

T.C
BAHCESEHIR UNIVERSITY
GRADUATE SCHOOL
THE DEPARTMENT OF ARCHITECTURE

**THE ACCESSIBILITY OF PUBLIC OPEN SPACES IN CONTEXT OF
WATERFRONT DEVELOPMENT: A CASE STUDY IN ISTANBUL,
KARAKÖY DISTRICT / GALATAPORT**

MASTER'S THESIS
KEIVAN FAYEZPOUR

ISTANBUL 2023

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THESIS ADVISOR
DR. ÖĞR. ÜYESİ ZEYNEP GÜL SÖHMEN TUNAY

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GRADUATE SCHOOL**

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Program Name:	Master of Architecture
Student's Name and Surname:	Keivan Fayeypour
Name of The Thesis:	The Accessibility of Public Open Spaces in Context of Waterfront Development: A Case Study in Istanbul, Karaköy District / Galataport
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This thesis has been approved by the Graduate School which has fulfilled the necessary conditions as Master thesis.

.....
Institute Director

This thesis was read by us, quality and content as a Master's thesis has been seen and accepted as sufficient.

	Title, Name	Institution	Signature
Thesis Advisor:	Dr. Öğr. Üyesi Zeynep Gül Söhmen Tunay	Bahçeşehir University	
2nd Member	Prof. Nilay Ünsal Gülmez	Bahçeşehir University	
3rd Member (Outside Institution)	Doç.Dr. Funda Uz	Istanbul Technical University	

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ABSTRACT

The Accessibility of Public Open Spaces in Context of Waterfront Development: A
Case Study in Istanbul, Karakoy District / Galataport

Fayezpour, Keivan

Architecture Master's Program

Thesis Advisor: Dr. Öğr. Üyesi Zeynep Gül SÖHMEN TUNAY

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The accessibility of waterfronts plays a significant part in the planning and design of waterfront transformations. Since water is the dominant element in these areas, the interactions between urban spaces in a waterfront project and water should be considered. The Galataport waterfront transformation project is considered as one of the large-scale waterfront transformation projects in Istanbul and yet there is a need to study deeper in terms of accessibility since there are conflicts inside the project that it is more capital oriented rather than being publicly considered. The study investigates the accessibility of Galataport waterfront in terms of public open spaces through three forms of physical, visual and symbolic. To comprehend each of these a broad literature review conducted from articles and case studies in which indicators to analyse these factors are established. These indicators are defined by some components such as the function of the waterfront project, land use, history of the

project, buildings or structures related to the port, welcoming sense to visitors, community values and balance of interests between stakeholders, ease of access and activities inside the waterfront. The mentioned elements are analyzed through field observation and mapping within the context of the Galataport waterfront in Istanbul. The result of the findings indicates that there are challenges in entrances, width of shoreline, visibility of the sea and disregarding of public in terms of symbolism.

Keywords: Accessibility, Public Space, Urban Waterfronts, Galataport



ÖZ

Kıyı Gelişimi Bağlamında Kamuya Açık Alanların Erişilebilirliği: İstanbul, Karaköy
İlçesi / Galataport'ta bir vaka çalışması

Fayezpour, Keivan

Architecture Master's Program

Tez Danışmanı: Dr. Öğr. Üyesi Zeynep Gül SÖHMEN TUNAY

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Kıyılarının erişilebilirliği, kıyı dönüşümlerinin planlanması ve tasarımında önemli bir rol oynamaktadır. Bu alanlarda su baskın unsur olduğundan, kıyı projesinde kentsel alanlar ile su arasındaki etkileşimler dikkate alınmalıdır. Galataport sahil dönüşüm projesi, İstanbul'daki büyük ölçekli sahil dönüşüm projelerinden biri olarak değerlendiriliyor ancak projenin kamuoyunda ele alınmasından çok sermaye odaklı olduğu konusunda çelişkilerin olması nedeniyle erişilebilirlik açısından daha derin çalışmalara ihtiyaç var. Çalışma, Galataport sahilinin kamusal açık alanlar açısından erişilebilirliğini fiziksel, görsel ve görsel olmak üzere üç form üzerinden araştırmaktadır. Bunların her birini anlamak için, bu faktörleri analiz edecek göstergelerin oluşturulduğu makalelerden ve örnek çalışmalarından yapılan geniş bir literatür taraması yapılmıştı. Bu göstergeler kıyı projesinin işlevi, arazi kullanımı, projenin tarihçesi, limanla ilgili bina veya yapılar, ziyaretçileri karşılama duygusu, toplumsal değerler ve paydaşlar arasındaki çıkar dengesi, erişim kolaylığı ve kıyıdaki faaliyetler gibi bazı bileşenlerden tanımlanır. Söz konusu unsurlar, İstanbul Galataport sahili kapsamında saha gözlemi ve haritalama yoluyla analiz edilmektedir. Bulgular, girişlerde, kıyı şeridinin genişliğinde, denizin görseiliğinde ve kamunun sembolik açıdan dikkate alınmamasında zorluklar olduğunu göstermektedir.

Anahtar Kelimeler: Eriřilebilirlik, Kamusal Alan, Kentsel Kıyılar, Liman Kentleri, Galataport



To my parents.



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"I extend my heartfelt gratitude to my esteemed professor Dr. Zeynep Gül Söhmen Tunay for her invaluable guidance, unwavering support, and mentorship throughout this research journey. Their expertise and encouragement have been instrumental in shaping this study."



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Chapter 1

Introduction

1.1 Statement of the Problem

Despite the growing importance of waterfront transformations in urban planning, the accessibility of these areas remains a significant challenge. Achieving a balance between the built environment and the water element while ensuring accessibility for the public is a complex task. The lack of a comprehensive understanding of the disciplines and factors that contribute to successful waterfront accessibility hinders the development of inclusive and user-friendly waterfront spaces.

Furthermore, there is a need to investigate the specific challenges and opportunities associated with waterfront accessibility in the context of Galataport, a prominent waterfront development project in Istanbul. While Galataport represents a significant transformation in Turkey's waterfront areas, there is a gap in knowledge regarding the extent to which accessibility considerations were integrated into its design and implementation.

This research seeks to address these gaps by examining the accessibility of waterfronts, with a particular focus on Galataport. By identifying the key disciplines and factors that contribute to successful waterfront accessibility, this study aims to provide insights and recommendations that can inform future waterfront development projects, both in Istanbul and other urban contexts. The findings will contribute to the creation of inclusive, user-friendly, and accessible waterfront spaces that enhance the quality of life for residents and visitors alike.

1.2 Purpose of the Study

This study aims to investigate the accessibility of the Galataport waterfront, situated in Istanbul, Turkey, and to emphasize its significance as a transformative waterfront development project. The focus is on understanding the level of accessibility achieved within Galataport and highlighting the importance of accessibility in the context of this

case study. Galataport holds a prominent position as one of the most significant waterfront transformation projects in Turkey. It has undergone extensive redevelopment to revitalize the area, create vibrant public spaces, and establish a dynamic connection between the city and the waterfront. As such, Galataport serves as an ideal case study to explore the role of accessibility in waterfront projects.

Accessibility plays a crucial role in shaping the success and impact of waterfront developments. A highly accessible waterfront ensures that individuals of all ages, abilities, and backgrounds can fully engage with and benefit from the public spaces and amenities it offers. It fosters inclusivity, encourages social interaction, and enhances the overall experience for both residents and visitors. By examining the accessibility of Galataport, this study aims to shed light on the effectiveness of its design and planning strategies in creating an accessible and inviting environment. It seeks to identify the key elements, features, and interventions that contribute to the accessibility of the waterfront and promote inclusivity.

Understanding the level of accessibility achieved within Galataport will provide valuable insights for urban planners, designers, and policymakers involved in waterfront development projects. The findings can inform future planning initiatives, enabling stakeholders to incorporate effective strategies and design principles that prioritize accessibility. This, in turn, will enhance the overall success and sustainability of waterfront transformations. Moreover, emphasizing the importance of accessibility in the Galataport case study contributes to the broader discourse on waterfront development. It highlights the need for a people-centric approach that prioritizes universal access and ensures that public spaces are welcoming, functional, and usable for everyone. By focusing on accessibility, this study aims to advocate for the creation of inclusive and accessible waterfront environments that enrich the lives of individuals and communities.

In conclusion, the aim of this study is to investigate the accessibility of the Galataport waterfront, emphasizing its significance as a transformative waterfront development project. By highlighting the importance of accessibility in the context of this case study, the research aims to contribute to the understanding of effective waterfront planning and design strategies. Ultimately, the findings will serve as a valuable resource

for stakeholders involved in waterfront projects, facilitating the creation of accessible, inclusive, and vibrant urban waterfronts.

1.3 Research Questions

This research question aims to identify and understand the fundamental factors that play a significant role in determining the accessibility of urban waterfront areas. It will explore various aspects such as physical design, infrastructure, land use patterns, connectivity, and inclusivity that influence overall accessibility.

How does Galataport, as a waterfront transformation project, address the factors of accessibility?

This research question focuses specifically on Galataport as a case study to examine how it addresses the factors of accessibility. It seeks to analyze the design, planning, and implementation strategies employed in Galataport to ensure a high level of accessibility for different user groups. The question aims to provide insights into the effectiveness of the project in creating an accessible waterfront environment. *How does the physical layout and design of Galataport enhance or diminish the accessibility of public spaces?*

This research question delves into the physical aspects of Galataport's design, layout, and infrastructure that contribute to the accessibility of public spaces. It aims to investigate how elements such as pedestrian pathways, ramps, signage, and facilities are integrated into the design to facilitate easy and inclusive access for individuals of all abilities.

1.4 Significance of Study

Firstly, the reason behind the selection of the Galataport project is the uniqueness of this project among the other projects that occurred in Istanbul. The project's goal is to achieve a multifunctional construction located in one of the rarest locations in Istanbul. This project is a post-industrialization urban waterfront development project and the aim is to change the area to world-class water terminals. Although it has gone into many revisions, the progress of the project is completed in 2023. This complex has involved many stakeholders, private and worldwide companies such as investors, municipalities, and local communities. As one of the reasons, it's logical to have a deeper insight into a

large-scale project. Secondly, the other reason for selecting this project is its rare location. Karakoy district, which is known as one of the most historic parts of Istanbul, plays a major role in this selection. This region, although has gone through many revitalizations throughout history, does not have to lose its values and identity. Since a mega project like Galataport is constructed on this site, it is necessary to investigate this project. As a result, the project is going to affect its urban surroundings. As the urban fabric of this project is mostly historic, the significance of the selection is clear.

Finally, the selection of the project is important in the context of its value as a waterfront project. As stated in the literature review part, one of the most practical opportunities to achieve development, whether in tourism attraction, economy, or imitability of a port city, is their coastal edges. Moreover, these parts of port cities are vital in the growth of a city for business or residential. A large-scale project like Galataport has to provide these necessities as a successful urban waterfront development project.

1.5 Definitions

Throughout the studies in articles, many explanations have been made to define the word "urban waterfront". However, most of the definitions have similar points in them. For instance, waterfront includes the shores of oceans, lakes, rivers, streams, and estuaries (Torre, 1989) or by definition consider the bay, canal, lake, pond, and river, including man-made, under the generic term ‘waterfront’ (Breen and Rigby, 1996). On the other hand, there are some different explanations about waterfronts for example, the US Coastal Zone Management Act of 1972 defines the term "urban waterfront and port" as “any developed area that is densely populated and is being used for, or has been used for, urban residential, recreational, commercial, shipping or industrial purposes.

Galataport Istanbul is a 1.7 billion dollar invested project in the district of Karakoy. The project intends to transform the area into a cruise liner port and tourist destination, while also reopening the promenade to the public. The project has a 2,400-vehicle underground parking lot. The Galataport project, constructed in Istanbul and finished in 2022, is one of the recent entrances to Istanbul by ships and cruises. It intends to be a gate and serve transportation and commercial needs. In addition, it has undergone many

revisions during the design and construction phases. Thus, it is expected to satisfy the public demands and it should transform considering its identity by approaching it as a multifunctional project.

The definition of public open space according to Carr et al, is open publicly accessible places where people go for group or individual activities; some are under public ownership and managed, whereas others are privately owned but open to the public (Carr et al. 1992: 50).

According to Carr et al, (1992) the accessibility to public spaces divides into three major components. Physical, Visual, and Symbolic. The access to public spaces is related to their usage.

Until this stage, the definition and keywords are elaborated briefly. Many scholars have different opinions about the definition of accessibility and public spaces. Some of these definitions are also overlapping and support each other. Thus, it is a necessity to understand their meaning and relate them to the main case study of thesis which is Galataport waterfront. For this reason, in the literature review part of thesis, the definitions are explained widely.

Chapter 2

Literature Review: Comprehending Waterfront Transformation and Public Realm with A Focus on Galataport

2.1 A Brief into the Waterfront Development

This chapter mainly focuses on certain urban areas which are defined as waterfronts. The approaches designated for this chapter specify the definition of urban waterfront, the history of its transformation. One of the other main concerns in this thesis chapter is to shed light on the roots of the waterfront development process. It highlights four generations of this phenomenon. The focal point in the first section of the history study is based on advanced countries which is the origin of the phenomenon. After a review of the origin, the chapter briefly moves forward to the process of urban developments and the attempts to take action within the context of Turkey\ Istanbul.

The urban waterfront development has gone through various transformations since the Baltimore Inner Harbor transformation. During this period, planners, scholars, and governments have discussed many issues and solutions. In addition to this, in this part of the study, the current and past issues that occurred during the process of development and regeneration of waterfronts are illustrated. Although there are not any specific solutions to the present challenges, nonetheless, this does not mean that previously conducted practices are not interpreted or they cannot appeal to the current struggles.

Urban waterfronts are a vital part of port cities all over the world, providing a distinct and appealing environment for residents, visitors, and investors. As urbanization speeds up, waterfronts face pressures that threaten their identity and character. Therefore, Understanding the features of urban waterfronts in terms of identity and the forces that influence them is crucial to guaranteeing the long-term development and maintenance of these significant urban assets. As previously stated, urban waterfronts have an important bearing on the manner in which port cities around the globe establish their urban characteristics. They constitute distinctive locations that blend the city's ecological, cultural, and economic aspects. Waterfronts encounter a variety of pressures that threaten

their distinctive characteristics and identity as urbanization grows increasingly. contamination, uncontrolled development, heritage loss, and climate change. Consequently, to guarantee sustainable growth and protection of these unique urban assets, it is necessary to comprehend the indicators which lead to an urban waterfront transformation into a sustainable waterfront.

Waterfronts are frequently the very first point of contact for visitors to port cities. They serve as city entrances, enabling visitors a unique opportunity to experience the city's culture and personality. Waterfronts attract people because of their historical landmarks, cultural events, and recreational activities. These visitors can be a valuable source of funds for port communities, assisting in growing the local economy via tourism and other business transactions.

Since the importance of waterfronts in port cities is indicated until this stage, it is beneficial to understand the origin of this phenomenon. The reason why the word 'phenomena' was used in the previous sentence is that redevelopment is a continuous action. This continuous process [is found] in most places where settlement and water are juxtaposed (Hoyle & Pinder 1992: 11). Waterfront renovation has become an international phenomenon in reaction to the collapse of industrial harbor sites in post-industrial cities (Nurbaidura Salim & Badaruddin Mohamed, 2018; Chen, C.-H. 2015). Using the renovation strategy, the waterfront is revitalized as a separate entity from the urban fabric around it, adding new uses including recreational, commercial, and green spaces. Similar strategies are being employed in cities all around the world. The Baltimore model of waterfront development, which focuses on mixed public-private partnerships and giving the shoreline back to the people, has been important in this global trend (Porfyriou & Sepe, 2016).



Figure 1. (Baltimore inner harbor)

Source: <https://www.expedia.com/pictures/maryland/baltimore/baltimore-inner-harbor-marina.d6162880?view=large-gallery&photo=27207>

In the 1960s and 1970s, Baltimore's Inner Harbor underwent a renovation, changing from dilapidated wharves, neglected warehouses, and train terminals into an area of entertainment, culture, and recreation. In 1963, Theodore R. McKeldin, a former mayor and governor, commissioned Wallace McHarg Associates to prepare a master plan for the region (Wrenn, 1983). The concept called for rebuilding the Municipal Center, building offices on waterfront properties, creating multi-family homes along the east and west sides of the Harbor, and building a waterfront playground (Millspaugh, 2003). Later, the Municipal Center's plans were abandoned, and the reconstruction project was overseen by a private company called Charles Center-Inner Harbor Management, Inc (CC-IH) (Wrenn, 1983). A new bulkhead/public wharf was created in 1968, followed by a public promenade that connected public recreation areas and play areas (Wrenn, 1983). Large firms committed to building office towers along the Inner Harbor, beginning with the USF&G Insurance Company and progressing to the World Trade Center (Millspaugh, 2003). The Inner Harbor was promoted as a place for free entertainment and activities with the creation of "Sunny Sundays" in 1970, and Mayor William Donald Schaefer continued to promote the area during his tenure, which has been credited with transforming Baltimore's citizens' attitudes toward their city (Global Harbors, 2011). Finally, the Baltimore Inner Harbor reconstruction project was successful in urban

development (Figure, 1). The derelict region was transformed into a vibrant hub of recreation, culture, and entertainment via the collaboration of several organizations, and it emerged as a successful implementation in many aspects of urban waterfront revitalizations.

2.1.1 Definitions and Concepts. The Oxford Dictionary defines the term ‘Urban Waterfront’ as described below:

Waterfront. Noun

/ˈwɔːtər frʌnt/, /ˈwɑːtər frʌnt/

“A part of a town or an area that is next to the water, for example in a harbor”
(Oxford Dictionary)

Moreover, to understand the definition and concept of the term ‘urban waterfront’, there should be a focus on the meaning of the term ‘urban’ first. Several definitions describe the term ‘urban’ based on the character and their concept. However, a similarity can be detected in each one of them. For instance, according to Castells (1978), urban space includes several elements that communicate with each other, which leads to distinctive cultural patterns that reflect the site's characteristics. This cultural pattern is the result of existing urban forms and historical events from previous eras, as well as the influence of the network of coves based on geographical patterns (Keskinok, 1988). In addition, Lynch (1960) divides urban space components into spatial and temporal categories. He asserts that spatial characteristics are structures that build an area's identity and structure by connecting or bringing one thing into a relationship with another. Temporal conceptions, on the other hand, refer to how the people of a city change with time, altering the meaning and function of the thing. Like history and memory, time is indirectly located in space (Gökgür, 2008). The urban waterfront, which has been defined in numerous ways by different authors, is one of the most intriguing parts of urban space. Carr et al. (1992: 84) defined the waterfront as a body of water.

Lagarense & Walansendow (2015) assert that, a productive waterfront development project aids the local economy as well as containing potentials for cultural events, outdoor facilities, and possessions for businesses. Among these factors, a successful waterfront should improve the social life quality. Regarding this statement, the first idea generated is touristic based enterprises. Certainly, as the branding companies’ amount increases

adjacent to the area, the amount of foreign or local visitors will increase. As a result, this can cause physical transformations in the area. Salim, N., & Mohamed, B. (2018) argue that this physical change can be observed as the refurbishment of heritage buildings to other functions such as restaurants, hotels, museums, galleries, or any revenues that are practical to improve the number of tourists.

Shaziman et al., (2010) claim that waterfronts can be identified as pieces of land inside a city that is near water. It can be accepted that the relationship between water and the land is the vital point in this argument. According to Ferah, B., Algburi, O., & Gemci, A. G. (2021) waterfronts as designated unique public spaces which they institute the integration of land and water.

Numerous concepts specify the meaning of ‘urban waterfront’. Nevertheless, Breen and Rigby (1994), are recognized as heads of The Waterfront Centre (TWC) in Washington DC, America (an educational organization that establishes annual conferences for architects, urban planners, and scholars) define the word ‘urban waterfront’ in a comprehensive way. The urban waterfront means” water’s edge in cities and towns of all sizes. The water may be a river, lake, ocean, bay, creek or canal but then a waterfront includes everything from wildlife” (Table 1).

2.1.2 Typology of Waterfronts. Waterfront urban areas can be categorized from different aspects. These aspects mainly can be divided into two elements; natural factors and functional factors. The natural factors can be formed by considering their location with water. Wrenn et al. (1983) define urban waterfronts into five different separations within the natural environment framework which focuses on water.

- Urban area located on a peninsula,
- Urban area located on a bay,
- Urban area located on the banks of a river,
- Urban area located on banks of intersecting rivers,
- Urban area located on a large body of water.

Furthermore, Wrenn et al. (1983) assert that the shape of the shoreline is one of the main effects that connects the location of the city to the city water. As an example of this statement, the cities adjacent to headland or peninsulas take more advantage of longer

waterfronts and have a shorter distance to the center of the city.

Another classification of urban waterfronts with relation to natural environments is the model of Lynch, Spence Pearson; which can be a "sensitive" example (Dong, 2004). Lynch et al. (1976) categorizes the waterfronts within the context of their integrations with the water. They divide the waterfronts into three modes of integration which are high, medium, and low. In this category, they describe the integration with water in concern of the land use of the waterfront as well. For instance, the medium integration with water in working areas (Land use) is mainly industries that use water as water transportation incidentally (Lynch, Spence & Pearson, 1976. Dong, 2004) (Table 1).

Moughtin (2003) describes the waterfronts considering their generic forms and divides them into seven groups. These classifications are mainly in attention to the condition of the river, the water's edge, and the angles to the shoreline. The following declaration is the seven types of waterfronts considering their generic forms (Andini, 2011).

- The vertical cliff edges
- The fishing village,
- The bank or beach,
- The dockside quay
- The bay or open square,
- The pier, and
- The 'turning back' to the water.

DEGREE OF INTEGRATION WITH WATER	LIVING AREAS	WORKING AREAS	LEISURE AREAS	SPECIAL AREAS
High	Properties developed with a high regard for waterfront location, either by enhancing the riverscape or utilizing the river access	Industries primarily dependent on water for transport; Activities where water is essential to the operation	Areas in a natural state; Developed recreation areas that are physically related to the water with jetties, steps, boat clubs, ramps, and marinas	Areas in a natural state
Medium	Development oriented for the scenic qualities of the location but not physically using the river's potential	Industries that incidentally use water transport but could operate elsewhere	Reserves or parks that are visually orientated toward the river but make no attempt to link the two recreation resources	Development that recognizes the visual advantages of riverside location
Low	Areas developed with little concern for their riverine location	Activities that have no functional relationship with the water	Recreation areas that mitigate against water access through fencing or boundary walls	

Table 1. (Degree on integration with water in waterfronts)

Source: (Dong, 2004) adapted from (Lynch, Spence & Pearson, 1976)

2.1.2 Considerations in Waterfront Planning and Design. The connection between urban areas and the natural environment is critical to urban sustainability. As cities increase in size, it becomes increasingly essential to strike a balance between human demands and environmental preservation. One of the important components of this harmony is the incorporation of urban natural water features into the urban landscape. Water, according to Ragheb (2020), has a vital role in sustaining human physical and psychological demands, as well as contributing to the aesthetic and functional features of the environment. As a result, water is a key factor to consider when planning for sustainable urban expansion. Furthermore, natural and geographical factors have a significant influence on the positioning and physical characteristics of urban sites along the coastline. Madanipour (1996) asserts that the relationship between cultures and their surroundings is critical in the development of waterfront urban space.

2.2 Waterfront Transformation after Post industrialization

This section is established to understand the historical context of waterfront transformation phenomena since the beginning of the post industrialization period. In this section the four historical phases of urban transformation are described. These four phases are Reconstruction/revitalization the 1950–the 1960s, Redevelopment the 1970–1980s, the Start of the regeneration era, and the Regeneration era from the 2000s. The reason that guides the study to understand these four phases is to demonstrate the origins of waterfront transformation on a global scale. By doing so, a progression contributes to the literature review chapter of the study which leads to a contextualization of practice of the case study within the phenomena of waterfront transformation.

According to Al Ansari (2009), the invention of steam engines was one of the major roles which encouraged port cities to have changes in their waterfronts during the industrialization period. In addition, many port cities have changed parallel to the industrial revolution, whether in their scale, function and the way of their operation. Hoyle & Pinder (1981) contend that the industrialization of the port was based on the function of the port, which Al Ansari argues, that the companies used to obtain their raw material from the ships passing through the ports and this resulted in the provision of employment inside the urban area. Thus, this period later was known as a period in which symbiosis among ports and hosting cities reached its highest potential (Norcliffe et al. 1996). The rapid development of cities during the industrial era led the cities to expand beyond the lands and waterfronts appealed to this development (Hussein, 2015). Hussein (2015) adapted from (Hoyle and Charlier, 1995) argues that this development has occurred in which the expansion of railway systems caused the old traditional functional links between port cities to be undermined. It is also regarded that, although it has weakened these links, despite that, it has progressed the ties between the hinterlands and ports and this has led the seaports to have a national and international role as transportation facilities (Hoyle and Charlier, 1995). In the bargain, Al Ansari (2009) claims that, although the Industrial Revolution may occur as a fact that had an adverse influence on waterfronts, however, it led to producing unique changes. In addition to this statement, this study aims to point out from Baltimore Inner Harbor water transformation which is a focal point of these unique characteristics. The following category has been

written by Ferah., et al. (2021); However, many scholars have a similar categorization which indicates the four eras of waterfront development after the industrialization era.

2.2.1 The First Phase of Waterfront Generation after the Industrial Revolution. The first generation of waterfront development approximately in the 1960s in North America started with the Baltimore project (which was later also called Baltimore Syndrome). The term revitalization appeared mostly in the second half of the 20th century. Bruttomesso defines this term as ‘genuine urban revolution’ (Bruttomesso 1993, 10). The reason for this statement can be pointed to the necessity of the issues on the waterfronts. The term revolution which Bruttomesso used indicates the most radical transformations in waterfronts from physical layout, functions, and usage aspects (Butuner, B. 2006). In this era, waterfronts as neglected spaces used only for industrial purposes have obtained new identities in terms of their location, scale, historic background, and water edges. Also, it must be mentioned here that the factors were not limited to the stated ones. Furthermore, new disciplines and formats of design have been asserted to achieve a successful waterfront revitalization.

As mentioned before one of the major changes in this era was the revitalization of the inner harbor of Baltimore, Mary Land. Hussein (2015) argued that in 1945 Baltimore lost nearly 30 percent of its population; moreover, the city experienced almost all the urban crises in the 20th century. Adapted from Millspaugh (2001) and Breen and Rigby (1994) the city obtained its vitality due to the transformation of its inner harbor. Furthermore, this development contains over a hundred projects including museums, residential areas, cafes, restaurants, and offices which were started in 1960 and finished in 1995 and became a global image due to their uniqueness in terms of sustainability, and social and economic impact (Breen and Rigby, 1994, Millspaugh 2001). The success of Baltimore's inner harbor was one of the ways to revivify the image of the city in concern of its economic growth. Additionally, it resulted in bringing back people to the neglected spaces downtown (Rio, 2016). After this phenomenon many cities such as San Francisco (Ghirardelli Square), Toronto (Toronto waterfront), Boston (Quincy market), etc. followed the same pattern and started megaprojects to establish (Hussein, M. M. F. 2015, Ferah, B., Algburi, O., & Gemci, A. G. 2021).

2.2.2 The Second Phase of Waterfront Transformation. The second generation of

urban waterfront development took place during the early 1970s and 1980s. After the success of the Baltimore Inner Harbor development project, individual organizations were appointed to lead the waterfront development projects (Shaw, 2001). Marshall (2001) argues that the concentration of this era's waterfront development was based on specific factors. These factors' approach was to obtain private-public partnerships as well as long-term urban planning containing private investments in ship transportation and containers near large-scale waterfront areas (Marshall, 2001). The fundamental standards which were designated in this development included offices, recreation activities, and mixed land uses (Ferah, B., Algburi, O., & Gemci, A. G. 2021). One of the successful developments in this era occurred in the United Kingdom, London. The waterfront development of London docklands guided by the London Development Corporation or LDDC was the practical approach to the revitalization. Stated by Brownill (1990), the London Dockland was a market-driven redevelopment project; moreover, it was the largest-scale redevelopment approach in Western Europe. The revitalization of the LLDC project resulted in establishing a change in equilibrium between the local government and central partnership, demolishing of local democracy, and underscoring policies to institute the role of private investors but, through many scholars and planners, went under the pressure of criticism. These criticisms mainly focused on the lack of a public budget, social segregation issues, environmental problems, and loss of local participation (Hussein, 2015; Adapted from Jones 1998) alongside these developments, many port cities have tried to accomplish similar goals and they are challenged to be adapted to the globalization of this phenomenon. Metropolitan cities like Singapore, Hong Kong, Barcelona, and Sydney started to set themselves alongside practical waterfront revitalization (Marshall, 2001).

2.2.3 The Third Phase of Waterfront Development. The third phase of waterfront development generation can be defined as the 'regeneration' era. The reason for this definition is that this era's outcome synthesized two previous waves (Shaw, 2001). In the early 1990s, the value of historical buildings inside harbors was acknowledged, and the practice was to regenerate this value by exposing them as productive components. In this period, the focus was on participatory planning methods in various European port cities such as Barcelona, Oslo, Berlin, Liverpool, Gothenburg, Amsterdam, Bristol, London,

Dublin, and others (Ferah, B., Algburi, O., & Gemci, A. G. 2021). Key features of this period included organizing urban design competitions alongside place-making efforts influenced by neoliberal strategies. The approach involved gradual planning and design, taking into account industrial heritage, and architectural, cultural, economic, social, and technological changes. Additionally, this period marked the introduction of marinas and their functions, contributing to the development of these cities as global urban centers (Ferah, B., Algburi, O., & Gemci, A. G. 2021).

2.2.4 The Fourth Phase of Waterfront Development. The early 2000s saw the start of the fourth generation of urban development initiatives, which are distinguished by their focus on expert project management, partnerships between the public and private sectors, the integration of various land uses, and the desire to create a globally recognizable image for the port areas (Smith and Garcia Ferrari, 2012). Projects in Rotterdam, HafenCity, and Denmark (Aalborg) are a few notable examples from period. The main focuses of this phase of transformation are, in general, encouraging mixed-use development, fostering productivity and innovation in both office and residential planning, and preventing excessive privatization of these projects. These themes also include sustainable design principles that respect the city's industrial heritage. Additionally, it emphasizes the significance of remaining adaptable throughout the planning process.

2.3 Waterfront and Public Open Space

Academics, planners, and designers investigated several instances from across the world to determine what makes successful waterfront projects prosper. They've discovered that crucial elements include integrating intriguing design and programming with the creation of welcoming, inclusive public spaces. Cities may gain economically and culturally from waterfronts, and this advantage can be boosted via coherent planning and development.

For instance, several studies have examined how waterfronts may offer warm public spaces for everyone. Others have emphasized the importance of appealing architecture and events in energizing these communities and drawing tourists. Additionally, studies

have demonstrated that waterfronts may enhance the economics and cultures of cities and that these advantages may be boosted via coherent planning and development. Research has revealed several of characteristics that successful waterfront developments have in common. These qualities include accessibility to water, vistas, open areas, leisure pursuits, cultural attractions, and environmentally friendly architecture. Planners and designers may build public open spaces on the urban waterfront that are visually beautiful and economically and socially viable by understanding and leveraging these characteristics.

Study will go into each of these qualities in more depth and look at how they affect the success of public open spaces on the urban waterfront in the subsections that follow.

The definition of public open space according to Carr et al, is open publicly accessible places where people go for group or individual activities; some are under public ownership and managed, whereas others are privately owned but open to the public (Carr et al. 1992: 50). According to this definition, the elements of access, and public ownership is signified. According to Lynch's book, *Understanding Public Space on the Urban Waterfront: Potentials & Constraints* (1984: 205-7), rights to the physical space are available in five different ways.; 1- the right to be in it, 2- to use it, 3- to appropriate it, 4- to modify it, and 5- to dispose of it. Although he views them as components of actual ownership and explains them as distinct from one another and not necessarily connected.

From the perspective of quality life in urban areas, Cattell et al. (2008) identify the city's crucial characteristics commonly, public space in a city is used to determine how well urban life is being lived. The level of public space correlated with its significance in terms of the context of public life in which social contact occurs.

Accessibility is an essential feature of public space, which all people have the right to access (Young in Cattell et al., 2008: 544). The abundance and variety of public space can encourage compassion and the development of new identities (Dovey, 2005: 16). Public spaces are regarded as having shared and social elements that may possess personal significance that accumulate over time (Cattell et al., 2008). Such areas may provide settings for activities, such as exercising, reading, observing people, and walking through. They can additionally offer a distraction from the hustle and bustle of urban living and be locations for social interactions between individuals with varied cultural and personal

histories. Urban public spaces can take many forms, including streets, parks, malls, plazas, playgrounds, and markets. These spaces can be formed through formal processes, such as planning by architects and authorities, or informal processes, such as appropriation by people (Carr et al., 1992: 50).

Informal public spaces are often not designed and unplanned but are popular (Low et al., 2005: 21 in Al Ansari, 2009). These spaces may be referred to by different terms, such as ‘unframed’ space (Dovey & Fitzgerald, 2000), ‘lost’ space (Trancik, 1986: 3), ‘found’ space, ‘loose-fit’ space (Thompson, 2002), ‘undesigned’ space, or ‘transitory’ landscape (Qvistrom & Saltzman, 2006). Generally speaking, places that transcend the limits of individual or small group control, bridging public and private spaces and utilized for various interconnecting functional and symbolic purposes. Consequently, public spaces have been multi-purpose accessible spaces distinguished from, and interconnecting between, divided specific areas of households and individuals. In principle, these places are regarded as public since they’ve been provided and operated by public authorities, and represent the people as a whole, being accessible or available to them and being used or shared by all members of a community (Madanipour, 2003).

2.3.1 Accessibility in public open spaces. The previous sections discussed the relation between public space and waterfront in terms of the constitutions and the differentiation between informal and formal public open space. This section delves deeply into the components which indicate the aspects of accessibility in a public open space. As for the main concern of the thesis which is to understand the factors which affect the accessibility inside Galataport, this section highlights the required information to understand the components of accessibility. Carr et al’s classification is crucial for explaining and examining accessibility in this thesis, because their study on this subject had a great impact in the field. Their indicators on different aspects of accessibility opened a gate to many different further studies after them, in the field of waterfront public. A special issue like Galataport could not be investigated only on physical aspect. But their opening the subject also considering visual and symbolic issues made their previous work in the literature an irreplaceable key source for this study.

According to Carr et, (1992) the accessibility to public spaces divides into three major components. Physical, Visual, and Symbolic. The access to public spaces is related

to their usage.

Starting from physically by previous statement, one of the first questions which pops up to mind is how the public space is physically accessible to people. As an example, Stephan Carr et al, (1992) in their book *Public Spaces* argue about New York plazas which had the purpose to increase public spaces, resulting in the closing to the public using fences or guards. Thus, one of the requirements in every city regulation that can be signed by the public is to indicate whether a place can be entered or not. In this stage, it can be said many places in cities such as public schoolyards are freely accessible to the public but at designated hours. Thus, there can be confusion here as to whether these places are accessible to people or are these open spaces are assets for people. For this purpose, the limitations and rights of the public should be in organized forms.

As mentioned before, the question is how space has the ability to be entered or even to be restricted. Limitations to access can be observed in different ways. It can be guards, gatekeepers, or security, or it can be done by barriers and fences around the sites. Sometimes in residential areas, it can be seen that this form of approach is not suitable for all kinds of people. As an example, in a building in which the only way of entrance is by stairs, elderly people or disabled people can suffer to enter. However, entering a space is not only limited to a lack of barriers. The space also has to be well connected to paths of circulation (Carr et al., 1992).

The other component of accessibility in public spaces is symbolic access. So, what does it actually mean by symbolic accessibility in public spaces? The sub-question which creates a dialectic manner here is how people can understand that space is privatized or it is simply accessible to them (Low, 2006). There can be places that are physically accessible to the public however they are symbolically inaccessible. As stated by Ansari (2007), Low (2006) exemplifies a beach in Malibu, California where the beach is only accessible to owners of mansions near the water. So there have to be some elements designed to keep the public aware of whether they are welcome there or not. A place can be physically accessible to people and has a sense of welcome for public however, it may be banned to enter for permanently or at least at some hours of the day.

Juan Li, Anrong Dang, Yan Song in their article 'Defining the ideal public space: *A perspective from the publicness*' (2022) indicate that a public space as terms of

accessibility can be divided into two forms of physically and psychologically however, the psychology aspect of a space is more important in order to have a lively atmosphere in public space and this can be presented with a welcoming and friendly atmosphere for the people to enter. So, there should be symbols for the public to provide such information. Moreover, Carr et al., (1992) describe that individuals' and third parties' recognition of threatening, safety, or welcoming of them can affect entry to the public space. For instance, they comment on the New York Exxon Park where drug dealers used to be seen at the entrance of the park and it often made people uncomfortable to enter the park. In addition to this problem, the managers in 1979 added program events, security, and food vendors and solved the problem.

In addition, Carr et al. (1992) recommended the separation of physical boundaries to have better access to public spaces. According to the writers, public spaces have to be well-joined coherent pathways to benefit from physical accessibility. The mentioned access form has to contain such attributes which contains securing access for all types of users, regardless of age, race, ethnicity, nationality, gender or disability (Carr et al., 1992). Nevertheless, there is no guarantee to comply with all the aspects of accessibility in all waterfront development projects. On the other hand, in some cases, physical accessibility can be available for the stated features albeit some of them could be deterred by different aspects inside public spaces (Madanipour 1998). For instance, the quality of design during the planning stages, settings or constructions through them, control measures, or any other disturbed elements which that cause an individual to not enter a public space (Jacobs, 1989; Madanipour, 1998). These explanations are titled as symbolic access by some scholars.

The symbolic accessibility at any location is a dialectical topic: some public spaces are physically accessible by members of the public, nonetheless some visitors, or all public visitors, get inconvenienced by utilizing those areas. From the observations about Battery Park, Carr et al. (1992) mentioned that the frequency interpretation of the park by West Side inhabitants (Manhattan, New York City), whether the design is perfect or not, will never be accessible to the entire spectrum of visitors as long as it is accompanied with luxury developments.

The other component of accessibility is the visual access of a space. The question

to be asserted here is how clear the space is visible to the potential users from outside to inside so that they can feel welcomed in the public space. It can be said that the public may have a judgment before entering a place. As an example, a park which has a lot of activities happening such as sports may not be useful for elderly people. The ability for people to check out a space before entering a public space is one of the important requirements of a space (Carr et., 1992).

According to Jacobs (1989), a balance should be observed between the visual privacy of space and the expected level of security in public open space. Due to this statement, Gavision (1983) assesses that access to information in any public space is another aspect of accessibility. He claims that the control of information in public space, whether to be visible or not, can affect the location's particular status.

Alterman, R., & Pellach, C. (2022) indicate that, visual access to coast means to have clear sightlines to the coast from, the urban hinterland. According to the authors, one of the important aspects of protecting a sightline to the coast is to prevent the construction of large architectural configurations in vicinity of coastal areas. Moreover, the view of the sea from the street should not be blocked since view of the coast line is a valuable asset.

The accessibility of Water is connected to several factors, such as the depth of the water quality and additional geographical natural characteristics (Locklin, 1999). The urgent area from land to water has been studied to discuss concepts that aid in comprehending the two-way relationship.

Campo (2002) envisioned a threefold model according to the type of interaction with the water that is conceivable on the water's edge. His classes include locations where one can rely on to see the water; attainable locations above the water and places where one can touch the water. These classifications are depended on the possibilities accommodated by specific physical conditions of the water's edge as of now, they are the broadest, they concentrate on what can be promoted by certain settings rather than on their physical nature also design and location of some public open spaces, as well as the limited access points to them, could sometimes alienate some user groups (Low, 2000).

2.3.2 Water and city relations in terms of connectivity. The review of literature

focused on the relation of the port and city written by the scholars argues, important information about the accessibility as well. In the end, the examined research has a focal point on the importance of eliminating any physical barriers between the city and the waterfront zone (i.e., Marshall 2001; Millspaugh, 2001; Torre, 1989). As an example, Bruttomesso (2001) argues that opening the waterfront to the public is pre-conditional to all waterfront developments. It is regarded as one of the practical instruments to be implemented to confirm public access (Pogue & Lee 1999).

Bruttomesso (2001) contends that public possession or public ownership does not suffice for this, and the procedures have to have a beneficial involvement. Along with this perspective, Krieger (2004) believes the physical barriers typically manifest as highways, railways, old port, and private real state and commercial assets that appears between the city and the water. Moreover, Brutomesso emphasizes the policies which tend to enhance the access of pedestrians to the waterfront.

2.3.3 The Rights of stakeholders in public waterfronts. As mentioned before, during the development of waterfronts, there are policies which involve the stakeholders and government. The stakeholders can vary from investors to only visitors or tourists whose purposes are only to visit the waterfront. The relationship between the all the stakeholders and conducting proper situations in which all the stakeholders are satisfied can be problematic, yet, there are some rules which are the rights of the all kinds of stakeholders and should not be violated during or after the development. Close to all waterfront revitalization or development projects in a global scale contain components with a variety of uses (Tweedale, 1988).

According to Ansari (2007), most of the involved authorities are divided as following: A- governmental authorities (including those concerned with planning, social issues, finance, development, national security and defense and transportation), B- nongovernmental organizations (NGOs), C- investors (public or private) and D- users. Now by this category, what are the rights of the users? And which authority has the responsibility to provide the right for the users? To answer this question, relevant researchers detected two main groups of individuals.

The waterfront constituency is represented by two main groups; 1- users of the waterfront for residential purposes, occupations, and regular entertainment. 2-

Occasional users or tourists (Ansari, 2007; Wrenn et al. 1983). As per Wrenn et al., the qualifications of the two groups of individuals tend to fluctuate in focus on the mix of land and water users. This can depend on whether the users of the waterfront tend to utilize it privately or publicly. Conversely, the interest of individuals in the waterfront can change enormously due to the publicity of the waterfront. As stated, it can be severe difficulty to make a balance between all the individuals and keep everybody's interest satisfied. Nevertheless, the majority of scholar's beliefs indicated that local interest should come as the priority (Bruttomesso, 2001; Craig-Smith, 1995; Hoyle, 1999; Norcliffe et al., 1996). Additionally, Craig-Smith (1995) exemplifies a similar case study in the Sydney harbor about these statements, while the importance of tourist visit should not be deterred, the site should provide the necessities in which local interests should not be neglected and this can cause the site a case of gentrification. Krausse (1995) supports this and asserts that the waterfront is a public open space and should be competent to sustain the needs of the community values. The incorrect approach to this matter results in the displacement and gentrification of the area (Norcliffe et al., 1996)

Németh & Stephen (2011) share their interest in ownership in other manner. They indicate that the legal status of a public space defines whether a public space is private or public. However, there are public spaces which are the mixed combination of the public-private. In such spaces, in some cases, the division between public and private can be taken into account according to the primary function or the usage of public.

Langstraat and Van Melik (2013) defines the dimensions of publicness into four parameters: Ownership, accessibility, management and inclusiveness. Juan Li, Anrong Dang and Yan Song (2022) in support of this dimensions, define the management of a public space in this manner: According to them, the term 'management' refers to the procedures and techniques which can resemble the motivations behind managing. The quality of a public environment is dependable to this motive. The negative motive results in controlling the area of the public and its user. On the other hand, struggles to preserve an enhanced public surrounding for its users.

The brief summary of the indicators of accessibility for each dimension is illustrated in table 2. Since many scholars have studied this topic through the years, it would be practical to gather all the information of indicators to compare a project like Galataport.

In conclusion, this chapter aimed to illustrate the current issues around public space on the waterfront. It showed what supports its provision, what should we look for when we attempt to understand the effects of both the physical attributes of its hosting environment and the social activities of the society creating it.

Aspect	Key Points
Physical	❖ Design quality during planning impacts physical accessibility (Jacobs, 1989; Carr et al., 1992) ❖ Limitations to access include guards, gatekeepers, and barriers; opening waterfronts is a prerequisite for development (Brutomesso, 2011) ❖ Elimination of physical barriers is crucial (Marshall, 2001; Millspaugh, 2001; Torre, 1989)
Visual	❖ Balance between visual privacy and security is crucial (Jacobs, 1989) ❖ Observability of the sea contributes to a welcoming atmosphere (Campo, 2002) ❖ Design and location, along with limited access points, may affect user groups (Low, 2000) ❖ visual access to coast means to have clear sightlines to the coast from, the urban hinterland and should not be blocked by buildings (Alterman, R., & Pellach, C, 2022)
Symbolic	❖ Lynch (1984) defines rights to enter; understanding whether a space is public or privatized is crucial (Cattell et al., 2008) ❖ Proper signage guides visitors Low (2006) ❖ Balancing interests is challenging; local priorities are a priority (Brutomesso, 2001; Craig-Smith, 1995; Norcliffe et al., 1996) ❖ Importance of sustaining community values (Krausse, 1995; Norcliffe et al., 1996) ❖ Legal status defines public or private spaces; mixed spaces consider function (Németh & Stephen, 2011) ❖ Dimensions of publicness (ownership, accessibility, management, inclusiveness) are vital (Langstraat and Van Melik, 2013; Juan Li et al., 2022) ❖ Luxury developments may hinder accessibility to a spectrum of visitors (Carr et al., 1992)

Table 2. (The indicators of dimensions of accessibility)

Source: Author

2.3.4. *The indicators of a great waterfront according to PPS.* Until this stage, the importance of studies such as Care et al, or other relevant studies about constituency of waterfronts and public open spaces reviewed. Moreover, another comprehensive study about having a user-friendly waterfront which guides the thesis to gain knowledge about indicators of a successful waterfront has done by Project for Public Spaces (PPS) which supports the previous literature done by other scholars. Pointing out such study is considered as requisite to understand it and to compare it with the present situation of Galataport.

The PPS stands for Project for Public Spaces and is a community that claims that has attempted to improve the management of the public spaces based on their needs. The team has been researching since 1975 upon the research of William H. Whyte who was the main mentor of PPS and was a member of the New York City's planning commission in 1969. According to an article published by PPS in 2009, there are 10 qualities that make a waterfront great and user-friendly for the public (Figure, 2).

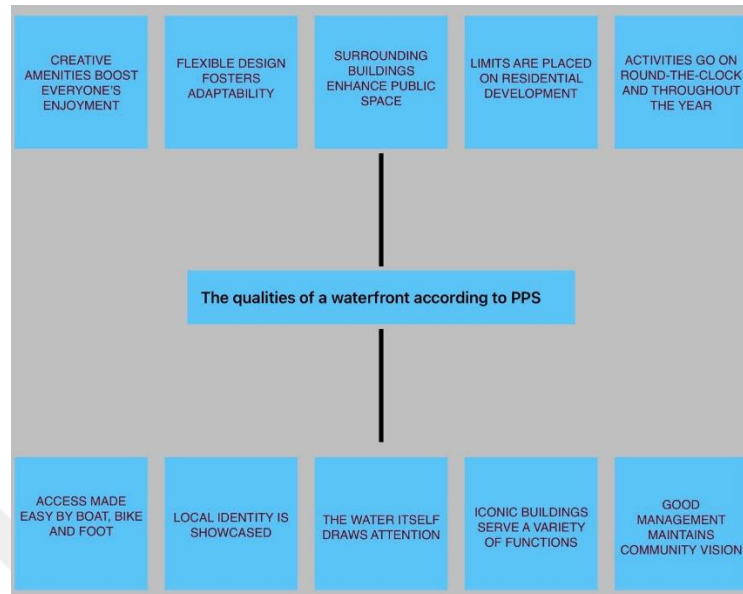


Figure 2. (The qualities of a great waterfront according to PPS)

Source: <https://www.pps.org/article/10-qualities-of-a-great-waterfront>

The qualities are listed below:

1. Surrounding Buildings Enhance Public Space: Constructing buildings along waterfronts should enhance public spaces nearby. It's essential to have a variety of functions within these buildings, promoting a smooth transition between indoor and outdoor areas.

2. Limits Are Placed on Residential Development: The waterfronts should not be dominated by residential buildings. Also, it is indicated on the website that instead of residential complexes in the surrounding waterfront, there should be activities inside of it such as celebrations, concerts, markets, and high-spirited events; Furthermore, such activities gather people inside the waterfront.

3. Activities Go on Round-The-Clock and Throughout the Year: Waterfront areas that remain lively throughout the year will experience significant advantages for both the community and the economy. As an example, on the seafront of Brighton, England (Figure, 3) People are attracted to the waterfront because of activities such as concert halls and terraces.



Figure 3. (The seafront of Brighton, England)

Source: <https://www.beautifulenglandphotos.uk/brighton-sussex/brighton-music-hall-beach-terrace-lower-promenade-brighton/>

4. Flexible Design Fosters Adaptability: The successful waterfront that has lively events needs to be able to adjust to numerous changes that bring in various users at different times. Serving a range of audiences can be facilitated by management and programming, but the space's architecture also needs to be flexible. Retractable or temporary stages could be utilized in place of permanent stages, which are useful in the summer but not in the winter. Similar to this, it's critical to have storage for games, folding chairs, tables, umbrellas, and umbrellas nearby so they may be utilized as needed. As an example, in Figure 4, curious browsers are drawn in by book and art kiosks along the Seine in Paris.

5. Creative Amenities Boost Everyone's Enjoyment: Unexpected changes in how people choose to use a space can occur when a bench or trash can is placed in the ideal spot. A square's character is strengthened by its lighting, which can also highlight particular events, routes, or entrances. Young people of all ages are drawn together by public art. A congenial environment for social interaction can be created with or without facilities.

6. Access Made Easy by Boat, Bike and Foot: Access by foot and bike are a crucial element of the transportation mix, which is why many of the most beloved are crowned by pedestrian promenades and bike lanes. People feel more at ease when not

overwhelmed by traffic and parking lots, creating a climate that fosters a full breadth of waterfront activity.

7. Local Identity Is Showcased: A distinct feeling of place is created and broad interest in the waterfront is sparked by maximizing the local character, history, and culture. Regular occasions to enjoy regional theater, music, and art promote community cohesion near the shore.

8. The Water Itself Draws Attention: The best feature of any waterfront is the water itself, which is why events and programming should revolve around it. This can include historically significant maritime uses that support the preservation of a location's identity, such as a fishing port or ferry terminal. Water taxis, boat tours, dining establishments or bars on moored vessels, fishing, rock climbing, floating pools, kayaking, and swimming are possible extras. Numerous of these events draw people to the waterfront and pique the curiosity of visitors.

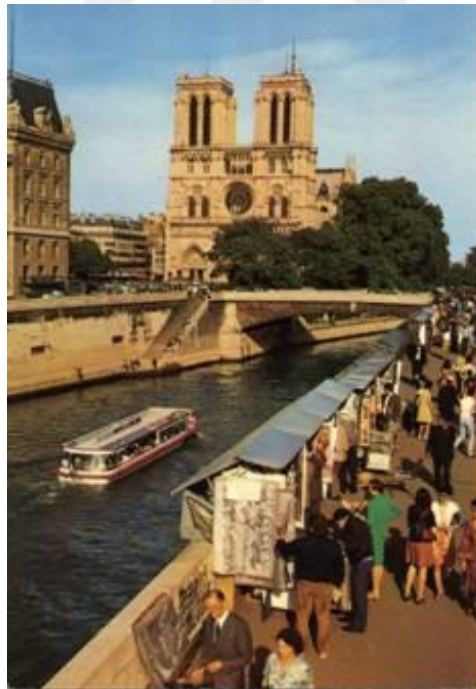


Figure 4. (Curious browsers are drawn in by book and art kiosks along the Seine in Paris) Source: <https://www.pps.org/article/10-qualities-of-a-great-waterfront>

9. Iconic Buildings Serve a Variety of Functions: As long as they fulfill many

purposes, iconic, eye-catching structures that maintain a human size and blend in with the surroundings can be beneficial to the waterfront.

10. Good Management Maintains Community Vision: A successful waterfront must be managed effectively to maintain it. Maintaining a wide range of events and activities all year long and putting initiatives in place that can be utilized to raise money for the waterfront as a whole would be made much easier with the support of organizations in the neighborhood, city agencies, or property owners (Figure, 5).



Figure 5, (As seen in San Francisco, vibrant and changing programming is both necessary for the waterfront's development and can be a source of income)

Source: <https://www.pps.org/article/10-qualities-of-a-great-waterfront>

The point to be asserted here is that, the PPS qualities of a successful waterfront overlaps with some of the indicators of which already mentioned in the previous section of literature reviews (Table, 2). In physical aspect of accessibility, PPS indicator of *Access Made Easy by Boat, Bike and Foot* is aligned with Carr et al. (1992) and Low (2006) which they assert about the elimination of limitations and barriers in public spaces. Also, Brutomesso (2001) emphasizes about the policies which enhances the access of pedestrians to the public. About the having a lively environment in waterfronts which is related to symbolic aspect of a waterfront, *Flexible Design Fosters Adaptability, Activities Go on Round-The-Clock and Throughout the Year, Creative Amenities Boost Everyone's Enjoyment, The Water Itself Draws Attention, Good Management Maintains Community*

qualities that are indicated by PPS support the argue of Juan Li, Anrong Dang, Yan Song (2022) that the authors mention about the importance of public spaces in which they should have a lively, friendly and welcoming atmosphere.

Overall, there are overlaps between the Qualities of PPS and previously retrieved literature part of study which is practical to include them and consider them during the methodology chapter of the study.

2.4 Urban Transformation in Turkey and Waterfronts

Istanbul's strategic location, surrounded by water, establishes it as an ideal natural toll gate and point of interaction. As a result, waterfront projects play a crucial role in the city's development. Water has consistently served as a primary intersection for Istanbul's industrial activities, defense mechanisms, commerce, recreation, and transportation. The majority of Turkey's industrial centers are located near bodies of water, providing the country with significant potential for waterfront revitalization. However, the evolution of Turkish port cities differs from that of other global cities. To gain a comprehensive understanding of urban changes and policies associated with significant transformations, this thesis examines policies from different periods, ranging from the 1950s to contemporary times. During these periods, Istanbul's urban transformation was heavily influenced by governmental policies (Tiryaki, 2018; Tekeli, 1991).

2.4.1 The Menderes Operations. As a result of zoning movements initiated in the 1950s, Istanbul and its shores underwent a transformation. Between 1950 and 1960, when the Democratic Party assumed power, urban issues arose in Istanbul due to rapid industrialization-induced growth. In an attempt to resolve these issues, the city was reevaluated. During the period referred to as 'Menderes Operations,' the city was constructed to accommodate automobiles and modern buildings - fundamental elements of modernization (Tiryaki, 2018; Tekeli, 1991). The Democratic Turkey's power - with the exception of Ankara - sought to impress both domestic and foreign entities. Under these circumstances, Istanbul garnered special attention from the government and Prime Minister Adnan Menderes. Prime Minister Menderes viewed

this extensive urban transformation as a matter of political prestige. The renovation of Istanbul into a contemporary city would serve as a tangible manifestation of his vision for a modern Turkey. Operations commenced in the historic peninsula. Ten new roads were constructed or widened in the area at the expense of demolishing historical surroundings. During construction, numerous fountains, and mosques were either removed or relocated (Ormecioglu and Kamci, 2005).

Some of the most important operations are mentioned in the following. The construction of Londra Asphalt - 50 meters wide - as part of the Edirne–Istanbul highway connecting Yesilkoy airport to the city. Another goal of the operation was to create a city square in Beyoglu district. To create a city square, a block was removed and the area was reorganized. Subsequently, Karaköy square was connected to Azapkapi and Tophane by enlarging existing roads. Operations on the Beyoglu side persisted with extending KaraköyTophane road as a shore road from Tophane to Büyükdere and augmenting its width to 30-810 meters by filling the sea (Ormecioglu and Kamci, 2005).

2.4.2 Urban Transformation of Turkey from 1960 to the Late 1980s. Kaplan Cincin and Erdogan (2016) assert that since the 1960s, Istanbul’s port areas have undergone regeneration projects in line with the economic and urban redevelopment strategies of the era. With the adoption of neoliberal policies in the 1970s, Turkey pursued globalization by aiming to make Istanbul a “world city.” In the early 1980s, revitalization and decentralization strategies for inner Istanbul’s port areas led to significant macro-scale decisions for regenerating and transforming service functions. This resulted in a new discourse on environmental quality, identity, and urban image in Istanbul.

The critical period that altered Istanbul’s structure and use was the “planned development” period from 1960 to 1984. After the Menderes period, policymakers shifted their ideology towards planning, establishing a planning hierarchy policy to address problems that emerged as a result of urbanization movements during the Menderes period. The State Planning Organization was established with the 1961 Constitution to prepare regional plans, master plans, and implementation plans in line with the country’s general objectives, primarily supporting industrialization and

urbanization. After the 1970s, tourism was promoted in coastal areas as space became available due to the movement of industry from the city to the outside.

Due to the increasing number of vehicles and decentralization of industry, the Bosphorus Bridge (15 July Martyrs Bridge) and ring roads were constructed in 1973. This changed people's perception of distance and led to increased construction on Istanbul's shores (Tekeli, 1991). Special laws were enacted for the Bosphorus, with the Bosphorus law coming into force in 1983 prohibiting various activities such as coal and fuel storage, industrial establishments, and shipyards (Keleş, 1983).

2.4.3 Urban Transformation of Turkey after the 1980s. After 1984, when a metropolitan government model was adopted, Istanbul underwent significant changes in its urban planning and power was transferred from the central government to local governments. The neo-liberalist government's approach to urban planning aimed to address issues such as overpopulation, Gecekondu, and congestion. Bedreddin Dalan, Istanbul's mayor from 1984 to 1989, posited that to establish a prominent global city participating in globalization, Istanbul had to enhance its infrastructure (Zeeman, 2014). As part of the government's commercialization of Gecekondu lands, Gecekondu landowners became apartment owners while the Gecekondus were demolished. This enriched the owners while exacerbating deprivation for former inhabitants (Erman, 2001). The mayor aimed to transform Istanbul into a metropolis replete with promise for the twenty-first century by emphasizing globalization. However, the city gained nothing but zoned amenities, facilitating project developers continued building efforts. As a result, luxurious hotels and residential complexes were constructed in green areas while the Golden Horn was cleared of industrial infrastructure (Unalan, 2010).

Unfortunately, the preservation of green spaces and natural areas in the city received minimal attention. Additionally, adjusting the municipality's boundaries according to administrative boundaries proved unsuitable for Istanbul, considered a metropolis. The city grew in an unplanned manner as municipal works responded only to voters' demands without a long-term planning process. In the 1980s, policies were implemented leading to discussions about issues such as the Bosphorus Bridge and its connected ring road system (Tiryaki, 2018).

In the early 1980s, Istanbul initiated its transition towards post-industrialization

through the implementation of revitalization and decentralization strategies for the city's inner port areas. These strategies precipitated significant macro-scale decisions aimed at regenerating and transforming service functions, catalyzing a primary urban transformation in environmental quality, identity, and urban image. After the 1980s to late 1990s transformations, waterfront projects became a salient feature of the city's image (Ferah, Gemci, & Algburi, 2021).

During the 1990s, the quality of life in urban areas deteriorated and neighborhoods lost their unique character. As society became increasingly consumer-oriented, there was a demand for alternative housing areas for those with financial means. Gated communities emerged as one such form of housing, which Alpaslan and Tüter (2016) describe as a spatial manifestation of social segregation. These communities, protected by high walls, are considered a threat to social unity as they separate themselves from the rest of society and its common ideals and future aspirations. Additionally, the production of luxury housing has had deleterious impacts on the macro forms of cities

Neo-liberalist urban planning between 1980 and 2000 only partially succeeded in transforming the urban landscape. However, after 2000, neo-liberalist policies became more widespread and profound. During the 2000s, neo-liberalism in its current form began with the AK Party when Prime Minister Recep Tayyip Erdoğan came into power. Urban politics and urban planning were under a great deal of strain from the neoliberal policies that gained popularity in the 2000s. These conditions highlight Turkey's contradictory urban political landscape. They prevent democratic decision-making processes from emerging in urban development and give route to authoritarian urban policies. The Municipal Act of 2005 introduced the concept of "urban transformation and development area," and other actions include the transfer of planning responsibilities from municipalities to the Ministry of Environment and Urban Planning and TOKI, as well as changes made to laws pertaining to forestry, the environment, and natural and cultural resources. In both urban planning and urban government, it is evident that the decentralization policy of the 1980s has been entirely abandoned. (Elicin, 2014). While civil society and non-governmental organizations are prohibited from getting involved in municipal politics, participatory processes and

mechanisms are being disregarded more and more (Elicin, 2014). Therefore, society is forced to comply with top-down, centrally planned urban programs without considering social desires. Following the 2009 local elections, this tendency became increasingly noticeable. While restricting the municipal authority, the Urban Transformation Act strengthens the Ministry of Environment and Urban Planning (EUP) and TOKI. The semi-public state TOKI is facing harsh criticism for its growing planning powers (Elicin, 2014). Balaban (2012) states this issue is “a major form of deregulation in the ease of urban planning framework and development controls”. One of the most important aspects of planning in Turkey is its integrity, which is threatened by TOKI implementations. Keyder (2005) and Lovering & Turkmen, (2011) argue that the neoliberal transformation of the city centers primarily on "urban renewal" initiatives, which are typified by an anti-democratic style of government. A changed socio-cultural environment where faith in redistributive state policies is replaced by a reliance on "naturalistic" market forces, all ultimately endorsed by religion, is the main development policy adopted (Lovering & Turkmen, 2011: p. 78). This is achieved by providing "urban investment opportunities attractive to domestic and foreign private investors." It is challenging to conclude, though, that the AKP's neoliberal transformation of urban policies adheres to long-term, deliberate, and cohesive sequences of action in terms of policymaking. Rather, it is accomplished incrementally through a series of tiny actions. The 2010s have seen a more apparent and determined decentralization of planning authority as well as a strengthening of central institutions, most notably TOKI (Mass Housing Administration, Toplu Konut Idaresi Baskanligi)

In conclusion, this part of the study pointed out to significance of governmental policies that in many of the major urban transformations in Turkey, have important role in the design planning and the execution of the mega projects. Even though the visionary of the projects in the design planning phase seems to be suitable for the city, however, these cases can lead to uncertain results. Since the case study of the study is an urban transformation project, even in the context of the waterfront, many governmental policies were involved during the planning and its construction. Thus, it would be beneficial to recall the previous important urban transformation processes in Turkey and demonstrate the strengths and weaknesses of previous policies.

2.5 The Case Study of Galataport

Waterfront areas in historic port cities have the potential to enhance the city's appeal to tourists. As a result, these areas are often subject to extensive transformation projects. Balancing the goals of conservation and development is essential for the sustainability of both. Change in historic areas is acceptable to a certain extent, as long as the urban integrity, which is the result of the historic layering of cultural and natural values and attributes, is respected.

However, this potential for tourist appeal can also lead to overpopulation, rapid development, and urban degradation. This can result in air pollution, poor quality of life, and the loss and decay of cultural and historic values. Instead of addressing these issues and focusing on the sustainability of cultural values and improving the quality of life, urban politics regarding the city's future often prioritize strengthening its image as a "world city" through mega-scale infrastructure and urban regeneration projects.

The Galata quarter is located across from the historic peninsula of Istanbul, on the northern side of the Golden Horn, an 8-kilometer-long inlet of the Bosphorus that separates the European side of the city. Its corridor-like shape and significant depth on both sides allowed ships to access the land, and its location was protected from strong winds, making the Golden Horn the main port of Istanbul throughout history. From the Byzantine period to the Ottoman period, the entire waterfront area of the Golden Horn was considered a single port (Müller-Wiener 1998), divided into several small docks or quays along the sea.

2.5.1 Galata's waterfront in historical context. The Galata neighborhood is located on the other side of Istanbul's historic peninsula, on the northern shore of the Golden Horn, or "Haliç" in Turkish. The Galata area, which has been inhabited since antiquity, was in such a strategic location that it could regulate commerce between the East and the West by controlling its access to the sea. The first site that springs to mind when thinking about Genoese colonies is Galata. After the Genoese settled in Galata in the 12th century,

the most wonderful and spectacular eras in the area had begun. The "Pera Laws," a collection of its laws, were used to govern this additional colony by the Republic of Genoa. (Celebi, 1998).

Galata was a classic Genoese fortified port town with towers and gates from the time of concession to Ottoman administration, laid out in a grid-iron layout with streets parallel and perpendicular to the beach. The main public structures, including the Podesta (assigned by Genova to the governor of the colony and the ambassador in the Byzantine capital), the market, the loggia (where traders would congregate), the hospital, and the three main churches (San Domenico and San Paolo, San Michele, and San Pietro), were all gathered along the main perpendicular axis, which connected the port to the Galata Tower at the highest point of the settlement (Topcu, 2017). Travelers in the fourteenth and fifteenth centuries were awed by Galata's bustling business activity and vibrant social scene. According to Ibn Battuta (1335), the area is "one of the largest ports in the world," with hundreds of large and small ships, as well as people from all over the world (Freely 2000). Similar to this, the Spanish envoy from the fourteenth century, Ruy Gonzales de Clavijo, described a tiny but densely populated municipality with fine homes and a large number of stores, ateliers, and warehouses. He characterized the shoreline as a small stretch of land with a few wooden docks that ran between the city walls and the river (Müller-Wiener 1998; Freely 2000). The first depiction of Istanbul is seen in Cristoforo Buondelmonti's *Urbis Constantinopolitan Delineator* from 1422, which shows Galata's condition immediately before the Ottoman era.

Galata stands out from the rest of the city in the image due to its densely constructed urban fabric made up of brick homes and churches. The two most significant landmarks of the era are the Galata Tower and Kastellion on the riverfront, which stand out vividly. During the Ottoman era, the port of Galata maintained its commercial capability as a global port (Topcu, 2017)

Large waves came over the sea during the "Little Apocalypse" earthquake in 1509 and crossed the walls of Galata, causing significant damage. After considering the expense, Beyazit the Second (1447–1512) established extensive zoning laws. Under the direction of Architect Hayreddin, work on the Galata Tower, including the walls, began in 1508 and was finished in 1510 (Zemzem Ece & Ozge Gundem, 2018).

There were forty-seven quays along Galata's shoreline, each devoted to specific sorts of merchandise or ships arriving from specific places (Müller-Wiener 1998). In terms of Galata's urban development throughout the Ottoman era, there were two main phases. The alteration of the city during Ottoman control is referred to as the first stage, while the Tanzimat reforms' modernization of the city is referred to as the second (Topcu, 2017). The 'Ottomanization' or 'Islamization' of the region may be characterized as occurring between the end of the fifteenth and the middle of the eighteenth centuries. Establishing the imperial shipyard (Tersane-i Amire) on the western side and the imperial armoury (Tophane-i Amire) on the eastern side, together with the Bedesten (covered market) in front of the Genoese marketplace (Topcu, 2017)

One of the first interventions can be regarded as the Genoese walls' side. In this process, it is important to remember the role played by the renowned architect Mimar Sinan of the sixteenth century, particularly in the redesign of the Galata waterfront (Cuneo 1987), which included a number of significant structures and complexes like the Azapkapi (Sokollu) mosque on the east, the Kılıç Ali Pasha complex near Tophane, and the Rustem Pasha Han, which was constructed over the ruins of San Michele Church. After the period of Istanbul's great fires, which destroyed the traditional urban fabric, came the second stage of transition, commencing in the middle of the eighteenth century, which might be dubbed the epoch of "modernization," and it occurred at the same time as the Tanzimat reforms. Galata's integration into the metropolitan area and the socioeconomic life of Istanbul. (Topcu, 2017)

From 1892 until 1910, the Galata waterfront was a construction site, and a series of interventions were carried out with the aim of improving the area aesthetically and hygienically. The initiatives that were carried out by an Ottoman official, Marius Michel, who acquired a seventy-five-year agreement to rehabilitate the waterfront zone in exchange for a specific percentage of the customs charges, comprised a 758-meter-long quay and various new buildings for customs, storages, and offices (Çelik 1986).

During the latter half of the nineteenth century, countless contemporary buildings such as bank buildings, commercial complexes, theaters, hotels, and restaurants were built corresponding to the new requirements created by the expanding cultural, social, and economics of the local population. (Topcu, 2017).

During the 1960s, a portion of the eastern Galata waterfront experienced a series of interventions with the intent of reorganizing Tophane Square. The warehouses beside the water, one of which is now known as a museum of ‘Modern Istanbul’, were built at this time. Some of military structures left by the Ottoman empire destroyed and replaced with four warehouses designed by architect Sedad Hakki Eldem due to the Modern Movement in Turkey. These warehouses were part of his project as a prominent architect from 1957 to 1958 in Salipazari Harbor (Çimenoglu, 2011). Figure 6, presents the warehouses of Salipazari in 1960s and Figures 7 and 8 are the designs of Sedad Hakki Eldem for the plan, bird’s eye perspective and section of the warehouses. By the 1970s, the trading in Salipazari has stopped and the port changed its function as an entrance for the passengers of cruise ships (Taheri, 2013). (The detailed information about the transformation of Salizapazari Harbor is on the sub-chapter of The Story of Galataport Project).

Furthermore, one of recent significant transformation, which was accomplished from 1984 to 1989 to form a green band near the water’s edge, included the destruction of all the building blocks to the south of the previous Genesee walls, except a few listed buildings and some remnants of the city walls, seemingly ‘preserved’ in isolation from their historic context. For the last three decades, these open spaces have remained non-living, almost abandoned areas that serve solely to disconnect the historic fabric from its waterfront.



Figure 6. (The view of Salipazar harbor in 1960s)

Source: Ozdamar, 2016

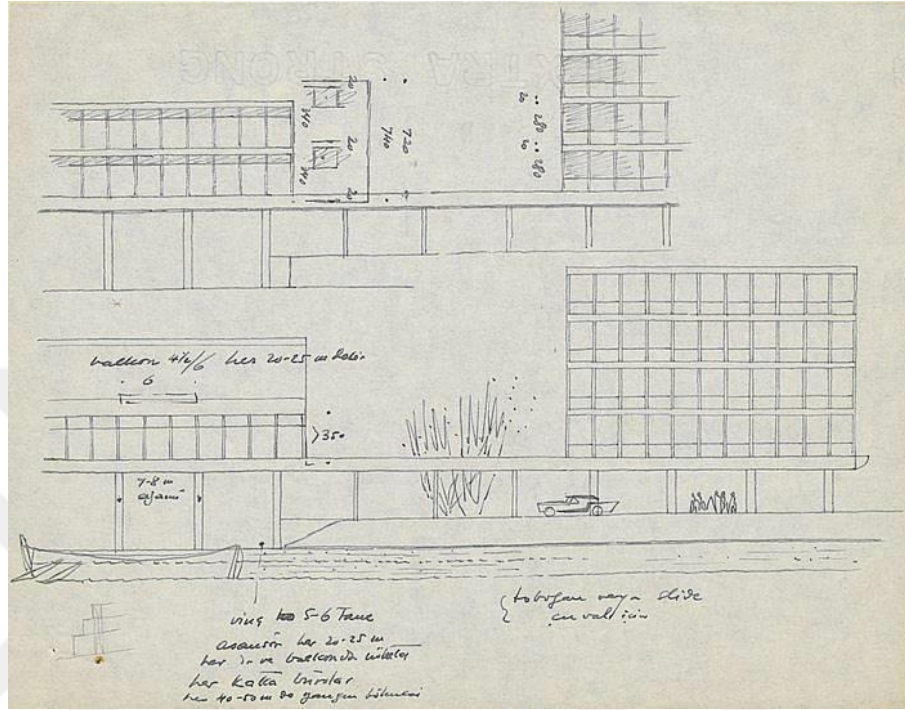


Figure 7. (The section of the warehouses designed by Sedad Hakki Eldem)

Source: Ozdamar, 2016

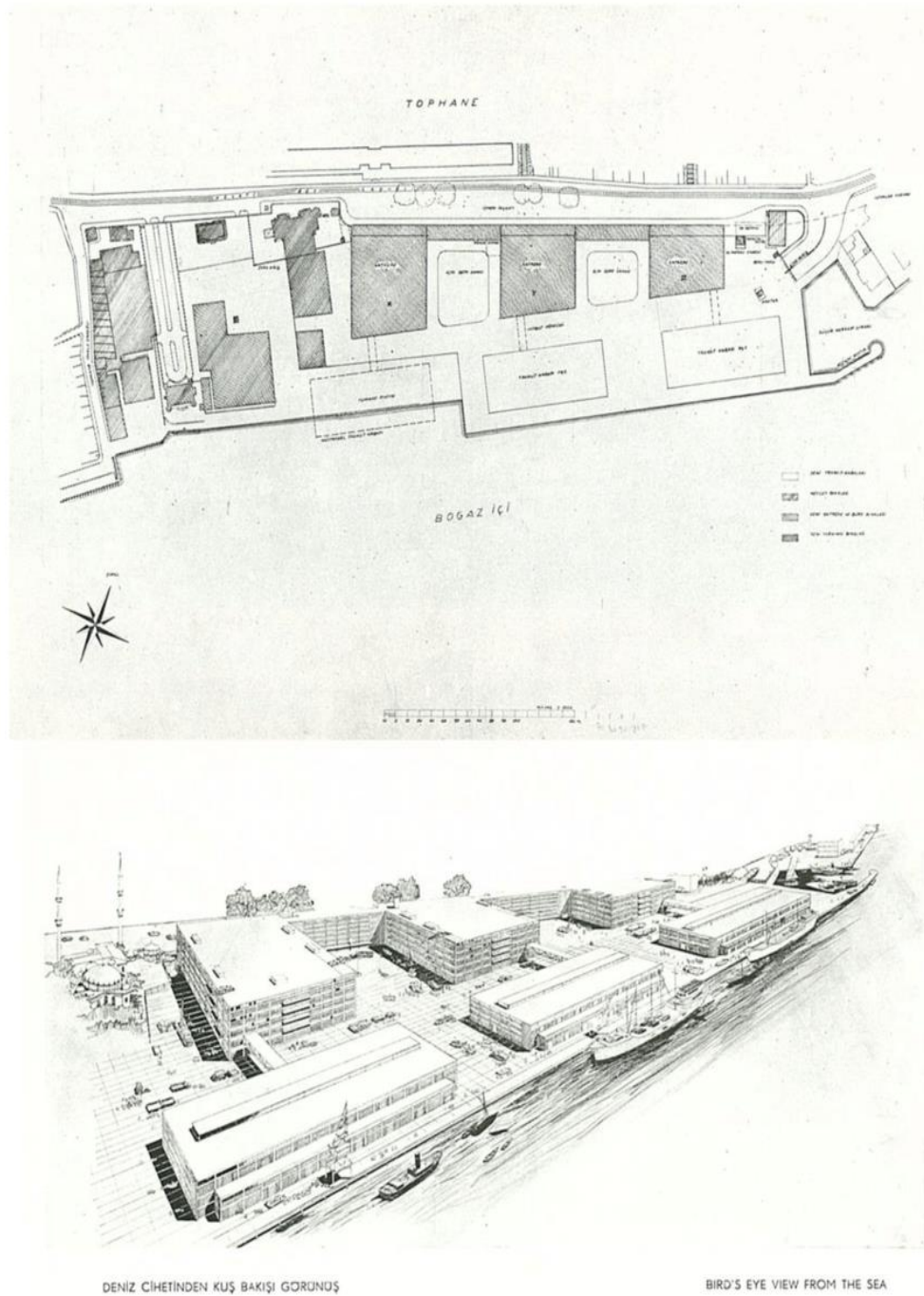


Figure 8. (Perspective and Plan of warehouses designed by Sedad Hakki Eldem)

Source: Ozdamar, 2016

2.5.2 *The Story of the Galataport Project.* As mentioned in the previous sub-chapter, by the 1970s, Salipazari Harbor changed its function to a port for passengers; however, by the 1990s, due to the growth of population in Istanbul and quantity reduction of passengers, the warehouses turned dysfunctional (Ozdamar, 2016).

In 2002 Denizcilik İşletmeleri (TDI) announced that it was preparing to build a giant complex that will include a contemporary shopping, entertainment, and cultural center and touristic facilities instead of the dilapidated warehouses in the Salipazari.

According to TDI, Istanbul will have an exemplary tourism unit in every respect due to the new complex, which is similar in countries such as Spain and Italy. With the economic contribution it will provide, it will increase the commercial vitality of Istanbul.

The mega facility, which will be built on the Karaköy Pier by the Turkish Maritime Enterprises, on a build-operate-transfer model, includes many units from the cultural center to shopping points and cafes. Reminding that the warehouses in the Salipazari will be demolished for the construction of the facility, General Manager of Turkish Maritime Enterprises, Erkan Arıkan In 2002, stated that *"We anticipate that the construction will start within this year. We are doing our best to avoid any disruptions."*

Emphasizing that the clock tower, mosques and other historical monuments within the boundaries of the project they aimed to complete in 2005 will be preserved, Arıkan says, *"Large cruise ships visiting the world's most famous cities will definitely stop by Istanbul when the project is realized."* Emphasizing that the "Galataport" project, which will include Eminönü peninsula, Salipazari, Tophane and Beyoğlu, will also create a "tourism zone", Arıkan said: "With the tourism income it will provide, it will contribute significantly to the commercial vitality of Istanbul. The complex, similar to those found in countries such as Spain and Italy will form one of the most important cornerstones of world tourism." In the meantime, ANAP Chairman and Deputy Prime Minister Mesut Yılmaz said "Hold on tight" to the concerned parties, led by the giant project that will bring the city forward in the world tourism showcase, to be implemented as soon as possible. On the other hand, it is said that Radison SAS group, has made investment plans for the hotel to be included in the Galataport project, Sabancı Group and CarrefourSA to invest in shopping malls, and Eczacıbaşı Group to invest in museum units with a predominant historical and cultural aspect. Experts state that the facility, which will be

built with the build-operate-transfer model, will cover its cost in 10 years (Sabah, 2002)

In 2002 the TDI claimed that the Karaköy-Salıpazarı harbor strip will gain an international contemporary dimension with the "Galaport" project. The investment cost of the project, which will be put out to tender with the build-operate-transfer model, is 148,000,000 dollars (However, this indication belongs to 2002) and the project, which includes the transportation of passengers by luxury ships, will be carried out on a construction area of 139,000 square meters. 13,221 square meters of the land was reserved for the fair and congress center and 11000 square meters for the art museum. The public buildings on the quay band stretching from Karaköy to Salıpazarı will leave their places to the hotel complex, shopping centers, and fair and exhibition halls. The "Galataport" project, which has gone through various stages since it emerged as an idea in 1989, aims to transform the coastal strip between Karaköy and Salıpazarı into a cruise port. The project, which includes shopping and entertainment venues, will also host a giant aquarium of 3,686 square meters.

Stating that it is not possible to approach the sea along the area where there are public buildings at the moment, TDI General Manager Erkan Arıkan asserted that, *"In this 1.2-kilometer area, people of Istanbul cannot see the sea* (Arkitera, 2002).

The project's vision was to establish the project for the use of Istanbul inhabitants. Stating that another important feature of the project is to highlight the historical texture that is concentrated in Tophane Square and its surroundings. Arıkan, who defined the work to be done only as "function change", said: "The structures will not deteriorate. There will not be a second example of Gökkafe in Istanbul. The recycling-feasibility studies of the project were commissioned by Turner Instruction, an American project management and consultancy group. The applicability rate of the project was determined as 23 percent. In addition, according to the feasibility report, the investment value of the project, which was determined as 148 million dollars, will be able to pay its debts at the end of the 6th operating year under normal conditions (Arkitera, 2002).

When Galataport was showcased for the first time in 2005, the Royal Caribbean consortium, in partnership with Israeli businessman Sami Ofer and businessman Mehmet Kutman, won the tender with the highest bid of 3 billion 538 million Euros. However, the tender was later canceled (Bigpara Hurriyet, 2005)

The decision of the Ministry of Culture and Tourism, which approved the zoning change regarding the construction of the cruise port within the scope of the project, was taken to court by the Istanbul Chamber of City Planners.

The 6th Chamber of the Council of State unanimously stopped the ministry's proceedings. The 6th Chamber of the Council of State stated that the zoning change, which is the subject of the lawsuit, was canceled by them before, so the transaction was unfounded. The Department also concluded that the authority to make changes to the zoning plan in the privatization zone is not the Ministry of Culture and Tourism, but the Privatization Administration (PPA). Thereupon, then Minister of State Abdüllatif Şener sent the tender file to the PA, citing the Council of State's decision to stay the execution (Biamag Cumartesi, 2013).

Israeli businessman Eyal Ofer, the leader of the Royal Caribbean consortium, which made the highest bid with 3.5 billion Euros in the Galataport tender held in 2005 and canceled in 2006, spoke to CNBC-e.

Ofer said that his interest in Galataport, which is planned to be tendered this year, continues and said, "Despite the difficulty of doing business, I am still patriotic about Turkey." Stating that the tender could be affected by the crisis, Ofer said:

"There will definitely be a local partner. The position of our former partners has changed dramatically due to the crisis. The global crisis hit Europe and the USA more than Turkey. Turkey has managed to isolate itself in the crisis, the economy is strong. Regarding increasing the credit rating "The developments are also positive. However, the crisis may affect the interest in Galataport and the possible price."

Evaluating the tense political relations between Israel and Turkey, Ofer said, "Thank God the business world is not married to politics, the business world is always operating. Our relations continue regardless of political talks. Also, I do not see a dramatic change in political relations with Israel. There are short-term problems, but basic friendship "The mistakes of the politicians should not negatively affect the activities between the two countries," he said (NTV Haber, 2010)

On the other hand, Tabanlıoğlu Architects as the first firm which took a step into the design of the Galataport (Figure, 9) in an interview done by Hurriyet magazine, answered the question how did you get the Galataport Project Tender? Answered as:

In 2001, we were qualified for the tender opened by the Turkish Maritime Enterprises to turn the Salıpazarı Port into a tourism center, and the tender was awarded to us. It was open to all architectural institutions and competence was important, it was required to have built such buildings before. Ten companies applied and three companies were able to participate in the tender, we were selected. We won the tender; we worked on the project like pearls for 4 years. Ecevit, Yılmaz, everyone saw this project. It is not a project initiated by Tayyip Erdogan.

There is a port that has been minimized in the project. Giant ships approach the 1.2-kilometer seaside. We've cut this area in half. We decided to open half of the beach for use. Since big ships intend to come to Istanbul, we can dock them elsewhere in the future. We opened the middle of the buildings in the project, added courtyards, and placed walking areas. Tophane Square and the clock tower will appear. According to the current Coastal Law, we cannot do anything on the coast. We can only park. If we demolish existing buildings, we cannot do anything to replace them. That's why we say let's transform buildings.

And last but not least when they were asked if more companies entered the tender, its value would increase. Why did you find the 3.5 billion Euro rent low? The answer was:

While making the region, we also researched the costs. According to our calculations, the cost of this place will reach 200 million dollars. The bottom of the port must be made earthquake-resistant by entering the water with divers. Underground parking lots are separate. Galataport is the name we gave it. The value of this place was revealed before it was even built. I think it could have been worth more. If only more international firms had entered, the competition would have increased the price. If there are people living in the region, they will own the project (Hurriyet, 2005)



Figure 9. (The first design of Galataport by Tabanlıoğlu architects)

Source: <http://www.tabanlıoğlu.com/project/galataport/>

Due to the unfortunate incidents, the first tender of the project was cancelled and the second tender occurred in 2013. Nevertheless, what happened during the eight-year gap?

The zoning plan prepared by the Privatization Board of Türkiye (Özelleştirme İdaresi Başkanlığı), ÖİB, was returned from the Natural Heritage Preservation Board. At the same time, due to the upcoming general elections of July 22, 2007, the government took a short break from privatization tenders (Biamag Siyaset, 2014).

In 2008, Galataport received another legal blow. The Istanbul second Administrative Court decided to stay the execution of the 1/100.000 scaled Istanbul Provincial Environmental Plan. This decision meant that Galataport could not be built (Biamag Siyaset, 2014).

In December 2010, there was a major change in the Coastal Law. It was very clear that this change was made for Galataport, Haliçport, and Haydarpaşaport. With the

amendment made, the article of the law was created as follows: “The zoning plan regarding the uses envisaged within the scope of the law in the lands obtained by filling and drying on the coasts shall be approved ex officio within 60 days by the Ministry of Public Works and Settlement. In these areas, the provisions of the Cultural and Natural Heritage Preservation Board numbered 2863 regarding the conservation plan are not applicable”. This meant that structures to be built on coastal embankments could cover everything from parking lots to shopping malls. Now all the zoning and legal problems before a new tender were overcome. All that remained was the announcement of the tender, its execution, and the waiting for the new buyer (Biamag Siyaset, 2014).



Figure 10. (Picture of Karakoy passenger hall from the past and after the demolishment in 2017)

Source: (Zemzem Ece & Ozge Gundem, 2018)

It has to be asserted here that in 2009 the Minister of Transport, Binali Yıldırım, stated that the zoning and legal problems related to Galataport were overcome and announced that a tender could be held again in 2010. In his speech at the Planning and Budget Committee of the Ministry, Yıldırım said that Galataport could not be built due to some legal problems in the past and that it was a loss. Emphasizing that the problems related to zoning and legal issues have been resolved, Yıldırım stated that the

Privatization Administration could go out to tender in 2010 through the Ministry of Finance. Finally in 2013 the auction part of the Galataport tender started with 701 million dollars. In the auction, the highest bid came from Doğuş Group and partners including Bilgili holding with 702 million dollars and won the auction (Bigpara Hurriyet 2013).

Nevertheless, after this Chamber of Architects Istanbul Metropolitan Branch and Chamber of the Civil Engineers Istanbul Branch announced their objection statement as this way: Regarding the Salıpazarı Cruise Port Area, known as "Galataport" in the public, at the 6th Department of the Council of State with a request for the suspension and cancellation of the "Conservation Master Development Plan" and "Conservation Implementation Development Plan" prepared by the Prime Ministry Privatization Administration in February 2013. Due to this reason, a lawsuit was filed by the TMMOB Chamber of Architects Istanbul Metropolitan Branch, Chamber of City Planners Istanbul Branch, and Chamber of Civil Engineers Istanbul Branch. In the new conditions brought by the approved zoning plans, the Beyoğlu Urban Protected Area, which has great importance in the Istanbul metropolitan area, cannot be integrated with the said planning area, and the existing area will go beyond being a port that welcomes cruise ships and bring functions such as accommodation facilities, offices, shopping centers. The conducted lawsuit claimed that Salıpazarı Cruise Port, which was planned to be the subject of the lawsuit, has been used for a long time and is still active, and in fact, there are no claims by the plaintiffs that a cruise port should not be built here and the request was filled to stop the construction (Ensonhaber 2014).

Istanbul City Defense members made a press statement in front of the building before entering the Karaköy Passenger Hall (which demolished later in 2017) Customs Directorate, where the EIA (Environmental impact assessment or known as Çevresel etki değerlendirmesi, ÇED) meeting will be held (Figure, 10)

The statement which asserted in this protest pointed that: *“This project, which has been Beyoğlu's nightmare since 2005, is intended to be implemented in violation of all laws and protection laws. For some reason, we are aware of the showpiece part of this project, of which we are unaware of all its processes and consciously kept away from the tender, plan-project stages. We know very well that it is not independent of the city and the urban exile in Tarlabası. The issue is the privatization of Beyoğlu, especially the*

coastal region, its removal from its public character, its transformation with a focus on capital, not life."



Figure 11. (Galataport protests) Source: <https://kaosgl.org/haber/lsquokarakoyrsquode-yikima-galataportrsquoa-gecit-yokrsquo>

In addition, the members of the defense group opened a banner reading *"Beyoğlu People Are Not in This Plan"* and chanted *"Beyoğlu is ours, the capital, get out"*, reacted to the authorities who organized the meeting by saying, *"You did not inform even a single citizen or shopkeeper."* (CNNTURK, 2018) (Figure, 11)

Due to these protests, the Council of State stopped the project to develop however the president of Turkey, Recep Tayyip Erdogan refused this decision and stated:

"They give Galataport a stay of execution after 2 years, maybe? Is it patriotic to make a stay of execution decision after two years?"

After many arguments and criticizes the head of Bilgili holding (one of the main stakeholders) Serdar Bilgili in 2014 announced that with the partnership of Dogus group, there will be no mega residences or structures in the project and the aim is to construct the Galataport pier and a Park Orman (which is in the vicinity of the project). He indicated that the project will eventually start in 2015. As for his promises in the project Serdar

Bilgili stated there will be accommodations but not made of concrete. The housings will be constructed using wood material. He claimed that Istanbul lacks big concert venues and there should be halls for at least 18000 people. The arena will be used as a world-class arena for many activities such as boxing matches or tennis tournaments which will be on the ground and covered with green space. Almost 80 million euros budget will be divided to Park Orman which people can visit during the weekends. Moreover, He indicated that: *unfortunately, Istanbul has started to have a social life consisting of shopping centers (AVM). The people who live here don't have a proper park. Our partnership with Doğuş Group in the project is 50-50 percent. We are the tenants of the Ministry of Forestry and Water Affairs here. Everyone thinks we're going to cut down trees and build skyscrapers. There will be no such thing. We will build the most important park of Istanbul. We will work in partnership with architects who have designed important parks in the USA.*

During these times, the Privatization Administration announced that the news that "the execution of the Galataport development plans was stopped" was not true. Explaining that there is no decision preventing the project for now, Serdar Bilgili said: *I predict that the construction of the Galataport project will start in February 2015. This project will include restaurants, hotels, a city park and green areas (Figure, 12). We will restore the historical buildings on the Karaköy side. There are large warehouses on the other side, they will be demolished and rebuilt. The project is expected to be completed in 2.5 years* (Yapı, 2018).

Despite what the Head of Biligli Holding said, the project started its construction in 2016 (Ensonhaber, 2016)



Figure 12. (The first design published by Bilgili Holding and Dogus Group)

Source: <https://www.ensonhaber.com/emlak/emlak-projeleri/galataport-projesi-icin-calismalara-baslandi-2016-02-07>

In 2017, Karaköy Passenger Hall known as one of the first modern and unique waterfront passenger halls of the republic period, was demolished by construction equipment. Even though Serdar Bilgili said that the struggle will be to not to remove historical monuments.

The building was designed by Rebi Gorbon from the result of a competition held in 1935 (Figure, 13). The function of the building was terminal and waiting lounge for passengers. Some parts of the building were demolished due to consolidation (Zemzem Ece & Ozge Gundem, 2018). Another building which was the victim for the development of the Galataport project was the Historical Parcel Post building. Constructed in 1907 and finished in 1911 served the city as Post office and was also registered as cultural asset of Karaköy district asset (Zemzem Ece & Ozge Gundem, 2018). Due to the impractical method of demolishment of mentioned cultural assets which according to the examination of the Cultural Heritage Preservation Board No. 2 in Istanbul could be beneficial and could be reinforced, restored, once again a lawsuit with scope of criminal complaint was filled toward Galataport in 2016 and Istanbul Metropolitan Municipality sealed the construction due to practices contrary to the project.



Figure 13. (Karaköy Passenger hall during pas times from interior and exterior perspective)

Source: <https://www.diken.com.tr/galataporta-ilk-tarihi-kurban-karakoy-yolcu-salonu-sessiz-sedasiz-yikildi/>

According to Articles 32 and 42 of the Zoning Law No. 3194 (Figure, 14) the construction was sealed and suspended. The following justification was written in the minutes of the municipality; “In the neighborhood inspection carried out in the aforementioned place, it has been determined that some of the building elements that need to be preserved in the interior components, except the exterior façades, have been demolished, contrary to the restoration project and intervention plan approved by the decision of the Istanbul No. 2 Cultural Heritage Preservation Board, dated 09.06.2016 and numbered 4459.” Board members examined the Galataport project on site on April 6th. Under the chairmanship of city planner Ahmet Kaya, 6 board members visited the construction site and identified practices contrary to the project. The board rejected the renovation restoration project, which was sent to the board regarding the registered Package Post Office that the company destroyed, and demanded an update (Hurriyet, 2017)

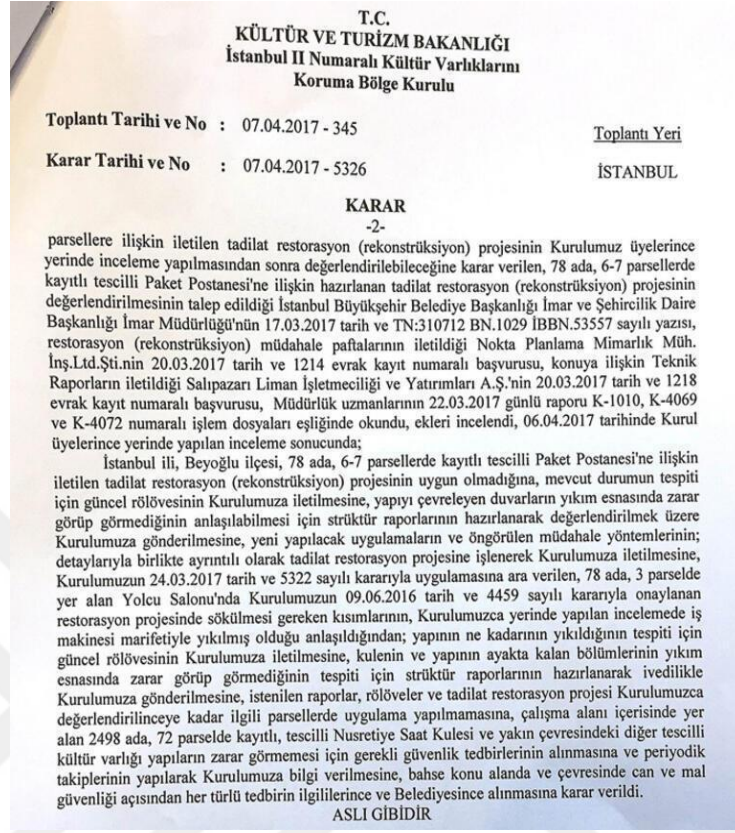


Figure 14. (Examination of the Cultural Heritage Preservation Board No. 2 paper)

Source: <https://www.hurriyet.com.tr/ekonomi/galataporta-muhur-40438222>

Work on the 1.2-kilometer coastline stretching from Karaköy Pier to Mimar Sinan University Fındıklı Campus started at the end of 2016. First, the demolition of the old buildings and warehouses in the Karaköy area of the port, where passenger acceptance and passport procedures were carried out, was completed (Yapi, 2018).

Two historical buildings to the left and right of the destroyed passenger hall in the Karaköy region, as well as the warehouse where the Istanbul Modern Museum in Fındıklı Region served, remained standing. The agreement regarding the renovation of the Istanbul modern museum building was signed in the past months.

A news channel report in 2017 claimed that, according to the agreement between the Istanbul Modern Art Foundation (IMSAV) and Salıpazarı Port Management and Investments Inc, the new building, which would be built with a world-class design, would be built with the joint contribution of Eczacıbaşı Holding, the founding sponsor of the

museum, and Doğu Group- Bilgili Holding. The new museum, which would serve in a much wider area than the current building and at international standards, would be opened in 2019 (Ensonhaber, 2017).

Finally, the Galataport project partially finished in 2021. A project which the stakeholders contribute that for the first time in the world, one of its attributes is, they have built a cruise port where passengers will be welcomed underground, where bonded and duty-free areas can be differentiated variably, and in the most historical and culturally rich part of the city, which will host 1.5 million visitors a year, including the crew port. Istanbul will bring mobility to cruise tourism in a wide geography from the Mediterranean basin to the Black Sea. It will host 25 million people annually, 7 million of which are foreign tourists. As a result, the new and modern face of Istanbul says by Ferit Şahenk, Chairman and CEO of Doğu Group (Yapi 2019).

The reason for the analyzation of this historical process was first, to understand the steps of Galataport design planning process and second to find out what is missing in theoretical framework of accessibility which is the main concern of the study. As stated, there were many governmental policies during the initial phases of development and some protests have been made in contrasts of those policies. It can be discussed that what are the relation of these decisions in form of symbolic access since the public protests complained about not involving them during the planning phase or are these capital values under the name of accessibility.

Chapter 3

Methodological Framework of Analyzing Galataport's Accessibility

3.1 Research Design

Urban waterfronts are valuable public spaces that offer recreational, cultural, and economic opportunities. However, to maximize their potential, it is essential to ensure these areas are accessible and inclusive. This research focuses on assessing and enhancing the accessibility of urban waterfronts with a particular emphasis on three key dimensions: physical, visual, and symbolic access. The study will employ a mixed-methods approach to investigate these aspects in the context of waterfront development, with a primary focus on the Galataport project in Istanbul. The explanation of three dimensions is listed below:

- ✓ **Physical Accessibility:** This research seeks to evaluate the physical infrastructure of the Galataport waterfront, emphasizing its accessibility to diverse user groups. The assessment will encompass an examination of physical barriers, entrances, walkability, and the convenience of pathways within the project area.
- ✓ **Visual Access:** The study will analyze how the Galataport waterfront facilitates visual access to its amenities and the surrounding seascape. It will explore the presence of unobstructed views, clear sightlines, and opportunities for individuals to engage with the scenic beauty of the waterfront environment.
- ✓ **Symbolic Accessibility:** This research will delve into the symbolic dimensions of accessibility, focusing on how the Galataport project communicates its openness and inclusivity to the public. The assessment will consider the presence of signage, wayfinding elements, activities on the waterfront and design features that convey a sense of welcome and accessibility.

3.2 Limitations

Lack of Interview Data: One notable limitation of this study is the absence of direct

interviews with individuals who have experienced the Galataport waterfront project firsthand. While the analysis relies on existing literature, observations, and available data, the absence of interview data means that valuable perspectives and opinions of visitors, residents, or project stakeholders have not been directly incorporated into the analysis.

Scope and Resource Constraints: Conducting a comprehensive analysis of a complex urban development project like Galataport often necessitates a multidisciplinary approach and a dedicated research team with diverse expertise. This study, conducted within a specific timeframe and resource constraints, may not cover all aspects and nuances of the project. A broader analysis with a more extensive team and resources could provide a more comprehensive understanding of the project's dynamics.

These limitations are essential to acknowledge and are inherent to the constraints of the current study. Future research efforts with expanded resources and methodologies, including interviews and interdisciplinary collaboration, could further enhance the depth and breadth of analysis regarding the Galataport waterfront development project.

3.3 Procedures

3.3.1 Data Collection Instruments and Procedures.

The process in the collection of data for the study is qualitative research. However, in one of the parts of analysis, there are measurements which were important to the study. This study primarily focuses on the transformation of Galataport waterfront. The main goal of the collected data in this study is to have a comprehensive view to address the research questions of the study which are:

- 1. What are the key factors that contribute to the accessibility of waterfront areas?*
- 2. How does Galataport as a developed waterfront address the factors of accessibility?*
- 3. How does the project assist the needs of the individuals in terms of parameters of accessibility?*

To obtain a complete answer to these questions, the study tended to establish a range of data sources containing proper information over the history and the needed aspects of waterfront development such as the ownerships and right and relations between waterfronts and public open spaces. This establishment contained worldwide and in the

scale of Galataport and the surrounding area. The following category demonstrates the types of collected data during the research.

1. The literature sources: This category contains newspapers, books and articles. A total review of the scholarly research analyzed to gain sufficient information about the discipline's guideline in development of waterfronts. These sources were collected in order to understand the concepts, attributes, historical context and definition of the right to the public in waterfronts. As for the main concern of the thesis which is accessibility, the articles made significant value to the study.

2. Online resources: this collection consists of historical documents, local archives (mostly extracted from the governmental websites). The majority of used sources in this category are to gain information from the history of Galataport area; which are the site of the development, the Kilicalipaşa neighborhood and the Galata and its vicinity. The websites which indicate the present situation inside the Galataport including the official project website, the Istanbul municipality analyzed due to the need of the study.

3. Mapping: Google maps, Openstreet, Yandex and Mapstudio were the primary websites which used to conduct the mapping analysis. These websites demonstrated the present condition of the surrounding area of Galataport. The access points to the study site, transportations including public and vehicular, the pedestrian accesses were mainly concerns to examine through the mapping.

4. Field observations: This tool used in this study for two main reasons. First, the living area of the researcher was in Istanbul and the familiarity of the researcher with the area resulted in gathering proper photographs to be analyzed, thus it would be beneficial to conduct a series of documents which could argue and address the research questions. Secondly, field observation of the area improved a proper understanding of the present situation inside the Galataport since the project is constantly under development. The field analysis of the site was conducted in two visits.

For this goal, the first visit occurred on the fourth of August 2023 and the day on which the field observation happened was Saturday. The investigation was done between 10 o'clock in the morning to 5 o'clock in the evening. This temporal understanding was pivotal in addressing issues related to overcrowding during peak hours and underutilization during off-peak times. During this investigation, the researcher focused

on mapping the various transportation routes leading to Galataport, evaluating their efficiency and inclusivity. The observation revealed that public transportation options, including buses and ferries, played a crucial role in ensuring diverse groups of people could access the site. Beyond merely mapping transportation routes, the scholar examined the formality and informality of access points. The study discovered that while some entrances were well-marked and easily navigable, others lacked clear signage or were obstructed by temporary structures. This disparity in access points highlighted a crucial issue: the need for consistent and intuitive pathways for visitors in some points, ensuring that everyone, regardless of familiarity with the area, could effortlessly find their way into the site. These places prompted a closer look at possible design enhancements since they highlighted questions regarding the site's general inclusion and openness.

The second visit to the Galataport site occurred on the second of October, 2023. The day on which field observation was done was Monday. The timeline of this investigation was from 2 o'clock in the evening until 8 o'clock in the afternoon. The reason for choosing this day was to have a sense of the area in an ordinary weekday. There was not any special holiday on that day and the life of inside Istanbul was typically normal. The purpose of this investigation was to examine the visual access of visitors to the sea. On the other, the researcher attempted to address the challenges which is ensuring uniform access points and uninterrupted visual connections to the sea. For this challenge, different spots that are obstructive and block the sea view were highlighted. This lack of visual accessibility underscored the importance of thoughtful urban design. Addressing this concern would not only amplify the aesthetic appeal of the site but also foster a sense of openness, inviting visitors to engage more deeply with the waterfront environment. As mentioned, the other concern of the research was to gain knowledge on how Galataport provides activities. The observation was to explore the activities facilitated by Galataport, seeking to understand how the project encouraged engagement beyond commercial aspects. This involved analyzing the availability and variety of cultural, recreational, and educational activities, aiming to create an environment that appealed to a broad range of visitors.

In the end, the purpose of the visits was to first, have an overview and to gain an understanding of physical access to the site through public transportation. Second, to

comprehend the strength of access to the site based on the formality and informality of the access points. Third, to perceive a realization of spots which does not allow visitors, whether local or occasional, to visualize the sea. Fourth, to orientate how the Galataport project aims to provide proper activities for visitors disregarding shopping centers and cafes or restaurants. Fifth to understand the three forms of accessibility based on the literature inside the project and how the Galataport project attempts to answer to these forms.

3.3.2 Data Analysis Procedures.

As stated in the literature review part of the study, the accessibility in public open spaces can divide into variable parameters. It can be difficult to determine specific parameters which explains this factor. Nevertheless, there are many overlaps in every definition researched by the scholars and the main concern of the thesis is to examine the three dimensions of physical, visual and symbolic access of Galataport. This leads the study to provide proper mappings in order to understand the conflicts occurring inside the Galataport area. The maps needed for this study are listed below:

1. Vehicular access of Galataport: To gain knowledge of the different ways of physical access to the Galataport area by vehicles.
2. The map of public transportation lines: To figure out how pedestrians can physically access to Galataport area.
3. The GPS tracking map of pedestrians: To understand that pedestrians tend to use which access points more commonly in surrounding of Galataport
4. The land use map of Galataport: This map helps the study to realize the purpose of the utilizations inside the Galataport
5. The mapping of fences: In this map all the physical barriers around the Galataport site is highlighted. The purpose of this map is to determine the spots in which the barriers are placed and how it is physically inaccessible for the visitors.
6. The map of entrances to Galataport: in order to understand the physical access to inside of Galataport site, a clear map of entrance points should be provided.
7. The mapping of activities: Galataport is considered as a public open space and

it should provide proper activities, whether free of charge or not, to all kind of visitors. For this goal a proper mapping of activities inside the area is needed.

8. The map of visibility access: One of the important aspects during planning phase of every waterfront project is to provide visual access to seas to the visitors. This map helps the study to perceive knowledge that how Galataport can provide this need properly in different spots inside the area.
9. The map of lifting panels: Galataport is a cruise terminal for the passengers arriving to Istanbul. However, during the take-off and take-in of the passengers from the cruises, there are panels which opens and turns the seaside area into a narrow street. The map of these panels on waterfront and the distance between panels and buildings when the panels are opened is necessary for the study to orientate the blocked view during the take-off and take-in period of passengers.
10. The map of access routes inside the museum of painting and sculpture: One of the critics during the physical access observation was the lack of clarity of entrances of sculpture and painting museum. The entrance spots of the museum during the field observation analyzed and the pathing inside of the museum taken into account for deeper analysis.

Chapter 4

Findings: Critiques and Analytical Discoveries About Galataport Waterfront

4.1 Vehicular Access to the Galataport Waterfront

From the western side of the Galataport, Galata Bridge joins the Eminönü region to Karaköy region where the waterfront is located. The vehicular access can also be done through the Ataturk Bridge. This bridge also connects the Unkapanı region to Karaköy. Between these two bridges, the metro railroad was built for public transportation. Under these bridges is the Golden Horn which is the urban waterway and primary inlet of the Bosphorus in Istanbul. From the eastern side of the project, starting from Besiktaş Square, the access can be done through first, Besiktaş caddesi that leads to Dolmabahçe caddesi. Dolmabahçe caddesi connects to Meclis-i Mebusan caddesi which is the primary road that leads to the Galataport project. Along this primary road, there is a tramway which is designated for public transportation. The Kilicali paşa neighborhood which is on the very west side of the project can be accessed through both Besiktas and through Galata Bridge as well. Through the northern side of the Galataport waterfront vehicular accessibility cannot be done by primary roads and bridges because it leads to the one most populated city centers of Istanbul, Taksim, and Şişhane neighborhood. Although that city morphology does permit building long highways, access can happen through the secondary roads. These roads are mainly Boğazkesen caddesi and Defterdar Yokuşu. It has to be mentioned here that Istanbul is a city whose topography has risen and starting from the northern side of the project the slope begins from the Defterdar yokuşu and Boğazkesen caddesi. The other important secondary road to be highlighted here is the Necatibey caddesi. This secondary road joins the Kemeralti Highway which starts from the Galata Bridge and goes straight to the Kilicali paşa neighbourhood. Beside the primary and secondary road which are mentioned, the minor roads and streets in the Kilicali paşa neighborhood give access to Galataport from the western side of the project. These streets and minor roads can be accessed through Necatibey caddesi and Meclis- i Mebusan caddesi directly and from the northern side can be accessed indirectly through Boğazkesen caddesi and Defterdar yokuşu. On the northern side of the project, the project

can also be accessed by the secondary road Sanatkarlar Mektebi sokak which leads to Meclis- i Mebusan caddesi indirectly. There are two minor roads inside the project area which goes to the Kilicali pasa and Iskele caddesi on the west side of the project as well.

Overall, the project seems to be accessible through the main roads, highways, secondary roads, and minor roads. The highway access points are located reasonably on the west-south and eastern sides of the project. Thus, the waterfront is easily accessible to users arriving from Galata Bridge and Besiktas side; traffic hours are not counted. To be specific, it should be noted that vehicular access to the waterfront can be controversial from the northern side of the project. The Boğazkesen caddesi and Defterdar Yokuşu due to their narrowness and their slope may not be comfortable to access to the users coming from the Taksim area. On the other hand, one of the devastating challenges in the Eminönu area, Karaköy, and Taksim regions is the rush hours. During workdays, the traffic can be very time-consuming for visitors to the waterfront (Figure.15) Furthermore the following table is the list of access points and their starting point to the Galataport.



Figure 15. (Vehicular access of Galataport) Source: Author

4.2 Pedestrian Access to the Galataport Waterfront

For pedestrian access, there are different ways to approach the Galataport waterfront. Starting from public transportation there are two ways to approach. The first one is by ferry boats from the seaways and the second one is by ground public transportation. The first way to reach the Galataport waterfront can happen through three waterways stations. The Karaköy iskelesi, the Galataport iskelesi and the Kabataş iskelesi. The nearest waterways station to the study area seems to be the Karaköy iskelesi. This station has approximately 460 meters distance to the very beginning of the Galataport on the western side. It is possible for passengers and visitors who are coming from the Asian side of Istanbul to this station. The Karaköy- Kadiköy waterways lines is the path which they should select. The other waterways station is the Kabataş station. This station stays on the eastern side of the Galataport waterfront. Similar to Karaköy station, passengers coming from Kadiköy station (in the Asian side of Istanbul) have to select this path. The distance from Kabataş iskelesi to the very beginning of the Galataport waterfront is nearly 715 meters. As stated, before from comparing both waterway stations, the nearest station to be reached seems to be the Karaköy station (Figure, 16).

The third waterway station is on the exact location of the area which is the Galataport station. This station is constructed to function as a cruise ship port. Thus, public transportation on small distances which are inside the city in comparison with between city transportation is not possible by this station. The Karaköy. Kabataş and waterway stations seem to be the only public stations in the vicinity of the area for pedestrian visitors. From the Karaköy station, the route to the waterfront is easily accessible by the walkways. The karaköy station stays on the western side of the project, therefore the pedestrian can go through the Rıhtım caddesi. The end of the Rıhtım caddesi reaches to the shoreline of Galataport however, the pedestrian path from the Kabataş station can be challenging. The pedestrians have to choose the Meclis- i Mebusan caddesi on the eastern side of the project to reach the waterfront. But they can select the T-1 tramway railroad to get off the cross of the Galataport.

As for grounded transportation, there are different ways for accessing the Galataport waterfront. From the analysis through public transportation, there are the T-1 tramway railroad, the M2 underground train railroad, the F1 Taksim- Kabataş funicular line, and F2 Şişhane- Karaköy funicular line. As mentioned before, Karaköy station is the nearest station to the study area. The Şişhane- Karaköy F2 funicular line is one of the main accesses from the M2 underground metro station to Karaköy station. From Karaköy station to the waterfront, the access can be by the T-1 tramway station or by walking. These accesses are for the visitors who are approaching from the western side of the project. From the eastern side, the F1 Taksim- Kabataş funicular line is easily accessible. Similar to the western side of the Galataport where the T-1 tramway is beneficial, the eastern side of the project has the advantage of the T-1 line as well. Thus, pedestrians have to reach the T-1 tramway if they are approaching via grounded and undergrounded public transportation. As for the buses which pass near the waterfront, there are numerous bus lines such as 26, 26A, 70KE, and 121 CS. (To be reminded, the codes of the train stations and buses belong to 2023 and have been retrieved from the IBB website.)

It can be noted that reaching the Galataport waterfront through public transportation is comfortably accessible if the passengers tend to change their station or way of their travel. As an example, if a visitor intends to come from Taksim Square, located on the northern side of the Galataport, has to change stations two times. First the F1 funicular line then the T-1 tramway. It is predictable that there won't need to take walk-ins from each station if the visitors wish to approach only by public transportation. The T-1 tramway station, the Karaköy and the Kabataş station which are the primary waterway stations, are connected to each other and Galataport stays in the middle of these two stations. It depends on the visitors to choose which path to access to the waterfront regarding their origin point (Figure, 16).

From an analysis on Openstreetmap the density of the people by using the public GPS traces is figural. OpenStreetMap is a website that provides map data and contributes satellite imagery by using GPS devices. The distribution of density GPS traces of the public is focused mainly on three points. First on the Tophane square, second on the Fındıklı T-1 tramway station, and third on the Karaköy station. These GPS tracers

illustrate that these are the focal points when transporting in the area. From the western side of the project, the nearest train station is Karaköy Station, it is widely visible that the public tends to select the Kemankeş Caddesi and Gümrük sokak to go to the eastern side of the station. The end of the Kemankeş Caddesi leads inside the Kilicalıpaşa neighborhood and reaches to the Galataport station. As a result, this street is one of the primary streets that the public intends to use for their accessibility. From the northern side of the project, the Tophane İskele caddesi seems to be the concentrated street for people. The finishing point of this street leads the visitors inside the Galataport waterfront as well. As for the northern side of the Galataport area, the Boğazkesen caddesi is the main street to be practiced by the public. The end of this street leads the pedestrians exactly to the Tophane square, to the Tophane İskele Caddesi which is in the vicinity of the Galataport. The Fındıklı Tramway station on the T-1 line, which has the most density of traced GPS, is on the eastern side of the project. This station is almost in the adjacent of Galataport and trace lines reach to Galataport comfortably (Figure, 17)



Figure 16. (Public transportation lines in the vicinity of Galataport)

Source: OpenStreetMap. Edited by author

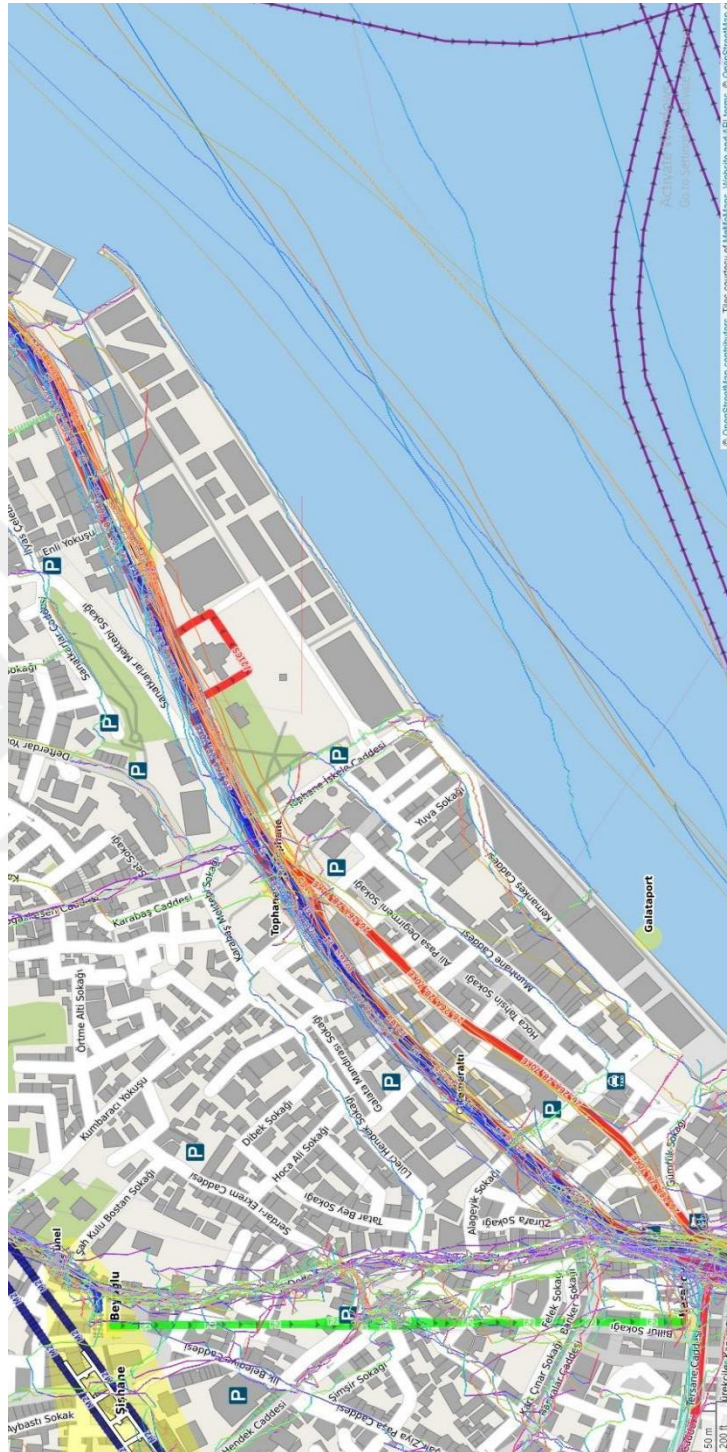


Figure 17. (Distribution of the GPS tracking lines adjacent to the Galataport waterfront)

Source: OpenStreetMap

4.3 The Luxury Brands Stores and Hotels of Galataport on Kemankeş Caddesi

During the analysis of the land-use map of Galataport, rendered by EIA (Çed raporu), it is examined that the project is primarily divided in two parts (Figure, 18). First, the part which its function is terminal for incoming-outgoing passengers to cruises, shopping stores and offices which is known as Salıpazarı. Second, the part of the project which is located on Kemankeş caddesi and mainly consists of hotels such as The Peninsula and luxury brand stores.

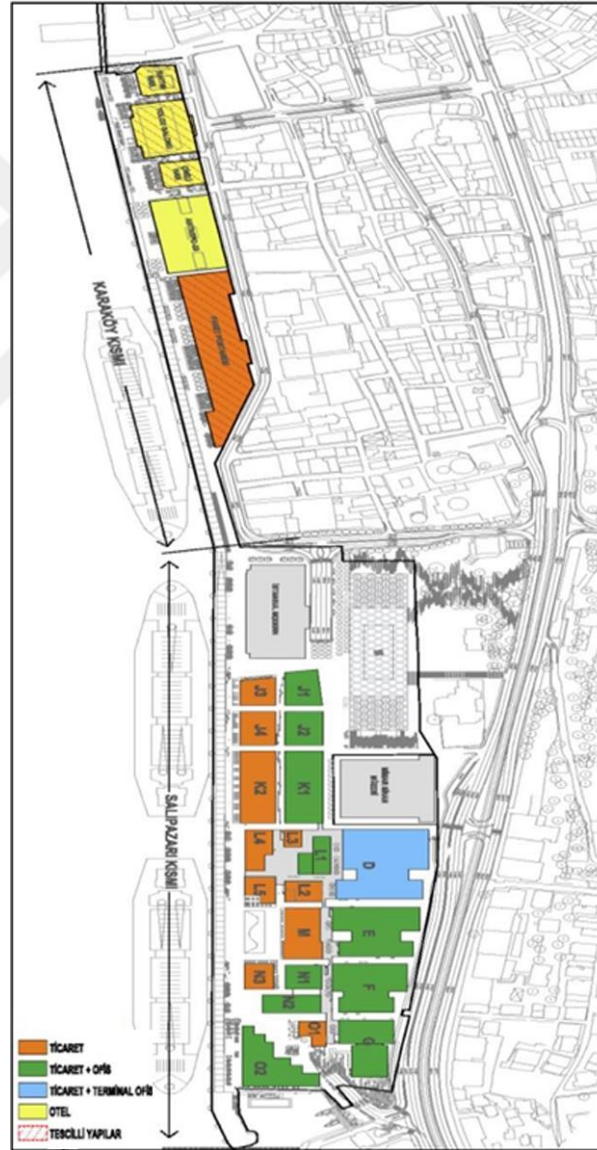


Figure 18. (The land-use map of Galataport) Source: Galataport Çed raporu

As stated before, the accessibility in symbolically, visually and physically is a

dialectic matter. One of the arguments which concerns this study is the equality of the access to all the individuals or visitors which tend to visit the Galataport. Now the elegant design of the Galataport on Kemankeş caddesi appears to be semi-accessible to all the visitors. The reason for this is the physical barriers and security gates in the entrances (Figure, 19).

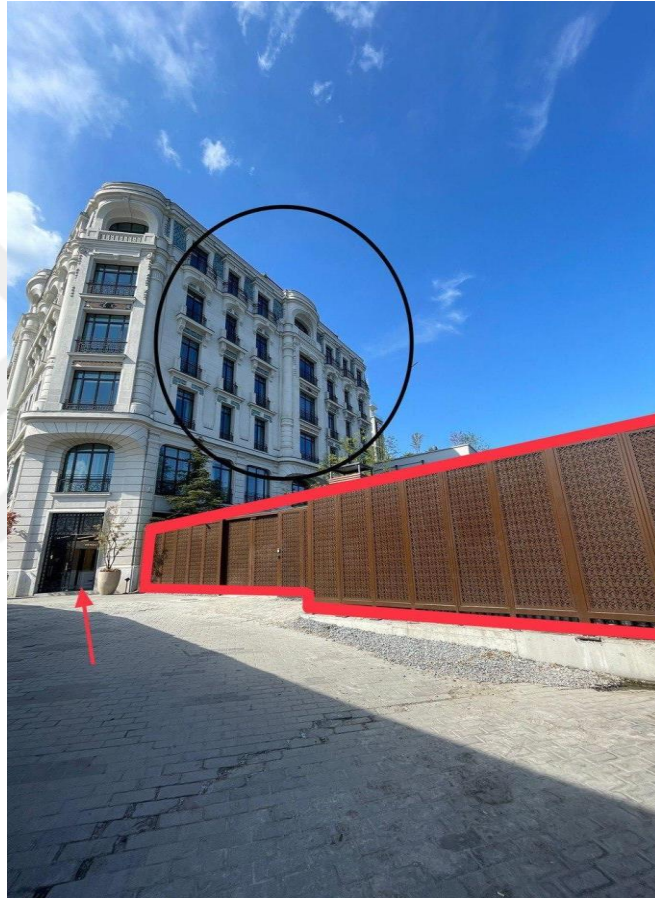


Figure 19. (Physical barriers near the hotels)

Source: Author

It is pretty rational that the hotels should not be publicly accessible to all the users due to safety concerns however, almost half of the design of the Galataport waterfront is semi-accessible for the public. In this part it is beneficial to restate a relevant literature to this issue. According to Wrenn et al., (1983) there are two main groups of visitors. In his waterfront constituency, the visitors which tend to come in daily times such as the inhabitants of the area, residents, shop owners, etc. and the occasional visitors like

tourists. The question here is that why would half of a mega project like Galataport, which is considered as a waterfront development and public open space designated as hotels and not affordable brands for public? Doesn't this reduce the symbolic accessibility of the project or which kind of individuals were prioritized during the design plan stage of Galataport. It's possible to answer these questions that almost all the design strategy on the Kemankeş caddesi of the Galataport waterfront development is considered for the occasional visitor. Norcliffe et al., (1996) support this argument and the authors indicate that this matter can result in gentrification of the site and obviously this reduces the community values of the area. The Kemankeş caddesi is one of the main streets which leads to Galataport. Alongside this street, the east side of the street is occupied by the luxury brand stores and hotels which are part of the project. A point which has to be focused on is that the entrance of the waterfront is through these stores and hotels (Figure, 20). In other words, one has to go through the stores in order to reach the shoreline of the waterfront. These stores which are mainly considered as premium brands have security checks in their entrances. It should be mentioned that to be able to reach the waterfront all the entrances have security checks on them.

As an example, House of Steps, a luxury branch, (Figure, 21) is on the eastern side of Kemankeş caddesi follows this rule. Although the entrance of store may seem to have an innovative approach, however, others may find this access inappropriate due to unaffordability of their power of purchase and they would not use this access point to enter. This aspect can be criticized by two parameters of visual and symbolic within the context of accessibility. Starting From the visual access, Carr et al., (1992) describes the visual aspect as one of the most important parameters in accessibility.



Figure 20. (The hotels and shopping stores on the Kemankeş Street)
Source: Author



Figure 21. (Luxury branches on the Kemankeş caddesi. Demonstration of the security checks and vagueness of the other part of the stores) Source: Author

Carr et al. (1992), emphasize that the inside of a public open space should be visible in which the individuals can understand the reality inside the area. The question to be addressed is that, when someone is looking through this store, what kind of reality is going to assemble in their minds? Obviously the first glimpse would be only a shopping store. However, is it a route to the waterfront or simply is it an entrance of an ordinary shoe shop? If yes, why does a shoe store need a security check in the entrance? It can be normal if one would not attempt to enter through this gate for several reasons. As for the symbolic criticism, on the Kemankeş caddesi, all of the entry gates of the stores follow the same rules. Most of the stores are premium but not economical to the majority of the people. These disturbed elements reduce the intention of the individuals to enter the public space (Table, 3).

Accessibility Aspect	Symbolic Accessibility
Galataport's luxury branded side on Kemankeş caddesi	- Majority of stores are premium, potentially excluding normal-income visitors. - High-end branding and premium offerings may deter individuals from entering. - Accessibility may favor occasional visitors over a diverse user base.

Table 3. (Symbolic access on Kemankeş Caddesi to Galataport) Source: Author

Accessibility Aspect	Impact on Inclusivity
Galataport's Luxury Branded side on Kemankeş caddesi	- Consideration of the project's target audience and community impact. - Potential exclusion of certain demographics.

Table 4. (Accessibility in public spaces and Galataport on Kemankeş caddesi in terms of inclusivity) Source: Author

This table is the examination of symbolic accessibility and its impact on inclusivity in public spaces. Public spaces must convey whether they are open to the public or privately owned, ensuring accessibility for all demographic groups. Balancing exclusivity and accessibility are vital. However, Galataport consists mainly of premium stores, potentially excluding normal-income visitors. High-end branding and premium offerings may deter people from entering, favoring occasional visitors over a diverse user base. The impact on inclusivity and community values should be assessed. (Table, 4 and Table, 3)

So, what is the purpose of premium stores if the majority of people cannot utilize it? Carr et al., (1992) indicate that the accessibility of a public space should involve, *securing access for all types of users, regardless of age, race, ethnicity, nationality, gender or disability*. This statement is completely in contrast to the Galataport and neglects many users' rights. It can be stated that there is an unwritten rule for the project which is that people with normal income cannot use these areas and this side is advantageous for the occasional visitors. The figure 22, illustrates the shopping stores on Kemankeş Caddesi. As seen in the figure, most of the shopping stores such as Atilla Karat, Sevan Bıçakçı, Arte Diore, Bee Goddess, Kafkas, JUJU, are luxury branded jewelry stores.



As for the physical accessibility of the Galataport's luxury branded side, there are only designated entrances to the project and all of the entrances have security checks. As pointed out previously in the literature review part, many scholars emphasized the elimination of the physical barriers between the waterfront zone and the city. The reason for this is to improve public access easily. Additionally, Brutomesso (2001) argues that opening the waterfront to the public is a prerequisite. The field observation analysis through the Galataport waterfront shows that the physical barriers appear among the city and the waterfront zone (Figure, 23) (Figure, 23).



Figure 23. (The physical barriers between the city and Galataport waterfront)
Source: Author

Table 5 presents examination of physical accessibility of Galataport on Kemankes caddesi. The physical accessibility aspect explores how spaces can be entered or restricted and the presence of barriers, gates, and security checks.

Accessibility Aspect	Physical Accessibility
Galataport's luxury branded side on Kemankes caddesi	- Limited access due to designated entrances with security checks. Security checks create physical barriers for visitors.

Table 5. (Examination of physical accessibility of Galataport on Kemankeş caddesi)

Source: Author

The Figure 24, illustrates the route of physical barriers on map. As it is shown on the map that the fences are placed alongside the exterior area of Galataport. These fences are in different shapes. Some of them are barriers made of glass, some barriers are made of steel gates and some of them are gates which does not allow ordinary cars or visitors to Galataport waterfront. During the analysis, there were fences inside the Galataport area as well. For instance, the Istanbul Modern Museum inside the Galataport had fences around the museum area. Even though that fences were portable, however, the fences did not allow the visitors to enter to the outdoor area of Istanbul Modern Museum which a sculpture is placed on it and could be attractive to visitors to have direct contact with it.

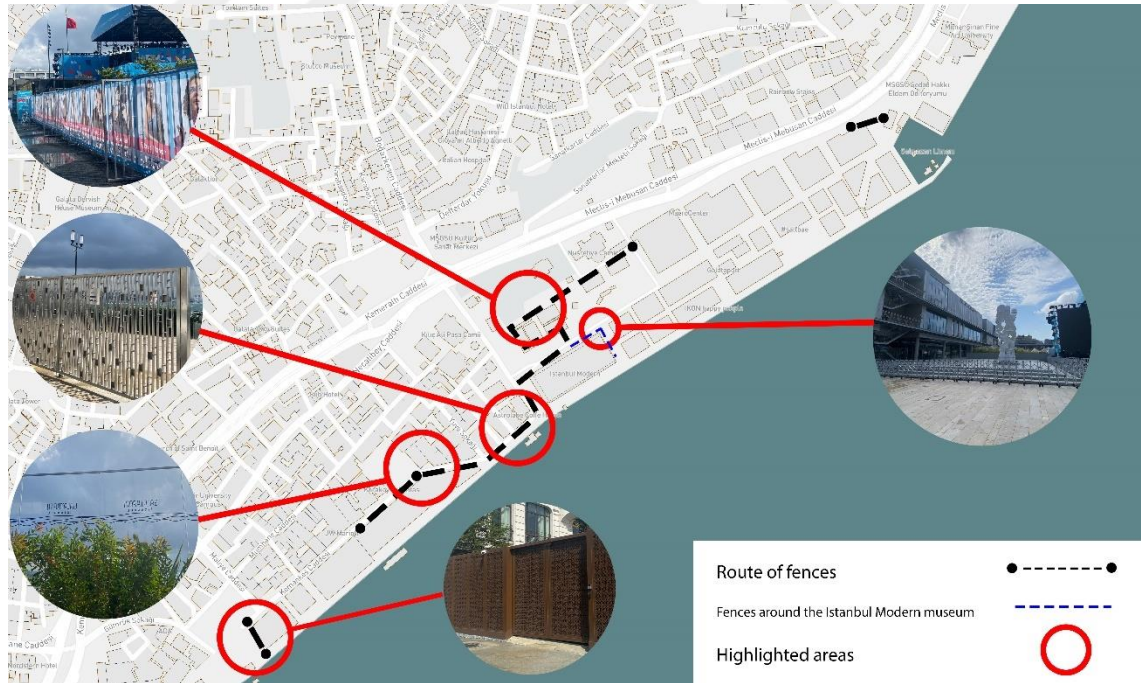


Figure 24. (The mapping of fences around the Galataport waterfront)

Source: Author

In examining the user rights and stakeholder involvement in public spaces, both the literature and the specific case of Galataport reveal significant insights. The literature emphasizes the diverse range of stakeholder groups involved in shaping public spaces,

including governmental authorities, non-governmental organizations, investors, and various user categories (Dang and Yan Song 2022; Németh & Stephen 2011; Ansari 2007; Craig-Smith 1995; Krausse1995; Wrenn et al.,1983). A key challenge lies in balancing the interests of these diverse stakeholders while prioritizing local community values to avoid potential gentrification (Table, 6)

In the context of Galataport the findings highlight a notable presence of stakeholder groups, such as investors and Galataport management, in shaping the space. However, there is a distinct lack of direct involvement from local residents. This disparity raises questions about the inclusivity of decision-making processes and the potential exclusion of local voices. User categories in Galataport encompass tourists, occasional visitors, and potential local users. While Galataport aims to attract a diverse audience, accessibility issues may limit the involvement of local residents. The emphasis on premium branding and exclusive offerings may inadvertently deter individuals with normal incomes, potentially contributing to an imbalance favoring occasional visitors. Furthermore, there is a potential risk of gentrification in Galataport due to its focus on high-end branding and premium amenities. The challenge lies in preserving the area's community values and preventing the displacement of local residents.

In conclusion, understanding user rights and stakeholder involvement in public spaces is crucial for creating inclusive and vibrant waterfront developments like Galataport. Balancing the interests of diverse stakeholders, prioritizing local community values, and ensuring accessibility for all user categories are essential factors in shaping a successful and sustainable public space. The case of Galataport serves as a valuable example of the complex dynamics involved in waterfront development and the importance of considering user rights in the process.

Aspect	Galataport's luxury branded side on Kemankeş caddesi
Stakeholder Groups	- Stakeholder groups involved: investors, Galataport management, local businesses, visitors. - Lack of direct involvement of local residents observed.
User Categories	- User categories include tourists, occasional visitors, and potential local users. - Accessibility issues may limit use by local residents.
Balancing Interests	- Balancing interests is challenging due to premium branding and potential exclusion of normal-income visitors. - Potential imbalance favoring occasional visitors.
Avoiding Gentrification	- Potential for gentrification due to focus on high-end branding and premium offerings. - Importance of preserving community values.

Table 6. (User rights and stakeholder involvement in Galataport)

Source: Author

4.4 The Cruise Port, Shopping Stores and Offices on Salıpazarı limanı

The Salıpazarı limanı consists of 24 main units (Figure, 18). According to the EIA report (Çed raporu) 21 units of this establishment are offices, business activities and one terminal office. The Istanbul Modern cultural center (Designed by the Renzo Piano studio) is on the west southern side of the Salıpazarı part and the other cultural center of the project which is Museum of Painting and Sculpture is on the mid-northern side of the site. These two are the only cultural centers inside the site. The rest of the units, are mostly shopping stores, the terminal office commercial offices, restaurants and coffee shops. Similar on the Kemankeş Caddesi, in order to enter to Salıpazarı, one should pass through a gated security (Figure, 25). No bicycles or similar pedal-driven skateboards are allowed inside the project and in order to enter the center individuals should be checked through gates. Commonly this refers to the entrance of shopping malls since there are many shopping centers inside the site. But the question is does Galataport function as a public space or a mega mall. In the year 2014, before the project was constructed, Serdar Bilgili (One of the two main investors of Galataport) quoted that:

Unfortunately, Istanbul has started to have a social life consisting of shopping centers (AVM) (Yapı, 2014)

Here in 2023, it is noticeable that a large percentage of the Galataport project is composed of shopping stores and trading centers. This absolutely disregards his statement in 2014 which the vision was not to construct a shopping mall. Not only the promises are neglected, the results are luxurious branches in all the projects.



Figure 25. (The gated entry of Salıpazarı limanı)

Source: Author



Figure 26. (The entrance map of Galataport)

Source: Author

The entrances of Galataport are illustrated in Figure 26. The blue highlighted entrances that are from Kemankeş caddesi, indicated as entrances 1,2,3 and 4. These entrances are through luxury branded stores to the Galataport and are considered as unorganized entrances since there isn't any clear path route to the waterfront that guides the visitors to the inside area of waterfront. The purple highlighted entrance is the entrance to the parking of Galataport. The orange highlighted entrances which are indicated as A, B, C, D, E, F and G are the main entrances to Salıpazarı part of Galataport and it can be considered that these entrances are organized. The entrances C, D, E, F and G are from Meclis-i Mebusan caddesi to area of Galataport and the A entrance is designated as the first entrance to the Galataport. To be mentioned, the Entrance B, which is in the vicinity of Nusretiye mosque was blocked during the field observation. This can be criticized as a negative point of physical accessibility to the Galataport since Nusretiye mosque is a historical monument of Tophane district and it is definitely worth of visit of passengers who are arriving to Istanbul by cruise ships from Galataport terminal. It would be beneficial if the B entrance was not blocked and the passengers could have direct access to Nusretiye mosque through the gates (Figure, 27).

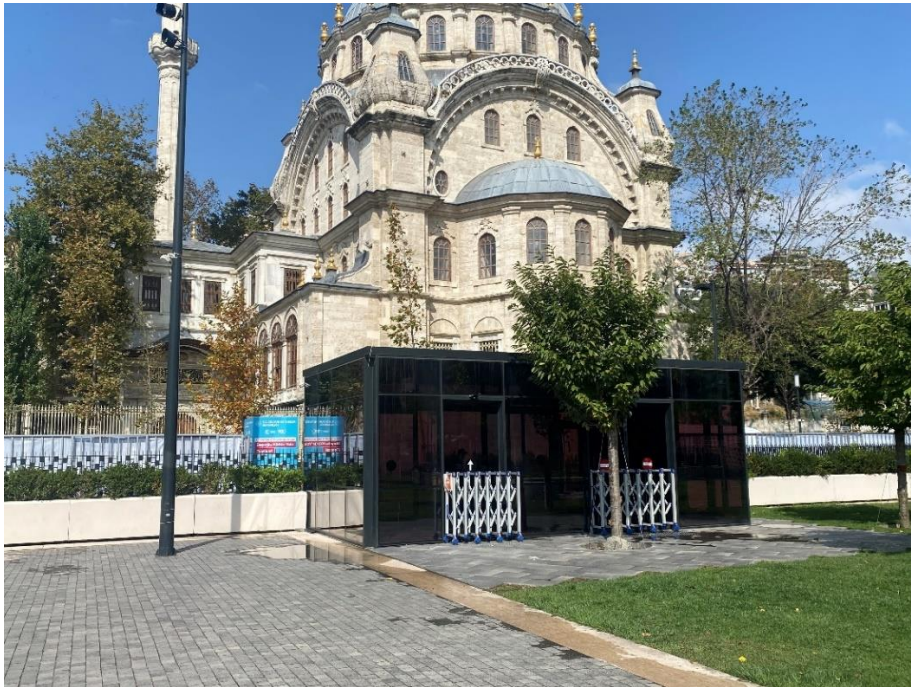


Figure 27. (The blocked access from B entrance to Nusretiye mosque)

Source: Author

During the field observation and mapping of entrances to Galataport, one the critics to be addressed was the unorganized entrance of Istanbul Painting and Sculpture Museum which is highlighted as red circle in Figure 26.

The city's painting and sculpture museum, Mimar Sinan Fine Arts University (MSGSÜ), is one of Istanbul's major cultural centers, holds the distinction of being Turkey's first museum of Western art, with a collection that spans from the late Ottoman era to the end of the 20th century. According to Galataport's website, one of the most popular tourist destinations in Karaköy is the MSGSÜ Istanbul Painting and Sculpture Museum building. The building is designed by Emre Arolat Architecture which is a renowned firm in Turkey. The building of the museum used to be a warehouse named 'Warehouse Number 5' (Figure, 28) and was designed by Sedad Hakki Eldem. The warehouses started its transformation to a contemporary museum in 2012 by Architect Emre Arolat (Istanbul Resim ve Heykel Müzesi website) (Figure, 29).



Figure 28. (The transformation of warehouse number 5 to Istanbul Resim ve Heykel museum) Source: <https://irhm.msgsu.edu.tr/muze-hakkinda/>

One of the critics to be mentioned during the observation of access points to Galataport site was the entrance of the museum to the Galataport site. There are three entry points from the museum. The main entrance of the museum is from Meclis-I Mebusan Street and on the left side of the entrance there is a security check (Figure, 30).

The second and the third entrances of the museum are inside the Galataport site. The second entrance leads the visitors to the beginning of the Galataport site (Figure, 31) and the third entrance leads to the shopping centers (Figure, 32). However, the lack of proper signage that guides the visitors to the Galataport site is obvious. The inadequately organized entry point from Istanbul Painting and Sculpture Museum can poses a challenge. Visitors, especially those unfamiliar with the area, may find it confusing and disorienting to navigate from the museum to the Galataport. Insufficient signage, lack of clear pathways, or confusing directions can create barriers to accessibility. The Figure 33, illustrates the path routes of pedestrians to the site. As it is mentioned in the map the path route to the exit divides into three ways and in the end, this can be confusing for visitors that are unfamiliar.



(This map belongs to 2011)



Figure 29. (The transformation of Istanbul Painting and Sculpture Museum in 2011 and 2021.)

Source: <https://sehirharitasi.ibb.gov.tr/> Edited by author

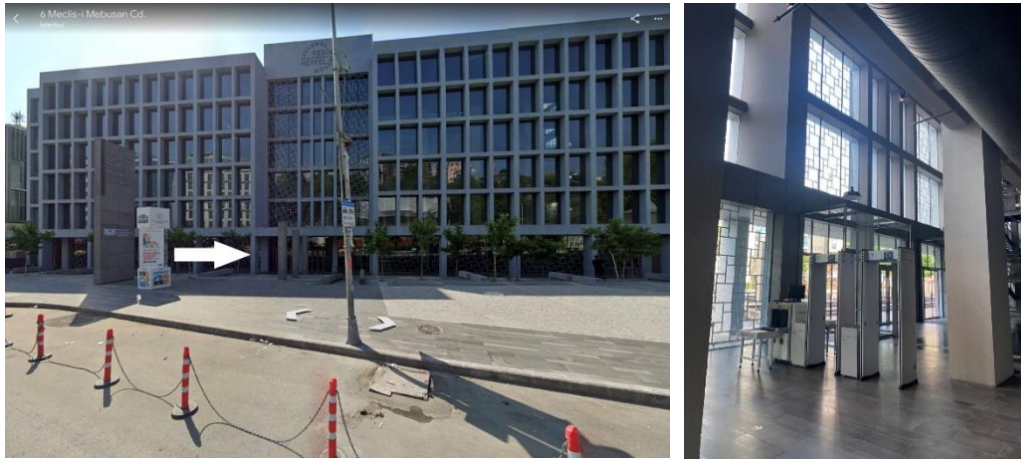


Figure 30. (The entrance of the Istanbul Painting and Sculpture Museum from street)

Source: Author

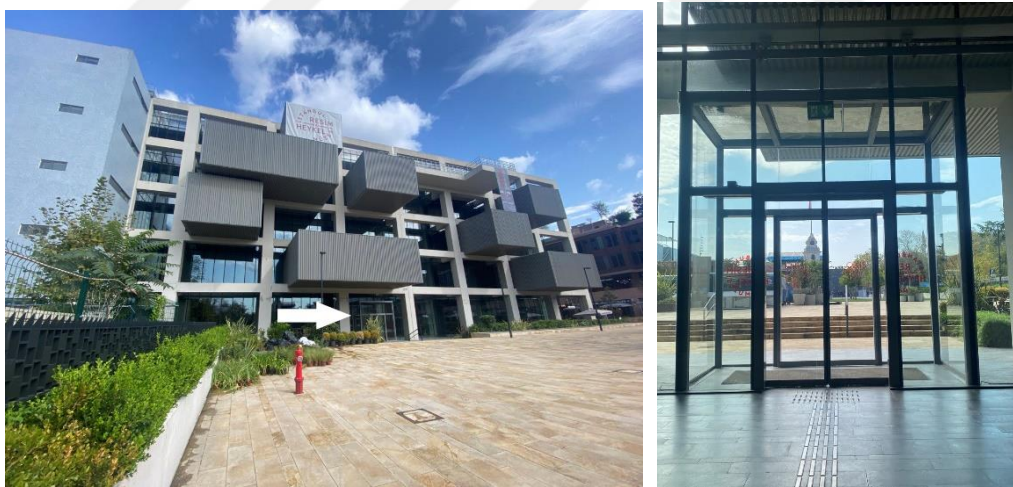


Figure 31. (The second entrance of the Istanbul Painting and Sculpture Museum leading to the Galataport site)

Source: Author



Figure 32. (The third entrance of the Istanbul Painting and Sculpture Museum leading to the Galataport site) Source: Author



Figure 33. (The pedestrian path routes of Istanbul Painting and Sculpture Museum to Galataport site) Source: author

One of the other aspects of accessibility is the presence of proper signages inside the public space to gain an understanding of the land-use of the site (Carr et al, 1992). This aspect appears to be well organized inside the project. There are signages and information centers in appropriate spots inside the site (Figure, 34). These signages can assist the visitors to reach their desired points and this can be acknowledged as one of the aspects of accessibility which is taken into account. The physical access to the entry of the project as discussed before is through the security gates. What about the physical access to the waterfront of the Galataport? It can be apparent to declare the waterfront itself is easily accessible from the physical aspect (Figure, 35). The route to the shoreline is direct since the shape of most buildings are cubic, the paths between them are straight and convenient to reach. Moreover, signages in different spots, assist the visitors to the shoreline simply.



Figure 34. (The symbolic accessibility and signages)

Source: Author

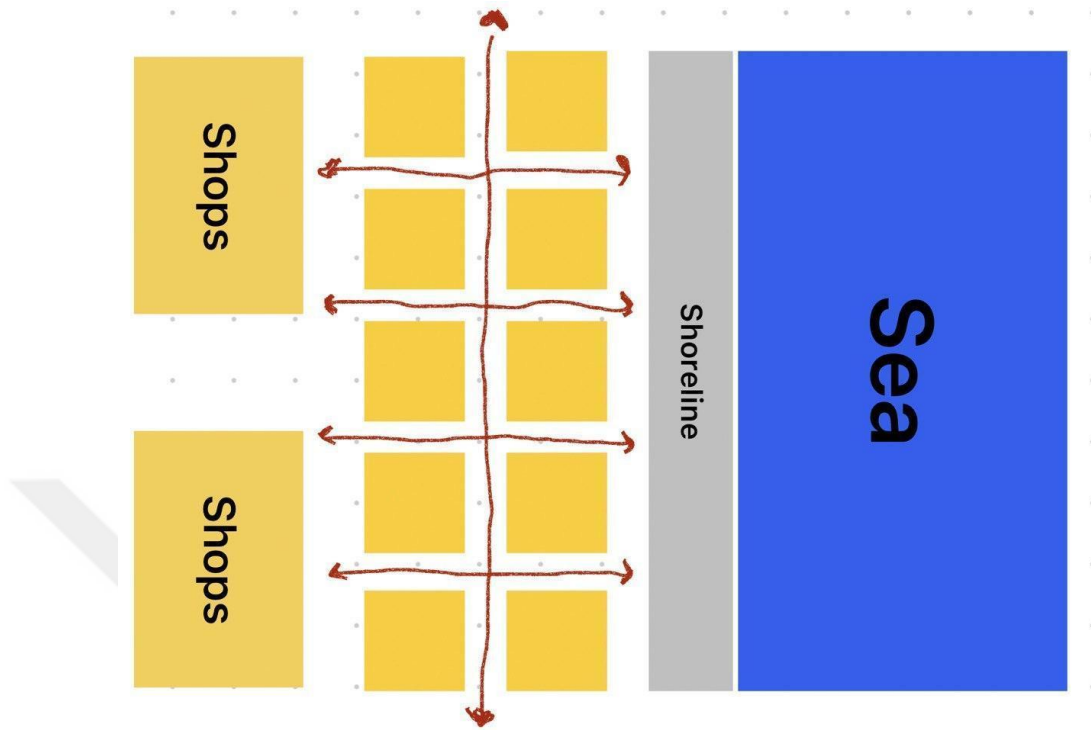


Figure 35. (A schematic illustration of physical access to the waterfront of Galataport from Salıpazarı side) Source: Author

The Galataport project has been accused of blurring the lines between public and private spaces which is related to symbolic accessibility. Critics argue that the architectural context, primarily structured around commercial and recreational elements, has resulted in the privatization of what should be a truly public space (Ferah, Algburi, & Gemci, 2021; Yildiz, Senlier, & Kucukyagci, 2015). This privatization potentially limits the accessibility and inclusivity of the area, with implications for the broader community.

Symbolic access as one of the aspects of accessibility which indicates that the public open space should be affordable to all seems to be deterred in development. However, there are some economic shopping stores like D & R or economic globalized restaurants like Burger Kings in the site. One of the criticisms directed at the project is its limited emphasis on free water-related recreational activities. While the waterfront is a prime location for various leisure activities, the project's focus on commercial entities like hotels, shopping centers, and entertainment venues has somewhat overshadowed the promotion of open, water-centric recreational opportunities for the public (Figure, 36).



Figure 36. (Demonstration of activities around the waterfront)

Source: Google earth edited by author

Figure 38, defines the activities inside the Galataport area. As it is shown in the map the yellow highlighted areas are commercially designated areas inside the waterfront. The majority of Salipazari limani are provided with activities such as shopping centers or cafes and restaurants. The areas highlighted red are two main cultural centers which are Istanbul Modern Museum and Museum of Painting and Sculpture. To be mentioned, during the observation, people tend take photographs from the seaside as an activity related to the water (Figure, 37). Still, no water related activities established by Galataport project observed during the analysis. According to the 10 qualities of great waterfront of PPS, to have a successful waterfront, there should be activities which go round the clock through the year (PPS, 2009). Activities such as celebrations or concert in vicinity of water, leads

a waterfront to gather people in vicinity of seaside Furthermore, one of other qualities is to establish activities which are related specifically to water since water itself draws the attention of people. Such activities are boat tours, fishing port, kayaking, or bars on moored vessels. None of the mentioned activities observed near the seaside of Galataport waterfront and this can be addressed as a negative point which Galataport project could not provide to its users. With a predominant presence of terminals, hotels, shopping outlets, offices, and restaurants, there is concern that the project may not align with planning principles aimed at maximizing public welfare and diversity of uses. In fact, it can be argued that the only free social activities that Galataport has provided are the benches next to the shoreline (Figure, 39).

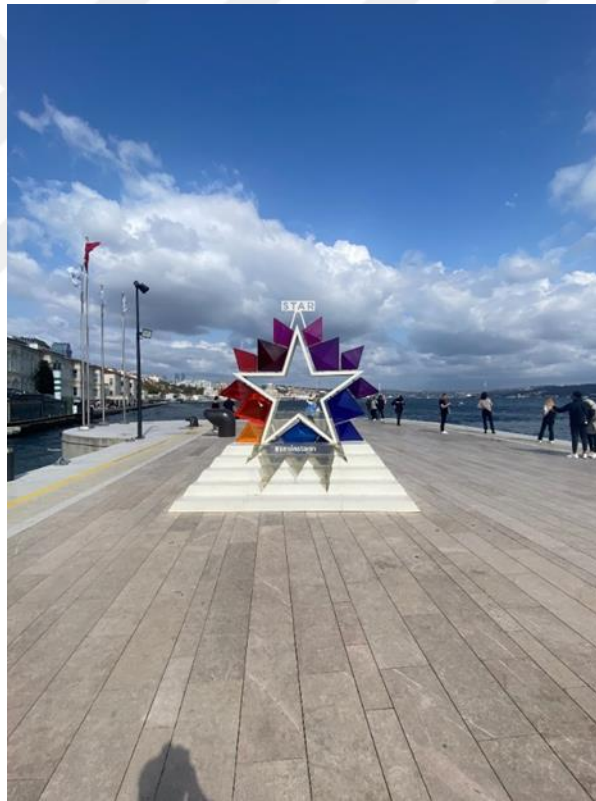


Figure 37. (People's tendency to take photographs from the seaside)

Source: Author

In contrast to the expansive and diverse range of activities that waterfront areas could potentially host such as art installations, community events, recreational zones, or cultural performances the Galataport project appears to fall short.



Figure 38. (Demonstration of activities map around the waterfront)

Source: Author



Figure 39. (The benches near the shoreline)

Source: Author

As for the visual access of visitors, there are no high-rise towers inside the Galataport and all the buildings are two, three floors maximum. However, there is a conflict between the visual access between hotel part of Galataport and Salıpazarı limani. The hotels on the on Kemankeş caddesi have proper views for the occasional visitors (Figure, 40).

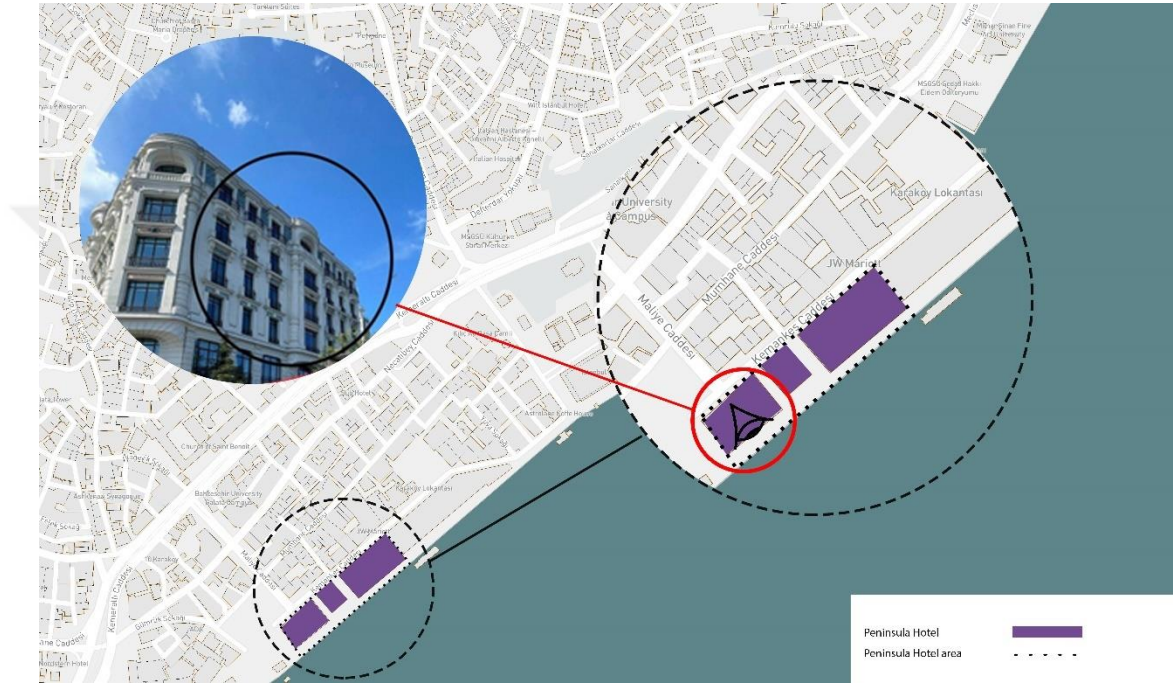


Figure 40. (The visual access of residents from the Peninsula Hotel)

Source: Author

Nevertheless, one cannot visualize the sea from the pedestrian paths inside the waterfront zone or even from the upper floor in some spots (Figure, 41). Although it may not be precise, this demonstrates the inequality of the rights to visualize the sea between the Hotel part of project and waterfront part of the project. The view of sea is almost impossible from the entrances and from some spots inside the Galataport area because the building blocks the view (Figure, 42). The mapped data explains that how architectural features such as shopping stores or offices and structures inside the Galataport area, impacts the sightline and leads to visual inaccessibility of sea. The design flaw of Galataport might result less engaged experience of visitors to the seafront; thus, a balance should have been between the built environment of area and the natural view of waterfront.

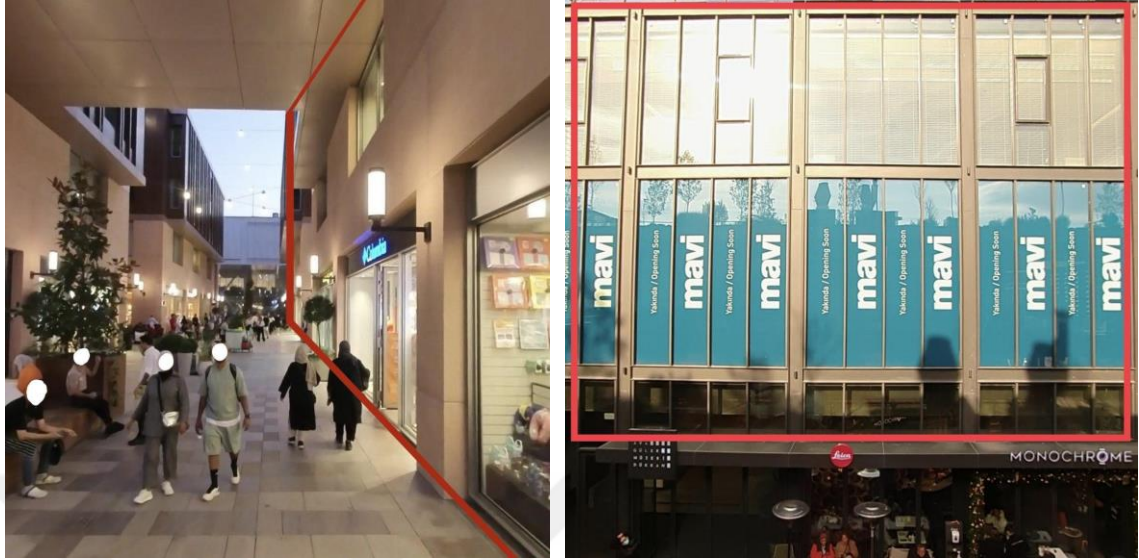


Figure 41. (The invisibility of sea from the upper floor and ground floors)

Source: Google map, edited by author

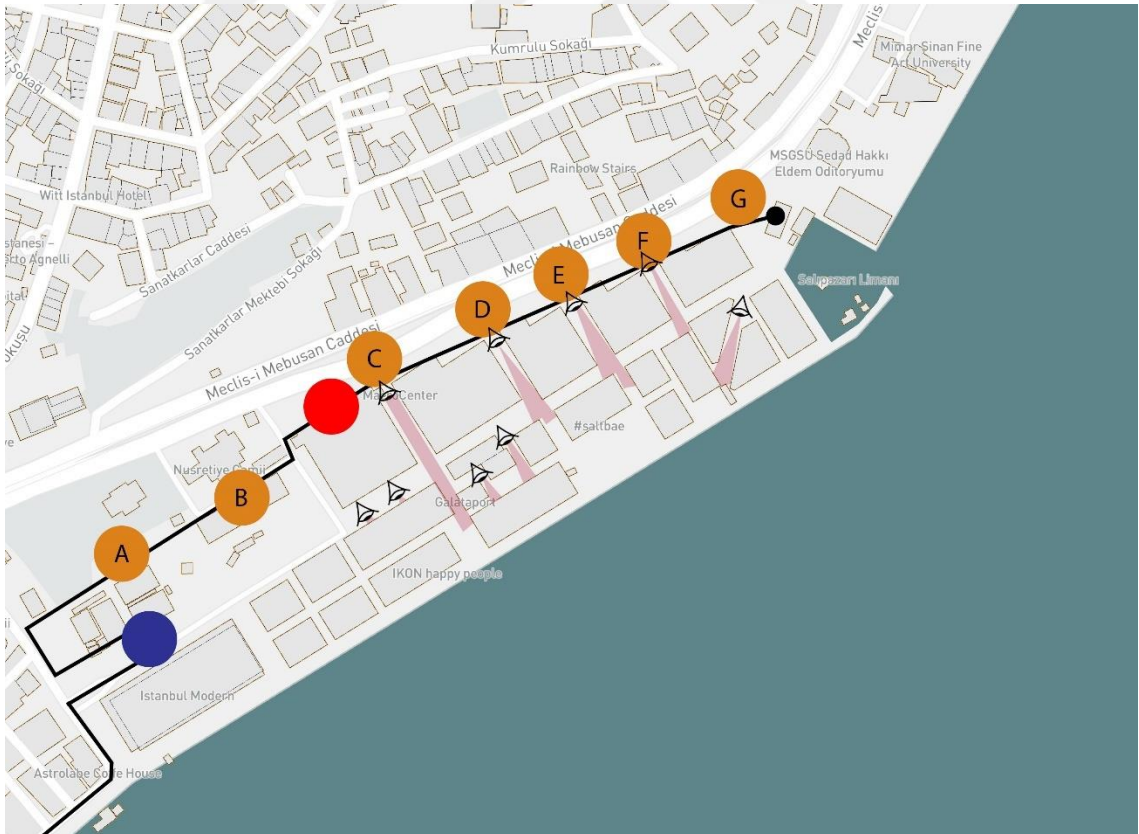


Figure 42. (The map of visual access to the seafront)

Source: Author

One of the important critics to be addressed inside the Galataport about lack of visibility to the sea is the lifting panels alongside the seaside. During the period that a cruise ship arrives to the seaside, there are lifting panels which rises from the ground and blocks the visitors to enter to the seaside. These panels are placed for safety concerns however, the panels and the height of cruises turns the passing route to a narrow street in which both left and right side of the route are blocked (Figure, 43). The shrinkage of the street and lack of visibility is a matter of concern during these times since there isn't any direct contact to the sea whether physically or visually.





Figure 43. (The transformation of seaside to a narrow street when cruise ships arrive) Source: Korkut, C., Nalbantoğlu

Figure 44, provides information about the line of these panels. As it is shown in the map, the lifting panels are all placed along the seaside. However, to be addressed, there are no panels in the Hotel peninsula and the panels are finished at the starting point of Peninsula hotel. It seems that the Hotel Peninsula area is isolated from any part of Galataport.

The width of passing routes and the height of the lifting gates is analyzed by using the measurement tool of Google map. As illustrated in the Figure 45, the three measurement spots of A, B and C are addressed in the figures and the space between the building and the panels are 7.67 meters which is addressed as measurement A. Some concrete boxes that function as sitting places and also have vegetations on them are placed on the passing routes. The distance between the boxes and the buildings are 3.72 meters which is named as measurement B and the height of the panels are approximately 3 meters and is addressed as measurement C. Figure 46, which is section of the area from Figure 45 is provided to gain a better understanding of the measurements. When a cruise ship arrives, its height is almost 70 meters (Royal Caribbean press center, 2022). The ships are comparable with a high raised tower which lands next to 7.67-meter width area. It is rationale that these measures are not completely thought during the planning phase

Galataport project. Also, it would be hard to walk from an area which its width is 3.72 meters (the distance between building and concrete boxes) since Galataport appears to be crowded is some hours of a day.

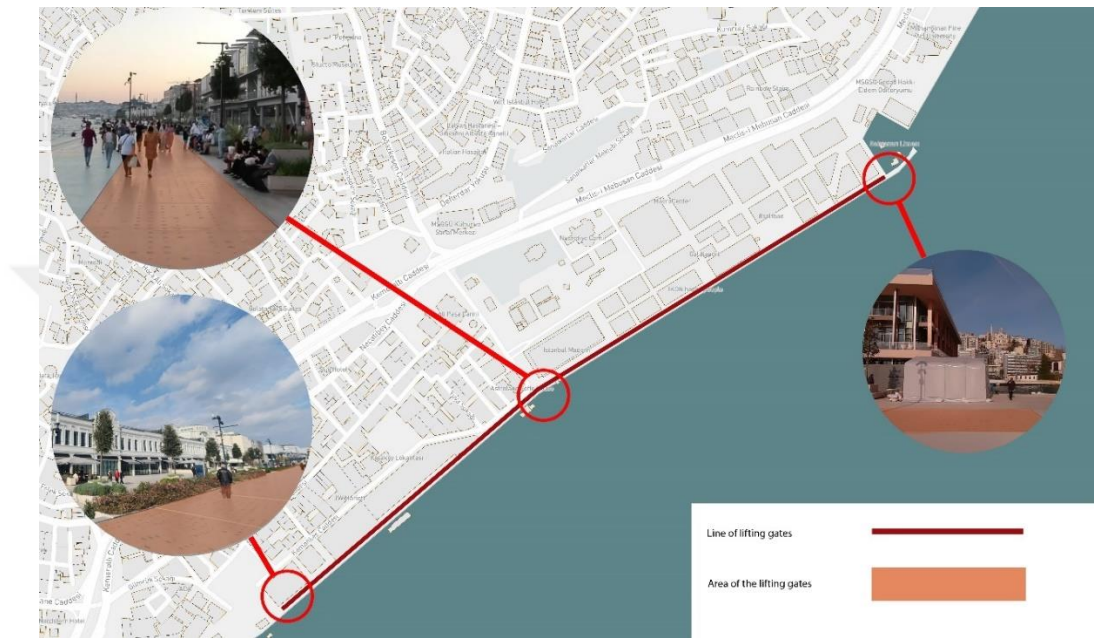


Figure 44. (The line of the lifting panels along the seaside)

Source: Author

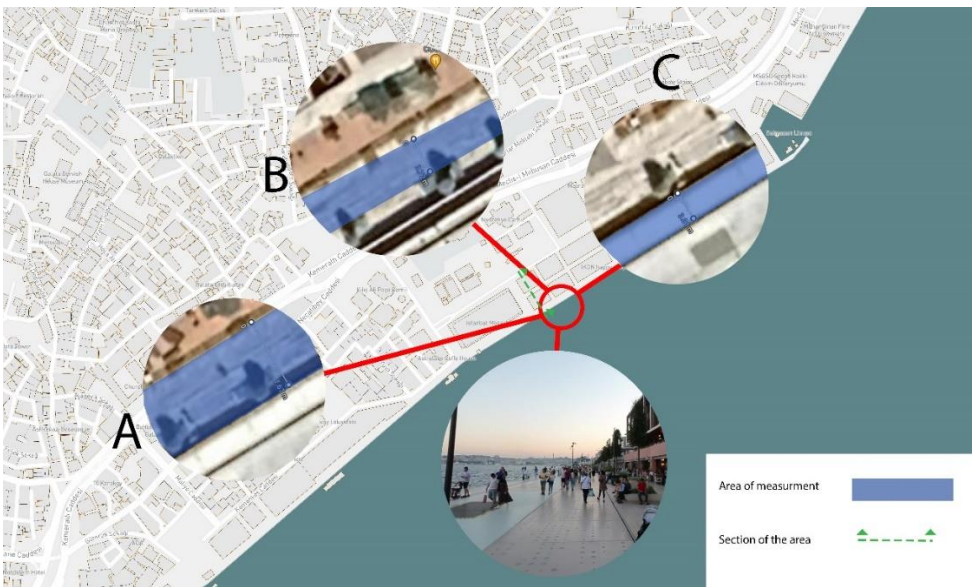


Figure 45. (The distances between buildings and lifting panels)

Source: Author

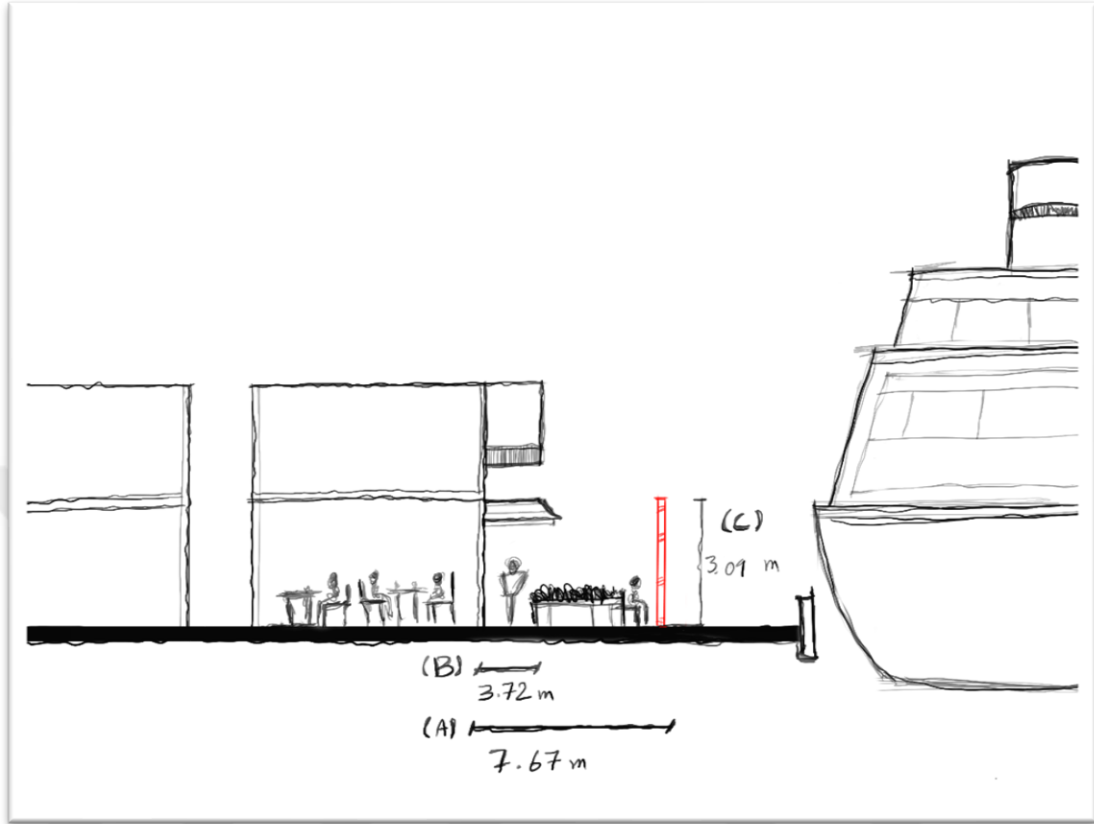


Figure 46. (The illustration of distances between buildings and lifting panels) Source: Author

To be mentioned here, in 2002, one of the concerns of TDI (Turkish Maritime Organization or Türkiye Denizcilik İşletmeleri) was that people cannot visualize the sea properly in the area. The manager of the time Erkan Arıkan asserted about the problem in 2002, "In this 1.2-kilometer area, people of Istanbul cannot see the sea". Now in 2023 it seems that the problem has not fully resolved.

To gain a more comprehensive understanding of this issue, the width of pedestrian path route in similar waterfronts in Istanbul has measured. These waterfronts are Haliç Waterfront (Golden Horn), Üsküdar Waterfront and Kadıköy waterfront (Moda Sahili) (Figure, 47) The width of pedestrian path route of Haliç Waterfront is 9.78 meters and, in some spots, it varies to 4.6 meters. In Kadıköy Waterfront or Moda Sahili the width of pedestrian path route is 5.72 meters and it varies to approximately 12 meters. In Üsküdar Waterfront the width of pedestrian path route in some spots is approximately 16 meters

and it varies to 27.07 meters in other spots. However, the width in some spots is less than indicated measures. In comparison of these numbers to Galataport waterfront, the project seems to fall short. Although that the width of pedestrian path route of Galataport waterfront when cruise ships haven't docked is 7.67 meters and is satisfiable; nevertheless, when the lifting panels embedded on the shoreline rises the width of passing route shrinks and its measure changes to 3.72 meters. This number comparing with other waterfronts is not acceptable since one of the attractions of Galataport is its shoreline and can be crowded in the arrival periods of cruise ships.

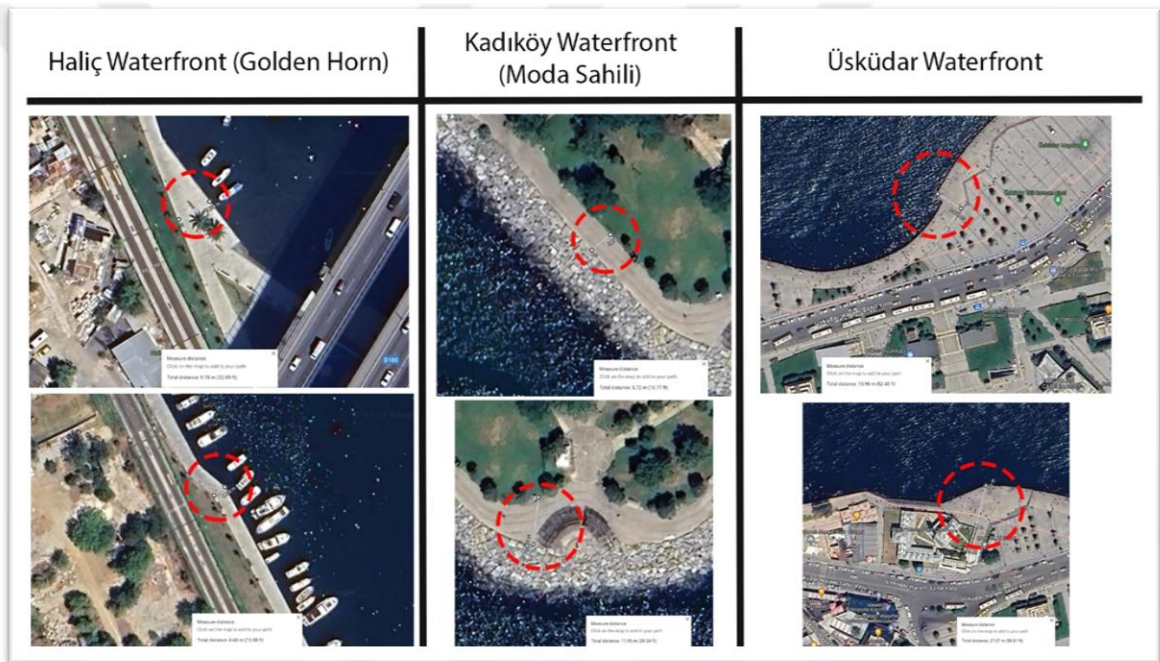


Figure 47. (The width of pedestrian path route of Haliç Waterfront, Üsküdar Waterfront and Kadıköy waterfront)

Source: Google map, edited by author

One of the critics to be addressed about visual accessibility of the Galataport waterfront is about the Istanbul Modern Museum. As stated, there are two cultural centers inside the Galataport area. The Museum of Painting and Sculpture designed by Emere Arolat and the Istanbul Modern Museum designed by Renzo Piano. Both museums play a major role in assessing public to cultural and educational context, especially Istanbul Modern Museum since it is considered as Turkey's first museum of modern and contemporary art. According to Bayram et al. (2022), the museum has served in three

phases from 2004 until 2023 in three different buildings for public due to urban transformation (Figure, 48).

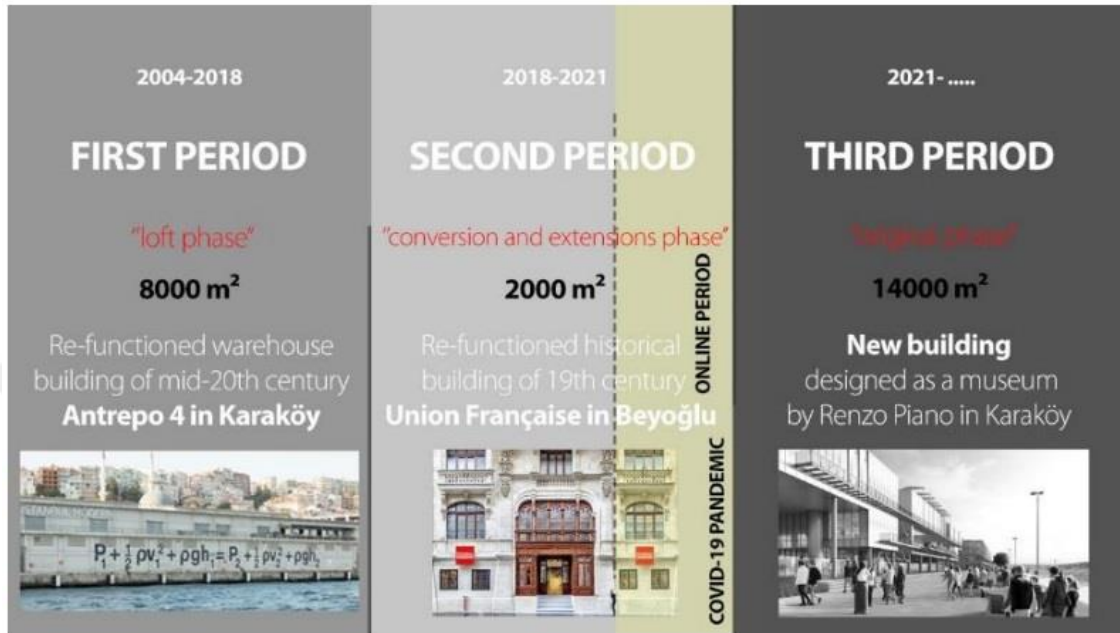


Figure 48. (The three phases of Istanbul Modern Museum)

Source: Bayram et al

The first phase was in 2004 when the first building of museum was the result of transforming the warehouse number 4 by Tabanlıoğlu Architect to a cultural center and it was located on shores of Karaköy which is the current position of new Istanbul Modern Museum. The museum's financial investment was from a private foundation called Eczacıbaşı family with support of Oya Eczacıbaşı and was inaugurated by prime minister Recep Tayyip Erdoğan in 2004 (Polo, 2015). From 2004 to 2018 the Istanbul Modern Museum had a significant impact on being the center of urban life in the area. Bayram et al. (2022) assert about that period in this way.

In the 2000s, with the foundation of the İstanbul Modern Museum—not only as a museum but also as the main center of urban life and the transformation of the old Ottoman cannon-ball casting factory building of Tophane-i Amire into the Culture and Art Center, Karaköy has remembered again.

However, due to waterfront transformation of Karaköy to Galataport project in 2018, the museum was moved to another refunctioned building in Beyoğlu district. The

second building of Istanbul Modern Museum was initially designed by Alexandre Vallur in the late nineteenth century. The building originally served as French communal social gathering place. Until 2021, which is also known as the second phase, the building functioned as Istanbul Modern Museum however, due to COVID-19 pandemic, in this period the museum had to perform in an online context thus it could not fully fulfill its obligation. After 2021, the location of museum was moved to current building of Istanbul Modern inside the Galataport area. The museum consists of three main floors from ground and a restaurant terrace on the upper floor which has a view toward the historical Peninsula (Figure, 49). It has 2 entrances on ground floor which one of them is from the shoreline side and the other is from the entry area of Galataport (Figure, 50).

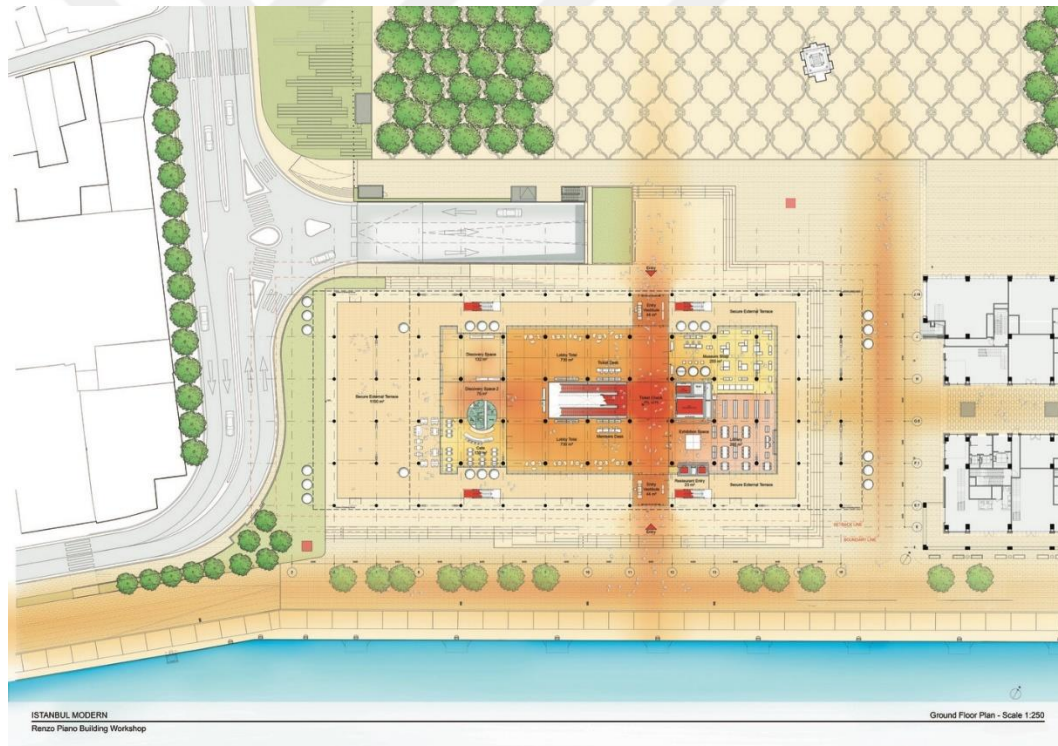


Figure 49. (The ground floor plan of Istanbul Modern Museum)

Source: <https://www.archdaily.com/1002751/istanbul-modern-museum-renzo-piano-building-workshop-plus-arup>



Figure 50. (The cross section of Istanbul Modern Museum)

Source: <https://www.archdaily.com/1002751/istanbul-modern-museum-renzo-piano-building-workshop-plus-arup>

As mentioned before, when cruise ships dock to the shoreline, the shoreline transforms into a narrow street and the sea view gets obstructed by the ships. Regarding the importance of Istanbul Modern Museum as an important art institution and functional not only as a contemporary museum, also as an exhibition center and public space, the arriving of the ships in its vicinity poses some challenges. The architectural value and the essence of the building undermines by the huge ships on the shoreline. In other words, the museum itself becomes interrupted and transforms into a solid shape in the area since the building itself has a large-scale mass and when a large ship docks near it, there are two huge shapes near each other and the outlook of the area results in visual ugliness. Additionally, the sea view which was planned to utilized from the upper terrace and other floors becomes useless. The contemporary art museum has to keep its connection with its environment since the building itself is an artistic expression of its identity. The form and shape of the building refers to its origin building (The warehouse number 4 and the initial Istanbul Modern Museum building) and considering these facts, the building struggles to keep its identity when cruise ships are near it. Because of the scale of the cruise ship near such a building, does not allow the audience to fully notice the museum and its attributes. The other challenge is that the ships cast shadow not only on the pathing route of

pedestrians, also on the façade of the building which the façade itself is a valuable architectural figure. The façade of the museum is composed of 3D-formed aluminum panels that presents impact when sunlight exposes on it. According to architectural office, the idea of this façade was to change the image of the building through the day (Archdaily, 2023) nevertheless, this is not feasible when the ships cast shadow on it.

The Istanbul Modern Museum has faced three transformations since its establishment and until this stage such challenges should not be taking place, regarding its value for the public and artists. The visual disruption toward the sea and the museum itself, losing the identity and inclusivity of the building should not be undertake and all these challenges are caused by docking of the ships on the vicinity of the building and it should not be an ongoing challenge on waterfront.

Overall, in this chapter, the method of collecting data and their reason to be added to study have been discussed. The usage of the method and the reasons for selection of the specific method explained comprehensively to understand the challenges and issues in relevance of accessibility of Galataport waterfront development project.

4.5 Relevant Critiques About Galataport Project by Other Scholars

Since the beginning of the construction of Galataport, the project has been under many criticisms like gentrification, lack of participation of public in design phase, globalization and usage of area for capital-oriented purposes, problematics in access to the public and many others. Since there are similarities between some of these critics and those the thesis addresses, it would be beneficial in this part of thesis to mention these critics by other scholars as well.

Korkut & Nalbantoğlu (2023) criticize that high quantity of security systems inside the area, and the business districts which are all over the urban complex of Galataport and the administration of cruise port in the seafront result in the reduction of public space which was supposed to be for citizens. They indicate that in such complexes, there would be top-down regulation regulations despite the fact that these regulations may not be

addressed through governmental authorities.

Coşkun & Kubat (2022) assert that, there isn't any public open space rather than Tophane square in the area of Galataport and they mention that this square is a coastal square, but it not contacted with the sea since it is located behind the waterfront and the structures which resemble an aquarium are placed in front of it. The cruise ships which dock on the onshore completely encompasses the square and blocks the view of seashore. Moreover, the structures which are supposed to be replaced as the previous warehouses on the area, are larger than before and they cover the shoreline.

Ferah, Algburi, & Gemci, (2021) have analyzed the Galataport project by using the four concepts of spatial quality of PPS (Public Project Spaces). The spatial quality analysis of project from the factors is: Access-Linkage, Uses-Activities, Sociability and Comfort-image The result of their analysis is listed below:

Access-Linkage:

- Availability of different transportations in the area as a positive point
- Ease of access to alternative destinations in the area as positive point

Uses-Activities:

- Not equal and free – into private use as negative point
- lack of emphasis on free water-related recreational activities (activities mainly include a terminal, hotels, shopping, entertainment, offices and restaurants) as negative point
- The contradiction of the said plans to planning principles and public welfare as negative point

Sociability:

- Public participation in the planning process was not encouraged as negative point

Comfort-image:

- lack of an alternating functional and physical image to historical province as negative point

Yildiz, Senlier, & Kucukyagci (2015) indicate that the Galataport waterfront transformation tends to be “*capital-oriented rather than being human and life oriented*”. The project has recognized as a project that disregarded many legislations such as conservative laws and lack of public participation during the planning process in a manner that public was intentionally ignored. The authors also mention that the project will cause the local inhabitants of the area compelled to leave due to the increase of the rent. In support of this statement, even though that there were protests against Galataport project from public or Chamber of architects in 2018, still the public participation was disregarded.

Chapter 5

Discussion and Conclusion.

In this comprehensive discussion, the study delves deeper into the findings of the study and explores the multifaceted aspects of accessibility within the Galataport waterfront development project. The study's revelations are crucial in understanding the challenges and implications associated with public space accessibility, shedding light on complex dynamics within urban planning and development.

The Galataport waterfront project, designed to be a public open space, presented noteworthy accessibility challenges. These challenges encompassed symbolic, visual, and physical access, shedding light on complex dynamics within urban planning and development.

Visual access is not just about aesthetics; it's about creating a sense of connection to the natural environment. When people can see the sea, it enhances their experience of a waterfront space. It's a fundamental aspect of waterfront design, and it's often taken for granted. But the study's findings highlight how even seemingly minor disparities in visual access can have significant implications. Jacobs (1989) highlights the need of striking a balance between security and visual privacy in public spaces when it comes to the visual domain. One aspect of public spaces that is thought to contribute to their welcoming atmosphere is the ability for people to observe the sea (Campo, 2002). According to Alterman and Pellach (2022), unobstructed sightlines from the urban hinterland that provide visual access to the coast should be present. In addition, some user groups may become hostile due to restrictions on the layout and design of public areas (Low, 2000). While hotels provided sweeping sea views for occasional visitors, pedestrian paths within the waterfront zone did not offer the same experience. Although it may not be a direct indicator, this visual divide has the potential to reinforce perceptions of gentrification, highlighting the importance of a balanced approach to maintaining visual connections while avoiding social disparities. Careful architectural planning is essential, as demonstrated by the Galataport project's approach to visual accessibility, which avoids high-rise structures but introduces barriers like lifting panels during cruise ship arrivals.

Ensuring an engaging and enjoyable experience for all visitors requires striking a balance between safety measures and the creation of unobstructed sightlines to the sea.

Physical access is perhaps the most tangible aspect of accessibility. It deals with the nuts and bolts of how people get in and out of a space. Entry to the project was regulated through security gates reminiscent of shopping mall entrances. Additionally, the prohibition of bicycles and similar pedal-driven skateboards within the project posed restrictions on transportation options. Scholarly observations made by Marshall (2001), Carr et al. (1992), Brutomesso (2011), and Jacobs (1989) are consistent with the difficulties that have been noted with Galataport's physical accessibility. As the literature emphasizes, the existence of gatekeepers, guards, and barriers in the form of security checks and designated entrances reflects the limitations to access. Removing physical barriers between the city and the waterfront is considered essential for improving physical access (Marshall, 2001; Millspaugh, 2001; Torre, 1989). This highlights the significance of a smooth transition between the urban environment and the waterfront, a factor that seems to be problematic in the Galataport development. Despite these constraints, the study noted that routes to the shoreline were thoughtfully designed to be direct and convenient. Still, questions about the balance between security and openness are raised by physical accessibility, especially along Kemankeş Caddesi, the blocked entrances to Salipazari limani and access through the Museum of Painting and sculpture. Examining options that improve accessibility without sacrificing safety is necessary, even though security protocols and designated entrances are essential. In order to build an inclusive environment that serves a variety of user groups, this balance must be struck.

The rights to enter a place and the critical distinction of whether a space is public or privatized are highlighted in symbolic accessibility discussions by Lynch (1984), Cattell et al. (2008), and Németh & Stephen (2011). Potential exclusivity issues are brought to light by examining symbolic accessibility in Galataport, especially in the luxury-branded area on Kemankeş Caddesi. Carr et al. (1992) suggested that luxury developments could make it more difficult for a diverse range of visitors to access the site; this idea is echoed in the study's criticism of Galataport's premium store focus, which may exclude visitors with average incomes. The project's perceived lack of diversity in

terms of activities available along the waterfront raises questions about how well it adheres to the ideals of a lively public area. Including free recreational activities and activities centered around the water is crucial to developing a vibrant waterfront that appeals to a wide range of interests and demographics. This matter has highlighted by the PPS. (2009) in 10 qualities of a successful waterfront, However, the design principals of project do not provide this need for public. The characteristics of publicness, such as ownership, accessibility, management, and inclusivity, are outlined by Langstraat and Van Melik (2013). According to Juan Li et al. (2022), management quality has a big impact on the public environment. Sense of control by business administrations, even on the entrances of the Galataport, is also addressed as a negative point and avoid to establish a sense of welcoming environment for the public.

The table below (Table, 7) is a brief summary of the criticisms addressed to the Galataport project. The matrix table has divided into two parts of The Luxury Brands Stores and Hotels of Galataport on Kemankeş Caddesi and The Cruise Port, Shopping Stores and Offices in Salıpazarı limanı. The criticisms are based on the indicators of PPS, Physical, Visual and Symbolic which these indicators are the main concern of the thesis.

	The Luxury Brands Stores and Hotels of Galataport on Kemankeş Caddesi	The Cruise Port, Shopping Stores and Offices in Salıpazarı limanı
PPS		There are limited water-related activities inside the project. The project does not serve public free recreational activities such as daily events. There isn't any concerts or celebrations near the water to gather the public.
Physical	There are designated entrances with securities. Physical barriers around the area limits the access to the site.	Security checks on all the entrances limits the free access and welcoming sense. There are obstructed and confusing entrances to the area. The width of pedestrian path route shrinks when cruise ships dock on the shoreline.
Visual	It is not possible to understand that there is a waterfront when visitors look through the shops from street.	It is not possible to observe the sea from entrances or from some spots inside the area since the buildings block the sea view. The arriving cruise ships position near the shoreline blocks the entire Seaview. The lifting panels on the shoreline blocks the entire view of the sea. The docking of cruise ships on the shoreline reduces the intention of public to the Istanbul Modern Museum.
Symbolic	Premium stores may deter the visitors to enter. The project target audience is mainly occasional visitors.	The project is capital oriented and local public is not considered during the stages of planning. The projects architectural context and recreational elements are mostly privatized by companies. Majority of activates inside the project is based on purchase.

Table 7. (The matrix table of criticisms addressed to Galataport project)

Source: Author

In conclusion, this study has unearthed a myriad of accessibility challenges within the Galataport waterfront development project. Although the project aimed to create an inclusive and accessible public space, several factors, such as the prominence of luxury establishments and limited symbolic access, have raised critical concerns regarding its accessibility to a diverse range of visitors. The findings underscore the paramount importance of maintaining symbolic, visual, and physical access in waterfront development projects. Public spaces should be truly welcoming to all members of the community, irrespective of their income, nationality, or physical abilities. Furthermore, the study emphasizes the need for ongoing monitoring and evaluation of waterfront projects to ensure that they remain aligned with their initial objectives of fostering vibrant and accessible public spaces. Striking a harmonious balance between commercial interests and public accessibility is essential to prevent potential gentrification and exclusivity.

In the broader context of urban planning and development, this study serves as a poignant reminder that public spaces are invaluable assets that should cater to the diverse needs and expectations of the community. Ensuring accessibility to such spaces is a fundamental step towards enhancing the overall well-being and social cohesion of a city's inhabitants. As urban landscapes continue to evolve through future developments, the lessons learned from the Galataport project should serve as a guiding beacon. Policymakers, urban planners, and stakeholders must remain steadfast in their commitment to accessibility and inclusivity in urban design, fostering spaces that truly belong to the community they serve. The Galataport project, with its complex web of accessibility challenges and implications, stands as a testament to the need for thoughtful, inclusive, and community-oriented urban development. In this lengthy and detailed discussion and conclusion, this study explored the multifaceted aspects of accessibility, delved into the challenges identified in the Galataport project, and highlighted the implications and broader lessons for urban development. The study underscores the need for a holistic approach to accessibility that takes into account symbolic, visual, and physical aspects, while also considering the potential social impacts of development projects.



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