

Reestablishing the relation of Istanbul with Bosphorus

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Abstract:

Throughout the history, public spaces of Istanbul were developed near the seashores. By the end of the 20th century Istanbul's relation with the sea was severed by new transformations. Especially the Coastal Line Project, which was designed as a part of developmentalist policies at the 20th century, has blocked the relation between the land and the sea. In this study the coastline of Bosphorus between the two bridges will be examined by analyzing different sections at different districts. Especially cul-de-sacs (blind alleys), landfill areas and highways ending up at or opening to the Bosphorus, will be documented. It is aimed to create a new map of the Bosphorus exploring the new linkages between sea and land. The study will generate useful design proposals on urban fabric and coastal land uses by focusing on the vital locations in terms of accessibility to water. As a result, new interventions to link the sea with the land and to improve the everyday life of the city will be proposed, in order to reconfigure the relationship between the city and water.

Keywords: *Bosphorus, urban waterfront, urban history, urban intervention, small scale interventions.*

1. Introduction

Istanbul is the city where the east meets with the west. As a bridge between Europe and Asia, the city inherits its unique and beautiful setting from the Bosphorus. As a poet and writer Mardin who lived at the Bosphorus between 1916-1994 states that Istanbul has the ingredients that meet to create glamour, excitement and mystery with its history dating back to 657 BC, geographical position, topology, and political importance (Mardin, 1995). Above all, Julia Pardoe, who fell in love with the city, defines Istanbul as a season of intense enjoyments in a gorgeous scene with its clear calm sky, glittering sea and with its surprising novelty (Mardin, 1995). Istanbul has inspired many travellers, authors, painters and artists. The approach to the city from the south end of the sea of Bosphorus was a rare experience of a visual pleasure for many travellers. Le Corbusier delineates the approach from the sea to Istanbul in his book *Voyage le Orient*,

The sky makes a pool of fire as in an icon, sanctifies the madness of the hour. The waves coming from the Sweet Waters of Europe follow a delicate curve. No, it's no illusion: the banks that hold them are curved like an enormous cornucopia emptying itself into the sea across Asia, whose mountains are spread out like the placid horizontal smile of a Buddha in the shadow of a sanctuary, covered by a golden luster (Le Corbusier, 1987).

The Bosphorus, which was formed in geological ages, has always been a dominant factor for the city not only with its geography, as a natural harbor but also with the flora and fauna that became a resource for the city. The water and topography created an excellent defense system and controlling location while providing a setting for building a remarkable, impressive city. As Kuban states *'through centuries water divided, bonded and surrounded Istanbul'* (Kuban, 2008).

Until the reign of Sultan Abdülmecit (1839-1861) those who lived in Bosphorus villages were the fisherman, boatman or gardeners of the villages. During the reign of Sultan Abdülmecit people started to move to the shores of Bosphorus during summer. The Bosphorus served as summer resort for the inhabitants of Istanbul for centuries. The waterside mansions or *yalis* were situated at the shores of the Bosphorus forming a linear urban pattern along the straits. Nearly each *yalı* had a garden with green vegetation and pleasure grounds. Each village had a special fruit tree such as Beykoz walnuts, Sultaniye figs, Arnavutkoy strawberries and cherry was famous at Beylerbeyi, Cengelkoy, Arnavutkoy (Eldem, 1979).

Although many of the *yalis* had their own garden there were many parks and gardens, usually set in valleys and green slopes at the straits of Bosphorus, which provide recreational areas for the inhabitants (Eldem, 1979). These public parks or pleasure grounds were attracting the flux of crowds on holidays and feast days. People spread out in the shade of the trees for spending the day riding, playing jeered or tomak (Eldem, 1979). While professional groups were performing hawkers would sell food or drink. At some parks or pleasure grounds there were permanent stages for performing Turkish comedies. The outer parts of these areas were vegetable gardens or *bostans* where the products were later sold to the city and even exported to the rest of the country (Eldem, 1979).

The enjoyment and pleasures of the Bosphorus were continuing also in the summer on moonlit nights in the 19th century with the moonlit musical organization, where other caiques gathering at Kalender surrounded a caique with the musicians. Oarsmen would hold the side of each other's caiques and the whole flotilla would glide slowly down the Bosphorus with the current, where the music played and singers chanted (Eldem, 1979). The caiques were meeting again at Kanlıca Bay where the acoustics were excellent for the musical feast and here the feast continued till the early morning of the following day. However these illuminations and feasts came to an end with WWI (Eldem, 1979) (Figure 1).

Although the summer mansions were very popular in Ottoman times, Istanbulians were not considering venturing into the clean waters of the Bosphorus. Instead a wooden structure was invented during Ottoman period, which allowed the Ottomans to meet their needs for swimming without having to violate the tradition of dividing the spaces of men and women (*haremlik selamlık*). Sea baths were a socio-cultural project (Işın,



Figure 2. Inside the seabaths (Akçura, 1993).



According to codes of practice, dating back to 1874, sea baths were categorically divided into public and private ones with separate spaces for men and women (Akçura, 1993). In districts where both men's and women's sea baths were available, guardsmen would patrol in boats to prevent peeping. Another duty of these boats with police flags was to stop people from swimming in the open seas (Evren, 2000). The most frequented sea baths of this period were Yeşilköy, Bakırköy, Samatya, Yenikapı, Kumkapı, Çatladıkapı, Ahırkapı, Salıpazarı, Kuruçeşme, Fındıklı, İstinye, Tarabya, Ortaköy, Yenimahalle, Büyükdere, Beykoz, Paşabahçe, Kuleli, Çengelköy, Beylerbeyi, Üsküdar, Salacak, Moda, Fenerbahçe, Caddebostan, Bostancı, Kartal, Maltepe, Pendik and Tuzla (Işın, 1999) (Figure 3). The Sea Baths opened the way for Istanbulians to have a contact with the sea. With these structures the villages of Bosphorus became more popular for entertainment and joy (Figure 4).



Figure 3. The map showing the location of sea bath's of Istanbul at 1875.



Figure 4. View from Sariyer taken from Büyükdere quay, private sea baths and trees bordering the quay (İhsanoğlu, 1987).

After the establishment of the republic, Atatürk's requested to abandon the tradition of *haremlik selamlık* and create new public spaces that allowed for the co-presence of men and women equally. The new politics of nation state, which require radical changes in everyday life, did not only emphasize the gender equality between men and women, but also exercise the new model of urbanization in public spaces via reforms. It was not difficult for big beach facilities - extending along the shorelines of Istanbul, freely welcoming both men and women, and joining urban life via numerous activities-to compensate for the absence of 1000 - 2000 m² wide sea baths. With beaches the shores of

Bosphorus become more popular for swimming and entertainment. Şirket-i Hayriye took a lead in investing in public spaces along the straits (Akçura, 1993). Küçüksu Beach, Altinkum (Golden Sands) Beach in Anadolu Kavağı, Canlı Balık Restaurant in Sarıyer were all established and run by the company. In 1930's, it was published by the company that besides Küçüksu and Altinkum Beaches there were six spots for bathing in Bosphorus, which are Mavromolos (twenty minutes from RumeliKavağı), Keçili Harbor and Manastır Mouth in Anadolu Kavağı, Poyraz, Sütlüce and Great Harbor. Late 1930s all the straits of Bosphorus were used as a bathing spot like a beach. In the hot summer days people just took off their clothes and enjoyed the cool waters of Marmara (Eldem, 1979).

Şirket-i Hayriye also organized special boat tours as musical trips with great singer and composers including dinner, lunch, buffet and drinks (Mardin, 1995). The revival of the old tradition of Ottoman illuminations, feasts or musical moonlit, was an important venture of Şirket-i Hayriye (Işın, 1999). Moonlight Bosphorus boat ride first took a ride on July 12, 1936. The famous singer of the time Safiye Ayla and the composer Selahattin Pınar gave a concert while the boat reach from South following the European coast to North. Another boat tour, which was very popular at the time, was Epithelia Little Mermaid. This tour had great decorations with a folk dance group with musicians and a famous actor. Each year different days of the week, Şirket-i Hayriye organized different boat tours with different performances (Işın, 1999).

Throughout history Bosphorus has always been a key element for İstanbul, around which the public life of the city had been restructured. However this ongoing mutual relationship between the city and water has been disrupted through the urban development projects of the 20th century. Through the analyses of the city's public life around Bosphorus in the past centuries and the effects of late urban transformations it is aimed to explore new spatial potentials which would improve the relationship between water and the everyday life of the city that is neglected for about a century.

2. The transformation of urban waterfront of İstanbul

As the historian Lewis Mumford states, 'in city time becomes visible' (Mumford, 1938). He explains the city as a product of time in which the city transforms. İstanbul has undergone and continues to undergo radical spatial changes which were mostly more visible beginning with the 20th century. Before the end of the World War I (WWI) catastrophic social changes forced the owners to abandon these residences. Many of them were disappeared by the beginning of 1930's with fires. With the change in the dwellers, the villages started to transform. In 1940's public transportation at the straits of Bosphorus became an alternative and faster method of transportation with the completion of the roads to all villages. The coastal road project, which was first envisaged by the mayor Cemil Topuzlu but could not be realized during his mayoralty, was partly designed within the framework of Prost's plan and was extended during the Democrat Party period: first, from Dolmabahçe to Karaköy, and then, along the shoreline of Marmara. Together with the coastal road project, which was half completed in 1944, and the transfer of the company Şirket-i Hayriye in June 19, 1944, to the Ministry of Transport as a result of the economic crisis, the public life in the Bosphorus transformed. The boats, which were the joy of Bosphorus, became just transportation services, losing their character as an

entertainment, public activity. The story ended for many who enjoyed sailing with the great sound of Safiye Ayla on the Moonlight Bosphorus Boat or with EphthaliaLittel Mermaid.

With the formulation of Turkish developmentalist policies in the 1950's, highways came to be perceived as the symbols of modernity and progress. It is within this context that highway constructions were treated as means of government propaganda for its planning operations –until about the 21th century- devised by various governments and municipal authorities to solve traffic problems (Çakiroglu, 2007).

The construction of the Bosphorus Bridge at 1973 and connecting freeways has radically changed the transportation in the city and has become an alternative motorway route, linking two sides of the city. After the construction of the bridge the transportation was more based on private cars and the city turned its back to the Bosphorus. After the construction of the first bridge the city fell into the trap of further bridges as the second Bosphorus Bridge (Fatih Sultan Mehmet Bridge) in 1988 and the demands on a third one are put forward to be constructed in 2010s (Kuban, 1996).

After 1980 with the neoliberal economic change, privatization became the defining characteristic of Turkey's to integrate the world economy. During this period the Istanbul Metropolitan Government's revenue increased with the local taxes and the proportion amount it received from the national budget (Bezmez, 2008). Another key change was a new model in the administration. The two-tier system of governance with a number of district municipalities under the jurisdiction of the metropolitan government increased the power of the municipality and especially metropolitan mayor (Bezmez, 2008). The mayor of the period, Bedreddin Dalan became the main actor as an ambitious political figure, of the urban renewal projects of Istanbul. It was within this context that he implemented the coastal road project of the city with many highways and landfills creating empty green spaces at the coasts (Bezmez, 2008) (Figure 5).

In his tenure as mayor, following the construction of a causeway at Arnavutköy, the construction of Kadıköy-Bostancı coastal road between 1984 and 1987, and the Bostancı-Tuzla coastal road between 1993 and 1996, disused public parks and highways, limiting the city's relationship with water to a visual level, replaced the public spaces. Between the years 1987 and 2007, approximately 906 hectar of land on the Marmara coast of Istanbul was filled for recreational facilities, highways, and for the construction of ports. The main problem of the highway project in Istanbul was that it was designed as an independent system, a utility of the infrastructure. The highway projects were not seen as a part of public spaces integrating with the city. However, it is necessary to build urban highways to provide efficient automobile circulation in cities, the design of highways should be considered rather than a planning liability as an urbanistic opportunity (Tatom, 2006). Within the emerging discourse of landscape urbanism the design of a highway is not only an infrastructural problem but more as a design question for the creation of the public space in the city.

The need for production of public space on coastal line of Istanbul increased by the end of 2000s with the rapid growth in the population which climbed from 1.5 million in 1955 to 7.3 million in 1990 with a growth rate of 4-5% per year (Özgür, 2003). As a result of the rapid growth in population and

industrialization of the city, Marmara Sea became polluted. By the 1980's it became impossible to swim in Istanbul. By the end of 21st century the waters of Bosphorus transformed from being an activity space contributing everyday life of the city, into an object which one could only gazed.

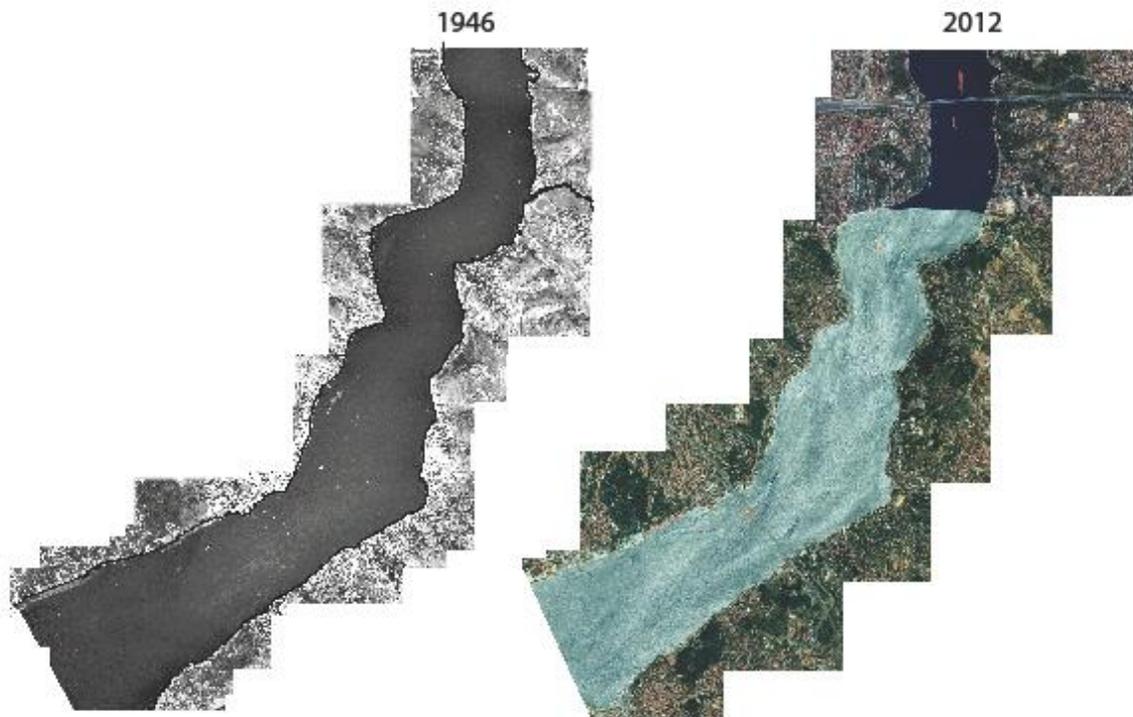


Figure 5. Transformation of Bosphorus from 1946 till 2012.

In 2010, the construction of the third bridge was announced to be started. The new bridge is situated in the region of the Garipçe and Poyrazköy villages. The city did experience the paradox of bridges and also is doing now for the third, meaning that every new bridge is reaching to its capacity much earlier than expected and creating the demand for the next. While the construction of the third bridge will damage the picturesque landscape on the Bosphorus banks, by encouraging more people to use cars, with the connection highways the project threatens the natural resources, particularly the forests and water basins at the north end of the Bosphorus, it does not create a permanent solution for the transportation problem for the city. It was stated by Çelik and Köktürk that the share of the sea in transportation is around 6%. While the city turns its back to the sea, the investments in the highways and the rise in the number of private cars is a handicap for the public life of the city. The result of urban transformations taking place in Bosphorus is indelibly etched on the public sphere and spatial form of the city.

3. Different land uses at the sea front of Bosphorus

The regeneration of urban waterfronts of the cities has been on the agenda since the late twentieth century. The transformation of urban waterfronts in the globalizing world with the growing tension between global capital and place identity attracted investments and constructed new images for the city (Dovey, 2005). While the urban water fronts become a new frontier for aesthetic, social, economic, environmental benefits it is also a potential for

the redevelopment of the cities. These areas are a primary scene of experimental design, art, planning and urban governance (Yıldırım, Akyol, 2012).

Istanbul with its strong character as a water city should enhance particularity the quality and functionality of the public spaces along the coastline for improving the quality of everyday life.

In this study the waterfront relations in Istanbul are examined by analyzing different cases between the two Bosphorus bridges, Fatih Sultan Mehmet Bridge, and Bosphorus Bridge. Recent changes on the coastal line in different villages occurred as the establishment of new buildings, or the destruction of old fabric through decades. The land use changes caused problems on accessing the water for pedestrians as well.

It is possible to reveal three different uses at the waterfront of the Bosphorus. The first use is for the roads built on new strips of land gained from the sea and/or roads built on piles placed in the water running along the seafront. There has been no serious intent to create public spaces in this approach. The second use is for private dwellings where the building occupies the edge of the land. The private buildings block the link between the land and the sea. No one else, other than the owners can use the coast. The third use is the landscaped areas built by the local municipalities. However, the beauty of Bosphorus is coherently pulling the public interest with it is great scene the quality of these empty green spaces are insufficient in planning and design (Figure 6).

4. Potentials of the urban waterfront of the Bosphorus

Harvey states in his book *Rebel Cities: From the Right to the City to the Urban Revolution* that the right to the city is a right to change ourselves by changing the city. He simply defines that as we transform our cities we change ourselves. He quotes the sociologist Robert Park's definition of the city:

Man's most successful attempt to remake the world he lives in more after his heart's desire. But, if the city is the world which man created, it is the world in which he is henceforth condemned to live. Thus, indirectly, and without any clear sense of the nature of his task, in making the city man has remade himself (Harvey, 2012).

In this regards when we look at the transformations taking place in Bosphorus since 20th century, it is obvious that it was the right of an individual right rather than a collective power. In this framework the question is how to transform Bosphorus broadly into the image of the public.

The relationship between the coast and the water at the Bosphorus can be reconfigured in various ways within the framework of public activities or

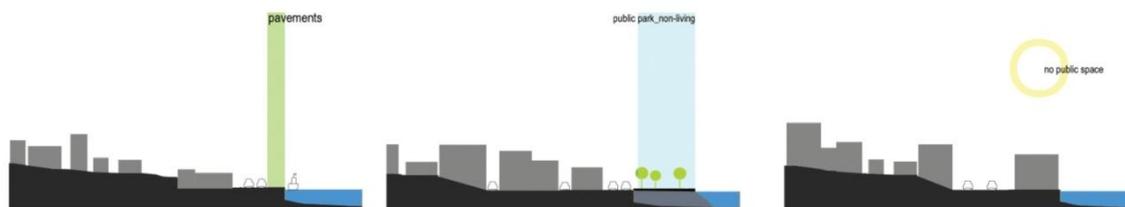


Figure 6. Diagram of different sections of land use at sea shore.

public transportation. With interventions at small scales unused public spaces can be re-evaluated on the grounds of former uses and turned into new potentials in order to develop new ideas for the relationship between the water and the city to improve the public life (Figure 7).

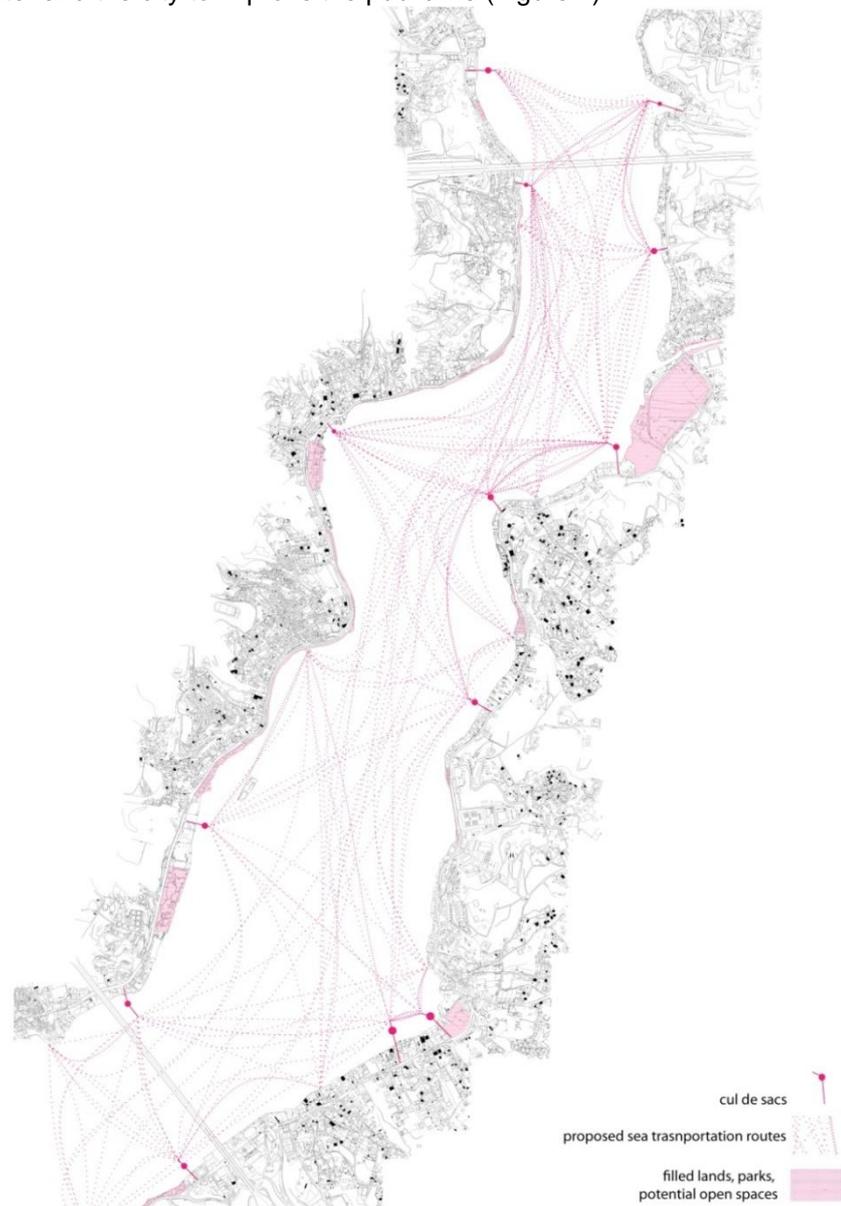


Figure 7. Proposed sea ports to increase sea transportation and open spaces for developing the urban landscape of the city.

In this theme set, water can be used in a way to go beyond answering to only the big event emergency and act as a generator of impacts for a long-term and sustainable improvement of the quality of urban life by a reconsideration of its role. The theme taken in a less literary and more regenerative way could have acted more fruitful for the aims of amelioration of city-water relations. This is an opportunity for architects to draw up innovative designs to fill the gaps of the city for such events by also developing a better relationship between citizens and water. Marshall states that, waterfront has become a tremendous opportunity to create

environments that reflect contemporary ideas of the city, society and culture (Marshall 2001, 7).

The vernacular traditions from the past might generate new interventions contributing the public life of the city. The old tradition of sea baths, as a socio-cultural project for the city in Ottoman time which allowed people to meet their needs for swimming without having to violate the tradition of dividing the spaces of men and women (*haremlik selamlık*), could be regarded as an intervention from the vernacular landscape of Istanbul (Işın, 1999).

The new interventions emerging from the sea bath structures could create a new public life at the Bosphorus. Although it might take decades for the entire Marmara Sea to get sanitized enough to eliminate risks on human health, other experiences such as the concept of new, open Sea-baths can be revived, such as sea baths with filtered pools, or beach facilities packaging many activities and water games in new designs, so that the waters of Marmara will embrace Istanbul once again (Figure 8). Precedent projects in world cities applying waterfront projects as sea baths for an enhancement in their quality of urban life might be opening new prospects for Istanbul for a similar achievement (Figure 7, Table1).

JDS architecture office has many projects in Europe about public baths. The Copenhagen Harbor Bath is located on the city's old harbor, which nowadays has transformed to a cultural center. JDS explains the project effect on users; "People go to the harbor bath in the way that people go to the beach rather than a swimming hall. Not necessarily to exercise, but primarily to socialize, play, enjoy the sun, look at girls/guys." While the bath acts more as a public space for people to interact and socialize, the bath become a symbol for the presence of leisure and water culture in the heart of the city (Smedth, 2011) (Figure 9).

Another project of JDS is the Dublin Dockland's Bath. The aim of the project is to carry the public bathing tradition of Dublin coasts to city center by intervening a bath for the urban activity (Figure 10). Located in River Liffey, the Grand Canal and the River Dodder the site has a great potential for the development of the bath and as a link between the two sides of the river. While being an attraction point for the water's edge in the city with the social activities provided in the program (children's pool, diving pool, semi-Olympic pool, changing facilities, and a café), the project also solves the transportation (Smedth, 2011).



Figure 8. Public bath in Hudksvall, Studio Fredrick Torrison, Competition Project 2008 (Torrison, 2011).



Figure 9. Copenhagen Harbor Bath, JDS Architecture office, 2010 (Smedth, 2011).



Table 1. Potential open spaces for new interventions at the Bosphorus.

AREA	VILLAGE	SITUATION	POTENTIAL	MAP
	Yeniköy Köybaşı Street	cul de sac	The residences at the shoreline of Yeniköy are creating a block of private scape. The cul de sac of Köybaşı Street ending with the sea is an opening to the Bosphorus for new interventions such as a fishing port.	
	Ortaköy Muallim Naci Street	cul de sac	Muallim Naci Street which is a cul de sac opening to the sea can be used as a pier for sea transportation.	
	Kuzguncuk Çarşı Street	vast open space	Kuzguncuk Çarşı Street can be either used as a pier or for open air water sport facilities.	
	Beykoz Dolaybaşı Street	cul de sac	Dolaybaşı Street as a cul de sac opening to the sea can be revitalized as a sea bath serving for water sports	
	Çengelköy Deniz Hamamı Street	cul de sac	Taking its name from the old sea baths, Deniz Hamamı Street has the potential to revitalize the old tradition. New interventions for water facilities can help to relink Çengelköy with Marmara Sea.	
	Vaniköy Vaniköy Street	cul de sac	Vaniköy Street as a cul de sac opening to the sea can be used as a pier for sea transportation. The Vaniköy mosque is also a potential with it is potential	
	Küçüksu	Park	The historic beach of Küçüksu can be re-activated by restoration of the old casino. New activities such as water sports and leisure spaces might revitalize the old beach.	
	Arnavutköy	Pavement	The highway and the pavement can be renewed regarding its scenic view more pedestrian friendly	
	Bebek	Park	The Bebek Park can be renewed in the discourse of the urban landscape .	
	Kuruçeşme Cemil Topuzlu Park	Park	New activity spaces and creative design solutions can revitalize the area	
	Kuzguncuk Çarşı Street	vast open space	The vast open space in between the residential blocks has the potetial to link the shore line with the sea. With a port as a platform opening to the sea it can serve for new activities carrying the public life at Kuzguncuk Çarşı Street to the sea.	

Kastrup Sea Bath, situated in Kastrup, Denmark is designed by the office of White Architeckter A/S. The Sea Bath sits on the end of a long dock that stretches out from the shoreline of Øresund (Lee, 2008).The public bath offers visitors a leisure place within its circular shape providing a shelter from the wind and sun. At night the in direct light situated inside the walls create reflections within the water and offers a dramatic experience for the visitors

empowering it is sculptural form. While serving as an activity place to the public, it formed a new life for the seafront (Lee, 2008) (Figure11).

Designed with the idea of bathing in the sea the new Faaborg Harbor Bath and Blue Base at the southern end of Fyn, creates an open sea bathing area with piers branching out seawards creating swimming areas between them (Smedth, 2011). The bath is composed of pools, having specific use, that are surrounded by bridges. Each bridge in the project offers a new way to get in the water (Figure 12). When the project is constructed the Faaborg Harbor Bath will provide a new public space using water to attract visitors (Smedth, 2011).

By looking at examples around the world, the relationship between Istanbul and its waters should be re-established on the coasts inherited from sea-baths, and waters should be reclaimed in a way to offer new social spaces for citizens. The coasts of Istanbul should be transformed with designs that turn water into a means of social activity in which water become a part of urban life. Sea transportation can be another activity for both connecting two sides of the city as well as creating publicity at the straits. Increasing the sea transportation at the villages of Bosphorus will reduce the traffic while making the Bosphorus more accessible. One example of coastal based transportation is the New Bedford Super Pier in Massachusetts. It is a competition project, designed by EmerO'Dalyin 2012,



Figure 10. Dublin Dockland's Bath, JDS Architects, 2007 (Smedth, 2011).



Figure 11. Kastrup Sea Bath (Lee, 2008).

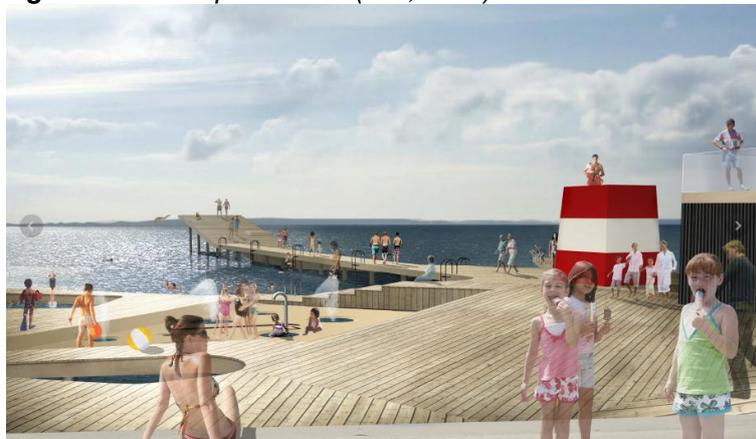


Figure 12. Faaborg Harbour Bath and Blue Base at the southern end of Fyn, is based on the idea of bathing in the sea, JDS Architecture office, 2010 (Smedth, 2011).



Figure 13. The New Bedford Super Pier general view, designed by EmerO'Dalyin.

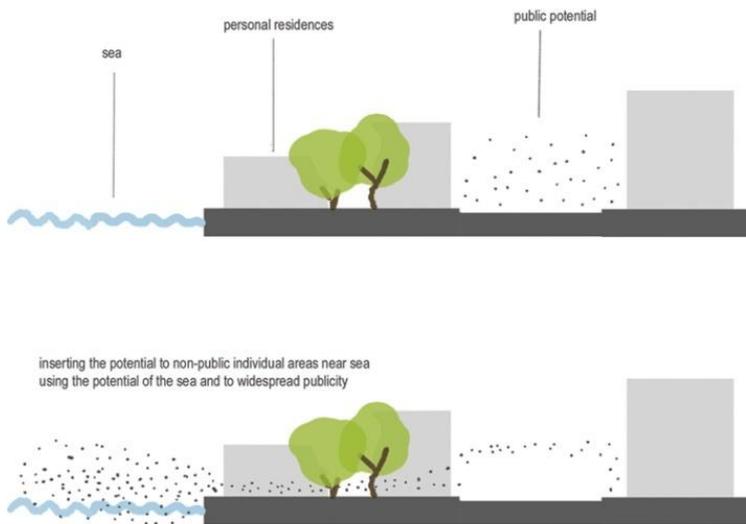


Figure 14. Diagram for carrying the public life to the sea.

which creates a new waterfront center for New Bedford. The Project proposes re-linking the town with the sea by rotating the train station outward from its current location and linking it to the proposed pier at the waterfront (Figure13).

The New Bedford Super Pier also serves as a ferry terminal for all of the New Bedford passenger ferries, which depart daily to the Massachusetts South Coast Islands. These two infrastructural elements combine to form a major transit oriented hub with commercial and public

programming throughout from downtown area to the waterfront. The project not only creates an open space for transportation, but also it creates a new public life with open markets, food production spaces, performance spaces and parks. The pier would become a hub of activity to which visitors would have easy-access by rail, car or ferry. In this way, a new waterfront urban center may be defined for New Bedford ensuring its establishment as the primary infrastructural hub of southern Massachusetts and the South Coast Islands.

The “Inbetween” project which was developed as a part of Project 7 Course at Istanbul Technical University in the autumn of 2004-2005 academic year, led by Prof. Arzu Erdem, develops several scenarios for increasing the public use of the Istanbul coastline. As a part of the project, cul-de-sacs (blind alleys, dead end streets) that lead to the sea-front of the Bosphorus were listed and ear-marked as potential stations for linking the public with the sea. Situated within the coastal villages, which lie between the two

bridges spanning over the Bosphorus, the cul-de-sacs would provide access to the sea-front from the public roads running parallel to the coast line (Figure 14). The stations built at the end of the cul-de-sacs can be in the form of a shell or roofing, or simply built as a platform, depending on the environment. The project proposes to transform the material reality of the sea, promoting various activities through the stations. The sea will not be just something to look at but will become a part of the daily life (Figure15-16).

5. Conclusion

In this paper, the coastal line of Istanbul between the two bridges of Bosphorus was analyzed and the destruction of old fabric together with the resulting change (in the way the land is used) was examined. Throughout the 20th century, a string of projects transformed the city and reshaped the coastline, severing the link between the city and the sea. A cross-sectional study of the Istanbul coastline reveals how the relationship between the sea and the land was reduced as a result of privatization, environmental pollution and destructive development practices.

Although for the transformation of the Bosphorus into a public space is a long-term project, which will be completed in stages, the new design solutions in small scale, may address using leftover spaces or voids at the waterfront of Bosphorus for creating social, functional

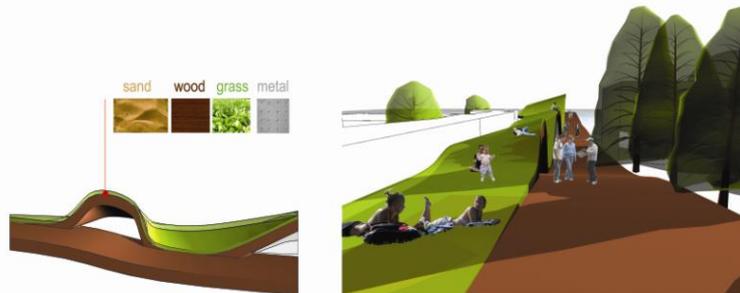


Figure 15. A proposal for Deniz hamamı Street, Vaniköy (Student project, Birge Yıldırım, Instructor Prof. Dr. Arzu Erdem, 2004-2005 Fall semestre, ITU, Faculty of Architecture).

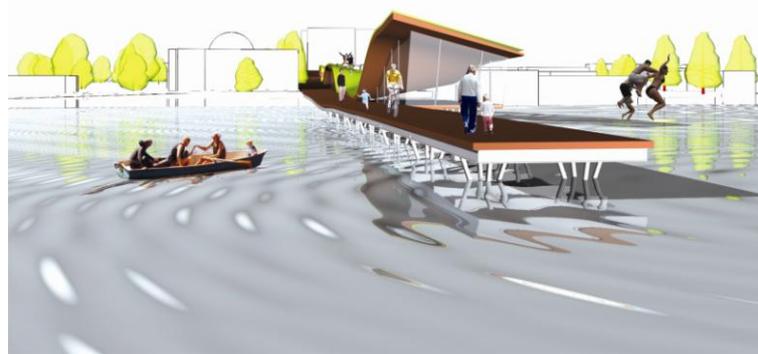


Figure 16. Student projects for different uses at the shoreline of Bosphorus (Student project, Birge Yıldırım, Instructor Prof. Dr. Arzu Erdem, 2004-2005 Fall semestre, ITU, Faculty of Architecture).

public spaces by strengthening the linkage between pedestrians and the water at the discourse of urban landscape. Small-scale interventions are eminently achievable, economically and governmentally. Besides, these little architectural interventions suggest solutions in broader sense for a better life in the city, without using the natural resources tremendously or demolishing the existing urban fabric.

The contribution of unused public spaces at the coastal line of the Bosphorus to the environmental and cultural character of the city is an important aspect for regaining the everyday life of Istanbul. These changes may represent a new era in the 21st century without modifying the city silhouette or leaving permanent traces.

This paper intends to provoke the discussion of new scenarios, which may increase the usage of seafront. The efficient use of vast open spaces on the coastline, supporting the development of water transport will help linking the sea with the land, making it an important part of the daily life of the city. Municipalities and public service organizations can encourage and support new ideas and practices to develop into projects which could eventually re-establish Istanbul's link with its waters by micro interventions holding the potential for a macro effect in Istanbul.

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İstanbul ve boğaz ilişkisinin yeniden kurgulanması

Bu makale geçmişten günümüze Boğaziçi'nde kamusal alan kullanımlarını incelenmektedir. İstanbul her zaman su ile yaşayan bir şehir olmuştur. Fakat 20. yüzyılda kent su ile ilişkisini zayıflatan çeşitli kentsel dönüşüm projeleri potansiyel kamusal alan kullanımlarının yok olmasına neden olmuştur. Araştırma kapsamında, Boğaziçi'nde iki köprü arasında kıyı ve su ilişkisi farklı kesitlerle okunarak kamusal alan potansiyelleri ortaya çıkartılmıştır. Özellikle denize açılan çıkmaz sokaklar tespit edilerek kıyı üzerinden kent su ile ilişkisini sağlamaya yönelik geleneksel kamusal alan kullanımlarının ışığında çeşitlik tasarım önerileri ile yeni kamusal alanlar yaratılmaya çalışılmıştır.

Boğaziçi'nin tarihsel dönüşümü incelendiğinde, Sultan Abdülmecit dönemine kadar (1839-1861) Boğaziçi'nin bahçıvanlar, balıkçılar, kayıkçılardır dışında sürekli bir kullanıcısının bulunmadığı anlaşılmaktadır. Abdülmecit döneminden itibaren Boğaziçi yaz aylarında yalılar ile alternatif bir yerleşim mekanı olarak ortaya çıkmıştır. Boğaziçi kıyılarında lineer bir doku yaratarak gelişen yalılar yazlık olarak kullanılmış ve Boğaziçi'nin keskin topografyası ile oluşan setli bahçeleri ile çeşitli vegetatif bitkilere ve keyif alanlarının oluşumuna olanak sağlamıştır. Yalı bahçeleri özel alanlarını tanımlarken, Boğaziçi doğal topografyasının sunduğu flora ve faunası ile pek çok koruya ev sahipliği yapmıştır. Bu korular veya mesire alanları İstanbullulara rekreatif, kamusal alanlar sunmuştur. Mesire alanları çanak, çömlek, tomak gibi oyunların oynandığı, çeşitli dans performansları, Hacivat Karagöz performansları için geçici sahnelerin kurulduğu rekreatif faaliyetlere olanak sağlamaktadır. Korular ve mesire alanlarında aynı zamanda kentsel tarım faaliyetleri sürmekte ve yetiştirilen ürünler

İstanbul'da satılmaktadır. Boğaziçi'nin kamusal olarak aktif kullanımının bir örneği de yaz geceleri düzenlenen "ay ışığı geceleri"dir. Bu gecelerde Kalender'de toplanan kayıklar sular üzerinde müzik dinletisi dinlemektedir. Müzisyenlerin bulunduğu kayığın etrafında toplanan diğer kayıklar ateş gösterileri eşliğinde Boğaziçi gecelerinin keyfini çıkartmaktadır.

Boğaziçi, Osmanlı Dönemi'ne ulaşım ve rekreatif olarak pek çok kamusal ortam sunarken, Boğaziçi sularının yüzme eylemi için kullanımına rastlanmamıştır. 19. yüzyıl'da denize girmenin çeşitli sağlık problemlerini tedavi edici olduğunun keşfedilmesinin ardından haremlik selamlık kurgusu ile icat edilen deniz hamamları artış göstermiştir. Deniz hamamları Osmanlı'nın denizle temasını yeniden kurgularken kadınlar ve erkekler arasında mahremiyeti sağlayarak denize girmenin ayıp-yasak-günah sayılmadan gerçekleştirilmesini sağlamıştır.

Osmanlı'nın yüzme ihtiyacını, haremlik selamlık geleneği bozmadan sürdüren deniz hamamları sosyo-kültürel bir projedir. Geleneği denize taşıyan bu projenin kurguladığı mekan deniz içine yerleştirilmiş kapalı bir ahşap kutudur. Kutu dışarının içeri ile içerinin dışarı ile görsel bağlantısını kesmekte ve içinde hapsettiği deniz suyunu kullanıcılara sunmaktadır. 1874 yılına ait nizamnameye göre umumi (özel) ve hususi (kamusal) olarak ikiye ayrılan deniz hamamları kadınlar ve erkekler içinde ayrılmaktadır. 1871 yılında ihtiyacı karşılamak için 62 adet deniz hamamı yaptırılmış ve 1875'te tüm hamamlar şehremanetine devredilmiştir. Hamamlardan 34'ü erkekler için, 28'i kadınların kullanımına açıktır. Bu dönemde en sık kullanılan deniz hamamları Yeşilköy, Bakırköy, Samatya, Yenikapı, Kumkapı, Çatladıkapı, Ahırkapı, Salıpazarı, Kuruçeşme, Fındıklı, İstinye, Tarabya, Ortaköy, Yenimahalle, Büyükdere, Beykoz, Paşabahçe, Kuleli, Çengelköy, Beylerbeyi, Üsküdar, Salacak, Moda, Fenerbahçe, Caddebostan, Bostancı, Kartal Maltepe, Pendik ve Tuzla'da bulunmaktadır.

Cumhuriyetin ilanı ile İstanbul medeni ve asri bir şehre dönüştürülürken gerçekleştirilen imar faaliyetleri uygulamalarını geniş kamu mekanlarının üretiminde bulmuştur. O dönemde hala tertemiz olan İstanbul kıyıları Osmanlı geleneğinin bir yansıması olan kadın ve erkek eşitliğini yok sayan deniz hamamlarından arındırılmıştır. Deniz hamamları yerlerini kadın ve erkeklerin birlikte denize girebildiği plajlar bırakmıştır. Özellikle 50'li yıllardan itibaren geliştirilen kalkınma politikaları çevresinde otoyol kalkınma ve modernleşmenin bir simgesi olarak algılanmaya başlamıştır. Bu çevrede otoyol üretiminin farklı iktidarlar ve belediye başkanlıkları döneminde ulaşımı çözmek amacı ile gerçekleştirilen imar hareketinin reklam aracına dönüşmesi 20. Yüzyıl başından günümüze dek sürmüştür. Belediye Başkanı Cemil Topuzlu'nun hayal ettiği fakat kendi Belediye Başkanlığı döneminde uygulama fırsatı bulamamış olan Prost planı çerçevesinde bir kısmı tasarlanan, özellikle Demokrat Parti döneminde İstanbul'un imarı çerçevesinde Dolmabahçe'den Karaköy'e ve sonra Marmara boyunca uzanan sahil yolu projesi İstanbul'un Avrupa yakasının deniz ile ilişkisini bloke etmiştir. 1970'lere kadar Boğaziçi sahilleri plajlarından yararlanmış, fakat 1984 - 87 yılları arasında Bedrettin Dalan'ın belediye başkanlığı döneminde açılan sahil yolu projeleri ile plajlar ve kamusal alanlar yerini dalga kıranlara ve otoyollara bırakmış, kentin denizle ilişkisi sadece görsel bir ilişki ile sınırlanmıştır. 19. yüzyılda deniz hamamlarının kapalı kutusu içinden denizle temasın keyfini çıkaran kentliler için, 20. yüzyılda plajlar denizi bir aktivite mekanı ve kent yaşamına katılan bir sosyal ortama dönüştürürken, yüzyıl sonunda deniz bakılan bir nesneye dönüşmüştür.

Günümüzde Boğaziçi kıyı şeridinde yayalar için 3 farklı kullanım söz konusudur. Bunlardan birincisi sahil yolunun geçmesi ile oluşan çoğunlukla dar olan yaya kaldırımıdır. İkincisi sahilin doldurulması ile oluşan parklardır. Üçüncü durumda ise sahil şeridi özel mülkiyetle sonlanmaktadır ve kamusal bir kullanım yaratmamaktadır. Araştırma kapsamında Boğaziçi kıyılarında kullanılmayan kentsel boşluklar ve özellikle Boğaz'a açılan çıkmaz sokaklar tespit edilerek farklı kullanım potansiyelleri araştırılmıştır. Farklı tasarım senaryolarının geliştirilmesinde Boğaziçi'nin tarihsel dönüşümü ve geleneksel kamusal alan kullanımının incelenmesi etkili olmuştur. Öneriler kent yaşamının su ile ilişkisi yeniden değerlendirmeye yöneliktir.

Boğaziçi'nde kullanılmayan alanlar ve özellikle denize açılan çıkmaz sokaklara dair çeşitli öneriler geliştirilmiştir. Önerilerden biri İstanbul'a Osmanlı döneminde kent peyzajının bir parçası haline gelmiş deniz hamamlarının filtrelenmiş havuzlara dönüştürülerek yeniden canlandırılması ve kutusundan çıkartılarak açık alanlar olarak İstanbul'un kent yaşamına katılmasıdır. Deniz hamamları fikri JDS mimarlık ofisinin Kopenhag'da gerçekleştirdiği liman havuzu, Dublin'de gerçekleştirdiği Dockland Hamamı ve WhiteArchitecter A/S 'in Kastrup Deniz Hamamı gibi proje örnekleri ile tartışılmıştır. Diğer bir öneri ise Boğaziçi'nin su ulaşım ağına dönüştürülerek kent yaşamına katılmasına yöneliktir. Bu noktada proje denize açılan çıkmaz sokaklar birer iskeleye dönüştürülürken, deniz motorları ile hızlı ulaşımın sağlanması ve Boğaziçi'nin iki yakasında oluşan araç trafiğinin azalmasına yönelik öneriler bulunmaktadır.

Boğaz'ın kamusal ortamlar sunan bir potansiyel olarak İstanbul'un gündelik yaşamına katılımı ve yeni kamusal alanların üretimi etaplı olarak gerçekleştirilmesi gereken büyük bir kentsel dönüşüm projesini gerektirse de, küçük ölçekli iz bırakmayan tasarım önerileri ile yeni kamusal alanlar yaratılabilir. Bu makale de İstanbul'un tekrar su ile yaşayan bir kente dönüşmesi için farklı potansiyeller tartışılmıştır.