



URBAN FUGUE*

ISTANBUL - ZEYTINBURNU

CONTEXT [Diagram 1]

WHAT IS ZEYTINBURNU FOR ISTANBUL ?

Zeytinburnu occupies a good position with regard to transportation facilities. Its location and ability to integrate with the main transportation webs enabled it to become a centre of textile industry. The webs of transportation has changed the texture of the area, one-storey shacks being converted to multi-storey buildings.

If an interference is due because of a potential earthquake risk, the following question can be raised.

What type of new facilities will be created through the existing physical environment, because Zeytinburnu has been borne as an area of shacks with a high potential of urbanisation within the context of appropriate webs ?

First, an empty site within a huge metropole and a construction texture that is converting continuously. And a textile centre within the city (on the plane of intersection between the site and islands of constructions) that inserts an additional value to the window of trading.

INITIATION [Diagram 2]

The plane of intersection, consisting of the basic trade motivation and dynamics of the texture, does not show a relation, able to use its potentials. Mending of this relation seems to be the key for connection of the whole. The initiation, in this context, is constrained by the interpretation of the plane of intersection between these textures.

URBAN FUGUE [Diagram 3]

The trace of the plane of intersection, which is the initiation of the conversion is removed and changed with a 'stick', containing several functions of a new urban area. The stick is presumed to be a FINANCIAL DISCLOSURE that will convert the entire texture of Zeytinburnu. This interference, which will provide its own finance and staging model, will be the new arranger of the urbanisation. This process, which separates and joins the textures so as to form new textures, is defined as the URBAN FUGUE.

1. LAP [Diagram 4]

- The first stage of the urban interference does not follow the boundanes of the existing textures ; it will penetrate to the textures so as to pass through.
- The URBAN FUGUE , containing all of the trade activities, protects the relation web that holds the textures.
- Also increases the gravitational pull by enabling rapid conversion through proportion and creation of new financial disclosures.

2. LAP [Diagram 5]

The old factory land, fed from the stick is converted to a textile exposition site.

The landscape possibilities enables integration of open and closed areas, being convertible to an urban park in the future. It will become a living site that will create new financial disclosures.

When the process is active in accordance with the possibilities, in the scale of islands, permeating the old textures, phasing continues and the housing texture starts to convert. The old high blocks in the west, remains during the laps 1 to 5. They will also suffer the overall conversion.

The new housing site while preserving the existing ground relations, produces its own pattern.

The green sites will accommodate a relatively serene landscape, while the open area will be open to trading and both of these patterns will feed each other in relation with the 'urban fugue'

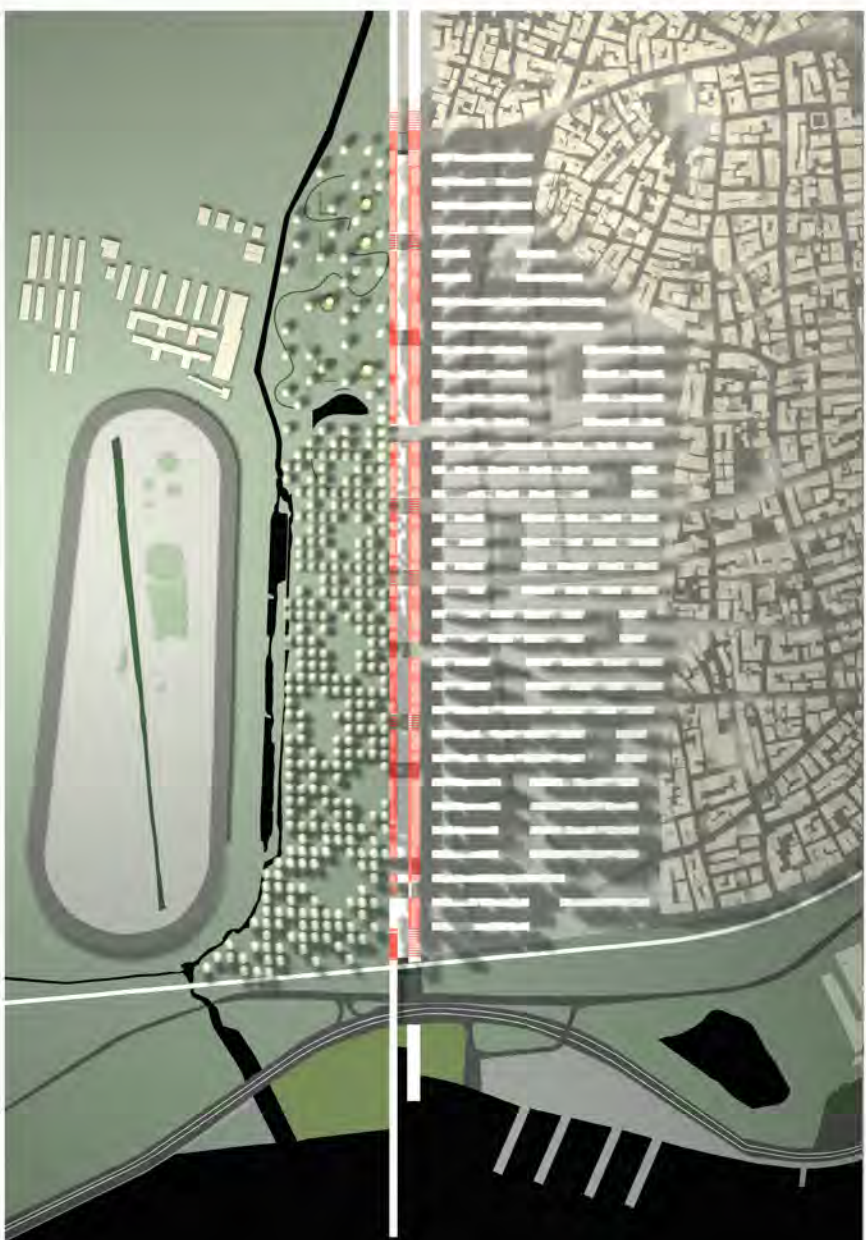
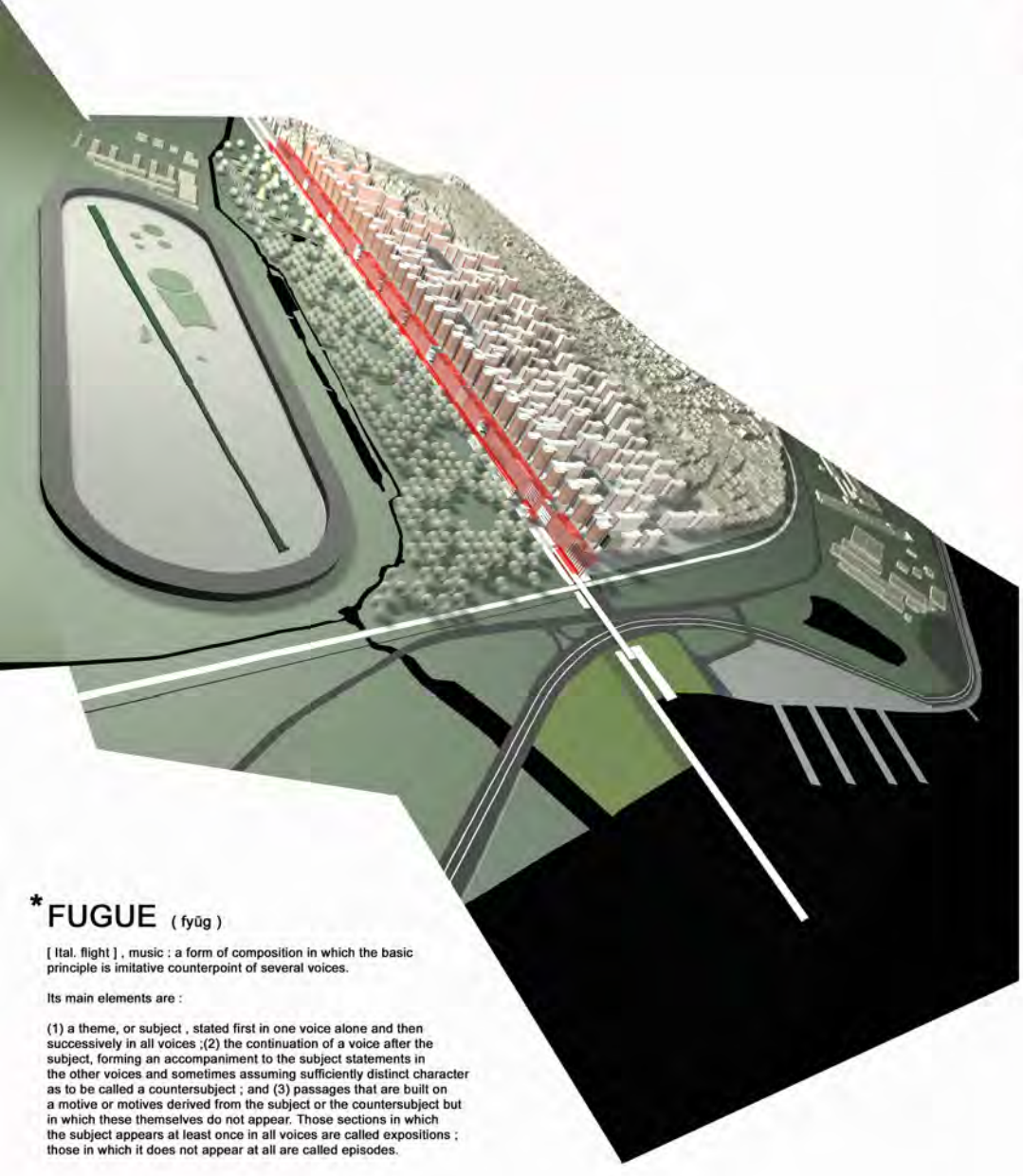


CONVERSION [Diagram 6]

When the housing site is complete, there will remain important roads only. They will connect to the areas outside the converted.

The new pattern will produce its own construction and open spaces in its own grammar. Social courts open to public use and open spaces have found their residential appropriation due to the old pattern.

The are in the west will no longer be a large green space, but a cultural park, open to special organisations such as lentyl fair. The new pattern will preserve the open area continuities and will feed each other with urban corridors. The patterns will thus be tied and separated, and go into an organic state which feeds itself.



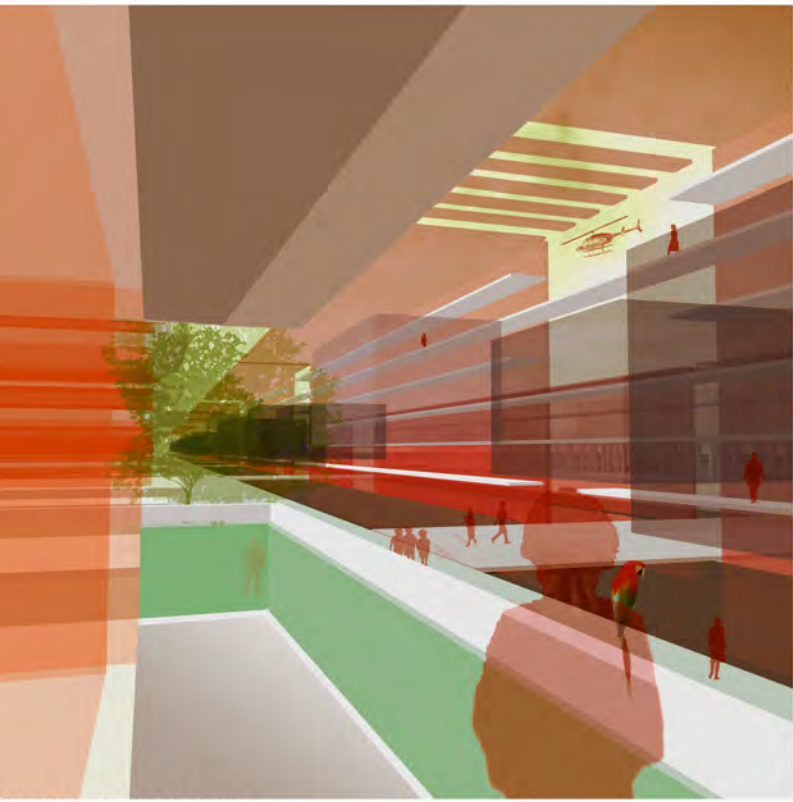
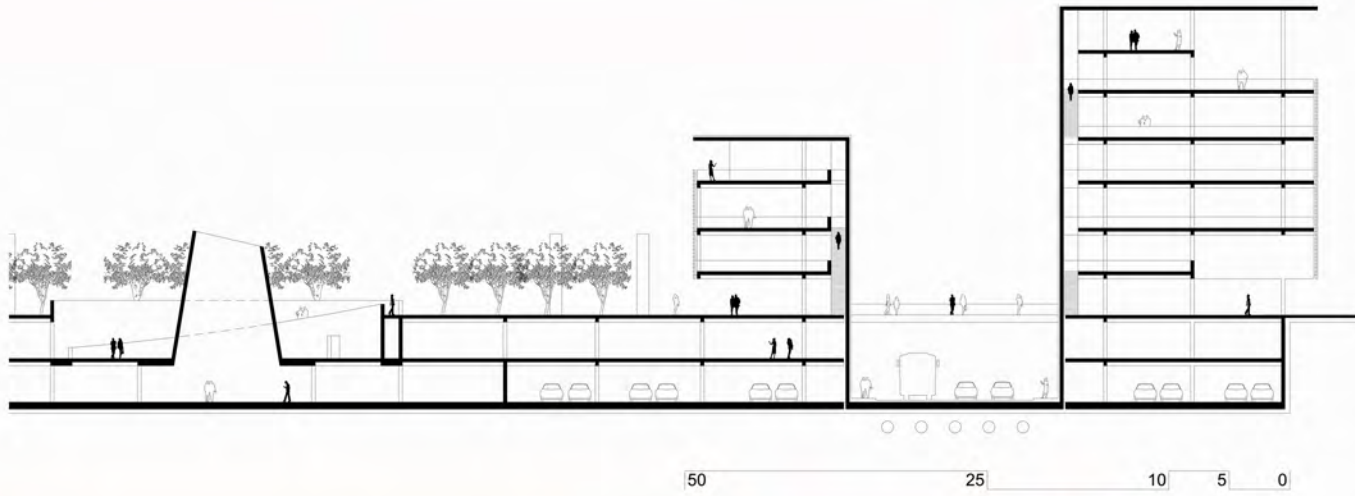
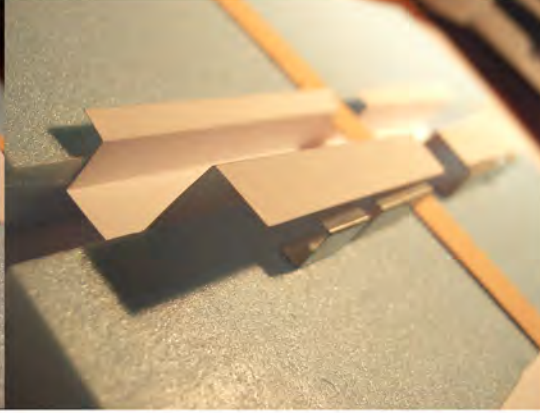
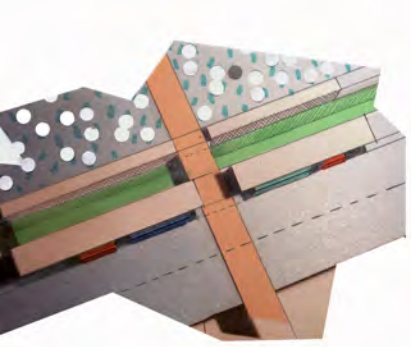
*** FUGUE** (fyūg)

[Ital. flight] , music : a form of composition in which the basic principle is imitative counterpoint of several voices.

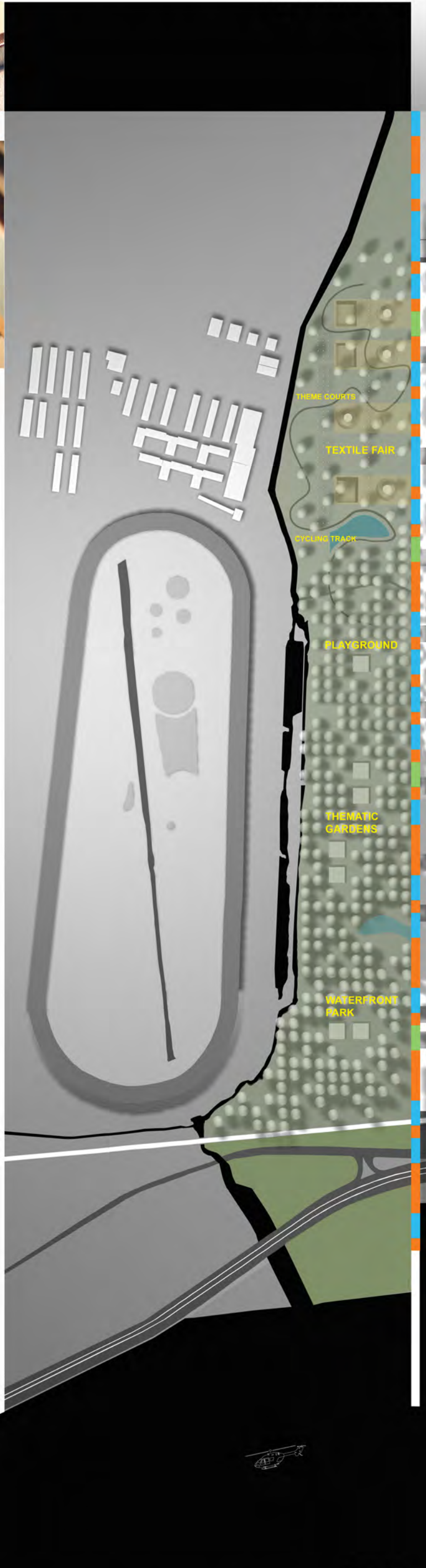
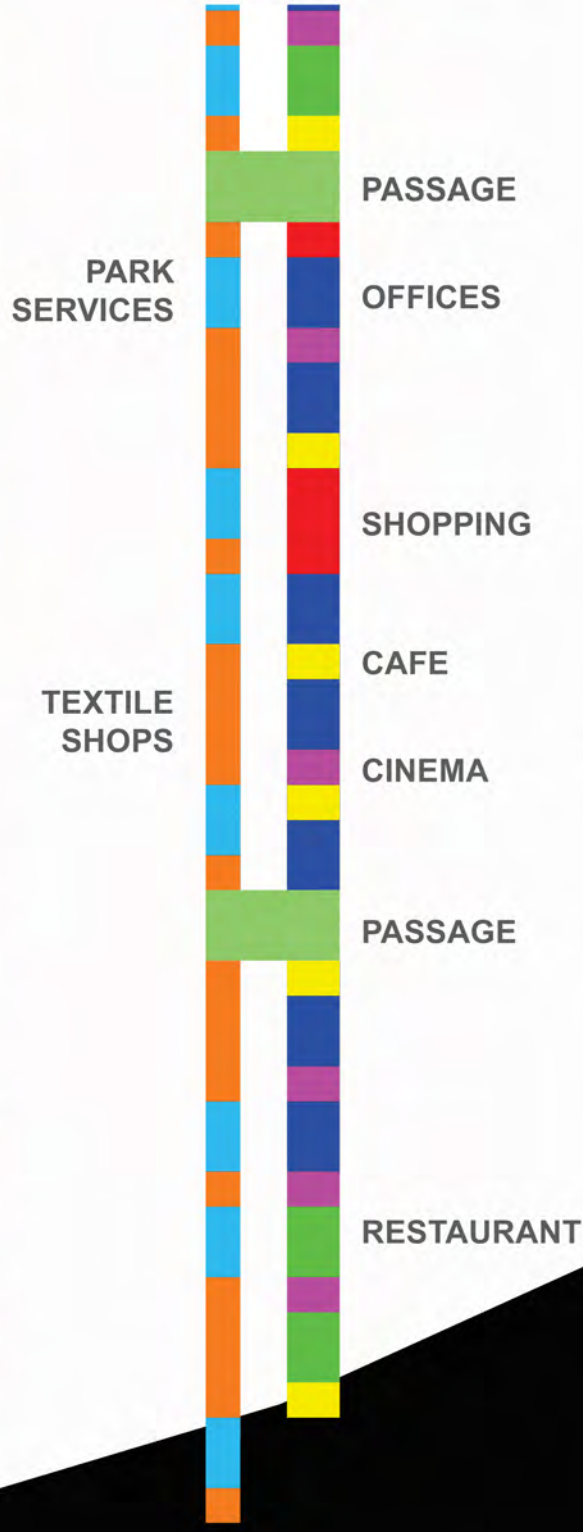
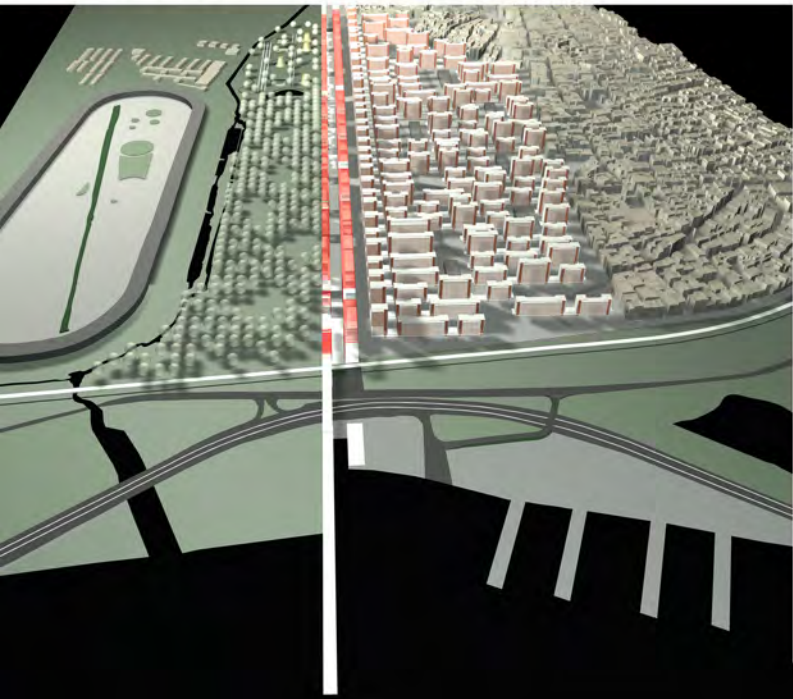
Its main elements are :

(1) a theme, or subject , stated first in one voice alone and then successively in all voices ;(2) the continuation of a voice after the subject, forming an accompaniment to the subject statements in the other voices and sometimes assuming sufficiently distinct character as to be called a countersubject ; and (3) passages that are built on a motive or motives derived from the subject or the countersubject but in which these themselves do not appear. Those sections in which the subject appears at least once in all voices are called expositions ; those in which it does not appear at all are called episodes.



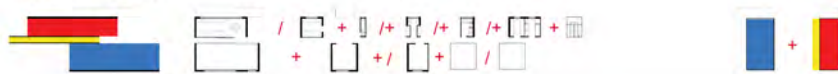


VIEW FROM THE BLOCKS

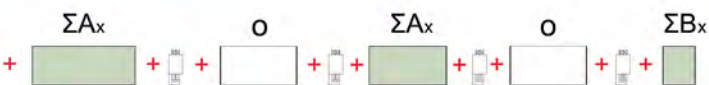
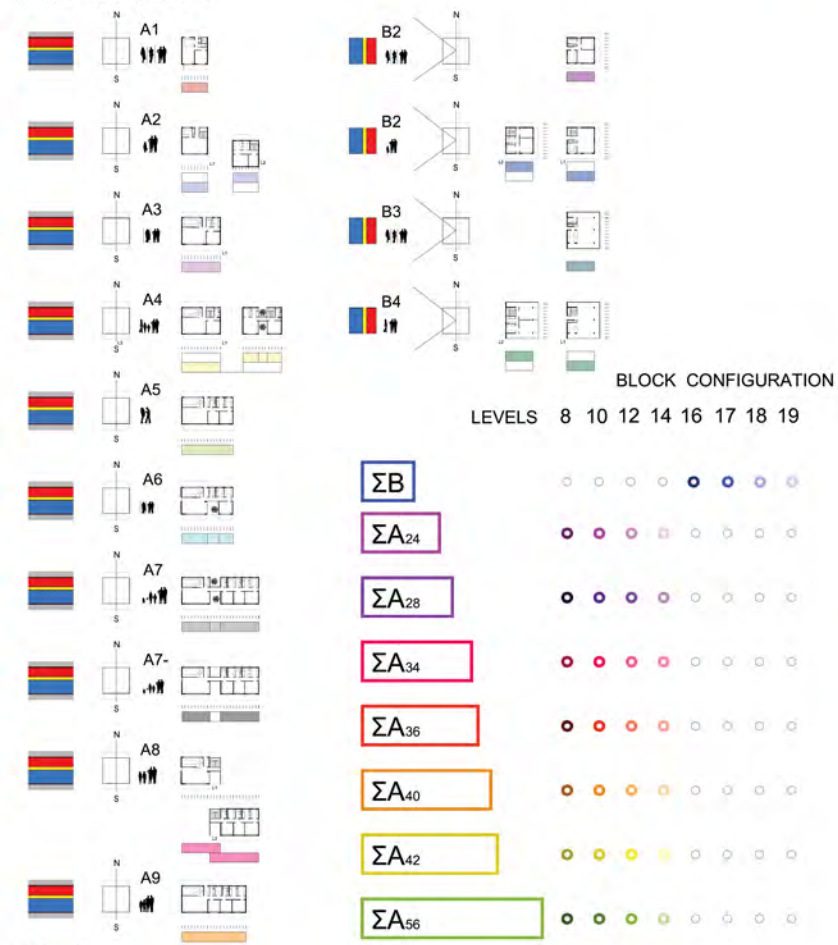




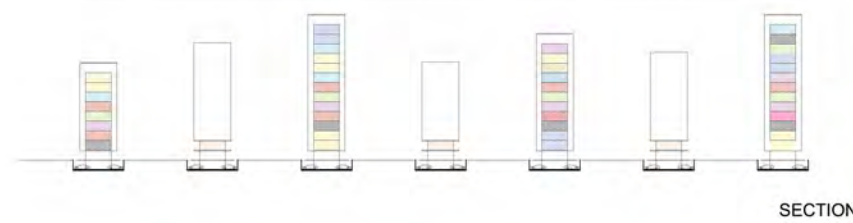
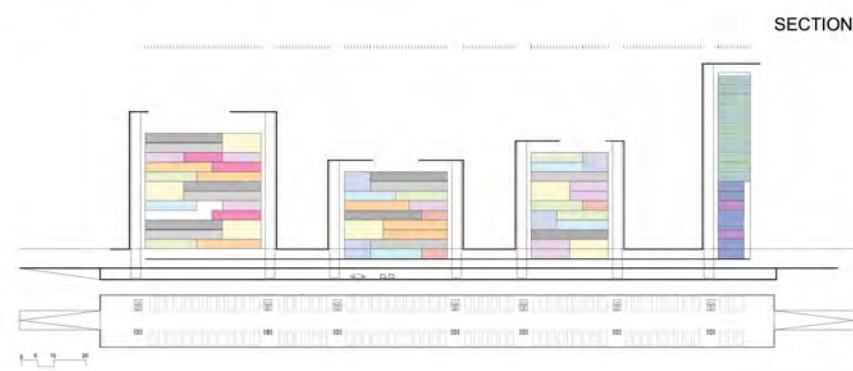
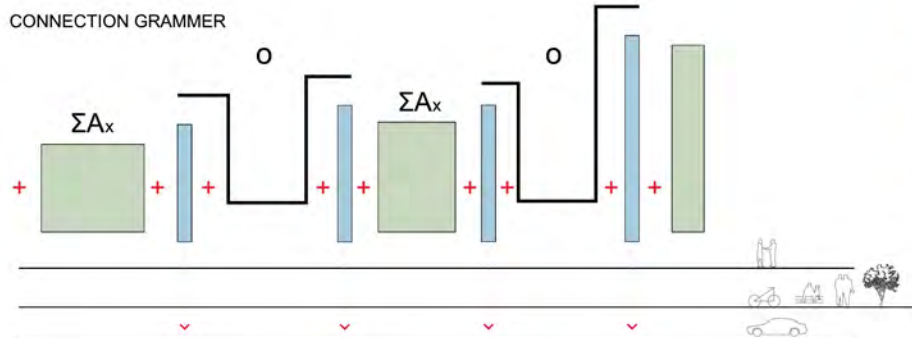
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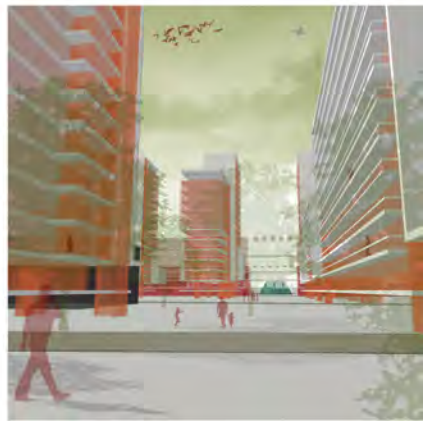
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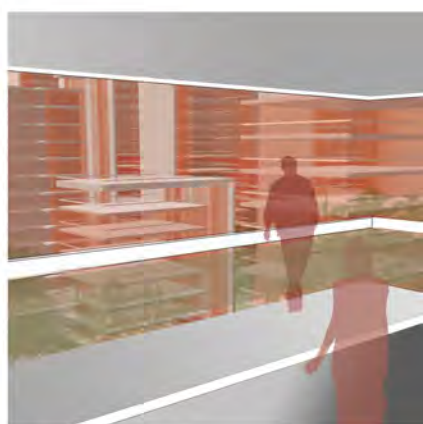
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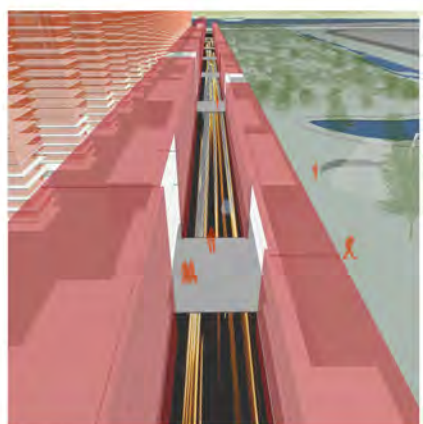
TEXTILE FAIR



HOUSING AREA



VIEW FROM A UNIT



THE FUGUE



SOCIAL COURT

