built environment with the diversity in materials and the opportunities for different activities for long term active use of place. This urban space needs to have clear image with flexible layout with high level of adaptation to the existing context as well as enabling different activities and functions to take place during daytime and at night at any scale. High level of accessibility and permeability should be provided both visually and physically. In short, successful urban space design should provide urban environment which is walkable, safe, with clear layout and form, attractive built environment providing sense of place and belonging to the area for the inhabitants with diversity in materials and the opportunities for different activities to take place within the area.

This thesis emphasized the importance of urban design principles as a tool for designing better places to live, work and socialize. Therefore, the thesis has tried to search for utilization of urban design principles on two projects from each country: the Netherlands and Turkey. These projects have been analyzed basing on the level of fulfilling the given urban design principles.

While examining urban design projects from the Netherlands, the principles of urban design have been used in order to provide a framework of urban design practice in the country with detailed analysis of the principles in designing urban spaces. Case studies from the Netherlands are summarized in the Table 11 that shows the key points explaining the level of satisfying the urban design principles.

Schouwburgplein – Theater Square – is a contemporary urban space with its layout and architecture that offers multi-functional 'interactive' public space. Moreover, with its high level of accessibility and its cultural opportunities, Schouwburgplein has become a distinct and vibrant urban space. However, on the other hand, the level of enclosure could not be provided sufficiently and the lack of necessary townscape elements of the square such as shelters and seats can be noticed during the bad weather conditions as well as when there is no public activity on the square. This gives the past obsolete feeling while reminding to the inhabitants of post-war built environment emptiness. As a result Schouwburgplein today became the 'stage' for several public activities while providing a sensational view of Rotterdam skyline to the inhabitants as well as the visitors.

Kop van Zuid – 'head of the south' – is one of the most important large-scale urban design projects in the Netherlands with its spatial organization and architecture. The project provides high level of accessibility between the banks of the river unifying

the center of Rotterdam city. In addition, Kop van Zuid offers a mixed use development with housing opportunities, commercial activities, hotels and office complexes situated within a contemporary spatial organization, clear and simple form with open space network providing sensational view of river Nieuwe Maas and Rotterdam center. However, beside the high-rise buildings in Wilhelmina Pier, the area consists of massive residential buildings which decrease the level of legibility through the area. Although high quality materials have been used, some of the quays and open spaces among the river side have not been defined successfully, and they offer less attractive built environment to the inhabitants. As a result, Kop van Zuid has recently became one of the most successful projects in Europe with its comprehensive design approach resulted with high quality – attractive urban space.

As the thesis has tried to analyze the international projects as successful examples of urban spaces, and then evaluate projects from Turkey in this context, thus two following urban design projects have been analyzed. The selected case studies from Turkey have been examined by monitoring them with urban design principles in order to understand how they provide these principles and what kind of urban space they offer to the users. Table 12 shows the major points that these projects present regarding the urban design principles.

Konak Square has been designed as a contemporary urban space that integrates historical urban context with new facilities to form an overall vibrant attractive public space. Moreover, with its thematic functions of historical ruins of old buildings that were defining the historical square in the past, green areas that offer recreational activities within the center of İzmir and continuous pedestrian circulation network with strong connection to coastline – platform and bridge – Konak Square has become a distinct and attractive center for inhabitants and visitors. However, the level of enclosure within the square could not be provided as a result of having a large surface area. The outside boundaries as well as the edges of inner spaces can not be distinguished easily and this situation causes confusion to the users during the daily activities. Beside the existence of historical Clock Tower the legibility and visual clarity are not provided at sufficient level. The square can not be used actively during the night time although effective lighting is provided within the area. As a result, Konak Square today became an important public space as it was in the past with high level of adaptation of old and new layout and architecture while providing a series of open space network with diverse landscape elements.

Gaziosmanpasa Municipality Service Area Urban Design Project Competition resulted with a contemporary urban space design providing a unique landscape – 'urban park' – that accommodates various activities, uses and architecture in its nature. New cultural center has been designed under this landscape with strong connection to municipality building and the recreational area. The urban park and square offers variety of open spaces for many public activities to take place. However, on the other hand, the project could not provide high level of enclosure and thus sense of place for the inhabitants. 'Urban Park' provides natural landscape in the existing urban fabric, but the project can not provide full adaptation to the local context as well as create legibility through the area. As a result service area of Gaziosmanpasa Municipality converted into a unified open space with distinctive landscape situated within the high-dense urban fabric. Moreover, with its high level of accessibility and its flexible layout with various space formations 'urban park' has become a vibrant attractive urban space.

The projects from the Netherlands and Turkey have been evaluated by analyzing the spatial organization and architecture. In order to emphasize different levels of fulfilling the urban design principles the projects were compared to give an overview which of the defined criteria was the strong point of each of the projects, which criteria have been generally provided successfully, and which have caused problems to the projects. These projects are evaluated whether they provide urban design principles with three different ranks: plus (+): fully satisfying the criteria, minus (–): not satisfying the criteria, plus–minus (+ –): not sufficiently satisfying the criteria.

Table 13 shows the evaluation of projects from the Netherlands and Turkey regarding the urban design principles in terms of the level of fulfilling them. As the research showed, three of the analyzed projects have fully met five criteria and further two partially. Only the Gaziosmanpasa Municipality Service Area Urban Design Project Competition has fully answered to two, partially to five principles. Therefore all analyzed projects represent high level of urban space quality. On the other hand, only two criteria: 'Character' and 'Ease of Movement' were fulfilled by all projects satisfactorily, while 'Continuity and Enclosure' and 'Legibility' were most difficult to reach – each of them by only one project – which means that more attention should be given to those when designing urban spaces.

Table 11. Evaluation of Urban Design Projects from the Netherlands.

Urban design project/city/country	Character	Continuity and Enclosure	Quality of Public Realm	Ease of Movement	Legibility	Adaptability	Diversity
Schouwburgplein Rotterdam The Netherlands	- distinct identity 'city's podium' - vibrant, interactive public space - 'urban void' in the center of Rotterdam	- new cinema complex defining the west edge - raising platform 35 cm from street level - townscape elements located on the east edge	- excellent lighting system for 24 hours active use with different activities - high quality townscape elements – seats, pavement, lighting elements - electricity and water connections for different activities	- clear spatial organization with simple form and layout - traffic calming and pedestrianization - entrance for disabled people and bicycles - public transport facilities - underground parking entrances	- clear and simple spatial organization - clear functional zoning - location of townscape elements provide visual clarity - permeability with lightweight steel structures and townscape elements	- 'podium' concept – accommodating different activities - effective lighting active use in daytime and night - flexible layout with different materials for different activities to take place	- contemporary architecture and spatial organization - variety of townscape elements - functional sections for various activities - attractive, vibrant and active use for long term activities
Kop van Zuid Rotterdam The Netherlands	- unifying Rotterdam city center with river Nieuwe Maas at the heart - mixed-use development-new business center, residential district, hotels, leisure and cultural facilities - Wilhelmina Pier 'Manhattan on the Maas' with skyscrapers - contemporary architecture and open space network	- clear lines and axis - clear open space network - continuous axis connecting different districts with the area - enclosed building blocks for housing - cross streets with squares enclosed by high-rise buildings in Wilhelmina Pier	- contemporary architecture and spatial organization - open space network – squares, hubs and quays providing view of Rotterdam skyline and river Maas - high quality townscape elements – seats, lighting elements, pavement – providing safe, comfortable and attractive urban space	- Erasmus Bridge connecting two banks of the river Nieuwe Maas - new public transportation facilities – metro, high-speed tram line, cycling and pedestrian access - simple grid circulation network – three north-south boulevard, three east-west streets - safe, comfortable and continuous pedestrian axis and quays	- clear image with spatial organization and contemporary architecture - location of landscape and townscape elements providing permeability and visual clarity - high-rise buildings in Wilhelmina Pier provides orientation and legibility of the district through the city	- mixed use development with new architecture and spatial organization integrated into old harbor district - open spaces provide flexibility for different activities to take place - warehouses and Hotel New York preserved and integrated into the new layout in Wilhelmina Pier	- variety of housing for different target groups - architectural variety in different districts in terms of function and uses - attractive and vibrant open spaces with different form and layout – squares, hubs, quays - diversity on materials – contemporary townscape elements

Table 12. Evaluation of Urban Design Projects from Turkey,

Urban design project/city/country	Character	Continuity and Enclosure	Quality of Public Realm	Ease of Movement	Legibility	Adaptability	Diversity
Konak Square İzmir Turkey	-distinctive character both visually and physically – Old Konak Square, Cumhuriyet Boulevard Square, Green Areas – Historical Urban Park, park and green areas within the coastline - vibrant attractive public space - historical center with governmental buildings and trade center	- continuous pedestrian axis defined with townscape and landscape elements - new spatial organization with series of open spaces - metro entrances, colonnades, arcades define pedestrian axis and enclose the open spaces	- variety of open spaces offering different activities to take place - contemporary townscape elements, art objects and careful landscaping - connection with the coastline with pedestrian platform offering view of İzmir bay - recreational area including theme gardens, historical urban park	- pedestrian platform connecting the square with the coastline - new pedestrian bridge connecting the square with Konak Pier - high level of accessibility with public transport – bus, metro, ferry boat, - safe, walkable and well connected pedestrian axis	- clear and simple spatial organization - different sections with clear boundaries - historical Clock Tower provides orientation and legibility of the square through the city - townscape and landscape elements providing permeability and visual clarity	- new spatial organization integrated into historical context - different sections with flexible layout and different materials for different activities to take place - variety of open spaces providing opportunities for inhabitants to live work and travel	- variety of open spaces with different functions - contemporary townscape elements and landscape elements providing various spatial experiences - attractive urban space with different form and layout of open spaces
Gaziosmanpasa Municipality Service Area Urban Design Project Competition İstanbul Turkey	- distinct identity ‘urban park’ and square - ‘urban void’ with unique landscape - vibrant, attractive public space	- pedestrian axis between the square and the urban park as well as within the park - ‘urban park’ enclosed by existing urban fabric, municipality building, cultural center and with landscape elements	- contemporary architecture – new façade for municipality building and new cultural center - variety of open spaces provides attractive and vibrant urban space - townscape and landscape elements enhance the quality of built environment	- new vehicular circulation provides safe and comfortable pedestrian access -public transportation facilities provide high level of access - comfortable, secure, and well connected pedestrian movement within the ‘urban park’	- natural landscape of the urban park provides clear image - clear and simple spatial organization with high level of permeability for inhabitants - locating landscape and townscape elements provide permeability and visual clarity	- new cultural center integrated into existing landscape -‘urban park’ accommodates different outdoor activities for inhabitants - townscape elements and careful landscaping located with an overall concept ‘urban park’	- contemporary architecture and spatial organization - new cultural center and various open spaces provides attractive, vibrant urban space for different activities to take place - variety of townscape and landscape elements

Table 13. Evaluation of urban design projects with utilization of urban design principles

Urban design project/city/country	Character	Continuity and Enclosure	Quality of Public Realm	Ease of Movement	Legibility	Adaptability	Diversity	Evaluation of Project
Schouwburgplein Rotterdam The Netherlands	+	+ –	+	+	+	+	+ –	**Project has met five criteria fully and two partially.**
Kop van Zuid Rotterdam The Netherlands	+	+	+ –	+	+ –	+	+	**Project has met five criteria fully and two partially.**
Konak Square İzmir Turkey	+	+ –	+	+	+ –	+	+	**Project has met five criteria fully and two partially.**
Gaziosmanpasa Municipality Service Area İstanbul Turkey	+	+ –	+ –	+	+ –	+ –	+ –	**Project has met two criteria fully and five partially.**
Evaluation of Criteria	**Satisfied fully by all projects.**	**Satisfied fully by one project: the Kop van Zuid.**	**Satisfied fully by two projects: Showburg-plein and Konak Square.**	**Satisfied fully by all projects.**	**Satisfied fully by one project: Showburg-plein**	**Satisfied fully by three projects: Kop van Zuid, Showburg-plein and Konak Square.**	**Satisfied fully by two projects: Kop van Ziud and Konak Square.**	

Basing on the results of the thesis research, the following conclusions have been viewed:

Urban design in the Netherlands displays successful approach on urban space design. As the results of the analysis that are shown in Table 13 the projects are fulfilling the urban design principles with high level of success. The main reasons behind are the unique landscape that the country provides both within built and natural environment. In addition to this, 'smallness' in scale enables creative approaches to urban spaces, providing high quality in urban life with more details – landscape and townscape elements – that are important features for designers in the Netherlands. Moreover, there is a social consensus on creative urban design approaches, both public and institutional opinions support these ideas to be developed and also implemented. As it is in the Rotterdam case, the vision of the city includes many unusual and distinct projects that have been proposed and will be implemented. This ongoing process is followed by other cities of the Netherlands as well. Additionally the national policies on physical planning which are issued as reports have controlled the urban issues of the country successfully as it is 'small' in scale. In this framework – built, social and cultural environment – education of designers also enables different approaches to urban issues. Several opportunities for young designers to implement their ideas and social consensus on these projects also result with high level of success in design of urban spaces. Economical status of the Netherlands also allows using high standards in urban space design with high quality of materials and. This also affects the quality of projects and provides high standards for new developments. In short, the major factors mentioned above have contributed to the level of success in urban space design and have created the unique built environment with different architectural and urban design approaches.

Urban design is a 'young' field in the design of urban space in Turkey. As the result of the thesis research, case studies indicate that urban design projects in Turkey represent various levels of success in fulfilling urban design principles and more attention needs to be given to create successful urban spaces. Although there are some successful projects that are implemented during this last decade, still in Turkey urban designers face difficulties to realize their projects because there is no separate law regulating urban design plan subjects. For example, the Development Law no. 3194 determines the planning process in Turkey. Although it provides some standards on design of buildings and urban spaces today it does not provide the necessary

background for contemporary design attempts with different creative approaches to create successful urban spaces in the twenty-first century. Therefore, in addition to utilization of urban design principles, the planning system in Turkey has to be prepared for the needs of this new century regarding the new technological developments and their spatial formations in urban space.

The thesis emphasized the necessity of having well defined criteria in successful urban space design. As urban design is recently becoming a profession, it should develop theoretical background for defining principles that will provide standards for designing high quality built environment. The thesis tries to define concept model as a tool for successful urban space design and therefore to stress the importance of defining and using the criteria when realizing projects.

8.2. Importance of Urban Design for the Future of Cities

During the twentieth century cities faced rapid changes. First of all, the major changes in production patterns resulted with the need for new spatial organization of urban space. Then, the enormous damages of the Second World War were eventually repaired which was followed by great migration from rural to urban areas. As a result, cities were growing in the light of constant economical, social and technological developments. Beside the urban growth, the transformation of inner city areas played important role in the changing context of the cities. In this respect, importance of urban design increased in Europe.

Throughout the historical development of urban design as – an activity, discipline and a profession – architecture and city planning tried to control the field of urban space design with their own theory and methodology. Therefore, urban design could not develop its own tools to control the transformation of urban space. However, the developments in the field of urban design, especially during the past two decades, resulted with many important experiences in designing urban space. International meetings, symposiums and educational researches have enabled the active transfer of this valuable knowledge which will contribute to the development of urban design. Recently, urban design is becoming a profession searching for its own tools and methodology in designing the urban space. With these tools or principles urban design will be more than only 'filling in' the gap between architecture and planning. It will

become a *hybrid* profession that is an interface between two main built environment professions, also including other specializations such as landscape architecture, civil engineering, and others, and therefore contribute to the process of creating successful built environment.

The urbanization process of the world today displays more comprehensive phenomenon than addition of more buildings into urban context or more open spaces covered with different materials rather than natural earth and thus less green areas to experience. Therefore, urban design has to deal with built environment with a more comprehensive approach as an attempt of structuring daily life where the individuals desire to live in. As the thesis has argued urban design should contribute and enhance the environmental conditions as well as quality of life in the built environment with the guidance of urban design principles.

The affects of urban design on daily life are obvious; however the role of urban design dealing with designing urban spaces is not clear yet. Therefore, urban design needs to develop concrete tools that will reinforce and strengthen itself as a 'profession' in between other professions dealing with the built environment. Moreover, urban design desires principles that will enable both the designers and the inhabitants to concern with the urban spaces that they design or live in. In this regard, the thesis has tried to define tools and principles and contribute to the transformation process of urban design that is recently being converted from an activity into an important profession dealing with the built environment. Urban design principles will also provide sustainable urban development and enhance the quality of life in the built environment.

The developments in technology and construction methods; changing social and economical status of the cities will force urban designers to create different spatial organization that will enable new activities and uses to take place; and architectural elements to be located. Therefore, urban design profession should develop tools to follow these developments and provide different design approaches. As the consequence of these new developments, the cities and thus the urban spaces will need a new type of approach to provide unity and harmony between: **1.**the historical context, **2.**new additional architecture and urban spaces of post-modern era and **3.**the new high-tech materials, buildings and urban spaces of twenty-first century. The thesis in this regard offers urban design principles to realize unity between the first two points. The integration of high-tech components into today's urban spaces will result with new space formations as *hybrid spaces*. The design of 'new' urban spaces and integration of

new architectural works into this frame will be the most important challenge of urban design being the leading profession in creating urban spaces. However, urban design has always been dealing with integration of 'new' developments into 'old' urban context, so it will overcome this conflict more easily then other professions in this field. The future study will focus on the term of *hybrid spaces* and on creating tools to integrate the new spatial formation of the new century into daily life.

Today design of urban spaces is moving from a single building or a public space into larger scale. Urban design deals with more complex and mixed-use projects that will be implemented in the existing urban fabric. Therefore, urban design now is changing its context into a comprehensive multi-layered design approach including more architectural base and dealing with spatial organization of open spaces. In this regard, beside the theoretical and practical developments in the field of urban design, new approaches such as integration of information and communication technology with city planning and architecture are needed. In the search for the place of urban design, further study will also try to combine architecture and city planning approaches as well as other professions dealing with urban issues in designing *hybrid spaces* in the twenty-first century.

REFERENCES

Abrahamse, J., 2003. *"Neighborhood Improvement and Urban Renewal"* in *"Planning Amsterdam 1928 – 2003: Scenarios for Urban Development"*, (Nai Publishers, Rotterdam), pp. 130-139.

Bacon, E., 1974. *Design of Cities*, (Penguin Books, New York)

Bakker, R., Achterberg, P., Jong, F., Koekebakker, O., Baljon, L., Busquets, J., 1999. *Kop van Zuid* (010 Publishers, Rotterdam), pp. 8-37.

Baljon, L. 1995. "Halftime at Kop van Zuid", in *The Netherlands in Focus* (Birkhauser Publishers, Basel), pp. 107-117.

Berg, L.v.d., Braun, E., Meer, J.v.d., 1998. *"National Urban Policies in the European Union – Responses to urban issues in the fifteen member state"* (Ashgate, Aldershot), pp. 254-287.

Berg, M.v.d., 2003. "Prologue: Plan Zuid", in *Planning Amsterdam 1928 – 2003: Scenarios for Urban Development*, (Nai Publishers, Rotterdam), pp. 38-47.

Birmingham City Council Planning Department, 2001. *Places for Living*, (Birmingham).

Bramezza, I., 1998, "Italy" in. *National Urban Policies in the European Union. Responses to urban issues in the fifteen member states,* Edited by: Berg, L.v.d., Braun, E., Meer, J.v.d., (Ashgate, Aldershot), pp. 224-252.

Brummel, K. 1995. "Schouwburgplein, Rotterdam – The City's Podium" in *The Netherlands in Focus,* (Birkhauser Publishers, Basel), pp. 95-101.

Crimson: Gadanho, P., Lootsma, B., Toorn, R.V., 2001. *Architecture and City after the Tabula Rasa*, (010 Publishers, Rotterdam), pp. 17-41.

DPCD, Departament of Planning and Community Development, 1991. "Design Guidelines: Creating a Quality Environment", (Dayton, Ohio), pp. 3-34.

DETR, 2000. *"Urban Design in the Planning System: Towards Better Practise",* (Commission for Architecture and the Built Environment, London), pp. 8-32.

Dündar, Ö., 2001. "Models of Transformation – Informal Housing in Ankara", *Cities*, Vol.18, No.6, pp. 391 – 401.

EPA, 2002. "Konak Meydanı ve Çevresi Düzenleme Projesi Teknik Raporu", pp. 1-14.

ECTP, The European Council of Town Planners, 2004. Revision no. 12/2004 (ECTP)

Eisner, S., Gallon, A., 1993, "The Urban Pattern: City Planning and Design", (Van Noistrand Reinhold, New York), pp. 560-575.

Goossens, J., Giunee, A., Oosterberhoff, W., 1995. *Public Space. Design, Layout and Management of Public Open Space in Rotterdam* (010 Publishers, Rotterdam), pp. 92-104.

Gosling D., Maitland B., 1984. *Concepts of Urban Design*, (Academy Editions, London; St. Martin's Press, New York)

Günay, B., 1999. *Property Relations and Urban Space* (MFY, Ankara), pp. 168-180.

Halifax Regional Municipality, 2005. "Regional Centre Urban Design Plan: Terms of Reference" in "*Draft for Discussion Purposes",* (Halifax Regional Municipality)

Hohenberg P., Lees L., 1995. *The making of urban Europe, 1000-1994*, (Harvard University Press, Cambridge, Massachusetts), pp. 331-378.

Ibelings, H., 1999. *20th Century Urban Design in the Netherlands* (NAI Publishers, Rotterdam)

Ibelings, H., 2000. *The Artificial Landscape. Contemporary architecture, urbanism, and landscape architecture in the Netherlands* (NAI Publishers, Rotterdam), pp.10-18.

Jolles, A., 2003. "Planning, Process and Politics" in *Planning Amsterdam 1928 – 2003: Scenarios for Urban Development*, (Nai Publishers, Rotterdam), pp. 140-151.

Komossa, S., Meyer, H., Risselada, M., Thomaes, S., Jutten, N., 2005. *Atlas of the Dutch Urban Block* (THOTH, Bussum), pp. 208-279.

Kovancı, P., 1996. "Urban Regeneration Issues and Policies as Complementary and Multi-Aspect Planning Tools", Master Thesis in Department of City and Regional Planning, (M.E.T.U., Ankara)

Kunzmann, K., 1998, "Germany" in Bramezza, I., *National Urban Policies in the European Union. Responses to urban issues in the fifteen member states,* Edited by: Berg, L.v.d., Braun, E., Meer, J.v.d., (Ashgate, Aldershot), pp. 132-158.

Lang, J., 1999. *Urban Design: The American Experience,* (VNR Publishers, New York), pp. 44-100.

Llevelyn, Devies 2000. "Urban Design Compendium", (English Partnerships, London), pp. 9-16.

Loew, S., 1997. "Design Control in France" in *Built Environment* , Vol. 20, No. 2,pp. 88-102.

Lootsma, B., 2000. *Superdutch – New Architecture in the Netherlands,* (Thames & Hudson, London), pp. 9-24.

Luque, J., 2001. "Architecture and Town Planning: Uninterrupted Dialogue. The birth of the Two First Urban Traditions ", (Navarra), pp. 1-6.

Lynch, K., 1981. “Good City Form”, (The MIT Press, Massachusetts)

Madanipour, A., 1996. *Design of Urban Space. An inquiry into a Socio-spatial Process* (WILEY, Chichester), pp. 155-214.

Madanipour, A., 2006. “Roles and Challenges of Urban Design” in *Journal of Urban Design,* Vol. 11. No. 2, p.173-193.

McGlynn, S., 1993. “Reviewing the Rhetoric” in *Making Better Places. Urban Design Now,* (Butterworth- Heinemann, Oxford), pp. 3-9.

Meyer, H., Burg, L.v.d., 2006. *The Memory of the City* (TU Delft, Amsterdam), pp. 7-24.

Moughtin, C., 1996. *Urban Design: Green Dimensions* (Butterworth- Heinemann, Oxford), pp. 1-15.

Moughtin, C., 2003. *Urban Design: Method and Techniques* (ELSEVIER, Oxford), pp. 2-71.

Mumford, E., 2002. “From CIAM to Collage City: Postwar European Urban Design and American Urban Design Education” in Conference Materials *Urban Design: Practices, Pedagogies, Premises*, April 5-6 2002 (Columbia University, Harvard University, New York).

Nelissen and Vacht, 1997., “Design Control in the Netherlands”, in *“Built Environment”*, Vol. 20, No. 2, pp. 142-156.

Newman, P., Thornley, A., 1996. *Urban Planning in Europe: International Competition National Systems and Planning Projects* (Routledge, London and New York), pp. 47-50.

Oc, T., Carmona, M., Heath, T., Tiesdell, S., 2003. *Public Places- Urban Spaces, The Dimensions of Urban Design*, (Architectural Press), pp. 3-57.

Orhon A., 2004. “Kişisel Bir Perspektiften Konak Meydanı’na Bakışın Düşündükleri”, *Ege Mimarlık*, Vol. 50, No.2, pp. 54-56.

Pantel, G., 1997, “Design Control in Germany” in *Built Environment*, Vol. 20, No. 2, pp. 104-110.

Punter, J., 1997, “Design Control in England” in *Built Environment*, Vol. 20, No. 2, pp. 169-178.

RIBA (Royal Institute of British Architects), 2004. “Sustainable Communities. Quality with Quantity”, (RIBA, London), pp. 5-21.

Sallez, A., 1998, “ France” in *National Urban Policies in the European Union. Responses to urban issues in the fifteen member states.* edited by Berg, L.v.d., Braun, E., Meer, J.v.d., (Ashgate, Aldershot), pp. 97-129.

Sey, Y., 1998. “Cumhuriyet Döneminde Türkiye’de Mimarlık ve Yapı Üretimi” in edited by Sey Y., *75 Yilda Degisen Kent ve Mimarlik*, (TarihVakfi, İstanbul), pp. 25-39.

Şakar, M., 1999. “Son Değişiklikere Göre Hazırlanmış. İmar mevzuati” (Betab, İstanbul).

Tekeli, I., 1998. “Türkiye’de Cumhuriyet Döneminde Kentsel Gelisme ve Kent Planlaması” in edited by Sey Y., “*75 Yilda Degisen Kent ve Mimarlik”*, (TarihVakfi, İstanbul), pp. 1-24.

TMMOB Şehir Plancıları Odası, 2003. “Kentsel Dönüşüm Sempozyumu: Bildiriler”, (Yıldız, İstanbul)

The European Consultative Forum on Environment and Sustainable Deveopment, 1999. “The European Spatial Development Perspective (E.S.D.P.)”, (European Commission, DG XI)

The European Council, 2001. “Council Resolution of 12 February 2001 on architectural quality in urban and rural environments” in *Official Journal of the European Communities,* (2001/C 73/04)

The Fife Council, 2005., *“Creating a Better Fife – Fife Urban Design Guide” in Fife Council Development Services* (Fife, Glenrothes).

TPP, The Planning Partnership, Town of Huntsville, 2002. “Urban Design for Commercial Areas”, (TPP, Huntsville), pp. 13-50.

Tucker, S., 1996. “Towards an Urban Vision”, *Urban Design Quarterly*, issue 58, April 1996, (Urban Design Group).

UDA, Urban Design Alliance, 2002. “Dundee. The Urban Design Guide”, (UDA, Dundee), pp. 10-24.

Ünlü, T., 1999. *Urban Coding as a Tool to Control Urban Form*, (Middle East Technical University, Ankara), pp. 72-82.

Velibeyoğlu, K., 1999. “Urban Design in the Postmodern Context”, CP 712 Planning Theory II Dersi Raporu (İzmir)

Vignozzi, A., 1997, “Design Control in Italian Planning” in *Built Environment*, Vol. 20, No.2, pp. 127-136.

Watson, G.B., 1993. “The Art of Building Cities: Urban Structuring and Restructuring” in *Making Better Places. Urban Design Now* (Butterworth- Heinemann, Oxford)

Zengel R., Sayer Y., 2004. “Evaluation of Squares in Non-Western Countries: The Case Study of Konak Square, İzmir, Turkey”, *Global Built Environment Review*, Vol.4, No.2 pp. 44-60, (ICDES, Lancashire)

WEB_1, 2006, Wikipedia, 06/09/2006, http://en.wikipedia.org/wiki/Hamoukar

WEB_2, 2006, City Beautiful, 11/09/2006, http://xroads.virginia.edu/~CAP/CITYBEAUTIFUL/city.html

WEB_3, 2006, Wikipedia, 03/09/2006, http://en.wikipedia.org/wiki/Image:L%27Enfant_plan.jpg

WEB_4, 2006, Wikipedia, 03/09/2006, http://en.wikipedia.org/wiki/Image:ChicagoPlan.jpg

WEB_5, 2006, Wikipedia, 03/09/2006, http://en.wikipedia.org/wiki/Image:GuerinChicagoPlan1.jpg

WEB_6, 2006, Cornell University, 05/09/2006, http://www.library.cornell.edu/Reps/DOCS/howard.htm

WEB_7, 2006, Wikipedia, 05/09/2006, http://en.wikipedia.org/wiki/Image:Howard-three-magnets.png

WEB_8, 2006, Cornell University, 02/10/2006, http://www.library.cornell.edu/Reps/DOCS/howard.htm

WEB_9, 2006, Radburn, 26/09/2006, http://www.radburn.org/

WEB_10, 2006, Radburn, 26/09/2006, http://www.radburn.org/

WEB_11, 2006, Wikipedia, 24/09/2006, http://en.wikipedia.org/wiki/Broadacre_City

WEB_12, 2006, Peter Cresswell, 17/09/2006, http://pc.blogspot.com/2005/11/frank-lloyd-wright-broadacre-city.html

WEB_13, 2006, Peter Cresswell, 17/09/2006, http://photos1.blogger.com/blogger/4986/984/1600/A2%20Frank%20Lloyd%20Wright%20-%20Broadacre%20City%202.jpg

WEB_14, 2006, Wikipedia, 02/10/2006, http://en.wikipedia.org/wiki/Le_Corbusier

WEB_15, 2006, Wikipedia, 13/11/2006, http://en.wikipedia.org/wiki/Image:Citt%C3%A0_per_tre_milioni_di_abitanti.jpg

WEB_16, 2006, The Great Buildings Collection, 27/10/2006, http://www.greatbuildings.com

WEB_17, 2006, Wikipedia, 11/10/2006, http://en.wikipedia.org/wiki/Suburbanization

WEB_18, 2006, APF Alicia Peterson, 15/09/2006, http://www.aliciapatterson.org/APF001971/Downie/Downie12/Downie12.html

WEB_19, 2006, Wikipedia, 21/09/2006, http://en.wikipedia.org/wiki/New_ Urbanism#USA

WEB_20, 2006, European Commission, 20/07/2006, http://ec.europa.eu/regional_ policy/themes/urban_en.htm

WEB_21, 2006, URBACT, 26/07/2006, http://urbact.eu/urbact-programme.html

WEB_22, 2006, European Commission, 28/07/2006, http://ec.europa.eu/culture/ coop_en.htm

WEB_23, 2006, European Commission, 28/07/2006, http://ec.europa.eu/ regional_policy/urban2/audit_en.htm

WEB_24, 2006, Archined, 04/10/2006, http://www.archined.nl/archined/4981.html

WEB_25, 2006, West8, 06/10/2006, http://www.west8.nl/W8_Archives/archive.html

WEB_26, 2006, The European Archive of Urban Public Space, 18/10/2006, http://urban.cccb.org

WEB_27, 2006, Eastern Docklands Amsterdam, 19/11/2006, http://www.easterndocklands.com

WEB_28, 2006, The European Archive of Urban Public Space, 19/11/2006, http://urban.cccb.org

WEB_29, 2006, West8, 03/11/2006, http://www.west8.nl/W8_Archives/archive.html

WEB_30, 2006, Kop van Zuid, 08/10/2006, http://www.kopvanzuid.info/ download/citytomorrow.pdf

WEB_31, 2006, Wowturkey, 24/11/2006, http://www.wowturkey.com/forum/ viewtopic.php?t=3224

WEB_32, 2006, Arkitera, 21/11/2006, http://www.arkitera.com/project.php?action= displayProject&ID=12&year=&aID=70

WEB_33, 2006, Kentsel Yenileme, 26/11/2006, http://www.kentselyenileme.org/ turkiye.php?a=1&id=2

WEB_34, 2006, Arkitera, 18/11/2006, http://www.arkitera.com/competitionproject. php?action=displayProject&ID=27&year=&aID=198)

WEB_35, 2006, Arkitera, 18/11/2006, http://www.arkitera.com/competitionproject. php?action=displayProject&ID=96&year=&aID=669

WEB_36, 2006, Wowturkey, 23/11/2006, http://www.wowturkey.com

WEB_37, 2006, Gaziosmanpaşa Belediyesi, 19/10/2006, http://www.gaziosmanpasa.bel.tr/bpi.asp?caid=60&cid=590

WEB_38, 2006, Gaziosmanpaşa Belediyesi, 19/07/2004, http://www.gaziosmanpasa.bel.tr/

WEB_39, 2006, Arkitera, 15/11/2006, http://arkitera.com/competitionproject.php?action=displayProject&ID=12

WEB_40, 2006, Arkitera, 15/11/2006, http://www.arkitera.com/competitionproject.php?action=displayProject&ID=12&year=&aID=70