WALLS THAT CAN TALK...

DREAM, UTOPIA OR FANTASY?

TWO ROADS DIVERGED IN A WOOD, AND I, I TOOK THE LESS TRAVELED BY, THAT HAS MADE ALL THE DIFFERENCE...

ROBERT FROST
ABSTRACT

MY THESIS; “CITY MUSEUM FOR ISTANBUL” TELLS THE STORY OF ISTANBUL. THE PROJECT, FROM ITS PLANS TO ITS ELEVATIONS AND SECTIONS IS DESIGNED BY A CLEAR UNDERSTANDING AND CLASSIFICATION OF THE CITY AND ITS LONG HISTORY. EVERY DETAIL THAT HAS BEEN INSERTED IN THE BUILDING HAS BEEN USED IN ISTANBUL, IS A PROOF OF SOMETHING THAT BELONGS TO THE CITY AND THE TASTE OF ITS PEOPLE. THE MOST STRIKING CHARACTERISTIC OF THE MUSEUM IS; ITS GIANT AND POWERFUL WALLS. THE IDEA OF USING WALLS CAME FROM THE FACT THAT ISTANBUL WAS FOUNDED AS A WALLED CITY. FOLLOWING THE HISTORY OF ISTANBUL, I PICKED UP THE MOST IMPORTANT ASPECTS OF THE CITY AND WITH RESPECT TO THEIR ORIGINAL FUNCTIONS, I USED THEM IN MY DESIGN. THE CITY WALLS WERE JUST THE BEGINNING; THEY HELPED ME TO DIVIDE MY SITE INTO DIFFERENT PARTS, DEFINING SPACES AND HANDLING EVERY FUNCTION IN THE MUSEUM. FROM EXHIBITION AREAS TO COURTYARDS, OFFICES TO THE CAFETERIAS EVERYTHING HAPPENS BETWEEN THE NARROW, HIGH AND MASSIVE WALLS. THEIR APPEARANCES AND THE MATERIALS CHANGE DEPENDING ON THEIR RESPONSIBILITIES; THAT IS HOW THEY START TO TALK AND WHERE THE JOURNEY OF ISTANBUL BEGINS...

CITY MUSEUM FOR ISTANBUL

BY

ELIF ERTEKIN
THIS BOOK IS DEDICATED TO MY FAMILY WITH DEEPEST LOVE AND APPRECIATION:

TO MY MOTHER ISIK ERTEKIN

TO MY BROTHER ERGUN ERTEKIN AND

TO THE MEMORY OF MY FATHER ERDOGAN ERTEKIN
ACKNOWLEDGEMENTS

I WOULD LIKE TO THANK ALL THE PEOPLE WHO HAVE HELPED ME ALONG THE WAY COMPLETING MY DREAM;

FIRST AND FOREMOST, I MUST THANK MY MOTHER ISIK ERTEKIN AND MY BROTHER ERGUN ERTEKIN FOR THEIR EXTRAORDINARY PATIENCE, SUPPORT AND ENDLESS LOVE. WITHOUT THEM, I WOULD NEVER HAVE MADE IT. THANK YOU FOR KEEPING ME STRONG, BELIEVING IN ME AND LETTING ME DO SO EVERYDAY. I LOVE YOU BOTH.

I WANT TO THANK MY THESIS ADVISORY COMMITTEE; JAAN HOLT, PAUL EMMONS, MARCO FRASCARI, SUSAN PIEDMONT-PALLADINO AND BRIAN KANE. JAAN; I WANT TO THANK YOU FOR OUR CONVERSATIONS, I ENJOYED EVERY SINGLE WORD OF THEM AND I LEARNED A LOT FROM YOU. THANK YOU FOR SEEING ME EVERYTIME I NEEDED YOU AT MY DESK, MAKING ME STRUGGLE WITH QUESTIONS AND ALWAYS HELPING ME FIND OUT THE RIGHT SOLUTIONS. PAUL; THANK YOU FOR ALWAYS ASKING ME THE RIGHT ISSUES AND KEEPING ME ON TRACK WITH MY INITIAL THOUGHTS. EVERY DISCUSSION WAS A FULFILLMENT FOR ME, AND WORKING IN A BIG SITE WOULD NEVER HAVE BEEN SO ENJOYABLE IF I WAS NOT WORKING WITH YOU. MARCO; YOUR STORIES WERE ALW AYS AN INSPIRATION FOR ME AND THEY ALWAYS LEAD ME TO AN ANSWER WHICH TURNED OUT TO BE AN ENJOYABLE JOURNEY. SUSAN; THINKING ABOUT MY CITY ALONG WITH YOU, MADE ME FIGURE OUT THE ESSENTIALS I NEEDED; AFTER EVERY CRITIC I HAD WITH YOU, I REALIZED A NEW CONCERN TO PRESENT IN MY MUSEUM. BRIAN, MY COURTYARDS AND PLAZA WHICH GAVE ME SO MUCH PLEASURE AT THE END, IS A RESULT OF OUR LONG DISCUSSIONS. YOUR BELIEF IN MY LANDSCAPE DESIGN MADE ME MORE PASSIONATE TO FIND A SOLUTION.

AS FOR THE PAGES THAT FOLLOW, I MUST THANK THE INDIVIDUALS WHO CONTRIBUTED MANY LONG DAYS AND NIGHTS OF FRIENDSHIP, ADVICE AND ASSISTANCE FOR MY FINAL SHOW;

JENNIFER JOHNSON, ALEJANDRO SANTOS, NATALIA GARCIA MONTAGNA, GEORGE MAKRINOS, MAGDELENA EUGUES, LUCIA GENOUD, PAUL KOMAR, CAROLINA DAYER, IRENE NAPPLIOTIS, CECILIA DE LA VEGA, LAURA CROCE AND CLAIRE ANDREAS. I WOULD LIKE TO THANK YOU ALL, I WILL ALWAYS REMEMBER THE TIMES THAT WE SHARED TOGETHER.

FINALLY, I WANT TO THANK ISTANBUL- THE BEST PLACE TO BE- FOR INSPIRING ME TO COMMIT TO AND RESPECT ARCHITECTURE.
THE CITY OF ISTANBUL

ISTANBUL, ONCE KNOWN AS THE CAPITAL OF CAPITAL CITIES, IS THE ONLY CITY IN THE WORLD TO SPAN TWO CONTINENTS, AND THE ONLY ONE TO HAVE BEEN A CAPITAL DURING TWO CONSECUTIVE Empires; BYZANTINE AND OTTOMAN. IT IS ONE OF THE OLDEST AND GREATEST CITIES OF THE WORLD WITH ONE ARM REACHING OUT TO ASIA AND THE OTHER TO EUROPE. THROUGH THE HEART OF THE CITY, RUNS THE MARMA RA SEA KNOWN AS THE BOSPHORUS. DUE TO HER GEOGRAPHIC LOCATION, ISTANBUL HAS ALWAYS BEEN A FAVORABLE SETTLEMENT FOR HUMAN BEINGS STARTING FROM THE EARLY AGES. THE CITY HAS BECOME A CENTER WHERE VARIOUS CULTURES AND RELIGIONS ARE COMBINED, SURVIVED AND SUCCEEDED EACH OTHER AND ITS BEAUTY LIES IN ITS ABILITY TO EMBRACE ITS CONTRADICTIONS; ANCIENT AND MODERN, RELIGIOUS AND SECULAR, ASIA AND EUROPE, MYSTICAL AND EARTHLY ALL COEXIST IN THE CITY. THIS CULTURAL STRUCTURE WHICH ENABLES A GOOD NUMBER OF ELEMENTS THAT CONTRADICT WITH EACH OTHER AND YET EXIST TOGETHER EVEN ONE IN ANOTHER, IS A PRODUCTION OF AN ACCUMULATION OF LONG HISTORY. THE CITY HAS BEEN CONQUERED, FOUGHT OVER AND REBUILT MANY TIMES OVER THE CENTURIES. THE HISTORY OF ISTANBUL DATES BACK TO THE 3RD MILLENNIUM BC.

THE WALL defines territories, it divides two spaces, each of which has a different content. The built wall shows the actual way in which two diverse areas meet, thus interpreting the strong relation between them.

...walled towns are unique inheritances from times long past and should be treasured, maintained and safeguarded from neglect and destruction and passed on to perpetuity as irreplaceable time stones of history...

Piran Declaration

WALL
1. (n) an upright structure built to enclose or divide a space, especially one side of a room or building
2. a continuous structure of masonry or other material forming a rampart and built for defensive purposes.
3.(V..) to provide to surround, or protect, with or as if with a wall

www.dictionary.com

IT IS WITHIN WALLED CITIES THAT THE LIFE OF CIVILIZED MAN BEGAN, THE WALLS GUARDED HIM AGAINST BARBARIAN FOES, BEHIND THEIR SHELTER HE FOUND THE SECURITY NECESSARY TO HIS CULTURAL DEVELOPMENT, IN THEIR DEFENSE HE SHOWED HIS FINEST QUALITIES.
CITY WALLS OF ISTANBUL

The collage showing the growth of land walls over the years

LAND WALLS CONSISTED OF 3 PARTS; A MAIN WALL (1), A LOWER FRONT WALL THAT WAS ADDED IN 447(2), AND A TRENCH (3) THAT WAS DIVIDED IN SECTIONS AND COULD BE FILLED WITH WATER. ISTANBUL’S LAND WALLS, ONCE AN IMPENETRABLE FORTIFICATION STRETCH SEVEN KILOMETERS FROM THE SEA OF MARMARA TOWARDS THE GOLDEN HORN AND THEY DATE BACK TO THE FIFTH CENTURY AND THE REIGN OF EMPEROR THEODOSIUS II.

MY RESEARCH FOR MY THESIS STARTED WITH THE QUESTION:

WHAT THE WALL DO?

WALLS ALWAYS AMAZED ME BECAUSE I SAW THEM AS THE PRIMARY ELEMENT OF A BUILDING. I RESEARCHED DIFFERENT TYPES, TEXTURES AND MATERIALS OF WALLS THE I AND THE IMPACT THEY CREATE ON PEOPLE’S PSYCHOLOGY. IT BECAME MORE AND MORE AMAZING AS I MOVED ALONG WITH THE QUESTION IN MY MIND;

DO WALLS REALLY HAVE FEELINGS? CAN THEY TALK? IF SO... HOW?

3.2. Land walls of Istanbul

3.3. Power of the walls

3.1. Cross section of the land walls
I ALWAYS BELIEVED IN THE POWER OF ARCHITECTURE. EVEN LONG BEFORE I CHOSE MY PROFESSION, I WAS AMAZED BY THE BUILDINGS SURROUNDING ME. I ALWAYS THOUGHT ABOUT THE EVENTS THEY HAD WITNESSED AND I HEARD THEM WHISPERING, IT WAS ONLY MY PERCEPTION, MAYBE A WISH; BUT I WAS A CHILD THEN AND IT WAS A COMPLETE MYSTERY FOR ME. WHEN IT WAS TIME TO MAKE A DECISION ABOUT MY PROFESSION, MY FUTURE LIFE I MAY SAY, I DID NOT HESITATE TO STUDY ARCHITECTURE; TO UNDERSTAND, TO DESIGN BUILDINGS AND TO BE A PART OF THE SPECIAL WORLD WHICH TURNED OUT TO BE SO DIFFERENT AND MORE AMAZING FROM WHAT I KNEW SO FAR.

CONSIDERING THE FACT THAT MY THESIS SHOULD HAVE BEEN AN ANSWER TO MY CURIOUSITY IN ARCHITECTURE, I WANTED TO DESIGN A BUILDING WHICH CAN TALK TO PEOPLE IN EVERY SINGLE DETAIL AND AS A WHOLE. I WANTED TO PROVE THAT ARCHITECTS, EVEN IN THE 21ST CENTURY, HAVE THE RESPONSIBILITY OF EDUCATING PEOPLE WITH THEIR DESIGNS AND GIVE A SOUL TO THEM.

VICTOR HUGO’S NOTRE DAME, WHICH IS FAMILIAR TO MOST OF US, CONTAINS A SPECIAL CHAPTER IN SOME SPECIAL EDITIONS. THIS CHAPTER WHICH IS NAMED THIS WILL KILL THAT, CONTAINS HUGO’S CONCERNS ABOUT THE FAST PUBLICATION OF BOOKS. HE ARGUES THAT, UP TO THE FAST PRODUCTION OF THE BOOKS IT WAS ONLY ART AND ARCHITECTURE FROM WHICH WE COULD LEARN ABOUT HISTORY. HE SAYS; THAT ARCHITECTURE DOWN TO THE 15TH CENTURY WAS THE PRINCIPAL REGISTER OF HUMANITY; THAT DURING THIS PERIOD THERE DID NOT APPEAR IN THE WORLD A THOUGHT OF ANY COMPLEXITY WHICH WAS NOT WORKED INTO A BUILDING; THAT EVERY POPULAR IDEA AND EVERY RELIGIOUS LAW HAD ITS MONUMENTAL RECORDS; THAT IN FINE; THE HUMAN RACE HAD NO IMPORTANT THOUGHTS WHICH IT DID NOT WRITE IN STONE. AND WHY? IT BECAUSE EVERY THOUGHT BE IT RELIGIOUS OR BE IT PHILOSOPHICAL, IS INTERESTED IN PERPETUATING ITSELF AND BECAUSE THE IDEA WHICH MOVED ONE GENERATION WISHES TO MOVE OTHERS AND LEAVE ITS TRACES.

HIS ARGUMENT WAS CLOSE TO MY INTENTION OF DESIGNING A BUILDING WHICH COULD TALK TO PEOPLE. EVEN THOUGH I AM NOT OPPOSED TO THE FAST PRODUCTION OF THE BOOKS, I INSIST ON THE FACT THAT THE BUILDINGS SHOULD BE SEALED WITH THE IMPORTANT ASPECTS OF ITS AGE THAT THEY SHOULD GIVE MESSAGES TO PEOPLE AND THAT ARCHITECTS ARE RESPONSIBLE TO MANAGE THAT.

THE ARCHITECTURE CONCEPT, WHICH IS THE CRUCIAL ARGUMENT IN OUR DESIGNS, SHOULD BE THOUGHT OUT CAREFULLY AS WE ARE ABLE TO REACH PEOPLE BY OUR CREATIVITY. THIS IS THE MAGICAL POWER OF THE HISTORICAL BUILDINGS, THE ONES THAT WE FALL IN LOVE WITH.
THE DISTRICT OF MY PROJECT SITE (4), BEYOGLU, IS ONE OF THE MOST IMPORTANT DISTRICTS OF ISTANBUL. IT WAS AN OPEN SPACE WITH CEMETERIES AND ORCHARDS UNTIL THE BEGINNING OF 19TH CENTURY. ITS PROXIMITY TO THE TRADE CENTER, GALATA, MADE BEYOGLU POPULAR AMONG FOREIGN PEOPLE LIVING IN ISTANBUL AND THEY SHAPED THE NEIGHBORHOOD IN A VERY EUROPEAN WAY. THE MOST STRIKING PART OF THE DISTRICT IS; PERA, WHICH REACHED ITS PEAK IN THE MID- TO LATE 19TH CENTURY. THE PLACE WAS A CENTERPIECE FOR ART NOUVEAU BELLE EPOQUE STYLE. FRENCH WAS SPOKEN, TOP HATS AND TAILS WERE REQUIRED IN THE NEIGHBORHOODS. TODAY, PERA WHICH IS ALSO KNOWN AS ISTIKLAL STREET OR TAKSIM AS WELL, GIVES A TASTE OF ISTANBUL’S OLD DAYS. THE STREET IS A PEDESTRIAN STREET WHICH IS APPROXIMATELY THREE TO FOUR KILOMETERS LONG, IS COVERED WITH COBBLE STONE AND EVERYDAY IT HOSTS COUPLES WHO COME TO RELAX AFTER A LONG DAY, TOURISTS, YOUNG STUDENTS AND ANYONE WHO WANTS TO TAKE AN ENJOYABLE AND PEACEFUL WALK. THE PLACE IS AN INDISPENSABLE SPOT FOR THE PEOPLE OF ISTANBUL.

PERA IS AND HAS ALWAYS BEEN THE FOREIGN QUARTER AND THE SCENE FOR THE CITY’S BALLROOMS, THEATRES AND NIGHT LIFE. TODAY, THE STREET IS FULL OF NICE CAFE’S WITHIN COURTYARDS, RESTAURANTS, SHOPS, BOOKSTORES, MOVIE THEATRES AND MUSIC STORES. IT IS POPULAR AMONG PEOPLE OF ALL AGES AS EVERYBODY CAN FIND SOMETHING IN THIS STREET FOR THEIR TASTES. THE TRAM IS THE ONLY TRANSPORTATION ALONG THE STREET BUT IT IS ALSO A PLEASURE TO WALK FROM ONE END, TAKSIM SQUARE (1), TO THE OTHER, TUNEL(2).

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THE REASONS WHY I WANTED TO WORK IN THIS NEIGHBORHOOD FOR MY THESIS:
1. ITS POPULARITY AMONG PEOPLE LIVING IN ISTANBUL. I WANTED TO DESIGN MY MUSEUM IN SUCH A FAVORABLE PLACE THAT PEOPLE WOULD EVEN COME ACROSS TO THE BUILDING BY COINCIDENCE.
2. TO FOLLOW THE REALITY OF THE CITY ITSELF. BEYOGLU IS THE CULTURE & ENTERTAINMENT CORE OF THE CITY SO IT WOULD BE THE MOST SUITABLE PLACE TO DESIGN THE CITY MUSEUM FOR ISTANBUL.
3. THE PRESENT IMPROPER USAGE OF A PRECIOUS LAND. I WANTED TO GIVE THIS PLACE BACK TO THE RESIDENTS OF THE CITY.
MY THESIS SITE IS LOCATED PARALLEL TO FAMOUS PERA (PAGE #5) AND SURROUNDED WITH VALUABLE HISTORICAL BUILDINGS. I STARTED THE ANALYSIS OF MY SITE BY DETERMINING THE MAIN PEDESTRIAN ACCESS TO THE SITE WHICH ALLOWED ME TO FIGURE OUT THE CRITICAL POINTS, AS CAN BE SEEN CLEARLY ON THE RIGHT HAND SITE IT SHOWS THE CONNECTION BETWEEN MY SITE AND PERA WHICH IS A PASSAGE WAY THAT ALLOWS PEOPLE WALK THROUGH. THE STREET SURROUNDING MY SITE ON THE EAST IS OPEN TO CAR TRAFFIC WHICH CAN’T BE CONSIDERED A PRIMARY STREET. ON THE OTHER HAND, THE WESTERN SIDE OF MY SITE HAS A HEAVY TRAFFIC AS THE ROAD DIES INTO A HIGHWAY. PERA PALACE REPRESENTED WITH # 3 ON THE ANALYSIS IS ONE OF THE MOST IMPORTANT STRUCTURES OF ISTANBUL. IT IS A FAMOUS HOTEL USED TO BE KNOWN AS BEING THE FINAL STOP OF THE PASSENGERS OF THE FAMOUS ORIENT EXPRESS. ANALYSIS ALSO SHOWS THE LOCATIONS OF THE PREVIOUS BUILDINGS BUILT ON MY SITE.

MY SITE IS ALMOST EQUAL TO A SOCCER FIELD AND DOESN’T HAVE A STEEP SLOPE; 6 METERS (9 FEET) FROM ONE END TO THE OTHER, BUT HAS CONSIDERABLE SLOPE DIFFERENCE WITH THE HIGHWAY; 10 METERS (30 FEET) ON THE SOUTHERN PART OF THE SITE WHERE PEOPLE CAN FIND STEEP STAIRS REACHING FROM THE PEDESTRIAN CURB OF THE HIGHWAY THROUGH MY SITE. THE AERIAL VIEW OF MY SITE AND THE SURROUNDING NEIGHBORHOODS CLEARLY SHOWS HOW DENSE THE CITY IS AND WITH ITS SIZE AND LOCATION HOW IMPORTANT MY PROJECT SITE IS.
WALLS SURROUND MANY THINGS...

WHAT A LONG TIME ISTANBUL HAS TAKEN TO BECOME ITSELF!

BUILT AND REBUILT, CONQUERED, LOST, RECONQUERED, REESTABLISHED AND REGAINED, EMPIRE FOLLOWED EMPIRE, SULTAN FOLLOWED SULTAN. BUT THE HEARTBEAT OF ISTANBUL HAS REMAINED UNCHANGED.

A study for the connection of the walls

Sketches regarding the possible entrance solutions

Enclosed or disclosed by the wall...Which one is better?

The impression I wanted to give to people with my walls

8.1. The appearance of Pera
THE MAIN PERIODS OF ISTANBUL: 6 HISTORICAL LAYERS

THERE IS ONLY ONE CITY IN THE WORLD THAT SPANS TWO CONTINENTS; ISTANBUL. THE TRUE MERGING OF EAST AND WEST, ISTANBUL STRETCHES ACROSS BOTH EUROPE AND ASIA. THE CONTINENTS ARE SEPARATED ONLY BY A THIN STRIP OF WATER; THE BOSPHORUS. AMONG ALL THE BEAUTIES OF THE CITY, THERE ARE LAYERS OF DIFFERENT CULTURES ON TOP OF EACH OTHER. THROUGHOUT MY RESEARCHES, I CAME TO A POINT WHERE I DECIDED THAT THESE CULTURAL LAYERS SHOULD BE THE KEY POINT THAT I SHOULD PRESENT IN MY MUSEUM. DURING OUR DAILY LIVES, WE, THE RESIDENTS OF THE CITY, CANNOT REALIZE THIS AMAZING HISTORY AND SINCE EVERY NEW CULTURE IS CONSTRUCTED ON TOP OF THE PREVIOUS ONE, IT IS HARD TO MAKE A DISTINCTION BETWEEN THEM. AFTER GIVING THE DECISION OF THE POSSIBLE LOCATIONS OF MY WALLS IN THE SITE, MY NEXT STEP WAS TO MAKE THE CULTURAL DISTINCTION CLEAR IN MY DESIGN WHICH I LISTED AS;

1- GREEK PERIOD (7TH CENTURY);

WHAT IS NOW CALLED ASIAN ISTANBUL WAS PROBABLY INHABITED BY PEOPLE AS EARLY AS 3000 B.C. IN THE 7TH CENTURY; GREEK COLONISTS LED BY KING BYZAS, ESTABLISHED THE COLONY OF BYZANTIUM; THE GREEK NAME FOR A CITY ON BOSPHORUS. EVEN THOUGH THERE IS NOT MUCH LEFT FROM THE GREEK PERIOD IN ISTANBUL TODAY, SOME STRUCTURES CAN STILL BE OBSERVED AND THIS PERIOD WAS THE START FOR THE LONG STORY OF THE CITY.

2- BYZANTINE PERIOD (306 AD-1453)


3- OTTOMAN (16TH CENTURY) PERIOD


4- OTTOMAN (19TH CENTURY) PERIOD


5- TURKISH PERIOD


6- CONTEMPORARY PERIOD


1- GREEK PERIOD (GREEK COLUMN)

2- BYZANTINE PERIOD (HAGIA SOPHIA)

3- OTTOMAN 16TH CENTURY PERIOD (ART NOUVEAU STYLE RESIDENTIAL HOUSE)

4- TURKISH PERIOD (TRADITIONAL TURKISH STYLE RESIDENTIAL HOUSE)

5- OTTOMAN 19TH CENTURY PERIOD (BLUE MOSQUE)

6- CONTEMPORARY PERIOD (SKYSCRAPERS OF ISTANBUL)
The wall did well for men, in its thickness and its strength. It protected him against destruction. But soon, the will to look out made man make a hole in the wall, and the wall was very pained, and said; “What are you doing to me? I protected you; I made you feel secure and now you put a hole through me!” And man said; “But I will look out! I see wonderful things, and I want to look out!” And the wall still felt very sad. Later, man didn’t just hack a hole through the wall, but made a discerning opening; one trimmed with fine stone, and he put a lintel over the opening. And soon, the wall felt pretty well.

Louis I. Kahn
Conversations with students
...you (can not) just copy the original architecture but you do have to understand it. The old builder knew there were critical points: the cornice, window, plinth, steps...The same places as always concerned the builders in the past. The problems involved are the same as ever; only the answer changes.

Carlo Scarpa, 1978

The orientation of the walls with the possible open and closed spaces

The study of the orientation of the walls

The model of the perpendicular walls with the auditorium

The shadows of the walls and the possible effects of them on the street and the buildings.

The appearance of the walls with the surrounding buildings and their being close to the scale of them.

The idea of dividing the city into 3 different parts like the city itself!

The section of the walls located on two different sides of the site with the steps.

The study model for the entrance to the site

The orientation of the walls with the possible open and closed spaces

The model of the perpendicular walls with the auditorium

The appearance of the walls with the surrounding buildings and their being close to the scale of them.
AFTER DEFINING THE SIX MAIN PERIODS OF THE CITY, I STARTED TO THINK ABOUT THE WAY TO REPRESENT THEM IN MY WALLS. I HAD TO MAKE A CONNECTION BETWEEN THE CULTURAL LAYERS AND THE ORIENTATION OF MY WALLS.

AS I GREW UP IN THE CITY, I STARTED TO THINK ABOUT OUR DAILY LIVES AND FOUND OUT THAT OUR DISTRICTS IDENTIFY US. WITH A POPULATION OF 10 MILLION, PEOPLE TO FIND THE RIGHT DISTRICT FOR THEMSELVES AND BE A PART OF IT.

AFTER FIGURING THIS OUT, I STARTED RESEARCHING THE MOST IMPORTANT DISTRICTS OF ISTANBUL. IT WAS IMPOSSIBLE FOR ME TO INCLUDE ALL THE PRESENT ONES, SO I PICKED UP THE ONES THAT HAD A BIG IMPACT ON THE HISTORY OF ISTANBUL. THE NUMBER THAT I CAME OUT WITH WAS THIRTEEN (13). SO; AFTER THE IDEA OF THE WALL AND THE SIX DIFFERENT PERIODS, I HAD ANOTHER KEY ON MY HAND; THE THIRTEEN MAIN DISTRICTS OF THE CITY.

THE IMPORTANT QUESTION WAS HOW TO INTERPRET THESE DISTRICTS INTO MY DESIGN. FOLLOWING MY INTENTION OF USING MY SITE AS A MAP I ALSO CLASSIFIED THE DISTRICTS INTO TWO GROUPS; THE DISTRICTS OF ASIA AND THE DISTRICTS OF EUROPE. TOGETHER WITH THIS DECISION, FINALLY I FIGURED OUT THE NUMBER OF THE WALLS I SHOULD USE IN MY DESIGN AS WELL. THE NUMBER OF THE DISTRICTS AND THE NUMBER OF THE WALLS SHOULD BE SAME, AS THIS WOULD HELP ME TO EXPLAIN THE REALITIES OF ISTANBUL TO PEOPLE.

MY THESIS IS A CITY MUSEUM FOR ISTANBUL. SHE HAS SEVERAL LAYERS OF CULTURE. MY AIM IS TO COLLECT THE HISTORY AND ARCHITECTURE OF THE CITY IN MY DESIGN. THE MOST IMPORTANT POINT OF THE BUILDING SHOULD BE ITS ABILITY TO TALK ABOUT THE CITY.

10/23/2003

12.1 Districts of the city and the locations

13 main districts of Istanbul:
- Asia (4 walls)
  - Sisli
  - Fatih
  - Sariyer
  - Beykoz
- Europe (9 walls)
  - Uskudar
  - Kadikoy
  - Besiktas
  - Beyoglu
  - Galata

First studies of locating the districts in the site.
WALLS HAVE FEELINGS

After giving my decision of using thirteen walls and six main periods of the city, I found another important aspect for my concept; the materials. I should be able to represent my different walls with different materials as every cultural layer in the city has made a different impact to the appearance of Istanbul. In addition to this, the materials could help me to make people feel the power of my walls.

My study models of the walls helped me to realize how to arrange them in the site.

THE MATERIALS OF ISTANBUL

As I researched more about the materials, I started to get even more excited to explain the story of the city by playing with them. Istanbul with all the layers she has, gave me many choices for my design. As I wanted to be as clear as possible in my design, I had to make a good distinction between them and I should be able to connect them in the right way.

Since I had six different periods to talk about in my design, I wanted to pick the most important materials of these layers. The first period in Istanbul’s history was the Greek period so, I picked the famous Greek marble to represent it. (Figure 1) This particular type of marble was also used in Parthenon and the monuments of the Greek period in the city have this material.

Byzantium period as being the second period in the history was famous with its marvellous mosaics and I decided to use this material in my walls. (Figure 2)

My third wall is the Ottoman 16th century period which was famous with magnificent mosques, deserved to be represented by its famous blue tiles. (Figure 3)

The fourth period was the Ottoman 19th century period, that influenced the city by the French art nouveau, should be explained by the stone. (Figure 4)

The fifth period, which I named the Turkish period was the time when the beautiful wooden residential houses were built so it should be represented by wood. ( Figure 5)

Finally, the last period as being the contemporary period of Istanbul, with its high rise buildings should be able to talk about the new and modern face of the city, basically the new material of the modern world; steel.

These six significant materials would all represent a particular time of the city. But what should be the main material of the building?

Concrete and brick are the materials I had chosen for this decision. Concrete could express my massive and giant walls in the best way. Brick, which is a connector between the past and the future for me, it should pop in my design as the secondary material.

Next step, the orientation of the walls...
THE SITE AS A MAP

Figure 1. Study model of the walls for the location decision

Figure 2. Wall-orientation studies

Figure 3. Sketches showing the rotation of the walls

Figure 4. Collage showing the walls pointing districts

Figure 5. The section showing the walls on the Asian and the European side

Figure 7. The separation of the districts of the Asia and the Europe continent

IMPORTANT POINTS THAT I HAD TO COMBINE IN MY DESIGN:

* THE WALL AS A POWERFUL INDICATOR OF THE CITY ITSELF
* THE NUMBER 13 REPRESENTING THE THIRTEEN MAIN DISTRICTS OF THE CITY
* THE SIX IMPORTANT PERIODS OF ISTANBUL
* THE SIX DIFFERENT MATERIALS EACH OF WHICH INDICATING ONE PERIOD OF THE CITY
* AN IMPORTANT LOCATION AS A SITE WHICH WILL REPRESENT THE DIVISION OF ISTANBUL OR IN OTHER WORDS TO USE THE SITE AS A MAP.

THROUGHOUT MY DESIGN, I ALWAYS TRIED TO BE VERY CAREFUL AND RESPECTFUL TO THE CITY IN EVERY SINGLE DETAIL THAT I HAD USED. THE WAY I ORIENTE THE WALLS SHOULD HAVE A STRONG MEANING. SO I PLACED THE MAP OF THE CITY IN THE BACKGROUND PLACED MY SITE PROPERLY THEN STARTED TO PLAY WITH MY 13 MAIN WALLS. I PLACED FOUR WALLS OF THE ASIAN SIDE FIRST AND THEN NINE WALLS OF THE EUROPEAN SIDE. THE SEA WAS FLOWING IN BETWEEN. FINALLY I ROTATED THE WALLS IN SUCH A WAY THAT ALL OF EACH WOULD POINT ONE SPECIFIC DISTRICT FROM MY SITE.
15.1. The 13 important districts and my walls pointing them

15.2. The view of Bosphorus towards Europe side

15.3. The view of Bosphorus towards the European side

This dynamic orientation perfectly matched with the spirit and appearance of Istanbul. The walls would create curiosity and could give so many different architectural details and satisfaction with this plan.
I decided to use the European side of the city which I represented with 9 walls as the actual museum part. The Asian side would be left as the recreational part of my design. The reason for that was the actual appearance of the city itself. Europe with its commercial, educational and entertainment activities is always the heart beat of Istanbul. On the other hand, Asia is more residential and covered with green spaces deserved to be represented as green as possible.

A great building must begin with the measurable, must go through measurable means when its being designed and in the end must be unmeasurable.8

Louis Kahn
Our duty is to preserve what the past has had to say for itself, and to say for ourselves what shall be true for the future.

John Ruskin
ACTUAL CITY WALLS WERE NOT ONLY USED FOR DEFENSE PURPOSES BUT THEY WERE ALSO BEING OCCUPIED FOR DIFFERENT FUNCTIONS. AS IT WAS MY CHALLENGE TO MAKE MY WALLS TALK, I DECIDED TO USE INSIDE THE WALLS AS MY MUSEUM. THIS DECISION CREATED TWO SCALES IN MY DESIGN: MAIN WALLS THAT I USE TO DEFINE THE DISTRICTS AND THE PERIODS AND THE TWO WALLS THAT MAKE UP THE MAIN ONES.
INSIDE THESE WALLS

the space within becomes the reality of the building...

frank lloyd wright

WALLS AS INHABITABLE SPACES

MY WALLS SHOULD BE THE VOICE OF MY CITY; POWERFUL, MYSTICAL, EXCITING AND ATTRACTIVE JUST LIKE ISTANBUL ITSELF. THE RENDERINGS ARE MY TRIALS OF DIFFERENT MATERIAL COMBINATIONS. IN ADDITION TO THIS, THEY ALSO GAVE ME A GOOD SENSE OF WHAT PEOPLE MIGHT FEEL BETWEEN THESE WALLS.
Architecture began like every kind of writing; it was at first alphabetic... When stone was plenty and a vast space; phrase was written... Then came books; symbols from traditions... When symbols went increasing, multiplying, crossing and complicating more and more; the early monuments no longer could contain them, overflowed by all sides and they expand into edifice.  

Victor Hugo
1. SERVICE WALL:  
This wall is holding the necessary service requirements like the ramp, elevators and restrooms. It also allows the visitors to enter the main entrance courtyard which will have a skylight roof on top.

2. GREEK PERIOD WALL:  
The Greek period wall, is the first period of the six main layers that’s why I located it in the first wall that will welcome people in the main courtyard area. It has two exits; one to the connector wall, the other is to the Byzantine period wall which is the second of the six main periods.

3. BYZANTINE PERIOD WALL:  
The second period of the six main layers, is ideally taking the people in from the Greek period. Which means that if people chose to see the whole exhibition, they will walk towards the Byzantine period and the Greek wall will become the Byzantine wall.

4. OTTOMAN 16TH CENTURY WALL:  
The third wall of the six period is the 16th century ottoman period. the Byzantine period is bringing the people from the 2nd period to the third with this intention.

5. OTTOMAN 19TH CENTURY WALL:  
The period following the 16th century period is the 19th century ottoman period which in my design the walls are eventually bring you from one to the other period.

6. TURKISH PERIOD:  
The Turkish period following the 19th century ottoman period, is going to be represented in the next wall that is accessible from the connector wall right before the contemporary period wall.

7. CONTEMPORARY PERIOD WALL:  
The sixth period of all, is the contemporary period is is right after the Turkish period and before the second service wall of the museum.

8. SERVICE WALL:  
The second service wall is for the second entrance of the museum serving for the same purpose of the first wall.

9. CONNECTOR WALL:  
The connector wall is one of the crucial parts in my design. Even though it doesn’t represent any of the specific periods it is connecting all the other walls and periods to each other which gives the chance of leaving the museum from either ending of the museum whenever they feel like it. It is the longest wall of all and it divides the walls into two different parts most of the times.
THE FLOW OF THE WALLS

Courtyard divisions between the walls

Study model regarding the construction of the building and how to span the walls above and below each other.

Openings on the walls looking to the courtyards and the models that are exhibited in them.

Perspective of the connector wall.
THE PLAZA AND THE ENTRANCE

Site plan

Light tubes on the plaza that allows light into the basement floor where Asia and Europe connects to each other.

Plaza sketches and the main entrance wall to the plaza

The first wall on the Asian side, green at the back can be seen through the openings.

23.1 Turkish houses

23.2 Bridge and Bosphorus

23.3 City during the night
THE FIRST STOP IN THE JOURNEY OF THE CITY

Walls have the responsibility of presenting everything

Ground Floor Plan

Northwest Elevation

The shadows of the walls

First semester model
The basement floor is the second connection to the Asian side from the European side of my museum. Offices and conference rooms are also located in the lower floor plan, where continuous light tubes help to get light into.

Section A-A
- The section of the museum is emphasizing the lines of the walls and the whole structure is as massive as possible. The building is concrete, as concrete emphasizing the plainness.

Section B-B
- The section B-B shows the connection to the Asian side.

Section C-C
- The open joint beams connecting the floors.

The plaza and the conference room.

Connection to Asian side
The model could stay still even without the glue as walls surpass each other...

Primary entrance of the museum area.

Light tubes in the plaza

Overview of the plaza and the street exhibition space...

Secondary entrance of the museum area.

The pool and the light tubes

The connection of the service wall, entrance hall, Greek and the Byzantium period.

The pool and the light tubes
WHAT WALLS WANT TO SAY...

After the first semester, I decided to give more character to inner space planning of my museum with the details from the city.

The use of two different wall types on each side of the periods...

The construction methods of vaulted ceilings...
The I beam and the materials attached to my walls.

How to support the vault with the beam and the bricks.
Early sketches regarding the use of two different materials in the walls.

Rendering of the concrete wall–vaulted ceiling connection...

the openings...

I beam- brick-concrete and mechanical system of my building...

how to make walls talk...

the drawing shows the panels attached to the wall talking about the city...
THE MAIN ENTRANCE IS LOCATED ON THE SERVICE WALL AND TAKES PEOPLE IN FROM THE PLAZA.

MAJOR COURTYARD IS THE ONLY COVERED COURTYARD OF THE MUSEUM AREA.

THE THICKNESS OF EACH WALL IS AS FOLLOWS:

- SERVICE WALLS: 5M (15’)
- GREEK, BYZANTINE, OTTOMAN 16TH AND 16TH CENTURY, TURKISH AND CONTEMPORARY WALLS: 4 M (12’)
- CONNECTOR WALL: 3 M (9’)

RED LINES IN THE DRAWING SHOWS THE PREFERABLE FLOW OF THE MUSEUM. BUT JUST LIKE ISTANBUL ITSELF THERE IS NO FORCE AND CERTAINTY IN THE PATHWAYS.
MY WALLS HAVE 2 DIFFERENT SCALES. THE FIRST IS THE WAY THEY APPEAR IN THE PLAN, THE SECOND IS THE ONE THAT IS EXPERIENCED INSIDE THE WALLS. I DECIDED TO KEEP ONE OF THEM PLAIN CONCRETE, PREFERABLY THE ONE THAT WILL BE HOLDING THE SERVICE FUNCTIONS SUCH AS THE STAIRS AND ELEVATORS, AND THE OTHER ONE WILL BE ORNAMENTED WITH MATERIALS ATTACHED TO CONCRETE.
TWO DIFFERENT SCALES OF THE WALL

True ornament is not a matter of prettifying externals...it is organic with the structure it adorns, whether a person, a building, or a park. At its best it is an emphasis of structure, a realization in graceful terms of the nature of that which is ornamented.

Frank Lloyd Wright
THE ASIAN SIDE BEING MORE RESIDENTIAL AND HUMBLE COMPARED TO THE EUROPEAN SIDE, I DECIDED TO LEAVE IT AS A GREEN SPACE. THE SCAFFOLD... THE PATHWAYS... GLASS FLOORING THAT WOULD LET PEOPLE VIEW THE GREEN UNDER THEIR FEET.
Concrete is not totally hidden in the ornamented wall, in order to hold the steel. It pops out and the wall again talks about the real appearance. The roof is open to visitors and as in the lower floors, the walkway is created by the intersection of the walls. The balconies which is seen on the left section will disappear as on the right section, as the balconies were disturbing the courtyards.
IDENTIFICATION OF THE WALLS

35.1 Land walls inside the city

35.2 Historical city surrounded by the walls

Section E-E
Greek period

Section A-A
Greek period
After this point, I started to focus on the details of my project. Just like Istanbul itself, my museum has to hide the beauties in its details.

The study of the stairs on the Asian side of the design and the service ramp adjacent to the European side can be seen in the site plan.
The section shows the Greek period. The floor heights change according to the need and to surprise the visitors by the different effects of the wall. The openings on the walls allow people to view outside, especially the courtyards ideally connected to the periods.

The Byzantine period by the mosaic attached on concrete carries the earliest times of the city into the present.

Early sketches showing the close representation of final design regarding the appearance of the walls one after the other.

The perspective depicting inside of the walls and the floor connected to it.

The section showing the concrete side of the Byzantine wall holding the staircases and the great deal of the openings.
The thickness of the walls and the concrete piece holding the materials representing the different materials on each wall get thicker.

The way two walls connect each other. At the intersection, a piece of glass is inserted which also will allow visitors to see that something is changing in their journey by viewing the next wall.

Sketches showing the openings reserved for exhibitions and for the usage of the visitors inside the walls.
ORNAMENTED WALL

CONSISTS OF THREE LAYERS: BRICK ON THE OUTSIDE, CONCRETE AS THE REAL STRUCTURE IN THE MIDDLE AND THE MATERIAL SHOWING THE PARTICULAR PERIOD ON THE INSIDE. THE MATERIALS AS MENTIONED EARLIER ACCORDING TO THE PERIOD ARE AS FOLLOWS:

GREEK PERIOD: MARBLE
BYZANTINE P.: MOSAICS
OTTOMAN 16TH C.: BLUE TILE
OTTOMAN 19TH C.: STONE
TURKISH P.: WOOD
CONTEMPORARY P.: STEEL

MASSIVE WALL


The secondary entrance of the museum

Turkish house and the spiral stairs

The auditorium stands free from the walls.

Office areas on the basement floor.

Installation detail of copper in the connector wall

Stair and concrete connection
SECOND BASEMENT PLAN

THE FINAL SHOW...WALLS TALK
THE FINAL SHOW....WALLS TALK

FIRST FLOOR PLAN 0.00
THE FINAL SHOW...WALLS TALK

FOURTH FLOOR PLAN +12.0
THE FINAL SHOW..., WALLS TALK
Section through the Greek wall looking towards the concrete side... The stairs with the semi-transparent wall, brick attachment and the courtyard openings are visible through this section...
* Walls on the plans and the sections are represented by the gold color on the defense day to show the massiveness of the wall as if allow them to say one more word of its city: Istanbul.
DETAILS OF THE CITY

Ramp inside the wall and the height of the basement floor

Ramp on the cafeteria

The openings on the wall

Floor between the concrete
DETAILS OF THE CITY

Thickness of the walls

The responsibility of concrete

Two different sides of the wall and the stair connection
The scale of the brick and the metal brick ties. The ties are in the shape of the star and the moon which is the flag of Turkey.

Copper used in the connector wall. The material represents aging and the connector wall connects all the ages of the city.

The way the walls surpass each other on the roof which is accessible to visitors.

Elevator walls and the vaulted ceilings. The stair with the semi-transparent wall attached to it.
DETAILS OF THE CITY

- Brick concrete and the floor connection
- Stair concrete and the step-semi-transparent wall connection
- Typical section of the wall
- Ceiling and semi-transparent wall connection
- Semi-transparent wall and floor connection
- Metal brick ties
- Copper on the exterior facade of the connector wall with the ramp
- Stairs on the exterior facade of the wall looking through the courtyard

The plaza
DETAILS OF THE CITY

Brick, Concrete, Marble Connection
Greek Wall

Brick, Concrete, Cut Stone Connection
Ottoman 19th Century Wall

Brick, Concrete, Mosaic Connection
Byzantine Wall
DETAILS OF THE CITY

Brick, Concrete, Wood Connection
Turkish Architecture Wall

Brick, Concrete, Ceramic Tile Connection
Ottoman 16th Century Wall

Brick, Concrete, Aluminium Connection
Contemporary Architecture Period
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