

# FROM FEARSCAPES TO PUBLIC SPACES:

*A New Dialogue Between the Citizens & Their Democratic Public Domain*

Ipek Kahraman  
P5 Presentation

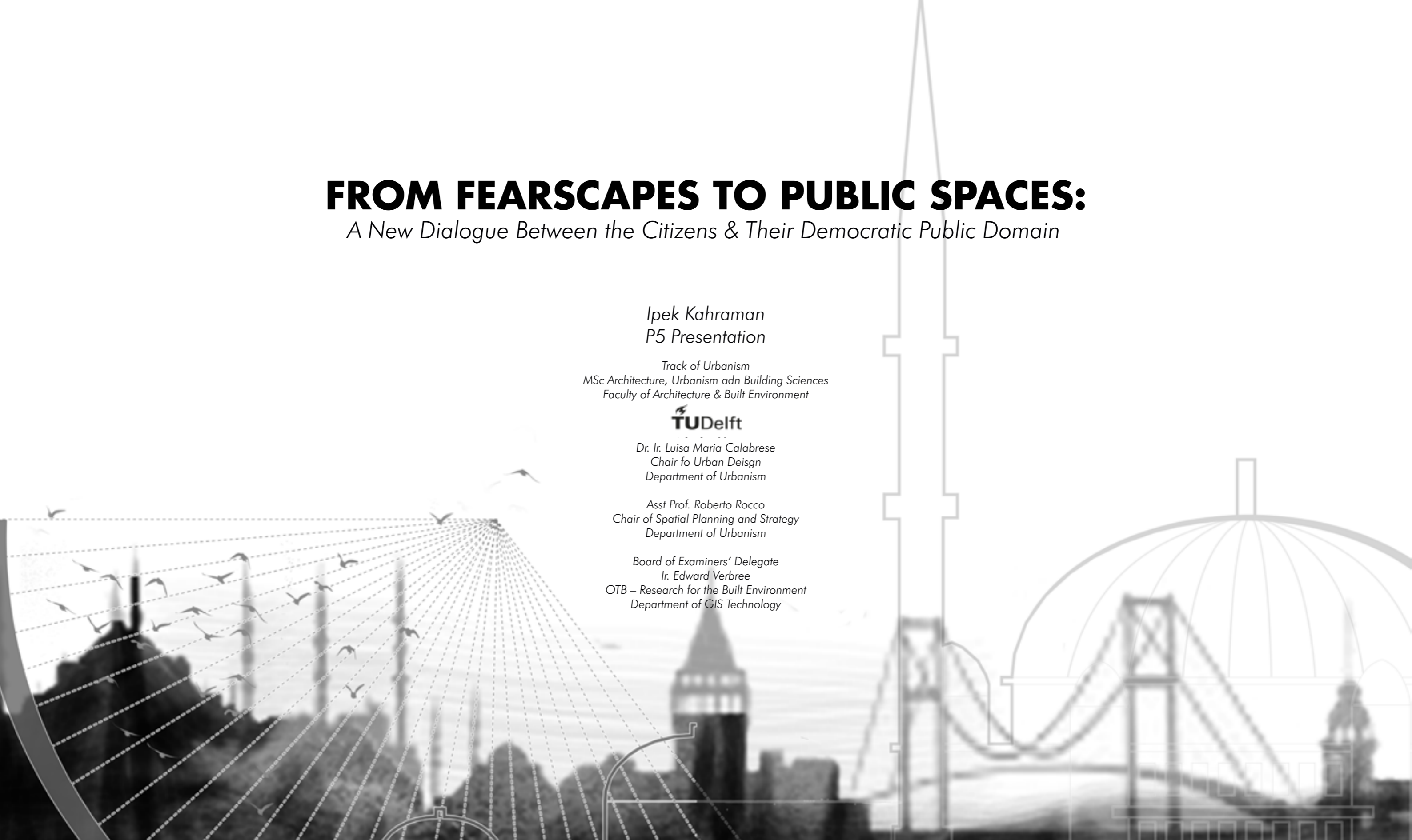
Track of Urbanism  
MSc Architecture, Urbanism and Building Sciences  
Faculty of Architecture & Built Environment



Dr. Ir. Luisa Maria Calabrese  
Chair for Urban Design  
Department of Urbanism

Asst Prof. Roberto Rocco  
Chair of Spatial Planning and Strategy  
Department of Urbanism

Board of Examiners' Delegate  
Ir. Edward Verbree  
OTB – Research for the Built Environment  
Department of GIS Technology





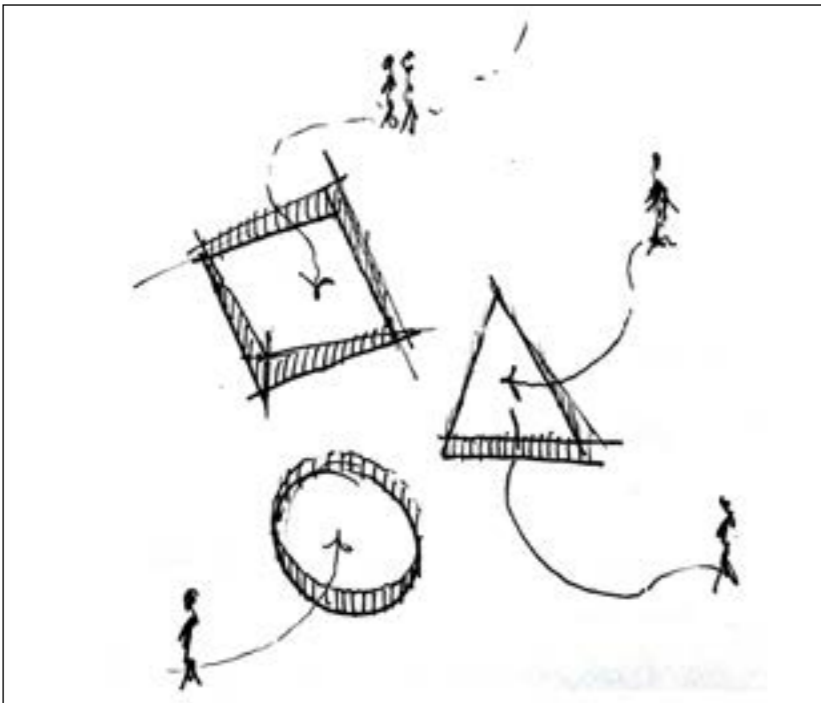
# FEAR AS AN URBAN PHENOMENON

## CONSEQUENCES OF THE ECOLOGY OF FEAR IN URBAN SPACE

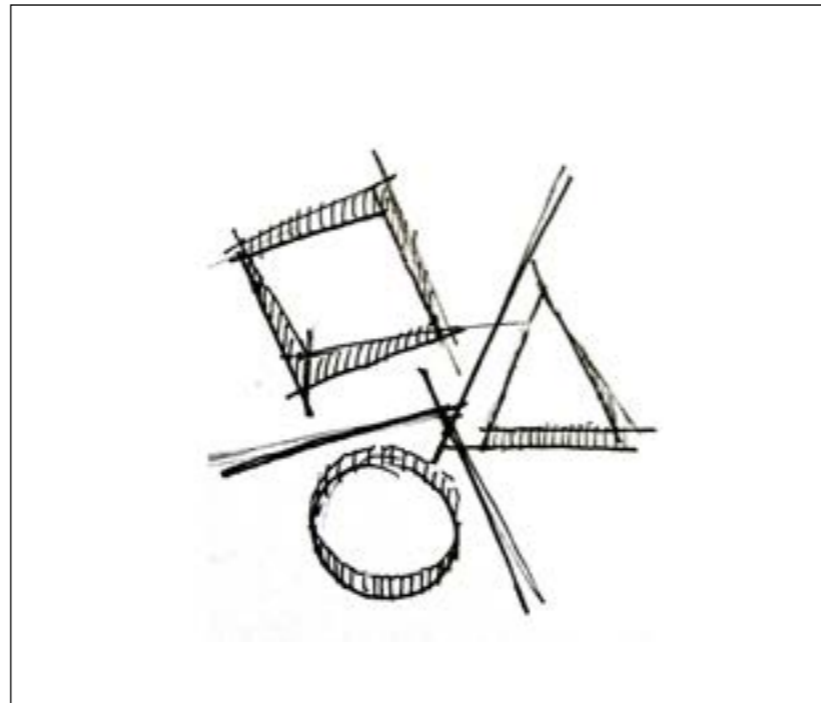
*"The universal consequence of crusade to secure the city is the destruction of any democratic public space...."*

*Mike Davis, 1992*

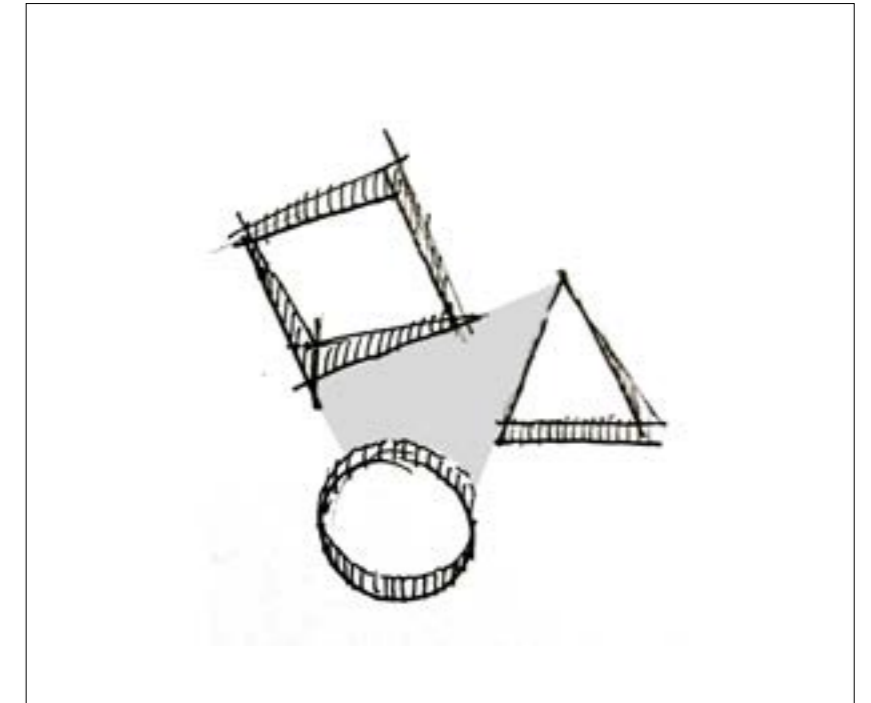
### ENCLOSURE



### SOCIO-SPATIAL SEGREGATION

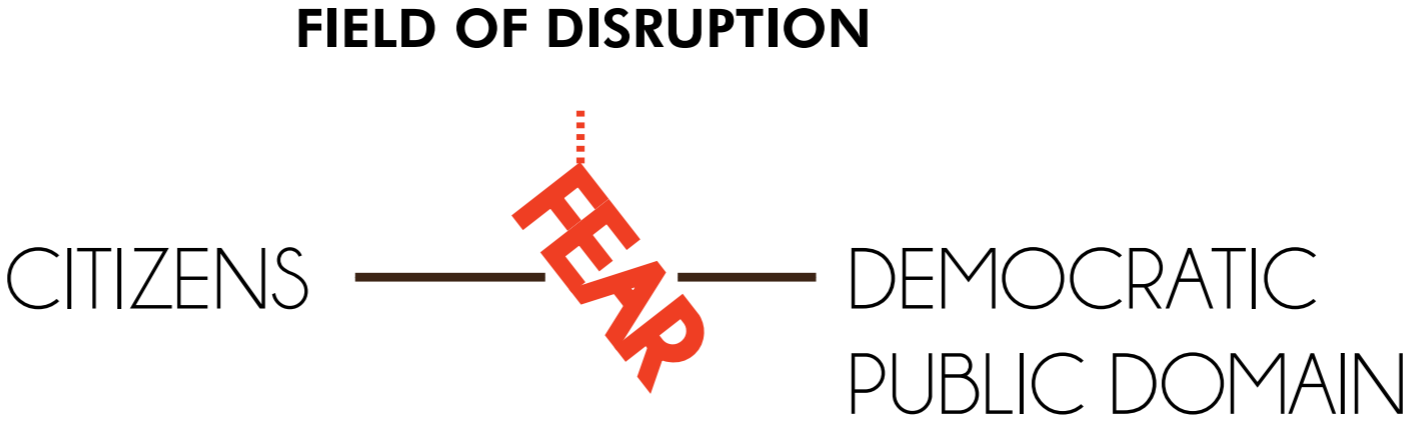


### LOSS OF DEMOCRATIC PUBLIC DOMAIN



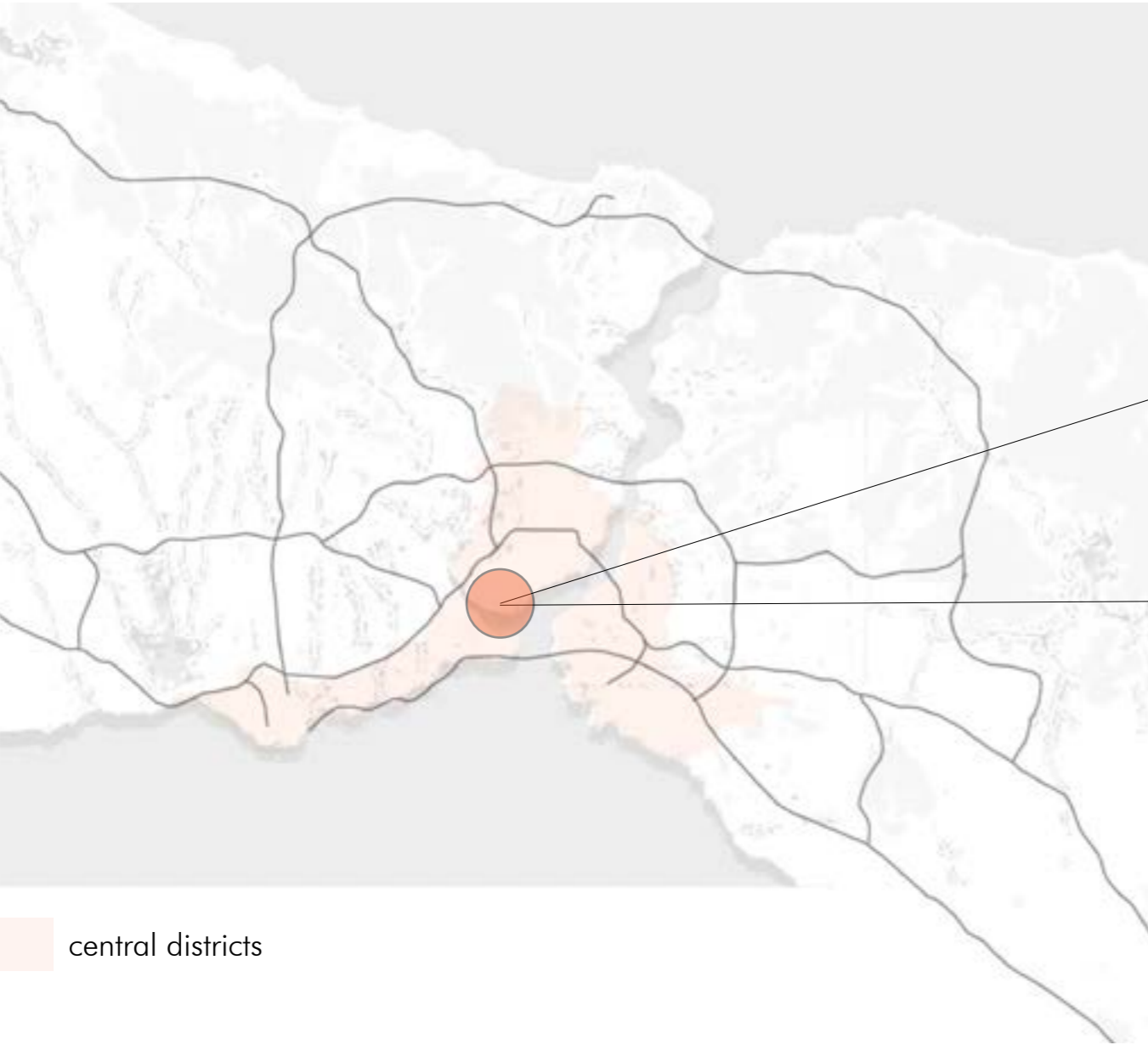
**FEAR AS AN URBAN PHENOMENON**

*PROBLEM FIELD*



RESEARCH AREA

THE 'HEART' OF ISTANBUL



central districts



# THE PUBLIC SPACE NETWORK

ENTITIES OF PUBLIC LIFE



# THE PUBLIC SPACE NETWORK

ISTIKLAL AVENUE





# THE PUBLIC SPACE NETWORK

TAKSIM SQUARE









LGBT Pride, 2013  
Source: <http://www.blykhaber.com>



**TITLE**  
SUBTITLE










# THE SURVEY

## EMOTIONAL MAPPING

 guvende  
hissediyorum  
(i feel safe)

 rahatsız  
hissediyorum  
(i feel uncomfortable)

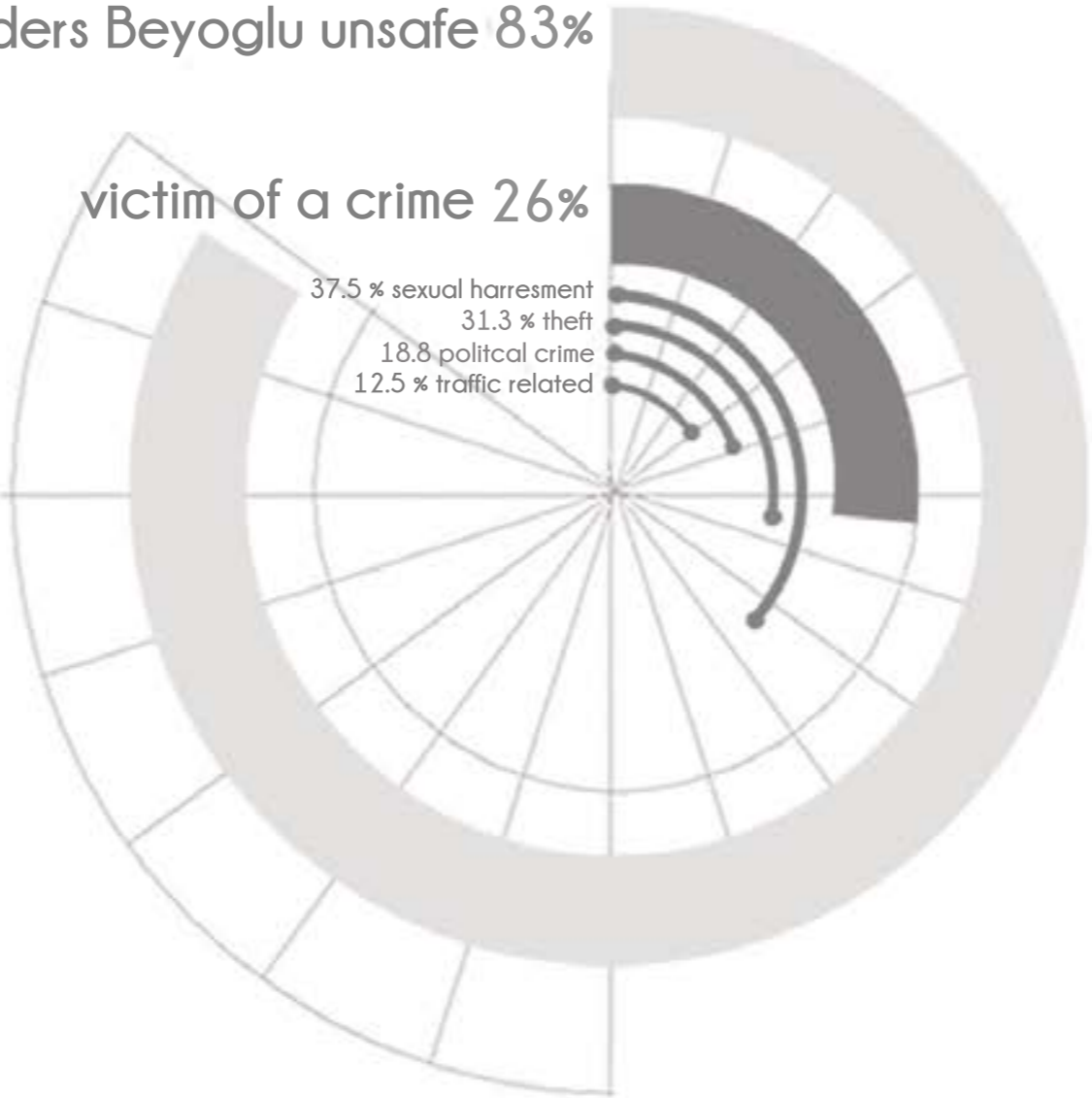
 tehlikede  
hissediyorum  
(i feel in danger)



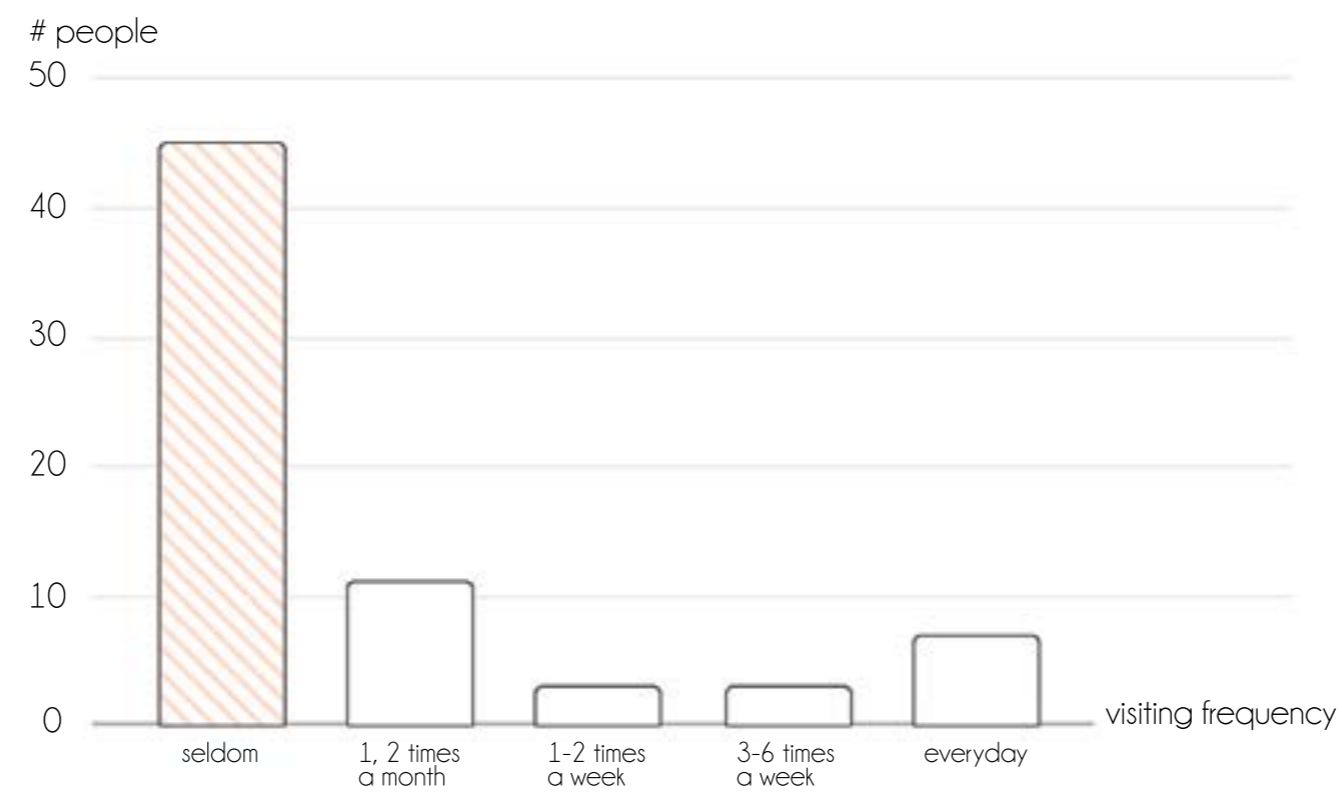
# FEAR & VICTIMIZATION

considers Beyoglu unsafe 83%

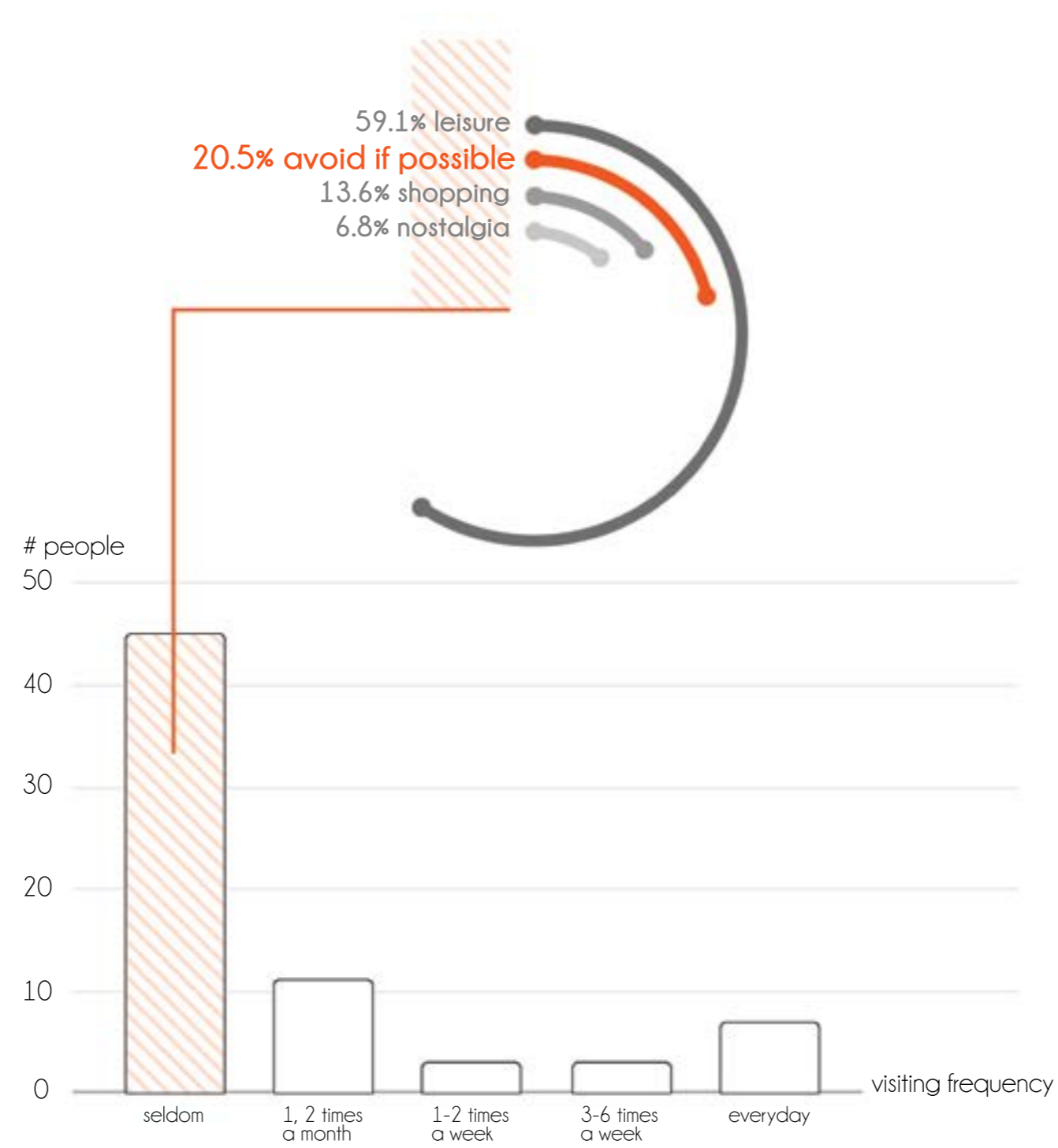
victim of a crime 26%



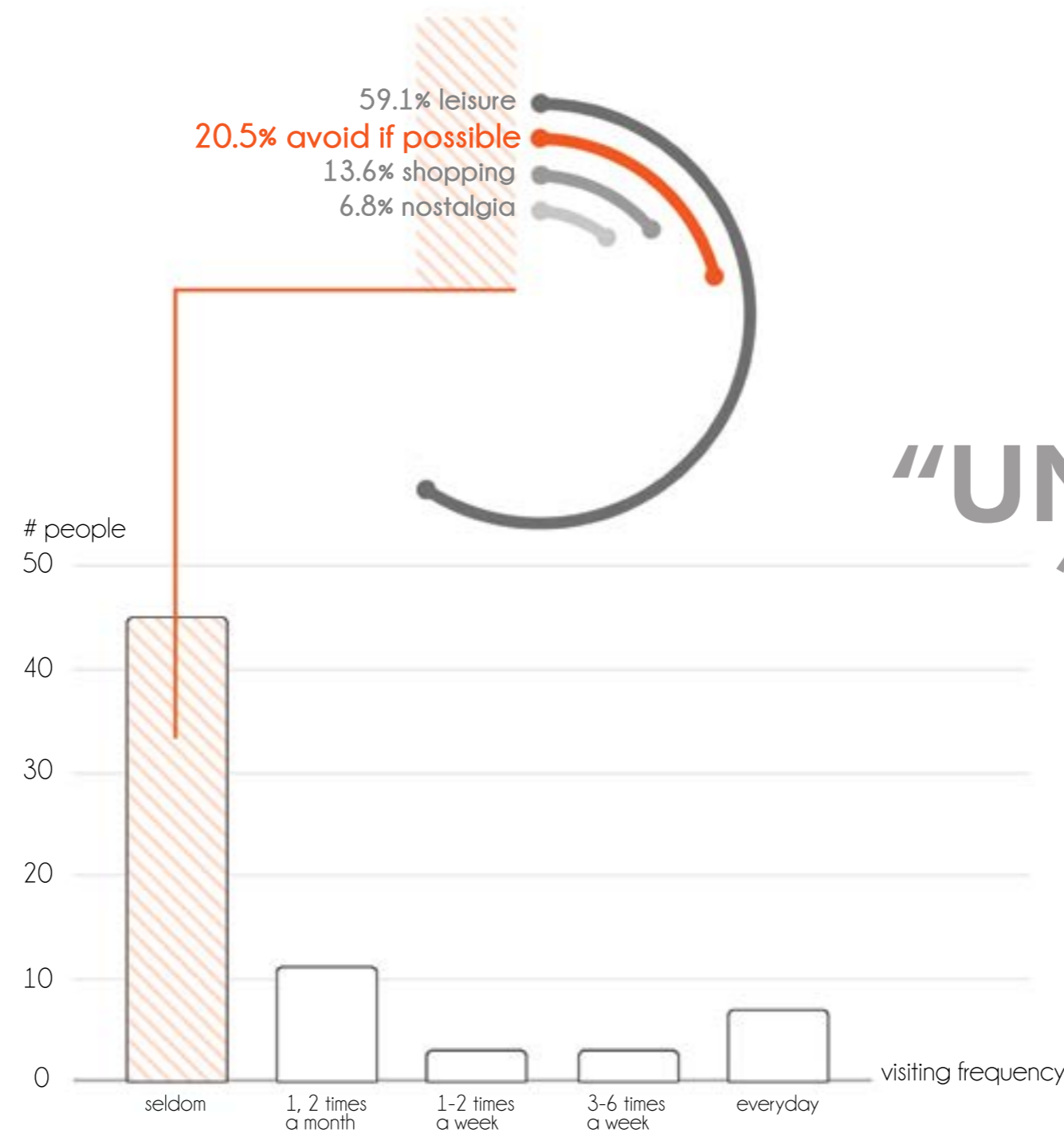
# FEAR & VISITING FREQUENCY



# FEAR & VISITING FREQUENCY

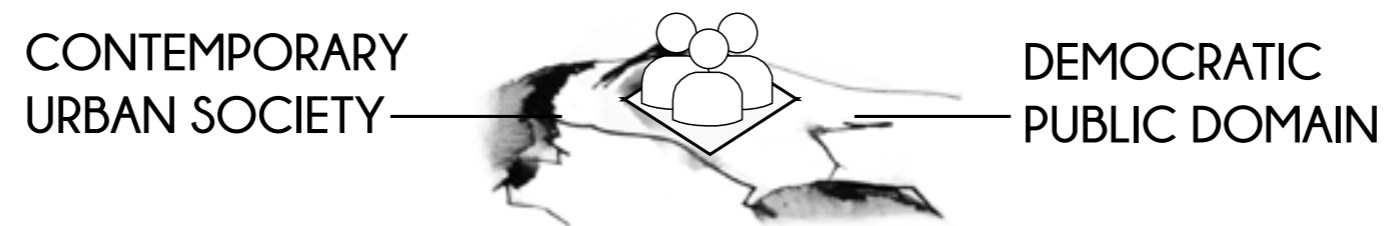


FEARFUL CONNOTATION



“SPOOK”  
“dirt”  
“RUBBISH  
“UNRESTED”  
“deformation”

# PROBLEM FIELD



*The ecology of fear dominates the public space network of Central Istanbul transforming the everyday spatial behaviours into the spatial biographies of fear and eventually disconnect the contemporary urban society from their democratic public domain.*

# RESEARCH QUESTION



How can we **reestablish a constructive dialogue** between the contemporary urban society and their democratic public domain in Central Istanbul?

# THE FEARSCAPE

## INVESTIGATING FEAR IN ITS LANDSCAPE

-scape: a combining form extracted from landscape, denoting “an extensive view, scenery,” or “a picture or representation” of such a view, as specified by the initial element

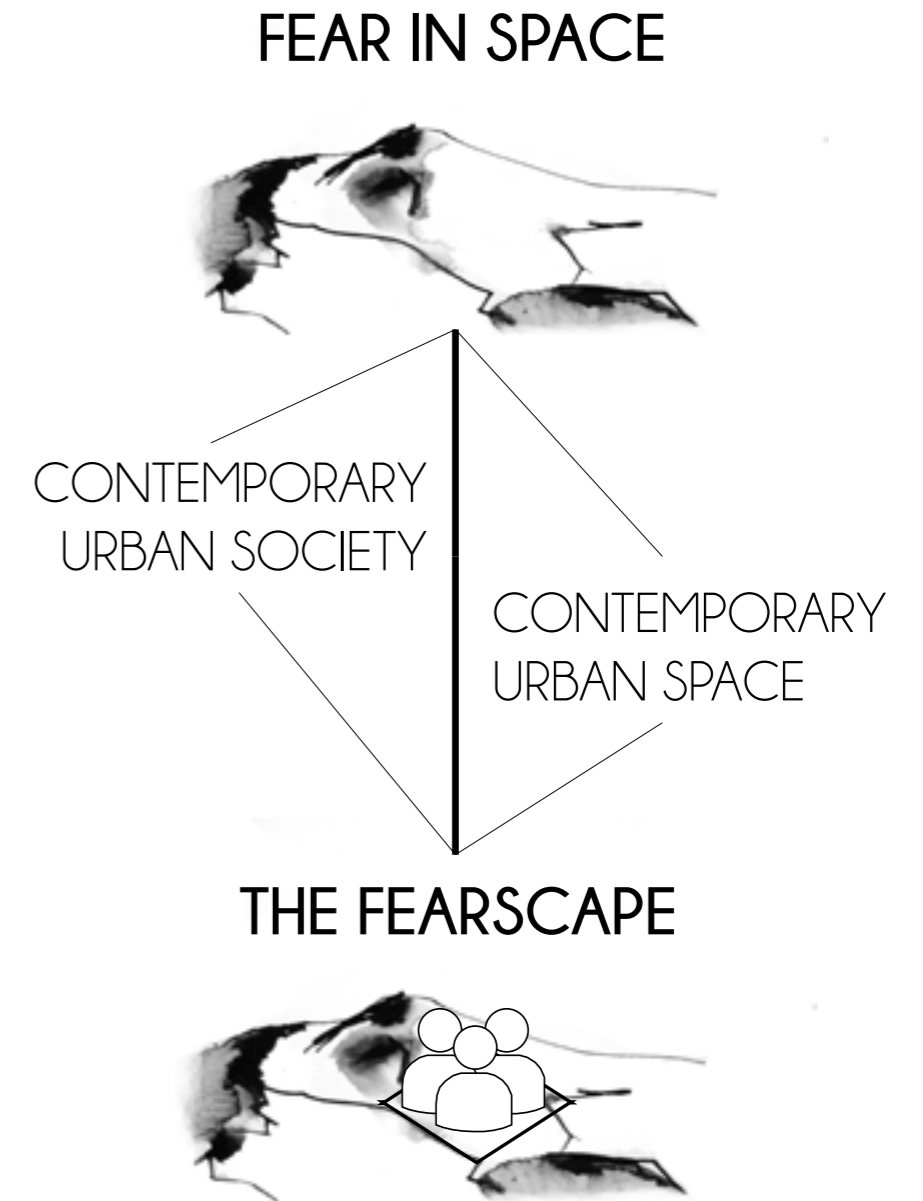
**fearscape:** a physical scene specified by an incident of fear

# THE FEARSCAPE

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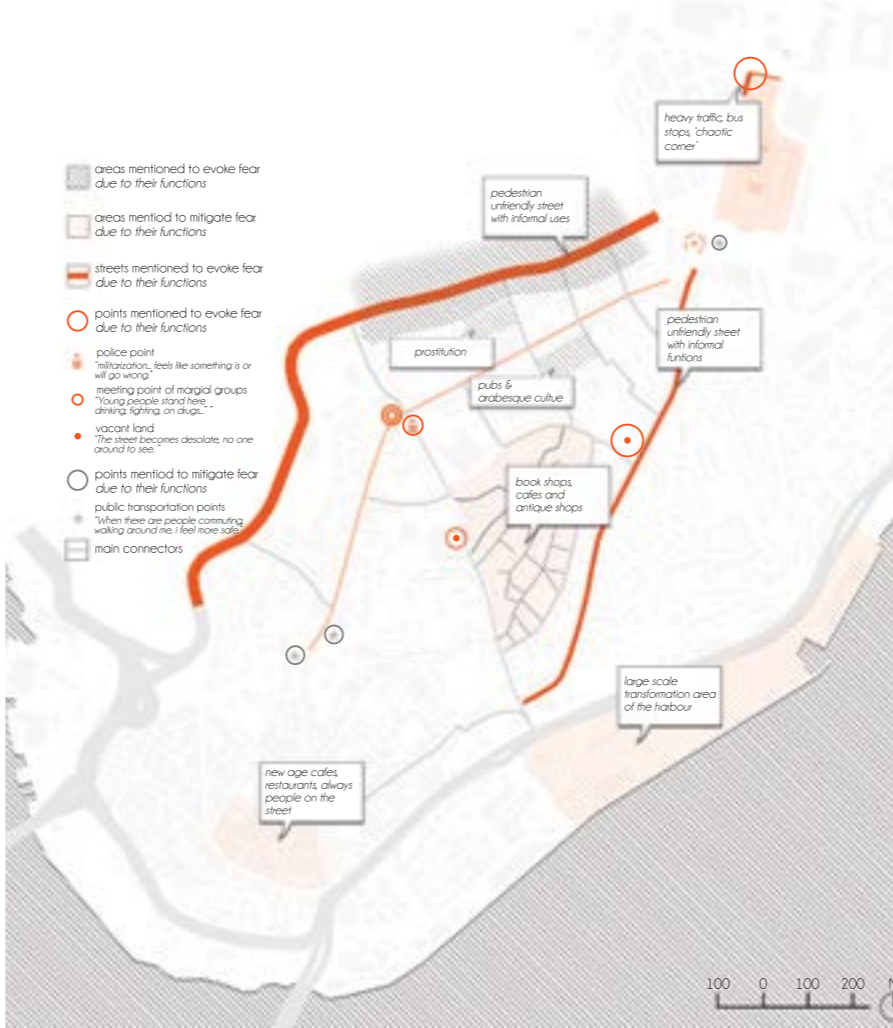


# COMPONENTS OF THE FEARSPPACES OF CENTRAL ISTANBUL

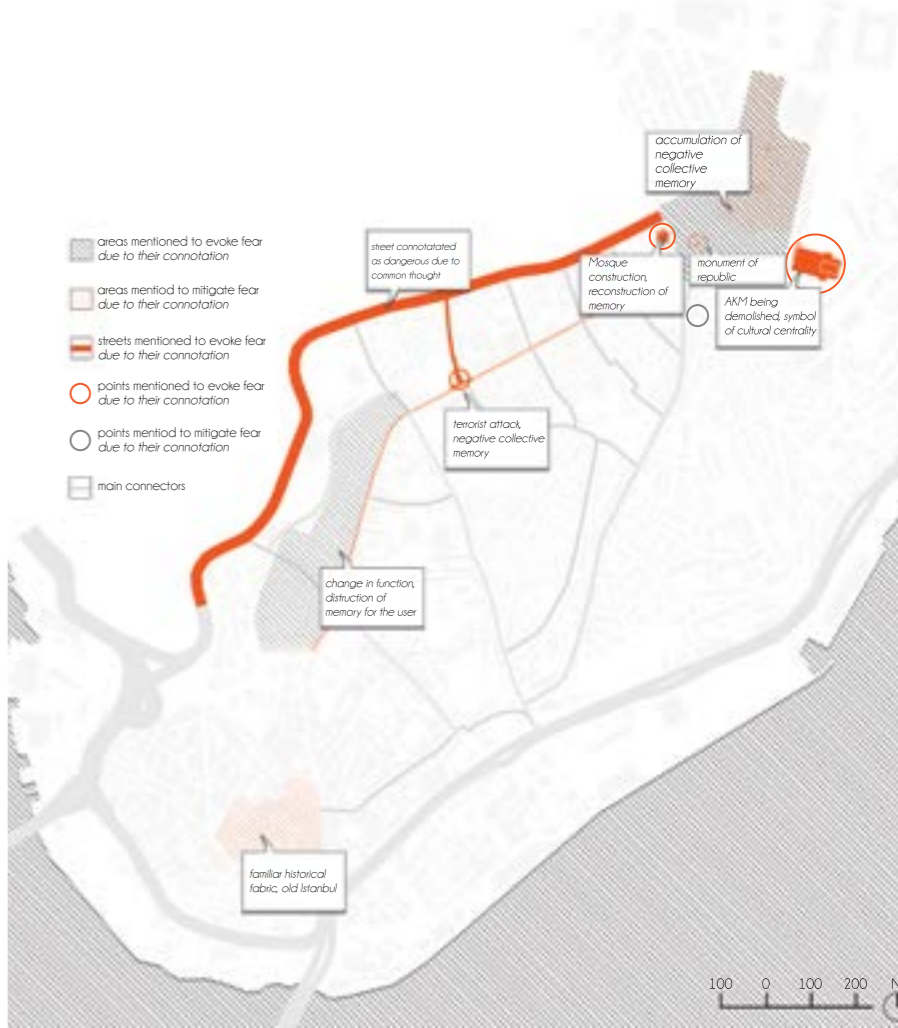
## MORPHOLOGY



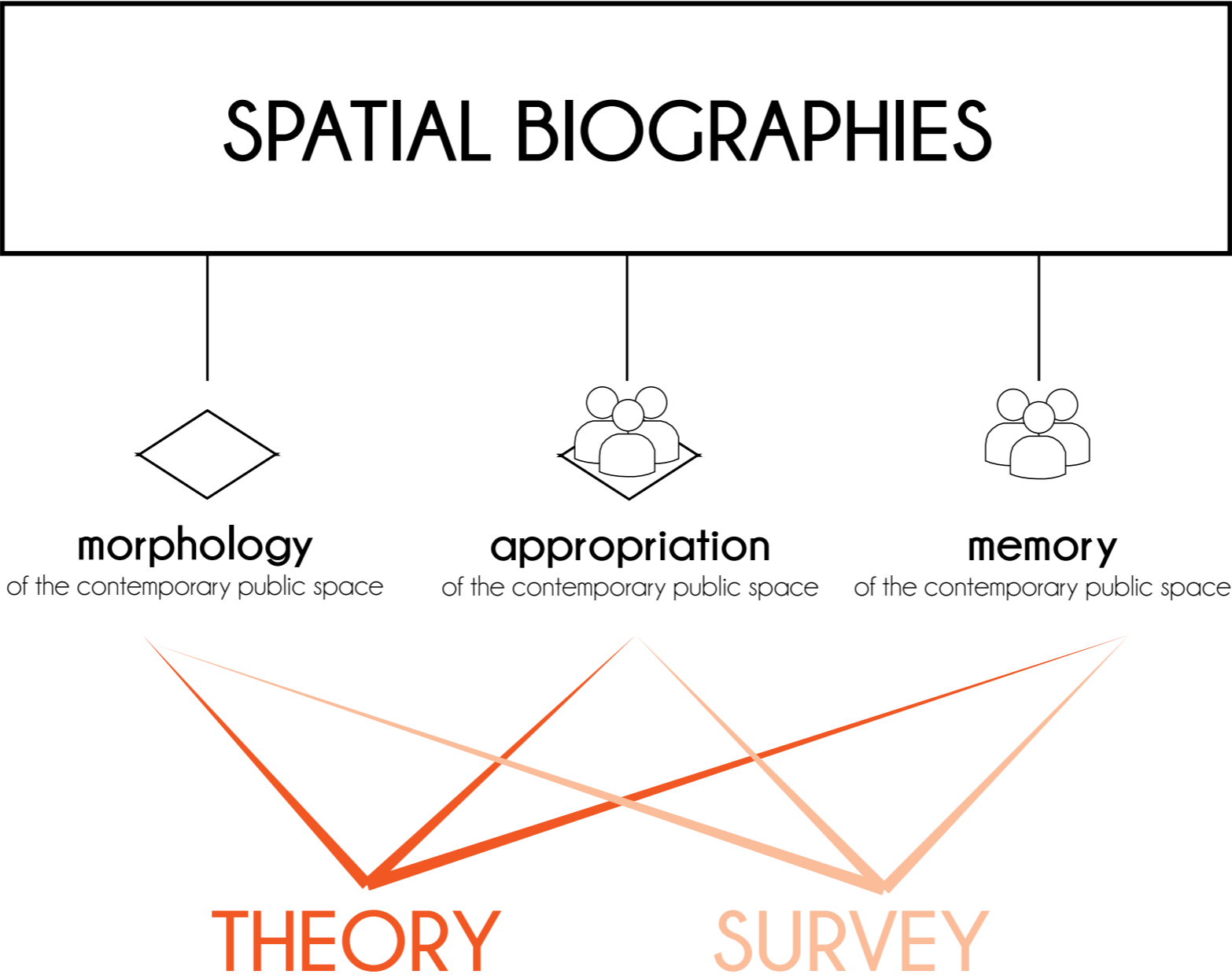
## APPROPRIATION



## MEMORY



METHODOLOGICAL FRAMEWORK

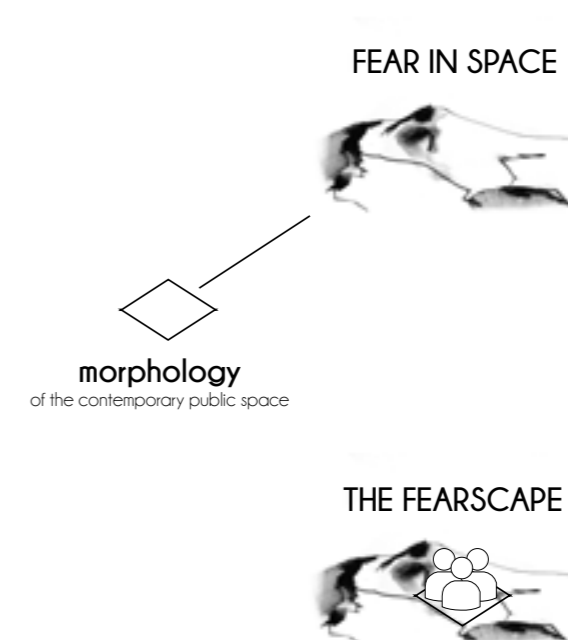


# MORPHOLOGY

## OF THE PUBLIC SPACE NETWORK OF CENTRAL ISTANBUL

Urban fabric is the container of social activity. Its layout and design can encourage or discourage certain types of behaviour. Some aspects of urban fabric can be manipulated, redesigned, and reshaped to decrease fear...” (Cecato, 2011)

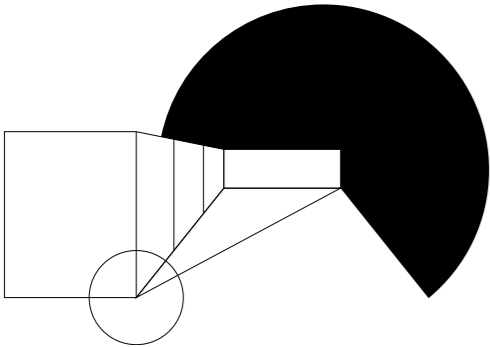
“.... fear is embedded in the physical characteristics of place” (Bannister & Fyfe, 2001)



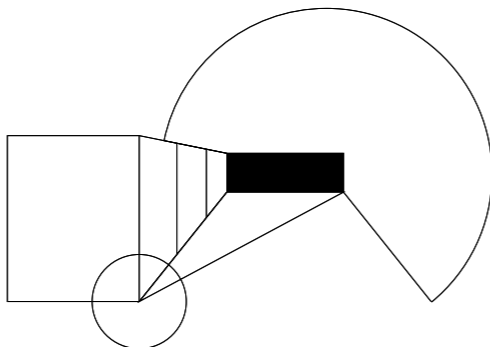
**TYPOMORPHOLOGICAL ANALYSIS**

THE SPATIAL CATEGORIES

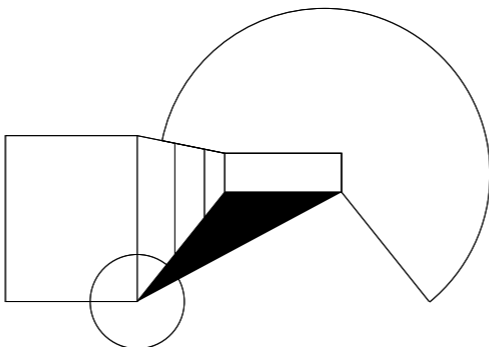
THE LANDSCAPE



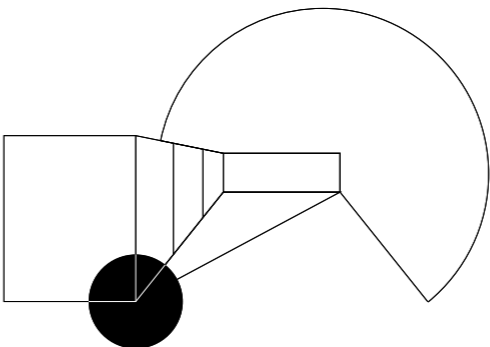
THE BORDER



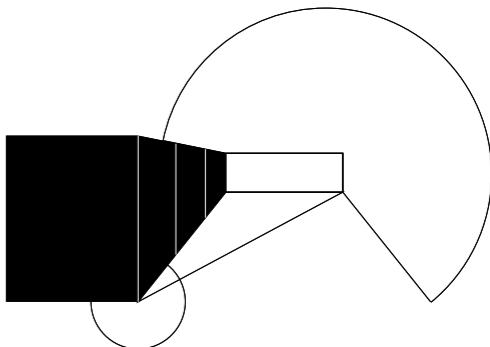
THE PATH



THE CORNER

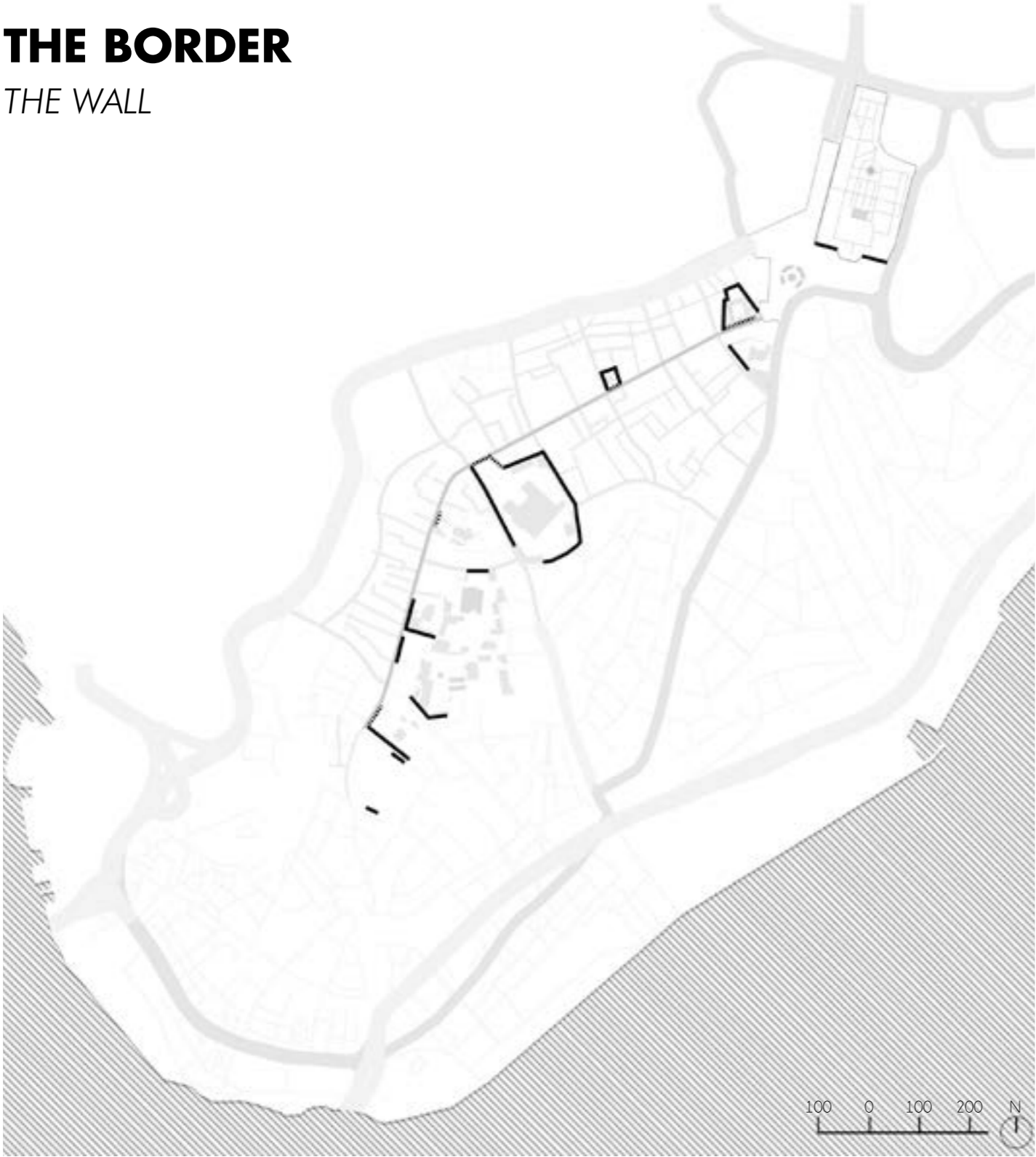


THE BUILDING



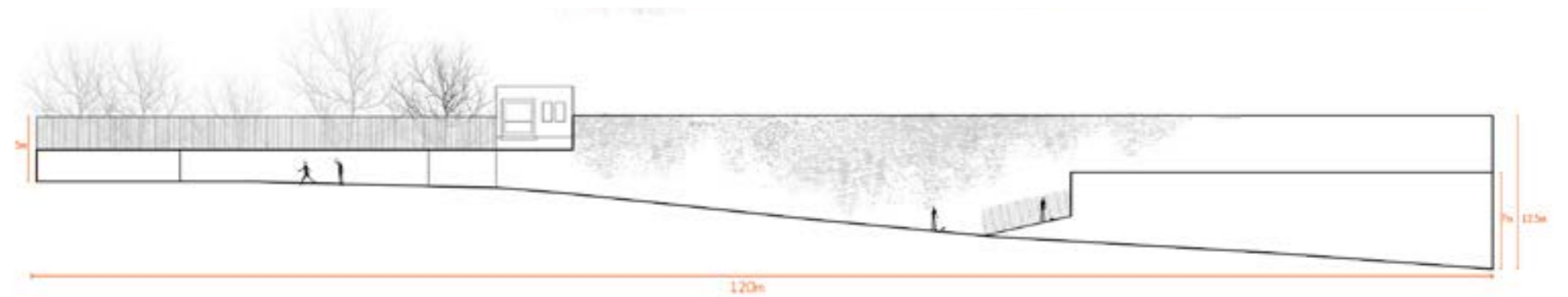
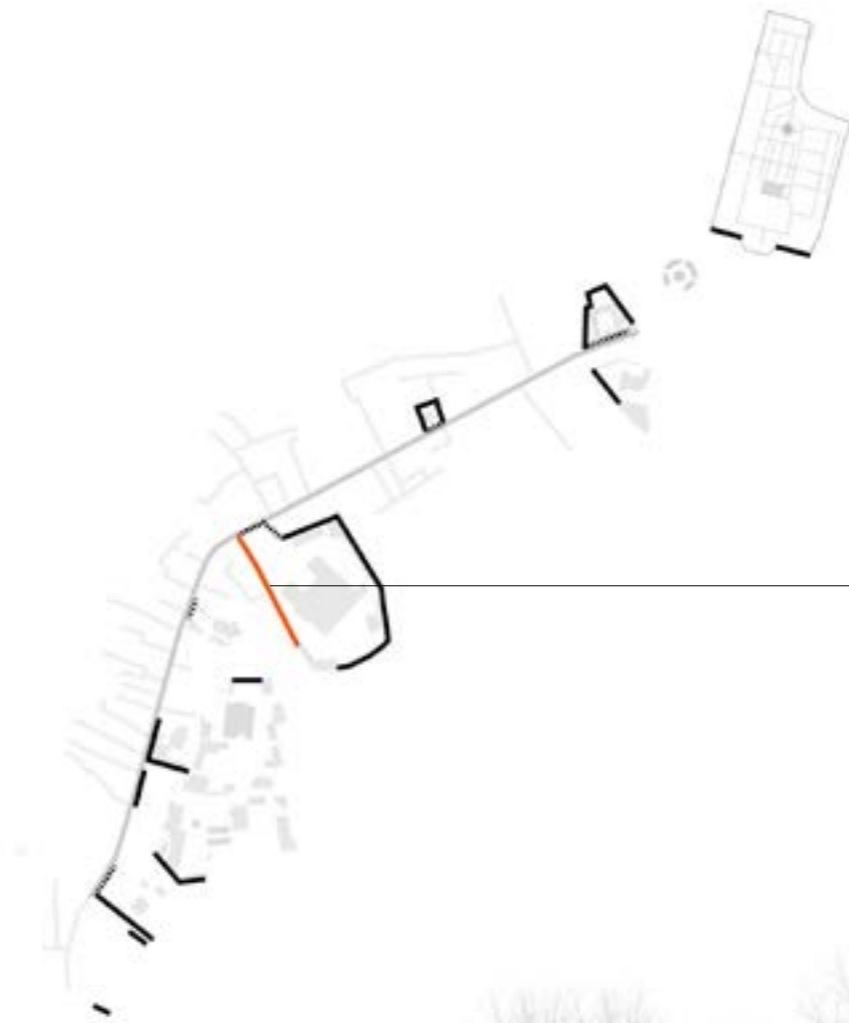
**THE BORDER**

THE WALL



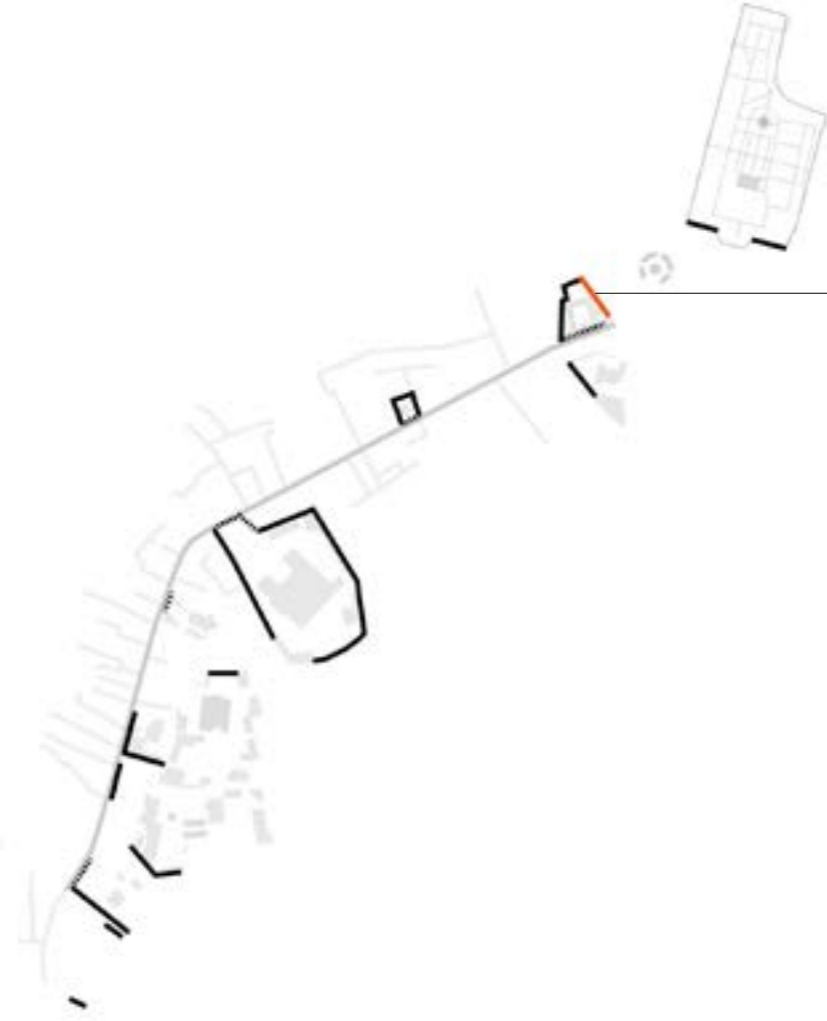
# THE BORDER

## WALL TYPOLOGIES



# THE BORDER

## WALL TYPOLOGIES



# SPACES OF FEAR

- heavy traffic load
- regional connectors
- pedestrian unfriendly street
- walls
- cul-de-sacs
- uninviting corners



# SPACES OF FEAR

- heavy traffic load
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# SPACES OF OPPORTUNITIES

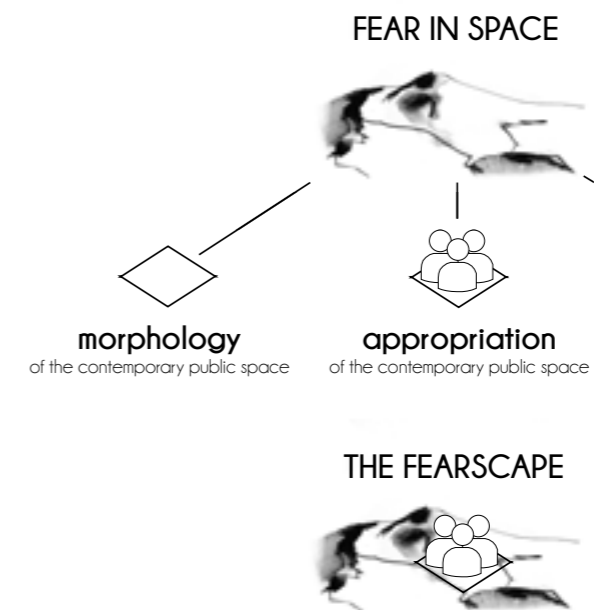
- nodes
- stairs
- corners & topography
- open corners
- arcades



# APPROPRIATION

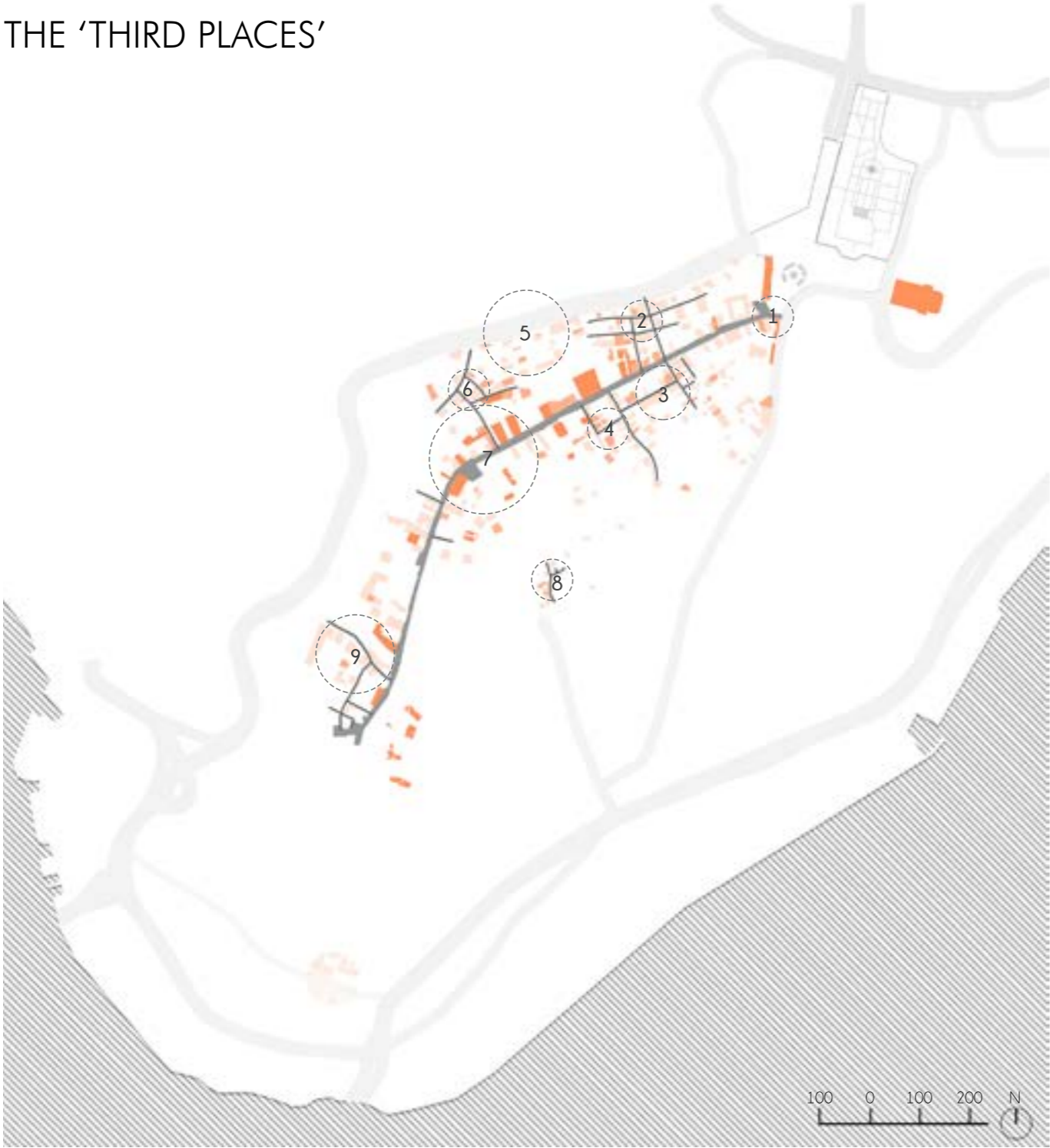
## OF THE PUBLIC SPACE NETWORK OF CENTRAL ISTANBUL

‘Space itself may be primordially given, but the organization, use, and meaning of space is a product of social translation, transformation and experience’.  
Lefebvre, 1991).



# INFORMAL APPROPRIATION

## THE 'THIRD PLACES'



### LEGEND

- large scale third spaces for all users
- small scale third spaces for specific users
- streets known with their third places
- 1 Fast food kiosks adjacent to Taksim Square
- 2 rock bars and cafes
- 3 bars of folk culture and music
- 4 cafes and restaurants
- 5 places that symbolizes the way of living in the immigrant neighborhood in the north
- 6 meyhanes (traditonal bars that serves raki and meze), fish market
- 7 historical passage with cafes and teahouses
- 8 French Street Cafes & teahouses
- 9 Asmali Mescit Popular night life facilities

# PEOPLE OF CENTRAL ISTNABUL

SPATIAL BEHAVIOURS



THE STUDENTS



THE CREATIVES



THE RETAILERS



THE OLD ISTANBULITES



# PEOPLE OF CENTRAL ISTANBUL

## STREET VENDORS



# PEOPLE OF CENTRAL ISTANBUL

## STREET MUSICIANS



# PEOPLE OF CENTRAL ISTANBUL

## BEGGARS & HOMELESS

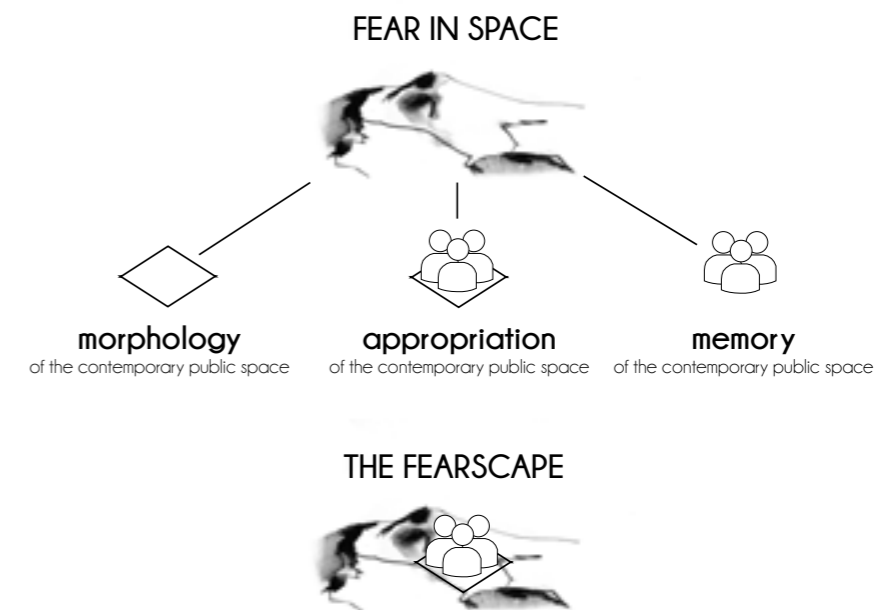


# MEMORY

## OF THE PUBLIC SPACE NETWORK OF CENTRAL ISTANBUL

“Our physical surroundings bear our and others’ imprint. Our home - furniture and its arrangement, room decor - recalls family and friends whom we see frequently within this framework.” (Halbwachs, 1992).

“.... the various struggles over remembering and forgetting the past and, hence, the imagining of alternative futures.” (Rose-Redwood et.al, 2008)



# ERASURE OF EVERYDAY MEMORY

COSMOPOLITANISM



# ERASURE OF EVERYDAY MEMORY

THE ART OF ENTERTAINMENT



# ERASURE OF EVERYDAY MEMORY

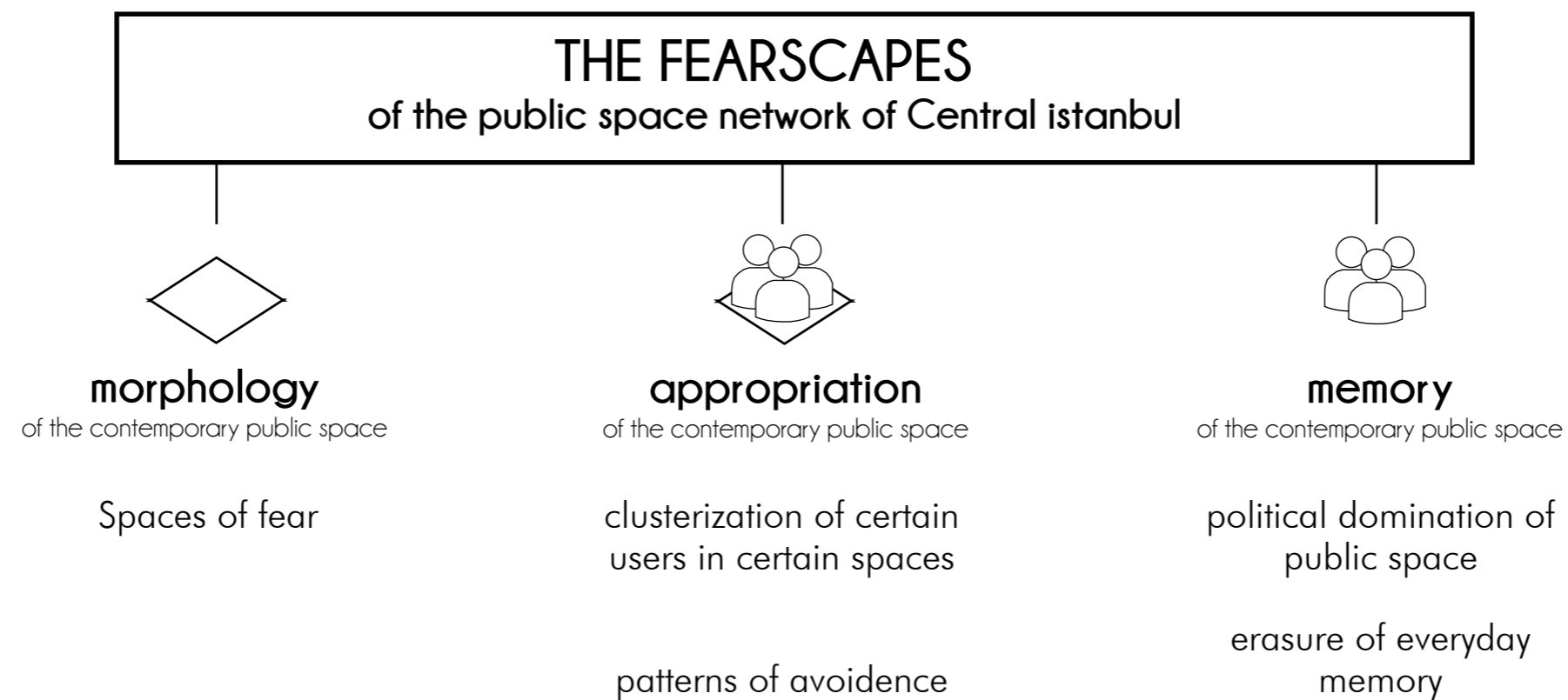
*THE ART OF TRADE*



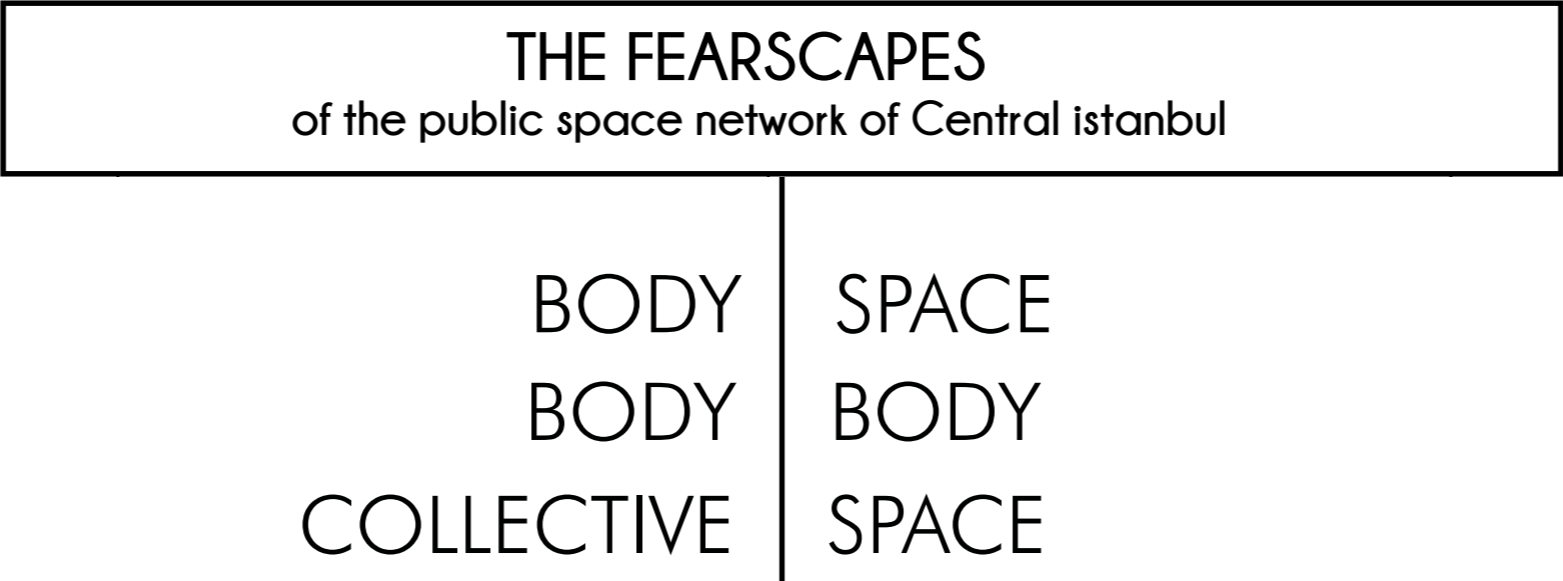
## POLITICAL DOMINATION OF PUBLIC SPACE



# CONCLUDING FEARSCAPES



PROBLEM STATEMENT



Due to the fearscapes the natural bond between the bodies and their public space, the dialogues in between bodies and the collective will and action towards the public matters are interrupted.

# THE HYPOTHESIS

THE FEARSCAPES  
of the public space network of Central istanbul

BODY — SPACE  
BODY — BODY  
COLLECTIVE — SPACE

Through the spatial interventions targeting the fearscales and their components, the dialogue between the body & the space, within the bodies and the collective and the space can be restored.

# THE HIDDEN GOALS OF THE URBANIST

## BODY & SPACE



# THE HIDDEN GOALS OF THE URBANIST

## BODY & SPACE



## BODY & BODY



# THE HIDDEN GOALS OF THE URBANIST

## BODY & SPACE



## BODY & BODY



## COLLECTIVE & SPACE





# DESIGNING THE DESIGN PROCESS

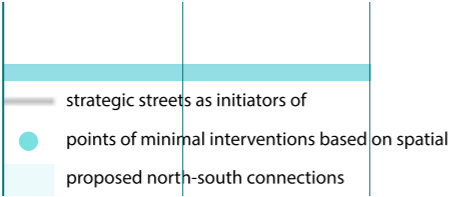
THINKING IN PHASES



# SPATIAL STRATEGY

## INITIATION | PHASE 1

initiation of positive change on the detected streets  
through series of minimal interventions  
- micor-urbanism, spatial activism, guerilla  
urbanism



# SPATIAL STRATEGY

INITIATION | PHASE 1  
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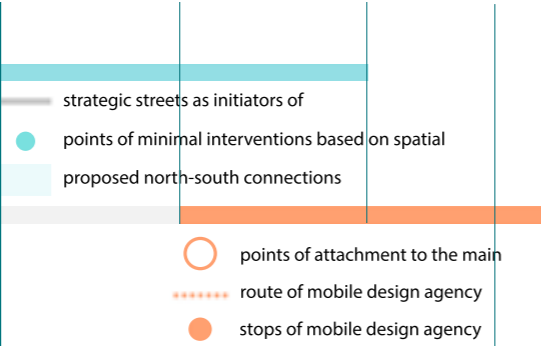
	strategic streets as initiators of
	points of minimal interventions based on spatial
	proposed north-south connections



# SPATIAL STRATEGY

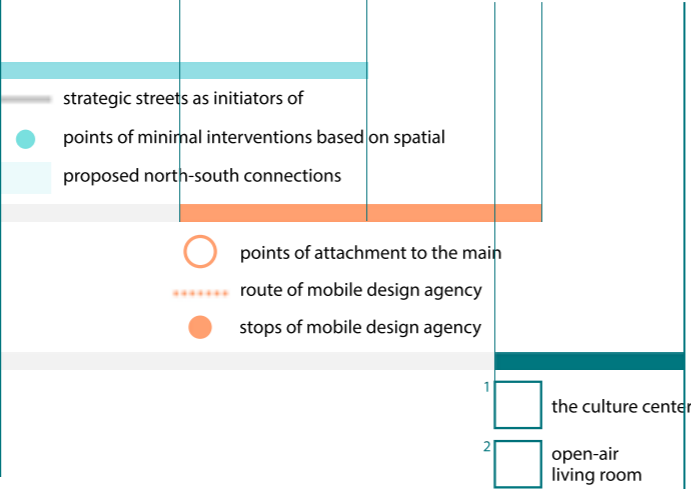
**INITIATION | PHASE 1**  
initiation of positive change on the detected streets  
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- micor-urbanism, spatial activism, guerilla  
urbanism

**HARMONIZATION | PHASE 2**  
attachment of intervened streets to the main street  
through interventions to the corners, facilitate  
orientation & visibility as well as fostering participation  
through engaging stakeholders & the agency



# SPATIAL STRATEGY

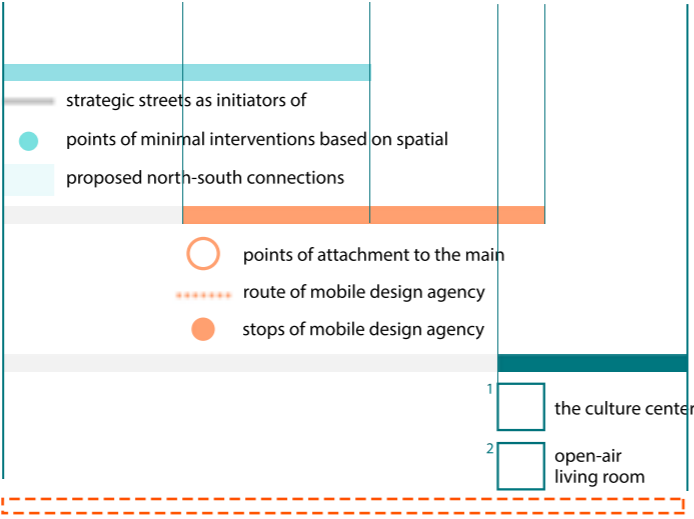
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- STATEMENT | PHASE 3**  
Larger scale urban design projects and public  
space reconfiguration facilitating bigger influence  
among the research area  
public building design, public space arrangement



# SPATIAL STRATEGY

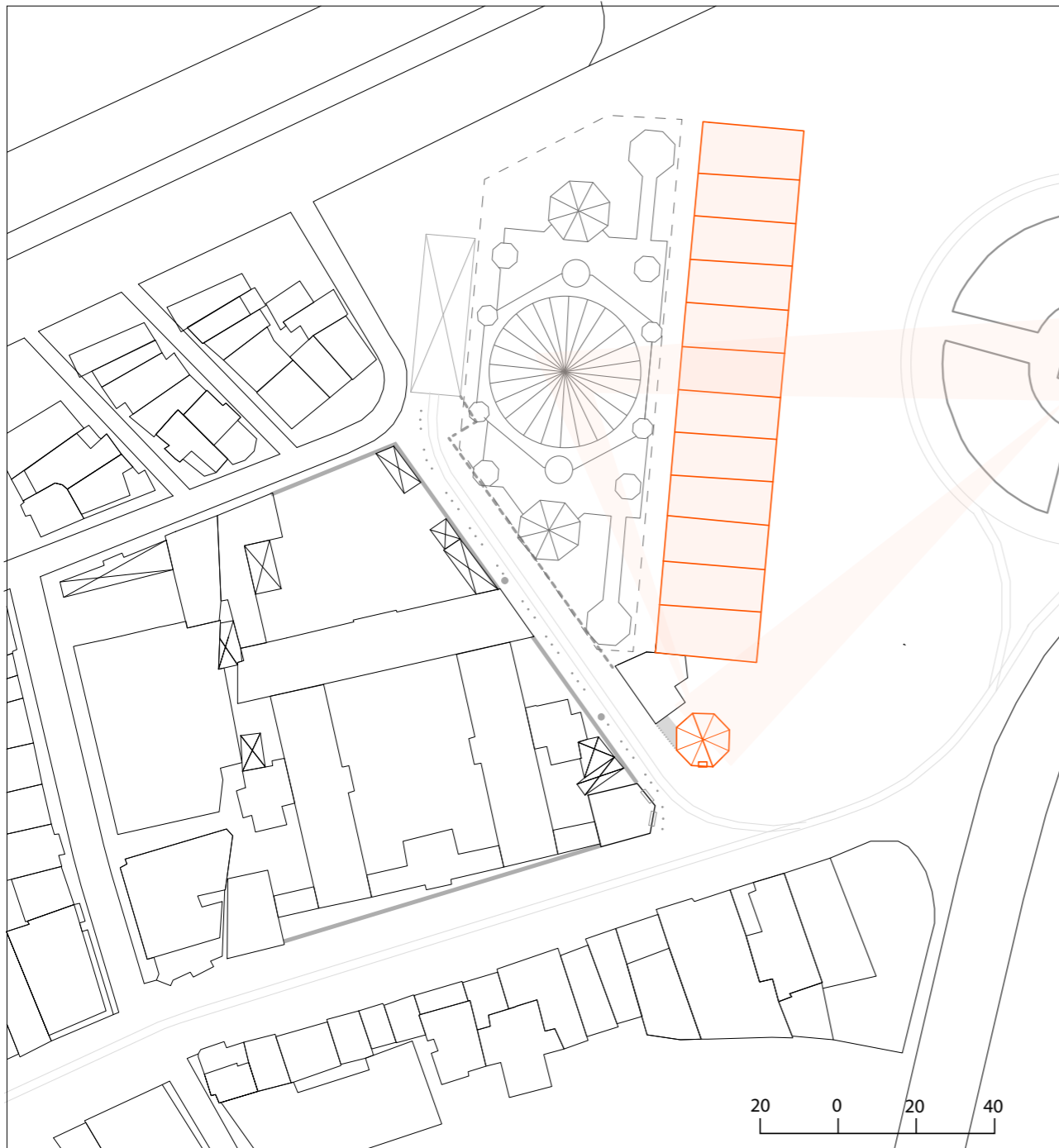
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CASE STUDY



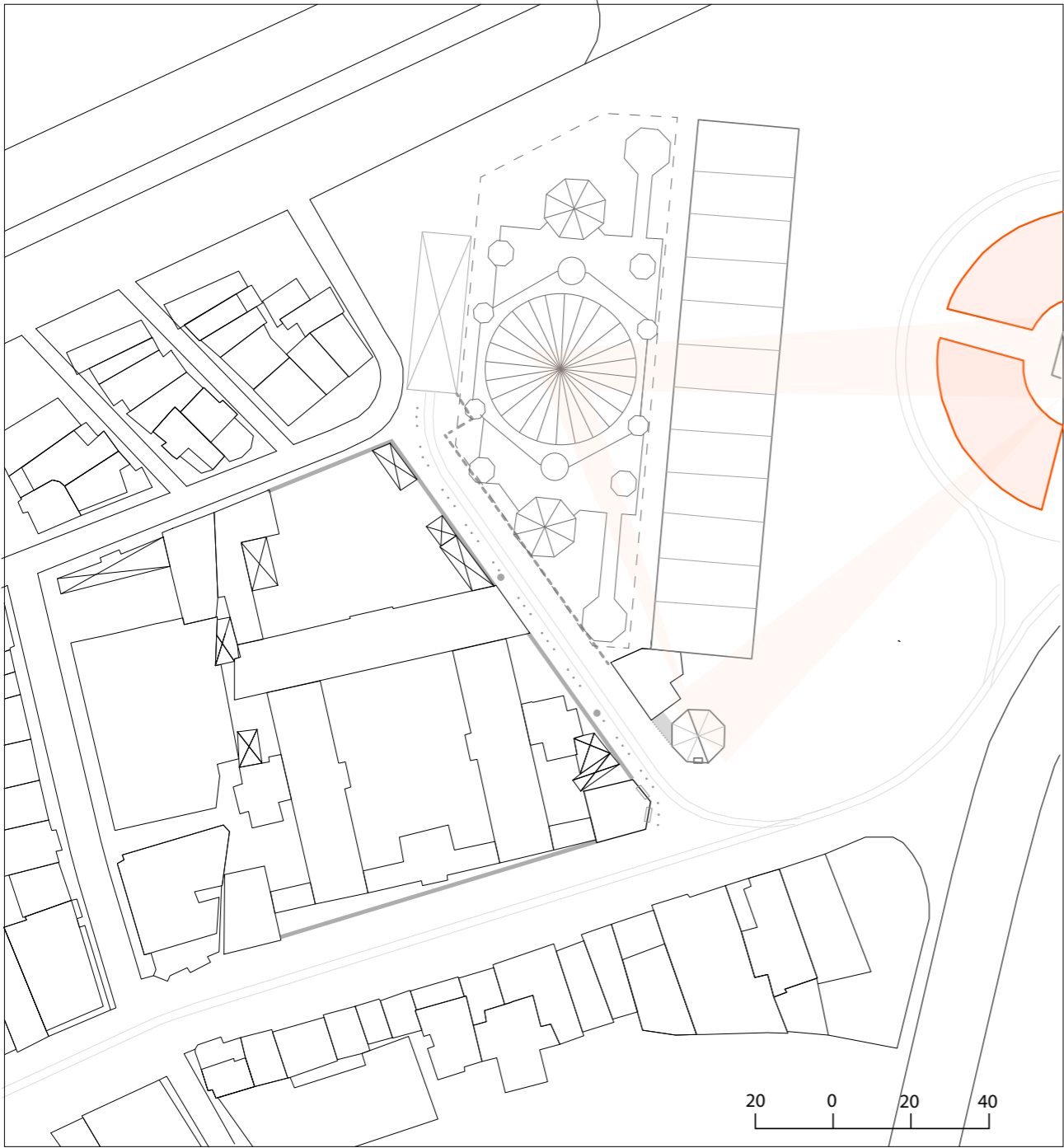
# CASE STUDY | ANALYSIS

THE WATER DISTRIBUTION UNITS - LATE OTTOMAN PERIOD



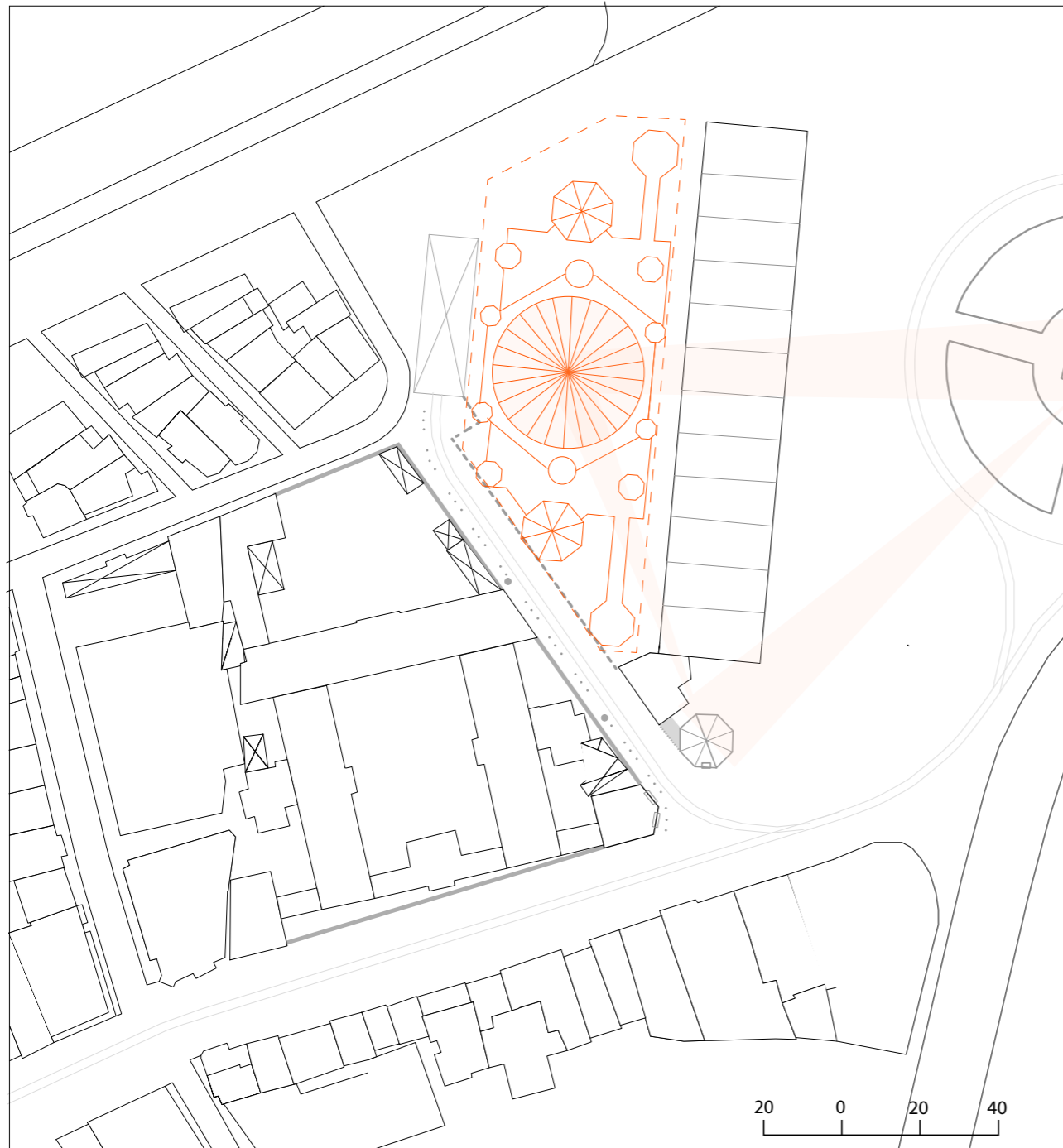
**CASE STUDY | ANALYSIS**

THE MONUMENT OF REPUBLIC - EARLY REPUBLICAN PERIOD



# CASE STUDY | ANALYSIS

## TAKSIM MOSQUE - NEO-LIBERAL ISLAMISM



## CASE STUDY | VISION



# PHASE I

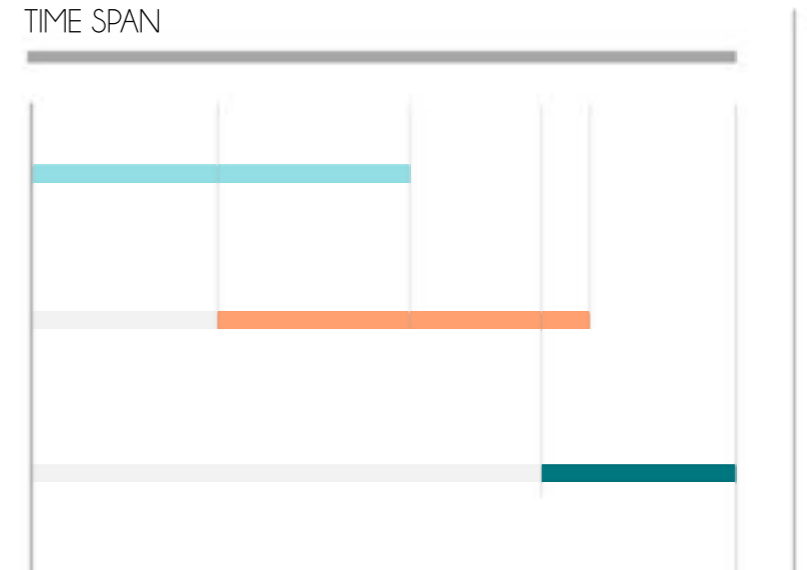
## INITIATION

“...intervening in urban spaces so as to question, refunction and contest prevailing norms and ideologies, and to create new meanings, experiences, understandings, relationships and situations.” (David Pinder, 2008)

### MAIN OBJECTIVES

- \* Stimulate community involvement in urban decision making and implementation processes.
- \* Transformation of spaces of fear into extensions of existing public spaces
- \* Establish a new relationship between the body and the space through introducing familiarity and comfort through design interventions.

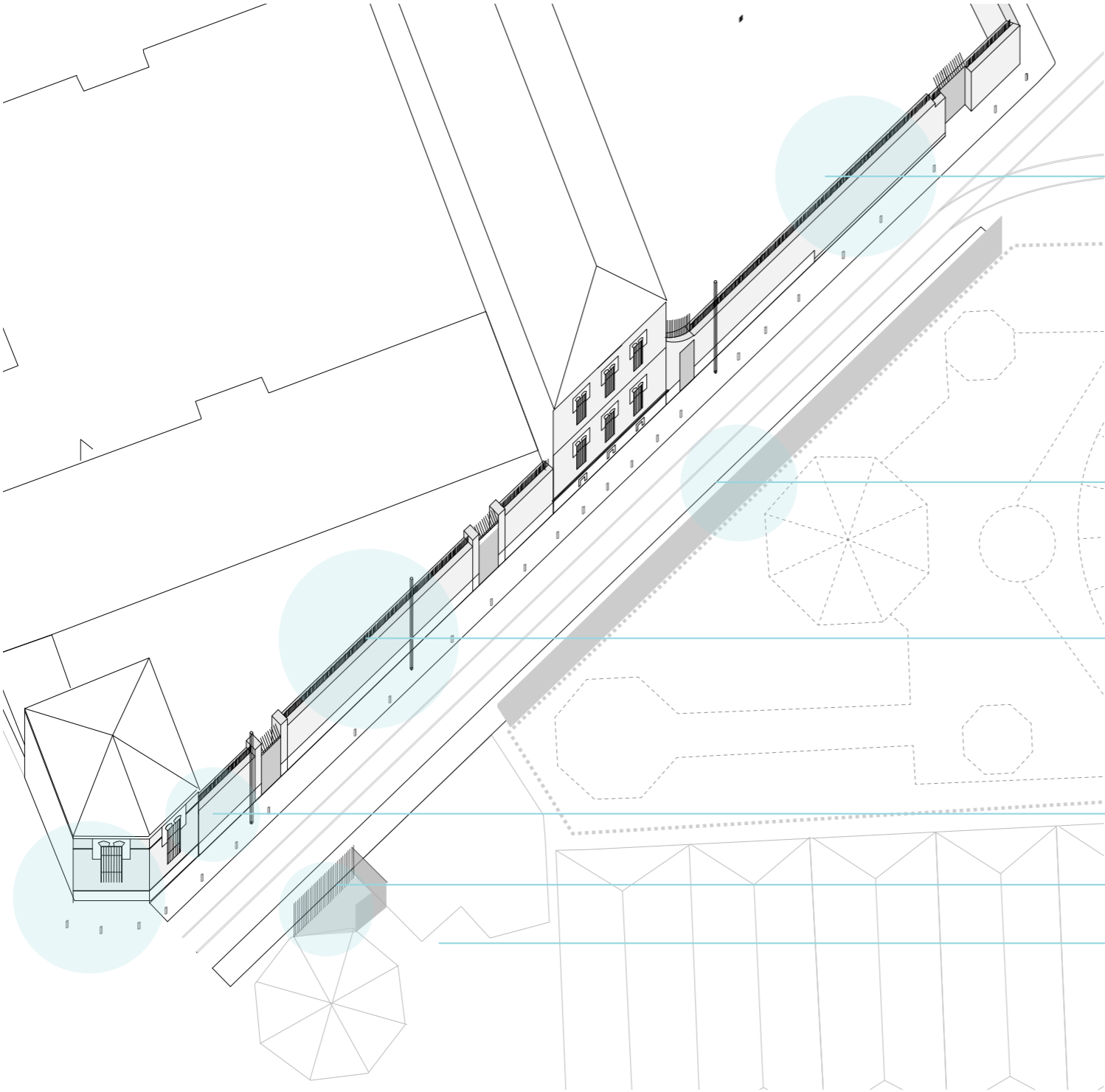
TIME SPAN







# MINIMAL INTERVENTIONS



THE CHAIR WALL

CONSTRUCTION WALL ART

TAKSIM LIBRARY

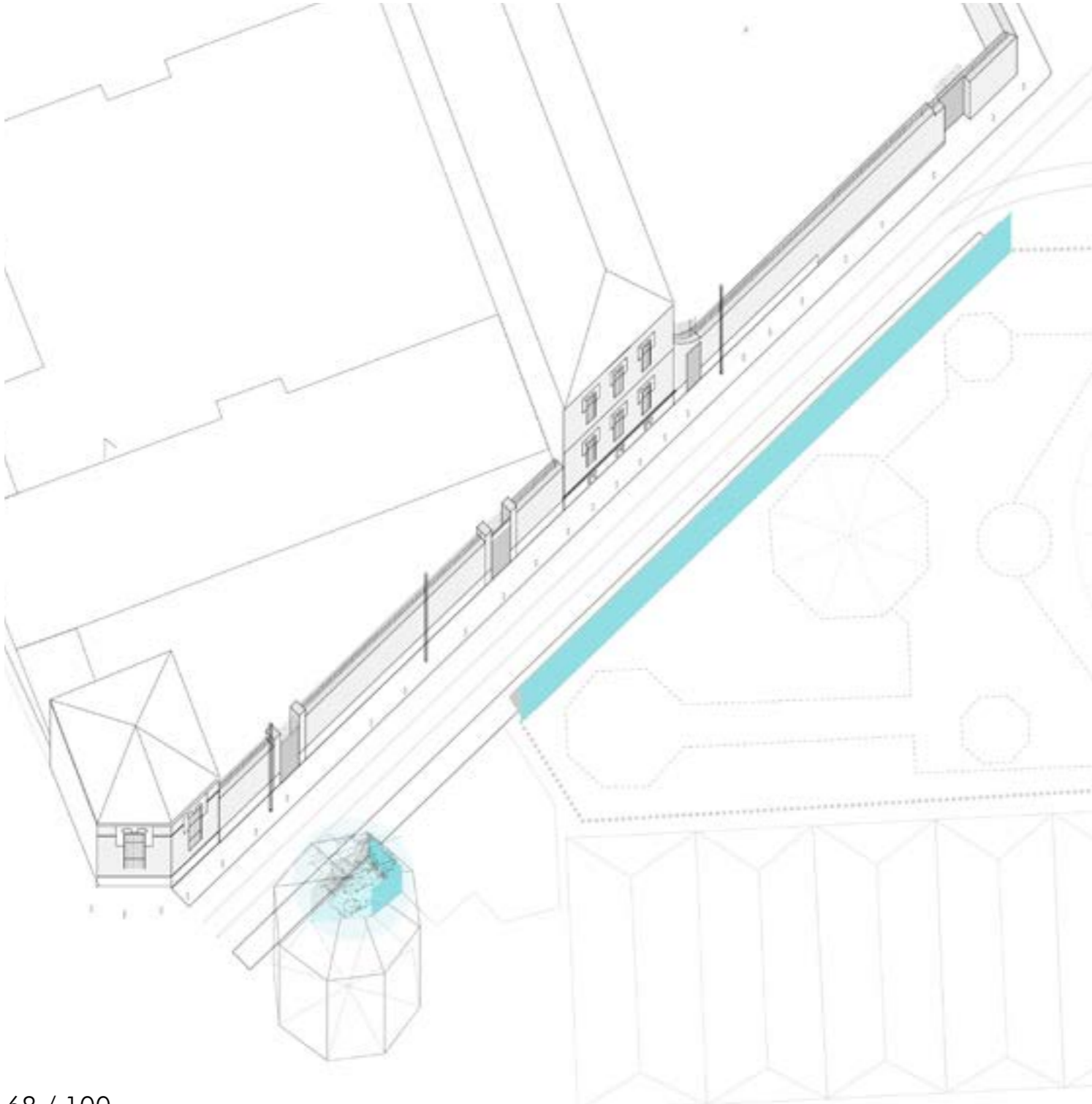
SHOESHINERS' WALL

MAKSEM GARDEN

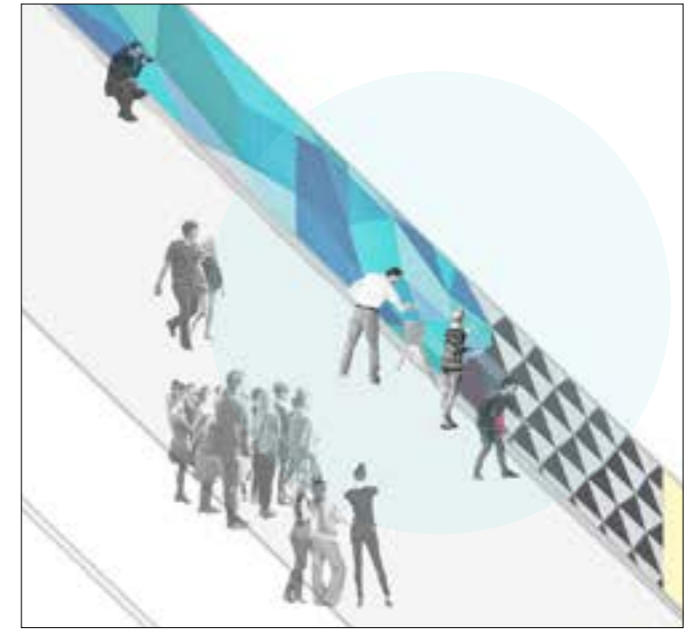
THE VENDORS' CORNER

# MINIMAL INTERVENTIONS

## GUERILLA URBANISM



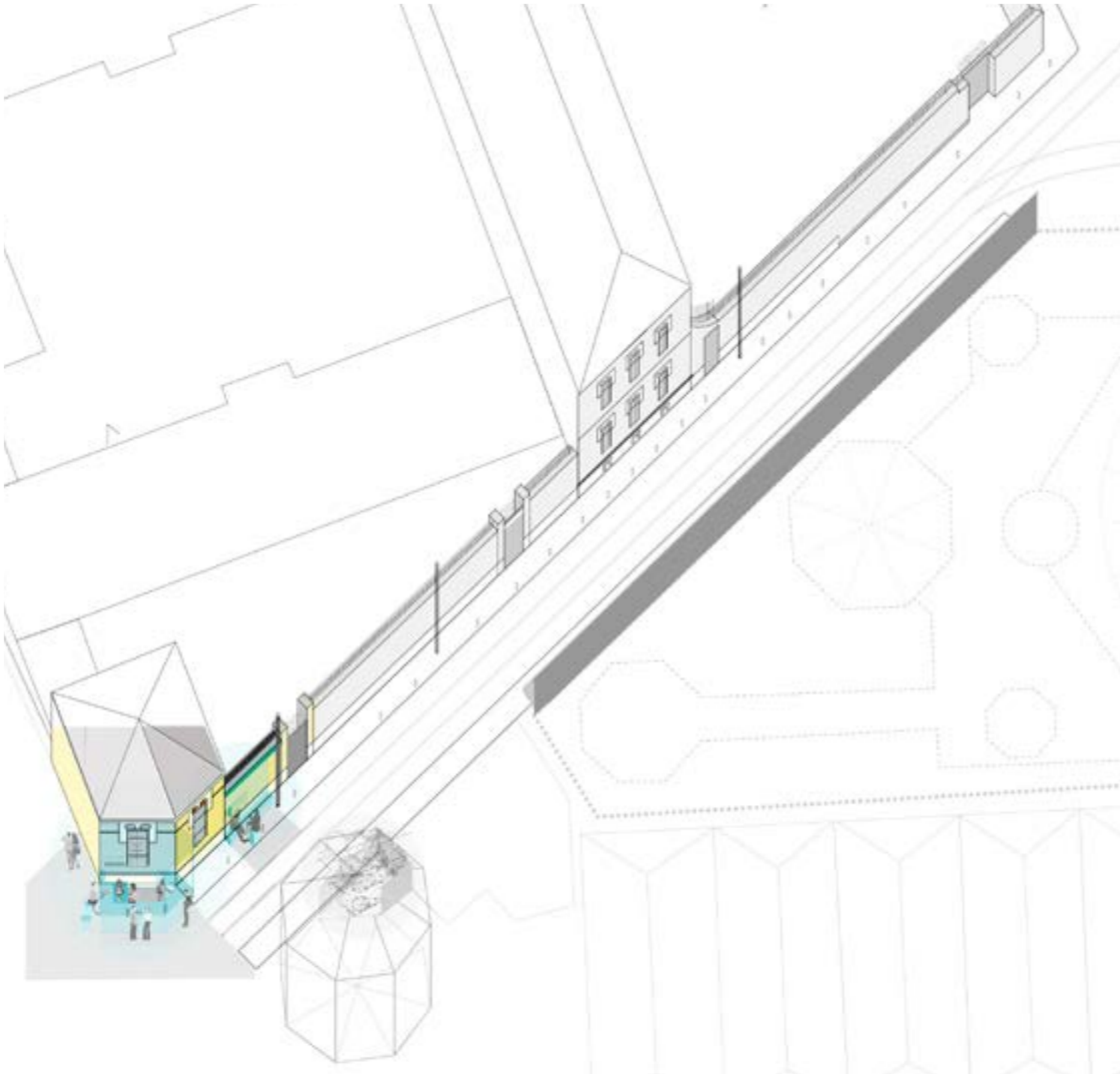
## CONSTRUCTION WALL ART



## MAKSEM GARDEN



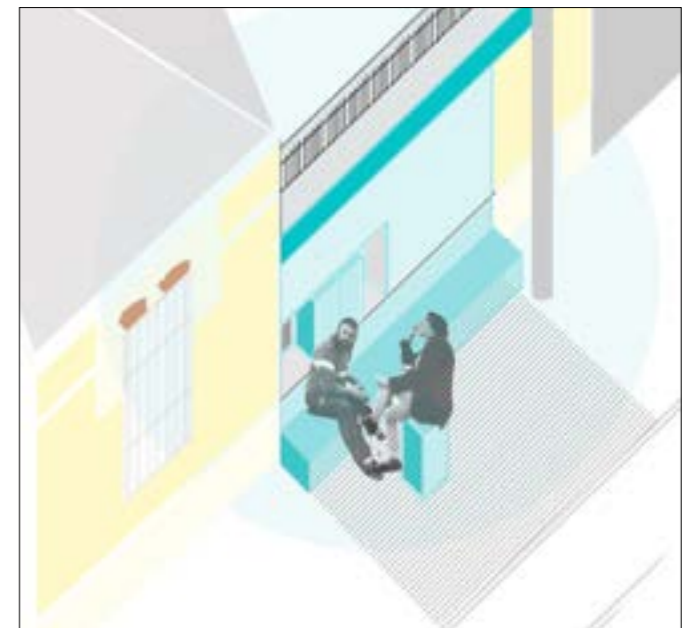
# MINIMAL INTERVENTIONS



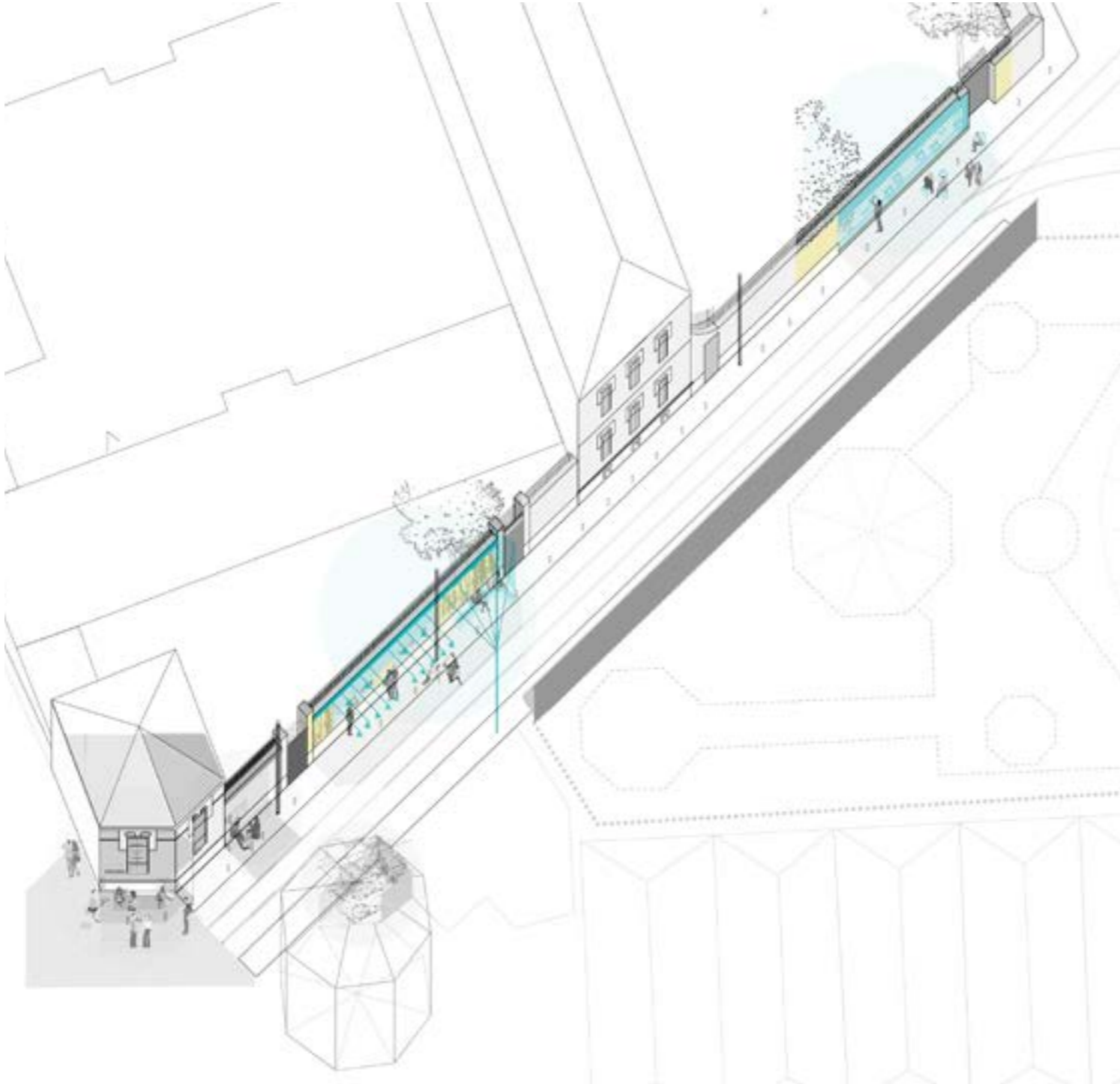
THE VENDORS' CORNER



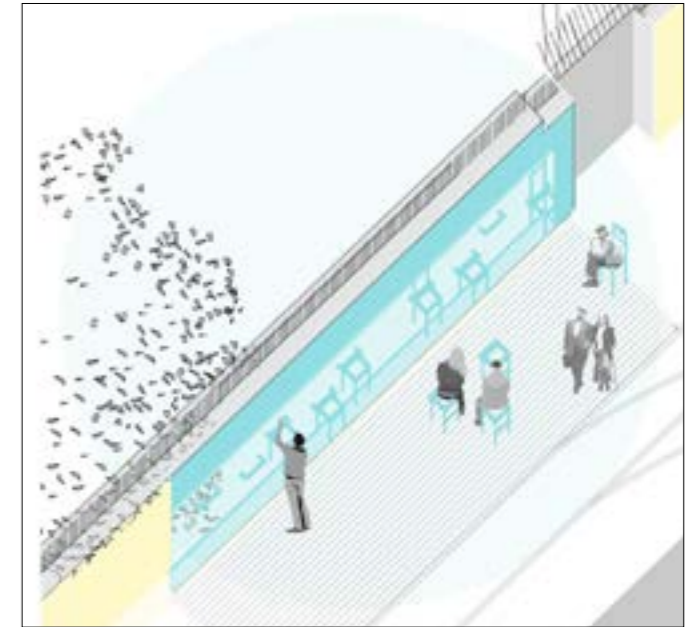
SHOESHINERS' WALL



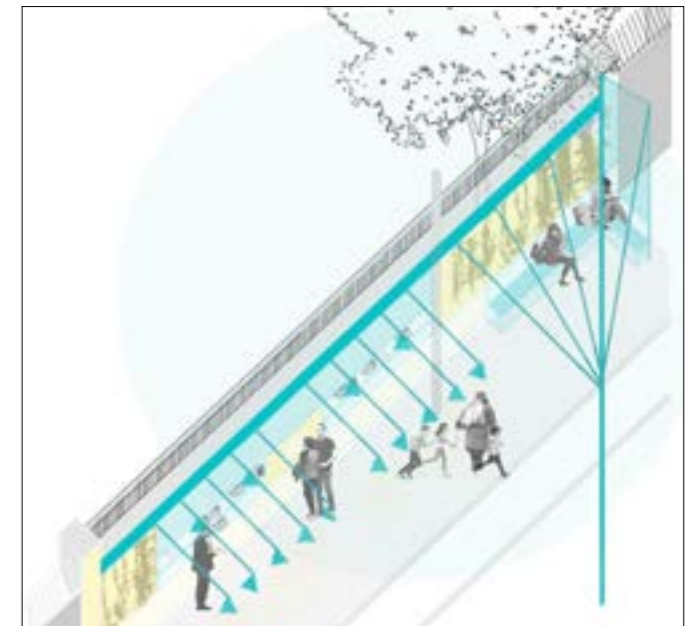
# MINIMAL INTERVENTIONS

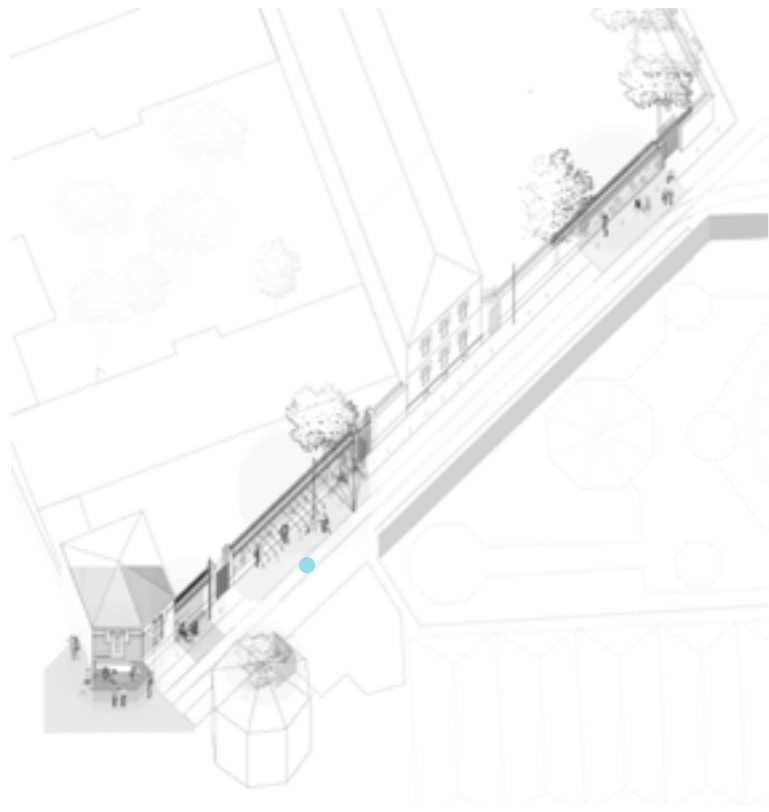


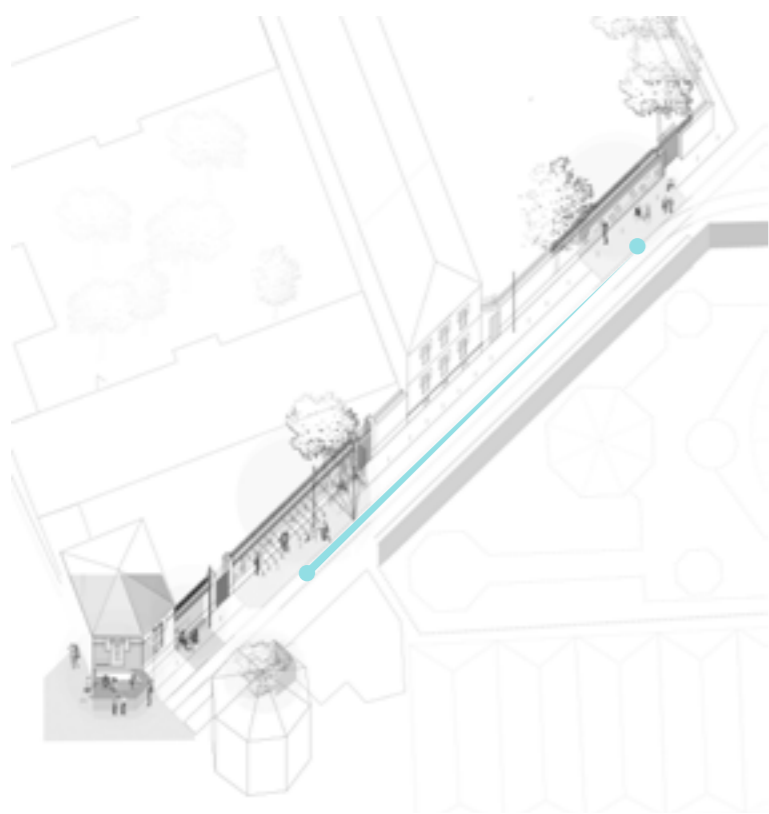
CHAIR WALL

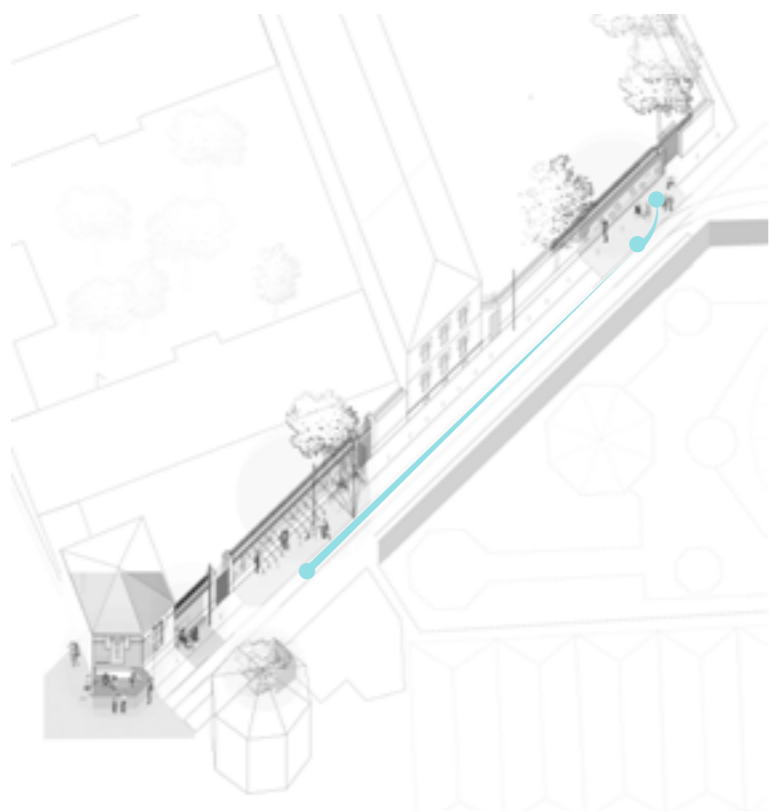


TAKSIM SLIBRARY



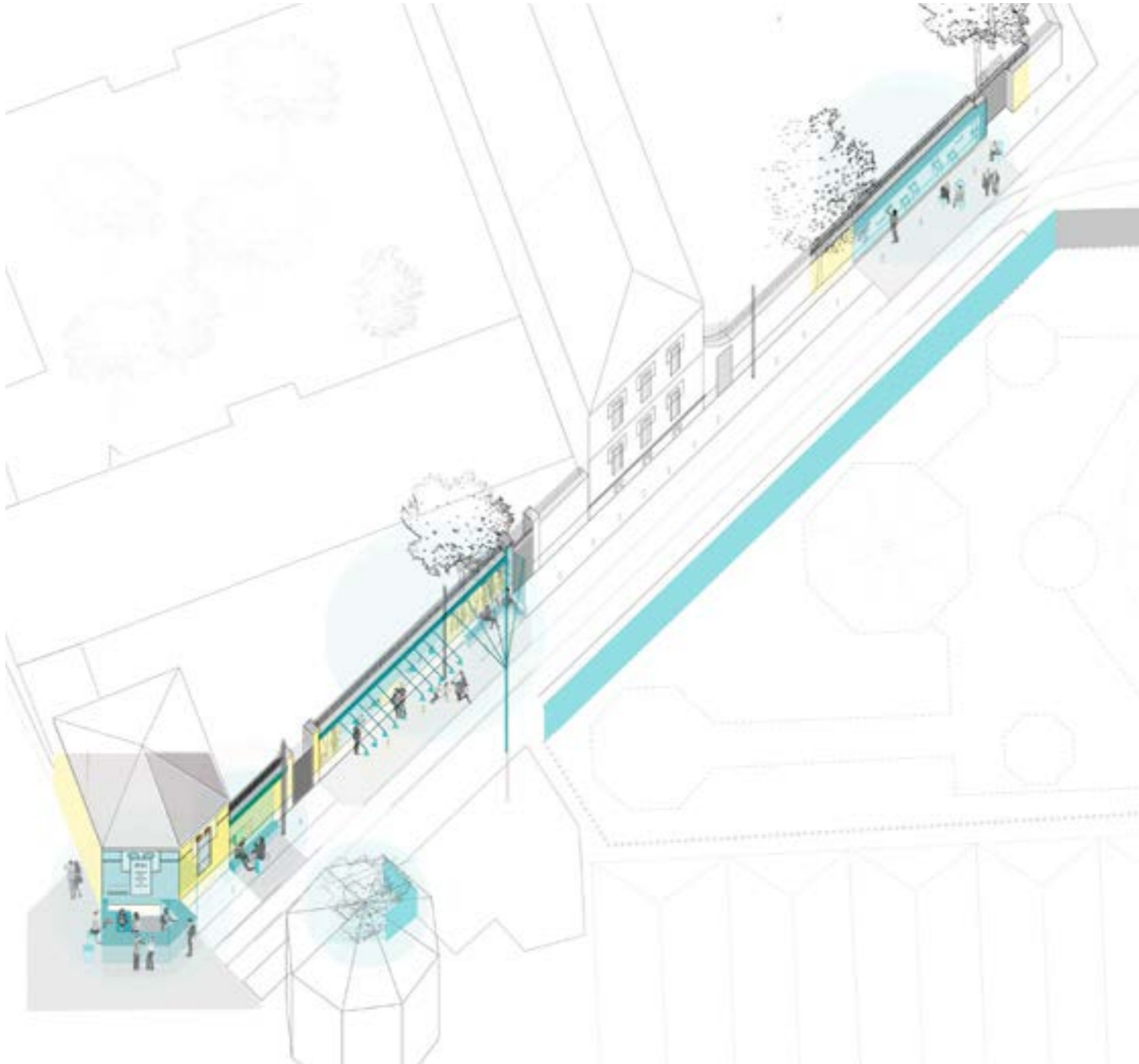






# PHASE I

INITIATION

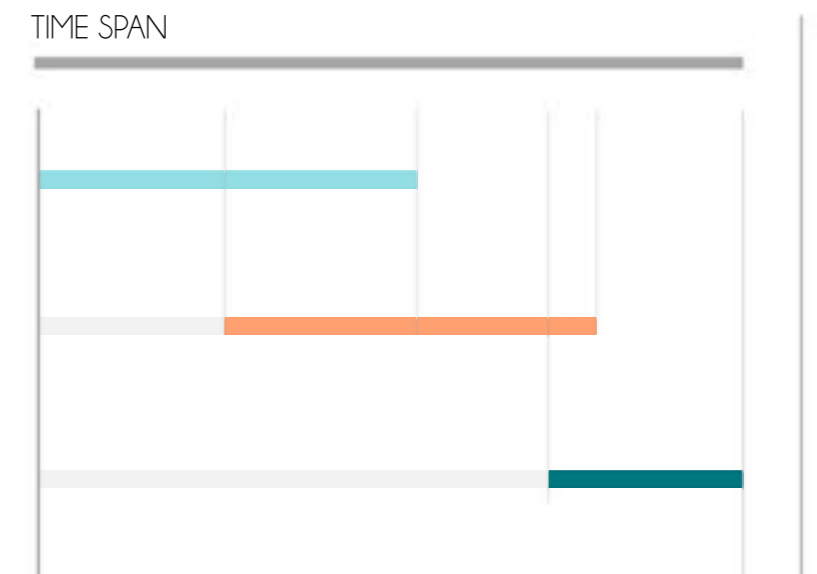


# PHASE II

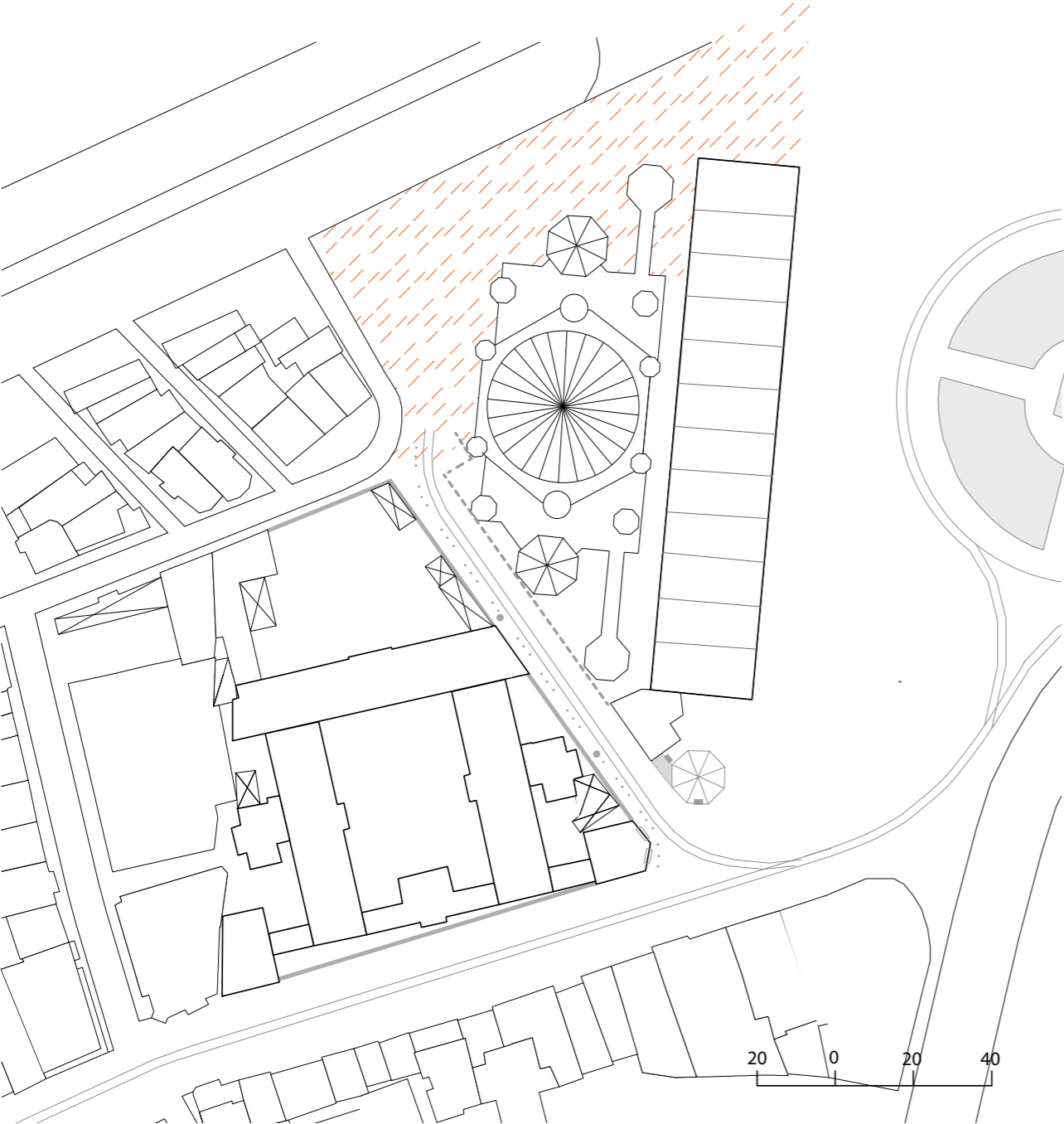
## HARMONIZATION

### MAIN OBJECTIVES

- \* Powerful stakeholder engagement, initiate conversation & negotiation between actors
- \* Save the space from being the courtyard of the Mosque and turn it into an entity function as an inclusive and integrated public space.
- \* Facilitating a human scale public space design to reflect the lifestyle of Central Istanbul
- \* Orientation from Taksim Square to the street of minimal interventions.



PHASE II | DESIGN AREA

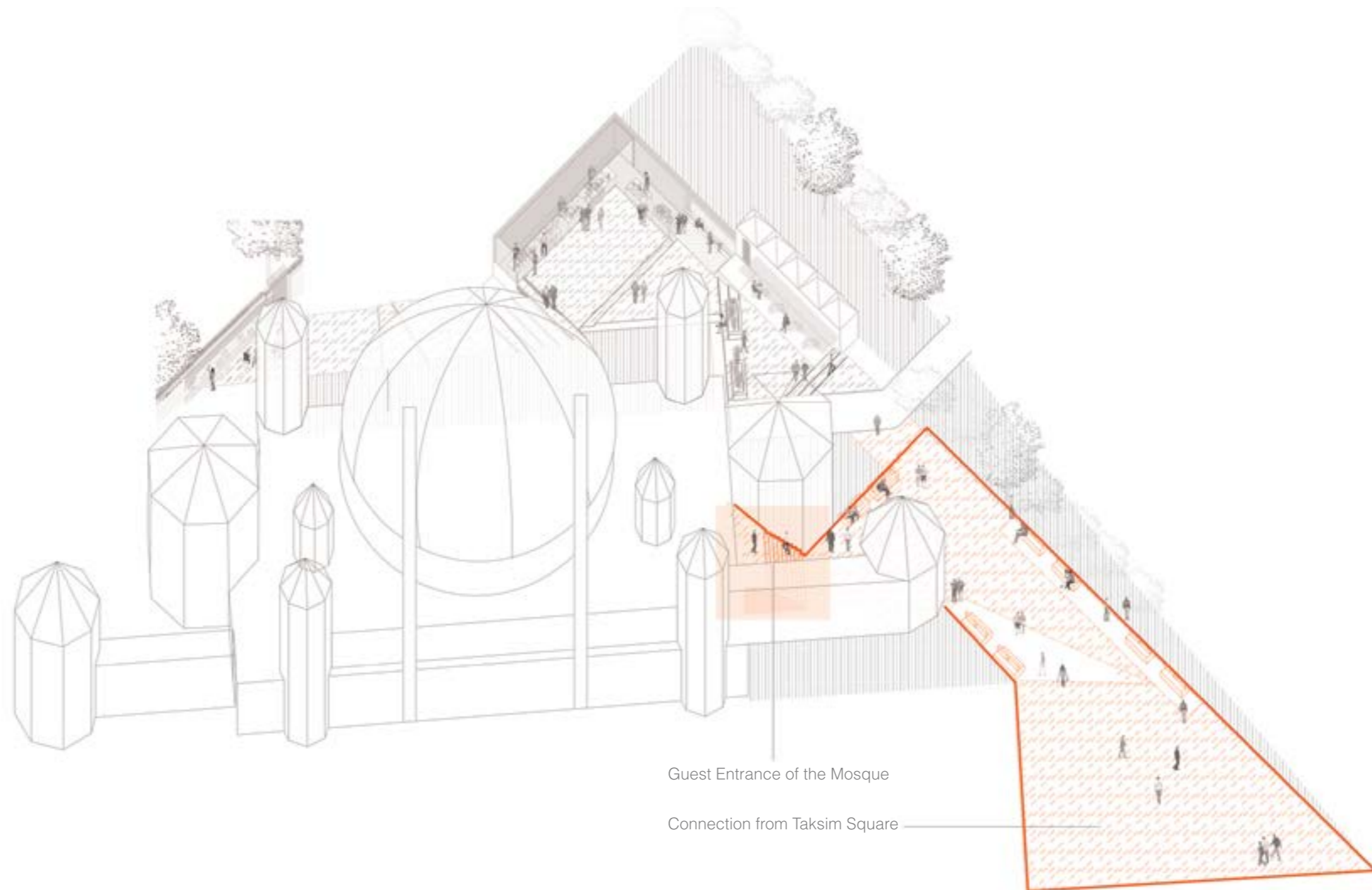


# THE PLATFORMS

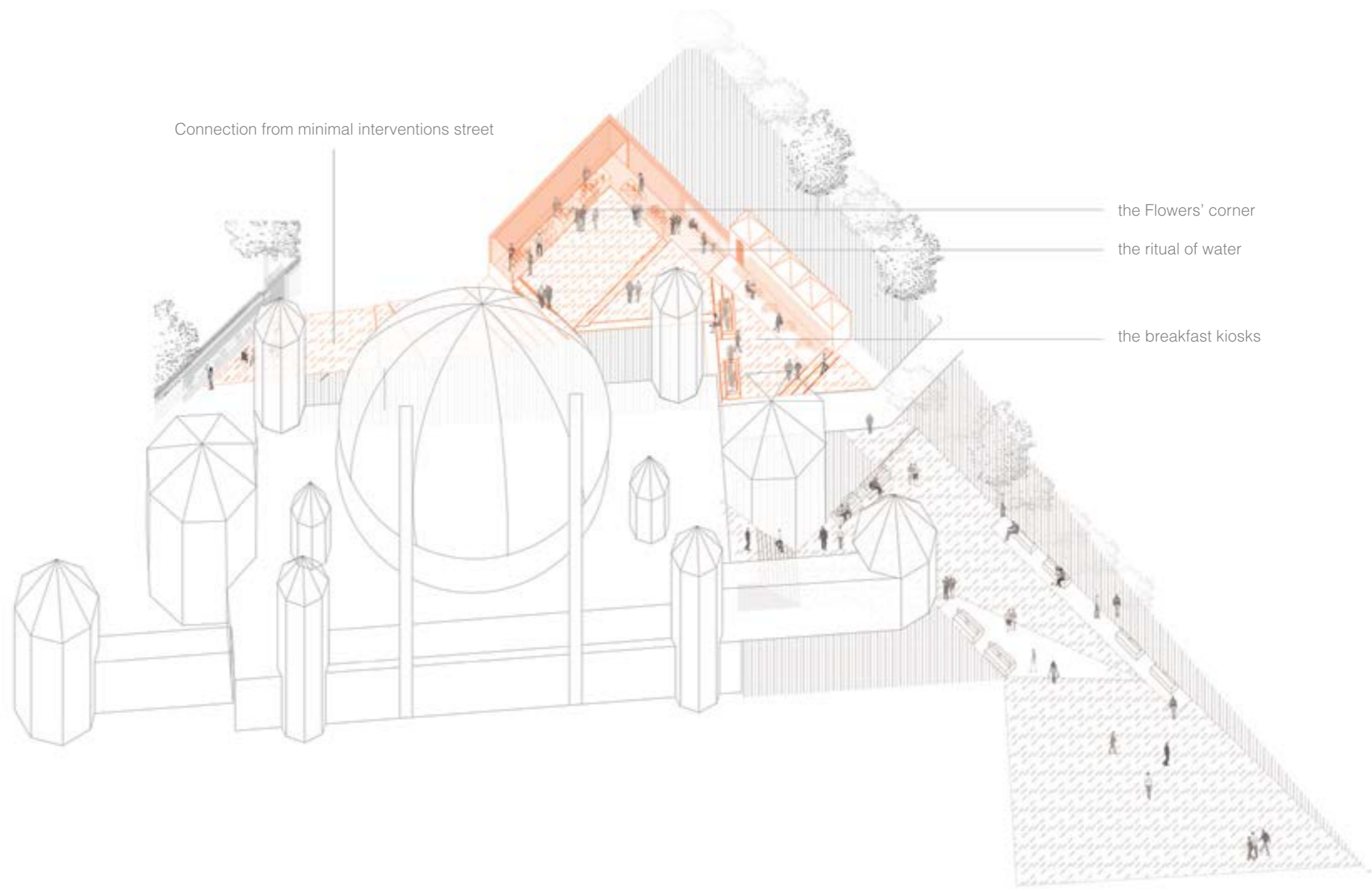


# THE PLATFORMS

3 PROJECTS ON THE DEMOCRATIC PUBLIC SPACE



# THE PLATFORMS



# THE PLATFORMS

3 PROJECTS ON THE DEMOCRATIC PUBLIC SPACE

THE FLOWERS' CORNER

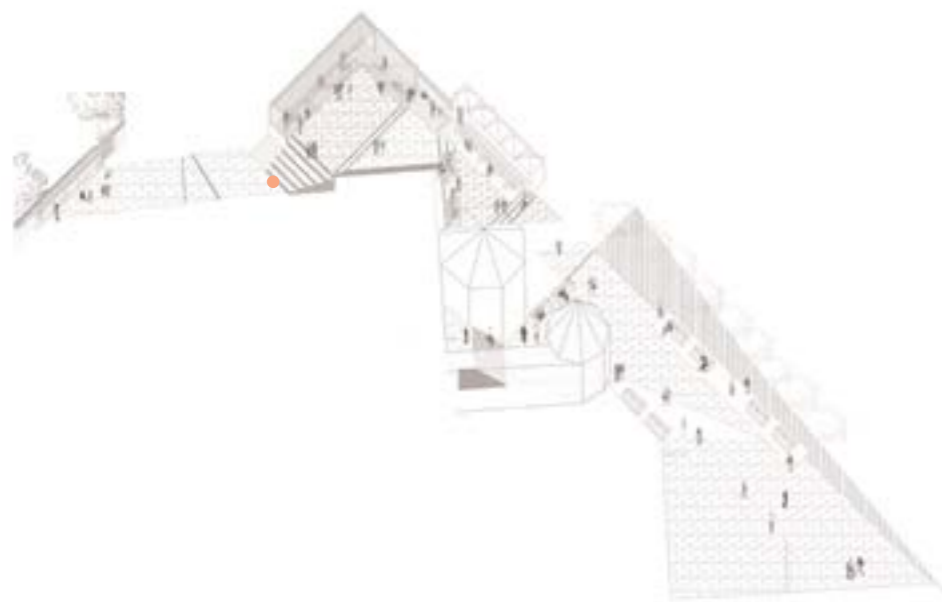


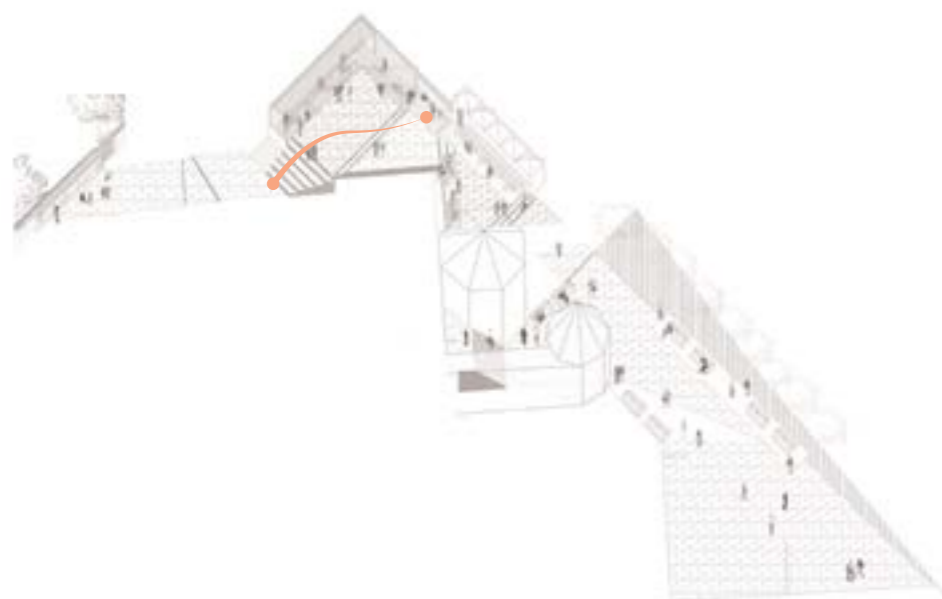
THE BREAKFAST KIOSK

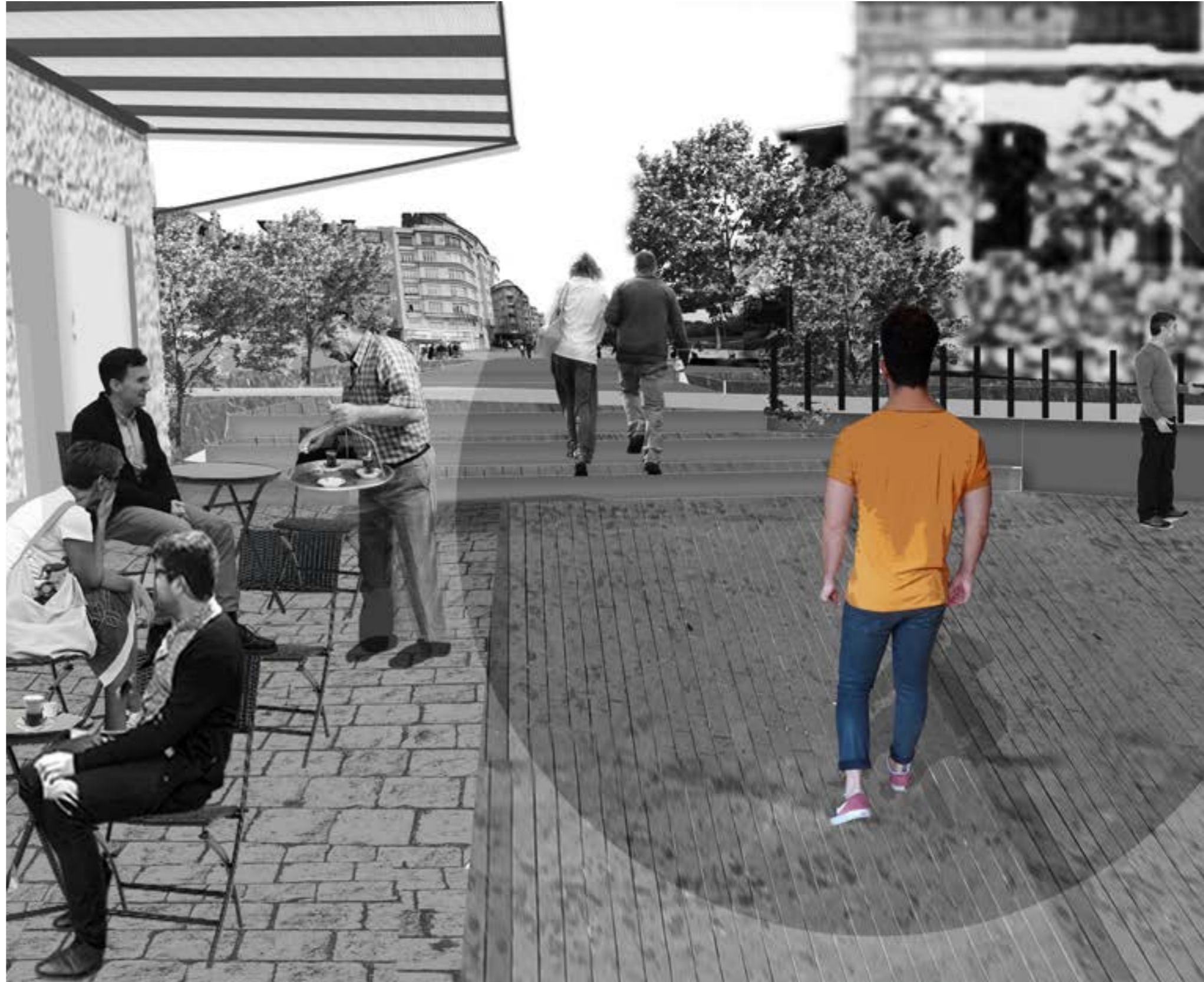
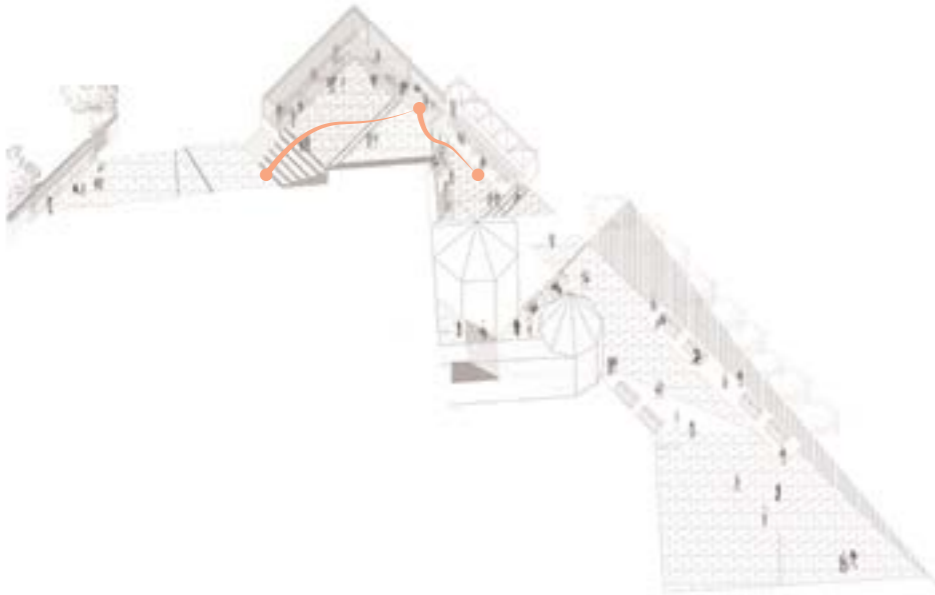


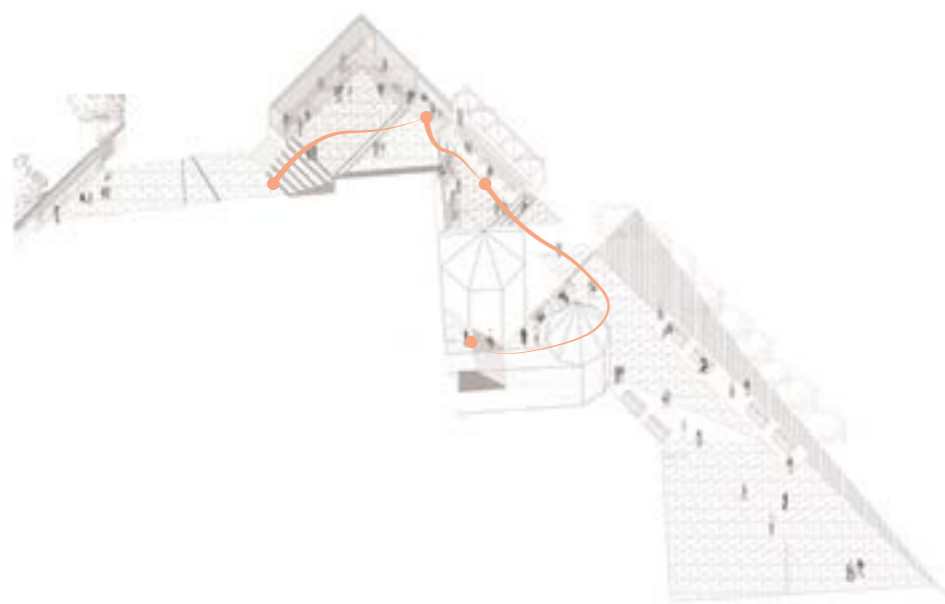
THE RITUAL OF WATER

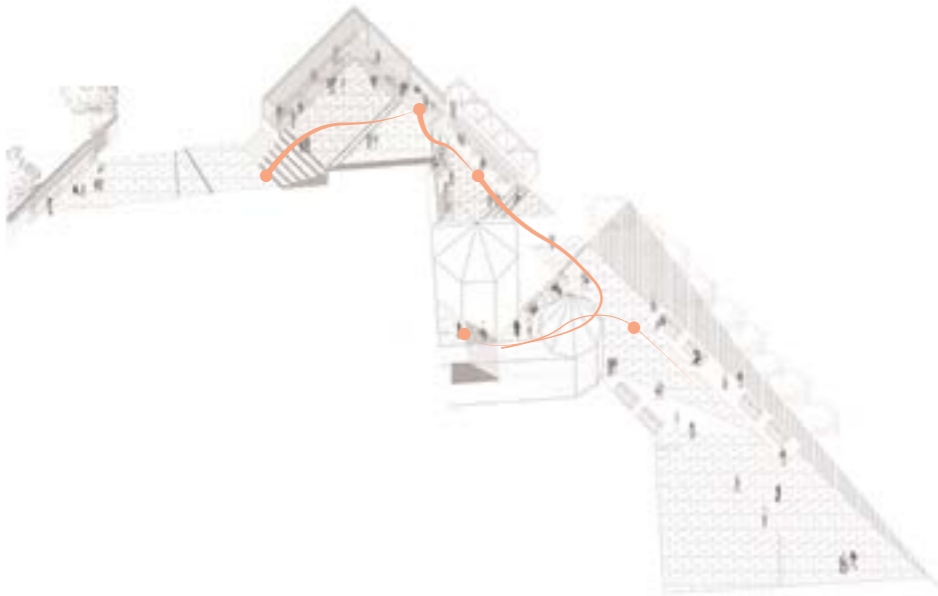












## PHASE II

HARMONIZATION



# PHASE III

## STATEMENT

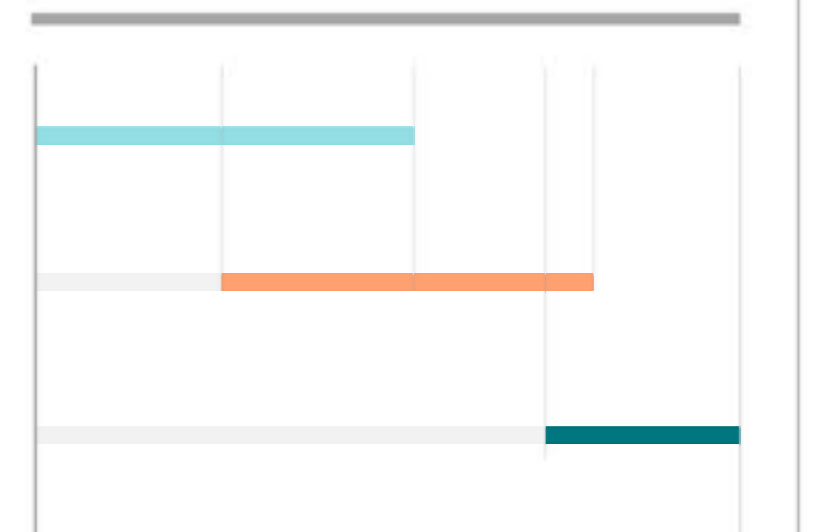
Art, freedom and creativity will change society faster than politics.(Victor Pinchuk)

Art brings people back to their sensibility as human beings. This is the purpose of art:  
To bring people together and bring back the humanity as well. (El Seed, Street artist)

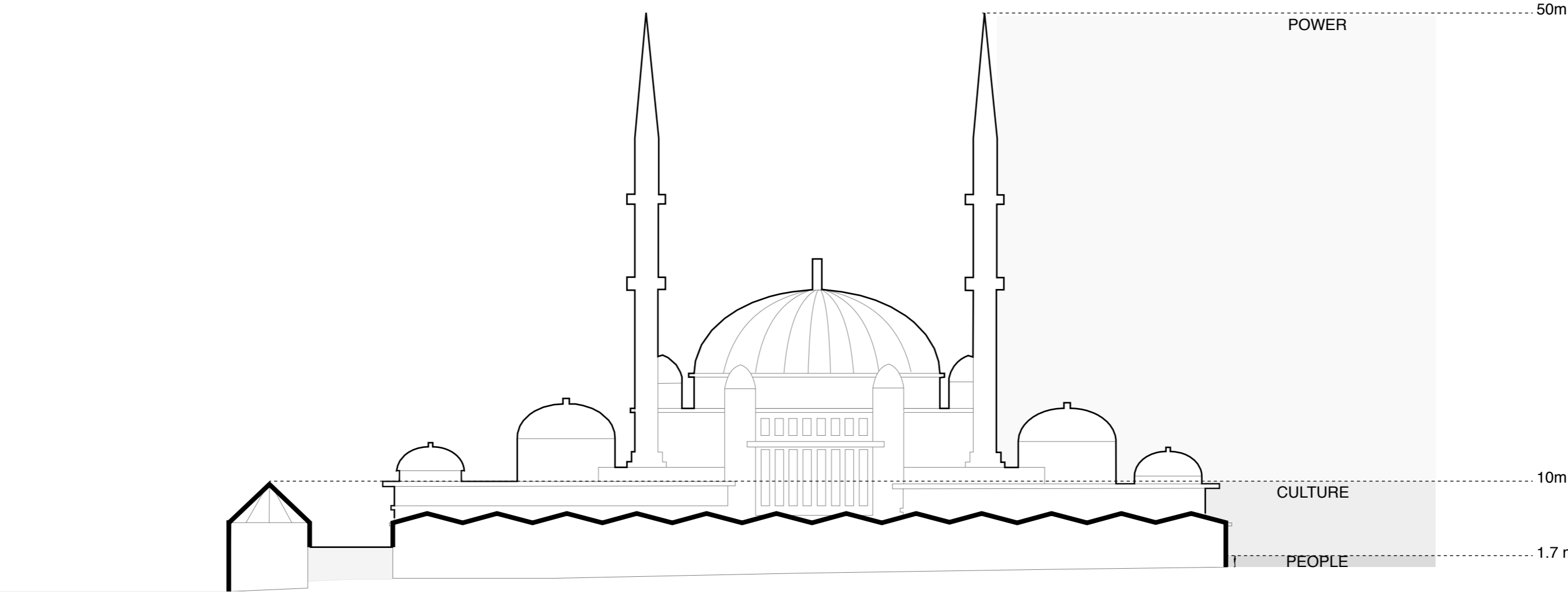
### MAIN OBJECTIVES

- \* Make a statement through space as the manifestation fo the desired societal and political future
- \* Define spatial relations of the public building and rearrangement of the public space surrounds it

TIME SPAN



# THREE HORIZONS On THE DEMOCRATIC PUBLIC SPACE



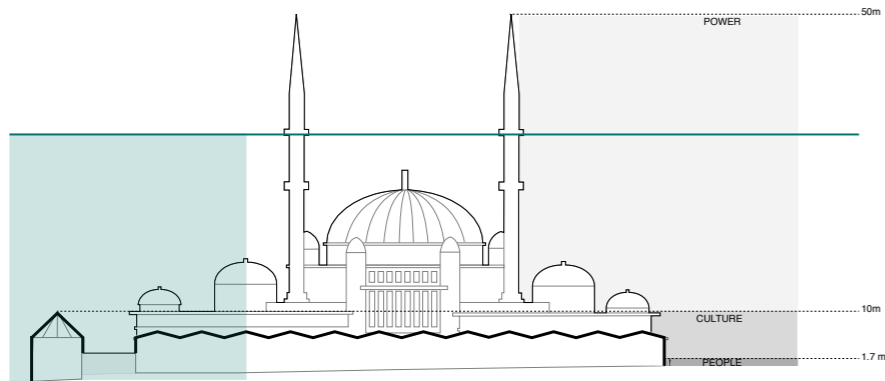
# SEARCHING FOR THE NEW HORIZON

## VERTICAL RELATIONS

### SCENARIO I

#### POWER AS A COMPANION

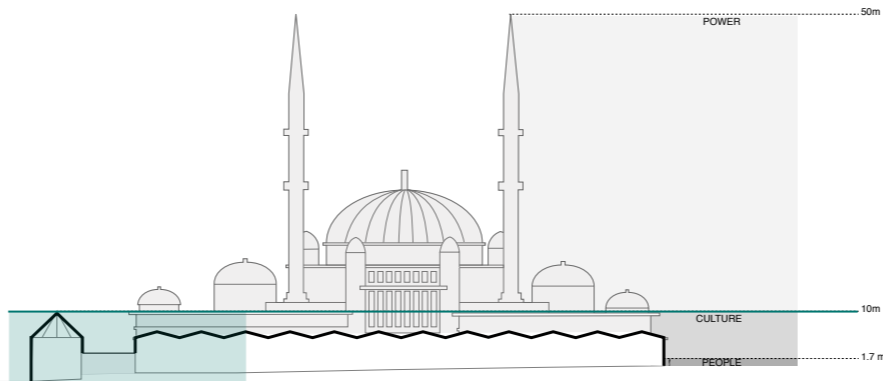
Culture Center becomes a part of the horizon of power mimicking its scale.  
It establishes a new iconic unit in competition with the architecture of power



### SCENARIO II

#### POWER AS A WALLPAPER

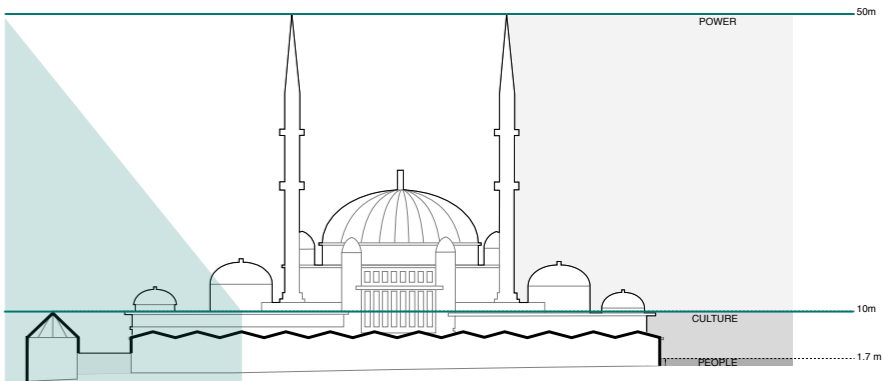
Culture Center becomes a part of the horizon of Culture mimicing the scale of the surrounding historical units.  
The architecture of power becomes a wallpaper to everyday lives



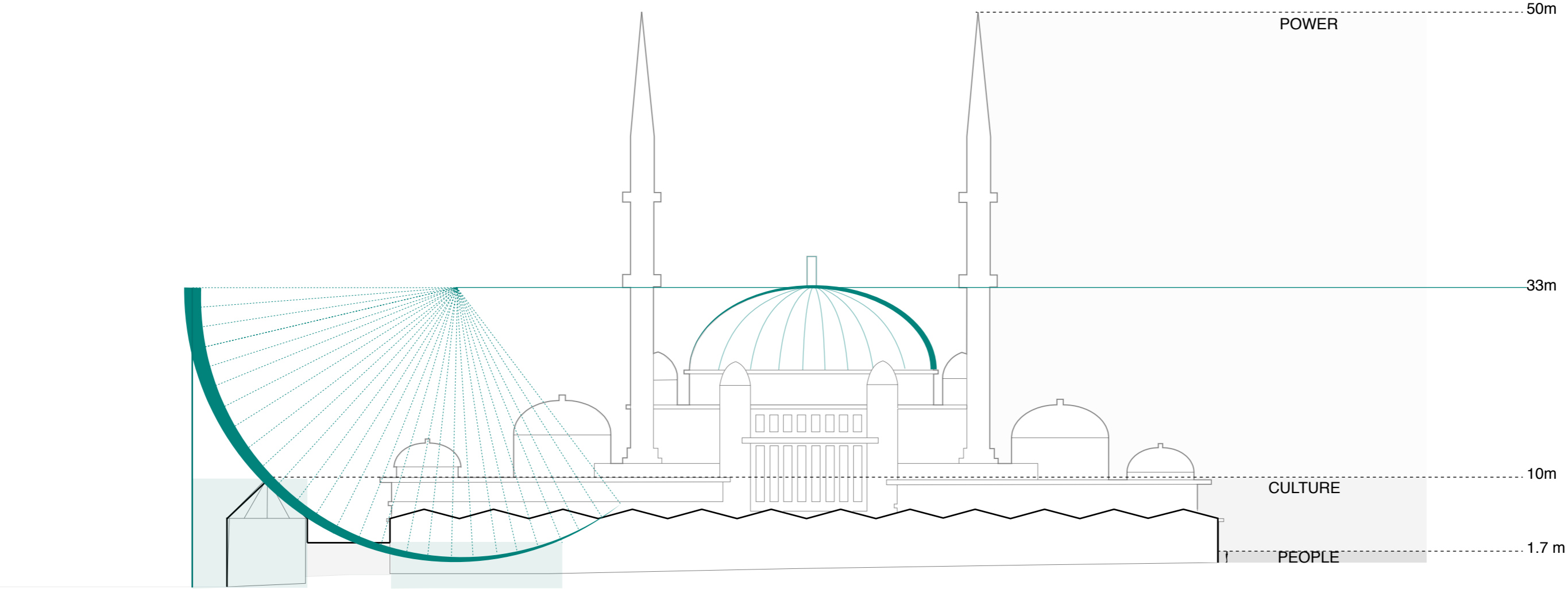
### SCENARIO III

#### POWER AS ONE OF US

Culture Center is in harmony with both worlds, challenging the architecture of power and empowering the people of Central Istanbul to reclaim their public space

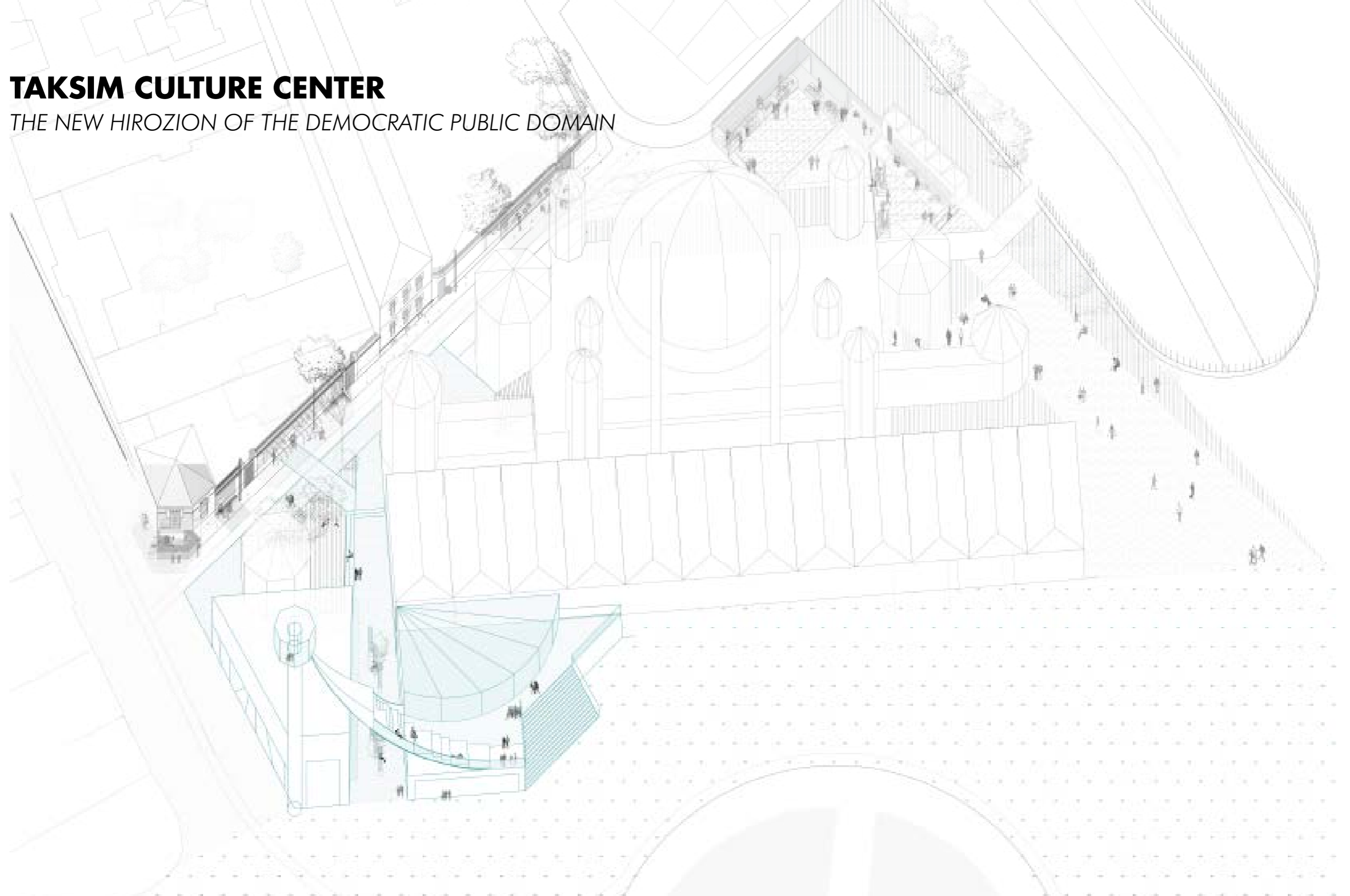


**POWER AS ONE OF US**  
THE INVERTED DOME



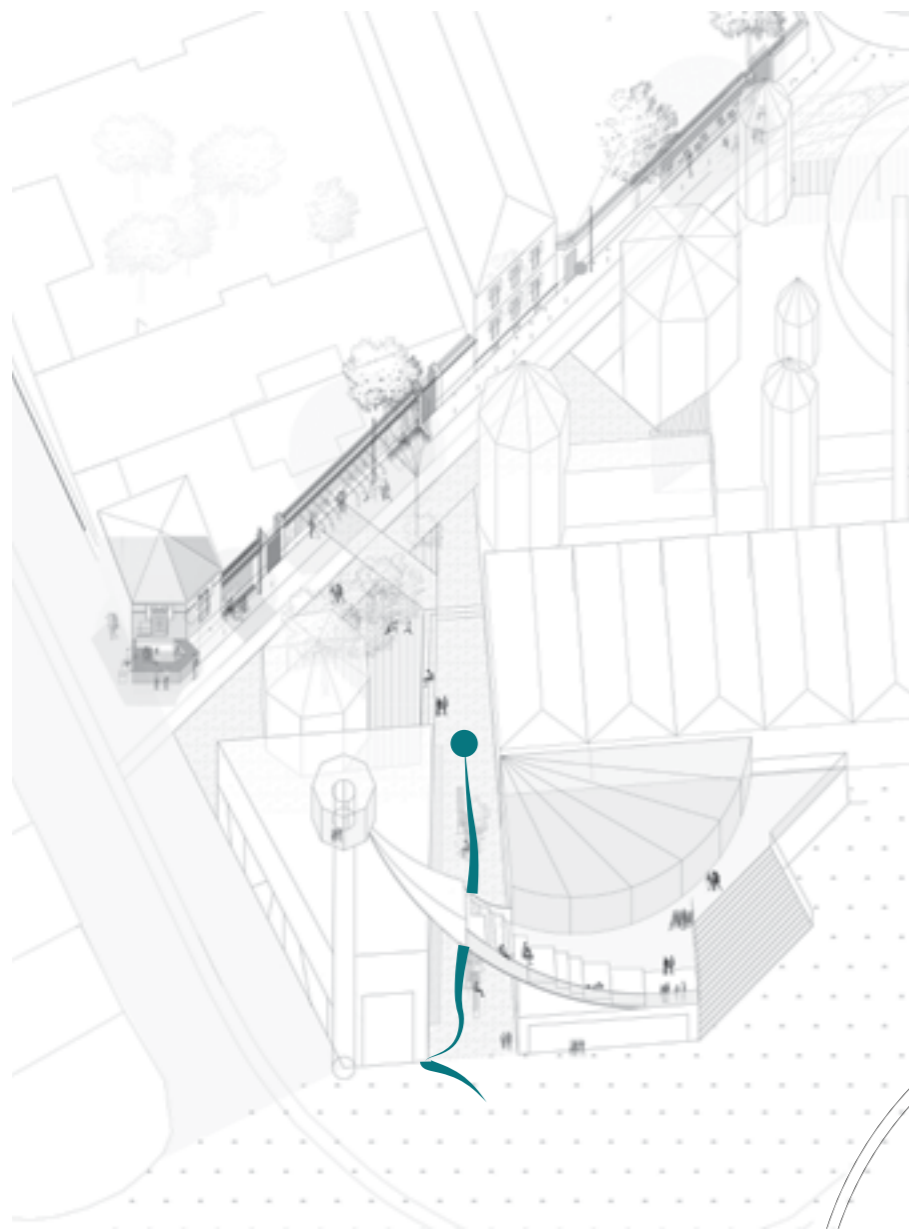
# **TAKSIM CULTURE CENTER**

*THE NEW HIROZION OF THE DEMOCRATIC PUBLIC DOMAIN*





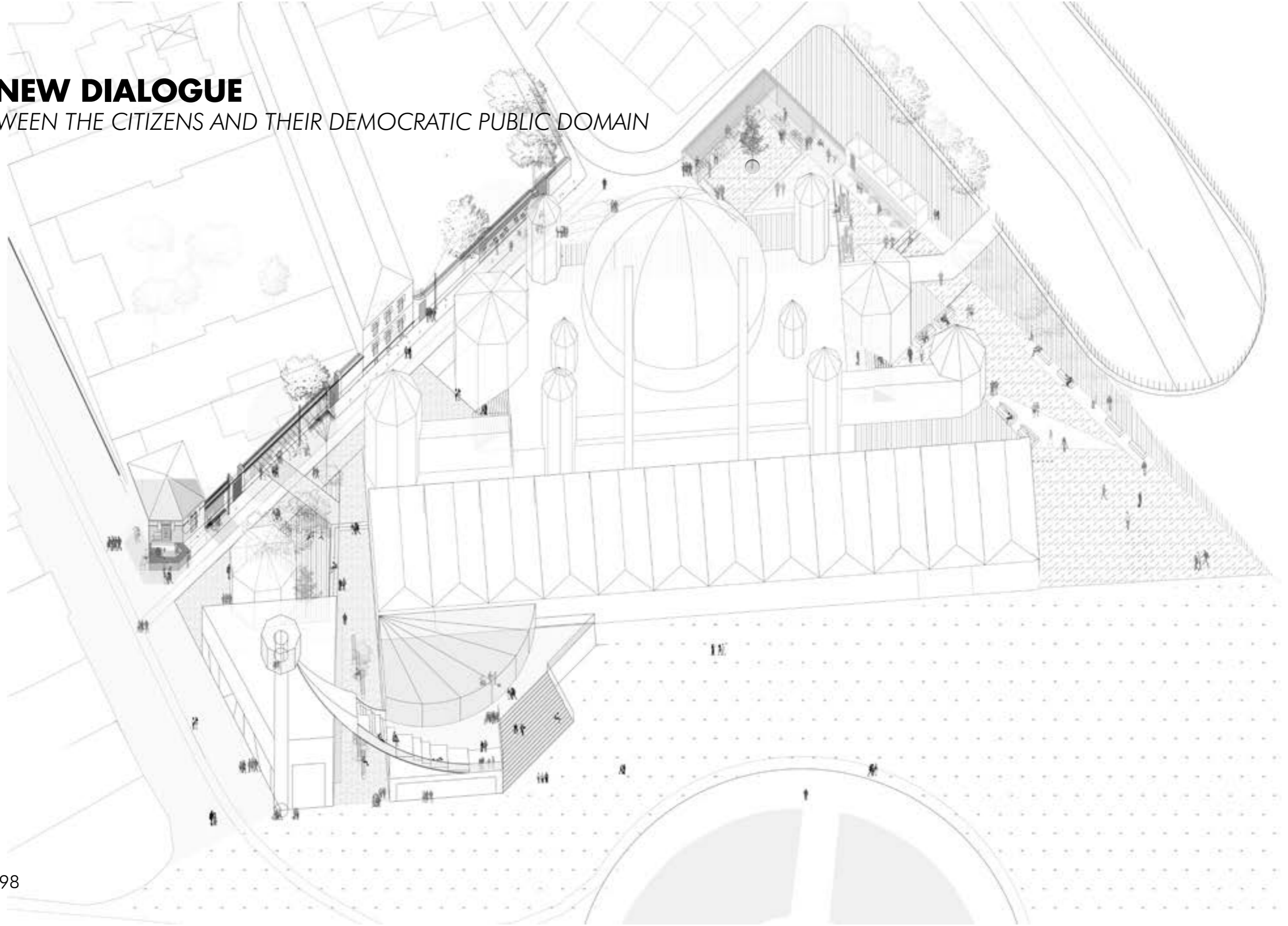




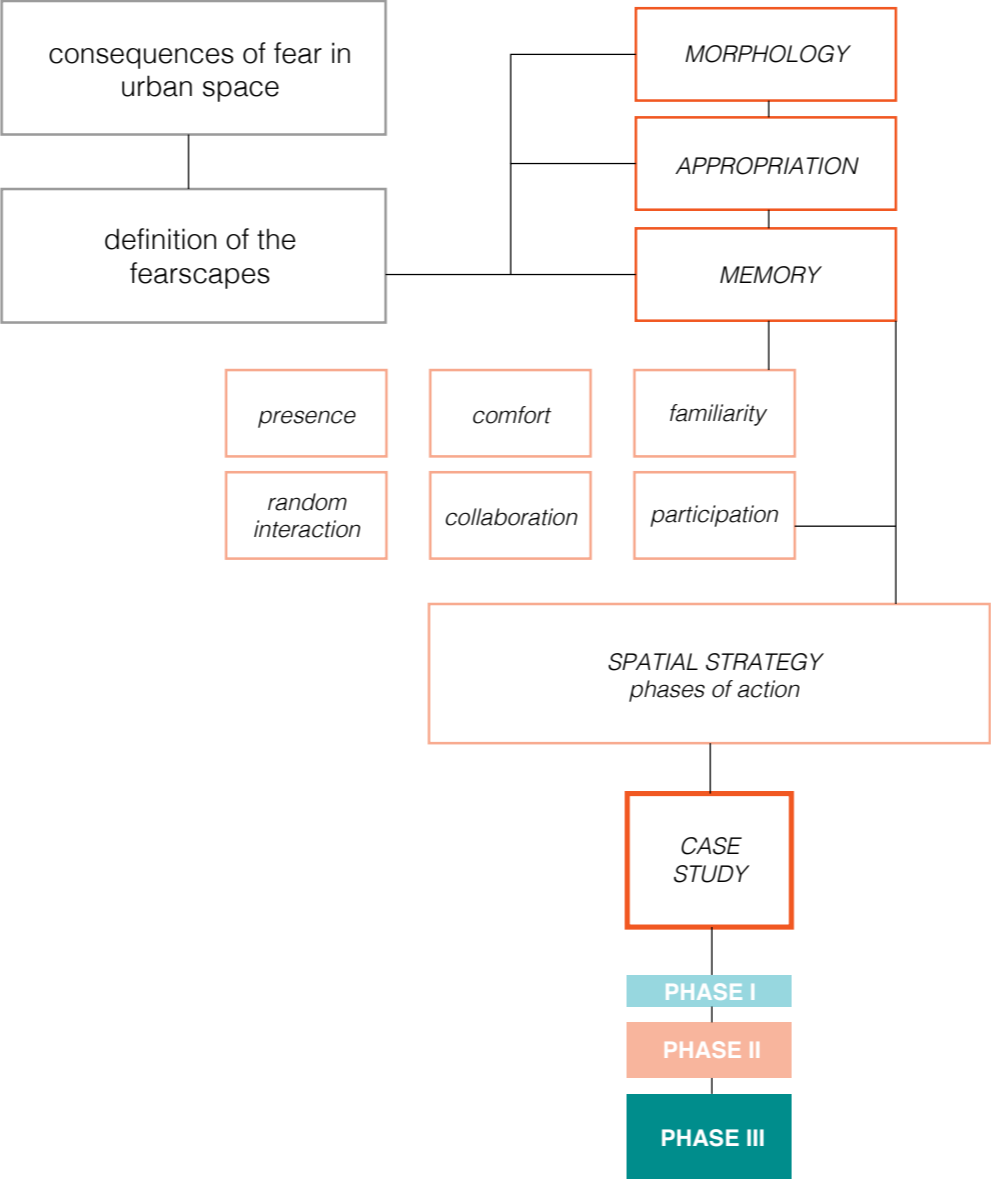


# A NEW DIALOGUE

*BETWEEN THE CITIZENS AND THEIR DEMOCRATIC PUBLIC DOMAIN*



# FROM FEARSCAPES TO PUBLIC SPACES



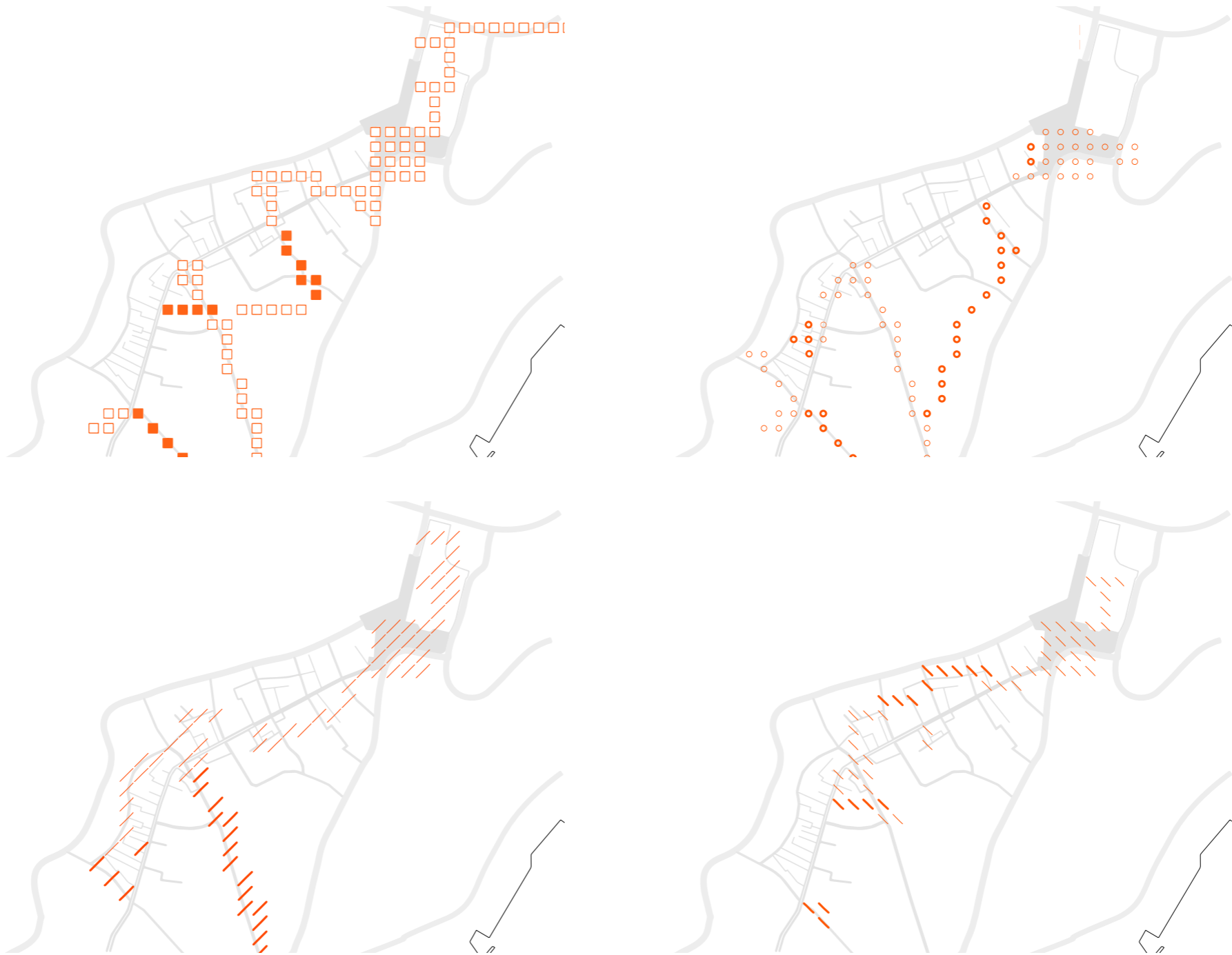
A NEW DIALOGUE BETWEEN THE CITIZENS AND  
THEIR DEMOCRATIC PUBLIC DOMAIN



# MINIMAL INTERVENTIONS CATALOGUE



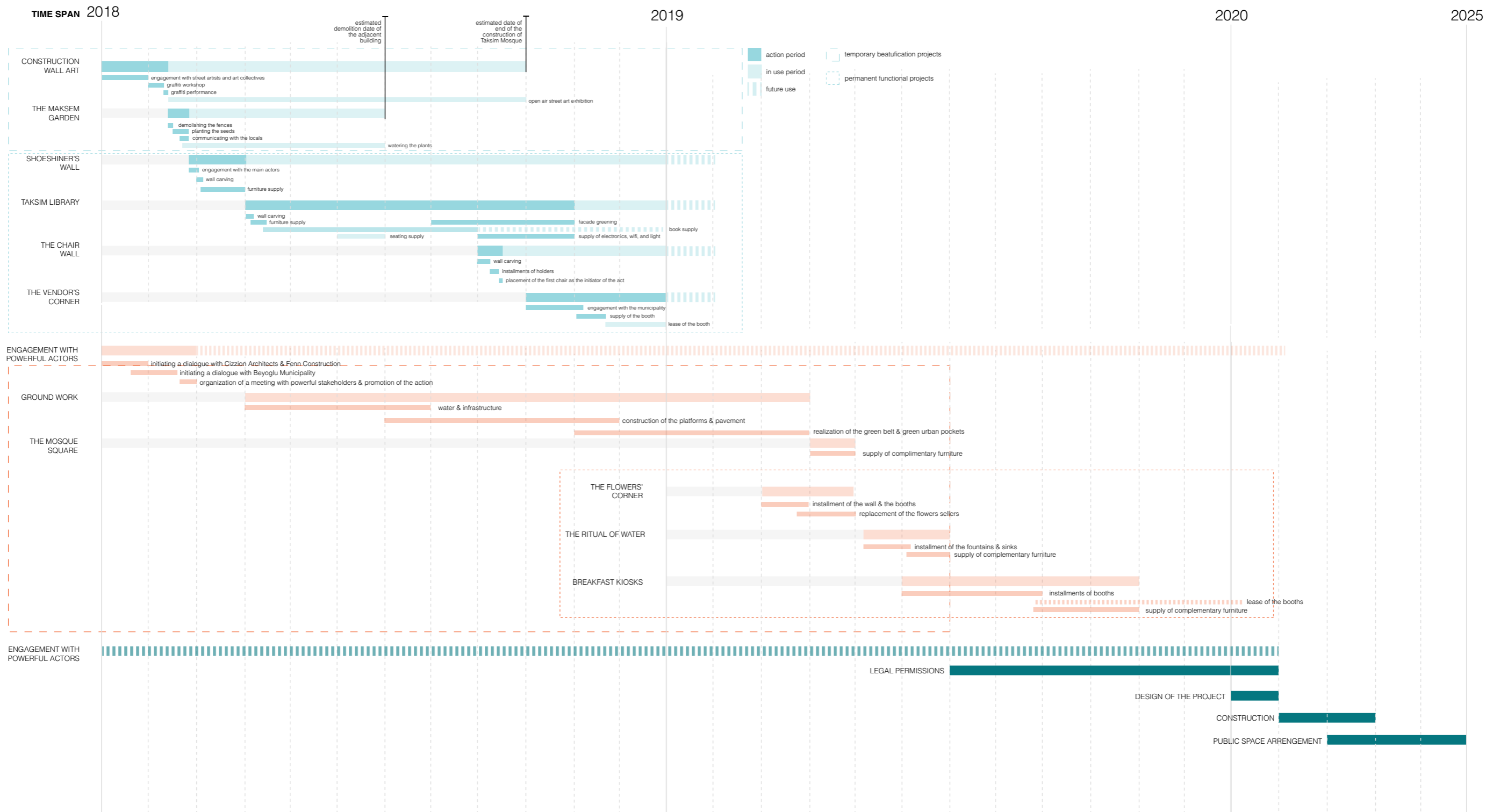
ENVISIONED PEDESTRIAN ROUTES



- envisioned routes of the students
- envisioned routes of the Istanbulites
- envisioned routes of the retailers
- envisioned routes of the creatives

- intersection points of all users
- streets used commonly by more than two types of users
- pedestrian streets
- envisioned routes of the students
- envisioned routes of the Istanbulites
- envisioned routes of the retailers
- envisioned routes of the creatives







# DREAM TOGETHER

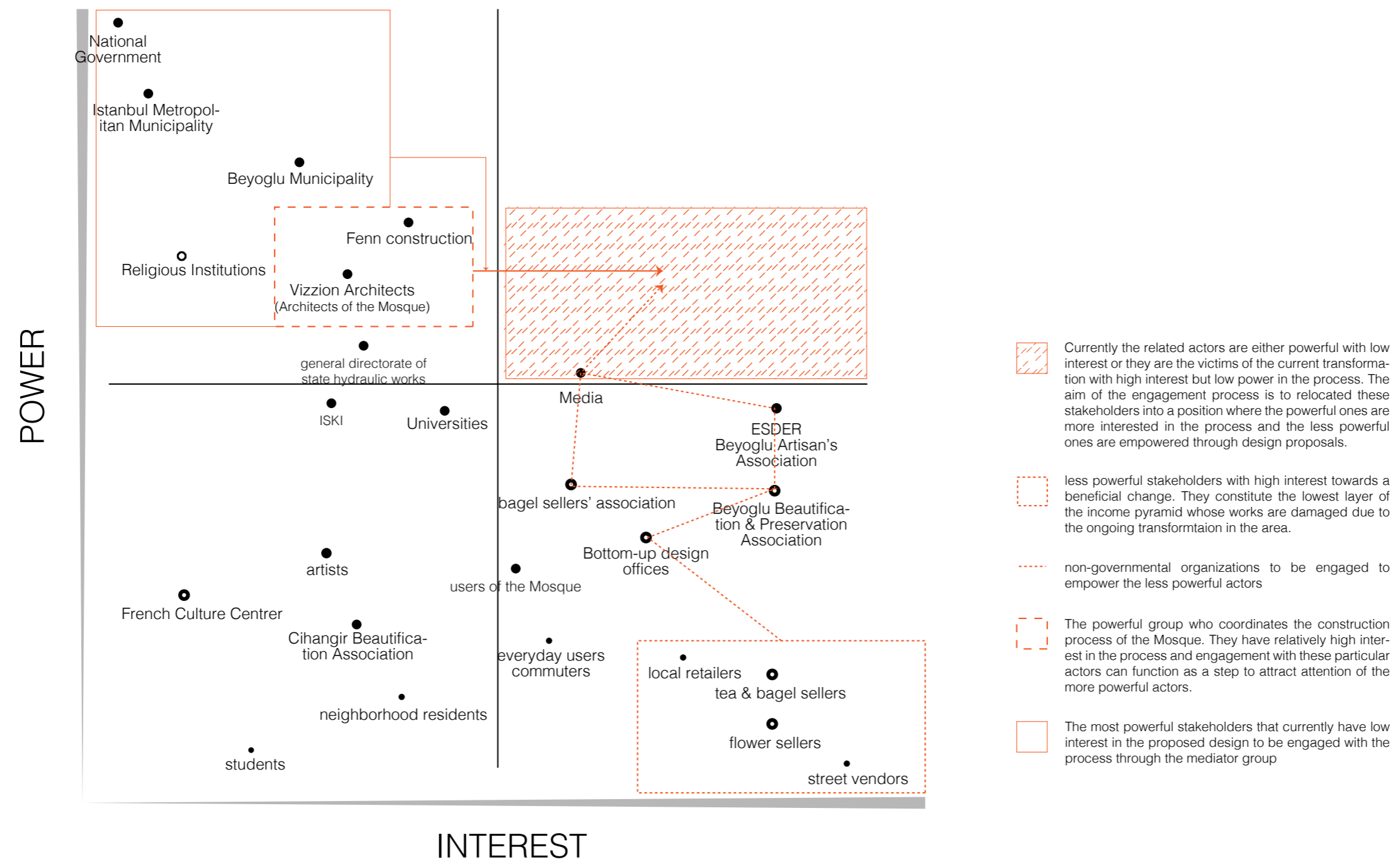
\* An online participation platform that aims to raise hope, foster participation and stimulate community involvement in urban decision making and implementation processes.





# PHASE II | ACTORS

SUBTITLE





**TITLE**

*SUBTITLE*

**TITLE**

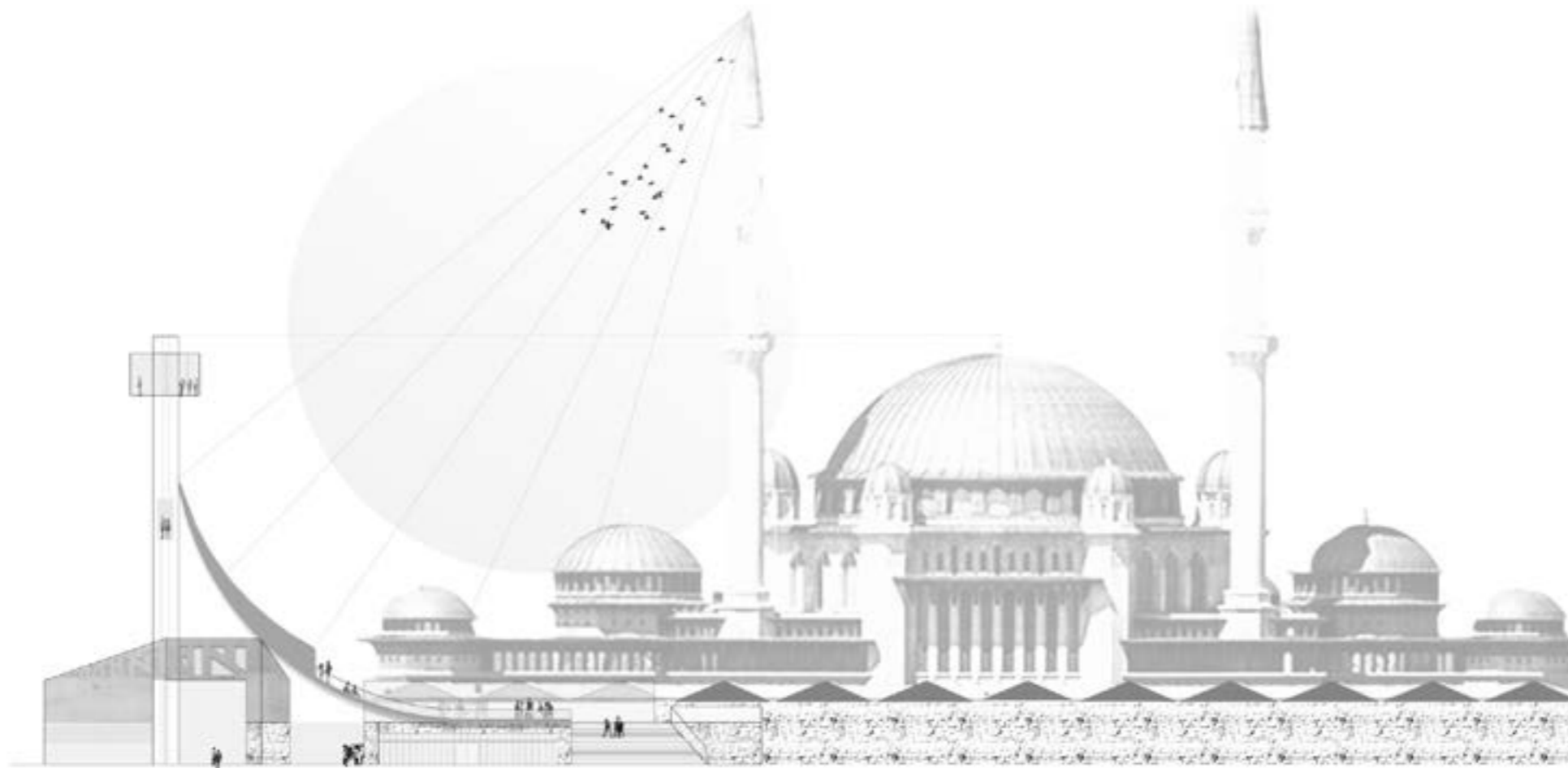
*SUBTITLE*

**TITLE**

*SUBTITLE*

# TITLE

SUBTITLE

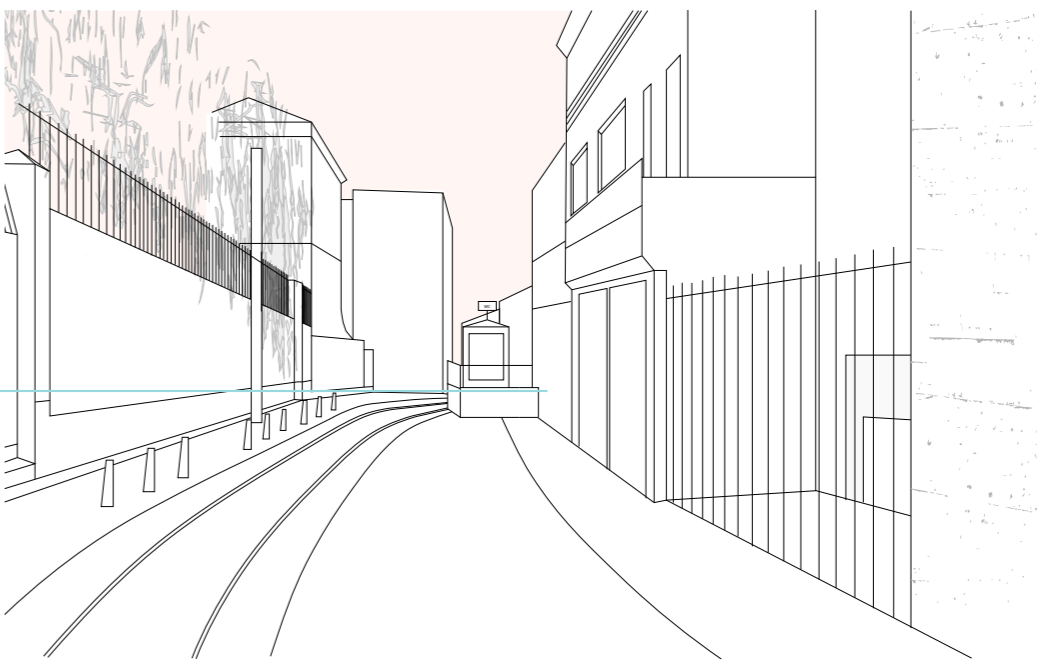
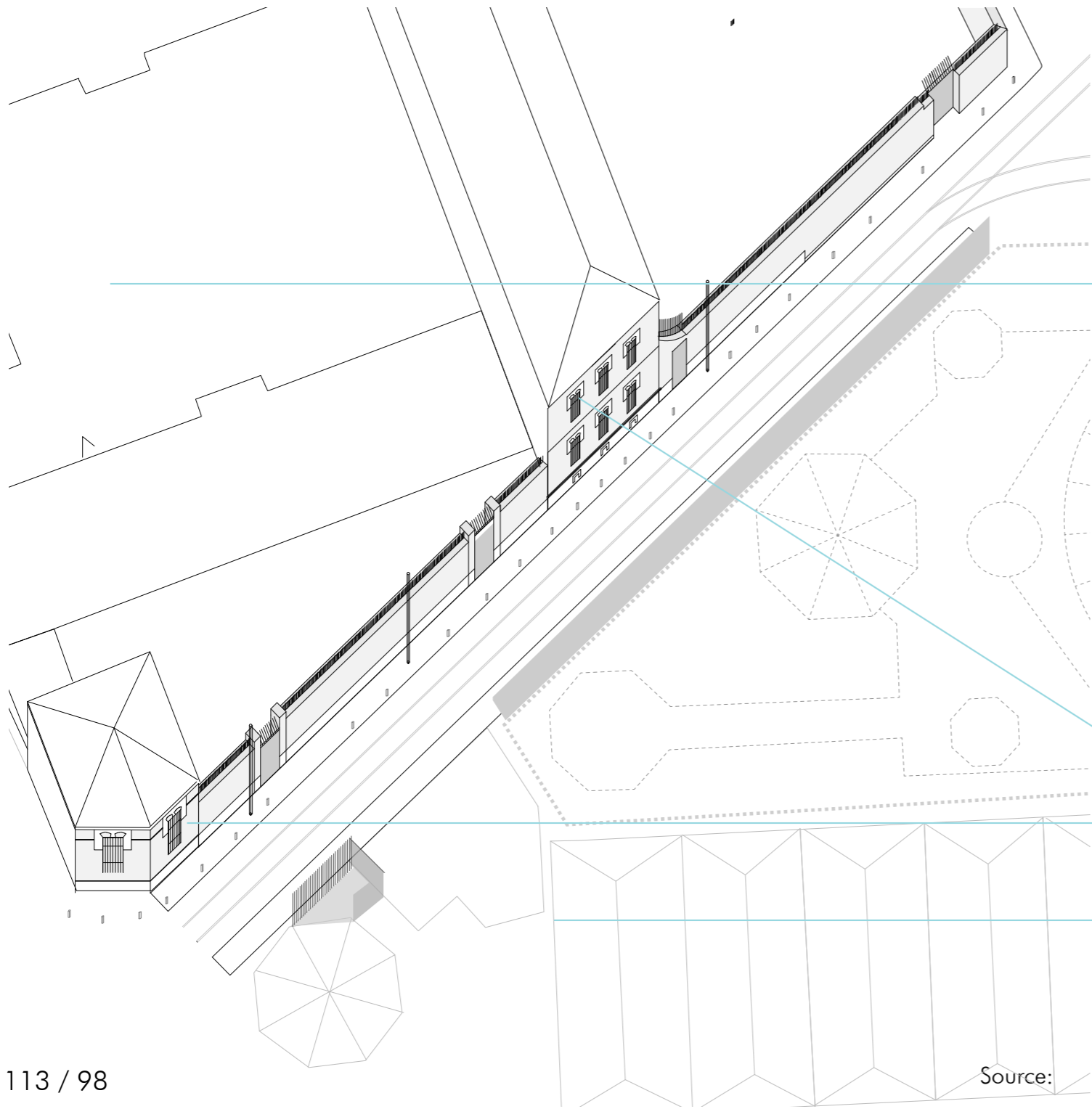


**TITLE**

*SUBTITLE*

**SPATIAL CONDITIONS**

SUBTITLE



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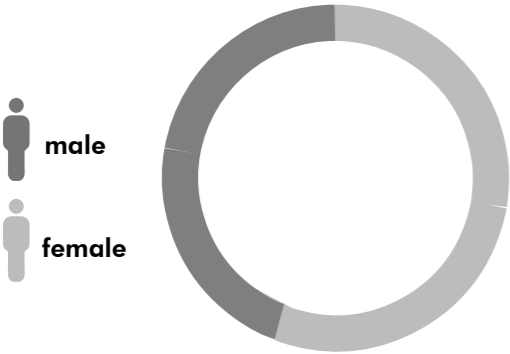
*SUBTITLE*

# THE SURVEY

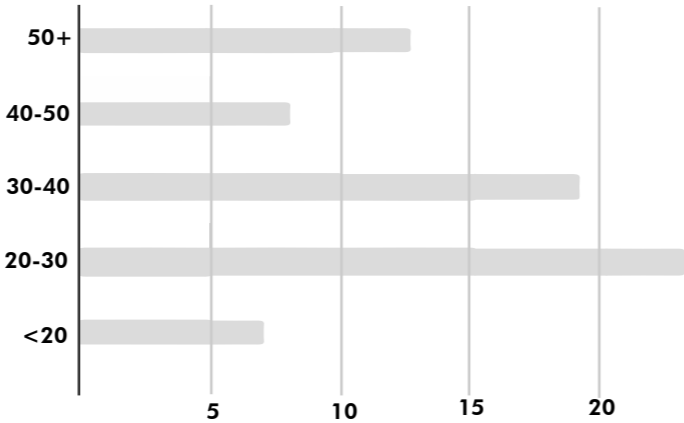
SAMPLE GROUP

70 x 

GENDER DISTRIBUTION



AGE DISTRIBUTION



# THE SURVEY

- THE QUESTIONNAIRE
- EMOTIONAL MAPPING



**TITLE**

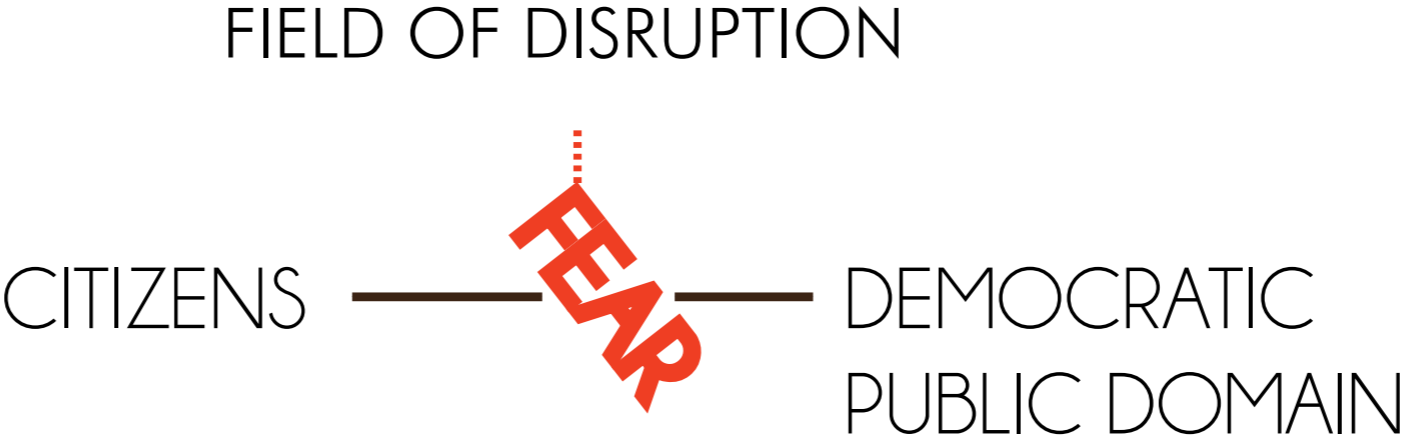
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