

AN INQUIRY INTO VISUAL REPRESENTATION IN URBAN DESIGN:
TAKSIM SQUARE URBAN DESIGN COMPETITIONS IN 1987 AND 2020

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TAKSIM SQUARE URBAN DESIGN COMPETITIONS IN 1987 AND 2020**

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ABSTRACT

AN INQUIRY INTO VISUAL REPRESENTATION IN URBAN DESIGN: TAKSIM SQUARE URBAN DESIGN COMPETITIONS IN 1987 AND 2020

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Urban design competitions have long been regarded as a valuable tool in the realm of spatial design. They are heavily influenced by current design trends and changes. As such, these competitions serve as a platform for professionals in the field to showcase their expertise, stay abreast of the latest developments, and contribute to the evolution of urban design as a practice. This thesis operates urban design competitions as a base for examining the transformation of visual representation. This study delves into the changes in representation depending on different periods through a critical analysis of posters and visuals in urban design competitions, with a particular emphasis on the framework of Taksim urban design competitions. Taksim Square is a dynamic urban hub that has undergone significant changes over the years and has been the site of important events. It has served as a critical canvas for urban designers, architects, artists, and the public to express their creativity. This location was the venue for two competitions with similar programs and concerns, but they were held in different periods. The representation, which is subject to change as it evolves within the context of respective periods, designers, and specifications, is discussed through these competitions. This thesis embarks on analysing the representational forms of two competitions in Taksim, scrutinised under three principal categories: form, program, and context. These categories

facilitate a comprehensive discourse on design methodologies and the multifaceted impact of their representations, thereby offering a holistic understanding of the subject matter. A detailed comparison of the competitions in two different periods was constructed by developing the sub-themes of these concepts. In the course of this study, a comprehensive matrix was formulated, outlining the nuances through the employment of keywords. This matrix serves as a resource, providing a structured framework that encapsulates the intricate distinctions uncovered during the research process. To accomplish this, this thesis uses a method that combines archival scanning, discourse analysis, and visual analysis.

Keywords: Visual Representation, Taksim Square, Urban Design, Competitions

ÖZ

KENTSEL TASARIMDA GÖRSEL TEMSİL ÜZERİNE İNCELEME: 1987 VE 2020 TAKSİM MEYDANI KENTSEL TASARIM YARIŞMALARI

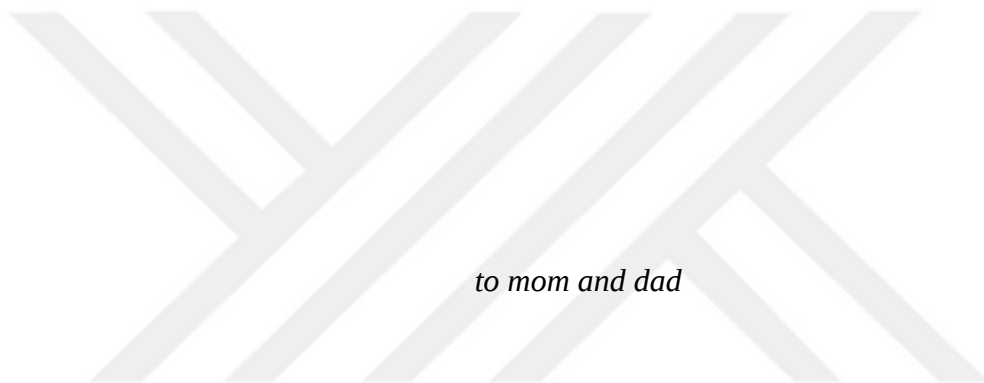
Özkan, Hazal
Yüksek Lisans, Mimarlık
Tez Yöneticisi: Doç. Dr. Esin Kömez Dağlıoğlu
Ortak Tez Yöneticisi: Prof. Dr. Olgu Çalışkan

Eylül 2024, 139 sayfa

Kentsel tasarım yarışmaları uzun yıllardır mekân tasarımında önemli bir araç olmuştur. Aynı zamanda kentsel tasarım yarışmaları; kapsamı bağlamında günün tasarım yönelimlerinden, değişimlerden en çok etkilenen alanlardandır. Bu yarışmalar, alandaki profesyonellerin uzmanlıklarını sergileyebilecekleri, en son gelişmeleri takip edebilecekleri ve kentsel tasarımın bir uygulama olarak evrimine katkıda bulunabilecekleri bir platform görevi görmektedir. Bu tez, kentsel tasarım yarışmalarını temsilin dönüşümünü incelemek için bir altlık olarak kullanmaktadır. Bu bağlamda amaç, özellikle Taksim kentsel tasarım yarışmalarını temel alarak, kentsel tasarım yarışmalarındaki posterlerin ve görsellerin analizi yoluyla farklı dönemlere bağlı olarak temsildeki dönüşümü tartışmaktadır. Taksim Meydanı yıllar içinde önemli değişikliklere uğrayan, zaman zaman önemli olaylara sahne olmuş, hareketli bir kent merkezidir. Halkın yanı sıra kentsel tasarımcıların, mimarların ve sanatçıların yaratıcılıklarını ifade etmeleri için bir tuval görevi üstlenmiştir. Bu meydan farklı dönemlerde benzer programlara ve tasarım kaygısına sahip iki yarışmaya ev sahipliği yapmıştır. Tezde döneminden, tasarımcısından ve yarışma ayrıntılarından etkilenmesi kaçınılmaz olan temsilin değişimi bu yarışmalar üzerinden ele alınmıştır.

Bu tez Taksim'deki iki yarışmanın temsil biçimlerini form, program, bağlam olmak üzere üç ana kategori altında analiz eder. Bu kategoriler hem tasarım yaklaşımlarını hem de onların temsile yansımalarının farklı boyutlarını bütüncül bir şekilde tartışmayı mümkün kılar. Bu kavramların alt temaları geliştirilerek iki farklı dönemdeki yarışmaların detaylı karşılaştırması yapılmaktadır. Bu çalışmanın çıktısı olarak, projelerin önemli noktalarını anahtarlar kelimeler aracılığıyla ortaya çıkaran kapsayıcı bir matris formüle edildi. Bu matris, yapılan çalışmadaki çıktıları kapsamlı bir çerçevede değerlendirmek için bir kaynak görevi görmektedir. Bu tez arşiv taraması, söylem analizi ve görsel analizi birleştiren bir yöntem kullanmaktadır.

Anahtar Kelimeler: Görsel Temsil, Taksim Meydanı, Kentsel Tasarım, Yarışmalar



to mom and dad

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LIST OF ABBREVIATIONS

ABBREVIATIONS

2D Two-dimensional

3D Three-dimensional

CAD Computer-Aided Design

TSUDC Taksim Square Urban Design Competition



CHAPTER 1

INTRODUCTION

1.1 Scope of the Research

The image has agency; it has an impact, an influence, and it translates from its surface to something else. The image may be creatively generated from an individual, but become a collective social image, a representation of a place with shared values.¹

Visualization has consistently occupied a central position in the discourse on architecture and urban design. According to Robin Evans, designers' tangible outputs are not the physical structures themselves but rather the graphic representations of those structures.² This notion emphasizes the indispensable role that visual elements play in architecture and urban design, serving not only to convey the physical attributes of structures but also to articulate the underlying ideas and concepts.

Alberto Perez-Gomez explores the idea of drawing in greater detail by emphasizing its use in the representation of architecture. He emphasizes that drawing goes beyond visually depicting a structure; it symbolically articulates the architectural concept.³ Perez-Gomez defines a drawing as visual assistance and a medium for communicating the profound thoughts and objectives underlying a design. This perspective underscores the notion that visual representation is an essential component of the design process. Drawing helps to create and convey architectural concepts, allowing for a more nuanced study and communication of design ideas.

¹ Paul Cureton, *Strategies for Landscape Representation Digital and Analogue Techniques*, 2017.

² Robin Evans, "Translations from Drawing to Building" *AA files*. 12 (1986).

³ Alberto Perez-Gomez, *Architecture as Drawing*, vol. 36. (Winter, 1982).

As discourse within the field evolves, it is inevitable that fresh viewpoints about design and representation methods emerge. In his 2008 analysis, Emre Altürk argued that architectural representation has moved beyond its traditional functions of merely aiding the creative design process and conveying building information.⁴ Instead, it now actively and analytically interacts with the discourse and ideas surrounding architecture, serving as a reflection of the changing discourse in visual culture. This change denotes a more complex and comprehensive role for representation, emphasizing its active involvement in the development and reflection of contemporary concepts regarding architecture and design.

In design discourse, textual narratives predominantly engage in elucidating rather than embodying the essence of design concepts. The written world employed within such discourses primarily serves the function of articulation and legitimation rather than fostering the creative or ideational conception of architectural design.⁵ Landscape architects, urban designers, and architects use a variety of representational techniques to properly convey their creative processes. These tools encompass a wide range, including detailed plans, sections, axonometric drawings, diagrams, and collages. Each of these tools is used to both express ideas technically and to influence how the field views and comprehends design concepts. For example, intricate section drawings expose the nuanced spatial relationships within a design, offering a profound understanding of its internal dynamics. An overview of the fundamental design concepts of a building is given by axonometric drawings, which also illuminate the structural logic of a building. This shift underscores the pivotal role of discourse in instigating change within the realm of representation.

These representations hold a pivotal role within the design process, enabling spatial practitioners—such as architects, urban designers, and landscape architects—to

⁴ Emre Altürk, “Architectural representation as a medium of critical agencies” *Journal of Architecture*. 13.2 (2008): 133–152.

⁵ C. J. Lim, “London short stories: Drawing narratives” *Architectural Design*. 83.5 (2013): 102–107.

effectively explore and articulate their concepts with clarity and precision. Moreover, they facilitate a more profound comprehension of their designs' potential impacts on both the environment and the end-users. Significantly, each era engenders its unique discourse and aesthetics, implying that this evolving language navigates various challenges and transforms the modes of representation it employs. In response to these imperative, conventional representational tools have undergone extensive expansion and refinement, fostering the emergence of an innovative visual dictionary. This transformation has notably impacted how spatial practitioners, including architects, urban designers, and landscape architects, comprehend and approach design. To critically evaluate this evolution, competitions have been identified as a pragmatic medium for observation.

Architectural, urban, and landscape design competitions effectively demonstrate current viewpoints and difficulties, presenting a wide range of visual interpretations. Stefano Moroni and Giuseppe Lorini posed the inquiry, "Does the pictorial content of (descriptive) drawings constitute propositions?"⁶ Their article "Multiple Functions of Drawing" proposed that the method and form of representation hold significance alongside the content being represented. The impact of representation on design thinking is commonly known to professionals in the field, even though it is essential to acknowledge how representation affects design thinking.⁷ The choice of method reflects different orientations and indicates the designer's thought process and design priorities. There may be a shift in how designers work and approach design when computer-generated graphics become more prevalent, so examining the connection between reality, design, and design media is crucial.⁸ Changes in representation over time are noticeable and serve as a reflection of spatial practitioners' discourses, current events, and prevailing tendencies.

⁶ Stefano Moroni and Giuseppe Lorini, "Multiple functions of drawings" *Journal of Urban Design*. 26.3 (2021): 374–394.

⁷ Peter Bosselmann, *Representation of Places*, (University of California Press, 1998).

⁸ Ibid.

In urban design, the principal forms of representation encompass plans, sections, axonometric drawings, diagrams, maps, models, and digital simulations. These instruments serve to illustrate not merely the tangible attributes of the design but also elucidate the spatial relationships, functional linkages, and underlying conceptual ideologies of the design. In their book *Graphics for Urban Design*, Bally Meeda et al. touch on the role of graphics in urban representation.⁹ Meeda et al. indicate, "The graphical language of urban design has an important role to play in promoting urban quality; creating visions which inspire and motivate; engaging communities and others involved in planning and development; and presenting information objectively and honestly for assessment purposes."¹⁰ The plan drawing inevitably is one of the most widely used methods in urban design. "Traditionally, a masterplan was a top-down blueprint, a convergence of form and values that has very often become just a superficial zoning exercise but nonetheless a powerful determining tool of socio-spatial relations."¹¹ Different forms of representation were needed with the evolution of concepts and prominent discourses that changed over time. In this case, new representation methods were added with the new understanding of spatial design and technological developments brought by the period. The evolution of representation forms further increases the contribution of graphic design to spatial understanding because these tools allow urban space to be addressed from a broader perspective. These methods, which focus on diagrammatic techniques, aim to fulfil the primary goal of design: creating documents that effectively convey a design concept. In the mid-1990s, information structures became a significant topic in architecture, planning and urban design, setting them apart from traditional forms of representation.¹² Additionally, the understanding of a masterplan has expanded, and it is now often used interchangeably with the term 'vision'. It serves as a strategic

⁹ Bally Meeda, Neil Parkyn, and David Stuart Walton, *Graphics for Urban Design*, (Thomas Telford Publishing, 2007).

¹⁰ Ibid.

¹¹ Lucy Bullivant, *Masterplanning Futures*, (Oxon: Routledge, 2012).

¹² Tom Verebes, *Masterplanning the Adaptive City: Computational Urbanism in The Twenty-first Century*, (Routledge, 2014).

plan shaped by detailed research and feedback from the public, acting as a preliminary phase in urban transformation.¹³

In order to manage change, the traditional methods and instruments of urban design must be enhanced. The conventional way of depicting future urban development relied on static blueprints, which presented a predetermined and unchangeable vision of cities.¹⁴ However, there has been a shift in the way future urban landscapes are shown, stressing predefined outcomes in the depictions of future urbanism and reflecting the global trend of urbanization toward the use of three-dimensional computer models.¹⁵

Digitalization and technological advancements have facilitated the accessibility of representation forms for designers, the public, and other stakeholders. Utilizing tools like 3D modelling, virtual reality (VR), and augmented reality (AR), urban planning projects can now be shown in more realistic and interactive ways. For contemporary designers, creating drawings and models transcends traditional hands-on techniques; it involves a digital mediation process, facilitating the exchange and navigation between three-dimensional virtual environments and tangible descriptive representations.¹⁶

This transformation contributes significantly to the perception of urban space. As Verebes also stated, digital representation tools reveal the potential of urban space in a more dynamic way, making design processes more participatory and flexible.¹⁷ The digital realm has not only enhanced the transparency of urban planning, making it more accessible to public scrutiny, but it has also introduced an array of dynamic tools that allow for a more nuanced examination and manipulation of how to perceive

¹³ Bullivant, *Masterplanning Futures*.

¹⁴ Verebes, *Masterplanning the Adaptive City: Computational Urbanism in The Twenty-first Century*.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

and investigate the world.¹⁸ This creates a process where design goes beyond just a planning tool, and users can interact with the space more directly. Thus, urban design projects become a richer representation tool that encompasses not only the physical but also the social and cultural dimensions of space.

Competitions in architecture, urban planning, and landscape architecture define a common area that is accessible to cross-cultural dialogue.¹⁹ Various stakeholders come into contact with one another during the competition process and have discussions and debates over the design concepts and the city's future course. This can be a demanding procedure, as there will be opposing interests and divergent perspectives. Competition environments have transformed into multidisciplinary platforms that incorporate a diverse variety of professional fields, impacted by different present-day events and opinions. The changing nature of competition documents demonstrates the acknowledgement of their importance as instruments for creating discussion and emphasizing changes in society. Analysing design competitions in the fields of landscape architecture, urban design, and architecture uncovers paradoxical conflicts within the built environment disciplines and sheds light on the ways in which projects support the establishment of culture.

Design competitions are widely recognized as a dynamic environment that is highly responsive to change, incorporating diverse perspectives that can bring about rapid effects. Specialized urban design competitions have become increasingly open to this diversity by involving participants from various fields. Such a dynamic arena continually evolves and adapts, making it an ideal space for studying the transformation of representation and its significance. They have long been crucial in the realm of design, marking a key area where the notion of representation gains significant visibility. According to Aleksander Bern, design competitions are

¹⁸ Bullivant, *Masterplanning Futures*.

¹⁹ Jorge Mejia Hernandez and Cathelijne Nuijsink, "Architecture as Exchange: Framing the Architecture Competition as Contact Zone" *Footprint Delft Architecture Theory Journal* 14.1 (2020): 1–5.

contests between designs that shape urban spaces, reflecting designers' interpretation of stakeholders' expectations.²⁰ They influence the perception and reality of the city's layout and use, producing visual representations and shaping the city's perception.²¹ He argued that "...competitions in particular are reliant on modes of visual communication and representations that function."²²

1.2 Aim of the Study

This thesis aims to delve into the evolution of representation within the specialized field of urban design competitions. The backbone of this study is the problem of how the methods and tools of representation in urban design evolved over time and what influences the representation. In other words, it seeks to answer the question of whether the design paradigms between the two periods can be read through representation, how these representations change according to time, and how they are affected. Competitions serve as a critical domain for examining the mentioned shifts in representation. They are interactive settings that can adapt swiftly to changes, reflect current conditions, and respond in a quick manner. Thus, there is a perceived correlation between representation issues and competition. The convergence of these two essential phenomena provides a fertile ground for examining the evolution of representation. Studies have been conducted to investigate the changes and alterations that have occurred in representation through the various forms of media. Biennials, for example, have been the subject of such research. Similarly, design competitions have been extensively studied as a lens through which these transformations can be analysed. However, further research on a methodical analysis of this problem in a particular field is needed in the context of Turkey. This thesis aims to fill that gap by focusing on urban design competitions in

²⁰ Aleksander Bern, "Myths and Imaginaries in Architectural Competitions" *Journal of Urban Design* 28.1 (2023): 114–135.

²¹ Ibid.

²² Ibid.

Taksim and analysing how representational tools, mediums, and images have evolved. This work adds to the existing body of literature while also serving as a basis reference source for future research on this topic.

1.3 Method of the Research

In this case, Taksim Urban design competitions were selected to be investigated. Through an analysis of poster submissions from the 1987 and 2020 Taksim Urban Design Competitions, the study aims to elucidate the changes in representation and the prevailing concepts. Taksim Square Urban Design contests were chosen for being two competitions at exact locations at different periods, making it easier to see progress by minimizing the number of variables. The justification for selecting these specific competitions was based on Taksim's historical and cultural importance in Istanbul and Turkey as a whole, its visibility as a venue for important public events, and its vital function as a community gathering place. In both 1987 and 2020, two urban design competitions took place. Both tackled comparable problems and shared similar requirements for the spatial and contextual aspects. Nevertheless, they employed different strategies. The differences in the structures of these competitions, along with their time gap in between, had a significant impact on the participating organizations and the creative results produced. The contributions acquired from these competitions gathered via posters and online platforms, underwent a comprehensive assessment. Such comprehensive analysis seeks to examine the parallels, differences, and factors that contribute to experienced patterns.

The research methodology employed in this study is designed to facilitate a thorough understanding of the pertinent changes by systematically analysing visual data. This approach is structured into several distinct segments, including selecting case studies, collecting data, establishing an analysis framework, and a comparative evaluation.

The project selection process considered several factors, such as data availability, competition specifications, the scope of the area, and the set expectations. In the

course of researching the Taksim Urban Design Competition of 1987, efforts were made to establish contact with members of the winning group through varied communication channels. The competition-related documents of the first prize group, Vedat Dalokay and Hakan Dalokay, were obtained with the help of Sibel Dalokay, the lead architect at SDB Mimarlık and the daughter of Vedat Dalokay. This was made possible with the support of the archival resources provided by Salt Research Archive. From this archive, number 1-3-4-5-6-7-8-9 from nine poster submissions submitted to the competition were accessed along with the project report, model visuals, and working sketches. The contributions of the second award-winning group, comprising Behruz Çinici, Can Çinici, and Altuğ Çinici, were retrieved from the Salt Research - Altuğ-Behruz Çinici Archive. It hosts a collection of competition posters' digital imagery and model photography. Concurrently, the competition materials pertaining to the third prize group were obtained directly from Prof. Dr. Hasan Şener, a member of the group that won third place. In addition to providing firsthand insights, this engagement enabled the digital preservation of these materials. It is noteworthy, however, that access to the entirety of the third group's materials was obtained incompletely. Out of the 12 submitted sheets, only numbers 2, 3, 6, 7, and 8 could be accessed.

Efforts were made to initiate contact with various award groups; however, not all attempts were successful. Besides the three groups previously mentioned, the teams that received the fifth and sixth honourable mentions were also approached. Robert S. Goodill, a principal architect affiliated with SK+I and a group member awarded the fifth honourable mention, was contacted. He was provided with drawings from the competition and a letter that detailed the project's objectives and achievements. Furthermore, efforts to engage with the group receiving the sixth honourable mention led to a communication with Donlyn Lyndon, who currently holds the position of Eva Li Professor Emeritus of Architecture and Urban Design at the University of California, Berkeley. Kevin Keim, associated with the Charles Moore Center for the Study of Place in Austin, Texas, also sought assistance. He facilitated the acquisition of model photographs of the project.

Individual analyses are conducted on the collected data, poster submissions, and generated visualizations. Initially, each drawing's details, similarities, and differences underwent a thorough examination through close reading. This detailed scrutiny aimed to achieve a comprehensive understanding of the material, subsequently allowing for a more nuanced categorization. Through the application of a bottom-up analytical technique, categories were delineated based on the observations and theoretical readings and literature through the research, facilitating a methodical approach to the study. This analysis is organized under three principal categories: Form, Program, and Context. The headings, influenced by literature, facilitate the examination of changes in representation across distinct branches. Dissecting the essential layers of design, form, program, and context into their subcategories can provide a detailed narrative for different periods. With such a framework, the development of representational techniques can be studied in detail. The design representation is correlated with the current state of the discipline, the designer's perspective, and significant characteristics of the era in the categorization. This categorization begins with an examination of the form, a crucial aspect of design and its representation by designers. It aims to understand the reflection of this phenomenon in design representation and how this representation evolves and is shaped across different periods. In the category of form, aspects such as the degree of control, perceived quality of composition, and structural characteristics are scrutinized. Subsequently, the discussion anticipates the influence of the prevailing design thought—moulded by the dominant ideologies of the era—on representation. This includes a detailed analysis of both the program and the user. The program category delves into programmatic orientation, the envisioned engagement of users, and the temporal aspects of space in relation to representation. Lastly, the text scrutinizes the impact of contextual factors on design, exploring how this phenomenon's representation has evolved over time and its interrelation with design thought and the corresponding period. Under context, the examination encompasses engagement with the prevailing socio-political milieu, the historical and environmental backdrop, and the use of context as a point of reference.

Each submission is analysed on its own, followed by a comparative study to identify both the commonalities and variances in the entries from the two competitions. Furthermore, this all-encompassing method considers changes in design paradigms, cultural developments, and technological advancements.

1.4 Structure of the Thesis

This study is organized into five principal chapters. The first chapter sets the stage, introducing the topic along with a detailed structure. This chapter serves as a foundational overview, highlighting the importance of representation in urban design. It starts with a discourse on the concept of representation extending into the realm of representation in urban design and design competitions and elucidating their interconnections. Additionally, this chapter provides a brief overview of the case study and outlines the research methodology employed.

The second chapter offers a detailed examination of urban design's evolution, elucidating the methodologies embraced in this discipline while linking these discussions to the aspect of representation. It delves deeper into the topic by examining the concept of urban design itself. It begins with a thorough exploration of its origins, historical development, and milestones, tracing the evolution of urban design theories and practices over time. The chapter further elaborates on urban design processes and methods, discussing various approaches that shape contemporary urban design practices.

The third chapter focuses on urban design competitions, providing a collection of general insights while engaging with the subject through a lens of global and local exemplars and outcomes. The focus shifts to urban design competitions, starting with a clear definition of the importance of these competitions in the field. This section highlights their role in fostering innovation and community engagement. It then outlines the benefits and objectives of holding such competitions, followed by an examination of the types and formats commonly used. A specific emphasis is placed

on urban design competitions in Turkey, providing a contextual background that informs subsequent discussions.

The fourth section centres on the Taksim Square Urban Design Competitions, beginning with a detailed background information segment that outlines the historical and cultural significance of Taksim Square. The chapter offers an in-depth overview of the 1987 Urban Design Competition. It includes a critical Analysis of the Representation Modes in the Design Proposals, breaking down elements such as The Form, The Program, and The Context to understand how these aspects influenced the proposals. The analysis is enriched by the inclusion of explanatory examples, such as drawings and graphics from posters, in each subsection that examines the competition. The discussion then transitions to the 2020 Urban Design Competition, following a similar structure to assess changes and continuities in the design approaches. The section subsequently analyzes the data collected from two distinct competitions. The chapter concludes with a discussion section that synthesizes findings from both competitions, drawing connections between representation and the outcomes of urban design efforts.

Lastly, the fifth chapter serves as a conclusion to the study. It summarises key insights gained from the research and outlines the implications for future urban design practices and competitions. It also offers suggestions for further research avenues that could expand on the findings.

CHAPTER 2

REPRESENTATION IN URBAN DESIGN

This chapter focuses on urban design and aims to understand the changing nature of urban design in relation to representation. The first part seeks to clarify the term urban design through its definition, scope and principles. After that, the goal is to reveal the process of understanding the formation of the design visualisations used for urban design and to see its significance in relation to period and representation. The second part investigates the processes and methods. The third part reveals the relationship between the design discourse and the way of its expression. Urban design is a phenomenon that has changed over time, and observing these changes in relation to representation will reveal the close bond between them.

2.1 Understanding Urban Design

Urban design refers to the methodical process of arranging and structuring the physical layout of cities and urban areas. Urban design focuses on improving the functionality, aesthetics, and livability of cities through design and strategic planning. In this methodology, the concept has emerged as a critical instrument for addressing a variety of urban issues. Nevertheless, the term "urban design" is not precisely defined. Francis Tibbalds, an architect and town planner, summarized the definition of urban design as "lots of architecture", "the spaces between buildings", "a thoughtful municipal policy", or "everything that you can see out of the window".²³ There are many different perspectives, evaluations, and orientations regarding the definition of urban design that have been developed over the years.

²³ Francis Tibbalds, Intentions in Urban Design 1 *Urban Design Quarterly* (Brighton, July 1988).

Some focus on physical aspects, and others focus on processes and values. While Cuthbert states, "Urban design is the study of how cities have achieved their physical form and the processes that go into renewing them. Urban design is not merely the art of designing cities but the knowledge of how cities grow and change."²⁴ Yet, Moughtin et al. portray another perception, "Urban design, or the art of building cities, is the method by which man creates a built environment that fulfils his aspirations and represents his values."²⁵

Ali Madanipour, architect and urban designer, examines the uncertainties underlying the definition of urban design and suggests that there could be several interpretations or understandings of its meaning.²⁶ An analysis has been conducted on practitioners, educators, and the resources that have been published on this issue. As a result of his research, Madanipour identified seven areas that cause confusion: the scale of the urban fabric, the visual or the spatial emphases, the spatial or the social emphases, the relationship between process and product, the relationship between different professionals and their activities, the public or the private sector affiliation, the design as an objective-rational or an expressive-subjective process.²⁷ After conducting a search on the mentioned subjects, it can be observed that the definition of urban design is not clearly stated. However, it is a comprehensive and multifaceted idea.

Urban design is a dynamic profession shaped by a range of professions, including architecture, planning, environmental psychology, and public policy. The lack of a strict definition might foster creative and situation-specific solutions that are flexible enough to adjust to the unique requirements of various urban situations and issues.

²⁴ Alexander R. Cuthbert, *The Form of Cities: Political Economy and Urban Design*, (Blackwell Pub, 2006).

²⁵ Cliff Moughtin et al., *Urban Design: Method and Techniques*, (Oxford: Reed Educational and Professional Publishing Ltd, 1999).

²⁶ Ali Madanipour, "Ambiguities of Urban Design" *Source: The Town Planning Review*. 68.3 (1997): 363–383.

²⁷ Ibid.

Kevin Lynch defines urban design as "the process of shaping and organizing cities and urban areas" with an emphasis on a human-centred approach, using a multilayered and multi-interactive approach.²⁸ Within this framework, metropolitan places are regarded not solely as tangible constructions but also as environments that influence individuals' social and cultural exchanges. Good urban design, according to Jan Gehl, should produce environments that improve and ease people's daily lives.²⁹ Therefore, urban design is a process in which social dynamics, human behaviour, and spatial arrangements are considered. In other words, urban design is a multidimensional process that takes not only the arrangement of physical space but also social and cultural dynamics into account. As Christopher Alexander stated, this process aims at "the harmony of urban areas with social and cultural life".³⁰ In his seminal work, *A Theory of Good City Form*, Kevin Lynch delineates several key characteristics that constitute an ideal urban form; these elements can be foundational objectives for urban design practice.³¹ Lynch also claims that a well-designed city must possess certain fundamental characteristics. Initially, it is imperative that an environment provides the necessary conditions for the survival of its inhabitants. Moreover, it should be sensible, guaranteeing a congruent environment with human abilities and cultural standards. The city should also possess a high degree of suitability, demonstrating the ability to withstand and adjust to challenges while offering appropriate environments for human behaviour. Moreover, it should be easily reachable, guaranteeing that all individuals can visit crucial destinations and be well managed, providing residents with a sense of authority and assurance. The two main criteria for cities are efficiency, which takes into account cost, and equity, which ensures a fair distribution among citizens.³²

²⁸ Kevin Lynch, *A Theory of Good City Form*, (The Massachusetts Institute of Technology, 1981).

²⁹ Jan Gehl, *Cities for People*, (Washington: Island Press, 2010).

³⁰ Christopher Alexander, Sara Ishikawa, and Murray Silverstein, *A Pattern Language: Towns, Buildings, Construction* (Oxford University Press, 1977).

³¹ Kevin Lynch, *A Theory of Good City Form*. (The Massachusetts Institute of Technology, 1981).

³² Ibid.

Urban design is a crucial field that influences both the physical layout and social dynamics of cities. It is specifically tailored to achieve these goals.

2.2 Origins, Historical Development and Milestones of Urban Design

Throughout history, urban design has undergone several eras, each marked by prevailing theories and tendencies. The beginnings of this can be traced back to ancient times, and it has developed in conjunction with the changing needs of societies, cultural dynamics, and technological progress in each era.

The origins of urban design can be traced back to the cities of ancient Greece and Rome. Miletus, designed by Hippodamus, is renowned for its grid plan structure, which provided a straightforward and equitable method of dividing the land for a newly built city through colonization.³³ During the Roman Empire, urban arrangements became more complex by integrating roads, aqueducts, forums, and amphitheatres.³⁴

European cities frequently exhibited irregular layouts during the Middle Ages, which were distinguished by the presence of walls that encircled the narrow streets. The Renaissance, on the other hand, initiated a resurgence of attention to aesthetics and organization in urban planning. During this period, there was a significant change influenced by geometric principles and aesthetic values. Urban planning in Italian cities like Florence and Rome was characterized by the use of geometric principles and intricate spatial sequences. This resulted in the creation of large boulevards and squares.³⁵ Building detailed, large-scale models of architectural plans was a frequent practice during the Renaissance.³⁶ Also, a technique known as ichnographia or plan

³³ Lewis Mumford, *The City in History: Its Origins, Its Transformations, and Its Prospects*, (New York: Hardcourt Brace Jovanovich Inc., 1961).

³⁴ A. EJ Morris, *History of Urban Form - Before the Industrial Revolutions*, 3rd ed. (New York: Routledge, 1994).

³⁵ Ibid.

³⁶ Bosselmann, *Representation of Places*.

view shows a location appearing from above.³⁷ Leonardo da Vinci's map of Imola from 1502 is the earliest known example of an ichnographic projection of a city. (Figure 2.1) It is an abstract representation that requires precise measurement and depiction.³⁸ Ichnographic maps marked a significant change in city representation, focusing on quantifiable topographical connections rather than symbolic meanings or the city's visual aspects.³⁹



Figure 2.1. A map of Imola by Leonardo Da Vinci. Source: The Royal Collection Trust, from (www.rct.uk/collection/912284/a-map-of-imola.)

During the Baroque era, cities like Paris, Rome, and St. Petersburg adopted a fresh approach to urban planning by integrating features such as broad boulevards, large squares, and monumental structures. During this particular era, architects and urban

³⁷ Ibid.

³⁸ John A Pinto, Origins and Development of the Ichnographic City Plan Source: *Journal of the Society of Architectural Historians*, vol. 35, 1976, Available: <https://www.jstor.org/stable/988969>.

³⁹ Bosselmann, *Representation of Places*.

planners employed scaled plans and perspective drawings as means to generate optimal urban designs.

The phenomenon of abstraction has facilitated the development of urban planning. When depicted on a plan and observed from a distance, the city, as a system, has several layers of organization.⁴⁰ Another important example that stands out in terms of spatial representation is the map prepared by Giambattista Nolli for Rome. The map created by Nolli in 1744 was employed to revise the physical boundaries of the city's fourteen administrative districts.⁴¹ Nolli utilized solid black to indicate building coverage on a certain block and voids to show the area that is open to the public and provides thorough descriptions of buildings' interiors, gardens, piazzas, and streets. The map selectively conveys information, presenting a reduced interpretation of reality through Nolli's graphic approach.⁴²

In response to industrialization and urban expansion in the 19th century, modern urban planning emerged, leading to factory towns, spacious parks, suburban areas, modernist skyscrapers, and new towns after the war. In England, Ebenezer Howard initiated the *Garden City* movement. The proposed solution aimed to mitigate, or at least improve, the obstacles encountered by the Victorian city by relocating a significant portion of its population and businesses to new, self-sufficient town clusters that were built in rural regions.⁴³ These clusters were situated far from the congested and polluted urban environment and, notably, were situated far from the escalating land costs in the metropolitan area.⁴⁴ The Modernism movement of the 19th century also introduced a new era in urban design. Le Corbusier, a prominent figure in modern urban design and architecture, introduced the *Radiant City* concept. This concept emphasizes a functional and orderly city design with extensive green

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² Ibid.

⁴³ Howard, Ebenezer. "*Garden City of Tomorrow*." *London. Passim* (1902).

⁴⁴ Peter Hall, *Cities of Tomorrow: An Intellectual History of Urban Planning and Design Since 1880*, 4th ed. (West Sussex: Blackwell Publishers, 2014).

spaces encircling high-rise buildings. His vision was for urban reconstruction, economic planning, and political revolution.⁴⁵ It is designed to resolve the plight of authority and participation and represents a synthesis rather than a compromise.⁴⁶ Despite making extensive use of sketches, plans, and models, Le Corbusier's urban plans were not only visionary or practical but also included innovative presentations aimed at captivating both the public and authorities through remarkable displays such as dioramas, pictures, and films.⁴⁷ Le Corbusier had new models of *Plan Voisin* built to take photographic and cinematographic pictures to give the viewer the impression of being in a real landscape to convince the authorities and the public.⁴⁸ A bird's-eye view is created by taking photographs of the larger model from above.

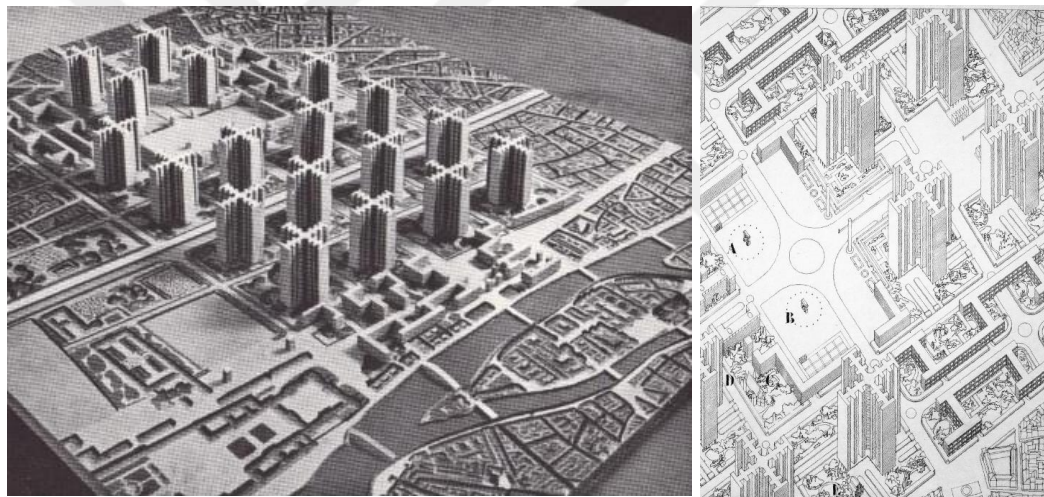


Figure 2.2. Plan Voisin by Le Corbusier. Source: Architectuul, from (<https://architectuul.com/architecture/plan-voisin>)

⁴⁵ Robert Fishman, “From the Radiant City to Vichy: Le Corbusier’s Plans and Politics, 1928-1942” *MIT Press Open Architecture and Urban Studies*. (2021).

⁴⁶ Ibid.

⁴⁷ Anna Rosellini, “La cité des illusions. Stratégies narratives et formes de représentation des visions urbanistiques de Le Corbusier the City of Illusion.” *Scienza & Politica*. 32.62 (2020): 63–94.

⁴⁸ Ibid.

The publication of Jane Jacobs's *The Death and Life of Great American Cities* in 1961 was marked by her strong critique of contemporary urban planning. Modernist urban planning, according to Jacobs, failed to recognize the importance of intricate communities and the evident disorder in the lives of individuals.⁴⁹ Jacobs states, "Modernist urban planning destroys life by isolating cities from people and their social interactions".⁵⁰ Drawing on her own views of how cities actually operate, she highlights the significance of thriving, diverse, and dense communities and offers methods to enhance them. Kevin Lynch's 1960 research, *The Image of the City*, examined how people navigate metropolitan settings and their perceptions of them, and he proposes five main elements: roads, boundaries, regions, nodes, and symbols. He argued that in order to create an appealing urban structure, these aspects should be effectively aligned with each other.⁵¹ Again, while working with similar elements, he added the importance of movement to these findings. In this case, the representation should overcome the known 2-dimensional plan perception. (Figure 2.3) While the work is inspired by the promise of a new visual perspective enabled by the movement to develop a visual tool to unite large urban areas, applying these ideas to real design problems and evaluating the results will be essential.⁵² Lynch aimed to understand the features of real urban landscapes better rather than aiming to satisfy the public or assist policymakers in reaching a consensus, so he developed a visual framework to evaluate how potential changes could affect the perception of urban design and to analyze it.⁵³

⁴⁹ Jane Jacobs, *The Death and Life of Great American Cities*, (New York: Random House Inc., 1961).

⁵⁰ Ibid.

⁵¹ Kevin Lynch, *The Image of the City*, (Massachusetts Institute of Technology and the President and Fellows of Harvard College, 1960).

⁵² Donald Appleyard, Kevin Lynch, and John Myer, *The View from the Road*, 1966.

⁵³ Peter Bosselmann and Kevin Gilson, "Visualizing Urban Form" in *1° European Architectural Endoscopic Association Conference*. (Tampere, Finland, 1993), 9–30.

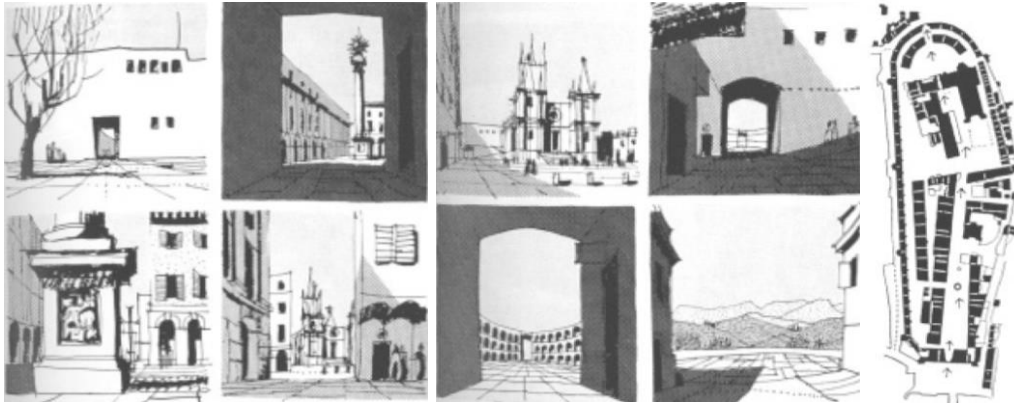


Figure 2.4. Serial Vision by Gordon Cullen. Source: Gordon Cullen, *The Concise Townscape*, (New York: The Architectural Press, 1961).

In the latter half of the 20th century, postmodernism evolved as a response to modernism's inflexible guidelines and abstract forms. The concept of postmodernism refers to the introduction of novel categories of experience, as well as novel modes of representation, philosophy, and politics that are historically particular and confusing.⁵⁷ Historic allusions, eclectic style, and human-scale spaces have been highlighted in postmodern approaches to urban architecture since the 1960s. Modernist urban planning techniques faced challenges from emerging concepts during the 1960s. During this period, criticism of modernist city planning increased, and alternative approaches were developed.

The 1970s marked the emergence of urban design approaches rooted in criticism of modernism. The economic recession of the 1970s prompted architects to focus more on experimenting with visual representation rather than on the physical construction of buildings.⁵⁸ During this time, architects and urban planners devised alternative strategies in response to the limitations of modernist approaches. Under the influence of postmodernism, the nature of architectural graphic images evolved to depart from

⁵⁷ Thomas A Dutton, "Cities, Cultures, and Resistance: Beyond Leon Krier and the Postmodern Condition" Source: *Journal of Architectural Education*. 42.2 (1984): 3–9.

⁵⁸ Ho-Jeong Kim, "A study on the Visual Representation of Design Presented in 'Perfect Acts of Architecture' Exhibition of 2001" *Architectural research*. 15.2 (2013): 87–94.

the tenets of modernism, and this shift placed a greater emphasis on depicting diversity and multifaceted aspects, thereby enriching the visual language of architecture.⁵⁹ Collage, storyboarding, and scripting are now more widely used than ever before in the pursuit of architectural representation freedom.⁶⁰ Understanding the existing city is more prominent. A notable example of this is the significant increase in the value of the term "mapping" in the last twenty years since the effort previously directed toward conceptualizing new urban models, mainly before the 1970s, is now being directed toward comprehending the current city.⁶¹

Robert Venturi and Denise Scott Brown have been leading figures in postmodernist urban design with their critiques of modernism. Venturi and Scott Brown proposed the inclusion of pluralism and multiculturalism concepts in architecture and urban design.⁶² They have developed approaches that incorporate elements such as popular culture, symbolism and context into urban design: pop art, popular culture, and everyday landscape symbolism, iconography and context. They implemented different diagrams while experimenting with the city. (Figure 2.5) Furthermore, Lawrence Halprin has been influential in urban design by emphasizing human scale, user experience, and societal implications. By studying user demands, Halprin produced designs and diagrams. His postmodern urban design is fundamentally characterized by his organic, free-flowing, and romantic approach to spatial comprehension.⁶³

⁵⁹ Ibid.

⁶⁰ Ibid.

⁶¹ Emre. Altürk, Drawing Architecture Theory on the City, Unpublished Ph.D. Dissertation, Delft: Technische Universiteit Delft, 2009.

⁶² Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning From Las Vegas: The Forgotten Symbolism of Architectural Form*, (MIT Press, 1977).

⁶³ Lawrence Halprin, *The RSVP Cycles: Creative Processes in the Human Environment*, 1970.

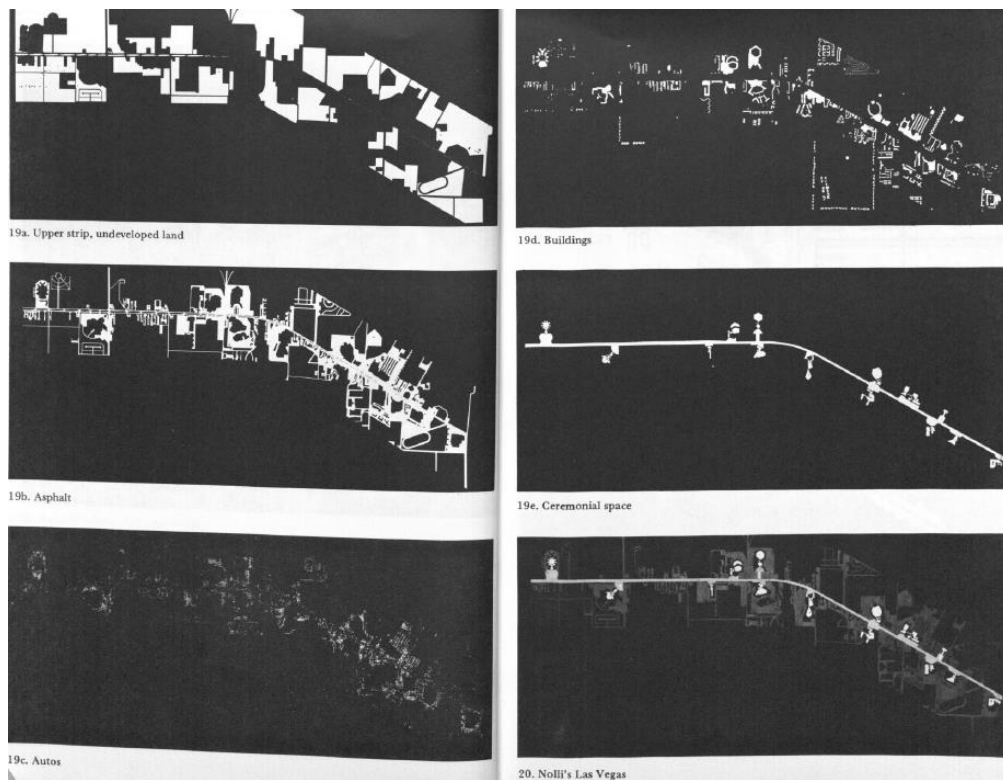


Figure 2.5. Upper Strip Diagrams by Venturi, Brown and Izenour. Source: Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning From Las Vegas: The Forgotten Symbolism of Architectural Form*, (MIT Press, 1977).

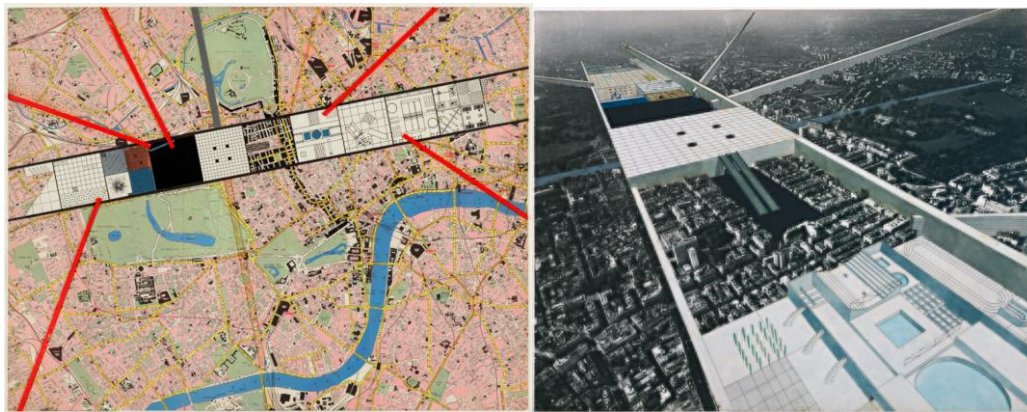


Figure 2.6. *Exodus: The Strip* by Rem Koolhaas, Elia Zenghelis, Madelon Vriesendorp, Zoe Zenghelis. Source: Moma, from (www.moma.org/collection/works/104693)



Figure 2.7. The City of the Captive Globe by Rem Koolhaas. Source: The Museum of Modern Art, from (www.moma.org/collection/works/104696)

A vital city representation that stood out with its representation style at the end of the 1970s can be shown as Rem Koolhaas' *Exodus* work. In his explanation, Koolhaas discusses how this particular work critiques the unfounded idealism prevalent in the architectural landscape of the 1960s. Koolhaas specifically highlights the credulity that he perceives in the optimistic designs of that era, suggesting that they were detached from reality. The megastructure named *the Strip* is the city along an east-west axis through a substantial wall. Each page includes text along with a visual image resembling a storyboard. It articulated using three new methods: satirical expression of traditional architectural drawing, various forms of collage utilizing a wide range of colours and images, and text or script forms.⁶⁴ Koolhaas also illustrates an argument in the *City of Captive Globe*. It turns Manhattan's plan into a radical

⁶⁴ Kim, A study on the Visual Representation of Design Presented in 'Perfect Acts of Architecture' Exhibition of 2001.

one, transforming the city into an "archipelago of cities within cities," and it generates an argument, a method of understanding the city, by theorizing the succession of disconnections that allow the metropolis to par excellence.⁶⁵ According to Koolhaas's *Generic City* theory, context is no longer a fundamental part of the design process. Skyscrapers and sprawl, typical of modern cities, obscure the identity and context of cities. The towers are now separate and do not interact, giving it a freestyle aesthetic.⁶⁶

Another view of the city that stands out with its representation is *Collage City* by Colin Rowe and Fred Koetter. Figure-ground maps represent the formal pattern of the constructed environment, which is the definition of context as proposed in *Collage City*. An early interpretation of contextualism, as suggested by the book, spoke of "weaving together" solids and voids in figure-ground maps of old settlements.⁶⁷ Taking a contextual approach is helpful in creating a well-balanced urban fabric with a variety of solid and void elements that interact with each other and/or with the intentional use of urban poché to define and support voids.⁶⁸

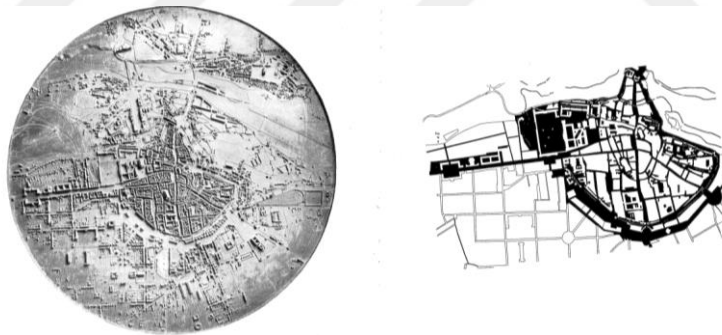


Figure 2.8. Left, Munich of Ludwig I and Leo von Klenze, model; right, Munich figure ground plan. Source: Rowe, Colin, and Fred Koetter. *Collage city*. MIT Press, 1984.

⁶⁵ Emre Altürk, *Drawing Architecture Theory on the City*.

⁶⁶ Rem Koolhaas, "The Generic City" (1995).

⁶⁷ Esin Kömez Dağlıoğlu, "Reclaiming Context Architectural Theory, Pedagogy and Practice since 1950" Ph.D. Dissertation, Delft: Delft University of Technology, 2017.

⁶⁸ Ibid.

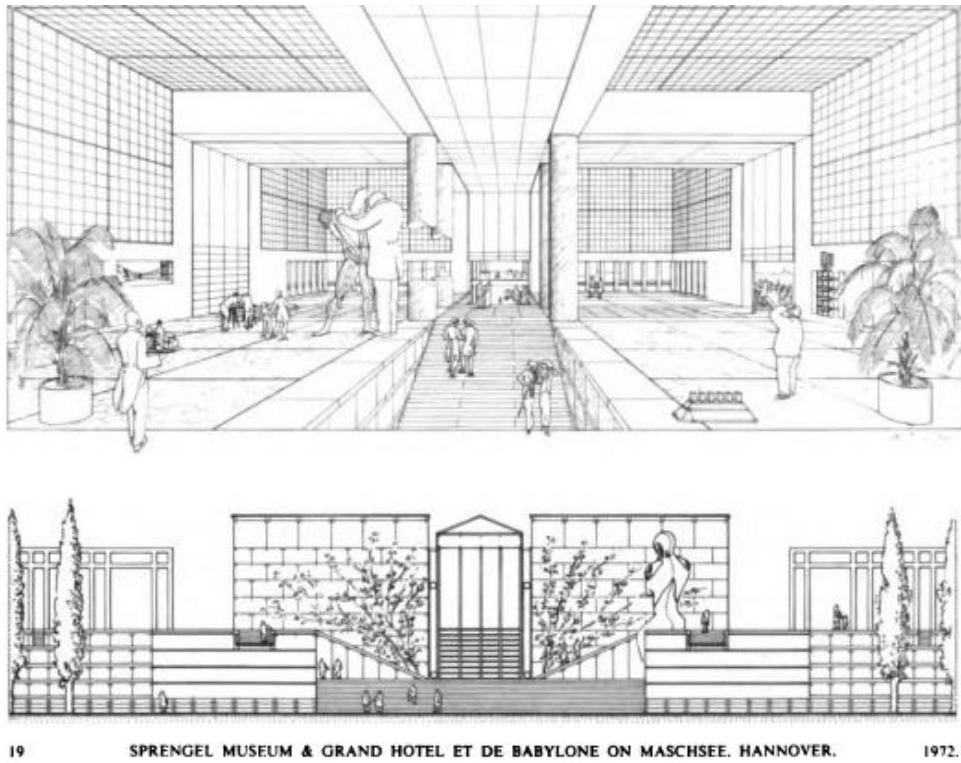


Figure 2.9. Sprengel Museum & Grand Hotel et de Babylone on Mashsee, Leon Krier, 1972

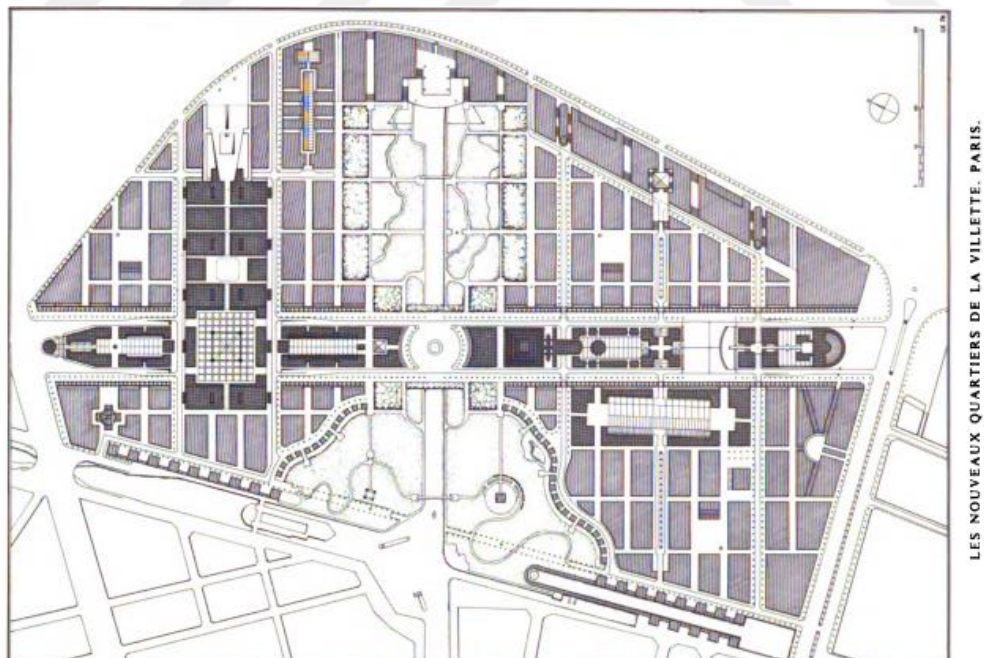


Figure 2.10. Les Nouveaux Quartiers de la Villette, Paris, Leon Krier, 1976

In the context of theory and practice, the 1980s were the culmination of postmodernist urban design. The field of urban design saw a period of theoretical expansion in the 1980s, which occurred at the same time as the rise of the *New Urbanism* movement. The 1980s saw the emergence of New Urbanism, which was influenced by Christopher Alexander and Leon Krier's writings. The movement supports the creation of human-scale cities and regions that prioritize walking and a variety of land uses.

During the 2000s, there was a notable transition in urban design that prioritized sustainability and smart expansion. Public transit systems, green areas, and regional topography can all help cities attain sustainable development, according to Peter Calthorpe's book *The Regional City*. Calthorpe states that "four basic elements are sufficient in the planning of cities: centres, regions, conservation areas and corridors"⁶⁹ The following smart growth is based on the urban design theory that promotes compact, public transport-oriented, pedestrian and bicycle-friendly land use. This approach includes mixed-use development and various housing options and aims to prevent urban sprawl. Urban areas have a range of social, spatial, and environmental challenges due to growth and economic shifts. These have led to the emergence of new city structures and divisions. More awareness, knowledge, and the ability to learn, communicate, and interact with surroundings with greater ease are made possible by creativity and the invention of methods to get beyond the limitations of language and idea representation.⁷⁰ The evolution of theoretical constructs necessitated innovative modes of representation, aligning with the novel concepts introduced. Concurrently, technological advancements played a pivotal role in facilitating the diversification and transformation of these representational forms.

⁶⁹ Peter Calthorpe and William Fulton, *The Regional City*, 2001.

⁷⁰ Christiane Wagner, *Visualizations of Urban Space; Digital Age, Aesthetics, and Politics*, (Routledge, 2023)

The theories and techniques developed during this century significantly contributed to improving the quality of life, promoting variety, and ensuring the long-term viability of cities. It also resulted in modifications to spatial planning, with an emphasis on strategic planning at various levels and a focus on the relationship between planning and the environment. This includes addressing concerns about environmental sustainability, climate change, and resource depletion, as well as preserving cultural traditions and historic environments. Additionally, it aims to improve living standards and introduce new approaches to land use management.⁷¹ This led to shifts in planning processes and decision-making, promoting more participatory, democratic, and integrated approaches involving various groups within and outside the state. Urban design must consider diverse groups and needs, requiring various communication channels and representations. Designers and producers of graphic pictures have plenty of options due to current technology, and the graphic vocabulary is in perpetual development.⁷² As a consequence of this exploration, the expansion of communication channels is observed, necessitating the careful selection of appropriate communication methodologies. Combining computer-generated images, hand-drawn plans, sketches, and photography in innovative ways presents intriguing opportunities and challenges in selecting the appropriate technique.⁷³

2.3 Urban Design Processes and Methods

Over the years, urban design has continually evolved, passing through distinct phases, each marked by unique goals and viewpoints. According to the principles laid out in the conventional process, this evolution typically follows a path that

⁷¹ Nan Ellin, *Postmodern Urbanism*, Revised Edition. (New York: Princeton Architectural Press, 1999).

⁷² Meeda, Parkyn, and Walton, *Graphics for Urban Design*.

⁷³ Ibid.

includes analysis, brainstorming for alternatives, evaluating projects, and presenting them.

Introducing a fresh angle to this established sequence, urban designer Olgu Çalışkan suggests adopting a cylindrical framework instead of a straightforward, linear one. This approach, according to his article *Design Thinking in Urbanism: Learning from the Designers*, which he breaks down into conjecture, analysis, model, and test, is introduced as a more suitable method for handling the complex nature of creating urban spaces.⁷⁴ The idea here is to promote a cycle of constant improvement — by cycling through these stages rather than moving in a straight line from start to finish. Çalışkan stresses the importance of this cyclical method in recognizing the ever-changing dynamics of urban environments.⁷⁵ It allows for the flexibility to adapt designs based on new insights, underlining the necessity of being open to revisiting and refining previous ideas and meeting the needs of an evolving urban landscape.⁷⁶

Following these steps, the subsequent phase, known as 'design research' or 'site analysis', will follow. The data obtained during the analysis phase serves as the foundation for the design process. According to Lawson, "Analysis involves the exploration of relationships, looking for patterns in the information available, and the classification of objectives. Analysis is the ordering and structuring of the problem, on the other hand, is characterized by an attempt to move forward and create a response to the problem - the generation of solutions."⁷⁷ Based on the analysis conducted in the initial phase, it is advisable to reassess the identification of these connections as needed. At every phase of this cycle, this stage likewise advances as a step that continuously unveils and renews itself.⁷⁸ Despite progressing towards a common goal, the stages within the design process will consistently

⁷⁴ Olgu Çalışkan, "Design Thinking in Urbanism: Learning from the Designers" *Urban Design International*. 17.4 (2012): 272–296.

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ Bryan Lawson, *How Designers Think*. 4th ed., 2005.

⁷⁸ Çalışkan, "Design Thinking in Urbanism: Learning from the Designers."

simulate one another. According to Çalışkan, urban design deviates significantly from the conventional scientific approach, which substantially depends on formulating generalizations derived from broad assumptions.⁷⁹ Rather, it highlights the active participation and prompt responses of designers to a specific scenario. When tackling a design problem, a designer's initial perceptions, intuitions, and innate reflexes are crucial. This method encourages designers to have a more fluid and dynamic design process and to depend more on their own creativity and insight. As stated by Çalışkan, the analysis will resurface in response to immediate needs, mediating role as seamlessly integrated, continuously guiding and improving the design decisions.⁸⁰ Within this cycle paradigm, analysis functions as a bridge, continuously impacting and being impacted by the design as it develops.

The research direction becomes more apparent as the process evolves, using the interaction between the problems and solutions to define both. According to Moughtin et al., "Design concepts are the basis of the creative process: without them, the process of urban design degenerates into a sterile activity."⁸¹ These concepts are created in a way that suggests solutions to problems. Upon evaluation of the resulting aspects, a synthesis is produced from the design possibilities, and then, based on these experiments, a model is generated.⁸² The viewpoint taken in the initial stages is reiterated here, and this model is periodically reassessed. and recursively drawing loops after being exposed to numerous performance analyses.⁸³ This continually demonstrates the processes of conjecture, analysis, model development, and testing.

Urban designers utilize different scales, ranging from large-scale urban planning to the finer points of streetscapes. Designers engage with varying levels of detail as they travel between these dimensions, necessitating different types of examination

⁷⁹ Ibid.

⁸⁰ Ibid.

⁸¹ Moughtin et al., *Urban Design: Method and Techniques*.

⁸² Çalışkan, "Design Thinking in Urbanism: Learning from the Designers."

⁸³ Ibid.

and thought at each level. For instance, comprehensive conceptual designs may prioritize extensive linkages, but intricate designs may consider human experience and spatial interconnections. The multi-layered complexity of cities can be addressed in the final design by giving designers the freedom to experiment with different scales and see how their decisions impact one another.

Çalışkan underscores the need to adopt a cyclical and iterative approach to urban design. He notes that “such a viewpoint should not mislead us into perceiving analysis as a needless act in design.”⁸⁴ This entails beginning with the designer's initial observations and continuously using analytical techniques throughout the design process. “Instead of utilising analysis to process design decisions, urbanists should integrate analytical methods into the very core of the design process in order to test tentative design decisions through conjectural abductive reasoning.”⁸⁵ Urban designers may effectively construct environments that not only adapt to changing needs but also really meet people's wants by alternating between different scales and paying close attention to details. This approach assures that the outcomes are resilient, flexible, and able to keep up with the rapidly evolving speed of city life while pushing the creative limits of urban design.

The representation methods employed by the designer vary significantly at each stage, including when working independently, sharing findings with colleagues within the same field, or disseminating results to a broader audience. When depicting intangible urban features from a qualitative standpoint, non-conventional methods appear to be a viable option for effectively portraying them. While some numerical information, like building heights or terrain, can be included in maps, plans, and sections, Barbara E. A. Piga and Rossella Salerno emphasize that these are always two-dimensional representations based on elementary geometry's horizontal and vertical planes, which are abstract forms of representation drawn from the field of

⁸⁴ Ibid.

⁸⁵ Ibid.

'descriptive geometry'.⁸⁶ The challenge is to capture and communicate elements of the environment beyond its purely geometric configuration, such as sound, smell, comfort of urban spaces, and personal impressions of the environment, to depict the perceptual and sensory dimension that is inherently intangible and contributes to shaping the urban experience.⁸⁷ In order to drive change, facilitate the process, and enable these stages for a more customized and iterative model, new approaches may be necessary in place of more conventional ones.

In the initial conjecturing phase, abstract drawings, visual data maps and satellite images are utilised, along with the articulation of texts. In urban planning, visual representation is given priority above linguistic exposition. However, language has a purpose beyond being a mere complementary means of visual communication; it is essential for methodically arranging and conveying information.⁸⁸

In the analysis, the usage of 'serial abstractions' facilitates comprehension of the subject matter and lays the groundwork for the construction of concepts.⁸⁹ The emphasis is on comprehending the problem rather than offering immediate solutions. This phase utilizes several techniques, including perspective drawings, sections, and axonometric drawings. When formulating first ideas and alternatives, key focus is given to sketches, experimentation, and the use of colour in the diagrams. This procedure progressively shifts from a schematic structure to a more tangible state inside analytical reasoning. 3D models and plan and section drawings are valuable for synthesis and modelling. Implementing a more adaptable strategy for the following testing phase is advantageous. Implementing technology to optimise testing procedures and enhance the quantity of trials is beneficial at this phase.

⁸⁶ Barbara E.A. Piga and Rossella Salerno, "Non-conventional Representation for Urban Design: Depicting the Intangible" in *Advances in Intelligent Systems and Computing*, vol. 809, (Springer Verlag, 2019), 1694–1705.

⁸⁷ Ibid.

⁸⁸ Ilze Paklone, "Conceptualization of Visual Representation in Urban Planning" *Limes: Borderland Studies*. 4.2 (2011): 150–161.

⁸⁹ Çalışkan, "Design Thinking in Urbanism: Learning from the Designers."



CHAPTER 3

URBAN DESIGN COMPETITIONS

3.1 Definition and Importance of Urban Design Competitions

As the UIA (International Union of Architects) International Competitions Commission explained in the UIA Competition Guide:

Competitions in architecture, town-planning, landscape and other related fields are design contests to evaluate multiple proposals in a formalised procedure. Designs are compared on the basis of a specified task, a defined program and evaluation criteria, all of which are announced in advance and anonymously assessed by a professional and independent jury.⁹⁰

The Greek tradition of artist competitions is where the competitive process first originated.⁹¹ Competitions provide a new dynamic between designer and customer; this dynamic not only makes the event look novel, a problem or a solution, but it also makes it a public event.⁹² When competitions could be acknowledged as a process that also responded to the demands of the public, their utilization in practice and education increased dramatically. Participating in competitions can be associated with both learning, collaboration, and competition in the design environment.⁹³

⁹⁰ Esa Mohamed et al., *UIA Competition Guide for Design Competitions in Architecture and Related Fields*, 2016.

⁹¹ Helene Lipstadt, "The Experimental Tradition" in *The Experimental Tradition: Essays on Competitions in Architecture*. Ed. Helene Lipstadt, (New York: The Architectural League of New York, Princeton Architectural Press, 1989), 9–20.

⁹² Martin Moss et al., "Architectural Competitions" *Journal of the Royal Society of Arts*. 132, 5332 (1984): 233–248.

⁹³ Rönn Magnus, Kazemian Reza, and Andersson Jonas E., *The Architectural Competition Research Inquiries and Experiences*, Ed. Magnus Rönn, Reza Kazemian, and Jonas E. Anderson, 2010,

Competitions have long played a critical role in the field of design. From selecting an architect (urban designer, landscape designer) or design, recognizing what is competent in appearance and function, to rewarding the best and educating young architects, architectural competitions have been exercised for 2,500 years.⁹⁴ The Greeks advanced the notions of competition beyond the design of buildings and monuments to include literary, athletic, and civic contests. Nevertheless, architects and sculptors were limited to entering competitions with the representation of their projects, which were required because of education and had to provide strong foundations for construction, in contrast to sportsmen, poets, or other artists.⁹⁵ As Elisabeth Tostrup mentions, the war memorial in Acropolis in 448 BC is an early example of a design competition.⁹⁶ Design competitions developed in the Italian and French academies during the 16th, 17th and 18th centuries as a fundamental part of the training of architects and were held in two phases, from sketch to full development.⁹⁷ Regardless of its stated goals, the competition served as a means to demonstrate that it was among the most powerful tools for establishing and sustaining a concept of the ‘artist-architect’ separate from the construction industry and the marketplace.⁹⁸ Competitions in the academy that deviated from the historical context were eventually represented with a pedagogical orientation in the Renaissance, a purely theoretical discourse on architecture detached from the construction site or the actual commission.⁹⁹ They were a basis for a design education. On the other hand, with the French Revolution, market and institutional

⁹⁴ Helene Lipstadt, “The Experimental Tradition” in *The Experimental Tradition: Essays on Competitions in Architecture*. (New York: The Architectural League of New York, Princeton Architectural Press, 1989), 9–20.

⁹⁵ Barry Bergdoll, “Competing in the Academy and Marketplace: European Architecture Competitions, 1401-1927” in *The Experimental Tradition: Essays on Competitions in Architecture* (New York: The Architectural League of New York, Princeton Architectural Press, 1989), 21–52.

⁹⁶ Elisabeth Tostrup, *Architecture and Rhetoric: Text and Design in Architectural Competitions, Oslo 1939 - 90*, (Oslo School of Architecture, 1996).

⁹⁷ Ibid.

⁹⁸ Bergdoll, *Competing in the Academy and Marketplace: European Architecture Competitions, 1401-1927*.

⁹⁹ Ibid.

rules underwent adaptations in competitions to better align with utilitarian objectives for the public, resulting in the renewal of procedures.¹⁰⁰ Competitions were common for all types of projects in 19th-century England, while no centralizing organization or institution had been established.¹⁰¹

3.2 Benefits and Objectives of Urban Design Competitions

Patrick Jenkins states that design contests offer three benefits: firstly, they offer the client numerous options and solutions; secondly, they provide a platform for designers to demonstrate their abilities; and thirdly, they stimulate public discourse and awareness.¹⁰² As a competition theme is derived from a problem, it enables the generation of diverse solutions through the involvement of a wide range of participants. Furthermore, architects have the option to showcase their abilities and promote themselves through publications, regardless of whether they emerge as winners in competitions. This serves as a platform for them to introduce themselves. By initiating a competition, the issue at hand, as well as potential resolutions, are made accessible to the wider community, hence expanding the number of people who possess an informed perspective on the topic in question.

In addition to the scenarios previously discussed, further benefits can be elucidated. Helene Lipstaldt mentions the competition process as *The Experimental Tradition*. This interpretation regards competitions as transient, repeatedly occurring, dynamic occurrences that provide lasting outcomes rather than as an unquestionable truth.¹⁰³ Lipstaldt characterizes contests as both vast architectural classes with invisible

¹⁰⁰ Tostrup, *Architecture and Rhetoric: Text and Design in Architectural Competitions, Oslo 1939 - 90*.

¹⁰¹ Ibid.

¹⁰² Moss et al., *Architectural Competitions*.

¹⁰³ Helene Lipstaldt, "The Experimental Tradition" in *The Experimental Tradition: Essays on Competitions in Architecture*. Ed. Helene Lipstaldt, (New York: The Architectural League of New York, Princeton Architectural Press, 1989), 9–20.

boundaries and battlegrounds.¹⁰⁴ In those battlegrounds, they share information obtained from their respective backgrounds and areas of expertise through contacts with other individuals. In urban design competitions, interdisciplinary collaboration is key. The regulations currently require a team of architects, landscape architects, and urban planners to participate. Design competitions encourage the generation of knowledge, but this process is neither straightforward nor single-directional; rather, it develops into a forum for discussion among various cultures.¹⁰⁵

Due to their ability to unite a wide range of people and organizations with various origins, viewpoints, and interests, urban design competitions can also be regarded as encounter zones. These could include planners, developers, architects, community organizations, government agencies, and other interested parties who have a stake in the planning and growth of the urban environment. The competition serves as a platform for these many groups to meet, discuss, and debate the design proposals and the city's future. Although it is anticipated that group work will foster a culture of collaboration, it is also feasible that, depending on how 'urban design' is defined, the roles of other disciplines in the competition process will change.¹⁰⁶ This can be a challenging process, as there may be competing agendas and conflicting viewpoints. Nevertheless, it also facilitates the amplification of diverse viewpoints and the emergence of innovative solutions that align with the requirements and ambitions of all parties involved. In one issue of *Delft Architecture Theory Journal Footprint*, these competitions are defined as contact zones. Contact zones, as defined by Mary Louise Pratt, are social spaces where cultures intersect, confront, and engage in conflict, frequently within the context of highly asymmetrical power dynamics.¹⁰⁷

¹⁰⁴ Ibid.

¹⁰⁵ Jorge Mejia Hernandez and Cathelijne Nuijsink, "Architecture as Exchange: Framing the Architecture Competition as Contact Zone", *Footprint Delft Architecture Theory Journal* 14.1 (2020): 1–5.

¹⁰⁶ Tolga Ünlü, "Kentsel Mekanın Niteliği, Yeni Bir Kent Morfolojisi Arayışı Ve Kentsel Tasarım Yarışmaları," *Planlama* 51 (2011): pp. 9-19, 16.

¹⁰⁷ Mary Louise Pratt, "Arts of the Contact Zone" *Profession*. (1991): 33–40.

The phrase defined by Avermaete and Nuijsink in the realm of architecture (and urban design) is as follows:

Applied to the field of architecture, we envision contact zones as intense sites of encounter (competitions, exhibitions, congresses, biennales, summer meetings) between different architectural cultures in which ideas, approaches, and tools are negotiated, selectively borrowed, partially adapted, or rejected. In this sense, architectural contact zones suggest that ideas are not simply exported, imported, or translated but that they move across different cultural contexts through complex processes of transculturation, including attitudes of acculturation, deculturation, and neoculturation.¹⁰⁸

Formerly deliberated in architectural competitions, the idea of contact zones carries over into urban design competitions, where there is a stronger need for cooperation and interaction between different groups. The presence of heterogeneous individuals from different origins and professions in these contact zones greatly improves the competition's atmosphere. The potential of jury settings is dynamic forums for cross-cultural exchange. According to Carmela Cucuzzella, investigating jury deliberations has yielded important insights, such as the significance of jurors' varied experiences in influencing the final verdict and the process of deciphering and understanding the representations.¹⁰⁹

Deciphering the arguments among the jury requires an understanding of both the language employed by the members and the core principles that underpin their style of argumentation. The conversation is anticipated to cover both the technical examination of structures and resources, which can be readily verified using models

¹⁰⁸ Tom Avermaete and Cathelijne Nuijsink, "Architectural Contact Zones: Another Way to Write Global Histories of the Post-War Period?" *Architectural Theory Review*. 25.3 (2021): 350–361.

¹⁰⁹ Carmela Cucuzzella, "Competition Juries as Intercultural Spaces: Between Evaluation, Experience, and Judgement" *Footprint Delft Architecture Theory Journal: Architecture Competition as Contact Zone*. 14.1 (2020): 39–62.

and methodology, and the exploration of the spatial, material, and experiential aspects, which are more challenging to verify.¹¹⁰

Just as the diversity of the jury offers interaction and change, the fact that the contestants are from different disciplines also creates a similar environment. Furthermore, as communication expands, this mechanism becomes more susceptible to daily fluctuations and updates. Thus, it is more convenient to identify changes among them during the years. Urban design competitions are essential forums in which professionals from diverse areas come together to address the form and development of the physical and social environment on a bigger scale. It is possible to portray the competitive culture that has grown to be an essential component of the fields of architecture, landscape architecture, and urban design as one that is constantly evolving and that is connected to the current debate because of its complex web of relationships.

With this contestant profile, diverse professions and the means of representation that have emerged in this collaborative environment each provide their own distinct ways of expressing themselves. Consequently, a new form of expression emerges due to the exchange of ideas and the varied backgrounds and education within the new group formation. Similarly, the differentiation of the presented group over time has been influential in the development of new representations. It is inevitable that the visualizations presented to architects, urban planners, municipality officials, or the general public will vary. The information communicated to these various groups, whether within the same discipline or not, pertains to the aspect of representation.

¹¹⁰ Ibid.

3.3 Types and Formats of Competitions

According to UNESCO Regulations, there are two basic types of competition: the ideas competition and the project competition.¹¹¹ The ideas competition showcases a multitude of innovative methods and suggestions, all without the goal of executing the design.¹¹² Architects and/or planners use idea competitions to better understand several problem-solving methods for approaching design problems. The project competition offers a variety of methods to anticipate the realization of a project, with the objective of determining the most effective method for its execution.¹¹³

Competitions can manifest in diverse formats. There are three categories of competitions: open, limited, and invited. In open competitions, any competent designer is eligible to participate; limited competitions have participation restrictions based on geography or specific features; invited competitions are exclusive to designers who have been selected to participate; a two-stage competition features an open competition followed by an invited stage.¹¹⁴

Geography can be considered as another form of classification, as explained by Devrim Çimen in his dissertation.¹¹⁵ National ones are open to all professionals in that country, apart from those who have completed a degree in a related field and are members of a professional society. Moreover, professionals from all countries are welcome to enter international competitions, while regional competitions are restricted to the professions found in certain regions.¹¹⁶

¹¹¹ Esa Mohamed et al., *UIA Competition Guide for Design Competitions in Architecture and Related Fields*, 2016.

¹¹² Ibid.

¹¹³ Ibid.

¹¹⁴ Jack L. Nasar, *Design by Competition: Making Design Competition Work*, (Cambridge University Press, 1999).

¹¹⁵ Devrim Çimen, "Urban Design Competitions as Discursive Practice in Turkey: 1980-2009", Unpublished Ph.D. Dissertation, Ankara, Middle East Technical University, 2010.

¹¹⁶ Ibid.

3.4 Urban Design Competitions in Turkey

It wasn't long after the Republic of Turkey's founding that it started to implement city-planning strategies grounded in the ideas of this emerging scientific discipline, practically at the same time as Western nations.¹¹⁷ Urban design and planning competitions have been instrumental in guiding the spatial development of numerous cities across Turkey, a practice that dates to the republic's early years.

The limited international urban planning competition organized for the development of Ankara in 1927 represents a significant milestone as the first of its kind in Turkey, signifying the outset of comprehensive urban planning initiatives within the country. This competition, by inviting three Western urban planning experts, aimed at obtaining a meticulous plan to navigate the development of the newly established capital, thereby laying the groundwork for a systematic approach to urban development.¹¹⁸ According to Candaş Bilsel, the creation of Ankara as a modern capital was a globally significant claim for the newly created Republic of Turkey, which explains why the Republic administration sought Western city planners to help with Ankara's development.¹¹⁹ Afterwards, Hermann Jansen's plan was selected as a winning project. The rationale behind Jansen's plan, which was accepted in 1932, is said to have sprung from the proposal's emphasis on the "national character" and its applicability.¹²⁰ This approach was repeated in the city of Istanbul a few years later. Three architects-urban designers were asked to lend their knowledge in order to imagine the "future form" of the ancient capital.¹²¹ As they were responsible for submitting their plan ideas to the Municipality, these professionals were crucial in determining the direction of the city's development. The implementation of spatial

¹¹⁷ Candaş Bilsel, "Türkiye'de Şehircilik Yarışmalarının İlk Otuz Yılı (1927-1957): Cumhuriyet'in Kent İnşasında Uluslararası Deneyim" *Planlama: Journal of the Chamber of City Planners*. 50.3 (2010): 29–46.

¹¹⁸ Ibid.

¹¹⁹ Ibid.

¹²⁰ Ibid.

¹²¹ Ibid.

development in the cities participating in the competition has achieved its objective to some extent. The city structure of Ankara adheres to Jansen's plan, with public green areas strategically integrated into this framework; in Istanbul, Henri Prost's "Istanbul planning" had a greater and longer-lasting impact on the city's spatial transformation.¹²²

All cities with more than 10,000 residents were required to prepare a city plan and manage urban growth in accordance with it by virtue of the Municipalities Law of 1930 and the Building and Roads Law of 1933. Within this particular framework, the specialists of these competitions given the urban planning works, such as Jansen, were responsible for formulating plans for Adana, Mersin, Gaziantep, and Izmit, and Jacques Lambert was assigned the task of producing plans for Erzurum, while Henri Prost assumed the responsibility of planning for Bursa and Karabük.¹²³

Analysis conducted by Zeynep Eraydın and Pelin Yoncacı Arslan since 1930 reveals a consistent increase in the scale and scope of competitions.¹²⁴ New chances for designers to tackle the design of structures or entire complexes were made available to them through competitions such as the Bursa Municipality Market Hall Architectural Project Competition, the Ankara Development Plan competitions in 1932, Samsun in 1942, and Ödemiş in 1944. Subsequently, the scope of attention broadened to encompass the realm of environmental and open space architecture, culminating in the organization of competitions for Malatya and Mersin Sports Fields in 1945 and, subsequently, the Ulus Square competition in 1948.¹²⁵ This competition practice was notably carried out in later projects such as Samsun

¹²² Ibid.

¹²³ Cânâ Bilsel, "Türkiye'de Şehircilik Yarışmalarının İlk Otuz Yılı (1927-1957): Cumhuriyet'in Kent İnşasında Uluslararası Deneyim" *Planlama: Journal of the Chamber of City Planners*. 50.3 (2010): 29–46.

¹²⁴ Zeynep Eraydın and Pelin Yoncacı Arslan, "Türkiye'de Kentsel Tasarım Yarışma Pratiği: Tanımlar, Ölçekler, Aktörler" *İdealkent*. 12.32 (2021): 155–178.

¹²⁵ Ibid.

in 1942 and the Ödemiş Zoning Plan in 1944.¹²⁶ With the creation of the urban planning department within the ITU Faculty of Architecture and the introduction of urban planning courses in other educational institutions, the number of architects with expertise in urban planning grew after 1950.¹²⁷

After Le Corbusier's master plan for Izmir was found to be impracticable, the Izmir City Development Plan International Project Competition was held in 1951.¹²⁸ The first fully open international urban planning competition was held in 1951 for the city of Izmir, with an international jury selecting plan proposals from a team of Turkish urban planners and architects.¹²⁹ With the Eskişehir, Malatya, Ankara, and Antalya Development Plan contests in 1951, the strategy was further refined. The International Ankara City Development Plan Competition took place in 1955, following the one in Izmir. The members of the jury represented a range of nations. The first prize in this competition was awarded to Rasit Uybadin and Nihat Yücel, among many foreign participants.¹³⁰ Campus design and landscaping competitions followed these. When it came to the jury selection process for urban design contests, the lists created by the Chamber of Architects were quite useful for many years.

An important turning point in urban development and planning was the introduction of "Urban Research and Evaluation Methods" at the İller Bank, which coincided with the founding of the first regional planning offices.¹³¹ The institutionalization of the competitions was accelerated with the number of arrangements for the competitions, The Ministry of Public Works, the Ministry of Construction and Settlement, and the

¹²⁶ Zeynep Eraydın and Pelin Yoncacı Arslan, "Türkiye'de Kentsel Tasarım Yarışma Pratiği: Tanımlar, Ölçekler, Aktörler" *İdealkent*. 12.32 (2021): 155–178.

¹²⁷ Bilsel, "Türkiye'de Şehircilik Yarışmalarının İlk Otuz Yılı (1927-1957): Cumhuriyet'in Kent İnşasında Uluslararası Deneyim."

¹²⁸ Ibid.

¹²⁹ Ibid.

¹³⁰ Ibid.

¹³¹ Baran İdil, "Planlama ve Kentsel Tasarım Yarışmaları" *Planlama: Journal of the Chamber of City Planners*. 50.3 (2010): 55–60.

İller Bank in the 1960s and 1970s.¹³² Competitions have begun to transform into cultural events that may be embraced by many parts of society, capturing public interest due to the projects being brought together with the public, exhibitions being organized, and interest gained.¹³³

In Turkey, urban design started to be acknowledged in the 1970s as a separate area of study and theoretical investigation. The focus of this subject is on the planning and development of urban areas, with an emphasis on improving locality. Its purview has expanded throughout time to include issues with conservation and urban transformation.¹³⁴ However, until the 1980s, the term urban design was not mentioned in the competitions. Since 1981's "Eskişehir Fair and Recreation Entertainment Cultural Areas Urban Design" competition introduced the phrase "urban design," urban design contests have grown, bringing architecture and urban planning together.¹³⁵

The main subjects of urban design contests began to alter in the 1980s to include urban parks, recreational spaces, and cultural parks. From 1980 to 1989, 14 urban-scale competitions were launched, with some of them being referred to as environmental planning initiatives, as per the research of Eraydın and Yoncacı Arslan.¹³⁶ Between 1990 and 2000, this emphasis changed even more, with city squares and their surroundings becoming the main project locations. One important turning point was the 1994 founding of the Chamber of Landscape Architects, which increased the profile of landscape architects in the field of urban planning. With their

¹³² Savaş Zafer Şahin, "İktidar, Meşruiyet, Planlama ve Kentsel Tasarım Yarışmaları İlişkisi: Araçsallıktan Platformluğa Uzanan Bir Yol" *Planlama: Journal of the Chamber of City Planners*. 50.3 (2010): 9–28.

¹³³ Eraydın and Yoncacı Arslan, "Türkiye'de Kentsel Tasarım Yarışma Pratiği: Tanımlar, Ölçekler, Aktörler."

¹³⁴ Yiğit Acar, "Atlas of Urban Design: Textual Analysis and Mapping Of Production Of Knowledge In Turkish Context" Ph.D. Dissertation, Ankara: Middle East Technical University, 2017.

¹³⁵ Eraydın and Yoncacı Arslan, "Türkiye'de Kentsel Tasarım Yarışma Pratiği: Tanımlar, Ölçekler, Aktörler."

¹³⁶ Ibid.

expertise in managing design teams and serving on jury panels, landscape architects have been instrumental in incorporating landscape ideas, artefacts, and principles into urban design discussions since 2001.¹³⁷ Between 2010 and the present, there has been a rise in the quantity and range of competitions, indicating a response to contemporary urban issues.

The research entailed a thorough compilation of urban design competitions up to 2024, predicated on an analysis of their scope dating back to 1985. It was noted that a significant number of competitions have been held annually in recent years. There has been a discernible shift in the characteristics of participants and jurors in recent times, leading to a more diverse and multidisciplinary approach to this procedure. Examples include determining the professions in the competition group specified in the specifications and diversifying the specializations in the jury. As the demands have changed in line with the competition specifications, the forms of representation have also evolved. Presently, the matter remains unexplored within scholarly investigations, with a notable absence of comprehensive data concerning representation. Observations by Erten et al. underline the significance ascribed by architectural design competition juries to the portrayal of design and the uniqueness of form as a manifestation of ‘language’ alongside functionality.¹³⁸ While formal considerations of space form hold importance in urban design contests, emphasis is placed on the submission of practical spaces and logical solutions to complex challenges.¹³⁹ Given the dynamic nature of representation and its ongoing interaction with urban design, it has become imperative to investigate this phenomenon. Within this framework, two different competitions in Turkey will be examined.

¹³⁷ Çimen, “Urban Design Competitions as Discursive Practice in Turkey: 1980-2009.”

¹³⁸ Sertaç Erten, Devrim Çimen, and Sinan Burat, “Türkiye’de Kentsel Tasarım Proje Yarışmaları ve Disiplinlerarası Çalışmayı Öğrenme Süreci” *Planlama: Journal of the Chamber of City Planners*. 3 (2005): 123–128.

¹³⁹ Ibid.

CHAPTER 4

TAKSİM SQUARE URBAN DESIGN COMPETITIONS

This chapter will discuss representation and competition practices in the context of the Taksim Urban Design Competitions and explore the findings. It has chosen to focus on Taksim due to its significance in the urban memory of Istanbul residents, its substantial spatial transformations in a relatively short period, and its role as an essential city centre. Moreover, two contests featuring analogous agendas and scales designated for the same centre provide an opportune environment conducive to detailed comparative analysis.

Within this section, a brief introduction to Istanbul and the Taksim district will be provided with a focus on the transformation of the urban square. Following this, the representation and reflection of Istanbul and Taksim across various disciplines will be explored. Discussions of the 1987 and 2020 competition submissions and the shift in representation will be addressed. The purpose of this section is to clarify and analyze the modifications regarding the representation concepts and urban design competitions discussed in the previous sections.

4.1 Background Information: The Taksim Square

Istanbul continues to be a significant focus of interest due to its strategic geopolitical location. Its distinctive location has historically placed it at the intersection of numerous trade routes, civilisations, and empires, resulting in an intersection of diversity and a bridge linking continents. TÜİK data indicates that it has demographic significance, as it is home to 18.34% of Turkey's total population,

further emphasising its status as a major centre in the region.¹⁴⁰ Until the Republic of Turkey was established in 1923, it served as the capital of numerous significant civilisations, such as the Roman, Byzantine, Latin, and Ottoman Empires, since its origin. Urban planning initiatives were increasingly important in creating the nation's urban spaces as essential components of its geography after the formation of a nation-state.¹⁴¹ The socio-economic structure of Istanbul has rapidly changed over the years, and quick solutions were produced to shape traffic in this metropolitan city. This period was characterised by planning initiatives that prioritised aesthetic goals, frequently neglecting the preexisting urban textures.¹⁴² Taksim Square is an example. Taksim Square is a significant location deeply embedded in the historical context of Istanbul. The location functions as a meeting point, carries political importance, and is a well-liked destination for both residents and visitors. Moreover, it has an important role in influencing urban life in Istanbul by functioning as a central point for diverse activities, encompassing politics, commerce, religion, and social engagements.¹⁴³ It is located at the junction of Istiklal Avenue, Sıraselviler Street, Gümüşsuyu Street, Cumhuriyet Avenue, and Tarlabaşı Boulevard in the Beyoğlu district.

Formerly, Taksim was called the retreat place of the 'living dead' and a necropolis, as depicted in a tomb in the Byzantine era (5th century AD)¹⁴⁴. Istanbul was depicted in a detailed and elaborate manner during the Ottoman period and earlier, with a focus on notable structures such as Topkapı Palace, Hagia Sophia, and Sultanahmet Mosque, as well as daily life, marketplaces, and the beauty of the Bosphorus. The case of miniatures of Istanbul in the sixteenth century shed light on the daily routine

¹⁴⁰ “Adrese Dayalı Nüfus Kayıt Sistemi Sonuçları, 2023.” *TÜİK Kurumsal*, 6 Feb. 2024, data.tuik.gov.tr/Bulten/.

¹⁴¹ Pınar Yurdadön Aslan and Nuri Yavan, “Mekânın Üretimi ve Lefebvre’in Mekânsal Üçlü Kavramsallaştırmasının Görünürlüğü: Taksim Gezi Parkı Örneği” *Journal of Planning*. (2018).

¹⁴² Yurdadön Aslan and Yavan, “Mekânın Üretimi ve Lefebvre’in Mekânsal Üçlü Kavramsallaştırmasının Görünürlüğü: Taksim Gezi Parkı Örneği.”

¹⁴³ Deniz İnan et al., *Almanac Taksim*, (İstanbul, 2020).

¹⁴⁴ Ibid.

and architectural style of the city. In the 17th century, embassies settled around Istiklal Avenue, which was called Grand Rue de Pera by foreigners and Cadde-i Kebir by Turks until the Republican time.¹⁴⁵ Western travellers' maps from the 18th and 19th centuries portrayed the city as an exotic Eastern city, with a strong emphasis on the city skyline and the Bosphorus vistas. These representations were centred on specific structures and landscapes, resulting in serene and unchanging images that exhibited the beauty of nature and architecture. With the city's expansion to the north in the 18th century, it became a centre for the city's water distribution network. In 1731, I. Mahmud carried water to this region from the Belgrad Forest, and in 1732, he built the Maksem next to it for the 'distribution' (taksim) of the water.¹⁴⁶

Subsequently, the construction of the Taksim Artillery Barracks was the primary factor contributing to the significant transformation of Taksim Square. During Selim III's reign, from 1804 to 1807, these barracks were built specifically to house artillery units. In order to accommodate the ever-evolving requirements of the military and the architectural preferences of the time period, the structure underwent considerable restorations and extensions during the course of its existence. The vast plain in front of this building was used as a crucial region for the military's training exercises and the operational movements of artillery vehicles. Consequently, this district has historically been known as Talimhane, which reflects its historical origins.¹⁴⁷

¹⁴⁵ Hasan Kuruyazıcı, "Cumhuriyet'in İstanbul'daki Simgesi Taksim Cumhuriyet Meydanı" *İTÜ Vakfı Dergisi*. 63 (2014): 28–34.

¹⁴⁶ Ibid.

¹⁴⁷ Sinan Polvan, and Neslihan Aydın Yönet. "Story of Taksim Square's Transformation:" From Death's Stillness to Life's Hubbub." 14th IPHS Conference. 2010.

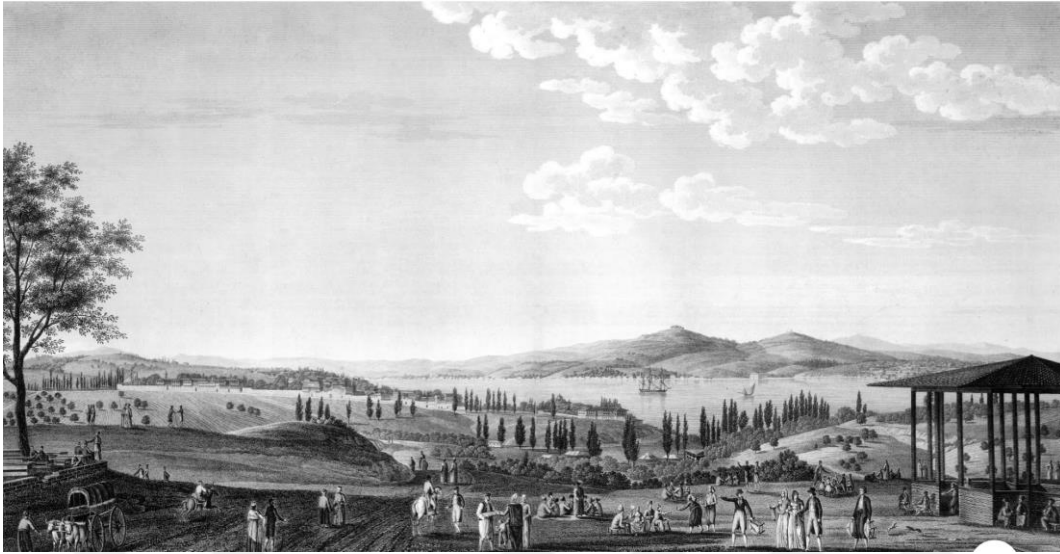


Figure 4.1. Taksim Square, 1819, by Antoine Ignace Melling. Source: Google Arts and Culture, from (artsandculture.google.com/story/taksim-istanbul-research-institute)



Figure 4.2. Taksim Artillery Barracks, 1817, Michel Francois Préault and Benedikt Piringer. Source: Google Arts and Culture, from (artsandculture.google.com/story/taksim-istanbul-research-institute)

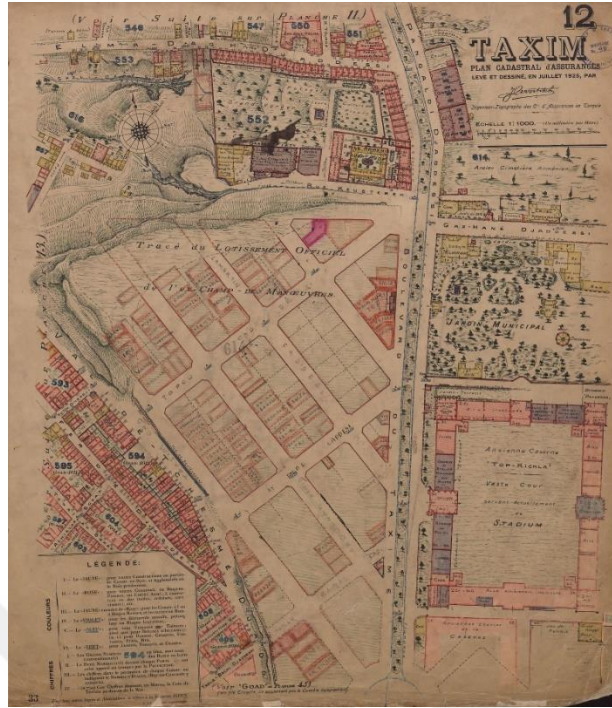


Figure 4.3. Plan cadastral d'assurances. Taksim, 1925. Source: Salt Araştırma, from (archives.saltresearch.org/handle/123456789/98319)

Associate Professor Dilek Erbey explains the development of Taksim Square in three distinct stages: from 1923 to 1950, which is referred to as the Early Republican Period Institutionalisation Process.¹⁴⁸ Several significant events that radically altered the square's identity and historical significance occurred during this period. These activities encompass the construction of the Taksim Monument, the removal of the Artillery Barracks, the urban development in the Talimhane District, and the implementation of the Prost Plan. Prior to 1928, Taksim was a rural expanse, but the erection of the Republic Monument marked a significant turning point in Turkish history and converted it into an urban plaza.¹⁴⁹ Bülent Batuman summarised the first step of the initial stage as follows:

¹⁴⁸ Dilek Erbey, "Changing cities and changing memories: The case of Taksim Square, Istanbul." *International Journal of Culture and History* 3.4 (2017): 203-212.

¹⁴⁹ Ibid.

... the spontaneous development of the open space into a Square was mediated by the newly born nation-state with the erection of symbolic elements. This intervention aimed to create a modern public space that would connect the modern everyday lives of citizens and the practices that make the citizens into political subjects. At the very moment in which the republic was coming into being, the open space between the Maksem, the Artillery Barracks, and its annexes contained an ill-defined junction. Hence, the first phase of the Square witnessed de facto transformation aiming at the reinforcement of the physical closure of the space and the regulation of the traffic junction around a symbolic focus.¹⁵⁰

Turkey's modern Western city image would materialise through the French urbanism school, which included Henri Prost among its pioneers, with an approach to urban design that articulated these representations through the urban form.¹⁵¹ According to urban planning theories developed in the earlier part of the 20th century, green spaces were necessary to build "healthy cities."¹⁵² In the Beyoğlu region, one of the three integrated regions that Henri Prost designed, transportation arteries meet in Taksim Square and its surrounds, which is also the location of Taksim Gezisi.¹⁵³ In 1939, Prost's plan was authorised, which included regulations about Taksim. The parks, esplanades, promenades, view terraces, and squares that Prost described in his reports were public spaces that bolstered contemporary urban life.¹⁵⁴ The plan included the elimination of the Artillery Barracks and the transformation of the area into a park. Consequently, some of the destroyed barracks were transformed into the Talimhane District.

¹⁵⁰ Bülent Batuman, "'Everywhere is Taksim': The Politics of Public Space from Nation-Building to Neoliberal Islamism and Beyond" *Journal of Urban History*. 41.5 (2015): 881–907.

¹⁵¹ F. Cânâ Bilsel, "Serbest Sahalar: Parklar, Geziler, Meydanlar..." in *İmparatorluk Başkentinden Cumhuriyet'in Modern Kentine: Henri Prost'un İstanbul Planlaması (1936-1951)*, 2010, 101–166,

¹⁵² Ibid.

¹⁵³ Yurdadön Aslan and Yavan, "Mekânın Üretimi ve Lefebvre'in Mekânsal Üçlü Kavramsallaştırmasının Görünürlüğü: Taksim Gezi Parkı Örneği."

¹⁵⁴ Bilsel, "Serbest Sahalar: Parklar, Geziler, Meydanlar..."

After the demolition of Taksim Barracks, a terrace and esplanade were created, opening up to Taksim Square with the "Grand Theater," designed by French architect Auguste Perret, was planned as part of the İnönü Esplanade at the north end.¹⁵⁵ The 1939 Esplanade project proposed two rows of buildings along the square's northern and southern edges designed for the Party Headquarters and Kızılay, the buildings south of the park designed for commercial spaces on the lower floors and residences above.¹⁵⁶ The Esplanade was intended to provide public access to exhibitions, with larger displays planned for the park's continuation.¹⁵⁷ These buildings, situated on the former site of Taksim Barracks, were connected by a continuous arcade but separated by courtyards.¹⁵⁸



Figure 4.4. İnönü Esplanade and Artillery Corps Barracks. Source: Google Arts and Culture, from (artsandculture.google.com/story/taksim-istanbul-research-institute)

To create a larger park area, buildings on both sides of the Esplanade were removed, resulting in terraces and promenades so the park began with a terrace of tribune-like

¹⁵⁵ Işık Aydemir, "İki Fransız Mimarı Henri Prost Ve August Perret'nin İstanbul İle İlgili Çalışmaları" *YTÜ Mimimarlık Fakültesi E-Dergisi*. 3.1 (2008): 104–111.

¹⁵⁶ Bilsel, "Serbest Sahalar: Parklar, Geziler, Meydanlar..."

¹⁵⁷ Ibid.

¹⁵⁸ Ibid.

steps leading towards Taksim, continuing with a geometrically designed esplanade and ended with Taksim Garden.¹⁵⁹ (Figure 4.4) The garden, which had a more organic layout of winding paths, was later connected to Park No. 2 by a pedestrian bridge built for the 1949 Exhibition, creating a promenade park uninterrupted by vehicle traffic in the centre of new housing developments.¹⁶⁰

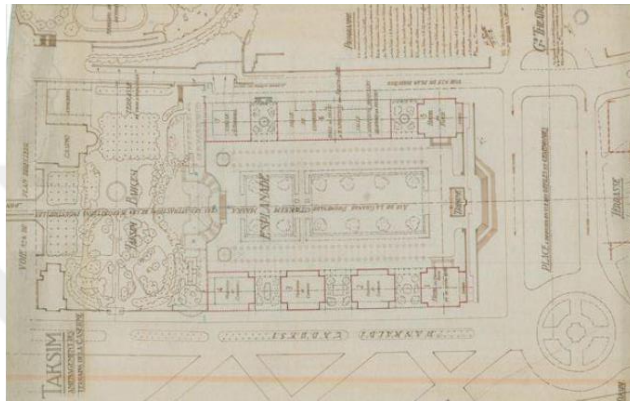


Figure 4.5. Development of Taksim Square, 1939 by Henri Prost. Source: Centre D'Archives d'architecture Contemporaine, from (archiwebture.citedelarchitecture.fr/ark:/43435/1003396)



Figure 4.6. Taksim Square, Bird's Eye View. Source: Centre D'Archives d'architecture Contemporaine, from (archiwebture.citedelarchitecture.fr/ark:/43435/1003402)

¹⁵⁹ Ibid.

¹⁶⁰ Ibid.

Taksim Square was recognised as a political space between 1950 and 1983, with the May 1st incident being a notable event that contributed to its recognition. Among the most significant constructions during this time were the City Opera and the Atatürk Cultural Center. Simultaneously, the construction of the Marmara Hotel resulted in vertical development around the square, causing a proportion and scale shift and change in the urban morphology.¹⁶¹ During this period, the 1/5000 scale Beyoğlu Master Plan (1954), 1/1000 scale 1st Stage Plan of Beyoğlu (1972), and 1/1000 scale Beyoğlu-Şişhane-Taksim 3rd Stage Development Plan (1977) were approved.¹⁶² Taksim Square, the symbol of the Republic, has become the most dynamic and attractive place in Istanbul since the 1960s and has hosted political marches, gatherings, and protests, giving it new spatial symbols.¹⁶³



Figure 4.7. Aerial view of Taksim, 1960. Source: Google Arts and Culture, from (artsandculture.google.com/asset/aerial-view-of-taksim-and-vicinity)

¹⁶¹ Başarır, “Urban Interior: Taksim Square and Cumhuriyet Street Underpass.”

¹⁶² Erbey, “Changing Cities and Changing Memories: The Case of Taksim Square, Istanbul.”

¹⁶³ Yurdadön Aslan and Yavan, “Mekânın Üretimi ve Lefebvre’in Mekânsal Üçlü Kavramsallaştırmasının Görünürlüğü: Taksim Gezi Parkı Örneği.”

Taksim Square was the location of pro-state demonstrations since it served as a symbolic hub following the construction of the Independence Monument.¹⁶⁴ The square, which gained a political meaning, reinforced its square identity with some critical events. One of them is the May 1, 1977 rally. As elucidated by Deniz Aslan, Taksim gained a square identity as a result of this immediate use; in fact, its geometry may almost be defined as a flood of people managing to reposition Taksim as a space rather than a transit hub, and the square's environment as human, along with a trauma in our collective urban memory.¹⁶⁵ Political discourse and activity in the park are the primary means by which this evolution differs from earlier eras in which spatial representations were predominant in the park and surrounding areas.¹⁶⁶



Figure 4.8. Taksim Square, May 1, 1977. Source: Taksim: Bir Meydanın Hikayesi, Çelik Gülersoy, 1986, İstanbul Kitaplığı.

After 1983, it is examined as the last period. In this period, the area's orientation shifted towards the development of the tourist and service sector. İstiklal Street was

¹⁶⁴ Batuman, “‘Everywhere is Taksim’: The Politics of Public Space from Nation-Building to Neoliberal Islamism and Beyond.”

¹⁶⁵ Deniz Aslan, “Kent ve Meydanlar” *İTÜ Vakfı Dergisi*. 63 (2014): 20–24.

¹⁶⁶ Yurdadön Aslan and Yavan, “Mekânın Üretimi ve Lefebvre’in Mekânsal Üçlü Kavramsallaştırmasının Görünürlüğü: Taksim Gezi Parkı Örneği.”

pedestrianised, and a new transportation axis parallel to Istiklal Street was introduced during the Bedrettin Dalan period, causing the War of Independence Monument to remain at the end of Istiklal Street, causing the area to become out of scale and out of place, and a strange structure that was completely hardened and combined with asphalt.¹⁶⁷ The area with a large size has become a square perceived almost like a large median between İnönü Gezisi, AKM and Etap Marmara.¹⁶⁸ With the social transformations and the nostalgia of old Beyoğlu appealing to artists, students, and many former residents of the city, Taksim became the centre of Istanbul's service sector in the 1990s.¹⁶⁹ The area's transformation was seen as an essential promise for the municipality, so a competition was opened in 1987.

In the 2000s, various planning decisions, new constructions, the reconstruction project of the old Artillery Barracks, and the proposed project to pedestrianise the area have led to many discussions about the area. When the objections to the plan approved in 2012 are examined, it is seen that the applications in question will cause the destruction of the surrounding trees; the current park use conflicts with the new commercial and cultural use; pedestrian transportation will be prevented with the underground transportation, and individual transportation will be encouraged instead of mass transportation; public participation should be ensured in decision-making processes, a public area is occupied, the legislation has been changed, and a legal crime has been committed in this regard, the planning and tender processes are unlawful and do not comply with the principles and fundamentals of urbanism, etc.¹⁷⁰ After these events, a new incident changed the square's spatial representation and its recent meaning. The trees in Gezi Parkı were pulled up when construction equipment arrived to begin a project to reorganise the square park. This sparked the start of the Gezi Park demonstrations. In late May 2013, a small group of demonstrators

¹⁶⁷ Aslan, "Kent ve Meydanlar."

¹⁶⁸ Ibid.

¹⁶⁹ Polvan and Aydın, Story of Taksim Square's Transformation: "From Death's Stillness to Life's Hubbub."

¹⁷⁰ TBMMO, *Taksim Meydan Düzenlemesi*, (İstanbul, 2012).

encountered strong police intervention, prompting a transition from passive actions such as occupations and vigils to active and widespread resistance.¹⁷¹



Figure 4.9. Taksim Square, Aerial Photo 2024. Source: Google Earth

Taksim Square serves as a significant symbol of Istanbul's complex and prolific history, which has persisted into the present. The dynamic and ever-evolving structures of cities highlight their layered architectural and social structures. The identity of the area is described with a realistic and critical perspective that displays the ever-evolving and multi-layered nature of urban areas through transformations and social changes. In the architecture, urban design and planning, the square offers a valuable retrospective of the political, social and cultural changes that have occurred in the city. Initially reflecting modernisation aspirations of the early Republican era, it has expanded to include reflections of artistic expression and social unrest. In the past decade, Taksim Square has undergone significant changes, including the demolition and renovation of the Atatürk Cultural Center, the pedestrianisation project, and the construction of the Taksim Mosque, altering its physical boundaries and re-identification processes, including building, tearing

¹⁷¹ Yurdadön Aslan and Yavan, "Mekânın Üretimi ve Lefebvre'in Mekânsal Üçlü Kavramsallaştırmasının Görünürlüğü: Taksim Gezi Parkı Örneği."

down, and rebuilding in and around Taksim Square.¹⁷² These changes affect the square's physical structure, language, and conversation between the governments and social groups that control the space. The Taksim Urban Design Competitions has been included in the ongoing process of transforming Taksim Square. The social and architectural expressions of Taksim Square continue to contribute to the comprehension of the identity and continuous transformation of the city. Its current public character is a vital memory point surrounded by Gezi Park, Atatürk Cultural Center, Marmara Hotel, the beginning of Istiklal Avenue, and Maksem. Deniz Aslan articulated his perspectives on the square's design and planning:

Without a comprehensive understanding of these experiences, designs intended for Taksim will merely consist of aesthetically pleasing graphic surfaces, appealing to superficial sensibilities. Consequently, they will fail to transcend beyond being mere decorative elements, lacking substantive energy and depth.¹⁷³



Figure 4.10. Taksim Square, 3D Mesh Model. Source: 3D Beyoğlu, from (<https://3d.beyoglu.bel.tr>)

¹⁷² Canan Ganiç and İpek Akpınar, “Kentsel Kuratörlük: Taksim Üzerinden Katılımcı Mimarlık Modeli” *Mimarlık*. 427 (2022): 30–33.

¹⁷³ Aslan, “Kent ve Meydanlar.”



Figure 4.11. Solid Void Analysis of Taksim Square, 2020. Source: Taksim Urban Design Competition 2020, Information and Documents About the Competition Site

4.2 Overview of Taksim Square Urban Design Competition in 1987



Figure 4.12. Newspaper Article About the Competition: Source: Cumhuriyet Newspaper, January 4, 1988

During the period when Taksim Square was designated as a political hub, a design competition was launched for its redevelopment. The Metropolitan Municipality organized an exclusive international urban design competition to solicit designs for the square. The competition's theme and objective were outlined in its specifications.

All fields associated with urban planning, architecture, and landscape design are committed to creating a functional urban space for Taksim Square, a significant landmark in Istanbul that embodies the spirit of the Republic era. This space must meet the current and future needs of the community while maintaining an aesthetic and architectural appeal that reflects its historical significance. The goal is to develop a project that symbolizes Turkey's progress and fosters the promotion of fine arts. (translated by author) ¹⁷⁴

¹⁷⁴ Erhan İşözen. "Taksim Meydanı Kentsel Tasarım Proje Yarışması." İBB, İstanbul (1987).

The specifications also included general information about the Republic Monument, Taksim Gezi Park, the Historical Water Distribution Building, and traffic circulation. In addition, there was a requirement for new facilities such as retail sections, exhibition venues, florist shops, and dining establishments. It was anticipated that proposals would encompass concepts for the development of a dynamic square that would be lively both during the day and at night, in addition to the provision of spatial transitions. To improve city transportation and transform public areas, there has been a strong focus on revitalising and reorganizing transportation systems. Such project prioritizes the optimization of bus stations, parking facilities, and the square, which serves as the hub of urban activity, with an emphasis on the integration of metro systems. The initiative solicited comprehensive proposals, underpinning the necessity for a meticulously planned square. The documents provided for competitors encompass a broad array of documentation, including but not limited to the master plan of the square, facade illustrations, photographic documentation, a thorough historical analysis, and a clear exposition of design expectations.

Ten participants were selected for the competition; one participant expressed dissatisfaction with the documentation detailing the competition's venue and city. Consequently, he opted to withdraw from the contest.

The jury, comprising representatives from the Istanbul Metropolitan Municipality and a consulting team.¹⁷⁵ The composition of the jury generally includes architects,

¹⁷⁵ The jury members are as follows: Consultancy Jury Seats: Bedrettin Dalan (Mayor Of Istanbul Metropolitan Municipality), Haluk Özturkatalay (Mayor Of Beyoglu), Atanur Oguz (Istanbul Metropolitan Municipality. Secretary General), Prof. Gunduz Gokce (Master Architect M.S.U. Faculty Member), Namık Kemal İzler (Istanbul Metropolitan Municipality Gen. Skr. Asst.), Tankut Unal (Assistant General Manager Of Construction Works, Ministry Of Public Works And Settlement); Principal Jury Members: Prof. Kemal Ahmet Aru (Master Architect M.S.U. Faculty Member (Jury President)), Prof. Dr. Mehmet Cubuk (Master Architect M.S.U. Faculty Member), Dogan Tekeli (Y. Eng. Architect), Prof. Kemal Kutlu (I.T.U. Faculty Member), Prof. Muammer Onat (Master Architect M.S.U.); Alter Jury Members: Asst. Assoc. Dr. Aykut Karaman (Master Architect M.S.U. Urban Design - University of Pennsylvania), Kemal İpek (Y. Eng. Architect. I.T.U.); Reporters: Erhan Isozen (Architect M.S.Ü. Competition Coordinator (Jury Secretary), Canan Ozcan (Architect I.T.U)

along with municipal employees, and also features an individual as an urban planner.¹⁷⁶

According to the requirements from the contestants' section in the competition specifications, the following topics are specified.¹⁷⁷

In preparation for the design competition, contestants must adhere to a certain set of requirements aimed at assuring consistency, comprehensiveness, and integration with the surroundings. Primarily, a master plan scaled at 1/1000 is to be submitted. This plan should function as a zoning blueprint, elaborating on the connections with adjacent areas and showcasing the transportation networks. In addition to this, it is imperative that two silhouettes, congruent in scale, accompany the initial submission to provide a clear representation of the proposed structures and relations. Further requirements include a more detailed second layout plan at a 1/500 scale. This detailed plan should extend beyond the basic layout to include insights into transportation strategies, choices of flooring materials, lighting designs, and incorporating water features. Complementing sections, also scaled at 1/500, should be provided to furnish a comprehensive view of the proposed elevations. It's worth noting that the application of colour in these drawings has been left to the discretion of the competitors, encouraging creative expression. In addition, the submissions include 1/500 scale plans and sections to enrich the design. The submission needs to consider incorporating green spaces into the proposed design. Hence, a schematic representation that elucidates the integration and functionality of green areas at the same 1/500 scale is required. The competition also mandates the submission of additional perspectives — two in total — to afford jurors a more rounded understanding of the proposed design from multiple viewpoints. The choice of colour remains unrestricted, allowing for vibrant and expressive illustrations. A physical model, scaled at 1/1000, completes the submission requirements. This model should

¹⁷⁶ Erhan İşözen. "Taksim Meydanı Kentsel Tasarım Proje Yarışması." *İBB, İstanbul* (1987).

¹⁷⁷ Ibid.

outline the proposed area's limits and depict surrounding structures, providing a tangible representation of the design's interaction with its environment. Similar to the drawings, colour application in the model is permitted, potentially enriching the visual impact of the presentation. Hereby, the competition's submission guidelines are devised to foster a detailed and holistic approach to design. By stipulating specific scales for plans, sections, and models, along with encouraging creative freedom in colour use, the competition aims to elicit proposals that are practical, integrative, aesthetically appealing and imaginative.

They convened in 1997 — ten years after the competition—to deliberate on the construction and future initiatives. However, the assembly concluded without arriving at a definitive decision.¹⁷⁸

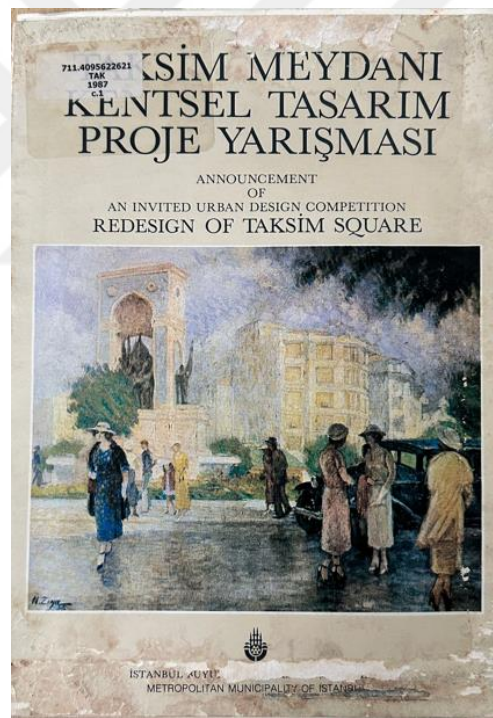


Figure 4.13. The Book Cover of the Competition Specifications Source: "Taksim Meydanı Kentsel Tasarım Proje Yarışması." *İBB, İstanbul* (1987).

¹⁷⁸ Törkan Uzun, *International Architectural Competition in Istanbul 1916-2000*, 2005.



Figure 4.14. Newspaper Article About the Competition 2. Source: Salt Research, Vedat Dalokay Archive

The 1987 competition awarded the first prize to Vedat Dalokay and Hakan Dalokay.¹⁷⁹ The second prize was awarded to Behruz Çinici, Altuğ Çinici., and Can Çinici.¹⁸⁰ The third prize was to Necati İnceoğlu, Mine İnceoğlu, Hasan Şener, and Ahmet Cengiz Yıldızıcı.¹⁸¹ The first honourable mention to Mete Ünal, Derya Akşit, Ferit Akşit, and Oğuzhan Özcan; the second honourable mention to Barbaros Sağdıç and Almıla Sağdıç; the third honourable mention to Fatma Ülke Aren, Ayla Karacabey, and Yaprak Karlıdağ; the fourth honourable mention to Hande Suher, Radi Birol, Orhan Çakmakoglu, Esat Suher, and Ümit Yılmaz; and the fifth

¹⁷⁹ Vedat Dalokay, an influential architect known for his modernist tendencies, made significant contributions to the field of architecture, particularly in the 1960s. His career was marked by a period of learning in France in 1951, where he worked in the offices of Le Corbusier and August Perret and furthered his education at the Sorbonne Urban Planning Institute. (Nuray Bayraktar, “Dalokay ve Tekelioğlu Üzerine” in *Ankara’da İz Bırakan Mimarlar Dizisi II: Vedat Dalokay - Nejat Tekelioğlu*, vol. 2, 2020,) Dalokay, who also served as a mayor, is celebrated for his architectural achievements and role in shaping the country's history through art, literature, and avant-garde project concepts. His most acclaimed work includes winning the design competition for the Kocatepe Mosque. (Fatma Zehra Çakıcı, “Kocatepe Camisi Projelendirme ve Yapım Süreci” in *Ankara’da İz Bırakan Mimarlar Dizisi II: Vedat Dalokay - Nejat Tekelioğlu*, vol. 2, 2020, 25–43.) Dalokay's career was dedicated to blending modern architectural practices with traditional designs, as seen in his projects like the Faisal Mosque in Islamabad, and the Turkish Standards Institute Central Building in Ankara. These projects showcase his preference for linear blocks, transparent facades, and design elements that maximize natural light, reflecting the influence of Le Corbusier. (Celal Abdi Güzer, “Türkiye’de Modern Mimarlığın Sınırları: Dalokay ve Tekelioğlu” in *Ankara’da İz Bırakan Mimarlar Dizisi II: Vedat Dalokay - Nejat Tekelioğlu*. Ed. Nuray Bayraktar, vol. 2, Ankara: Vekam Yayınları, 2020).

¹⁸⁰ Behruz Çinici, Altuğ Çinici, and Can Çinici are renowned architects with a significant impact on Turkish architecture over the past four decades. They have worked on a wide range of projects, including private homes, educational institutions, places of worship, and government buildings. Among their notable works is the modernist METU Campus, reflecting their modernist design philosophy, emphasising the relationship between architecture and its environmental context. (Ayşen Savaş and Agnes Van der Meij, eds., *Diamonds in Sahara: METU Lodgings Documented*, (Ankara: Middle East Technical University, 2018). Their approach has been recognised for integrating international modernism with regional characteristics, as seen in projects like the METU Lodgings and the Tatsan Holiday Village. The Çinici Architects have also explored innovative design paths, with the TBMM Mosque Project showcasing their departure from traditional mosque architecture to incorporate various symbolic and historical elements.

¹⁸¹ Mine and Necati, a graduate of Istanbul Technical University's Faculty of Architecture, have an extensive background in architecture, earning numerous awards and contributing to academic publications. Hasan Şener, a graduate of the same faculty, has been recognized nationally and internationally for his contributions to architecture and urban planning, including notable projects like the Bursa Atatürk Cultural Center and Merinos Park. Ahmet Cengiz Yıldızıcı, holding a degree from Istanbul University's Faculty of Forestry, has worked in urban planning and landscape architecture, with experience in Paris and Canada. (Ersen Gürsel, “Ahmet Cengiz Yıldızıcı ile İstanbul’un Yeşil Alanları Üzerine” *Mimarlık*. 254 (1993): 43–45.)

honourable mention to William G. McMinn, Robert S. Godill, Celeste Brown, and Dana Barbara. The sixth honourable mention was won by the team of Charles W. Moore, Arthur W. Andersson, Charles Mell, Lawrence Donlyn Lyndon, and Marvin Buchanan.¹⁸²

During the course of the research, access was granted to the works of both the winners and those receiving honourable mentions (the first, second, third, fifth, and sixth places) of the competition. Collaborations with key figures, such as Sibel Dalokay, and institutions like Salt Research enabled us to acquire and scrutinize a variety of digitized competition materials, including sketches, photographs of models, and reports of the first group. The submissions in the second prize group were sourced from the digital archives at Salt Research. The collection includes digital imagery of competition posters and model photography. Direct documents and insights were successfully obtained from members of the groups awarded the third prize from Professor Hasan Şener. Nonetheless, endeavours to engage with the teams that received the fifth and sixth honourable mentions resulted in productive exchanges with Architect Robert S. Goodill and Professor Donlyn Lyndon, with Kevin Keim providing valuable assistance. They provided valuable documents like drawings, model photos and project reports. These interactions yielded significant project materials, which have been carefully compiled.

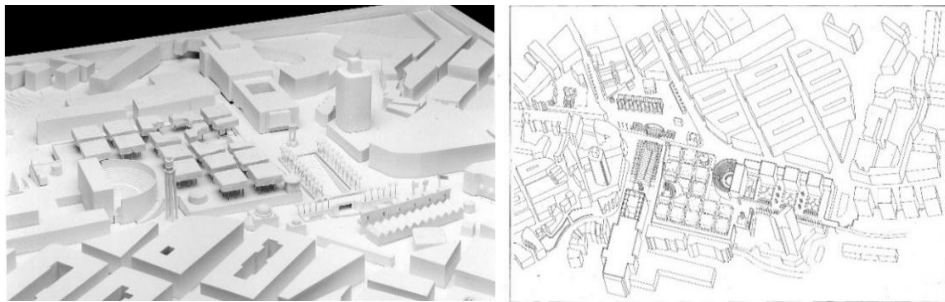


Figure 4.15. Competition Submission by 5th Mention Group. Source: Robert S. Goodill Personal Archive

¹⁸² “1980 - 1992 Yarışmalar Dizini” *Mimarlık Dergisi*. 251.1 (1993).

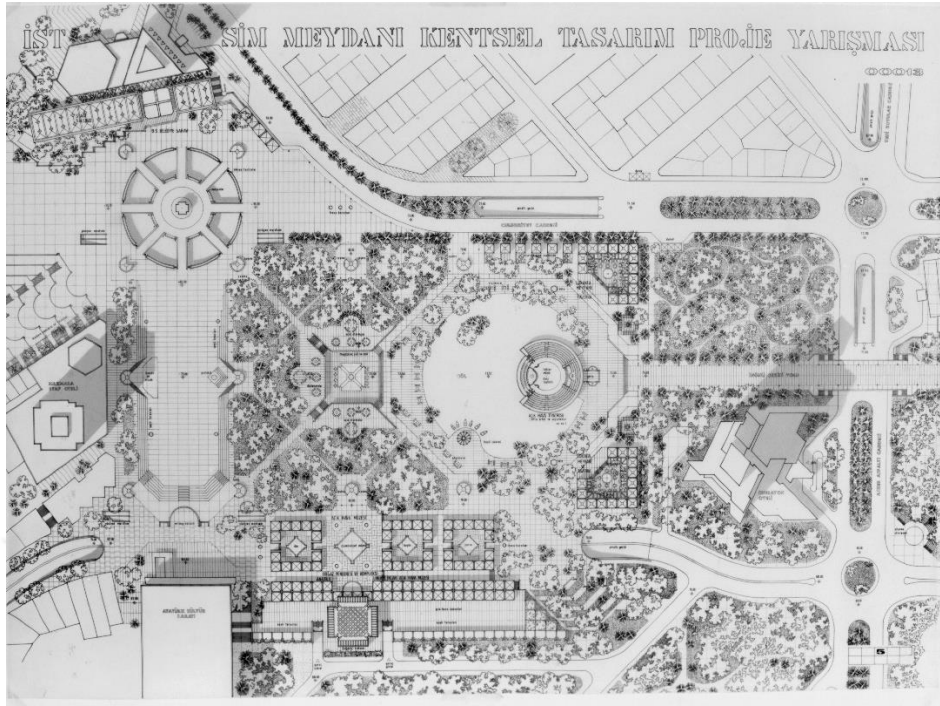


Figure 4.16. Master Plan, Dalokay et al., TSUDC, 1987. Source: Salt Research, Vedat Dalokay Archive

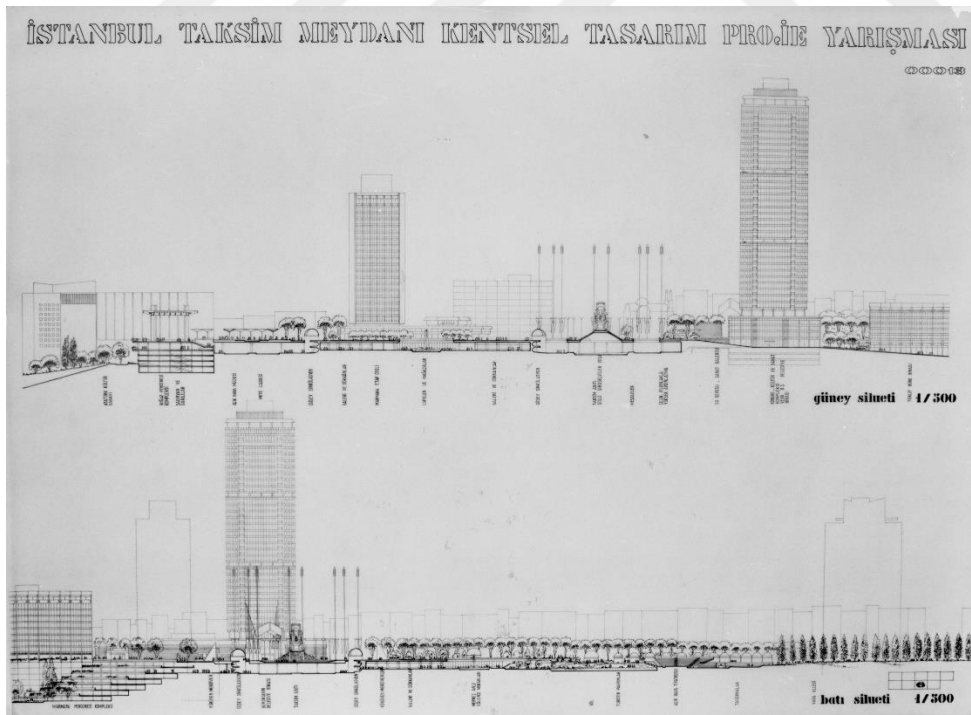


Figure 4.17. Site Section, Dalokay et al., TSUDC, 1987. Source: Salt Research, Vedat Dalokay Archive

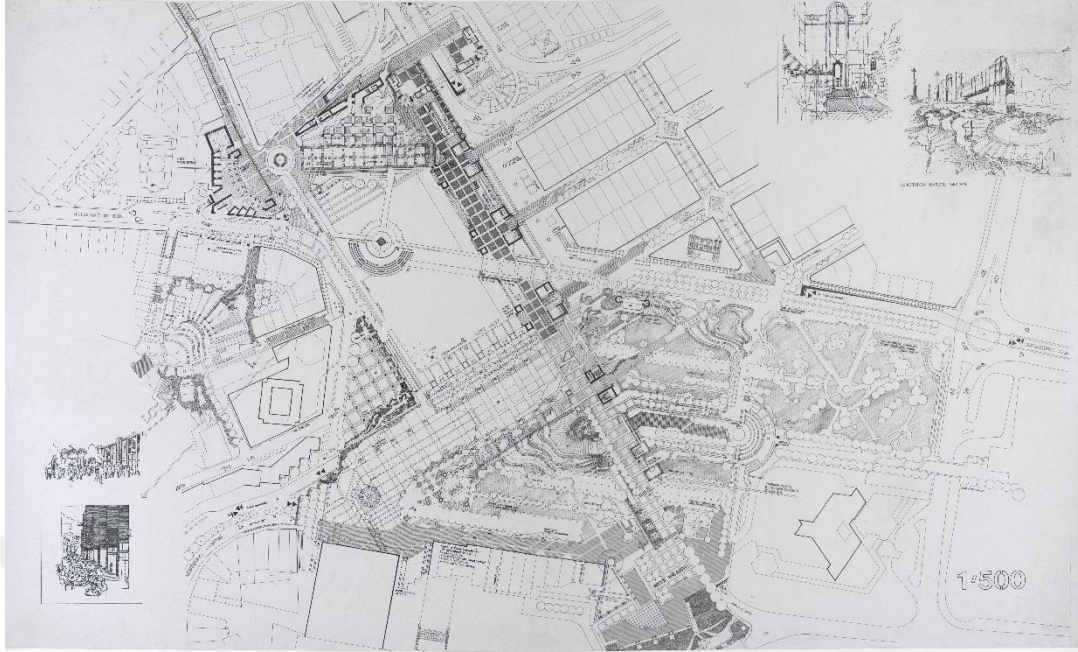


Figure 4.18. Master Plan, Çinici et al., TSUDC, 1987. Source: Salt Research, Altuğ-Behrüz Çinici Archive

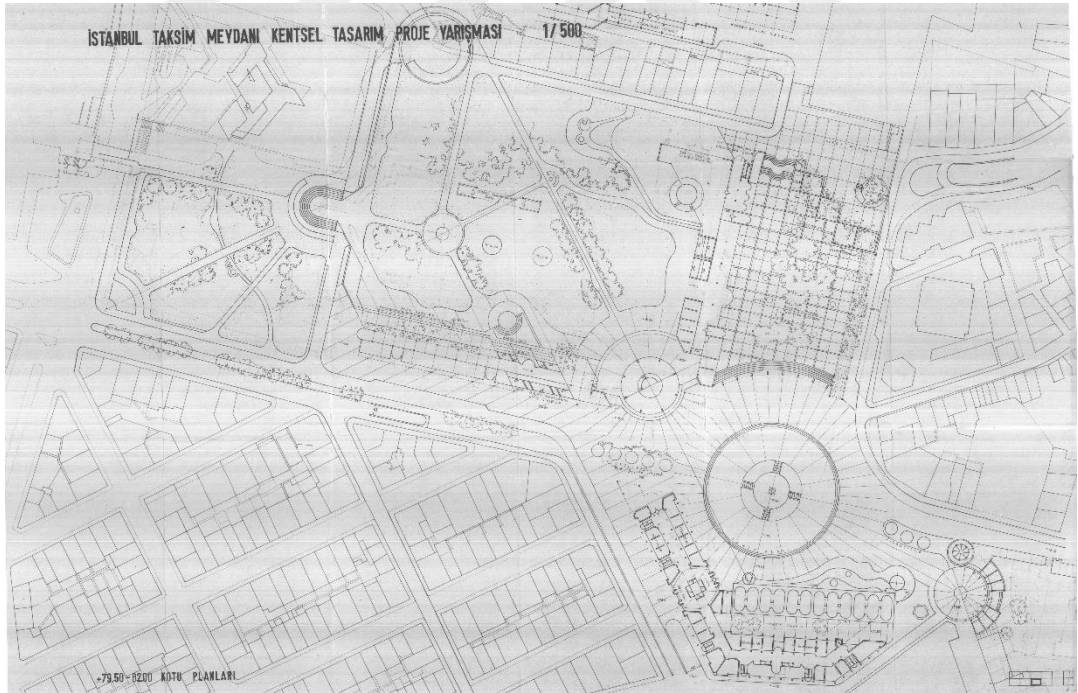


Figure 4.19. Master Plan, İnceoğlu et al., TSUDC, 1987. Source: Hasan Şener's Personal Archive

4.2.1 Analysis of the Representation Modes in The Design Proposals

Representation is crucial in the context of urban design competitions. It entails the graphical representation of spatial practitioners' design thoughts, ideas, and solutions through competition boards. The posters from the 1987 competition, which were hand-drawn, served as bibliographic reflections of the contextual backdrop of that era as well as the architects. Consequently, a detailed analysis of these submissions offers a window into the zeitgeist of their time. These representations have been systematically classified under three principal categories: form, program, and context.

4.2.1.1 The Form

The form and its representation are essential indicators of the design approach and communication method. They reflect the evolution of discipline and design comprehension. Specific visual representation methods have occasionally determined the design focus throughout architectural history, while at other times, the perception of architectural issues or ideas necessitated the use of specific methods. The emergence of postmodernism in the 1970s brought about a significant shift in architectural graphic imagery, departing from modernism and embracing a wider range of styles and intricacies. However, modernism's influence on spatial practices persisted throughout the 1980s in Turkey. The modernist approach prioritized uncomplicated, utilitarian, and well-organized structures, frequently characterized by distinct lines and geometric figures. Drawings during this period were commonly complex blueprints, cross-sections, and elevations produced by hand. Due to the limited use of technology during this time, hand-drawn pieces had greater relevance, representing an era in which traditional methods were not only favoured but also praised for their authenticity and distinctive appeal. This reflects a time when the designers' ability and originality were of the greatest significance, which resulted in each piece being unique and important in its own right.

Degree of Control:

The concern about the form in urban design was reflected in representation as the city emphasised as a controlled object. In the context of Dalokay et al.'s initiative, there was a generation of design, with every detail distinctly delineated. Each component was crafted and accentuated through illustrative endeavours, propelling the urban milieu to the forefront as a carefully orchestrated object. (Figure 4.20) The formalism predominantly aligns with the control of space. The city appears as a controlled object. Moreover, explicit articulations, in conjunction with precise suggestions and elaborate drawings, as observed in Çinici et al.'s. (Figure 4.21) They utilized detailed drawings that emphasised design directions and made a clear statement through them. The utilization of application-oriented and meticulously conceived detail drawings underscores the substantial degree of control exercised, illustrating a directed guidance in the design process. Similarly, resolution plays a critical role in the understanding of composition. The submissions to the competition detailed the architectural designs extensively, down to the building elements and floorplans, as explicitly illustrated in the drawings. Such a degree of precision is evident and can be comprehensively analysed in both the floor plans and sectional views. The posters delineate a design paradigm where every element is scrutinised, with the representations vividly reflecting such a methodological approach. Such a concept encouraged an interpretation of design that was confined to strict and specified parameters, which reflected the larger architectural narratives of control and formalism. Incorporating explicit solutions into the illustrations was also acknowledged as a measure of proficiency and control of space.

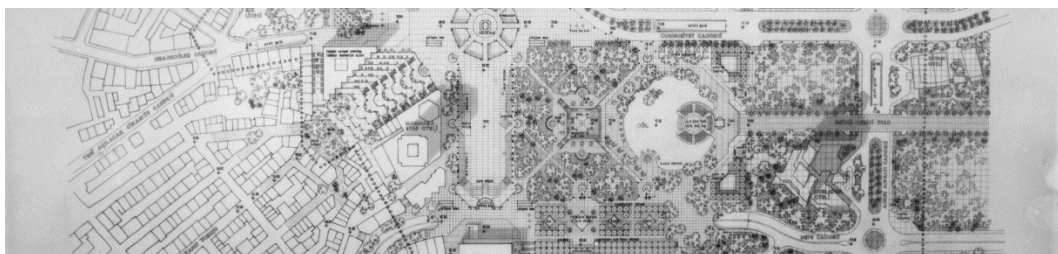


Figure 4.20. Master Plan, Dalokay et al., TSUDC, 1987 Source: Salt Research, Vedat Dalokay Archive

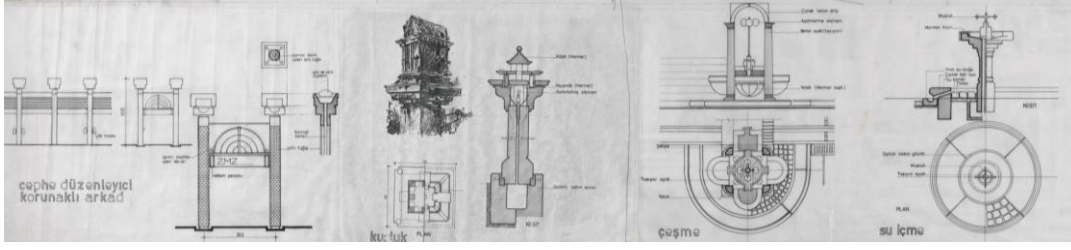


Figure 4.21. Detail Drawing, Çinici et al., TSUDC, 1987. Source: Salt Research, Altuğ-Behruz Çinici Archive



Figure 4.22. Silhouette from Marmara, Dalokay et al., TSUDC, 1987. Source: Salt Research, Vedat Dalokay Archive

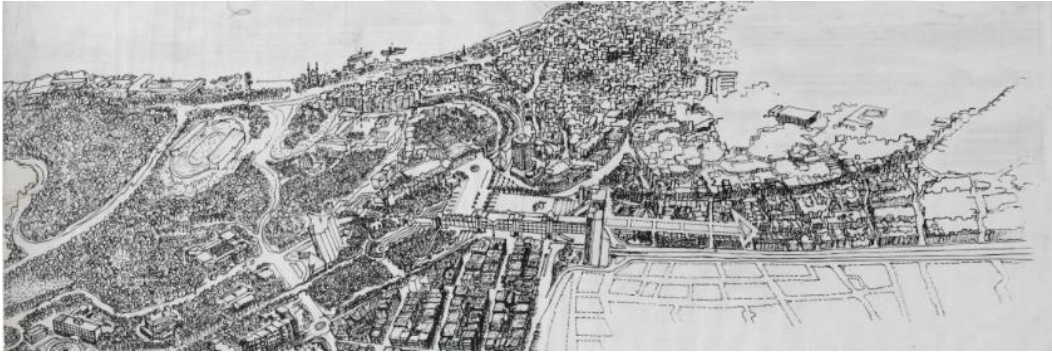


Figure 4.23 Axonometric Drawing, Çinici et al., TSUDC, 1987. Source: Salt Research, Altuğ-Behruz Çinici Archive

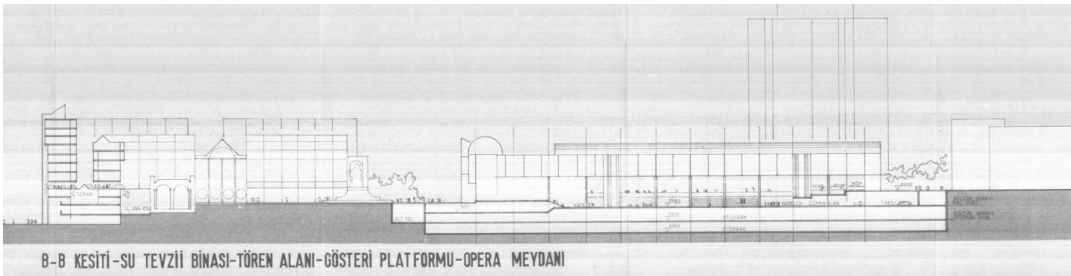


Figure 4.24. Section Drawing, İnceoğlu et al., TSUDC, 1987. Source: Hasan Şener Personal Archive

Compositional Quality:

Examining fragments can also ascertain the evaluation of composition quality and highlighted elements. Compositional quality is crucial in reflecting the form and conveying the structure through design. Dalokay et al.'s drawings reflect the urban form as a cohesive fabric, showcasing the integration of Taksim into its overall silhouette. In the drawing, a green continuity spreading from Taksim Square to the city was intended to present and perceive the urban form as a holistic fabric. (Figure 4.22) Drawing techniques were utilized to highlight this position, and the depth of the colour exposed the impact on the area. The designs communicate the axes, orientations, and other pertinent features through their representation methods. The illustrations effectively depict the unique character and ambience of the location. The region is dominated by bird's-eye views, which also highlight the square as a holistic graphic focal point. Moreover, the comprehensive arrangement is evident in the intricate particulars, such as the floor patterns and the positioning of the green fabric. Transportation and green infrastructures are essential factors that facilitate the processes that shape the built environment and contemporary landscapes. To give spatial design more agency in regional transformation processes, it is necessary to rethink infrastructure beyond its purely functional meaning, which is why landscape and infrastructure concepts are hybridized.¹⁸³ The fact that these elements can be read together harmoniously in the drawings emphasizes the considered scope of the composition. (Figure 4.23) Furthermore, one of the significant characteristics of compositional arrangements is the emphasis on enclosures. Enclosed spaces are deliberately highlighted in both plans and sections, underscoring their importance in visual representation. (Figure 4.24)

¹⁸³ Steffen Nijhuis, Daniel Jauslin, and Frank van der Hoeven, "Editorial" *Flowscales: Designing infrastructure as landscape*. 3 (2015): 7–8.

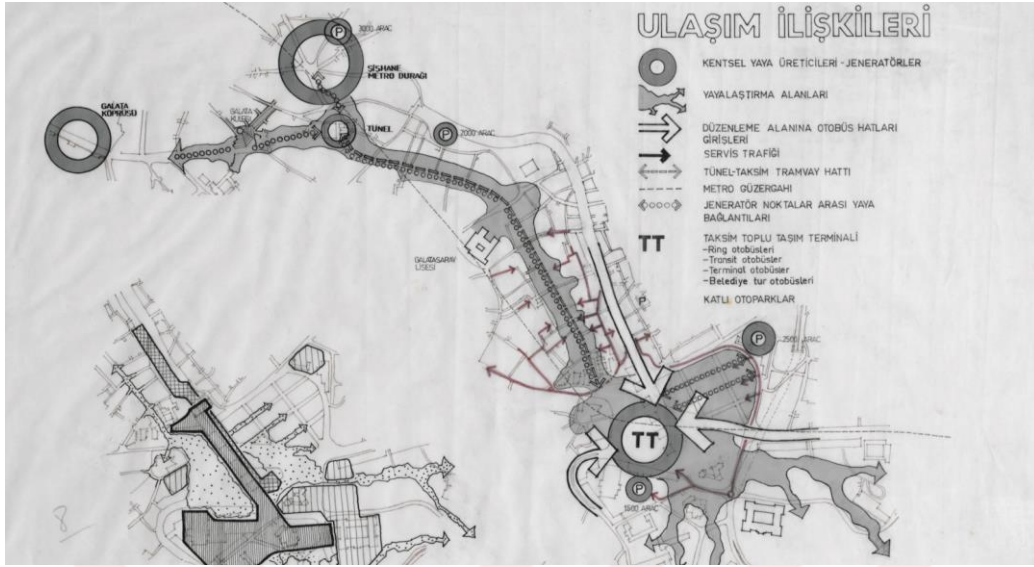


Figure 4.25 Transportation Networks, Çinici et al., TSUDC, 1987. Source: Salt Research, Altuğ-Behrüz Çinici Archive

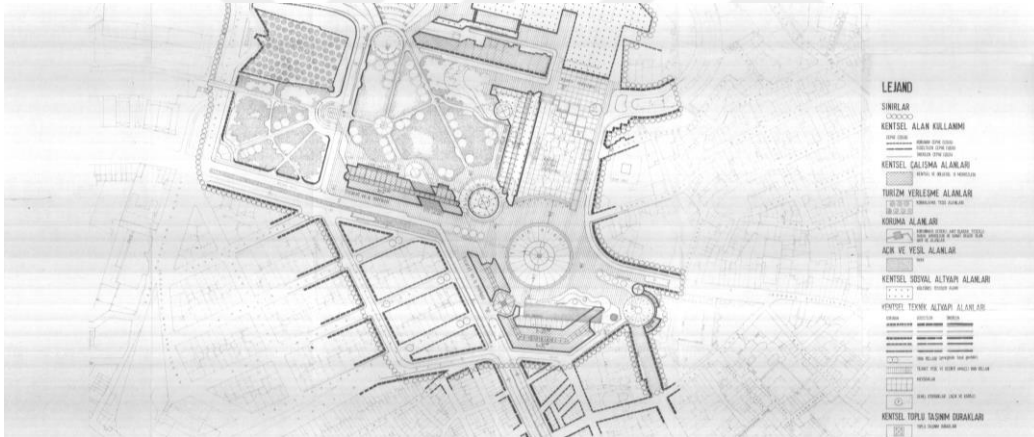


Figure 4.26 Master Plan Decisions, İnceoğlu et al., TSUDC, 1987. Source: Hasan Şener Personal Archive

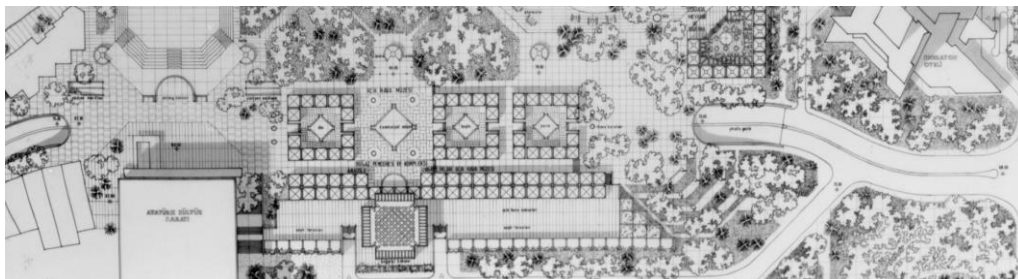


Figure 4.27. Master Plan (1/500), Dalokay et al., TSUDC, 1987. Source: Salt Research, Vedat Dalokay Archive

Structural Features:

Criticizing structural features and technical organization is essential for understanding urban design. An urban form's functionality, durability, and aesthetic quality are all determined by its structural features, which are the physical components of urban design and the spatial arrangements of those elements. In the 1980s, street patterns were generally grid-like and orderly, influenced by modernist city planning; such order aimed to enhance functionality and accessibility.

The deployment of diagrams played a pivotal role in explaining the genesis and systematic organisation of form. The diagram of positional relations used by Çinici et al. includes topics such as pedestrian connections, bus entry directions, and the integration of the square, emphasising settlement axes. A web of spaces is a designed network that can be clearly followed via drawings and diagrams. (Figure 4.25) The period is defined by recognisable features such as horizontal and vertical lines and axes that are discernible from master plans. The drawings accentuate street patterns and the structure of the network, demonstrating how they align with recent design directions and the approaches of the designers of the period. İnceoğlu et al.'s drawings highlight technical infrastructure areas and showcase spatial networks focused on critical points and axes. (Figure 4.26) These drawings thoughtfully depict the relationship and flow between spaces, emphasising plans and sections that develop the square, pedestrian path, and promenade in conjunction with the surrounding program. Comparably, the depiction of the green network emerges as considerably more structured and regimented. Even though, within Dalokay et al.'s posters, one observes a prominent focus on the intersection of axes and roads at specific angles and delineating a distinct graphical strategy, the representation of the green network is managed with a notable expansiveness congruent to this network. (Figure 4.27)

4.2.1.2 The Program

The program plays a vital role in shaping the design. Program's integration into the design has been approached inversely across different periods. This design's guiding path intersects with its representation. Even though postmodernism was a major influence throughout the competition, the architects' orientations had a big impact on the designs as well. Thus, the program and its direction varied depending on the era and the architect's approach. The delivery method makes the presentation of the programmatic course of the competition challenging. Commonly, the program was presented through text or perspectives. So, the conventional representation methods may not effectively showcase this diversity.

Programmatic Orientation of Design:

The portrayal of programmatic orientation is seen in the outputs of the 1987 competition. The emphasis on specific programmatic frameworks is evident in how designs are represented. This display generally includes informative texts. At the same time, different plan drawings are presented to understand the configuration of the design. (Figure 4.28) The designs illustrating Taksim Square's program demonstrate a multipurpose conception of space. According to the plans, different areas of the square are designated for various public uses. The projects anticipate the square's design to accommodate a diverse array of social, cultural, and commercial activities. (Figure 4.29) The spaces are generally organized using static functions, making it unattainable to alter the intended use of the area. Moreover, the program relations in the layout were to be explained and demonstrated using different methods. In conventional orthographic methods, floor plans are depicted in parallel to the main axis, whereas cross-sections are portrayed at a constant angle in relation to the plan's axis. However, the use of angled sections and elevations by Çinici et al. provides an illusion of slicing through the structure, so increasing the perception of the interior's layout and programme. (Figure 4.30).

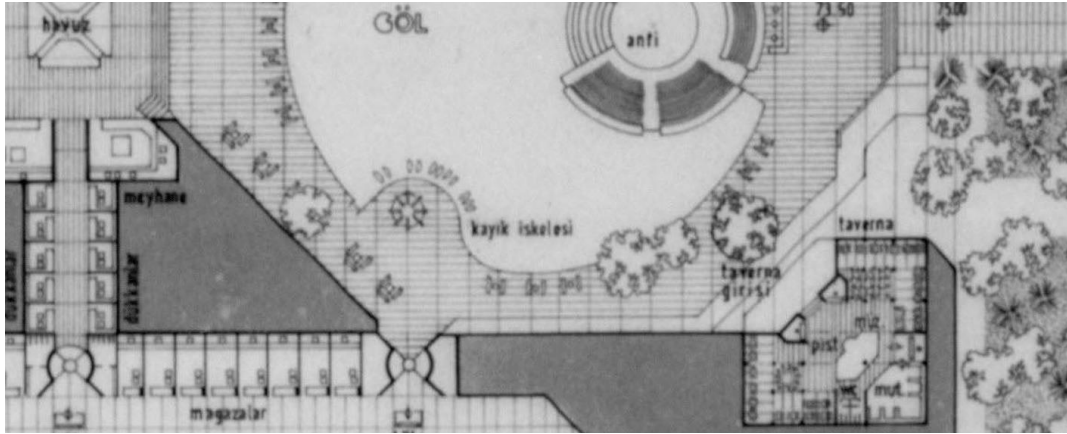


Figure 4.28 Floor Plan 1/1000, Dalokay et al., TSUDC, 1987. Source: Salt Research, Vedat Dalokay Archive

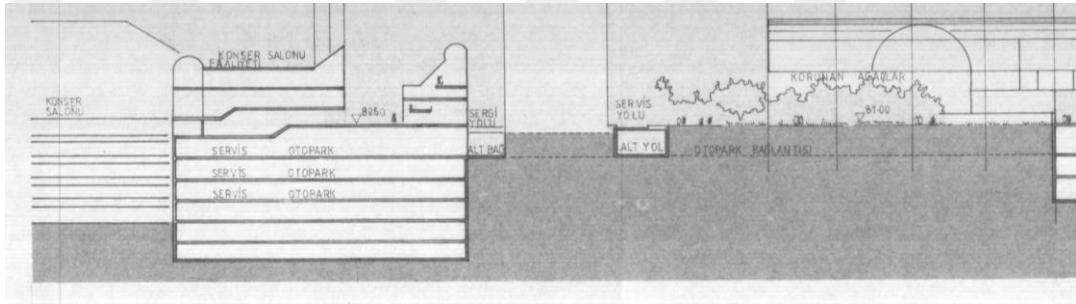


Figure 4.29. Section, İnceoğlu et al., TSUDC 1987. Source: Hasan Şener Personal Archive

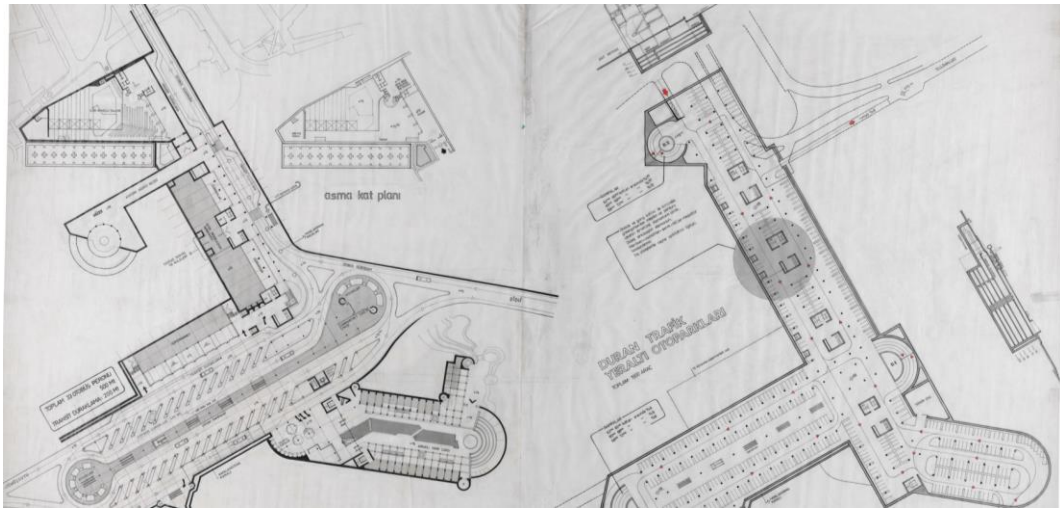


Figure 4.30 Plan Drawings, Çinici et al., TSUDC, 1987. Source: Salt Research, Altuğ-Behruz Çinici Archive



Figure 4.31 Depiction of Grid System on Posters, Dalokay et al., TSUDC, 1987.
Source: Salt Research, Vedat Dalokay Archive

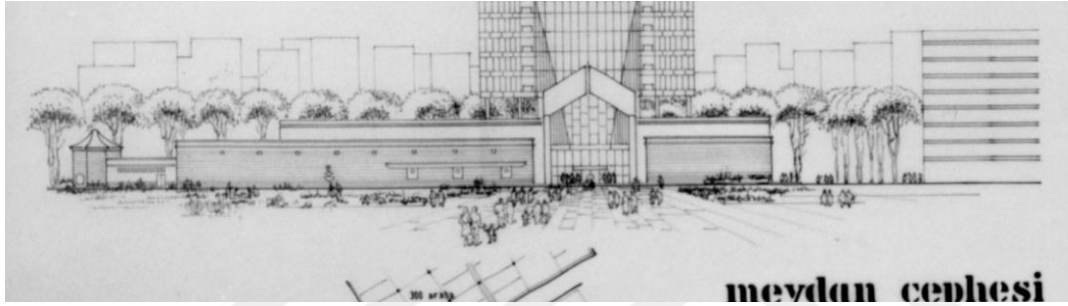


Figure 4.32. Facade Drawing with Human Figures, Dalokay et al., TSUDC, 1987.
Source: Salt Research, Vedat Dalokay Archive

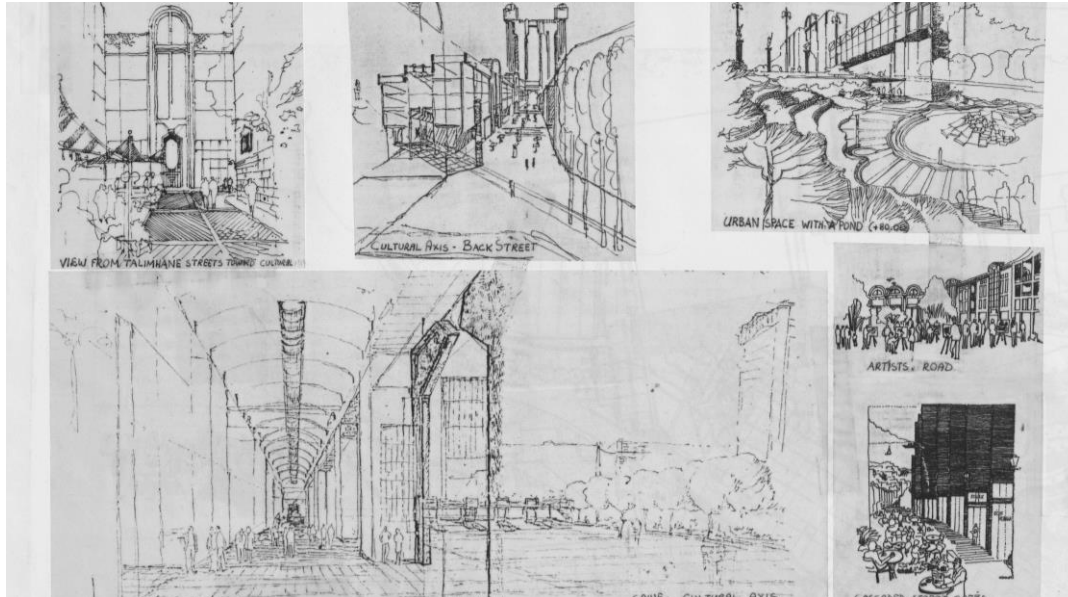


Figure 4.33. Perspective Drawings, Çinici et al., TSUDC, 1987. Source: Salt Research, Altuğ-Behrüz Çinici Archive

Projection of User:

The program's diversification and prominence have changed the user's role in design. When the competition sheets were reviewed, the program was generally organized around functions, with more focus on spatial organization. In Dalokay et al.'s submissions, the specifications on the boards prioritise addressing inert phenomena over the program itself. Dalokay et al.'s specifications depict an established grid system and the individual's behaviour accordingly. (Figure 4.31) In visual representations, the user appears as an entity within the square's configuration. The viewer's perception is confined to the author's intended perspective. During this period, user profiles were typically generalized, and the human element depicted in the design was uniform and similar in state. Furthermore, some renderings of perspective drawings lacked the inclusion of human figures, thereby offering the spaces depicted as picturesque vistas. This choice accentuates the architectural and environmental elements. Some visuals have human figures as agents who enjoy the space in the background. The human body is utilized as the visual element. (Figure 4.33) Human involvement was contemplated during the design phase; however, it remained confined to the designer's conceptual framework, as it was not effectively communicated through the visualisations. Consequently, this scenario engenders a perception of endorsing passive interaction. The language of representation concentrates on broader scales and formal decisions.

Temporal Dimension of Space:

The temporal dimension is also a vital input of the program. A major factor in the design and planning of the program has been the incorporation of space. Nonetheless, the 1987 competition submissions do not reflect this pattern of behaviour. Due to the technological limitations of that era, the depiction of time in the illustrations was insufficiently communicated. Despite the competition guidelines clearly allowing the use of colour, its absence in all entries may have led to the lack of time-based distinctions in the visual representations, even though these aspects were considered.

The emphasis on a single scenario in the area does not illustrate the concept of temporality. The boards rarely reflected the passage of time or the consideration of changes in design throughout time. They encompass a variety of elements that display this transition. A detailed analysis of the posters, especially those by Çinici et al., reveals that the careful inclusion of diverse lighting details in the drawings denotes a consideration for transient changes, such as day-night utilisation (Figure 4.34). Concurrently, an examination of the schemes demonstrates that the assortment of plant species suggests a deliberate reflection of seasonal variations (Figure 4.35).

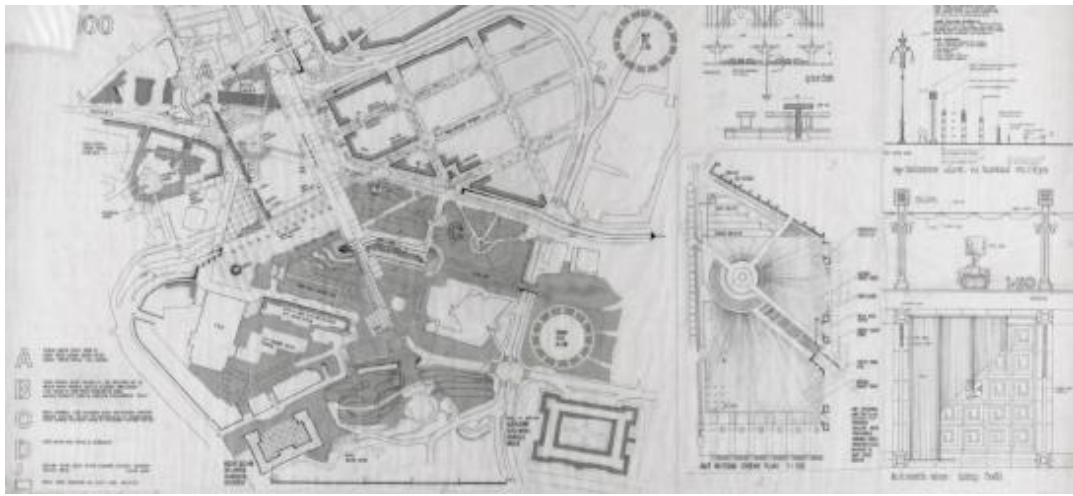


Figure 4.34 Landscape and Lighting Details, Çinici et al., TSUDC, 1987. Source: Salt Research, Altuğ-Behruz Çinici Archive

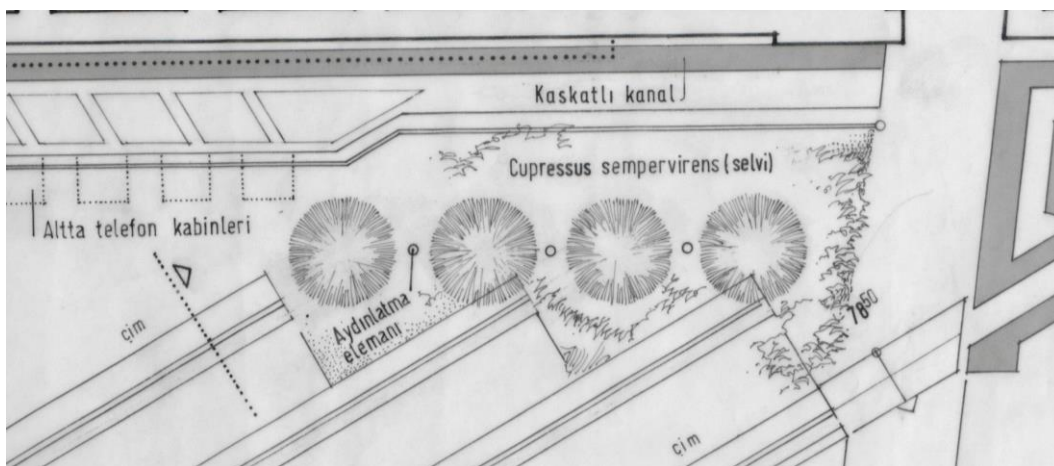


Figure 4.35 Landscape Details, Çinici et al., TSUDC, 1987. Source: Salt Research, Altuğ-Behruz Çinici Archive

4.2.1.3 The Context

As the designers began to emphasize the cultural domain of their own individual artistic output, the public's tastes, or the disciplinary framework in their works, the concept of context became relatively implicit in the works of its actors after the 1970s.¹⁸⁴ The concept of context pertains to how design interacts with its physical, historical, and socio-political environment. Depicting context illustrates how the design integrates with its surroundings and responds to environmental factors. Design influenced by its surroundings offers interfaces for daily life.

Involvement of the Mainstream Socio-Political Context:

While examining the boards of the 1987 competition, the square's historical significance and its role in social memory are conveyed through symbolic elements and depictions of historical events in the drawings. Moreover, the inclusion of gathering and ceremonial spaces displays the incorporation of the space's political and social environment into the design. (Figure 4.36) Other than those references, although designs bearing the traces of the period are noticeable, dealing with socio-political issues is not depicted as the main concern according to their representation. The focus has resulted in marginalising other socio-political and human relations issues. The designs were more technically and functionally focused. The modernisation of cities and meeting functional needs were priorities. Technical drawings focused on the functional and structural features of the design. There is a noticeable shift towards urbanization and a desire to create modern urban spaces in the present era. This has led to a significant increase in construction activity in the region. This trend directly results from the current social and political environment, indicating a deliberate architectural and urban planning response to these changing dynamics.

¹⁸⁴ Kömez Dağlıoğlu, "Reclaiming Context Architectural Theory, Pedagogy and Practice since 1950."

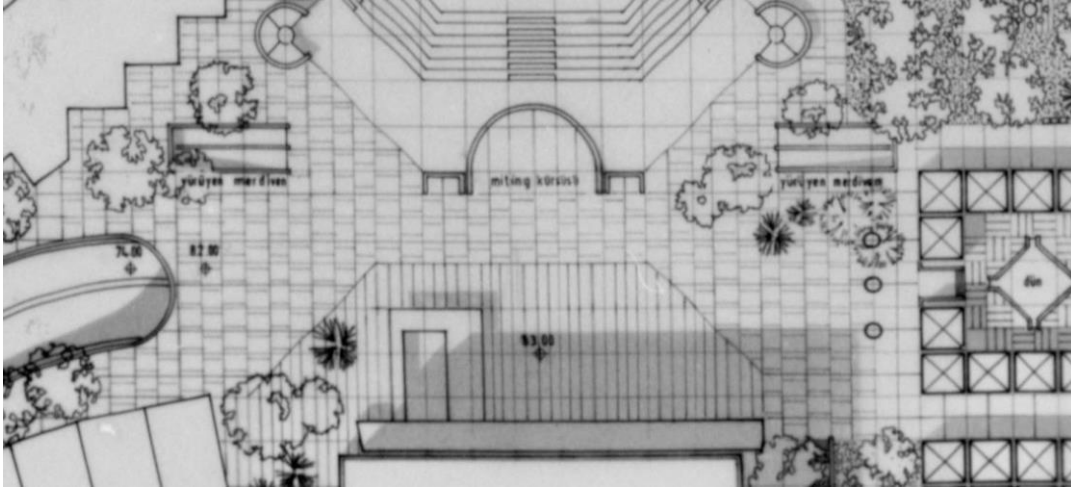


Figure 4.36. Plan Drawing- Gathering Space, Dalokay et al., TSUDC, 1987. Source: Salt Research, Vedat Dalokay Archive

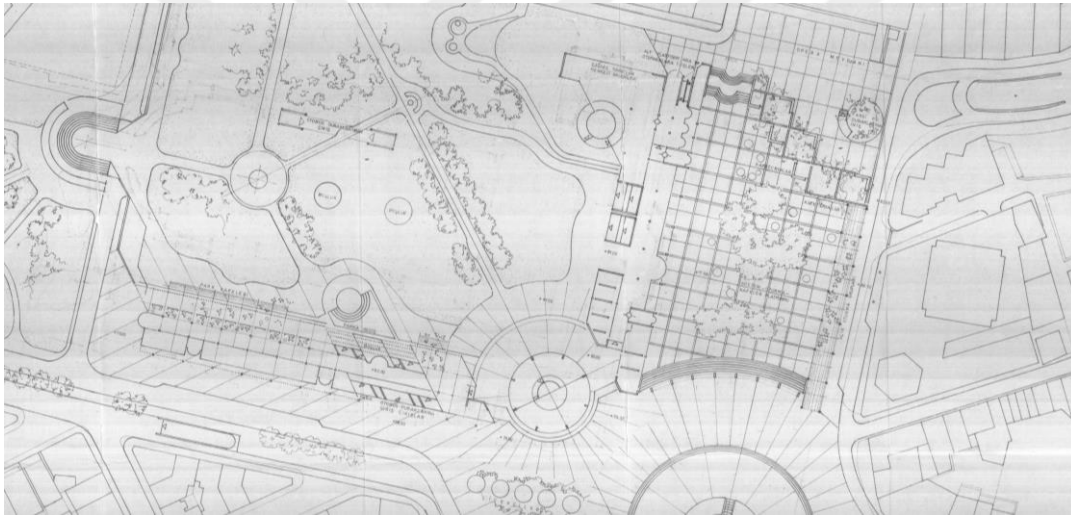


Figure 4.37. Master Plan, İnceoğlu et al., TSUDC, 1987. Source: Hasan Şener Personal Archive

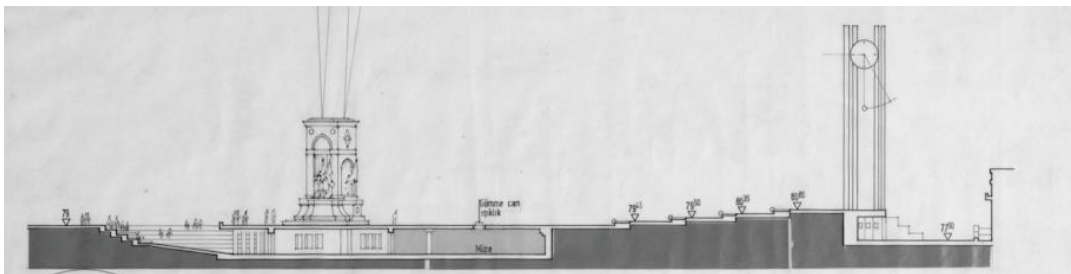


Figure 4.38. Republic Monument, Çinici et al., TSUDC, 1987. Source: Salt Research, Altuğ-Behrüz Çinici Archive

Involvement of the Historical and Natural Context:

A typical representation of nature was the presence of trees in landscapes, which were frequently incorporated into public squares or structures. Despite the fact that green spaces were always the primary focus, İnceoğlu et al.'s project represents the trees in a more serene manner. This style of representation highlights the significance of the square by incorporating open, empty spaces at intervals, where hard surfaces are also emphasized, as opposed to a traditional green park. (Figure 4.37)

In Dalokay et al.'s discussions of modern architecture, he emphasizes that modernism can incorporate tradition while offering a radical departure and suggests moving beyond superficial features and finding common ground.¹⁸⁵ Although a specific visual representation based on a historical reference has not been created, it is evident that this issue is not overlooked. The competition documents deliberately considered the historical and cultural significance of Taksim Square. The perspective drawings and birds-eye views were clear and helped to show how the square fit in with the key buildings and axes around it. Notably, the illustrations highlighted the square's rich historical identity by including symbolic locations like the Republic Monument. (Figure 4.38) The competition posters showcased drawings that presented a new and imaginative arrangement of Taksim Square. Disregarding the minimalism of modernist design, they enriched the space with elaborate and specific drawing techniques. The illustrations integrated traditional Ottoman and early Republican architectural components, revitalizing elements such as domes and arches from a postmodern perspective. The vaults, observed in the sections created by Dalokay et al., and the way they are accented by surrounding trees serve as a prime example of incorporating history (Figure 4.39) On the other hand, the architects' modernist approach was obvious in the architectural language and representations. Moreover,

¹⁸⁵ Celal Abdi Güzer, "Türkiye'de Modern Mimarlığı Sınırları: Dalokay ve Tekelioğlu" in *Ankara'da İz Birakan Mimarlar Dizisi II: Vedat Dalokay - Nejat Tekelioğlu*. Ed. Nuray Bayraktar, vol. 2, (Ankara: Vekam Yayınları, 2020). 15

this has been demonstrated through the incorporation of references to the past in the program and the consideration of the area's recent history in determining the square's identity. The approach, which also reflects the historical importance of the square, is evident in Çinici et al.'s diagrams, which reference recent history (Figure 4.40). As designed as a space for gatherings, the square pays tribute to the period and accentuates the area's historical relevance. Through the addition of new, varied, and unexpected features to Taksim Square, Çinici aimed to combine the square's historical character with modern needs. These can be examples of demonstrating the tendency of postmodernism to rewrite and reconstruct history.

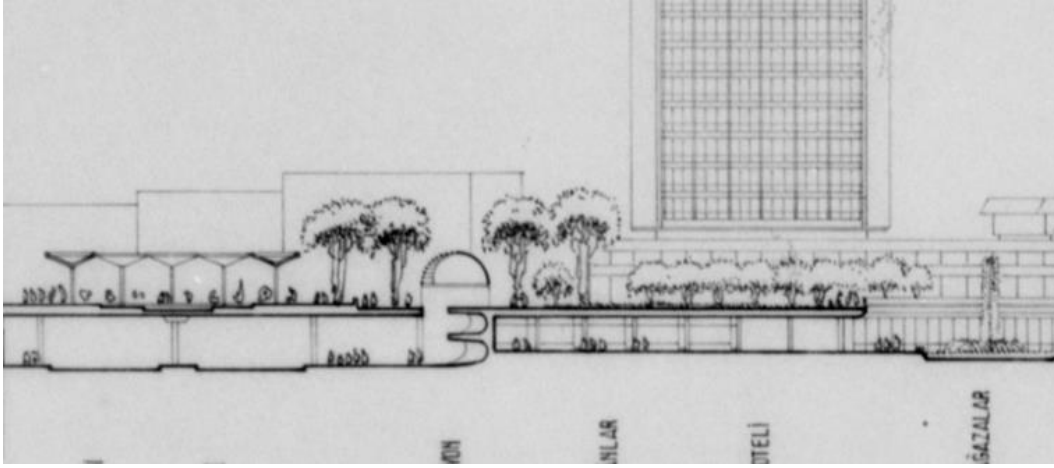


Figure 4.39 Section, Dalokay et al., TSUDC, 1987. Source: Salt Research, Vedat Dalokay Archive

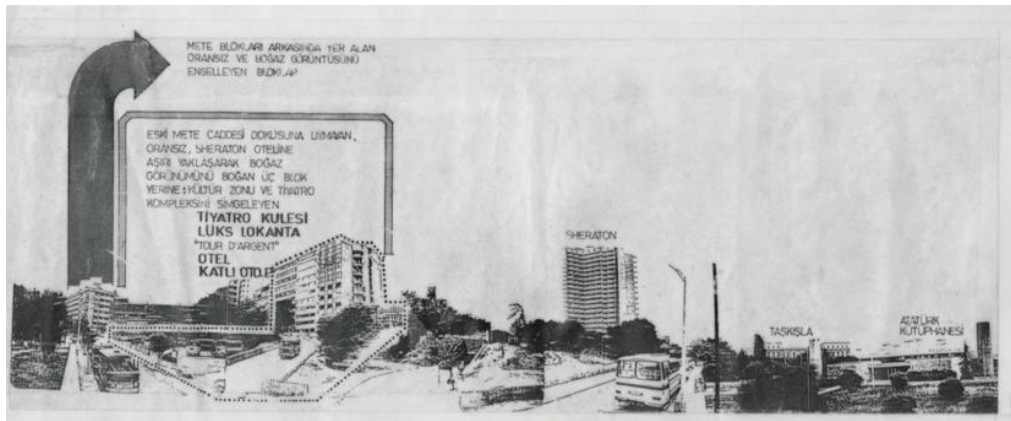


Figure 4.40 Collage, Çinici et al., TSUDC, 1987. Source: Salt Research, Altuğ-Behrüz Çinici Archive

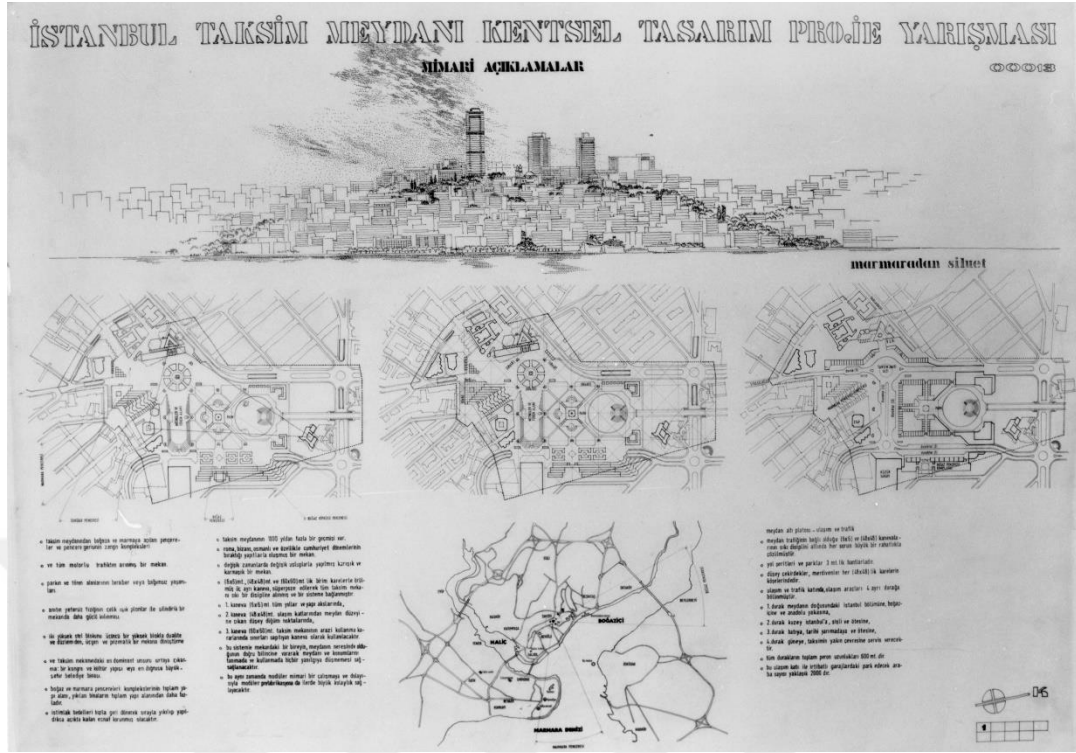


Figure 4.41. Project Board 1, Dalokay et al., TSUDC, 1987. Source: Salt Research, Vedat Dalokay Archive

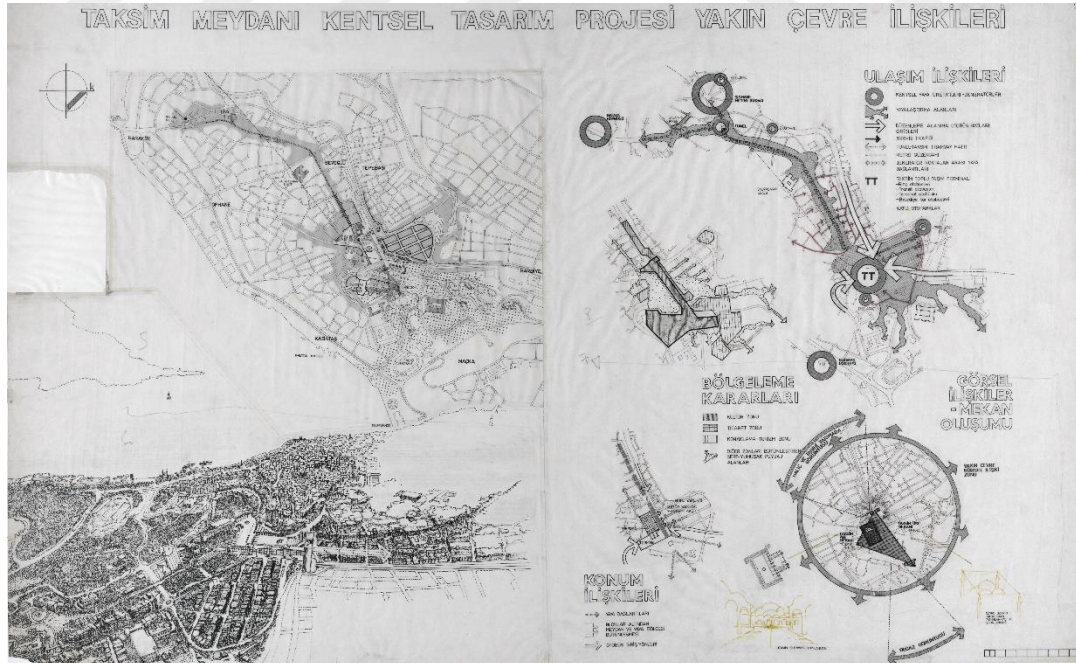


Figure 4.42. Project Board 1, Çinici et al., TSUDC, 1987. Source: Salt Research, Altuğ-Behruz Çinici Archive

Context as a Referential Item:

Context can also be the subject of projects as an element itself, and these can also manifest themselves in representation. Dalokay et al. integrated the surrounding landscapes into their design by including diagrammatic maps in their first sheet (Figure 4.43). It was emphasized by Çinici et al. that local landmarks have a significant role in defining the design, so illustrating how the context has an impact on the overall aesthetic and functionality of the design (Figure 4.44). Both designers considered the harmony between the design and its context. The contextual phenomenon influences the design causality. The specification highlights the essential role of context in shaping the design. Detailed descriptions of the area and surveys of surrounding buildings also contribute to this emphasis.

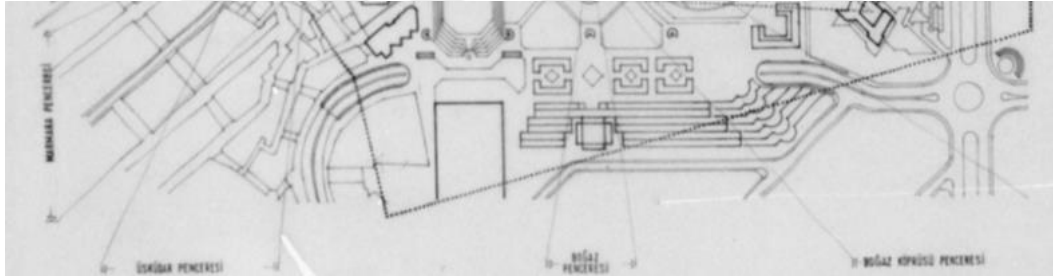


Figure 4.43 Master Plan Diagram, Dalokay et al., TSUDC, 1987. Source: Salt Research, Vedat Dalokay Archive

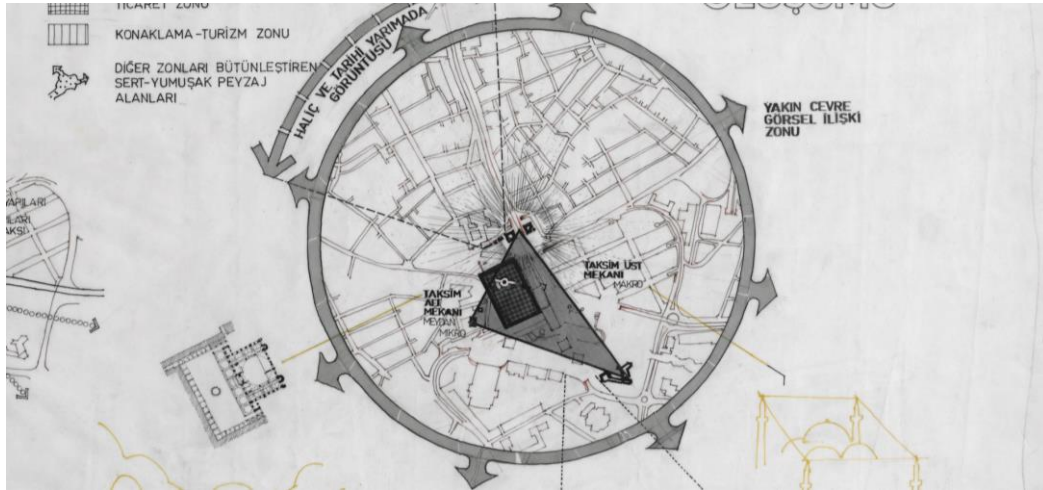


Figure 4.44 Diagram, Çinici et al., TSUDC, 1987. Source: Salt Research, Altuğ-Behrüz Çinici Archive

4.3 Overview of Taksim Square Urban Design Competition in 2020



Figure 4.45. The advent of Taksim Urban Design Competition 2020. Source: Arkitera from (www.arkitera.com)

In 2020, a two-stage urban design competition was initiated for Taksim Square, with a similar program from 1987. Unlike the first competition, this one adopted an approach based on international voluntary participation instead of an invitational method. The subject and purpose of the competition, launched by the Cultural Heritage Department of the Istanbul Metropolitan Municipality, are detailed in the competition specifications.

The Taksim Urban Design Competition aims to solve the design problem that is subject to the competition. While addressing the problem in question, economic, original and qualified design approaches, functional and innovative solutions that can shed light on today's architecture are highlighted, identifying projects and authors who develop a contemporary environmental and design approach; it is aimed to promote fine arts, develop relevant professions and sub-disciplines, establish ethical values, and provide a suitable environment for teams to gain international competitiveness. (translated by the author) ¹⁸⁶

¹⁸⁶ İstanbul Büyükşehir Belediyesi and Kültür Varlıkları Daire Başkanlığı, Taksim Kentsel Tasarım Yarışması Şartname, (İstanbul, 2020).

The descriptions of Taksim Square primarily highlight its historical and cultural importance. The specification encompasses in-depth analyses of topics such as art in partition and architectural data, offering a thorough portrayal of the square. Contestants were also anticipated to address the multifaceted impact of their design proposals, considering aspects such as identity and daily scenarios in addition to spatial designs. The required program specification states that the competition does not have any specific requirements for the program. The general principles outlined in the specifications also establish a broad framework for the design program. It is aimed to enrich the suggestions by representing them with various methods.¹⁸⁷

Contestants were provided with various information and documents, including zoning plans, zoning information, 2D and 3D drawings, infrastructure details, analyses, surveys (covering trees, historic buildings, and facades), photographs, and a bibliography, in addition to the specifications.

The requested information and documents are stated in detail in the specifications.¹⁸⁸ The information in the following section is adapted from the specification. The competition was structured in two stages. It strategically incorporates a multifaceted evaluation framework that leverages theoretical propositions and practical executions. The initial phase required participants to articulate their conceptual approach through a 15-page booklet. The booklet contained 10,000 words to explain general approach scenarios, understanding, interpretation, and research. Additionally, it needed to include a 1/1000 plan and various drawings reflecting design ideas in different scales and methods. If they advanced to the second stage, they were also expected to provide information about the team they would establish. These booklets were expected to provide information about their expertise and consultancy and to demonstrate a multidisciplinary approach. It emphasized the requisite for a multidisciplinary perspective, even in the nascent stages of design

¹⁸⁷ Ibid.

¹⁸⁸ Ibid.

conception, thereby underlining the importance of an integrative approach in urban planning. Teams selected for the second stage were required to include at least one member from each of the three disciplines of urban planning, architecture, and landscape architecture. The specifications detailed the concepts that competitors should consider for this stage, including urban integrity, public space, green system, transportation system, spatial concept, spatial memory, feeling of the place, atmosphere, safety and security, proposed functions, accessibility, disability, lighting, and material. The text was meant to provide clues about the programs the designers would propose and information about the indoor uses, along with sketches of these spaces.

The documents of equivalent award winners for this stage were obtained with the help of the Istanbul Planning Agency. While the importance of this stage in terms of representation was acknowledged, it was not included in the comparison made on the posters. However, it was considered a stage that made the competition unique in terms of visual representations regarding concept presentations.

In the second phase, it was anticipated that conceptual plans would demonstrate the connections between the square and the city, as well as its local environs, together with fundamental techniques. A 1/2000 scale master plan was sought, including specifications and suggestions for the transportation system, functional structure, landscape, and open space system within these relationships. The 1/500 scaled master plan should include landscape choices, information about the design of the open space, temporary and permanent proposals, closed and semi-closed structures, how the open space will connect to existing structures, elevation solutions, design, and material suggestions for hard surfaces. It was requested that plans and sections be included to display other elevations at the same scale. Free-scale drawings pertaining to characteristics of urban identity were requested, as were selected drawing methods. Some 3D visuals, including one showing the general project area, were also expected. Furthermore, the specifications detailed the map presentation method and requested the preparation of a project book. It was expected that all maps would be scaled down and that the project report would include

suggestions regarding integrating art in the competition area, scenarios regarding the life envisaged in the area, and identity studies.

The jury consists of municipality employees and people from different disciplines. There were people from different disciplines, such as architects, urban designers, landscape architects, earthquake risk control department employees, and cultural heritage department employees. However, the number of architects was much higher than the others.¹⁸⁹

In the competition under review, a notable total of 146 interdisciplinary teams, comprising a cumulative participation of 500 individuals, applied to the competition.¹⁹⁰ As specified in the competition rules, a unique requirement for team composition required each participating team to have a minimum of one urban planner, one architect, and one landscape architect. The criteria highlighted the competition's focus on a multidisciplinary approach to the challenge. A total of twenty projects made it past the first phase after a thorough and gradual elimination procedure. Thorough reports were released, offering the jury's assessment of every initiative and outlining goals for future advancement. In conclusion, three equivalent prizes and five commendations were awarded to recognise contributions within the

¹⁸⁹ Jury members are as follows; Advisory Jury Members: Ekrem İmamoğlu (IMM President), Mehmet Çakılcıoğlu (IMM Deputy Secretary General), Mahir Polat (Head of IMM Cultural Heritage Department), Tayfun Kahraman (Head of Istanbul Metropolitan Municipality Earthquake Risk Management and Urban Improvement Department), Hayri Haydar Karabey (Architect), Korhan Gümüş (Architect), Ömer Yılmaz (İPA Competitions Coordinator); Original Jury Members: Ayşe Zeynep Ahunbay (Architect), İpek Akpınar Aksugür (Architect), Can Kubin (Urban planner), Arzu Kutkam (Landscape architect), Kerem Piker (Architect (Jury president)), Manuel de Rivero (Architect), Rainer Schmidt (Landscape architect); Alternate Jury Members: Arman Akdoğan (Architect), Tomris Akın Paşaoğlu (Architect), Melih Birik (Urban planner), Meltem Erdem Kaya (Landscape architect); Rapporteurs: Merve Ala (Architect - IMM Cultural Heritage Department), Başak Çelik (Architect - İPA Competitions), Kübra Elif Durgun (Architect - İPA Competitions) Deputy Rapporteurs: Sinan Çağlar (IMM Cultural Heritage Department), Salime Benan Kaya (Urban planner - İPA Competitions), Şima Topaloğlu, (Urban planner (IMM Cultural Heritage Department))

¹⁹⁰ İstanbul Planlama Ajansı, *Taksim Urban Design Competition Reports*, (İstanbul, July 18, 2020).

competition's scope. According to the list announced in September 2020, the ranking of the winning projects was as follows:¹⁹¹

Equivalent award; Şerif Süveydan, Burcu Sevinç Yılmaz, Rıfat Yılmaz, Süleyman Yıldız, Sezer Bahtiyar, Murat Güvenç, Herman Sal.^{192 193}

Equivalent Award; Bünyamin Derman, Dilek Derman, Mehmet Kadioğlu, Redife Kolçak.^{194 195}

¹⁹¹ İstanbul Planlama Ajansı, *Taksim Urban Design Competition Report*, (İstanbul, September 19, 2020).

¹⁹² In 2017, Beoffice, co-founded by Süleyman Yıldız, Burcu Sevinç, and Rıfat Yılmaz, won the third equivalent prize in a competition with a team that included architects, an urban designer, and a landscape architect. These founders, with diverse backgrounds and experiences in architecture and design. Their notable collaboration with HSYM Architects resulted in winning the Bandırma Onyedü Eylül University Urban Design Competition in 2017, focusing on creating a cohesive, pedestrian-friendly campus with ample green spaces. The team also includes professionals from various disciplines, contributing to the project's success.

¹⁹³ The team also includes several consultants: architects Gülsün Tanyeli and Uğur Tanyeli, graphic designer Evrim Gürel Süveydan, electronics engineer Duygu Çakır, architect Gürden Gür, civil engineers Erdem Özlü and Cantekin Turan, environmental engineer Hakan Mintaş, artist İpek Duben, architects Cem Kozar and Bilge Kobaş, civil engineers Özkan Çalışkan and Duygu Erten, electrical engineers Ertuğrul Ağaoğlu and Ömer Altun, and architect Zeynep Uşşaklı.

¹⁹⁴ The team led by Bünyamin Derman and Dilek Topuz Derman are co-founders of DB Architecture. Both are an architect with a master's degree from Yıldız Technical University. Alongside them, Mehmet Kadioğlu is an urban planner, and Redife Kolçak specializes in landscape architecture. The team, renowned for its participation and victories in various competitions, notably won the Muğla-Dalaman Airport Competition in collaboration with Emre Arolat. Their projects, including the İstanbul-BJK Vodafone Arena and other stadiums, are celebrated for their innovative design approaches integrating structural systems for flexibility and aesthetic coherence. The team's work on the İstanbul-BJK Vodafone Arena, in particular, is highlighted for its respect for the city's silhouette and history, featuring a design that enhances the public memory while seamlessly blending into İstanbul's architectural landscape. The text also lists several consultants who contributed to their projects, spanning expertise from lighting and acoustics to fire safety and graphic design. (DBArchitects | BJK Vodafone Arena. www.dbarchitects.com.tr/tr/bjk-vodafone-arena.)

¹⁹⁵ The consultants as follows: Mustafa Akkaya, Lighting Specialist, Gülay ZORER GEDİK, Acoustic Consultant, Neşe YÜĞRÜK AKDAĞ, Acoustic Consultant, Sibel SARIKAYA, Fire Consultant, Nur URFALIOĞLU, Restorator Architect, Emre ILICALI, Civil Engineer, Yeşim DEMİR, Graphic Designer, Britta NAGEL, Museum Planner And Exhibition Designer, Serhan ÇAYCILAR, Mechanical Engineer, Yusuf TIMBİR, Structural Engineer, Selahattin ÖZDENİZ, Electrical Engineer, Tanju ÖZELGİN, Interior And Industrial Designer, Günnur ÖZSOY, Artist, Semih ALTIN, Environmental Engineer

Equivalent Award; Kutlu İnanc Bal, Hakan Evkaya, Barış Ekmekçi, Münire Sağat, Olgu Çalışkan.^{196 197}

Equivalent Mention Award; Elmira Jafari, Erfan Farahmand, Ahmad Moradian; equivalent Mention Award; Jaime Daroca Guerrero, Jose Mayoral Moratilla, Jose Ramon Sierra Gomez De Leon, Beril Serbes, Amanda Castellano, Alonso Rosa, Oscar Blasco, Sergi Carulla; equivalent Mention Award; Zuhall Kol, Carlos Zarco Sanz, Berna Yaylali, Ozan Önder Özener; equivalent Mention Award; Hayriye Esbah Tuncay, Ebru Erbaş Gürlar, Ayşen Tabak Oflaz, Ayça Keskin, Bengi Su Doğru, Oya Espah, Paolo Belloni, Stefano Rolla, Fatih Terzi, Okan Murat Dede; Equivalent Mention Award; Sinan Günay, Nurhayat Öz, İrfan Ertiş, Seda Gecü, Alphan Köroğlu, Çiğdem Gez Köroğlu.

A methodological shift is taking place in these projects, as is seen in the recent "Public Space Design" contests in Istanbul, where participatory elements are being included in the overall frameworks. Encouraging transparency, public criticism, and public participation in the design process is made possible by this important development.¹⁹⁸ One prominent example of this move toward more interactive

¹⁹⁶ The collaborative project by İkikerebir and Studio BEMS, led by architects Kutlu İnanc Bal and Hakan Evkaya, along with landscape architects Barış Ekmekçi and Münire Sağat and urban designer Olgu Çalışkan, received the second prize of equivalent merit. Bal and Evkaya are Gazi University alumni with a portfolio of architectural works and awards since İkikerebir's establishment in 2010. Their notable achievement includes winning the first prize for the design of the Memorial for the 100th Anniversary of the Turkish Republic in 2023. The team benefits from the expertise of various consultants, including specialists in archaeology, restoration, sociology, wildlife, graphic design, and interior architecture. Ekmekçi and Sağat bring experience in landscape architecture with numerous awards. Çalışkan adds depth with his urban planning background, academic contributions, and recognition in various design competitions.

¹⁹⁷ Complementing the core team, the group also draws on the knowledge of several specialized consultants: Selen Cambazoglu, an archaeologist and art historian, Figen Kıvılcım Çorakbaş, an architect and restorer, Pınar Evrenosoğlu, a sociologist, Yasin İlemin, a wildlife expert and biologist, Levent Y. İnce, a graphic designer, Pınar Ersü, an interior architect and lighting designer.

¹⁹⁸ Ahmet Kıvanç Kutluca, "Kamusall Mekan Tasarımını Katılıma Sunmak" *Journal of Planning*. (2022).

methods is the Taksim Square Design Competition, which is the first attempt to incorporate public engagement into the competition's procedural framework.

The adjudicating panel awarded three equivalent awards and five equivalent honourable mentions as an outcome of this competition's selection procedure. Most importantly, the approach outlined in the competition guidelines made sure that the project that was going to be implemented would come about through democratic means. In this case, the jury, the people, and the local government all combined their votes in a proportionate way. Specifically, this entailed the public voting on the three equivalent awardees, with the ultimate ranking and decision-making authority resting with the mayor or authorized persons or entities. This methodology underscores a significant evolution in the ethos and operational mechanics of design competitions, highlighting a progressive tilt towards inclusivity, transparency, and public collaboration in the shaping of our urban landscapes.¹⁹⁹ This approach ensures that society has a say in the decision-making process and contributes to its smooth functioning. Emphasizing participation is key to reconstructing memory and avoiding perception illusions during the final product evaluation.²⁰⁰ According to Yiğit Acar, in the case of Taksim, participatory procedures were diminished to a mere act of selection, undervaluing expert opinion, and competition missed an opportunity to enhance Turkish architecture and urban planning by neglecting to elevate the extent and calibre of participation.²⁰¹

This methodology garnered attention in numerous scholarly articles and publications, eliciting a range of responses that included both critique and endorsement. While it was not the primary focus of this thesis, it was anticipated that the selection process would have an impact on representation as well.

¹⁹⁹ Ibid.

²⁰⁰ Gülden Akıncı Kurtuldu, “Kamusal Belleğe Müdahalede Katılımcı(sız) Bir Yaklaşım: Taksim Kentsel Tasarım Yarışması” *Marmara Üniversitesi Sanat ve Tasarım Dergisi*. 14–2.14–2 (2023): 22–47.

²⁰¹ Yiğit Acar, “Popülizm ve Katılımcılık: Türkiye’de Son Dönem Deneyimleri” *Mimarlık*. 427 (2022): 12–15.



Figure 4.46. Selection Advent of Taksim Urban Design Competition 2020. Source: Konkur İstanbul, from (<https://konkur.istanbul/kararsenin/>)

4.3.1 Analysis of the Representation Modes in The Design Proposals

As mentioned in the previous section, competition boards are the most critical tool for spatial designers to express themselves in competitions. Significant transformations have occurred in architecture and urban design since the 1980s. Neo-pragmatism prioritizes practical requirements, context, and user experiences over purely aesthetic or theoretical objectives. The architects, motivated by emerging technical and environmental considerations, place greater emphasis on its practical and spatial characteristics. This resulted in a more dynamic concept of form that serves both symbolic and practical goals.²⁰² Technological advancements, changes in social and political dynamics, and increased environmental consciousness have greatly impacted the ways urban design is represented. Submissions will be reviewed under the categories of form, program, and context.

²⁰² Charles Jencks, *The New Paradigm in Architecture: The Language of Postmodernism.*, 2002.

4.3.1.1 The Form

The concept of representing form has fundamental importance in the field of design. A designer would frequently start out by talking about the form while explaining their concept. As the most distinctly evident element in the design's orientation, the form offers substantial insights into the design itself and the designer's strategy. Several strategies are employed in this descriptive process, which acts as a reference to the design itself. With the development of CAD technology, 2D and 3D graphics have been used in design. Technology has made it easier to expand design outputs.

Degree of Control:

Representations focused more on emphasizing indeterminacy in their diagrams when evaluating the winning entries of 2020. Through the use of their graphic representations, they attempted to emphasize the idea of spontaneity. Derman et al.'s illustrations emphasize the presence of humans and the lack of control over the formal spatial arrangement (Figure 4.47). In the case of the diagrams, this focus on ambiguity was particularly evident since precise solutions were intentionally omitted from the schematics. This quest for representation has focused on conveying fewer clear lines and an unspecific form. Control of form and, hence, of the program takes a backseat to spontaneity. Concepts such as temporariness and flexibility are also highlighted through form and other particulars.

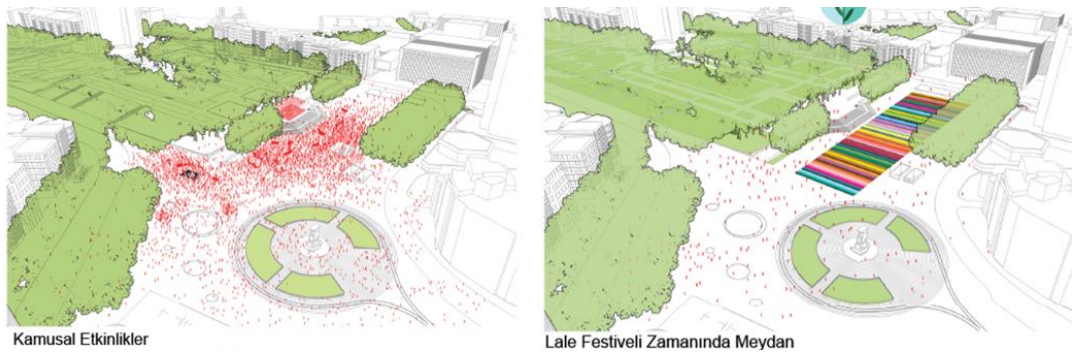


Figure 4.47 Use of Space, Derman et al., TSUDC 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)

Neo-pragmatist architects conceptualise form not only as an aesthetic element but also as a spatial and functional entity. They encourage a flexible approach to form-making that accounts for project-specific needs, environmental factors, and technological improvements. The structures designed to impart flexibility in form are predominantly situated as canopies and detachable components. As a representation method, Süveydan et al. depicted these zones in different colours, becoming obscured within the square, rendering them interspersed. (Figure 4.48) Moreover, the degree of control and resolution of designs can be related to each other. Suggestions that focus on conceptual studies may not include detailed planning of spaces, whereas some suggestions involve in-depth studies with higher resolution. For example, more detailed drawings can be observed in Bal et al.'s drawings of the underground corridor design (Figure 4.49) and Süveydan et al.'s kiosk designs (Figure 4.50) show more detailed drawings, while other parts have a lower resolution in terms of details.



Figure 4.48. Master Plan, Süveydan et al., TSUDC 2020. Source: IPA, Konkür İstanbul, from (<https://konkur.istanbul/projeler>)

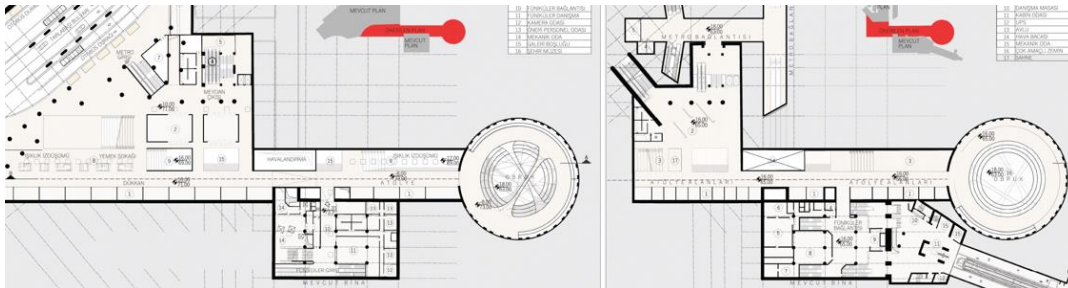


Figure 4.49. Plan Drawing, Bal et al., TSUDC, 2020. Source: IPA, Konkür İstanbul, from (<https://konkur.istanbul/projeler>)

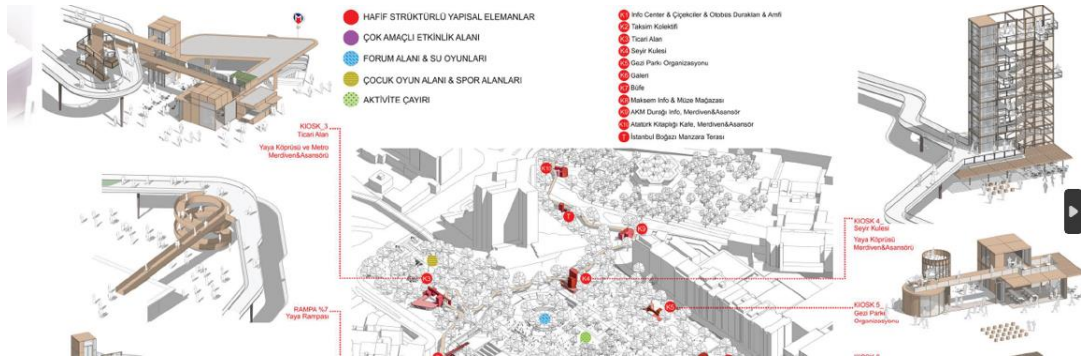


Figure 4.50. Kios Scheme, Süveydan et al., TSUDC, 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)



Figure 4.51. Aerial Render, Derman et al., TSUDC 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)



Figure 4.52. Render, Süveydan et al., TSUDC, 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)

Perceived Compositional Quality:

With the novel design approach, time and experience are valued more than strict adherence to a certain architectural principle. These concepts also affect the composition and the representation of this composition. Derman et al.'s drawings show that partial spatial configurations are depicted through axonometric drawings without hierarchy, and the order cannot be distinguished in the designed area. Although the designed area is perceived as isolated by the abstraction of the environment, the design area and its surroundings appear to be separated. (Figure 4.51) The green texture stands out dominantly as a connecting element, while the other elements of the design and the surrounding texture are fragmented. In addition, despite the use of bird's-eye perspectives, the dominance of street-level views shapes the perception of space. The parts are expressed independently. This form of expression also alters the area's perspective, causing the viewer to focus on specific parts. Furthermore, there is a notable emphasis on utilizing open spaces instead of enclosed areas. This emphasis significantly influences the layout of elements within the space and changes visual communication. This is apparent in the design choices, which feature a predominant use of the colour green, reduced emphasis on enclosed areas and elements, and deliberate selection of colour usage and focal points for visual representations. (Figure 4.52)

Structural Features:

Moreover, the posters feature organic structuring and systems with patterns that optimise the movement of both pedestrians and vehicles and promote social interaction. In Süveydan et al.'s drawings, the elevated structure is highlighted particularly with colour differences, underlining its more dynamic, flexible structure and orientation (Figure 4.53). They depict spatial networks that are organized using adaptable and diverse architecture. The square has been designed to prioritize user experience and social connections. These networks allow for the seamless integration of different services and activities. Moreover, Bal et al.'s drawings offer various scales, focusing on transportation networks and the green network. The

diagrams display how to approach the area from various directions and the designated paths for pedestrians and vehicles, enhanced with the addition of a green layer to these existing layers. (Figure 4.54)

Current perspectives have highlighted that urban surfaces are physical spaces and hubs of social and cultural interactions. These areas can transform through programming into flexible, adaptive, and dynamic structures capable of supporting a wide range of activities and acting as the foundation for a variety of permanent and temporary activities in the city. Tools simulating user movements and social interactions are essential in representing spatial networks. In the 2020 competition, the groups foreseeing a virtual network created from the perspective of the era have integrated this further network into their designs, prominently featuring it in their representations. (Figure 4.55) To represent a virtual network, it has been necessary to move beyond the technical representations of architecture. It has led to a holistic approach to the physical, social, and environmental contexts of urban design.

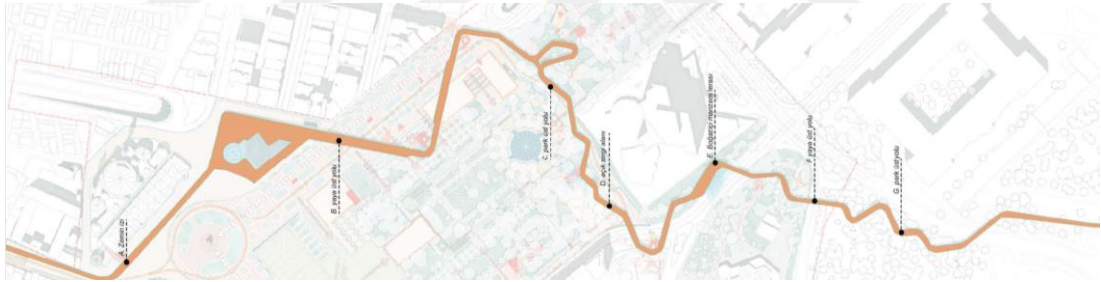


Figure 4.53 Pedestrian Bridge, Axonometric View, Süveydan et al., TSUDC, 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)



Figure 4.54 Green Network, Bal et al., TSUDC, 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)

4.3.1.2 The Program

The dominance of the program over form became pronounced after the 1990s. The program evaluates the design's spatial organization and functional application to guarantee that it is in accordance with user needs. The program's representation must be responsive to current demands while yet expressing the design comprehension.

Programmatic Orientation of Design:

The projects feature numerous representations conveying programmatic situations, possibilities, and changes. In Süveydan et al.'s visuals, diagrams show the square as an active surface (Figure 4.56). The area serves as a location for temporary events and activities. This concept, bolstered by multiple diagrams, underscores the area's programmatic configuration. It highlights the vibrancy reflected in the assortment of activities occurring within the same zones, drawing attention to the dynamic nature of the space. Derman et al. emphasize not only the square itself but also the programs suggested for the surrounding area. They have illustrated the importance of the functions surrounding the square with these diagrams, strengthening their design and exemplifying the activities that could be done in this area. (Figure 4.57). Additionally, the program places great emphasis on the value of experience, which is evident across all projects. The representation of various experiences, depicted as a continuation of spontaneity and experimentation, is a recurring and central theme in the designs. Bal et al.'s drawings convey this through their use of colour and illumination. (Figure 4.58) Photomontage techniques effectively exhibit the different light setups and activity content in various locations within the section drawing. Over time, there has been a growing significance placed on approaches that prioritize bodily experience. The dynamic nature of modern society necessitates that architecture be adaptable and constantly evolving.

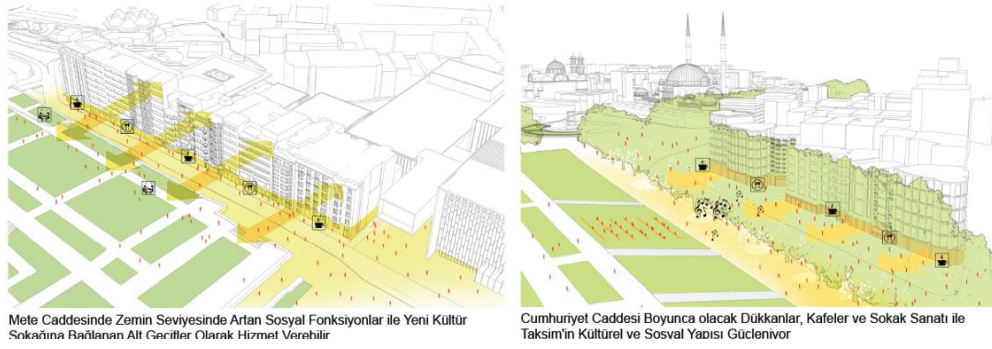


Figure 4.57. Social Functions, Derman et al., TSUDC, 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)



Figure 4.58. Section Drawing, Bal et al., TSUDC, 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)



Figure 4.59 Diagram, Süveydan et al., TSUDC 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)

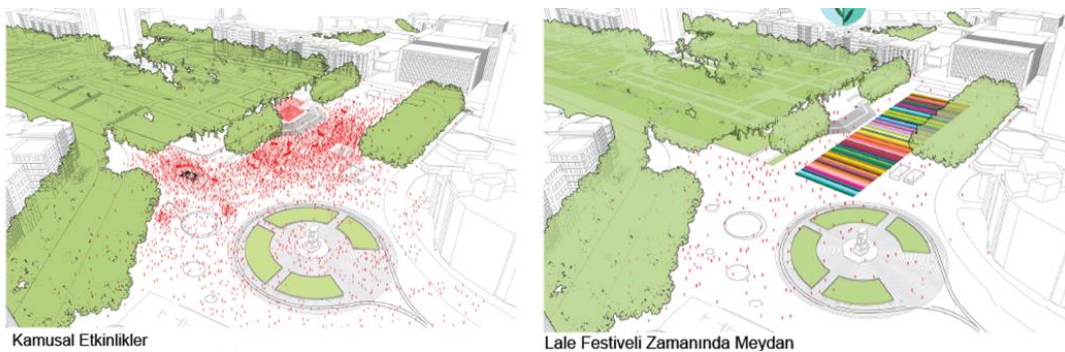


Figure 4.60 Use of Space, Derman et al., TSUDC 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)

Projected Proposition of User:

Concepts like the event, indeterminacy and user experience become integral to representation. To optimize the use-value of a design, it is important to create an engaging and user-centric space that encourages participation. The goal should be to go beyond aesthetic values and focus on creating a space that promotes activity. The competition entries, viewing the city as an engaged ground, highlighted the inclination toward user-centred design with the expressions in the specification. The diagrams demonstrate traces of a human-centred design approach. In Süveydan et al.'s visuals, there is a clear emphasis on the idea that people's wishes will shape the square. (Figure 4.59) The diagram demonstrates how the user's wishes influence the design, with the actor meant to signify design input.

Similarly, the concept of a user-centred square structure, dynamically shaped according to the needs of the user, is a recurring theme in the visuals presented. Derman et al.'s illustrations vividly demonstrate the adaptive nature of the square in response to user requirements. (Figure 4.60) They anticipate that users will have varied experiences at different times. The user experience, which defines the space, determines the quality and program of the area through the user. The user is the actor who shaped the space.

Moreover, Bal et al. emphasise performative scenarios, reinforced by diagrams encompassing different users, indicating a greening project planning based on user movement (Figure 4.61). The understanding of user-centred design is prevalent. More gradual design should be made by looking at the design not only from the upper scale but also from the lower scales, and the designers' perspective on urban design has changed over time.²⁰³ User stories and scenarios provide detailed insights into user experience.

²⁰³ Jan Gehl, *Cities for People*. (Washington: Island Press, 2010).

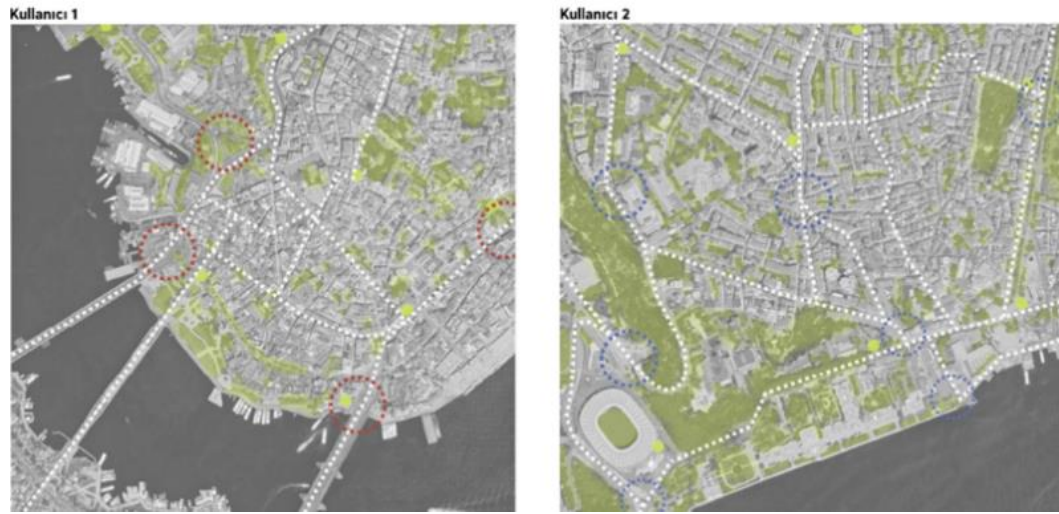


Figure 4.61 User Diagram, Bal et al., TSUDC, 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)



Figure 4.62 Renders, Süveydan et al., TSUDC, 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)



Figure 4.63. Render, Bal et al., TSUDC, 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)

Temporal Dimension of Space:

A central theme of the program and its narrative architecture is the exploration of temporality. This examination of diurnal cycles and the delineation of varying temporal intervals are fundamental to the program's design ethos. The competition's submissions reveal a multifaceted representation of this concept, utilising 3D visualisations to illustrate diverse applications throughout the day. Süveydan et al.'s illustrations conspicuously differentiate between day and night use scenarios, employing 3D visualisations to demonstrate the multifunctionality of spaces at different periods. (Figure 4.62) Conversely, Bal et al., for night-time renderings, highlight evening utility and ambience, thus accentuating design elements through detailed depictions of environmental lighting. (Figure 4.63) Furthermore, the aspect of seasonal variation is woven into the narrative of temporality. The significance of these changes, particularly in the context of open-space design, is underscored. Derman et al. articulate this variation through plan drawing, proposing adaptable usage scenarios and programming across seasons. (Figure 4.64) Likewise, Süveydan integrates the seasonal dimension via 3D visualisations, thereby enriching the issue of temporality within the framework of the program. (Figure 4.65)

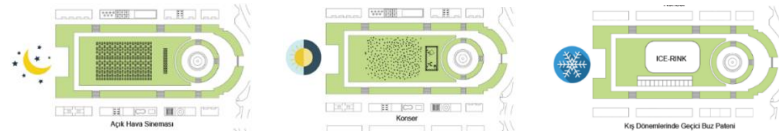


Figure 4.64 Daily Use Diagram, Derman et al., TSUDC 2020. Source: IPA, Konkür İstanbul, from (<https://konkur.istanbul/projeler>)



Figure 4.65. Renders, Süveydan et al., TSUDC 2020. Source: IPA, Konkür İstanbul, from (<https://konkur.istanbul/projeler>)

4.3.1.3 The Context

The way that design is formulated is greatly influenced by its interactions with the social, cultural, and physical environments. The way the representation is portrayed reflects the approach taken to the setting and how it is addressed. Whether fictitious or linguistic/textual, representations of place can also characterize a place's existence in communal memory. Bülent Batuman emphasises the importance of how and by whom space is defined and its impact on representation. It can be observed that there is a similar conflict in Taksim. "Is it a political area, a place identified with the conquest of Istanbul (conquest ceremonies of the '90s where representative ships were "carried from the land" in Taksim), a tourist centre of the world city, or none of these and/or all of them?"²⁰⁴ Reflecting upon the context is inherently associated with the evolution of both the environment and the design itself.

Involvement of the Mainstream Socio-Political Context:

Upon examining the 2020 competition, it becomes apparent that various events of that time influenced the designs and representations. A major factor in the designs' formation was the square's designation as a political square, which resulted from recent events and the atmosphere they created. The region, once referred to as a gathering square, has seen a variety of events over time, and the values associated with it have also evolved. For instance, the significance of the Gezi Park and its green texture has grown as a result of the Gezi events, which developed into a political crisis. The theme of preserving greenery following the Gezi events is prominently depicted in all the drawings and designs. Süveydan et al.'s diagrams (Figure 4.66) showcase greenery as an independent layer, spanning every area, including the tram line (Figure 4.67), while Derman et al.'s drawings feature tree clusters enveloping facades like clouds (Figure 4.68). In Bal et al.'s representations in the section, a vivid

²⁰⁴ Bülent Batuman, "Gezi'nin Söz Hali: Mekan, Temsil, Dil" *Dosya*. 33.1 (2014): 46–51, Available: <https://www.researchgate.net/publication/277099033>.

green light emanates from the focal point, accompanied by an overarching green motif. Presently, there is an increased emphasis on the socio-political context, highlighting the participation of diverse groups and the development of design through user input. Designs adopt approaches that promote social equality and participation. Socio-political events are observed to be an essential data input.



Figure 4.66. Axonometric Diagram, Süveydan et al., TSUDC 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)



Involvement of the Historical and Natural Context:

Historical references and timelines about the square are usually found in submissions. Henri Prost's plan is illustrated in each drawing. Bal et al. utilised diagrams in their sheets to showcase the history of the square (Figure 4.69), while Süveydan et al. depicted the historical consideration by illustrating the changes in the boundaries of the Prost plan. (Figure 4.70) Today, preserving and integrating the historical and natural context has become increasingly critical. The historical context is examined in relation to the past uses of urban spaces, their cultural heritage and social dynamics. Through the integration of multiple theoretical perspectives, the new era enhances and revitalizes design processes. Neo pragmatism welcomes this theoretical flexibility as well, enabling designs to be informed by global viewpoints while still harmonizing with the local context. Preserving historical structures and textures ensures the continuity of cultural heritage and reflects the society's collective memory. From this standpoint, it is evident from the visual representations that participants in the competition are inclined towards a protective approach. There is a deliberate endeavour to revive the historical significance of Gezi Park. At the same time, considering the historical context contributes to the sustainability and user-friendliness of urban spaces. Graphics illustrating environmental impacts highlight the importance of preserving green spaces and ecological elements. Sustainability, ecological awareness and historical sensitivity are at the heart of the design.

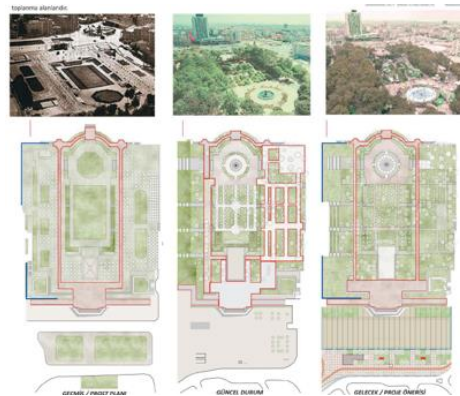


Figure 4.70 History Diagram, Süveydan et al., TSUDC 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)

Context as a Referential Item:

In the competition, the depiction of Taksim Square, renowned for its symbolic import, was undertaken from diversified perspectives. The Taksim Memory Museum, as envisioned by Derman et al., stands as a prominent illustration of this approach (Figure 4.71). Despite the text on the urban context being underpinned by Bal et al.'s theoretical contributions, encapsulated in the textual exposition, the visual representations resorted to fragmented tile imagery that starkly diverged from the contextual fidelity. Similarly, the visualizations created by Süveydan et al., although intended to capture the core ideas of their conceptual discussions, exhibited a disconnection from the specific environment they were trying to address. (Figure 4.75) This was apparent even though several diagrams were used to emphasize the context's crucial position in the design scheme; nevertheless, these attempts did not always show up in the visual narratives, which resulted in a fragmented communication of the context's integration into the design thinking. Utilising representative and sample images devoid of their original context leads to creating visual elements in posters detached from the overarching design. The positioning of these elements becomes ambiguous, further alienating the design from its intended contextual relevance. The intent behind employing these images is ostensibly to facilitate interaction with a more diverse audience and to establish communication beyond the designer's conventional sphere. Nonetheless, such images frequently tend to be superficial, leading to a reliance on generic visuals rather than exploring the full scope of innovative imagery that the discipline of design is equipped to generate.

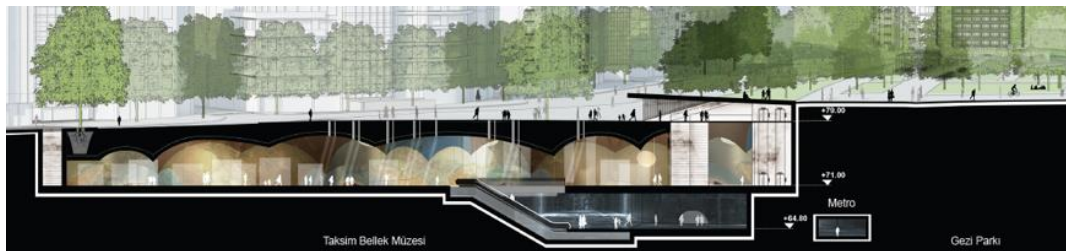


Figure 4.71. Taksim Memory Museum Section, Derman et al., TSUDC 2020.
Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)

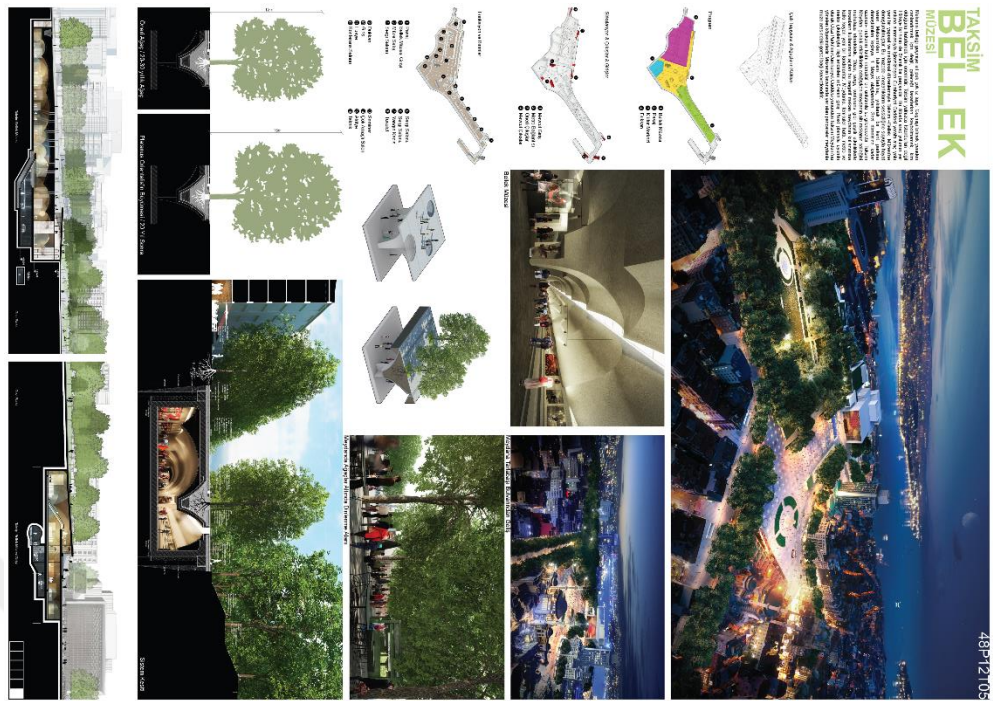


Figure 4.72. Project Board 6, Derman et al., TSUDC 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)

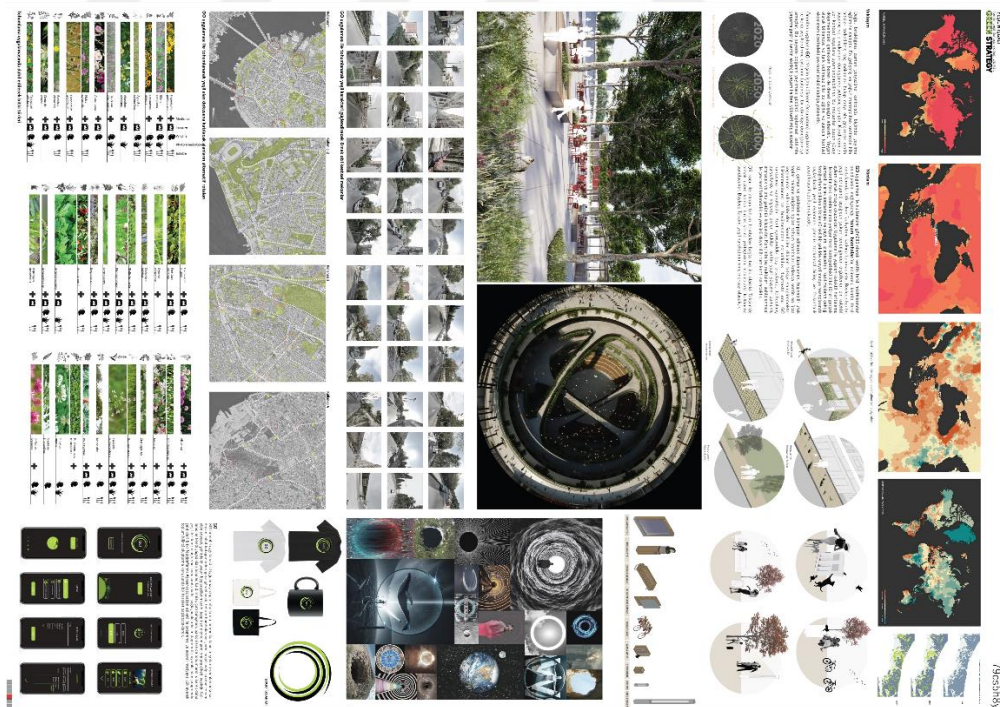


Figure 4.73. Project Board 4, Bal et al., TSUDC, 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)

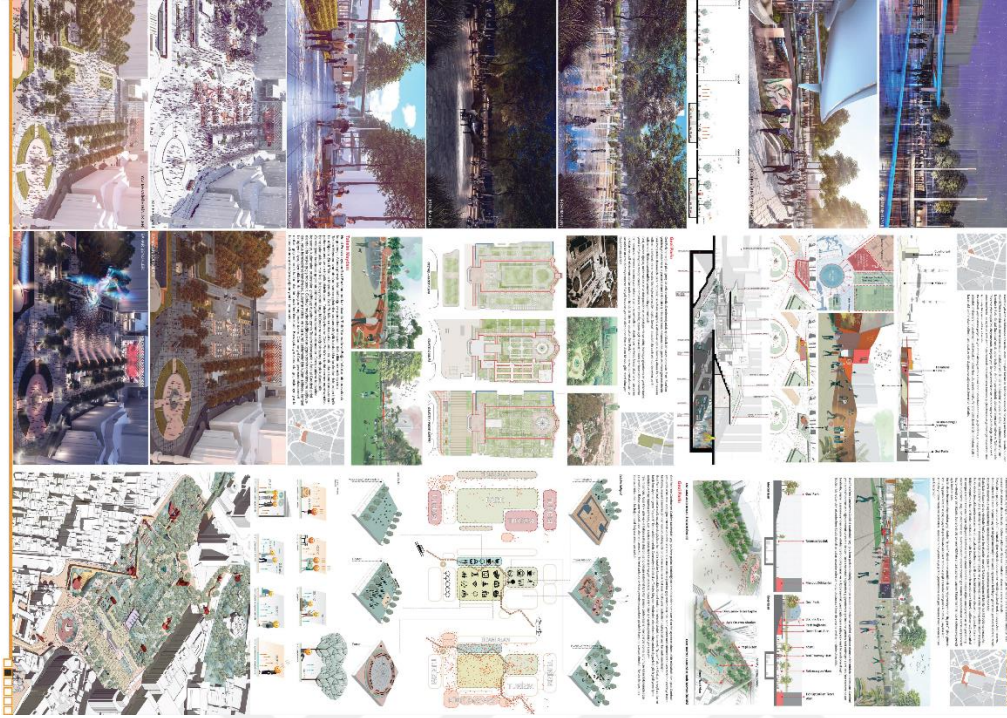


Figure 4.74. Project Board 2, Süveydan et al., TSUDC 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)

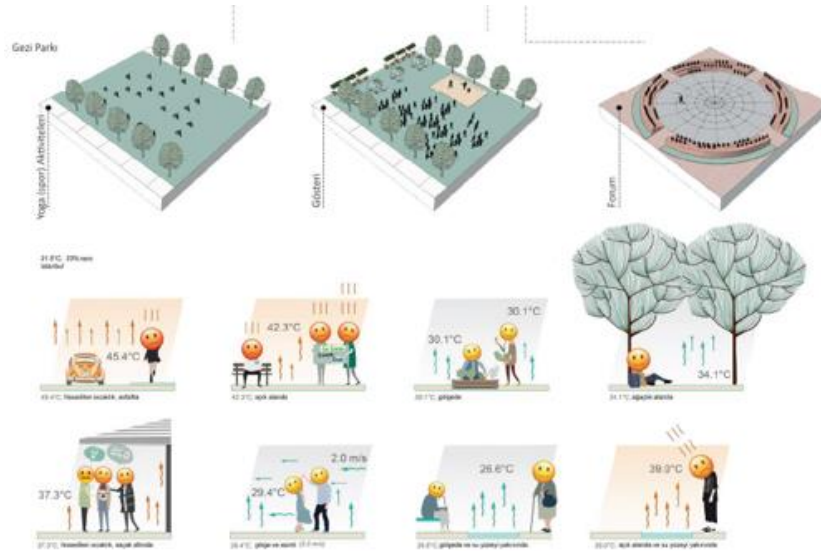


Figure 4.75. Diagram, Süveydan et al., TSUDC 2020. Source: IPA, Konkur İstanbul, from (<https://konkur.istanbul/projeler>)

4.4 Discussion

The following section explores the changes in representation within examined urban design competitions, specifically concentrating on the aspects of form, program, and context. This analysis connects the dots between the representations of the 1987 and 2020 Taksim Urban Design Competitions in procedural evaluations and periods, visual style, and cultural settings.

First, procedural differences in the competition will affect presentation formats. The primary distinction lies in the format of the competitions. The 1987 competition used an invitational method, whereas the 2020 competition employed an open-call approach, allowing all architects who met the specified conditions to participate. Such an inclusive approach had an apparent influence on both the quantity and diversity of the submissions.

The second distinction is that the 2020 competition's brief emphasized a multidisciplinary approach, requiring teams to include urban planners, landscape architects, and experts from fields like sculpture and art history as consultants. As highlighted in the deliberated texts, the exploration of urban design competitions serves as a productive ground for interdisciplinary engagement, creating a dynamic contact zone among various disciplines. Although it presents a promising beginning for addressing interdisciplinarity within competitions, it can also be argued that its implementation has yet to be fully realized. As Ersen Gürsel stated;

... I believe that it is important to align the purposes of competition specifications with the expertise of the competition jury, according to the theme of the competition. When I read the specifications, I noticed that social scientists were also influential in the preparatory work for this competition. However, I must say that I was surprised to see that there were no social scientists, such as contemporary historians, political scientists, or

sociologists, on the jury list (whether as primary, substitute, or consultant members).²⁰⁵ (translated by author)

The 1987 competition was predominantly participated in by architects, which influenced the competition's outputs to be heavily invested with a disciplinary narrative, essentially born within architectural discourse. This emphasis on architectural narratives emphasizes a conventional methodological approach that is dependent on the discipline's deeply ingrained practices and theoretical frameworks. Conversely, the approach in the 2020 competition starkly differed by actively encouraging the participation of individuals from various disciplines, thereby inviting a diversity of perspectives into the competition's agenda. This inclusivity not only enhanced the competition's dialogues but also underscored the significance of representing diverse concepts and pioneering innovative representational methods.

Another notable procedural distinction is that the 2020 competition was carried out in two phases, enabling the jury to further analyse and enhance the plans deemed to have potential. The emphasis on conceptual highlight in the 2020 competition led to an expanded presentation of the competition's background and developmental context, further diversifying the representation tools, such as incorporating program and main idea-related diagrams.

The principal differentiation in the execution modalities of the competitions was anchored in the evaluative mechanisms employed. In the 2020 competition, a public voting mechanism to adjudicate the winner was introduced, highlighting the submissions to a professional jury and the larger populace. Such evaluative criteria underline a transition towards embracing more inclusive and diverse representation methodologies. The 1987 jury of architects and municipal officials addressed an audience with specific expertise and understanding of architecture. In contrast, due to public involvement, the 2020 competition required visual representations that

²⁰⁵ Ersen Gürsel, "Taksim'i 'Yeniden' Tasarlamak" *Mimarlık*. 416 (2020): 15–16.

were easily understood and attractive to a broader audience. This led to using more popular imagery, such as emojis, ready-made cutout images, and generic sections, to better connect with the audience. Such a shift represents a change in how things are portrayed and the visual language used, indicating responsiveness to the changing dynamics and expectations of the audience. In 1987, the specification required the delivery of scaled models. Abstract models were produced, typically made of a single material, and the design and form were displayed. However, in 2020, models will be requested from the winners of equivalent awards. Different methods may be followed in this case, as the models were presented to the public and appealed to a different audience.

All these procedural differences are important elements that lead to differences in representations as well as periodic, design and conceptual differences. Under the heading of form, the topics discussed reveal a shift in control between the 1987 and 2020 competitions. The 1987 drawings exhibit a more controlled, detailed approach, reflecting the broader design tendencies of the late 20th century, particularly the tail end of postmodernism. In contrast, the visuals from the 2020 competition emphasize transience and spontaneity, a reflection of the contemporary era's emphasis on fluidity and adaptability in design. Postmodernism emerged during this time, contrasting modernism's universalist, functionalist, and minimalist approach with historical allusions, varied designs, and projects that prioritized the local context. These drawings reflect a commitment to complexity and ornamentation, typical of postmodernism's challenge to modernism's functionalist and minimalist ideals.²⁰⁶ Although postmodernist influences are expected to be evident in these competitions, certain proposals still reflect modernist elements, given the persistence of modernist influences. Another aspect is that, in contrast to the detailed, clear, and high-resolution drawings with intricate details solutions characteristic of the 1987 competition, the 2020 contest yielded images that have less technical specifications

²⁰⁶ Charles Jencks, *The Language of Post-Modern Architecture*, (Rizzoli, 1977).

and more diagrams that can be understood by layperson and low resolution in terms of details. While point-specific details exist, idea-focused visualizations are more prominent. This approach persisted across their designs. This trend was further accentuated by the drawings' blend of formal and informal qualities. The 1987 drawings demonstrate a detailed and holistic composition, while the 2020 drawings exhibit a fragmented approach. The fragmented perception of composition, with designs that are distinguished from their surroundings despite the high level of realism due to the tools used, is evident in the 2020 competition. The ever-changing visual understanding of media poses new challenges that call for innovative representational approaches. The advent of new technology frequently modifies representation methodologies to leverage its capabilities. The widespread adoption of 3D modelling software has made it easier for architects to generate interactive, comprehensive 3D models of their designs. It is observed that, in contrast to the dominant focus on enclosure in 1987, there is an emphasis on landscape and openness in 2020. This change reflects a significant shift in design approach and can be seen as proportional to the amount of control. Additionally, an architect's approach to design may evolve over time, impacting how they present their work. The emphasis on structural networks is conveyed in both competitions, both in plan drawings and through diagrams. The transportation network has been a prominent focus in both competitions. The emphasis on transportation networks, for instance, can be seen as a manifestation of the era's broader concerns with connectivity and infrastructure, central themes in postmodern urban theory.²⁰⁷

Under the program heading, the representation of the programmatic orientation of design, the proposition of the user, and the temporal dimension have also varied between the competitions. This difference is first observed in how the program is represented as a priority in the drawings. In the 1987 competition, the program is

²⁰⁷ David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*, (Blackwell, 1989).

conveyed, more specifically, emphasized through text on the plan, with some adjustments made in the poster layout to reflect the perception and placement of the program on the layout. Activities have been customized for specific areas. In contrast, the 2020 competition presents a design that allows for the space to be used actively for various purposes with less specific functions. In terms of programmatic representation, the 2020 competition adopts a more experiential approach, focusing on how spaces can be actively used for different purposes. The use of diagrams and 3D visualizations to support design concepts highlights the integration of digital tools in contemporary architectural practice. A significant difference is the role of the user in the design. In 1987, the design was based on a general user concept, evident in the representations. The limited use of human figures and their placement in the narrative confirm this idea. However, in the 2020 competition, the human figure is consistently referenced as an actor with the power to alter the design. This approach also aligns with the increasing emphasis on user-centred design in the 21st century, where the user is seen not just as a passive recipient of design but as an active participant whose interactions shape the space.²⁰⁸ Architecture "strengthens the existential experience" and must incorporate "several realms of sensory experience which interact and fuse into each other,"²⁰⁹ The temporal dimension is another part where the 1987 and 2020 competitions diverge significantly. In 1987, the representation of time within the designs was limited, partly due to the technical constraints of the period. The focus was primarily on the spatial and structural aspects of the design, with temporality being subtly implied through elements like lighting design and the choice of trees. In contrast, the 2020 competition employs a variety of methods to explicitly depict the passage of time and its impact on space. The use of CAD applications and rendering programs to visualize different times of day, seasons, or even future scenarios allows for a more dynamic representation of temporality. A variety of images, including diagrams, texts, photographs, films, digital models, and paintings or combinations of

²⁰⁸ Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, (Wiley, 2005).

²⁰⁹ Ibid.

these, or those made with a specific medium and technique, was utilized in representation. Rendering programs have proven useful in this regard for depicting different times using the generated model. The architecture of a building, public space, landscape, etc., can also be influenced by the cultural and historical background, which may impact the representation techniques employed by spatial practitioners. To satisfy these demands and effectively convey their concepts, architects, landscape architects and urban planners must adapt their representational techniques. Drawing involves reenacting design and construction performances on a different "ground" and at a different scale.²¹⁰ Visual representation is used by urban planners not only to convey aesthetic information but also as a tool for creative and scientific modelling, facilitating communication, and transforming non-visual data into visual form.²¹¹ The emphasis on temporality in the 2020 competition aligns with broader trends in architectural theory that advocate for buildings and urban spaces that can evolve over time, accommodating both the present needs and future uncertainties.

The context is the last topic of analysis. Although the location remains the same, the years in which the competitions were held present different contexts within themselves. The socio-political situation, first examined, creates different contexts for both competitions. The socio-political and historical context plays a crucial role in shaping the design approaches in both competitions. The 1987 competition, occurring at a time when postmodernism was at its peak, reflects the socio-political concerns of the era, particularly in the symbolic use of spaces like squares, which were often designed with political gatherings in mind. The integration of elements like a rally podium into the designs reflects the period's preoccupation with public space as a site of political expression. However, the functionality of the designs ultimately took precedence, reflecting the broader architectural discourse of the time,

²¹⁰ Simon Unwin, "Analysing architecture through drawing" *Building Research & Information*. 35.1 (2007): 101–110.

²¹¹ Paklone, "Conceptualization of Visual Representation in Urban Planning."

which sought to balance symbolism with practicality.²¹² In contrast, the 2020 competition highlights the concept of green, influenced by socio-political events. This emphasis is prominently reflected in both colour and visualization, enhancing the significance of Gezi Park. The competition is deeply influenced by contemporary socio-political issues, particularly the global environmental crisis and the increasing demand for sustainable urban development in relation to the socio-politic context.

This emphasis continues within the historical and natural context as well. Diagrammatic drawings are vital to communicating the analysis and also serve as the analytical medium.²¹³ Timeline diagrams, representing the importance given to history, stand out as a form of representation. On the other hand, historical references in the 1987 competition are more fragmented and perceived separately within the drawings. The influence of postmodernism's historical references is also evident in the competition of this period. The use of context as a referential item is the final point in the analysis. In the 1987 competition, context, as a design-directing concept, is supported by diagrams, while in the 2020 competition, the use of timeline diagrams and other visual tools to emphasize the historical context reflects a contemporary understanding of architecture as a continuous dialogue between past, present, and future.²¹⁴ However, in some representations, a detachment from the context is also observed within the framework of this competition.

²¹² Heinrich Klotz, *The History of Postmodern Architecture*, (MIT Press, 1988).

²¹³ Unwin, "Analysing Architecture Through Drawing."

²¹⁴ David Leatherbarrow and Mohsen Mostafavi, *Surface Architecture*, (MIT Press, 2002).

PROJECT MATRIX - TAKSİM URBAN DESIGN COMPETITION

Taksim Urban Design Competition Year/Award	author of the project	the Form			the Program			the Context		
		degree of control	compositional quality	structural features	programatic orientation of design	projection of user	temporal dimension of space	involvement of the mainstream socio-political context	involvement of the historical and natural context	context as a referential item
1987 1st prize	Vedat Dalakay Hakan Dalakay	each component was accentuated through illustrative endeavours propelling the urban milieu to the forefront as a carefully orchestrated so city as a controlled object .	reflecting the urban form as a holistic fabric, showcasing the integration of Taksim into its overall silhouette bird-eye view are prevailing	prominent focus on the intersection of axes and roads at specific angles and delineating a distinct graphical strategy; the representation of the green network is managed with a notable expansiveness congruent to this network	emphasis on specific programmatic frameworks includes informative texts	program was generally organized around functions, with more focus on spatial organization inert phenomena" over the program specifications depict an established grid system and the individual's behaviour accordingly	Despite the competition rules explicitly permitting color usage, the submissions might have resulted in a failure to differentiate time in the visual depictions omission of color	the inclusion of gathering and ceremonial spaces displays the incorporation of the socio-political context technical drawings focused on the functional and structural features of the design	+	+
1987 2nd prize	Behruz Çinici Altuğ Çinici Can Çinici	clear design directions ensuraged an interpretation of design that was confined to strict and specified parameters, which reflected the larger architectural narratives of control and formalism. Utilization of application-oriented detail drawings underscores formality .	flowscape elements can be read together harmoniously in the drawings, emphasizes the considered scope of the composition area is dominated by bird's-eye views, which also highlight the square as a graphic focal point , holistic arrangement is evident in the intricate particulars.	web of spaces is a designed network that can be clearly followed via drawings and diagrams.	angled sections and elevations provides an illusion of slicing through the structure, so increasing perception of interior layout and programme	some renderings of perspective drawings lacked the inclusion of human figures , offering the spaces depicted as picturesque vistas human body is utilized as the visual element . User profiles tended to be generalised .	lighting details as in the drawings denotes a consideration for transient changes, such as day-night utilisation	+	the illustrations highlighted the square's rich historical identity by including symbolic locations	The context provides reasoning for design The detailed consideration of the environment within the specification may have contributed to the outcome.
1987 3rd prize	Necati İnoeoğlu Mine İnoeoğlu Hasan Şener Ahmet C. Yıldız	detailed architectural designs, down to the building elements and floorplans, as explicitly illustrated in the drawings high resolution of design.	enclosures are deliberately highlighted in both plans and sections, underscoring their importance in architectural representation.	horizontal and vertical lines and axes that are discernible from master plans, accentuate street patterns and the structure of network configuration . depict the relationship and flow between spaces, emphasizing plans and sections that develop the square, pedestrian path, and promenade in conjunction with the surrounding program .	space is being organized using static functions participating the design to accommodate a diverse array of social, cultural, and commercial activities	+	+	+	+	+
2020 equivalent prize project no. 15	Serif Süveydan Burcu Sevinç Yılmaz Rifat Yılmaz Süleyman Yıldız Sezer Bahtiyar Murat Güvenç Herman Salm	flexibility in form are predominantly situated as canopies and detachable components	the design area and its surroundings appear to be separated due to abstraction. The green texture stands out dominantly as a connecting element.	organic structuring and systems with patterns that optimize the movement of both pedestrians and vehicles and promote social interaction the elevated structure is highlighted particularly with colour differences, underlining its more dynamic, flexible structure and orientation.	diagrams show the square as an active surface the area serves as a location for temporary events and activities	it is important to create an engaging user-centric space that encourages participation	differentiate between day and night use scenarios employing 3D visualisations to demonstrate multifunctionality of spaces at different periods	preserving greenery following the Gezi events is prominently depicted as showcase greenery as an independent layer spanning every area	the historical consideration by illustrating the changes in the boundaries of the Prost plan historical context is examined in relation to the past uses of urban spaces, their cultural heritage and social dynamics .	utilising representative and sample images devoid of their original context leads to creating visual elements in posters detached from the overarching design becomes ambiguous further alienating the design from its intended contextual relevance
2020 equivalent prize project no. 16	Büyümin Derman Dilek Derman Mehmet Kadioğlu Redife Kolçak	emphasize the idea of spontaneity the presence of humans and the lack of control over the formal spatial arrangement, focus on ambiguity was evident.	the casualness of street-level visuals , partial spatial configurations are depicted through schematic drawings without hierarchy , and the order cannot be distinguished	web of spaces is a designed network that can be clearly followed via drawings and diagrams, infrastructural spaces	significance placed on bodily experience .	demonstrate the adaptive nature of the square in response to user requirements . The user is the actor who shaped the space	articulate variation through plan drawing proposing adaptable usage scenarios and programming across seasons.	inclined towards a conservative approach. There is a deliberate endeavour to revive the historical significance of Gezi Park		the depiction of Taksim Square, renowned for its symbolic import.
2020 equivalent prize project no. 19	Kutlu İnanc Bal Hakan Evkaya Barış Ekmekçi Munire Sağat Olgu Çalışkan	conceptual studies may have lower resolution whereas some suggestions involve in-depth studies	emphasis on utilizing open spaces , deliberate selection of colour usage and focal points for visual representations.	prioritize user experience and social connections. These networks allow for the seamless integration of different services and activities. virtual network have integrated as a further system into the designs.	various experiences, portrayed as a continuation of spontaneity experimentation vibrancy and highlighting the assortment of activities occurring within analogies series drawing attention to the dynamic nature of the space	User stories and scenarios provide detailed insights into user experience	night-time renders highlights evening utility and ambience, accentuating design elements the aspect of seasonal variation is woven into the narrative of temporality	emphasis on the socio-political context , highlighting the participation of diverse groups and the development of design through user input, designs adopt approaches that promote social equality and participation	utilised diagrams in their sheets to showcase the history of the square	the visual representations resorted to fragmented tile imagery that starkly diverged from the contextual fidelity.

Figure 4.76. Project Matrix - Taksim Urban Design Competition (created by the author).

CHAPTER 5

CONCLUSION

This thesis concludes by emphasising the pivotal role of representation in understanding the transformation of urban design practices, as revealed through the examination of design competitions. The analysis conducted throughout this research highlights how shifts in technological advancements, societal trends, and design paradigms are deeply intertwined with the evolution of representational strategies. By scrutinising submissions across competitions, this study has demonstrated how representation serves not merely as a technical method but as a sophisticated language through which design concepts are communicated and contextualised within their specific historical, political, and cultural backdrops. Each drawing was individually analysed and interpreted concerning its designers within its context and era.

The research documented a significant evolution in the paradigms of form, program, and contextual analysis, alongside the evolution of key terminology and the articulation of design concepts. These observations suggest intricate interrelations among these facets. The design program exerts a considerable influence on the manifestation of form, while the interpretation of context varies. Periodic distinctions, pivotal concepts in scholarly discourse, and advancements in technology emerge as vital determinants in the evolution of these terminologies. In 1987, the emphasis on controlling form led to a preference for enclosed spaces, which sequentially influenced the design program and directed user engagement. The year 2020 marked a shift towards recognising the significance of resigning control, impacting various aspects of design, from the presentation of form to the configuration of programs and visual narratives. Additionally, in 2020, an enhanced focus on environmental consciousness propelled the significance of green spaces,

encouraging the development of structural networks surrounding them and prioritising the colour green in visual representations. Along with this socio-political stance, this paradigm shift fostered a more inclusive approach to design and programming, engaging a broader spectrum of community members. In contrast, the ethos of 1987 was characterised by an innovative approach to design closely tied to contextual understanding, emphasising also the preservation of the political identity of spaces. For example, the focus on green spaces and parks was markedly less pronounced during this period.

The comparative analysis of different competitions underscores that the context profoundly shapes the representation of design. Contextual backdrop, which includes historical, political, social, and cultural circumstances, has an immense effect on how an object is perceived, transmitted and represented. For example, earlier competitions reflected the socio-political conditions of their time, with a focus on functionality and design approaches of time. In contrast, recent competitions have shifted toward more inclusive approaches, reflecting contemporary concerns such as environmental consciousness and broader social engagement. The evolutionary changes have significantly diverged the approaches and representational strategies used by designers.

This evolution is also marked by a significant change in the tools and technologies employed in design representation. Technology plays a pivotal role, from the conceptualisation and fabrication of a design to its final presentation. While conventional methods such as hand-drawn graphics and physical models dominated earlier competitions, recent submissions have embraced digital visualisation, 3D modelling, and interactive presentations. The methods utilized to create visuals affect the final product. These changes signal a broader shift in how designers conceptualise and communicate their ideas, necessitating a rethinking of traditional design expression. The representation of produced material is significantly influenced by the method of communication, a phenomenon that is not only a result of technological advancements but also the requirements of competition guidelines. The need for submissions containing physical models and hand-drawn graphics

changed the processes of developing and presenting proposals. The shift to online presentations and the accompanying digital platform-based evaluation procedures necessitated the development of graphics that were specifically appropriate for forms of media. The way submission methods have evolved highlights the intricate relationship between the medium of presentation and the final representation. It demonstrates how external pressures and technology improvements collectively influence methodological approaches in production and representation techniques.

Moreover, the multidisciplinary formation of competition juries and the participants have also been modified, promoting a diversity of perspectives that enrich the design process. Including multidisciplinary teams in recent competitions has fostered innovative solutions that transcend traditional disciplinary boundaries, reflecting a more complex and varied understanding of urban design challenges. Leveraging pre-existing visual representations is a method for improving comprehension of visual investigation in the field of urban planning. Nevertheless, there is only a limited incorporation of cross-disciplinary concepts regarding the increasing importance of visual materials in conceiving visual representation in urban planning. Therefore, it's important to develop a reasonable approach to selecting and merging different cross-disciplinary assumptions.²¹⁵

Likewise, the representation is influenced by the target audience. The design approach and visual style also vary depending on the audience. The drawings are highly informative and relevant to the discipline, and they were created to communicate with individuals who already possess knowledge in this field. Therefore, the representation tools used to communicate with people in their fields remain primarily architectural drawings, as specified. The representation forms have also been shaped accordingly since the main focus is on functionality and intra-disciplinary communication. Effectively conveying pertinent information by incorporating diagrams on posters is a strategy that merits recognition for its

²¹⁵ Ibid.

communication prioritisation. Yet, the attempt to incorporate a more popular and familiar approach in the images has resulted in representations that distance these depictions from the language and technique used in their original field of study. Not utilising more sophisticated tools of creative representation highlights the need to re-evaluate some of the narrative techniques used by the participants. The diversity in the disciplinary backgrounds of jury members, coupled with a progressive shift in perspective brought about by citizen engagement in the evaluation process, has altered the modalities of representation.

This research acknowledges several limitations that shape its findings. The outcomes of the study may not be as broadly applicable as they may be because of its concentration on the Taksim Urban Design Competitions within a particular cultural and geographic environment. The unique socio-political backdrop of Taksim, combined with reliance on available secondary materials, may not fully capture the nuanced intentions behind designers' choices or the unrecorded deliberations of jurors. Additionally, the temporal scope, focusing on competitions from 1987 and 2020, provides a clear contrast but may not represent the continuous evolution of representation in urban design over time. A broader temporal analysis encompassing more competition could provide a more comprehensive understanding of the trends and shifts in design representation.

Despite these limitations, this research makes a valuable contribution to the understanding of the intricate relationship between representation and urban design. By systematically analysing how representation has evolved across different competitions with the same location inquiry, the study sheds light on how technological advancements, societal changes, and shifting design paradigms are reflected in the way designs are conceptualized and communicated. This contribution is particularly relevant in an era where digital tools and interdisciplinary approaches are increasingly central to the design process.

By interpreting visualizations, viewers become an integral part of the visual process and communicative action, including visual communications, which occur within

actors and serve as the primary element in constructing past, present, or future spaces.²¹⁶ The study highlights the role of representation as not just a method but also a critical lens through which design concepts are communicated and conceptualized. It is more than just drawing or modelling; it is a sophisticated language that conveys the aspirations, ideologies, and visions of urban spaces. It is possible to portray the culture of competition that has grown to be an essential component of the spatial disciplines as a quickly evolving field relevant to the discussion in question. Architectural Competition Research Inquiries and Experiences have elucidated that studying the design competition can provide a diverse area of study that is highly relevant to researchers affiliated with universities, as well as to architects and urban planners in active practice. Therefore, examining competitions through the lens of representation provides deep insights into how changes in representational techniques and philosophies reflect broader shifts in design ideology and practice. These shifts in representation are not merely stylistic changes but also indicative of evolving paradigms in how we perceive and interact with our urban environments. As representation becomes more intertwined with technological advancements, such as digital modelling, virtual reality, and augmented reality, the scope of design expression and public engagement with proposed urban interventions is significantly expanded. This evolution requires spatial designers to continuously adapt and innovate their representational approaches not only to convey their designs effectively but also to engage in meaningful dialogues with the broader community and stakeholders.

There is a noticeable lack of academic and professional literature on the function of representation within urban design despite the significant attention these contests receive in the architecture and planning communities. Urban design competitions are seen as drivers of innovation, providing unique opportunities to showcase new ideas

²¹⁶ Gabriela Christmann et al., “Visual Communication in Urban Design and Planning: The Impact of Mediatisation(s) on the Construction of Urban Futures” *Urban Planning*, 5.2 (2020): 1–9.

and rethink spaces. They have an impact beyond just spatial creativity, serving as platforms for societal, cultural, and environmental transformations within urban landscapes. This dynamic relationship between representation and design underscores the need for ongoing research and dialogue among practitioners, academics, and students to foster adaptive and forward-thinking representation approaches.

The insights gained from this research can inform a wide range of future studies. Researchers could explore the role of representation in urban design competitions across different cultural or geographic contexts, trace the evolution of representation more comprehensively through longitudinal studies, or delve deeper into the role of juries and participants in shaping representation. Additionally, future research could examine how emerging technologies like artificial intelligence are transforming design representation or investigate the impact of public engagement on representational strategies.

It is evident that the principle of participation has gained significance over time in the two competitions. This finding is reinforced by similar studies conducted in different locations around the same time. Given the projected continuation of this trend, it is expected that in future competitions, the spatial designers and the discipline will become just one layer among many in a multi-layered context driven by scale. Moreover, academic and scientific specialization over time may result in the emergence of professionals focused on specific subfields, leading future outcomes to prioritize the ability to analyse complex networks of relationships rather than solely focusing on physical projects. Consequently, representation will necessitate the alteration and updating of methodologies to convey large-scale meta-relationships. Several promising areas for further research emerge from this study. These include cross-cultural comparisons of urban design competitions, the impact of new technologies on representation, longitudinal analyses of representational evolution, and studies on interdisciplinary collaboration in design. Other topics could include the influence of public engagement, sustainability considerations in design representation, ethnographic studies of competition processes, and the role of

representation in the post-competition phases. Together, these avenues offer opportunities to deepen our understanding of the dynamic interplay between representation, design, and the broader socio-cultural and technological landscape.

In conclusion, this research provides valuable insights into how representation functions as both a reflective and transformative force in urban design competitions. By examining how representational techniques have adapted over time, this study offers a framework for understanding the dynamic relationship between design practices and the broader socio-cultural and technological context. As urban environments continue to evolve, the findings of this thesis serve as a benchmark for future research, offering a comprehensive lens through which to monitor and assess the ongoing changes in representation and design.



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