

Recording the landscape: Walking, transforming, designing

Nazlı TÜMERDEM

ntumerdem@gmail.com • Architectural Design Programme, Graduate School of Science and Technology, Istanbul Technical University, Istanbul, Turkey

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Abstract

The article explores how the act of walking, used as a tool of transportation, perception, mapping and design; transforms the face of the Earth. The study considers the practice of walking both as a necessity of survival and as an aesthetic practice that constantly (re)constructs the landscape. As humans utilized walking in order to alter their surroundings; architecture, sculpture and manmade landscapes emerged and walking became an art form in itself (Careri, 2007). In this regard, the initial part of the study is a theoretical text about walking, exploring its history and transformation from a tool of transportation to a way of leaving aesthetic marks on the Earth. In the second part, walking is presented as a method to assess the ongoing operations in northern regions of Istanbul. The primary aim is to analyse how the recently imposed transport infrastructure affects the natural form of the city from the lens of a pedestrian. A series of one-day walks, following the route of Northern Marmara Highway, are performed by the author and later transformed into a walking log. As a result, narrative records are created from varied data collected during and after the walks. These records constitute an authentic base study for understanding and designing the city. The practice of walking, always leaving an impact upon the anthropic environment, is considered to be an architectural and aesthetic act, an innate design tool. Therefore, these walks themselves are considered as minor marks and traces that are directly imprinted on Earth's surface.

Keywords

Designing by walking, Natural and built environment, Practice of walking, Transport infrastructure, Walking method.



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1. Introduction

The article discusses how the practice of walking can be used as a research method in order to explore, record, map and transfer the natural and built environment of today's city. Composed of two main parts, it initially refers to the archaic form of walking where walking is taken as a means of transportation that is bestowed upon *almost*¹ everyone. Later on, the article tackles with how walking transforms into a way of 'becoming' which emerges from the interaction between the environment and the body as it ceases to be an inherent obligation to survival. Following this, approaches to the practice of walking are discussed; simultaneous functioning of body and mind during walking and how this bodily movement turns into a way of perceiving, recording, mapping and transforming is mentioned as well. Subsequently, within the scope of human-scale transformations engraved on the surface of the Earth while walking, the state of walking as a creative practice is addressed. After dwelling upon theoretical and artistic approaches, the emphasis is put on how walking in the scale of transport infrastructure can be used as an alternative and experiential method that allows us to recognize, explain and design the city. The conclusion discusses the outputs of the study, pitfalls of current design and what kind of possibilities the walking method can lead to in the exploration of cities. The second part is composed of the records of three walks performed on or parallel to the route of still-incomplete Northern Marmara Highway on the city's Anato-

lian side in 2016. While the first part is formed as a theoretical text about the act of walking, the second part is designed as a complementary part denoting personal experience. Thus, it is written within a freer format and approach that consists of the documentation, transfer and representation of walks conducted by the researcher.

Since these walks ranging from 6 km to 12 km were performed in northern regions of the Anatolian side of Istanbul in areas referred to as rural due to the fact that underpopulated villages, agricultural lands and forests are situated in these parts; the experiences and encounters the researcher went through happened to be mostly with the physical environment itself. Therefore, unlike an 'urban' walk in the city that is performed with fellow pedestrians or a 'transect' walk done in a settlement for an anthropological or ethnographical study with community members, these walks done in these regions are performed alone or with several walking companions. Moreover, in the process of recording these walks, it is the natural and built environment itself that informs the walker/researcher, transfers an experience and triggers a self-narrative of the place rather than the nearby 'informants' (Pink, 2007). As a result; maps of the routes traversed, photographs and videos (visual notes) taken during the walks, field notes, descriptions and narratives of the walks are produced. Thus, the experiences and encounters occurring with the movement of the body through space and time is documented, recorded and eventually

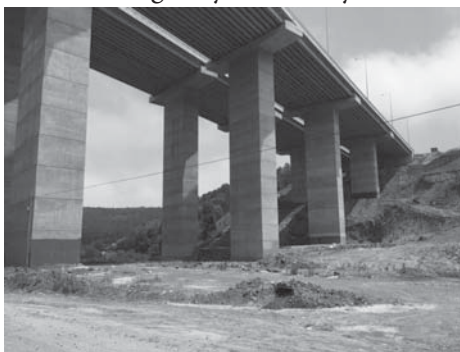


Figure 1. Northern Marmara Highway – photos taken under a viaduct. The photos were taken by the author during Walk 1.

¹This emphasis belongs to Sarah Pink (2007).



Figure 2. Northern Marmara Highway (left) and Anadolu Feneri Road passing above the Highway. The photos were taken by the author during Walk 2.

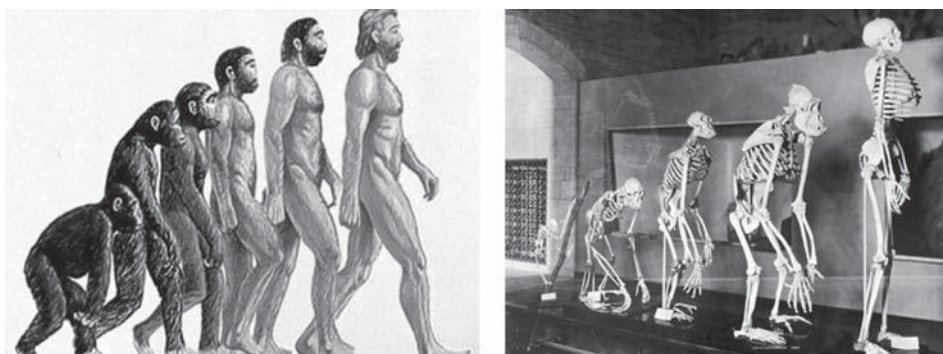


Figure 3. From quadrupedalism to bipedalism.

represented. In this context, instead of the tendency of current contemporary architectural and urban approaches of looking from above (Kohler, 2016), a view from inside the space is proposed. Since the practice of walking can be technically performed by anyone, at any scale, on any part of the city; it is proposed as a method to explore the rapidly transforming urban-rural regions of the city (Kohler, 2016).

A city like Istanbul, formed by myriad of historical layers yet simultaneously having a very complex and rapid urbanization process, cannot be analysed only through generic tools and methods. The multi-sensual personal experiences (Kohler, 2016) resulting from walking within the city, considered as a method allowing multiple perceptions, offers an authentic approach to the researcher to perceive the city. In this regard, within the scope of this study 28.5 km on and around the route of Northern Marmara Highway on the Anatolian side has been walked in multiple days. These walks and their outcomes are proposed as a complimentary and alternate method for understanding, recording and eventually

designing these regions of the city that has been recently exposed to a *deux ex machina* network of transport infrastructure. On one hand, by walking as a participatory observer, the walker/researcher creates a visual record by photographing, filming, taking notes and observing these regions of the city. On the other hand, she transforms these areas by walking on and through them. The act of treading on the Earth enables an understanding and making sense of place, a transformation of the ground by actually being-there (Pink, 2007). Hence making the space into a place is taken as an archaic deed of design. Therefore, as transformations are engraved upon the Earth, no matter how small their scales are, their marks and traces will be added to the myriad design layers of the city.

2. Walking on the face of the Earth

2.1. Walking as a means of transportation

The act of moving on two legs in order to get from one place to the other, in other words walking, is a way of moving on and in the world that the humankind has gained through evo-

lution about four million years ago (McHenry, 2009). It is the most archaic and natural way of transportation which is considered to have emerged in order to enable the use of hands for making tools, bring the eye on a higher level due to climate and habitat change and eventually to be less exposed to sunlight (McHenry, 2009). This primitive and sustainable practice that is utilized without the need of a vehicle or fuel has become the most inherent way of transportation for humankind. Since this mode of transportation can be performed gratis by almost everyone using one's own energy and body in every geography and country, without any distinction for class, gender or age, it can be considered as the most ancient everyday practice and fundamental right. Indeed, the fact that the Turkish word 'tabanway', meaning sole-way, generated in a witty manner to express the act of going somewhere on foot made it to the Turkish Dictionary reassures the importance and naturalness of this mode of transportation (Türk Dil Kurumu).

2.2. Walking as 'Becoming'

The act of walking around results in an interaction between the walker's body, walker's mind and natural and built environment. It is the existence of the pedestrian that determines the emergent spatialities and generates certain relationalities in the city. Primarily, the pedestrian gets in touch with her/himself while walking. Unlike driving a car or riding a bike, which requires a different kind of concentration and set of motor skills, walking is a transportation mode performed almost involuntarily like breathing or looking around. The pedestrian wanders/wonders, contemplates and mentally maps out the city and thus identifies a space-time. Another relation that is spawned while walking in the city is the one that the walking individual develops with other pedestrians. These coincidental urban encounters can occur by being in the same place at the same time, yet they can also be formed through the interactions of temporary traces like footsteps, leftovers, smells and sounds. De Certeau claims that these 'things that amount to nothing,

or almost nothing' direct the pedestrians' steps (1988). As these encounters start to be performed collectively for a specific purpose, they become a movement of resistance done by the citizens in order to say or claim something about the city. Finally, another encounter generated while walking in the city that encompasses all others is the interaction between the individual(s) and the environment itself. The interaction between the walking individual and the natural and built environment operates in a manner that is neither directly designable nor fathomable on paper. Through this mutual relationship, as the environment recreates the individual, the individual transforms the environment. This reciprocity is an interactive process since both the environment and the individual have to transform into each other for a certain period of time. In this manner, Earth's surface that is already in a constant flux is recreated as it is being trod on. Simultaneously, the walking individual becomes altered and transformed as well. These interactions that are constantly changing, shaping through the 'rubbing off' of certain behaviours of people and having no hierarchy between each other indicate an open-ended multiplicity that can best be explained by the Deleuzian concept of becom-



Figure 4. The interaction the pedestrian has with her/himself: Walkman (upper left), the interaction the pedestrian has with other pedestrians, urban encounters: Ara Güler, 1954 (lower left), the collective movement of the pedestrians: Bruno Barney, 1968 (upper right), the interaction of the pedestrian with the built and natural environment: Nabokov's map for Ulysses (lower right).

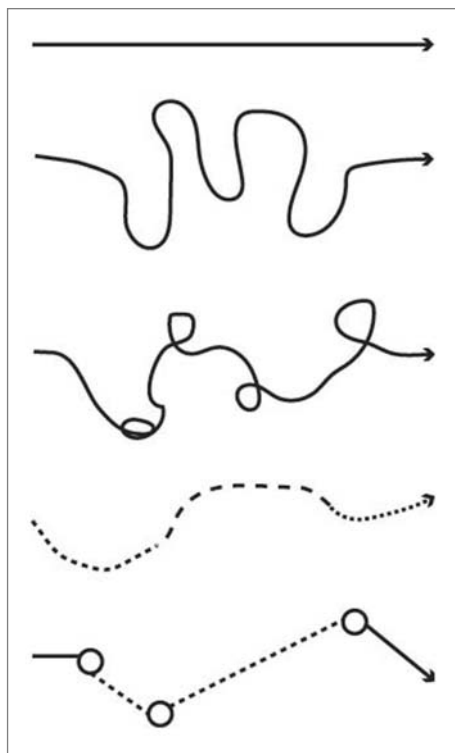


Figure 5. Possibilities of going from point A to point B. The image belongs to the author.

ing (Grosz, 2005). If we approach the practice of walking performed in any natural and built environment within Deleuze and Guattari's idea of 'Body without Organs'; the wandering, travelling, loitering, walking people will form the unstable matters flowing in all

directions, the free intensities and the nomadic singularities (Grosz, 2005). Within this rhizomatic network, every time the individual traverses through space, both s/he and the space transforms. The spatialities created between the walking individual and the landscape are assembled over the space in time. As the narratives of the space and the people who have traversed through this space accumulate, these spaces gain a genius loci. Therefore, the walking individual inadvertently creates an urban text, subsequently an urban identity is formed through these walking palimpsests of the city. Eventually, these palimpsests constitute the city, its architecture and its text.

2.3. Approaches to the practice of walking

To walk, as in the physical activity performed by the human body in order to reach from point A to point B, also has other significations such as to ambulate, meander, parade, march, tour, linger and loiter. This bodily movement pertaining to the bipedal human beings brings about a mutual interaction between the body and its surroundings. Hence, by walking around; sensorial, perceptive, mental and meditative outcomes are gener-

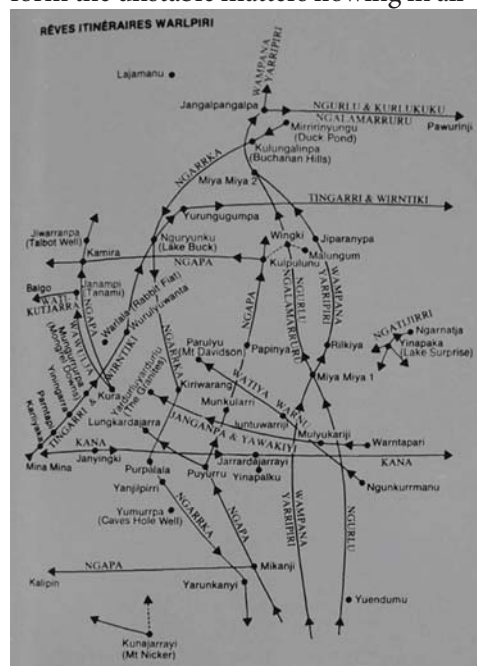


Figure 6. Songlines: The map depicting the oral walking system of Australian aborigines constituted on a continental scale. Taken from Walkscapes by Francesco Careri, 2007 (left). One of the archaic traces left on the face of the Earth by walking, Formby Footprints (5000 BC), survived for 7000 years until present-day (right).

ated as well. Walking has always been one of the primary components of perceiving and discovering the city and existing within it. Beyond any doubt, this mode of transportation and communication performed by human beings had fundamental impacts in the development of the city. Of course, the bipedal treading on the world primarily aimed to find food, shelter, mating partner and avoid predators to ensure survival in an instinctive, hunter-gatherer kind of way. However, in order to persevere this quest, one had to navigate on the territory, interpret the signs of the surroundings and actually recognize the physical environment. This is achieved through walking. As people roam around the Earth, the spaces they traverse are internalized and an idea of this space appears in their mind's eye. The ground holds all the signs, paths and tracks that have occurred as one has drifted on the territory through space and time. The superimposition of the narratives of each saunterer that has browsed these grounds creates a common narrative of the territory and through these accumulations on the ground, the territory eventually transforms into a place.

As the act of walking is used as a form of 'becoming' that transforms the walker and the environment, it evolves into an aesthetic practice that can be considered as the linchpin of architecture, sculpture and manmade landscapes. In order to comprehend the manifestation of this interaction, one has to take into consideration the natural and built environment of the period when walking was performed solely to survive. According to Careri, rather than the spaces produced for staying, it is the spaces produced for going, in other words nomadism that triggers the origin of architecture (2007). For example, the navigating of the shepherd on the landscape can be considered as the preliminary examples of mapping the territory. Moreover, as these navigations attribute the antecedent symbolic and aesthetic values upon the territory, they can also be acknowledged as the origin of landscape architecture. The tracks left by walking on infinite, uninhabitable and unnavigable territories are most pos-

sibly the only distinguishable human signs on the face of the Earth in that period. In this manner, in the Palaeolithic Age, the journey itself becomes the path and the signs engraved upon the Earth as humans walk, no matter how minute and evanescent, form the architecture within these natural spaces of emptiness (Careri, 2007). Therefore, as the territory is walked upon, it is also perceived and experienced. During the 'becoming' between the roaming pedestrian-nomad and territory that is in constant flux, the space is interpreted and geographical signs are imprinted on the mind. The continentally constructed walking system of the Australian Aboriginals can be given as an example to this phenomenon. As a consequence of myriad of walks that has been transferred into generations orally through songs, the geographical and topographical elements such as mountains, valleys, pitches, rivers and lakes were mapped out by these narrative-paths. Every path has a song of its own and knowing this song signifies perceiving and being able to walk on the terrain, that is to say being able to survive. Narratives and geographies exist simultaneously in space and time. Thus, a complex narrative network covers all the continent. The narrative-paths produced by the hunter-gatherer Aboriginals in order to traverse their desertic continent and produce a continental mapping develops both theirs as well as the continent's oral history. In this manner, the physical environment is recognized, defined and recorded. The aboriginals walk on and through this environment and transform Earth's surface. This system that enabled the recognition of the walked territory, the elapsed path and the traversed landscape on a continental scale can be applied to any piece of land of any size anywhere in the world (Careri, 2007). As the territory is perceived, it is recreated and as it is read, it is rewritten. Eventually the mental maps are formed. *The gigantic standing stones of the Neolithic Era* can be given as a symbolic way of mapping the territory. They could be considered as the first examples of physical signs that are constructed and positioned on the ground by humans, a fundamental ar-

tefact (Careri, 2007). Therefore, while specifying a certain place or denoting a significant event, they also create manmade landscapes that manifest the mental map upon the face of the Earth. Since there is an anthropic intervention upon the archaic environment, the territory is spatialized. In time, the paths followed on the territory find their counterparts in the natural and built environment. As the menhirs are erected, the artificial is constructed inside the natural and the first architectonic spaces are created. Instead of performing a mimetic art inside what is natural, executing explicitly artificial works exemplify the beginnings of architecture, sculpture and manmade landscapes (Careri, 2007). Consequently, the transient signs that are the result of these nomadic wanderings are engraved on the face of the Earth. In

time, these signs turn into paths and the paths evolve into roads. Thus, the foundations of architecture of the city is laid. The paths that are created by passing through the terrain become an aesthetic way of being-in-the-world. Therefore, it is not quite possible to differentiate architecture from the pursued paths and the shapes they take as they evolve. These transient marks that are formed as a result of these nomadic wanderings are imprinted initially on the mind as mental maps and in time symbolically on Earth's surface through architectonic elements like the menhirs. Later on, these maps that represent and avail to comprehend the Earth are engraved directly upon its surface. For instance, as in the Bedolina Maps of Camonica Valley of Italy that go back to 10th century BC (Careri, 2007), the mental maps are transferred directly and permanently on the ground and the space is represented through a transformation of the Earth itself. Consequently, the traditional maps emerge when what is hidden inside the mind is transferred on the paper with the help of the hand. Now instead of Earth's surface, the medium of representation is the 'paper' which is in fact another derivative of this surface.



Figure 7. The Bedolina Maps, situated in Italy's Camonica Valley and considered to date back to 1000-200 BC, are an example to a mental map being transferred to a stone. Thus the representation of a settlement is engraved on the face of the Earth. Taken from Walkscapes by Francesco Careri, 2007.

2.4. Walking as a creative practice

The prominent symbol of 19th century European city, the boulevard, was Haussmann's invention and it was used in the planning of modern Paris. However, it is the flâneur himself that spatialized the boulevard. As the flâneur enjoys the delights and amusements of the modern metropole, he simulta-



Figure 8. People walking on the boulevard Caillebotte, Rue de Paris, temps de pluie (left), postcard of Boulevard des Capucines (right).

neously deciphers what is mysterious and incomprehensible at first sight in the built environment. Through elaborately reading these unnoticeable indications, s/he transforms the built environment into a discussable and ambulatory landscape, an urban text. As the flâneur 'botanizes on the asphalt,' he recognizes the faces of the passers-by, their characters and pasts. Attributing the role of a city detective to himself, he comprehends the initially ungraspable signals the city offers (Gilloch, 2002). The symbiotic relationship between the flâneur and the city creates a place, a landscape out of the built environment (Benjamin, 2010). Though the physical and mental walk of the wanderer/observer, the city's static spaces recreates themselves as socially interactable places.

In 1921, Dadaists had their first visite in front of a mundane church in Paris. This act marked the passage from the traditional interior spaces of spectacle where art is performed and exhibited outside in the open air which laid the foundation that movement in itself is an act of art. Now instead of representing the concept of motion through the object of art, the interactions that occur by moving through real space, becomes art per se. Walking emerges as one of the prominent modes of performing art. Such that, the tradition of the idle flâneur dawdling around the city starts to be perceived as an aesthetic operation in itself. The forms of moving about outdoors, which were initialized with the Dadaist visites also underpin the Anti-art movement that continued throughout the 20th century

(Careri, 2007). Few years after the visite, the Surrealists organize a deambulation, another attempt to walk as a form of art. Unlike the Dadaists, instead of walking in dense and central urban areas of the city, they choose to walk in the scattered rural environments. Through these walks that are done in consecutive days by navigating around in a real space without a particular aim, an automatically created text emerges. Therefore, an ambulation performed on real ground is simultaneously imprinted on the face of the Earth and on the mind of the saunterers as a mental map. By roaming around the unconscious areas of the city, the Surrealists utilize the practice of walking, the most natural and quotidian practice of the human kind, to explore and uncover these previously neglected parts instead of the familiar areas of the city (Careri, 2007). In 1950s, the Situationists employ the practice of walking to observe the city through *dérive* or drifting as their method. They claim that drifting around the ordinary spaces of the city will trigger the formation of 'situations' and adventures. The psychogeographical maps that are created after these driftings are the representations of the city that are filtered through the subjective experiences of the drifters or walkers. As the Situationist make the walks performed in the city more defined and regulated, drifting around the city develops into a game-like act. They invite everyone who is walking about the city within the guidance of psychogeographical maps to be open to all possibilities and coincidences and to get lost within their own phys-

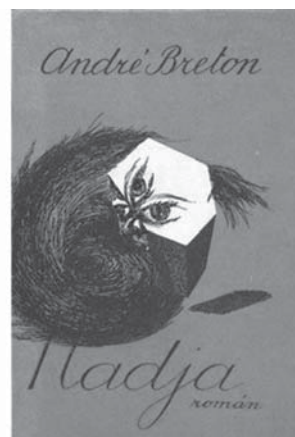


Figure 9. First Dada meeting in 1921 (left). Breton's book *Nadja* printed in 1928 (right).

ical and mental drifting (Sadler, 1998). The application *Dérive*, taking its name from this invitation to get lost, aims to merge the ideals of Situationists with digital space and is defined as a creative tool that is designed like a game in order to explore urban space randomly without having a certain plan by means of a smart phone (*Dériveapp*). Furthermore, Constant's *New Babylon* brings the concept of *dérive* to the third dimension and transforms the mobility of humankind upon the face of the Earth into a form of nomadic architecture. With the proposal of a planetary camp, he approaches architecture through a holistic lens where it is not a singular object but the whole landscape and environment that are designed (Careri, 2007). Thus, as the landscape and environment get to be explored through *dérive*, they are also transformed. The physical and mental driftings around the city are translated into architectural forms.

Of course, walking has been represented on many fields of art since then.

Duchamp's *Nu descendant un escalier n° 2*, Caillebotte's *Rue de Paris, temps de pluie* or Giacometti's *L'Homme qui Marche* series are only few of the many examples. In 1960s, the process precedes the product and walking starts to be performed and perceived as art. The land artist Richard Long's 1967 work entitled *A Line Made by Walking* can be considered as one of the first examples where walking is performed exclusively as an artistic act. This is a work that is created by walking continuously back and forth on a grass surface and then photographing the path that emerges where the grass is trod on. Here the artist steps outside the museum and its wall and goes outdoors to leave his mark on the Earth via his feet. Just like drawing with the hand on a canvas or hewing a statue from marble, the act of walking is considered to be a larger scale drawing upon the Earth or sculpting its ground. Thus, an altered surface, small in scale yet fabricated, is constructed. This underpins the foundation of Land Art. The intention is

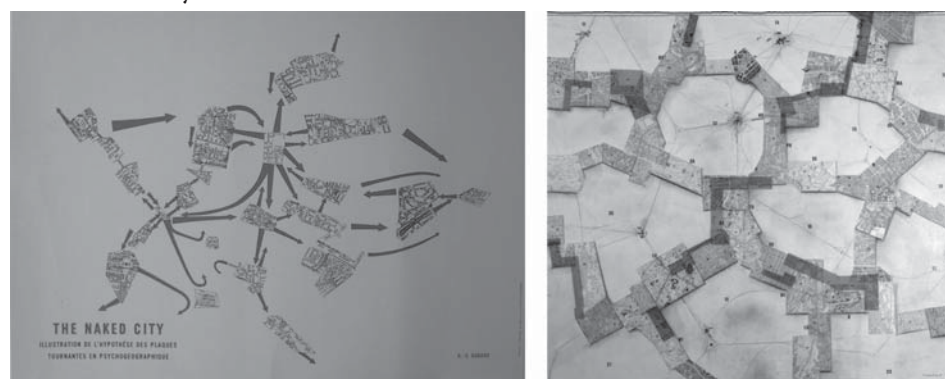


Figure 10. Debord's *The Naked City* (1957), a psychogeographical map (left). Constant's study for *New Babylon* (1959-74), sector network (right).



Figure 11. Long, *A Line Made by Walking*, 1967 (left), *Cerne Abbas Walk*, 1975 (right).

not to model objects but to physically transform the territory. A new nature and an artificial environment is created as walking becomes a form of art in itself (Solnit, 2014). Long harnesses map as a tool of expression in his 1975 work entitled *Cerne Abbas Walk* that was realized through a 6-day walk done in a circular area in order to aesthetically transfer his art that is formed by walking. As he employs his body to imprint his path on the Earth, he also forms a cartographic representation of this movement.

There are handful examples of works created through walks performed as art. For instance, Marina Abramović and Ulay's work of a 90-day walk performed in 1988 on The Great Wall of China entitled *The Lovers – The Great Wall Walk* emerged through the video recordings of these walks. There are also many artists, such as Hamish Fulton, who describe themselves as a 'walking artist'. Within such approaches, artists pay attention to how they measure the scale of the Earth through their own bodies (Solnit, 2014). Whether the walk is used as a means of transportation, a tool of research or design, or as an act of art; the bodily roaming, perceiving and transforming is essential. Treading on the ground, one draws certain paths on the surface of the Earth. Even though these paths are mostly ephemeral forms, they still map out the territory. Thus, narratives of walking are created. The territory is transformed symbolically. However, it is not only the territory that transforms. The encounters between people in urban walks and the direct encounter of the walking individual with the environment in rural walks reforms

and enriches the body and mind of the walker, moreover shapes the social and physical environment. As the Earth becomes a sketchable surface through walking, every walk adds another layer to the geological, geographical and historical layers that already exist. What the pedestrian feels, hears and smells; the situations, obstacles and the topographical differences of the territory s/he encounters compose the journey's narrative. This narrative is recorded on the landscape and in the mind of the walker (Careri, 2007). This recording describes and represents these areas in a space-time continuum. In this manner, in architecture, urbanism or landscape design or any other practice that transforms the planet, walking stands as a creative act and a tool used for spatialization of place (Lang, 2001).

Even though these approaches that provide a new perspective to the practice of walking are mostly observed in fields of art, walking has been utilized in urban research by diverse disciplines. For instance, the walks done by the Stalker Collective, composed mostly by architects and researchers, in 1995 around marginal regions and periphery of Rome can be given as an example (Akcan, 2000). These walks that lasted for four days and were referred as *transurbance* were done on mostly unknown 'actual territories' of the city. Therefore, these walks are presented as a participatory and nomadic method for urban research and a new tool to map the city and its transformations (Spatial Agency). On one hand, these walks document the movement through space and time with videos and photographs, on the other hand they also trigger the representation of

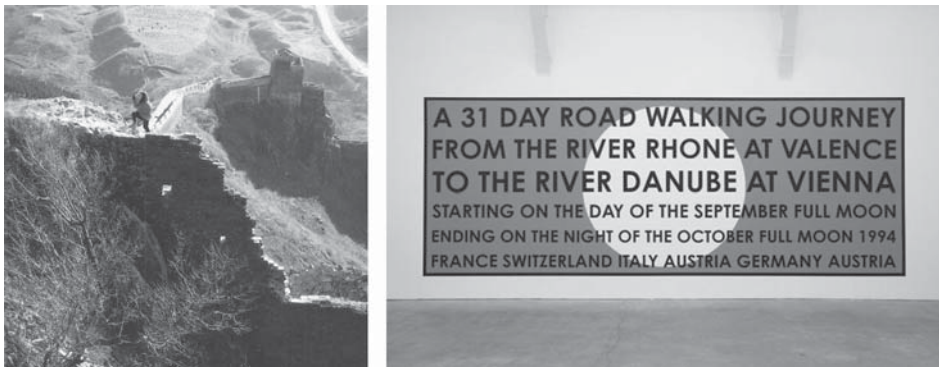


Figure 12. Abramović and Ulay, *The Lovers – The Great Wall Walk* (left), Fulton, *A 31 Day Road Walking Journey*, 1994 (right).

the whole experience. The collective advocates that in order to really recognize the rural and industrial areas, marginal regions and periphery of the city that face urban transformations, one has to directly experience these areas. It is only through this direct experience, collecting and archiving that it becomes possible to map these regions that are generally neglected by architects and planners. Hence, the familiar deed of architecture and its conventional representations are abandoned and the conceptual boundaries of the discipline are transcended. By employing multiple media and methods like audio-visual recordings, photographs and planned happenings the experiences spawned through these walks are documented and designed in innovative ways (Lang, 2001). Eventually, a new language is constituted in order to represent the walk, map the territory and render an accessible knowledge. The pedestrian milling around the terrain makes the walked path visible. As

the territory is mapped out through this drifting, the intrinsic characteristics of the landscape become clearly signified. The highways that are followed, the hard and soft scapes that are trod on, the marks that are tracked on the ground and the agricultural fields, forests, green areas that are traversed, in other words the inherent complexity and authenticity of the natural and built environment becomes manifested (Lang, 2001). Thus, the nuances that cannot be captured through traditional field surveys are experienced and recorded through the walkers' feet and transferred to diverse mediums. This approach triggers the emergence of a performative architecture 'in the making' and enables the use of a previously unimplemented methodologies that offers a critical platform for conceptual urban research.

2.5. Walking in the scale of the highway

Having a significant position amongst the global cities today, Istanbul has always been considered as an essential world city due to the cultural, historical, social and infrastructural values it carried throughout its past. Bridges, dams, aqueducts and fortification walls has been built in order to serve the city and its citizens for many centuries. This indicates the enormous scale of infrastructure systems in Istanbul. Through these constructions, man-made landscapes have been created within the city. Thus, as the natural and built environment intermingled with each other, the geography and topography of the city recreated itself through a continuous process (Tümerdem, 2014;

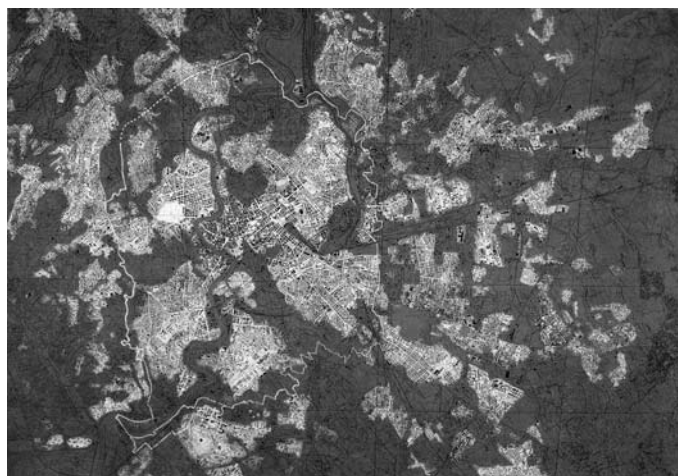


Figure 13. Stalker, 4-day walk of Rome, 5-6-7-8 October, 1995.

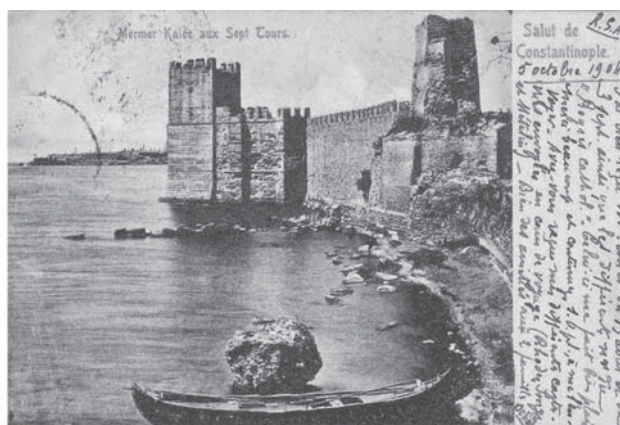


Figure 14. Valens Aqueduct (left). Marble Tower (right), beginning of 20th century.

Tümerdem, 2017). However, with the leap experienced in scale and intensity by the end of the 20th century, the transport infrastructure imposed upon the city triggered such transformations that the previous shape of the city changed perpetually. An initial transformation started after the construction of two essential highways with bridges crossing the Bosphorus which were completed respectively in 1973 and 1988 (Güvenç & Yücesoy Ünlü, 2009). The E-5 Highway and Trans European Motorway that are built with the bridges triggered informal growth on areas that were previously considered to be outside the city (Keyder, 2009). The earlier littoral orientation of the historic city that was in harmony with the natural geography and topography and followed Golden Horn and Bosphorus was abandoned and the city grew on a highway-orientated manner. Therefore, the macroform of the city expanding north was shaped according to transport infrastructure. The urbanisation of Istanbul based on highways and other infrastructure systems, still subject to many research, took another dimension by the next leap that was experienced after 2000. Now, a socio-politically very intricate urbanisation that only deals with megaprojects is prominent and this cannot be compared with earlier periods in terms of scale, speed and intensity. By bearing in mind the aftermath of the construction of First and Second Bosphorus Bridges and their connected highways, this study proposes to employ walking method in order to explore the possible impacts of Northern Marmara Highway and Yavuz Sultan Selim Bridge, brought to service in August 2016, and make a record of the current state of its route and its surroundings.

It is believed that the exploration of these regions is critical in order to focus on the impacts of placing a new transport infrastructure that favours transport network through a harsh intervention on the city's 'natural' regions that contain the rural and agricultural areas, water reserves, floodplains, and forests. Moreover, a thorough investigation is also necessary for making future projections for the natural and built environment that is to emerge.



Figure 15. Northern regions of the city where the walks are performed in order to explore and make future projections about the effects of Northern Marmara Highway. Image belongs to the author and a different version of it has been used in articles published in 2014 and 2017 respectively.

According to geographer Donna J. Peuquet, in order to gain knowledge about a place, one has to encounter and experience it. It is only then that this place is recognized and a name is attached to it (Peuquet, 2002). Instead of looking at these northern regions of Istanbul only within the common approach of an architect or planner that flattens the city through a map, this study advocates that the addition of traversing these regions by walking in the scale of the transport infrastructure will enable an utterly different perspective to recognize, perceive and explore these regions. Kohler proposes to employ walking as a 'poor methodology' in order to explore metropolitan areas that are facing a rapid urbanization process (2016). He uses walking method, that he suggests is to be composed of 'poor' methodologies in terms of tools, rules and typologies, in order to investigate certain regions of Istanbul that has recently experienced a rapid urbanisation. Surveying the southern parts of the city, he makes a 72 km walk that starts in Sabiha Gökçen Airport and ends in Atatürk Airport. Considering that an overarching urban theory for all world cities does not exist, Kohler also advocates that the experiential approach *Stadtwanderungen*, or Big Urban Walks, made in metropolitan areas can be used as an open-ended method in urban research to explore and perceive cities that are in constant flux and interaction (2016). Another work that intends to make an exploration of Istanbul by walking is Serkan Taycan's 'Between Two Seas'. This work invites

the participants and walkers to walk for 60 km following the route of Kanal Istanbul starting from the rural areas in the northern regions towards the industrial areas on the southern regions of Istanbul. Therefore, he aims to make an observation of the transformation of the city and create a new perspective about this transformation and these regions (Taycan, 2013). In this manner, this study proposes to investigate the impacts of the transportation infrastructure project Northern Marmara Highway which cuts through the city in east-west direction through the experience of traversing these areas by walking in them and make a recording of these journeys. Moreover, the study also argues that the micro-scale transformations occurring through these walks will be added to the infinite design layers of the city.

3. Northern Istanbul walk(about)s

For this study, 28.5 km along the Anatolian route of Northern Marmara Highway has been traversed by the anthropic mode of transportation; walking. Through this act of traversing the route of the highway, which might have taken minutes with a car but took approximately 8 hours on foot, the city is explored within the alternative approach of walking method. The flexible scale of the body that can adapt to every condition is stretched and examined on the scale of transport infrastructure and by walking around an area that is designed exclusively for wheels, a perspective that could not be achieved with a vehicle, is captured. The experience of the walks and the

journey narratives are presented as a sort of recording that includes the representation of the routes traversed on satellite images, photos taken during the walks and descriptive texts written after. This nomadic research method that offers a unique base for the terrain vague areas of the city that has recently been open to speculation by the new transport infrastructure are also considered to be aesthetical and architectural acts that changes the Earth as its surface is trod on. No matter how minute, transient and insignificant the scale of the walking body next to the colossal scale of the transport infrastructure may be; traces left on the ground, dents marked on the soil and paths travelled are added to the endless anthropic layers of the planet. In this manner, the practice of walking is taken as a method to perceive the northern regions of the city and as an inherent design tool. The Walking Log is designed as an complementary text that aims to transfer the experience of these three walks that were done between June 2016 to November 2016. This section is written subjectively in a manner that Jane Rendell defines as 'site-writing' (2007) which elicits from the thought that a 'site-specific' text needs to have an authentic expression due to the dual interaction between body and place.

4. Walk log

4.1. Walk 1: Alibahadır – Kaynarca

Date: 20.06.2016

Who: 2

Commute: Kuzguncuk-Beykoz with bus number 15, Beykoz-Alibahadır

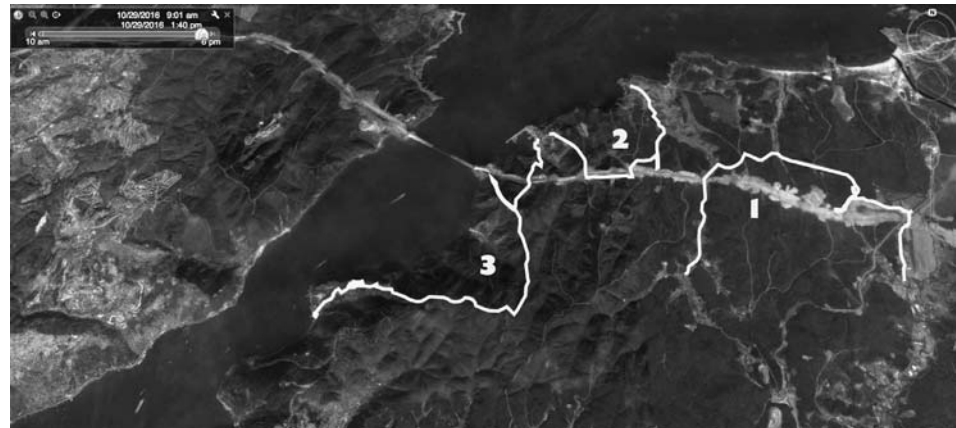


Figure 16. The satellite image showing the routes of Walk 1, Walk 2 and Walk 3. The satellite image is obtained from Google Earth [November 2016], the final image belongs to the author.



Figure 17. Satellite image showing the route of Walk 1. The satellite image is obtained from Google Earth [June 2016], the final image belongs to the author.

with bus number 136, Alibahadır-Kaynarca on foot, Kaynarca-Beykoz with bus number 15D, Beykoz-Kuzguncuk with bus number 15

Statistics:

Length: 10.2 km

Steps: 15,599

Duration: 2 hours 30 minutes

Average Speed: 3.5 km/s

Devices: iPhone 6

Applications & Programmes: Google Maps, Google Earth, Pedometer, MapMyWalk

Weather: Quite a warm summer day with a clear blue sky. The highest expected temperature is 34°C. The ground is dry which makes it easier to walk on, no bothering about mud. Since we did most of the walking on open areas like paved roads, forest tracks and roadsides, we were not shaded. Not much wind as well, so generally it felt quite hot.

Brief Description: The objective of this walk was to start from Alibahadır Village, follow the construction of Northern Marmara Highway as much as possible and continue northwest and arrive to Kaynarca Village. For a while we followed the route of the Highway. The experience of walking along the route of the highway was predictable. Giant excavation trucks, humongous viaducts, columns and plates. Man-made Ballardian landscapes situated directly in the middle of small villages, agricultural lands and forest areas... Even though at the start of the walk, following a path adjacent to the highway was possible, about the middle of the walk it became impossible due to physical barriers. Thus, the walk had

to continue on the fire paths inside the forest areas and then we reached to Kaynarca Village. Unlike the walk next to the construction site, walking inside the forest was pleasant and surprising. Since there were no landmarks or any recognizable marks around, we could only follow the paths and roads as much as the topography allowed us. After climbing up to a hill, we came across about 50 beehives with their beekeeper present, which was an interesting experience. After all, incidents like this are unfathomable from the satellite images of mapping services! Later on, we came by a vehicle road and proceeded. The walk ended in Kaynarca Village which is situated on the valley between two forest hills and stands on the intersection where Fener Road meets with the Northern Marmara Highway. Of course, the highway is not level with the road but passes about 20 m above it.

Navigation: The existing paved roads, dirt roads and safety tracks (paths inside forest done to hinder the spreading in case of a fire) could be pursued from the mapping services so this walk can overall be considered as easy to handle. However, walking adjacently to the construction of the Northern Marmara Highway became impossible after a while since the mapping services do not reflect the latest condition of the site and there is no sign whatsoever on the map or on the ground that delivers the information of which area is walkable and which area is not. After 3 km of following the construction site, it became quite impossible and dangerous to traverse the high-

way due to viaducts, heaps of sand and fences. Therefore, we had to walk back in order to follow the forest track until the next penetrable intersection of the construction. On applications like Google Maps, the forest areas are not shown in detail, so this time our navigation had to be based on a hunch, personal skill and/or general experience. After the forest track ended, we walked over the paved vehicle road until where the village intersects with the highway's viaduct, of course only when looked from above. After reaching to the intersection, we continued walking down to Kaynarca on a paved village road, the end point of this peregrination.

Challenges & Obstacles: It was uncomfortable walking in between the construction vehicles and trucks entering the site on the points where existing village roads intersect with the highway. After walking adjacent to the highway for 1.5 km, the manmade and topographical obstacles could not be surpassed. Therefore, instead of walking parallel to the highway, we preferred the forest and its tracks. The previously planned path had to be extended and the construction site had to be skirted. Walking along the forest safety tracks was rather easy. The only part of the walk that could have been dangerous was walking through wooden beehives with active honeybees inside the woodland. However, we experienced no incidents with the honeybees during this walk. After the forest track ended, we followed Fener Road, on which several hamlets of various sizes are scattered around, until Kaynarca Village. When compared to walking on the desolate forest tracks where no other encounter was experienced other than the one with the beekeeper and his bees, it felt much safer to walk around the hamlets with the only possible danger being the passionate watchdogs in several pastures. Yet, it also felt much less exciting.

Natural Characteristics & Land Use & Field Notes: We started the walk from the bus stop in Alibahadır on a paved road. This is the only bus stop where the only bus line passes. Alibahadır is seemingly an underpopulated village and as it can be figured out from the agricultural fields, greenhouses, cattle and poultry; the main occupation of the village is agriculture and animal

husbandry. Upon some street lamps or on the entrance of some private houses you can see some signs or writings claiming to sell 'buffalo yogurt' or 'farmers' eggs'. The signage of Yavuz Sultan Selim Bridge could be seen behind the fence that separates the highway from the area. It is interesting to note that even though the construction of the highway still needs some time to finish, the contractor has already started watering the plants that are placed on the sides of the highway with street sprinklers. On the other side of the fence are trees and scattered groups of late spring flowers which create a lush natural atmosphere. As it became impossible to continue on the path running parallel to the highway construction, it became inevitable for us to walk back in order to continue on a forest track. This prolonged the walk, however it was always a fathomable possibility that the walk could not entirely be led adjacent to the highway construction. In one open area on the way to the forest we came by a tortoise, he was eating yellow flowers that we saw around, when he saw us he retreated into his shell. The forest tracks are 2-3 meters wide and follow the increases and decreases in the terrain. At the highest points, the highway construction is seen from afar. However, at lower parts, the forest feels completely secluded without any sign of urbanization. The trees and vegetation were very lush due to the season and centauries, bay trees, cherry laurels were noticeable while walking. Thus, coming across wooden beehives is not really surprising in this area far away from the hum and noise we left behind. Along the way there are tiny hamlets, pastures, and a family farm which makes it possible to forget about the city out there. As we leave the forest and continue south, the highway viaduct could again be seen. We came across several 'for sale' signs as we passed small and picturesque hamlets on the way to Kaynarca.

Significance: A significant walk since it connects two rural settlements on the inner regions of the Anatolian side of Istanbul through the route of the highway. Main occupation in both settlements is agriculture and animal husbandry and at the moment, both seem

unaltered by the current infrastructural operations. However, this imposed highway definitely creates a threat of expansion in this area. Both of the villages are in Beykoz, the municipality that houses the most amount of public land that are currently considered to be 2/B lands¹. This means that, construction can start at any given time. Considering the aftermath of the construction of previous highways and what has happened to the regions around these highways, it is not very hard to make

educated guesses for the future of these northern areas. Therefore, it is quite essential to understand, recognize and document these territories that are on the verge of transformation by walking through them.

4.2. Walk 2: Anadolufeneri - Poyrazköy

Date: 02.11.2016

Who: 2

Commute: Koşuyolu-Üsküdar with minibüs, Üsküdar-Beykoz with bus

²2/B lands are the lands that have lost their qualification as a forest and the current legislation allows cadastral surveys which can lead to the zoning of these areas for development.



Figure 18. The visual notes of Walk 1 [20 June 2016]. All the photos are taken by the author.

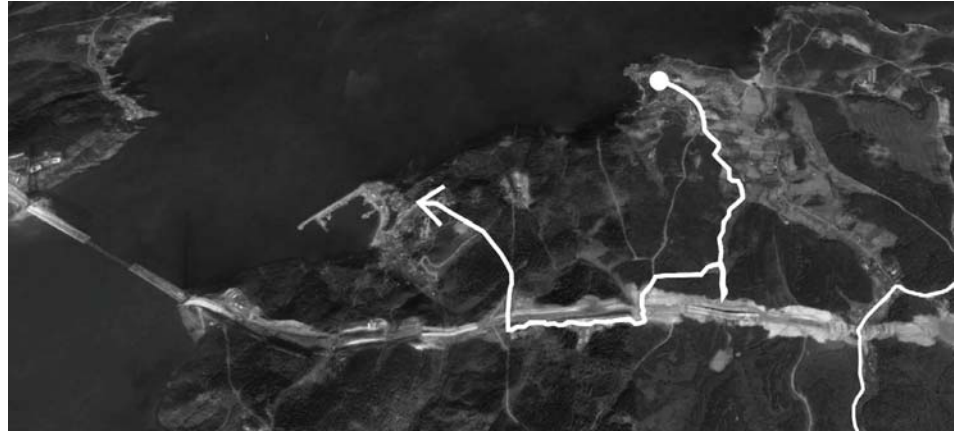


Figure 19. Satellite image showing the route of Walk 2. The satellite image is obtained from Google Earth [November 2016], the final image belongs to the author.

number 15, Beykoz-Anadolufeneri with bus number 15D, Anadolufeneri-Poyrazköy on foot, Poyrazköy-Beykoz with bus number 15D, Beykoz-Bağlarbaşı with bus number 15F

Statistics:

Length: 6.2 km

Steps: 8,144

Duration: 2 hours 20 minutes

Average Speed: 2.6 km/s

Devices: iPhone 6

Applications & Programmes: Google Maps, Google Earth, Pedometer, MapMyWalk

Weather: A quite warm autumn day with a clear blue sky and only few clouds. The highest expected temperature is 17°C. The ground is dry which makes it easier to walk on. Apart from the shores of Anadolufeneri (can be translated as Anatolian-lighthouse) there is not much wind. Most of the walk is done on paved roads and paths which were not shaded, apart from the part done in deep forest which is naturally shaded. Yet it still felt very hot after a while since this was the most physically exhausting part of the hike. There was not much wind and no signs of any rain. Eventually it was the perfect weather to walk, never too cold and never too hot.

Brief Description: The walk is a continuation of Walk 1 and it aims to connect Anadolufeneri to Poyrazköy, two villages situated at the northern end of the Bosphorus, via the highway route. It is a significant experience to walk in a dirt road or a path surrounded by agricultural fields, prairie, brambles and forest trees and barge into colossal viaducts, columns and plates. Again,

from picturesque landscapes where one thinks ‘Am I really in Istanbul?’ to Ballardian formations where a feeling of extreme concern takes over. At the intersection point of the dirt road coming from Anadolufeneri with the viaduct of the highway hovering up in the air, it became impossible to move forward due to physical boundaries. Thus, some of the path was walked back and then a route inside the deep forest had to be taken. This was the hardest part of the whole walk and our average pace decreased to 1,6 km/h until we came to Poyraz Road. After passing over the highway via Anadolufeneri Road, we walked parallel to the highway for 1 km. When we reached to intersection of Poyraz Road with the highway, we continued northwest all the way down to Poyrazköy.

Navigation: Walking from Anadolufeneri, initially on a paved road and later on the path towards the agricultural fields, was quite easy but as we reached to the intersection of the highway we could not proceed due to physical boundaries. We walked back for a while and came to a green plain. The only possibilities were to walk all the way back or traverse the forest and make a ‘shortcut’ until we reach the next walkable path or road. We chose the latter option. The forest was very thick and full of thorny brambles everywhere. Naturally, there were no paths since no one has passed here for a very long time. We had to navigate with the help of our smartphones. After a while, even though we did not see it, we started hearing the highway humming so we knew we were on the right track.

Finally, we arrived to Anadolufeneri Road and after that navigating was very easy since the highway was right in front of our eyes the whole time. We walked on the trimmed earth for a while, parallel to the highway route. As we reached Poyraz Road, we continued northwest and reached the village.

Challenges & Obstacles: Continuing southbound from Anadolufeneri towards the woods, the highway started to become both visible and audible. At one part, we had to use a branch as

a small bridge to get over a small water puddle. As we started seeing the highway afar we encountered physical barriers like thorny brambles, ivies and branches that seemed to be positioned there by someone(s). Even if we could traverse this barrier, it was not possible to overpass the embankment reaching up to the highway. We walked back on the same path and entered a more plain-like area by crossing over a fence that surrounds it. This area was also surrounded by metal and wooden



Figure 20. The visual notes of Walk 2 [02 November 2016]. All the photos are taken by the author.

fences that formed a border with the forest. After finding a crude wooden step, we entered into the forest jumping over a small stream. The walk through the forest was about 500 m and yet it lasted around 45 minutes. The forest was so thick that the application MapMyWalk lost us almost the entire time while we were inside the forest. It was full of thorny brambles, which made walking very hard and slowed us down to a great degree. After reaching to Anadolu Road, the main challenge was over and rest of the walk to Poyrazköy was quite hassle-free.

Natural Characteristics & Land Use & Field Notes: The walk started in Anadolufeneri. Since the village is situated on a peninsula where the Bosphorus connects to the Black Sea, there is a lighthouse at the very end of the peninsula. This positioning of this lighthouse and the nearby mosque creates a poetic essence in the village. We headed out from the village square and continued southeast towards the highway. One side of the road was entirely filled with blackberry brambles and on the other side was a picnic area and a tea garden. When we reached a junction, we chose the path towards the bottom of the valley instead of following the paved road. Along this path were agricultural fields and several private houses. Some cattle and ovine tracks could be noticed on the dirt road. After reaching the valley between two hills covered with trees, we proceeded southeast and at this point the highway humming became pretty audible. A little later the viaduct of the highway crossing over the valley became visible. As we finally came under the viaduct, we realized that it was impossible to continue any further so we walked back and entered the forest. Since it was autumn, the forest ground was carpeted with dry leaves and weed. Some mushrooms and berries were also present and I could identify oak, hornbeam and of course bay tree since its aromatic smell could be sensed from a distance. Only after we exited the forest we could spot the highway. There were almost no cars on the highway going towards or coming from the Third Bridge. Following the Anadolufeneri Road, we passed over the highway, entered the construction

site and walked adjacent to the highway. This time we saw the trimmed forest areas with our own eyes directly from the ground, a sight we are normally accustomed to see through satellite images. Even though most of the construction site seemed abandoned, there were still some work in progress in an area where several cranes, cars and some people could be seen. No one questioned what we were doing there. After reaching to the intersection of the viaduct with the Poyraz Road, we headed north and eventually reached the village.

Significance: Since the route connected Anadolufeneri to Poyrazköy, two villages on the Bosphorus, it differentiates from the ones connecting inner settlements. Even though these two fishing villages seem quite rural and their surroundings are composed of some agricultural fields and mostly forests, the recently built highway in their vicinity impends the danger of expansion. The fact that both villages are situated in Beykoz again create the possibility of further development. Therefore, this walk constitutes an essential documentation that records the state of an area that will most possibly change in a short period of time.

4.3. Walk 3: Poyrazköy – Anadolu

Kavağı

Date: 22.11.2016

Who: 2

Commute: Askerlik Şubesi-Beykoz with bus number 15F, Beykoz-Poyrazköy with bus number 135, Poyrazköy-Anadolu Kavağı on foot, Anadolu Kavağı-Beykoz with bus number 15A, Beykoz-Askerlik Şubesi with dolmuş

Statistics:

Length: 12.1 km

Steps: 15,704

Duration: 3 hours

Average Speed: 4 km/s

Devices: iPhone 6, GoPro Hero 5

Applications & Programmes: Google Maps, Google Earth, Pedometer, MapMyWalk

Weather: The weather was overcast all throughout the walk. There was no sunshine whatsoever. Due to the clouds, it felt like rain could come any moment, but it never did. The average temperature was 14°C. The ground was



Figure 21. Satellite image showing the route of Walk 3. The satellite image is obtained from Google Earth [November 2016], the final image belongs to the author.

mostly dry so it was quite a comfortable walk. High altitudes were quite windy.

Brief Description: This walk is a continuation of Walk 2 and the intention is to connect two strategically positioned villages on northern regions of the Bosphorus, Poyrazköy and Anadolu Kavağı, by cutting the route of the highway. Starting from the Third Bridge-viewed beach in Poyrazköy, we walked up from the village, reached to an altitude of 218 m and finally came to an underpass going under the highway. Then we headed southwest towards Anadolu Kavağı. We deviated from our path in order to approach the bridge and see its abandoned construction site. Later on, we returned back to the forest track and proceeded on a paved road. We made one stop in Yoros Castle and finally, we arrived to Anadolu Kavağı. Fishing village, dirt roads, small hamlets, viaducts, bushes with berries, gardens, emerging Bosphorus (and Bridge) vistas, under passage, abandoned construction site, the highway, forest area, military zone, abandoned buildings, cemetery with a view, trash pile, Ottoman-era castle, fishing village.

Navigation: Even though this was a mid-length walk, we did not have any navigational problems. Since we did not come across any obstacles along the way, we did not have to alter the route we planned with Google Maps. Only the additional route towards the construction site of the bridge that was impossible to foresee through mapping services was added to our walk. This was an essential experience for us and

an important documentation. We used the help of smart phones because we were mostly following the routes that were readable on the map. Even though the highway and the bridge were not always in view until reaching the paved road, they would appear in vistas that would pop up from now and then after making turns. While we were walking on the paved road, the bridge was always visible. Since most of the forest areas seemed to belong to the army, it was not possible to have any off-road adventures along the forest tracks.

Challenges & Obstacles: The most problematic part of this walk was that it had to be performed on roads that are mostly in between military zones, areas that seem to be former military zones and abandoned construction site of the bridge. Since we could not previously or during the walk make sure through mapping services that the direction we were following was penetrable for the 'ordinary' person, we walked without having a clue if we could proceed. Not knowing if taking photos or filming was possible, it was also pleasing that we did not face any problems. Probably it was because we did not run into anyone for the whole 12.1 km, if you don't count our encounters in the villages and in the paths around the villages. We were also not sure about entering the abandoned construction site but it was also the nearest spot to the bridge.

Natural Characteristics & Land Use & Field Notes: The walk started in Poyrazköy. There was a lot of talk about this small fishing village in the last years since the route of the highway and the bridge passes over it. The

main occupations are, predictably, agriculture and animal husbandry. Even though it seems to be frequented only by street dogs and seagulls at this time of the year, the beach with the new-bridge-view and various restaurants and cafes implies how the place would look in warmer times of the year. Due to its naturally protected position, Poyrazköy also has a harbour, which looks pretty abandoned too. We start from the beach and follow Koruyucu Ahmet Road up towards the first ridge. Even the piers of the bridge are mostly in sight, sometimes the road is so steep that the piers disappear and we only see Bosphorus vistas from time to time. As we pass through an opening to get a better view, we realize that we just entered a private vegetable garden. Probably the garden with the most beautiful view. Both sides of the road are full of blackberry brambles, rose hip and other types of berries. When we reach the highest point. This is where we can see Garipçe, the village where the other end of the bridge piers are situated on the European side can. Finally, as we reach to the intersection of the village road with the highway, we pass through two underpasses and continue our walk. As we pass an area surrounded by barbed wire and protected by guard dogs, we enter into the forest track. Even though it's fall, it's all so green. As we plod on for 500 m, we come up to a junction and we change our route and head up towards the bridge along a dirt road. Walking for 1.5 km on the abandoned construction site, we stop at a point where we get really close to the bridge and we can look at it from above. It's not possible to go further anyway. Here, the highway humming is at its highest. We walk back to the junction and move southeast through the forest. Apart from several abandoned buildings, there are no other structures around. All of a sudden, we come across a very big location point painted on the ground. We assume it is used for combining satellite images. It is as if we encountered the manifestation of the map on the territory³. At some places, trash piles are waiting to be decomposed in nature after millions of years. Eventually the forest track ends, we reach the paved road

heading towards the village. Exactly at this point we notice the sign showing that this is a military zone. As we start going down this road, two street dogs start leading the way. Especially one is so enthusiastic that even when we stop occasionally for taking pictures of the Bosphorus (and of course the bridge), he stops, looks back and waits for us. He is very loyal. We come across an old graveyard along the way. It is one of those Istanbulite graveyards, the ones that have a spectacular view. The first part is a derelict Ottoman graveyard, which makes it even more mysterious. The enthusiastic dog also enters to the graveyard and waits for us. We help him drink some water through a fountain. A little bit further is the new part of the graveyard. It does not have the feeling of the old one. When I stop to look at the view, I realize it is the same place I came last spring to take photos when the last plate of the bridge was being placed. Then it was extremely crowded, now there is no one. Following the pack leader, we exit the graveyard and continue downwards towards Anadolu Kavağı. After walking less than a kilometre, we come up to the Yoros Castle. It is a very impressive structure due to its position, location and form. As we linger around a bit, we lose our loyal friend. Then we continue our path. A little down, we see ruins that were most probably a part of the castle at one point. Finally, we reach the picturesque village. It is an old Bosphorus village, there are ancient oak trees around and there is also a small passenger pier. Just like Poyrazköy, Anadolu Kavağı is also a fishing village.

Significance: Since the route connected Poyrazköy to Anadolu Kavağı, two villages on the Bosphorus, it differentiates from the ones connecting inner settlements. It is also important since it starts from Poyrazköy where the piers of the bridge are located and proceeds on a route with a lot of bridge vistas. Just like other walks connecting Bosphorus villages, this walk also passes a lot of picturesque sights, rural and forest areas, so it is rather noteworthy that a gigantic transport infrastructure is passing above and around these villages. Unlike other areas in Beykoz, since most of the areas here belong to

³As a reference to Borges's short story 'On Exactitude in Science' (1975).



Figure 22. The visual notes of Walk 3 [22 November 2016]. All the photos are taken by the author.

the army, the 2/B problem might be non-existent. However, with dynamics and possibilities of extraordinary situations in this geography, everything is imaginable.

5. In lieu of conclusion

An open-ended and experiential method is proposed through walks that are done on and around the Anatolian-side route of the Northern Marmara Highway in order to understand, recognize and design the city. These walks are not done in the already ur-

banized parts of the city but on the rural northern parts that have recently been threatened by an imposed transport infrastructure. Within the frame of current urban theory that advocates that the dichotomy between urban and rural is blurred in today's city where the centre and periphery is not seen as two different entities as the whole planet is going through a process of urbanization (Brenner & Schmid, 2012), the fact that this study is performed in the 'rural' underpopulated areas of the city will be beneficial to perceive the city

as a whole rather than a divided entity. The significance of the study lies in the fact that actual research was initiated directly on the site. Unlike the accustomed instinct of the architect or urban planner who might start the design or research process on paper or on screen, the site was taken as the medium and the process started as the walking researcher trod, paced, and transformed the face of the Earth. As a result of this experience, the researcher/participant architect composes a narrative record based on the encounters, settlements, structural elements, land use, flora and fauna, texts, maps and visual notes of the landscape and environment that eventually present a section of current northern Istanbul. While this section is giving physical information and hints on the gender, location, body type of the walker (Kohler, 2016), it also reflects her background and history based on the elements she is interested in while walking. In this manner, this section is subjective. Since the walks have both physical and digital extensions; a geocoded, cartographic narrative record is achieved as a final product (Bissen, 2014). Therefore, these narrative records that is produced at the end of these walks can be considered to be more than the sum of the texts and their visuals. It is planned that these records will be transformed into open-ended base studies, an open-source that can be accessible to everyone through digital platforms. These phenomenological records that can also be defined as almost⁴ raw data will be open to be processed, transformed, multiplied and re-used in other mediums. This is why it is the 'almost' raw quality of the study that gives it its potential (Kohler, 2016). Walking in the northern parts of the city triggers an intrinsic knowledge that was not acquired previously through maps, satellite images, academic studies. However, this knowledge that comes through walking becomes meaningful when it is used as a complementary method and when it is combined with other sources. Seeing the city from a different perspective, it becomes possible to ask questions and develop design scenarios and strategies. Moreover, it is thought that this study will also act

as a socio-spatial source that will assist to understand what is happening and what can happen in northern regions of Istanbul in the near future. Since the city is studied by various disciplines ranging from architecture, urbanism, sociology, philosophy etc., this study provides researchers with a base study that will provide data that could be essential for another phase of a different study. Moreover, the walking method that is practiced within this study is flexible enough to be easily adapted to different scales, locations and disciplines. Since the act of walking is a practice that is open to everyone, it has the potential to be used as a common method by all the disciplines that explore the city. By being open to everyone and all disciplines and having the possibility to allow transitioning to different scales, walking is used as a multi-faceted tool for urban studies. In conclusion, since these walks transform the face of the Earth, even if in a very small scale, due to the fact that they are done directly on the surface of the Earth, they are taken as an archaic practice of design. Therefore, they are added to the endless anthropic design layers of Istanbul and thus transform the city.

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