ISTANBUL TECHNICAL UNIVERISTY ★ GRADUATE SCHOOL

DESIGNING URBAN ROOMS IN ISTANBUL BOSPHORUS CITY – WATER – LAND INTERFACE ALTERNATIVE URBAN INTERIOR RECOMMENDATIONS

M.A. THESIS

Aslıhan Selin MUSAOĞLU

Department of Interior Design

International Master of Interior Architectural Design M.A. Programme

OCTOBER 2023

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İSTANBUL TEKNİK ÜNİVERSİTESİ ★ LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ

İSTANBUL BOĞAZINDA KENT ODALARININ TASARLANMASI
KENT – SU – KARA ARAYÜZÜ
ALTERNATİF KENTSEL İÇ MEKAN ÖNERİLERİ

YÜKSEK LİSANS TEZİ

Aslıhan Selin MUSAOĞLU
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İç Mimarlık Anabilim Dalı

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Aslıhan Selin MUSAOĞLU, a M.A. student ITU Graduate School student ID 418181005, successfully defended the thesis/dissertation entitled “DESIGNING URBAN ROOMS IN ISTANBUL BOSPHORUS CITY – WATER – LAND INTERFACE ALTERNATIVE URBAN INTERIOR RECOMMENDATIONS”, which she prepared after fulfilling the requirements specified in the associated legislations, before the jury whose signatures are below.

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To my dear family,

FOREWORD

Firstly, I would like to express my deepest gratitude to my dear thesis advisor, Associate Professor Emine Görgül, who has always provided me with guidance, support, knowledge, and experience that I have benefited from, and has been with me every step of the way, valuing my ideas and making me feel her support throughout my life.

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October 2023

Aslıhan Selin Musaoğlu

Interior Architect

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SUMMARY

This thesis aims to find solutions to the problems of insufficient utilization of the coastal area of Istinye by the local population, the vanishing maritime culture, and the lack of adequate spatial interfaces, from the perspective of interior architecture. The hypothesis is that mobile living units/urban rooms produced by interior architecture will positively influence the interaction between urban residents and the coastal area, providing integration. Interior architecture, as a branch of architectural perspective, has become one of the essential needs in recent times' design processes. This need has brought along many challenges, creating diverse habits and various searches over time.

Users now expect to encounter different experiences in diminishing land areas where living spaces are decreasing day by day. In this context, we should start by considering Istanbul, our geographical location in this thesis. Despite being surrounded by seas, sea usage in Istanbul has declined over the years. Even though Istanbul is surrounded by seas, the usage of the sea has decreased over the years. The rate of entering the sea has significantly reduced, beaches have emptied gradually, and the coastal strip has lost its functionality. Despite this, there are still many areas in Istanbul that are suitable for revival. Designers and municipalities have embarked on new quests in this regard. Some efforts to revive the lost maritime culture have yielded results, while others are still in progress. Further research, scientific studies, and design efforts in this area would be highly beneficial for reviving the lost maritime culture in Istanbul and guiding future projects. Various guidelines have been followed in the thesis process to focus on sea usage.

This thesis suggests that new design approaches can emerge on the chosen region and modular spaces can be created on the urban-water-land interface from the perspective of interior architecture. In line with this goal, the İstinye region was chosen through research. Interviews and various analyses were conducted in the region.

The understanding that the design should consider users' needs and serve a specific purpose was reached. Socio-cultural and socio-spatial analyses conducted in the region selection process prepared the ground for choosing the right area. In this process, the thesis was divided into four stages.

The first stage consists of the introduction section that defines the purpose and scope of the thesis. This section includes the reason for selecting the topic, the research question, the hypothesis, the aim, scope, and methodology of the thesis, with detailed explanations. Subsequently, the history and detailed descriptions of floating structures, starting from their historical context, were provided under the topic title.

Giving importance to maritime culture, which has a rich history, various inferences were made for design. After providing information about the transition from terrestrial settlement to settlements on water, selected examples of floating structures were presented from Turkey and around the world, chosen with a specific purpose in mind, to shed light on the study.

At the end of the analysis of each of these examples, common and distinct points were analyzed, and diagrams were created for better understanding. The inferences drawn were oriented towards the function and form of the design. Subsequently, the common features required for floating structures were examined based on the drawn inferences.

The second part of the study concluded with the narration of maritime culture that has survived from the past to the present. In the research section, labeled as the third chapter, information was provided about coastal districts and their interaction with the coastline in Istanbul, on a smaller scale. The usage of the coast and the Bosphorus were studied, examining areas left inactive, areas open to renewal, and areas that could become unusable due to coastal fillings.

The project area was selected by narrowing down the scope, and reasons for the selection were explained in detail. Interviews were conducted with selected individuals to determine the user profile and potential functions. The focus was on appealing to the majority and ensuring continuous usage in defining the functions where the opinions of the local population were taken into consideration.

The final section of the project, named the last chapter, includes design studies for urban rooms. Alternatives were developed in the course of these studies, and eventually, the most suitable one in terms of material, region analysis, function, and service was chosen and placed in the most appropriate area. Possible usage scenarios and operational models were designed for the selected modular floating area. The research and design aimed to enable individuals living in the İstinye coastal area, who have been disconnected from sea and coastal usage, to also utilize these spaces.

This study has been designed specifically for the region. Detailed research should be conducted for the integration of the design into other regions specific to that region.

In the thesis study, mobile urban rooms and interfaces have been designed by interior design, and the aim is to positively influence the interaction between the coastal area and urban space of the people in Istinye.

ISTANBUL BOGAZINDA KENT ODALARININ TASARLANMASI
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ÖZET

Bu tez çalışması, İstinye kıyı bandının, İstinye halkı tarafından yeteri kadar kullanılamaması, kaybolan deniz kültürü ve yeterli düzeyde mekânsal ara yüzlerinin olmaması sorununa iç mimarlık perspektifinde çözümler bulabilmek ve çeşitli arayüzler, kent odaları tasarlayabilmek amacıyla yazılmıştır. İç mimarlık eliyle üretilen mobil suda yaşam üniteleri/ kent odaları; kentlilerin kıyı bandı ve kentsel mekân etkileşimini pozitif yönde etkileyecektir ve entegrasyonunu sağlayacaktır hipotezi üzerinden hareket edilmiştir.

Mimari bakış açısının bir kolu olan iç mimarlık, son zamanlarda tasarım süreçlerinin en büyük ihtiyaçlarından biri haline gelmiştir. Bu ihtiyaç zaman içerisinde farklı alışkanlıklara ve farklı arayışlara ortam hazırlayan birçok sorunu da beraberinde getirmiştir. Kullanıcılar artık yaşanacak yerin her geçen gün azaldığı arazi alanlarında farklı deneyimlerle karşılaşmayı beklemektedir. Bu bağlamda tez sürecinde yaşadığımız coğrafya olan İstanbul'u ele alınarak başlamalıyız. Nitekim etrafı denizlerle çevrili olmasına rağmen İstanbul'da deniz kullanımı yıllar içinde azalmış durumdadır. Suya girme oranının oldukça azaldığı, sahillerin giderek boşaldığı ve kıyı şeridinin işlevsizleştiği İstanbul'da hala canlandırılmaya müsait birçok alan bulunmaktadır. Günümüzde tasarımcılar ve belediyeler bu konuda yeni arayışlar içine girmişlerdir. Kaybolan deniz kültürünün yeniden canlandırılması konusunda yapılan çalışmaların bir kısmı sonuç vermiş, bir kısmı ise henüz süreci tamamlayamamıştır. Bu konuda daha fazla çalışma yapılması, bilimsel araştırmalar yapılması ve tasarımlara yer verilmesi İstanbul'da kaybolan deniz kültürünün yeniden canlandırılmasında oldukça faydalı olacak ve gelecek projelere ışık tutacak niteliktedir. Tez sürecinde çeşitli yönergeler izlenerek deniz kullanımı üzerine gidilmiştir.

Bu tezde doğru seçilmiş olan bölge üzerinde yeni tasarım yaklaşımlarının ortaya çıkabilmesi ve kent-su-kara arayüzünde modüler alanların yaratılabilmesinin iç mimarlık perspektifi ile mümkün olabildiği söylenmektedir. Bu amaçla yapılan araştırmalar doğrultusunda İstinye bölgesi çalışma alanı olarak belirlenmiştir. Bölge üzerinde röportajlar ve çeşitli analizler yapılmıştır. Kullanıcının ihtiyaçları göz önünde bulundurulup belirli bir amaca hizmet etmesi gerektiği olgusuna varılmıştır. Bölge seçimi noktasında yapılan sosyokültürel ve sosyo-mekansal analizler doğru bölgenin seçilebilmesine ortam hazırlamıştır. Bu süreç içerisinde tez çalışması 4 aşamaya bölünmüştür. İlk aşama tezin amacını ve kapsamını belirten giriş kısmından oluşmaktadır. Bu kısımda konunun seçilme nedeni, sorun sorunsal ve hipoteze yer verilerek tezin konusu, amacı, kapsamı ve yöntemine detaylı olarak yer verilmiştir. Devamında konu başlığında yer alan yüzer yapılar hakkında tarihçesinden başlayarak detaylı anlatımlara yer verilmiştir.

Tarihçenin oldukça yoğun olduğu deniz kültürüne önem verilerek tasarım için çeşitli çıkarımlar yapılmıştır. Karasal yerleşimden su üzerindeki yerleşime nasıl geçildiği üzerine bilgi verildikten sonra çalışmaya ışık tutabilmesi adına Türkiye ve dünyadan belirli bir amaç doğrultusunda seçilmiş yüzer yapı örneklerine yer verilmiştir. Tek tek irdelenen bu örneklerin sonucunda ortak ve farklı noktalar analiz edilmiştir, daha iyi anlaşılması adına diyagramlar yapılmıştır. Yapılan çıkarımlar tasarımın işlevine ve formuna yön verecek şekilde olmuştur. Devamında yapılan çıkarımlarla yüzer yapılar için gerekli olan ortak özellikler incelenmiştir ve ikinci kısım geçmişten günümüze ulaşan deniz kültürünün anlatımı ile son bulmuştur. Üçüncü bölüm olarak geçen araştırma bölümünde ölçek küçültülerek İstanbul'da kıyı ilçeler ve kıyı hattı etkileşimi üzerine bilgilere yer verilmiştir. Kıyı kullanımı ve Boğaz hattı incelenmiş olup âtıl kalan bölgeler, yenilenme imkânı olan bölgeler ve kıyı doldurmaları ile yeniden kullanımı imkânsız olabilecek bölgeler incelenmiştir. Kapsam daraltılarak proje alanı seçimi yapılmıştır ve detaylı olarak nedenlere yer verilmiştir. Bu noktada seçilen bireyler ile röportajlar yapılarak kullanıcı profili ile potansiyel işlevlere karar verilmiştir. Yaşayan halkın görüş bildirdiği işlev tanımlaması konusunda çoğunluğa hitap edebilmek ve kullanımın sürekli olması esas alınmıştır. Projenin son kısmı olarak adlandırılan bölümde ise kent odaları için tasarım çalışmaları yapılmıştır. Bu çalışmalar doğrultusunda alternatifler ile birlikte ilerlenirmiştir ve sonucunda malzeme, bölge analizleri, fonksiyon ve hizmet bakımından en uygun olanı seçilmiş en uygun bölgeye yerleştirilmiştir. Seçilen modüler yüzer alan için olası kullanım senaryoları ve işletme modelleri tasarlanmıştır. Yapılan araştırma ve tasarım İstinye kıyı kesiminde yaşayan ve günümüzde deniz ile kıyı kullanımına uzak kalmış olan bireylerin de kullanabilmesi hedeflenmiştir. Yapılan bu çalışma bölgeye özgü olarak tasarlanmıştır. Tasarımın başka bölgelere entegrasyonu ile ilgili o bölge özelinde detaylı araştırmalar yapılmalıdır.

Tez çalışmasında; iç mimarlık eliyle mobil kent odaları ve arayüzleri tasarlanmıştır ve İstinye halkının kıyı bandı ve kentsel mekân etkileşimini pozitif yönde etkilemesi amaçlanmıştır.

1. INTRODUCTION

About 71% of the earth's surface is covered by water, and almost 96.5% of the water is in the oceans. In addition, there is water in rivers, lakes, ice caps and glaciers, and in the earth as soil moisture. The beauty of this is that most of these places are inhabited by people. Because of the water in these places, they are vulnerable to environmental disasters and rising water levels due to global warming. This poses new challenges to the way people live and is causing architecture to rethink the design of buildings in coastal areas. Today's technology and opportunities have prepared a very good environment to meet expectations. These challenges have necessitated innovations in architecture, and thus floating architecture has emerged. Floating architecture is a building unit such as floating structures that are built on bodies of water. These buildings have a floating system at their base that allows them to float on water. Floating buildings showcase a range of innovative projects, different materials and unconventional forms. At this point for this thesis, we can start by considering Istanbul, the geography we live in. As a matter of fact, despite being surrounded by the sea, the use of the sea in Istanbul has decreased over the years and has been condemned to extinction. In Istanbul, where the rate of access to the water has decreased considerably, the coastal areas have also become quite dysfunctional. Areas that used to be easily accessible to the sea have now been replaced by completely different areas. In addition, unfortunately, the sea is no longer clean enough to swim in. From this point of view, it is promising to see that designers are embarking on new searches. Some of the studies on bringing the lost marine culture back to life have yielded results and some have not yet completed the process.

1.1 Purpose and Scope of the Thesis

Istanbul, which can be referred to as a "city of water," is a unique city shaped by water and has played a significant role in the formation of water-based civilizations. Over the years, various factors, both large and small in scale, have come to light, leading to a decreasing use of water in Istanbul.

This situation has brought about different challenges for the city's residents. The diminishing interaction with water in the urban area of Istanbul has prompted the search for solutions, sometimes on a large scale and other times on an individual basis. As a result of these efforts, it has been determined that there is a need to increase the interaction between the city's inhabitants and water, and that this increase should lead to a more widespread use of the sea. Due to factors such as migration, poverty, unemployment, rapid demographic changes, and various negative physical-environmental aspects, the living spaces of city residents have been gradually shrinking, leading to the emergence of the concept of the "urban room." In this context, it has been suggested that the concept of the "urban room" should be introduced to provide more flexible and adaptable space designs, thereby enhancing residents' interaction with water.

The holistic objective of this study is to compile comprehensive research defining the parameters required for designing urban rooms within the specified boundaries, examining existing examples, proposing design approaches, and guiding future designs. This thesis aims to address the issue of decreasing maritime culture and coastal usage in Istanbul, our geographical context, through spatial interfaces. The study has been focused on an interior architectural scale, aiming to resolve existing problems through design interfaces.

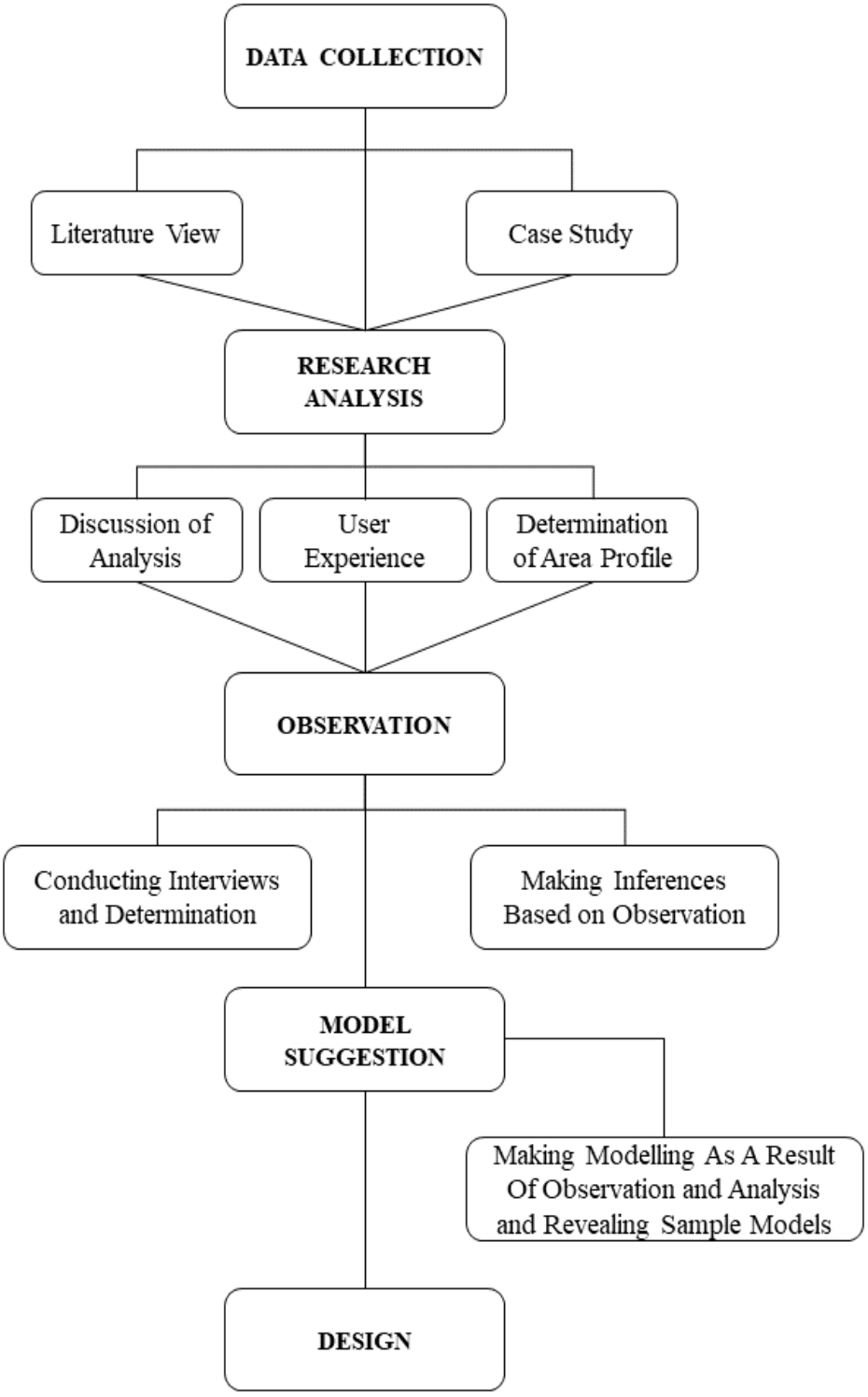
In this context, the hypothesis of the study is that mobile living units/interfaces produced by interior architecture on water will positively affect and integrate the interaction between the coastal line, urban areas, and urban inhabitants. The Istanbul Coastal Line has been chosen as the foundation of the project. All districts along the coastline have been examined and analyzed based on various factors. In this context, areas that have been identified as suitable for the project's positioning due to their past active maritime culture, the current lack of extensive coastal and sea usage, socio-cultural factors, accessibility, and various physical conditions are Istinye Cove, Fenerbahçe Cove, and Maltepe coastal area. Detailed analyses have been conducted on these areas, and Istinye Cove has been selected as the project area. The aim here is to ensure that the local population has extensive access to the coast and sea usage. To determine the scope of the project, the Istanbul Coastal Line, which is our geographical context, has been selected.

Therefore, the Istinye region has been chosen to narrow down the scale. Within this area, both socio-economic and socio-cultural advantages and disadvantages have been evaluated. The subject of the thesis is to evaluate mobile urban room spaces to be produced by interior architecture within a specific area of Istinye coastal line and to revitalize a new maritime culture with various experiences in the area. Achieving these goals will be possible through a more in-depth exploration of relevant studies. The thesis hypothesis is that urban rooms produced by interior architecture will positively affect and integrate the interaction between urban inhabitants and the coastal/urban area through water-based living units/interfaces.

1.2 Methodology

This study has been structured using the methodology of observation, analysis, synthesis, and communication which is seen in Table 1.1. In the observation phase, initial research was conducted through academic literature, theses, and articles related to the topic, as well as other sources such as books, encyclopedias, and brochures available in both online and printed formats. In addition, a detailed evaluation of floating structures worldwide and in Turkey was carried out to form the existing project examples, leading to various insights. During this process, interviews were conducted with different age groups and various socio-cultural segments. These interviews yielded diverse insights, which were then evaluated through examples to facilitate the emergence of the design concept. In the analysis phase, all gathered findings were filtered through the predetermined objectives and scope, resulting in their classification. The categorized data from the analysis stage served as the foundation for the synthesis phase, enabling the formulation of the design concept. The observations, analyses, and interviews performed were highly supportive in shaping the design. This approach aided in defining the user profile more precisely and determining the project area in greater detail. The steps outlined for the design process reinforced each other, enhancing the design and contributing to the achievement of the final outcome.

Table 1.1: Methodology diagram of thesis.



2. BACKGROUND MOTIVES

2.1 The Relationship Between Humans and Water from Past to Present

Water has been the most essential natural resource from the dawn of existence until the present day. Water resources have been a vital element for all living beings as an irreplaceable natural resource since ancient times. While water may seem inexhaustible and irreplaceable by any natural or artificial substance, it ranks at the top of the list of natural resources that must be prioritized and conserved, following only oxygen, for the sustenance of life in the modern era. When studying primitive civilizations, it becomes evident that the significance they attributed to water resources is evident in their choice of settling near water bodies. The development of civilizations like Mesopotamia, Egypt, India, China, Europe, and Anatolia owes much to their relationship with water. Significant water sources like the Nile, Tigris, and Euphrates have breathed life into these ancient civilizations. For instance, the Hittite civilization, one of the most important civilizations of Anatolia around 1800 BCE, recognized that their development was intertwined with water. The preference of civilizations to settle near water bodies was due to the temperate climate and rich biodiversity of these regions. In areas lacking water, civilizations-built structures such as dams, reservoirs, and regulators to store water. They also constructed canals to transport water to areas suffering from water scarcity (Hasan, 2017). From ancient times to the present day, numerous cultural legacies related to water have been left by civilizations. The cultural values concerning water from significant civilizations like Mesopotamia, Egypt, and Anatolia continue to exert influence in contemporary times. Numerous water-related monuments and inscriptions have been identified from the Hittites dating back to 2000 BCE. The İvriz Water Monument, commissioned by King Tuana, is one such example.

Prehistoric civilizations established legal and administrative regulations for the use of water resources, and modern countries also have laws concerning water.

2.2 History of Floating Architecture

It is known that humans have settled near water sources since the beginning of history. The utilization of objects that can move on water also dates back to ancient times. Even at the most primitive technological levels, floating volumes were used for transportation and movement. Although the concept of constructing floating structures might seem like a new idea nowadays, it is actually not entirely novel. The concept of building houses on rivers has existed since ancient times. It is believed that in ancient times, the Persian King Xerxes gathered his army onto ships to cross the Hellespont using two rows of floating bridges. The concept of floating structures can be traced back to as early as 480 BCE, indicating how ancient this idea is. Furthermore, it is well-known that various bridge structures were constructed by combining ships, boats, and wooden platforms. Floating settlements quickly evolved from rapidly floating platforms. Additionally, the interconnection of boats, ships, and wooden decks resulted in the creation of various bridge structures. Floating decks soon transformed into floating settlements. While examples of floating settlements might not be very widespread today, their history extends from the past to the present. The history of floating structures, this concept, has gained renewed attention in contemporary society, despite rising sea levels and the fact that the full potential of technology in this area has not been fully utilized. Many countries around the world have fully functional floating villages, but it is observed that the necessary emphasis and design approach have not been applied. Therefore, the history of floating architecture is quite comprehensive, and examples of these structures can be found on various continents. Each structure possesses its own distinct characteristics, which vary according to environmental conditions, materials used, and cultural diversity. This variance was true in the past and continues to persist today.

2.3 Floating Space Versus Conventional Space

Water has been a very important natural resource for all civilizations for centuries. The fact that many great civilizations are located on the waterfront and draw attention to this is due to the fact that water is very important for many things. The fact that the biggest features of developed countries today are focused on making maximum use of the power of water proves the importance of water.

Although the importance given to water from the past to the present and the place of water in human life has continued exponentially, the dimensions of global warming, which threatens the whole world, continue to increase day by day and continue to affect the world more and more. With this effect, melting of the polar ice caps and increases in water levels have been experienced and it is predicted that it will continue to be experienced. Today, it is an inevitable fact that a large part of the world will be flooded. For this inevitable end, designers have entered into different searches. There are many factors in the emergence of these searches. The advancement of technology day by day has been a great tool for design approaches. The rise of sea levels, the decrease in living spaces on land and the progress of technology day by day have revealed different concept studies on water. These approaches have prepared the environment for the development of theories of water and life on water as well as the structures designed on terrestrial ground in the coming time periods. The fact that the settlements on land are expected to be insufficient over the years, many settlements will be flooded in the near future, and the possibilities of technology are developing day by day have pushed designers to focus on self-sufficient designs on water as well as designing living spaces on land. At this point, many different design ideas have been put forward both in our country and in the world. Although some of these designs, each of which has a different focal point, have not yet been realized, they have been capable of making quite radical changes in future design approaches.

In addition to historical applications that were primarily functional, contemporary floating designs are now being created. The situation of rising sea levels, which is one of the adverse effects of global warming, will impact many regions of the world, potentially making life on the water an inevitable reality. Therefore, new responsibilities fall upon interior designers, architects, and designers in the design of floating spaces. People in various parts of the world are living in floating spaces or settlements on the water. When looking at human history, it becomes evident that there are reasons for choosing this lifestyle on water over terrestrial spaces for shelter. Among the primary reasons are the lack of sufficient and suitable land and various economic and social necessities.

As a result of global warming, the threat of rising sea levels has prompted humanity to seek alternative living solutions, leading to the emergence of innovative floating designs.

These designs are not merely responsive to environmental challenges but also reflect creative architectural and interior design concepts. As the concept of floating architecture gains prominence, architects, interior designers, and planners are tasked with not only ensuring functionality but also creating aesthetically pleasing and sustainable living environments on water. This shift towards floating spaces addresses not only the potential challenges posed by rising sea levels but also provides an opportunity to explore new dimensions of spatial design, resource utilization, and human interaction with the environment. In summary, the historical preference for living on water surfaces, in comparison to terrestrial spaces, is motivated by factors such as land scarcity, economic considerations, and social needs. As environmental conditions evolve and the need for alternative living solutions becomes more pressing, the role of architects, interior designers, and planners in creating well-designed and sustainable floating spaces becomes increasingly important.

2.4 Floating Architecture and Examples

Floating architecture brings new innovative opportunities for city and waterfront development. From Archigram to the Japanese Metabolists, architects have spent considerable time contemplating how construction on water could take place. Architects' proposals from the 1960s, including those by Kenzo Tange and Buckminster Fuller, many of which were centered in Japan, envisioned urban structures floating on water, addressing the issues of land scarcity and high urban land costs in Tokyo city. While these utopian proposals remained on drawing boards, historical examples of built structures and even communities on water abound. A prime example is the floating islands of the Ma'dan people in the wet regions of Southern Iraq, which have a history spanning over six thousand years. Similarly, in Peru, there are artificial islands on Lake Titicaca, featuring fixed buildings and inhabitants, constructed mainly from the abundant totora plant. This plant is also used for crafting boats and other structures. Discussing construction on water would be incomplete without mentioning the Netherlands, as a significant portion of the country lies below sea level. Waterborne buildings, dikes, and windmills are common sights in the country. Such examples can be found worldwide.

A comprehensive literature review was conducted, investigating numerous examples globally. These examined instances were evaluated based on different parameters, contributing to the formation of the design concept. This process aided in identifying the necessary factors for the design of the urban rooms to be developed. Each example's emergence due to distinct purposes and challenges highlighted the starting point of the design.

2.4.1 Amsterdam toy museum

With half of its lands lying below sea level and more than half of its population residing in these areas, the Netherlands is one of the countries where the development of floating structures has been driven by geographical reasons. According to Soykunt, the emergence of floating structures can be attributed to the Dutch people's decision to live on water surfaces as a result of considering various protective methods and finding ways to coexist with the threat of flooding and water challenges, rather than attempting to combat water. (Soykunt, 2006, p.12)

In response to increasingly severe floods and a shortage of housing, there is a growing trend of interest in floating places in the Netherlands. As sea levels rise and intensified storms lead to increased water levels, the concept of floating neighborhoods is being explored as an experimental approach to flood defense. This innovative idea has the potential to provide coastal communities with improved resilience against the challenges of climate change. In the Netherlands, a country known for its limited land availability and high population density, the demand for such living spaces is on the rise. Moreover, as more individuals seek to build residences on the water, officials are actively revising zoning regulations to facilitate the easier construction of floating structures.

In 2016, a dynamic toy museum was designed by AKKA Architecture in Amsterdam, the Netherlands, in order to change the perception of museology and add a different dimension. This design approach, which argues that immobile objects distract individuals from the experience, has created a new experience for children. The fact that the building has a connection with the coast, is dynamic and can move along the river has created a new approach for the users. The structure of the space is completely transparent. In addition to the transparent structure, the solar effect and other external factors have been calculated thanks to the supporting structures.

The structure is very dynamic as seen in the Figure 2.1 The dynamic nature of this design, which combines calculations and experience, has brought a different perspective to floating architecture. Over time, it has appeared with different concepts in many different areas, especially in the Amsterdam River region. It appears as a fictitious dimension when we examine the structure structurally. The structure's dynamic and intriguing form makes it possible to recognize the river's motion from a variety of locations. The form of the space fulfills the dynamic and transparent spatial character that is desired for it. It can therefore shed light on how modern floating constructions are designed.

Figure 2.1: Amsterdam toy museum (Url-1).

2.4.2 London floating office project

In 2020, the pandemic process, which entered our lives and radically changed many of our habits, has been effective in the daily lives of individuals in their search for design. Due to the pandemic conditions, people have been pushed to be more individualistic in many issues, including working areas. The unrest they have experienced in society has caused them to seek different searches in their working environments. The floating office project, designed to respond to this search, is still active. The H2Office project, which was realized in London, is a project designed for only 1 or 2 people to work. This space is not only an office, but also a hotel room, a warehouse or a workshop.

The versatility of the office is also very motivating for the users. These capsules were designed to be suitable for use at all hours of the day. These capsules are designed to be rented on an hourly basis, allowing a deep focus in isolation in a scenic and comfortable space. This is a good example of today's changing working conditions. In this way, workers can be isolated and at the same time benefit from the faith of the water. This construction on the water has received positive feedback from users with both its lightness and the different experiences it offers. The fact that such structures are also a good escape area for emergencies and natural disasters has created a sense of security for users, which has increased their use. As it can be seen in the Figure 2.2, the building is very impressive and user stands on the water.

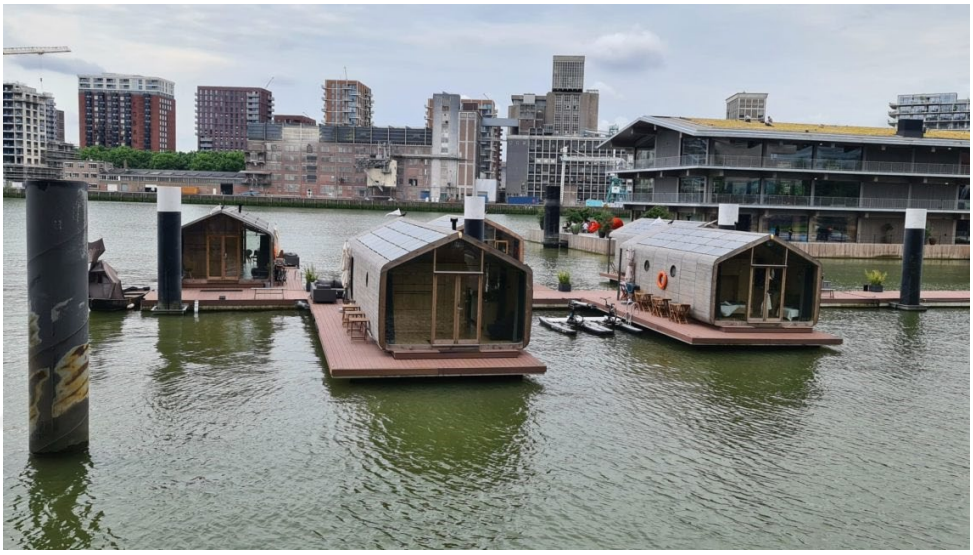


Figure 2.2: Floating office (Url-2).

2.4.3 Floating cinema Venice

Archipelago Cinema is a floating movie theater designed by architect Ole Scheeren. It was featured as one of the official collateral event projects at the 13th International Architecture Exhibition in Venice in 2012. This impressive open-air theater is located within the historic Arsenale's former harbor basin called Darsena Grande in Venice. Serving as a mobile stage, it hosted the world premiere of the documentary film "Against All Rules."Archipelago Cinema was a collaboration between Ole Scheeren and the Film on the Rocks Yao Noi Foundation. It was designed to create a floating cinema, bar, and stage with a capacity of 120 people on the Nai Pi Lae Lagoon on Kudu Island in Thailand.

The cinema spans an area of 255 square meters. The design of Archipelago Cinema is inspired by the techniques used by fishermen to construct floating lobster farms.

These farms are built on a raft structure principle, composed of a series of individual modules made from recycled materials. As seen in Figure 2.3, This innovative concept serves the community's need for social spaces, providing individuals with a unique place to spend time on the water while fulfilling their social requirements. Having the design mobile makes it more preferable for users. This is not only for individuals to have a new experience, but also allows them to create a comfortable space by moving to different areas on the water while watching movies. Thanks to this experience, those who prefer the region for watching movies can move to various spots on the water to create their comfort zone. Due to the lightweight design, it is only preferred in areas where there are no waves. It is not suitable for use in every region.

Figure 2.3: Floating cinema Venice (Url-3).

2.4.4 Floating skateboard ramp

In 2013, when Visit California approached professional skateboarder Bob Burnquist for a fresh idea, he came up with the concept of a floating skateboard ramp. This unique skateboard ramp was brought together in just four days over Lake Tahoe's clear waters for Californian skateboarder Bob Burnquist, by the design and construction team of Jerry Blohm and Jeff King. Miami art director Jerry Blohm's design emerged with a wooden structure featuring a half-pipe, quarter-pipe, and a 45-degree ramp. This structure, driven by a social purpose, led to the exploration of a new form on the water. The design process delved into meticulous details, including the development of a concept to add weighted riggings in case the ramp swayed excessively on the water. After completion, the wood was painted with various colors to create horizontal stripes. As seen in Figure 2.4, the ramp was then positioned in the waters of Lake Tahoe, which straddles the California-Nevada border. This structure is capable of moving within a specific area on the water rather than being fixed in one spot, resulting in the creation of a mobile skateboard area. The design has been entirely conceived around its ability to be movable and mobile. It has been brought to life with the purpose of offering a unique approach to sporting needs. As a result, the design has taken shape through different approaches driven by various requirements. Its lightweight structure enables the structure to be positioned in many different areas.

Figure 2.4: Floating skateboard ramp California (Url-4).

2.4.5 Floating school - Nigeria

NLE Architects, based in Nigeria, undertakes various designs inspired by the region's typical "floating houses." The design team aims to create sustainable, ecological, and alternative building systems in Africa's coastal cities while also preserving the water-dependent cultures of the local communities and cities. The Makoko Floating School project, a prototype for floating structures, was designed in Nigeria's Lagos Lagoon. Grounded in the physical and social needs of the community, the project combines innovative design techniques with local memory. The media platform Chicoco Radio, designed in Port Hartcourt, Nigeria, also aimed to be a bridge for communication using the same design philosophy. Addressing the region's historical past and potential future ways of life, the design encompasses public units such as a radio station, recording studios, computer laboratory, meeting rooms, amphitheater, and cinema. The Makoko Floating School project and all planned projects produce architectural solutions tailored to people's needs using local materials and resources, reflecting the community's culture. As seen in Figure 2.5, wood is the primary material, both as the main structural support and external surface of the completed school. The overall composition of the design takes the shape of a triangular A-frame section. The design was created to present a different experience while serving a specific purpose.

Thanks to this school, the design is lightweight and movable in nature. This structure brings a different perspective to education. Simultaneously, it is preferred for the region to be utilized more actively and to find solutions for the challenges posed by natural events.

Figure 2.5: Floating school Nigeria (Url-5).

2.4.6 Floating dining room

This temporary floating dining room was created for a summer fundraiser organized by The School of Fish Foundation, a non-profit organization dedicated to advocating for sustainable seafood practices. The partially enclosed area is supported by more than 1700 recycled plastic bottles. The initiative aims to draw attention to the pervasive issue of plastic pollution in the oceans, while also proposing a practical application for such discarded materials. Given limitations in terms of both budget and time, the structure's design follows a conventional post and beam assembly approach, utilizing the framing as both structural support and the finished aesthetic. As seen in Figure 2.6, they the construction of the structure utilized donated lumber and locally sourced cedar materials, all of which are sustainable and will be repurposed after the fundraising event concludes. The floor incorporates a 4'x8' plexiglass panel, offering a direct view of the plastic bottles underneath the dining table.

The dining room was constructed at the Granville Island boatyard before being raised, lowered into the water, towed across False Creek, and ultimately hoisted into its designated location. The entire construction process took ten days, and the dining room is set to accommodate 12 guests per night over the course of 60 evenings.

Figure 2.6: Floating dinner room (Url-6).

2.4.7 Insola floating installation

The Insola is a floating artistic space located at the heart of Berlin, designed to accommodate various forms of creative expression including art, music, and performances. This distinctive blue urban installation serves as a versatile platform that can be transformed from an art gallery into a mobile music venue, a yoga studio, or even a live performance stage. The primary objective of this project is to foster fresh urban interactions between artists and open-minded individuals, thereby cultivating a vibrant cultural atmosphere within the city. This project represents a statement advocating for the reclaiming of urban spaces in response to the ongoing process of gentrification taking place in Berlin. As seen in Figure 2.7, they conceived the space as a blue framework that provides a versatile architectural structure capable of adjusting its form to accommodate different types of events. Furthermore, the Insola can be transported to different locations using a small engine, rendering it a mobile urban installation. The intention was to establish a distinctive landmark that remains visible from a distance while seamlessly harmonizing with the water and the sky. Thanks to this design that activates the concept of an urban space, users can spend time in this area at various times of the day. Since this structure is constantly undergoing change, this aspect of change becomes preferable for users. This structure, which embodies the idea of escaping the city, is highly favored by the local community.

Figure 2.7: Floating installation Berlin (Url-7).

2.4.8 Floating Pavilion Zurich

In Zurich, Switzerland, 32 students created a floating architectural model called the Pavilion of Reflections as part of the Tom Emerson Studio by the students of the Faculty of Architecture at ETH Zurich University in 2016. Tom Emerson's structure was built by ETH students for Manifesta. Manifesta is a 100-day event celebrating the 20th anniversary of the European Biennial of Contemporary Art, showcasing the city's complex and rapidly evolving identity.

The structure is quite remarkable in form.

The structure is in the form of a network of planks. All the joints of this structure, which is made entirely of wood, are designed to be screwed together. Serious technical calculations have been made for the platform to float and stand still, and these studies have resulted in positive results. The fact that the Zurich pavilion is structurally light and its organizational scheme works very well has increased the interest in the design. The structure is not designed dynamically. It stands on the water in a fixed way. This situation allowed individuals to spend a long time in the space they were in. As a spatial experience, creating a space between the woods gives the feeling of living in a very large pier. As it can be seen in the Figure 2.8, the scaffolding looks quite remarkable on the water.

Figure 2.8: Floating pavilion Zurich (Url-9).

2.4.9 Floating Exhibition Space

Salmon Eye is a floating exhibition pavilion and visitor center for aquaculture located in the Hardangerfjord region of Norway. Designed by the Danish exhibition design studio Kvorning Design, the versatile Salmon Eye building is situated on the Hardangerfjord, Norway's second-largest fjord. Salmon Eye is a state-of-the-art visitor and educational center created to convey the significance of aquaculture and its methods of production. The architectural design of the facility emulates the gleaming, silver-like appearance of salmon skin, while its form is inspired by the eye of a fish. This is why the center is named Salmon Eye.The building features a facade made of stainless-steel panels designed to mimic fish scales. Salmon Eye is designed to host exhibitions and provide information about sustainable aquaculture practices. The project was brought to life by the local salmon farming company Eide Fjordbruk. Accessible by an electric ferry, as seen in Figure 2.9, Salmon Eye consists of three connected levels: a basement, ground floor, and first floor, linked by a spiral staircase. An outdoor rooftop terrace also offers panoramic views of the surrounding fjord and dramatic mountain landscape**.** The structure being quite heavy has made it difficult to move to another location. Therefore, this design can only remain stationary. Due to being on water, movement can be felt while inside the design. This also aligns with the concept of the exhibition area within the space. The design becoming synonymous with the specific location enhances its uniqueness.

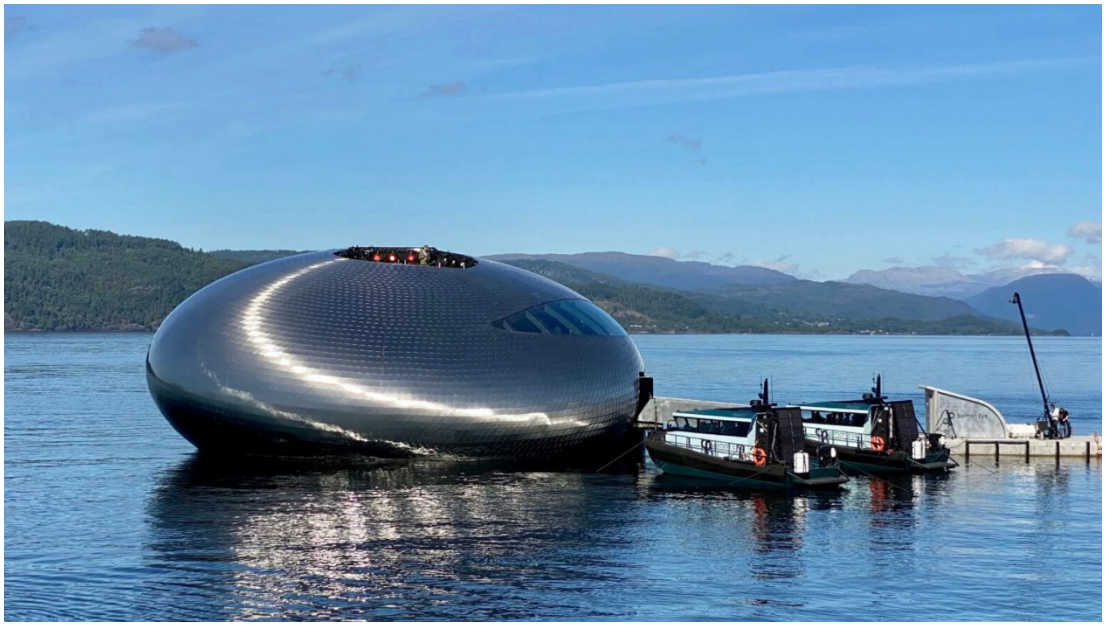


Figure 2.9: Floating exhibition space Norway (Url-8).

2.4.10 Floating city BIG Architecture: Oceanix

With the rise in sea levels due to global warming, the Earth's total water surface area is expected to dramatically increase in the coming years. The United Nations (UN) predicts that global sea levels could rise between 26 to 82 centimeters by the year 2100. Kiribati, a mythical archipelago of islands located in the middle of the Pacific Ocean, is set to be the first country to completely disappear due to rising sea levels.

Some researchers estimate this could happen within 10 to 15 years, and plans for relocating its population are already underway.

While there are counter-political movements denying humanity's role in causing these changes, the United Nations supports research into floating cities for so-called climate refugees. One speculative proposal, Oceanix City, designed by the Bjarke Ingels Group, aims to house 10,000 people and is designed to be a resilient and sustainable floating community that can evolve, transform, and adapt over time.

As the impact of climate change becomes more evident, the concept of floating cities and resilient communities is gaining attention as a potential solution to the challenges posed by rising sea levels and changing environmental conditions.

Together with the famous architectural firms BIG and the Samoo technology firm Oceanix, they designed a floating city on the sea, resistant to many climatic conditions in South Korea, off the coast of Busan, South Korea. BIG, one of the world-renowned design offices, has put forward a project to change the habit with a new design approach. Led by Bjarke Ingel, the company has designed a floating city that can accommodate 10,000 people and withstand even severe hurricanes.

The project, known as Oceanix City, is a response to the rising sea level problem that will affect 90% of the world's coastal cities in the next 40 years.

It appears as a fictitious dimension when we examine the structure structurally. The structure's dynamic and intriguing form makes it possible to recognize the river's motion from a variety of locations. The form of the space fulfills the dynamic and transparent spatial character that is desired for it. It can therefore shed light on how modern floating constructions are designed. As shown in the Figure 2.10, the design is completely spread out over the ocean.

Figure 2.10: Floating city BIG Architecture: Oceanix (Url-10).

2.5 Floating architecture examples in Turkey

In our developing country with its rich maritime culture and lifestyle, the concept of floating homes, floating spaces, urban chambers, and the idea of living in these spaces are not significantly present. The notable situation arises from the fact that there are no legal permissions obtained within the framework of coastal protection laws in our country, which has led to the absence of practical implementations. However, efforts and planning are underway in this regard, but as of now, there haven't been any successfully realized and usable outcomes from these endeavors. Studies on floating structures have also been conducted in Turkey, our geography where we live, as in the rest of the world. These studies were carried out by taking examples from the studies conducted around the world. As a result of the conclusions drawn from each of them, designs were mostly considered on the Bosphorus in Istanbul.

The structures designed to enable the active and socially strong use of the active Bosphorus line have been shaped according to the needs of the users. Thus, different alternatives have emerged on the Bosphorus in Istanbul.

2.5.1 Floating stage in Bosphorus

An idea that was put forward in 2019 in order to activate the Bosphorus, although it has not yet been realized, has been intended to excite users and designers. The floating stage project located in the Bosphorus is expected to consist of 2 floating platforms. At the idea stage of this project, the platforms built on the water in Lake Como in Italy and Amsterdam in the Netherlands were taken as examples.

At this point, many different designers were involved in the process. Floating platforms are among the cultural and art projects. These structures, one of which is planned to be fixed in Haydarpaşa and one in the Bosphorus, will have a view of the Bosphorus from every angle. It is aimed to organize concerts, performing arts and various events in these areas. The structure will function under the name 'Bosphorus Event Stage'.

The structure will be completely transparent in order to strengthen the image of the Bosphorus. With a diameter of 100 meters, these areas will have an area of 7,857 square meters. Thanks to this platform, it is important that individuals will be able to share a unique experience on the Bosphorus, while also being able to evaluate cultural events under different conditions. Although the project has progressed rapidly during the design phase, there have been various setbacks during the construction process and the project has still not been realize.

For the users, it is crucial that the floating stage fully supports the Bosphorus and its dynamic structure. While watching shows at a fixed location is identical to doing so on land, the structure and ambiance are crucial components of the dynamic design.

Due to its light weight, this construction, which offers a great experience because of the surroundings, is made to minimize water damage. As seen in Figure 2.11, the structure is integrated on the Bosphorus.

Figure 2.11: Floating stage in Bosphorus (Url-11).

2.5.2 Istanbul Modern Museum; new architecture Program: Füz

Istanbul Modern Museum has long been known as a location where Istanbul meets modern art. Within the scope of the renewal of the Tophane region, the museum has also entered the renewal phase. At this point, this building, which has incorporated many design ideas, has completed the design process with its final decisions.

In 2020, the museum, whose construction was completely completed, is expected to open soon within the scope of national and international exhibitions. Istanbul Modern Museum has long been known as a location where Istanbul meets modern art. Within the scope of the renewal of the Tophane region, the museum has also entered the renewal phase. At this point, this building, which has incorporated many design ideas, has completed the design process with its final decisions. In 2020, the museum, whose construction was completely completed, is expected to open soon within the scope of national and international exhibitions. Within the scope of the renovation of the museum, different experimental areas are expected to be revealed. In this context, an experimental garden was considered.

If we go into the details of the project, it is expected that an unusual architectural experience will be created for the distant union of the sea and Istanbul thanks to the experimental scenes. This experimental space is intended to be activated mostly in the summer months. While creating its own cool microclimate in the hottest months of Istanbul, it also offers a completely different experience with events thanks to different platforms. These platforms, which include 3 different stages, are located between the shoreline of the museum and the Bosphorus. These floating platforms in the water have also made the venue even more preferable with the cool air created by the water particles gushing out of about 200 fog nozzles. The design is well integrated with water, as can be seen in the Figure 2.12 Thanks to this feature, a different use of water has emerged in Istanbul, which is geographically so intertwined with the sea.

The aim of this platform is to create a different experience in the museum and to create a different place in the minds of the users with this experience. Visitors can see the Bosphorus differently and participate in a variety of cultural events as a result of this construction, which creates a unique atmosphere for modern museology. In this way, these modules can be pieces reminiscent of the Istanbul Modern Museum. Through its design strategy, the Füz project has added a new perspective to our understanding of museology. In this method, the structures function dynamically and can be fixed when necessary. Users are intrigued by the structure's design as well as the surrounding area's vibe. This project, which has not yet been realized, is expected to be actively used in the coming years.

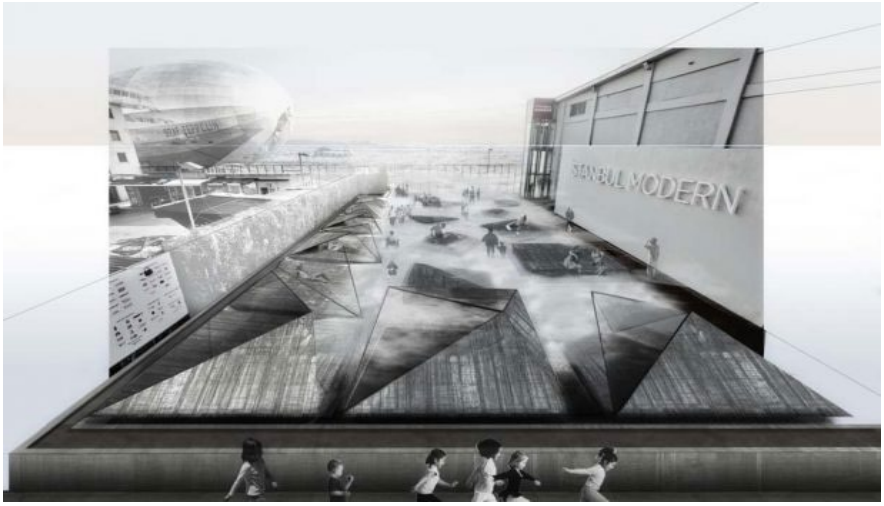


Figure 2.12: Istanbul Modern: Füz (Url-12)

2.6 Review of the Cases

Examples have been examined in detail and categorized within themselves. In this way, each example has been selected and studied for a specific purpose. As seen in Table 2.1, examples have been elaborated under different topic headings.

Table 2.1: Translating the example analysis into a diagram.

	Location	Mobile (Motorized Movable) Semi-Static Fixed	Structural Character (Light, Heavy, Skeleton, Stacked)	Function & Purpose	Characteristic of Atmosphere	Material (Color, Texture, Fullness Emptiness)
Floating Toy Museum	Amsterdam Netherlands	Mobile	Light	Introducing a new approach to museum understanding, enhancing the experience.	Warm, genuine, welcoming	Transparent
Floating Office	London UK	Semi- Static	Light	Bringing a different experience to office life, meeting office needs.	Warm and genuine	Agate Grey (RAL7038), Fullness
Floating Cinema	Venice Italy	Semi- Static	Skeleton	Enhance user experience, fulfilling the need for socialization.	Warm, genuine, welcoming	Transparent, Emptiness
Floating Skateboard Ramp	California USA	Mobile	Light	Enhance the perception of sports, provide an experience.	Warm and genuine	Wooden, Fullness
Floating School	Nigeria	Semi- Static	Light	Minimize the consequences of global warming, ensure education remains unaffected by it. Meet the education needs.	Warm and genuine	Wooden, Emptiness
Floating Dining Room	Vancouver Canada	Semi- Static	Light	Provide an experience, create a new living space for users.	Warm, genuine, welcoming	Fullness
Floating Installation	Berlin Germany	Mobile	Skeleton	Ensure dynamism.	Warm and genuine	Transparent RAL9010
Floating Pavilion	Zurich Switzerland	Fixed	Skeleton	Creating a cultural space on the water.	Warm	Wooden, Emptiness
Floating Exhibition Center	Norway	Fixed	Heavy	Merging museum perspective with the sea, revealing the culture of the region.	Cold and Harsh	RAL 7026 Granite Grey
Floating City	South Korea	Fixed	Heavy	Taking measures against global warming, the search for new living spaces.	Cold and Harsh	Fullness
Floating Stage	Istanbul Turkey	Semi- Static	Heavy	Dynamizing cultural perceptions.	Cold and Harsh	Semi-Transparent
Istanbul Modern Füz	Istanbul Turkey	Semi- Static	Light	Provide an experience.	Warm and genuine	Transparent, Emptiness

2.6.1 Inferences from examples - sets of criteria

Examples of floating architecture have begun to appear recently, both in our nation and throughout much of the rest of the world. These examples each have unique qualities of their own. Each of the examples that have been thoroughly detailed has been chosen with consideration for how to create within the parameters of the thesis. One of the distinguishing qualities of the design that the thesis revealed is present in each of the examples. As a result, the samples were chosen using several criteria. Amsterdam Toy Museum, one of the first selected and analyzed examples in the world floating architecture, has added a different perspective to the perception of play with its dynamic form and materials used. The design, where ambience has a great impact, provides users with an unusual ambient experience. In this way, the usual play culture has diversified and become dynamic. It is also a warm, genuine and welcoming structure. The usage of material is transparent and it gives a different ambiance of the structure. The second example, the London Floating Office project, stands out in terms of the purpose it serves. The system's ability to bring a fresh perspective to the typical working environment regardless pandemic conditions has customized the design. It bringing a different experience to the office life and meeting office needs. This structure is also warm and genuine. It is welcoming for the place of work. Third example which is called floating cinema; emerging as a new approach to floating structures, is preferred due to its mobility and ability to cater to different needs. This allows different experiences to be offered to users. The cultural fabric of the region is also reflected. Fourth example which is called floating skateboard ramp, is a mobile structure and it enhance the perception of sports, provide an experience. The fifth example is floating school. It gives different perspective for education. It minimizes the consequences of global warming. The motto of the structure is clear and it gives different perceptions. Sixth example is floating dinner room. It is located in Canada and it is semi-static structure. It provides an experience and create a new living space for users. This idea is similar to design project. For the next example floating installation, it is mobile and ensure dynamism. The structure is transparent. Another example, the Zurich Pavilion, is specialized due to its structure. The lightness of the material used in its fixed form and the interaction of the area with the coast make the design preferable. The next example which is called floating exhibition center is totally fixed and heavy, which is also different for other examples. It is cold and harsh.

The feeling of the structure is heavy which is also not similar for other examples. Due to its extensive breadth and self-sufficiency, the next example, BIG's Floating City Project, has been a project that throws light on the future. This project, which is a response to the need for shelter, one of the main issues facing the cities that will be inundated by the rise in water levels, has been entirely planned to serve the purpose at hand in these times when the impacts of global warming are very much on the agenda. This project's self-sufficiency and scope have improved its spatial function, which has a wide range of potential applications. After analyzing the examples in the world, the scale was reduced to the geography we live in. In this context, 2 examples from Istanbul have gained importance. The floating stage project, which is the first of the examples, is located in one of the important locations for Istanbul and the fact that it is travelling the Bosporus has added characteristic features to the design. In this way, the dynamic structure was interesting for the users. Another example, the Istanbul Modern Füz project, serves many different purposes although it is located in a single location. The diversity of its function has customized the building. In this way, it is possible to access many different functions in a single area and to make choices in line with the wishes. As a result, the analyzed examples serve the same purpose at some points and different purposes at others. The prominent characteristic of each of them shows diversity. These differences have brought different approaches for design. It has been a guide for the design process. The careful analysis of examples plays a crucial role in deepening the scope of the study. In this regard, the conducted studies have been thoroughly thought out, and detailed diagrams have been created for the examination of examples. These diagrams have enabled the identification of common points and endpoints. Based on these identified points, the issues that need to be emphasized and prioritized on the path to design have been determined. After detailing both the negative and positive aspects, the design process was initiated. Therefore, each examined example was specifically selected and analyzed with the expectation that it would shed light on the path to design. As is the case in every study, sample examinations play a significant role in this scientific research as well. Specifically selected and examined examples have guided the course of the study moving forward.

2.6.2 Common features in floating structure designs

The examined examples demonstrate that a floating design needs to possess a number of characteristics in order to function effectively. Based on the provided table, structures have been categorized according to their mobility (movable or fixed), whether they fulfill needs, user-centricity, relevance to global warming, and lastly, whether they are lightweight or heavy. Through these categories, both shared and unique characteristics of the structures have emerged. These resulting insights guide the direction of design in various aspects. If we were to elaborate on this further; the first of these is simplicity of access. It should be simple to get to the shore and from the shore to the design in order to accommodate those who will spend time there. The structure should be in equilibrium and resistant to balances is one of the second characteristics. The building must remain in a state of equilibrium and have a buoyancy system that can resist numerous strikes.

If the balance is irregular, it makes it very difficult to use. It is also possible to see the common points of the examples in Table 2.1. One of the other features is the minimum water depth. There should always be enough water under a floating structure to prevent grounding problems. In this way, the structure can be more robust and long-lasting. Another and one of the most important features are the materials used in a floating structure. Fasteners and structure should be materials that can be easily controlled and easily controlled. In this way, they can show appropriate effects under appropriate conditions. Consequently, choosing the right material is crucial. Finally, it must be pressure and fire resistant. Like any design, floating structures should be created with potential accidents or calamities in mind. The importance of lateral pressure and potential fires warrants consideration of these characteristics. The investigations and findings demonstrate that there are aspects of floating structure design that should be considered and should not be neglected. These characteristics should now be considered when designing. The required features are present in the studied cases. In addition to these elements, a few distinctive features are crucial to the thesis study's design process.

2.7. Littoral realm in Istanbul from Past to Recent

Although Istanbul has been known as Turkey's beach city in the past years, in recent years it has been on the agenda mostly with filling and canal projects. Unfortunately, the Istanbul coastline, where the rate of swimming in the sea is decreasing day by day, continues to upset the old Istanbulites more and more every day. With the rising temperatures, Istanbul, which is the subject of news about individuals jumping into the sea every summer, was a location preferred by many tourists to swim in the sea until 10 years ago. If we explain this issue a little more in depth, as is known all over the world, civilization and the sea are in a great relationship. As people sailed to the seas, civilizations reached new stages. For many years during the history of the Ottoman Empire, the sea became a part of privacy for urbanites. At that time, not only was it forbidden to enter the sea, but it was also believed that spending time in the sea was unhealthy. At this point, while the first steps of westernization were being taken, sea baths were first considered. Although sea baths, one of the biggest indicators of westernization, seemed very wild at first, they became a unique experience for the public over time. The fact that the sea baths were surrounded by wood, not seen by mansions and passersby, and not seen by sea vessels and located in an isolated area did not provide much opportunity for swimming. In the Figure 2.13 it is possible to see how much the marine culture in Istanbul has changed. At this point, the aim was to spend time around the sea rather than swimming. Sea baths, where men and women were separated, attracted the attention of users for a while. As a matter of fact, in time, with the warming of the weather, people wanted to benefit from the sea and both municipalities and private businesses tried to realize the beach culture on the Istanbul coastline.

Figure 2.13: Istanbul from past to recent (Url-13).

The most active areas during this period were the Rumeli Coast, the Golden Horn, the Anatolian Coast of the Bosphorus and the Princes' Islands. The establishment of sea baths at these points has increased the potential for the establishment of private businesses. Therefore, there were beaches in these regions in the past years. The fact that the sea water in this region is quite clean and that it is close to the places where people settle has increased the preferability of the area. The transition from sea baths to beach use started with the arrival of White Russians fleeing the Russian Revolution to Turkey. The most important areas at this point were Moda and Büyükada. The beaches and beach entertainment in these regions added a different perspective to the people. Suadiye, Caddebostan, Salacak, Altınkum, Florya and Fenerbahçe beaches were also included in these regions, which were used very actively between 1940-80. The beach culture, which brought a breath of fresh air to the daily life of the people of Istanbul, experienced its golden age in the 60s. During this period, out of control migration to Istanbul led to both the deterioration of the demographic structure and the pollution of the sea day by day. After the sea pollution reached a level that posed a risk, the people of Istanbul started to prefer unpolluted southern regions rather than swimming in the region. Due to factors such as the increase in the city's migration rate, the construction of bridges, the uncontrolled increase in sea transportation vehicles and the proliferation of filling areas, the use of the sea by the public has decreased considerably as of the 90s. This situation decreased to almost nothing in the 2000s. Undoubtedly, one of the biggest factors in the decline of marine culture over time has been the filling of the seas. The best example of this can be seen Figure 2.14. Due to the sea filling process on the Maltepe coastline, the region, which was previously an active beach, now functions as a filling area.

Figure 2.14: Satellite image of the filled sea (Url-14).

2.7.1 Changes in the beaches of Istanbul

Beaches such as Moda Beach, Büyükdere Beach and Salacak Beach, which were very actively preferred in the past, have now disappeared. It is known that these beaches, which were replaced by filling areas, once hosted Istanbul's most favorite swimming places, sea baths and beach casinos. In addition, as seen in Figure 2.15, some beaches, such as Florya Beach, Caddebostan Beach and Suadiye Beach, have reduced their function compared to the past years, but still continue to be used as beaches.

Figure 2.15: Suadiye Beach in 1960 and 2022 (Url-15).

In recent years, these beaches have been taken from private enterprises and incorporated into the municipality. The renewal projects of the beaches, which is an area that the municipalities have recently attached importance to, do not appeal to the majority yet. The fact that the demographic structure of the segments using the public beaches is different from each other makes it very difficult for individuals to approach common use for the time being. In order for such projects to be more and more and to appeal to more users, both municipalities and designers should be able to work together. The fact that the people of Istanbul miss the sea culture day by day has opened a new door for designers and marine planners. For a few years, studies have been initiated to activate several regions in Istanbul, including the Adalar region, in terms of sea use. The renewed private and public beaches on the islands can be an escape from the city for Istanbulites, especially in the summer months. These beaches currently offer services to the public for a very low fee. Therefore, in recent years, the rate of sea use has increased in the islands region. Although the people of Istanbul are still hesitant to actively use the sea and play a role in coastal-sea interaction, efforts have been made to increase this rate over time. This desire also paves the way for the creation of various interfaces and the realization of ideas. The maritime culture in Istanbul has evolved over time, leading to different perceptions for users.

3. RESEARCH DESIGN

A waterway that connects the Black Sea and the Sea of Marmara, the Bosphorus Strait of Istanbul is around 30 km long. Many domestic and international transportation operations use the Bosphorus as a transit route. The Bosphorus, which connects two continents and is one of the 264 straits open to international maritime traffic (TUBITAK, 2002), is a waterway with a variety of navigational challenges for ships due to its sharp turns, where ships change their course at least 12 times while navigating, strong current regimes and winds that are distinct from the straits in other parts of the world, as well as natural conditions that include strong currents and winds. (TUBITAK, 2002). Anadoluhisarı and Rumelihisarı are the locations where the two sides of the Bosphorus are closest to one another. Bebek and Kandilli are the two deepest points, with an estimated average sea depth of 60 meters.

Going north to south, this depth deepens. The Bosphorus lacks significant flat sections. It is well known that the majority of the flat lands, particularly around the European coasts, were created by filling them with seawater. There are numerous bays within the Bosphorus. Boats and private yachts can stay very comfortably in these coves. The Bosphorus' northern shore is where these boats are typically found. The Bosphorus is a very advantageous route for transportation. Thousands of people use it as a passageway every day due to the volume of traffic and convenience of transportation. In the use of maritime vehicles, where the influence of the environment is quite significant, comfort and speed are also at the forefront. The environment of the Bosphorus and the impression it leaves on the individual are the most significant effects of the active use of maritime transit today.

There are numerous docks for active usage by ships, ferries, yachts, and other marine transport vehicles on both sides of the Bosphorus. Some of them have deteriorated with time, while others have been reconstructed and have aided in maritime transportation.

3.1. Waterfront Utilization in Istanbul

The coastal culture of the Bosphorus is a culture that has survived from past years to the present day. Although there have been significant changes in the use of land due to uncontrolled migration, rapid population growth and urban growth over the years, the coasts and the Bosphorus line have always been very important for Istanbul. Over the years, both the filling of the coasts and the pollution of the Marmara Sea have restricted the active and versatile use of the Bosphorus. Until the end of the 1900s, the people of Istanbul, who could benefit from the Marmara Sea until the end of the 1900s, have a very difficult time even being able to swim in the sea today. In addition, the filling of the sea and the re-planned coastal works have also prevented the active use of the coasts at some points. In the 2000s, the use of the Bosphorus line has weakened considerably due to reasons such as the mucilage effect in the Marmara Sea, the closure of the beaches and the loss of function of the piers. In recent years, many designers, especially the Metropolitan Municipality, have tried to find solutions to this situation and continue to do so**.**

In recent years, new coastal arrangements, cleaning of the sea, renovation of beaches and repair and reuse of piers have been on the agenda. In this regard, the socioeconomic and socio-cultural structures of the coastal districts are very important.

Although the innovations in some districts have started to give good results, the demographic structures of some districts have not been at a level that can handle the innovations. In the studies carried out, Beşiktaş, Sarıyer and the estuary line show positive returns, while districts such as Beylikdüzü and Avcılar, which are on the shore of the Bosphorus line, have unfortunately not yet adapted to reconstruction. Within the scope of various projects, different design approaches have been tried to be made on the coast and on the sea.

The Golden Horn region, which is one of the region's most prone to this diversification and restructuring, contains many alternative design studies. These projects, which aim to strengthen both the coastal arrangement and the relationship between the sea and the individual, have remained at the design stage. One of the main problems in such projects is the difficulty in attracting individuals to this region. Of course, it is not easy to both keep the users in the region and to ensure the continuity of this.

In addition, although it is aimed to attract not only the individuals living close to the coast but also those living inland, this has not yet been possible. As a result of the research conducted within the scope of the thesis, all coastal districts on the Bosphorus were examined and it was determined which areas harbor advantageous and disadvantaged groups. Based on this research, it was determined that 23 districts are the seaside districts of Istanbul. 4 of these districts are located on the Bosphorus line. These districts are Beşiktaş and Sarıyer on the European side, Üsküdar and Kadıköy on the Anatolian side. All 4 districts differ from the other districts of Istanbul both in terms of their location and the sociocultural level of the individuals living in them. The fact that most of the coastal use on the Anatolian side is divided by mansions and other private properties has made it very difficult to use the coastal culture of the region. At this point, the European side districts are more open to change and innovation. Beşiktaş and Sarıyer regions are at a level that can adapt to change more easily due to their demographic structure. One of the biggest differences of the two regions is that the coastal construction and sea use from the past to the present in Beşiktaş region is less than in Sarıyer region.

In addition, the fact that a part of the coastal use of Beşiktaş region is open to the use of hotels has reduced the possibility of the region to be preferred for a new formation.

At this point, in order to revitalize the city-water-land interface and to put forward a new approach in this context, Sarıyer region has been determined as the project area due to its demographic structure and sea culture from the past to the present.

3.2. Demographic Structures and Coastal Usage in Istanbul Districts

Before determining the area in the design process, detailed research was conducted on the districts in the Istanbul region. The reason for this detailed examination is to reach the most accurate point in determining the area. Initially, the districts with a coastline on the Anatolian and European sides were identified. The neighborhoods on the coastal strip in the European side are Beşiktaş (Ortaköy, Kuruçeşme, Arnavutköy, Bebek), Sarıyer (Rumelihisarı, Baltalimanı, Emirgan, İstinye, Yeniköy, İstinye, Kireçburnu, Büyükdere) and on the Anatolian side, Üsküdar (Kuzguncuk, Beylerbeyi, Çengelköy, Vaniköy, Kandilli), and Beykoz (Anadolu Hisarı, Kanlıca). These districts were thoroughly examined in the scope of the thesis.

The remaining districts do not have a coastline. Therefore, it was considered how areas without a coastline could also be integrated into the design. The districts in Istanbul that are not on the coast are Ataşehir, Güngören, Bağcılar, Sultangazi, Çekmeköy, Ümraniye, Esenler, Esenyurt, Sancaktepe, and Bayrampaşa. Therefore, the selected districts were examined in detail. As a result of the research, districts with and without a coastline were identified for both the European and Anatolian sides. These districts were compared using a comparison method. At this point, Beylikdüzü, Beşiktaş and Avcılar were selected for the European side, and Maltepe, Üsküdar, Kadıköy and Sancaktepe were selected for the Anatolian side.

Beylikdüzü is one of the districts on the west side of Istanbul. It is bordered by the Marmara Sea to the south, Avcılar to the east, Büyükçekmece to the west, and Esenyurt to the north. Its surface area is 360 km². Beylikdüzü is one of the districts in Istanbul with very low shanty town construction. The district is home to mass housing projects and luxury complexes. According to a survey conducted by the municipality, over 40% of the residents are university graduates.

The use of the sea in the area is mainly for luxury residences. Although there are not many opportunities for people to benefit from the coast, this situation has now reversed and the use of the sea in the area has increased. It has become an open space not only for those who stay there but also for the public. After the 1999 Marmara earthquake, many Istanbul residents moved to Beylikdüzü to escape from old and dilapidated buildings, and the district began to grow. With the construction of the Metrobus, it experienced a second wave of migration. Since Beylikdüzü's population has formed through migration and it is a relatively newly established settlement, it has a dynamic neighborhood character that embraces everyone and where social stratification is not prevalent. Beylikdüzü's popularity has increased significantly in recent times and it has become a center of attraction for high-quality real estate investments. Beylikdüzü has become the district that provides the most gain for investors and the most appreciated area in Istanbul. Beylikdüzü has a coastline that stretches for 12.4 kilometers.

As seen in Figure 3.1, this east-west oriented coastline is relatively smooth without many protrusions. It falls under the category of a low-lying coast. Prominent natural landforms along the coast include alluvial deposits, occasional dead and living cliffs, and sandy beaches. Additionally, river terraces formed by marine erosion also stand out. With a 12.4-kilometer coastline, the area encompasses various activity zones. On the eastern coast (around the Yakuplu area), there is the Ambarlı Port and Haramidere Filling Facilities (Beylikdüzü Port), which hold significant economic and strategic importance for Turkey's trade.

Figure 3.1: Beylikdüzü map (Url-16).

This port plays a vital role in the country's import and export activities. Furthermore, an international marina is situated in this region. On the western coast, besides recreational purposes, a center for surfing, diving, and sailing sports has been established to encourage public participation in sea activities. The coastal usage in the region is still in its early stages of development. There are no specific bays present.

Avcılar is a district located on the European side of Istanbul, Turkey. The district is bordered by Küçükçekmece Lake and Küçükçekmece district to the east, Başakşehir district to the north, Esenyurt and Beylikdüzü districts to the west, and the Marmara Sea to the south. It is 27 km away from the city center. Economy: With the development of industrial facilities in Avcılar, fishing, viticulture, and agriculture have become a thing of the past, and have been replaced by industry, commerce, and recreational facilities. More than 250 small and large industrial facilities operate in Avcılar, mainly producing metal goods, textiles, and clothing. As a result, more than 40% of the population consists of workers, 10% are small business owners, and a small percentage are civil servants. The region has the least amount of sea usage in Istanbul.

In the past, people in the Avcılar region established close relationships with the sea. Since the local population engaged in fishing, they used the sea as a source of livelihood. As seen in Figüre 3.2, the coast of Avcılar was not just a visual space; it served as a recreational resource where people swam in the sea, set up camps, and took boat rides. However, over time, the productivity of the sea has significantly declined, and people have stopped benefiting from the sea's resources in the area. As a result, the coastal culture in the region has lagged behind in development. In order to revitalize the area, various initiatives are ongoing by the municipality.

Figure 3.2: Avcılar map (Url-17).

Güngören is a district of Istanbul, located on the Çatalca Peninsula in the western part of the city. It is the smallest district in terms of area, covering only 7 square kilometers. The district consists of 11 neighborhoods and there are no rural settlements under its jurisdiction. As part of the Earthquake Risk Analysis Study conducted jointly by the Istanbul Metropolitan Municipality (IMM) and the Japan International Cooperation Agency (JICA), risk assessments were carried out for 146,987 buildings in Istanbul. Güngören was identified as the second most dangerous district. Therefore, due to various security issues, the construction of new formations along the sea coast or on the sea itself is not allowed in the region. This situation has not been possible because of these security concerns. The local population has not adapted to sea culture, and Güngören, which has the least access to the sea compared to other coastal areas, has remained a forgotten district.

Sancaktepe is a district on the Anatolian side of Istanbul. In 2008, it gained district status. It borders Kartal to the south, Maltepe to the southwest, Ataşehir and Ümraniye to the west, Çekmeköy to the north, Pendik and Sultanbeyli to the east. The district is 62.41 square kilometres in area, with a population of 414,143 and a total of 19 neighbourhoods within its borders. It emerged with the merger of Sarıgazi, Yenidoğan and Samandıra towns of Kartal. The people of Sancaktepe are quite inactive in terms of sea use. As seen in Figure 3.3, the fact that they are far from the coast and that their sea culture has not been formed has pushed the people of the region away from the coastal areas.

Figure 3.3: Sancaktepe map (Url-18).

The examined areas were specially selected to distinguish between those with coastal interaction and those without. The coastal interaction in the examined areas with little interaction is quite low, making it difficult for the people in these areas to be drawn towards the coast. While the people in Beylikdüzü can benefit from the sea, those living in Güngören and Bağcılar have not been able to activate coastal usage.

Factors such as the resident population and the demographic structure of the area were taken into consideration when considering how to draw people towards the sea in these areas. Additionally, examples from Sancaktepe and Maltepe on the Anatolian side provided clear information about the use of the sea and the demographic structure of the resident population. Based on the conclusions drawn from the selected and examined areas, designing only for coastal districts is not a long-term investment.

Disadvantaged districts must also be considered so that residents in those areas can be drawn towards the coast. This will allow for a holistic design approach that can meet the needs of all residents. Designing only for coastal areas may not meet the needs of the population after a while. Therefore, it is important to ensure that residents in higher areas can also be drawn towards the selected and designed area.

3.3. Framing the Research and Defining the Case Study Area

The population residing in the coastal areas of Beşiktaş, Sarıyer, Üsküdar, and Kadıköy (Kalamış-Caddebostan) – which constitute the historical core of the city – exhibit socio-economic characteristics of the AB group, with high educational levels (above 25%) and professions such as lawyers and doctors. Consequently, they stand out socially and economically from other regions.

One of the most distinguishing features of coastal settlements, the activity of swimming in the sea, cannot be carried out in a significant portion of Istanbul's coastal areas. However, a noteworthy observation about this activity is that its absence is not perceived as a problem, and there is no expectation for it. This observation holds true across various social statuses or income groups. Even when it comes to landfill areas, which experts consider a significant issue, no social group raises it as a concern.

Presently, the population living in coastal residential areas has a limited relationship with the coastal space.

The activities they engage in or wish to engage in within the coastal area are mostly unrelated to the water (such as walking, cycling, etc.). The problems identified by experts in coastal areas are rarely considered important by the residents of these areas.

All these findings indicate that rapid urbanization, accompanied by migration, is leading to changes in the perception of coastal spaces and consequently in coastal culture. At this point, the reutilization of numerous different spaces along Istanbul's coastline is being discussedThere are a lot of factors that went into choosing the sprawling Sarıyer neighborhood. Let's look at the qualities of the area before moving on to these arguments. Istanbul's European Side contains the neighborhood of Sarıyer. The Bosphorus and the Black Sea encircle the area from the north. There are 38 neighborhoods in the Sarıyer district. The area, where the majority of middle-aged and young people reside, has a dynamic structure.

As seen in Figure 3.4, the Sarıyer region was determined to be the most ideal spot for the active realization of the urban water-land interface and the design of modular social zones on the sea based on the findings of the investigation of the bays on the Bosphorus line of Istanbul. The presence of extremely old villages in the area, along with its historical structures, fountains, mosques, baths, and natural beauty, has the potential to revitalize tourism.

Figure 3.4: Sarıyer map (Url-19).

As a result, Saryer is considered to be rich in both historical and natural values. Water resources have been used and are still being used in the district where forest cover is very high. Istanbul's water demands have been satisfied for eons thanks to the rivers in the district. Belgrade Forest, known as the lung of Istanbul, is located in Sarıyer. On the other hand, Atatürk Arberetum, affiliated to Istanbul University Faculty of Forestry, which prepares an environment for scientific research, serves as a living laboratory in this region. Sea culture has been very active in the region since the past years. It is said that the district is known for its famous beaches.

Known for its 3-stage jumping tower, Büyükdere Beach is the most important of these. However, several of the district's beaches have been closed as a result of increased sea pollution and the filling of some seas. Altnkum Beach in the north, however, is still in operation. In the summer, a lot of Istanbul residents, particularly those from Saryer, make extensive use of this area.

As a result, the Saryer region's coastline areas are seldom without attention. There are numerous museums in the area. Several well-known museums are situated in the Saryer district, which has a seafront, including the Rumelihisar Museum, Sadberk Hanm Museum, and Sakp Sabanc Museum.

According to research, the Saryer region seeks to retain its activity in terms of using the water and the coast, and its residents have a high socioeconomic and sociocultural status. At this point, the district's neighborhoods were investigated in further detail to identify the area relevant to the thesis topic.

Priority was given to coastal neighborhoods while designing alternative social areas near the water. The project area was chosen to be in İstinye, one of the neighborhoods that can utilize the sea to its fullest.

Therefore, the most effective location for development is being considered in the Sarıyer region. İstinye is a coastal neighborhood located on the European side of the Istanbul Strait, within the districts of Sarıyer. It is bordered by Yeniköy to the north and Emirgan to the south. İstinye is situated along the northern and northwestern coastline and slopes of İstinye Bay, one of the major bays of the Strait, and it has a history of settlement dating back to ancient times. İstinye Bay, one of the largest bays of the Istanbul Strait, is characterized by alluvial deposits. The most notable natural formations in the area include occasional cliffs, both alive and dead, as well as sandy beaches. The bay houses İstinye Marina.

In the past, a floating and submerged shipyard existed in the bay, but it was removed in the early 1990s. In order to combat excessive pollution in the bay, Istanbul Metropolitan Municipality and the Istanbul Water and Sewerage Administration (İSKİ) undertook efforts to clean the thick sediment layer that had accumulated on the sea floor, sometimes reaching up to 5-6 meters in thickness.

The cleaning process revealed objects such as logs, sunken and half-sunken boats, and rowboats among the sediment layer.

In antiquity, İstinye was known as Leosthenion in Greek. However, the region was also referred to as Lasthenes and Sosthenion during the same period. This name, derived from the words "saos/sos" (safe) and "Sthenion" (place of the strong - referring to Athena), translates to "the safe bay of the powerful goddess Athena." This name was given due to the secure nature of İstinye Bay. Historically as seen in Figure 3.5, İstinye has been a rich settlement area, hosting various civilizations and important transportation access.

Throughout history, it has been attacked and destroyed several times by Bulgarians, Huns, Kazakhs, and Russians. In the past, İstinye was famous for its shipyard, shipbuilding facilities, fishing, stone and lime quarries, and its fertile lands, which were known for gardening. The region's vineyards and gardens produced various vegetables, fruits, and particularly Ottoman strawberries. Even today, Ottoman strawberries are still cultivated to a small extent.

Figure 3.5: 1936 İstinye (Url-20).

Also, in Figure 3.6 in 1940s İstinye is seen. The region has been actively used for a very long time, and this can be visually observed. The vitality of the region has been a well-known fact for a considerable period. Presently as seen in Figure 3.7, İstinye is not only one of Istanbul's wealthiest neighborhoods but also houses numerous luxury businesses and venues. It is among the liveliest and most vibrant commercial areas along the Bosphorus. For many years, the shipyard served Turkish and global maritime activities. However, according to Article 12 of the Bosphorus Law, it was closed on August 26, 1991, and the land was declared a tourism area. The vacated area is now utilized for tourism and entertainment purposes, hosting various social and cultural activities. Known for its sea and bay, İstinye's first public sea bath was established on October 5, 1877, as per the Vilayet-i Belediye law to prevent people from swimming in the sea without proper facilities. This sea bath was in operation for many years. Today, there is no beach (sea bath) in İstinye.

Figure 3.6: 1940 İstinye (Url-21)

Figure 3.7: 2022 İstinye (Url-22).

3.4 Sociocultural and Sociaspatial Analysis of the Selected Study Area

In its most literal sense, space is a three-dimensional environment for humans that includes the complete earth, including its oceans, subsurface, and atmosphere. In the course of history, people have made a variety of spaces for different purposes and structures in order to survive on. As seen in Figure 3.8, the region is actively used today and also stands out for its natural beauty. The locations that have been used for settlement, habitation, and country have served a variety of purposes according to the time and circumstances. People who have lived in a variety of settlements, from villages to cities to towns to metropolises, have developed novel approaches as a result of the cultural and geographic variations they have encountered. Different living circumstances have been brought about by these differences. In recent years, the idea of space, which has grown in importance in urban sociology and urban research, has begun to be used frequently to examine and analyze cities of all sizes. So, the notion of sociospatiality, which is handled, is crucial for design processes. Due to the dialectical relationship between space and society, designed spaces exist first through society and then through social relations.

Figure 3.8: 2023 İstinye (Url-23)

At this point, another important term, sociocultural structure, comes into play. The factors that form the social life and cultural identity of the individual and society are called sociocultural effects. At this point, each region has different sociocultural dynamics within itself. These dynamics express many elements within the region.

In order to be able to make a design in any area, it is very important to understand the sociocultural structure of the region in the first place; to know which designs it can and cannot handle is very important in terms of both the continuity of the design and the interaction of user and design. Making designs that cannot be suitable for the structure of the region may cause the design to lose its function over time.

At this point, it is possible to say that design objects are important products that arise from the combination of technique and culture and shape human life. When this importance is integrated with the user and the structure of the region, a design with continuity can emerge.

Based on this data, it has been established that conducting sociocultural and sociospatial analyses within the parameters of the chosen region will aid in the creation of an accurate and continuous design.

Socio-spatial analysis is an integrated concept that integrates the social and spatial texture in general meaning and includes detailed examinations for the functionalization of the built environment, which has gained great importance in our country in the last decade. It is expected that the sociospatial understanding, which has been examined for the right spatial approaches, will gain more importance over the years. The biggest reason for this is that it is no longer sufficient for the design to serve a purpose alone and it can be achieved successfully with user integration.

Sociospatiality and sociocultural structure are changing in the face of the destruction of the environment, global warming and climate change, ongoing urban development and geopolitical conflicts. It is possible to see many different examples of sociospatial and sociocultural structures in Istanbul. At this point, when we deepen the studies towards the project area, many different results have been obtained about the İstinye region. Research shows that the İstinye region, which has been determined as the project area, is at a very high point in terms of sociocultural structure. This structure, which has changed over time, has always been at high levels.

The adoption of cultural activities in the region by the households, the active use of museums by the public, and the follow-up and support of innovations in the region by the users is an important indicator that the people of the region are open to new approaches and cultural activities.

Within the scope of the sociospatial concept, the spatial analyses of İstinye region differ within themselves. The search for spatial experience and user-space integration are also important for the designs in the region.

In this context, in order to understand the sociocultural structure of the region in more detail and to make sociospatial analyses, various interviews were conducted and questions were asked among the people living in the İstinye coastal area.

One of the most important objectives of the project was to get to know the people of the region more closely and to come up with a design to meet their needs. The first concern was whether there were enough opportunities for both regions to raise their cultural standard while also fostering individual social space. In reality, it's claimed that these areas are currently insufficient for land settlement. This scenario demonstrates that users will favor design strategies that are appropriate for the region's structure and that can advance it. Another question was about what the residents allocate time for and under what conditions they can create social opportunities in and around their living spaces. At this point, the majority shows that the sociocultural level of the people of İstinye is high and that they support cultural activities, create social spaces and make time for sharing. However, the people of the upper side region could not benefit from the coast and when they wanted to benefit from it, they could not find a response to their needs. One of the issues concerned coastal use, which is crucial to the design. It has been discovered that the İstinye coastal band is densest during the afternoon and nighttime hours of general use, which helps explain the density in the area. Within the scope of the questions asked about coastal utilization, the existing coastal line was asked to be evaluated and the desired things were expected to be listed in line with this line. The majority wanted to increase the scope of walking and cycling routes on the coast, in addition to the integration of the coast and the sea. The people, who are very keen to reactivate the use of the sea due to old habits, support the works on this subject. Especially the people from stated that they could not actively use the coastal line, which has easy access due to its location, but they could use it more in time if new formations and needs are met.

As a result of the questions asked, the spatial experiences on the coastal line were sufficient, but the use of the sea was minimized. The people of the region responded very little to the question about how much sea-related activities can be carried out on the coast. This situation shows that the coastal line and sea use in İstinye region has been left idle as well as not meeting the needs. The area determined within the scope of the thesis, which currently contains a restaurant, is a preferable route for users. Although the understanding of social space in the region has changed over time and has atrophied at some points, it is possible for this structure to reappear thanks to the infrastructure and the people living in the region. Within the context of the thesis, the integration of the coast and the sea is crucial, and at this time, numerous analyses have been conducted to encourage the use of the sea in the area. The analyses demonstrate that a novel design approach will not result in a weak integration of the local population. This circumstance has led the way for design consistency. The region's strong sociocultural foundation is crucial for the adaptation of user behaviors. As a result, the design that will be created in the chosen area can both address local needs and pioneer a novel idea.

3.5 Wind Analysis of the Chosen Region

In the context of the conducted research, the suitability of the chosen area, İstinye Cove, for the construction of an urban chamber has been examined in more detail. One of the crucial factors for enabling such a design is wind analysis, which holds significance for this region. In this context, the possibility of designing over a cove has been decided upon, and two coves from the Sarıyer region have been taken into consideration: İstinye Cove and İstinye Cove.As known, the Istanbul Strait extends approximately in the southwest-northeast direction, forming an angle of about 65° with the east-west horizontal, connecting the Marmara Sea and the Black Sea over a 31 km-long waterway. Throughout its length, the Istanbul Strait possesses different width and depth values. There are two significant coves along the Sarıyer line. One of these coves is İstinye Cove, and the other is İstinye Cove. The suitability of both regions has been evaluated within the scope of this study. The coves considered in the research were built a decade ago and are equipped with marinas that serve luxury and super-luxury yachts. In this regard, they stand out as important centers both culturally and from a tourist perspective, making them crucial for the Sarıyer region.

Therefore, a precise analysis of the flow structure in these areas holds great importance for human use and for policymakers to formulate accurate policies. Going into more detail about the studies, documents obtained from municipalities indicate that the position of the cove entrance relative to the main flow of the Istanbul Strait, the geometry and dimensions of the coves, and the flow velocity profiles within the coves are determinative factors. For instance, although the entrance widths of both coves are roughly the same, their positions and geometries differ with respect to the main channel of the Strait. Unlike İstinye Cove, İstinye Cove has a curved geometry and is larger. These differences in geometry have led to distinct flow behaviors both horizontally and vertically. For example, while the entrance of İstinye Cove is more exposed to northward currents compared to İstinye Cove, its curved geometry has provided greater protection against the stronger Strait currents for most of the cove compared to İstinye Cove. One of the significant reasons for the decision to position the design in the İstinye region instead of the İstinye region stems from these differences. You can observe this distribution in detail in Figure 3.9. Significant variations occur along the flow path of the strait.

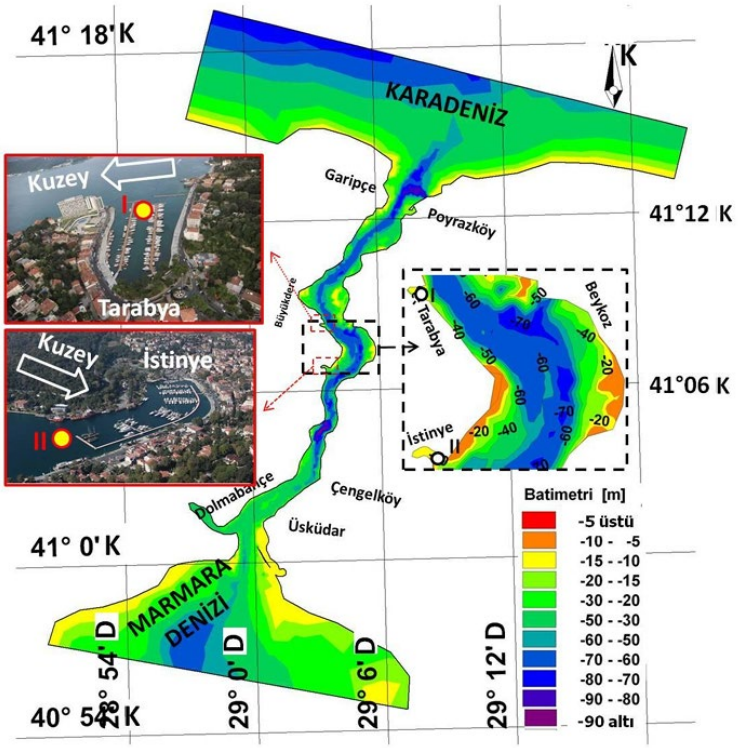


Figure 3.9: The geometry of the Bosphorus and the locations of İstinye Cove and İstinye Cove in the Bosphorus (Url-23).

3.6. Interviews with the Local in the Selected Region

The population residing in the coastal areas of Beşiktaş, Üsküdar, Sarıyer, and Kadıköy (Kalamış-Caddebostan) – which constitute the historical core of the city – exhibits socio-economic characteristics of the AB group, with high educational levels (above 25%) and professions such as lawyers and doctors. Consequently, they stand out socially and economically from other regions. People living in these areas have a different perspective on new designs or concepts. During the design process of the project, various locations were explored, and as a result, a detailed interview was conducted with the residents of İstinye. The user demographic for this interview was carefully selected. The aim was for these users to have been residing in the region for an extended period, to be above a certain socio-economic level, to possess specific economic means, and to have an open-minded outlook towards proposed designs. In this regard, interviews were conducted with 35 individuals at different times of the day. These conversations were recorded and transcribed with the participants' consent.

Through the extensive interviews, it became evident once again how crucial the user's profile is in shaping the design. To delve deeper into the details of the interview:in order to determine the user range and functions of the study, interviews were conducted with the people of the region on different days and hours. Different age groups were selected to be interviewed in the study. The wishes and expectations of each group differed. These differences have been helpful on the way to design.

Within the scope of the study, 10 questions were asked to individuals. The answers to these questions explained which age groups want which functions and how often they will use these areas. At this point, the 18-25 age group was prioritized. The second age group was determined as 26-40. The last age group is 41-60. Since no separate function for the elderly and children was considered in the design, the profile range in the interview was kept limited. The times when the questions were asked and the answers given in response to these times also varied.

Between 18.00-22.00, the questions asked were mostly answered by young and middle-aged individuals. Interviews conducted on different days and times allowed for more precise results about the function, duration and intensity of use of the design. The questions and answers were also helpful in creating the business model.

In order to reach a wider audience and shape the design effectively, the answers to the interview questions were carefully listened to and conclusions were drawn from each question. These conclusions helped determine what aspects should be considered in the design and how to address specific needs. The age ranges, socio-economic levels, and the intervals during which the interviewees spent time in the designated area are highly important factors. The presence of an active yacht marina in the region provided advantages for the İstinye area, which was often an exciting prospect for the local residents chosen for the interview. The fact that the region can be evaluated for social activities and as an urban space beyond just the yacht marina is quite advantageous for the residents. This situation, where their area can develop in various directions and cater to their social needs, was positively received by 80% of the interviewees.

The remaining 20% of the respondents have concerns about the potential increase in social facilities negatively affecting the quality of the area. While these concerns are understandable, they can be mitigated by implementing the right designs in the right places. Therefore, the desires and expectations of the users should take priority on the path to design. This approach ensures the sustainability of the design.

Thanks to this, the concept of the urban space that will be designed can be integrated into other suitable coastal areas, starting from İstinye and expanding to others. This way, the concept of the urban space, one of the main objectives of the project, can come to life with user cohesion.

The interviews conducted in Table 3.1 have been analyzed in detail. They have been assessed and grouped based on various factors.

Table 3.1: Interview analysis

	Gender	Age	Marital Status	Education	Profession
Interviewer 1	Female	29	Single	University	Economist
Interviewer 2	Male	25	Single	University	Doctor
Interviewer 3	Female	29	Married	High-school	General Manager
Interviewer 4	Female	60	Married	University	Engineer
Interviewer 5	Female	45	Married	University	Director
Interviewer 6	Male	21	Single	Student	-
Interviewer 7	Male	28	Married	University	Lawyer
Interviewer 8	Female	39	Married	University	Manager
Interviewer 9	Female	18	Single	Student	-
Interviewer 10	Male	56	Married	University	Engineer
Interviewer 11	Female	70	Married	University	Writer
Interviewer 12	Male	42	Married	University	Engineer
Interviewer 13	Female	35	Married	University	Engineer
Interviewer 14	Female	22	Single	Student	-
Interviewer 15	Male	45	Single	University	Journalist
Interviewer 16	Male	38	Married	University	Engineer
Interviewer 17	Female	24	Single	University	Accountant
Interviewer 18	Male	28	Married	University	Economist
Interviewer 19	Female	45	Married	University	Sportsman
Interviewer 20	Female	23	Single	Student	-
Interviewer 21	Female	55	Married	University	Manager
Interviewer 22	Male	50	Married	High-school	Doctor
Interviewer 23	Male	47	Married	High-school	Dentist
Interviewer 24	Male	32	Single	University	Businessman
Interviewer 25	Male	36	Single	University	Architect
Interviewer 26	Male	24	Single	Student	Director
Interviewer 27	Female	28	Single	University	Designer
Interviewer 28	Female	72	Married	University	Pharmacist
Interviewer 29	Male	64	Married	University	Artist
Interviewer 30	Male	44	Married	University	Pilot

3.7 Analysis of the Interview

In order to ensure detailed user statistics and accurate results, interviews were conducted with 30 individuals during the preparation process of the interviews, and these 30 individuals were specifically chosen. The selection criteria emphasized individuals with high socio-economic and socio-cultural levels. The primary reason behind this choice was to enable the integration of the upcoming design with the users. Additionally, the decision to limit the interviews to 30 participants was based on the belief that this number could yield sufficient outcomes.

During the interviews, attention was given to factors such as participants' marital status, ages, educational backgrounds, and current employment statuses. The analyses were conducted accordingly. Within the study, 95% of the selected users were from the high education level segment. Furthermore, 97% of the participants were at least high school graduates. The chosen participants were local residents of the region, and this aspect was particularly highlighted. Through this attention to the local population, the aim was to ensure the activation of findings and efforts in future endeavors.

Throughout the interview process, conversations were recorded and meticulously analyzed. The selection of participants at different times of the day provided direct insight into the region's activity patterns. The questions posed were thoughtfully chosen to both understand the users and their perspectives on the concept of an urban chamber in the area.During the fieldwork and spatial design process, interviews were conducted with participants during visits to the İstinye shoreline to gain a better understanding of the region's needs. These interviews were recorded and subsequently transcribed. The transcriptions were analyzed using content analysis, and common keywords were identified through coding. These keywords emerged as "Light," "Dynamic," "Functional," "Aesthetic," "Secure," and "Harmonious." These keywords highlighted essential aspects to be considered in the design, providing direct guidance for the design direction. In-depth interviews with the participants led to the formation of sub-themes grouped under main themes after the transcription and decoding process. During the interviews, each participant providing information related to a sub-theme helped determine the frequency range of that theme.

3.8 Determination of Potential Functions

As a result of the interviews with the people of the region, the lack of sea use and the weakness of coastal-sea use played an important role in determining the potential functions. There are differences between the people of İstinye coastal area and the people of upper side in terms of using the coast in the region, so the design has been designed to meet the needs of the people of both regions. While the people living on the coastal line of İstinye use the area for walks and socializing, the people of the upper side region use the area only to spend time at the weekend, and the area is currently limited to coastal use only. In the face of this situation, the users were asked what kind of functions they would like to have in a design to be made on the sea. The most common answer to this question was to utilize the potential of the sea at maximum level. It is among the expectations that new social areas can be designed on the water, especially to be able to swim in the sea. It is desired that these social areas should mainly be places where people can spend time. Other requirements are that the spaces, which should be separated into short and long term uses, should appeal to the eye in terms of design, should not disturb the view of the sea and should be easily accessible. There is a need for more social and functional areas due to the predominant location of houses and food and beverage areas in the region. The fact that the number of workplaces and schools is relatively low near the selected area shows that office space and similar functions should not be used. Therefore, the expectation for the selected area is that it can be integrated under different conditions to meet the social space needs.As a result of user requests and sociocultural and sociospatial analyses of the region, a point has been reached to create an area that can meet the need for socialization, maximize the use of the sea, meet the needs and have continuity in the design of floating social areas. The modular areas designed within the scope of these guidelines were made to allow access to the sea and to meet the social needs of the users. The idea of publicizing the coast, which is one of the most important objectives of the study, has evolved into various functions on the selected area. Floating social areas are designed for both the individuals living on the İstinye coastline and the people living in the upper side region further inland to use the coastline.

3. PROJECT DESIGN PROCESS

4.1. Coastal Design

Large cities must first be understood by the local populace in order for them to be more readily noticed and recognizable by both users and designers. In order to make this interpretation, the city's perceptible focal points, functionally identifiable areas and its own identity should be felt (Lynch, 2012). At this point, coasts constitute the most important focal point and identity sign of coastal cities. Coastal areas are the most attractive and most used areas for individuals living in cities. Coastal areas, which are one of the best escape points of crowded urban life, are very actively used in some parts of big cities, while in some regions they are inefficient. Coasts should not be considered as a separate part from the whole of the cities.

On the contrary, they are parts combined with urban elements. For this reason, in coastal designs, elements such as the diversity of uses planned to take place in the coastal area, user profile, circulation behind the coast, connection points and urban identity should be analyzed very well. In Figure 4.1, research has been carried out on different examples around the world. Since poor analyses will affect the frequency of use, it is very important to make good analyses. In actuality, one of the main causes of the monotony of the designs on the beaches in the geography we live in has been the fact that these analyses are not given enough weight today.

Figure 4.1: Coastal design examples (Url-24).

The lack of sufficient attention to this issue poses significant challenges for our geographical region. To delve into this matter in more detail, the coasts of the Marmara Sea, particularly over the past 30 years, have faced pollution issues due to factors such as industrial and sewage waste, maritime accidents, and others. The pollution has reached levels that threaten human health, resulting in a ban on swimming in the sea. The disruption of the natural balance due to sea and air pollution has necessitated the creation of new spaces where the people of Istanbul can breathe freely. The partial filling of the Marmara coast aims to offer new alternatives to recreational areas lost during the process of urbanization. While this endeavor hasn't yielded positive outcomes yet, it is expected to bring about better results over time. As seen in the Figure 4.2, the selected region (İstinye) has a great potential for designing of new module for coastal design. To materialize the design in this context, various examples of coastal structures around the world have been studied. Through these studies, it has been revealed that there is currently no comprehensive coastal management organization in our country, and the implementations often rely on uninformed, unscientific decisions, and are driven by political interests.

Figure 4.2: İstinye site plan (Url-25).

Similar circumstances exist in Istanbul, which is the area where work on the coastline has risen the most during the past several years. While some spots along the shoreline of Istanbul can be exploited actively, other points are left vacant and serve no use. The region's population's quality of life is also impacted by the coasts' lack of functionality, which is why they are known as urbanites' "breathing spaces." Therefore, in today's world where the reorganization of coastal regions is on the agenda, it is very vital to recognize and analyze the coastal areas very carefully. The İstinye shoreline is a section of coastline that has persisted over time. In terms of coastal development, this unfilled area has not been developed enough. To both activate the region and suit the demands of the general population, it is crucial to make the coastline movement in the chosen area. Prior to designing this area, a thorough analysis of the user profile and requests, connecting routes, and regional identity was done in the hinterland areas. Based on the results of the analyses, the elements that should be in the design were determined. At this point, firstly, it was determined to go with a design that would increase the seating areas and sea use. For this reason, a design that will cover the entire selected region has been tried to be revealed. The design covers the whole region in order to provide maximum benefit from the region. At the same time, the structure should not spoil the silhouette of the region and should be light. Therefore, the material used is important. As a result of the analyses of the texture of the region and the water rise in the sea, it was decided that the most suitable material for the design to be made is wood and a structure that is solved horizontally. Figure 4.3 shows how the design is shaped within itself.

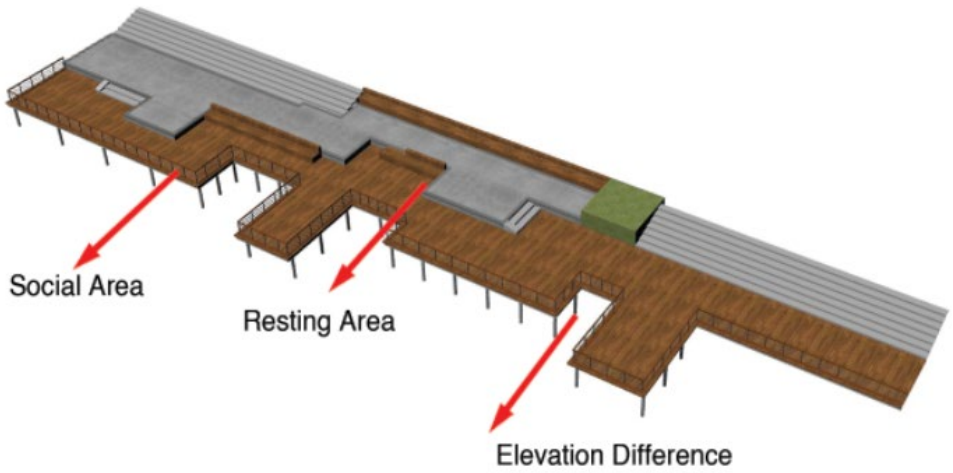


Figure 4.3: Area partitioning in coastal design.

Another factor to be considered is that the building should not block the walking and cycling paths on the coastline. The circulation in the design prioritizes the land and sea connection. It should focus on the experience on the water without detaching the users from the land. In the design details, it is important that the structure is wooden, analyzed horizontally, and provides the integrity of the space in addition to the seating areas and standing areas. At the same time, due to the valuable location of the region, there are many regulations for the slightest movement on the shore or on the sea and these regulations are expected to be fully complied with.

The design has a pure and calm design language. As seen in Figure 4.4; this design language has brought the structure to a simpler point by giving importance to the use of wood in this design, which was made with the aim of reactivating the coastal culture.

The visuals inspired by the design decisions also show that the most active use of the coast is only possible when that space is considered as a whole. Therefore, while considering the mobility on the coast, the texture of the region was also taken into consideration. The wooden areas are planned to spend time. At the same time, this design, which is considered with elevation differences, offers users the opportunity to have an environment at many points. This design, which is considered as a light structure, encourages users to spend a long time and escape for the city rush.

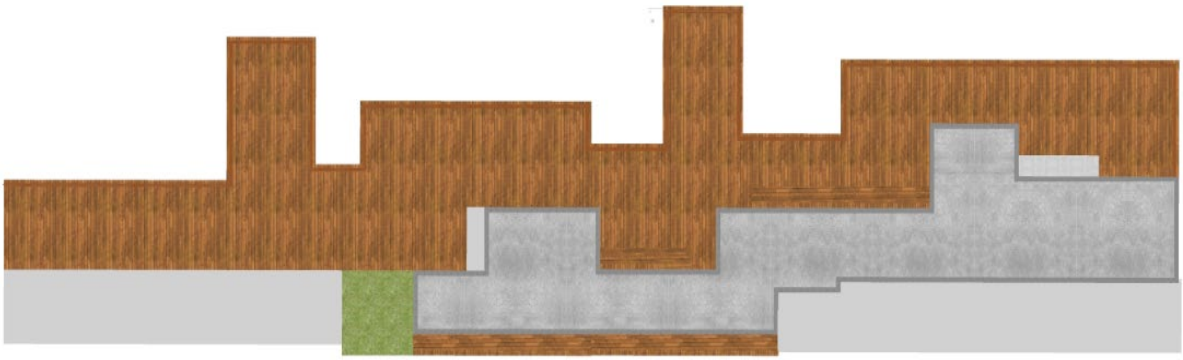


Figure 4.4: Top view of design.

The structure is more useful thanks to light carriers. As seen in Figure 4.5 and Figure 4.6, the system fits for the structure directly. Railings were made for security purposes in the design. Seating areas are thought to be integrated with the design. Researches were carried out for a possible fluctuation in the region and design decisions were made accordingly. The aim of the developed coastal concept is to integrate the city and the sea through accessibility, togetherness, visibility, visual and physical associations.

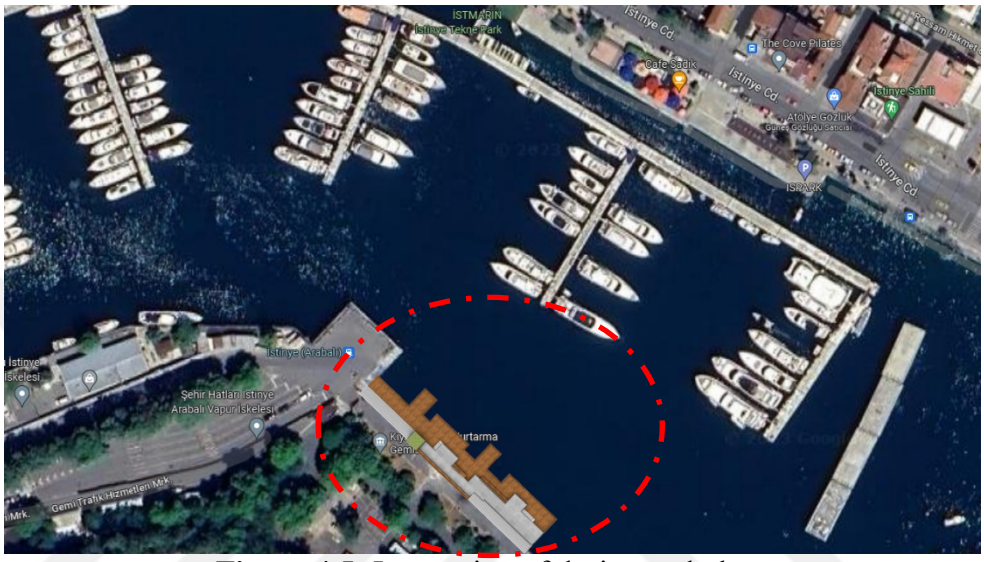


Figure 4.5: Integration of design and place

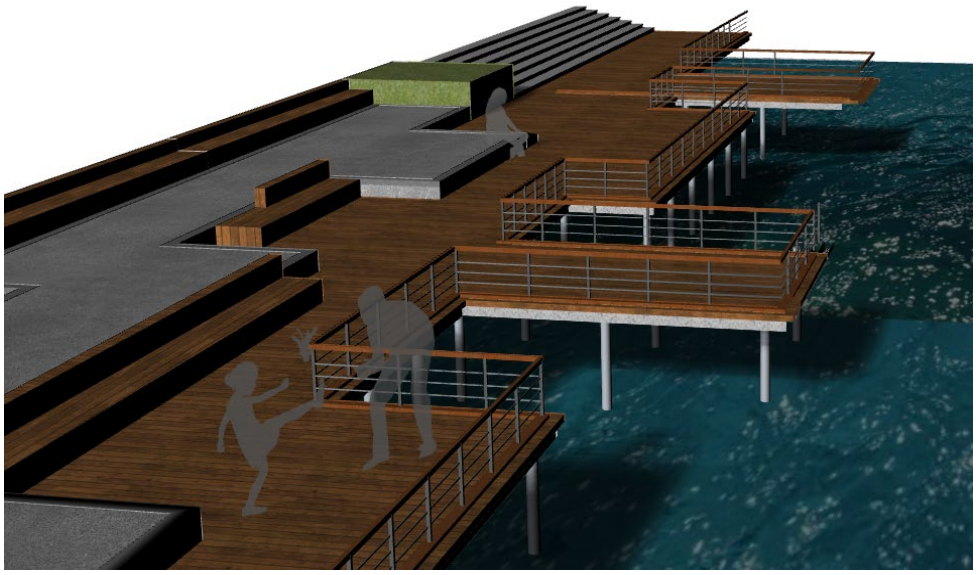


Figure 4.6 Integration of design and place

In the design scenario of the structure made in line with the re-functionalization of the coast, where the integration of water and land is aimed to be provided in the selected region:

The coastal areas are an important resource that has the potential to meet the increasing recreation needs when the coast is organized in line with appropriate design approaches,

In the design decisions developed, every detail from the transitions between functions and material selection increases the quality of the space,

In designing quality public spaces, identity, multifunctionality, pedestrian and cyclist access, motorized vehicle transport arrangements must be considered,

The coastal culture of the geography on which you are located should be carefully preserved and transferred to future generations under the most favorable conditions. While respecting the urban form shaped by the unique value of the place such as topography, it has acted with the awareness of the potential of the city to move forward step by step with contemporary developments.

4.2 Alternative Pattern Design

In order to make the most accurate design for the selected region, various analyzes and inferences need to be made. After the functions that should be included in the design of floating social areas were determined in detail within the scope of the study, different design languages were tried to be created by going to different alternatives. The reason for these alternatives is to reach the most accurate design. The fact that the buildings are light, do not spoil the silhouette, are functional for the users and appeal to the determined user group have been the biggest factors in creating a design language. User requests were taken into consideration while creating alternatives. For this purpose, certain questions were asked in interviews with the people of the region in order to create the design. The answers received in line with the questions asked are aimed at working on several different alternatives and making the most accurate design in line with the inferences made.

4.2.1 Alternative I

In the first alternative, the lightness of the design came to the fore as a priority. Considering the material used and the position on the water, the design was planned to be small and light. The functions determined for the first alternative can be listed as: being suitable for spending short periods of time, consisting of a wooden structure, being suitable for movement on the water thanks to its lightness, and being suitable for multiple groups to spend short periods of time. At the same time, the space creates a social space within itself. Therefore, users can add any function they want to the space while they are in the space. Although there are not many furniture alternatives due to the form of the building, it is expected that it is preferable for the users to analyses the design with a single furniture structure and that the space is more suitable for creating a private space. The materials chosen are mainly wood. The lighting is designed in a way that does not affect the permeability of the space. The materials and the functions considered have been considered within the scope of the principle that the design can appeal to the most users with the least cost. In Figure 4.7 it can easily see the wooden sauna.

Figure 4.7 Floating sauna (Url-26)

4.2.2 Alternative II

The second alternative designed was inspired by the 'Prefabricated Sauna' project in Geneva which is seen in Figure 4.6. In the example analyzed, it is preferable that the space is portable, light and easy to heat. In this way, individuals can benefit from different functions of the structure and have different experiences while on the water. In the second alternative that emerged from these features, the design was divided into two as open areas and closed areas. The open areas consist of the entrance and 1 window. The other parts of the building are closed with wooden material.

The space is designed for short-term use. Suitable for 2 or 4 people, the space can be an individual office or a working area for small groups. Thanks to this structure, whose function is determined by the user, the space also has a sense of privacy. In this way, users can feel themselves in a prefabricated house. The building is designed for long term rentals or short-term socializing. All materials selected are in accordance with the design language on the water. In Figure 4.8 it is easily seen that the structure is based on an example.

Figure 4.8: Alternative II.

4.2.3 Alternative III

The last alternative within the scope of the study was designed for longer term rentals. The rectangular form of the building is revealed by the fact that it contains open and closed areas. The open parts of the structure are designed to spend a long time and at the same time to benefit from the function of swimming in the sea. The space is very suitable for crowded use. In this way, many experiences are offered in the space. It is planned that the lost sea culture and the culture of being able to swim in the sea, which the people of Istanbul miss, can be realized on the basis of this structure. The materials used are thought to be suitable for use on the water. Lighting and other elements are designed to be integrated with the function of the building. In Figure 4.9 it can easily see the real idea.

This structure, which is also suitable for long-term rentals, can sometimes be considered as an office, sometimes as a social area and sometimes as a place of accommodation. This building, which contains many functions, is larger than other alternatives due to its dimensions. Therefore, there is no possibility of movement in its integration with the coast. This structure, which is considered to be completely fixed, gives a sense of privacy to individuals for long-term users.

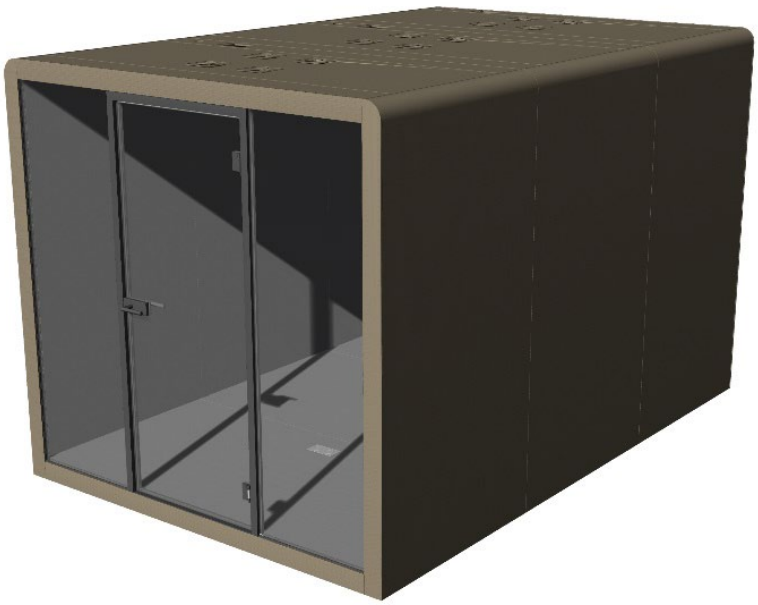


Figure 4.9: Alternative III.

4.3. Design

Within the scope of the thesis study, various researches were carried out on the way to the design process and sample analyses were included. Interviews were conducted in order to determine the function after area determinations and user determinations. As a result of the researches and interviews, various analyses were made and it was decided how to proceed in the design, which functions to add and what kind of design language should be used. At this point, it is aimed that the design to be made at this point will first meet the socialization needs of individuals and escape from the rush of the city. The socialization function, which is determined by considering the expectations of the users, forms the basis for the design. Therefore, the dimensions of the area to be designed are very important. It should be a design that can be suitable for multiple groups rather than the use of 1 or 2 people.

Therefore, the capacity of the area to be designed is determined as 6 people. In the module, suitable conditions are provided for 6 people to move easily and spend time. In this way, both crowded groups can spend comfortable time and people who need individual space can meet their needs.

Today, it is very important and very difficult to choose among more than 100 thousand materials that can meet many different design requests and features that designers can benefit from. Therefore, the design to be made must be analyzed well. Failure to select the appropriate material in a designed module is a situation that restricts and even ends the use of the design.

If the appropriate material cannot be selected, it is not possible for the design to be continuous. As a result of the analyses, interviews and researches, it is important that the structure of the modules, which are handled with the fact that the design cannot be considered independent of the material, is sensitive to the liquid and receives minimum deformation. These areas, where different users will constantly experience, must also be resistant to impacts. In accordance with the study conducted at this time, it was chosen to construct the architecture mostly with wood and glass in order to preserve the Bosphorus's profile and to provide user comfort.

A lightweight structure will be considerably simpler to transport in this way. Encouragement of people to engage in activities outside in a comfortable setting, as opposed to simply sitting in their houses, was another goal on the part of the users during the design phase. In this way, both the users will be detached from the feeling of a reinforced concrete structure while using the modules and they will cause the least damage to the sea.

The fact that one of the biggest inferences made from the interviews is that the users want to get out of the reinforced concrete structure reinforces the fact that the material is wood. In this way, the individuals inside the modules can experience the spatial experience with the help of the glass areas.

Carrying the building is as important as designing it. It is not possible for a design to have continuity if its carriers are not strong. Therefore, during the design process, how the structure can stand on the water has been considered in detail. It should not have a rigid structure because it is aimed to minimize damage to the water.

At this point, it was decided to transport the design with the help of pontoons and to adjust its stability thanks to the pontoon system. The building is not entirely stationary and fixed. It moves in part inversely proportion to the water's wave. To give customers the impression that they are on the sea, this is done. The partially moving modules provide a different experience for the consumers in this way. The system has emerged as a result of many evaluations to prevent security vulnerability.

During the design process, there are certain factors that need to be specifically taken into consideration. At this point, one of the most crucial aspects is identifying the factors that allow the structure to float. The most significant factor in the design is the selection of materials, with a particular emphasis on choosing water-resistant materials. Several parameters have come to the forefront to ensure that the design remains undamaged. In this regard, the analysis of wind and the sustainability of the structure have taken priority. Following the analysis of these parameters, some architectural firms worldwide have introduced innovative products. The Land on Water system has been a pioneer among these solutions.

MAST, a company focused on maritime architecture based in Copenhagen, has developed an adaptable system called Land on Water to construct floating buildings. This system aims to be more flexible and sustainable compared to traditional methods. As seen in Figure 4.10; designed by MAST, the system consists of modular containers that can be filled with various buoyancy elements, similar to the use of gabion cages in the construction industry. These flat-packed modules, made from recycled reinforced plastic, can be easily transported anywhere in the world and assembled in different configurations to accommodate various types of buildings.

Figure 4.10: MAST Project. (Url-27)

Compared to typical systems in the market, such as plastic or steel piles, or polystyrene-filled concrete foundations, Land on Water offers a range of advantages. MAST's system is composed of recycled plastic cages that can be filled with locally sourced buoyant material. For the cage system, recycled plastic piles from the fishing industry, old plastic bottles, and containers are recommended. Because the buoyancy material can be easily adjusted when the weight of the structure increases or the balance changes due to the use of these recycled materials, structures of various sizes and weights can be constructed, providing convenience and sustainability.

Furthermore, Land on Water is designed to promote biodiversity, which is a highly popular concern today. It is anticipated that the niches within the piles will encourage the growth of mollusks and seaweed, providing habitat for fish and shellfish. With Land on Water as seen in Figure 4.11, designers hope to demonstrate that floating structures can be a flexible and appealing option, and they aim to create climate-resilient, biophilic communities. This underscores the significance of material choice and how design can be shaped.

Figure 4.11: MAST project details. (Url-28)

4.3.1 Spatial solutions

User feedback, field analyses, and determining functions have enabled the emergence of the design. Based on these determinations, decisions have been made regarding materials and space. With the selected materials and functions, a rectangular design has been chosen to create an escape from the city in terms of form and to yield positive results for users. Different functions can be added to this area, and this functionalization can change according to user preferences. In order for the design to be compatible with the texture of the region, appealing to users, drawing attention with its design, and meeting the needs, it has many features. For this purpose, care has been taken for both open and closed spaces in the design. While open spaces are designed to make the most of the water, closed spaces are designed to meet the need for quiet areas.

Analyzing the functional details of the space, it can be seen that the design consists of four areas. These are the entrance area, the socialization area and open space, the experience area, and the relaxation area. Each of these divisions has emerged as a result of different analyses, and each is expected to respond to a need with a design approach. The evaluations of user interviews have led to the construction of each section to make the best use of the existing space and to plan it. City rooms, which are considered for both long-term and short-term use, are thought of as escapes from the city for users, increasing the continuity of the design. In this way, individuals can access new experiences in their living spaces. In the design, roads have been emphasized as a priority. In this regard, new perspectives have been added to the design to make the coastline and the designed modules more effective. Security measures have been added to both sides of this road. This road is designed to provide easy access to the area for users. Due to the integration of materials, there is no visual intervention on the water. After following the mobility to the beach, the QR code system designed to activate the space is activated. After activating this system, users can start using the area. The first area that greets you at the entrance of the space is the terrace area, which is also designed as an open space. This allows users to create an area where they can experience entering the sea. Thanks to this area, an opportunity to swim in the Marmara Sea is also offered, and the sea culture that people have missed can be revived. The reason for the entrance area to the sea in the direction of the existing restaurant area is due to both wave analyses and the past state of sea access. Therefore, sea access areas in the design have been directed towards the restaurant area. The presence of private areas for users and the experience of sea culture makes the space preferable. There are sun loungers and seating areas in the designed area. This area is mostly designed for swimming in the sea and sitting in the open air, as it is designed to spend time on the terrace. Furniture preferences for the space were thought to be suitable for living on the water, and some products were designed as fixed. Materials were primarily examined in detail for furniture preferences. The materials examined were shaped according to appropriate use through various research. Through the circulation of the space, users can enjoy the water in the entrance area and make full use of the water. After following the experience section of the space, there is an entrance to the indoor areas.

When you enter the indoor space, the space is divided into a relaxation and socialization area. In the relaxation area, users can take time for themselves and enjoy the sea. Therefore, importance has been given to the use of glass in the design. This section is designed to maximize the experience in the region and make a small area more profound so that users can spend time comfortably. Since the design is considered as a city room for users, it can be thought of as a kind of escape from the city. In this way, the people living in the region and individuals aiming to actively use the region can use these structures and create an escape area for themselves. From these points, with the revealed wooden structure, many different researches have been conducted in the design, and a final decision has been reached as a result of various researches. The space has been divided up inside of itself since it can accommodate more than one person at once. Users are able to socialize in the area because of the social space, another feature of the indoor area. The social area can hold more people because of the wide space and specially designed furniture. The design functionalizes the enclosed spaces designated as social and recreational areas by taking the needs of the users into account. People have a sense that they are on the water because to the extensive usage of wood and glass in the area. Users can ensure a pleasurable trip on the water in this way. There is no restriction on the number of users in the venue. Therefore, while a single person can experience the venue, 6 people can experience it at the same time. Therefore, there is no person restriction. The Bosphorus's silhouette is preserved through the design's interaction with the shore. Attention has been paid to the points that should be given importance in the emergence of the design. In this way, as seen in Figure 4.12; by considering the wishes of the users, areas for swimming, socializing and resting have emerged.

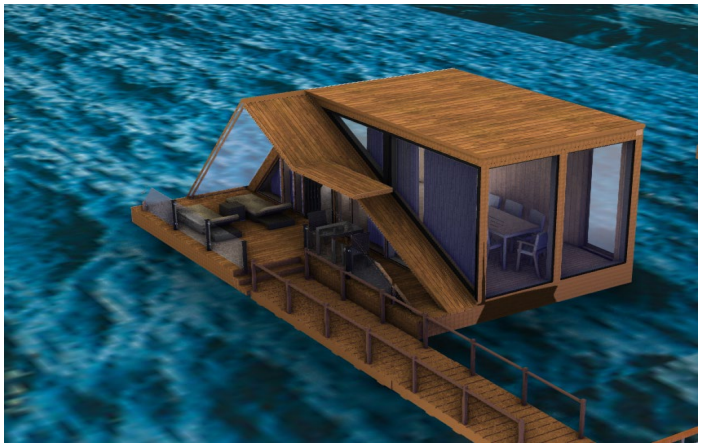


Figure 4.12: Combination of module with design

Thanks to these spaces, a good environment has emerged for those who want to gain experience in İstinye region. The structures, which have a single design language, are integrated into the coastal mobility and the new coastline designed. In this way, interaction between the modules and coastal mobility is possible. Considering both the material preference and the connection roads, the design is expected to be a preferable area for the region. During the steps followed in the process of revealing the design, the processes of the designs were shown to the people of the region at different time intervals.

All positive or negative comments were taken into consideration and some design decisions were made accordingly. It is very important to ensure continuity in design. Therefore, the expectations of the users were prioritized. In the design, in line with the criticisms on materials, functions and structure, the structure, which was previously suitable for swimming in the whole area, was brought to a suitable position for swimming from a single area. At this point, similar comments were received from many people. It was pointed out that swimming in the Bosphorus was a good idea, but there could be problems in the long term in terms of security measures. Figure 4.13 explains the details of the design.

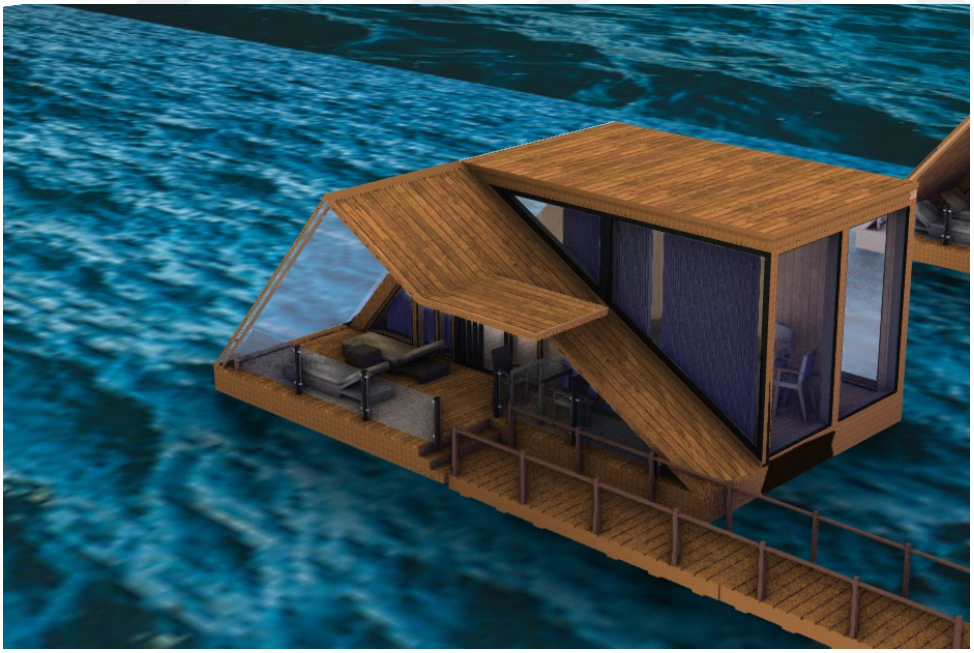


Figure 4.13: Detailed view of module.

The swimming area that was created in the 1970 has been restored, allowing people to swim once again in the location where the previous beach area was. As a result, the entrance to the area has been oriented towards the restaurant section. It is important that the design has continuity and can serve different functions. When both user privacy and functional areas are considered, it is aimed that the design can meet many needs. Therefore, it was decided that modular areas on the water could be a need for the İstinye region. In the scope of this study, the design proposal was made to maximize the structure's utilization of the sea and daylight. The part of the design facing the sea is envisioned as glass, and the upper part of the structure is designed to be openable and closable according to the user's preferences. This allows users to have the flexibility to enjoy sunbathing and make the most of the sea in the entrance area of the structure, where the sun and the sea are at their best. As a result, the mobility of the structure and its ability to change according to user preferences have met the desires of the users. Figure 4.14 shows the design with a semi-open roof system. Furthermore, the use of glass on the sides facing the sea was specifically thought of to maximize the benefit from the sea. In addition to this, making the most of sunlight is crucial in the design. Therefore, the mobility in the roof system allows for maximizing the use of the sky. The design's ability to transform with the help of mechanisms and meet user preferences has integrated the design with today's technology.

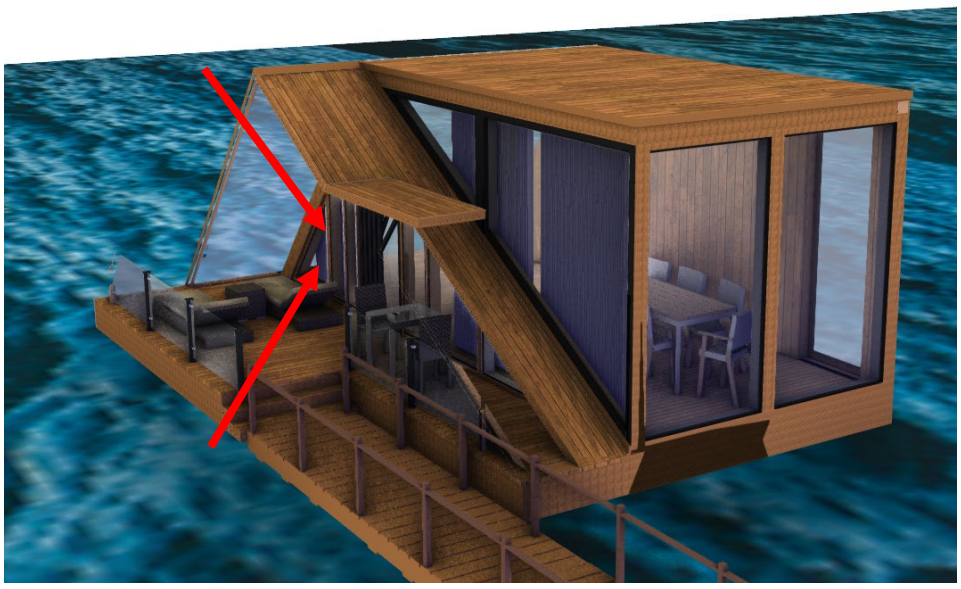


Figure 4.14: Detailed view of the module

4.3.2 Integration of the coastal design with the module

The design made in line with the selected area in İstinye region is aimed to develop the coastal urban culture and design a city room. In line with this purpose, the modules can be considered as a whole with the mobility on the coast. In this design where the phenomenon of space is important, the integrity of the materials used is also important. Therefore, the area is very suitable for swimming in the sea. The area reserved for swimming has evolved towards the direction of the old sea baths. The areas reserved for long-term and short-term use have brought different design perceptions. In this way, it is aimed to make the area more active and more useful, and to try to reactivate the lost sea culture of the people. In order to achieve the aim, it is aimed to increase the number of users. For this reason, it is aimed to appeal to more crowded groups rather than the use of 1 or 2 people. The points of the design separated by the mobility on the shore have customized the spaces within themselves. It is aimed to spend longer time thanks to the seating area in front of it. It is a design that can accommodate 8-10 people. It is important that this designed structure is connected to both the pier and the coastal area. In the current state of the region, since there is no mobility on the shore, it is only considered as a walking area for people passing through the region. As a result, the vitality in the area has been lost over time. With this designed work, it is aimed to revitalize the vitality in the region and to enable the people of the region to take a more active role in this area. The experiences made in this created area have enabled users to use the spaces interactively.

In this way, when time is spent inside the structure, users can feel the feeling of being on the water interactively and it will be a resting space for the people who lives in crowded cities. As a result, there is now a stronger connection between the space and the user experience. Thanks to this connection, users can now actively use city rooms. With both large group and single-person options, this structure has provided a new perspective and created a new living space on the sea. Through these city rooms, city dwellers can escape from the complex urban life and create a social network that suits them. Therefore, the opportunity to escape from the city is quite important in crowded cities.

As seen in Figure 4.15, it was believed that over time, this structure, which was created for a public that is far removed from the sensation of being on the water, may also permit different mobilities on the coast. By doing this, the İstinye region's idle land will be utilized, and it will also create a common base for future designs of coastal and floating areas.

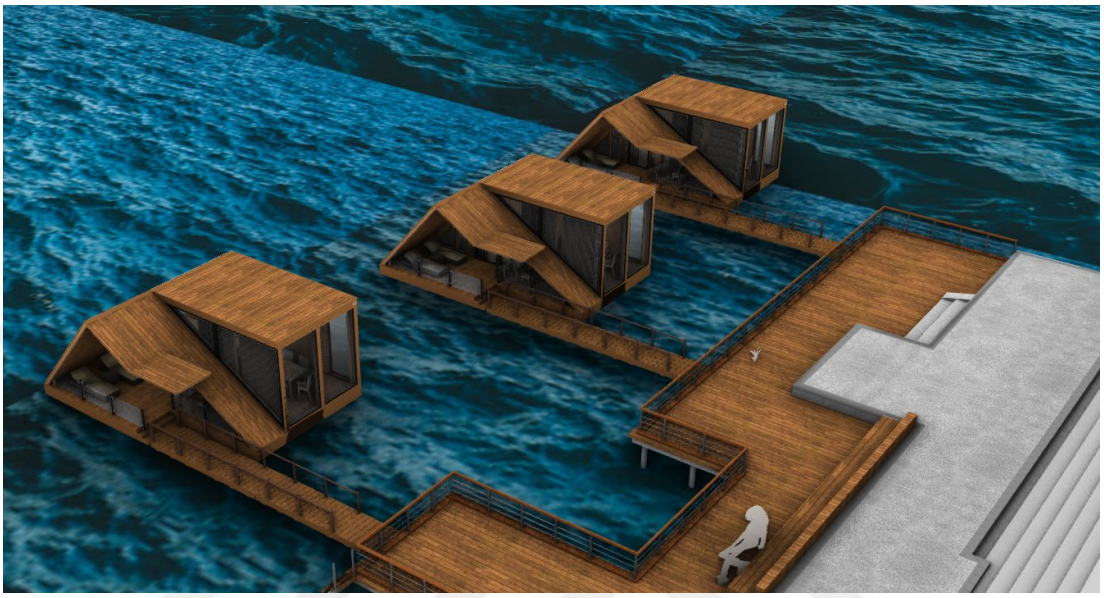


Figure 4.15: Final view of the module

4.3.3. Business model

Every project or piece of work in the design phase should be seen through a particular business model because they are all user-oriented. A systematic business model is the typical response to problems such how users can use the design, how to maintain continuity, how to prevent security risks, and how the usage can develop in a given manner. The design's user base will be alienated if the economic model doesn't function effectively, and it will go unused.

Consequently, the business model is crucial for design. At this point, developing a design with continuity requires taking the development of a business model into account. In the design studies on coastal mobility and marine use in the İstinye region, many things are based on a systematic operating model. Since each structure contains different working principles within itself, the functions in the operating model have been determined in detail. At this point, as stated in the project details, the structures are divided into two different functions: short-term uses and long-term uses.

Since these short-term usage structures have high circulation, the control should be conducted methodically. In long-term use, problems such as exceeding the time limit should be prevented. Therefore, it was decided that there should be a properly functioning business model for both short-term use and long-term use. As a result of various determinations and analyzes, it was determined with which working model the design could be used most actively. The business model, which is the design, is designed with minimum labor force without making the user's life difficult. Due to coastal regulations, no private enterprise or individual has the right to have a say on the coasts. Coasts are structures offered to the public. For this reason, the mobility and design on the coast progresses in direct proportion to the dedication of the users. Although there is no business model on the terrestrial ground, the structures on the sea need to be supervised. At this point, it is necessary to make maximum use of the possibilities of technology. Therefore, thanks to an application developed jointly for the whole design, when the building is ready for use, when it starts to expire or when it sees anything negative, the system will activate itself and stop its use due to the signals going out. Thanks to this application, the user will be notified when the building is ready and they can easily access the area that the user has rented on a daily basis. At the same time, the problem of renting through the application has been easily eliminated. Gratitude to this application, the rented space can be unlocked. Benediction to the QR code on the front of the space, users are signaled when the modules are ready for use. At the same time, this system is expected to be used for reuse after the time spent in the modules. This design, in which the developing technology is fully integrated, is thought to be focused on working with minimum manpower. If the usage time of the individuals in the space ends, the necessary notification is provided.

Therefore, applications on phones make the design continuous. Although the design always appeals to the young and middle-aged group, controls that control continuity and usage are located at certain points of the spaces in order to attract the elderly to the area. In this way, they are physically held responsible for flow and use.

In addition to rental and use, cleaning is also a very important issue. In order to ensure that this issue can proceed in a systematic manner, it has been made obligatory to take photographs before leaving the venues.

At the same time, in case the place is not found clean, the cleaning staff is directed to the place thanks to the agreements made with various companies. Within the scope of the business model, it is mostly aimed to utilize technology. Gratitude to the technological innovations integrated into the models, the venue catches up with today's technology. This technology also provides convenience for users. An accessible and easily adaptable business model is expected to provide continuity for users.

4.3.4 Section results

In order to achieve the most effective design approach for floating social areas, various alternatives were examined. Through the exploration of these alternatives, analyses were conducted to reach the correct outcome and the most efficient design. The analyses led to the formation of the design. Different design approaches for the concept of "city room" emerged from the explored alternatives, which vary based on usage duration, user profiles, and functions.

If we elaborate on each alternative, starting with the first one, it was designed for short-term use and for a small number of people. It possesses a lightweight and mobile structure.

The second alternative, in addition to being suitable for short-term use, also includes functions such as an office or a meeting space for short-term gatherings. Through a combination of open and closed spaces, it maintains the concept of privacy. In the third alternative, a design language was adopted that is suitable for long-term use and provides an opportunity to enter the sea in order to rejuvenate sea utilization. Consequently, it is anticipated that users will reintegrate into the lost sea culture and develop the perception of socializing in larger groups. In each alternative, distinct structural studies were conducted, and they contain varying design approaches, which proved significantly beneficial for determining the right design direction.

Every alternative was meticulously analyzed, revealing their strengths and weaknesses. While the weaknesses were not incorporated into the final design, the strengths were individually analyzed for each alternative, and decisions were made regarding which features should be adapted into the design in this manner. Following the evaluation of all alternatives, it was decided that specific design principles must be incorporated into the design.

These requirements emerged as a result of research and alternative trials. The first of these principles is the necessity for the design to be lightweight.

As evident from the alternatives, the lightness of the designed structure's material not only impacts the view of the sea line but also enhances the aesthetic appearance of the buildings. Simultaneously, the light and utilitarian nature of the material contributes to the design's durability. Consequently, users perceive a structure floating on the sea and transform the enclosed cold space into an area that is more inviting and warmer, allowing individuals inside the modules to fully benefit from the lightness and tranquility of the water. Another conclusion drawn from the alternatives is the significance of well-determining the intended function. After clarifying whether the usage is short-term or long-term, it becomes evident which functions can be incorporated into the design. This is where creating a cohesive design language is influenced by the analysis of the building's user count. As a result, both short-term and long-term use scenarios were employed in the alternatives.

Another vital aspect in establishing the design language is deciding to what extent sea usage is desired to be integrated. While offering the option of entering the sea is one possibility, providing an experience in a moving structure on the sea is another crucial element. At this juncture, specific decisions about sea usage must be made. In fact, the dimensions of the design are shaped by the choice of use.

Based on all these alternatives, the necessary equipment and functions for the planned design approach were determined. It's crucial at this point to reveal the design without omitting certain features. Through the determination of user requests and functions, the most suitable design approach has emerged. With the emergence of this design, individuals have the opportunity to experience a break from their busy urban lives and access a temporary escape. Being able to bring this design to life on the highly valuable İstinye Cove not only provides an environment conducive to the design's continuity but also aims to revitalize the region and offer its inhabitants an opportunity to escape the city. In line with these objectives, the design's materials and functions, as well as its integration into the region, have been thoroughly examined, with the goal of creating a "city room" for urban dwellers.

4. CONCLUDING REMARKS

Floating architecture can be considered a developed discipline regarding its extended history and the increasing number of contemporary projects. Nonetheless, its progressive advance over the last two decades is connected to the consequences of climate change and the overcrowding of metropolises. Also, the technological advances created the opportunity to design sustainable buoyant structures, with new, more economical construction methods and lighter, more durable materials. This thesis project aims to find solutions to issues such as the underutilization of the İstinye coastal area as a socialization and escape point for the residents of the upper side of İstinye, the disappearance of maritime culture, and the lack of sufficient spatial interfaces, from the perspective of interior architecture. According to the hypothesis, urban rooms/interfaces produced by interior architecture will positively impact the interaction between urban residents and the coastal area, promoting integration. To develop this hypothesis, the study has been divided into different sections. The process began with determining the methodology and issuing guidelines. This study, consisting of 4 sections, has been structured to shape the design in each section. In the literature review, the history of living on water, the lost maritime culture in the Istanbul Bosphorus, global examples of floating structures, analyses of these structures, and examples of floating design in Istanbul were examined. After determining the reasons for the lost maritime culture, each example was analyzed in detail, revealing common points. Based on these commonalities, decisions were made about what features the design should encompass. The research continued with the history of maritime culture and accessible areas to the sea in Istanbul from the past to the present. The studies showed that the maritime culture widely adopted in the past has disappeared today, leading to inferences about the reasons and consequences. In the design research section, the districts on the Istanbul coastal area were meticulously examined, and necessary analyses and studies were conducted. In this research, which is essential for determining the area, districts with and without sea access were identified, and analyses were conducted on the use of the sea by individuals in districts without sea access. It was determined that the selected area should serve not only its own region

but also distant areas, considering demographic structures and coastal usage of the districts. At the same time, wind analyses for the regions and potential areas were explored, leading to various inferences. As a result of research and analysis, the İstinye coastal area was selected as the project area. Prolonged interviews with local residents of the region ensured that the design meets user needs and expectations. Analyses were carried out based on interview responses, and the function of the design was determined. The detailed examination of conducted interviews, conducting analyses, and the emergence of common points and desires have played a significant role in shaping the design. After the function and area analysis, the design phase was initiated. In the first phase of the design, which involves designing coastal mobility and social areas, a design that can integrate with the region was created. After the design, the conclusions drawn from floating structure examples were incorporated into alternatives. At this point, both coastal mobility and the concept of an urban rooms on the water were evaluated through analyses and alternatives. The design was shaped based on these alternatives, resulting in the concept of a floating urban rooms. At the end of this study period, inferences were made and suggestions were presented to find solutions for creating urban rooms in the selected areas through interior architecture and to reintroduce the lost maritime culture into our lives. It was determined that the design can be realized in many points on Istanbul's coastal band, particularly in the İstinye region. In this context, it is aimed that this study could serve as a reference for future designs. The importance of user feedback, the significance of spatial analysis, and the importance of selected functions in the materials used have emerged within the scope of this thesis project, which aims to create opportunities for living on the water and escaping from the city. This is expected to contribute to future projects focused on living on the water. Floating structures will take their place among the most important designs of the future. Minimizing the damages of climate change; Floating architectural structures are seen as the only solution to get rid of natural disasters, the rapidly increasing population and the inevitable increase in water levels on the coastlines and to minimize the damage. At this point, the best way to create the concept of city room and find solutions regarding climate change is to work on more active implementation of floating architecture. This study aims to shed light on future projects and create new projects.

5. DISCUSSIONS

In order for this completed study to guide future projects in terms of design, certain guidelines should be followed. First and foremost, the selection of the location for the proposed design needs to be carefully considered. The Istanbul Bosphorus is quite susceptible to waves, so it's essential to conduct thorough wind analysis for the chosen location of the design. This involves on-site surveys and incorporating user feedback in the planned areas. In this regard, it is crucial to engage with individuals living in the region or indirectly affected users within the area, and after various discussions, assess whether the region is suitable for such a design. The design approach in the thesis has been conceived as portable for a potential model. Since the added functions should also respond to the region's needs and conditions, it's vital to emphasize that the design proposal in the thesis should not be haphazardly placed at any point along the Istanbul Bosphorus. In the coming years, comprehensive research should be conducted on potential locations and functions for such designs over the Istanbul Bosphorus, and each district should be evaluated individually.

After conducting the necessary assessments, completing material research, and performing regional analyses, design approaches should be developed for the selected area to achieve the best results. Therefore, determining the design concept and conducting detailed research on the location are of utmost importance. Within the scope of the thesis, many districts in Istanbul have been examined, and among them, the Istinye region was found to be the most suitable for the concept of the urban chamber on the European side. The aim is for this design and the design process to serve as an example for future projects and shed light on various design approaches. All the studies have been conducted within a specific framework, and following these studies, they have been tailored to a specific context. Therefore, the aim is to conduct a regional analysis for the planned designs and to create the right design in the right area based on these analyses. At this point, the designs in the selected regions should be thoroughly analyzed and integrated into the area according to those analyses.

The analyses conducted within the region should be specifically tailored for each area, taking into account user statistics and other research. Wave and wind analyses, for example, have different parameters for Istanbul. Therefore, each region should be assessed internally, and the conclusions should be drawn accordingly.

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ATTACHMENTS

ATTACHMENT A: Sample Interview (Int-1 / Economist)
ATTACHMENT B: Sample Interview (Int-2 / Doctor)
ATTACHMENT C: Sample Interview (Int-3 / General Manager)

ATTACHMENT A

Sample Interview Question and Answers - Economist

21.01.2023

Q1: How often do you use the selected region?

Int1: I use the area mostly on weekday evenings. I prefer to use it early in the morning as it is very crowded on weekends. I mostly prefer it for walking.

Q2: Do you want the area to be actively used, or is the calm and deserted state it is in now satisfactory to you?

Int1: Yes, I desire its use. I can currently only use it as a path for walking and a very little portion of a bicycle path. There are not enough benches, even. I can move around and stay in this location longer if it can be engaged. Given that there is currently merely a concrete space there, the location serves no purpose. The İstinye people have no social space along the coast. Stinye or Yeniköy region is therefore preferred for these requirements. Closing this gap will allow for a greater ability to satisfy the demands of the İstinye people.

Q3: Which amenities in the area would you prefer?

Int1: If enough cleanliness and adequate conditions are offered, I would want to have socializing areas, swimming areas, and leisure areas. Other tasks are not now a top priority.

Q4: How frequently can you use the community spaces and the upcoming coastal landscaping?

Int1: On weekdays, it wouldn't be used regularly as a route, but on weekends, it will function differently.

It might even be impossible to find a space during the week due to potential new construction in this region. Since the Big Chefs restaurant is the location where you may utilize the sea in this area to its fullest.

There isn't anywhere else to spend time in the neighborhood besides this restaurant. The walking trail is the only purpose for which the area is used.

There is no place for you in this restaurant, especially on the weekends. Therefore, the weekend will be when most people want to use the place to be created.

Q5: Do you want the design to be based on a rental system or do you prefer that it be customized for each visitor?

Int1: I want the designs to be rented in the current technological era because there can be uncertainty if there isn't a rental situation. The continuity of the thing to be developed is also increased by users abiding by the relevant regulations and behaving in accordance with the design.

Q6: Which age groups do you think can use the designed area more actively?

Int1: I think that mostly young and middle-aged people can use it. Although the mobility on the shore is suitable for children, the modules may not be suitable for children's use. If the security problem is completely solved, of course, it can be suitable for children, but families with children use the area only for walking their children. They do not have different function needs. Therefore, designs should be considered only for children because they are not concentrated in the user profile. It can be a very good choice for the working segment and the segment that wants to meet the need for socialization. Since it can be used more widely on weekends, social space needs are more important for the region than offices.

Q7: Do you think the marina in the area will affect the design?

Int1: The design can be more functional if it can be integrated with the characteristics of the area. The two spaces can be considered separately from each other. There is no socializing space in the marina and it occupies one of the most beautiful bays of the region. Therefore, of course we would like to have such a space near the area. We do not think it will have any negative impact.

Q8: Do you believe that other things will also be impacted by the region's resurgence?

Int1: Yes, the area is currently very idle. The design should not only activate the area but also meet the needs of the people of the region.

Therefore, user requests and user profile should be prioritized in the design. There is no area for socializing on the beach in İstinye region.

Q9: What are your thoughts on the size and mobility of the modules to be built in the region?

Int1: Modules that are too big might not be appropriate for the location. To have less of an impact on the view and more users, we recommend smaller regions. Although staying still in the location would be really pleasant, we like it to be moving in order to ensure security. There can be issues with the marina as well as the Bosphorus line when it is in motion. Therefore, staying still or moving only little could be preferable.

Q10: Do you think that the designs and coastal mobility will activate or restrict the area?

Int1: On the contrary, I think it will add a new dynamic to the region. The design will have a positive impact on other areas in the neighborhood.

ATTACHMENT B

Sample Interview Question and Answers - Doctor

09.02.2023

Q1: How often do you use the selected region?

Int2: I use the area mostly after the work. This area reduces my stress level and makes me feel less anxious.

Q2: Do you want the area to be actively used, or is the calm and deserted state it is in now satisfactory to you?

Int2: Yes, I fancy its use. There are only a few ways to use the area but in my opinion it's not enough. I can only use it as a sitting place for drinking coffee after work, even there are not enough benches. If it can be arranged, I can use the area as a bicycle route to work.

Q3: Which amenities in the area would you prefer?

Int2: If it can be possible, I would want to have sports areas, bicycle road and socializing areas. The sports areas are especially important for me because in this conditions I must choose other areas for sports.

Q4: How frequently can you use the community spaces and the upcoming coastal landscaping?

Int2: I use the area after the work on weekdays regularly. But on weekends, there is no way to use the area. On weekends, the region is always busy and conditions are not enough for living people around the area. And also on weekends I can only walk for a few minutes if the crowd doesn't bother me. That's the reason the area needs to be organized for weekends.

Q5: Do you want the design to be based on a rental system or do you prefer that it be customized for each visitor?

Int2: I think the area is very special therefore in my thoughts the design should be customized for each visitor.

Otherwise, everyone who visits the area will think that the area is similar to other areas in Istanbul. The rental system can make the area constant and that's not the idea that I desire.

Q6: Which age groups do you think can use the designed area more actively?

Int2: I think designed area can be used by all age groups but young people will use the area more. The area needs to be changed for socializing position for younger people. Especially on weekends there should be more place to sit and make contact with other people who visits the area. Old people and children can use the area only for walking with their accompany.

Q7: Do you think the marina in the area will affect the design?

Int1: The marina should affect the design. Otherwise we can also forget the code of the area and that's not a thing we want to delete from our memories. If it will be a design that completes with the marina, it is a really great project for the view.

Q8: Do you believe that other things will also be impacted by the region's resurgence?

Int2: Yes, the area is really different from the neighbor areas. It is expected to change the situation to direct opposite way. For this reason the main thing for this project is making the people that uses the area feel more comfortable and relaxed.

Q9: What are your thoughts on the size and mobility of the modules to be built in the region?

Int2: Modules must not be very small because the area needs more than that. But too big modules will affect the view of the area. That's why the size is really important for the project. And also mobility of the area is desired and more comfortable. Therefore, project should be analyzed very carefully.

Q10: Do you think that the designs and coastal mobility will activate or restrict the area?

Int2: It will activate of course. There will be no limitation after the design is finished. It will affect positively all the people who lives around and visits regular the area.

ATTACHMENT C

Sample Interview Question and Answers -

13.04.2023

Q1: How often do you use the selected region?

Int3: I use the area mostly on weekday evenings. I prefer to use it early in the morning as it is very crowded on weekends. I mostly prefer it for walking.

Q2: Do you want the area to be actively used, or is the calm and deserted state it is in now satisfactory to you?

Int3: Yes, I desire its use. I can currently only use it as a path for walking and a very little portion of a bicycle path. There are not enough benches, even. I can move around and stay in this location longer if it can be engaged. Given that there is currently merely a concrete space there, the location serves no purpose. The İstinye people have no social space along the coast. Stinye or Yeniköy region is therefore preferred for these requirements. Closing this gap will allow for a greater ability to satisfy the demands of the İstinye people.

Q3: Which amenities in the area would you prefer?

Int3: If enough cleanliness and adequate conditions are offered, I would want to have socializing areas, swimming areas, and leisure areas. Other tasks are not now a top priority.

Q4: How frequently can you use the community spaces and the upcoming coastal landscaping?

Int3: On weekdays, it wouldn't be used regularly as a route, but on weekends, it will function differently.

It might even be impossible to find a space during the week due to potential new construction in this region. Since the Big Chefs restaurant is the location where you may utilize the sea in this area to its fullest.

There isn't anywhere else to spend time in the neighborhood besides this restaurant. The walking trail is the only purpose for which the area is used.

There is no place for you in this restaurant, especially on the weekends. Therefore, the weekend will be when most people want to use the place to be created.

Q5: Do you want the design to be based on a rental system or do you prefer that it be customized for each visitor?

Int3: I want the designs to be rented in the current technological era because there can be uncertainty if there isn't a rental situation. The continuity of the thing to be developed is also increased by users abiding by the relevant regulations and behaving in accordance with the design.

Q6: Which age groups do you think can use the designed area more actively?

Int3: I think that mostly young and middle-aged people can use it. Although the mobility on the shore is suitable for children, the modules may not be suitable for children's use. If the security problem is completely solved, of course, it can be suitable for children, but families with children use the area only for walking their children. They do not have different function needs. Therefore, designs should be considered only for children because they are not concentrated in the user profile. It can be a very good choice for the working segment and the segment that wants to meet the need for socialization. Since it can be used more widely on weekends, social space needs are more important for the region than offices.

Q7: Do you think the marina in the area will affect the design?

Int3: The design can be more functional if it can be integrated with the characteristics of the area. The two spaces can be considered separately from each other. There is no socializing space in the marina and it occupies one of the most beautiful bays of the region. Therefore, of course we would like to have such a space near the area. We do not think it will have any negative impact.

Q8: Do you believe that other things will also be impacted by the region's resurgence?

Int3: Yes, the area is currently very idle. The design should not only activate the area but also meet the needs of the people of the region.

Therefore, user requests and user profile should be prioritized in the design. There is no area for socializing on the beach in İstinye region.

Q9: What are your thoughts on the size and mobility of the modules to be built in the region?

Int3: Modules that are too big might not be appropriate for the location. To have less of an impact on the view and more users, we recommend smaller regions. Although staying still in the location would be really pleasant, we like it to be moving in order to ensure security. There can be issues with the marina as well as the Bosphorus line when it is in motion. Therefore, staying still or moving only little could be preferable.

Q10: Do you think that the designs and coastal mobility will activate or restrict the area?

Int3: On the contrary, I think it will add a new dynamic to the region. The design will have a positive impact on other areas in the neighborhood.

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Musaoğlu, A. S., 2023: Designing Modular Social Areas in Istanbul Bosporus City – Water – Land Interface Alternative Urban Interiors Recommendations; Example of Tarabya, The 2nd International Graduate Research Symposium - IGRS'23, 16-18 May 2023 Istanbul – Turkey.